

MAYOR
BYRNE'S
NEW
MUSIC
AMERICA '82
JULY 5-11

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May 17, 1982

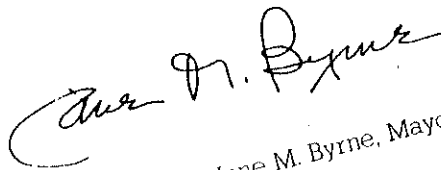
The City of Chicago is pleased to co-sponsor NEW MUSIC AMERICA '82 a week-long festival that will bring talented composers from across the country to perform works at Orchestra Hall, Navy Pier, the Cultural Center, Lincoln Park Zoo, and other special sites.

This major national musical event surely will enhance Chicago's considerable reputation as a center for music this summer. Many of the sights and sounds that will be part of NEW MUSIC AMERICA '82 have been unavailable to general audiences, but the creativity and sheer energy of this new event will attract and delight all music lovers.

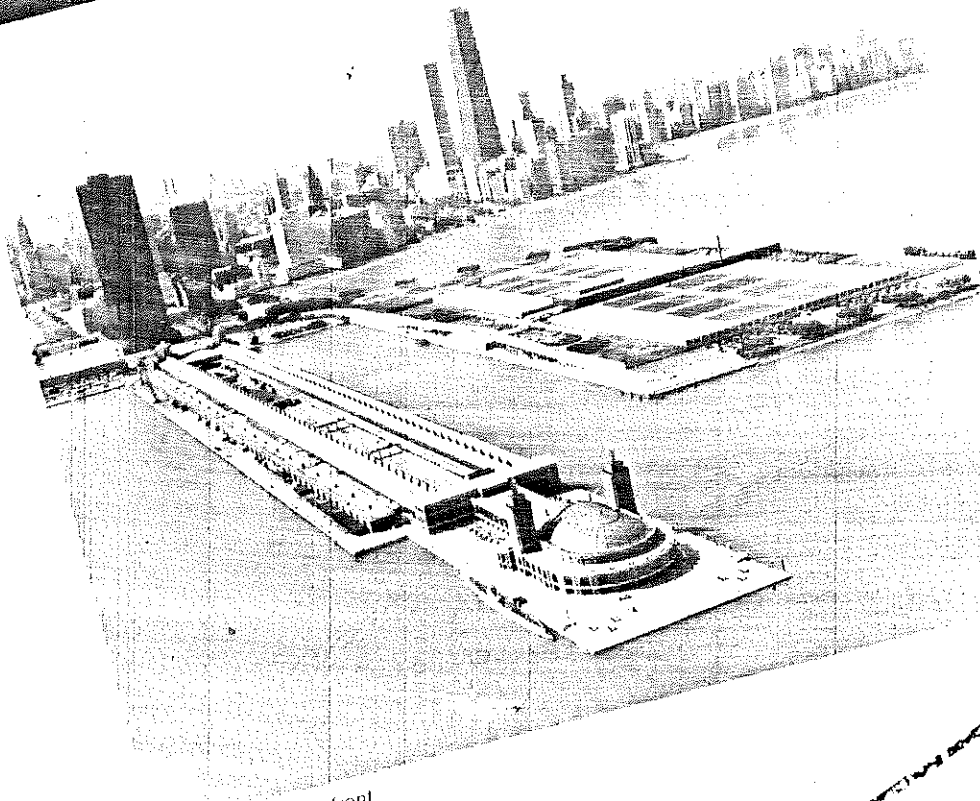
Our pride in this celebration is doubled because one third of the NEW MUSIC performers are from this area. We'll be showcasing our own talent, scenes, important new music, and Chicago-brand hospitality.

Thank you for joining us.

Sincerely,



Jane M. Byrne, Mayor



Navy Pier and Lakefront

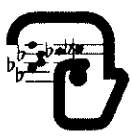
MAYOR
BYRNE'S
NEW
MUSIC
AMERICA '82

JULY 5-11

SPONSORED BY THE MAYOR'S
OFFICE OF SPECIAL EVENTS AND
THE CHICAGO TRIBUNE
ORGANIZED BY THE MUSEUM OF
CONTEMPORARY ART

New Music America '82 is dedicated to John
Cage in Celebration of his 70th birthday.

A New Music Alliance Festival



Preface

Alene Valkanas
Co-director

New Music America '82 celebrates today. At a time when many people in this country are looking backward, this festival proudly presents fifty composers who are moving ahead. Regardless of the source of their expression, whether minimal or electronic music, installation, new wave rock or avant-garde jazz, these composers share a real involvement with contemporary culture and a wish to communicate to ever larger audiences. With this in mind, we have not programmed the festival for a particular kind of listener but for anyone who welcomes good music and appreciates diversity.

This publication provides a base of information. Each of the participating composers presents biographical material and a statement. One essay examines the role Chicago has played as a home for experimental activity; another discusses the emergence of the city's most famous collective, the Association for the Advancement of Creative Musicians. The interview with John Cage, to whom the festival is dedicated, explores the many ideas that have led to today's musical expression. The tribute to Cage exemplifies the gratitude many composers feel for the spiritual influence of this important man. It is our hope that this publication will help provide a context for the many new sounds that will be heard in Chicago, July 5th through the 11th.

On behalf of the Museum of Contemporary Art, I extend my appreciation to Mayor Jane M. Byrne for her vision in sponsoring a festival as complex and daring as this. My appreciation goes to the excellent staff of the Mayor's Office of Special Events, Arthur Kraus, Alida Caster and Mark Fischer. Our association is a remarkable model of cross-institutional collaboration. Thanks also

to the *Chicago Tribune* whose sponsorship will bring new music to millions of readers.

My appreciation to Helyn Goldenberg, President and the Board of the Museum of Contemporary Art, Joseph Shapiro who first encouraged the project and Lewis Manilow whose enthusiasm and support brought the festival through a difficult period. Thanks to Don Petkus, Chairman of the NMA Support Committee, which has worked actively in areas of audience development and hospitality.

My thanks to Director John Hallmark Neff and the interested, supportive staff of the Museum of Contemporary Art: Mary Jane Jacob and Lynne Warren, curators of the Museum's related exhibition; Naomi Vine, Education Director; Nancy Cook, Controller; and Robert Pollack, Store Manager.

Many other institutions and individuals have befriended this fourth annual festival of the New Music Alliance. To all we offer our gratitude. We have benefited from the advice of previous festival directors, Mary McArthur, Nigel Redden, and Robin Kirck, and the members of the artistic advisory committee who generously shared their views on musical activity in their geographical areas. Through their help the work of over three hundred composers was brought to our attention.

Thanks to Raymond Nordstrand, Norman Pellegrini and the good people at WFMT-FM radio, who by providing their studios and personnel for live satellite broadcast will make this festival heard throughout America and in countries throughout the world. We are pleased that Charles Amirkhanian, producer of last year's broadcast, will collaborate with the WFMT staff this year.

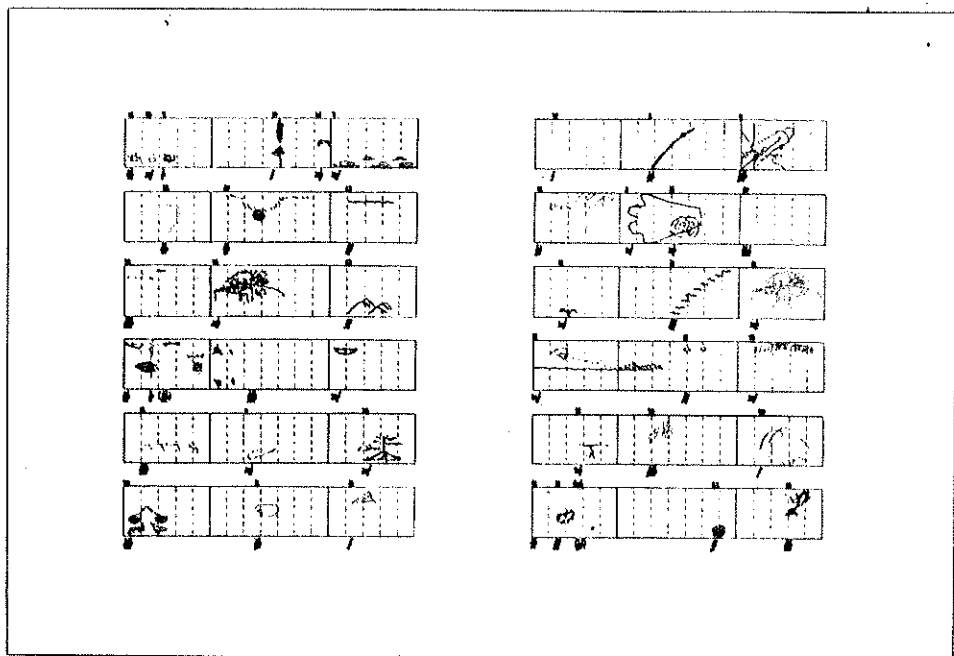
The festival is enriched by the participation of the members of one of Chicago's major resources, the Chicago Symphony. Our thanks to John Edwards and staff for their interest and assistance. Our thanks to the many other institutions who are cooperating with us:

the Adler Planetarium, Art Institute of Chicago, Chicago Public Library Cultural Center, the Lincoln Park Zoo, the Chicago Park District, the Renaissance Society of the University of Chicago and the University's Rockefeller Chapel, Northwestern University Music Department, and Urban Gateways. We appreciate the opportunity they provide us to extend the festival's musical activity throughout the city. This venture could not have been undertaken alone, and I'm pleased it did not have to be. The first of many festival collaborations began with composer and Co-director, Peter Genà. My appreciation for his enthusiasm and insight. It has been a pleasure working with Project Assistant, Kyle Gann; MCA technician, Dennis O'Shea; and Marketing Coordinator, Hollis Birnbaum. This publication is the result of the creative efforts of editor, Jonathan Brent and designer, William Lloyd. Our thanks to them.

This festival would not be possible without the generous contributions of many. The city of Chicago has provided the core support. This has been augmented by gifts from the Illinois Arts Council, the National Endowment for the Arts, the Martha Baird Rockefeller Fund for Music, Meet the Composer, the Fromm Foundation, the Nathan Manilow Foundation, and the *Chicago Tribune*.

Finally, our thanks goes out to the many people of Chicago who through their attendance at this festival are supporting our efforts to delight, challenge, exhilarate and inform.

Score Without Parts



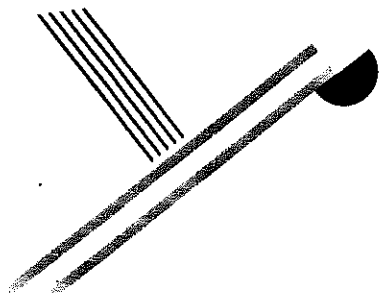
John Cage

(40 drawings by Thoreau; 12 Haiku)

This etching done in 1978 is the first of 154 etchings done by John Cage at Crown Point Press in Oakland, California.

Color Separation from Crown Point Press

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Foreword

Peter Gena, Co-director

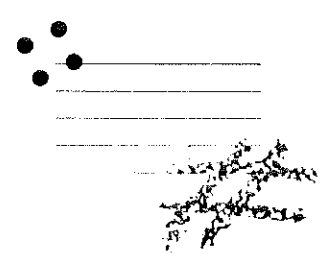
Every now and then an attempt must be made to redefine the new American music if for no other reason than to prove that, by failing to do so adequately, the music is still "experimental." For the sake of the music, I hope that the following paragraphs sufficiently show how thankless such a task really is: "Experimental" is a vague description at best, and artists can be categorized only in the presence of their contemporaries. (How non-experimental!) Thus, the experimentalist emerges by contrast (e.g. Wagner—Brahms; Pollack—Norman Rockwell; E.E. Cummings—Robert Frost; Cage—Persichetti). Experimentation may also simply be that which is consistently rejected by individual critics, as in the cases of Giovanni Maria Artusi vs. the *seconda prattica* (the new monodic style of the early Baroque as represented by Monteverdi), and Donal Henahan of the *New York Times* vs. what he labels as "The Going Nowhere Music" (i.e. the work of practically everyone on this festival). Sympathizers of the late-sixteenth century Florentine Camerata were no less vulnerable to criticism than those of our New Music Alliance. In addition, western musical history has taught us that experimentation varies inversely with popularity (e.g. Beethoven and Schoenberg vs. Cherubini and Weill, respectively). Recently however, that dichotomy is breaking down (witness Robert Ashley, Harold Budd, etc.), and the whole situation is further complicated by the fact that many of those who were the experimentalists have now become the *great masters*.

The "sophisticated" experiments and research of today do not necessarily produce experimental music. A composer who describes a group of notes as a "hierarchical succession of discrete pitch-classes" is less likely to be labeled experimental, than one who simply calls it a "scale." Likewise, as Duchamp pointed out, there is no steadfast correlation between value and labor. Although technology and research may advance the science of sound, this does not insure aesthetic progress, as most of the long awaited computer compositions demonstrate. Many well-equipped electronic music studios have produced countless pieces, but it was John Cage who continued to shake the world with simple tape loops, contact microphones, radios, etc.

The initial elevation of sound as the prime determinant of music (courtesy of Cage and such predecessors as Satie and Cowell) allowed American music to wean itself from the European avant-garde. That, in turn, freed new composers to reevaluate elements of tonality, form, and process. Similarly, the liberation of sound paved the way for extra-musical elements such as non-western thought, the visual arts, philosophy, jazz, and pop to infiltrate new music. Freedom in temporal and musical space often precluded the need for regimented ensembles. This moved performance outside of the concert hall and proscenium stage, and into other environments. Subsequently, sympathetic ears were found, not in the musical institutions, but in alternative spaces available in galleries, museums, and lofts. As a result, composers often worked in unorthodox groups and ensembles

with and without electronics. The experimental composer became a promoter, producer, performer, and stage-hand in contrast to the "ivory tower" composer who continued to acknowledge applause from the audience seating area. (On occasion, however, I have seen them move stands and even schlepp pianos.) On the other hand, many artists best serve their art by contributing nothing but their works and observation. (For example, Ralph Lauren looks terrific in his designer clothes, but Gloria Vanderbilt often looks silly in hers.)

The emergence of alternative spaces and composers' and performing organizations have done much to secure both public acceptance and economic support for new music. We have reason to believe that the successes witnessed by the various organizations and New Music America festivals will continue to bring us closer to the goals of acceptance. However, in the last few decades our new American music, with all of its vitality and spontaneity, enjoyed the international limelight while *lacking* the very conditions that we seek. We must continue to be optimistic as we reach out for future support and acceptance, but let's hope that when we look back from New Music America '85, we don't realize that all of the fun was in getting there.





After Antiquity

John Cage in Conversation
with Peter Gena

*the following discussion took place on
March 31, 1982 in Cage's New York loft)*

Peter Gena: John, since the festival itself is in Chicago, why not begin by reminiscing about your first residency here in 1941-42. You actually came from the west coast, and were on the way to New York.

John Cage: When I was in Seattle at the Cornish School, I went twice to Mills College for summer sessions and at those sessions, there were faculty members from the School of Design in Chicago. A very beautiful percussion concert was staged at Mills by a fellow in the faculty of the School of Design, and it made such a wonderful collaboration to have the stage look beautiful, to have the music sound interesting, and so forth. The mallets were not put in boxes, but were all suspended in order that they became part of what you enjoyed. Afterwards, I spent about a year writing letters all over the country trying to establish a center for experimental music. The only two places that were vaguely interested were the University of Iowa and Mills College, but neither one had the funds for it. When I met Moholy-Nagy, who had a connection with the School of Design, I thought at first that that would be a possibility. And Moholy was open to my coming to Chicago. However, when I got there with all of my instruments—I collected by this time some 30 percussion instruments—I found that the School of Design was in a bakery on the north side of town, about where the Museum of Contemporary Art is now, and there were no walls going to the ceiling. It was really an open space with partitions. One day, while I had been making sounds in the room with my students, Moholy opened the door and said, "Please confine your studies to music theory," because the noises we were making disturbed the rest of the school. So, since my work at the School of Design didn't take all of my time nor did it apply a livelihood, I had already

made arrangements to accompany the classes in modern dance of Catherine Manning at the University of Chicago. I moved all the instruments from the School of Design to the University, and it was there that I conducted the rehearsals for a concert that was later given at the Arts Club in Chicago.

PG: What did you perform?

JC: I wrote a piece that was broadcast over the radio for the Columbia Workshop—a play with poetry by Kenneth Patchen—and I used an orchestra first, for sound effects. However, when I showed the score that I had written to the engineer in the radio's sound effects department, he said that it was unplayable largely because I was using a great deal of compressed air, and that each blast of air would cost five dollars. At that time that was a good deal of money, and he said that I would have to write something else. So I stayed up nights and quickly wrote another score which is called *The City Wears a Slouch Hat*. Out of that piece, which received a national broadcast over CBS affiliates, I received many letters in Chicago saying how much it was enjoyed by the people to the west. So I assumed that I could leave Chicago and make my fortune in New York. When I got there, though, I discovered that all the letters from listeners in the east were opposed to the music!

PG: So you had to start all over. What actually did you teach while at the School of Design?

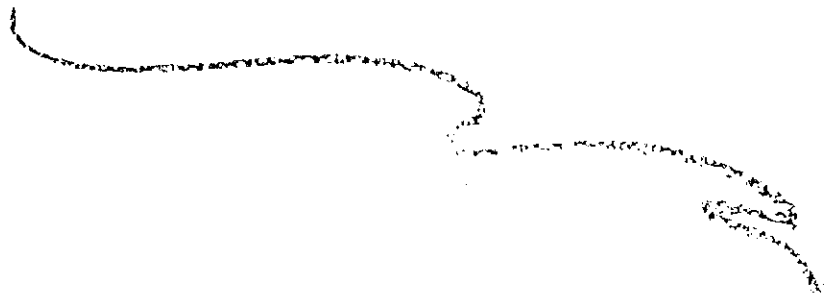
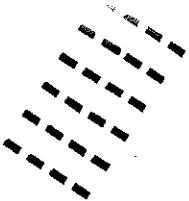
JC: My notion was, and I think it was true, that we were at a point in music where the doors were open to new possibilities whether they arose through the actual making of new instruments, or through technology of some kind. That seemed to fit perfectly with the School of Design—the idea of exploration and materials.

PG: It seems throughout history, and certainly even today, that the actual musical institutions were never open to these ideas but one always finds the interest elsewhere: the galleries, art schools, etc.

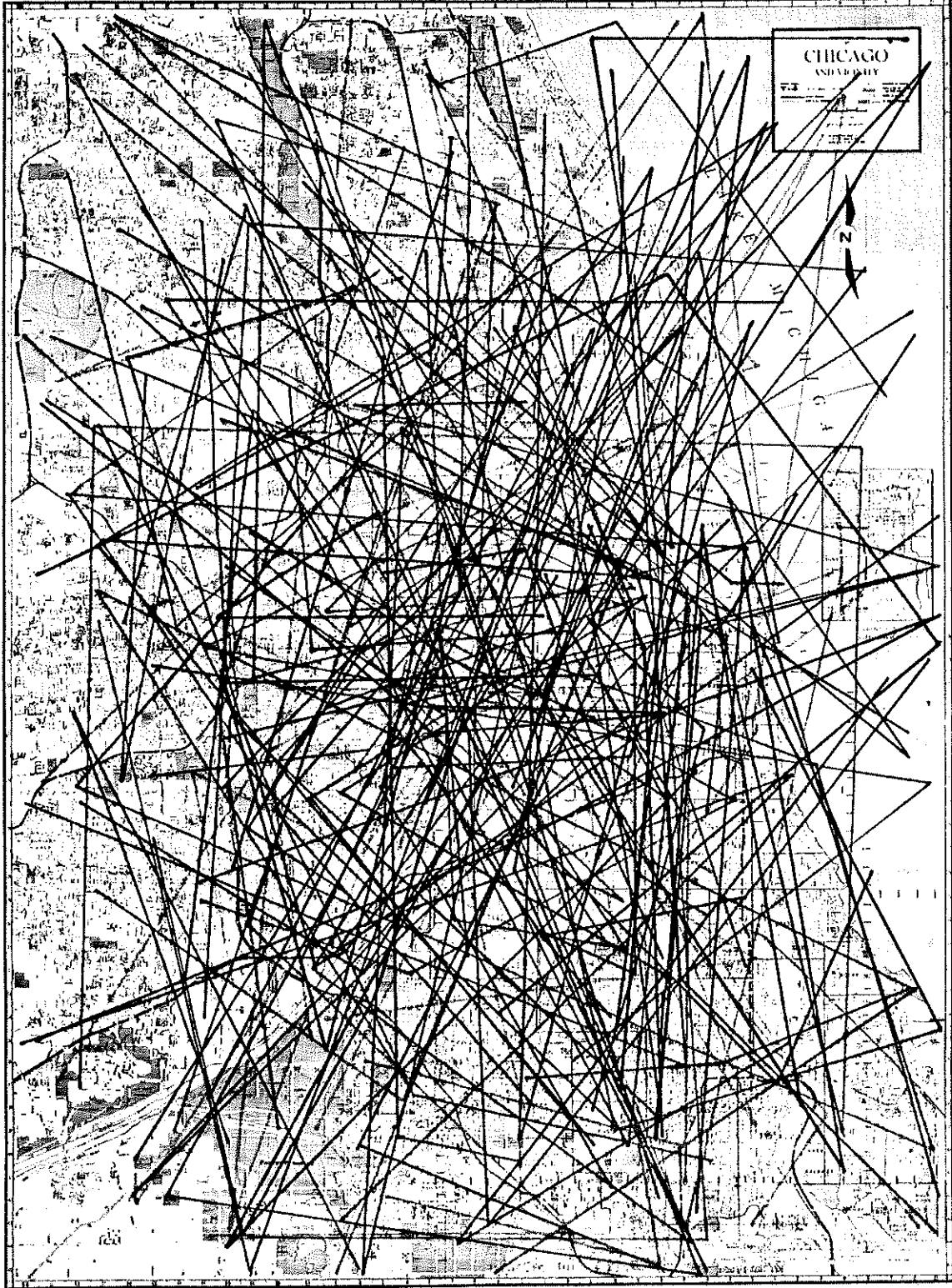
JC: They asked me recently at the University of Alabama, where I spent two or three days, what to do about the music department because they realized that something was wrong with it. The big thing that's wrong with the music departments in all the universities is that they are concerned with the playing of the literature, but they are only minimally concerned with new music, if at all. So, if they want to change and become involved in greater creativity, all they have to do is follow the example of the art department, or we could say in this case, the School of Design in Chicago.

PG: This is a question that I've often thought about. Why do you suppose that there seems to be something sacred about the ears? I don't know if it's because the western musical tradition is so strong, but in most good art departments there is an assumed equality in all the periods of study from antiquity through the twentieth century. And the study of new art is felt to be as important as that of the Baroque, Classical and Romantic periods. In music, interest seems to taper on each end of the chronology.

JC: First of all, the people who control taste and who give funds and buy things in the field of art are individuals. I think institutions in the case of art follow the lead of those individuals and individual collectors. Whereas in music, institutions get in the way in the very beginning and they close the doors to what they would consider to be rabid experimentation.



Dip in the Lake



John Cage

PG: Because they don't look to the individual. They look to the performing institutions.

JC: And nothing is more conservative than a symphony orchestra.

