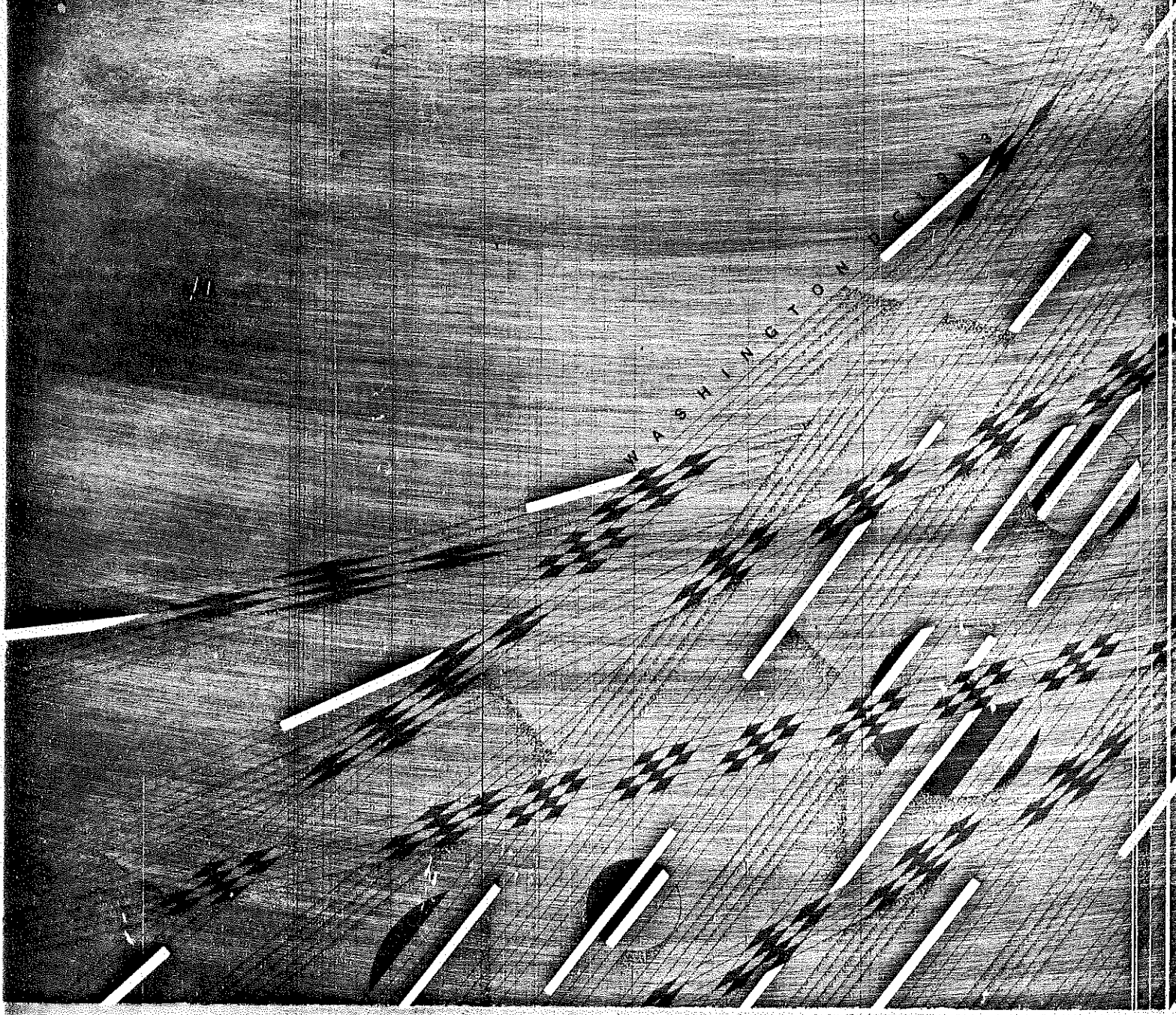


NEW MUSIC AMERICA



WASHINGTON DC '83

N E W M U S I C A M E R I C A

**A festival produced by the
Washington Performing Arts Society,
9th Street Crossings Festival,
and District Curators, Inc.**

NEW MUSIC AMERICA WASHINGTON '83

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Special thanks to the volunteer staff of New Music America/9th Street Crossings for their dedication and help, and to the regular staff of the Washington Performing Arts Society and District Curators, Inc. for their efforts, assistance, and for their humorous perseverance.

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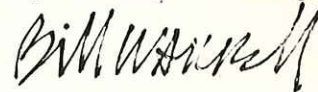
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District Curators, Inc. is proud to celebrate its fifth anniversary season with the co-presentation of New Music America: Washington '83, an unforgettable milestone event in this city's cultural renaissance. We are a young organization with a growing commitment to the discovery, presentation and preservation of new directions in jazz, new music, performance art, dance and media arts.

We are honored to be a presenter of this year's New Music America festival, which has been one of our goals for many years. The growth of the festival from New Music New York in 1979 has closely paralleled the emergence of District Curators from a grass roots collective to an esteemed Washington presenting organization. A great deal of our organization's success is due to collaborative efforts with artists and other organizations. The most highly acclaimed of these collaborations has been the annual 9th Street Crossings festival. We are honored once again to join the Washington Performing Arts Society plus many other area cultural institutions and the national New Music Alliance in presenting this year's New Music America festival. Our thanks to the city of Washington for making it all possible.



Bill Warrell
Executive Director
District Curators, Inc.

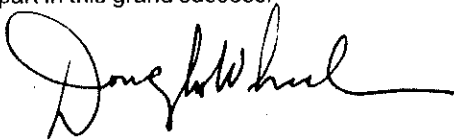
Welcome.

There is a new language to learn in the world of the arts. Words and phrases such as "performance art," "collaborative art," "minimalism," "interdisciplinary programs," and "cross cultural collaboration" are part of a vocabulary which is new to many of us. This vocabulary is associated with art forms which, like modern dance in the late sixties, are having a profound influence on our culture. The growth of festivals in the United States celebrating these art forms is dramatically increasing the visibility of our American artists who are in the vanguard, and dramatically enlarging the size of the audience that wants to know "What's happening?" in music and performing arts today.

For the past seventeen years, the work of the Washington Performing Arts Society has been to bring audiences and artists together, and we are proud to be a host and sponsor of the Fifth Annual New Music America Festival which has already won high praise and recognition in New York, Minneapolis, San Francisco and Chicago.

The commitment to present the festival in Washington was in the range of \$300,000 and while a portion of the underwriting will come from the generous support the Society receives annually from some 6500 dues-paying members, corporations, lawyers and physicians, the project was made possible by the significant grants made by the District of Columbia government, the National Endowment for the Arts, several important foundations and hundreds of volunteers.

New Music America is an extension of the 9th Street Crossings Festival which was conceived and produced by WPAS Project Director and Assistant Manager Deborah Hanzlik. Last year's 9th Street Festival and the large audiences which attended those performances sent a signal that Washington is "where it's happening." Thank you for your part in this grand success.



Douglas H. Wheeler
Managing Director
Washington Performing Arts Society

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NOTES . . .

NEW MUSIC AMERICA: WASHINGTON '83

New Music America '83 cannot be placed in any category. This year's festival picks up where Chicago '82 left off. As in last year's festival we hope to "...redefine the New American Music!" To do this we began by holding several small meetings with members of the Washington cultural community, gallery owners, museum curators, presenters and the like. We talked about what kind of music they liked and why. We questioned ourselves on what Washington as a city could offer. Over a period of time, we combined these opinions with our own realities and our dreams. Slowly, *New Music America '83* began to take shape.

New? . . . after listening to several hundred tapes sent by artists from across the country and around the world, we accepted the idea that the most we can do is to modify the different terms in the performance situation vis-a-vis the artist and audience. In this light, we felt it was important to present a program that would contrast styles and genres and at the same time point to common compositional ground. This is ►

illustrated in all of our programs, from our mix of new music for "marching and big bands" to our final weekend, "Three Chapters in New Music of the Americas". For this final weekend at the National Building Museum, we've set up two stages to blend an evening much like a DJ uses two turntables to blend music on the radio.

The ears of those strolling the streets of Washington during October will be awakened by site specific sound sculpture placed around the city. These works use sound or acoustical phenomena to illustrate the relationship between sound and the plastic arts. This relationship is further examined in an exhibition *Sound/Seen* at the Washington Project for the Arts. The artist and composers included in this exhibit are involved with pushing back aesthetic boundaries of music by creating works that may be perceived by both eyes and ears. Ultimately, however, to discuss the idea of 'new' in music is to discuss the various alternatives within what is essentially unalterable... making and organizing sound.¹

In its five year history, New Music America has presented an array of music inventors, composers, artists whose work has evolved outside of any discernable "tradition." This year we felt it was important to juxtapose these inventors with performers whose work has developed through traditions. This year's inclusion of Cajun and Zydeco performers *Beausoleil* and *Marcel Dugas and the Entertainers* or the Canadian arctic traditions of the *Inuit Throat Singers* on the same program as contemporary classical, experimental and jazz illustrates how these types of music "act" on the audience—a thesis which music critic John Rockwell discusses in his recently published book *All American Music*.

In this festival we can hear how certain primal concepts in folk music are elaborated in contemporary western compositions. Through our programming we may grasp, in western terms, the fundamental aspects of non-western listening sensibilities. In reviewing our submission tapes we found a great number of American composers of "new music" using the primal mentality to transform the focus and rationale of contemporary music, by their use of ritualism, (repetitive structures), as a highly individualized, expressive, experimental idiom. These artists use toys, gestures, lights, technology as well as traditional musical instruments to make their music, to satisfy their concepts and finally to convey contemporary ideas to new audiences.

New Music America '83 hopes to entertain, to soothe and to provoke. Like all arts new music has in it all the possibilities for creating antagonisms for stirring revolt. New music can do for our lives what other arts have done... spiritually heighten our awareness of our reality through the senses. After hearing *The Residents*, or the series at the National Air & Space Einstein Spacearium or "The Worlds Voices" program at the Old Post Office Pavilion or finally "The Three Chapters in New Music of the Americas" at the National Building Museum, we hope certain listening attitudes will be challenged... no one can listen, watch and walk away from a concert by vocalist Diamanda Galas and not be affected.

Programming is only one aspect of *New Music America '83*. We hope that the festival will foster new connections for artist and composers that will lead to collaborations that will be performed in future festivals. What *New Music America* has done since its inception is to keep the adventurous spirit of contemporary artist alive... we hope to maintain this tradition in Washington and pass it along to the next host city.

We most look forward to the beauty of attracting a hybrid audience, a group of people who each come to see a particular type of music and in the course is introduced to another world of musical invention. *New Music America* will help shape a new sensibility for Washington not only in music but in all the arts. A turning point?... Perhaps... All we hope is that you walk away humming.

Robert R. Redman
Deborah Hauglik
Bill Warkent

1. Susan Sontag, Dell Publishers, *Styles of Radical Will*, 1969



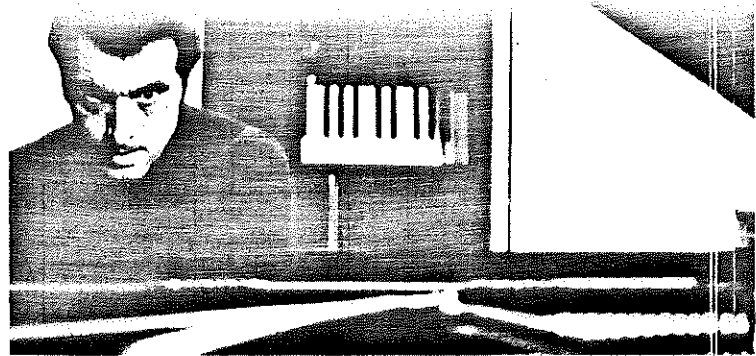
BUTCH MORRIS Photo: Charles Roland

I N T R O D U C T I O N

Music's range has always reached from the complicated to the simple, from cathedrals and concert halls to fields and streets. In America today, the diversity seems greater than ever. Yet even as the separate styles maintain their vitality, they are also coming together in subtle and unexpected ways. That can be perplexing and disturbing, but it can also be enormously exciting. Music in the late twentieth century exists on myriad levels of technical complexity, historical tradition, technological discovery and hybrid interaction. And no culture in the world has a richer confluence of these cross-currents than the United States, where the old battles about what is European and what is American, what is popular and what is "serious," are being fought with a new fierceness—and resolved with a new confidence.

One way of looking at American music from the earliest times is as a dialogue between the "cultivated" and the "vernacular." The terms are borrowed from H. Wiley Hitchcock, whose *Music in the United States: A Historical Introduction* is one of the three succinct histories of American music that treat the balance between those extremes judiciously; the others are Wilfrid Meller's *Music in a New Found Land* and Charles Hamm's *Music in the New World*. But if American music is such a dialogue, it has only quite recently been regarded as such. Before the 1960s, by and large, the vernacular side of the dialogue was mute, silenced by the academic, cultivated view of what music was and should be. Establishment histories traced "serious" American music in terms of its European-derived classical tradition. Some such histories treated with solemn seriousness the generations of worthy but faceless imitators of European models who defined our art music up until the end of the last century. Others paid deference to our pioneering eccentrics, but held that this country did not really find its own musical voice until the early twentieth century, with Charles Ives. By any standard, the first three decades of this century were exciting and promising ones for the evolution of an indigenous American art music. There was the growth of the American symphonists, many of whom were trained in France, and the simultaneous appearance of an experimental tradition inspired above all by Henry Cowell.

But there was more to American music than this. Indeed, our country's musical history can be seen as a happy babble of overlapping dialogues—not just cultivated and vernacular, but European and American, white and black, male and female, East Coast and West Coast, Occidental and Oriental, urban and rural, secular and sacred, consonant and dissonant, German and French, even English language and all the others. And while there have been many histories of the various sacred, folk and popular traditions, they have rarely attempted a connection to the cultivated, "serious" mainstream.



BORAH BERGMAN

The composers of the various cultivated and vernacular genres were not unaware of one another. George Gershwin was admired in "serious" circles; many young classical composers were fascinated by the formal procedures of jazz; Kurt Weill crossed over boundaries both in Berlin and in New York; classical styles influenced Hollywood film composers. In the thirties, a vigorous leftist populism proclaimed the seriousness of the popular and folk traditions, and such composers as Aaron Copland, Roy Harris and Virgil Thomson all strove to achieve a folkish directness within a cultivated context.

Such "fusions" have become endemic in our own time. One reason is the easy accessibility of all kinds of music, with the proliferation of discs, cassettes and radios. Unique styles flourish in isolation. It is difficult to remain isolated in contemporary American culture, and as a result we have more hybrid musics than ever before. And just as there is ever greater stylistic cross-pollination within the United States, so is the Western world as a whole increasingly influenced by the music and culture of alien civilizations. Many of our brightest young composers have begun to question the basic assumptions of the European tradition—to doubt an automatic equation of artistic worth with complexity, for instance, or of artistry with a distinguished pedigree or elaborate technical virtuosity.

Catholicity is difficult both to comprehend and to accept. Those especially perplexed by it are those with a special loyalty to one particular tradition. When a person comes to music through a certain style, as a listener or after long years of practice, other styles may seem inimical to that first love. For composers, insularity is almost a prerequisite—a jealous concentration on one's own work can, and perhaps even should, lead to ignorance or uncharitableness about the work of others. But in American culture today, in part because of the very onslaught of diverse musics, too many music-lovers have retreated defensively behind the walls of that which they like best, slighting or damning everything else. Even if one feels the stirrings of sympathy for a different kind of music, the sheer bulk of sound available today and the sheer weight of the traditions that underlie any style make the effort at ecumenicalism daunting. A specialist in classical music may grudgingly concede that interesting developments are taking place within what was once called "jazz." But the bristling cult of jazz fans, critics and experts seems so feistily self-contained, and the amount of information to be mastered so prolific, that one is easily dissuaded. Still, we must make the effort, if we are to serve as honorable citizens of our musical state; anything less is laziness at best and pernicious distortion at worst.

Our composers and, indeed, American intellectuals and artists of every sort have felt estranged from the mercantile and bellicose aspects of the culture as a whole since before the republic was born. In that sense, and given our atomistic notion of individuality, every American artist is an outsider, and perceives himself as such. But I am interested in a special kind of outsider—the composer who has refused to accept whatever it was that was expected of him. Those expectations can come in the form of a cultivated tradition, an academic or popular fashion, a commercial imperative or a folk style. But the composers with whom I am particularly concerned have struck out on their own, even if they simultaneously longed for the spiritual kinship of their fellow artists and the culture itself. Determinedly or in despair, they struggled against what seemed inevitable, and were often forced into marginality by the very intensity of their convictions. The prevalence of such men and women among those now recognized as our important composers and artists has disrupted whatever equivalent we have here of the tradition that sustains so much European culture. And yet such independence itself contributed to the European classical music that now dominates our concert life. Haydn, the creator of the sonata form, the string quartet and the symphony as we know it, accomplished all those tasks in isolation at Esterhazy. "I was cut off from the world," he wrote. "There was no one to confuse me, and so I was forced to become original." It is just that kind of spiritual independence that seems, better than anything else, to define what is characteristic about the best American music.

Twentieth-century music throughout the world has suffered enormous shocks. Traditions have been disrupted and deflected, assumptions confounded, crises proclaimed. But for those optimists among us—more polemically, for those of us who actually *listen* to the full range of music in our time—this is a period of quite remarkable excitement. The excitement derives not just from the realities of music today, but even more from its potential. As a society built upon the very ideals of ecumenicalism and catholicity, as the leading technological and industrial nation of our time, and as the principal nexus between European high art and the musics of other classes and cultures, America stands at the forefront of the music of tomorrow. I've already heard some of that music, and I'm here to tell you it's terrific.

John Rockwell
Music Critic
The New York Times

Adapted from the book ALL AMERICAN MUSIC
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NEW MUSIC IN AMERICA

In May of this year, I moderated a panel which discussed the question "Where is our American Music" at the Spoleto Festival in Charleston, South Carolina. Several important issues were discussed and a number of probable solutions were suggested. In these comments, I shall expand upon that wonderful symposium which had as its central focus the lack of performance of American music by today's orchestras.

It is true, I believe, that there is, thankfully, a better representation of American music by chamber and new music ensembles, jazz artists and a few choral groups. Universities, colleges, and conservatories, however, are still responsible for most of the early exposure to American works by all styles and genres. Certainly, this is the case with electronically created music which relies so heavily on the sophisticated (and expensive) equipment only available within the resources of these institutions. It, nevertheless, remains that the public is often only aware of new works when a symphony or opera company mounts a major premiere. The media attention overshadows similar first performances (perhaps of equal or greater musical value) of works performed by small ensembles, individual artists or mixed dance-music, theater-music, or multi-media performers. And why isn't there greater attention given to the important contributions of America's indigenous music—jazz and folk music?

From our vantage point at the National Endowment for the Arts, our panels for the last seven years listened to over five thousand works by American composers in many marvelous varieties. Perhaps because the Arts Endowment's Music, Opera-Musical Theater and Inter-Arts Programs have placed paramount importance on the exposure of American music and artists, we are finally witnessing more and better performances of some exciting and innovative compositions. Board and audience awareness of new works is at least becoming part of an accepted (not "excepted") vocabulary.

One cannot presuppose that audiences, critics or boards will all like very piece that is performed: only that they have more of a chance to hear (and see) recent works. If even a small percentage of these works can find a place in the permanent repertoire, we will have all done our part. And, I would submit, that a work doesn't necessarily have to be remembered forever to be judged "successful." As long as we have a chance to stretch our limited perceptions, we can say "thank you" to those creative artists who have contributed to our own growth.

