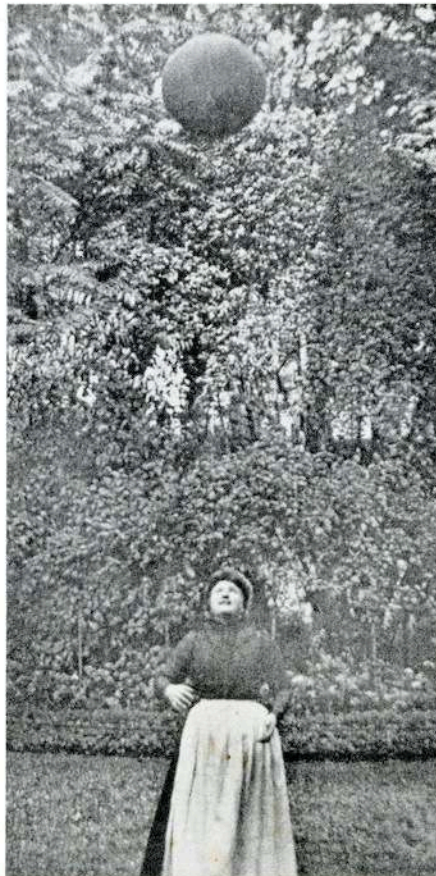
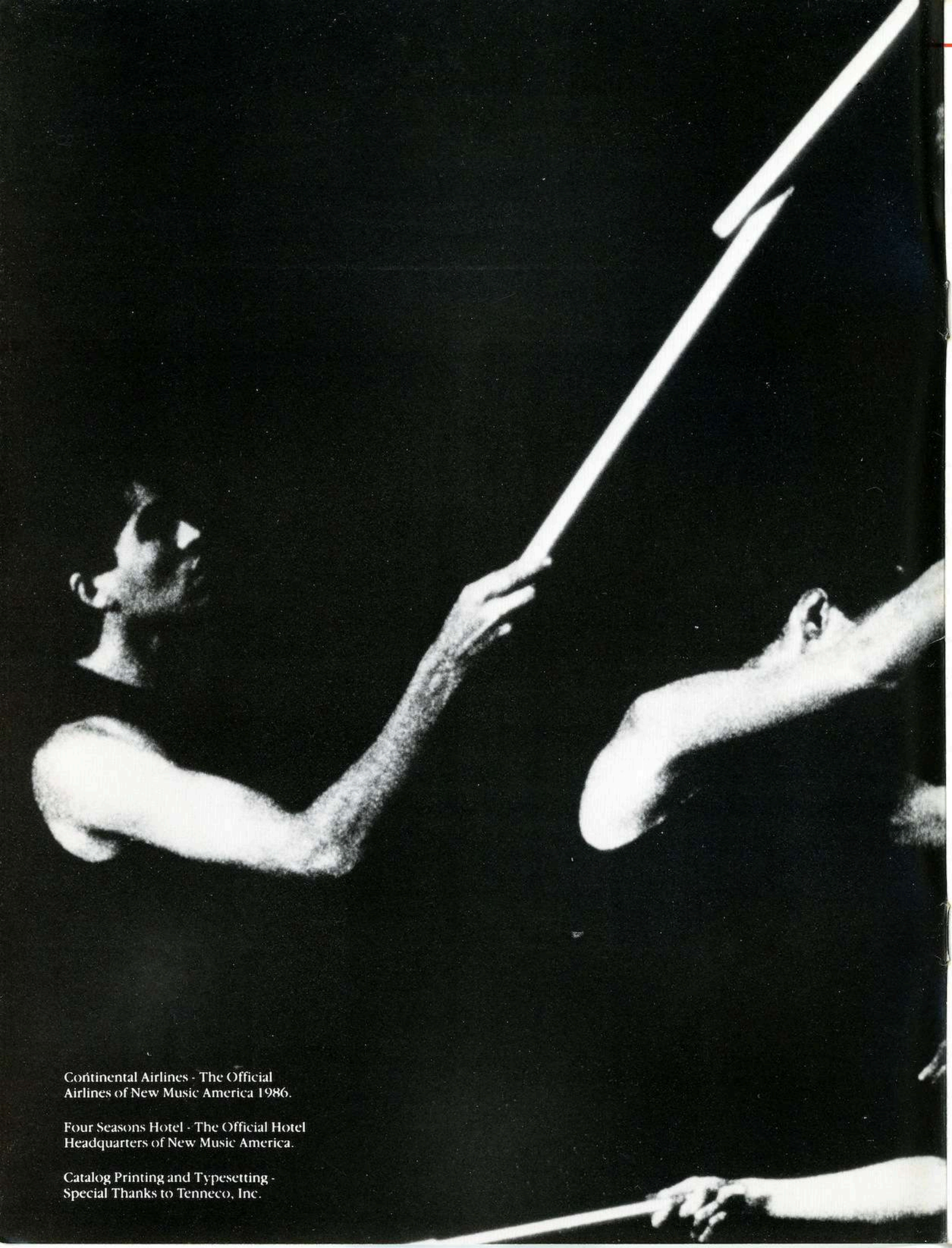


The Houston Festival Foundation, Inc.
presents

NEW
MUSIC
AMERICA
1986





Continental Airlines - The Official
Airlines of New Music America 1986.

Four Seasons Hotel - The Official Hotel
Headquarters of New Music America.

Catalog Printing and Typesetting -
Special Thanks to Tenneco, Inc.

A Welcome from the Governor

April 5, 1986

Greetings:

As Governor of Texas, I am pleased to welcome all those attending and participating in New Music America 1986, which is sponsored by the Houston Festival Foundation as part of our state's Sesquicentennial celebration.

I extend a special welcome to our out-of-state visitors and the more than 150 composers and musicians who will be participating in this unique music festival. I am certain you will enjoy the warm hospitality extended by the many fine citizens of Houston and the Lone Star State.

We are proud that Texas was chosen as the site of the eighth New Music America festival, especially since it is part of our Sesquicentennial celebrations. I am certain this event will be entertaining, inspiring and rewarding for all.

You have my sincere best wishes for an enjoyable and exciting New Music America 1986.

Yours truly,



Mark White
Governor of Texas

Festival Forward by Jerry McCathern, General Manager

Many people have asked me why Houston was chosen to host New Music America 1986. More than three years elapsed from germination to fruition. In February of 1983 I called a meeting of Houston composers and performers to discuss the formation of the New Music Forum of Houston. Charles Ward, Music Critic for the Houston Chronicle, attended the meeting and enthusiastically recounted the success and experimental nature of the New Music America festivals, which he had attended. I later telephoned the American Music Center in New York for information about the New Music Alliance, which controls NMA festivals. Mimi Johnson, an Alliance board member and articulate spokesperson for NMA, answered the phone and encouraged me to pursue the idea of having the festival in Houston. In March of 1984, Lanny Steele, a producer of new music in Houston for over 20 years and President of SumArts, presented a series of concerts featuring the works of Pauline Oliveros. Pauline, who is a native Houstonian and founder of New Music America had remarkably not performed in Houston since leaving in the 1950's. Lanny arranged for Mayor Whitmire to proclaim March 2, 1984 as Pauline Oliveros Day, which inspired Pauline to write a letter to the Mayor suggesting that the City of Houston host a NMA festival. A copy of that letter ended up on my desk at The Houston Festival.

Meanwhile, the Houston Festival Foundation had announced a Future Plan, which called for the convergence of art and technology and the use of unconventional spaces (parks, plazas, towers, tunnels, bayous, etc.) for its presentations. The year 1986 would mark the Sesquicentennial (150th) Anniversary of the City of Houston and the independence of the Republic of Texas. The Houston Festival's Executive Director, Rochella Cooper, had been planning for the Sesquicentennial since 1980, and had wisely set aside funds each year for special projects to be presented during the 1986 Houston Festival.

I attended NMA '84 in Hartford where Joseph Celli and Mary Luft produced an enormously successful, city-wide festival that convinced me that NMA was our event for 1986. At the Alliance meetings in Hartford I proposed Houston as the

site for 1986. Representatives from Seattle, Philadelphia, and Albuquerque also presented proposals. The Houston Festival (and other things Texan) were virtually unknown to Alliance members. Skepticism was rampant, but thanks to Pauline Oliveros and her commitment to become Artistic Advisor, we received sanction to produce NMA '86, subject to approval by The Houston Festival board of directors. Would our board ever approve a controversial festival of avant-garde works? Not unless your executive director and board president are intelligent visionaries who know when to take a risk and "go for it." Because of their support, the board approved the project and the Festival was launched.

Twenty-two months have elapsed since board approval. During that time staff was hired, artistic advisors appointed, steering committee members selected, grants written, proposals solicited/organized and selected, publicity and promotion plans inaugurated, thousands of telephone calls and letters sent and received, meetings planned and attended, and so it goes. And the work will continue for months to come. Is it worth it? You be the judge. I sincerely hope you enjoy the Festival and your time with us.

Special acknowledgement should be extended to Festival Coordinator, Michael Galbreth, a young artist/composer who has exceeded our wildest dreams as an able administrator and problem solver. His sensitivity, patience, courtesy, dedication and hard work have made the Festival a reality. Administrative Assistant Julia Cody must also be recognized for her incredible ability to organize vast amounts of minutia and retrieve them at a moment's notice.

Technical Director Arthur Gottschalk's extensive knowledge of the highly specialized equipment and its application in the various venues was indispensable.



A Community For New Music *by Pauline Oliveros*

Musical understanding is the ability to recognize and get information from musical forms and their contents and to share and appreciate the resulting values with others. Musical understanding is cultivated throughout the world through performances of music. Early musical understanding comes to a person through his/her sensations and intuitions. Musical understanding may deepen through developing feelings for music and analysis of music after repeated experiences of musical performances.

America's innovative composers and performers are continually pushing the boundaries of musical understanding. Boundaries are challenged when composers and performers work with new or unusual musical materials in new or unusual ways. New forms or styles come about with newly invented instruments or sound sources, new uses of older instruments, new combinations, new ways of performing, unusual presentational places, as well as new uses of music. Such innovative musical work can also challenge one's ways of listening.

Musical institutions in America, such as conservatories, universities, orchestras and opera companies, are most generally committed to supporting traditional forms of music. The public attention is directed towards appreciation of traditional forms and styles often without consideration of today's composers and their challenges. Creative composers and performers as well as adventurous listeners often have worked outside of traditional musical institutions in an atmosphere of relative isolation and without support from a community. As a result the American

public has had very little opportunity to directly experience innovative work, by inventive composers and performers, in any of its stages from its grassroots to its acceptance by a professional community.

The seeding, growth and development of fascinating creative processes in music is exciting and rewarding for the participants. Creative processes can stretch the imaginations, and abilities of the composer, performer and listener. Creative processes can promote new perspectives on traditional music and its performance. Understanding the creative processes whereby new forms can emerge, providing encouragement and an atmosphere for the growth of creative processes is as essential to the vitality of a culture as the preservation of traditional forms. New music can be a valuable resource to our society and it is relatively untapped.

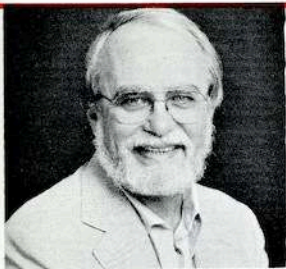
The festival New Music America was established in 1979 under the title New Music New York by Mary McArthur Griffin, former director of The Kitchen in New York, in order to show the remarkable amount and quality of new work by innovative composers. A good deal of the work presented was by solo composer/performers. A concert to benefit the week long festival was performed on the first evening at The Kitchen by Robert Ashley, Philip Glass, Meredith Monk, Pauline Oliveros and Steve Reich. All of these composers have achieved wide recognition internationally since that time indicating that New Music America has vital importance in the field of American music. The eighth annual New Music America Festival is continuing to provide unique opportunities for the public to gain experience of new music in a community of effort with composers and performers.

New Music New York was accompanied by a national conference of interested composers, performers, presenters and advocates. The conference spawned the New Music Alliance, an

advocacy organization whose members represented a nationwide network of interest in new music. The purpose of NMA was to stimulate a new local community to promote the festival every year in a different geographical region, highlighting local and regional composers and performers in a national context. Nigel Reddin, director of the second festival, hosted in 1980 by The Walker Art Center in Minneapolis, renamed the festival New Music America. The festival subsequently has been presented in San Francisco, Chicago, Washington D.C., Hartford and Los Angeles.

Often local composers and performers as well as listeners with shared values meet each other for the first time at the festival. As a result, with the momentum established by New Music America in each city, local individuals and organizations have established more communication with each other and have managed to attract and educate audiences by continuing the interests generated by the festival. For example, New Music Chicago was formed in conjunction with Mayor Byrne's New Music America in 1982. Since then, NMC has managed a yearly festival as well as published a newsletter regularly concerning all new music activities and opportunities in Chicago.

The support of New Music America by city and state governments has helped enormously to direct public attention to new music activity. Houston now has the opportunity to play a leading role in the development of new music in Texas by honoring and supporting her own creative composers and performers as well as hosting what has become an international new music community.



Overview The Festival Catalogue by Larry Austin, Editor

Welcome to the Festival Catalogue for The Houston Festival presentation of New Music America 1986!

In late 1984, I was surprised and pleased to get a call from Artistic Advisor Pauline Oliveros, inviting me to serve as Editor of this eighth annual, comprehensive documentation of the artists, concerts, events, exhibits, background and current issues involved with New Music America 1986. I happily accepted and, a few weeks later, we met for our first planning session at a chili and barbecue cafe in Garland, Texas. We were Texas partners: Pauline grew up in Houston, I in Vernon. We had first met in San Francisco in 1956, where both of us had started our composing careers. Thirty years later, back again in Texas, our own long friendship now includes hundreds of mutual composer-performer friends in this new music community, our "family", as Pauline likes to think. Indeed, the NMA '86 Festival Catalogue is new music's family album, complete with our great, influential mentors and gifted, innovative progeny from North and South America, as well as Europe, Asia and Africa.

In planning the 1986 catalogue, our models have been, of course, the beautifully diverse publications from the first seven festivals, including, for the record: NMA's 1979, New York; 1980, Minneapolis; 1981, San Francisco; 1982, Chicago; 1983, Washington; 1984, Hartford; and 1985, Los Angeles. All, as does ours, include the essential, often historic program of events, installations, and exhibits with explanatory notes and biographies of the composers, performers, and exhibitors. Increasingly, in the last several festivals, the catalogues have also included provocative artist interviews, articles on the new music scene in the host city and region, and essays on topics of interest in new music.

The NMA '86 Festival Catalogue carries on these traditions, but with what Pauline and I feel are some fresh refinements and enhancements. The artists' biographies and notes section has, interspersed, two separate interviews about "Composers and Their Work." We asked two well-known and established new music composers, Tom Johnson and Annea Lockwood, to interview two emerging new music composer-performers, respectively, Paul Panhuyesen and Nicolas Collins. It worked

beautifully! The questions asked and the responses given provide important insights about how new music composers view "success" (Johnson-Panhuyesen); and how they "appropriate" and process their sonic material (Lockwood-Collins).

Two articles in the '86 catalogue detail the special Texas and Houston perspective of our indigenous Texas composers of new and experimental music, researched and written by knowledgeable Texas composer, Robert X. Rodriguez of Dallas and music critic Charles Ward of the Houston Chronicle. Sylvia Smith contributes a companion article about and a complete listing of the composers and pieces in her notation exhibit, *Scribing Sound II*, seen at Diverse Works. Malcolm Goldstein's article on new music improvisation is a sensitive essay about the sonic poetry created when fine improvisers make their art.

The central, most extensive and informative inclusion in this year's catalogue is Joan La Barbara's article, "Our Crossover Tradition." In it, Joan traces the phenomenon of the inter-influence of the arts and experimental music from the Italian *Futurists* and the *Dadaists* in the first half of this century to the emergence, in the second half, of "happenings", through the adoption of electronic, then digital technology, through extended performance techniques, all the way detailing individual artist's unique contribution and influence. This important tradition of artistic exploration and invention is present in sound and sight in New Music America 1986, where new music's meaning as new art is celebrated.

This catalogue documents NMA '86, its concerts, installations and exhibits, giving today's new music a chance to be evaluated and, perhaps, to survive us—as least as good a chance as contemporary visual art. New music can't survive to reflect today's cultural values, if we do not tolerate or even take note of its existence—much less nourish its growth to excellence and beauty. Further, if, by tacit omission from symphony and chamber music programs, we don't allow today's music even to be heard, much less appreciated, not only will we miss its urgency and beauty, we may even abort its creation for future generations. Today's new music is our generation's music, and the best of it is our children's heritage.

Music is art, and art is an everchanging, human phenomenon. For creatively active music listeners, the art of music is a beautiful, continual and healthy process of growth, of life: learning, listening, improving, questioning, discarding, renewing, changing, re-defining, altering, sharpening, refining, always striving for excellence. If we do believe that listening to music is just such a creative process, it seems anti-musical — anti-art — any time to inhibit these all-essential processes at their growing edge. Denial of new music's right to be heard can lead to a "state of music", a "policy of music", codifying the "rules" and enforcing the "laws" of music. Music is art, not law. What New Music America does is to provide a wonderful venue for music to grow as art, encouraging our composers and performers of new music to create a new Renaissance.

To realize the best from the opportunities New Music America affords, our attitudes as percipients and practitioners of music must be enlightened and responsible about all musics: today's, yesterday's and tomorrow's. We must be inspired and egalitarian, drawing a larger circle to include all musics, rather than a smaller circle to exclude all but one sort. We should begin at the beginning — today — discovering its music, reflecting about its value compared to the appreciation and performance of past musics, imagining its future value as compared to ongoing experiments and rigorous research into new music materials, media, and idioms. Contemporary, new music is our generation's music and should be at the center of our circle of creative activity and influence.

Each new cultural generation partially describes itself by what it honors as culturally beneficial from the past. With this traditional knowledge defined and appreciated, we better understand what we are today...which, after all, is the most important time for humanity.

We learn about today by sifting the knowledge gained from things past and by projecting our concepts into what we think and want the future to hold. We learn from past musics; we contemplate and experiment with future, untried musics, as in New Music America; and, so instructed, better make and appreciate our own music... the music of today.





Debbie Richardson

Joan La Barbara is a highly regarded composer-performer, a pioneer in extended vocal techniques, and a regular contributor to Musical America, specializing in reports on the new

music scene. She performs in NMA '86 at The Rothko Chapel on April 5.

Our Crossover Tradition by Joan La Barbara

The history of experimental music and art in this century is rich and varied. Beginning with the Italian Futurists, whose major work spanned the years 1909-1917 — focussed on the breaking down of barriers between media so that sculptors could compose, composers could paint, and all could collaborate on fantastic performance events — artists have reflected the industrial age, from the horse and buggy to the motor car to the airplane to outer space, and have reacted to political and social upheavals as well. Fascism provided the energy and the ultimate downfall for the Futurists, while anti-war sentiments served as the impetus for the Swiss, German and French Dadaists, whose nonsense-word poetry — similar to the Futurists' "parole in liberta" — paved the way for the development of text-sound works. the Ur Sonata of Dadaist Kurt Schwitters, published in 1932 by Schwitters in his own *Merz* magazine, remains the quintessential text-sound work, a tour de force for solo voice in four full movements, complete with coda and cadenzas.

World War II sent many of the great minds of Europe fleeing to America, enriching our culture and expanding awareness of the crossover work that had already taken place during the first thirty years of the twentieth century. John Cage, our own great inventor and innovator and who once seriously considered becoming an architect, studied with Arnold Schoenberg in Los Angeles, where many Viennese and German artists had settled. Cage has acknowledged that certain of the Futurists' ideas — specifically Luigi Russolo's *Intronarumori* (noise machines) and the cataloguing of noises that should be considered as musical sounds — influenced his thinking about including all the sounds of the universe as part of the musical soundscape and palette.

In the fifties it was Cage and Merce Cunningham, along with Robert Rauschenberg and other associates at Black Mountain College, who created what were to be known as the first "happenings", interdisciplinary events that involved music, dance, visuals and "activities". These may have been the first

American happenings, but their roots were firmly based in the interdisciplinary events of the Futurists, the Dadaists and even some of the Bauhaus performances.

Cage's ideas about all sound as music and the mixing of media were passed on to a new generation of artists through his classes at The New School for Social Research in New York. Artists Dick Higgins, Alison Knowles and others sat in on those classes and, as many more heard about the ideas being discussed there, a new movement began to emerge. Fluxus, it was called (George Maciunas claimed to have invented the title as did many others, just as Hans Arp and Tristan Tzara and Richard Huelsenbeck all claimed to have invented the term "dada"). It concerned itself with many of the same questions and situations that earlier European movements had explored. Social situations were confronted. The trappings of the concert itself with its pomp and circumstance, its dress codes for both audience and performer, the attitude of performer and audience member with regard to propriety and discipline were investigated, redefined, reevaluated until all sound as music became all activity as performance, all action as theatre and ultimately all thought as artistic expression.

Allan Kaprow took his "happenings" to the street, as did Vito Acconci, whose fascination with and study of people's daily activities often turned the common place into the bizarre. One of Kaprow's most elegant and poetic events involved going to a large field with a truckload of iceblocks and a host of helpers: slicing precisely measured squares of sod, carefully lifting them off the earth, then placing the iceblocks where the sod had been and building towers of these blocks, then laying the sod on the top of the ice towers, then experiencing the passing of time as the ice melted and the sod returned to earth.

Acconci's work was more overtly confrontational. Installing himself at the base of the steps of an art gallery, equipping himself with a hammer, he dared anyone to come down the stairs: the awareness of danger and how we face it. How much will we let our artists get away with? What is art and what is the gallery and what can we do with it? What use is the gallery? Is anything we

do there art? Shouldn't we move art outside the gallery situation? These were questions that Conceptual Art chose to deal with. The boundaries between Conceptualism and Fluxus were often blurred, although Fluxus seemed far the more playful of the two movements.

Fluxus also involved music which Conceptualism, for the most part, did not, although many Conceptual artists like Acconci, Dennis Oppenheim and others often used sound in their installations. There are many classics of Fluxus musical thought to be found in *An Anthology*, edited and collected by La Monte Young. Young's inclusions, particularly the piano works for David Tudor (bringing a bale of hay and a bucket of water to the piano and allowing it to eat and drink or releasing a flight of butterflies in the concert hall and waiting for them to escape), examined the traditions of the concert situation, our reverence for its trappings and our attitudes. Yet Young's attitude remained cool, almost aloof. Terry Riley's Fluxus works often carried the biting edge of satire: pushing a piano until one encounters a wall and then continuing through it or an elaborate method for cleaning one's ears so that one can better experience musical sound.

Fluxus somehow unwittingly gave birth to Minimalism. Perhaps, when one had examined the concert situation from all angles, one had to go back and take a look at music itself and its heavy, weighty history and reexamine music from ground-zero. Steve Reich's "Pendulum Music", for instance, is easily Conceptual, Minimal and quite Fluxus. After placing loudspeakers on the floor, speaker-side up, and suspending microphones on boom stands to swing, pendulum-fashion, over the speakers, the performers let the mics swing back and forth over the speakers causing bird-like chirps and tweets of feedback. They eventually come to rest over the face of the speakers, producing a hellish cacophony until the piece ends by pulling the power cord for the amplifiers.

New venues for alternative music and art began to emerge. As the traditional music presenters shied away, galleries, museums and eventually "alternative

spaces" and festivals developed. The ONCE Group and its festival flourished in Ann Arbor, started by Robert Ashley, Gordon Mumma and George Manupelli. The San Francisco Tape Music Center, founded by Morton Subotnick, Pauline Oliveros and Ramon Sender, launched much of the mixed media work we are still exploring today. It was at the Tape Center that Terry Riley's seminal jazz-fusion, minimal pattern piece was premiered in 1964. The 53 modules, looped and repeated over the incessant pulse, of *In C* caused a near riot at its first performance and changed the course of modern music.

Riley, Reich and La Monte Young all acknowledged their interest in and experience with jazz music, and all wanted to fuse that energy with the intellectual concerns and process of New Music. "Pattern music," the repeating of certain phrases until new ones emerged as a result of the interlocking rhythms, was one way for Reich and Riley. Young looked to the basic 50 or 60 cycle hum and began to explore the overtone melodies that emerged in the air, also exploring the just intonation tuning system as a way back to a way forwards. Philip Glass, along with Riley and Young, turned to the East, finding certain tenets

of Indian music to be inspirational. Glass' early work with additive process — creating a module like an algebraic equation and then adding to the front, the back and any part of it as the module expanded and repeated — was his borrowing from or understanding of the Indian process of organized improvisation. Riley and Young went further, adopting a musical guru and immersing themselves in the traditions of master/disciple study. Reich turned to African rhythms, studying with masters of the Ewe tribe of Ghana, later to Balinese gamelan for new timbres.

Turning to other cultures for inspiration certainly didn't originate with the minimalists. Colin MacPhee, Henry Cowell, Lou Harrison, and, more recently, Peter Garland and Ingram Marshall, have all looked to other cultures to expand their own musics. Improvisation, whether it came from American jazz or Indian raga development, became an important element to be studied and explored.

In the early 'seventies, in places like the "WBAI Free Store" and "Space" in New York plus countless locations elsewhere, a time would be designated for a weekly gathering of musicians who wanted to explore the sound-making process. It was a time to question the "dictatorial" position of composers, a time when musicians began wondering whether, since so many musical parameters were being left for the players to invent, they themselves were in fact composers. Players whose backgrounds were mostly jazz, mostly rock, mostly contemporary music, mingled and began to share ideas. The results were far-reaching and manifold. Composer/performers like Anthony Braxton, Leroy Jenkins, Steve Lacy, Frederic Rzewski, Garrett List, James Fulkerson, and Alvin Curran, began to reexamine traditions and explore new territory. Musicians, whose backgrounds were varied and who performed in the ensembles of other composers, began to put together solo repertoire. Entire evenings devoted to the music of one solo composer/performer began to be commonplace. Jon Gibson, Richard Landry and Joan La Barbara, working and touring with Steve Reich and Philip Glass, developed solo works designed to explore the tech-

Leroy Jenkins



niques of our own individual instruments, to be presented on nights when the groups were not performing. Many of these music performances took place in galleries, about the same time that visual artists were rediscovering solo performance.

Laurie Anderson developed solo works for violin and voice, weaving personal experience stories into her songs; Julia Heyward and Jana Haimsohn each explored vocal sounds with other media, in Julia's case with drums and projections, in Jana's with movement. Connie Beckley continued this development, fusing the visual artist's curiosity with her vocal skills.

The sixties and seventies were an explosive time for inter-media events. The performances at Judson Church in New York were the springboard for many dancer/choreographers to being branching out: Lucinda Childs, Yvonne Rainer, Meredith Monk, Kenneth King, David Gordon and Trisha Brown all launched their explorations there. Monk's and King's melding of theatre, movement and language were clearly forerunners of the large-scale multidisciplinary productions of Robert Wilson. Dancer/choreographer Anna Halprin, collaborating with composers Morton Subotnick and Terry Riley in San Francisco, created collaborative compositions that fell somewhere outside dance, theatre and concert and predate the current Next Wave/BAM collaborations by a good twenty years. And the electronic sound and light shows done with band-aid technology at the Tape Center soon expanded to high-tech extravaganzas at the Fillmores West (San Francisco) and East, and The Electric Circus (New York).

While the sixties and early seventies were, in fact, the heyday of electronics and electronic/acoustic interface, it seemed for a while that electronics had run their course. Then, digital technology came along, and the computer age hit with full force. Composers who had turned their backs on technology returned again, as new possibilities for real-time modification of live instrumental material became possible through the use of digital equipment.

Muffy Kibbey



David Behrman

Sound installations also provided a possibility for the fusing of media, another new group of artists emerging. Some came from the visual art tradition, some from music, many wanting to take an aspect of performance and express it in a quasi-frozen state, existing in a stationary place but evolving over time. Sound sculptures and sound installations took many forms. From the Baschet brothers' and Harry Bertoia's eloquent, gleaming sounding sculptures to tapeworks, that had no physical presence but the sounds themselves, to Stefan von Heune's rosewood *Totem Tones* or the half-mocking *Rosebud Annunciator* or the tapping boots to Bill and Mary Buchen's *Sonic Miniature Golf*, to Subotnick's electronic sound, film and light projection *Game Rooms*, to Alvin Lucier's solar-powered outdoor installations, technology, imagination and skill have been linked with beauty and wit to forge a new artform that truly comes from many sources.

Science and music may seem like strange bedfellows, but Alvin Lucier has managed to combine the two in a poetic and elegant way. From the early work *Vespers* — using hand-held echo-location devices to explore the means by which bats avoid collisions and the sonic results thereof — to the mysterious *Tyndall Variations* — using instruments and voices to bend the flames of Bunsen burners — to the Viola Farber Dance Company walking through the sonic geography of *Still and Moving Lines of Silence in Families of Hyperbolas* to the eerie 1964 *Music for Solo Performer*, the first brainwave-generated piece of music, Lucier has allowed us to see, hear and feel the effects of scientific principles filtered through the gentle veil of art.



Paula Court

Ned Sublette

Cooperation and co-production (and the financial realities of the expediency of equipment sharing) provided the impetus for the forming of several New Music performing groups, one of them being an alliance of performing composers who called themselves the Sonic Arts Union. Lucier, Gordon Mumma, David Behrman and Robert Ashley shared equipment, personnel and expertise and somehow managed to retain the very differentness of their respective work. Each has continued to forge ahead, fusing elements and various media. Behrman and Ashley (and occasionally Lucier) have included video in their works, though in very different ways. Behrman, collaborating with technowizard Paul de Marinis, have altered video game technology to their own ends, creating instruments that utilize commercially-available "toys". Ashley has brought new meaning to the word "opera". From his ONCE Group theatre works, he has expanded to include live camera with studio video effects, soft-pop musical material, intense allegorical texts and a highly individual and personalized vocal style to forge a new performance/opera/music theatre uniquely his own.

Vocal style and "extended" techniques have been a strong part of experimental New Music over the past twenty years. The work of actor Roy Hart, extending the range beyond what had been acceptable for male and female voices, inspired Peter Maxwell Davies' *Eight Songs for a Mad King*. After Hart's sudden death in an auto accident, several great singers added *Eight Songs* to their repertoire, including Americans

Julius Eastman, John Duykers, and the Roy Hart Theatre, a group formed from Hart's students, who began teaching Hart's techniques and philosophy to young European performers.