PG: Right, and that is the model. Institutions have supported composers, but we see time and time again that the model of composition supported is always the same, and is not the kind of experiment that a "School of Design" is looking for. It seems that the institutions expect originality, but demand precedence. It's rather paradoxical because you're only allowed to be original within the guidelines of how far they think originality can go. If few people have done it before, you've gone too far.

JC: During that year, around 1940, when I wrote to places all over the country, I also wrote to Black Mountain College and received no answer. And yet Black Mountain was famous as the place most interested in experimental work. But you see, I was completely unknown. Even though I was involved with percussion and prepared piano, none of that information was exciting enough for them to ask me to be part of their faculty.

PG: Not until about ten years later.

JC: Ten years later, when Merce and I went there, *then* they were very interested.

PG: And by that time, when Feldman, Brown and Wolff were just starting out, you already had a substantial career. But even certainly by the fifties, getting accepted by institutions must have been something that was always difficult. At least until the sixties.

JC: For me it was. To show you how different things are, just at that time and before I came to Chicago, I was employed by the WPA in San Francisco. I had applied to be in the music section of the WPA, but they refused to admit me because they said that I was not a

musician. I said, "Well, what am I? I work with sounds and percussion instruments, and so forth." And they said, "You could be a recreation leader." So I was employed in the recreation department, and that may have been the birth of the silent piece, because my first assignment in the recreation department was to go to a hospital in San Francisco and entertain the children of the visitors. But I was not allowed to make any sound while I was doing it, for fear that it would disturb the patients. So I thought up games involving movement around the rooms and counting, etc., dealing with some kind of rhythm in space.

PG: Likewise, you were accepted in the University of Chicago dance department, but not in the music department.

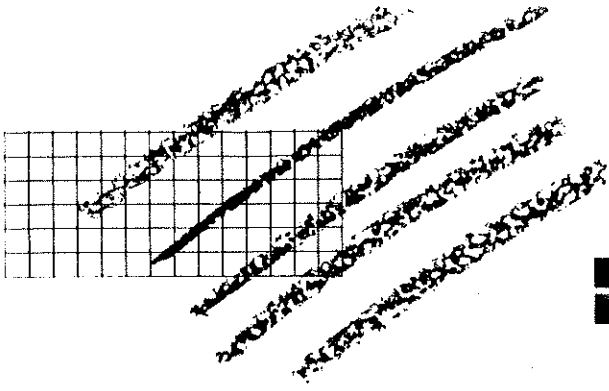
JC: My work was in association with dancers rather than musicians because musicians, in general, were of the opinion that my music was not music. Whereas, dancers were all grateful for any sounds that I provided. When I was in Seattle I had a kind of friendship with George McKay who taught composition at the University of Washington, but other than that, I had no connection with that music department either; nor at the Cornish School. The musicians were all of the opinion that I was not a musician.

PG: How did you live with that?

JC: Well, I keep telling everybody this, and it's actually kept me in good stead because I was the son of an inventor. The fact that people weren't accepting what I was doing indicated that I was inventing something. In fact, I developed the opinion, which may be right or wrong but I still have it somewhat, that if my work is accepted, I must move on to the point where it isn't.

PG: So this attitude is what kept you from being bitter through all the years?

JC: I think that you can avoid bitterness by observing people who are bitter. And if you do that, you see that it doesn't produce a good life; or not the kind of life that you would want to lead. My father, in his inventions, became somewhat bitter towards the end of his life. The reason being that people tried to take his ideas and exploit him, never giving him credit or money for them. The result was that he refused to tell people what his ideas were. I advised him, on the other hand, to give everything away, because he was, in a sense, a reservoir from which more new ideas could arise. I've been of the opinion all along that if something is refused, pay no attention to it and keep living, insofar as you can, affirmatively. It's more fun. Just recently, I finished another installment of the diary *How to Improve the World*. And I put in a statement about the avant-garde, and my belief that there always will be one. I think this, because without the avant-garde, which I think is flexibility of the mind and freedom from institutions, theories and laws, you won't have invention and obviously, from a practical point of view, the society needs invention. Whether they accept the fact or not, they do need it. And ultimately they will be up against a wall where, if they don't have an inventor around, they will be lost. You see, in the world of practicality—by this I mean airplanes, transportation, utilities and so forth—we must continually invent, as Fuller has said, so as to use less material to produce greater results because of the increase in population. That means that invention is necessary. In the arts, people think that it isn't necessary, but it's equally necessary in order to keep the mind flexible. Otherwise, the mind becomes paralyzed, and the paralysis of mind is honored, established and strengthened by our institutions, both



musical and educational. The government also is opposed to anything new. Lately I was in a place where the government and the university were in cahoots, and the result was a year-long strike, or a year-long invasion by the government with military means, into the university precinct in Puerto Rico. The teachers, in order to be paid, continued teaching, but there were no students. No one listened to them.

PG: It sounds painfully conceptual. One thing that one has to respect, whether or not they like what you do, is that you are very serious about what you do. A composer's music and philosophy can constantly be bombarded with criticism and ridicule, but if that person shows a real seriousness about what he or she does...

JC: and perseverance...

PG: it survives. On the other hand, there have been many misunderstandings in the past thirty years concerning what John Cage has meant to a lot of composers. This month I read John Rockwell's promotional article for the *Wall to Wall Cage* program in the *Times*, where even he said, "John Cage told composers that they could do whatever they want."

JC: Which is not true.

PG: Of course, you were constantly saying things like, "permission granted, but not to do as you please." I lived as a student through the sixties, and Buffalo was a hot spot for experimental music. Many composers, performers and artists took what you did to mean that they could do anything. They could impose their egos on any situation, and such license was often credited to you. This is something that must have bothered you for a long time.

JC: But I really don't act on the fact that it bothers me. In other words, if I were to act on the fact that it bothers me, I would have to become a policeman, and I refuse to do that. I think that it's difficult for people to understand the

permissiveness that I seem to have given, but it remains something that could be understood, so my attitude is that some people will understand and some won't. I think this is true in any situation—even in something so simple as a recipe for cooking a particular dish. Some people will do it well and others will do it poorly. Some may even think that the ingredients listed are not important, and that others can be substituted. And you know that they'll do it when they look on their shelf and discover that they don't have the ingredients. On occasion, cooking with other ingredients than those given will result in a discovery, but on other occasions it will simply result in a misunderstanding, or a misrealization.

PG: So you could give someone a recipe and they could make a totally different dish, but they will say, "I got this recipe from John Cage." Everyone involved with the arts should know that there were all these misconceptions. I hear performers playing their improvisations, in situations where they don't have the proper discipline to be free. They don't have decent technique and control, so you hear squeaks, squawks and grunts; and of course the rationale is "it's all part of the music." They use "it's all part of the music" in a way different than you do.

JC: I think that people give insufficient time to the study of these matters. I had an interesting experience recently. Those who give the least amount of time, generally speaking, to new music are orchestral musicians. They do it because they follow not musical desiderata, but the music unions—prescriptions of how many hours they're to work. Knowing this when I was commissioned by the orchestra of Rouen to write a piece last year, I had written into the contract the stipulation that there would be ten full rehearsals for the work. That meant thirty hours of rehearsal! Up until the last minute I received no rehearsal schedule, so I sent a telegram saying that I was not coming to the festival until I received one.

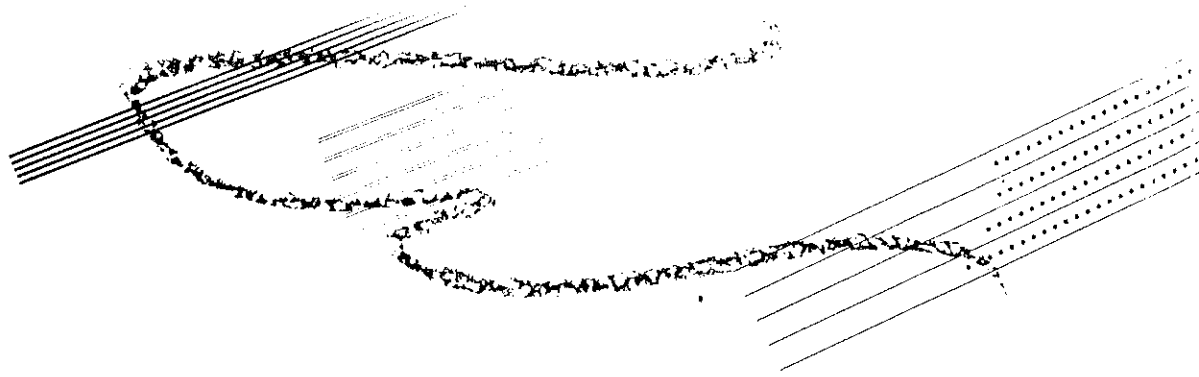
Finally it came, and I did get ten three-hour rehearsals. In the course of that time, all the musicians became interested in the piece, because they were spending time with it. I think the squeaks and gurgles that you just mentioned result from not spending enough time.

PG: With even their own music and ideas. Is that something unique with that particular orchestra? Do you think that if the New York Philharmonic gave you ten rehearsals they would become interested?

JC: Yes, I think they would.

PG: That problem exists in education too. When a course is taught on twentieth century music, music after World War II gets squeezed, if we're lucky, into the last two weeks of the survey.

JC: Well I think that education should take place continuously rather than being limited by an amount of time the way a union rehearsal is. Or, if it is going to be limited, then that time limitation should be extended. The New York Philharmonic, in rehearsing *Atlas Eclipticalis*, rehearsed for seven and a half minutes. That was it. The *Thirty Pieces for Five Orchestras* was rehearsed for thirty hours! Now that kind of difference should take place also in education. Another thing that is wrong with education is the emphasis on examinations and on squeezing everything into a particular period of time. Also, I don't see why all the members of the class should be studying the same subject. You could divide music into a number of departments, one of which would be new music, one could be Schoenberg and Stravinsky, etc.; and then the students would elect which parts of those to study. If they all studied something different and then shared it together, they would all learn everything.



PG: Unfortunately, most educators are overly concerned with syllabus. And it's true, one is preoccupied, before teaching, with whether or not the material could be tested. If it cannot be tested, it's often thought of as invalid material. In other words, what good is it if you can't test the students to see if they learned it? I guess we're hitting on what the crucial problems are in respect to...

JC: Why the music schools are not involved with creativity.

PG: And with the proliferation of recent music.

JC: The first thing that is so important about the most recent music is that it leads to the next music; and if the students don't know what the most recent music is they won't know how to begin to write the music after that.

PG: The idea of a new music festival interests me as having educational potential. This year in particular, you are involved in a number of festivals. Most are honoring you.

JC: Actually, honoring me in a festival is a fairly recent idea, although it's rather general this year because of my seventieth birthday. There's one in Witten, Germany; the Tenth Festival of New Music in Tokyo is dedicated to me; and New Music America '82 in Chicago.

PG: Our festival may differ from the others in that, in addition to honoring you, we are inviting some fifty composers to perform and stay for the week. The communal atmosphere among musicians that we seek seems appropriate to a festival having you as guest of honor. Your role as a catalyst for creativity throughout the history of experimental music is still great at seventy, and a week is only too brief to represent the wealth of new American music.

JC: One thing that I think would be desirable is to have some situation which would be a forum for all the things that are not accepted by the organization of the festival. Remember that movement, not in music but in visual arts, of

the *Salon des Refusés* and *Independents*? I think that you might include something like that in this. So, instead of saying to people that they couldn't be a part of it, you could say, "Oh yes, you could be part of *this*." In other words, wherever you can escape from making judgment, do so.

PG: Since we only have a finite amount of programming time, we are encouraging local groups, which set up any concerts or installations in the city during the week, to notify us and we will publicize them and offer them as part of the festival. We've already had some requests about that. We doubt that many people from outside of the Chicago area are going to spend their own money to get here to do that, but if they do, they are welcome. It's rather interesting that even the field of experimental music could become institutionalized. The Kitchen was the place to go to escape from institutional programming, but now the Kitchen is almost an institution.

JC: And Symphony Space is becoming one.

PG: Now, there are these new "alternatives" to the alternative spaces.

JC: One good thing is that there are a lot more places than there used to be.

PG: Do you think that it would be healthier if institutions would regularly self-destruct?

JC: Well, I often think about what Satie said, "Experience is a form of paralysis." When institutions get paralyzed then other institutions naturally come into existence that are not paralyzed, at least in the beginning. They have to wait. This is actually each person's problem too; it's my problem. The fact that I had certain ideas automatically makes me think that those ideas are continuing with me. And the fact that they continue with me makes it difficult for me in my mind to have other ideas than the ones I already

have. How to become free of one's own experience is both an individual problem and an institutional one.

PG: When something you do is a success, though, you must feel good about it. Certainly you might like to do more with an idea.

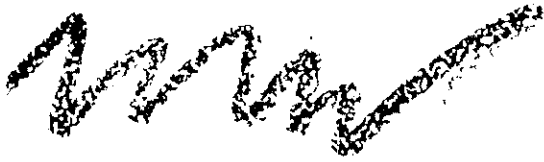
JC: I think that it's automatic when we are composing and making one work, that in the course of that work a kind of conversation takes place between the work and yourself, between different aspects of your own mind that suggest the next work. If you work in several directions, as I tend to do, there's a kind of cross-fertilization. And now that takes place for me between my graphic work—the etchings—and the musical work. Morty [Morton Feldman] does the same thing, doesn't he?

PG: Sure, most recently with antique rugs. Actually Morty told me that in the beginning you were actually quite a painter. Was there outside encouragement for you to go into painting? He gave me the impression that you had thought, for a while, of going into painting.

JC: But actually I received more encouragement from people whose judgment I admired in the field of music, than in painting. You see, I knew Walter Arensberg and he encouraged me less than Richard Buhlig did. That's why I'm a musician.

PG: I have found, just from an academic point of view, that in order for me to understand anything about new music it was indispensable to have spent a good deal of time learning about developments in the visual arts over the past thirty years. Autonomous musical analysis since the fifties is virtually impossible.

JC: I think it's because of the advent of magnetic tape, and the clear correspondence between time and space leading to graphic notation. Graphic notation has invaded the whole of musical notation.



PG: Yes, and although more and more composers now are using conventional notation, it's a type of music that could never have happened without the graphic movement. The reexploration of tonality can only exist because of what happened in the fifties, sixties, and seventies. Perhaps people are saying the avant-garde is over because somehow they view what is going on now as a conservative swing, which I think you'd agree is not necessarily the case, and maybe that's why the *Times* said that your music at Symphony Space was passé.

PG: Now that you're getting so much attention, how do you avoid a situation where external factors and success spoil your work?

JC: About that, I must pay no attention. Since everyone else *is*, I must pay none.

PG: How do you pay no attention?

JC: There's a beautiful story about this. You know how interested I am in Thoreau. Once he received a letter from his publisher saying that his book had not sold. It was the only book published while he was alive. The only copies that had been distributed were those that were given away. The publisher asked, "What shall I do with the ones that remain?" There were something like 700 or 800 books from an edition of 900. And Thoreau said, "Well, send them back to me." And he built a coffin himself, and he put the books in the coffin up in the attic. That day he entered into his diary, "It makes me feel so good that no one is interested in my work, because it leaves me free to go in any direction that is necessary." Now, I have to translate that into its opposite with the same sense. I need to say, "It makes me feel so good that so many people are interested in my work, because I must know that they will not object to my carrying my work in the direction that it must go."

I don't want to make big generalizations but I've always tried to keep my music free of other concerns, such as making ends meet in terms of a livelihood, or pleasing someone. One of the things that has helped me all along is the fact that I don't really have an ear for music. I don't hear things when I read notation, nor do I hear things in my head and then make a notation. I only hear things like that siren [police car going up Sixth Avenue]; I can hear it perfectly well. I can hear anything that's actually vibrating, but anything in India ink I don't hear. I do know, I think the record shows, that I can write in such a way as to hear something that hasn't been heard before. I think the thing that I'm most deeply concerned with is the actual experience of listening, and I'm more interested in setting out in a direction which I'm unfamiliar with, than in one which I approve. Because if I approve, it's only out of some experience which I am remembering.

PG: This is something that the painters were saying also. I remember Guston saying that will build distortion, and desire is incomplete and arbitrary. That, of course, is consistent with why you would get involved with the kind of compositional processes that you use, as well as the musical circus idea. As for collaborations, in *For the Birds*, in reference to Hiller and *HPSCHD*, you said that when many composers work together it blurs their intentions and eliminates the problems of ego. However, what often happens in joint performances with musicians, audience, etc. is that you find the participants competing with each other to see who could do the most interesting thing. And the egos aren't diffused, but the performance gets turned into a show place.

JC: I had a workshop, at Northwestern actually, years ago. It was in the dead of winter, and it was in a room where there were many percussion instruments and other instruments too. I had the lights turned out and windows open. I advised everybody to put on their overcoats and listen for half an hour to the sounds that came in through the window, and then to add to them—in the spirit of the sounds that are already there, rather than in their individual spirits. That's actually how I compose. I try to act in accord with the absence of my music.

PG: This is very similar to what Robert Rauschenberg has said, "I work with materials not ideas."

JC: Also, there's a remark of Bob's in a recent book of his photographs. It has a beautiful introduction in which he describes himself not as a painter or artist, but as a photographer. Even when he's a painter, he thinks of himself as a photographer. Which means to say that he's not thinking of his world of ideas, but he's thinking of the world around him.

PG: So that when he takes an object and puts it on the canvas it's from the outside rather than the inside. Then there's no point in an art critic trying to interpret what the objects mean.

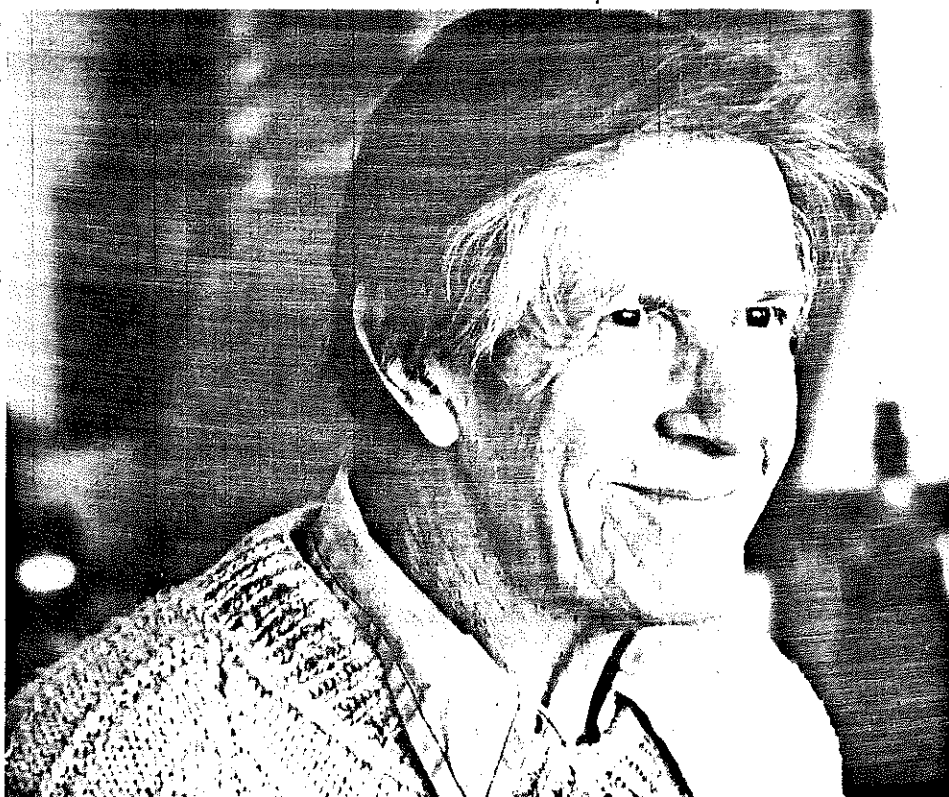
JC: This discomfiture of critics and institutions, with a great deal of new music, comes because they see that something radical has happened, and they can't accept it. They could only accept it by altering their notion of what the inside is, and that they would have to do through an acceptance. I think, of either some profound form of psychoanalysis which I think is what happens with Morty, or some form of oriental philosophy which is what happens with me. Or some other such thing.

PG: In recent history, your music is obviously much more vulnerable, than that of others, to certain criticism—certain insensitivities of people. I think you've become more sensitive recently to unfavorable audience reaction than in the past. In the past people may have thought that if you got an unfavorable response, you were delighted to be controversial. When did you first realize that maybe you were seriously misunderstood?

JC: Mostly I'm told about it. I'm sure that some people misunderstand. I guess I'm not so involved because I'm not actually teaching daily in a school. When I do appear at schools, I go so briefly that I don't see the results of my actions. I asked David Tudor once how he should act. He said, "Think of yourself as a hit and run driver." I really don't observe the bad effects. I can see it in newspaper reviews. And it's perfectly clear that things are not understood. What can I do about it? Recently I'm aware that people don't any longer read the books that I have written. I think they're thought of as having slipped into the past. When someone writes me a letter with many questions, I often write back, "Have you read my books? Because if you had, you'd have the answers to your questions." At the end of the Symphony Space program, having been there all day, a girl came up and said, "I'm very impressed; however, I'm very skeptical. Could I see you sometime and ask you some questions?" And I said, "Yes, have you read any of my books?" And she said, "No, what are they?" I replied, "Well, here's *Silence* to begin with. Why don't you read it?"

So it seems that in many cases the situation is hopeless, and yet we proceed with our work. Or like the environment. Everything is going, we could say, to hell—getting worse and worse. What in heaven's name is going to happen? I think most of us now would have to confess that nothing is going to

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John Cage

happen until it hurts. At the point that it really hurts, and hurts enough people, something might happen.

PG: Has such a point ever existed in history?

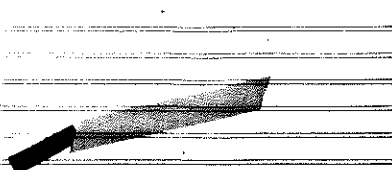
JC: It's occurred on the individual level and it's happened on the social level too. The American Revolution took place because it hurt. The next time that it hurts, it's apt to be global. And I think there will be survivors. There will either be a great change which prevents a Holocaust, or there will be a Holocaust. But I think in any case there will be survivors. And they will be impelled to use intelligence rather than selfishness.

PG: After World War I, weren't the dadaists essentially saying that?

JC: They were prophesying what I am saying again.

PG: They took the responsibility to do those things. This brings up the question of using music or art for political ends. There are people who think the arts can change the world. I think a majority now believe that the arts only reflect the world and can't necessarily change it. Rauschenberg said, "I don't want to change the world; I only want to live in it." You've been asked this question, and have discussed it in your books, but in terms of having an effect on political or social change, do you agree that art always seems to reflect a situation without necessarily instigating one?

JC: No, but it can give an instance of changed society as it operates. I was very impressed as you know, years and years ago, by the reason for making art given by Ananda K. Coomaraswamy in his book, *Transformation of*



Nature in Art, in which he said that the business of the artist's responsibility is to imitate nature in her manner of operation. So we can give an instance of society in its manner of operation. And music is good for that, better than painting for instance, because it involves a number of people often in a group-performance situation. And if those people are behaving and interacting in a way which does not yet exist in society but which might, then we have an illustration of the future. I have thought about that a great deal. I have not noticed, on the other hand, that it has an effect on society. It has had a strong effect on music. Now we can go back to what was said and believed in China. That is, that there is a direct correspondence between music and the state of society. You know that if the tones go wrong, then the society goes wrong. I think that Lou Harrison would probably criticize all of my work on the basis that it isn't sufficiently organized in terms that would make society good. His attitude is more Confucian, where mine is more Daoist, or more related to individuals. I think he's more concerned with a well-run society, and I'm more concerned with the difference between individuals.