In conclusion, I offer the following suggestions toward furthering "the cause":

- 1) Greater sharing (networking) of information about new works;
- 2) Greater general education (at early ages) of all the arts;
- 3) Better promotion of the advantages and importance of new works;
- 4) Better advocacy for financial support and media attention of the composer and performer;
- 5) More "up-to-date" education of performers and conductors;
- 6) Better education of composers and support groups about commissions, performances, publishing, recording, and promotion;
- 7) Greater involvement of the composer/performer/presenter with audiences, board, critics, and the media;
- 8) More careful selection of works to be performed;
- 9) More reasonable rates (rental, recording, etc.) for new works;
- 10) Greater technical and other assistance for organizations and artists by the various *service organizations*;

And

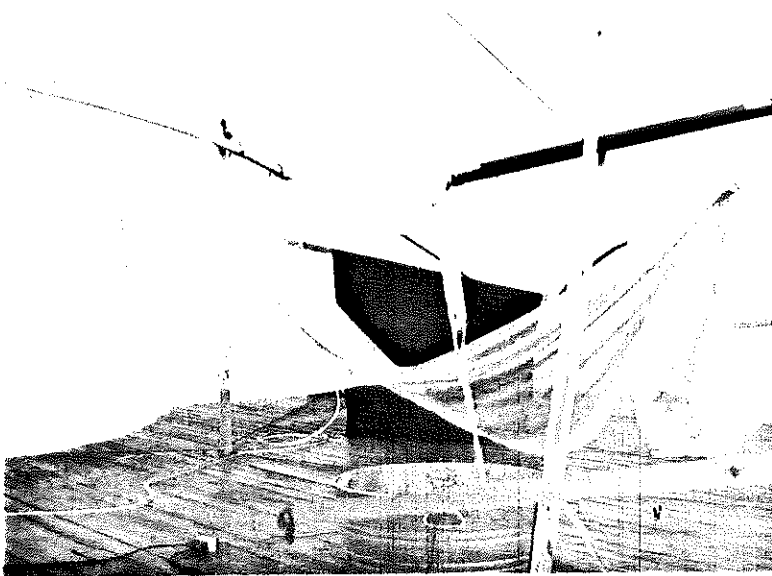
an appropriate place and recognition of the American creator in today's and tomorrow's society.

Adrian Gnam
Director of the Music Program
National Endowment for the Arts

MUSIC AND THE VISUAL ARTS

Visual artists have always raided the whole world of the senses and the other arts. When the Renaissance sculptor incorporated the music of fountains, as for instance Bernini did in Rome, he knew the value of his mixed idiom. There has long been a tacit consciousness that the pre-Socratics were right; that beneath the variety of the phenomenal world lay a unity. The sculptor who works with light and the composer who works with sound is working fundamentally with the same material. Moreover, he is working from an impulse that has stubbornly persisted over the ages and that is born of paradox: artistic behavior always tends to make the immaterial material and the material immaterial (Shakespeare's "airy nothing" . . .).

During the 19th century there were innumerable speculations concerning perception, and many essays on the fusion of senses. The romantic poets were particularly taken with the notion of the wind harp and made it a central metaphor. Later, the symbolists experimented with synesthesia in all the artistic media. Wagner's contribution—the illustration of the notion of the Gesamtkunstwerk—was to fire the ambitions of many vanguard artists in visual media, from Kandinsky to Eisenstein. Science made its contribution, and when the young Edgard Varèse discovered the writings of Helmholtz, he was set on his revolutionary course.



Nicolas Collins

Varèse launched the novel idea that music was nothing other than "organized sound." At the same time, the Futurists, in their robust campaign to dismantle Western traditions and start from zero, suggested that music for our era could be organized (or disorganized) noise. When sounds and noises were separated out from the musical tradition, they quickly became available to artists in all media interested in the experimental question: what if? It was not difficult for sculptors to imagine shaping sounds or making their sculptures into instruments. Varèse himself had shaped the spaces of the concert halls with his electronic experiments in much the same way sculptors of sound today fill galleries, stairwells and houses with modelled sound aggregates.

Visual artists are engaged today in the same quest as their composer colleagues—to sort out a new vocabulary and discover artistic uses of the new materials cast in their way by technological manufacture. They tend to have recourse to the oldest definition of mimesis—that of making things as nature makes them. From the wind harp to the microsounds of snowflakes, bridges and trees . . .

The desire to shape sounds in three dimensions has led many artists to explore nature and its ambient sounds, but also, to explore the nature of noise itself. Once extracted (for no amount of mimesis can negate the abstracting process all artists undertake), the sounds of any environment take on the character of the strange, and often, the beautiful.

Visual artists move in tandem with composers, finding new forms that awake aural and visual capacities hitherto unknown.

Dore Ashton
Art Critic
Art Forum

NEW MUSIC AMERICA

The anticipation, the excitement of discovery, the possibilities for magic — isn't this the pleasure and the source of exhilaration that makes an event such as *New Music America* so special? In the early 1970s, the composer, Harry Partch wrote, "The truly pathbreaking step can never be predicted, and certainly not by the person who makes it at the time he makes it. He clears as he goes, evolves his own techniques, devises his own tools, ignores where he must."

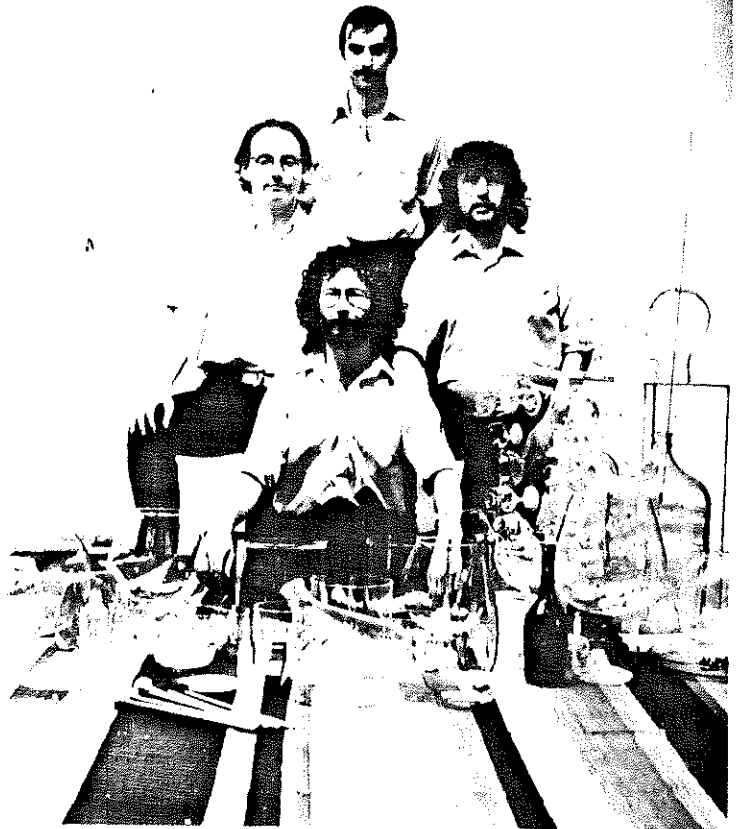
This image seems stunningly accurate. Many of the artists whose work will be featured in this festival are pioneers who, like Partch, have abandoned the familiar and are carving new swaths in the expectations and experiences of their audiences. The new tools are technological — art on the space station — and environmental — city as collaborator.

Such incursions into areas heretofore not readily associated with the making of art have placed their own demands, not only on the mental sets of those attending to the work, but on the artists themselves. Obviously, such investigations require the creator to be knowledgeable in more than, say, music theory or performance. Electronic circuitry, fundamentals of acoustic science, computer technology, video, all demand more than a casual acquaintance if they are to be utilized professionally.

This expanded palette coupled with a relaxation of allegiance to academic systems, has resulted in a blossoming of work all over the country that crosses and blurs traditional arts discipline boundaries. Richly diverse and not easily categorized, we find collaborations taking place among painters, sculptors, architects, dancers, filmmakers and musicians working with each other as well as with the new technologies. Occasionally eschewing the traditional concert hall or theatre setting, the work is shown in city plazas, parks, galleries, old buildings, alongside monuments, celebrating our surroundings as part of the experience.

And so it seems to me that Washington, D.C., guardian of so much of this country's history, is a vivid and astoundingly appropriate setting for this celebration of American energy and imagination that we call *New Music America*.

Renee Levine
Director, Inter-Arts Program
National Endowment for the Arts
August, 1983
Washington, D.C.



THE GLASS ORCHESTRA Photo: V. Ingelevics

WHY NEW MUSIC AMERICA?

Why *New Music America*? Does America need New Music? Is the music of this festival new to America? What is America? Does it include both North and South America? Does it include the whole world? Is this music new to music? What is music? What is new?

Music is the organization of sounds in time in relation to perceivers and their needs. These sounds may be focused as a few selected pitches or drawn from the whole field of audible vibration. Time in music may often be limited to carefully measured units analogous to heart beats or other human motor rhythms but time may also be open to unmeasured organic durations more analogous to breath, to the play of breezes through grasses or the flow of different waters. Musical organization may range from loose informal guidelines to strictly notated formal details. Perceivers may be trained or untrained with a wide variety of needs in relation to music.

New is a term regarded somewhat differently by professional practitioners of music composition and performance than by lay persons. What is new to a professional could be incomprehensible at first to a lay person simply due to a lack of experience or from attachment to a particular familiar style. What is new to a lay person could be old for the professional with a wide range of experience. New music is difficult to define precisely these days because of the ocean of diverse sources, styles and uses of available music.

There is a complementary balance between a common musical practice and musical innovation. In order to qualify as common practice a music's sounds, structures, performance and compositional methods must be recognized as a coherent language and be used by an individual or a community of musicians in a social context.

The use or uses of a music is also a factor in its becoming a common practice. Music may function as entertainment, support to other art forms, consumer seduction, the training of auditory attention, intellectual nourishment, emotional support or spiritual development to name just a few ways. In common practice the usage of the music in its social content and its effectiveness ought to be clear.

In order to qualify as new, some aspect or elements of a common practice must be changed or transformed either in the composition or performance of the music or by its use in a social context.

For example:

Musical instruments embody recognized and valued sounds. Sound can be changed by introducing new instruments. Look at electronic instruments that have been developed and incorporated into music making over the last thirty years.

Structure can be changed by contracting or extending temporal or sonic ranges or by changing the relationships of sounds and/or times. Computer aided performance and composition, for instance, allows for unprecedented speeds and rhythmic complexity as well as accurate tuning of microtonal pitch relationships, new harmonies or charting inharmonic fields of sound.

Method can be changed by performers using old instruments in new ways to make new sounds. Recently many performers have been influenced to explore their instruments by composers' uses of electronic sounds as well as by hearing the music of other cultures. New sounds from performers' explorations have also influenced composers. Some composers are communicating differently with performers by employing new forms of notation or oral instructions.

Old music may be revived in a new social context with a different function, i.e. church music might be played in a concert hall and be appreciated intellectually as well as spiritually.

The newness of a music might be measured by how many or what aspects or elements of a common practice are different. When the common practice seems to be disappearing and a new language emerging then there is new music. It is newest in its unborn state. As a language is accepted by a community then it becomes a new common practice.

New Music America probably represents many different stages in the cyclic balance between common practice and innovation. It is a complementary relationship: common practice illuminates innovation. Innovation revitalizes common practice. The process may take many generations to accomplish or it may occur spontaneously depending on the technological nature of a community or society.

Up till now many of the participants of *New Music America* have worked outside the so-called mainstream of music as presented by the more established formal musical organizations. So *New Music America* also represents a new social cortex and the fulfillment of a need for many devoted composers, performers and listeners with a continually developing interest in musical innovation and diverse influences. The continued success of *New Music America*, with its numerous candidates for presentation and growing audiences, may signal a new era in the acceptance and support of new music in and of America.

Music educators and presenters now have the opportunity as well as the responsibility to enliven and enrich their programs by providing and encouraging atmospheres for musical exploration and innovation alongside the well-honed and refined elements of common practice. Audiences need the opportunity for new experiences as well as familiar ones.

The wealth and vitality of a culture can be read in the development and nurturance of its arts and artists. What could be more exciting than listening carefully for the sounds of the unborn new?

American society is noted for its technological genius and innovation. It follows that its music and art could and should be a perfect reflection not only of a well developed common practice but of this innovative nature providing inspiration for generations to come.

Pauline Oliveros
July, 1983
Washington, D.C.

NO MUSIC IS NEW MUSIC

I feel a great hesitation in writing about new music. "It's all new music," composer-friend Ingram Marshall once mused (with a certain good humor implied in such a sweeping embrace). So, what else is new?

We have gone beyond the revolution of "everything is possible," though it is a mistake to assume that the line of twentieth century modernism is not being extended: the work of Nancarrow, Tenney, Rosenboom, Byron and certain younger black composers come to mind. As I see it, there are three conditions that make us in the 1980's different from our peers in the 1960's: greater sophistication and accessibility of electronic and computer equipment; a greater network of economic/musical self-sustenance through independent recordings and concert bookings; and the great proliferation in the last 15 years of world music recordings and, to a secondary extent, access to artists. In a way that Cowell's generation barely dreamed of, the whole world has been thrown open to us now, uniquely so in the history of human culture. No one has had as much access to information, both cultural and technical/technological (ranging from the musical bow to the computer), as we do. As a composer this has taken over my interest, and has put my sense of new music into a larger focus (and not so temporally mono-directional: Leonin sounds pretty "new" to me, in that way that the creative imperatives of the present constantly redefine the historical past). Along with this new knowledge of world musics has come an acceptance of the blurring of the lines (when so desired) between the social-musical functions of art and entertainment. Again, new electronic media and their mass social diffusion have contributed to this.

For me, though, it is this Pandora's box of geographical and musical diversity that has given me more new ways to think about and hear music than the so-called "new music" has —

We have the whole world as a source of knowledge and influence. Have you heard the latest new music? Tell me about the musics of Burma, Burundi, Chad, Ethiopia, Bali, Afghanistan, Rumania, the Seychelles, Rajasthan, Morocco, New Mexico, Mali, Brazil. Where's "new music" in all that? What's "newer?"

The truth is that this great diversity of the world's musics is not new to us; we are new to it. To approach it that way as composers opens up a new spectrum of possibilities, while those offered by the straight line of the Western classical tradition seem more and more exhausted. There are worlds of new attitudes towards music, as well as techniques of melodic, polyphonic, rhythmic, formal organization; towards pitch and intonation; towards new (and old) instrumental sources; and, more ineffably, towards influences from cultures where music played a direct,

magically efficacious role in religion, healing, theater etc. So: what's new? Ask the Ona people, who are not extinct as a race and culture, and whose remarkable record (of Lola, the Selk'nam 90-year-old shamaness) is one of the only examples of a truly Paleolithic music that we have!

So we are placing the technologically new (computers, etc.) against man's original inventions; who can tell me about the geographical diffusion and styles of the jew's harp? In the Phillipines, Papua New Guinea, Russia, Sardinia, Rajasthan, Bali? . . .

Outside the normally recognized venues is some of the best "new music" to be found. At Easter in Tucson, for example, the hottest new music is not to be found at the universities or symphony hall but at the Yaqui pueblos where three or four different styles of music are heard consecutively/concurrently. Near Santa Fe is a vocal tradition (the Pueblo) that rivals the Tibetans in its musical richness and complexity.

It sometimes amuses me to think that what is understood as "new music" can potentially sound the same (and in the same social milieu) in Tokyo, Los Angeles, Santa Fe, Urbana, New York, Boston, London, Paris, Cologne, Berlin, Rome, Sydney. . . . What's new? As a musician, I am probably inextricably tied to that world, if not just for economic reasons. But it is all those other worlds (plural, not singular) that fascinate me. What else is new?

Perhaps what's new is that this has become the cultural focus of a larger political struggle here in this late 20th century post-industrial, post-colonial world (though we still daily suffer the latter two's consequences). We celebrate the uniqueness of musical diversity and cherish those traditions here in the USA as they attempt to survive. In the face of capitalist and communist mono-culture, the cultural struggle becomes a political one also. A species is enriched by regional adaptation and diversity, — as is our music. In the face of today's absolute technological infatuation, and world-wide inundation, one is well reminded of the words of anthropologist Lévi-Strauss, that humanity has little progressed since the Neolithic. Some of us, in the face of the "new," have had to go that far back, in order to start over again. New music? No music is new music: music is constantly renewing itself.

Peter Garland
Composer and editor/publisher of *Soundings Press*
July 22, 1983
Santa Fe, New Mexico



JOSEPH JARMAN Photo: David Garh

' S E R I O U S M U S I C '

Who's the audience for new music? Or: why are you here?

For pleasure, let's hope. For a generation we've gone to hear contemporary classical music as if it were our duty; let's hope those days are over. Maybe you're here for adventure, too, to hear things you've never heard before. Maybe you're even here, God help us, for an *intellectual* thrill—because that's the only difference I can think of between "popular" and "serious" music: "serious" music engages your mind as well as your gut.

Note that "serious" music doesn't have to be "classical." (I put these terms in quotes because they've been so misused.) By the definition I've just given, jazz is "serious," or a lot of it is, anyway; ethnic music is "serious," as is a lot of rock, though I've never quite understood why artists and scholars and other smart people I know who listen mainly to rock are satisfied with music that demands their attention for no more than three minutes at a time and doesn't challenge their minds the way their favorite books and paintings do.

Classical music is "serious," of course, but it smells too much of the past. People still write it, but in many ways they're cut off from current reality, or so I've often thought. Suppose you were scoring a film, and needed music to accompany a walk down a city street. You wouldn't use classical (that you'd save for two lovers having breakfast on the terrace of an elegant European hotel); you'd use jazz, rock, or some kind of pop—something current, something lively, something that sounds like everyday life. Whatever current classical composers are doing, it doesn't have much to do with everyday life.

New music didn't either, ten years or so ago. It was influenced by eastern culture and eastern religion, and by John Cage's all but religious quest to find new meaning in the everyday world. It was the classical music, so to speak, of our own 60s-style counterculture. But it's evolved past that to become—maybe I should be more cautious and say it looks like it *might* become—the serious music of America in the 80s, drawing on every musical influence around, on everything you might find in a record store or hear on the radio: jazz, rock, disco, minimalism, ethnic music, country and western, you name it; even classical.

That's what this festival is about; that's why it's programmed with such an intriguing mix of styles. Perhaps now we know why we're here: to hear all those styles that interest us, to hear them compete with each other and combine together; maybe even because we're looking forward to some crazy music of the future that's somehow formed by all of them.

Gregory Sandow
Music Critic
Village Voice

©

N E W M U S I C S

Washington's "New Musics" have played a respectable role in the city's cultural maturation during the past decade. They have done so not by simply mirroring dominant trends, nor by attempting to set trends; they have done so by fostering uncompromising music and keeping good faith with the home crowd.

The present vitality of Washington's New Musics is especially remarkable given their peripheral, even underground, status just five years ago. Antal Dorati's then recent departure as Music Director of the National Symphony Orchestra precipitated a cold war stance against contemporary classical music programming that is only now beginning to thaw. The ill-fated "Two Nights of New Music" festival (which folded on the first of 2 nights at Constitution Hall because of insufficient ticket sales) alienated whole segments of the New Musics community. Newspapers gave only perfunctory coverage and commercial radio avoided New Musics like the plague.

The rejuvenation of old downtown as an arts enclave pumped much needed energy into Washington's New Musics community. It became a place where ideas from previously disparate sources coalesced. To a degree, the contemporary classicists benefited from this cross-pollination, as evidenced by the inclusion of improvised music in Contemporary Music Forum programming, by the internationalism of numerous Washington composers, and by the work of Marilyn DiReggi.

The comeback of old downtown was very timely. It became the site for a wealth of unique coalitions—The D.C. Jazz Workshop Orchestra and The Aerophone Society, for example—enabling New Musics to be integrated into a comprehensive arts community.

The concurrent importation of internationally acclaimed artists bolstered the standing of Washington's New Musics by consolidating and building upon existing audiences, affording local musicians invaluable opportunities to perform with leading figures of their respective genres. Yahya Abdul Majid's encounters with the likes of Don Cherry and Julius Hemphill increased their audiences and promoted artistic growth. These strides have made the media establishment sit up and take notice of Washington-area composers and performers.