Composer Kenneth Gaburo working in the midwest and in San Diego inspired a number of young singers to expand their techniques, among them Bonnie Barnett, whose audience-participation, acoustical explorations have also entered the realm of consciousness-expanding exercises. Linda Vickerman and Philip Larson went on to form the Extended Vocal Techniques Ensemble, in residence at the Center for Music Experiment at the University of California, San Diego, concertizing and inspiring the writing of numerous works for "extended" choral ensembles by Roger Reynolds, William Brooks, Deborah Kavash and others. They also worked with doctors, studying the vocal mechanism in action during the producing of these unusual sounds.

Working independently and in a solo capacity on the other ocean, as it were, Meredith Monk developed her own vocal style: she blended Balkan folk techniques with Apalachian sacred harp singing. David Hykes, a former filmmaker, let his fascination with Tibetan one-voice chording expand to the development of the Harmonics Choir. Charlie Morrow turned to Native American chanting; Joan La Barbara looked to jazz musicians and the expanding of their technical skills and mastery of their instruments for her inspiration and vocal extensions, while Diamanda Galas, having graduated from the San Diego extended vocal techniques workshop, fused elements of Greek tragedy and electronic transformation with her acquired vocal skills. In many cases, classically-trained vocalists steeped in the bel canto tradition turned to the skills of vocal artists from other cultures and blended ethnic techniques with electronics and highly sophisticated tape layering and multi-track techniques borrowed from pop recording to create new multi-level, multi-texture tapeworks.

Borrowing from other cultures also extends to the instrument builders. One immediately thinks of Lou Harrison's work, *Son of Lion* and various other gamelans that have been developed recently, crossing cultures and blending

styles and tuning systems. Microtonality and special tuning systems have intrigued numerous composers, including Ben Johnston, La Monte Young, Terry Riley and the great inventor, instrument builder, composer and philosopher Harry Partch, whose theories and instrumental creations have inspired a host of composer/performer/creators. These include Dean Drummond, a former associate of Partch's, who performed in his ensemble and has created his own special instrument, the "zoomoozophone" based on his version of the Partch tuning system. As is the case with Partch's instruments, the zoomoozophone created by Drummond requires the learning of a new technique for playing, a skill the performer can only utilize on that instrument. Works created for these special instruments can only be performed on them.

The development of extended techniques and special instruments has been an important aspect of the development of Experimental Music in this century. Specialists emerge and extend the possibilities associated with their instruments, the instrument builders follow and extend the instruments or create new ones; both acoustic and electronic and the performers follow, developing and perfecting the technique for performing on them. The question is always asked, "Why compose for these new techniques that can be performed only by specialists and why write for unique instruments?" The answers are clear. It is because the new techniques will, in time, become standard skills, and the new instruments will, in whole or in part, become absorbed into the new tradition of instrument construction, modifying existing instruments or being added to the family.

Three such specialists have banded together to form the group, New Winds. Ned Rothenberg, Robert Dick and J.D. Parran have each explored the extended possibilities of their instruments, flutes and reeds, Dick developing physical modifications to the flute. Their sound explorations have also led them to other cultures, trying new instruments and techniques and, in Rothenberg's case, adding inspiration even from Inuit Eskimo throat-singers.

These specialists not only write new music for themselves, as composer/performers, but also inspire other composers to write for them. Take the example of Harry Sparnaay, whose expertise on and extensions of the bass clarinet have inspired a host of new literature for that little-used instrument; or Jon Deak, the phenomenal bassist and humorist; or Jane Ira Bloom, whose soprano saxophone playing blurs the distinctions between jazz and new music; and Stuart Dempster, who has taken the trombone to new lengths (literally!), extending to dijeridu and plastic swimming pool and garden hoses. All create their own music and encourage others to write for them. The list goes on, as intrepid composers write for these specialists, knowing it is only a matter of time before these "extended" techniques become part of the standard vocabulary.

There are crossovers that defy categorization. Ned Sublette is one of those. His country/western songs sound authentic enough, but... oh those lyrics! And Jerry Hunt certainly must be one of the more unusual performers to come out of New Music in the past ten years. He blends quirky electronics that seem to react to him, rapping on his faithful prop, the beaten up old suitcase, and, as he darts about the stage gesticulating wildly as the madly-absent-minded-professor, his antics are just this side of Jerry Lewis. Hunt is New Music's only high-tech, high-camp, composer/comedian.

Fusing elements of new music with improvisation, rock and/or jazz has been the major concern of many contemporary composer/performers, among them Ronald Shannon Jackson, Ornette Coleman, John Carter, George Lewis, James Newton and John Zorn. Zorn's intricate game-scores often seem, onstage, like a New Age Frank Zappa event. George Lewis and John Carter each use electronics, but in very different ways. Carter's group includes synthesist/key-board artist Don Preston, who weaves electronic washes through the sonic environment. Lewis has designed an intricate computer system which interacts with what the musicians are playing, responding and allowing them to improvise with the electronic sound, much as if someone were playing an electronic instrument.

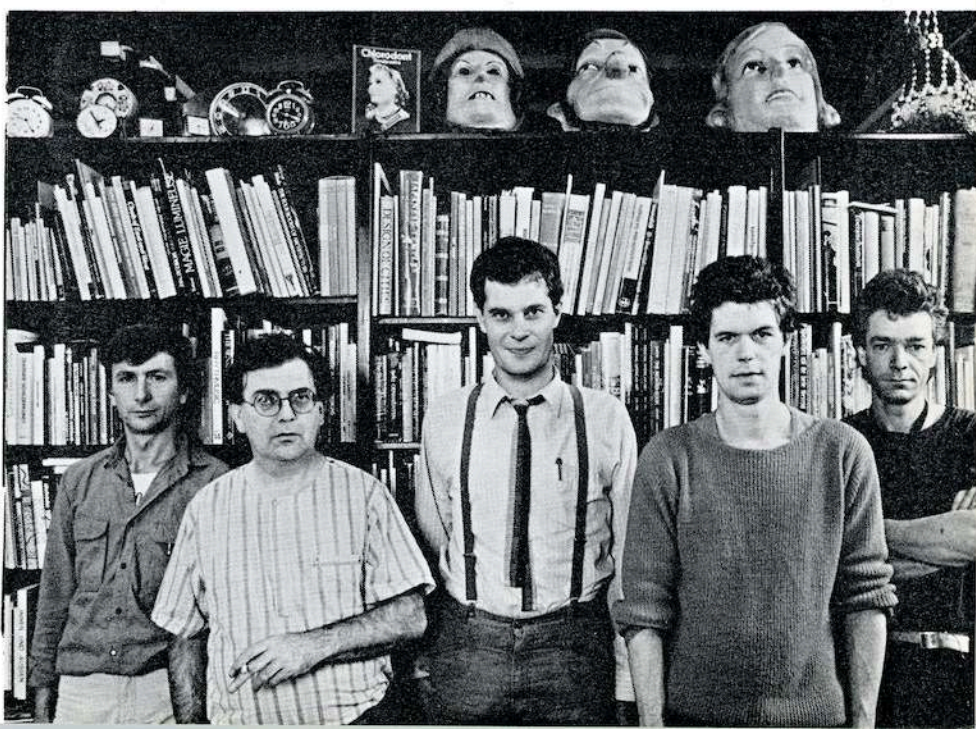
Nicolas Collins and Ron Kuivilla also use interactive electronics and improvisation, but with different results. Working more from the David Behrman-David Tudor "school" of homemade electronics, Collins and Kuivilla build their own circuitry specifically for each piece. Often the circuitry is designed to react to speech or speech rhythms, or to react to sounds in the environment, but almost always in a performance situation. Liz Phillips, on the other hand, often builds her circuitry to react to the physical presence and movement of the people present at her installation.

When one speaks of crossover work, one cannot omit two of the better known rock/new music fusionists, Glenn Branca and Rhys Chatham, whose high power, high volume, intense music drives its message across. Chatham's work has moved through many worlds, starting with classical flute, then doing quiet voice performances at midnight, hours and hours of overtone focussing, then a collaboration with electronic wizard Maryanne Amacher on a work exploring the subliminal threshold of ear-ringing, producing it synthetically and, potentially, causing natural ringing to result. Moving on to the multiple guitar, multiple horn, multiple

drum-set group works using high volume to produce ringing overtones, Chatham is currently working on rudimentary drum and bugle corps rhythms.

The crossing of boundaries or the blurring of distinctions between media clearly had its start in Europe, but it has taken the Americans to explore it to the fullest extent. From "Happenings" and Fluxus and "chance" to jazz/rock fusion to performance to cross-cultural influences, New Music in America has broken down barriers and expanded its audience along the way. Due in large part to the number of artists who have passed with ease into the realm of popular culture, we are, in the mid-eighties, facing the largest potential audience for new music to date. Their ears and minds have been opened, and they are ready to experience what we have to offer. The fusion and crossover work has much to do with this new openness, as it blends the intellectuality of the classical tradition with the energy, wit and experimental curiosity of various cultures. It remains to be seen what new fusions will occur next and how they will enhance and enrich our New Music tradition.

Maciunas Ensemble





John Mazaraki

Paul Panbuysen is a Dutch artist-musician living in Eindhoven, a founder-member of the Maciunas Ensemble, an innovative improvisation group founded in 1968. Maciunas Ensemble performs in NMA

'86 at Dudley Hall on April 8. Tom Johnson is the quintessential minimalist composer, performing his music on frequent tours of the USA and Europe. Through much of the 'seventies, his lively writings in the Village Voice

focused sharply on the New York new music scene. He now lives and composes in Paris. His piece, "Chord Catalogue," will be performed in NMA '86 on April 10 in the Christ Church Cathedral chapel.

Composers and Their Work *Tom Johnson talks with Paul Panbuysen*

Tom Johnson: Paul, for about 20 years now you've been at the center of avant-garde Dutch art, and you've done some fine work in all sorts of areas. For a while in the '60s you did events or happenings. You liked to arrange unlikely situations in public places, like those circles of chairs in the park, or your big steel sculptures set up in the middle of a street. Then there have been, and still are, many kinds of structural art, drawings of grids, and sets of permutations of visual elements. And in recent years you've done a lot of visual-and-musical installations with very long wires. And all the time, for some seventeen years now, you've been playing a kind of minimalist music with your Maciunas Ensemble. Is this a fairly accurate summary, or have I left out a lot of things?

Paul Panbuysen: Of course, you left out a lot of things, but maybe the mediums aren't the point. I think I just look for whatever medium is the best to express the things that interest me.

TJ: What is your greatest interest now?

PP: What is particularly interesting to me at this moment is the relation between the mechanics of man, and technical mechanisms. Do you know what I mean?

TJ: Not really.

PP: Let me give an example. About a month ago I was working in Cologne, with my cohort Johan Goedhart, and we were setting up our string installation with the small motors that stimulate and pluck the strings. Suddenly we decided to try stimulating the strings of normal instruments with our little motors, and the result was fascinating. I found out that I can play guitar much better with this little motor than with my fingers. I realized that we could do the same thing in the quintet, in the Maciunas ensemble, and now we're all working like that. It's kind of a middle position between the machinery and manual playing.

TJ: I think a lot of people in a lot of places are involved with man-and-machine combinations, but now that usually means computers. Why don't you work with computers?

PP: Well, one of the members of the group, Leon van Noorden, works with computers all the time. In fact, he did a lecture a few years ago about how we were approaching the total automation of music. In a way, he really believes that music can be completely automated, and he thinks it may be even more human to do that. But he is working with a computer as a sort of sophisticated counting machine, to program acoustical sounds, not to create synthetic sounds. I think of myself as too stupid for all this. I am still learning the implications of counting things.

TJ: Tell me a little about how you got started in music and how the Maciunas ensemble evolved.

PP: I'm not a musician. I was trained as a visual artist. But I liked to work with acoustical phenomena. When the ensemble started, we just improvised. There were really no musical elements, nothing related to jazz or other kinds of improvised music. We just played what came to mind, the way we liked to do it. **TJ:** But sometimes with scores too.

PP: In the beginning, not. It started as a kind of cacaphony, and after a few years became more a sort of conversation with sound. And then the conversations started to get kind of routine, and we decided that was the time to introduce other parameters, just to break the routine. So, we started playing in meters, or with simple agreements about melodies, and that's when it became more related to repetitive music. Now there's another development. For about a year now, everybody in the group has been developing his own instruments. So the score now becomes a kind of mechanical thing. **TJ:** The instruments themselves become the score.

PP: Yes.

TJ: I'd like to talk about Apollohuis, which is the alternative space that you and your wife Helene started in Eindhoven about, how long ago, six years? Seven years?

PP: Yes, this is the sixth season now.

TJ: Of course, your resources and activities were pretty limited at first, but you have really built things up very well in only a few years. Now, there are some thirty concerts a year and exhibitions in the galleries changing all the time and a continual stream of foreign artists as well as Dutch, and I must say that everything seems to run very smoothly and professionally.

PP: Thank you.

TJ: But, you know, the thing that amazes me most is what a large percentage of your funding comes from government sources. You hardly have to worry at all about box office and private contributions. The idea that the state and city would give really substantial support to an alternative center as experimental as yours, that's just unthinkable in America.

PP: Of course, it is. But then the whole way that art functions in the States is completely different from in Europe, and perhaps especially from in the Netherlands. I think the crucial thing is that in Europe you have the concept that the state is not only responsible for material things, but also for the cultural values of the society. So, there is more money for the arts and for many other things. But there is a real problem here. If the state takes care of elderly people, for example, then, after some years, the children start to think that they don't have to take care of their parents when they are old, and the state has taken away the private joy that people have in taking care of other people. And, if the state takes care of the arts for a long time, then the same sort of thing can start to happen, and ordinary citizens start to think that they don't have to be responsible for that anymore, and the whole personal involvement in art stops. Of course, everybody in Holland will agree that art should exist, but I think that there are not so many people who are really involved. In the States, if private parties wouldn't care about art, then there would almost be no art. So people get involved.

TJ: Before we go any further, maybe you'd better explain about George Maciunas's "Music for Everybody," and how that relates to the Maciunas ensemble.

PP: When I first saw this score I thought, "This is the last score, the complete score." It has those long lists of possibilities, and really includes everything, and doesn't proscribe anything. All the sounds you can make, all music, everything that is sound is part of the score. And so, when we started the musical group, and we started improvising

together, I said, "This must be the score, and with it we can just continue playing the same piece, and every performance will just be part of that piece." There is no beginning, and no end, and no limitations, and the music can develop and change in time. And of course, it has changed.

TJ: Paul, tell me a little more about the other members of the Maciunas ensemble. Jan van Riet has been with the group ever since the beginning, hasn't he?

PP: Yes, since 1968. He was about twenty years old at the time, and he had his own rock group. He's a very sensitive musician with a versatile mind. Maybe it's important that his mother came from Russia, and his father was Dutch, and the whole family was always making music from both sides. He now plays mostly electric guitar in the Maciunas ensemble, and he still has a group of his own, a sort of rockabilly band.

TJ: He's a full-time musician then?

PP: No. He also has a job with a sort of legal aid society.

TJ: And Leon van Noorden is an acoustician. I've seen his book about sound perception, which I understand has contributed some important ideas to psychoacoustics. Now he plays mostly his own instruments in the group, I think.

PP: No. He is really the cellist. I think he got classical training as a child in Maastricht. He was born in Maastricht, like I was. But his family was very musical. They even had a sort of family orchestra. I think that background was

important later in his dissertation on the temporal perception of tone sequences. Now he is independently developing these instruments. They always work on simple acoustic principles, but they are controlled by computer. Leon has a very good knowledge of computer science, and he is very clear in his ideas about it.

TJ: He works for the telephone company, I believe.

PP: Yes, he does research in ergonomics for them.

TJ: Economics!

PP: No, ergonomics. It's a field that started with a man named Taylor and has to do with efficiency of labor.

TJ: And Mario van Horrik?

PP: He's been with the group for three, maybe four years. That was at the point when, as I was saying earlier, we wanted to add some musical elements to break the routine we had gotten into. I asked Mario if he'd like to be the metronome for the group, and he said he'd try. He had never played percussion before, but he'd been experimenting for years with a kind of prepared guitar, so he fit in with the group, and he's been with us ever since.

TJ: And how did Horst Rickels come into the picture this year?

PP: I have to go back a little to explain that. One thing that's important about the Maciunas ensemble in general is that, since the beginning, we rehearse one night a week, and we always record

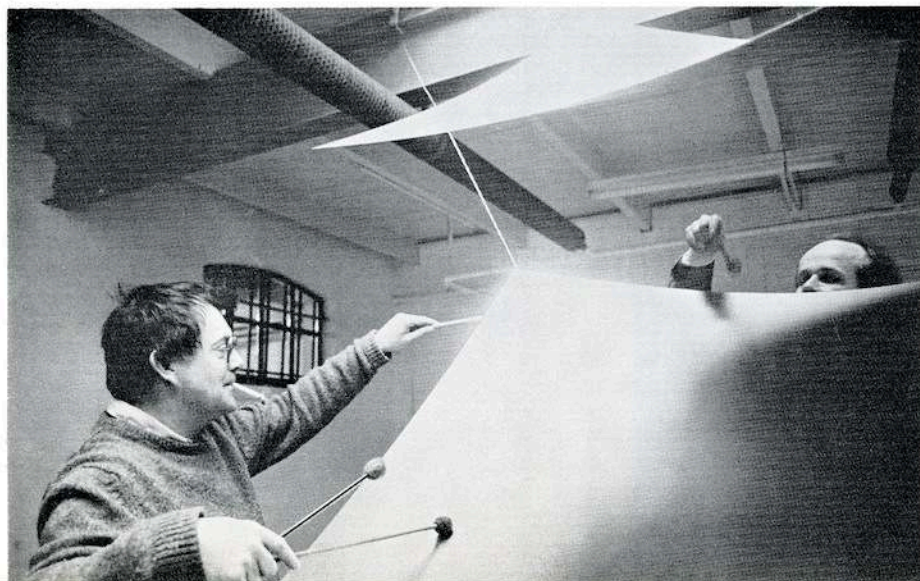
what we play. After the session we listen to the tape and discuss what we have done, and that's the whole method, the whole way of working. But when you just turn on the tape recorder and record, and there are a lot of people playing, the recording is sometimes unclear, and you can't hear, and we were also becoming more interested in the results of the recordings themselves. So we decided that one member of the group had to be the mixer and not play. But doing this with a quartet left only three people playing, so we decided to ask Horst to join the group as the mixer. He comes from West Germany, where he was trained as a piano builder. He worked for the Bechstein company and also with a famous builder in Fulda. Then he came to the Netherlands and became the musician and composer for a theatre group. He studied electronic music and played saxophones in some jazz groups too, so he has a very broad background. He has also designed an organ which he calls "organum instabilum." He used the motor from a big kitchen fan to run it, and put some small microphones in the pipes, and did some other interesting things with it. He's also involved with visual art and teaches art and music at a school of art in Eindhoven.

TJ: In terms of official occupations, then, the Maciunas ensemble includes an art teacher, a researcher for the telephone company, a theatre musician, and the manager of an alternative space, and none of you really make a living with the kind of music you play together. That must be frustrating. Wouldn't you like the ensemble to become a full-time professional group?

PP: No. Never. I really think I couldn't do that. I always am amazed when I see those musicians who have to play four or five nights a week. I think that doesn't leave you the opportunity to develop and stay fresh.

TJ: You know, I think I'd like to end the interview with you saying "I really think I couldn't do that." This is a really striking point of view in the American context, I think, where so many musicians would love to be able to tour the world playing five nights a week.

Paul Panhuysen with Tom Johnson



Nicolas Collins is a composer-performer living in New York, who has toured extensively through the USA and Europe, both solo and as a member of David Tudor's "Composers Inside Electronics." He uses a mixture of simple com-

puter technology, found objects and home-built electronics. His music is available on the Lovely Music label and Trace Elements. His work, "Devil's Music", is being presented at NMA '86 on April 10, at The Orange Show.

Annea Lockwood is a well-known composer-performer, working with electronics, finding her sound materials in the environment, in her case, frequently the natural environment. She tours extensively and for the past

several years has taught at Vassar College, where she directs the electronic music studio. Her work "Three Short Stories and an Apothecosis" is being presented at NMA '86 on April 6 at Diverse Works.

Composers and Their Work *Annea Lockwood talks with Nicolas Collins*

Nicolas Collins: In terms of the materials I use, my approach has to do with notions of appropriate technology and recycling. It's a kind of ecological approach to materials and also subversion... subverting technology, using it for what it's not supposed to be used for, actually subverting musical materials, taking something normally used in one context and using it in another. As someone who has to work a daily job to support my musical career, I often have a limited amount of time to execute a musical work, and I'm no longer in a position where I can build a lot of complicated circuits from scratch. So, when I come up with an idea, I look around to see what approximates it, what's available. The commercial music industry is so huge, and electronics play such a large part in it that there's usually something around, something designed to fit the economic necessities of your

average rock and roll band that can be modified. In fact, as an aside, I think it's rather interesting that, whereas the avant-garde used to be at the forefront of sonic and technological experimentation, now, all of a sudden, the tide has turned. The example I always quote is John Chowning. He develops FM synthesis out at Stanford, thinks about it, works with it for years, but then Yamaha produces an FM instrument, the DX-7 synthesizer, that sells millions, and suddenly the people who are programming keyboards for rock and roll bands are miles ahead of a lot of avant-garde composers in terms of innovative sound design. My prediction for new music is that there'll be a return to an emphasis on musical structure, less dependence on technological innovation and less emphasis on just the invention of unusual timbres. *Annea Lockwood:* Yes, because right now they're proliferating wildly, commercially, all the ROM packs stuffed with timbres.

NC: Having been trained to make maximal use out of the smallest amount of material - I studied with Alvin Lucier - I've always found it very difficult to *make* a sound. I suppose that's the result of that training, that you somehow have to justify why you would use a particular type of sound. And the way my musical aesthetic has developed is: Why make a sound when you can find one? That seems more responsible, unless you can really justify putting more noise out, which I find kind of difficult. So, I tend to re-use and modify material. Nothing new about that. A lot of what I'm doing has a strong tie to *musique concrete*. Only, it's done live rather than with tape manipulation.

AL: Well, that's been the whole trend since the sixties.

NC: Take "Devil's Music" (the work to be performed at NMA). That's a piece that uses live radio. It should always have one of those statements attached to it: "The Surgeon General warns you that all you hear is live and coming off the radio at the moment of performance." It has an element of risk attached to it. You're dependent on what comes off the radio at the time. In fact, there's a recorded version of "Devil's Music", where I sampled primarily dance music stations. It's very rhythmic material, because what I sampled was essentially sparse percussion and some electronic instruments playing bass lines. For vocals I took commercials and spoken material. But the sounds are absolutely glorious on it, and in a sense I'm totally irresponsible: I have no responsibility for those sounds, and friends of mine who were listening to the record would joke about, "Gee, you've got those amazing drum sounds...it must have been a \$50,000 recording project!" But that's sort of a statement of the times, that literally the only way I can get access to that sort of sonic richness is to steal it off records that have already been produced.

AL: Tell me about the score. What are the ground rules? Where are the open, risky areas?

Nicolas Collins



Bill Jacobson



Annea Lockwood

NC: Well, you have two modified digital delays, and they can be used to sample a very short amount of sound, less than a second. You find some material on the radio, hit a button, and it starts recording. The first delay you plug it into allows you to have a loop that it's always re-setting, partway through playback. So, instead of just going "and make hundreds of dollars, and make hundreds of dollars," etc., it'll go "and make and make and and make hun- and make hundreds hundreds...." That's the whole musical core of the piece, how that re-set has a sort of stuttering quality to it. Then you dump that first stuttering pattern into a second delay, which will loop in a periodic fashion a particular pattern from the first delay. So, you get these two delays phasing against each other. One is fixed and repetitive, but the other is always changing its pattern, so it doesn't come out sounding like "Come Out To Show Me" (Steve Reich). And because of what might broadly be called psychoacoustics, even though you only have two channels going on, you hear many more rhythms than in fact are there. Again, Steve Reich really discovered how much texture you can bring out from such a simple arrangement. In addition to the business of feeling that you have to have a really good reason to come up with a new sound, I still subscribe to the school of thought that there's something very nice and very musical about processes that you let go. You initiate an activity, and then you let it go. I'm not a purist. I don't make strict rules about working like "Well, once it starts, that's it for twenty minutes," but I like working like this as a way of defining the smaller cells in the structure of a piece. In other words, you have all these little rhythms taking place, and your first phrase, your first point of demarcation is "Let's load it up and let it go - Now!"

(Thanks, Phil Harmonic) That becomes the structural level at which the performer is most intimately involved, rather than the moment to moment making of notes and beats. I'm very concerned with structure. So, where the piece becomes risky is of course that you never know what's coming over the radio. I have a rather cavalier attitude towards the actual material. I don't mind having pop music in there. A lot of people make a very clear-cut distinction between popular music and other kinds of material. As soon as they hear pop music creep into a piece of experimental music, they consider it debased or impure. AL: Don't you think that's changing though?

NC: Oh it is, but you still find a resistance to it amongst certain people. I know out there there's a certain group of people saying, "You know, that piece would be so beautiful if all you did was speech." And it's true, there is something gorgeous about that, but I would just as soon walk back and forth between the more abstract element of speech, and something that really is our musical wallpaper. The only trick is that the piece (Devil's Music') has its own filtration. Some kinds of material work better than others. Speech is wonderful in it because, as every composer knows, speech rhythms are so complicated that if you double up those rhythms you get amazing patterns coming out. Easy listening and classical music work great. One of the things you can do with this system is allow one of the loops to slowly drift out of tune with the other. So, you get these lovely phasing and beating patterns, reminiscent of some Phil Glass or Terry Riley pieces. Very sparse dance music with isolated drum beats and isolated notes (from) electronic instruments works nicely. Hiphop is fantastic, but for some reason, mainstream, "album oriented rock and roll" is very lacklustre when put in this kind of system, because it has a sort of uniform texture. It's actually the only thing that's really boring, and I don't mean to make a value judgement on the music,

but it's the way that this (technique) that I'm working with intersects with the rest of musical culture. It's the one thing it doesn't seem very adept at dealing with. AL: That's such an interesting criterion for sorting out different musics. It's so pragmatic.

NC: What really surprised me was that easy listening music sounds as good as it does. That, to me, was a real vindication of my philosophy, which is, if I can take elevator music and make it as interesting musically as anything else I might try to do, that, I feel, is a great achievement. That's like being able to turn corrugated cardboard into urban housing! When we're talking about the appropriation of technology and of musical material, one of the points I make in talking to people is that I'm doing very little that's new. Most of my ideas about what I'm trying to do in a piece are very traditionalist, in a sense. I'm a formalist and structuralist in terms of my focus, especially in performance. It's the demarcation of time...it's about structure and without intentionally trying to rip anyone off, many of my pieces are so deeply rooted in the traditions of what we are doing.....

AL: In the new music traditions?

NC: Yes... What's Devil's Music' but "Imaginary Landscape" (Cage) meets "Kurzwellen" (Stockhausen) meets "It's Gonna Rain" (Reich)? I agree with some thing Paul Demarinis said a long time ago, that he'd rather see an old idea done well than a new idea just done. There's a lot out there to re-work that: my roots and my traditions as a new music performer.

Houston's New Music Scene *by Charles Ward*

New Music America 1986 comes to Houston as a potential catalyst for change in Houston's musical community. Until now, the experimental vein of contemporary American music has been irregularly present in the Texas coastal plains city.

There has been and continues to be an interest in the city and the state in the new. The southeast corner of the state has been home to a few extraordinary people in that realm of our culture: Pauline Oliveros, artistic director of NMA 1986, was born in Houston, though she left the city in 1952 and did not return, officially, until a 30-year retrospective in 1984. The artist Robert Rauschenberg, currently the subject of retrospectives in the city, was born in Port Arthur, as was Janis Joplin. Then, a major effort is being made to mount a production of Robert Wilson's "CIVIL warS" in Austin this year as a special project for the state's 150th birthday. Houston Grand Opera has been considering producing the Rome section. (Wilson's play "I Was Sitting on My Patio This Guy Appeared I thought I Was Hallucinating" was seen in Clear Lake City in 1977.)

To gain perspective on the history of new music here, it's necessary to return, again, to the distinction that has been drawn between contemporary music in the European and academic tradition and contemporary music in the experimental and American practice. New music in the New Music America sense has survived in Houston only through an uneasy alliance between the two traditions — a tension that is reflected in the programming for this year's festival. The important, sustaining activities have come as much from organizations whose aesthetic philosophy reflects what is traditionally understood by the term new or contemporary music.

Consider, for instance, the visits of Philip Glass. His first two appearances in 1973 and 1974 were at the Contemporary Arts Museum and the Museum of Fine Arts. When he and his ensemble returned in 1978 and, again this season, he was sponsored by Society for the Performing Arts, the city's main non-profit impresario organization. Even more astonishingly, two of his scores have been presented by Houston Grand Opera: the

"Madrigal Opera" was used for a 1981 production called "The Panther" with concept and staging by Manuel Lutgenhorst. More recently, "Akhnaten," Glass' third opera, was given its American premiere in a joint production with New York City Opera. (HGO also sponsored Meredith Monk who made her Houston debut in September 1985.) Steve Reich came to Houston first in 1973 to play at the Rothko Chapel, Rice University's Memorial Center and the CAM. In 1981, his "Tehillim" was given its American premiere here, a co-commission by the Rothko Chapel, the non-denomination building run by the Menil Foundation.

Mostly, though, new music has led a nomad's existence, drifting from organization to organization and space to space as their health allowed. One problem has been space. Prior to the opening of the Lawndale Annex in 1979, no sizeable alternative space with ongoing program and funding have been available for new music activities. More recently, Diverse Works has become a central arts facility with still-unrealized potential.

Scattered throughout the past decade or so are honest attempts at activities: the concerts of George Cisneros' Urban-15 group in the old Scottish Rite Temple on Fannin street before he moved to San Antonio; occasional concerts, some promoted by Margie Glaser, at 3221 Milam, the home of Farrell Dyde's Theater Dance Unlimited/Farrell Dyde Dance Theater before it closed in 1985, and various other small efforts or activities. Throughout the past decade, a sustaining link has been Scott Sommer's weekly program, begun in 1976, on KPFT-FM.