PG: Obviously you have an optimistic viewpoint that is refreshing to everyone who listens to you.

JC: In this diary that I mentioned earlier, I've also written a brief statement about optimism, because it's frequently complained that my optimism makes no sense in this day and age when the news is all so bad. But I think that optimism exists always and automatically, because when we go to sleep, we wake up with energy, and energy goes arm in arm with optimism. Otherwise,

we don't get through the day. I think what changes is not optimism itself, but the space around it. When the situation gets very bad, the space in which optimism operates gets, so to speak, only skin deep. Or optimism can't go beyond my skin, but then it's still in me. At times optimism would seem to be foolish, but it isn't. In better circumstances when society is not so pressing, optimism has more room in which to breathe. We must be able to be optimistic in all situations. Because I don't think that life is pessimistic. It can't be.

PG: In life, your optimism about anarchy is often misinterpreted by artists and intellectuals. Morty recently brought up the story that you tell about an anarchist whose children kept jumping up and down on the bed. So he said, "No jumping on the bed." But he did not know how to handle it because he was an anarchist.

JC: The whole thing is very confusing, and what we have to do is determine our action, to make very clear to ourselves what it is that we are willing to live with. I'm not willing to live with my becoming a policeman, and neither was the anarchist. He didn't want to say no jumping on the bed, but he did. And he said that it made him very sad. I want to find a way of continuing without doing that, and it's not easy. However, one way that succeeded was my getting ten rehearsals written into that orchestra contract. I did not expect them to accept my demands, but they did. Now you frequently get yourself into a situation in which you have no control over the circumstances and they go wrong. What are you going to do then?

Say they go so wrong that they misrepresent your intentions. How do you proceed? It's like the optimism getting squeezed in. At that point, the thing that I have frequently had recourse to has been my own equanimity of mind. This may sound very selfish, but I do it as an example, and I make it as public as I can. This attitude is expressed in the first words in my diary, *How to Improve the World*. It says, "Continue; I'll discover where you sweat (Kierkegaard)." Do you remember that remark? What it refers to is the fact that Kierkegaard was listening to an incessant talker who was very boring. Kierkegaard noticed that perspiration was running down the nose of this boring person, and he became interested. So do whatever you like; I will find in what you do, the circumstance that is liberating. Even if I'm the only one who notices it.

PG: But if you get a performance that you are not pleased with, it seems to me that it could do an awful lot of damage, at least for the public to undo.

JC: I think that damage is inherent in the social situation. It's part of what we live with. Don't you think, for instance, that Beethoven has submitted to damage. I think that the schools have administered damage, generally. I am reminded of that experience I had with Roshi who did the rose petal service. You know, that story I've written, where the host and hostess played a miserable selection from an Italian opera with a cracked voice and an out-of-tune piano; and I was embarrassed. But I looked at him, and he was enjoying it! We can't tell what transmutation will occur.

PG: So there will be people who will benefit from a bad performance. Therefore, your advice to composers would be to get their works performed, no matter how badly, because there is always something good in the experience.

JC: Performance is essential, no matter how bad. That will lead to other compositions. Someone recently showed me a work for orchestra, and I asked, "Have you any chance of getting this performed?" There was no chance at all. And my advice is not to write things that don't have a performance in view.

PG: Composers like you teach a valuable thing just by being prolific. Too many composers don't write enough. Again, we ought to learn from the painters' example.

JC: That was the choice that I made when I became so closely connected with the modern dance—an insistence on performance.

PG: And you learn a good deal more by writing six pieces in a year, than by laboring over one. Ruggles had this problem. He just didn't write enough music. We can sit here and praise how beautiful what he did is, but so what?

C: It already sounds like it's involved with clichés. Actually, Varèse had a similar problem in that he actually destroyed his early work. I would love to hear it.

PG: What does it do but hurt the artist? Only hurt Varèse to destroy his early work. Many composers are preoccupied with a rather academic notion of musical integrity. Look what's happening to your music in certain circles. I see a clear distinction between what we've come to know as experimental

music and what we might call the experimental tradition. Now twenty years after *Silence* was published, many academic composers are integrating some of your ideas into their music. They now allow controlled aleatory, free situations contained in boxes, etc. in their music. It's as though a safe way were found to incorporate your ideas in music, while still maintaining "musical integrity."

This brings the concept of ideas into question again. There is a difference between receiving an idea, and evolving through one. The attitude in, "That's a good idea; I think I'll write a piece with that," is usually less productive and rarely experimental. The best examples of this are often connected with technology. A technician introduces a new "chip" that can do forty voices at once, and costs only five dollars; so ten of those can produce 400 voices. Then because of the new chip, a composer who rarely writes music gets an idea for a piece, outside of any active aesthetic continuum. What strikes me about your music and ideas is that the ideas come at a point when you need them, as opposed to this other approach.

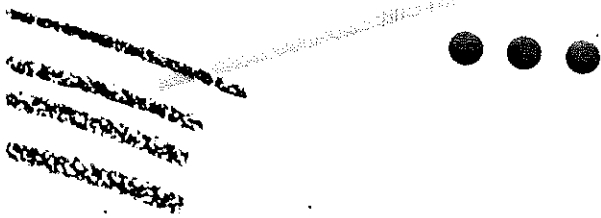
JC: I think the idea, to be really good or something that we can live with, has to be not just outside of us; it has to somehow be inside of us. That's not easy to understand. I don't mean the expression of a feeling, but it's the expression of an awareness of some kind.

PG: I've become interested in doing carpentry around the house, so I purchased the *Reader's Digest* comprehensive book on home repairs. In the chapter on tools, it suggests that tools be bought only as they are needed. If you buy tools as the need arises, in terms of your own experience, you're much happier with what you do. And that's true for music.

JC: I had a marvelous need recently to divide any distance into 64 parts. So I asked Max Mathews if a ruler existed that could change its length while maintaining equal subdivisions; and he said, "Yes, it was invented twenty years ago." Now I use it both in my music and my etchings.

PG: In music history we have antiquity before the medieval period. It seems to me that if we look into the future, perhaps 500 years from now, antiquity might encompass the history of music up to World War II, then there will be Cage and beyond. There will be new historical parsing starting with you.

JC: I think from the distance of 500 years, particularly, it might not be clear that it was me. It might just as well have been Satie, for instance. I think that's shown in Donal Henahan's recent *Times* article on music that "doesn't go anywhere." He spoke not only of Reich, Glass and myself, but also of Satie. Just recently, I received a prepublication copy of a new book by Dane Rudhyar, in which he speaks of the avant-garde as bringing music back to a proper relation to, what I think he calls, "the magic of tone." In other words, there was so much in so-called classical music that was bound up not with sound, but with theory. And that is what made classical music so successful in schools. What we need, and I think that the avant-garde more and more is providing it, is a kind of music that simply can't be taught.



PG: One of the reasons why it can't be taught is that academia often refuses to make the vital shift from music theory into music experience, because it's not as tangible as craft. Students have to make that shift in order to deal with aesthetics and ideas, and that aspect of their minds in music education has always been suppressed. One of the things that you can take credit for, along with Satie and other American experimentalists as well, is increasing this awareness of sound experience. In a sense, it's music that cannot be taught as music. One can no longer be a specialist. One has to be more liberal in his or her studies.

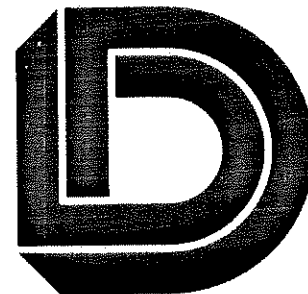
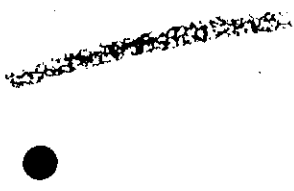
JC: They must actually get their ears into it. Most articles on music, even by young and advanced composers up until 1950, actually pretend that sound is the lower aspect of music.

PG: So we can agree that, in more ways than one, the fifties represent a milestone in music history. Recently, there is what you might call a nostalgia for the fifties where many institutional composers are starting to embrace your ideas in their own safe way. Furthermore, I've noticed that in a respected music journal there seems to be a fashionable trend toward printing certain kinds of cute aphorisms, similar to some of the things that were published in *Silence*. Now, when students ask me if it is necessary to study the great masters to be a great composer, I reply, "Yes, you should study the masters; and they are Cage, Feldman, Wolff, and Brown, as well as Rauschenberg, Johns, McLuhan, Fuller, etc." What advice could you give composers now, and what would you hope that they could get out of the experience of knowing your work?

JC: To give advice is a very difficult thing to do. I think the most that we can do, and we can't be certain of the results, is to carry on with our work, and to think of it in relation to other people, as what we have to say to them. In other words, I don't think we do our work or conduct our lives just for ourselves, but willy nilly it interpenetrates with other people's. So rather than advice, I would give an instance or example. I like that attitude, because it goes through the whole process of life instead of coming to one conclusion. I notice, for instance, that some people are struck by some of the pieces I wrote between 1940 and 1950; they won't have anything to do with the rest of my work. Now other people, just because they see that happening, are beginning to be interested only in the music from 1950 to 1980.

I made a text last August at the University of Surrey, which is called *Composition in Retrospect*. The last set of mesostics is on the word circumstances. I think about more and more of those circumstances as being variable, unpredictable and finally useful. I don't think we ought to worry about advice. You just have to do your work, and expect other people to do their's.

Thanks goes to Kathleen Beckerman for providing a written transcript of this interview.



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Just One Complaint

Robert Ashley

Peter Gena and Alene Valkanas called to ask if I would write an article for the New Music America program about John Cage's influence on younger composers. I said I would try. There were a number of problems in my mind. The first is that although younger, I am no longer young as composers go, so my authority is sort of limited. The second is that more and more I have tried to forget what certain composers are up to, because that doesn't seem as important as that there are so many of us. The third is that I don't really believe in influence. The fourth is that I didn't want to do it. I asked Alene to give me a list of the composers on this year's festival in order to be specific (stalling for time). A week or so later she gave me the list. By that time I had already written the article. It had nothing to do with influence. It was an "appreciation." I was embarrassed. Peter called, and I didn't tell him what I had done. I just said I couldn't do it. Some time passed. I threw the article in the waste basket. What a relief. Peter called again to ask if I could write an "appreciation." John would have told this story in four sentences.

What is most important to me about John's music is, naturally, what is hardest to express without comparing it to something less good, which is abundant. But he says one must always be "positive." A musicologist told me that he had gone to an Eskimo tribe to record whatever was left of their music. He was told that only one old man still had it. Whether this was some kind of northern joke on musicologists or not, he found himself courting the old man for longer than he had hoped to be there. Finally, it was agreed. He came with his tape recorder, and the old man admitted that his secret was what the Eskimo call "personal music." The Eskimo sang. Then he wanted the musicologist to sing his own "personal music."

That story made me wonder, naturally, what I would do. John would sing *Empty Words*, and the Eskimo would think less ill of us than certainly he must now. Before I heard the story, the only word I had for what I like is "chamber music," which didn't really work, because "chamber music" has to do with size, rather than intent. I wanted to distinguish between what I like and whatever the other kind is, a sort of official music or state music, the kind that has some sort of apology for itself built in.

It seems to me that John Cage's music is essentially "chamber music" in the way it's supposed to be. I'm confirmed in that opinion especially when I hear one of his big pieces. After all, he invented amplification. I have never seen one of the big pieces, no matter how big, turn into a state occasion. You can only appreciate it as a person. For instance, you never yawn, as at state occasions. There is always that high whistling sound in your mind, which is what you suppose is what he means by the Buddhist quality of attention. When I listen to John Cage's music, I am entirely by myself. Not alone, but unencumbered. The curse of tribalism is lifted. This is not a question of style, I think, though style enters into the question, if you want your music to be state music. I think it's a matter of choice about what you want your music to represent. John has said all of this better than anyone could, but I want him to know that I appreciate it. I'm glad he made the choice.

John was quoted recently in some strange remarks about which of his pieces would "survive." I'm sure he was misquoted, but it was inevitable: "yes" for this one, because...; "no" for that one, because..., etc. Trying to teach him to behave. It is my opinion that all of his music will survive, that, remarkably, his total courage with respect to the materials from which music is made has set his music apart

from almost everyone else's. If there is any reason to look into music from the past, for instance to see what the past was like, then it seems more likely to me that the future will want to know more of what was happening on a day to day basis in our consciousness than that we were mainly interested in the past ourselves. That part of us would seem to be sort of boring.

John's connection to the past is polite, at best. On the other hand, I've never felt very close to Satie's music, so John's insistence always seemed to me to be more of a social lesson or a moral lesson than a music lesson. I might be wrong. He seems always to go directly to the music. When the word was going around, a long time ago, that Ives' music suffered from his lack of contact with the professional music world(!)—I really worried about that (what an idea!), and then finally I heard the music and I knew that what I knew was right—John kept his head. Which only shows that he can read music from the score.

His interest in the "visual arts" (and politics) predicted the current rage for opera, and I, for one, would call many of his works "operatic," except that the word is too dangerous. It has occurred to me, more than once, how ironic it would be considering the importance attached to his musical theories that his work should "survive," in so many instances, as programs of symbolic action—that is, ironic from his point of view and from the conventional one, too. The very best and the very worst performances of his music seem to share this characteristic, as if something were there, and we didn't know exactly what to do with it. He, of course, always takes the high ground, and lightness prevails, but we have all seen some amazing performances done in his name, when he was not in control.

The second time we met, I drove John to a concert the Cunningham Dance Company was giving at Central Michigan University, some two hours from Ann Arbor where he had just performed for the ONCE Festival (probably for free), so we had to be together all day. At dinner before the Cunningham concert, he ordered a glass of beer and I asked him whether "drinking" before a concert affected his performance (boy, those were the days!). He said, "I used to drink a case every afternoon." *That* was an influence.

Before *Silence* there was no reality to me about being a composer. I don't remember what I thought composers did during the day—probably it was a blank in my mind, which eventually would have prevented me from becoming a composer—but I do remember what a relief it was to discover that a great one seemed to do more or less what I did. For that I am eternally grateful.

What has followed the incredible popularity and influence of *Silence* is a virtual barrage of John's ideas about how words and music go together. Writers who are only writers, who don't tour half the year performing in places where the equipment doesn't arrive in time and only two or three people in town know how to get it to work, who don't organize people to help in other ways, who don't gather mushrooms in forbidden landscapes, who don't study chess with the masters, who don't experiment endlessly with diets, who don't answer their own phone, don't write as many books. And to tell the truth, it's probably only half known. I'll bet not one person who reads this knows how many books bear John's name. Every one that I've read is full of things that we should know, or, better, full of things that we should think about. His theories, as expressed in his writings, have been important to music because they are true. They can be debated. They produce consequences apart from the in-

fluence of his music. They exist in the realm of ideas, not in the realm of formulas. To my knowledge, he has never suggested that anyone ought to compose music using chance procedures.

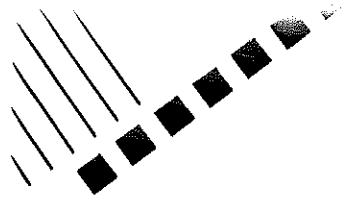
I am still amazed that he could explain so gracefully the idea of the prospect of the liberated musician and that, at the same time, he has not relented from that attitude at all, in spite of the ups and downs of the political tides in music. In his writing the idea never became doctrinaire, nor has he compromised. I believe, personally, that this is the only *new* idea of the century and that in some way all recent (and future) theories of music are accountable to it. It is definitely a *political* idea and, for that reason, it continues to baffle us. What is wonderful in John's defense of it is that by setting himself as the example—the "anarchist"—he relieves us of the problem of confronting the idea directly, which could only bury it among our other problems. It just hangs out there in the air as an ideal, and every time we begin a new work we have to think it through once more.

I have only one complaint about the influence of John's writing. It has been too strong among journalists. To explain his ideas he invented a whole vocabulary, and it was so sublimely accurate and evocative with respect to changes that were happening in music at certain moments in the recent past that in our day-to-day world, where we are all journalists, it almost replaced thought. Now I wish he would invent some new words, so we could stop using the old ones he made up. For instance, "experimental." It makes my skin creep. I doubt that his music was "experimental" (really) even then. He was just trying to give somebody an idea about how to listen. But, "experimental composer"—!

Obviously, there are no "experiments" going on any more. In the recent pieces the contour is absolutely clear. John knows that, finally (maybe "increasingly" is the word), there are instrumentalists who want to perform his music. The obligations have become more specific, I think. The music, as always, takes us to a special state of mind that is his alone—the *sounds* are always so interesting, there is so little reason to detach one's attention and daydream, there are so few flaws in the experience, the source of the inspiration is so pure—but the music has become, to my mind, less "abstract," less tentative, and I think the reason is that he no longer has to cajole us into accepting that there *are* special states of mind—as many, apparently, as there are of us. I mean, I think that John has freed himself of the burden of getting that idea across and the freedom has brought forth a wonderfully complex new thing.

This could change, of course. No composer's current interests are more in the news (mushrooms, Fuller, beans, Mao, macrobiotics, etc., to say nothing of the question of what he's drinking this year and what the newest piece is). Maybe on his eightieth birthday he will be celebrated as the most predictable composer practicing. But I don't think so. The first seventy have sure been a lot of fun.

(Also, I'm glad that some mushroom mistake didn't take him away before he got to see how much the world likes his music.)



New Music

in the Second City

Kyle Gann

At 247 E. Ontario in Chicago, next door to the Museum of Contemporary Art, stands a drab office building which, from 1939 to 1946, housed the Chicago School of Design. Directed by László Moholy-Nagy with the intent of spreading Bauhaus ideas in America, the School offered a four-year Designer's Diploma and a six-year Architect's Degree, providing guest lecturers in other subjects which would "contribute to the making of the total artist." During the 1941-42 school year, the budding architect could attend a Wednesday night class at 6:30 entitled "Sound Experiments," with the following course description:

Exploration and use of new sound materials; investigation of manual, vocal, mechanical, electrical, and film means for the production of sound; sound in the theater, dance, drama, and the film; group improvisation; creative musical expression; rehearsal and performance of experimental music; the orchestra. (Further work in this course, day or evening, can be arranged.)

The tuition was \$25 a semester, and the teacher was the twenty-nine year-old John Cage.

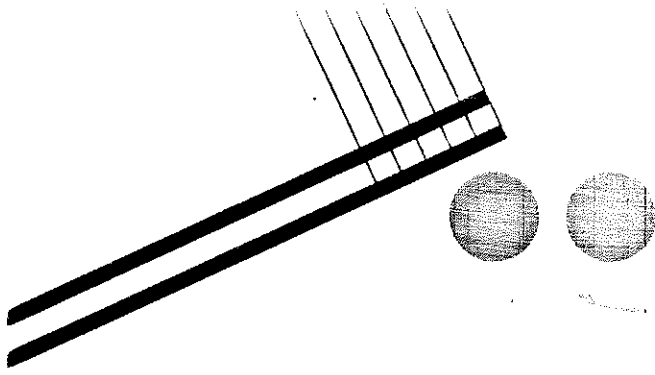
Besides teaching at the School of Design and accompanying dance classes at the University of Chicago, Cage began writing reviews of Chicago performances of new music for *Modern Music* the quarterly journal of the League of Composers. In these, Cage reported on recent Latin American music, enthused over new electronic instruments, began arguing for a new way of organizing music based on rhythm, and shook his head over "American" works based on "plaintive cowboy tunes." In one issue Cage reported that Harry Partch had come to Chicago to finish his Chromolodian [sic], a specially retuned reed organ, which "gives a welcome definiteness to his work." In the same review, Cage praised as "sincere and not-to-be-

discouraged" the New Music Group of Chicago, headed by twelve-tone composer George Perle. Cage considered Perle's Sonata for Flute, Viola, and Piano more fluent than the works on the program by Ernst Krenek and Ben Weber, but found such twelve-tone fare too introverted, suggesting a kind of "shroud ritual." Perle remembers this now-discarded Sonata as very light and neo-classic.

Staying only a year, Cage was the most famous of Chicago's many transient experimental composers, but he was neither the first nor the last. Before the sixties, the history of new music in Chicago is a little like the history of composers with the middle initial "K": they have little in common aside from geographical accident and the fact that they almost all left the city. Since the late nineteenth century, many composers have found a life-long home in Chicago. These composers, such as John Alden Carpenter and Leo Sowerby, have tended to be rather conservative in their musical styles, as well as academic in their musical attitudes. All too often, experimentalists like Cage and Partch have come to Chicago intending to stir up interest in new music, and left discouraged within a few years. Often Chicago has been merely a temporary stopping point for composers traveling from the West Coast to the East, or vice versa. Rarely has Chicago's musical climate forestalled the lure of New York for very long. Some of the most adventurous spirits in American music have called Chicago home for a time; many have fond memories of the city, but hardly any stayed for more than a few years. Native Midwesterner Otto Luening, one of the pioneers of electronic music, had arrived in Chicago in 1920, aged 20. He played flute in operettas at the Stratford Theater at 63rd and Halsted, and remembers the families of Al Capone and Bugs Moran in the audience. He assisted the Polish

renaissance in Chicago by directing the band of the Kosciusko Society, and then directed the Zvonimir Croation Choral Society, few of whose members could speak English. A member of the Chicago Theosophical Society, Luening was inspired by his proximity to Carl Sandburg, Ben Hecht, and Theodore Dreiser, but felt lonely and isolated as a composer. In 1925, Ernst Bacon, another Chicagoan, recommended him for a job at Eastman which Luening immediately accepted.

Madame Djane Lavoie-Hertz was a pianist and student of Alexander Scriabin, who spread Scriabin's musical and philosophical influence in Chicago in the 1920s. Traveling between New York and California, the young Dane Rudhyar visited her for a few months in 1925 and again in 1928, giving lecture-recitals at the home of Impressionist composer John Alden Carpenter, and in the latter period writing his novel *Rarnia*. At Mme. Lavoie-Hertz' home he met Ruth Crawford, who was attending the American Conservatory and teaching piano to Carl Sandburg's daughters, as well as to Chicago's child prodigy composer, Vivian Fine. Fine naturally studied with Crawford because she was "by far the most far-out composer; there wasn't anybody else." Though Henry Cowell passed through from time to time, he, Reigger, and Varèse made the New York scene more exciting than the one made by conservatives like Leo Sowerby at home. In 1931, when Ms. Fine realized that the Pan American Composers' Association was performing her works more in New York than she could hope for in Chicago, she left the Midwest for good. Ruth Crawford had left the year before.



George Perle was born in Chicago, but grew up in northern Indiana. His twelve-tone musical tendencies received encouragement from the older generation only in the person of Ernst Krenek, who came through town frequently and sometimes taught at Ann Arbor in the summer. Perle had just graduated from DePaul University when he formed the New Music group of Chicago, and he was assisted by Robert Erickson and Ben Weber in bringing Eduard Steuermann, the Schoenberg First String Quartet, and a host of world premiers to small audiences at the Lyon-Healy building. The group had, as Cage remarked, "a strong twelve-tone bias" at a time when, Perle says, the Schoenberg school was "written off" by the rest of the Midwest. Three seasons of these concerts were partially subsidized by Perle's father, and years later Perle felt it was a very lucky thing that World War II eliminated the necessity of a fourth.