Washington is a viable host for New Music America. Since the festival traditionally presents composers and musicians from the host city, *New Music America: Washington' 83*, is an accurate measure of the progress New Musics have made in the nation's capital to date. Continued progress is guaranteed.

Bill Shoemaker
Washington-based freelance music critic.



DIAMANDA GALAS Photo: Kathy Monks

AMBITIOUS LOVERS: We realized how much our performances are like cabaret or a revue, so we've developed a show, bringing on band members one or two at a time to feature their specialties. We keep it tight, so it doesn't seem like we're improvising at all. We improvise within the form, as in most African-derived music, but not *with* the form. I've written some songs in Portuguese, and we're covering songs by Noel Rosa and Caetano Veloso—their lyrics are fantastic. There's simply no comparison between the state of lyric writing in Brazil and the U. S. today—theirs are as sophisticated as Cole Porter's, and no one here is doing anything to touch that quality.

NORMAN A. ANDERSEN: The sculpture I have been creating represents an investigation into the synthesis of art, science and music. My effort toward a mix of these is not a deliberate or calculated one; rather a natural evolution which stems from honesty in expression and a realization of who I am and what kinds of information and skills I possess. The intent of the works is not musical but centers around sound quality or character often including mechanical noises that are natural to the systems I devise.

BEAUSOLEIL: This group represents one of the most influential forces in the Louisiana French renaissance movement—the preservation of Cajun music—combining fiddle, mandolin, triangle, vocals, accordion and guitar. The group takes its name from Beausoleil Broussard, leader of a small resistance during the Grand Derangement when the Acadians were exiled from their native land (Nova Scotia) by the British in 1755.

CONNIE BECKLEY: *The Chiffon Magnet* takes two vastly different ideas—magnetism as defined by the laws of physics and romantic attraction as defined by our emotions—and throws them together in the arena of aesthetic consideration. By an adjustment of context, they not only appear to relate, but because of the ambiguous proximity, seem to exchange properties, lending a durable and consistent force to emotion, a delicate and mysterious nature to science.

BORAH BERGMAN: Primarily the music I create for the piano is based on the restructuring of the instrument. This deals with the "principles of ambidexterity"—the left hand being developed to be the equal of the right hand in terms of strength and dexterity.

As a result, pieces can be turned upside down and concepts of dialogue, interplay and polyphony utilized without any loss of rhythmic intensity or aesthetic shape. This is one way of dealing with the supposition that new music requires new resources, new tools.

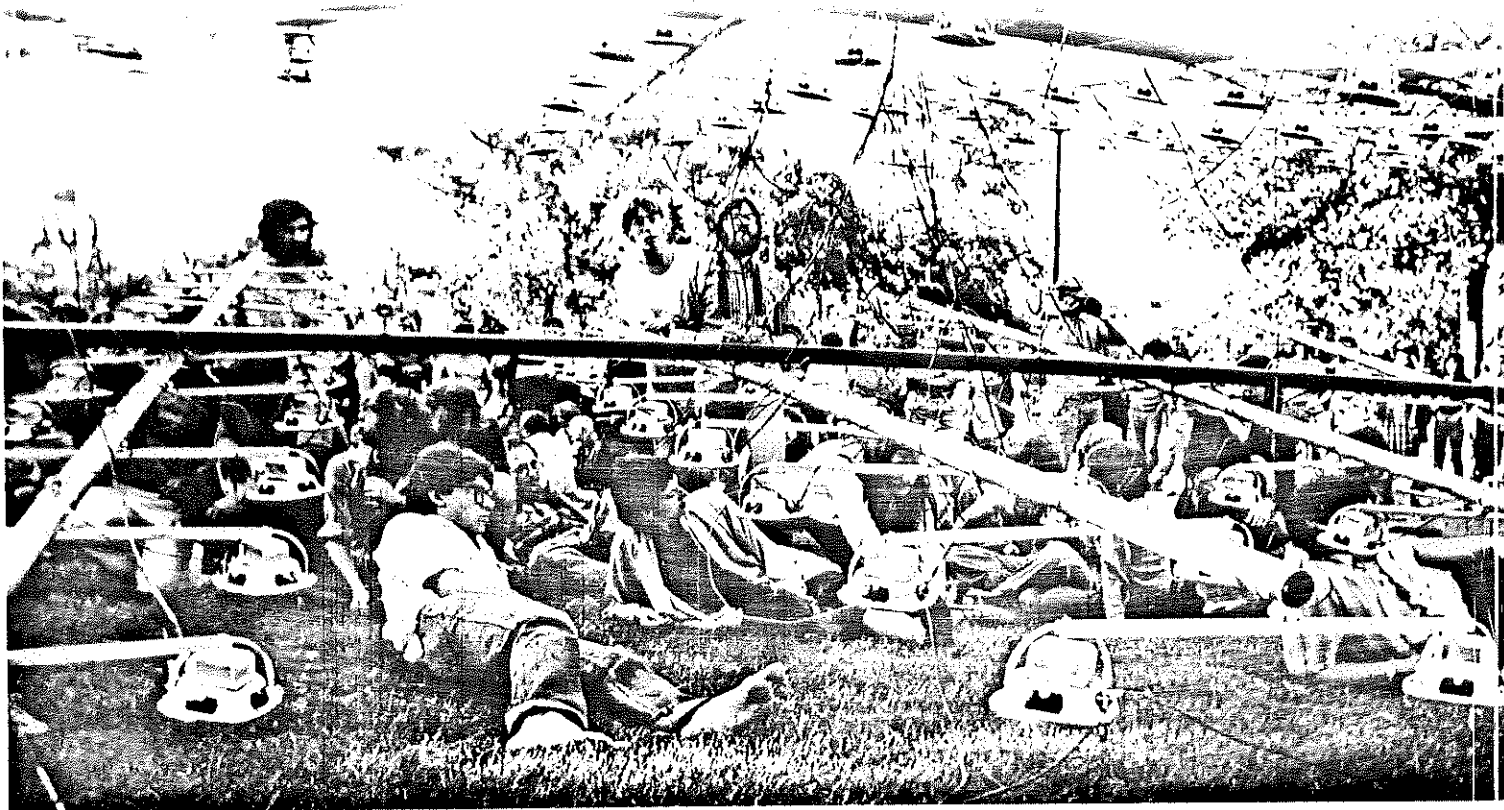
STEVE BLOOM: I believe in sound and music as a direct link to the core of the human psyche. Using acoustic and electronic sonorities propelled by dynamic and rhythmic forces, I create and record scores for choreographers' commissions and I enjoy spontaneous collaborative performances with other composers.

BOB BOILEN/IMPOSSIBLE THEATRE: *Whiz-Bang; A Short History of Sound* will trace the effect of the industrial and electronic revolutions on the sounds we hear today. The music is composed using the Synclavier II and manipulates sounds ranging from volcanoes to vocals, porpoises to printing presses. *Whiz-Bang* is inspired by R. Murray Schafer's *The Tuning of the World* and Lewis Mumford's *Technics and Civilization* as well as historical accounts of changing soundscapes. The resultant creation is an audio montage that intertwines with computer slide animation of historical photographs, original drawings, texts and woodcuts.

LEIF BRUSH: My current Terrain Instruments achieve sound-collecting directly from nature. These primarily wood and metal structures are built outdoors and respond to environmental conditions, necessarily coloring the sound by their own physical configurations and materials. While these instruments gather sound passively, I am also involved in directly accessing voltages from nature and I am experimenting with the building of mental response and imagery, based directly in the physical presence of nature, in sound.

I rely on the real events of nature to provide the primary structure for my art. I do not use the conventional, closed, self-contained electronic synthesizer, which generally must be activated by human decision and control. While my Terrain Instruments are, as object, sculptural, and while they share the sound-producing capability of the genus of instruments, they neither replicate nature three-dimensionally nor mimic it audibly. They exist, like sculpture, in space, but mirror sound which is less familiar and less immediately connotative than that of a violin or piano. The viewer/listener/participant is asked to use new channels of perception to experience soundworks which proceed from the natural environment.

JAKI BYARD: One of my main interests in music is in this type of (big) band, and in trying to keep this kind of institution alive. It is a real American invention as far as ensembles are concerned. Historically, during the ragtime era they used strings at first because they were trying to duplicate the European sound, but it didn't work that well. Since 1897 we've developed the orchestra to what it is now—the typical combination is four trumpets, four trombones, five saxes and a rhythm section, and this is a truly American sound. I think it's the greatest. Only a handful of us are working to keep this alive today—people such as Frank Foster, Charli Persip, Mel Lewis, and myself.



LEIF BRUSH Photo. Ken Greer

KEVIN CAMPBELL AND MUSICIANS: This group performs under the artistic and compositional direction of Kevin Campbell. He focuses on the intricacies of rhythmic and harmonic improvisation while simultaneously displaying his orchestral compositions. Campbell's music combines elements of jazz and ethnic music genres, with contemporary improvisational forms, resulting in music that is textural and dynamic.

PETER CHAMBERLAIN: Most of my recent works utilize mega-mundane materials such as rocks, nails, foam and industrial surplus which, when thrown together using the most obvious and mundane techniques, result in silly or absurd objects which produce basically uninteresting sounds.

Everything about these objects excites me. I may well be the most virtuosic nail-player in the world.

JEFFREY CHAPPELL: In George Crumb's "Little Suite for Christmas, A.D. 1979 (after Giotto's Nativity frescoes in the Arena Chapel at Padua)," the intent of the music is evocative rather than descriptive. I asked Crumb whether there were anything special I should know about this piece before I played it. His reply was, "No, it's all there in the music."

RHYS CHATHAM: The classical avant-garde has long been concerned with expanding musical vocabulary and the definition of music. It has been discovered that an art composer, in addition to having the right to include such devices as chromaticism, serialism, and even plain old noise in his sound palette, can also include such things as world music, ethnic music, and popular music as well. Rather than seeking to continue expanding musical vocabulary, it is my belief that it is now time to take the myriad of sounds available to us, both familiar and unfamiliar, and do something new with them.

ORNETTE COLEMAN: Since America has 200 million people, there is no survival problem for a person like myself because I am the only one doing what I do.

NICOLAS COLLINS: Composing and performing electronic music for ten years, Collins' early pieces were primarily concerned with the physical behavior of sound in space, in particular the manipulation of feedback, while recent works have stressed the interdependence of electronics and performers within ensembles. He calls this "the messy juxtaposition of things that don't necessarily belong together."

Collins will present an installation of large water-powered, sound-producing mechanisms at the Botanical Gardens.



RHYS CHATHAM Photo: Stephanie Chernikowski

MARILYN CRISPELL: My music combines composed and improvised elements and is based on free expression stemming from a logical continuity of musical idea, textures and feelings. I like to try to create a balance between intellect and emotions with my music, and allow it to be guided by intuitive energy. My strongest influences in the improvising tradition have been Cecil Taylor, John Coltrane, Abdullah Ibrahim, Anthony Braxton and Leo Smith.

CONNIE CROTHERS: We get separated from our perception of reality by categorical thinking—about things in such a way as to make them exclude each other. In this time, in reality, fine art and world art are one. The separation that does exist is imposed externally, for example, by commercial interests, or, as another example, by the rigidly single focus of the academy.

Jazz profoundly expresses this oneness, having arisen from the hearts of people, from its inception capable of expressing a height of complexity and innovation. It must be understood from within the art form, rather than superficially, as a style. Essentially, that understanding includes the realization that there is no separation whatever between the content of the music and feeling itself. There isn't even a time gap, since the content is actually created at the very same moment it is expressed on the instrument.

THE D.C. JAZZ WORKSHOP

ORCHESTRA: The D.C. Jazz Workshop Orchestra enables some fresh big band writing to be heard in Washington. It also enables people from diverse backgrounds to come together and work as a group, lift themselves up to a level of performance they may not have previously imagined for themselves and focus on high ideals. This is the sort of effort that is needed in all areas of life as we try to deal with the vast challenges of the 1980s.

ANTHONY DAVIS: My approach to music has always been that composition is paramount. It seems that the only way to get at a real sense of freedom anymore is to work within very strict structures and extended forms. It's very important for me to work to evolve something new within the realm of notated structures. I like to systematically reuse material that I've already established and rework it in different ways. That's what I do as an improviser all the time.

THULANI DAVIS: Poets should have their own concepts about love, about men and women, about life. Musicians do. All artists do. To think that poets should be any different is just not wise.

THOMAS DE LIO: This untitled sound installation is designed to interact with and enhance the various architectural properties of the site. This is accomplished in two ways: first, by introducing a subtle complex of sounds into space; and, second, through interaction with the natural acoustics of the space. The installation leads the perceiver toward a greater awareness of the shape, dimensions and acoustic properties of the site, arriving at a consciousness of physical presence within that environment.

MARILYN BOYD DE REGGI: In contrast to the performance artist who is the sole creator of a work, I prefer to generate the idea for a piece and then to collaborate with composers, poets and visual artists in realizing that idea. Generally the works I perform are short theatre pieces utilizing solo voice, electronic extensions of the voice, electronic tape and synchronized visual projections.

SHEILA DHAR: The purpose of traditional *raga* singing is to convey the portrait in sound of an extraordinary state of being to the listener.

PAUL DRESHER: His primary concern is to integrate more traditional aspects of large scale form, variation and development with his "post-minimalist" vocabulary. The result is works which are multi-leveled in design, which may have a lush hypnotic quality when perceived from a narrow time perspective, but which reveal themselves over larger time frames to be constantly developing via a multiplicity of simultaneous but discrete processes.

ARNOLD DREYBLATT AND THE ORCHESTRA OF EXCITED STRINGS: The Orchestra of Excited Strings utilizes two double bass bodies which have been modified to produce a single fundamental tone and its natural overtones, a miniature pianoforte, a portable pipe organ, a hurdy gurdy and a french horn and trombone. These instruments perform in a "just" untempered tuning calculated from the overtone series.

JOHN DRISCOLL: This piece is a sonic narrative of miniscule movement. The sounds are not electronically generated, but are a result of acoustical phenomenon in the ultrasonic range (above our hearing). This work has grown out of a fascination with small physical gestures creating their own music. Somewhere in the back of my mind I see hundreds of these gesticulating little instruments asking to be heard.

DOUGLAS EWART: My present work utilizes several different disciplines as one form of expression—composing, performing, instrument construction, carving, painting, and building sculptural structures. These various disciplines weld into one force; that force being the true impetus of my life.

All the wind instruments and some of the percussion instruments are constructed by Douglas Ewart. The team of performers in the "Birth of the Bamboo Flute" are Hamid Hank Drake, percussionist; Donald Rafael Garrett, woodwindist and bassist; J. D. Parran, woodwindist; Malachi Favors Maghostut, bassist; Niliya Niyoni, dancer; and Douglas Ewart, woodwindist.

BILL FONTANA: This is a pure sound sculpture. In the past 7 years I have worked with pure sound as a sculptural medium. Rather than being concerned with the object or instrument that is making the sound, I have been concerned with the physical space that is sounding. My concern is the sound itself, its abstract sculptural properties, as an invisible, but tangible occupant of physical space.

DIAMANDA GALAS: In 1975 I decided upon the creation of a new vocal music which employs an unmatrixed production of vocal sounds as the most immediate representation of thought. The primary concern is with the execution—sequentially, chordally, or contrapuntally—of different processes of severe concentration, "mental" or "sentient" states, for which vocal sound is used as the fundamental physical coordinate.

PHILIP GLASS: You can't try to "reach" an audience. That would be artistic suicide. You simply move forward and hope that your audience grows with you. What makes composers really interesting is their long-term development. I think my best music is ahead of me.

THE GLASS ORCHESTRA: The Glass Orchestra is a music culture in miniature. Almost every type of instrument possible in glass is here. The music has evolved with experimental exploration to arrive at a different kind of folk music.

ROBERT GOLDSTEIN: Music is the isolation and expression of a transcendent poetic order of personalized psycho-acoustical episodes. Music is therapy; I am a therapist and a patient.

MILFORD GRAVES: My music is the (potential) possibility of What I Am. It deals with the substantial and insubstantial constructs that have evolved from my World Experience.

PETER GRIGGS WITH IRIS BROOKS AND GLEN VELEZ: This work features compositions by Peter Griggs for a unique ensemble of guitar, flute and percussion. The music involves a special interaction between the composer and performers, all of whom are multi-instrumentalists. Griggs' work in composition reflects his involvement with structure and improvisation, suggesting new ways in which highly structured musical materials can be enriched through the use of improvisational elements. The performers draw upon a variety of instrumental techniques, reflecting their extensive experience in new music as well as non-western music.



PHILIP GLASS Photo: Isabel Carlota Rodriguez

CRAIG HARRIS: There's a simplicity, as in drum and bugle corps, that becomes very complex. Drum cadences lead from one section to the next—given a nice rudiment, the band can go. My piece is about 15 minutes long, with a recurrent theme, a couple of releases and percussion breaks. It's been a challenge and an experiment—I don't know the players or their abilities (though I expect them to be high), and I haven't been near an instrument to write this—it's gone from my head to the paper. I've made the harmonies thicker, denser than in most marching band music, and I've tried to keep the feeling festive. The music has my spirit, and it's in the nature of my trombone playing.

JON HASSELL: Like the video technique of "keying in" where any background may be electronically inserted or deleted independently of foreground, the ability to bring the actual sound of musics of various epochs and geographical origins all together in the same compositional frame marks a unique point in history.

AKA/DARBARI/JAVA is a proposal for a "coffee-colored" classical music of the future—both in terms of the adoption of entirely new modes of structural organization and in terms of an expansion of the "allowable" musical vocabulary.

DAVID HYKES: Our aim is not to present unusual technique for its own sake, whether ancient, sacred or merely virtuosic. Instead it is to search, in an atmosphere nourished by careful listening, for the coming to life of a body of sound, heard inside and out, which can meet our listening and move us, in the moment, toward a silence.

We need to look for a meeting ground of inner quiet, a current or field of silence where the listener and the creator could meet again and, as it were, join forces. It is just this essential quietness and stillness that we seem to have lost. Without better silence we can neither hear nor create; we will not find what we need in order to be or to do.

THE IMPROVISATIONAL ARTS QUARTET: We attempt to inform new/or minority audiences that improvisational music is our indigenous culture directly descended from the African-American's experiences in America. We endeavor to show that our national work truly reflects what it means to be an American, and what those values are. Improvisational music allows us to be creative and do something that is unique to our own experience. We hope that intermingling with our audiences allows us to teach them about American improvisational music.

LEROY JENKINS: I have absorbed the beat of the people, the daring of the avant-garde and the melody of my heart, and put it into a string band called Sting.

SCOTT JOHNSON: My recent work is based on the premise that a new American art music must consider its culture's indigenous sound language to be a valid starting point. Instruments such as the saxophone or electric guitar are particularly interesting to me because of their gritty, voice-like intonational capabilities, which have been already highly developed in vernacular playing styles that have evolved without the benefit of academic recognition. The collision of these elements with concrete electronic manipulation of non-singing, "found" voice have produced working territory for these compositions.

TAKEHISA KOSUGI: This installation, entitled *Interspersions: for 36 Sounds*, uses 36 electronic sound generators which emit slow pulsations in different timing. The total combination of the sounds produces rhythmic varieties. The sources of sound are covered with three different substances: sugar, sand and salt. Kosugi notes that the resultant sounds produced in this work "are extremely small."

RONALD KUIVILA: *Sailing Ship/Flying Machine* is an installation designed to be a site for performances of pieces from *Comparing Habits*. The piece consists of eight computer controlled rotors that emit audible and ultrasonic pitches together with specially designed ultrasonic microphones. The movement of a rotor pans its sound from microphone to microphone and changes the pitch the microphone detects. The computer starts and stops the rotors and controls the speed and direction of rotation. Since each rotor produces one particular pitch, an identification can be made between the sounds one hears and the movements one sees.

MARILYN BOYD DeREGGI





OLIVER LAKE AND JUMP UP Photo: Debra Feingold

OLIVER LAKE: I find it challenging after all these years of moving away from chordal playing to try to improvise within the limits of two or three chords. This can be exciting. The vocabulary of the saxophone isn't different, but the way it works is different, and to move from this to the World Saxophone Quartet where you have all that freedom—that's quite a trip.