Ongoing looks at music of the 20th century have been available only through two programs, both associated with universities: the student New Music Ensemble at the University of Houston - University Park, directed by Michael Horvit, and the SYZYGY Series presented by Rice University's Shepherd School of Music. While both have concentrated mostly on mainstream ideas, the SYZYGY Series has periodically recognized the new music world: John Cage was a guest in 1983, following his pattern of very intermittent visits to the city.

The vicissitudes of presenting new music in Houston are best illustrated by the efforts of Lanny Steele, a former pro-

fessor at Texas Southern University, and his Sum Concerts. Steele has long been a crusader for the new and unusual — jazz, poetry, new music.

His first ongoing efforts at bringing new music to Houston came at Miller Outdoor Theater, the city facility in Hermann Park, which annually presents a large summer schedule of free performances by the opera, symphony, ballet and musical comedy companies. For 1976 to 1979, he presented new music there: Salvatore Martirana and his Sal-Mar Construction came in 1976 for two evenings in the first multimedia festival. As part of his 10th anniversary concert in 1979, Steele repeated Martirano's "L's G.A. for Gassed-Masked Politico and Helium Bomb," first seen here in 1976.

Karlheinz Stockhausen came to Houston because of SUM Concerts. Steele brought the composer here in January 1978 for a week-long festival that featured the American premiere of "Sirius."

In 1981, Steele turned to Lawndale Annex to mount a visionary, presumptuous and audacious effort: SumFest. In three years, 1981, 1982 and 1984, SumFest brought an amazing core of events — the world premiere in its "complete version" of Robert Ashley's "Perfect Lives (Private Parts)," Anthony Braxton's "Composition 101," a collage for three puppets and orchestra (a performance pushed back in time because of technical problems), and the 30-year retrospective of Oliveros' music. Then, plagued by funding crises, low attendance and administrative problems, the festival disappeared.

In 1985, The Houston Festival took up that slack somewhat in its hors d'oeuvres presentations anticipating NMA 1986 with concerts in bank lobbies, the underground tunnel system and downtown spaces. With co-sponsorship by the New Music Forum of Houston, the festival presented Joe Celli and David Moss at the Alley Theater during the festival week.

It was a beginning, of sorts, but the city is in a period of regrouping and rethinking the role of new music in its musical life. Houston is ready for a new catalyst.

Robert Xavier Rodriguez is President and Executive Director of Texas Composers Forum, which currently administers the Meet the Composer/Texas Grants

Program as well as the Meet the Composer/Texas Sacred Music Project, The Texas Composers Forum Newsletter and new series of Texas Composer Forums.

Our Texas Composers by Robert Xavier Rodriguez

If Texas were still an independent country (and there are some who think it should be - or maybe always was), it would have the twelfth largest gross national product in the world. Add to this its sheer size (geographically larger than any European country), its long and flamboyant political history, its rich and distinctive cultural heritage, its unique cuisine, its strong economic profile, its colorful dialects, and - perhaps most important - its readily identifiable personality and ferocious sense of "national" loyalty and pride, and it is easy to see why Texas is often thought of as a country of its own.

In such a place it is easy to assume that the arts will have the same kind of stereotyped "national" identity as those of a country: that Texas music will sound Texan the way French music sounds French, and Spanish music sounds Spanish. But that's only partly true. We do have a long and growing legacy of Texas folk music, and many of our composers of concert music, such as David Guion and Julia Smith, have successfully integrated classical techniques with recognizably Western folk elements.

But there's a great deal more. The cultural distinctiveness of our state is due not just to indigenous forces but also to external influences, and the sometimes volatile interaction between them. This has always been the way in Texas, a state over which, one is constantly reminded, six different flags (Spain, Mexico, France, Texas, the Confederacy, and the United States) have flown.

Today, in the field of classical music we continue that tradition of rich multiplicity with a strong mixture of Texas-born and "foreign"-born composers currently residing in the state and writing in a variety of international styles. Their music is widely known and regularly published, performed and recorded in American and European musical centers. In 1985, for example, the following American composers were selected by the International Contemporary Music Exchange to appear on an

album of "Outstanding Contemporary Composers of Texas". They are, in alphabetical order: Larry Austin, Dan Beaty, Thomas Benjamin, Paul Cooper, Carlisle Floyd, Donald Grantham, Michael Horvit, Samuel Jones, Kent Kennan, Karl Korte, William Peters Latham, Martin Mailman, Robert Xavier Rodriguez, Fisher Tull, Dan Welcher, David Asheley White, Richard Willis and Phil Winsor.

In addition, many fine composers have enlivened our musical scene with brief residencies of one or more years in Texas now and in the recent past, among them: Donald Erb, Sydney Hodkinson, Eugene Kurtz, Tobias Picker and Yehuda Yannay.

Texas is also a major exporter of composers. Among the following leading American composers currently working outside Texas, all were either born in Texas or spent a important portion of their careers working in Texas: Samuel Adler, Violet Archer, Earle Brown, Gerald Busby, John Carter, Arnett Cobb, Ornette Coleman, Phillip Corner, Lowell Cross, Mary Cullather, Paul English, Jorge Luis Gonzalez, Illinois Jaquet, Hunter Johnson, Jimmy Juifree, Lothar Klein, Marvin Lamb, James Marshall, Thom Mason, Barton McLean, Priscilla McLean, Pauline Oliveros, Harold Oliver, Leo Ornstein, Daniel Peck, Michael Petry, Ron Pellegrino, David Reck, Robert Sheff (alias "Blue" Gene Tyranny), Ned Sublette, Buddy Tate, Thomas Wells, Jerry Willingham, Robert Wilson, and Christian Wolff. Deceased members of this group include Ramiro Cortes, Clifton Williams, Paul Pisk, and Jack Teagarden.

But the most important musical resource of any area is not just who comes in and out but who remains there over the years to nourish and develop the musical life of the community. And Texas is fortunate to have a wealth of active and significant resident composers beyond the handful listed by the I.C.M.E. Just a few of these are given below, in a non-comprehensive listing, alphabetically by area as well as by name. They represent a wide range of styles including jazz, classical, folk/

ethnic, experimental, electronic, and others. Listed after composers in each area are some of the more active performing organizations and concert series which regularly feature new music: Abilene - Sarah Reid; Amarillo - Gay Nele Wheeler; Austin - Tina Marsh, Willie Nelson, Russell Pinkston, Creative Opportunity Orchestra, UT New Music Ensemble, Deborah Hay Dance Co.; Brownwood - John Hilliard; Canyon - George Eason; Commerce - Ronald Yates; Dallas - Alvin Epstein, Bruce Faulkner, Jerry Hunt, Eduardo Mata, Francis Ossentowski, Simon Sargon, John Stewart, Peter Vollmers, Jack Waldenmeier; SMU - Voices of Change, Perspectives; UTD - BL Lacerta, Eastfield College Festival, Dallas Symphony Discovery Series; Denton - Newell K. Brown, Thomas Clark, Merrill Ellis (deceased), Dan Haerle, Cindy McTee; NTSU - C.E.M.I. Series, New Music Ensemble, One O'Clock Lab Band; Ft. Worth - John Giordano, Richard Lavenda, "Caravan of Dreams" Series; Houston - George Burt, Larry Livingston, Kerry Jones, Jack Massing, Ellsworth Milburn, Lanny Steele, Perry Webb, Rice University/Syzygy, Diverse Works, SumArts, Houston Symphony New Music Series; Huntsville - Newton Strandberg; Lubbock - Steve Paxton; Texas Tech - Leading Edge Series; San Antonio - Larry Barnes, George Cisneros, Eduardo Garza, Jesse Hernandez, Reed Holmes, Phillip Krumm, Jesse Puente, Joseph Steussey, Urban-15; Wichita Falls - Kent Hughes; and the list goes on and on.

That's why we at *Texas Composers Forum* - a new organization formed in 1985 to promote the music of contemporary American, and particularly, Texas composers - take such pride in our large, varied and distinguished body of creative artists. We believe the term "The Third Coast" is an apt one for Texas, and in this important sesquicentennial year we salute *New Music America 1986* for its prominent showcasing of the music of our Texas composers.

Sylvia Smith is the owner and editor of Smith Publications and Sonic Art Editions. She is one of the few publishers specializing in American new music. In 1984, Smith Publications was awarded the Presser

Foundation Grant in recognition of its commitment to American music and quality editions.

Ms. Smith has curated numerous new notation exhibits throughout the United States. Recently, she

was asked to curate a major show of "open form" notations in Luxembourg. Ms. Smith is currently writing a book on American notations since 1950 for Excel-sior Music Publishing Co.

Ms. Smith is guest curator

of the music notation exhibit, "Scribing Sound II," seen during NMA '86 at Diverse Works.

New Notations Notate New Notions by Sylvia Smith

The beauty of new notations is that they map out areas of sound and sound organization in unprecedented ways for unprecedented reasons. The beauty of new notations is knowing how they do this and why they do this. For new notations notate new notions. Here, embedded on paper are new concepts of music.

"Scribing Sound II" celebrates not just the look of the score, but its sound, its function, its new music.

To exhibit music notations in an art gallery is to place them in a foreign context. For example, a visual arts tradition is the insistence on showing the original hand of the artist. In a visual art exhibit, the original carries more information than a reproduction, as the nuances of brush stroke, exact color and texture, and other details are lost in reproduction. While in the visual arts a reproduction diminishes the accuracy of the original, the exhibition of notations is involved with different concerns. Very often a score exists in several forms.

There is the composer's original manuscript. Sometimes a copyist is employed or the composer will make a more legible copy. There may be further alterations during publication or republication. A foreign concept in the visual arts world, all of these different forms are notationally equivalent. The score, after all, is not the artwork itself, but the means to produce the artwork (performance).

The danger of exhibits of graphic scores as visual art is that the curatorial judgments tend to bypass the function of notation. Such exhibits confuse the esthetics of visual art with notational innovation and effectiveness (which may have drawing or painting as a by-product). Judging the notational worth by the esthetics of visual art gives license to amateurs and cheap imitators to get noticed for poorly conceived works. The tendency to "forgive" poorly conceived works because their graphics are so eye-appealing in a gallery setting is unfortunate.

From "Rebus" (1971) by Otto Henry

"Here and There" (1971) by Stuart Smith

So the question the prospective curator faces is: will the criteria for selection be based on notational invention or will it be based on visual appeal? The true esthetics of new notation lie in the inter-relationship between how the notation works and the look of the score, not in the relationship between the look of the score and the look of other visual art.

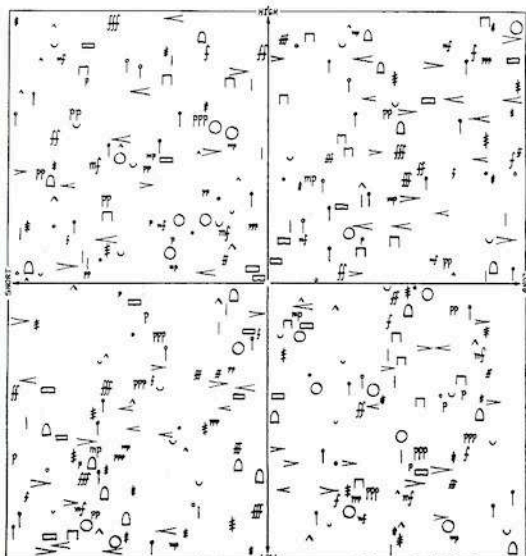
"Scribing Sound II" celebrates not just the look of the score but its sound, its function, its new music. Here embedded on paper are new concepts of music. For new notations notate new notions. The beauty of new notations is knowing how they do this and why they do this.

Scribing Sound II
an exhibition of music notations (1952-85)

Sylvia Smith, curator

Robert Aitken	Kebyar (1976)
Robert Ashley	in memoriam...Kit Carson (1967)
	in memoriam...John Smith (1967)
Larry Austin	Tableaux Vivants (1973)
John Beckwith	Circle with Tangents (1967)
Tom Benjamin	Play! (1981)
Herbert Brun	ensemble analogue four (1977)
	Mutatis Mutandis (1984)
George Cacioppo	Cassiopeia (1962)
John Cage	27'10.554" for a Percussionist (1956)
	Concert for Piano and Orchestra (1957-8)
	Renga (1975-6)
	Sonnekus (1985)
Randolph Coleman	Format 8 (1977)
Philip Corner	Metal Meditations (1972)
Thomas DeLio	Gestures (1978)
David Dunn	Entrainments 2 (1985)
Merrill Ellis	Nostalgia for String Orchestra (1975)
	(Mexico)
Manuel Enriquez	
Monologo (1971)	

"Ergodos II with Instrumental Responses" by James Tenney

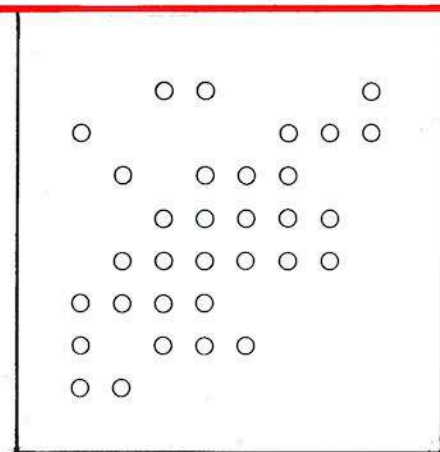


Copyright 1985, Sonic Art Editions

Paul Epstein	Approximations: Prelude 2 for piano (1980)
Robert Erickson	Scapes (1966)
Robert Fleisher	Present Tense (1985)
Harley Gaber	Chimyaku (1968)
Anthony Gnazzo	Lineal Descendants (1985)
Malcolm Goldstein	The Seasons: Vermont/Summer 1979 (1980-82)
Daniel Goode	Symphonic Thought (1978)
Lou Harrison	Lagu Lagu Thomasan (1983)
	Lancaran Molly (1983)
Otto Henry	Rebus (1971)
Dick Higgins	Clouds for Piano (1974)
Jerry Hunt	Preparallel (1964-5)
Ben Johnston	Sonata for Microtonal Piano (1965)
Udo Kasemets	conNOTATIONS (1983)
	Guitar Music for John Cage (1972-5)
Shirish Korde	Spectra (1973)
Alcides Lanza	Ekphonesis II (1968)
Mario Lavista (Mexico)	Jaula (1976)
Edwin London	Roll (1973)
Richard Mathias	Quartet 1972 (1972)
David Means	Floorpiece (1978)
	Kiosk (1977)
Gilberto Mendes (Brazil)	Nasce Morre (1966)
Edward Miller	Around (1973)
Dary John Mizelle	Radial Energy I (1967)
Stephen Montague	Quintet (1978)
Robert Moran	Interiors (1966)
Paul Nahay	String Trio (1984)
Marlos Nobre (Brazil)	Tropicale (1968)
Pauline Oliveros	Sonic Meditations (1971)
	Mid-April (1978)
Randy Orsak	Summer 1955: The Potion Scene - from Shakespeare's Romeo and Juliet (1955)
Harry Partch	Delusion of the Fury (1966)

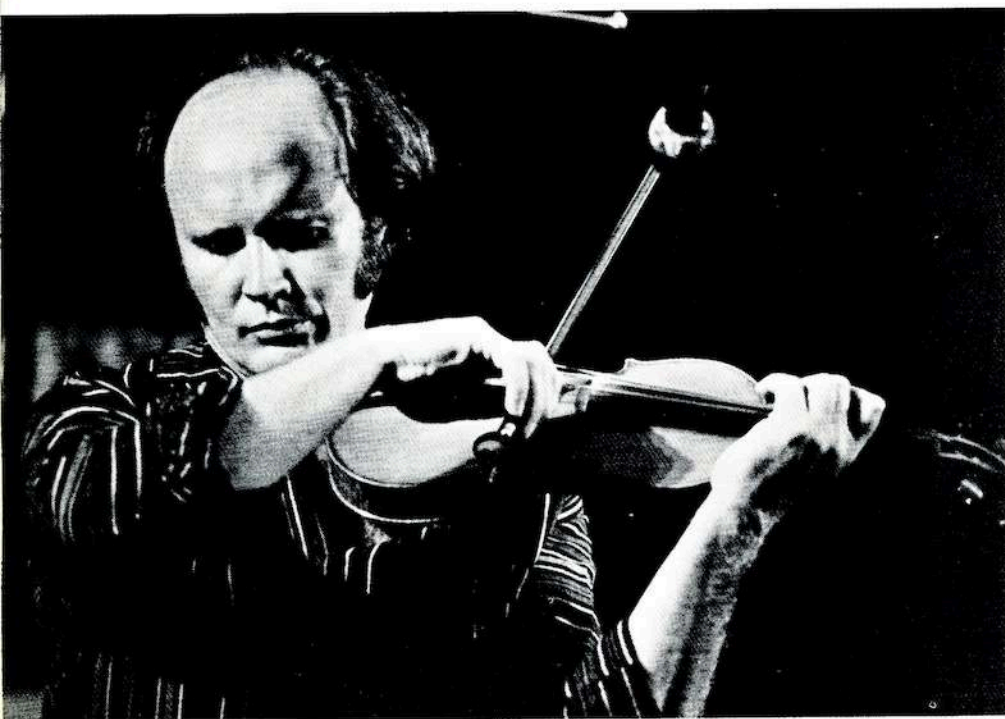
"in memoriam . . . John Smith" by Robert Ashley

Carmine Pepe	Mind Forged Manacles (1977)
Michael Peppe	Actmusikspectakle V: Region I (1984)
Larry Polansky	Hitting the Open Man (1981)
Eric Richards	After sound, light and heat, memory, will and understanding (1978)
David Rosenboom	Then We Wound Through an Auro of Gold Yellow Gauze (1967)
Claudio Santoro (Brazil)	Mutationen I (1971)
R. Murray Schafer	Statement in Blue (1963)
	No Longer than Ten (10) Minutes (1970)
Netty Simons	Puddintame (1974)
	Design Groups II (1968)
Stuart Smith	Here and There (1971)
	Tunnels (1980)
Newton Strandberg	Theater Piece: Shadows of the Cave (1985)
James Tenney	Bridge (1984)
	Ergodos II with Instrumental Responses (1964)
	Scorecard No. 1: Beast (1971)
	Scorecard No. 2: A Rose Is A Rose Is A Round (1970)
	Scorecard No. 5: Maximusic (1965)
Edgar Valcarcel (Peru)	Dicotomias (1966)
Aurelio de la Vega	Corde (1977)
Reynold Weidenaar	The Stillness (1985)
Judith Lang Zaimont	Stone (1984)



Copyright 1967, Composer Performer Edition

Improvisation: People Making Music by Malcolm Goldstein



Malcolm Goldstein

People making music. To begin with, people: people doing something, interacting and through their play, music becoming. Improvisation as a social fabric, of people focused within a context; not a piece of music but the whole of our living tissue. A dynamic process; each individual unfolding, the breath expanding in gestures becoming sound.

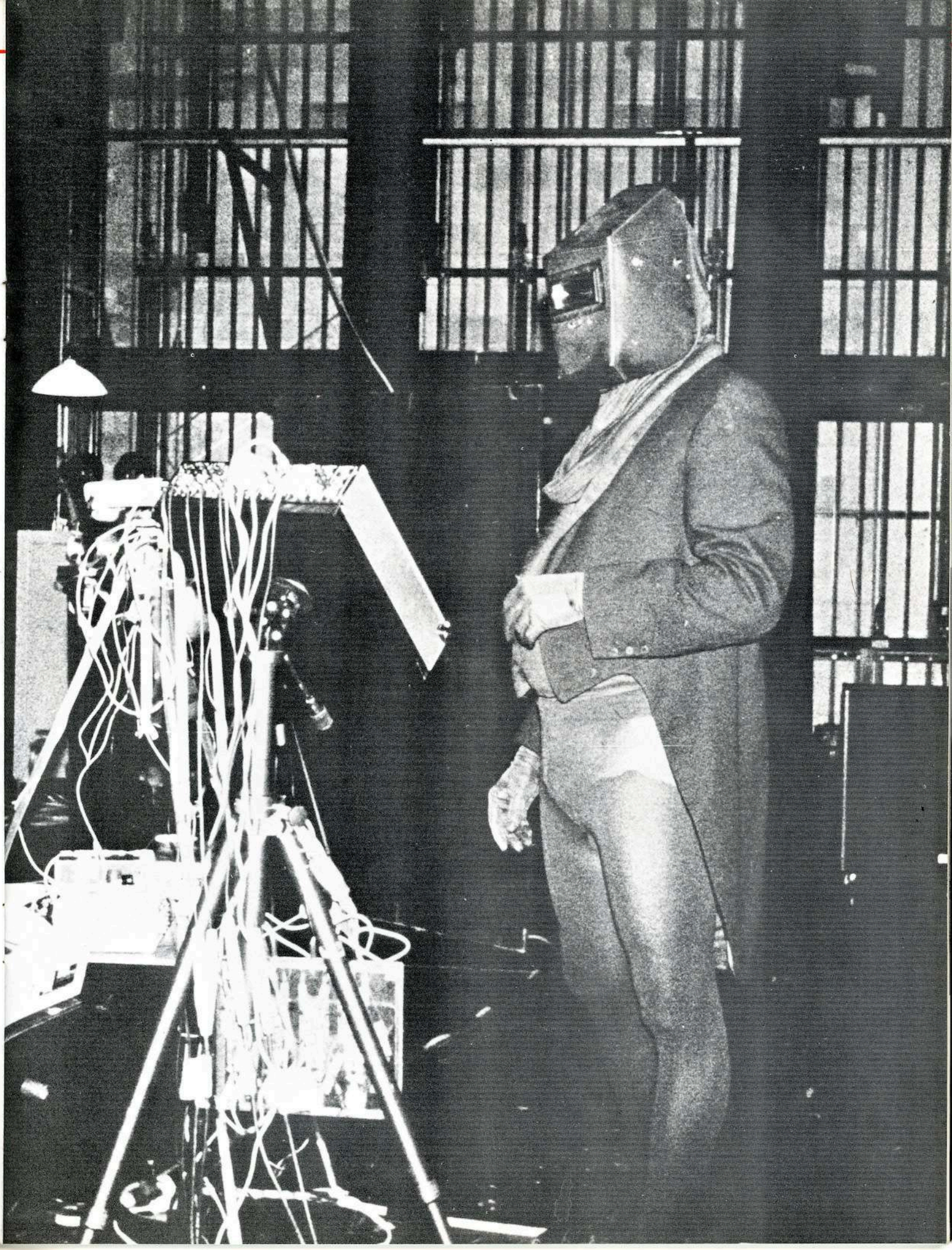
A shifting of focus, from the performance of sound-object (composition) to sound-play/enactment (improvisation), and other radical implications become apparent. The intention performance changes; not an aiming at a preformed journey well done (image-goals of perfection, investments in the mastery of

institutionalized techniques, fingerings marked with dynamics and phrasing prearranged and refined in rehearsals, echoes of recordings and other performances tangled within the image...), but rather the realization of form, ourselves finding/revealing on paths (perhaps) untravelled. ("Unpremeditated music is the true gauge which measures the current of our thoughts - the very undertow of life's stream", reflected Thoreau in his journals)... like a brook after rain pours through dirt, rock, trees and grass, finding new and subtle twists and turns as things move/are moved in the flow. Doors opening.

Improvisation as a process of focus, in touch with the needs of the present music/ourselves within and with others (not a repetition of one's habits - learned behaviour from the outside or even one's own habits): aware of needs of the moment/sounding.

And as the intention of the music-maker is refocused (more upon one's own hand/instant), so also is the attention (now as active participant/listening) of the audience revitalized. Nothing is prescribed for either; both confronted/dwelling within the immediacy of unfolding. (How different the hierarchies of through-composed pieces: all risks worked through, resolved by the prescriptions of the composer, to be realized by the mastery of the performer and appreciated by the sophistications of the audience - and with this all, an intricate network of evaluations before and after the fact.) Encountering each other in an open field, no paths as yet defined, we follow where the sounds lead, attention given to each nuance of sound activities and interactions each moment revealing. There is no correct way to listen, except to be present, hearing. (If improvisation were looked upon as a process of discovery by someone, shared within the moment with people, can an improvisation be unsuccessful?)

There is something radical, and perhaps truly subversive, in all of this (and especially within our contemporary object/goal oriented society); relationships of people and value systems to be reconsidered. (What would happen if, in an orchestra, a violinist - one of thirty or more - would get so carried away with a musical passage, so as to begin to express their own individual sense of that passage? What would happen to the violinist?...to the orchestra?...to the conductor?...to the audience?...to the music?) Improvisation as a meeting of people upon the common ground of unknown: the space fulfilling the resonance of gesture, sounding of person(s) moving the air. And the music, what is it, if not vibrations disturbing the air, moving us as we receive...touching upon ears of our body, changing.



Saturday, April 5

New Music Parade - 10:30 a.m., Montrose Boulevard, presented by The Glassell School of Art. Led by Tom Cora.

"Ryoanji" by John Cage - Noon, Lillie and Hugh Roy Cullen Sculpture Garden, presented by The Museum of Fine Arts, Houston. Performed by Robert Aitken, Robert Black, James Fulkerson, Isabelle Ganz, Michael Pugliese, James Ostry-niec.

For Four, or More, or Less - 2 p.m., Brown Auditorium, presented by the Cambiata Soloists and The Museum of Fine Arts. Works by David Noon, Guy Klucevsek, Jon Deak, Newton Strandberg, Ornette Coleman (performed by the Cambiata Soloists and Tambour), and Newband.

Meditations - 5 p.m., Rothko Chapel. Works by Joan La Barbara, Tom Plsek, Wim Mertens, and John Celona.

Ornette: Made In America - 9 p.m., location to be announced. Film and performance. Ornette Coleman and Prime Time. Sponsored by SumArts, Inc.

Sunday

Everything Under the Sun - All Day. Urban Glut at City Hall Stage. At the Tranquility Tent: works by Milton Babbitt and Tod Machover (performed by David Starobin), Art Gottschalk (performed by Choralis Brass Arts), James Sellars (performed by Robert Black), Julie Lyonn Lieberman, and Tom McVeety.

"Scribing Sound II" - Opening Reception 5 p.m., Diverse Works. Exhibit of new music notation curated by Sylvia Smith. Performances by Annea Lockwood and Stelarc.

"Space City Blues" by Lanny Steele - 7 p.m., City Hall Stage. Presented by SumArts, Inc.

"Dreamsounds" - 10 p.m., Holiday Inn Houston-Downtown. R.I.P. Hayman's event for sleeping audience.

Monday

Noontime Concert - Tenneco Plaza. String Trio of New York. Sponsored by Tenneco.

"Ship of Fools" - 2 p.m., Diverse Works. Intermedia work by the New Culture Quartet of Sweden.

Fianoporte - 5 p.m., O'Kane Theatre, hosted by University of Houston-Downtown. Works by Meredith Monk and Christian Wolff (performed by Anthony de Mare); Horace Tapscott; Chris Brown; Phil Winsor (performed by Adam Wodnicki).

New and Improv(ed) - 8 p.m., Denney Theatre, hosted by the High School for the Performing and Visual Arts. Works by Susan Rawcliffe; Janice Misurell Mitchell; Jim Pomeroy; David Roseboom (performed by The Cimarron Wind Quintet); Guy Klucevsek; Lois V Vierk (performed by Guy Klucevsek).

Tuesday

Noontime Concert - First City Tower South Plaza. Olu Dara and the Okra Orchestra. Sponsored by Vinson & Elkins.

Electric Sky - 2 p.m., Burke Baker Planetarium, hosted by the New Music Forum of Houston. Tape music works by Karl Korte, Ira J. Mowitz, Bill Schottstaedt, Chris Chafe, and Morton Subotnick.

Flute Fling - 5 p.m., O'Kane Theatre, hosted by the University of Houston-Downtown. Works by Petr Kotik; Robert Dick; Tibor Szemzo; John Luther Adams (performed with Tambour); Cindy McTee (performed by Robert Dick).

From Lubbock to Berlin - 8 p.m., Dudley Hall, hosted by the School of Music, University of Houston-University Park. New works by German composers performed by Marianne Schroeder; William Kraft (performed by the Lyric Art Quintet); Peter Garland (with Malcolm Goldstein and Willie Winant); The Steve Paxton Group; the Maciunas Ensemble.

Wednesday

"Don't even think about moving," - 8 a.m.- 6 p.m., RepublicBank lobby. Jon Rose's 10 hour improvisation for violin.

Astrosounds - 9 a.m., The Astrodome. Sonic experiments by Jane Ira Bloom, Richard Lerman, Russell Frehling.

Noontime Concert - 1600 Smith Street Building. Leroy Jenkins' Mixed Quintet. Sponsored by Cullen Center.

Sight and Sound - 2 p.m., Diverse Works. Discussion/symposium with Jerry Hunt, Pat Oleszko, Jim Pomeroy, and Bonnie Sher.

Pipes and Strings - 5 p.m., Christ Church Cathedral. Hosted by SYZYGY and the Shepherd School of Music, Rice University. Works by Paul Cooper, Gardner Read, and George Crumb (performed by Leonard Raver); Barney Childs (performed by Marty Walker); Robert Erickson (performed by Ron Stoffel); Timothy Geller; Larry Polansky.

Lone Stars - 8 p.m., Heinen Theatre, Houston Community College. Works by Robert X. Rodriguez (performed with Voices of Change); Tina Marsh (performed by Collaborative Voices); Urban-15. Media Arts Group.

Thursday

Noontime Concert - Lyric Office Center outdoor stage. John Carter Quintet. Sponsored by the Russo Companies.

"Chord Catalogue" - 1 p.m., Christ Church Cathedral. The 8,000 chords of a single octave played in sequence by Tom Johnson.

Sight and Sound - 2 p.m., Diverse Works. Hosted by Diverse Works. Discussion/Symposium with Ellen Fullman, Ken Gray, Doug Hollis and Vito Acconci.

ElectrOrange - 5 p.m., Barbecue at The Orange Show. Works by Christine Baczewska; Neil Rolnick (with Barbara Noska); Nicolas Collins.

Is It Real - 8 p.m., Lawndale, University of Houston-University Park. Performance Art by Connie Beckley, Richard Zvonar, Gordon Monahan, Pat Oleszko, Ellen Fullman and Deborah Hay.

Friday

Noontime Concert - Downtown tunnel system. "Under Houston Humming" by Bonnie Barnett. Broadcast live on KPFT/Pacifica Radio, 90.1 FM.