Perle returned from the war to find that "all my friends had moved to New York," including Ben Weber. Perle quickly followed suit. Robert Erickson, however, who had come to Chicago to study violin, switching to private composition study under Wesley LaViolette, left not for a bigger city but for the country town of Douglas, Michigan, where he and his wife went into the ceramics business. Then after pursuing studies and a teaching job at Hamline College in St. Paul, where they met John Becker, the Ericksons got tired of "pioneering" in the Midwest and decided to move to California. Erickson abandoned the twelve-tone system and the Midwest simultaneously. His path was the opposite of Perle's aesthetically as well as geographically, and all they continued to have in common was a dislike for the isolation of the Midwest.

1935 to 1941, were Harry Partch's hobo years, and the long trip to Chicago that he describes in the text to *U.S. Highball* may well have been the

same one that brought him into Cage's sphere in 1941. After various jobs and tours around the United States and Europe, Partch returned to Evanston in 1958 to collaborate with the filmmaker Madeline Tburletot on the films with music, *Music Studio* and *Windsong*. Between the years 1958 and 1963, Partch moved back and forth from Evanston to Champaign-Urbana. Finally the money for the films ran out, the various sponsorship possibilities at the University of Illinois were exhausted, the possibility of a faculty position remained unlikely as well as unnatural, and Partch returned to the West Coast where he spent his last years.

John J. Becker might be called The Experimental Composer Who Stayed. At twenty-one, Becker was the only American on the music faculty of Kidd-Key Conservatory in Sherman, Texas. A little embarrassed by his lack of polish, he traveled to Chicago in the summers of 1907-13 for further musical studies. A series of teaching jobs and frustrating career disappointments finally brought him to Barat College of the Sacred Heart in the Chicago suburbs where he spent his last eighteen years. The most literary of that circle of composers called the "American Five" (including also Charles Ives, Wallingford Riegger, Carl Ruggles, and Henry Cowell), Becker found intellectual companionship in Chicago among literary friends, such as the poet Mark Turbyfill with whom he collaborated on *Marriage with Space*, his multi-media masterwork. Becker was strongly opinionated, as his newspaper reviews show, and possessed a sarcastic wit. The combination of these qualities with his advanced and unpopular opinions (in the early thirties, Becker suggested in print that machines might someday make composers unnecessary) kept him from ever being popular among his academic musical associates.

Perhaps, as Don Gillespie suggests,^{*} it was Becker's truculence and aggressiveness that prevented him from ingratiating himself with people in a position to further his career interests in New York. Recovering from illness on Jan. 6, 1957, Becker wrote to Riegger expressing a hope that he would live long enough to join Riegger and Cowell in New York, adding, "I am not too pleased with my complete isolation in a desert of musical stupidity, disloyalty, and expediency." Becker died Jan. 21, 1961, his dream unrealized. A jagged blend of sarcasm and integrity, Becker is surely one of the most fascinating of Chicago's experimental music figures, and the most unjustly neglected.

The Chicago story of Alexander Tcherepnin is much different. When news of an open position at DePaul University reached Tcherepnin in post-World War II France, he cautiously came in 1949 without his family. Finding to his surprise that he liked Chicago, he went back for his wife and three children in 1950 and 1951. In his twenty years at DePaul, Tcherepnin was a good friend of Rafael Kubelik, Fritz Reiner, and Nicolay Malko, and his works were often played by the Chicago and Grant Park orchestras. He looked through new scores for Paul Fromm and was paid for his artistic judgment in bottles of wine. His composer sons, Ivan and Serge, hardly ever missed a Symphony concert, and Ivan well remembers finding Mrs. Reiner at each concert who would let him in for free, to the chagrin of certain ushers. After retirement came in 1969, Alexander's children were self-supporting in the East, and he had no ties to bind him to Chicago. His last years were spent in New York and Paris, and in travel.

^{*}Don C. Gillespie, *The Music of John J. Becker* (Ph.D. dissertation, Univ. of North Carolina, 1977).

In the thirties and forties, outside of a few all-Beethoven or all-Wagner concerts, it was the programming policy of the Chicago Symphony Orchestra to include at least one recent work on each program. In addition, about one concert each season was devoted to works of American composers. The pieces selected tended to be rather conservative in nature, by composers such as George Chadwick, Sir Arnold Bax, and Chicagoans Leo Sowerby and John Alden Carpenter. Conductor Frederick Stock programmed his own works, as well as those of CSO's program-notes writer, Felix Borowski. The goateed Borowski also wrote reviews for the *Sun-Times* and taught at Northwestern University, charming some Chicagoans and irritating others from 1897 to 1956.

In the sixties, during the directorships of Jean Martinon and Georg Solti, CSO performances of modern works became at once more avant-garde, more European, and much less frequent. Many were justly galled by the fact that Chicago's American Bicentennial Commission was an opera on an English subject by a Polish composer, Penderecki's *Paradise Lost*. Cage was loudly booed in 1978 when a reluctant CSO gave an almost amateurish performance of his *Renga with Apartment House 1776*, following it with a quite passable performance of Berio's *Sinfoni*.

After 1960, the burden of new music performance fell more and more heavily on local university contemporary music ensembles. The University of Chicago's Contemporary Chamber Players, begun in the late fifties, has been directed since 1964 by Ralph Shapey, whose programming policy is to perform works from the entire twentieth century which better-funded organizations refuse to touch. Northwestern University's Contemporary Music Ensemble, under the direction of Peter Gena, has tended to present entire concerts of music by stars of the East and West Coast avant-garde, such as Christian Wolff,

Julius Eastman, Ingram Marshall, and Norbert Osterreich. Cage, Robert Ashley, Frederic Rzewski, Iannis Xenakis, and Lejaren Hiller have also given concerts under Northwestern's auspices.

In the seventies, Chicago composers began searching for "alternative spaces," usually art galleries. The Museum of Contemporary Art, under the program direction of Alene Valkanas, has presented new music performances almost since its incorporation in 1967, featuring Frederic Rzewski, Anthony Braxton, Leroy Jenkins, Muhal Richard Abrams, Roscoe Mitchell, Phil Winsor, Philip Glass, Robert Ashley, Kirk Nurock, Alvin Lucier, and a large number of other ensembles, blues and jazz groups. When exhibitions grew to take over performing space, the MCA and Ms. Valkanas continued to sponsor and organize some of the most exciting new music events in Chicago, including Terry Riley's first Chicago performance, Laurie Anderson's recent Park West appearance, and this year's New Music America festival.

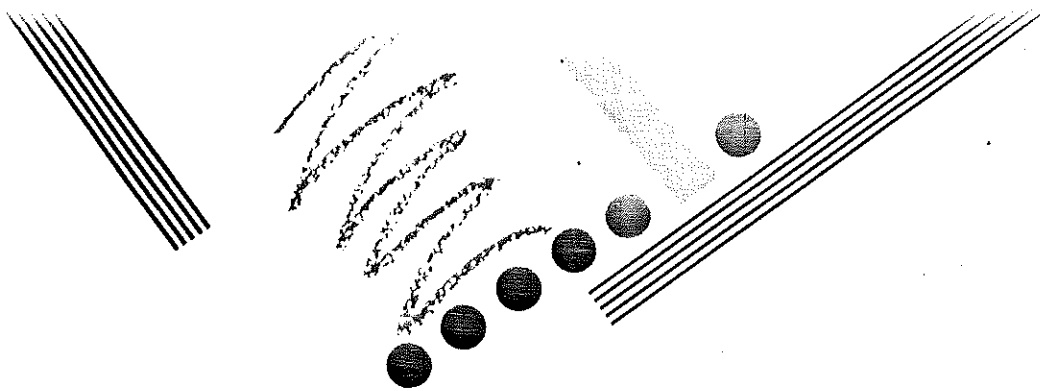
N.A.M.E. Gallery and its offshoot Chicago Filmmakers often provide programs of music which verge on performance art. The West Hubbard Gallery has hosted a two-year series of concerts of the Chicago Inter-Arts Ministry. A recently opened performance space called Crosscurrents offers new music in a refreshingly informal cabaret-style setting, and has been offering concerts by such groups as Capture and the Chicago Society of Composers.

Since the 1960s, new music in Chicago is not quite the crazy patchwork quilt it used to be. For one thing, composers are beginning to stay longer. Ralph Shapey surprised himself by leaving the East Coast almost eighteen years ago, and still prefers the freedom and funding situation of his present University of Chicago position to the free-lancing he had done in

New York. Frequent visits to New York and Philadelphia keep him in touch with the music scenes there, and he doesn't suffer from the sense of isolation Becker felt. Easley Blackwood and Alan Stout have also been here since the early sixties. Each of these composers in turn has been influential on a large circle of students. One of Shapey's best-known students is the former child prodigy Shulamit Ran, who has taught in Chicago since 1973, and has been involved as pianist, composer, and administrator with the Chicago Society of Composers and Contemporary Concerts.

The Chicago Society of Composers is made up of several local composers of varied backgrounds, including Shulamit Ran, Robert Lombardo, Darleen Cowles, and until recently, Phil Winsor. The CSC has commissioned and performed works by Alvin Lucier, Barney Childs, Ed London, and Ben Johnston, among others, and its general aim is to provide a performance venue for Midwestern composers. The twenty-six year old Contemporary Concerts series complements this aim by presenting composers from around the country and abroad. In the early seventies they collaborated with the Museum of Contemporary Art in bringing Frederic Rzewski, the Speculum Musicae ensemble, Stockhausen's "Stimmung," and Steve Reich. As the audiences grew, Contemporary Concerts moved to beautiful Thorne Hall, which no longer stands, for performances by Morton Feldman, the DaCapo Players, and Vinko Globokar, and a sixtieth birthday concert for Ralph Shapey.

The less well-established side of the Chicago new music scene includes composers with tendencies towards multi-media, performance art, theater, and collaborations, who form groups in order to perform their own music, and who frequently perform in the alternative spaces.



The Chicago Inter-Arts Ministry, now two years in existence, consists of Phil Winsor and Peter Gena. Winsor, long known for his work in intermedia, came to Chicago in 1969 and started the new music group at DePaul. Gena has been here for six years, and directs a similar group at Northwestern. Besides performing their own work, the Ministry has presented that of others. Pauline Oliveros, Salvatore Martirano, Linda Montano, Joseph Celli, Jean Sousa, and Richard Lerman have performed at the West Hubbard Gallery under the Ministry's auspices.

Chicago contains a number of composer/performer groups which keep the alternative space circuit very active. Composer Don Malone works with a collaborative, intermedia improvisation group called Musica Menta. Consensus without compromise is sustained in this group because "the goals are so esoteric, no one can figure out what they are." The Marcel Duchamp Memorial Players, directed by Chicago-born Darleen Cowles, works similarly with musico-theatrical improvisation and has performed extensively throughout the Midwest. Kapture, a performing group for experimental music and performance art, presents works by composers in the group, including Sheldon Atovsky, Barney Jones, Mitch Arnold, and Seth Greene. The group has been very active, and their concerts, usually at Crosscurrents, have expanded to include other Chicago composers.

The American Ritual Theater Company features William Harper as composer and pianist, and performs large musical theater works in conjunction with the performance art group, Fluid

Measure, at the N.A.M.E. Gallery. Brian Imig has instigated collaborations with local musicians in all areas, ranging from jazz fusion to folk music to intermedia work to ambient music.

Within the bounds of this music scene, Tom Cameron is an anomaly, generally eschewing the alternative space circuit to perform in parks and at public events in the suburbs. For the last four years he has provided sound sculptures for Oak Park's annual "Day at Our Village," and he provided an electroacoustic accompaniment to the 1977 Elmhurst District's fireworks display. He has worked with biofeedback systems and in dance collaborations, and will soon have his video works presented on public access cable TV systems.

Chicago still has its share of experimental composers who depart after a short time. Several have grown up here and left for the East Coast, notably Laurie Anderson, Jeffrey Lohn, and Ivan and Serge Tcherepnin. At eighteen, Anderson left for Mills College, "to get as far away as I could go," having performed here only as a violinist in the Chicago Youth Symphony. Nevertheless, she admits to a Midwestern influence on her work, characterized by "short words and simple situations." Michael Byron left at age 6, perhaps a trifle prematurely.

Like Cage, Robert Moran spent a year in the Chicago area, teaching as a sabbatical replacement at Northwestern for 1977-78. In typical fashion he bewildered the Evanston public with outrageous concerts and outdoor theatrical events, including his *Paper Bag Opera*, which sent students all over town playing noisemakers inside giant paper bags. Richard Teitelbaum taught at the School of the Art Institute in 1972-73, recommending Frederic Rzewski as his replacement. For two

years, Rzewski commuted from New York and found Chicago a "very interesting city" with "a lot of young, talented people who tend to reach a certain point in their career and then leave."

The difference the last sixty years has made in the Chicago new music scene is mainly one of degree. The more conservative composers, with secure institutional affiliations, still stay for a large part of their career. The more experimental composers come here thinking they will set Chicago on fire, and leave a few years later still thinking, as Peter Gena says, "Chicago has potential." Don Malone agrees that wonderful concerts take place and that audiences get very enthusiastic, but the enthusiasm somehow doesn't turn to action, and funding problems remain very frustrating. Rzewski's perception is still true, and audience and institutional apathy have just caused Phil Winsor to leave Chicago.

At present Chicago has a large number of composers willing to take on the two biggest problems of performing new music here: finding an accessible and workable performance space, and developing an audience that will come back each week and fill it up. It is hoped that New Music America '82 will help build an experimental music scene which will rival that of New York, and which will complement the experimental theater and visual art scenes Chicago has fostered in the past. Between 1941 and 1943, Chicago became the home for John Cage, Harry Partch, John Becker, Robert Erickson, George Perle, and Ben Weber. Composers of equivalent promise may be here now; let us not ignore and lose them again.

Muhal Richard Abrams



Muhal Richard Abrams

Muhal Richard Abrams and members of the AACM are responsible for some of the most original music of the past decade. By the time of the AACM's inception in 1965, Muhal had already been a professional musician for fifteen years. During those years, the early 1950s, Muhal was affected by some of his contemporaries and ancestors. Two major influences at the time were Walter (King) Fleming, pianist, and William Jackson, trumpeter and arranger, both of Chicago, Illinois. Later in the decade, he began to go further back historically for inspiration to Scott Joplin, Eubie Blake, James P. Johnson, Willie "The Lion" Smith, Duke Ellington, Art Tatum, Earl "Fatha" Hines, Louis Armstrong, and Bud Powell, Thelonious Monk and Hank Jones.

Determined to merge all he knew into the ongoing process of change inherent in the history of Black American Music, in 1961 Muhal formed the Experimental Band, a forerunner of the AACM.

Muhal has played and/or recorded with such noted musicians as Max Roach, Dexter Gordon, Art Farmer, Clifford Jordan, Sonny Stitt, Woody Shaw, Anthony Braxton, the Art Ensemble of Chicago, James Moody, Eddie Harris, and many others.

"The debt owed by the creative musician to the forces that inspire extra sensitive perception can be somewhat approximated in the restless self-disciplined activity of the composer-performer-improviser."

Ruth Anderson

Statement on Centering:

Interactive work for solo dancer and four observers.

Each observer wears a galvanic skin resistance sensor connected to a sine tone oscillator. The sensor registers electrical currents passing through the skin, indicating biological changes in the wearer's state of being. The observers, watching the dancer, experience inner kinetic responses to the movements and energy levels of the dancer. These responses activate the oscillators and create the music for the dance. The dancer responds to the music and in turn creates the reactions of the observers.

Between dancer and observers a continuous cycling experience forms, making this work a clear auditory and visual realization of our inter-relationships with one another, of our essential unity.

Ruth Anderson



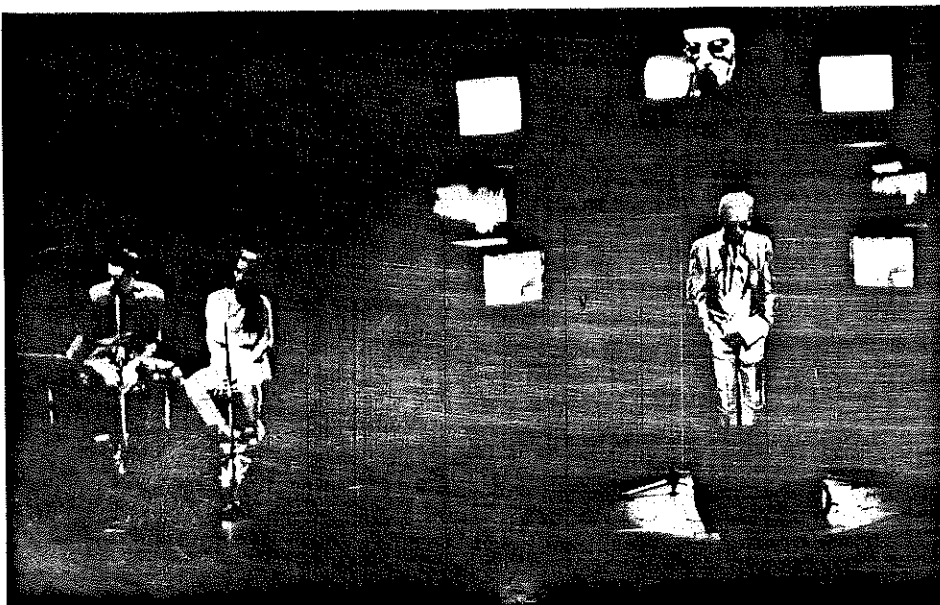
The recent compositions of Ruth Anderson have evolved from a holistic concept and use of sound and music. They include text pieces, tape music, interactive biofeedback works and participatory pieces. A specialist in electronic music, Ruth Anderson is the founder and director of the Hunter College Electronic Music Studio in New York City.

Robert Ashley

Robert Ashley was born in Ann Arbor, Michigan in 1930 and educated at the University of Michigan and the Manhattan School of Music. He studied and worked at the Speech Research Laboratories at the University of Michigan (psychoacoustics and cultural speech patterns), and was employed as a Research Assistant in Acoustics at the Architectural Research Laboratory. His studies in composition were with Ross Lee Finney, Leslie Bassett and Roberto Gerhard at the University of Michigan, and Wallingford Reigger at the Manhattan School of Music.

During the 1960s, he was a co-organizer of the ONCE Festival, the annual festival of contemporary performing arts in Ann Arbor which, from 1961 to 1969, presented most of the decade's major artists. He organized and directed the legendary ONCE Group, a music-theater collaborative that toured the United States from 1965 to 1969. From 1966 to 1976 he toured throughout the United States and Europe with the Sonic Arts Union, the composers' collective that included David Behrman, Alvin Lucier, and Gordon Mumma.

Ashley was Director of the Center for Contemporary Music at Mills College (Oakland, California) from 1969 to 1981. He organized a public-access music and media facility there which came to be world-renowned. During 1975 and 1976 he produced and directed his first television opera, MUSIC WITH ROOTS IN THE AETHER (video portraits of composers and their music), which documented the work and ideas of seven major American composers. His current work, an opera for television entitled PERFECT LIVES (PRIVATE PARTS), is a continuation of his long-time interest in and use of visual media to express musical ideas.



Robert Ashley's *PERFECT LIVES (PRIVATE PARTS)* Paris, 1980

Larry Austin

Tableaux Vivants was composed and printed in 1973, in collaboration with artist Charles Ringness. I wanted to make a piece of music that you could hang on the wall and he wanted to make a lithograph that would sound. Thus far the piece has been performed/shown in galleries in Florida and Canada where the piece is both seen and heard continuously in a gallery environment. It has been performed in Florida and New York in concert situations where musicians take part and the result is a kind of closed form as in the present performance.

The present version is a 1981 revision of the '73 realization. In the new version, digital synthesis of the sound was utilized and the choice of performers was changed accordingly.

John J. Becker

John J. Becker was born in Henderson, Kentucky in 1886 and died in Wilmette, Ill. in 1961. He was one of the group of experimental composers called the "American Five," along with Charles Ives, Henry Cowell, Carl Ruggles, and Wallingford Riegger, and the only one to live most of his life in the Midwest. He was not only the most literary of the group, but the only one to complete large multi-media works, of which he wrote six. The largest of these, *Marriage with Space* of 1933-35, uses solo and mass recitation, solo dancer, dance group, and colored lighting as well as large orchestra. Only one of these theater works, *The Abongo*, has been performed, and that in complete contradiction to the composer's intentions. Of his six completed symphonies, only two have been performed, the *Third* (*Symphonia Brevis*) and the *Fifth* (*Homage to Mozart*).



John Becker

Becker's energetic activities on behalf of new music in the St. Paul and Chicago areas led Henry Cowell to say that Becker "carries the center of interest in modern creative music in the Midwest with him wherever he goes." He organized and conducted the first Midwest performance of orchestral works by the American Five, using members of the St. Paul Orchestra. Becker was professor of composition and piano at North Texas College (1906-14), director of music at the University of Notre Dame (1918-28), chairman of the fine arts department at the College of St. Thomas at St. Paul (1928-33), the Minnesota state director for the Federal Music Project (1935-41), and composer in residence at Barat College in Lake Forest, Ill. (1943-57).

Don Gillespie and John Cage are to be thanked for the suggestion that for the first time, a deceased composer be honored at *New Music America*, because of his integrity, his importance, his local contributions,

and the tragic neglect of his work.

"It is every composer's duty to add to the already existing musical resources. Regardless of the great orchestral works of the past, the undiscovered possibilities for new ways in the development of orchestral forms and sounds are beyond comprehension. The true creative artist must never be satisfied. He must seek new paths constantly, for only by seeking will he find for himself the way to musical truth and beauty."

John J. Becker

"Finding a Personal Orchestral Idiom," *Musical America*, Feb. 1950

David Behrman

David Behrman has devoted himself to the study of electronic circuitry for real-time performance and for sound installations since 1968. His designs have included micro-computer controlled guitar-like instruments; a multi-oscillator, voltage-controlled synthesizer; frequency-sensitive electronics for integration with acoustic instruments and voices; and an installation environment of video-triggered electronic sound. Behrman produced a series of new music recordings for Columbia Records from 1965 to 1970. Together with Robert Ashley, Alvin Lucier, and Gordon Mumma, he founded the Sonic Arts Union in 1966, and toured extensively in the U.S. and Europe for the next ten years. He was a composer/performer with the Merce Cunningham Dance Company from 1970 through 1976 and composed music for three of their repertory pieces. He has been artist-in-residence at several universities, most recently at Mills College where he was co-director of the Center for Contemporary Music. His music has been recorded on Source, Mainstream, Record Records and Lovely Music.

Glenn Branca

Glenn Branca was born in Harrisburg, Pa., and attended Emerson College in Boston. In Massachusetts he became involved in theater, first as an actor, then a director, then a playwright. Moving to New York in 1976, Branca eventually gravitated into the rock world. His first New York band, co-founded with Jeffrey Lohn, was called *Theoretical Girls*, and performed from 1977 to 1979 in small, downtown rock clubs and at the Kitchen. In 1978, Branca formed a more austere experimental band called the *Static*. It was in 1979 that he hit upon the idea of assembling "electric guitar armies" and writing for the sound-masses that they could produce. His first piece for this medium was entitled *Instrumental for Six Guitars*. Since then he has made two recordings, *Lesson No. 1* (99 Records 99-01EP) and *The Ascension* (99

Records 99-01LP). In addition, Branca has just started his own record company, Neutral Records.