SKIP LA PLANTE: I invent, build, compose for and perform on musical instruments built from trash.

LIZ LERMAN: On a formal level, these two works are an exploration of the relationship between common movement gesture and artistic abstraction possible through variations. On a personal level one is a time for reflection on the movement of two aged women who have danced with us for eight years; the other comments on the artist's necessary and sometimes beautiful isolation from the very people who give impetus and life to our work.

RICHARD LERMAN: This work — *Sound-Seen* — with amplified screens is a logical extension of explorations using piezo-electric devices in many other pieces. While the screens are sculptural here, I also use them in performance as transducers. I call them hand-built microphones and/or wind-screens, and have made others from money, paper, metal foils, spring steel, etc. I am currently working on a second generation of these objects which will be painted microphones.

ALVIN LUCIER: Electronically-generated sound waves excite the heads of large bass drums, setting into motion ultra-light pendulums which are suspended in front of the drums. The rhythms created as the tips of the pendulums strike the heads of the drums are determined by the pitch and loudness of the waves, the lengths of the pendulums and the resonant characteristics of the drums themselves.

This work is the latest in a series of works I have made since 1972 having to do with 'seeing' sound. It was composed in 1980 and was first performed at the Paula Cooper Gallery, New York, in November of that year.

CHRISTIAN MARCLAY: All around me is an accumulation of objects, cars, images, TV's, records, furniture, et cetera, all kinds of stuff being used and abandoned, cultural fragments, industrial wastes, a miscellaneous clutter of products. In this saturated urban environment, this mass collection, my desire is to make something out of it. More than inventing, I reshape what is at hand, twist it into something different. So I don't so much ask myself what more has to be done, but instead, what to do with it?

METROPOLIS: Synthesists Bob Boilen and Robin Rose will perform an original score to accompany Fritz Lang's classic science fiction film *Metropolis* (1926). Lang's futuristic vision will intertwine with an electronic score that depicts the horrors of workers enslaved by "The Machine." The performance juxtaposes the film's prophetic set design and exaggerated acting styles with new music technology, exploring both humorous and ominous aspects of Lang's future society.

YVAR MIKHASHOFF: For nearly twenty-five years I have devoted myself to the performance of music written in this country, and I hope that for the next seventeen years I continue to do so—then start over.

PAT MOLELLA: *Tap Desire* is an interactive sound installation for performer and tap sequences, emphasizing generative relationships between the actual sound of tapping and suggestions provided by sound manipulation.

CARMAN MOORE: Indeed, the classic task of the work for flute alone is to create a sense of a lot more going on that could be played on one slender woodwind. *Shadows* is about that task. From the very first pipe-like call—a kind of hailing down the valley—the piece proposes a series of call-and-response situations—some one-to-one and loud/soft, others a chain of similar messages whose story gets altered with each attempt at repetition. The echo factor itself is the aforementioned call/response notion pushed to its limit in its purest form.

BUTCH MORRIS: For me there are but two sounds worth listening to: the sound of the mind working and the sound of the mind that has worked.

STEPHEN NACHMANOVITCH: Music is the direct voice of the totality of our being, of our world—the whole earth—coming through us. Musicians are vehicles, we are mediums; we do not make or create anything. We receive and we transmit, straight from the heart. The best we can do is become transparent, skillful at disappearing so that the earth can speak and sing and shine through. There is no new music, no old music. From beginningless time, she is everywhere and in everyone.

NEW MOVES (with Richard Lerman): Merging our distinctive yet complimentary styles, we are interested in creating a visual and physical field of motion.

THE NEW MUSIC ORCHESTRA: Community involvement in making music is the orchestra's purpose. It performs contemporary music, mainly by local composers, which would otherwise not be performed and provides an opportunity for local musicians to make music together, amateurs and professionals alike. All are committed to music making in an atmosphere of fellowship and good will.

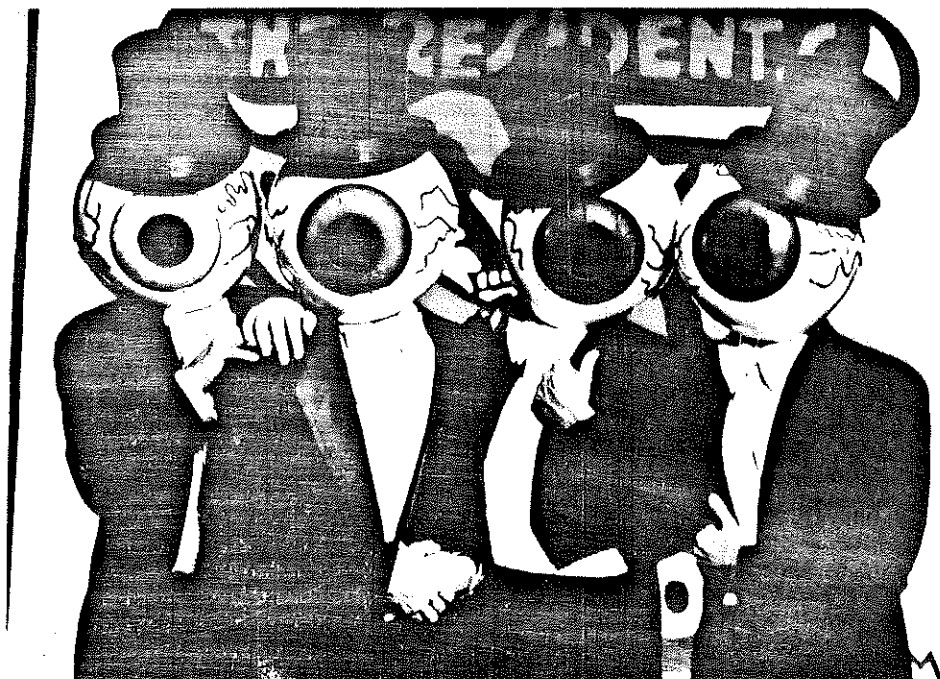
NEW WORLD PLAYERS CHAMBER ORCHESTRA: It is always my hope that my programs will lead each member of the audience to perceive that place... that is music's special province—That is, that plane where the stimulation of the mind and the fantasy are infinite. (Stephen Robert Kleiman).

PAULINE OLIVEROS: I work to understand and illuminate the human attentional processes which are involved in composing, performing and listening to music. Music is sound which is organized in time by the collaboration of attention between the composer, the performer and the perceiver. I aim to make the power of creativity more widely accessible by composing for audiences, involving them in listening/performing processes which are active and receptive at once. I am committed to broadening the scope of musical experience as we know it by exposing its structure in hopes of liberating sound from some of its more restrictive conventions, and dedicate the merit of my work to the benefit of all beings.

RAMMELLZEE: He says the Letter is re-assuming its true configuration, overthrowing the cloak of corruption, freeing itself and everyone around it from babble.

The only way to change diseased culture is through the manipulation of electromagnetic energy: build robot-construction bodies and then you will live. As long as you think, you can live. Think. Thinking made the whole process in the first place. That's why the alphabet must be reformed.

BOB READ: I am a composer/performer/engineer working with acoustic and electronic sound sources and an emphasis on studio techniques and processing as spontaneous and active elements in the compositional process. What is important to me is the exploration of the organic structuring that occurs in nature, through music, and the creation of compelling emotional experiences.



THE RESIDENTS Photo: Howard Rosenberg

THE RESIDENTS:

Q: *Are the Residents really Kloatu?*
 A: No comment.
 Q: *Well, what were their earliest childhood fantasies?*
 A: Good question.
 Q: *How do the Residents feel about Ronald McDonald?*
 A: They eat at McDonalds.
 Q: *Who is responsible for the Residents' mystique?*
 A: The Residents manufacture their own mythology, with help from Ralph Records and members of the press with overstimulated imaginations.
 (Reprinted from *Boston Rock*)

RODFORCE & GENERATOR EXCHANGE:

Mammoth Time is a work blending traditional chants, humming and primordial rhythms. RODFORCE is concerned with tribal ritual, childhood memory and configurations of power. By utilizing suspension, inversion and rotation, RODFORCE creates boundaries described as psycho-physical environments. Mammoth Time is the fifth body state under "States of Suspense."

NED ROTHENBERG: My solo music for reeds incorporates a variety of extended techniques which allow me to blend multiple rhythmic and melodic ideas simultaneously. Using a personal sonic language, I fashion pieces in intuitively-derived, primarily organic structures. In this way I hope to bring the listener into an intimate and compelling musical experience.

CARLES SANTOS: This a world premiere, the whole piece is approximately one hour long without interruption utilizing the piano—the cultural instrument—and the voice—the natural instrument.

In this piece I try to get the audience involved in a situation where the feelings and sensations approximate them to a realistic story. The energy and concentration during the performance are very important to get this effect.



LA TROUPE MAKANDAL Photo: Chantal Regnault

SCRIPTRONICS: Scriptronics was invented as a performance piece designed to synthesize the visual aspect of drawing with the audio of music. Graphic marks (or scripts) are drawn on a flat screen using electronically amplified markers. The sound and mark are heard and seen simultaneously and recorded. Often the recorded sound is played back during the successive extension of more marks and their corresponding sound.

Scriptronics attempts to enlarge the intimate moment of creative activity by amplifying the sense experiences of sight and sound known only to the artist working alone. It combines music, theater, visual arts and other art forms to emphasize the potentiality of unseparated arts and the possibility of cooperation between artists.

JAMES SELLARS: Music is anthropological, a way of participating in society. Since you cannot eat it, you make compromises: music that enlightens, delights, uplifts, disappoints, fails, and eschews absolutes.

ABU SHARIF: Give me liberty or give me death.

ELLIOTT SHARP: "Naka" will have both composed and improvised sections with the composed portions based upon models from nature including the Fibenacci series. The name is that of a Maori (New Zealand) war dance. The ensemble will include Jonathan Kane—drums, Charles K. Noyes—drums and percussion, and Marie Pilar—bass, voice.

JON SIDDALL: Siddall's work is characterized by a concern for what he describes as a Populist musical language. His music is at once both complex and accessible; a music that moves both the mind and body.

JIM SIVARD: The Aerophone society tries to bring together rhythms from Africa, Asia and South American, and on top of that we put electronics, jazz, avant-garde vocals and poetry and merge these into a world music.

STUART SMITH: In my *LINKS Series* of vibraphone music I am freely imitating speech rhythms. I have long been fascinated with listening closely to the inflections, durations and rhythms of everyday speech, while blocking out the semantic content. The result is the music of speech.

I once had a dream when I was very little that never left me. When people talked in this dream they sounded like musical instruments — one a tuba, this one a violin, this one a snare drum and so on. No words came out, just instrumental sounds. In my speech songs I reverse the situation; words come out but it doesn't matter — it's music. For me this music/nonsense makes perfect sense. It all sounds perfectly right. In fact, I wish we all talked more like these songs.

BERNADETTE SPEACH: I consider all sounds as possible music... but lately, those sounds must have a certain energy. *Moto*, or motion, was written in the summer of 1982 at the request of Michael Pugliese, the percussionist with the Bowery Ensemble, and is dedicated to him. This composition is shaped by the interrelationship between musical momentum and instrumental color.

CARL STONE: In 1980, emerging from an eight year stint in the recording studio, I began developing a body of works which I perform myself in concert. While electronic and digital equipment play an important role in the creation of these compositions, all of the sounds I use are natural in origin — insects, wind, and traffic, for example. My consistent concern seems to be exploring logical processes via continuous transformation of my materials, determining both form and content simultaneously.

STEVE SWEET: "Music from Nancy" is a 30-minute production centered around a musical composition whose values (pitch, rhythm, etc.) are programmatically derived from the visual elements of 16 daily *Nancy* comic strips. The production includes a life-size "Nancy environment," videotapes, slides and both natural and electronic sound sources.

JAMAALADEEN TACUMA: I'm not a musician for other musicians, even though I play a certain music that would be astounding to other musicians. I'm a musician for the person who doesn't know anything about music.

RICHARD TEITELBAUM: I find it philosophically satisfying, as well as musically rewarding, to be able to relegate the alienated function of "obeying orders" to machines capable of comfortably performing tasks far beyond the reach of any human performer, while I maintain my freedom to play as imagination and inspiration dictate.)

In Solo for Three Pianos, the composer-performer selects a series of programs that represent musical processes: they command the computers (and pianos) to respond to the live performer in a variety of ways, functioning very much as a traditional score directs the actions of its interpreters.

LA TROUPE MAKANDAL: The original members of this troupe took its name from an 18th century figure who was instrumental both in the consolidation of the Voodoo religion and the fermentation of the Haitian war of independence from France. The Troupe aims to perpetuate the traditions hammered out by its namesake, including the encouragement of a new respect for this very maligned religion and the use of religious principles to forge a new togetherness among all nations. Makandal brought together men and women from many tribes in the spirit of freedom and this troupe hopes to bring together the men and women of this multi-ethnic country.

MALACHI THOMPSON: there's nothing really new out here. I just take the same old ingredients, season to taste and add a dash of exotic rhythms and haunting melody, put on a low but steady fire til it's ready and you got freebop.

DAVID TUDOR: David Tudor draws upon technological resources that are both flexible and complex. He employs, for the most part, custom-built electronic devices, many of his own manufacture. The specific electronic components and transducers and their interconnections, define both composition and performance.

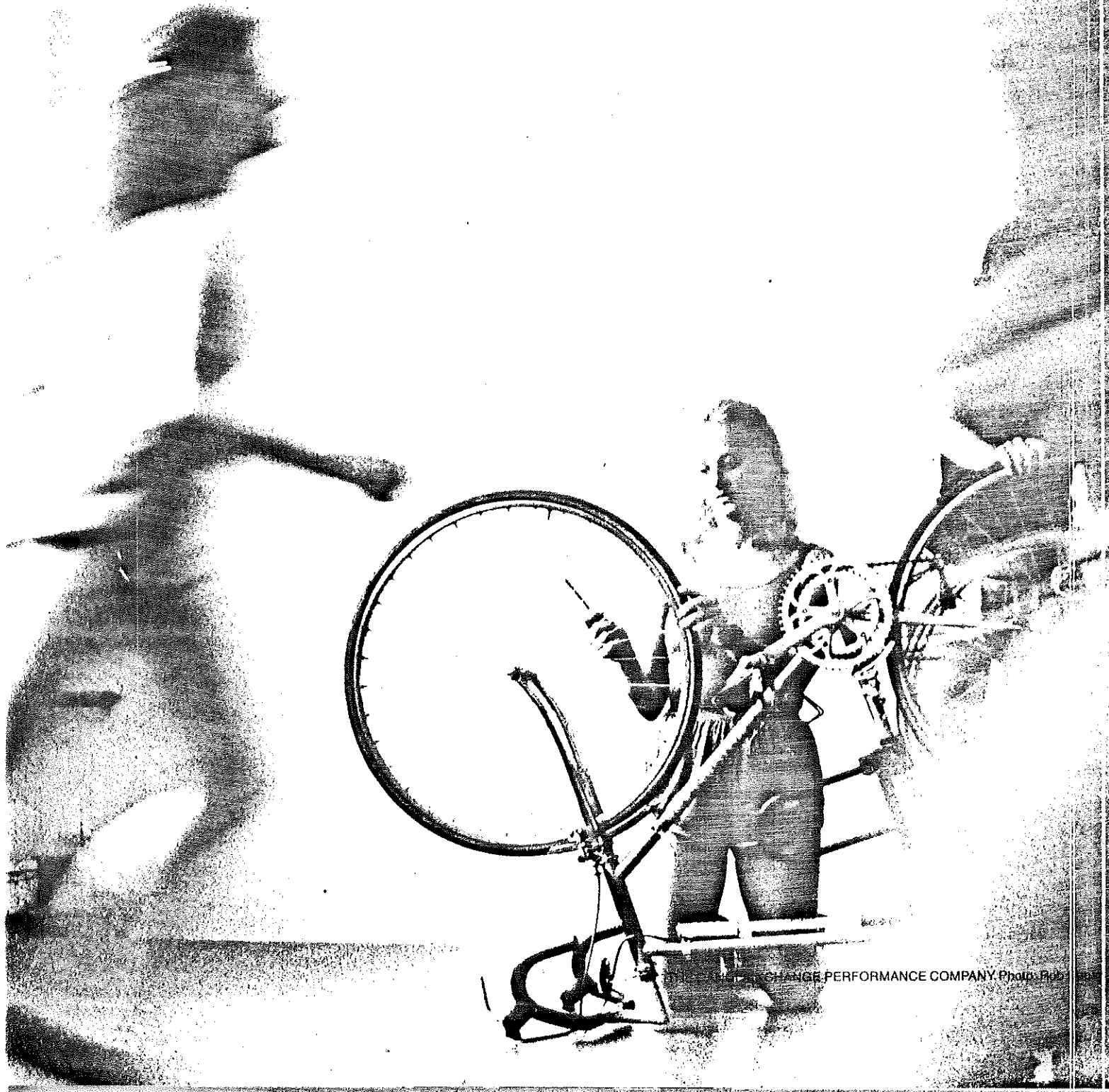
DAVID VAN TIEGHEM: The performer may at times appear to be an interplanetary traveler, a series of nerve impulses in the brain, or a child in a playroom.

YOSHI WADA: My aim is to find unusual outdoor site situations (also architecturally phenomenal) where I am able to create resonant and travelling sound to bring out the rich harmonics and partials of the bagpipe sound.

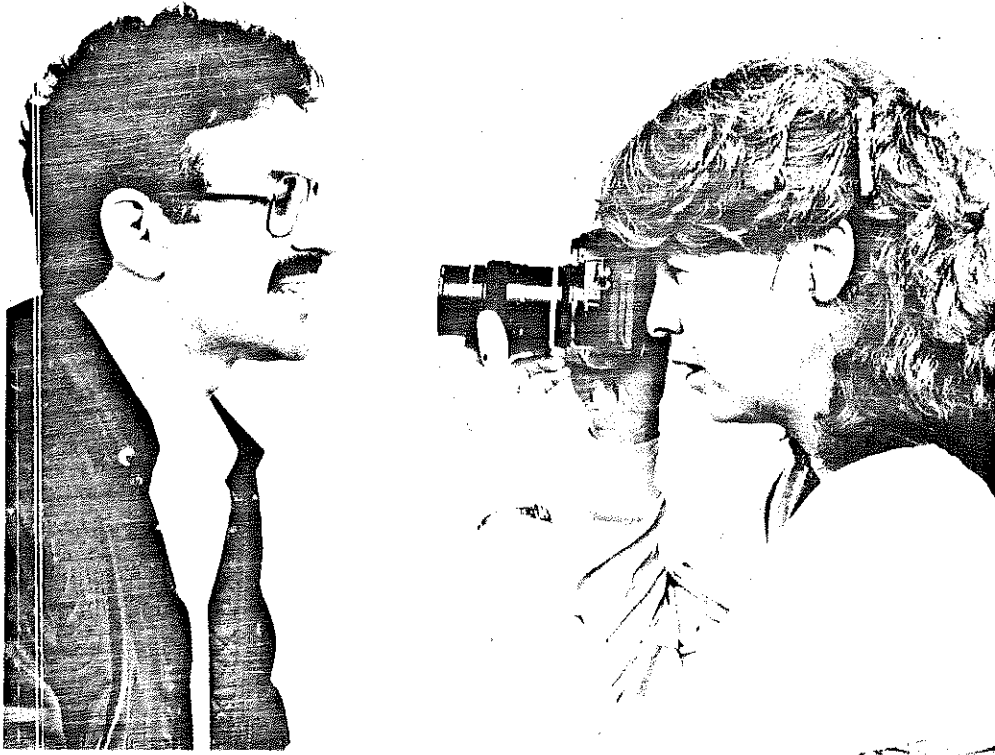
I came to the conclusion: myself became a Bagpipe-being with an inner humming mouth.