Avant Garde Music in the Third Coast Region - 3 p.m., Diverse Works. Research presentation by Jeff Kurtzman and Walter Bailey of Rice University, and Bernard Brunon, independent artist and writer. Moderated by Scott Sommers, President, New Music Forum of Houston.

Foretaste the Future - 5 p.m., 1600 Smith Building lobby. Electronic works by The McLean Mix; David Behrman; David Weinstein.

Swampworks - 8 p.m., Rice Media Center, presented by Southwest Alternate Media Project. Film and video works by Larry Kucharz, Reynold Weidenaar (performed with Jane Ira Bloom), Larry Austin, Myrna Schloss, Bill Seaman, Janis Crystal Lipzin.

Texas Opera Theater

Saturday

Lions, Chickens & Song, Ob My! - Noon, Fantasy Stage Tent, Tranquility Park, presented by Texas Opera Theater. One-aria operas by Tom Benjamin; Michael Ching and Fernando Fonseca.

And Everything Under the Sun - 1 p.m. Dickie Landry, Mark Dresser, BL Lacerta, Harry Sparnaay, and David Garland (at the Tranquility Tent).

Genesis - 8 p.m., Cullen Auditorium, University of Houston-University Park. The Texas Chamber Orchestra, Tania Leon, Conductor, performs works by Steve Reich, Malcolm Goldstein, and Paul B. English. Performance by "Blue" Gene Tyranny. Hosted by the University of Houston School of Music and Student Program Board.

Sunday

Diversity - Noon, Diverse Works. Works by Kiva, Jack Massing, Eleanor Hovda, Michel Waisvisz.

The Ned Sublette Band - 1:30 p.m. Country/Western Stage.

Put A Lid On It - 3:00 p.m., Town Square Stage, Closing Ceremonies. Art rock by Culturcide, Sonic Youth, and Brave Combo.

Sound Installations

- "The Bridge", Connie Beckley, Lawndale, UH-University Park.
- "Sonic Miniature Golf", Bill & Mary Buchen, Lawndale, UH-University Park.
- "Longitudinal Vibration", Ellen Fullman, Lawndale, UH University Park.
- "Listening Post", Ken Gray, Texas Commerce Tower Sky Lobby.
- "Sound Massage Parlour", Stuart Dempster, East-West Center.
- "Y-Pool Installation", Mary Cullather, YWCA/Masterson Branch.
- "Biome (ZONE): Cube", Jerry Hunt, Museum of Fine Arts.
- "Sound on Paper", Alvin Lucier, Museum of Fine Arts.
- Video Installation, Phill Niblock, Diverse Works.
- "A Living Library", Bonnie Sherk, Diverse Works.
- "Building the Universe", Helen Thorington, Diverse Works.
- "She Travelled for the Landscape," Ellen Zweig's Camera Obscura and Cart, Allen Parkway (weekends only).
- "K-Z", Charlie Sartwelle and Ann Skupin, The Firehouse Gallery, Sponsored by the Houston Women's Caucus for Art.





Connie Beckley

John Luther Adams

John Luther Adams was born in Mississippi, in 1953. He studied with James Tenney at the California Institute of the Arts. Other teachers there included Leonard Stein, Mel Powell, Morton Subotnick and Harold Budd. Adams' most widely-heard works include his *Songbirdsongs*, *A Northern Suite*, *Night Peace* and *Forest Without Leaves*. He has received numerous fellowships and awards, and his music has been performed and broadcast throughout the U.S., Canada and Europe. Adams lives on a small homestead near Fairbanks, Alaska, where he is music director of public radio station KUAC-FM and producer of the nationally-broadcast series "THE NEW MUSIC: Sound Profiles of American Composers". He teaches at the University of Alaska and serves as timpanist for the Fairbanks Symphony and the Arctic Chamber Orchestra.

Begun in Georgia in 1974, *Songbirdsongs* is an extended cycle which has grown, over the years and across the continent, to include almost forty individual sections. "These little pieces are part of my work toward hearing and making a new indigenous music, born of a specific place and belonging there like the plants and the birds themselves. . . music informed by worldwide traditions, yet finely attuned to the subtle resonances of a particular soundscape. This music is not a literal transcription, it is my translation of a language we may never really understand."

Larry Austin

Larry Austin was born in Duncan, Oklahoma, in 1930, moving to Texas in 1935. He studied with Violet Archer (NTSU), Darius Milhaud (Mills), and Andrew Imbrie (UC, Berkeley). He has also had extended associations with composers John Cage, David Tudor, and Karlheinz Stockhausen. In 1966, Austin co-founded the avant-garde magazine *Source*, publishing and editing the first eight issues. In 1978 he accepted appointment as Professor of Music at North Texas State University, where he presently works and teaches, serving as co-Director of the Center for Experimental Music and Intermedia. His works, well known and widely performed, are recorded on Columbia, Advance, Source, Irida, and Folkways and

published by Peer International, MJQ Music, and the American Composers Alliance. In addition to his ongoing work in composition, his research interests include development of compositional algorithms, the Universe Symphony of Charles Ives, and the writing of a book on composing.

Ludus Fractal was composed as part of the Cybernetic Arts Project 1984, a collaborative intermedia performance combining the creative work of five artists, produced at CEMI: Center for Experimental Music and Intermedia at North Texas State University, Denton, in October, 1985. Mime Art Davis, performance artist Jerry Hunt, and composer/photographer Phil Winsor play important creative roles in the video portion, as is seen/heard. The computer music was originally performed live on the Synclavier Digital Music System, heard on tape in the present context. The spoken text declaimed by Jerry Hunt through the course of the piece is drawn in prosodic form from the writings of mathematician Benoit Mandelbrot, whose theories about natural formed and processes have been so important for much of my recent work. In *Ludus*, itself, seven melodic sequences are heard in montage in continuous variation, the original, intuitively composed sequences serving for models for self-similar, synthetic transformations, creating what I term "musical fractals."

Christine Baczewska

Christine Baczewska, from New York, and born in 1949, has an audio/performance history that dates back to 1974 when she became co-founder of Care of the Cow, an audio performance group. She received her B.A. in English Literature from Webster University in St. Louis, Missouri in 1971. Baczewska has performed with John Cage in *Right Here*, 1978, in Chicago; and *Her Yardstick Isn't Standard*, 1979, at the Juilliard School of Music.

A work for solo vocal and accessories, *A Flashlight, An Orange, and A Tennis Ball*, as many of my pieces, remains essentially an improvisational work — all the elements accumulated and at the

ready (my voice, percussion, taped fragments, drones) to be woven together on the spot allowing the atmosphere of each performance situation to help determine its outcome. A section of a larger work-in-progress, the piece addresses the question of how to suggest the emotional impact of seemingly pedestrian events without directly referring to them.

Bonnie Barnett

Bonnie Barnett is a vocalist, teacher and composer. Her interest lies in the development of participatory forms which employ sound and movement as expressive vocabularies, the latest of which has been the *Tunnel Hum Project*. Barnett was born in Chicago in 1947 and currently resides in San Francisco. *Tunnel Hum USA* (1983) and *Tunnel Hum 1984* were live radio performance events in which live events taking place simultaneously in more than one city were mixed live and broadcast over many public radio stations via radio satellite technology. *Auto Hum* (1985) set the commuter freeway system of Los Angeles into resonance as part of the New Music America 1985 Festival, via KPFF-FM.

Under Houston Humming will be a live participatory vocal event, taking place in the underground pedestrian tunnel system of the city of Houston. KPFT-FM will broadcast the event live, for participation by the entire Houston area, via radio. *Under Houston Humming* is part of a series of works, the *Tunnel Hum Project*, in which large groups of people are invited to perform vocally, often with the use of radio and satellite technology to connect participants over space.

Connie Beckley

Connie Beckley entered the visual art world with a musical background. Her works reflect a dialogue between art and music through a variety of mediums, from performance and sound installations to paintings. She formerly worked with composer Philip Glass and director Robert Wilson, and has since shown her work in both commercial and public cultural institutions throughout Europe and the United States, including the Ven-

ice Biennale, Paris Biennale, and the Museum of Modern Art in New York.

The Bridge was first presented as a work in progress at the Biennale de Paris 1985, in a huge 19th century cast-iron building. Essentially, it is a piece in which the performer builds a suspension bridge from one tower of sound to another while presenting the music, which is constructed in much the same way as the bridge, in pieces and on separate cassettes. The performer's live singing combines with the other sections to form a continuing chain of sound. This work reflects my admiration for those who achieved harmony between technological and aesthetic elements — the 19th century bridge builders, particularly the engineers of the suspension bridge. It also allowed me to use the bridge as a metaphor for making connections, but in which the link is the essence rather than just the means.

David Behrman

David Behrman is a composer of music and a designer of sound installations. His compositions and installations make use of microcomputers, video graphics displays, computer music hardware and sensors for linking people to electronic music systems. Behrman received a B.A. degree from Harvard College and a Masters degree from Columbia University. He studied at Harvard with Walter Piston, in New York with Wallingford Riegger, and in Europe with Karlheinz Stockhausen and Henri Pousseur. Together with Robert Ashley, Alvin Lucier and Gordon Mumma, Behrman founded the Sonic Arts Union in 1966. Sonic Arts performed extensively in the U.S. and Europe from 1966 till 1976. Behrman toured as composer/performer with the Merce Cunningham Dance Company from 1970 through 1976 and was commissioned to compose music for several of the company's repertory pieces, including "Walkaround Time" (1968), "Rebus" (1974) and "Pictures" (1984). He has been artist-in-residence at a number of universities and colleges, among them at Mills College in Oakland, where he and Robert Ashley were co-directors of the Center for Contemporary Music (1975-1980). In 1983 and 1984, as a consultant to Children's Television Work-

shop, he composed music and designed sound software for children's educational games on home computers.

Circling Six is a set of compositions for instrumental performers and a computer-based music system designed and assembled by the composer. The system consists of pitch sensors ("ears" with which it listens to the performing musicians), a video-graphics display and various computer-controlled music synthesizers. Each composition consists of a computer program governing interaction between performers and the system, and each creates situations rather than set pieces: the performers have options rather than instructions, and the exploration of each situation as it unfolds is up to them.

Tom Benjamin

Tom Benjamin was born in Bennington, Vermont, in 1940. He received his degrees in musicology, theory and composition from Bard, Harvard, Brandeis and Eastman, studying composition with Carlos Surinach, Robert Moevs, Ernst Krenek, Arthur Berger and Bernard Rogers. His works are recorded on ASUC and TR Records (by the Mirecourt Trio). He has won prizes in a wide variety of composition contests, including the Barlow International Competition, the Alienor Competition, the International Carillon Contest, the Meeker, Delius and Harvey Gaul Competitions. Also active as performer and choral conductor, Dr. Benjamin has taught at Interlochen and is currently Professor of Theory and Composition at the University of Houston's School of Music.

"Chicken Little was commissioned by the Texas Opera Theater as part of its One-Aria Opera Project in 1984, and was premiered in June of 1985. During the summer of 1985 it received productions at Chautauqua Opera and Wolf Trap and was toured during the fall by the Texas Opera Theater. The work, with libretto by Houston writer Elaine Gerdine, was written during the summer of 1984 at Interlochen, Michigan. It is one of a projected set of three little fable operas for children. It has no hidden meanings."

Robert Black

Robert Black has worked closely with many composers in creating a wide variety of music for the doublebass and bass

guitar, ranging from the technological to the theatrical, the improvisational to the rational. He frequently presents solo concerts throughout Europe and the United States, has appeared at New Music America '84 and the North American New Music Festival '85. He is a member of the electro-acoustic ensemble Media Fare. He attended the Hartt School of Music and North Texas State University studying with Gary Karr, Leland Tolo, and Edward Rainbow. Born in 1956 in Denver, Colorado, Robert now lives in a commune in Hartford, Connecticut. He will perform in John Cage's *Ryoanji* and a solo work by James Sellars.

Jane Ira Bloom

Jane Ira Bloom was born in Boston, Massachusetts, where she studied saxophone with Joseph Viola and later studied composition and electronic music at Yale University with David Mott and Robert Moore. She also studied electronic music at the Public Access Synthesizer Studio (PASS) in New York City where she has lived since 1978. She has performed and recorded with Charlie Haden, Ed Blackwell, Fred Hopkins, and Jay Clayton and has appeared at many festivals including the Berlin, Paris, Northsea, and New York Kool Jazz Festivals, as well as the 1982 New Music America Festival in Chicago. In addition to her credits as an improviser, Ms. Bloom has composed and performed scores for the Pilobolus Dance Theatre, The Yale Repertory Theatre, and the ARTS Cable Channel.

Dopplers Revenge - Part 2 for soprano saxophone, digital delay, and circular speaker system combines live electronics with a spatial performance technique that gives the audience the effect of being encircled by the movement of the saxophone. The piece was originally performed in New York City by Jane Ira Bloom in coordination with sound engineer Dana McCurdy. *Dopplers Revenge - Part 2* makes use of a velocity sensing device designed by Kent McLagan which also alters the saxophone sound. The piece deals with the possibilities of reorienting the way a musician positions sound in a listener's ear and was inspired by readings about NASA experiments on spatial reorientation in weightlessness.

Brave Combo

Carl Finch formed Brave Combo in early 1979 and is the only remaining original member. Brave Combo specializes in ethnic dance forms and commercially ignored musical styles. They play new music clubs, rock and roll bars, showcase dance halls, polka festivals, mental institutions, weddings, barmitzvahs, workshops, fairs, parades, shopping malls and frequently tour the United States. One of their most important career achievements was writing, arranging and performing music for and appearing in David Byrne's upcoming movie *True Stories*.

At NMA '86, Brave Combo is performing music from around the world, both acoustically (horns, accordion, tuba, washboard) and with amplification (horns, guitar bass, drums), combining and mutating styles from a variety of cultures. The material will include original compositions and original arrangements of traditional music.

Chris Brown

Born 1953 in Mendota, Illinois, Chris Brown spent early years in Minneapolis, Manila, Phillipines, and in Chicago. Undergraduate work at University of California in Santa Cruz followed, studying composition with William Brooks and electronic music with Gordon Mumma. In 1976 Brown moved to San Francisco and began building and performing with homemade electro-acoustic instruments. An installation and performances were presented at the San Francisco International Airport as part of New Music America 1981. His work *Alternating Currents*, for original instruments, was premiered in 1983 by the Berkeley Symphony, and a chamber version of the piece was presented at the 1984 New Music America Festival in Hartford. He is currently working with percussionist William Winant and saxophonist Larry Ochs in the ensemble *Room* and teaching computer arts at the San Francisco Art Institute.

"An ongoing work for a computer controlled analog signal processor, built by the composer, and an improvising soloist (on any instrument), *His Master's Voice* explores various feedback paths between the musician and his or her amplified and modulated sound. Each one of the suite of five pieces is completely

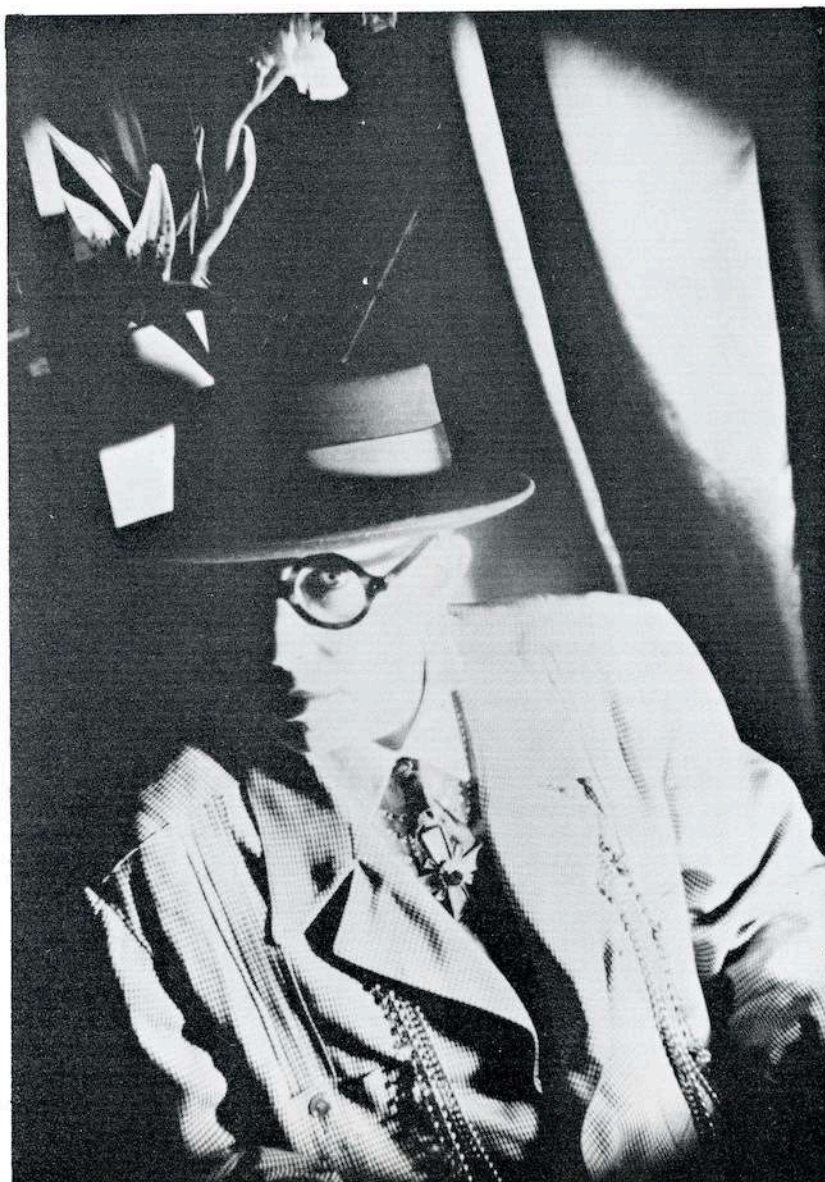
defined by the computer program and the patch of signal processors that it controls - the sounds produced by the musician are freely determined at the moment and can be produced on any instrument. In this realization I am performing on amplified grand piano and on my electric percussion piano called the Gazamba, which I built in 1982. The computer is sensitive at certain times to the pitch, amplitude and duration of sounds produced by the musician, and it uses this information in determining the nature of the signal processing and,

since this is the only determinate element, the form of each piece. The title refers to the old RCA icon of the dog and the gramophone horn and reflects on our enslavement to media, and on the relationship of our disembodied images to ourselves, with the aim of providing ever more distance."

Bill Buchen

Bill Buchen, born in Minneapolis, Minnesota, and Mary Buchen, born in Jamestown, North Dakota, lived in Minnesota until moving to New York City in 1977, where they currently reside. Mary

Christine Baczewski



D. Turner

as a sculptor and Bill as a musician/composer have collaborated for the past 14 years in works dealing with the synergy of the conic and visual arts. They have designed new instruments and sound installations for performances and exhibitions throughout the US. The Buchens have previously created five aeolian (wind) harp installations for outdoor sites across the country. Their work integrates music, sculpture, and performance into a multidisciplinary form defined as *Sonic Architecture*. In 1985 they received a Visual Artists' Fellowship from the National Endowment for the Arts and an Interarts Fellowship from the New York Foundation for the Arts.

"*Sonic Miniature Golf* is an audience interactive sound game/composition based on the physics and dynamics of miniature golf. This 9-hole game incorporates tuned gongs, bells, ramps, tubes, and tunnels. Besides the acoustic sound-producing elements, electronic components and sound system are designed for the installation. The whole course is treated like a percussion instrument where the players walk through and play the score, instead of keeping score. This work addresses the artists' goal of interfacing with the general public the aesthetic concerns of new music, site-specific installation, and performance. *Sonic Miniature Golf* is an exploratory means of bringing new perceptions to the concepts of aleatory composition, new percussive music, art in public places, kinetic art, and interactive art."

John Cage

John Cage was born in Los Angeles in 1912. He studied with Richard Buhlig, Henry Cowell, Adolph Weiss, and Arnold Schoenberg. In 1949 he received a Guggenheim Fellowship and an Award from the National Academy of Arts and Letters for having extended the boundaries of music through his work with percussion orchestra and his invention of the prepared piano (1940). In 1951 he organized a group of musicians and engineers to make music on magnetic tape. In 1952, at Black Mountain College, he presented a theatrical event considered by many to have been the first Happening. A twenty-five year retrospective

concert of his compositions was presented at Town Hall in 1958. He is musical advisor for the Merce Cunningham Dance Company, having been associated with Merce Cunningham since 1943. Cage was elected to the Institute of the American Academy and Institute of Arts and Letters in 1968, and to the American Academy of Arts and Sciences in 1978. He has been a Fellow of the Centers for Advanced Studies at Wesleyan University and at the University of Illinois, and composer-in-residence at the University of Cincinnati and the University of California at Davis. He was Regent's Lecturer at the University of California at San Diego (1980). Recent commissions include *Thirty Pieces for Five Orchestras* (1981) for the Orchestre de Lorraine and the Centre European pour la Recherche Musicale, and *Dance/4 Orchestras* (1981) for the 1982 Cabrillo Festival, Aptos, California. He presented an event, *A House Full of Music*, commissioned by Radio Bremen, in May 1982. *Roaratorio, An Irish Circus On Finnegans Wake* (1979), co-produced by the West German Radio, the South German Radio, and the Dutch Catholic Radio, and realized in collaboration with John Fullemann in the IRCAM studios in Paris, was awarded the Karl Sczuka Prize in 1979.

Ryoanji will be performed by Robert Aitken, flute; Robert Black, double bass; James Fulkerson, trombone; Isabelle Ganz, mezzo-soprano; James Ostryniec, oboe; and Michael Pugliese, percussion.

"In recent years I have made a number of works, some of them graphic, some musical, all having the title *Ryoanji*. For the musical works, paper was prepared that had two rectangular systems. Using two such sheets I made a "garden" of sounds, tracing parts of the perimeters of the same stones I had used for the drawings and etchings. I was writing a music of glissandi. Where, through the use of chance operations, more lines than one were drawn in the vertical space, I distinguished between sound systems, taking four as a maximum (loudspeakers around an audience; prerecorded tapes). For the accompaniment I turned my attention to the raked sand. I made a percussion part having a single complex of unspecified sounds played in unison, five icti chance-distributed in metres of twelve, thirteen, fourteen or fifteen. I didn't want the

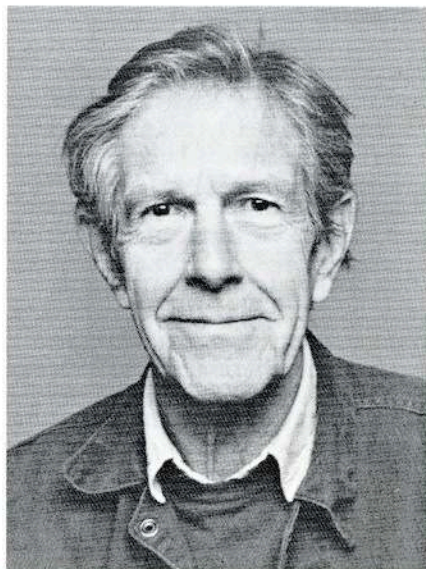
mind to be able to analyze rhythmic patterns. There are now solos for oboe, flute, voice, double bass, and trombone. All of them are eight in number, except the songs for Isabelle Ganz which are nine. This is the first time that all of these works are performed together thus making an environment in which each listener can make his own experience."

John Carter

John Carter was born in Ft. Worth, Texas in 1929. He studied privately with teachers assigned through his schooling in high school, and later at Lincoln University, Missouri, from which he received a Bachelors in Music Education, and continued at the University of Colorado, where he earned a masters degree in Music Education. He took classes also from California State University, Los Angeles, and University of Texas at Denton. His major career accomplishments include his quintet's performance at Carnegie Recital Hall in 1983 and "the opportunity to perform in the great capitals of Europe."

Continuation - "During the New Music America Festival in Los Angeles, I wrote a piece for quintet featuring our usual quartet of clarinet, cornet, bass and drums, with the addition of an old friend, Don Preston, on synthesizer. This was to be our initial exploration into the area of electronic music. The results were gratifying, the combination of instruments complimenting each

John Cage



Rex Rystedt

other quite well. The music for this concert is further exploration in that same direction. In the hands of a master player such as Preston, I am able to observe that the possibilities with synthesizer are seemingly endless. We are well aware, however, that the true essence of jazz is improvisation and this piece and its arrangement represent an effort to give some opportunity for all the master players here to bring life to that essence."

Joe Celli

Joe Celli, avant garde oboist, will perform with "Urban Glut" for NMA '86. Celli is virtually the only American oboist specializing in the performance of new and experimental music in all media. In the last several years he has premiered more than 35 works written for him by a variety of American composers. Celli is a graduate of Hartt College of Music and Northwestern University. He is a co-founder and the artistic director of Real Art Ways, a central New England regional center for the performance, presentation, and exhibition of new and experimental works of art. Mr. Celli was co-director of the recently acclaimed New Music America 1984, in Hartford, Connecticut. Urban Glut brings together elements of African, Cuban, Puerto Rican and South American rhythms with the unique double reed sound of the Mukha Veena.

John Celona

John Celona, born in 1947 in San Francisco, teaches composition, theory and timbre studies at the University of Victoria in British Columbia. He has worked with computers since 1972 and has created many compositions for instruments and computer-synthesized sound environments. His instrumental compositions are often generated by computer-based strategies. Celona was associated with the Center for Music Experiment at the University of California, San Diego, for four years and, in 1977, received a Ph.D. for original research in new music notational systems. His recent work includes the programming of a real-time polyphonic 4-channel spatial movement computer performance instrument as well as the programming of advanced digital voices for the Yamaha line of FM digital synthesizers.

"*This Space* is a meditation in movement. Pitch is "frozen" in order to give rise to perceptual aspects of spatial distribution, rhythmic organization and the spectral combinations of the instrumental timbres. The composition is an acoustic realization of research I was pursuing in moving spacial configurations of computer-synthesized sound in a four channel electroacoustic environment. In *This Space*, sound moves in clockwise and counterclockwise spirals, in figure 8 loops, and in front-to-back and side-to-side patterns. The work can be regarded as an environmental sound sculpture acoustically dependant upon the space it is inhabiting. The composition was premiered in Victoria at the International Music Festival in 1981 and since has become a repertoire piece of the Ex Novo Ensemble of Venice who have performed it in Ferraro, on the island of Sardinia as part of the 1983 Spazio Musica Festival, and in the Teatro de Fenice in Venice."

Chris Chafe

Chris Chafe is a U.S. citizen born in Berne, Switzerland in 1952. He is currently employed at CCRMA Stanford University. His doctorate in composition is from Stanford, 1983, other degrees from University of California at San Diego and Antioch College. He studied composition with Roger Reynolds and cello with Bonnie Hampton. Current pursuits are focused on research and composition in computer music.

Solera is a composition for an imaginary ensemble of bass clarinets, in which they perform in many guises, some well-behaved, some outlandish. A single bass clarinet tone was analyzed to provide "natural" data for different kinds of "unnatural" resynthesis. The tone's register, dynamic, length and spectral content were explored to create resemblances to various clarinets, shakuhachi and percussion. Melodic material and recorded rhythms were likewise treated with computer techniques to change them in several dimensions. The title refers to a method for making sherry which perpetuates a particular taste by occasionally drawing off a small amount and replacing it with new young wines. The work was awarded a prize at the 1982 Bourges Electronic Music Competition.

Choralis Brass Arts

Choralis Brass Arts Houston includes Randy Adams, trumpet; Mike Vasquez, trumpet; Ronald Mason, french horn; and David Wilson, tuba. The members of Choralis are in demand as free-lance musicians in the Houston area. They are regular members of the following orchestras: Houston Ballet, Theatre Under the Stars, Houston Pops, and the Texas Chamber Orchestra. They perform as extras with the Houston Symphony and Grand Opera. The group was named as an Artist-in-Residence at Houston Baptist University for the 1985-86 school year. They also teach at numerous high schools in the area.

Choralis For Electronic Sound and Brass Quintet was commissioned by and written in 1985 for Choralis Brass Arts Houston. The composer, Arthur Gottschalk, is Associate Professor of Music Composition at Rice University, and the founder and director of its electronic music studios. The work makes much use of extended ensemble techniques, utilizing prerecorded processed brass instruments in combination with the live quintet. Otherwise, the sounds on the tape are for the most part generated using the sophisticated analog electronic equipment found in Rice University's electronic music studios, with an occasional assist through purely digital means, developed at the studio. Textures used in the piece are inspired, to an extent, by the antiphonal polychoral writing of Giovanni Gabrieli, with intraspective homophonic passages linking progressively climactic contrapuntal areas, until the final section of the piece, which erupts in a display of brass and electronic sonic virtuosity.

Cimarron Wind Quintet

Cimarron Wind Quintet is a chamber music group which performs a diverse repertoire, from classical to modern works. The Quintet has been an active performing ensemble in the Houston area since the fall of 1981. As regular performers for Young Audiences, Inc., they present over 60 concerts a year to elementary and secondary school children. In May 1983, the Quintet was recognized as a nationally emerging cham-

ber ensemble by capturing first prize at the 12th Annual Chamber Music Competition of the Monterey Peninsula in Carmel, California. The members of Cimarón Wind Quintet, Melissa Suhr Flegle-flute, Spring Hill-oboe, Linda Gall-clarinet, Juliet Chappellear-bassoon, and Ronald Mason-french horn, will perform "In The Beginning" composed by David Rosenboom for New Music America '86.

Ornette Coleman

Ornette Coleman, born in Fort Worth, Texas in 1930, is recognized as one of the most influential musicians in jazz. From his first release in 1958 to his new release, "Opening the Caravan of Dreams," he has consistently been ahead of his time as a saxophonist, composer, and bandleader. During the late fifties and the sixties his approach to music labeled "free jazz," was so revolutionary it deeply divided the jazz community. With his first albums, Coleman ushered in a new era in jazz history. By the late sixties, Coleman had expanded his compositional efforts to include classical instrumentations of string quartets, chamber orchestras, and symphony orchestras. The concerto version of *Skies of America* was first performed, recorded and released in 1972 with the London Symphony Orchestra.