Symphony No. 2: The Peak of the Sacred is divided into three parts and five movements. "Slow Mass" is the first part, and consists of Movement 1: "Music, Mathematics, Physics, Metaphysics, and Theology" and Movement 2: "Radioactive Poltergeist Kitchen 1955."

Bill and Mary Buchen

Wind Antenna is an Aeolian sound sculpture which produces shimmering harmonic overtones when the stainless steel strings are activated by the wind. The aluminum parabolic dish functions as a resonator, provides ideal focus of wave frequency transmissions, and is widely used in aerospace and telecommunications technologies.

This work is an exploration of energy conversion systems. Sails on a ship's mast turn wind energy into thrust. Antennas receive wave frequency transmissions and convert them into electrical energy. Wind Antenna uses both mast and parabolic dish to convert wind energy into sound waves. The full moon of the parabolic dish is a signpost of our civilization. It rides on our spaceships, sits atop our skyscrapers, and nestles with silos in the rural landscape. Like radio telescopes, Wind Antenna is a gatherer of the unknown; an ear trained on the sonic wilderness.

Harold Budd

Harold Budd is unquestionably a true California composer. It's hard to imagine his music, so unabashedly "pretty", redolent of desert perfumes and hot, dry, slow-moving summer skies, as having been conceived in, say, the upper peninsula of Michigan. Equating a region with a particular style or tendency in art or music is a frequently dubious affair. Yet, in the case of Budd and a few of his colleagues—Daniel Lentz for one—their music could be referred to as "Californian" without any further definitions. It is meant to be delightful and aims to please; it is beyond avant-garde.

Budd was born and raised in Los Angeles and spent all of his life in that area. He studied music at the University of Southern California and he taught himself harmony by studying the scores of Bruckner symphonies while serving in the United States Army Band. During the sixties, he wrote a number of post-Webernesque chamber pieces, and evolved a truly minimal compositional style.



Harold Budd

In the early seventies, while teaching at the newly founded and then experimental California Institute of the Arts, Budd became more and more concerned with ideas of pure, uncomplicated expressions of beauty—frozen moments of evanescence. The connection to jazz is apparent, and he came to collaborate with, among others, Marion Brown. The late Albert Ayler and John Coltrane have also influenced him.

The fragility and spareness of his creations set him quite apart from both the intricate conundrums of post-serial academic composers and the often overwhelming results of the process music of the alleged minimalists. After leaving Cal Arts in 1974, his interests turned to music he could perform or assemble by himself. Brian Eno, the English composer and producer, has worked with him on several recordings. More recently, Budd has been producing his own records on the Cantil label.

—Ingram Marshall

"I think that one of the most spectacular goals composers can achieve these days is to be at least partly responsible for a music that can change your life. This is occurring anyway, but mostly outside of art music traditions, and I think this is a most wonderful confusion."

Michael Byron

Michael Byron (b. Chicago, Illinois, 7 September 1953) grew up in Los Angeles, and studied at The California Institute of the Arts with James Tenney, Harold Budd, and Richard Teitelbaum (composition and theory), Robert Brown (Javanese Gamelan and ethnomusicology), and later with Jon Higgins (South Indian singing and theory). His long-time friendship with composer/writer Peter Garland has also been a source of inspiration and energy.

Mr. Byron's work has been performed in festivals around the world. In 1975 he co-founded (with Jackie Humbert, George Manupelli, and David Rosenboom) the multi-disciplinary performance-art group, Maple Sugar and between 1978-1980 was a permanent performing member of the American Gamelan ensemble, Son of Lion. His major compositions include Song of the Lifting up of the Head (1972); Starfields (1974); Entrances (1976-1977); Music for Gong and Amplitude Sensitive Fillers (1977); A Living Room at the Bottom of a Lake (1977); Three Mirrors (1978-1979); 158 Pieces for String Instruments (1979); 200 Pieces for Keyboard Instruments (1980); Ensembles, part I (1981); and collaborative works including Thaddeus Cahill, Deceased (with Maple Sugar), and Strangers in a Strange Land (with Wilham Winant).

In 1973 he began publishing the acclaimed anthology series, Pieces. Pieces was created in an effort to increase the visibility and exploratory directions in American music. From 1975-1978 he taught and lectured at York University, while simultaneously serving on the Board of Directors of The Aesthetic Research Centre of Canada. During this period he edited the first issue of The Journal of Experimental Aesthetics. In 1979 he received a grant from the NEA.

Michael Byron



Paula Court

and recently received a grant from CAPS to compose a new work for chamber orchestra. He is currently completing a new book with Robert Ashley. Music with Roots in the Aether, to be released this fall. A recording of Mr. Byron's work will soon be released on Neutral Records.

John Cage

John Milton Cage, son of an inventor, has been the leading figure of the avant-garde in the arts for many years. A musical inventor himself of great originality, Cage continues in this his seventieth year to generate ideas that influence thought in literature, aesthetics, dance, and the visual arts, as well as in music. Cage's view of music is a utilitarian one. Many of his works are philosophical gestures, using music to urge people to listen, look, explore and feel life to the fullest. If Buckminster Fuller's ideas were meant to change man's environment, Cage's are meant to change man's thinking and to heighten his sensitivities. Because of the experimental nature of Cage's works and his extraordinary talents as a performer, the composer is very well known—many have seen him and heard about him without actually experiencing his music in performance. Cage's works reflect his wide-ranging interests and the complexity of ideas that stem from influences of Oriental philosophies and Zen Buddhism, a reverence for the works of Thoreau and James Joyce, and close contacts with such figures as Fuller, McLuhan, and Marcel Duchamp. Cage is not interested in repeating himself. "Why should I do something that I have already done or that someone else has done before me?" This Cageian originality has been part of his life from the time he was a boy growing up in Los Angeles. Cage dropped out of Pomona College partly because students were expected to complete the same assignments. He went to study art and architecture in Europe, returning to the West Coast after a few years determined to become a composer. He held various jobs as a dishwasher, gardener, and WPA leader while studying with Henry Cowell, Adolph Weiss, and Arnold Schoenberg. Cage's pieces of the early 'thirties were influenced by Oriental music and were followed by a phase in which he wrote almost exclusively for percussion instruments. By the late 'thirties Cage was resident accompanist for the Cornish School in Seattle, Washington. There, out of necessity to find a wider range of sounds for dance music, Cage invented his own one-man band, the prepared piano. It was

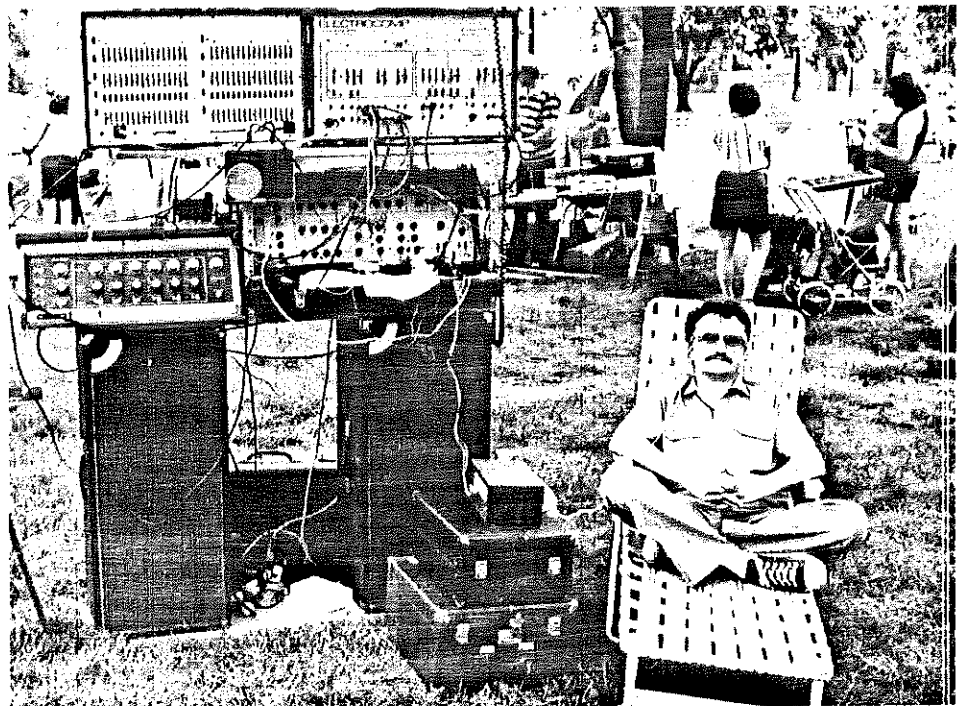
in Seattle that Cage first met Merce Cunningham who has remained his closest friend and associate. Cage settled in New York in 1943. Studies of the I Ching, the Chinese Book of Changes, strongly influenced his thinking and led Cage to develop methods of chance operations in his compositions. In the 'fifties Cage wrote the first music for electronic tape and led the New York "action group" of composers Earle Brown, Christian Wolff, and Morton Feldman. Together with David Tudor, Robert Rauschenberg, and Cunningham, Cage created the first "Happening" at Black Mountain College in 1952. Cage's compositions range from the introspection of his "silent" piece 4'33" to huge productions such as HPSCHD of 1969, performed in a 16,000-seat arena utilizing computer programming, 7 amplified harpsichords, 52 tapes, 59 channels of sound, loudspeakers, and visual projections.

John Cage's zest for life leads him to enjoy many activities. They have included chess with Duchamp, driving the bus for Cunningham's dance group, cooking, mushrooms (he is a recognized mycologist), and growing a Japanese garden in his New York loft. But Cage's main interest is always the current musical work. He is challenged and delighted to be writing a work in German commissioned by Radio Bremen for May 1982, A House Full of Music. "Perhaps this will be my Strauss opera!"

—Vivian Perlis

A Dip in the Lake—Ten Quick Steps, Sixty-one Waltzes and Fifty-six Marches for Chicago and Vicinity (1978) initially came about as a request from Chicago Magazine and composer Raymond Wilding-White in

Tom Cameron



1976. The graphic score (a map of Chicago with superimposed coordinates) now resides in the permanent collection of the Museum of Contemporary Art. The actual street intersections are published by Henmar Press.

We decided to house this area premiere in the SS Clipper. Therefore, the environmental sounds from the specified intersections were recorded on magnetic tape. To manage the playback of these sounds, John suggested that I follow the instructions to Rozart Mix (a tape collage written for Alvin Lucier and the Rose Art Museum at Brandeis University, 1965). The directions indicate that we make tape loops after cutting the recorded tapes into numerous pieces of varying lengths (from tiny fragments—up to five inches). Then:

Splice together ignorantly, sometimes not \overleftrightarrow{or} but $\swarrow\searrow$ etc. Make only a few shortest viable lengths; make some very long—and all lengths in between, perhaps determining lengths by chance. There should be at least as many loops as there are keys on a piano. *

I used the I Ching to determine the lengths of the loops between ten inches and thirty feet, and we assembled them at a tape-splicing party. They are to be played simultaneously on at least twelve portable tape machines, each with a built-in loudspeaker. One operator per machine maintains, repairs, and exchanges the loops, while present at an assigned station on the boat. The audience is encouraged to move about from station to station in order to experience the variety of sound collages.

A Dip in the Lake, like the first of the city pieces, 49 Waltzes for the Five Boroughs (1977) can be transcribed for other cities by assembling new lists of local addresses.

-P. Gena

*From Rozart Mix, Copyright 1965 by Henmar Press, New York.

Tom Cameron

I was born near Chicago in 1948. I studied architecture at the University of Illinois until I left to become an artist and craftsman. Making my living this way has made it possible for me to compose independently, produce and perform electronic music for the past 12 years.

I have been developing my music toward the goal of real-time performances with the richness and texture that usually is achieved only in the recording studio or with large ensembles.

My music is the result of structure and non-structure. The structure is formed from the hardware and programming decisions I make with my sound producing equipment. This usually establishes the rhythms and progressions which give the piece its identity. The non-structural element is what I call spontaneous composition. This gives the piece a sense of flow and continuity which I consider to be the most exciting characteristic of my work.

Jay Clayton

Jay Clayton has long been known for her beautiful and perceptive jazz interpretations and vocal explorations. She shapes the direction of "new music" a little more each time she shares her exquisitely developed voice. Jay's dazzling creativity and skill in such a diversity of musical styles has gained her much acclaim and respect from audiences and musicians alike.

She performs with Steve Reich & Musicians, with pianist/composer Kirk Nurock, is featured vocalist with Byron Morris and Unity, and heads her vocal ensemble, "Voices," and her own quintet.

In 1979 she recorded several early John Cage compositions for a series of albums produced by Heiner Stadler for Tomato Records; performed and recorded with Muhal Richard Abrams; and participated in the first Women's Jazz Festival in Rome. In addition, she was awarded a 1979 CAPS grant in music composition to complete her work-in-progress 7/8 THING which was performed at The Kitchen Center in October, 1980.

In the summer of 1980, she lead workshops in vocal improvisation at the Naropa Institute in Boulder, Colorado and was on the faculty of the Kansas City Women's Jazz Festival's first Jazz Camp. She also performed in the Universal Jazz Coalition's Third Annual "Salute to Women in Jazz" in New York City.

She has been co-conducting workshops with such artists as Kirk Nurock, Sheila Jordan and Jeanne Lee since 1971, and is now director of the Universal Jazz Coalition's Young Musicians Institute workshops in "Basics of Jazz Singing" and "Vocal Improvisation." In 1974 she formed "Voices," a vocal improvisation repertory ensemble which performs her compositions and works by other jazz and new music composers, and features different improvisational singers and instrumentalists.

Jay and her quintet, which currently features Jane Bloom on saxophones, Larry Karush on piano, Harvie Swartz on bass and Frank Clayton on drums, have appeared at numerous concert halls and clubs including The Kitchen Center, NYU New Music Showcase, UJC "Salute to Women in Jazz" at the Village Gate, WBAI Free Music Store, Downtown Whitney Museum, Jazzmania, The Tin Palace, and Sweet Basil.

Lowell Cross

Born June 24, 1938, Kingsville, Texas

Principal compositions, performances, and other works (partial list):

Video II (B), Video II (C), 1965-68, (tape, audio, black & white and color television modified for X-Y display)

Exhibited at Kaleidoscope Pavilion, Expo '67, Montreal, Canada

Published by Source, music of the avant garde; released on Source records

Musica Instrumentalis, 1966-68 (performers, audio, modified television)

Published by Source, music of the avant garde

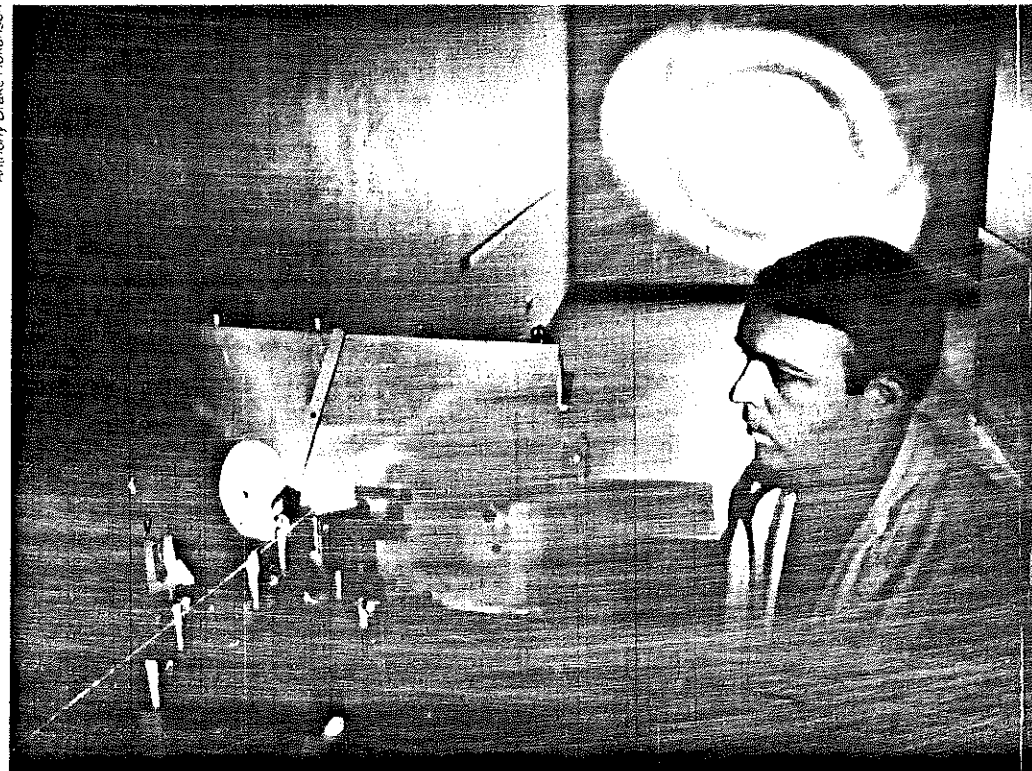
Video III (with David Tudor), 1968

(performers, audio, electronics, mod. television)

VIDEO/LASER I, VIDEO/LASER II (with Carson Jeffries and David Tudor), 1969-70 These multi-colored X-Y laser deflection systems and their performances were the first publicly demonstrated "laser light shows," Oakland, California, and Osaka, Japan.

Collaborative work with John Cage, Marcel Duchamp, Teeny Duchamp, David Tudor, Gordon Mumma, and David Behrman: Reunion, 1968. An electronic chessboard built

Anthony Drake Hobanson



Lowell Cross

by Cross, upon which the Duchamps and Cage played chess, controlled and distributed electronic sounds during the performance, which was Marcel Duchamp's last public appearance (Ryerson Theatre, Toronto, Canada).

Performances of LASER EVENT will take place under the dome of the Sky Theatre at The Adler Planetarium, utilizing a multi-channel sound system and VIDEO/LASER IV, the Planetarium's six-color laser deflection system. Members of the audience will experience a real-time performance by Lowell Cross of kinetic laser imagery operating in conjunction with prerecorded and electronic sounds.

VIDEO/LASER IV was designed and built at The University of Iowa in 1979-80 by a team headed by Lowell Cross, and installed under his supervision in March 1980 as part of the Planetarium's 50th anniversary celebration.

The sound materials for LASER EVENT are directly interrelated with the visual materials. The performances will incorporate improvisational techniques made available with a "3-D Laser Display Processor" as well as prerecorded sounds on magnetic tape, either acoustical in origin or generated by analog and digital electronic circuitry. The special Processor permits the projection of laser imagery having the visual illusion of three dimensions, while also serving as an electronic sound generating and processing device.

Alvin Curran

Alvin Curran has been steadily producing music since 1965 when he moved to Rome, Italy. It is a music made with what's at hand and made for the needs of the moment. It concentrates at times on composition, improvisation, electronics, the voice, solo performance, collective performance, natural sounds, and environmental projects in varying mixtures. It blends the lyricism of the Mediterranean with the pragmatism of the new world and at the same time is deeply rooted in the human spiritual tradition. It shuns neither anarchy nor immobility and often tries to conciliate the two.

MARITIME RITES is a series of environmental sound-works which take place on, over, or near various bodies of water and is about the sounds associated with them. At present, these include THE LAKE for chorus in row boats; THE FOG BANK for 7-30 fog horns; THE DOCKS for ships' horns; BRIDGES, part one, "The Brooklyn," solo performance with the sounds of the Brooklyn Bridge; and THE CROSSING for

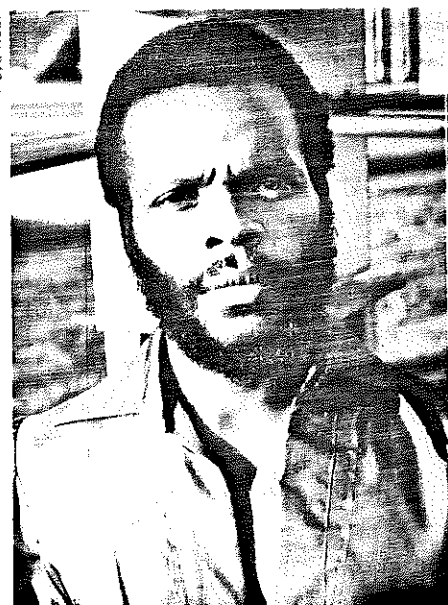
children's choruses and bands on a large body of fresh water. THE LAKE is a piece for 50-150 voices distributed in groups of 5-7 in row boats on a small body of water in quiet surroundings. A precise score in graphic notation is realized independently by each group of singers led by one among them. Cassette tape recorders with natural sounds (loons and bull frogs) as well as conch shells are used. The musical parts consist of a wide range of choral sounds alternated with silences, both in durations of a few seconds to a few minutes. Together these parts produce a continuous and unpredictable pattern of overlapping configurations. The rowing is slow and aimless. Where possible it should begin before sundown and continue until dark. Minimum duration is one hour.

Paul De Marinis

Paul De Marinis has been creating music with voice, instruments, self-designed electronics, and computers for the past eleven years. He has designed electronic music systems for Mills College and for Buchla Associates. Both alone and in collaboration with other artists such as Robert Ashley, David Behrman, James Pomeroy, and David Tudor. De Marinis has performed in the U.S. and Europe and has composed works for synthesizer, piano, electronic circuits, tape, voice, and computer, as well as numerous electronic sound environments and installations. He has been a research fellow at the Center for Music Experiment, University of California, San Diego, and has taught at San Francisco State University and at the Center for Contemporary Music at Mills College in Oakland, California. He was an artist-in-residence in the Department of World Music at Wesleyan University in Middletown, Connecticut, and is currently artist-in-residence at the Exploratorium in San Francisco. His music has been recorded on Lovely Music and Record Records.

Douglas Ewart

Douglas Ewart, born in Kingston, Jamaica, W.I., composer, musician, instrument maker, craftsman, currently president of the Chicago Chapter of the Association for the Advancement of Creative Musicians (AACM), and teacher at the AACM School of Music and the Museum of Natural History, Chicago.



Douglas Ewart

"My current work involves constructing various wind and percussion instruments of bamboo for my ever evolving piece, Bamboo Forest. I am also working on a wind sculpture of bamboo, plastic, and metal along with composing and performing with diverse ensembles including a clarinet choir.

The clarinet choir consists of four performers utilizing the entire clarinet family. I have had a long and sustained interest in the clarinet because of its technical capabilities, its power, its vast sonic spectrum, the multiphonic possibilities, and its illusionary quality. The harmonic and multiphonic capabilities of the contrabass clarinet in B^b is quite evident with the emanation of but one note. Because of these complex acoustical phenomena, four clarinets being played simultaneously (sopranino, soprano, alto, bass or contrabass) can give the illusion of being a much larger and more complex group.

My sense of the phonetic and textural vocabulary of the clarinet was further extended by listening to recordings of whale sounds, walrus sounds, and songs sung by American Indians in which they imitate whale, walrus, and other animal sounds. My current work is dedicated to the concept of life, with the hope that world peace, world government, and a world language will soon crystallize."

Kyle Gann

Kyle Gann was born and raised in Dallas, and now lives in Chicago. He studied composition with Peter Gena and Randy Coleman, and computer with Gary Kendall. He has performed his works in Dallas and Chicago, and recently became a member of the Chicago Inter-Arts Ministry.

Being and Time established that just because moods, or existential states of mind, are fleeting and temporal does not mean that they are ontologically less primordial than more permanent personal phenomena. For Heidegger, as for Cage, temporality is the essence of being human, since 'except on the basis of temporality, states of mind are not possible.' In Classical music, diversity is thought of as superficial and unity as underlying. Since Heidegger (and Cage), this worldview seems like wishful thinking to which the most determined nostalgia cannot return.