WORLD SAXOPHONE QUARTET: Usually when we get together we have one or two new pieces that we work on, but the addition of pieces to our book is gradual. Our music grows according to how each one of us is growing as a composer. David's personality, and his writing for his octet, is reflected in his compositions; Julius, who does the bulk of composing for us, writes as an outgrowth of his writing for his other bands. Same thing with Hamiett and myself. There is a flow of growth in each of us individuals. (Oliver Lake)

LAWRENCE WHEATLEY: Life is a celebration of the creative power of love.



EXCHANGE PERFORMANCE COMPANY Photo: P...



Composer CHARLES AMIRKHANDIAN with Visual Artist CAROL LAW Photo: Hal Baker

AMBITIOUS LOVERS: Ambitious Lovers combines unusual singing techniques — “screaming, babbling, and abstract vocal sounds” — with traditional rhythms from Brazilian music. Arto Lindsay, formerly of DNA, began performing with Mark Miller and David Moss (both of Toy Killers) in January, 1983, using “as few instruments as possible.” Since then Lindsay, U. S.-born but a Brazilian resident for 16 years, has added trap drummer Anton Fier (of the Golden Palominos), bassist Roberto Santos (of Brazuca), Jorge Silva on acoustic guitar and *repique* (a calling drum from the Brazilian samba schools) and Toni Nogueira on *surdo* (a shoulder-harnessed bass drum; both Silva and Nogueira are in the New York Samba Band, with which Lindsay has worked) to the cooperative ensemble, which plays sambas, *maracatus*, and *frevo*s, as well as contemporary Brazilian-influenced disco-*rap*-rhythm & blues.

MARYANNE AMACHER: Maryanne Amacher is a composer, performer, and acoustical installation artist. She considers herself a psycho-acoustician; her installations focus on the subliminal effects of music and sound on the listener. They seek to define the thresholds of audio perceptions. Among other things, her works have addressed phenomena such as “after sound”; the displacement of found or ambient, natural sound; and the visceral experience of sound waves or vibrations. Amacher received her BFA in Music from the University of Pennsylvania, and studied composition, acoustics and computer sciences at several other universities. She has collaborated on projects with John Cage, Merce Cunningham, David Tudor, and Nam June Paik. She has performed and created sound installations all over the world including Kultur Forum, West Germany; PS 1, Artificial Intelligence Laboratory at MIT, Cambridge; and the Walker Art Center in Minneapolis.

CHARLES AMIRKHANDIAN/CAROL LAW: Composer Amirkhanian and visual artist Carol Law make sound/visual performance pieces. Though an original concept may be shared, their process is not collaborative. Usually one of them uses a finished work of the other's as a score from which to realize a second, independent piece. It is in the performance itself that the full collaborative nature of these two artists in their distinct artforms reveals itself.

Amirkhanian juxtaposes groupings of verbal and non-verbal vocal sound. Law's visuals breathe a sleeping pulse, punctuated by the strong percussiveness of Amirkhanian's lexical music.

NORMAN A. ANDERSEN: Raised in Chicago, he now resides in Minneapolis. He studied at the Kansas City Art Institute and the Minneapolis College of Art and Design, receiving a B.F.A. Currently he combines the sciences of electricity, mechanics and pneumatics to create sound-producing sculptures.

LAURIE ANDERSON: Raised in Wayne, Illinois in a large, musical family, Anderson began her musical training on the violin at the age of five. She majored in Art History at Barnard College and studied sculpture at Columbia University receiving a Master's degree in 1972. She has written art criticism and published several books of prose and poetry. While teaching Art History at City College of New York, Anderson found her interests shifting away from painting and sculpture and became increasingly fascinated with the juxtaposition of words, images and gestures in mixed media. She performed her first performance piece in 1974. Her mixed media works have been performed throughout Europe and the US. In 1980 she received an Honorary Doctorate from the San Francisco Art Institute and in 1981 was awarded the Villager Award.

CHERYL A. BANKS: A native Washingtonian, Banks graduated from the University of California at Berkeley where she began her formal dance training. She studied the Graham technique with David and Marne Wood and trained with Ruth Beckford-Smith. She performed as dancer and vocalist with Sun Ra and his Myth Science Arkestra, touring extensively with the group.

Since 1978 a member of "Sounds in Motion," Banks has collaborated with Eubie Blake, Max Roach, Abbey Lincoln, Gary Bartz, Cecil Taylor and others. The company completed an international tour with the Cecil Taylor unit this spring. She has collaborated with the Rrata Christine Jones Dance Ensemble and with poets Ntozake Shange and Jeanne Lee, composers Craig Harris, Butch Morris and sculptor Senga Nengudi. She currently instructs creative movement and dance to children.

BEAUSOLEIL (MICHAEL DOUCET): Fiddler and singer Michael Doucet has been active in the effort to encourage the preservation of Cajun music in South Louisiana. Especially interested in the roots of his musical heritage, he apprenticed himself to legendary Cajun musicians Dennis McGee and Canray Fontenot. In 1978 he began working with Dewey Balfa in an N.E.A.-funded program to bring Cajun music into the elementary schools.

Performances include President Carter's inaugural concert, the National Folk Festival sponsored by the Smithsonian Institution, the New Orleans Jazz and Heritage Festival, the Philadelphia Folklife festival, the great American Music Hall in San Francisco, the Chicago Folk festival and tours of Canada and France. In addition, Beausoleil maintains a rigorous three to five night a week performance schedule in Louisiana.

CONNIE BECKLEY: Born in Pennsylvania in 1951, Beckley majored in music in college. Several years later she returned to the art world where her works, though strongly visual, emitted a musical sensibility. They have been seen in various museums, galleries and auditoriums throughout Europe and the U.S. Beckley teaches Art and Music courses at the School of Visual Arts in New York City.

BORAH BERGMAN: A keyboardist/composer whose approach is rooted in the belief that both left and right hands are of equal potential and capability, Bergman has presented his work at the Museum of Modern Art, the New School for Social Research and Roulette in New York City. He has also performed in Amsterdam, Belgium and Italy. His restructuring of the piano and principles of ambidexterity have been featured in a film done by PBS Channel 13. He is the recipient of an Ingram Merrill grant for composition and performance, and his recordings are available on Chiaroscuro and Black Saint/Soulnote Records.

Laurie Anderson



BOB BOILEN/IMPOSSIBLE THEATER: Bob Boilen is a DC composer, formerly with the bands Tiny Desk Unit and Aerophone. He has composed music for Washington dancers Maida Withers and Beth Burkhart, and, in collaboration with Robin Rose, he has performed live soundtracks for a number of films, including Fritz Lang's *Metropolis* (to be performed as part of New Music America, Sunday, October 8th, on Western Plaza). Boilen has also worked as a sound technician with musicians such as Laurie Anderson and Jon Hassell.

Impossible Theater is a Baltimore-based company of performance artists who create multi-media theater, installations and films. The company has performed at the Baltimore Theatre Project, Maryland Art Place, Real Art Ways (Hartford, CT) and Washington Project for the Arts. Company members include Arda Baharmast, Bob Boilen, Kirby Malone, Ro Malone, Donna Squier and Laurie Stepp.

MONK BOUDREAU (GOLDEN EAGLES): Born in New Orleans of Indian heritage in 1941, he was exposed to street music as a kid. He was given his first guitar at age 5 and was taught masking by his father, the third flag in the Wild Squatoulias and the Creoles tribe. He has participated as a craftsman, demonstrating his work at the Jazz Festival and continues to write non-traditional Indian songs. He has traveled with the Golden Eagles to Berlin, Italy, France, Canada, Seattle, Portland and Berkely.

THE BOWERY ENSEMBLE: The New York based group, in its third year, is composed of four members who specialize in the performance of new music. Its members—Barbara Held, flute; Leonard Krech, trombone; Michael Pugliese, percussion; and director Niils Vigeland, piano—have frequently combined with other performers in its yearly three-concert series at Cooper Union, in New York City, and in guest appearances. For this festival the Ensemble will be joined by soprano Jane Garzo.

TRISHA BROWN: Born in Aberdeen Washington, she received her B.A. in dance from Mills College in Oakland, California, later teaching there and at Reed College in Oregon. From 1967-1971 she served as Adjunct Assistant Professor at New York University and in 1975 received a Guggenheim Fellowship in choreography. She has received two N.E.A. choreography fellowships and the Trisha Brown Dance Company has received regular funding from the N.E.A. and the New York State Council on the Arts.

A member of the Judson Church Dance Theater and the Grand Union Dance Company in the sixties, Brown formed her own dance troupe in 1970. Performing regularly in New York City, it has toured the U.S., Canada, Europe and Japan. She recently received the Creative Arts Award from Brandeis University and a Doctor of Fine Arts Degree from Oberlin College.

LEIF BRUSH: Leif Brush is an investigative sound artist and an Associate Professor of Art at the University of Minnesota, Duluth.

JAKI BYARD: Byard is often described as an encyclopedia of jazz piano because of his way of playing, perhaps more than any other pianist's, effectively integrates the full spectrum of styles in the jazz tradition from ragtime to Cecil Taylor. He has had a wide-ranging career that dates back to the 1940s when he played with Earl Bostic. In the 1960s he was part of one of Charles Mingus' greatest bands that also included Eric Dolphy, and also had a particularly close association with the late tenor saxophonist Booker Ervin. In the last decade he has focused his energies on directing his big band, The Apollo Stompers. This, and the fact that he filled in at the piano in the Duke Ellington Orchestra during its leader's last years, makes him a very fitting person to direct the Festival's Duke Ellington tribute.

KEVIN CAMPBELL: A musician-composer from New York City who has performed in Washington, D.C. as a percussionist for three years with various jazz and latin groups, Campbell has been commissioned by many professional dancers and dance companies for his compositions and performance. Campbell is a multi-instrumentalist who has performed extensively as a percussionist and guitarist in New York City and Boston. He studied with Bill Dixon and Milford Graves and performed with Arthur Brooks on the album "Nightcaller."

TISH CARTER: Tish Carter has performed and choreographed dance and performance throughout the Washington area. For the past three years her interest has been the development of dance/performance pieces that are constructed without relying on traditional dance movements and are strongly characterized by visual and theatrical elements. With the intent of magical visual imagery her works include the manipulation of carefully selected objects. Since 1980 Ms. Carter has worked with Nancy Galeota as co-director and co-choreographer of New Moves—a company of two formed to articulate their artistic goals.

PETER CHAMBERLAIN: Born in 1951, Chamberlain lived in the Adirondack foothills until 1969 when he left to study sculpture and electronic music in Albany, NY. Committed to the study of interactions between time, sound, space and object, he has worked in the areas of sculpture, video, electro-acoustic music, sound sculpture and performance art. His work has been exhibited or performed in Washington, D.C., New York and other U.S. cities, in Vancouver, Mexico City, Munich and Essen, West Germany. He has been on the faculty at Elmira College since 1977, where he teaches sculpture.

JEFFREY CHAPPELL: Pianist Chappell has performed throughout the United States and abroad in recitals, in chamber ensembles and as a soloist with orchestras. A prizewinner in numerous competitions, he was the recipient of a 1982 Solo Recitalists Fellowship from the National Endowment for the Arts. He toured France & Mexico this summer.

Chappell studied with Leon Fleisher and Eleanor Sokoloff as a scholarship student at the Peabody Institute and the Curtis Institute. Early studies were in St. Louis where he was the protege of Jane Allen. Chappell has served on the faculties of Goucher College, the Peabody Institute, the Baltimore Schools for the Arts and the Selma Levine School in Washington, D.C.



BEAUSOLEIL

RHYS CHATHAM: Studied composition in New York City with La Monte Young and Morton Subotnick in the late 60s, founded the music program at The Kitchen Center, and worked extensively with other composers and performed his own compositions in the 70s. Chatham studied harpsichord tuning with William Down and began using natural overtones as a primary music material in the early 70s. Later, he used electric guitar ensembles to merge the extended-time of music of the 60s and 70s with new wave rock.

Chatham has toured extensively with his guitar ensemble and as a solo performer. In recent years he has collaborated with artists of other media including visual artists Charles Atlas, Robert Longo and Michael Zwack, and choreographers Karole Armitage and Lisa Fox. His composition "Drastic Classicism" appears on the Antarctica Label.

DON CHERRY: Don Cherry, multi-instrumentalist and improvising composer, first won recognition as a trumpeter with Ornette Coleman's quartet coming east from Los Angeles in the late 1950s. Since then, he's collaborated with leading jazz musicians (including Archie Shepp, John Coltrane, Sonny Rollins and Gato Barbieri), electronic composers (Dartmouth's Jon Appleton), and masters of traditional ethnic musics from the world over. Cherry led the D.C. Jazz Workshop Orchestra in a performance program in October, 1981, which combined both professionals and musical novices; he was the first musician to be presented at D.C. Space upon its opening in 1977. Cherry has recorded duets with Edward Blackwell and worked closely with Turkish drummer Okay Tamiz, Indian tabla player Latif Khan and Brazilian percussionist Nana Vasconcelos. His rhythmic influences extend further, to embrace rock 'n' roll (he's gigged with Lou Reed and Ian Dury), Buddhist chants, Japanese temple music, the Javanese Gamelan, and his own Native American heritage.



ORNETTE COLEMAN Photo: Steven Needham

ORNETTE COLEMAN: Born in Fort Worth Texas in 1930, Coleman was 18 before he purchased his first saxophone. Soon thereafter he was Crayton's R&B Band, finally settling in Los Angeles. He shocked the world with his plastic alto saxophone and his idea that jazz improvisation did not require any fixed or rhythmic patterns at all, his concept of free jazz. In 1959 he recorded *Free Jazz* for Atlantic Records. In 1962 he unveiled a new trio with David Izenon on bass and Charles Moffett on drums. In the middle and late 70s Coleman began developing an electrified brand of free jazz. Public performances diminished, however, and stopped altogether in 1979. Coleman reemerged as a performer in 1981 and released *Of Human Feelings* on the Antilles label in 1982. He performs with Prime Time and is actively composing.

& PRIME TIME: Electrically amplified guitarists Bern Nix and Charlie Ellerbee, bass guitarists Jamaaladeen Tacuma and Albert McDowell, and drummers Denardo Coleman and James Kamau work with Coleman (on alto saxophone, trumpet and violin).

NICHOLAS COLLINS: Born in New York in 1954 Collins has been performing and composing electronic music for ten years. As a Thomas J. Watson Fellow in Europe he began working with mechanical systems of acoustical manipulation. "Niche," "Water Works," and "Sweeps" are architecturally scaled installation projects which use computers, motors, sump-pumps and massive amounts of fabric to continually alter the physical interiors of spaces.

Collins has presented concerts and installation projects throughout the U.S. and Europe as a solo artist, in collaboration with Ron Kuivila, and recently as a member of Composers Inside Electronics. He works in New York as a computer and electronic consultant, is an independent record producer and a national Studio Artist at PS1. His pieces are available on Lovely Music records.

MARILYN CRISPELL: Has been a member of ensembles led by Anthony Braxton since 1978, touring Europe with his Creative Music Orchestra in 1978 and in 1982 with his quartet, recording for Hat Hut Records.

During the past several years Crispell has performed in the United States, especially in New York, as a soloist and with various ensembles which have included many notable musicians. Her quartet conducted a four-week tour of Europe in the winter of 1982 and its first album will soon be released on the Cadence Jazz Record Label, and Crispell will release a solo album with the German label, FMP Records.

CONNIE CROTHERS: Playing piano and composing since age 9, Crothers received classical training. She majored in music at the University of California at Berkeley, emphasizing composition. She studied with Lennie Tristano for 10 years before he presented her in informal concerts in his home in 1972. He produced her first professional performance, a solo concert at Carnegie Recital Hall, in 1973. Her first album *Perception* was released that year and she began to teach in association with Tristano. In 1979 she founded and is presently an officer of the Lennie Tristano Jazz Foundation, both organizing and appearing in concerts on behalf of the foundation.

In 1981 a two-record set *Solo* was released. In 1983 she co-founded a record company with Max Roach, New Artists. The labels first release was their duet recording *Swish*. They have appeared in performance with dancers Bill T. Jones and Arnie Zane in a four-way collaboration presented at the Brooklyn Academy of Music. Crothers teaches jazz improvising in New York.

THE D.C. JAZZ WORKSHOP

ORCHESTRA: A program where any musician can experience rehearsing and performing original music with master jazz artists, The D.C. Jazz Workshop Orchestra began in 1981 when Don Cherry spent a one week residency in Washington, and reconvened in 1982 for one week under the direction of Anthony Braxton. With area composer and alto saxophonist Carl Grubbs working as permanent director, this year it has blossomed into a regularly active and cohesive unit, while remaining open to new participation. Special intensive week-long sessions with visiting conductors — such as this week's Duke Ellington Tribute with Jaki Byard — continue to be part of the program.

ANTHONY DAVIS: An internationally recognized pianist and composer, as both solo pianist and with his ensemble Episteme, Davis studied classical piano as a teenager and began performing his own compositions at 19. At Yale and Wesleyan Universities he studied a variety of musical forms, especially Afro-American and Indian musics. After graduating from Yale he performed with several ensembles led by Leroy Jenkins, Leo Smith and Anthony Braxton as well as composing and performing with his own group. He made his first recordings of original works in 1977.

Davis formed Episteme, a ten-piece new music ensemble to perform his new works in 1981. His first of several recordings for Gramavision Records, *Episteme*, included several Wayang compositions inspired by the Balinese Shadow puppet theatre. Recently he has been commissioned by the Brooklyn Philharmonic, the Houston Symphony, the Walker Art Center in Minneapolis, New York's the Kitchen, pianist Ursula Oppens and has completed soundtracks for two films, *Miraj* and *Painting In The Dark*. His latest recording, *Hemisphere*, was commissioned by dancer/choreographer Molissa Fenley for the 1983 Next Wave Festival at the Brooklyn Academy of Music (BAM).

THULANI DAVIS: Poet Davis has been published in numerous anthologies and periodicals. She has performed with poet Ntozake Shange and Jessica Hagedorn, and actress Laurie Carlos in her one-woman show *Sweet Talk and Stray Desires*. Davis wrote for *Shadow & Veil* at the New Heritage Theater and wrote and performed for the Joseph Jarman Sunbound Ensemble at the Public Theater. She staged *See Tee's New Blues*, her one-woman performance work at The Kitchen.

In addition, she has performed in concert with the Cecil Taylor Unit, Anthony Davis, Fiamadou Don Moye, Oliver Lake, Arthur Blythe and others. Her first collection of poems is *All the Renegade Ghosts Rise* is available on Anemone Press and she currently is a Senior Editor for the *Village Voice*.

SHEILA DHAR: A leading singer of North Indian Classical Music, Sheila Dhar has trained in the Kirana tradition or school for over 25 years. She is a disciple of Ustad Fayyaz Ahmed Khan and Niaz Ahmed Khan, grandsons of the founder of the Kirana school, Ustad Abdul Karim Khan. She is the only authentic Kirana musician to be living in the West, and in the four years she has lived in New York, Mrs. Dhar has become deeply admired and respected by many listeners, some encountering pure Indian music for the first time. Among those she has inspired are David Hykes and members of the Harmonic Choir.

In India, Sheila Dhar has given solo programs on the National Program of all India Radio, and the Sangeet Sammelan Broadcast, from Bombay. She is regularly invited to the Hardballabh Festival, the oldest and most respected of the festivals of traditional classical music in India.

THOMAS DeLIO: New York born, DeLio studied at the New England Conservatory of Music and Brown University where he received a Ph.D. combining mathematics, music and the visual arts. His articles on contemporary composers have appeared in various publications. He is the author of two books on contemporary music: *Circumscribing the Open Universe* and *Contiguous Line: Issues and Ideas in the Music of the '60's and '70's*. He is also co-founder and co-editor of *Sonus*, a progressive interdisciplinary arts journal.

He has distinguished himself in the area of computer aided composition and as the creator of a series of live electronic sound installations. His music is published by Dorn Publications and recorded on the Spectrum label. He currently teaches at the University of Maryland at College Park.

MARILYN BOYD DE REGGI: De Reggi received her musical training at Florida State University and the Conservatoire National de Musique de Paris, and has performed in opera, oratorio and lieder recitals. She has held teaching posts at several American universities and conservatories and during the past five years has been soprano and Executive Director of the Contemporary Music Forum, a post she resigned in April of this year to devote full time to her solo career.