Nicolas Collins

Nicolas Collins was born in New York in 1954, and has been composing and performing electronic music since 1972. He received a B.A. and M.A. from Wesleyan University, where he studied composition with Alvin Lucier. He uses a mixture of computer technology, found objects, and home-built electronics to make performable musical works and self-sufficient installations. Collins has performed extensively in the United States and Europe as a solo artist, in collaboration with Ron Kuivila and Bob James, as a member of Composers Inside Electronics, and most recently with his own ensemble. Two albums of his music have been released by Lovely Records, a third is scheduled for release, and a recent work was included on Tellus Audio Cassette Magazine #9. Nicolas Collins lives and works in New York City, where he is currently Assistant Music Curator for PS1 and The Clocktower.

In *Devil's Music*, fragments of radio broadcasts are digitally sampled, looped, re-triggered, and occasionally reversed or de-tuned. All the material is taken from FM and AM transmissions occurring at the time of the performance. The performer plays off of certain musical ground-rules intrinsic to the sampling system to develop the rhythmic interplay that characterizes the piece. Devil's Music attempts the constructive subversion of popular forms, and is dedicated to those men and women, within the music industry and without, who make its performance possible.

Tom Cora

Tom Cora was born in Yancey Mills, Virginia in 1953, and began his musical career as a drummer on a local T.V. show. In the mid-70's, he took up guitar and later moved on to the cello. By 1979 Tom had moved to New York, where he began an extended working relationship with Shockabilly guitarist Eugene Chadbourne, winning acceptance for the cello in the honky-tonk circuit of North America. Between stints on the road with Chadbourne he became a familiar face in the improvising venues and clubs of New York alongside John Zorn, Bob Ostertag, David Moss and Toshinori Kondo. With the formation of Skeleton Crew in 1982, Cora took up the bass guitar and began constructing musical contraptions to be played with the feet. During New Music America '86 Cora will serve as grand marshal for the New Music America Parade.

"I first assembled a mobile unit of musicians to march on the State Department in May of '82. Our band led a march of 20,000 demonstrators protesting U.S. intervention in El Salvador. It's not as fashionable to take to the streets as it once was, yet, response to the marching band was so overwhelming (even innocent bystanders found themselves marching along with us) that I continued to organize marching bands for the next three years at similar events in Washington, D.C. The material that evolved is for wind and percussion instruments, and a highly rhythmic ensemble of hands, feet, limbs and voices. It's a kind of acoustic "noise" music in

that, in the context of opposition to government policies, we always aimed at making as much noise as possible. But also at consolidating the community of people around us. So we don't want spectators as much as participants, and we hope that all mobile bipeds will join the parade."

Mary Cullather

Mary Cullather was born in Houston, Texas in 1956 and has lived there most of her life. In 1979, she received a B.A. in Music from the University of St. Thomas in Houston and is currently pursuing an M.F.A. in Art at California Institute of the Arts in Valencia, California.

"The *Y-Pool Installation* is a site-specific piece consisting of an audio tape, slide projectors, and modulated light. The indoor pool at the YWCA on Heights was chosen because of its resonance, spaciousness and its neighborly feeling. The audio recordings and slide images were collected in Texas and include such things as my Aunt's farm in Ganado, a cement pour downtown, readings from an offshore oil rig during Hurricane Alicia, Lubbock, the Heights, and the Houston Livestock Show & Rodeo Carnival. Through sounds, still images, and modulated light, the Y-Pool installation offers a subjective sensation of life in Texas in celebration of the 150th anniversary of Texas' Independence."

Culturcide

"Culturcide was formed around the same time the band got together and began playing. Our main goal is to achieve our major objectives. So far, at each stage of the group's growth we have felt ourselves to be at a certain level of development. Our future plans include many possible projects to come. Meanwhile, our releases consist of whatever material we have made available to the public. For the duration of its existence, Culturcide's membership has included only participants; whether this will change remains to be seen. Culturcide's policy in all matters has been (and remains) a plan or an idea of what to do in some situation. Our opinions are our opinions. When we are asked to provide information we presume a request for information has been made. In such cases our answer is intended as a reply."

"The work *Culturcide* will present for NMA '86 is a critique of the institutions, inscriptions, and emotions of the contemporary, economically-ordered regime. The form of this work begins at imitation of the audio genres of the mass media spectacle, and ends at disfigurement and correction of authentic spectacular artifacts. Our influences are our personal experiences of the slavery of the bureaucratic routine, of the degrading nature of the societal compulsion to consume, of the dreariness of day-to-day living in an economically-organized landscape. *Culturcide*'s work reflects our city, this oil-stained, over-developed parking lot, packed with cars, littered with advertising, designed for profit, not people."

Olu Dara

Olu Dara is a jazz innovator who has been described as "part band leader, part jazz soloist, part soul singer and part West African storytelling bard." In '83 and '84 Olu won the Downbeat International Critics Poll as a Talent Deserving Wider Recognition in the trumpet category, and he has been hailed as "the most masterful of brass stylists of his generation." (Stanley Crouch - Village Voice) He leads two groups that serve as a backdrop to his bluesy humor and upbeat antics, the Okra Orchestra and the Natchezssippi Dance Band. Performing publicly since age 12, Olu served an apprenticeship with Art Blakey. He currently records and performs with Henry Threadgill, David Murray, James Blood Ulmer, Brian Eno, Material, Taj Mahal and Nona Hendryx. He is the recipient of Meet the Composer grants as well as a NEA Jazz Fellowship.

Anthony De Mare

Anthony De Mare, new music pianist and interdisciplinary artist was born and raised in Rochester, New York. He received a Bachelor of Music degree from Manhattan School of Music where he studied with Isabelle Yalkovsky Byman, and his Master of Fine Arts degree from the State University of New York at Buffalo where he studied with Yvar Mikhashoff and Stephen Manes. Dedicated to the performance of new music, especially American music, he contin-

ually performs throughout Europe and America and has performed in Asia. He has recorded for most of the major radio stations throughout Europe. He has given premieres of new works by Christian Wolff, Meredith Monk, James Sellars, Charles Dodge, Lou Harrison, Chester Biscardi, Andre Boucourechliev, Tona Scherchen and is currently collaborating on a new work with Robert Ashley. He has been guest pianist at past New Music America Festivals, the North American New Music Festival in Buffalo and the "Americathon" Festival in New York City. Anthony de Mare is on the faculty of the Extension Division at Manhattan School of Music and resides in New York City. For NMA '86, he will perform works by Meredith Monk and Christian Wolff.

Jon Deak

Jon Deak's works have been performed on four continents, from formal concert halls to wharfside bars. As a performer, Deak has appeared as a street musician, touring recitalist and lecturer, and is currently associate principal bassist with the New York Philharmonic. The New York Philharmonic has premiered two of his orchestral works under Pierre Boulez and Zubin Mehta. A Fulbright scholar in Rome and Italy, Jon Deak has served on the Faculty of the Aspen Music Festival, the Interlochen Arts Academy, and Brooklyn College. A recording of two of his chamber works entitled "Musical Tales" is available on the Opus One label.

"Folk tales have always fascinated me with their wild flights of fancy and their intense directness of expression. In *"Owl In Love"*, a traditional Haitian tale, I sensed a dark passion, cloaked in a rather zany humor, and an almost surrealist identification of humans and animals. This fluidity allowed me to do what most fascinates me: to imbue the human voice into the musical instrument, and conversely, the music into the text; to construct my own languages, expressing what I want musically rather than only cognitively. Each character speaks a distinctly different "language," but these languages tend to combine just as their musical motives do. In the same sense, I like to combine the different musical styles, pitch systems and sounds, and develop them much as if



Stuart Dempster

they were different tonalities, or instrumental colors. *"Owl in Love"* was commissioned by Ida Faiella of L'Ensemble, Inc., and is scored for soprano, contrabass, flute and string quartet."

Stuart Dempster

Stuart Dempster, trombonist and composer, is a native of Berkeley, California. Dempster studied at San Francisco State College receiving a B.A. in performance and a M.A. in composition. Currently, he is a member of the faculty of the University of Washington, Seattle. Dempster is often a Master Teacher at the International Trombone Workshop in Nashville, Tennessee, and as a solo recitalist he has toured regularly throughout the United States and Europe. Mr. Dempster is known mainly for his commissioning of new works for the trombone. During the European tour with Merce Cunningham in 1976, he recorded his own work for the album *In the Great Abbey of Clement VI (Pope's Palace, Avignon)*, released on 1750 Arch Records (S-1775).

"My interest in healing music stems from thirty years association with Pauline Oliveros. She stated (ca. 1970) that music should make one feel good. Agreeing, I re-evaluated the Australian aboriginal didjeridu, known to be therapeutic. Searching for a music allowing people to open up and breathe, I developed the audience as a musical instrument, singing with my playing in special ways; *Sound Massage Parlor* became a natural outgrowth of this. The concept of "sound massage" came to mind several years ago working with behavioral kinesiologist John Diamond, M.D. He pointed out several "massage" factors of the didjeridu I had not hitherto discovered, such as activation of acupuncture meridians in the lips. Further, he enhanced my ability to direct positive energy to another person or an audience. About the same time I learned a little Shiatsu and Deep Muscle massage. *Sound Massage Parlor* allows me to work one on one, or perhaps three at a time, or even fifteen in attendance participating in the healing process."



Ornette Coleman

Robert Dick

Robert Dick, composer and performer, is a leading proponent of contemporary music and is known worldwide for his command of extended techniques for flute. He was born in New York City in 1950, and attended the High School of Music and Art, Yale College and the Yale School of Music. His flute teachers were Henry Zlotnik, James Pappoutsakis, Julius Baker and Thoms Nyfenger; he studied composition and electronic music with Robert Morris, Bulant Arel and Jacob Druckman. Robert Dick has recorded solo albums for Lumina and GM Records, and publishes his music and books. He has performed his music at the Horizons '84 Festival, many European radio stations and concert venues, and at two previous New Music America Festivals. Robert Dick has lived in New York City since 1980.

"*Tough Shifts* is a solo work for flute/bass flute composed in the monophonic/multiphonic language for flutes that I have been developing since 1969. This vocabulary allows use of the flute in new ways, polyphonically, for example, or as a continuously changing voice, drum-like one instant, ephemeral the next, then showing suprising power. *Tough Shifts* involves composition and improvisation, and deals with humor, terror, bombast, intimacy, sensuality, bad luck and good intentions. Important influences are world musics, electronic sound, and environmental factors."

Mark Dresser

Mark Dresser, bassist, was born in Los Angeles, California. He holds his Bachelor of Arts in music from the University of California, San Diego. While involved in the Master's Program at UCSD, Dresser received a 1983-84 Fulbright Fellowship for advanced studies in Italy with contrabassist Franco Petracchi. Bertram Turetzky has been Dresser's most important teacher for more than 10 years. He has studied composition and analysis with Robert Erickson and Bernard Rands. Dresser has performed at festivals throughout Europe and the United States. "Only Dresser yells from the bowels of the bass. From this van-

tage point he creates an unprecedented orchestral music for his instrument in which melody springs from timbre is rhythm." (Diamanda Galas) For New Music America '86, Dresser will perform *Subtonium* for solo contrabass and electronics and *Misusoso* for solo contrabass and multiple transducers.

Dean Drummond

Dean Drummond is a composer and conductor as well as zoomoozophonist and inventor of the zoomoozophone - a 31 tones-per-octave percussion instrument tuned in just intonation. His compositions have been performed at Carnegie Hall, New York Philharmonic Horizons and throughout North America and Europe. He received degrees from University of Southern California and California Institute of the Arts and has received numerous awards. He has worked as musician for and assistant to Harry Partch with whom he made two Columbia records. Since 1976, he has lived in New York where he co-founded and co-directs NEWBAND.

Columbus was composed by Dean Drummond in 1980 for Newband and was premiered at Merkin Concert Hall in New York. The work is scored for flute and three zoomoozophonists and takes full advantage of: thick, microtonal sonorities available on the zoomoozophone; Stefani Starin's 31-tone fingering chart; and the virtuosic capabilities of the ensemble members. *Columbus* is in three parts: a zoomoozophone duo followed by two quartet sections. The zoomoozophone consists of 129 aluminum tubes tuned in 31 tones-per-octave just intonation. *Columbus* is named after the person who explored without discovering.

Paul Bryson English

Paul Bryson English, pianist & composer, studied music composition at the University of Miami, University of Houston, and Rice University. The Paul English Group has toured throughout the United States and Europe since 1979 performing jazz-oriented original music. English has recorded with various other artists and has written, produced and recorded music for video and film.

"*Neotexanaisance*, which means 'New Texas Birth' is both a tribute and affirmation of the vitality and greatness

of the State of Texas. Looking to the past for our roots, the present for our progress and the future for our vision of tomorrow, the concerto is a tribute to the accomplishments and aspirations of Texans everywhere."

Russell Frehling

Russell Frehling, born in Miami Beach, Florida, in 1952, received his B.A. in Composition from Brandeis University and was awarded the Reiner Prize for Composition in 1974. This was followed by a period of independent study with Morton Feldman, Pauline Oliveros and Joel Chadabe. Frehling moved to Oakland, California where he received his M.F.A. under Robert Ashley and David Behrman at the Center for Contemporary Music. On grants from several ecological organizations, Frehling spent two winters in Iki, Japan, developing an underwater sound system designed to alleviate the conflict between dolphins and fishermen competing for the same resources. Frehling returned to Miami in 1981 to continue his composing and performing. In 1983 he became a director of Tigertail Productions, a non-profit experimental arts production company.

"*Mapping* is one of a series of pieces whose material is drawn exclusively from the "available" ambient sounds and accoustical properties endemic to the performance site. A structure is developed around these elements using systems of electronic circuits designed to illuminate the existing soundscape and draw the listener into an unusual aural involvement with it. A wireless microphone is carried aloft by a radio-controlled blimp which can maneuver it to any point within the volume of the space. It's output is sent to a system which stimulates the various feedback nodes and patterns inherent in the space. By maneuvering the microphone to a series of different locations, the system in effect "maps" the accoustical patterns of the enclosure. *Mapping* is also designed to incorporate the sounds (both ambient and radio frequency) that exist in and around the site during a performance. This is accomplished by merging feedback signals with ambient sounds through various forms of cross modulation. In this circularity of proc-

essing, where the ambient sounds of the site are modulated by sounds derived from its acoustical properties, a coherent structure is formed in which the soundscape and the performance site become intimately connected."

Ellen Fullman

Ellen Fullman was born in Memphis, Tennessee, in 1957. She went to the Kansas City Art Institute to study ceramics. In her last year she changed her major to sculpture, studying with Dale Eldred. An interest in sound developed the last months in school when she built an amplified metal skirt sound sculpture. She later wore this at New Music America 1980 in Minneapolis. Ellen lived in St. Paul, Minnesota for 2 years, where she built large sound producing stage sets and wrote songs. Currently, she resides in Brooklyn but has spent a large part of the past year as artist-in-residence at Het Apollohuis in the Netherlands. Most recently she has been developing an installation, *The Long String Instrument*. She has presented this project in art spaces and museums in Europe and in the U.S.

"For the past several years, I have been developing an installation, *The Long String Instrument*. It is an acoustic instrument, consisting of a wooden box resonator, with long strings extending from it at waist height. The strings are played with rosin-covered hands. In playing a string along its entire length, a fundamental is heard as well as its overtone series. For this reason I have been interested in just tuning systems. The instrument produces a sustained, rich sound, dense in texture. The overtones fuse and form perfect relationships, unfolding in ways too complicated for me to plan. This project is my personal music school, leading me to read and experiment with musical acoustics, instrument building and tuning systems."

David Garland

David Garland was born in Massachusetts in 1954 and has been playing and composing music since his early teens. Self-taught as a performer on several instruments, he did independent study in composition at the Rhode Island School of Design, graduating 1976. Since then he has lived in New York City and works as a graphic designer, illustra-

tor, writer and radio disc-jockey in addition to performing his music. Recently Garland has been performing in Europe, both solo and with Christian Marclay's *Tower of Babel*. Since 1980 Garland has been composing what he calls *Control Songs* — songs about the topic of control. One of these songs, *Don't Shoot*, includes vocals by Meredith Monk and was recently released as a single in West Germany.

"Just as some composers write Love Songs, I write *Control Songs*. Since 1980 I have worked as composer, lyricist, and performer to create a body of work that investigates the topic of control. Sometimes seriously, sometimes humorously, and often with a mix of the two, I address the need, avoidance, and manipulation of that sense of control which we all use to help us function. Far from being didactic, my purpose is to deal with emotional and intimate issues by using an emotional and intimate musical form: the song."

Peter Garland

Peter Garland, born in Portland, Maine in 1952, is known both as a composer and as editor and publisher of SOUNDINGS Press. He studied composition with Harold Budd and James Tenney and has had close musical associations with Lou Harrison and Conlon Nancarrow. A resident of Mexico in the late 1970s, he is a student of that country's regional musics, and has done field work in the state of Michoacan. Since 1980 he has lived in Santa Fe, New Mexico where he directs his own performing ensemble. In the summer of 1984 he was a guest composer at the Darmstadt Summer Music Courses; and in the fall of 1984 he produced his music-theater work, *The Conquest of Mexico* (1977-80) with choreographer Alice Farley and the Sierra Puppet Theater. *Conquest* was subsequently given its West Coast premiere at the 1985 New Music America festival in Los Angeles. *Sones De Flor* will be performed with William Winant and Malcolm Goldstein.

"The Aztecs of the Sierra Huasteca in the Mexican state of Veracruz have all-night curandero (Spanish for healer) ceremonies, during which a series of very songful, repetitive pieces are played on violin and guitars, a music considered

sacred by the people. These pieces are known in their language as xochisones, or in Spanish as *sones de flor* — flower songs.

"The structure used in composing the piece was the Japanese poetic form, *renga*. A *renga* is a chain of linked couplets (a chain of flowers). The first verse (piece) has 17 syllables, divided 5-7-5. The second verse is 14 syllables, divided 7-7. This form has been followed almost exactly, substituting measures for syllables; with one variation, that different meters (4/4 and 12/8) are used for each alternating verse of the couplets. Thus, instead of an isolated series of miniatures, a kind of continuous macro-structure is created, which is not so much developmental as it is repetitive, along with the rhythmic alternation of pieces in 4/4 and 12/8 which also gives it something of the character of a dance suite.

"This work was written at the request of percussionist and friend, William Winant."

Timothy Geller

Timothy Geller was born in 1954 in Stillwater, Oklahoma. He studied philosophy at Hastings College and Colorado State University and composition at the Cleveland Institute of Music and Southern Methodist University, where his major teachers were Eugene O'Brien and Donald Erb. In 1976 and 1977 Geller was Assistant Music Director of the Canterbury Orchestra, Christchurch, New Zealand, and in 1983-84 was Music Director of Perspectives, New Music Ensemble at Southern Methodist University. He has received fellowships from the Charles Ives Center for American Music, the Tanglewood Music Center, and the MacDowell Colony. Geller currently resides in Newton Centre, Massachusetts, where he is Managing Director of GM Recordings.

Seven Last Words of Christ, for amplified bass clarinet and tape, was composed in the Spring of 1982 for composer/clarinetist Kenneth Durling. The two-channel stereo tape consists of prerecorded bass clarinet sounds, realized by Durling and myself, and manipulated with various electronic techniques. The live part is performed on an amplified bass clarinet without a mouthpiece, resulting primarily in a sounding chamber and filter for the voice.

Malcolm Goldstein

Malcolm Goldstein, composer and violinist, was born in 1936 in Brooklyn, New York and studied at Columbia University. Currently, he is residing in Brookline, Massachusetts. Goldstein has worked extensively with improvisation since the 1960s and has incorporated extended sound-texture techniques into composition frameworks. In 1985 Goldstein received a Massachusetts Council on the Arts/New Works grant to produce a concert to celebrate Dr. Martin Luther King, Jr., including the commission of a composition scored for jazz and new music improvisors with computer tape.

Cascades of the Brook: Bachwasserfall is an improvisation structure for chamber orchestra with solo violin. The music is conceived as an extension of the first movement of Bach's Sonata in G minor for violin solo, itself an elaborate, through-composed improvisation. The notation of the original manuscript serves as the basis for the notation of the chamber orchestra realization. It is transformed through collage and other graphic devices, overflowing with nuances and implications, as it elaborates upon the melodic and harmonic structure of the original prelude. While the orchestra performs from notations of performance possibilities, the violin soloist improvises freely, expressing the lines as tonal/sound-texture qualities with a new vision of violin sounding.

Ken Gray

Ken Gray was born in London and studied sculpture at the Royal College of Art. He began incorporating electrical components in his work in 1970, and in 1972 he concocted the word Electrosculpture to describe his work. Electrosculpture has been exhibited widely in solo exhibitions in Europe and the U.S.A. In 1980 Ken Gray moved to the U.S.A. His sculpture materials include video, telecommunications and computer generated sound and graphics. He was commissioned to design installations for Digicon '83, Vancouver, Canada; CADRE the Computer in Art, Design, Research and Education, San Jose, California and A Noise in Your Eye an International Sound Sculpture Exhibition touring the U.K.

"*Listening Post*, the installation that I am constructing for New Music America is the acoustic counterpart of Watchtower, a solar sculpture constructed for Spectrum '85. The spectator will have entered a 360 degree Camera Silenscure. Within the Camera Silenscure there shall be a control panel from which the spectator can activate sound sources corresponding to 16 compass points. The enclosed spectator will be able to perceive the acoustic disturbance through the operation of a rotating stereo directional microphone system. The spectators outside of the octagonal cabinet will be aware of the noises that are initiated by the cloistered spectator. They will also be able to listen in on the sonic searching through seven pairs of headphones outside the *Listening Post*. Thus their acoustic perception of the environment will be orientated by the person within."

R.I.P. Hayman

R.I.P. Hayman was born in Sandia, New Mexico in 1951. He began compositional studies at Columbia University with Vladimir Ussachevsky and Chou Wen-chung. He continued privately with John Cage, Philip Corner, Petr Kotik, and Ravi Shankar. His recent work includes *String Foliage* commissioned by the Museum of Modern Art for the inauguration of Summergarden '85. The score for *Nightsongs* a feature film about a Vietnamese immigrant was broadcast of PBS American Playhouse. *Sound of Yi Jing*, a reading performance of the classic Chinese Book of Changes with music on ancient lute was recently presented at the Dharma Music Festival of the Samaya Foundation of New York.

Dreamsound is an event for sleeping audience based on the acoustic and social phenomena of sleep. This is a musical event which encourages relaxation, comfortable sleep, and pleasant dreams. *Dreamsound* is a subliminal event utilizing a variety of audio and visual media to encourage sleep and provide impetus to dream images. Hayman has worked and consulted with leading medical sleep researchers to study sound consciousness in sleep and dream. One medical experiment Hayman has pursued has as a goal the actual recording of sounds imagined while dreaming.

Eleanor Hovda

Eleanor Hovda was born in 1940 in Duluth, Minnesota. She studied at American University, Yale School of Music, the University of Illinois and Sara Lawrence College, where she worked in the Dance Program and received an MFA in Performing Arts. Composition teachers include both composers and choreographers. Hovda's music has been performed and broadcast extensively in the U.S. and abroad. Her work has been performed by such leading musical organizations as the St. Louis Symphony, The Orchestra of Our Time, and the Chamber Society of the American Symphony Orchestra as well as the Boston Musica Viva. Hovda is currently living in Duluth, Minnesota, and spending part of this year in New York City composing and performing.

Cymbalmusic/Centerflow III (1984) is about excavating songs out of metal. The performing technique makes use of breath shapings and the design of energy flow to draw the sounds from their source. *Centerflow III* is part of a series which evolved from the principle of bowing the cymbals continuously, setting up a "stride" similar to that of cross country skiing. *Breathing* (1983) was made for multiple C flutes, and articulates the motion and resonance of breathflow in sonorous space. "Air sounds" are shaped with vowel and consonant articulations to orchestrate "wind melodies". Inhale and exhale are used melodically. *Breathing* was composed for the *Perspectives VIII*, 1983 concert of Hovda's music at the Walker Art Center to utilize the auditorium's exceptionally wonderful acoustics. It is one of a series of pieces using multiples of various instruments to explore "the sound around the sound" acoustically.

Jerry Hunt

Jerry Hunt was born in Waco, Texas in 1943. He attended NTSU. He worked as a pianist through 1969 performing in concerts of contemporary music. He has received support for his work from several groups and institutions, including the National Center for Experiments in Television, and Video Research Center, Rockefeller Foundation and the National

Endowment for the Arts. He has worked as a technical consultant for audio and video instrumentation and manufacturing; he has served as music director and composer for many film and video production companies. Since 1978, his work has involved electronic and mechanic, sound-sight, interactive systems, both in the performance of his own work, alone, and in work for other performers and groups. He lives in a self-built house near Canton, Texas.

"Birome (ZONE): Cube is devised as a reflex memory cabinet with transactional core: the mechanism used is item-element invariant and system transparent; the cube zone is a body-memory exerciser and operates as a continuous 'other': a sexual surface trance derivative emulator. The system uses an audio-video retrieval mechanism in the surfaces (monitors), sequence and stream interactive with the accumulative history of the participant/cabinet/core exercise. The mannequin artifact assembly was designed with the assistance of sculptor David McManaway (Dallas)."

Leroy Jenkins' Mixed Quintet

Leroy Jenkins' Mixed Quintet, formed in 1979, consists of John Clark, french

horn; Robert Dick, flute; Marty Erlich, bass clarinet; J.D. Perron, clarinet; with Jenkins on violin and viola. The group premiered at the Kitchen Center in New York and went on to tour with appearances in such cities as Seattle, San Francisco, San Diego, Albuquerque, and Houston. In 1981 they opened the Kool Festival at the Kennedy Center in Washington, D.C., as well as New York's Kool Festival the following year at Town Hall. In the summer of 1984, they were a part of the summer series of classical music sponsored by the Lenox Art Center in the Berkshires in New York. The group, which is acoustic, plays original compositions by Jenkins, which offer structures for improvised music. Black Saint released "Mixed Quintet" in 1979.

"The music that I shall present at New Music America in Houston, Texas, will utilize both written and improvised music running juxtaposed, concurrent, and interwoven into a fabric of multi-hued sounds. The Mixed Quintet's instrumentation (violin, flute, clarinet, bass clarinet, and french horn) and the personal techniques and sounds of each musician gives the music its unique sound. I urge the players to experiment with the written notes (expand the sound) and play as weird as possible in their improvisation. This junglelike sound is my projection."

Tom Johnson

Tom Johnson, born in Colorado in 1939, received B.A. and M.Mus. degrees from Yale and also studied privately with Morton Feldman. His works reflect the minimalist attitudes of other American experimental composers, but he has explored theatrical, visual, and verbal mediums as well as purely musical ones. One of his best known works is *The Four Note Opera*, which has been produced over four times in four different languages. He has been commissioned for new works by the American Center in Paris, Radio Bremen, National Public Radio, the St. Paul Chamber Orchestra, and American Dance Festival. His works are published by Associated Music Publishers and by the Two-Eighteen Press. His music criticism appeared regularly in the *Village Voice* between 1971 and 1982.

The *Chord Catalogue* consists of the 8178 chords possible in one octave. It is really just a list. The chords are simply stated, in a logical sequence, rather than being composed, and the main concern of the piece is to remain open to all sounds, all harmonies. It is fine to have personal preferences, and to feel that some sounds are more beautiful than other sounds, but it is also good to realize that there are an enormous number of possible chords, and that each one has something just a little special about it.

Kiva

Kiva is a creative performance group in residence at the Center for Music Experiment at the University of California, San Diego since 1975. The group has focused on immediate musical expression and new media forms. Its interests have been directed to abstract, non-literary and deconstructive forms of thoughts and how they apply to music. Kiva mixes traditional instrument delivery of keyboard, percussion, and winds (plus miscellaneous other instruments and the voice) with live electronic music. Their sounds are seen as colors, as forms, as amalgams, rather than heavy metal or classical syntax. As such, each performance and performer stands on its/his own; each time different, each time the same. The interest of the group in media has varied from sound sculpture to dance and most recently to a mixing of silent film and music. Kiva: Jean-Charles Francois, percussionist, composer, pianist, conductor; Keith Humble, pianist, composer; John Silber, trombonist, conductor, poet, theorist.

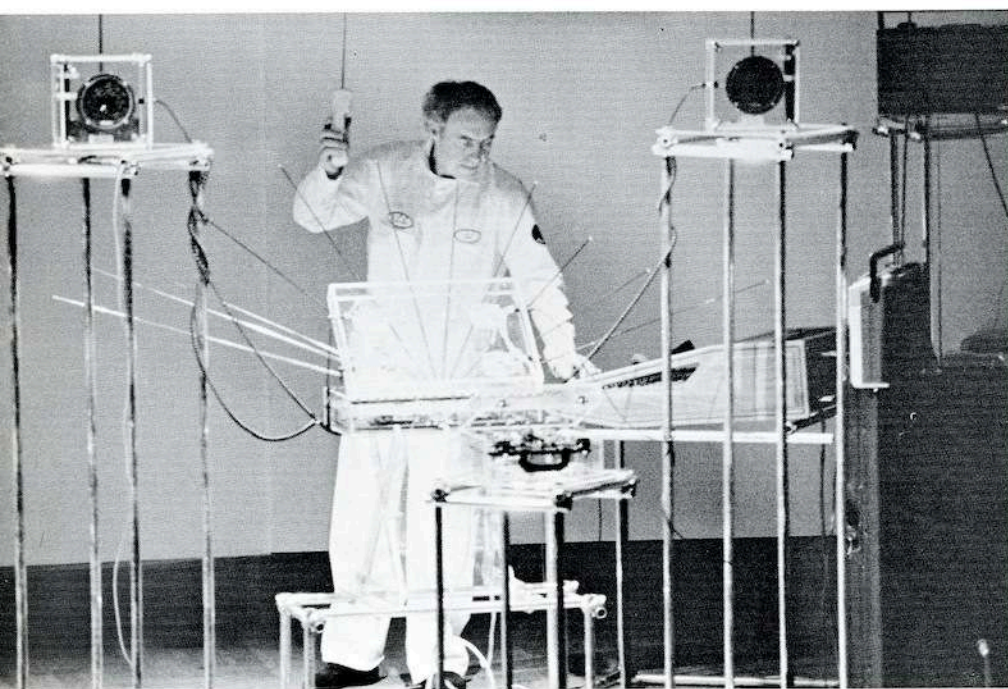
Guy Klucevsek

Guy Klucevsek was born in 1947 in New York City. He was educated at Indiana University of Pennsylvania (B.A., 1969), University of Pittsburgh (M.A., 1971) and California Institute of the Arts (1971-72). He studied composition with Morton Subotnick, Gerald Shapiro and Robert Bernat. He currently resides in Brooklyn, NY. Klucevsek plays accordion in a variety of styles and media: solo concerts, ensemble and orchestra concerts, dance and theatre performances. He has commissioned solos by Jerry Hunt, Robert Moran, John Zorn, Malcolm Goldstein, Daniel Goode, William Hellerman and Lois V Vierk. He was

Kiva



Solomon



Ken Gray

composer-in-residence, Yellow Springs Institute, 1985, where he developed his composition *The Palatine Light* in workshop to a text by Yvette Mintzer.