As Kenneth Patchen put it, "the boy is not father of the man, and only God knows where the man comes from and where the boy goes."

Peter Gena

Peter Gena (b. 1947, Buffalo, New York). Ph.D. in music composition from SUNY at Buffalo. Composition study with Lejaren Hiller and Morton Feldman. Currently teaching at Northwestern University. Co-editor with Jonathan Brent of *A John Cage Reader* (70th birthday celebration issue) for *TriQuarterly* 54 (June, 1982). Co-director with Phil Winsor of the Chicago Inter-Arts Ministry. Recent performances in the United States include *New Music America '81*, last June in San Francisco. Contributor to *The Waltz Project* for Nonesuch Records.

S-13, S-14 was written in 1980, after it was announced that *Voyager* discovered the 13th and 14th moons of Saturn. The idea for the piece came along just as I was searching for an excuse to integrate two harps in a small ensemble.

Jon Gibson

Jon Gibson is a composer, performer, artist born and raised in Los Angeles. His early creative involvements included work in both the visual arts and music. He attended Sacramento State and San Francisco State Universities where by 1964 he had received a BA in music and a teacher's credential, and had attended graduate school. During the same period ('60-'64), he also studied jazz and was active as a member of the *New Music Ensemble*, an experimental improvisation group which also included composers Larry Austin, Richard Swift and Stanley Lunetta. Around 1962, Gibson

began working and performing with Steve Reich, and about a year later with Terry Riley, participating in the first performances of Riley's seminal composition *IN C* (San Francisco Tape Music Center, Nov. 4, 6, 1964). In 1966 he came to New York and continued working and performing with many contemporary composers, including Reich, La Monte Young, Frederick Rzewski, Christian Wolff and Philip Glass, with whom he has performed steadily since 1968.

Gibson has worked and performed extensively with the dancer, Nancy Tsoyi, and has worked with other dancers as well, including Merce Cunningham, Elaine Summers, and Grethe Holby. He has received commissions to compose music for the Margaret Jenkins Dance Company, the Merce Cunningham Dance Company, and the Lucinda Childs Dance Company.

Two recordings of his music, entitled *VISITATIONS* and *TWO SOLO PIECES*, appear on Chatham Square Records. He also appears on recordings by Philip Glass, Steve Reich, Frederick Rzewski, Garrett List and the New Music Ensemble.

Jon Gibson



Peter Gordon

A native of New York, Peter Gordon spent his early childhood in Virginia and adolescence in Germany, where he studied saxophone and theory and played in rock bands. He moved to Los Angeles for his senior year of high school, took classes at UCLA and USC in film and TV before going to University of California at San Diego, where he received a B.A. in music composition and studied with Kenneth Gaburo, Roger Reynolds and Pauline Oliveros. In 1973 Gordon moved to San Francisco where he studied at Mills College with Terry Riley and Robert Ashley. Peter Gordon moved to New York City in 1975.

Gordon has since 1977 composed music for, performed with and directed (with David Van Tieghem) the *Love of Life Orchestra*, one of the earlier new music/rock bands, and is currently collaborating with Robert Ashley and "Blue" Gene Tyranny in the production and orchestration of *Perfect Lives* (Private Parts), an opera for TV. Gordon has also worked with performance artists Jill Kroesen, Laurie Anderson, Lawrence Wiener, Kathy Acker, Robert Longo. He has an on-going collaboration with video artist John Sanborn.

BIRTH OF THE POET, (excerpt from *ACT I*) An Opera by Peter Gordon (music) and Kathy Acker (text). This work is being created at the request of director Richard Foreman, who will stage it in its complete form. This first act takes place in a power plant which literally and metaphorically explodes. (This is an adaptation of Georg Kaiser's play, *Gas*). The music is derived from my idea of what a vernacular use of serialism might be.

ROSES ON BOND STREET This is a concert/dance piece for the *Love of Life Orchestra*. It begins with a brass chorale and ends up in some other polyrhythmic/polytonal region. The compositions for *LOLO* end up changing with every performance.

Douglas Hollis

Born: Ann Arbor, Michigan, 1948

Education: BFA University of Michigan, 1970

Lives in Berkeley, California

Selected One Man Exhibitions & Permanent Installations

1976 *The Exploratorium, San Francisco*

1978 *The Exploratorium, San Francisco*
The Pacific Science Center, Seattle
In conjunction with the *Seattle Arts Festival*

1979 *San Francisco Art Institute, San Francisco*

1980 *Standing Bear Lake, Omaha, Nebraska*

Lawrence Hall of Science, University of California, Berkeley (in progress)

Walker Art Center, Minneapolis, Minnesota

Sound Shade in C Major Hollis 1982

Selected Group Exhibitions:

- 1977 Artpark, Lewiston, New York
Hallwalls, Buffalo, New York,
Artpark III
Traveled to Artists Space, New York
- 1978 The Alternative Spaces Residency
Program, The City Beautiful Council
and the Wright State University Art
Dept., Dayton, Ohio, Quintessence
Joslyn Art Museum, Omaha,
Nebraska
New Dimensions
- 1979 Los Angeles Institute of Contemporary
Art, Traveled to P.S.1, Institute
for Art and Urban Resources, Long
Island City, New York Sound
- 1980 Eleventh International Sculpture
Conference, Washington, D.C.
Sponsored by the International
Sculpture Center, Princeton,
New Jersey
Albright-Knox Art Gallery, Buffalo,
New York
Made for Buffalo
Max Protetch Gallery, New York
Four Olympic Commissions
Winter Olympics, National Fine Arts
Committee, Lake Placid, New York.
Art at the Olympics
Wave Hill, Bronx, New York.
Wave Hill 1980: Temporal Structures
Max Protetch Gallery, New York
Works on Paper
- 1981 New Music America '81
San Francisco, California
Soundings
Neuberger Museum
S.U.N.Y. at Purchase, NY

Ben Johnston

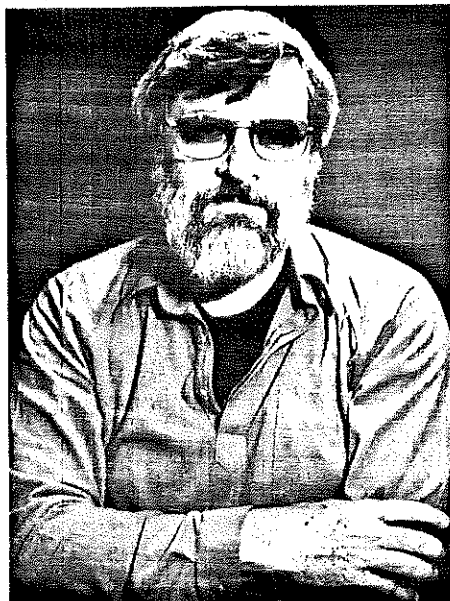
Ben Johnston was born in Macon, Georgia in 1926, and holds degrees from William and Mary College, Cincinnati Conservatory of Music, and Mills College. He joined the faculty of the University of Illinois in 1951, and currently serves as Professor of Composition and Theory. Among his works which have been widely performed are

Knocking Piece for piano interior and two percussionists, String Quartet No. 2, and Duo for flute and string bass. His Quintet for Groups was commissioned by Eleazar de Carvalho, former conductor of the St. Louis Symphony, and was premiered by that orchestra in 1967. The Swingle Singers commissioned his Ci-Cit Satie. His opera, Carmilla, was commissioned in 1970 by the ETC Company of La Mama of New York. His Sonata for Microtonal Piano was recorded by Robert Miller. His String Quartet No. 4 was commissioned and recorded by the Fine Arts Quartet.

He participated in 1981 in the Musik der Anderen Tradition series in Bonn and in the I.R.C.A.M. sponsored series Les Microintervalles in Paris. At both cities his Sonata for Microtonal Piano was performed by Deborah Richards.

"Since 1960 my main musical concern has been with the development of extended just intonation, a system of microtonal tuning. This entails the use of ratio scale systematics, a procedure I call proportionality, which I have applied also to rhythmic aspects of composition. Much of my output has had the aim of demonstrating the usefulness of this technique in a great variety of stylistic approaches.

Ben Johnston



At the outset there appeared to be three possible ways to achieve this aim: first to build new instruments, as Harry Partch did; second, to use electronic synthesizer or computer; or third, to change performance practice in such a way that traditional instruments could be used. It is the third alternative which I adopted. In pursuance of this, I have invented a precise notation for pitch."

Jill Kroesen



Jill Kroesen

Jill Kroesen has written, composed and produced the following musical theater pieces: (Major productions listed)

FAY SHISM BEGAN IN THE HOME 1974
about the similarities between:

Hitler - The Third Reich

his secret police
people who had to leave Europe because
of him

AND

a certain femme fatale
her many boyfriends who do things for her
her ex-roommate

DEAR ASHLEY IN THE KITCHEN 1975

A video systems portrait of Robert Ashley
as seen by a student.

WHO IS THE REAL MARLON BRANDO
1976

A portrait of the structure and system of relationships within a specific microculture of the New York writers of poetry and expermental fiction circa 1975 and the changes projected within this system for ten years.

STANLEY OIL AND HIS MOTHER

A systems portrait of the Western World
1977

From the first cell to before WW3 in 20 acts
1977 at *The Kitchen*

THE ORIGINAL LOU AND WALTER
STORY 1978

About the dangers of dance addiction and unrequited love, the loneliness of growing out of your friends and the joys of going to heaven.

1978 at *Albright Knox Gallery*

Also at *The Kitchen* in 1978

EXCUSE ME I FEEL LIKE MULTIPLYING
1979

The similarities between two girls fighting over a boyfriend and the U.S. and U.S.S.R. fighting over an undeveloped country with the Weather and the Virus as the large and small factors in the lives of the super powers.

1979 at *The Customs Houses*

LOWELL JERKMAN 1981

Problems of life of a male artist in the city where men have no territory and women have no babies.

at the *Kitchen* 1981 solo.

"I'm just a human being who can hardly keep her own house clean. And I lay in bed and I think how the president is just a human being and it scares me to think about the life he leads. And I think about all those people who've been irresponsible and stupid who've had power over me, like the Oakland Police when I was only seventeen. And the New York State Unemployment bureaucracy, they made a cripple out of me. And those boys who had my heart in the muscle of your whim. And then a particular human being transcends it all and makes me feel pleased. And I as a particular human being hate all those protections and insulations that one needs. My family led me to expect that human beings were responsible and just. Then I moved to New York. But in this real world you need a vast network of insulations or you'll turn to dust. So I think I'll just die here in my room until I'm ready to fight. And I think about anarchy and how nice if it were a possibility. If all those bestial and primitive instincts were set aside and substituted for a higher form of life."

Joan LaBarbara

Joan LaBarbara is a composer/performer, media artist, and one of the pioneers in the field of experimental and extended vocal techniques. Actively involved in "rediscovering" the voice, she has expanded the sound spectrum of this highly flexible instrument, creating works that explore a new vocabulary of sounds. She has presented solo performances, ensemble concerts, sound installations, video and multi-media events at numerous universities, galleries, museums, festivals and alternative spaces throughout the United States and Europe. She has been artist-in-residence at California Institute of the Arts, Crane University School of Music, and Kutztown College of Art, has been Visiting Slee Composer at the Center for Creative and Performing Arts at SUNY at Buffalo, and composer-in-residence, DAAD Artist's Fellowship, West Berlin. She has done premiere performances of contemporary works by John Cage, Philip Glass, Steve Reich, Alvin Lucier, David Behrman, Morton Subotnik, and Mel Powell. LaBarbara has produced three albums, Voice is the Original Instrument, Tape Songs, and Reluctant Gypsy.

Klee-Alee (1979) was commissioned by, and produced at, RIAS Radio, West Berlin, and was inspired by a Paul Klee painting, which is layered in both two and three dimensions; one can look at blocks of color from a distance and at delicately scratched detail on closer inspection. I did not intend to sing the painting, but to create a textured piece translating some of the visual elements into sound: thick, block-like solid colors became repeating melodic units, green and blues, with delicately curving figures, designs carved into the thick fabric of sound.

Annea Lockwood



Annea Lockwood

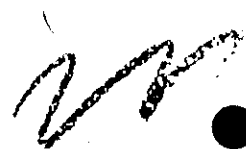
Annea Lockwood, born in New Zealand in 1939, studied with Gottfried Michael Koenig in Köln, W. Germany, and at the C.E.M. Studio in Holland. She also attended the Darmstadt Ferienkurs für Neue Musik, and did research in psychoacoustics at the Institute for Sound and Vibration Research, Southampton University, England.

Since the early 1960s she has worked in a variety of genres—electronic music, instrumental music, installations, mixed media, sound poetry, music theater, sound sculptures, ritual, musique concrète, extensive explorations of glass as a sonic material.

"DELTA RUN is focused upon the thoughts and experiences of Walter Winch, a sculptor who talked with me about his approaching death just thirty hours before he died in 1979, aged thirty

He knew that he was dying and wanted both to live again as an artist and to communicate his perceptions of death as something "only natural, you know—Now is my time." Interwoven with his voice are environmental sounds and some of the ordinary sounds of everyday living, embodying his feeling that dying is a part of living rather than separate from it, and that in dying we are incorporated back into the elements from which we emanate."

This work was made possible by the assistance of a National Endowment for the Arts Fellowship, and the MacDowell Colony.



Jeffrey Lohn

—born in Chicago, Ill., graduated from Evanston Township High School
—MA degree from Johns Hopkins University. Further graduate study in music at the Univ. of Calif., La Jolla campus. Student of Kenneth Gaburo.

Theoretical Music:

Part I: Hypothesis

Part II: Refutation/dirge

Part III: Finale (will not be performed in Chicago)

Steve Antonelli...Guitar

Ann DeMarinis...Electric Piano

Mark Brooks...Bass Guitar

George Aravella...Guitar

Rich Robinson...Guitar

Rob Tomaro...Guitar

Jeff Siegel...Percussion

John Leland...Percussion

Jeffrey Lohn...Conductor

Theoretical Music was composed in 1981-2 as a tribute to the memory of N. Kgoathe. Mr. Kgoathe died in prison Feb. 4, 1969, Pretoria, South Africa. The cause of death was officially noted as, "Slipped in shower." Since the death of Mr. Kgoathe, over 75 persons have died in detention in the hands of the South African Security Police.



Jeffrey Lohn



David Noffs, Don Malone, Michael Zerang

Alvin Lucier

Alvin Lucier is a native of New Hampshire. He studied both at Yale and Brandeis Universities and spent two years in Rome on a Fulbright Scholarship. He has taught and lectured at Harvard, the University of California, Santa Barbara, the Center for Music Experiment at the University of California, San Diego, and from 1962 to 1969 he was a faculty member at Brandeis University. He is currently professor of music and chairperson of the music department at Wesleyan University. He has performed extensively in the United States and Europe in solo concerts, with the Sonic Arts Union (which he co-founded), and with the Viola Farber Dance Company.

Lucier's compositions redefine the roles of composer, performer, listener, and their relationships to the spaces in which the work is presented. Each is a unique exploration of acoustic phenomena—echoes, brain waves, room resonances—and has transformed the idea of music.

A slowly rising, electronically generated, pure wave sweeps the frequency range of the orchestra, from the lowest note of the piano to the highest of the piccolo. As it does so, instrumental players, singly and in pairs and groups, play long tones across the ascending wave, causing ripples of sound to spin in space in continually changing rhythmic patterns. Crossings was inspired by observing the flow of water around obstacles in Colorado trout streams, and the recurring images of migrating animals and people crossing the rivers of vast continents. Its composition was made possible by a Composers' Fellowship Grant from the National Endowment for the Arts.

Don Malone

Don Malone (b. 1943) is a composer/performer. He is currently on the composition faculty at Chicago Musical College of Roosevelt University in Chicago where he directs the New Music Ensemble and the Electronic Music Studio. His music has been performed throughout the U.S. and also in Europe. His performance instruments include electronic music systems, trombone and "environmental/found" instruments.

His principal recent work has been with MUSICA MENTA. He co-founded this performance art group two years ago with David Noffs, Kent Kessler, Daniel Scanlan and Michael Zerang as a new music improvisation ensemble. MUSICA MENTA is currently continuing development of inter-media improvisational performance techniques.

Basic aesthetic—"Art is not something that can be done to you or for you. As a 'composer,' I believe that it is my function to create environments conducive to creativity. I want to draw out artistic creativity from performers and audience rather than try to stuff it into them.

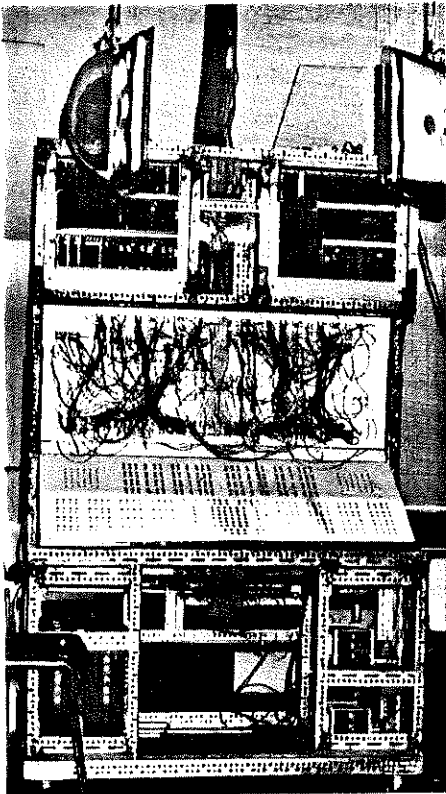
Soggetto Cavato (1975) is based on a sixteenth century technique of carving a musical theme from a literary source. The most familiar use of this technique is the BACH ("b", "a", "c", "b") theme used by several composers. In this piece the source is the names of the performers which are subjected to vivisection and recombination in an electronic environment. The performers for this realization, DARLEEN Cowles, Sheldon SERGE Atovsky and DON Malone are all Chicagoan composer/performers."

Salvatore Martirano

Salvatore Martirano, who is currently Professor of Music at the University of Illinois at Urbana, received his musical training at the Oberlin Conservatory of Music, Eastman School of Music, the Cherubini Conservatory in Florence, Italy, and studied composition with Herbert Ellwell, Bernard Rogers and Luigi Dallapiccola. His compositions have been performed extensively throughout the United States and Europe.

The Sal-Mar Construction 24 speaker system can be set up in almost any environment ranging from the traditional proscenium stage concert hall to an informal space out-of-doors.

For example, performances were presented at the West Hubbard Art Gallery in Chicago (a 40' x 60' open space with an audience of 100), at Cooper Union in New York City (a 900 seat concert hall) and at the Miller Outdoor Theatre in Houston, Texas (5000 in the shed and on the surrounding hill). SUM concerts, the sponsoring organization for the outdoor concert supplied stadium horns and amplifiers.



Sal-Mar construction concert at SUNY, Stonybrook, L.I.

Roscoe Edward Mitchell, Jr.

Born in Chicago on August 3, 1940, Roscoe Edward Mitchell Jr. enjoyed many early experiences with Black Music. His parents' home was filled with the lyrics and melodies of Billie Holliday, Louis Armstrong, and Billy Eckstine. With his father's constant encouragement, he learned to listen carefully so he could imitate songstyles and the sounds of instruments. In the church of his uncle, Charles Commodore Carter, a popular preacher, artist, and mystic, Roscoe was exposed to tribal chanting, haunting rhythms, spirituals, and the compelling power of psychic vibrations.

In 1961 he began playing with saxophonist Joseph Jarman in Muhl Richard Abrams' Experimental Big Band.

In late 1965, Roscoe formed the ROSCOE MITCHELL SEXTET, and in August 1966, the SEXTET recorded the now historic SOUND. In late 1966, it was restructured as THE ROSCOE MITCHELL QUARTET.

In April, 1971, Roscoe performed with THE ART ENSEMBLE at several major festivals, colleges, universities, and concerts. In late 1973, Roscoe Mitchell received both an Individual Composer-Performer Grant from The National Endowment for the Arts, and with THE ART ENSEMBLE, a matching grant from Michigan State University, and from the NEA for UNDARU, an extended workshop series and concert performance presented in September 1973.

PRELUDE, originally composed as a duet for E flat Contrabass Sarrusophone and B flat Bass Saxophone, received its premiere performance in August 1979 in New York. In 1981, a Vilas Grant for Music from the University of Wisconsin in Madison enabled me to rewrite Prelude as a Quartet adding the Triple Contrabass.

In Paris, 1970, Donald Rafael Garrett presented me with a bamboo flute which he had made... thus began The Bamboo Writings. With the flute's irregular scale as a guide, a series of related settings emerged with the bamboo flute as their focus.

The first composition, Dastura, a trio for bamboo flute/flute, guitar, and piano, received its premiere performance in 1974. Bells for Marianne, five short pieces for solo bamboo flute, followed in 1975.

VARIATIONS AND SKETCHES FROM BAMBOO, a trio for Cono Saxophone in F, tenor voice, and B flat Tenor Saxophone, was performed with Prelude in 1981 in Berkeley, California.



Dary John Mizelle

Dary John Mizelle

Dary John Mizelle was born 6/14/40 in Stillwater, Oklahoma and received his higher musical training in the California university systems (B.A. at Sacramento State University, M.A. at University of California at Davis, and Ph.D. at University of California at San Diego.) He studied composition with Larry Austin, Robert Erickson, Kenneth Gaburo and Karlheinz Stockhausen; and electronic and computer music with Charles Dodge, Pauline Oliveros, and David Tudor.

"I have come to regard my music as a play of consciousness which operates at all levels of human awareness. Each aspect of my work, whether that of composing, performing or listening, draws upon many different areas of heart, mind, perception and intuition, and attempts to integrate them through common principles of organization. Since I regard all sound and idea as proper 'material' for this music, my compositional process is not primarily involved with a search for novelty or beauty of sound (content) or configuration (form), although these will generally be present, but with the search for a singularity of consciousness present within a virtually infinite world of sound and idea. I consider my music as an analog to human thought, will, and experience, which are seen not as so many different modalities of behavior but



Meredith Monk's 'Turtle Dreams

as a unified field of operations with discoverable coherences and governing principles."

Polyphonies I—Earth, Air, Fire, Water
This is the first section of an hour-long electronic piece based on the idea of the emergence of multi-voiced musical phenomena out of elemental sound quanta. Subtitled: Earth, Air, Fire, Water, Polyphonies I explores the sound world of those materials and the timbral spaces between them.

The shakuhachi, a Japanese vertical flute which is highly identified with nature, is used in this performance version and plays a part which symbolizes the development of music from breath.

*When great Nature sighs, we hear winds
 Which noiseless in themselves
 Awaken voices from other beings,
 Blowing on them.
 From every opening
 Loud voices sound.
 Have you not heard
 This rush of tones?*

from 'The Way of Chuang Tzu

Meredith Monk

Ms. Monk grew up in Connecticut, where she sang before she spoke, read music before she read words, and was already composing at 16. After graduating from Sarah Lawrence, she came to New York City in 1964 to embark on an international career.

After her early dance and mixed media works, such as BREAK (1964), THE BEACH (1965), and 16 MILLIMETER EARRINGS (1966), Ms. Monk created works designed for specific sites, architectural or outdoor spaces rather than the traditional stage with objects. These pieces include BLUEPRINT (1967), TOUR: DEDICATED TO DINOSAURS (1969), and JUICE (1969). In 1968, Ms. Monk formed her performing group, The House: actors, dancers, and musicians interested in an interdisciplinary approach to performance.