Recently Ms. De Reggi has performed as soloist at major festivals in the U.S. and Europe, including the Festival of Contemporary Music at Tanglewood and the Muzicki Biennale Zagreb '83. While in Yugoslavia she became the first American to perform with the Russian Ensemble of Soloists from the Bolshoi Theatre Orchestra conducted by Alexander Lazarev.

PAUL DRESHER: He received a B.A. in Music from the University of California at Berkeley in 1977 and an M.A. in composition from U.C. San Diego in 1979 where he studied with Robert Erickson, Roger Reynolds and Pauline Oliveros. Previously he had studied with Terry Riley at Mills College and Steve Reich at the Center for World Music.

He is currently touring widely as a solo performer, composer, performer and music director for the George Coates Performance Works, an experimental opera/musical theatre company consisting of 10 performers and theater artists. He completed a commission from the Kronos String Quartet and is completing a commission for the San Francisco Symphony due to premiere in the fall of 1984.

In 1982 he was awarded the Goddard Lieber-son Fellowship from the American Academy and Institute of Arts and Letters. He has received a composers fellowship from the N.E.A. and his works have been supported by numerous grants, including those from the Opera Musical Theatre, Interarts, the Martha Baird Rockefeller Fund for Music, the California Arts Council and the San Francisco Foundation.



ARNOLD DREYBLATT

ARNOLD DREYBLATT AND THE ORCHESTRA OF EXCITED STRINGS: Born in New York, Arnold Dreyblatt began his work in film and video, then began giving solo performances on a modified string bass in 1979. That year he founded "The Orchestra of Excited Strings" which has performed at The Kitchen, The Whitney Museum Downtown, The Experimental Intermedia Foundation, Roulette, the Mudd Club, and other alternative art spaces.

Dreyblatt studied music composition with La Monte Young, Pauline Oliveros and Alvin Lucier. He has also studied extensively with non-western musicians, including performers of North Indian, Middle Eastern and Chinese Music.

JOHN DRISCOLL: Born in Philadelphia in 1947, Driscoll began working in sound sculpture and electronic music in 1968. He has collaborated on David Tudor's *Rainforest IV* since 1973. He has toured extensively in the U.S. and Europe with Composers Inside Electronics, Douglas Dunn & Dancers, David Tudor and as a solo performer. He has been commissioned by the Exploratorium in San Francisco and the Institute of Contemporary Art in Boston. He has received support from the N.E.A., New York State Arts Council, New England Foundation for the Arts, Rockwell International, Panasonic Corporation and other sources.

His production activities include installations of *Rainforest IV* and recording the recent al-

bum. He conceived of and is producing a program of 10 composers whose work exemplifies music created with microcomputers. His current work is with robotic instruments, compositions for unique architectural spaces and sound sculptures the public can play.

DOUGLAS R. EWART: Exposed to bamboo from his early years in Jamaica, where the versatile and durable plant was used to make kites, bows and arrows, cricket balls and many other toys and tools, Ewart rediscovered bamboo in 1967 as a medium for building flutes and percussion instruments to use in his musical activities. Since then he has built thousands of flutes and other instruments and has extended the experiments using plastics, brass and iron as well.

He has exhibited his bamboo, shakuhachi, ney, cana, palm and end-blown flutes at locations throughout the U.S. He has participated in numerous art fairs and held exhibitions while conducting extensive workshops about the bamboo plant and its uses.

WILHELMENIA FERNANDEZ: With her award-winning soundtrack to the film *Diva*, soprano Fernandez debuted as Musetta in *La Boheme* at the New York City Opera in April 1982, the same role she debuted in 1979 and repeated in 1980 at the Paris Opera. A native of Philadelphia, PA, where she still resides, Fernandez began vocal training in high school and continued her studies at Philadelphia's Academy of Vocal Arts prior to receiving a full scholarship to the Juilliard School of Music. She currently studies with Marlene Malas in New York.

Fernandez spent the 82-83 season singing in various operas and productions in Toulouse, France, Orlando, FL, with the Opera Company of Philadelphia, the Michigan Opera Theater and a variety of concerts and recitals in France and the US.



WILHELMENIA FERNANDEZ

BILL FONTANA: Composer Bill Fontana conducts acoustic environmental studies worldwide. His sound sculptures typically transfer sound to produce sometimes subtle, sometimes startling effects. In addition to this Washington D.C. composition premiere, Mr. Fontana's recent work has been composed for New York, Berlin, San Francisco, Australia and Cincinnati.

NANCY GALEOTA: Nancy Galeota has choreographed in the Washington area for several years. For the past three years she has been working with Tish Carter as co-choreographer and co-director of New Moves—a company founded to promote and facilitate their artistic goals. Ms. Galeota's most recent study has been in the Alternative movement disciplines which she incorporates into her work and teaching. She is also the director of the Evening of Exchange series at the Dance Exchange.

ROBERT GOLDSTEIN: Goldstein is the founder, composer/arranger and guitarist of the Urban Verbs, a Washington, D.C.-based musical group that released two recordings on the Warner Brothers label in 1980 and 1981. The group toured throughout the U.S. and Italy before its dissolution in November 1982. Since then Goldstein has pursued the areas of psycho-acoustics, eurythmics and scenography, and the use of techniques such as tonal chromatics, repetition and echo dynamics. He plans to synthesize studies of these disciplines to produce a "sculpture" of sound and light.

MILFORD GRAVES: He started playing drums at three years old and studied North Indian Drumming with Wasantha Singh. Awards include a listing in *Who's Who in America* and the *Encyclopedia of Jazz* and winner of *down Beat Magazine* International Critics Poll for Drums in 1967. He has taught at Bennington College in Bennington, Vermont since 1973 and has performed and given lectures and workshops in northeast Europe, Japan and Africa since 1965.

PHILIP GLASS AND ENSEMBLE: Philip Glass composes music for opera, film, theater, dance, chorus and his own ensemble. A graduate of the Juilliard School, Glass has received numerous commissions and awards, including a Fulbright Scholarship enabling study with Nadia Boulanger in Paris. Glass is a CBS Masterworks recording artist. For more than a decade, Glass has maintained a musical ensemble that plays his works exclusively. The Philip Glass Ensemble tours worldwide annually. In 1982 and 1983 it performed across America. This November the ensemble will tour Europe for three weeks.

THE GLASS ORCHESTRA: Begun in 1977, members of the group were independently using glass in various musical forms. Realizing this shared fascination with glass, they developed an unusual collection of instruments. The instruments and techniques used to play them are numerous. Most use glass as the main sound source while others use it to alter the sound in some way.

In the last year and a half the group has performed over 30 concerts and 17 workshops in Canada, England, West Germany and the United States.

PETER GRIGGS WITH IRIS BROOKS AND GLEN VELEZ: Composer/performer Griggs (guitar) has performed extensively with Iris Brooks (flute) and Glen Velez (tambourines) since 1981, throughout the New York area and East Coast. In June of this year the trio toured Europe. Future plans include a concert series at Carnegie Recital Hall this year and an extensive tour of the Netherlands next spring during which the group will premiere a new work combining live performance with recorded environmental sounds.

CARL GRUBBS: A native of Philadelphia, Grubbs began playing saxophone under the tutelage of his cousin-in-law, John Coltrane. With his brother Earl, also a saxophonist, he led the group The Visitors, and the unique sound of the two brothers playing together was documented on four well-received albums in the 1970s. He is currently living and working in the Washington-Baltimore area, where his projects include leading the D.C. Jazz Workshop Orchestra, performing new compositions and other material with his quartet, working with a four-man unit that includes two musicians from India, doing presentations in the public schools, and occasional reunions of The Visitors.

HARMOLODICA: The core group of Harmolodica includes Yahya Abdul-Majid (saxes), Daryl Williams (guitar), Kumba Nia Abdul-Majid (bass), Rodney Green (drums) and Abasi (percussion) but will include a growing number of special guests for this performance.

HARMOLODICA has been in the works since 1980 and the musical concept is based on the teachings of Ornette and Blood. It has taken another direction to incorporate the sounds of African and Jamacian music which makes a world urban music experience.



CARL GRUBBS Photo: Ken Steiner

CRAIG HARRIS: Harris is a 30-year-old trombonist and composer, whose vigorous playing has contributed to the music of Sun Ra, Abdullah Ibrahim (Dollar Brand), Jaki Byard, Muhai Richard Abrams, and three of Manhattan's most active, innovative bands: David Murray's Octet, Henry Threadgill's Septet, and Olu Dara's Okra Orchestra—Harris has recorded with them all. He leads his own quintet, has recently released the albums *Black Bone* (Soul Note Records) and *Aboriginal Affairs* (India Navigation), and has introduced the *didjeridu*, an Australian aborigine instrument, to North American audiences. Harris has also worked in theater pit bands, notably for Lena Horne's one-woman show; despite or because of these activities, he's been composing for large ensembles. His "Nigerian Sunset" was performed at the Kool New York Jazz Festival of 1982, and recorded on *Young Lions Of Jazz* (Elekta/Musician), and this year he conducted 17 musicians in his "Harlem Night Song."

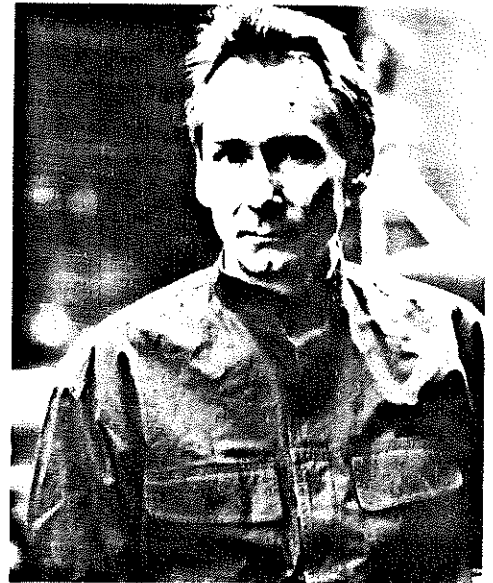
JON HASSELL: Born in Memphis, Hassell acquired several university degrees in music before leaving for Europe to study electronic music with Karlheinz Stockhausen. In 1967 he returned to the US, playing with La Monte Young and Terry Riley. Since 1972 he has studied classical Indian music of the Kirana tradition with Pandit Pran Nath, creating a new vocal style of trumpet playing, and has since released several recordings exhibiting this work. In 1982 the French Ministry of Culture invited Hassell to present concerts and to participate as a conferee in the Recontres Nord/Sud, a colloquium of international artists on world culture. His score of Magazzini Criminalli's production *Sulla Strada* for the 1982 Venice Biennale was hailed in *Le Monde* as the creation of "new wave" opera. His latest LP, released this year, is *Aka-Darbari-Java/Magic Realism*.

BROWER HATCHER: Born in 1942, Sculptor Hatcher has participated in numerous exhibits since 1969, including one-man shows at the Diane Brown Gallery in Washington and group exhibits such as the Ice and Air Show in New York and the 11th International Sculpture Conference in Washington. Awards have included N.E.A. Arts Fellowships in 1974 and 1980, a Ford Foundation Grant and the 1970 Sainsbury Sculpture Award in England

He studied at St. Martins School of Art, taking Graduate studies in Sculpture in 1969. Undergraduate work included the Pratt Institute in Brooklyn and the Vanderbilt University in Tennessee. He has taught sculpture at Bennington College since 1972 and taught for three years at St. Martins School of Art in London. He has been widely published since the early seventies.

JEFIRY HUNT: A native Texan, Hunt has been the recipient of various awards and commissions, including fellowships for composition and system development from the NEA and the Rockefeller Foundation. A commission by the Scottish Arts Council in 1973 led to his involvement with works which allow environmental interaction as a procedure of performance. He co-founded the Video Research Center in Dallas in 1973, and was appointed to the faculty of the University of Texas at Dallas, teaching Visual Arts and Electronic Graphics, in 1981. His most recent New York work, *Quaquaversal Transmission 4*, was produced for the Merce Cunningham Dance Company, one of several works which uses two-way telephone lines for live interactive computer system performance of audio, video, light systems and microrobotic groups.

DAVID HYKES HARMONIC CHOIR: Born in Taos, New Mexico, in 1953 and raised in Oregon and Washington State, David Hykes came to Antioch College in 1970, where he made experimental films and music. In 1974 he moved to New York, and his film *MOVING PARTS*, which included electronically "refracted" vocal sounds, opened at the Whitney Museum in the fall of 1974. During those years, he became increasingly enchanted with the traditional and sacred music of the world, particularly Gregorian chant sung both by men and by women & the *organum* singing of the Gothic Cathedrals, classical Arabic *oud* (lute) music, and Persian and Azerbaijani (*hoomi* singing, and Tibetan chanting where singers under their own power without electronic aids were producing harmonic sounds. Hykes founded the Harmonic Choir in 1975 to research and present a new body of music, **HARMONIC MUSIC**, that could call to the contemporary listener with the purity and force traditional musics of the Orient and the early West possessed.



JON HASSELL Photo: Hali

THE IMPROVISATIONAL ARTS QUINTET:

One of the group's co-leaders, Alvin Fielder, is a native of Mississippi and has been the constant factor. Various artists have collaborated with him to make up the group, including Roscoe Mitchell and Malachi Favors of the Art Ensemble of Chicago, Maurice McIntyre, Muhal Richard Abrams, Gordon Emmanuel of the Association for the Advancement of Creative Musicians and many others.

The quintet's co-leader is Edward "Kidd" Jordan, chairman of the music department at Southern University in New Orleans. The Quintet was featured in a special series on Mississippi Educational Television, "All That Jazz," and a similar program on Louisiana Educational TV in addition to programs on National Public Radio.



SCOTT JOHNSON Photo: Paula Court

INUIT THROAT SINGERS: Among the recreational activities enjoyed by the people of Povungnituk, on the eastern shore of the Canadian arctic, are the katadjait or throat songs, duets performed by women who stand facing each other at close proximity to produce vocal sounds through voice manipulation and breathing techniques.

A throat song has three layers of expression: a textural (or morphemic) layer, a melodic (or intonative) layer, and a third consisting of vocal quality or timbre. Melodic-rhythmic or morphemic sequences are motivic, and during performance individual motifs can be "mixed and matched" in the manner of the story teller who weaves story fragments into a logical saga.

JOSEPH JARMAN: Born in Pine Bluff, Arkansas in 1937, Jarman became a professional musician and poet when he left the army in 1958. Co-founder of the Chicago-based Association for the Advancement of Creative Musicians in 1965 and a founding member of the Art Ensemble of Chicago in 1969, he has performed, toured, and recorded in all parts of the Western world, as well as in Japan, and Eastern Europe.

Known primarily as a saxophonist, he plays all the woodwinds, many percussive instruments, including vibraphones, marimba, balaphone, and an assortment of bells and gongs. Jarman has worked extensively in music/theatre. He has collaborated with the University of Chicago, Kim On Wong Dance Company and others. Jarman as a poet infuses his musical performances with poetry. His work has also been published in numerous periodicals.

LEROY JENKINS: A violinist, viola player, composer and arranger, Jenkins was performing violin at age 8 at his local Ebenezer Baptist Church with childhood friend Bo Diddley. He received his B.A. in music from Florida A&M University and taught music in the south for the next ten years. In 1965 he joined the Association for the Advancement of Creative Musicians in Chicago and in the seventies was a member of the Creative Construction Company and the Revolutionary Ensemble.

Since 1977 he has performed around the world as solo artist and quintet member. This past April he premiered his first Violin Concerto at the Brooklyn Academy of Music as part of its "Meet the Moderns" series. His latest recording — *Leroy Jenkins Mixed Quintet* — was just released on Black Saint Records.

SCOTT JOHNSON: Born in Madison Wisconsin, he studied visual art and music at the University of Wisconsin. Since moving to New York City in 1975, Johnson has presented his compositions at The Kitchen, PS 1, the Experimental Intermedia Foundation, P.A.S.S., Artists' Space and numerous other locations, and has shown sound installations at Artists' Space and Franklin Furnace. He has performed or recorded with numerous composers, including Laurie Anderson, Rhys Chatham, Jill Kroesen, and Garret List and has worked with choreographers Karole Armitage, Susan Buirge, Sheila Kaminiski and Charles Moulton. He recently returned from a European tour and has received grants from the New York State Council on the Arts, ZBS Media, and Meet the Composer.

TAKEHISA KOSUGI: Born in Tokyo in 1938, Kosugi joined in Fluxus for event works in the sixties, played multi-instrumental improvisation with the Taj Mahal Travellers in Japan in the seventies and has been playing with the Merce Cunningham Dance Company since 1977.

RONALD KUIVILA: Obtaining his BA in Music and Mathematics from Wesleyan University in 1977 and his M.F.A. in Electronic Music and Recording Media from Mills College in 1979, Kuivila has been artist in residence at Wesleyan U. since 1981. He has performed numerous pieces and installations in the Northeast since 1978. In 1981 he was awarded a NYSCA Production Grant and in 1982 a grant from the Connecticut Commission on the Arts.

OLIVER LAKE & JUMP UP: Lake grew up in St. Louis, attending high school with Phillip Wilson, John Hicks and Lester Bowie. He didn't pick up the saxophone until he was 18 but was soon playing professionally with local R&B groups. In 1968 he founded the Black Artists Group. It included singers, poets, dancers, actors and artists as well as musicians, and a lot of multi-media projects originated there. In 1973 he moved to Paris and taught at the American Center for Artists and Students and studied at the Electronic Workshop with Ivan Pequeno, a South American electronic composer.

Currently he is working with the World Saxophone quartet, which has played at the Kool Jazz Festival. With JUMP UP Oliver Lake moves in a direction "towards a more danceable sound." Electric guitarists Brandon Ross and Jerome Harris, bassist Darrel Mixon and drummer Pheeroan Ak Laff join Lake in creating a satirical, spiritual party band, and has recorded two albums, *Oliver Lake And Jump Up!* and *Plug It* (on Gramavision Records).

SKIP LA PLANTE: Born in Boston in 1951, LaPlante received his BA in music from Princeton University in 1973. Performing on instruments he has created from trash, La Plante has composed extensively for modern dance, including scores for Phoebe Neville, for the Beverly Brown Danceensemble, for the Pallindrome Dance Co. and 14 pieces in 1982 for the Mel Wong Dance Co.

In 1975 he co-founded Music For Homemade Instruments, a collective that invents, builds, composes for and performs on musical instruments built from trash. The band frequently installs outdoor installations which invite passersby to play. In addition, La Plante has performed numerous theatre scores and participated in exhibitions.

LENTZ: A new concept ensemble comprised of 16 musicians with diverse backgrounds—from rock and jazz to the avant garde and classical—the group is composed of six female vocalists, eight keyboardists and two percussionists. The amplified voices, acoustic pianos and drums complement the polyphonic synthesizers, electric pianos and electronic percussion creating a rich, full sound enhanced by a state-of-the-art sound system.

DANIEL LENTZ: born in Pennsylvania in 1942, he studied philosophy and music at St. Vincent College, attended Ohio University (musicology), Brandeis University (music theory) and studied in Stockholm where he was a Fulbright grantee. He taught briefly at the University of California, Santa Barbara, and at Antioch College in Ohio.

Lentz has received numerous awards and grants, including first prize at the International Composers' Competition Festival in Holland, four N.E.A. grants, and a D.A.A.D. grant to live and work in West Berlin. In addition to numerous U. S. performances, he has toured Europe eight times.

LIZ LERMAN: Lerman attended the Bennington College dance program and worked with Twyla Tharp, Daniel Nagrin and Lucinda Childs. In 1973 Lerman left New York for Washington D.C. where she established The Dance Exchange Performance Company. Lerman is known to Washington audiences for such ambitious choreography as her piece for 800 dancers in "City Dance on the Mall" in 1980. Last year she won nationwide attention with "Docudance," a piece exploring David Stockman's Reaganomics. An ongoing work, "Docudance" includes dances on subjects of political art, video arcades and the U.S. defense budget.