Blue Window (1985) is based on material of Teiji Ito and Johan Strauss Jr. and written for alto saxophone and accordion. "Recently, while archiving tapes of the late composer Teiji Ito, I ran across a 1957 recording session where he improvised a string of alto sax choruses based on his reharmonization of "The Blue Danube Waltz" over an oom-pah-pah, chord-organ accompaniment. What I have done is to transcribe five of Teiji's alto sax variations, compose a set of accordion accompaniments, and provide a structure which integrates the transcribed/composed variations with two others which the players are asked to improvise or compose-in-advance. This is in keeping with Teiji's working process, which was like that of a jazz or rock musician - he would provide the tune, or in this case the redefinition of a tune, and his musicians were responsible for coming up with their own parts."

Karl Korte

Karl Korte, composer, was born in Ossining, New York and spent most of his early years in Englewood, NJ. He is the recipient of a number of significant prizes and awards. His orchestral works range from symphonies to pieces for beginning string orchestra, choral works to short works for school and church use; his compositions for small ensembles include works commissioned by such groups as the Guarneri Quartet and the New York Woodwind Quintet as well as pieces for various soloists with taped accompaniment created by means of a synthesizer or a computer. Currently, he is a Professor of Composition at the University of Texas at Austin.

The Birds Of Aeotearo resulted from the composer's extended stay in New Zealand under a Fulbright Grant. *Aeotearo* is the original Maori name for New Zealand and means "Land of the long white cloud." The work is based upon recorded and digitally manipulated calls of the Bell Bird, Tui and Kokako. While still on the endangered species list, the Kokako has begun to make a comeback. The listener can best appreciate the remarkable sounds of these birds if it is pointed out that for the first three minutes or so of the composition, no alterations of any kind have been employed.

Petr Kotik

Petr Kotik, composer and flutist, was born in Prague, Czechoslovakia in 1942. He studied flute and composition in Prague and Vienna. Between 1961 and 1969, Kotik performed extensively throughout Europe. In 1964 his group performed with John Cage and the Merce Cunningham Dance Company as part of their world tour. In 1966 the Electronic Music Studio at the West German Radio in Cologne commissioned *Contrabandt* an electronic music piece. In 1969 he came to the United States as a member of the Center of the Creative and Performing Arts at the State University of New York at Buffalo. In 1976, he became a naturalized U.S. citizen. He lives and works in NYC. In 1970, Kotik founded the S.E.M. Ensemble, a group dedicated to the performance of post-Cagean music. The ensemble performs a yearly series of concerts in New York City and tours frequently in the U.S. and Canada. Since 1972, it has toured Europe thirteen times and South American in 1980.

"Ever since my earliest attempts at composition, I have been most impressed by music which expressed itself directly and clearly. My compositions are based on linear processes, working on each voice separately. After completing each voice/line, they are then vertically arranged together. Between 1971 and 1982, I composed pieces which consisted of individual parts, divided into sections. These parts are then freely assembled into ensemble polyphony by the musicians who decide spontaneously on entries of each section during performances. This results in an unpredictable process, the music going from a sparse to a complex structure. The pieces have an open form - large scale compositions without musically distinct beginnings or ends. The sound material was based on chromatic division of scale, letting tonal centers emerge by chance. Since 1983, a greater concern for tonality led to a tighter control of the musical material with fixed scores as a result. The music is still composed linearly but the final arrangement is consciously composed and edited."

William Kraft

William Kraft was born in 1923 in Chicago and received his bachelor's and master's degrees at Columbia University, where his principal instructors were Jack Beeson, Seth Bingham, Henry Grant, Henry Cowell, Erich Hertzman, Paul Henry Lang, Otto Luening, and Vladimir Ussachevsky. He founded and directed the Los Angeles Percussion Ensemble, which premiered works by such renowned composers as Ginastera, Harrison, Krenck, Stravinsky, and Varese. Kraft was a member of the Los Angeles Philharmonic Orchestra for thirty years, as percussionist, then principal timpanist, and finally as composer-in-residence and director of the Philharmonic New Music Group under the Meet the Composer program. His compositions have received numerous awards and have been performed by the major orchestras of the U.S., Japan, and Europe. Kraft is currently composer in residence at Chapman College.

"*Gallery 4-5* was commissioned by the Almont Ensemble, and premiered by them on November 22, 1985 at the opening concert of the American Society of University Composers Regional Conference in Los Angeles. As with its predecessor *Gallery 83*, *Gallery 4-5* represents my impressions of various paintings. I had been fascinated with the interaction between painting and music ever since I first saw the work of Kandinsky at the Museum of Non-Objective Art in New York City; so it is not surprising that *Gallery 4-5* should have two movements based on works of Kandinsky, the first movement being "In Gray" and the third movement being "Painting with White Border." The middle movement is based on the Rothko Chapel. The title '4-5' simply indicates that it is for five players. *Gallery 4-5* will be performed by the Lyric Art Quintet of Houston."

Lawrence Kucharz

Lawrence Kucharz was born in 1946 in Chicago, Illinois. He studied at the American and Chicago Conservatories of Music. He took his doctorate from Northwestern University where he began developing new cinematic and dramatic/musical forms, followed by

composition study with Alan Stout and Morton Feldman. In 1975, he moved to New York, where he is presently an active computer/composer and intermedia artist. His work has been presented by several museums, galleries and institutions, and he is a leader in developing the 35mm slide and sound format into an artistic vehicle.

"My intermedia work involved the fusion of three separate art forms ... visual images ... language ... and sound. The subjects of my works are usually landscapes ... natural land scapes, ... or urban landscapes ... the sound is either computer generated music .. or on-site sound collections ... The Language poetry uses only a few words ... they are selected so that they may be projected in any order into a multi-track format .. and still retain their descriptive quality ... what results is a static .. yet constantly changing work image I try to present these works in a format that explores the cinematic possibilities of 35mm slides and tape recorded sound."

Joan La Barbara

Joan La Barbara was born in Philadelphia in 1947 and began her career as a vocalist in the avant-garde scene of New York's Soho in the early 1970s. During the years before she began to compose her own music, she made appearances in diverse settings, recording with jazz guitarist Jim Hall and the legendary Living Theatre, singing and recording for Steve Reich and Philip Glass, and realizing the graphic scores of John Cage. As a composer, performer and media artist, La Barbara has won acclaim as a pioneer in the field of extended vocal techniques. She has made five albums of her work, the latest on Nonesuch Records. In the past two seasons, she performed her own music in the contemporary music series of the San Francisco Symphony, and also with the Houston Symphony, the Los Angeles Philharmonic and the New York Philharmonic.

"The moment I set foot in the Rothko Chapel I felt a need to do a piece there. It happens sometimes that an artist is confronted with the work of another artist and feels a profound connection/communication, a resonance. I have thought about this work for about ten years and many of the sound paintings I have created on tape (including *Twelve-song* [1977], *Klee Alec* [1979], and

Berliner Traume [1983]) have approached the transfer from one medium to another, the extension of a visual experience to sound. At New Music America '85 in Los Angeles, I premiered *A Rothko Study*, placing musicians at eight stations on stage and around the Bing Auditorium at the L.A. County Museum to create the same spatial effect as the placement of the panels in the octagon of Rothko Chapel. *Rothko* is a set of sound paintings which reflect the mood, texture and emotion of the Rothko Chapel works.

BL Lacerta

BL Lacerta brings together David Anderson, Kim Corbet, Tom Green and Robert Price to whisper, chant, whistle, hiss, sing, double entendre and play, to create improvisation with form. The group began in Denton, Texas in 1977 at North Texas State University. They are three time recipients of grants from Atlantic Richfield and have performed regularly at the Bath House Cultural Arts Center and Dallas Museum of Art for three years. Their eastern tour included a New York debut at Carnegie Recital Hall and performance at the International Computer Music Conference. Organizational development includes expanding educational services through the Dallas Museum of Art - Gateway Gallery and GoVanGogh Outreach, the Dallas County Community College District, North Texas State University, collaborative performances with composers Pauline Oliveros, Jerry Hunt, David Behrman, Stuart Dempster, Deborah Hay Dance Company, and, most recently, John Cage.

BL Lacerta will be performing improvisations on instruments created by Texas sculptor, Jim Estes, as well as on their traditional instruments. Each piece is created totally "on the spot" and is often influenced by sounds produced by the environment in which BL Lacerta is playing. Therefore, titles are given to the pieces after the performance has ended.

Richard Landry

Richard Landry was born in Louisiana. In 1968, he moved to New York City to become a founding member of the Philip Glass Ensemble. He remained

with the Ensemble until 1981, performing on all tours and recordings of that period including Einstein on the Beach. In 1983, he worked with David Byrne and Talking Heads on "Speaking in Tongues." In 1984 he committed himself to Laurie Anderson for the Mister Heartbreak World Tour. As a musician, he is distinguished by his far ranging abilities on soprano and alto flute and bass clarinet, as well as soprano, alto, and tenor saxophone. The delay system used in solo performances, reproduces the original sound with four repeats delayed as the sound travels from speaker to speaker, thus allowing Landry to form his own quintet.

Tania J. Leon

Tania J. Leon is a noted conductor and composer of classical and contemporary music in the United States and abroad. Since leaving her native country of Cuba, Ms. Leon has conducted some of the world's leading symphony orchestras, opera companies, and Broadway shows, as well as worked with dance companies—both Alvin Ailey American Dance Theater and the Dance Theatre of Harlem. During her varied career she has appeared throughout the world with the Genova Symphony Orchestra, as well as in the Festival of Two Worlds in Italy, Sadler's Wells Orchestra, Colonne Orchestra in Paris, and the Puerto Rico Symphony. Ms. Leon has conducted the Buffalo Philharmonic Orchestra, the John F. Kennedy Center Opera House Orchestra, the Pasadena Orchestra, and annually at the Brooklyn Philharmonic Community Family Concert Series. She also has worked with the Michigan Opera and the New York Grand Opera.

Richard Lerman

Richard Lerman was born in 1944 in San Francisco and lives today near Boston. He has worked in electronic music since 1963 and now teaches performance art and filmmaking at the Boston Museum School. In recent years, he has worked with John Driscoll & The Douglas Dunn Dance Co., The Merce Cunningham Dance Co., The Dance Exchange, and Sound/Image/Events. He is currently Director of the series, Sound Art at Mobius, a 2 year series presenting the work

of 13 international sound artists, and of the Sound Art at Mobius Festival which will feature 18 sound artists collaborating in 10 separate events in June 1987. He has had installations at the Brattleboro Museum & Art Center for Visual Sound, at Apollohuis in Eindhoven, the Netherlands, at the Contemporary Museum in Haselt, Belgium, and at the Walker Art Center for ArtFest + others. Lerman worked at the electronic music studio at Brandeis U. beginning in 1963 with Alvin Lucier.

A Matter of Scale — "Most of my recent performance pieces have utilized self-built transducers as instruments. This piece is a large scale variation of Music for Plinkys and Straws. A Plinky is built from a piezo-electric brass disk to which is soldered pieces of #3/0 thru #1 harpsichord wire. Different ways of striking the wires create different sounds and timbres as they are amplified through the disk. Using a small microphone element which fits a bendable plastic soda straw creates an instrument displaying properties of an organ pipe along with some other surprises. *A Matter of Scale* refers to musical scale, and to size: the image of small amplified sounds, filling the Astrodome, seemed a Natural, as did the notion of 'small scale' = MICRO as in microphones. I conceived of the piece as being able to utilize the video capabilities of the large scoreboard as a way to make the small performance actions visible. As you listen and look, feel free to explore the space for its sonic qualities, which is important to me in all of my music."

Julie Lyonn Lieberman

Julie Lyonn Lieberman, born in 1954, grew up in New Jersey. She earned her B.A. at Sarah Lawrence College, where she studied with William Henry, Stanley Walden, Joel Spiegelman, Meyer Kupferman, and Kitty Linville Rowe, and received her M.A. in the performing arts at New York University. Currently residing in New York City, Ms. Lieberman is the author of Blues Fiddle (Oak Publications) and Improvising Violin (Columbia Pictures), and has two recordings of original music to her credit, Arcturus and Empathic Connections. In 1984, she produced The First Jazz String Summit at Symphony Space and is the founder of The Musician's Body Repair Workshop for musicians with muscular problems.

She is currently composing the music for Leonard Shapiro's play "VanGogh" to be presented at LaMama in 1986.

Empathic Connections is an ethereal journey into the labyrinth of the human psyche. Performed with electric violin and voice, the piece is accompanied by the sruti box, an Indian drone instrument. While there are composed motifs used as stepping stones for the unraveling of the work, and it is always created out of the D Lydian mode, it is primarily improvised each time it is performed, responding to and intertwining with the environment and audience. The musician, dressed in pure white, begins the piece in total physical and mental stillness. The drone of the sruti box focuses her imagination on the image of many spirals within one larger slower moving one. The piece is circular rather than linear and being born of utter stillness, transports the listener into a dimension of quiet focus, of meditation.

Janis Crystal Lipzin

Filmmaker Janis Crystal Lipzin was born in Colorado Springs, Colorado after the close of the second World War and was raised in western New York. She holds a B.E.A. in Art from Ohio University and New York University, a Master of Library and Information Science from the University of Pittsburgh, and a Master of Fine Art in Filmmaking from the San Francisco Art Institute. Her films, as well as her color photo-scrolls, have been exhibited in more than fifty solo and one hundred group exhibitions at most of the national and many international showcases for independent film as well as in numerous prominent museums and artists' spaces. From 1976 to 1980, Ms. Lipzin directed the program in film and photography at Antioch College in Yellow Springs, Ohio, and since 1978 she has held a position on the undergraduate and graduate faculties at the San Francisco Art Institute where she is currently Chair of the Filmmaking Department.

Other Reckless Things - 16mm film/color/sound/20 minutes/c. 1984 with soundtrack composed and performed by Ellen Zweig. "The film is a response to an article in the San Francisco Chronicle Thursday, August 20, 1981. Although we deal with the subject matter of this

article, a woman who performs a Caesarean Section on herself when she is seven months' pregnant, our primary concern is with the manner in which her story was presented by the media and with the propensity of the news media to present violent and bizarre events. In a context of blandly reported world news and trivia, we are confronted with a sudden shocking event. Janis cut this article out of the newspaper and kept it on her studio wall for months. As she gave it to me as seed for the text, I was forced to confront my feelings about childbirth, insanity, and the media's ability to cover over these issues by reporting the story as just one unbelievable event among many. It is our hope that this film will lay bare the rhythmic invasion of these media-distorted events into our lives." Ellen Zweig

Annea Lockwood

Annea Lockwood was born in 1939 in Christchurch, New Zealand. She studied composition with Peter Racine Fricker in London at the Royal College of Music, and with Gottfried Michael Koenig in Cologne. First known in the U.S. for her "Glass Concerts" in the late sixties (mixed-media performances exploring glass sonorities, later published in *SOURCE Magazine*), she has lived here, near Peekskill, NY since 1973, and tours as a composer-performer. Recent performances include West German Radio's "Meet the USA" Festival, and the Asia Pacific Festival in New Zealand.

"*Three Short Stories And An Apotheosis* (1985) is an extension of my longstanding interest in sound sculpture and low-tech electronics. The piece centers on a Sound Ball, which contains speakers, amplifiers and an FM receiver and was designed and built for me by Robert Bielecki of New York. With all the talents of a beach ball (minus the bounce), the Ball croons, ruminates, flies — sound you can hold in your hands."

Alvin Lucier

Alvin Lucier, composer and sound installation artist, was born in Nashua, New Hampshire. From 1962 to 1969 he taught at Brandeis where he conducted the Brandeis University Chamber

Chorus which devoted much of its time to the performance of new music. In 1966 he co-founded the Sonic Arts Union with composers Robert Ashley, David Behrman and Gordon Mumma and from 1972 to 1977 was music director of the Viola Farber Dance Company. Since 1970 he has taught at Wesleyan University. In the spring of 1985, he participated in a major retrospective of his work in Holland, including installations, concerts and lectures in several cities as well as an all-day radio broadcast. His recent work includes two sound installations: *Seesaw*, first exhibited at The Whitney Museum of American Art in New York, Winter, 1983-84; and *Spinner*, commissioned by Real Art Ways for permanent placement in Hartford, Connecticut. His orchestral work, *Crossings*, first performed by the Chicago Symphony, was given its New York premiere by the Brooklyn Philharmonic in January, 1984. He is currently working on a sound installation for the Islip Art Museum, Islip, New York, a chamber work for the New World Music Consort at Wesleyan University, and a work for large orchestra.

"*Sound On Paper* is constructed of several pieces of white paper of various weights and sizes that are framed and mounted on the walls of the gallery. Behind each one is positioned a small loudspeaker from which flows an electronically generated sound wave. As it does so, the paper vibrates sympathetically, in ways determined by the pitch and loudness of the sound waves and the physical characteristics of the paper."

Maciunas Ensemble

Maciunas Ensemble, from Holland, was founded in 1968. The members of the group perform improvised music once a week. The music is recorded on tape, which is listened to and discussed afterwards. All sound sources and sounds may become part of the musical conversation. The name of the ensemble refers to George Maciunas, the coordinator of the International Fluxus Movement and the composer of *Music for Everyone* (1961), a score for dead and living, human, animal and inanimate composers. The score of this piece includes a diagram of all kinds of sounds, which were, are, and will be produced. Every session of the Maciunas Ensemble is a contribution of a new part to this composition.



Tania Leon

The musicians for the Maciunas Ensemble are: Paul Panhuysen (piano, vocals, prepared steel guitar); Jan van Riet (electric guitar); Leon van Noorden ('cello, computer instruments); Mario van Horrik (balla, saz, slitdrum, prepared guitars) and Horst Rickels (wind instruments).

Tina Marsh

Tina Marsh was born in 1954 in Annapolis, Maryland. She studied piano and flute for some years and, later in New York, voice and acting. She came to Texas to sing "progressive country-rock," but in 1978, became part of a quartet with Alex Coke and Rock Savage called the New Visions Ensemble. That group eventually grew into Tina Marsh-Ahora. In 1980 she formed the Creative Opportunity Orchestra, a group of 17-20+ musicians who compose for and improvise with each other. This group's music spans many spectrums, but is largely concentrated in new jazz or jazz-related idioms. In addition, she formed a group of six professional female singers, known as Collaborative Voices, for whom she arranged her own and other music.

Jack Massing

Jack Massing was born in Buffalo, New York in 1959 and received his B.F.A. from the University of Houston in 1983. He now lives and works in Houston. He studied and worked extensively with Pat Oleszko and Buster Simpson. His most important works have been collaborations with Michael Galbreth, an outdoor piece for The Houston Festival of 1983, and an outdoor equinox piece in Berlin, 1984.

"*The Glass Orchestra* was primarily inspired by two natural disasters, the eruption of Mt. St. Helen in Washington and hurricane Alicia in Houston, Texas. Both incidents increased my interest in the creative possibilities of glass. In Seattle, a group of glass blowers taught me how to form hot glass objects with the ash fallout from Mt. St. Helens. In Houston, three years later, I was impressed by the great quantity of broken glass on

downtown streets after the hurricane. The broken glass used in *The Glass Orchestra* refers to the hurricane, and the glass B.B.'s represent the fallout from the volcano.

McLean Mix

The McLean Mix husband-wife electro-acoustic music duo, now in its 12th year, has performed extensively throughout the U.S. and Europe. Their repertoire is comprised exclusively of the music of the performers, Priscilla and Barton McLean. Barton McLean composer and performer, studied with Henry Cowell and taught at Indiana University and UT-Austin. Priscilla McLean, composer and performer, studied at Indiana University. In 1985 she had residencies at Yellow Springs, University of Hawaii (guest Professor), and Bowling Green State University (commissioned work, 1985), along with several pending performances of *A Magic Dwells* for Orchestra and tape with vocoder.

The McLean Mix performs two of the five parts of *In Wilderness is the Preservation of the World. II. Voices of Water* by Barton McLean uses taped stream sounds along with digitally-processed live performance on a bowed and struck amplified bicycle wheel and experimental vocal techniques, along with slides. *IV. Ob Beautiful Suburbia!* by Priscilla McLean is a study in irony—a theater piece involving audience, live performers on unusual “instruments”, live electronics, narration, and a bizarre tape. The total work was the commissioned work at the 1985 Bowling Green State University New Music Festival, and received its first performance there in November, 1985.

Cindy McTee

Cindy McTee, born in Tacoma, Washington in 1953, received a B.M. from Pacific Lutheran University; an M.M. studying with Krzysztof Penderecki and Jacob Druckman at the Yale School of Music; and a Ph.D. under the direction of Richard Hervig from the University of Iowa. She also completed one year of study in Poland at the Cracow Conservatory. She has received a BMI award, two grants from the Washington State Arts Commission, and a DAAD fellowship.

Dr. McTee taught at Pacific Lutheran University from 1981 to 1984 and subsequently joined the faculty of North Texas State University's School of Music where she is currently Assistant Professor of Composition.

Chord is about multiple sonorities achieved through the use of extended flute techniques and arranged into patterns which retrograde at the work's midpoint. The piece was inspired by the musicianship and virtuosity of Robert Dick who gave its first performance in New Haven, Connecticut during the spring of 1977.

Tom McVeety

Tom McVeety was born in 1952 in Louisville, Kentucky. His family moved to Albuquerque when he was four. His composition teachers were William Wood and Scott Wilkinson. He currently lives in Albuquerque, a cellist with the New Mexico Symphony Orchestra, and is an Artist in Residence with the New Mexico Arts Division. He considers his greatest achievement thus far to be the conception and ongoing development of the electric cello and the parallel paths of musical composition for the instrument and integration with signal processing technology.

“The music I am performing is characteristic of my ‘night music’ in that it is often that the last moments of each day are spent with the electric cello. Because of this, the music often functions as a retrospective look at the day, set within the tone of the night. Another part of the music's quality comes from the fact that the electric cello and the signal processing that I do are an outlet that the acoustic cello doesn't offer, so I purposely explore areas that are impossible with the acoustic. Additionally, there is the desire to create the visual in the imagination through the means of sound. My work with digital delays has given me a chance to think, hear, and perform orchestrally with the cello. Performing with the digital delays is a very interesting experience: the music starts as a monophonic flow of thought and sound, gradually growing into a continuum counterpointed with the slow echo of previous phrases — digital isorhythms psychoacoustically shifting their spatial positions in a slow but constant metamorphization, fading finally into the deep space they have created.”

Media Arts Group

Media Arts Group of London was founded in 1981 by Michael Petry (born in El Paso, 1960) and Mark Fraser as a multi-media performance art ensemble of artists, musicians, dancers, actors and guest performers. Each production is site-specific as opposed to repertoire in a proscenium arch stage setting. This policy promotes growth and commitment from the group members and enables all of them to be involved in the creative process of the production. They have performed in the British Museum in the Parthenon Marbles room, the Barbican Arts Centre, Tanzprojekte Köln, an architectural furniture showroom, London's Goldsmiths' Hall as well as work for German and English television, in numerous art galleries and at Square One/Interfirst Bank in last year's Houston Festival.

Potentially Dangerous Scenarios - Houston is the first segment in a world performance art project by Media Arts dealing with specific contemporary dangers that individuals face in urban environments. *P.D.S.* is a multi-media performance which incorporates slides, video, live and tape music and performers as well as unexpected “live” scenarios throughout the city, including supermarket parking lots and freeway underpasses. The live action will actually be a fiction in the guise of reality. The spectators can make up their minds as to what they see - artifice or life.

Annea Lockwood, “Short Stories and an Apotheosis”



Wim Mertens

Wim Mertens is a young Flemish composer who lives and works in Belgium. He graduated from the Universities of Leuven and Gent and studied at the conservatoire of Brussels. Currently, he is working as music producer for the Belgian Radio and Television. His book *American Minimal Music* (Leuven, 1980; London-New York, 1983; Tokyo, 1985) comments on the work of Philip Glass, Steve Reich, Terry Riley and LaMonte Young. Mertens participated in the New Music America festivals in New York (1979), San Francisco (1981), and Chicago (1982). In Chicago, he produced the cassette *A Dip in the Lake - Chicago 82*, presenting interviews and performances of 12 contemporary American composers.

Yvar Mikhashoff

Yvar Mikhashoff is well-known on three continents as an exponent of twentieth century piano music. Born in Albany, New York, he attended the Eastman, Juilliard and University of Houston Schools of Music and received his Doctorate from the University of Texas. Recent distinctions include his role as producer-performer of twenty concerts of American Music for the Dutch-American bicentennial celebration of the Holland Festival 1982, guest artist for New Music America, guest soloist for the ISCM World Music Days and project director and performer of the American Music Project for the 1985 Almeida Festival in London. He is the originator of the International Tango Collection — 88 tangos by composers from thirty countries, published by the Quadrivium Press — and is co-founder and director of the North American New Music Festival and the Albright-Knox Gallery Concerts in Buffalo. He has also gained distinction as a composer, transcriber and arranger. His seven-hour marathon of American piano music in New York was received with great critical acclaim.

Janice Misurell Mitchell

Janice Misurell Mitchell was born in Newark, New Jersey and is now living in Chicago. She received her B.A. from Goucher College and her M.M. from the Peabody Conservatory, studying with

Robert Hall Lewis and Bonnie Lake. She is currently completing her doctoral work in composition at Northwestern University, where she worked with M. William Karlins and Ben Johnston. Ms. Mitchell has been on the faculty of the American Conservatory of Music since 1984. She has also taught at Northwestern University, Chicago State University, and Capital University, in Columbus, Ohio. She is currently President of American Women Composers, Midwest, and also a member of New Music Chicago, American Composers Alliance, the National Flute Association, and BMI. Her works are available through American Composers Editions.

"Transfusions (1984) combines the rhythmic vitality of jazz solo and ensemble writing with the melodic and harmonic framework of atonal music. As the title implies, elements of each style act on those of its counterpart, creating a piece that falls into the jazz/new music tradition of such composers as Anthony Braxton and Roscoe Mitchell. The piece employs the jazz format of ensemble writing followed by solos, each in an improvisatory style, each backed by a progressively thickening accompaniment. Eventually the ensemble texture predominates, and, after several explorations of timbre and thematic variation, the music moves toward a conclusion."

Gordon Monahan

Gordon Monahan was born in Kingston, Ontario, Canada in 1956. He lives in Toronto, working, writing and performing at the Music Gallery, and with their audio-visual journal *Musicworks*. He has toured extensively across Canada, with some concerts in the US and Europe, performing with James Tenney, Udo Kasemets, CCMC, The New Music Cooperative, and The Evergreen Club Gamelan Ensemble. He is currently producing sound sculptures as installations and as performing instruments, as well as compositions for tape, touring and performing all works.

Speaker Swinging - Loudspeakers are swung around helicopter-style by assistants, while live electronics are broadcast through the speakers. The work relates to all moving objects. It is most inspired by hearing such things as: moving vehicles (cars with loudspeakers in them, and airplanes); the work of Alvin Lucier and John Cage; and Leslie speakers.

Speaker Swinging is an elaborate science experiment manifest as dance, music, sculpture and sport.

Ira J. Mowitz

Ira J. Mowitz, born in 1951, is a graduate of Princeton University, Hartt College of Music and Trinity College and has studied at the Mozarteum in Salzburg, the Wiener Hochschule für Musik in Vienna and at IRCAM in Paris. He held a Fulbright award in Austria for two years and has, in addition, received grants from the NEA, the NJ State Council on the Arts, as well as fellowships from the Composers Conference, MacDowell Colony, Ville de Paris and Princeton University. He is currently Visiting Composer at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University.

A La Memoire D'Un Ami is dedicated to my former teacher and close friend, Norman Dinerstein, and is intended as a thank-you to a man who gave so much of himself so unselfishly. Although the entire piece is synthetic, it is my hope that the audience will listen to it not as a piece of musical technology, but simply as a piece of music. That the sounds, gestures and general cast of the work bear such a close resemblance to sounds and music we know in the natural world is willful on my part—for me, the computer is not a machine programmed to yield undreamed-of precision, but rather a means of searching for only imagined sounds. *A la Memoire d'un Ami* was realized at Princeton University in 1984, using MIX, Paul Lansky's digital sound synthesis program, on an IBM 3081 computer and in the facilities of the Godfrey Winham Laboratory.

The New Culture Quartet

The New Culture Quartet started in the spring of 1983 with a tour of Austria and Yugoslavia (Zagreb Music Biennale). Later followed a number of performances in Sweden, Denmark, Norway and Poland (Warsaw Autumn Festival). A special TV version of the *Ship of Fools* has just been finished and the quartet is right now busy working on new intermedia and concert projects.

Jan Bark, born in Sweden 1934. Composer, musician, filmmaker. Studied in Stockholm with K.B. Blomdahl, G. Ligeti and in New York with E. Varese. A number of films on commission from Scandinavian and German TV companies. Lectures in Europe and the Americas. Since 1976 head of the Film Workshop, Stockholm.

Fuzzy, born in Denmark 1939. Composer, musician. Studied at the leading music conservatories of Denmark, later with G. Ligeti and K. Stockhausen. Lecturer at the Conservatory of Jylland until 1978. Since then freelance composer (electronic music & music for film and theatre), performer, conductor and jazz musician.

Thord Norman, born in Sweden 1949. Graphic artist, filmmaker, photographer. Studies at the School of Art, Craft & Design, Stockholm. Educator in drawing and filmmaking. Photographer for museums. Exhibitions in Scandinavia. Short films, partly with J. Bark.

Folke Rabe, born in Sweden 1935. Composer, musician. Studied in Stockholm with K.B. Blomdahl, G. Ligeti & W. Lutoslawski. Music administrator. Lectures in Scandinavia and the Americas. Since 1980 radio producer.