By the seventies, Ms. Monk was conceiving and creating major works in theater, collaborations, vocal music for solo and ensemble recitals, films, and recordings. Her vocal music emerged as a synthesis of such diverse approaches as Balkan singing, yodeling, chanting, operatic singing, and folk singing.

During the last decade, Ms. Monk has taught at universities and art centers including New York University, Bennington College, Oberlin College, and the University of California.

Among other projects, Ms. Monk is currently working on a film entitled ELLIS ISLAND, an opera (SPECIMEN DAYS), about America's Civil War, a new opera commissioned by the Stuttgart Opera Company.

Robert Moran

A statement concerning Music:

MUSIC is one of my favorite five-letter words.

Studied Composition with Hans Erich Apostel, Vienna, and completed his Masters Degree in Composition at Mills College with Luciano Berio and Darius Milhaud. Moran was founder and co-director of the New Music Ensemble at the San Francisco Conservatory of Music.

In 1974, Moran moved to Berlin, West Germany where he was Composer-in-Residence (DAAD) as a guest of the German Government. During this period, the Berlin Festival commissioned three large works, including The Eternal Hour for 6 orchestras and choruses, premiered at the Nationalgalerie during the opening Metamusik Festival in 1974. Directly after the Berlin engagement of one year, Moran attended the Steirischer Herbst Festival in Graz, Austria and prepared three commissioned works including his third city-composition, Pachelbel Promenade. From 1975-77, Moran was a member of the Center for the Creative and Performing Arts, Buffalo, NY. From 1977-78, Moran was Composer-in-Residence at Northwestern University and was Director of the New Music Ensemble.

WALTZES, a collection of 25 new piano waltzes by 25 composers was his collaboration with Robert Helps. This collection contains waltzes from such composers as Philip Glass, Roger Sessions, John Cage, Milton Babbitt, Virgil Thomson, etc. The Premiere of WALTZES was at the Chicago Art Institute, May 1978, and was followed by a European tour.

In October 1982 his multimedia "opera" on the death of Richard Wagner premieres at Theater am Turm in Frankfurt, Germany.

WAGNER: Histories of the Future, Part II forms a portion of his trilogy, HITLER-WAGNER-WALT' DISNEY

He lives in New York City.

Robert Moran



Charlie Morrow

TOOT'N BLINK CHICAGO—an event/ composition for boats conducted by radio

Recipe: Large boats, at anchor in a semi-circle near shore, toot their horns and blink their lights on command by a conductor. The conducting is entirely by voice over broadcast radio. Power boats zoom from a distance to the performance site. The power boats arrive in a rush to end the performance. The power boat travel and the crescendo of toot'n blink activity by the anchored craft are timed to coincide—approximately half an hour. The entire composition can be performed in reverse, as a decrescendo. A crescendo/decrescendo version and a decrescendo/crescendo version are also possible. In each case, the power boat arriving or leaving plays against systematic numerical toot'n blink patterns and segments of free signalling by permission.

Last but perhaps first, I am a horn player and amateur radio operator since childhood and an admirer of boat spectacle. The correspondances with the Futurists make me acutely aware of coming from a place of childlike excitement with outdoor eventmaking and not a place of ideology and mass manipulation.

I cherish spontaneity and free dialogue, providing situations organized thoroughly enough to instill confidence and structured just enough to permit spontaneous and free dialogue to prevail.

Since childhood, imitating and playing with sounds has been a favorite activity. My mother's spontaneous piano improvisations, local brass bands, and the congregational chants of the local churches and synagogues of New Jersey are part of me.

In the past year and a half, I have worked with tamborinist Glen Velez in the Horizontal Vertical Band, and recorded a single and a direct disc album, I scored the feature film KEEPING ON for director Barbara Kopple and my commercial jingle TRAIN TO THE PLANE was performed at Autumn Warsaw and is now touring Eastern Europe with the Warsaw Music Workshop. The MAZOLA jingle is in its third year and WINDSONG, its fourteenth. I hope that the wall between commercial and art worlds is breaking down.

Kirk Nurock

THE LINCOLN PARK ZOO EVENTS—Two afternoons of Sound Rituals with the Animals.

Directed by Composer, Kirk Nurock, a chorus of 20, plus contemporary accordionist William Schimmel will form processions through the Zoo while singing to and with the Sea Lions, Wolves, Monkeys and Birds. The score is based on Nurock's "Natural Sound" technique which encourages everyone to explore his own voice and body sounds regardless of past musical background. Visitors to the Zoo will also be invited to join at certain locations if they choose.

Originally commissioned by the Bronx Zoo in New York, the work is both stimulating and fun. Meditative "om chants," "rhythm chants," and mellow chorales communicate healing resonance to other species and develop a feeling of kinship and mutual respect.

Liz Phillips

Windspun Watertower is my most recent sound installation which electronically senses and responds to the changing wind. It is tuned for its setting, the Chicago Watertower. The architectural form of the watertower combines with weather conditions in 'the windy city' to provide the material for the composition of this vertical sound scape.

This landmark building has unique acoustics resulting from approximately 250 feet high cylindrical hollow. As the wind activates electronic sounds, they are played

into the chamber at different levels. They resonate within this tall space and natural delay is added to them. What is heard at street level is truly a new instrumental music. In this case the architectural form itself becomes the instrument.

For thirteen years my installations have used sound as the principal material to describe intimate and dynamic relationships of events that take place in three dimensional space and in time. In each work a custom designed interactive electronic system senses, characterizes, and then synthesizes sound structures. Some of my installations, like Sunspots, measure and describe distances between audience (figure), and object (sensor), and ground. Those human scale proportions and rhythms made by audience presence—stillness or motion—in a space can be interpreted in sound as weights and balances that make activity near objects into a composition.

Windspun and Come About are concerned with the construct of a changing landscape and sound scape using natural energy impulses. Windspeed and direction are sensed (electronically). That "felt" information is used to create an ever-evolving sculpture of sound. It contains immediacy and variation and yet expresses pattern and structure in a new composite sound.

The electronic system used in the wind installations was originally constructed for location in the tower of "Aeolus," a wind turbine generator at Bronx Frontier Development Corporation's branch in the South Bronx. The prototype installation Windspun for Minneapolis was part of New Music America 1980. A National Endowment for the Arts, Composers' Fellowship in 1981 partially funded the traveling wind-sound system. Many parts of the sound synthesis system are modules by Serge Modular Music Systems of San Francisco.

Steve Reich

Steve Reich was born on 3rd October, 1936, in New York. He graduated with honors in Philosophy from Cornell University in 1957, studied composition with Hall Overton from 1957-58 and at the Juilliard School of Music with William Bergsma and Vincent Persichetti from 1958 to 1961, and then received his M.A. in music in 1963 from Mills College in California, where he studied with Darius Milhaud and Luciano Berio.

During the summer of 1970, he studied drumming with a master drummer of the Ewe tribe at the Institute for African Studies in Ghana. During the summer of 1973, he studied Balinese Gamelan Semar Pegulingan with a Balinese teacher at the American Society for Eastern Arts Summer Program at the University of Washington, and during 1976-77 he studied the traditional forms of cantillation (chanting) of the Hebrew scriptures in Jerusalem and New York. In 1974 he was awarded grants from the National Endowment for the Arts, the New York State Council on the Arts, and was an artist in residence in Berlin at the invitation of the D.A.A.D. In 1975, he received a grant from the Rockefeller Foundation and, in 1976, a second grant from the National Endowment for the Arts. In 1978 he was awarded a Guggenheim Fellowship.



Steve Reich

The ensemble **STEVE REICH AND MUSICIANS** grew out of his convictions that composition and performance should be united. Starting with three musicians in 1966, the ensemble had grown to eighteen musicians by 1976.

Tehillim (pronounced 'teh-hill-léem') is the original Hebrew word for "Psalms." Literally translated it means "praises," and it derives from the three letter Hebrew root hey, lamed, lamed (hll) which is also the root of halleluyah. Tehillim is a setting of Psalms 19:2-5 (19:1-4 in Christian translations), 34:13-15 (34:12-14 in Christian translations), 18:26-27 (18:25-26 in Christian translations), and 150:4-6.

Tehillim, in the chamber version, is scored for four women's voices (one high soprano, two lyric sopranos, and one alto), piccolo, flute, oboe, english horn, 2 clarinets, six percussion (playing small tuned tambourines with no jingles, clapping, maracas, marimba, vibraphone and crotales), two electric organs, two violins, viola, cello and bass. The voices, winds and strings are amplified. In the orchestral version there are full strings and winds with amplification for the voices only.

The tambourines without jingles are perhaps similar to the small drum, called "tof" in Hebrew, in Psalm 150 and several other places in the Biblical text. Hand clapping as well as rattles were also commonly used throughout the Middle East in the Biblical period as were small pitched cymbals. Beyond this there is no musicological content to Tehillim. No Jewish themes were used for any of the melodic material. One of the reasons I chose to set Psalms as opposed to parts of the Torah or Prophets is that the oral tradition among Jews in the West for singing Psalms has been lost. (It has been maintained by Yemenite Jews.) That means that, as opposed to the cantillation of the Torah and Prophets, which is a living 2500 year old oral tradition throughout the Synagogues of the world, the oral tradition for Psalm singing in the Western Synagogues has been lost. This meant that I was free to compose the melodies for Tehillim without a living oral tradition to either imitate or ignore.

In contrast to most of my earlier work, Tehillim is not composed of short repeating patterns. Though an entire melody may be repeated either as the subject of a canon or variation this is actually closer to what one finds throughout the history of Western music. While the four-part canons in the first and last movements may well remind some listeners of my early tape pieces *It's Gonna Rain* and *Come Out*, which are composed of short spoken phrases repeated over and over again in close canon, Tehillim will probably strike most listeners as quite different than my earlier works. There is no fixed meter or metric pattern in Tehillim as there is in my earlier music. The rhythm of the music here comes directly from the rhythm of the Hebrew text and is consequently in flexible changing meters. This is the first time I have set a text to music since my student days and the result is a piece based on

melody in the basic sense of that word. The use of extended melodies, imitative counterpoint, functional harmony and full orchestration may well suggest renewed interest in Classical, or more accurately Baroque and earlier Western, musical practice. The non-vibrato, non-operatic vocal production will also remind listeners of Western music prior to 1750. However, the overall sound of Tehillim and in particular the intricately interlocking percussion writing which, together with the text, forms the basis of the entire work, marks this music as unique by introducing a basic musical element that one does not find in earlier Western practice including the music of this century. Tehillim may thus be heard as traditional and new at the same time.

Frederic Rzewski

Born in Massachusetts in 1938, Frederic Rzewski began his music studies with Charles Mackey of Springfield. He later earned degrees at Harvard College and Princeton University, where he studied with Randall Thompson, Claudio Spies, Walter Piston, Roger Sessions, and Milton Babbitt. While at school, he became acquainted with David Behrman and Christian Wolff, musicians with whom he has maintained a continuous collaboration. At the same time, he became familiar with the work of John Cage and David Tudor. Since 1958, he has been active in Europe and America as a pianist and composer, and has appeared in almost all of the major music festivals on both continents. From 1960 to 1970, he lived principally in Europe. Having returned to live in the United States in 1970, Rzewski now divides his time between concert engagements here and in Europe.

Stylistically speaking, Rzewski's earlier compositions all reflect more or less profoundly the influence of serialism. The works of the mid-sixties show an increasing trend toward radical experimentation, and employ methods of live electronics, theater, and improvisation. His most recent works all tend toward what might be called a structural realism, in which elements of folk music, jazz, and classical and experimental compositional techniques are often combined with texts expressing political content. Rzewski's latest works are two compositions for piano, *NO PLACE TO GO BUT AROUND* (1975) and *THE PEOPLE UNITED WILL NEVER BE DEFEATED* (1976).

The Silence of the Infinite Spaces is a sort of musical meditation on the universe as imagined by Blaise Pascal, from whose Pensées the two texts of the chorus are taken. These texts, somewhat atypical for Pascal, were chosen in order to suggest the possibility of a "down-to-earth" context in which his thought, beyond the historically determined limits of cosmological and religious speculation, may be relevant today.

It should be explained that a certain cosmological metaphor underlies the structure of the music, although it is not really important for the music's interpretation. The seven orchestras are supposed to be the seven moving heavenly bodies of the medieval cosmos: Moon, Mercury, Venus, Sun, Mars, Jupiter, and Saturn. The chorus sings the song of the fixed stars. The tape is the Earth and its earthly events. The soloist is the moi dans l'histoire, the single individual, whose subjective improvised reactions may bring an element of disorder into an otherwise quite rigidly structured design.

Wayne Siegel

Wayne Siegel was born in Los Angeles in 1953. He studied piano from the age of six, but most important in the way of early musical influences was the American folk music tradition (Pete Seeger, Woody Guthrie, etc.). Important influences in the sixties were the American blues tradition and avant-garde rock (The Mothers of Invention, Captain Beefheart, etc.). From 1971 to 1975 he studied composition and philosophy at the University of California at Santa Barbara. During these years Siegel rejected his musical past and concerned himself mainly with the European avant-garde tradition. Here Siegel also became acquainted with the music of Steve Reich through a series of lectures held by Steve Reich at UCSB. After studying three years at UCSB, Siegel received permission to complete his Bachelor of Arts degree while studying abroad in Denmark. In 1974 he moved to Aarhus, Denmark to study composition with Per Nørgård at the Royal Danish Academy of Music.

Siegel's works are often constructed around a single musical process such as canon technique.

AUTUMN RESONANCE for piano and echoes was written in 1979, and has since then been widely performed by the composer in Europe and the United States. This work is the first in a series of pieces for solo instruments and delays which includes

ROSEWOOD AFTERNOON for guitar and delays, VOICES RECURRENT for cello and delays, and STREET MUSIC for modified Fender Rhodes electric piano and delays. The live electronics in AUTUMN RESONANCE consist entirely of live amplification along with two digital delay lines with delay times of 200 ms. (0.2 second) and 400 ms. Every sound produced by the piano is heard live from both speakers. It is then repeated 200 ms. later through the left speaker and 200 ms. after the first delay, it is heard through the right speaker, making the piece a fast three-voice canon and hocket. The delays are used both as a textural device and as a rhythmic idea.

Robert Snyder

Born 1946, Kalamazoo, Michigan. Piano study at American Conservatory of Music beginning at age four and a half. Attended Interlochen Arts Academy, playing solo Bass Clarinet and 2nd B-flat Clarinet in the touring orchestra. Attended Indiana and Roosevelt Universities. Received B.M. and M.M. from Roosevelt University. M.M. with honors received 1971. M.M. was in composition with emphasis on sound synthesis. Masters thesis was the first in the history of Roosevelt that existed only on magnetic tape. Studied video synthesis with Dan Sandin at University of Illinois, Chicago Circle Campus. Began teaching at School of the Art Institute of Chicago in 1975. Began showing work combining video and sound synthesis in 1976. Work shown at many national and international exhibitions. Currently involved with the construction of a keyboard instrument for the control of video synthesis, especially color. Also involved in the production of a work using an interval structure common to both the soundtrack and the colorization.

Joseph Paul Taylor

Joseph Paul Taylor is a composer in both instrumental and electronic media, and a synthesizer player with a strong interest in ensemble improvisation. His music has always involved the wide sound palette associated with electronic means, but with a special emphasis on sounds metaphorically derived from the human voice. His most recent compositions are fully notated scores in which he has attempted to develop precise rhythmic language for dealing with an extended sonic vocabulary in a unified way.

Mr. Taylor was born in Houston, Texas, studied at Cal Arts, and now resides in New York City.

"My output from 1978 to 1981 was a series of solos for classical instruments. My interest in this format actually developed out of the electronic music that I had been making before. At that time, I was becoming interested in ordinary speech and its influence on melody and musical meaning; I had begun to write down actual conversations in musical notation, trying to capture the vocal inflections and rhythms as accurately as possible. I also began to consider the way these rhythms group themselves into phrases, these phrases into simple song forms, and song forms into large dramatic structures. From these concerns, the solos began to develop.

None of these pieces involves improvisation or indeterminacy; they are written out in every detail. Each involves pitch patterns ranging from highly irregular, speechlike groups of glissandi to elementary, chanting melodies. The rhythmic vocabulary is also wide. Passages often weave gracefully in and out of meters and through rhythmic textures not organized around a beat. I tried to give the overall form a simple, unified shape. The intended character is singing and lyrical."

[THE] (Harkins & Larson)

Edwin Harkins

Edwin Harkins holds degrees in both performance and composition and has taught at the New England Conservatory of Music. He has been a performing member of the Contemporary Chamber Players in Chicago, the Center for New Music in Iowa City and the Center for Music Experiment in La Jolla. For the last several years he has been a faculty member at the University of California, San Diego, while playing in SONOR, a contemporary music group, and touring Europe, the U.S. and Canada with the Extended Vocal Techniques Ensemble. At present he is writing a book on contemporary trumpet techniques.

Philip Larson

Philip Larson has performed and recorded with the New Music Choral Ensemble, Group for New Music, Pomerium Musicae and the Bach Aria Group. He has taught at the University of Illinois and the University of California at San Diego. At present he is co-director of UAL, a music-theater ensemble.

Statement for [THE]

"Recently much of our work has been primarily concerned with reunified and pumped investment, with various influences from resources beyond their scope (scope)."

Phil Winsor

Phil Winsor was born in Illinois in 1938. His early training as a classical pianist and trumpet player was offset by experience as a jazz musician during the late 1950s and early '60s. After compositional study with Will Ogden and Robert Erickson, he received a Fulbright Fellowship to Italy, where he worked at the Milan Electronic Music Studio (RAI) and studied with Luigi Nono in Venice. Returning briefly to the USA in 1965, he studied with Sal Martirano and then returned to Italy on a Prix de Rome Fellowship. Since 1968 he has lived in Chicago and has been active as resident composer for the Chicago Contemporary Dance Theater, and involved with inter-media composition. He divides his time between experimental photography and music, and has collaborated with Chicago independent filmmaker Tom Palazzolo. He is co-director with Peter Gena of the Chicago Inter-Arts Ministry, an interdisciplinary performance art ensemble. While in Chicago, he has served as director of the Contemporary Music Ensemble at DePaul University, and in September of 1982 will join the composition faculty of North Texas State University.

"My interest in repetition structures dates from 1963, the direct result of my participation in a performance of Terry Riley's *In C*, and experimentation with musique concrète tape-loop montages at the Milan Electronic Music Studio. My work has run the gamut from pieces generated through drone-like processes to pulse-locked structures generated by localized phase-focussed repetition.



"The" Edwin Harkins and Philip Larson

S.T.O.C. was composed in 1982, specifically for the New Music America festival. The acronym is borrowed from the jazz arranger's vocabulary, and represents the phrase 'Same Tired Old Changes.' The title refers to triadic chordal material, which is subjected to a process of gradual alteration across several dimensions of the musical canvass. The composite texture is the result of superposition of numerous 'operational' loops during the compositional process, and was facilitated by the use of a personal computer."

Christian Wolff

Christian Wolff was born in Nice, France, and has been living in the United States since 1941. He began composing in 1949, and met John Cage, David Tudor, Morton Feldman and Earle Brown in 1950-1. In association with them, his musical activity took form and gained free scope. Afterwards many collaborations have affected his music: with David Behrman, Cornelius Cardew, Alvin Lucier, Gordon Mumma, Frederic Rzewski, Kurt Schwertsik and John Tilbury.

His compositions include pieces for piano(s), miscellaneous keyboards, various chamber groups, magnetic tape, unspecified groups of players and sound sources ("prose compositions"), orchestra, and chorus. A number of pieces have been used by Merce Cunningham and his dance company.

Between 1963 and 1970 he taught in the Classics department at Harvard. Since 1971 he has been teaching Classics and Music at Dartmouth College, Hanover, New Hampshire, where he is currently Strauss Professor of Music. Mr. Wolff has done workshops, residencies, lectures in the United States, Canada, England and Germany.

"To turn the making of music into a collaborative and transforming activity (performer into composer into listener into composer into performer, etc.), the cooperative character of the activity to be the exact source of the music. To stir up, through the production of the music, a sense of the political conditions in which we live and of how these might be changed, in the direction of democratic socialism."

Monday, July 5

2 pm

Performance of Children's Music Theater Workshop, directed by composer **Pauline Oliveros**, performance artist **Linda Montano**, and **Tom Jarembo** of the School of the Art Institute; sponsored by Urban Gateways and the Education Department of the Museum of Contemporary Art.

Trading Room, Art Institute, Columbus at Jackson

8 pm

Opening Night Concert—Members of the Chicago Symphony Orchestra

Alvin Lucier: *Crossings*, for oscillator and amplified orchestra

Mihal Richard Abrams: a new work for flute and orchestra

Wallace McMillan, soloist

John Cage: *Score: 40 Drawings from Thoreau*

Steve Reich: *Tehillim*, for 4 singers and orchestra

Orchestra Hall, 220 S. Michigan

Tuesday, July 6

12:15 pm

Kronos Quartet

World premieres of string quartets by Conlon Nancarrow, Terry Riley, and Pauline Oliveros; plus the 1950 String Quartet of John Cage
Chicago Public Library Cultural Center, Preston Bradley Hall

6:30-8:30 pm

Salvatore Martirano: *Sal-Mar Construction*, an audience-interactive sound installation

Video Music Review: a collection of video/music collaborations including works by Laurie Anderson, Robert Ashley, and Brian Eno

Navy Pier

8:30 pm

Opening Night Concert at Navy Pier

Tom Cameron: *That Which Is Not Science Is Magic*, for solo electronics

Robert Moran: *Spin Again*, for multiple keyboards

[THE] (theater duo **Ed Harkins** and **Phil Larson**): *Voldy*

Wayne Siegel: *Autumn Resonance*, for piano and digital delay

Meredith Monk: *Turtle Dreams*, for two electric organs and singers

11:30 pm

Robert Ashley: *Perfect Lives (Private Parts)*, parts 1 and 2 video opera

S. S. Clipper, docked at Navy Pier

Wednesday, July 7

12 Noon

Charlemagne Palestine: Carillon Concert
Rockefeller Memorial Chapel, Univ. of Chicago, 1156 E 59th St.