Lerman's company has performed at the Kennedy Center and Wolf Trap in Washington, D.C. and at the Dance Theater Workshop in New York. She has won fellowships in choreography from the N.E.A., the Eugene O'Neill Theatre in Connecticut and the D.C. Commission for the Arts.

RICHARD LERMAN: First involved with electronic music in 1963 and film, multi-media and performance in 1967, Lerman has performed across the U.S. and in Europe since 1976. "Incident at 3 Mile Island" was performed at the Kennedy Center with the Dance Exchange and at the 1981 World Music Days in Brussels and other cities.

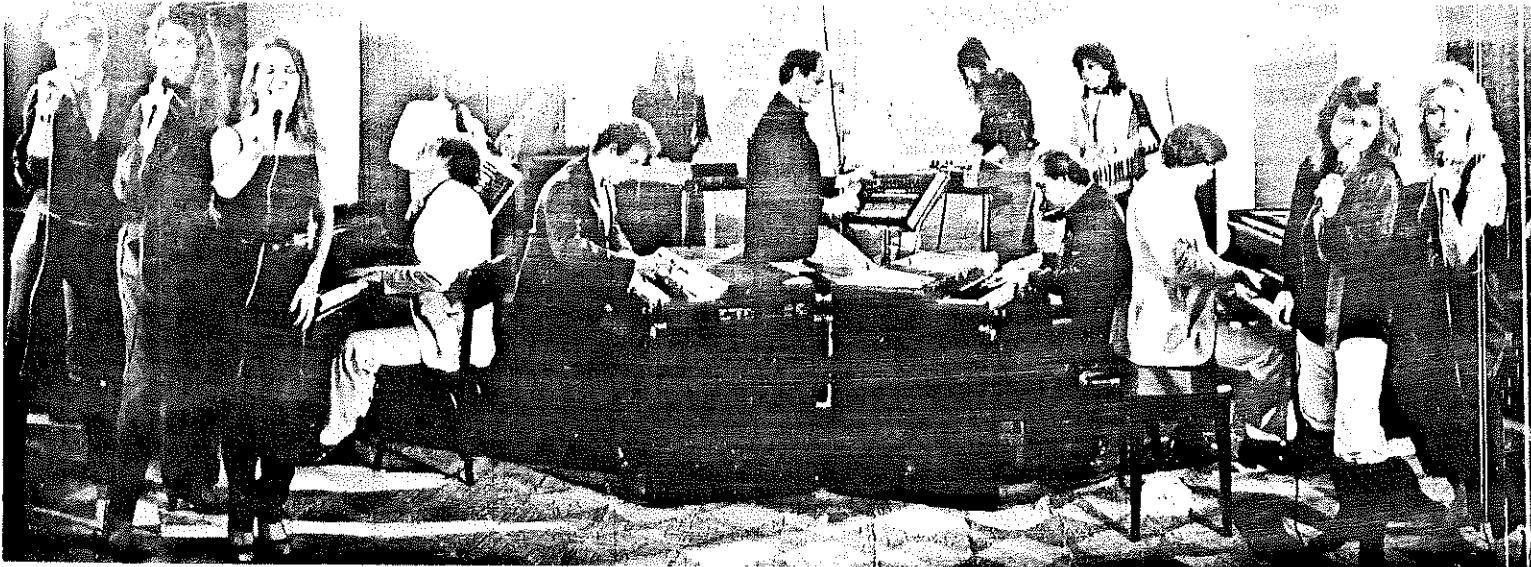
Lerman teaches film and performance art at the Boston Museum School and is a Fellow at the Center for Advance Visual Studies at M.I.T. He collaborates with Tom Plsek and Larry Johnson in a group called Sound/Image Events that has performed for the Merce Cunningham Dance Co. He has collaborated with John Driscoll with the Douglass Dunn Dance Co. A recording of one work, *Travelon Gamelon*, is available on the Folkways label.

ALVIN LUCIER: Lucier has been a pioneer in several areas of composition and performance, including the notations of performers' physical gestures; the first use of brain waves in musical performance; the exploration of the acoustic characteristics of architectural spaces; the articulation of room resonances; the visualization of sound in vibrating media; and the directionality of sound flow from musical instruments.

LOUIS CORK MARCHESCHI: Cork Marcheschi has been exhibiting electrical, kinetic and light sculpture since the late sixties. His work has been influenced by his infatuation with cars, motorcycles and electronics (especially in music). His sculptures dissect particular mechanisms in order to lay bare their inner sources of physical drive or force. Marcheschi was born in 1945 in San Mateo, California. He received his Master of Fine Arts in 1979 from the California College of Arts and Crafts in Oakland. He currently lives in Minneapolis, where he has taught at the Minneapolis College of Art and Design since 1975. Marcheschi began exhibiting in 1965 and has subsequently exhibited throughout the United States and Europe. His one person shows have included exhibits at the Electric Gallery, Toronto, in 1972 and 1973; Louis K. Meisel Gallery, New York City, in 1973, 1975, and 1977; the Urlich Museum, Wichita, Kansas, in 1975; Kunsthalle, Dusseldorf, in 1976; Kunsthalle, Tübingen, Germany, (and tour) in 1978; and the Walker Art Center, Minneapolis, in 1982.

CHRISTIAN MARCLAY: Over the past three years, Christian Marclay has been experimenting, composing and performing with phonograph records. The phonograph is his instrument. Aside from solo performances, Marclay plays his recycled records with the band Mon Ton Son and in a trio with John Zorn and Peter Blegvad. During the winter of 1983, Marclay will be artist-in-residence at the Musée d'Art et d'Histoire of Geneva, Switzerland.

YVAR MIKHASHOFF: Mikhashoff attended the Eastman and Juilliard Schools of Music and received a D.M.A. in Composition from the University of Texas. He studied composition and piano with Nadia Boulanger under a Fulbright-Hays Grant and has received seven grants sponsoring research into the music of Liszt, Debussy, and Ives. Since 1973, he has been a faculty member of the State University of New York at Buffalo teaching piano and twentieth-century chamber music. Mikhashoff has made a major career in Europe as an



DANIEL LENTZ (w/group)

exponent of American Music. American composers who have written works for him include Leo Smith, Peter Ware, James Willey, Nils Vigeland, James Sellars, Lejaren Hiller, Christian Wolff, John Cage, Leo Ornstein, Lukas Foss and Henry Brant. He has made twelve tours of Europe since 1977, and has served as project director of the American Music Project for the Holland Festival 1982.

PAT MOLELLA: Patricia Molella is a performance and video artist who has resided in Washington, D.C. for the past 14 years.

CARMAN MOORE: A composer residing in New York City, Moore's works range from symphonic to music theater and blues. In 1975 his *Wildfires and Field Songs* was commissioned by the New York Philharmonic Orchestra and premiered under the direction of Pierre Boulez. Moore has collaborated with many intermedia works, frequently with Elaine Summers with whom he will create *Skytime*, which also features floating sculptures by Otto Piene, scheduled to premier at the Guggenheim Museum in New York in 1984.

BUTCH MORRIS: Composer and recent instructor of jazz and improvised music at the Conservatory Royal in Belgium and of other courses throughout Europe, he has performed and composed prolifically since 1974, collaborating with numerous musicians including Cecil Taylor, David Murray, and Frank Lowe, and writers Ntozake Shange and Jessica Hagedorn among others. In 1980 he was voted an "Arranger Deserving Wilder Recognition" by DOWN BEAT Magazine. Morris has toured extensively in Europe, particularly with the David Murray Octet, with which he performed in the 1982 Kool Jazz Festival. The Butch Morris Ensemble collaborated with visual artist Lynn Shelton in December, 1982 in New York City, and also as a part of the 1983 Kool Jazz Festival. Current works in progress include an operatic ballet. Morris has numerous recordings on European and American record labels.

THE NEW MUSIC ORCHESTRA: Formerly "The Shoestring Orchestra," this community of musicians, composers, listeners and supporters is dedicated to the performance of contemporary music and older lesser-known works. The orchestra began in 1979 under the leadership of John Webber and Frank Wilhoit, then Catholic University composition students, with the purpose of performing contemporary music by local composers. In the fall of 1981 Webber became director and the orchestra moved to Capitol Hill in Washington, D.C. The orchestra was invited to use rehearsal and performance space in Market 5 Gallery at Eastern Market in May, 1982, and since has presented a series of concerts and numerous open rehearsals there and elsewhere on Capitol Hill, all free and open to the public.

NEW WORLD PLAYERS CHAMBER

ORCHESTRA: Music Director/Conductor Stephen Robert Kleiman and Principal Clarinetist/Personnel Manager Stephen Bates founded the New World Players Chamber Orchestra in October, 1980, to fill the musical gap which existed in Washington, D.C. between the National Symphony and its city's 35 smaller ensembles. It has performed a broad range of musical literature of the 18th, 19th and 20th centuries which had been too small for the symphony orchestra to perform and too large for the chamber ensembles. Since its first season in 1981, it has been the resident chamber orchestra at the National Academy of Sciences and is composed primarily of musicians from the renowned Kennedy Center Opera House Orchestra.

DANIEL PONCE: Born in Havana, Cuba in 1953, he arrived in the U.S. on May 1, 1980. Ponce plays congas, bata drums, shekere, clave, maracas, guiro, gongos, campana and drums. He has performed in the New York City Kool Jazz Festival, at Keystone Corner in San Francisco, the Mudd Club, the Underground, Soundscape, and the Village Gate, all in New York. Ponce has recently recorded with New York Now, Herbie Hancock on the "Future Shock" album, Paquito d'Rivera and McCoy Tyner. This year he received a Creative Artists Public Service Award in Composition.

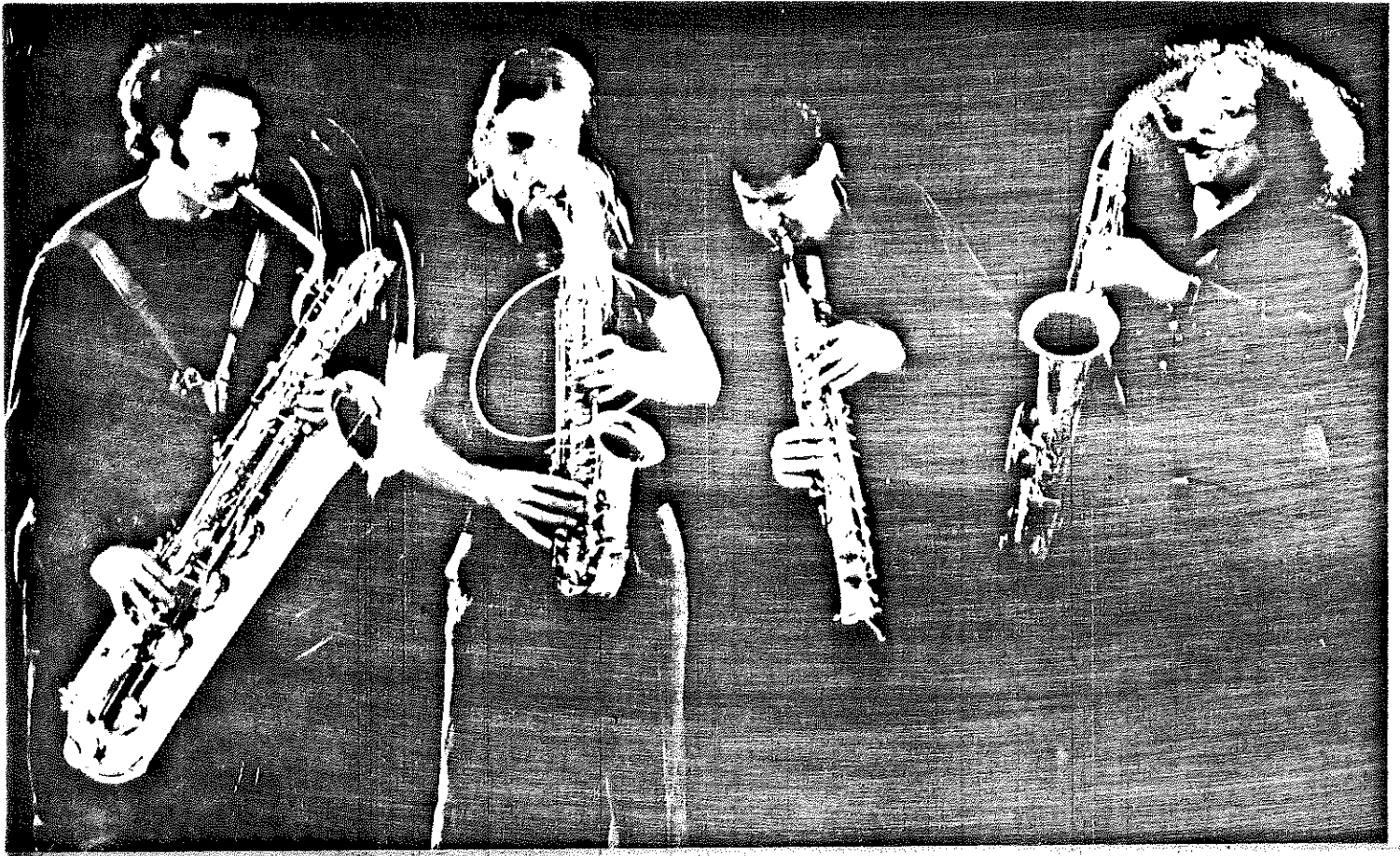
PAULINE OLIVEROS: Oliveros has received countless awards since her 1961 Pacifica Foundation Award for her *Sound Pattern*. She collaborated with Merce Cunningham in 1969, brought *Music for Expo '70* to the World's Fair

in Osaka, Japan, and began to gain renown for groundbreaking work in electronic music and theater. Recognized for *Sonic Meditations* in 1974, Oliveros was appointed to the Composer's Program panel of the N.E.A. In 1977 she was awarded the Beethoven Prize by the City of Bonn for her outdoor environmental work, *Bonn Beier*.

In 1973 Oliveros was awarded a Guggenheim Fellowship to further her studies of myth and ritual. Fascinated with the use of mandalas in the art and healing traditions of various cultures, Oliveros continues to compose work based on mandalic shapes and images.

Oliveros has increasingly become active as an accordionist performing, solo and in ensemble, her own music and that of others. She works currently as an independent composer, performer, author, lecturer and consultant, travelling widely from her home in the Catskill Mountains of New York.

DVA Photo: P. Vilms



DENNIS OPPENHEIM: Dennis Oppenheim was born in 1938 in Mason City (now Electric City), Washington. He currently resides in New York. He received the Guggenheim Foundation Fellowship in 1971, the National Endowment for the Arts Artists' Fellowship in 1974 and 1981. His first retrospective was held at the Musée d'Art Contemporain, Montreal, Canada, 1978, en tour, 1978-79.

RAMMELLZEE: He works part-time in a machine shop and has shown his art in New York City at Fashion/Moda, the Mudd Club Gallery, The New Museum, and Bonlow Gallery. Several years ago he began writing on the A and CC New York City subway lines where he eventually met other graffiti writers Futura, Dondi and A-One, who were working in a spectrum of styles. This prompted him to delve into calligraphic history and analysis, and resulted in his work *Assassin's Knowledge of the Square: Points 1-720*, in which he details the "Letter's reassertion of itself via armamentation, against the false configuration in which it has been imprisoned."

ROBERT RAUSCHENBERG: Born in Texas in 1925, he studied art at the Kansas City Art Institute, the Academie Julian in Paris, Black Mountain College in North Carolina and the Art Student's League in New York. His first one-man show was at the Betty Parsons Gallery in New York in 1951. In 1952 he collaborated with Merce Cunningham, John Cage and David Tudor in a multimedia performance that has been called the first "happening." That year he toured Europe and North Africa and returned to New York to construct his first "combines," collage-paintings incorporating found objects. In 1962 he began making lithographs, and has since been involved with innovative printmaking.

He has had retrospectives at the National Collection of Fine Arts, the Museum of Modern Art, the San Francisco Museum of Modern Art, the Albright-Knox Gallery in Buffalo and the Staatliche Kunsthalle in Berlin.

BOB READ AND STEVE BLOOM: Read and Bloom began working together in 'Crux,' an eclectic ethnic jazz-folk group. They've since given duo performances of acoustic and electronic sound pieces, and have recently completed productions of Bloom's scores for Washington choreographers Cathy Paine and Colette Yglesias. Currently they are collaborating to produce an album. Read recently produced his first solo album.

THE RESIDENTS: The Residents do still make/ original music/ I mean original interesting music/ Even people who don't like the Residents/ agree that they make original interesting music/ Like a lot of people make interesting rock/ or pop/ or jazz and/ a lot of people make uninteresting but original music/ But you could count on one hand/ how many people make original interesting music/ and still have enough fingers left over/ to shoot a bird/ or signal for peace/ or be a Boy Scout. (Reprinted from *The Complete Residents Handbook*)

NED ROTHENBERG: Performs on soprano, alto and tenor saxophones, flute, bass clarinet and instruments of his own design. A graduate of Oberlin College, he has worked with Joan La Barbara, Anthony Braxton, Merce Cunningham, Bob Ostertag, Julius Eastman, Richard Teitlebaum, James Emery and numerous others. He was co-founder of the trio Fall Mountain (with Ostertag and Jim Katzin) and the current cooperative quintet New Winds (with Cindy Iverson, Robert Dick, John Gustafson and J. D. Parran).

Rothenberg has performed at the Palais des Beaux Arts in Brussels, Stedelijk Museum and the Icebreaker in Amsterdam, Symphony Space and the Experimental Intermedia Foundation in New York City, the American Center in Paris and has done radio recordings for KRO-Holland and WBAI-New York.

ROVA SAXOPHONE QUARTET: In June of this year, ROVA was the first contemporary American music group permitted to perform in the USSR, as well as in four cities in Romania. The group has recorded eight albums and plans to record an album of pieces composed by Steve Lacy for Black Saint in Italy. Individual members of the group include: Jon Raskin, Larry Ochs, Andrew Voigt, and Bruce Ackley.

CARLES SANTOS: From Spain, Carles Santos studied piano and composition at the Conservatorio Superior de Musica in Barcelona and has performed professionally since 1961. From 1976 to 1979 he conducted the "Grup Instrumental Catala," a group of contemporary music related to the Fundacion Joan Miro in Barcelona.

Since 1978 he has performed only his own music alternating piano, voice, films and movement and has filmed 11 "short-subjects." In 1981 he edited a recording of his own vocal pieces called "Voice Tracks" and this summer recorded several recent piano pieces.

JAMES SELLARS: Composer, conductor, pianist, theorist, electronicist, educator, writer, and music critic James Sellars has written music in every genre, from rock to opera, symphony to theater piece, show tune to art song. His styles range from tonal to atonal, serial to Dada, electronic to conceptual.

Mr. Sellars' long association with pianist Yvar Mikhashoff has resulted in several new virtuosic piano works. Mr. Sellars has also done extensive choral and instrumental conducting in New York and Connecticut; in 1976, he founded the Hartt Contemporary Players. He has conducted numerous major 20th century works and has championed the music of younger composers in many programs.

ABU SHARIF: Sharif was born in Washington, D.C. and began playing percussion with the Cardoza High School Orchestra. He is equally adept on the multiple percussion set ("trap drums.") and a variety of hand drums, having developed both a high level of skill and an individual style on each. His free-lance career of over 20 years has included working with Joe McPhee, David Amram, Richie Cole, Hakim Jami, John Malachi, Sabu Martinez, George "Big Nick" Nicholas, Butch Warren and many others.

ELLIOTT SHARP: Elliott Sharp has been performing improvised/new music since 1968 on guitar, bass, saxophones, clarinets, voice and electronics using traditional and extended techniques. He has also used various self-devised instruments and has operated Zoar Records (dedicated to radical musics) since 1977. In addition to producing a number of his own records, he has produced critically acclaimed compilations *Peripheral Vision*; *Bands of Loisa* and *State of the Union of Zoar*. He has performed throughout the US, Canada, England and Europe.