The *Ship of Fools* is an intermedia show involving music on tape and live on a number of common and uncommon instruments, slide and film projections, lighting and some acting. It is a melancholy as well as burlesque piece, freely based on the medieval story of a ship of fools heading for a vain and short-sighted destination. An image of man's self-destructive folly. Different sections allude to the rise and fall of different conceptions of the world. During various epochs, life has been thought to center round our own culture, the earth, the sun or man.

Phill Niblock

Phill Niblock, composer and filmmaker, was born in Indiana in 1933. Since the mid-60s he has been making music and intermedia performances in the U.S. and Europe. The recipient of numerous grants and awards, he is currently director of music and intermedia programs at Experimental Intermedia Foundation, in New York, where he produces a series of concerts and radio programs of new mu-

sic. His recordings include "nothin to look at, just a record", two pieces for trombone with Jon English and James Fulkerson, trombone on India Navigation Records IN 3026 and "Niblock for Celli, Celli Plays Niblock", with Joseph Celli, oboe and English horn, India Navigation Records IN 3027.

David Noon

David Noon was born in Johnstown, Pennsylvania in 1946. During his collegiate years at Pomona College in California, Noon began his study of composition with Karl Kohn. That study was followed by intensive work with Darius Milhaud, Charles Jones, Yehudi Wyner, Mario Davidovsky, and Włodzimierz Kotonski. After receiving an M.A. in musicology at NYU, Noon attended Yale University where he studied composition and received an M.M.A. and an D.M.A. Noon's works, chamber and orchestral music, are published by the firm of Carl Fischer in New York City. Noon's compositions have been commissioned and performed by groups throughout Europe and the United States. His *Star-Captains* for orchestra was commissioned and premiered by the Houston Symphony. Currently, David Noon teaches composition and is Chairman of the Music History Department at the Manhattan School of Music in New York City.

"*Hit The Deck*, op. 80 (1984) — When Claire Heldrich and the New Music Consort, an extraordinary and extremely active band of musicians in New York City, commissioned me to write a percussion piece for their 1985 Carnegie Hall concert, I jumped at the chance. I had long enjoyed and respected the Consort's work and had visions of writing an exotic work for large percussion ensemble. I was given a comprehensive demonstration of a world of percussion instruments from African cricket callers to Japanese temple gongs. As my work progressed, I abandoned my initial conception and decided on writing a purer, timbrally restricted, rhythmically concise, direct piece: *Hit the Deck*. The piece was first performed in Carnegie Hall on 26 March 1985."

Pat Oleszko

Pat Oleszko was born in Detroit, 1947, and lead a confined existence in the surrounding burbs until the college concept structured dis order into her life. Attending the University of Michigan heavy under the extra-rodinary influences of George Manupelli and Milton Cohen, she discovered the cohesive tenets of "I am therefore I art" and began to use the world as a stooge. Sallying forth uncommonly as pedestrian sculpture she was able to usurp most life activities into an art forum. Initially it was Pat and dis Guise but it later expanded past dis Guise into large and small scale events explored environmentally, on the stage, in society, live and off color, in film also and other assordid events. Pat Oleszko and Sew Forth maintains headquarters in New York although she spends more than half the year as Nationwide Pole, a.k.a. International Pole. The work she inadvertently pursues is the creation of unforgettable moments in the paced erace of time.

Where Fools Russian, Or War'n Piece is a Pat-pourri of dissonant objections over rules, weapons and the ruling crass. Fool of pose and cons, it trips blithe thru various denatured go-vomit resources that premise peace and on closer inspect-shun vanish in despair. "Watch the world destroyed, with flags and songs employed, hear the leaders spoil — PLAY BRAWL!" War'n Piece (defeat goes over defense) is a childs play on worlds which with unfortunate anterior direction by a-dolts. This piece was developed informally during an excruciating 8 months DAAD fellowship in Berlin where the influences of the unique political climes as well as the German character were enormous. Altho the piece was not assembled until many months after the welcome return home, it has been in many ways an exorcism of those debils.

Steven Paxton

Texas composer Steven Paxton and Oxford poet Paula Claire first came into contact with one another via a mail-art project in 1981. They have since embarked on a 5-year trans-oceanic collaboration that has included two Claire residencies at Texas Tech University in Lubbock, a British tour by The Paxton Group (Paxton, Cynthia Cole, Ray Dillard and John Griffith), and a recent ap-



J. D. Stoen

Tom Plsek

pearance at Real Art Ways in Hartford, CT. The focus of the collaboration is the presentation of Claire's audience-participatory performance texts, found poems, and assorted coherences of concrete poetry with experimental electro-acoustic music. The Paxton Group joins Paula Claire in Houston to revive one of their "greatest hits," *The Dundee Telegrams* (this found text is drawn from coded cables between the Matador Land and Cattle Company in Texas and the company's headquarters in Dundee, Scotland) and to premiere a new work about space travel and lunar litter.

Tom Plsek

Tom Plsek, trombonist, is originally from West, Texas, a small farming community in the central part of the state. He received his B.M. degree in Music Theory from Texas Christian University and his M.M., also in Music Theory, from the University of Houston. Since 1972 he has been on the faculty of Berklee College of Music in Boston, Massachusetts, where he teaches courses in Analysis, Acoustics, and Music History. Recent performances as trombonist/composer have been done with the Merce Cunningham Dance Company, at the Experimental Intermedia Foundation in New York City, with the Dance Exchange Dance Company in Washington, D.C. as part of New Music America, at the DeCordova Museum in Lincoln, Massachusetts, and with the new music group Sound/Image/Events. Since January, 1985, he has been serving as President of NEWCOMP, the New England Computer Arts Association.

Sarabande - "Many years ago I discovered that the solo cello suites of J.S. Bach were wonderful material to play on my trombone. I became especially fond of the sixth in D major which was actually written for an experimental five string instrument. The sarabande of this suite eventually became for me one of the most beautiful pieces ever written by Bach. In the work a three part harmony is implied, which of course is relatively easily accomplished on the cello, but presents a problem when performed on trombone. I solved that problem by using a tape delay which allows me to build up the harmonic structure phrase by phrase. It also has the added result of making the fairly short piece last a longer time, ca. 20 minutes. Each phrase is heard in the complete three-part harmony only briefly as it emerges out of the previous phrase. In addition, various microphones are used to alter the sound of the trombone in very subtle ways following the overall consonance-dissonance structure of the piece. The piece, by virtue of being stretched out in time, becomes a meditation on Bach's original work."

Larry Polansky

Larry Polansky, born in 1954, is a composer, theorist, systems designer, writer, teacher and performer, lives in Oakland, California. He is currently on the music faculty at Mills College, and is a staff member at the Center for Contemporary Music. His current interest include the design and implementation of intelligent computer music software, and theories of morphological metrics in music.

"*Another You* is a set of 17 variations on the jazz tune "There Will Never Be Another You." The harp tuning is based directly on the harmonic series, and as a result, many natural harmonics are used in the piece, to multiply the intonational, harmonic and melodic possibilities by using octave, fifth and third harmonics of fundamental ratios. This technique is used to create an environment in which the player may play in a complex, harmonic series derived just intonation without having to make the intonational adjustments by ear. The highest prime used in this work is the 17th partial, and no pedals are used (except briefly, as sort of quote, in the last variation), so that the pedal action harp is used like a giant folk harp."

Jim Pomeroy

Jim Pomeroy was born in Reading, Pennsylvania in 1945. He grew up in west Texas and graduated from The University of Texas, Austin, with a BFA in sculpture in 1968; and MFA from the University of California, Berkeley, in 1972, studying with Jim Melchert, Bob Hudson, and Wm. T. Wiley. His first performances were in 1974, initially collaborating with Paul Demarinis and later with Yura Adams. Current work includes solo performance, installation, sound sculpture and instruments, writing and multiples in video, audio, and artist books. A founding member of the San Francisco artists' space, 80 Langton St., he continues his primary involvement in visual arts organizations and experimental music spaces. He currently lives and teaches in San Francisco.

The Winner of Our Dis-Content: Writing Between The Lines - "Re-technological spinoffs, military metaphors and aesthetic strategies, where is the avant-garde in the era of Star Wars A spectacular entertainment featuring the benign reactionary, looking forwards and backwards at the same time. Music by Rod Staph 'n' th' Cumforts, visuals by Blind Snake Bruise."

Leonard Raver

Leonard Raver, organist, was born in Washington State in 1929. He holds advanced degrees from Syracuse University and Union Theological Seminary School of Sacred Music where he studied with Arthur Poister and Vernon de Tar. After earning his doctorate, Raver went to the Netherlands as a Fulbright scholar to study organ, harpsichord and baroque performance practice with Gustav Leonhardt at the Amsterdam Royal Conservatory. Raver's recordings with Leonard Bernstein and the New York Philharmonic of Saint-Saens' *Third "Organ" Symphony* and the Haydn *"Lord Nelson" Mass* have been released on CBS Masterworks. One of the featured performers of the Third International Congress of Organists in Philadelphia, Raver appears frequently as organ soloist with orchestras in addition to his many solo concerts in the U.S.A. and in Europe. Leonard Raver has been a member of the faculty of The Juilliard School since 1975 and official organist of the

New York Philharmonic since 1977. He will perform works by Gardner Read, Paul Cooper, and George Crumb.

Susan Rawcliffe

Susan Rawcliffe, musician, has researched the sound and music of early wind instruments and led her to her own adaptations and development of performance techniques. Among Rawcliffe's ceramic instruments are flutes—single, double, triple pipes, and oca-

rinas. Additionally, she plays jew's harp and a didjeridu built for her by Bob Bates. Rawcliff has received awards from the California Arts Council and the NEA. She has exhibited at the Smithsonian Institute and New Music America '81, lectured for the American Association for the Advancement of Science, and performed her own and others' music in colleges, universities and galleries.

Steve Reich

Steve Reich was born in 1936 in New

York, growing up in New York and California. He studied piano briefly as a child and began studying Western rudimentary drumming at the age of 14 with Roland Kohloff, principal tympanist with the New York Philharmonic. In 1957 Reich graduated with honors in philosophy from Cornell University. From 1957-58, he studied composition with Hall Overton, and from 1958-61 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. He received his M.A. in music from Mills College in 1963, where he studied with Darius Milhaud and Luciano Berio. In addition to performances by his own ensemble, Reich's music has been performed by major orchestras and ensembles throughout the United States and Europe. On September 16, Zubin Mehta led the New York Philharmonic in the world premiere of the orchestral version of *Tebillim* as the opening concert of the 1982-3 season. Other major performances of Mr. Reich's work have been given by the Concertgebouw Orchestra conducted by Edo De Waart; members of Chicago Symphony conducted by Dennis Russell Davies; members of the Los Angeles Philharmonic conducted by William Kraft; the San Francisco Symphony conducted by Edo De Waart; the Ojai Festival conducted by Lukas Foss; the South German Radio Stuttgart conducted by Peter Eotvos, as well as the St. Paul Chamber Orchestra and the Netherlands Wind Ensemble. *The Desert Music* received its British premiere during the Proms Concerts in the Summer of 1985, performed at the Albert Hall by the BBC Symphony and Chorus conducted by Peter Eotvos. It will then be performed by Danish Radio Orchestra and Chorus in January, 1986, and by the Ensemble Intercontemporain at the Festival d'Automne, Paris in the fall of 1986.

The Desert Music was commissioned by the West German Radio, Cologne and the Brooklyn Academy of Music in New York. It is a setting of parts of poems by the American poet William Carlos Williams. The title is taken from Dr. Williams' book of collected poems, *The Desert Music*.

Robert Xavier Rodriguez

Robert Xavier Rodriguez was born in 1946. He first gained international rec-



Jon Rose

Jane March

ognition in 1971 with the Prix de Composition Prince Pierre de Monaco. Other honors include the Prix Lili Boulanger, and awards from ASCAP, the NEA, the Ditson Fund, the Mobil, Rockefeller and Guggenheim foundations and The American Academy and Institute of Arts and Letters (Goddard Lieberman Award). Rodriguez is presently serving as Consultant to the Dallas Symphony Orchestra, following a 3-year appointment as composer in residence. In addition, Rodriguez is Associate Professor of Music at the University of Texas at Dallas and President of Texas Composers Forum.

Neil B. Rolnick

Neil B. Rolnick was born in 1947 in Dallas, Texas. He studied composition with Darius Milhaud at the Aspen Music School, with John Adams and Andrew Imbrie at the San Francisco Conservatory, and with Richard Felciano and Olly Wilson at the University of California at Berkeley. He studied computer music at Stanford University with John Chowning and James A. Moorer, and worked as a researcher at IRCAM in Paris, France, from 1977 to 1979. He currently teaches and directs the EAR Studios at Rensselaer Polytechnic Institute, and lives in Bearsville, NY. Mr. Rolnick's music is performed extensively in Europe and the US, with important recent performances at IRCAM, the Venice Biennial, and the Aspen Music Festival. As a composer/performer, Rolnick's recent appearances include the 1985 New Music America Festival in Los Angeles, and the 1985 Biennial Exhibition at the Whitney Museum in New York City, where he and Sandy Moore gave 26 performances of the film/computer-music/performance piece *What Is The Use?*

"On August 6, 1945 the United States initiated the first nuclear war. The Japanese called the fission-type bomb which was detonated over the city of Hiroshima an "original child" bomb, since the process of splitting the atom to create the enormous power of the bomb is analogous to the division of cells through which the embryo of a child develops from a fertilized egg. The text for *The Original Child Bomb Song* is a compilation and adaptation of fragments from a number of sources, including

Jonathan Schnell's book *The Fate of the Earth*, quotations from accounts of survivors of the nuclear devastation at Hiroshima and Nagasaki, and my own original text. The song is performed live on the Synclavier II digital Synthesizer, making particular use of the instrument's ability to record and to drastically alter speeds, pitches, and timbres of recorded notes and musical gestures. The computer-generated sounds range from the clear pitched instrument-like accompaniment in the opening lullaby, to the screeching wails which mix with the altered voice in the middle of the piece. The vocal effects are also performed live, with the singer using a foot pedal to direct selected words and phrases into a delay device." Singer Barbara Noska will perform with Neil Rolnick.

Jon Rose

Jon Rose was born in England in 1951 and later emigrated to Australia. Rose is largely self-educated through playing and composing in many areas of music before working exclusively as an improvising musician. In 1977 he founded Fringe Benefit Records - an organization for the promotion and recording of improvised music in Australia. The first "Relative Band" concerts were started in 1979 - this is an International group made up of unlikely combinations of musicians operating in different areas of music. In Australia, Jon Rose has been the instigator of many intermedia projects with dancers, artists, filmmakers, actors, electronic music composers, etc. - bringing to these areas of activity an "Improvisation Aesthetic". He has also toured extensively around the world working solo, or with many of the musicians associated with improvisation and performs regularly at music festivals in Europe.

...*Don't Even Think About Moving!* 10 hour violin solo - Long duration improvisations by Jon Rose are part of an ongoing project which he calls 'The Relative Violin'. Other activities under 'The Relative Violin' include excessive modification to the design of the instrument - extra necks, lots of strings, wheeling mobiles, automatic and aeolian violins - an encyclopedia of mutations; often performed in locations such as freeways, the outback, the sea, etc. 'The Relative Violin' attempts to build a total Artform around one instrument - a compression,

expansion and distortion of History. Influences? Well, the quotations that currently 'litter' Jon Rose's idiosyncratic language seem to arrive from just about anywhere.

David Rosenboom

David Rosenboom, composer, performer, and interdisciplinary artist, was born in 1947 in Fairfield, Iowa. He studied at the University of Illinois and New York University, has been a "Creative Associate" Rockefeller Fellow at the State University of New York at Buffalo, Artistic Coordinator of New York's Electric Circus, and an independent writer, producer, composer for television, film and radio. Rosenboom is a developer of intermedia systems technologies, has designed computer languages for music and education, is acclaimed for pioneering developments in extended music interface with the human nervous system and application of computerized media to live performance. He is currently Associate Professor of Music, head of the Music Department and Director of the Center for Contemporary Music at Mills College, Oakland, California. He has also taught at the San Francisco Art Institute since 1980.

"The title, *In The Beginning*, refers to a model of proportional structures in music from which a unique harmonic and rhythmic language is derived. A series of works for various instrumentations has been composed with this language. The system emphasized irreducible ratios with inversive symmetry, (eg. 2/11, 3/10, 11/2, 10/3, etc.) within the limit of and including the number 13. The composition mirrors nature in the creation of singularities, particles, or differentiated units of perception. It does this by making use of the idea of resonance as a key to creation within an initially smooth medium, like undifferentiated space or the undisturbed surface of a calm lake. Resonance represents the force of drawing together in patterned relationships which outline natural ontological evolution. The harmonic and rhythmic space is the medium; the composer and performers provide the initiating force; the system of proportions articulates growth when interactions produce reinforcement and decay when they produce collisions."

Myrna Schloss

Myrna Schloss, was born in New Westminster, British Columbia and now lives in New York City. Among previous performances in New York are those at Roulette, Experimental Intermedia Foundation, as well as New Music America 1984 and video performances on Channel L in Manhattan, and KOAP-TV in Portland, Oregon. Schloss studied composition with Alvin Lucier and Vincent McDermott. She recently completed the academic requirements for a PhD in Ethnomusicology from Wesleyan University and also holds a Master of Music degree from Lewis and Clark College and a Bachelor of Arts degree in Honors English from the University of British Columbia.

"*Windows* is the second work in a format I call 'Intimate Opera', centered around stories which are vignettes of the city. This format is so-named, because the work is serious musical theater on intimate subjects and performed by a chamber-sized group. The format reflects my delight in performing and 'composing' stories, video tapes, slide projections, theater and music — all vital layers which together make-up the opera."

William Schottstaedt

William Schottstaedt was born in New York City in 1951, grew up in Oklahoma, got various degrees in music from Stanford University, worked for awhile in the computer industry, and is currently on the staff of the Center for Computer Research in Music and Acoustics at Stanford.

"*Colony V* is the fifth and last movement of *Colony*, a large scale, computer-generated work written during 1981 and 1982. The orchestra of *Colony* is made up of 50 frequency modulation (FM) violins, several FM bells and voices, and any number of birds, frogs, and insects. The animal sounds were synthesized with the aid of the spectrograms published in several bird guides."

Marianne Schroeder

Marianne Schroeder was born in 1945 in Reiden, Switzerland. She graduated with honors at the Basle Music Academy, followed by scholarships from the DAAD

and the Masefield Foundation F.V.S., and a concert diploma at the Hamburg Musikhochschule. She has appeared as soloist and in chamber music at the ISCM concerts in Basle, the ISCM World Music Festival in Athens, the Musical Summer in Zagreb, the Witten Days of New Chamber Music, the Rastatt Castle Concerts, Avant-Garde Week in Basle, "Pro Musica Nova" Bremen, "Tage Neuer Musik" Bonn, "Klangaktionen" Munich, and "Horizonte" Berlin. She has premiered works by Wladimir Vogel, Anthony Braxton, Tom Johnson, and Doris Hays and has given the European premieres of works by Morton Feldman, Pauline Oliveros, William Duckworth, as well as the German and US premieres of Stockhausen's *Klavierstück XII*. Marianne Schroeder lives in Berlin-West and Basel, Switzerland.

Bill Seaman

Bill Seaman was born in 1956 in Kennett, Missouri and grew up in Oberlin, Ohio. He studied video and sculpture at the Rhode Island School of Design, received a BFA from the San Francisco Art Institute in 1979 and, in 1985, a Master of Science in Visual Studies from M.I.T., working at the Center for Advanced Visual Studies and the Film/Video department. He was commissioned by The Contemporary Art Television Fund to make a video tape (*The Water Catalogue*) which was subsequently broadcast of WGBH channel 2 in Boston. His video work *S* is in the permanent collection of the Museum of Modern Art in New York City and aired in the "Recent Acquisition" show in 1985. His work is distributed by Electronic Arts Intermix in New York City and Data Bank in Chicago. He is self-taught in the musical realm. He lives in Cambridge, Massachusetts.

"*The Water Catalogue* is a meditation on water in all of its states. It examines containers, locations, trajectories and atmospheric conditions. It uses the language of these states to explore a network of metaphors. Each section triggers associations and becomes one focus within this framework of observations. The tape is edited in a non sequitur manner, positing a range of foci which has a cumulative impact. Careful attention was paid to choreographing the movement of human gestures, water, objects and architecture to the underlying

score. Another aspect of the work is the punning - playful use of language: songs and spoken texts. The resonant combination of sound, image and text continues to be a preoccupation in my work."

Sonic Youth

Sonic Youth is a group which was originated in September 1981 by Thurston Moore, Kim Gordon, and Lee Ranaldo (playing guitar, bass, guitar and tapes respectively). The current drummer is Steve Shelley. With backgrounds encompassing not only music, but the visual arts and literature, the approach of Sonic Youth is one interested in sound potentials, textures and rhythms, emotions and engagement, working within the basic format of "rock" music. The group resides in Manhattan, and have released numerous records over its four year history. The current LP is entitled *Bad Moon Rising*.

"We will present our latest set of 'songs' for the festival to see and hear, most likely working within our current practice of an organized 'suite' of music lasting between 40 and 65 minutes, with no pauses; music for two guitars utilizing various tunings, bass, and drums with tapes as well."

David Starobin

David Starobin was born in New York City in 1951. He has been praised as one of the most forward-looking artists of his generation. More than 100 new works (solos, concertos, vocal and chamber music), have been composed for Starobin, including music by Pulitzer prize winners Elliott Carter, David Del Tredici, Milton Babbitt, and Charles Wuorinen. Much of this repertoire is recorded on Starobin's ongoing series, *New Music with Guitar* (Bridge Records). In addition to his active solo recital schedule, Mr. Starobin is a member of *Speculum Musicae* and the Theater Chamber Players of Kennedy Center, and regularly participates in the Marlboro Music Festival. Starobin is also a Professor of Music at the State University of New York at Purchase, and at Brooklyn College's Conservatory of Music.

Stelarc

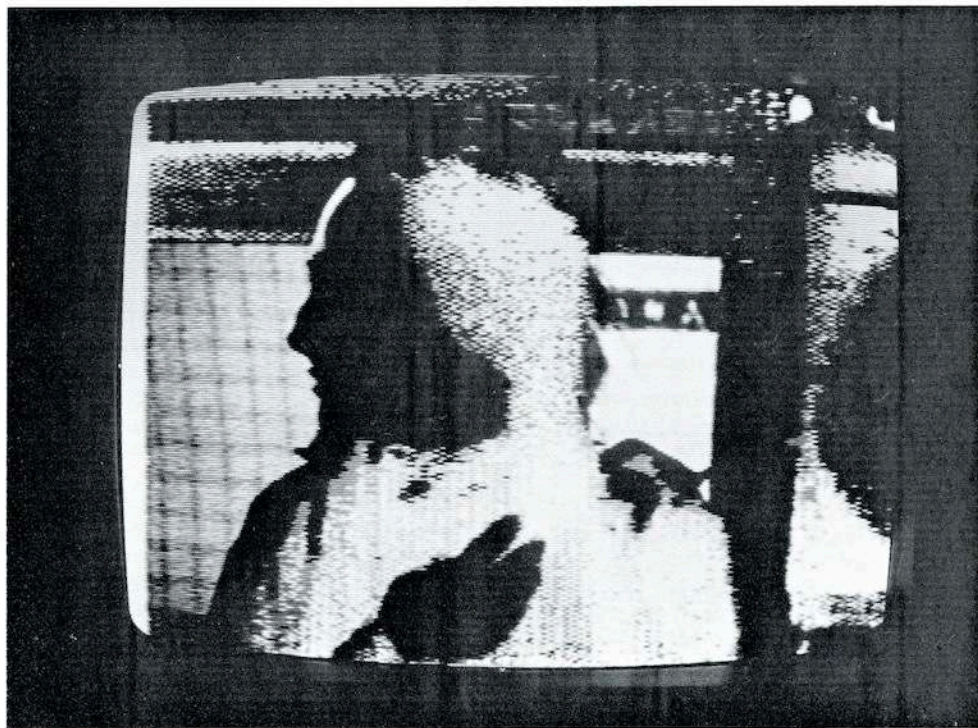
Stelarc is an Australian performance artist who has been living in Japan since 1970, teaching art at Yokohama International School. He was born in Cyprus in 1940, but grew up in Australia where he studied painting and sculpture at Cautech and Royal Melbourne Institute of Technology. His early interests were choreographing dance and staging multi-media events. Between 1976-1980 his "Utterances and Amplified Brainwaves" pieces were performed by the German soprano Margarita Schack in concerts of contemporary music in Europe, Asia and America. In 1981 he completed his Third Hand project - a mechanical hand symbiotically attached to the body. He participated in the LA Olympic Arts Festival (1984), The Copenhagen International Theatre Festival (1985) and the Tsukuba Science Expo '85 in Japan.

"Event For Amplified Body, Laser Eyes and Third Hand creates an acoustical and visual body landscape. The body's rhythms are modulated, its physical capabilities extended with the Third Hand and its image enhanced with the laser eyes. The structured light environment flickers and flares, responding, reacting, sometimes synchronizing, sometimes counterpointing the body's rhythms. Brainwaves, heart, pulse and muscles of the body and the motor sounds of the artificial hand are amplified. The sounds are both physiologically controlled and electronically transformed -digitally delayed and looped. Each of the three hands are capable of independent motions, with the mechanical hand having a pinch/release, grasp/release and 270 degree wrist rotation (CW and ACW) -being activated by the abdominal and thigh muscles. Since 1970, the desire to manipulate and modify the body led to doing yoga and bio-feedback. Having made three films into my body (90cm into the stomach, 90cm into the colon and 60cm into the lungs) and undergone sensory deprivation events and suspensions, I became intrigued with the body's physical structure, functional mechanisms and internal rhythms."

Ronald Stoffel

Ronald Stoffel is a resident of Houston. He studied violin in San Francisco with Naoum Blinder and subsequently was awarded two Fulbright scholarships for study in Vienna and Salzburg. He has appeared as soloist with the San Francisco and Utah Symphony Orchestras, and has presented an Amerika Haus recital tour in Germany. He has served as assistant conductor of the Buffalo Philharmonic and of the New Orleans Opera, as well as musical director of the Savannah and Rochester (MN) Symphony Orchestras. He will perform *Summer Music, for Violin & Tape* by Robert Erickson.

Arts Degree from North Park College, Chicago, Illinois. His first composition teacher was Nadia Boulanger at the American Art School, Fontainebleau, France. Later he had studies with Henry Cowell, Columbia University; John Becker, Chicago Musical College; and Anthony Donato, Northwestern University. His *Sea of Tranquility* for 2 String Orchestras and Piano was recorded by the Springfield, Massachusetts Orchestra for Opus One Records; and his *Amenbotep III* was premiered by the Houston Symphony Orchestra in 1977. Sam Houston State University, Huntsville, Texas, where Dr. Strandberg is professor of Theory and Composition, honored him



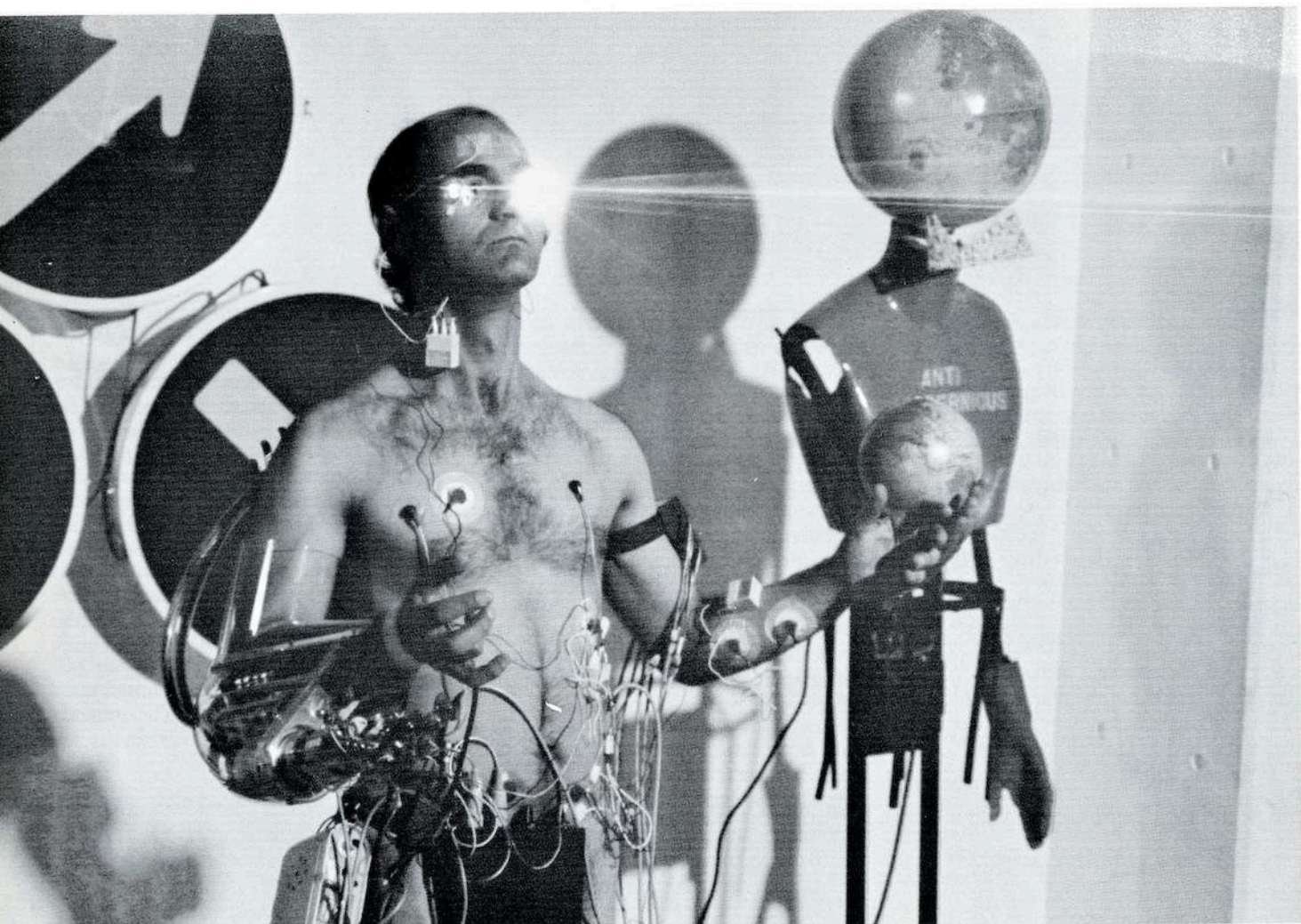
Reynold Weidenaar

Newton D. Strandberg

Newton D. Strandberg was born in River Falls, Wisconsin in 1921, but spent his early youth in the state of Iowa. He received his Bachelor of Music, Master of Music, and Doctor of Music from Northwestern University. In 1983, he was awarded an honorary Doctor of Fine

Arts during the 1982 Contemporary Music Festival by presenting four concerts of his music.