2 pm

Kirk Nurock and the Natural Sound Ensemble, interactive performance with animals
Lincoln Park Zoo, 2200 N. Cannon

6:30-8:30 pm

John Cage: *A Dip in the Lake*

S.S. Clipper, docked at Navy Pier

Salvatore Martirano: *Sal-Mar Construction*

Video Music Review

Navy Pier

8:30 pm

Navy Pier Concert

John J. Becker (1886-1961): *Soundpiece No. 4*, for string quartet

Joseph Paul Taylor: *Solo 'Cello*

Larry Austin: *Tableaux Vivants*, for flute, bass flute, two voices, electronic tape, and slides

Ruth Anderson: *Centering*, for dancer and 4 musicians

Glenn Branca: *Slow Mass* from *Symphony No. 2: The Peak of the Sacred*, for multiple electric guitars

11 pm

Charlie Morrow: *Toot 'n Blink*, for lights and horns on pleasure craft and speedboats

Lake Michigan, south of Navy Pier

11:30 pm

Robert Ashley: *Perfect Lives (Private Parts)*, part 3

S.S. Clipper

Thursday, July 8

12:15 pm

Percy Grainger 100th Birthday Concert

Music for two pianos

Chicago Public Library Cultural Center
Music for Band

Federal Center Plaza, Adams and Dearborn

2 pm

Kirk Nurock and the Natural Sound Ensemble

Lincoln Park Zoo, 2200 N. Cannon

6:30 pm

Alvin Curran: *Maritime Rites*, for 50 singers and tape recorders on rowboats

Lake Michigan, north of Navy Pier

John Cage: *A Dip in the Lake*

S.S. Clipper

Salvatore Martirano: *Sal-Mar Construction*

Video Music Review

Navy Pier

8:30 pm

Navy Pier Concert

Don Malone: *Soggetto Cavato*, for three singers and tape

Kyle Gann: *Long Night*, for three pianos

Ben Johnston: String Quartet No. 3

Jay Clayton: works for voice, saxophone, and bass

Michael Byron: *Ensembles*, for strings, organ, and two pianos

11:30 pm

Robert Ashley: *Perfect Lives (Private Parts)*,

parts 4 and 5

S.S. Clipper

Friday, July 9

12:15 pm

Symposium: *New Music and Our Changing Culture*

Panelists include **John Cage**, **Christian Wolff**, **Dan Graham**, **Marjorie Perloff**, **David Behrman**, and **Ben Johnston**

Chicago Public Library Cultural Center, Preston Bradley Hall

6 pm

Lowell Cross: *Laser Event*, for lasers and electronic tape

Adler Planetarium 1300 S. Lake Shore Drive

6:30-8:30 pm

Salvatore Martirano: *Sal-Mar Construction*

Video Music Review

Navy Pier

8:30 pm

Navy Pier Concert

Harold Budd: piano solo

Roscoe Mitchell: *Prelude*, and *Variations and Sketches from Bamboo*, for tenor voice,

saxophone, contrabass saxophone, and 13-foot triple contrabass

Annea Lockwood: *Delta Run*, for tape and actor

Peter Cera: *S-13, S-14*, for woodwinds,

keyboards, and harps

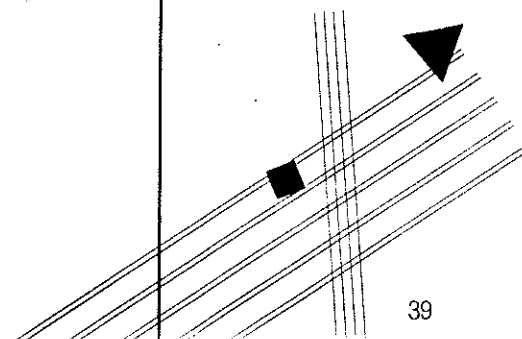
Jeffrey Lohn: *Theoretical Music*, for multiple electric guitars

1:30 pm

Robert Ashley: *Perfect Lives (Private Parts)*

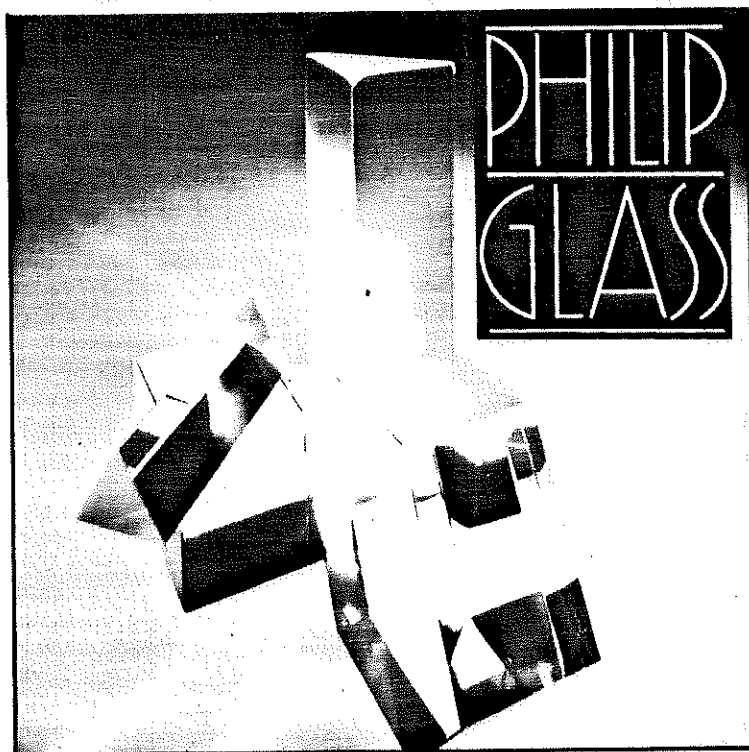
parts 6 and 7

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Saturday, July 10

6:30 pm

Salvatore Martirano: *Sal-Mar Construction*
Video Music Review
Navy Pier

8:30 pm

Navy Pier Concert
Douglas Ewart: Clarinet Quartet, for four
clarinets
Christian Wolff: *Preludes*, for piano
Phil Winsor: *S.T.O.C.*, for strings, winds, drums,
and electric organ
Dary John Mizelle: *Polyphonies I*, for shakuhachi
and electronic tape
Peter Gordon: excerpts from his opera *Birth of
the Poet*, and his tone poem *Roses on Bond
Street*

11:30-3 am

Dance Bands
Navy Pier

Sunday, July 11

2 pm

Navy Pier Concert
Jon Gibson: *Extensions*, for solo soprano
saxophone
Joan LaBarbara: *Klee-Alee*, for voice and tape
Jill Kroesen: songs
**Ronald Shannon Jackson and the Decoding
Society**

All Week

Douglas Hollis: *Sound Shade in C Major*, sound
sculpture

Promontory Park, 5500 S. Lake Shore Dr.

Liz Phillips: *Windspun Watertower*, sound
installation controlled by the wind and sun
Water Tower Landmark, Michigan and Chicago

Bill and Mary Buchen: *Wind Antenna*, harp
played by the wind
Lincoln Park

David Behrman and Paul DeMarinis: *Sound
Fountain*, an audience-interactive sound/video
piece

Museum of Contemporary Art, 237 E. Ontario
John Cage and Others, an exhibition of visual
works and original manuscripts by John Cage
and other composers

Museum of Contemporary Art, 237 E. Ontario
Electronic Music, organized by Robert Snyder of
the School of the Art Institute
Monroe Street Garage, Michigan and Monroe



The AACM:

Eclectic Collectivism

Brent A. Staples

The front of the stage bristled with wind instruments. The eye was first drawn to the giants, the bass saxophones, then to the glistening assembly of their lesser brothers, the tenors, altos, sopranos, and even the obscure, tiny soprانinos. Assorted clarinets, flutes, and piccolos were interspersed among the saxes. To the rear of the stage a wall of gongs like rust-colored suns loomed near a beautiful rosewood drum set, and opposite this, the percussionist's layer, a bass fiddle lay on its side adjacent to a vibraphone. Seeded generously throughout this forest of instruments, was a profusion of tambourines, tambouras, gourds, whistles, and miscellaneous little instruments. Into this stepped five musicians (I had expected many more), reedists Roscoe Mitchell and Joseph Jarman, bassist Malachi Favors, trumpet player Lester Bowie, and percussionist Don Moye. Jarman, Favors, and Moye sported facial paint and African garbs; Bowie wore a doctor's smock; Mitchell, it seems, had come as himself. The music made the rounds—from raw fire-breathing sax segments, to tamer modal jazz, to peek-of-the-thigh burlesque and dixieland, to tastes of *commedia dell'arte*. The musicians cruised from context to context, rotating deftly through their awesome array of instrumentation betraying no loss of energy or enthusiasm, though the lengthy concert offered no breaks between pieces.

An hour or so later, I stumbled dazed from this, my first encounter with what the AACM had advertised as *Great Black Music* (it had indeed fulfilled its promise), played that night by The Art Ensemble Of Chicago. Simply put, it was more music, or should I say musics, than I had ever experienced in a single concert from a single group of musicians.

It has been nearly a decade since my first AACM concert. Today The Art Ensemble, through its longevity (sixteen years), its exposure abroad, and lately, a series of records for a major label (ECM), and of course its ferocious talent, has become the most visible of the AACM's member musicians. However, as I began in those years to make the rounds of AACM concerts, I saw that aspects of The Art Ensemble—its brash originality, multiple instrumentation, and penchant for improvisation—were not unique to itself; rather, these characteristics were found among a whole range of lesser known AACM musicians. As such, The Art Ensemble in all its diverse expressions is but a smaller analog (albeit an excellent one) of the AACM itself, which has its wellhead in a group of musicians who came together in a bar on the South Side of Chicago.

The prophetic Experimental Band came together in 1962 in a bar on South Cottage Grove Avenue at the behest of composer Muhal Richard Abrams. Critic John Litweiler, one of the first to recognize the vitality and significance of Chicago's new music, wrote in *Downbeat* in 1966, "Chicago becomes less and less hospitable to jazz as time passes. One of the best things to happen here in recent times is the emergence of the Association For The Advancement Of Creative Musicians (AACM), whose relative success suggests the direction that the presentation of jazz is likely to take in future years. Clubs are dying... everywhere; a whole new generation of musicians is looking for outlets and audiences..." In those lean years of which Litweiler spoke, that "whole new generation of musicians" had found sustenance under the baton of Muhal Richard Abrams. Abrams, conservatory educated and a veteran who had worked with the best musicians the mainstream had to offer, made in the Experimental Band a band with a dif-

ference. As Litweiler recalls, the band often sounded like "a river rushing by"; it opened onto periodic interludes, space for individual, duo, or larger subset improvisations. Abrams' composition and directing style was avant-garde in many ways, but particularly because it relinquished control of the concert (and the composition) to the musicians. Soloists were provided with melodic lines, or sometimes simply moods or tempos from which they were to build their improvisations. (Abrams once told Litweiler he could write eight bars and play a whole concert from them.) As never before, perhaps with the exception of Sun Ra's bands, the music was almost completely given over to the collective intuitions of the players, particularly the soloists.

And what soloists there were. Early in 1963 Roscoe Mitchell and Joseph Jarman came aboard the Experimental Band (Abrams marks their arrival as a crucial turning point in the music). Other notables either began there or were soon attracted by word of the new hotbed of activity. Drummers Steve McCall and Jack DeJohnette, trumpeters Lester Bowie and Leo Smith, trombonist Lester Lashley (an original member and triple virtuoso who played cello and bass as well), reedists Henry Threadgill and Anthony Braxton, violinist Leroy Jenkins—all are alumni of the Experimental Band, and all have been identified with the cutting edge of developments in the new music.

The Experimental Band spilled directly into the founding of The Association For The Advancement Of Creative Musicians, which was chartered as a non-profit corporation by the state of Illinois in 1965. Four years later the exodus began. AACM musicians began fleeing Chicago, by then a climate notoriously inhospitable to their art. Anthony Braxton, Leo Smith and Leroy Jenkins took their trio to France and were soon followed by The Art Ensemble. Music that had met with indifference or even hostility from the local critical establishment suddenly received enthusiastic attention in Parisian clubs. News of this success traveled quickly homeward. It became evident that critical success was not likely in Chicago. Abrams himself held out until 1977 when he took up residence in New York.

It cannot be overemphasized that Abrams was the pivotal figure in the development of Chicago's new music; he was an evolutionary necessity, an individual with firm grounding in the context of traditional music, but who wished to extend the horizons of that context. Abrams not only tolerated but encouraged a wide variety of musical attitudes among the members of the Experimental Band. These attitudes continue to come to fruition in a variety of modes. Consider the following: Anthony Braxton, a self-confessed heir of the Schoenberg-Webern-Berg axis; Fred Anderson, a hard-driving, bop-influenced saxophonist; Leo Smith, a brass experimentalist drawn to far-eastern traditions; trombonist George Lewis and reedist Douglas Ewart,

second generation AACMers who have their respective musics, but collaborate as well on wood and brass electronic explorations; The Ethnic Heritage Ensemble, a power trio with a difference, two saxophonists and a percussionist; AIR, a post-modernist group breaking new ground in small ensemble music. This stunning diversity is the most telling testimonial to Muhal Richard Abrams. To quote Roscoe Mitchell, "when you talk about Muhal, you have to talk about institutions."

Roscoe Mitchell was from the start one of the AACM's most prolific and audacious composers; accordingly, he was the first AACMer to venture into the studio for a commercial recording. Chuck Nessa was an engineer on Mitchell's 1966 Delmark session, and now heads his own label, Nessa Records, which produces the lion's share of Mitchell's recordings. Nessa recalls the checklist of Mitchell's debut session. "Alto sax, trumpet, trombone, tenor sax, drums, cello, harmonica, alto recorder, and fruit juice cans filled with water—all causing engineers to worry. Six very confident musicians go about the business of recording Roscoe Mitchell's *Sound*." Mitchell's instrumentation (particularly the juice cans) was the tipoff that he was searching for sonorities not customarily associated with the genre. The cans are no longer in evidence, but Mitchell's music continues to call for non-traditional arrays of instrumentation. For example on *LRG/The Maze/SII Examples* (Nessa 14/15) Mitchell uses glockenspeil, frying pan, cow bell, hubkaphone (a variably pitched group of hub caps), bike horns, balaphones, thunder sheets, and a dozen other oddments.

Steve Reich

Octet - Music for a Large Ensemble - Vokal Phase

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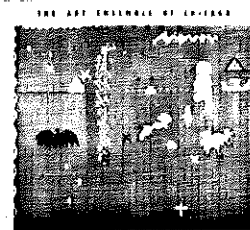
Meredith Monk



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Art Ensemble of Chicago



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In his compositions for brass and woodwinds, Mitchell has developed a variety of composition techniques which refract or recombine dissimilar horn sonorities. He has also experimented with various horn constructions. Splendid examples of the resulting tone painting can be found on *Nonaah* (Nessa 9/10), on both the solo and quartet versions of the title composition, and a stimulating piece *Off Five Dark Six*, a duo with Mitchell on alto saxophone and Anthony Braxton on soprano.

It is always satisfying to see AACM's expatriots return home for an affair such as the New Music America Festival; it amounts to a sort of vindication of efforts so long unrecognized. But it is often with some measurable sadness that I write of these appearances. True enough, subsequent generations of AACM musicians have done a commendable job of keeping the tradition alive, but I often wonder about what might have been, what further horizons would have been discovered if all, particularly Abrams, had been able to make a go of it at home, and had kept the experimental tradition working full blast. What further wonders might have unfolded right here on the shores of Lake Michigan?

Brent A. Staples is a freelance writer living in Chicago. His work has appeared in *Atlanta Weekly Jazz Hot-Paris*, *Downbeat*, *The Chicago Journal*, and *The Chicago Reader*, to which he is a regular contributor.

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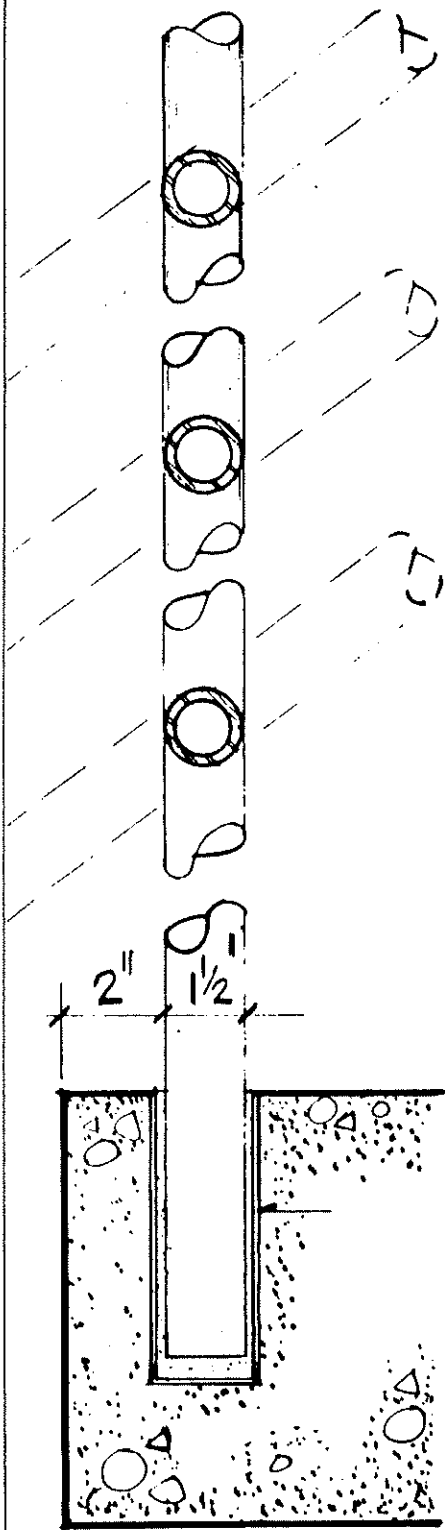
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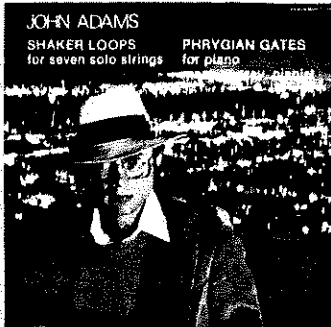
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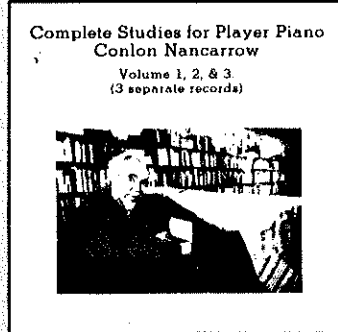
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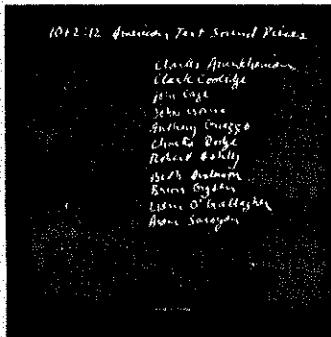
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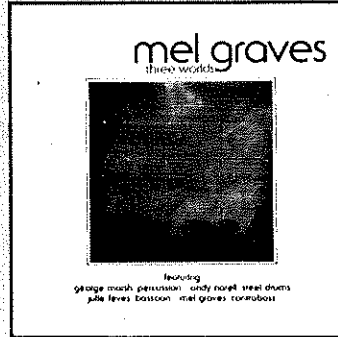
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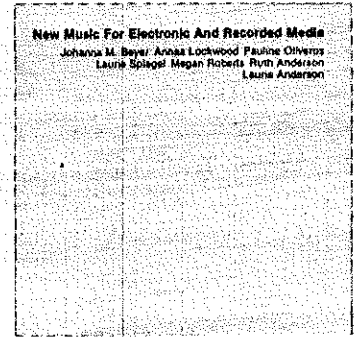
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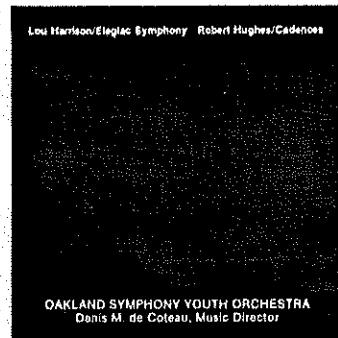


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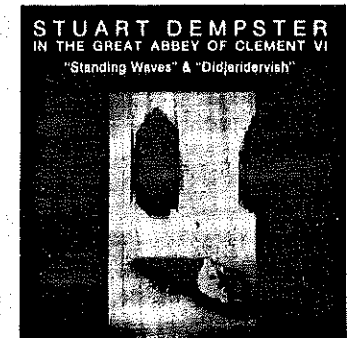
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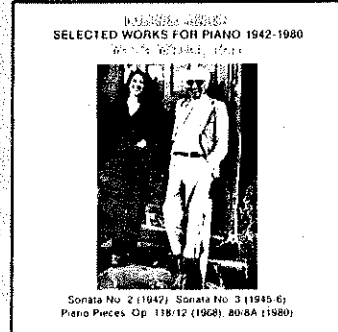
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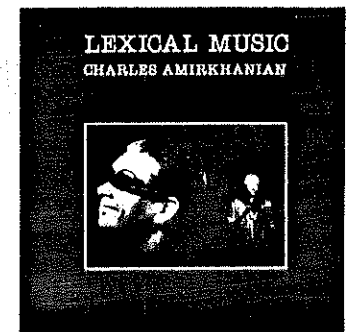
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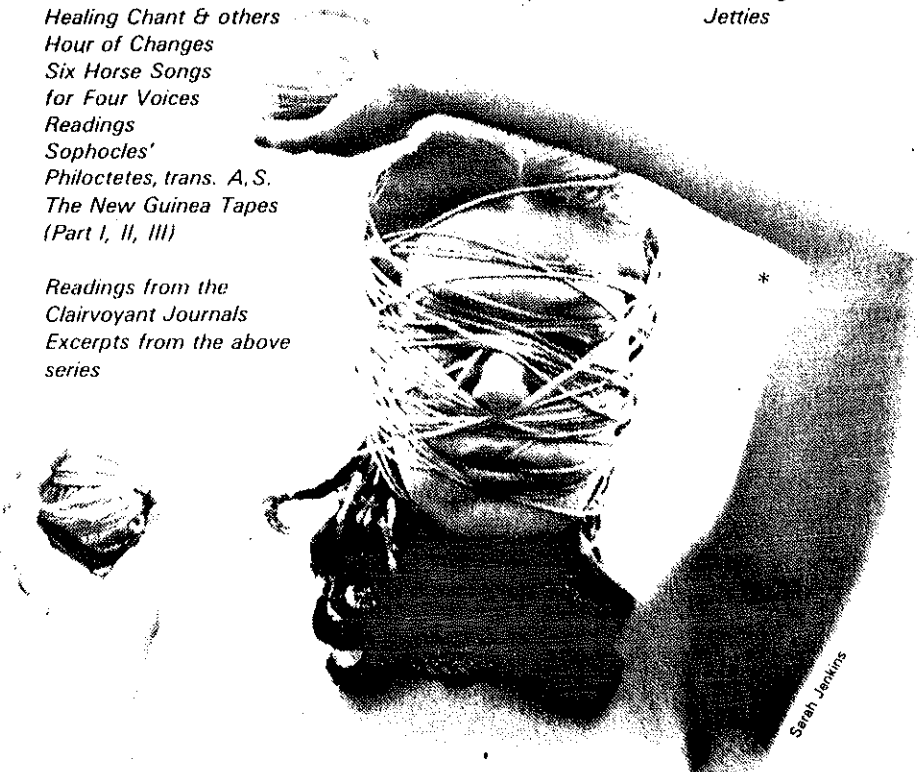
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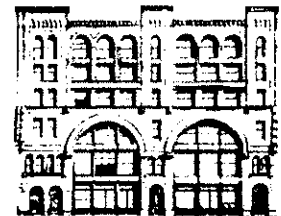
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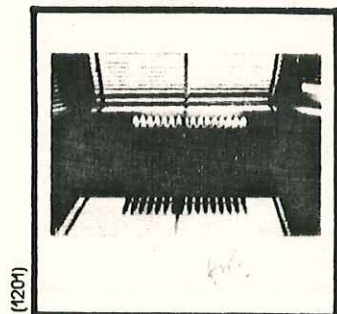
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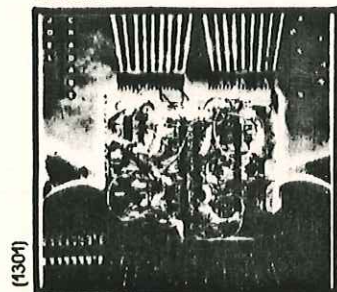
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