"There for voice and four trombones was composed in 1980. The text is taken from Gertrude Stein's book, *The World*



Stelarc

is Round. Stein's main character is Rose, a young French girl. I have adapted "Rose" to be an older, child-like woman, who is American, likes Mozart and is patriotic. Thus the subtle quotes in the score, which also addresses itself to triads. The work can be performed as a theater piece or as a chamber work."

String Trio of New York

Nat Hentoff writes of the String Trio of New York: "I must confess I had not thought it possible for an all-string group to be so viscerally powerful while simultaneously being so technically formidable."

Violinist and composer Billy Bang has performed with Don Cherry, Sam Rivers, Ornette Coleman and Steve McCall as well as leading his own Survival Ensemble. In 1980 he received a Creative Artists Public Service (CAPS) Grant for music composition. Billy is currently performing as both a soloist and leader in various musical collaborations.

Composer-performer James Emery is widely recognized as one of the leading

guitarists playing new music. As well as presenting solo concerts of his own music, he is the leader of his own ensemble, quartet, a cooperative member of the James Emery/Robert Dick Duo, and has conducted his compositions for large ensembles.

John Lindberg began featuring his unique bass playing with various groups throughout Europe and America. Currently John continues to develop his individualized talents as bassist and composer as he gives solo bass performances, plays in duo combinations and works his quartet or quintet.

Ned Sublette

Ned Sublette was born in 1951 in Lubbock, Texas, and has lived in New York City since 1976. He appeared at New Music New York in 1979 and at the New Music Americas of 1980, 1981, and 1982. Since 1982, his principal work has been The Ned Sublette Band. He has released one album (*Western Classics*), a dance-floor 12" (*Radio Rhythm*) and appears on several compilation records. He is a member of Love of Life Orchestra.

Morton Subotnick

Morton Subotnick, born in 1933 in Los Angeles, is one of the acknowledged pioneers in the field of electronic music and an innovator in works involving instruments and other media. He was the first composer to be commissioned to write an electronic composition expressly for the phonograph medium (*Silver Apples of the Moon*, Nonesuch, 1968). Subotnick tours extensively as a lecturer and composer/performer and is on the faculty of the California Institute of the Arts.

The Return of Halley's Comet - "The dark sounds, at very start, I see as the 'beginning of the universe.' The high, very quiet music which follows is the beginning of Halley's Comet. It suggests a kind of cloud-like substance. The 'big' and loud sound which follows the cloud music is another beginning, perhaps... out solar system Planets Life on earth... The high repeated material which comes out of the dark music is the approach of

Halley's Comet. The dance music (rhythmic stuff) is just a suggestion of things to come."

Tibor Szemzo

Tibor Szemzo, flutist, was born in 1955 in Budapest. He studied music at the Bartok Conservatory and later the Liszt Ferenc Academy of Music, Budapest. In the early 1970s, he formed his own experimental quartet for improvisatory music. In 1979 Szemzo and Laszlo Melis founded an experimental music workshop called Group 180. During the last 3-4 years he has progressively developed a solo performing career. On the one hand he plays pieces by himself as well as other composers for flutes and live electronics. On the other he creates music performances in which he integrates verbal and visual elements into the event. Szemzo has had several concerts and has made radio recordings in various European countries and Canada.

"*Water-Wonder* is based on tape delay but is not a delay piece in a customary sense. With the help of it I wanted to sound a counterpoint structure that would otherwise be impossible to play by one single performer on a solo instrument at the same time. In conquering the music and the acoustic space, I realized the possibility of a certain structure in which the linear material of music can be gradually transformed into a vertical structure. In this process I also discovered alternative spatial movements previously unknown to me the double dimensions of depth and width."

Tambour

Tambour is a quartet of professional percussionists dedicated to performing both old and new music for the percussion ensemble. Formed in 1985, the ensemble concentrates on the "serious" or "orchestral" styles of percussion (as opposed to pop or jazz) and explores new sound possibilities and musical ideas. The members of the ensemble are: Christina Carroll (principal percussionist with the Houston Ballet Orchestra and drum instructor for the Rice University marching band), Tom Cummings (teacher at San Jacinto Junior College), Germaine Petry (freelance musician performing with Theatre under the Stars,

Cambiata Soloists, Houston Pops and Orchestra Texas, currently working on a master's degree at Rice University), and Timothy Tull (played with the Houston Ballet Orchestra, Houston Grand Opera Orchestra, Martha Graham Dance Company, American Ballet Theatre and Houston Pops, currently on the faculty of the High School for Performing and Visual Arts). For New Music America '86, Tambour will present "Oscillation #5" by Guy Klucsevsek, and "Hit the Deck" by David Noon.

Horace Tapscott

Horace Tapscott is a pianist and bandleader whose music is most familiar to listeners through his work with the 17 piece Pan Afrikan Peoples Arkestra. Born in 1934 in Houston, Texas, Tapscott moved to Los Angeles in 1942 and soon began studying with local music educators Samuel Brown and Lloyd Reese. Since his teen years he has been a fixture of the local creative music scene. In the 1980s he has concentrated on solo piano concerts and has toured Europe annually since 1979. His most recent releases are *The Tapscott Sessions, Volumes I, II & III*, Nimbus Records.

Horace Tapscott's appearance in Houston is significant in that he is coming home. The composer performs his *Ancestral Echoes*, a four movement work which traces the Black man from African roots to "Transplantation" in America. The work also includes autobiographical sketches of the composer "Growing Up in Houston." The final movement, "Nation Rising," explores the explosion in Black self-awareness and aspiration.

The Drunken Mary Suite features sketches of a homeless inebriate of Horace's childhood. "Mary at Sunset" depicts the demise by fire of the lovable neighborhood perennial.

Ballad For Samuel is a tribute to Samuel Browne, Horace's mentor and instructor at Jefferson High School in Los Angeles.

Raisa-New/Hip Dance and *This Is For Benny* are about the composer's everyday experiences of family and friends.

Texas Opera Theater

Texas Opera Theater was founded in 1974 as Houston Grand Opera's touring and educational subsidiary. Since that

time, the company has become an artistic entity dedicated to nurturing the careers of young American singers and bringing the excitement of live opera productions to new audiences. Texas Opera Theater has visited more than 40 states and has brought full scale opera productions, sung in English, to more than one million people.

Texas Opera Theater has won much recognition for its innovative programs and energetic productions. Having performed twice for the John F. Kennedy Center for the Performing Arts, TOT also has received the prestigious "Award for Service to American Opera" from the National Institute for Music Theater and a Challenge Grant from the National Endowment for the Arts.

Helen Thorington

Helen Thorington is a writer and composer, who first began in music in 1977. As an independent radio producer, Thorington has worked annually in Germany since 1980, producing feature length audio works which combine text and music for Sender Fries Berlin, Westdeutscher Rundfunk, and Suwestfunk. Her musical works for dance have been produced by The Kitchen and Dance Theater Workshop in New York City; by the Kennedy Center in Washington, D.C.; and the Amerika Haus and Akademie der Künste in Berlin. She has given performances of her recent musical work at New Music America 1984, at Roulette and the Experimental Intermedia Foundation. The recipient of Media Fellowships from the National Endowment for the Arts, Thorington has also received frequent support for her work from such institutions as the New York State Council on the Arts and the Witter Bynner Foundation for Poetry. Thorington is founder and president of New Radio and Performing Arts, Inc. in Brooklyn, NY.

Building A Universe a half-hour audio work for installation, deals humorously with the artist's perception of contemporary efforts to control nature and recreate the world and universe in a "more liveable form." In so doing, it focuses on three related themes: the replacement of the natural with the artificial; the invalidation of traditional notions of personal

identity; and a reassessment of what it means to survive. Making use of processed and unprocessed sound, text, music and dramatic selections, the presentation of *Building A Universe* is fragmentary and discontinuous. Nonetheless it suggests, through its ways of handling sound, the presence of another universe in which discontinuous realities are somehow naturally implicated and intertwined with each other. *Building A Universe* will be presented in a radio environment. Conforming to a long-standing concern on the part of the artist - that we are losing our ability to listen over an extended period of time - the environment will be constructed so as best to encourage extended listening.

"Blue" Gene Tyranny

"Blue" Gene Tyranny - Born in San Antonio, Texas in 1945, Robert Sheff (nicknamed "Blue" Gene Tyranny) has composed and, as a keyboardist, performed avant-garde music for the past 25 years. His music for many types of electronic and orchestral instruments and voices develops new forms for improvisation and expresses themes of mysterious natural and social phenomena. During the 60s he performed with the legendary Once Group in Ann Arbor, Michigan, and toured with many jazz and rock bands during the 60s and 70s. From 1971-82, he taught classes in recording studio techniques and music theory at Mills College, and worked at The Center for Contemporary Music, a public access/non-profit facility located in Oakland, California. He currently resides in New York City. He has produced and recorded many albums of other composers' music, published articles on contemporary music, and composed soundtracks for award-winning films and videotapes, stage plays and dance. His collaborative compositions include the harmonic/melodic templates and piano playing for Robert Ashley's opera-for-television *Perfect Lives (Private Parts)*. For NMA '86, he will perform *Out Beyond The Last Divide, I. Out of the Blue (A Letter From Home)*.

Lois V Vierk

Lois V Vierk's works have been performed throughout North America, Eu-

rope and Japan, most recently including New Music America '85, The Kitchen, Roulette, Experimental Intermedia Foundation, Second International Alternative Arts Festival (Japan), National Public Radio, West German Radio, and Concerts By Composers nationally distributed radio series. Before moving to New York in the summer of 1984, Ms. Vierk spent two years in Japan studying ryuteki "dragon flute" with Sukeyasu Shiba, principal ryuteki player with the Emperor's Gagaku Court Music Orchestra in Tokyo. Before that she had studied Gagaku for ten years with Suenobu Togi, formerly of the same ensemble, now at UCLA. Studies in composition include an MFA from Cal Arts (1978) and work with Jacob Druckman, Mel Powell, Leonard Stein and Morton Subotnick. Past positions include Assistant Music Director KPFA Los Angeles (1978-81), Composer in Residence at Crossroads School in Santa Monica, Instructor in Music at College of the Canyons, Valencia, CA, and President, Independent Composers Association.

"*Manhattan Cascade* was written in 1985 at the request of four Guys from Brooklyn, all of them named Klucsevsek. Assisted by three taped parts, Mr. Klucsevsek gave the first performance in May 1985 at Roulette in New York City. *Manhattan Cascade* is comprised of several types of sounds: trills, tremolos, scales, repeated chords and clusters, always with crescendos and decrescendos, and all on white keys. The materials are developed simultaneously in each of the four instruments, though at different rates."

Marty Walker

Marty Walker, born in Pasadena, California in 1953, received his music education through study with distinguished clarinetists from around the world. His interest in new music was sparked during his course of study at the University of Redlands by Phillip Rehfeldt and Barney Childs. While living in Redlands, California, he co-founded the Improvisors' Orchestra and the Walker/Hatt Duo. Presently, he is Instructor of Clarinet at Northern Michigan University in Marquette.

The Edge of the World was composed in 1981 by Barney Childs. The bass clarinet part is freely developed from verbal instructions (with one fully-notated sec-

tion) and calls upon a full range of technique and invention; stylistically, the improvisation stems from the free jazz idiom and is influenced by the sonic repertoire of Eric Dolphy, Anthony Braxton, and Steve Lacy. The organ part is a gradually changing succession of chords in registrations which parody such cliché organ sonorities as "Protestant offertory back-up sound."

Reynold Weidenaar

Reynold Weidenaar, composer and video/film maker, was born in 1945 in East Grand Rapids, Michigan. He received a B.M. degree in composition from the Cleveland Institute of Music in 1973 and an M.A. degree in composition from New York University in 1980. He is presently Assistant Professor of Film and Television at New York University's Tisch School of the Arts. He has extensive experience as a recording engineer and electronic composer, and has received prizes at the Sonavera and Gaudeamus competitions, as well as an NEA Composer Fellowship. In 1978 he began to work with the film, and his 1979 film *Wavelines II* received 15 awards. He took up video in 1980, and over 30 awards for video works have followed, including Grand Prize at the Tokyo Video Festival, Golden Athena at the Athens Video Festival, and First Prize at the Mid-America Music Video Festival.

The Stillness is a concert video. It presents moving images and prerecorded sounds along with a live musician in order to explore a range of musical-visual relationships on more or less equal levels. Although some of *The Stillness* is improvisatory, the saxophone part is largely scored to synchronize with the electronic sounds. These are recorded onto the stereo soundtrack of the videotape. Hence, the three elements of the work cannot be separated by technical problems of synchronization, but only by human error. This allows the "free run" slip-sync of earlier visual-musical techniques to be an option instead of a given. Concert video is intended to push against—but not to overturn—our natural tendency for visuals to predominate over music when the two are combined. It does this by simply expanding the dimensions of the music to a more natural state of expres-

sion. The Stillness is my third concert video. It is a human and electronic visual-musical tone poem focusing on the flow of introspection and fantasy surrounding a girl while waiting in a lonely subway station.

David Weinstein

David Weinstein was born in Chicago in 1954. He received his M.M. in music composition from the University of Illinois, Urbana, with teachers Ben Johnston and Salvatore Martirano. He moved to New York in 1979 and began constructing elaborate, large scale gallery and site-specific installations. He has performed, recorded, or collaborated with musicians such as John Zorn, Ellen Fullman, Jim Staley, Shelley Hirsch, Christian Marclay and the poet Diane Ward. He is a founder/director of Roulette, the vigorous downtown performance series in New York City. Weinstein is a 1985 recipient of a N.E.A. Artist Fellowship Award.

"For years I worked with a variety of acoustic instruments capable of delicious and powerful textures in specific and unusual tunings. However, in 1983, in the name of plurality and adventure, I decided to go electric. Creative imagery, singlemindedness, and functional engineering expertise hardly prepared me for the aggravation of shopping in the contemporary instrument market. My current battery centers around a digital sampling keyboard instrument. Text and vocal processing, stylizations, collage, elemental processes, furthering an oeuvre with eyes for Domenico Scarlatti, Andy Warhol, Harry Partch, Marcel Duchamp, Chicago funk, and The Transformers have seduced me. MA is a portion of the epic chant, *Ma House Corporation*, in which obscure language evolves toward opacity."

Phil Winsor

Phil Winsor was born in Morris, Illinois in 1938. In 1960 he moved to San Francisco, where he played trumpet professionally, and was associated with the early San Francisco Tape Music Center. After composition study with Will Ogdon and Robert Erickson, he received a Fulbright Fellowship to Italy, where he composed music at the Milan Radio-television Italy (RAI) Electronic

Music Studio and studied composition with Luigi Nono in Venice. Returning briefly to the United States in 1965, he studied with Sal Martirano and then returned to Italy on the Prix de Rome Fellowship. From 1968 to 1982 Winsor lived in Chicago, where he developed his interest in experimental photography and multimedia art through longterm associations with filmmaker Tom Palazzolo and the Chicago Contemporary Dance Theater. While in Chicago, he was awarded two National Endowment for the Arts Composition Fellowships, a Ford Foundation Fellowship, and two Illinois Arts Council Composition Fellowships. In 1982 Winsor moved to the Dallas area to join the faculty of North Texas State University as associate professor of composition and co-director (with Larry Austin) of the Center for Experimental Music and Intermedia.

"*Dulcimer Dream* was specifically influenced by my experimental photographic work, which harnesses liquid chemical flow processes and free solar light to produce archival, exhibition-quality silver prints. The resultant imagery is often suggestive of the southwestern United States landscape, with its characteristic recessive planes and earthtone colors." *Dulcimer Dream* will be performed by Adam Wodnicki.

Richard Zvonar

Richard Zvonar is a San Francisco composer, filmmaker, and intermedia artist who is currently an artist-in-residence at M.I.T. He earned a B.S. in Humanities and Engineering from M.I.T. and a PhD in composition from U.C., San Diego. Born in Union, New Jersey in 1946, Zvonar began his career in 1965 as a professional rock musician and song writer, releasing an album of psychedelic rock in 1968. He studied filmmaking at M.I.T. with Richard Leacock, applying musical ideas to film structure through multiple-projection/multiple soundtrack systems. He later co-produced the independent feature film *Off the Wall*, released in 1976. Zvonar's works include pieces for voice, acoustic and electronic instruments, tape, film, installations, music theater and inter-media performance. Technology is a major concern in his works, not only in their execution, but in their subject matter and structure.

"Q is the latest in a series of works

Michael Shay



Ellen Zweig

concerned with information, consciousness, and control systems. On retrospect I find that these concerns have been with me since my earliest contact with media and educational institutions. Q is a new piece, first presented here in Houston. The title (Q, cue, queue, Q) came to me during the Festival in Los Angeles - a piece of grit in an oyster, or, a similar piece of grit in one's eye. In the one case - irritation and accretion; in the other - irritation and flow."

Ellen Zweig

Ellen Zweig, born in Chicago, Illinois in 1947, is a composer and performance artist living in San Francisco. She holds a B.A. from the University of Michigan, an M.F.A. from Columbia University and a Ph.D. from the University of Michigan. Currently, Zweig teaches performance at San Francisco State University in the Center for Experimental and Interdisciplinary Art. She has performed her work in Europe, Australia and the U.S. Her collaborative project, *Ex(Centric) Lady Travellers* received an NEA-InterArts grant in 1984. She was the Director of Polyphonix (SF), an international festival of language and performance (November, 1984) and her theater piece, *Impressions of Africa*, premiered in San Francisco (May, 1984).

She Travelled For The Landscape is a text-sound piece which will be heard while riding in a horse-drawn carriage that has been converted into a camera obscura. It is the first part of a many-faceted piece, *Ex(Centric) Lady Travellers*, which explores Victorian lady travellers and 20th century women travellers who have travelled alone. Travelling is an integral part of the piece in many ways: Ellen Zweig will travel to Houston to present it; the audience will travel in the carriage viewing the landscape on a screen inside; the piece itself will travel to San Francisco in June to appear re-worked at the Giant Camera at the Cliff House where Victorian tableaux vivants will transform the site both outside and inside the camera.



New Music America 1986 is presented by The Houston Festival Foundation, Inc. in collaboration with:

Astrodome Stadium Corporation; Burke Baker Planetarium; Cambiata Soloists; Christ Church Cathedral; East-West Center; Glassell School of Art; High School for the Performing and Visual Arts; Holiday Inn, Houston-Downtown; Houston Chronicle; KPFT/Pacifica Radio (Official Festival Radio Station); Lawndale, University of Houston Art Department; The Magnolia Room; Museum of Fine Arts, Houston; New Music Forum of Houston; The Orange Show; Rice Media Center; Rothko Chapel; SYZYGY, Shepherd School of Music, Rice University; Southwest Alternate Media Center (S.W.A.M.P.); SumArts, Inc.; Texas Chamber Orchestra; Texas Opera Theater; University of Houston, Downtown; University of Houston - University Park School of Music; University of Houston - University Park Student Program Board; YWCA, Master-son Branch.

Diverse Works - Official Festival Headquarters

New Music America 1986 is funded by:

The Houston Festival Foundation, Inc.; National Endowment for the Arts; Texas Commission on the Arts; Tenneco; The Russo Companies; Cullen Center; Vinson & Elkins; Meet the Composer, Texas (with support from Meet the Composer, Inc; American Express Foundation; ASCAP; BMI; Bristol Myers Company; CBS, Inc.; Dayton Hudson Corporation; Equitable Life Insurance Society of the U.S.; Exxon; Fromm Music Foundation; Grace Foundation; L.A.W. Fund, Inc.; Metropolitan Life Foundation; NBC Co., Inc.; Paul Foundation, Inc.; Helena Rubenstein Foundation); The City of Houston through the Cultural Arts Council.

Additional support from:

Music Board of the Australia Council; Gaudeamus Foundation, The Netherlands; Canadian Consulate-General; Soros Foundation, Hungary; ISE Cultural Foundation, Japan; Real Art Ways, Hartford, Connecticut.

New Music America 1986 Steering Committee:

Dean Dalton, Rothko Chapel
 Susanne Demchak, Director, The Orange Show
 Janis Firapelli, Director, East-West Center
 Charles Gallagher, Executive Director, Diverse Works
 Isabelle Ganz, Artistic Advisor, Cambiata Soloists
 Margie Glaser, Director of Cultural Affairs, KPFT/Pacifica Radio
 Alison de Lima Greene, Assistant Curator, 20th Century Art, Museum of Fine Arts, Houston
 Rachel Hecker, Associate Director, Glassell School of Art
 Trish Herrera
 Jan Johnson
 Moira Kelly, Director, Lawndale
 Marion Kessel, Manager, Texas Chamber Orchestra
 Wilma Leopold, Special Events Coordinator, University of Houston- Downtown
 Larry Livingston, Dean, Shepherd School of Music, Rice University
 Marian Luntz, Director of Exhibition, Southwest Alternate Media Project (S.W.A.M.P.)
 Larry Mers, Director, Heinen Theatre, Houston Community College
 Robert Morgan, Chairman, Instrumental Music Department, High School for the Performing and Visual Arts
 Michael Peranteau, Program Director, Diverse Works
 Robert Roman, Director of Education, Museum of Fine Arts, Houston
 Scott R. Sommers, President, New Music Forum of Houston
 Lanny Steele, President, SumArts, Inc.
 David Tomatz, Director, School of Music, University of Houston- University Park
 M. Jane Weaver, General Manager, Texas Opera Theater

New Music America 1986 Staff:

Pauline Oliveros, Artistic Advisor
 Jerry McCathern, General Manager
 Michael Galbreth, Coordinator
 Arthur Gottschalk, Technical Director
 Julia Cody, Administrative Assistant

The Houston Festival Foundation, Inc.

Sponsors:

City of Houston, Kathryn J. Whitmire, Mayor
 Houston Chamber of Commerce
 Greater Houston Convention & Visitors Council
 Cultural Arts Council of Houston

Board of Directors, Executive Committee:

Benjamin N. Woodson, Chairperson
 Harry A. Golemon, President
 Robert F. Dunphy
 Katherine Mize
 Robert L. Navarro
 Rick Millnor
 Mary Grace Greenwood
 Mrs. Jackson C. Hinds
 Charles McMahan
 H. Michael Tyson
 Gerald Franklin

Other Board Members:

Charles Beall
 Robert Braden
 Teresa Byrd
 Peter R. Coneway
 Britt Davis
 Ernest Deal
 Patti Everett
 Don L. Fitch
 Dennis Greer
 Marjorie LeMieux
 Stewart Orton
 Joe Russo
 Robert T. Sakowitz
 J. William Sharman, Jr.
 Freeman Smith
 Mrs. Leonard H. O. Spearman
 Clayton T. Stone

Executive Director

Rochella Cooper

New Music America is a project of the New Music Alliance, an international group of new music composers, presenters, producers, and interested members of the public.

New Music Alliance Board of Directors:

Joseph Celli
Steve Cellum
Joel Chadabe
Yale Evelev
Joseph Franklin
Peter Gena
Malcolm Goldstein
LeRoy Jenkins
Joan La Barbara
Herb Levy
Mary Luft
Mary McCarthur
Jerry McCathern
Phill Niblock
Pauline Oliveros
Carl Stone
Alene Valkanas
Daniel Wolf

New Music America 1986 Selection Committee:

Arthur Gottschalk
Lanny Steele
Joseph Celli
David A. White
Robert Morgan
Ornette Coleman
Larry Austin
Jerry Hunt
Tom Johnson
Loan La Barbara
Tina Marsh
Mary Cullather
Moir Kelly
Pauline Oliveros

New Music America 1986 Advisory Committee:

Marianne Amacher
Charles Amirkhanian
Laurie Anderson
Robert Ashley
Larry Austin
Dan Beaty
Tom Benjamin
Carla Bley
Anthony Braxton
Joel Chadabe

Ornette Coleman
Paul Cooper
Jay Clayton
Marilyn Crispell
Mary Cullather
Alvin Curran
Paul Dresher
John Driscoll
David Dunn
Farrell Dyde
Doug Ewart
Ellen Fullman
Diamanda Galas
Kiel Gann
Isabelle Ganz
Peter Garland
Jonathon Glaser
Philip Glass
Deborah Hay
Sandy Hinderlie
Syd Hodkinson
Jerry Hunt
Brenda Hutchinson
Leroy Jenkins
Tom Johnson
Guy Klusevcek
Karl Korte
Joan La Barbara
Jean Lee
Larry Livingston
Anne Lockwood
Frankie Mann
Tina Marsh
Janis Mattox
Joe McPhee
Meredith Monk
Linda Montano
Gordon Mumma
Amena Claudine Myers
Phill Niblock
Maggie Payne
Jim Pomeroy
Bob Price
David Reck
Steve Reich
Frederic Rzewski
Loren Rush
Stuart Smith
Lanny Steele
Newton Strandberg
Ned Sublette
Bob Telson
David Tudor
Bill Viola
Tom Wells
Phil Winsor
Richard Zvonar

Special Thanks to:

Rochella Cooper
Barbara Metyko
Baraka Sele
Regina Scruggs
Sharon Tews
Judy Comeau
Fletcher Mackey
Betty Hennessy
Communications Plus
Joseph Celli
New Music America 1985
RepublicBank Houston
Lyric Office Center
The Phillips Agency
C. A. Thorpe Studio, Inc.
Jane Gurin
Pin Oak Travel
Larry Wheeler
Miriam Strain
Tom Lyttle
Clyde Holloway
Frank Cooper
Pam Gillespie
Michael Woolcock
Lyn Galbreth

A very special thanks to all the many volunteers and supporters who have contributed to the success of NMA '86.

Sound:

LD Systems, Shadow Productions

Recording:

Dove & Note Recording

Stage Management:

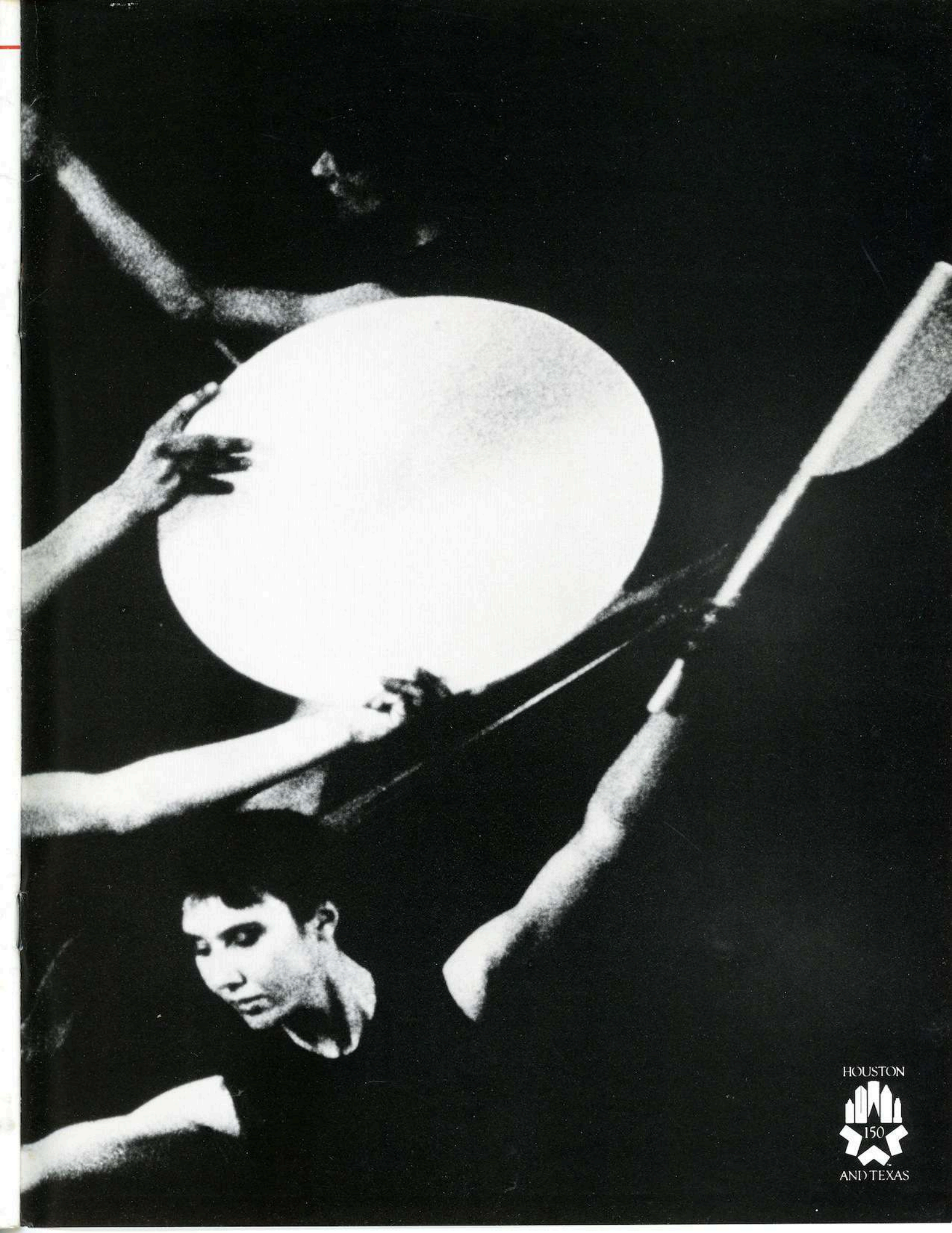
Intermezzo Management

Tickets:

Ticketron

Catalog Design and Production:

Roberta Harris Short
Harris Short Design, Inc.



HOUSTON



AND TEXAS

THE
HOUSTON
FESTIVAL