JON SIDDALL: A Toronto-based composer/performer, he has written for a wide variety of musical resources from electronics to Western acoustic instruments to Indonesian gamelan. His work has been performed in the United States and Canada, live and on national radio. His work "The Pale Yellow Light," for gamelan and synthesizer, was performed at New Music America '81. Siddall founded the Evergreen Club Gamelan Ensemble, a group dedicated to the performance of contemporary music on Indonesian instruments.

JIM SIVARD: Born in Washington, Jim Sivard has been performing as a solo musician since the early seventies and is best known for his compositions for solo soprano saxophone. He has been a major organizer in the Washington new music scene and has worked with many types of ensembles and artists. Most recently a founding member of the Aerophone Society collective and producer of the New York Improvisers Festival spring 1983.

STUART SMITH: Stuart Smith's music has been performed throughout the U.S. as well as in Japan, Europe and Canada. His music is widely published and recorded on Advance records, Opus One and UBRES recordings. He groups his compositional research into four overall categories: traditionally notated scores which explore new rhythmic gestures; quasi-improvisational scores which invite the performer to become involved in the compositional process; inventing "trans-media" systems, or compositions which can be interpreted and performed by musicians, actors, dancers, etc.; and, composing speech songs-texts which function as a fusion of word, drama and music.

BERNADETTE SPEACH: A native of Syracuse, NY, Bernadette Speach taught music in private schools after receiving her Bachelor's Degree in music at the College of St. Rose in Albany, NY. Speach studied with Nicolas Roussakis at Columbia University and received her Master's and Doctoral degrees in music composition from the State University of New York at Buffalo where she studied with Martin Feldman & Lejaren Hiller. Speach composes for both electronic and acoustic instruments. Her music has been performed in Italy, Los Angeles, New York City, and Buffalo. She is currently the president of the Buffalo New Music Ensemble.



CARLES SANTOS Photo: Walter Kranl

CARL STONE: Hailed by the Village Voice as "one of the best composers living in this country today," Carl Stone was born in Los Angeles where he lives now. He studied electronic music composition at the California Institute of the Arts with Morton Subotnick and James Tenney. He has composed electro-acoustic music exclusively since 1972. His compositions have been performed in the United States, Canada, Europe, Japan, Australia, South America and the Near East. A winner of a number of awards for his compositions, he is also the recipient of a grant from the National Endowment for the Arts for a radiophonic composition entitled *Bells*. From 1978 to 1981 he was the Music Director of KPFK Radio in Los Angeles, leaving to become Director of MEET THE COMPOSER/CALIFORNIA in October 1981. Recordings of his music can be found on *Wizard Records* and the *New Underground* label.

STEVE SWEET: Born in Boston in 1952, he received his B.A. from Antioch College in Ohio, and currently resides in New Orleans. Sweet has participated in group exhibits since 1977 at the New Orleans Contemporary Arts Center, PS 1, and William Graham Gallery as well as in "Louisiana Major Works," a traveling show. He has performed widely in Louisiana and elsewhere since 1973. In 1981 he received an N.E.A. Artist's Fellowship.

JAMAALADEEN TACUMA: Thought by many to be the most distinctive bassist of the last decade, Tacuma's revolutionary basswork has transformed the bass into a melodic lead instrument able to do battle with horns and guitars alike. Tacuma came to prominence as bass player with Ornette Coleman's Prime Time Band, in which he was featured prominently. COSMETIC (featuring Jamaaladeen Tacuma on bass and Anthony McClary on drums; Timothy Murphy, guitar), is the band with which Tacuma brings Coleman's "harmelodic" concepts to electric funk, melding the ideas of progressive jazz with the modern dance music which is so close to Tacuma's heart.

Tacuma grew up in Philadelphia, where he first worked with local r&b bands. He studied electric bass with Tyrone Browne and acoustic bass with Eligio Rossi and while still in high school was spotted playing in a Philadelphia club by Reggie Lucas—guitarist with Miles Davis. Lucas passed the word about Tacuma on to Ornette Coleman, and within a short time Tacuma was a member of Coleman's Prime Time Band. Tacuma has twice been voted Artist Most Deserving Wider Recognition in the *Downbeat* Critics' Poll.



JAMAALADEEN TACUMA Photo: Jonathan Postal

MALACHI THOMPSON: Thompson was born in Princeton, Ky. in 1949 and began his professional career in Chicago as a member of the Association for the Advancement of Creative Musicians (AACM). He moved to New York in 1974 and became involved with the experimental "loft scene" working with Joe Henderson, Jackie McLean, Sam Rivers' Big Band, Archie Shepp, Muhal Richard Abrams and his own groups. In the 1970s he co-led a group called Brass Proud which consisted of eight trumpeters and a rhythm section. This was the precursor of the current New York Hot Trumpet Repertory Co. of which he is a member (along with Lester Bowie, Olu Dara, Stanton Davis and Bruce Purse). He currently resides in Washington, D.C.

RICHARD TEITELBAUM: Originally a pianist, Richard Teitelbaum achieved recognition during the 1960s for his pioneering efforts with synthesizers. Teitelbaum has collaborated with such notables as Anthony Braxton, Steve Lacy, Roscoe Mitchell, Alvin Curran, and Frederic Rzewski. Although he currently resides in upstate New York, Teitelbaum continues to combine his teaching, performing and composing careers in many parts of the world. He has just returned from the Venice Biennale, and is on the way to a residency in Berlin as soon as this festival is completed.

LA TROUPE MAKANDAL: Named after the 18th century Haitian revolutionary hero Makandal, this professional dance troupe from Haiti has resided in New York City since 1981.

Dancers are: Michou Cadet, Smith Destin, Eunide Fanon, Pat Hall, Carole Jean Louis, Marie Jocelyn Louis, Mari Pickeum, Clifford Sloan, Freddy Vales, Moise Vely and Yvon. Musicians are: Frisner Augustin, Franck Sylvain, Bonnie Devlin, Lois Wilcken, Kathy Jackson, Vanessa Roe, Jane Tomkiewicz and Luc Richard. Like other Haitian dance troupes, Makandal presents choreographed pieces based on dances from Voodoo and secular feasts like Carnival and Rar. What distinguished this group from the others, however, was the involvement of most of its members in the Voodoo religion. Some members are initiates and all grew up attending ceremonies.

The troupe has performed widely in Haiti and more recently in New York City. It has sponsored classes in Haitian and African dance in Brooklyn and was awarded "Best Dance Group of 1981" on the occasion of Trophy Night at Brooklyn College.

DAVID TUDOR: As a composer, Mr. Tudor draws upon technical resources that are both flexible and complex. He employs for the most part custom-built electronic devices, many of his own manufacture. The specific electronic components and transducers and their interconnections define both composition and performance.



CHRIS VINE

DAVID VAN TIEGHEM: "Message Received ... Proceed Accordingly" is the current stage of the *A Man & His Toys* solo performance series begun in 1977. It can be described as music-theater for percussive, industrial, domestic and recreational devices; utilizing standard, modified and invented percussion instruments, found soundsources, children's toys, miscellaneous objects, live electronics, pre-recorded audiotapes, and visuals. The work is semi-spontaneous and continually evolving; a sharing of discovered music, imagery, and movement inspired/necessitated by percussive activity.

The female vocal parts on the pre-recorded audiotapes are sung by Rebecca Armstrong.

CHRIS VINE: Born in Southampton, England in 1954, Vine played with various "Free Jazz" ensembles in London during the early seventies. Vine has produced several performance pieces structured around live and/or pre-recorded music and is currently concentrating on solo work incorporating the Synclavier II digital synthesizer.

YOSHIMASA WADA: Graduating with a B.A. in Fine arts from the Kyoto University in Japan in 1967, Wada took up study of Tenor saxophone with Shoji Miyazaki in 1963. He has had numerous teachers on a variety of subjects: John Watts on electronic music; music composition, theory and vocal with La Monte Young; North Indian classical singing with Pandit Pran Nath; North Indian Percussion with Koherlakota Paramijyoti; Macedonian singing with Carol Freeman and bagpipe practice with James McIntosh and Nancy Crutcher.

Since 1968 he has toured the U.S. and Europe with Fluxus performance and concert. In 1977 he received an N.E.A. grant for composers, in 1982 the CAPS award for music composition and in 1983 the DAAD Scholarship from West Germany. He released "Lament for the Rise and Fall of the Elephantine Crocodile" by India Navigation from New York in 1982.

WASHINGTON MUSIC ENSEMBLE:

Founded in 1981, the Washington Music Ensemble is a new and exciting vocal and instrumental chamber group in residence at the American University in Washington, D.C. The ensemble has performed at the National Gallery of Art, the Library of Congress, the National Press Club, the American University and Carnegie Recital Hall in New York. They will sponsor a four-day festival of American music called "Festival Americana" at the end of October in Washington, D.C. The Washington Music Ensemble has commissioned and premiered many new works and hosted symposiums of distinguished American composers. Their members include: Jerome Barry, Managing Director; Alan Mandel, Artistic Director; Mary Findley; Elizabeth Kirkpatrick; Richard McCandless; Jan Pompilo; J. Charles Stier.

WORLD SAXOPHONE QUARTET: Formal and exploratory, the World Saxophone Quartet has ongoing ensembles creating its own rich repertoire. Hamiett Bluiett, Julius Hemphill, Oliver Lake and David Murray are four virtuosic reed players, whose arsenal of instruments ranges from bass clarinet and baritone saxophones up through conventional tenor and alto saxes to soprano saxophones, clarinets and flutes. The W.S.Q. members are all composers, and each leads a band for touring and recording purposes of his own, but it's Bluiett, Hemphill, Lake and Murray together who have won magazine poll awards and loyal audiences through their recordings (*Steppin'*, *W.S.Q.*, and *Revue* on the Black Saint label) and their concerts in the U.S. and abroad.

LAWRENCE WHEATLEY: Composer-pianist Wheatley is a native Washingtonian and a long-established institution in the local jazz scene. The term "Eight to the Bar" (representing the bass figure) was a synonym for boogie-woogie and, he says, "I think of boogie as one of the cornerstones of jazz piano. The eighth note also became more prominent as part of the melody and improvised figures in bebop and was part of the excitement of that style of music." The pieces being presented here span a twenty-year period, but some are being presented in a group context for the first time. The personnel are: Roger Woods, alto saxophone; Ron Holloway, tenor saxophone; Charlie Young, baritone saxophone; Keith Holmes, trumpet; Lincoln Ross, trombone; Dave Jernigan, bass; and Eric Allen, drums.

The following *New Music America '83* participants were unable to submit material in time for the catalogue:

The Dirty Dozen Brass Band, Marcel Dugas, Bob Hanson, Joe Jones, Anthony Braxton, Golden Eagles, Bob Natalini, Toshi Tsuchitori, and Antonio Zepeda

S C H E C D U L E

- October 7 **THE RESIDENTS**
National Building Museum (Pension Building) 8:00 p.m. ✓
LAWRENCE WHEATLEY, MALACHI THOMPSON/CARTER JEFFERSON
d.c. Space 10:00 p.m.
- October 8 **Parade and Marching Bands performing works by:**
RHYS CHATHAM, DON CHERRY, CARL GRUBBS, CRAIG HARRIS, ANTHONY BRAXTON, & PAULINE OLIVEROS
Western Plaza 2:00 p.m. (Free to public)
Duke Ellington Tribute with:
✓ **THE WORLD SAXOPHONE QUARTET, JAKI BYARD & THE D.C. JAZZ WORKSHOP ORCHESTRA**
Western Plaza 6:00 p.m. (Free to public)
• **CHRISTIAN MARCLAY, STUART SMITH, PAT MOLLELA, SCRIPTRONICS**
WPA 8:00 p.m.
✓ **ROVA SAXOPHONE QUARTET, JIM SIVARD, KEVIN CAMPBELL**
d.c. Space 10:00 p.m.
- October 9 **DAVID VAN TIEGHEM, BOB READ/STEVE BLOOM, DAVID TUDOR** ✓
WPA 3:00 p.m.
NEW WORLD PLAYERS
Departmental Auditorium 5:30 p.m.
DAVID HYKES HARMONIC CHOIR, INUIT THROAT SINGERS, SHEILA DHAR ✓
Old Post Office Building 8:30 p.m.
"METROPOLIS," LIVE MUSIC BY BOB BOILEN & ROBIN ROSE
Western Plaza 10:30 p.m. (Free to public)
- October 10 **PHILIP GLASS & MARCUS RASKIN Symposium**
Circle West End Theater 1:00 p.m.
MARILYN DE REGGI, ROD FORCE, YOSHI WADA
WPA 3:00 p.m.
PHILIP GLASS ENSEMBLE, LENTZ ✓
Departmental Auditorium 8:00 p.m.
- October 11 **PAUL DRESHER, NED ROTHENBERG, ROBERT GOLDSTEIN** ✓
National Air & Space Einstein Spacearium 7:30 p.m.
STEVE SWEET
Hirshhorn Museum 8:00 p.m.
NEW MUSIC ORCHESTRA OF WASHINGTON D.C.
Church of the Reformation 8:00 p.m.
• **ORNETTE COLEMAN AND PRIME TIME** ✓
Wax Museum 10:00 p.m.
- October 12, **Solo Keyboard Concert with BORAH BERGMAN, JEFFREY CHAPPELL, CONNIE CROTHERS, MARILYN CRISPELL & OLATUNJI, YVAR MIKHASHOFF, ANTHONY DAVIS** ✓
National Museum of Natural History, Baird Auditorium 8:00 p.m.
JON HASSELL, GRIGGS/BROOKS/VELEZ
National Air & Space Einstein Spacearium 7:30 p.m.
- October 13 **WILHELMENIA FERNANDEZ (Special guest appearance) & JAMAALADEEN TACUMA, WASHINGTON MUSIC ENSEMBLE** ✓
Special Guest Conductor, NICHOLAS SLONIMSKY, CARLES SANTOS
Departmental Auditorium 8:00 p.m.
• **GLASS ORCHESTRA, SCOTT JOHNSON, BARBARA HELD** ✓
National Air & Space Einstein Spacearium 7:30 p.m.
- October 14 **BOWERY ENSEMBLE, BEAUSOLEIL, MARILYN DE REGGI, DOUGLAS EWART, INUIT THROAT SINGERS, JOSEPH JARMAN/THULANI DAVIS/CHERYL BANKS, BUTCH MORRIS ENSEMBLE, DANIEL PONCE, ORCHESTRA OF EXCITED STRINGS, CARLES SANTOS** ✓
National Building Museum (Pension Building) 8:00 p.m.
AMBITIOUS LOVERS, CHRIS VINE ✓
9:30 Club 11:00 p.m.
- October 15 **CHARLES AMIRKHANIAN/CAROL LAW, DIAMANDA GALAS, JERRY HUNT, SCOTT JOHNSON, CARL STONE, JAMAALADEEN TACUMA & JAMAAL, RAP DJ's, RAMMELLZEE & TOXIC, STEPHEN NACHMANOVITCH** ✓
National Building Museum (Pension Building) 8:00 p.m.
ANTONIO ZEPEDA
The National Museum of American History
Hall of Music Instruments 2:00 p.m. (Free to public)
OLIVER LAKE & JUMP UP, ELLIOTT SHARP ✓
9:30 Club 11:00 p.m.
- October 16 **MILFORD GRAVES & TOSHI TSUCHITORI, THE DIRTY DOZEN BRASS BAND, MARCEL DUGAS & THE ENTERTAINERS, GOLDEN EAGLES, ABU SHARIF, IMPROVISATIONAL ARTS QUINTET; LA TROUPE MAKANDAL** ✓
National Building Museum (Pension Building)
LEROY JENKINS & STING, HARMOLODICA
9:30 Club 11:00 p.m.
- October 17 **CONTEMPORARY MUSIC FORUM**
Corcoran Gallery of Art Atrium 8:00 p.m.
- October 20 **DANCE EXCHANGE/NEW MOVIES/RICHARD LERMAN**
Old Post Office Building 9:00 p.m.
- November 3 & 4 **TRISHA BROWN/ROBERT RAUSCHENBERG/LAURIE ANDERSON COLLABORATION**
Lisner Auditorium, G.W.U. 8:00 p.m.

Programs are subject to change

O V E R

CITY-WIDE INSTALLATIONS OCTOBER 7-17

BOB BOILEN/IMPOSSIBLE THEATER

National Museum of American History Oct. 7-17

LEIF BRUSH

National Academy of Sciences Auditorium Oct. 7,
7:40 to 9:00 p.m.

NICOLAS COLLINS

Botanic Garden Oct. 7-17

THOMAS DeLIO

The Barbara Kornblatt Gallery

JOHN DRISCOLL

Post Office Pavillion Oct. 12-14 (Time t.b.a.)

BILL FONTANA

Washington Cathedra Bell Tower Oct. 7-17 with
Old Post Office Bell Tower premier on Oct. 9

MARYANNE AMACHER

WPA Oct. 14 (Time t.b.a.)

"SOUND SEEN" Exhibit at WPA with works by:

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LAURIE ANDERSON

CONNIE BECKLEY

PETER CHAMBERLAIN

DOUGLAS EWART

BOB HANSON

JOE JONES

TAKEHISA KOSUGI

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Wax Museum
Nightclub 9:30
National Museum of American History
Barbara Kornblatt Gallery
National Academy of Sciences
Corcoran Gallery of Art Atrium

SPECIAL THANKS TO: Jackie Hendrick and Waters Travel; Susan Stockdale; staff at the D. C. Commission on Arts and Humanities; staff at the Mayor's Office on Promotion; The Y-Arts Program of the YWCA for their assistance.

MANY THANKS to the over 6,000 dues-paying members of Washington Performing Arts Society, the Board of Directors, the National Corporate Sponsor Committee, the Lawyers Committee for the Performing Arts, the Physicians Committee and the Washington Performing Arts Society Women's Committee for their efforts on behalf of this Society.

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Jon Hassell's performance made possible through the generous support of Susan M. Levenberg in memory of her husband Warren Levenberg.

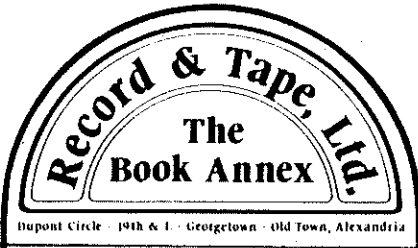
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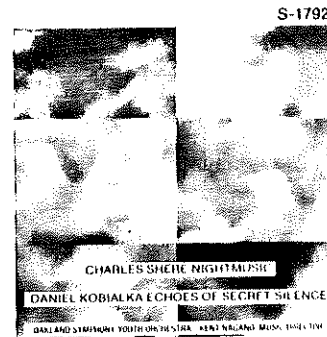
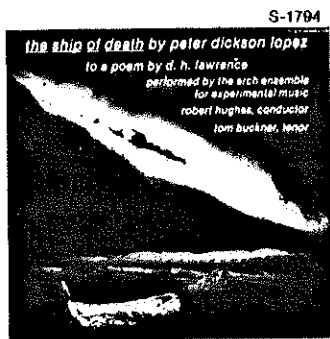
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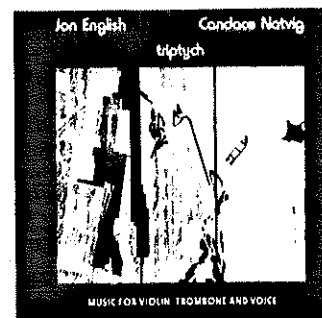
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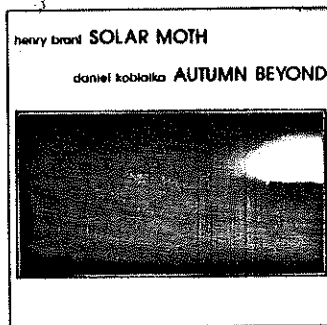
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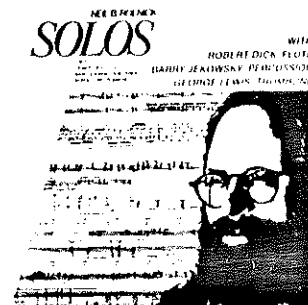
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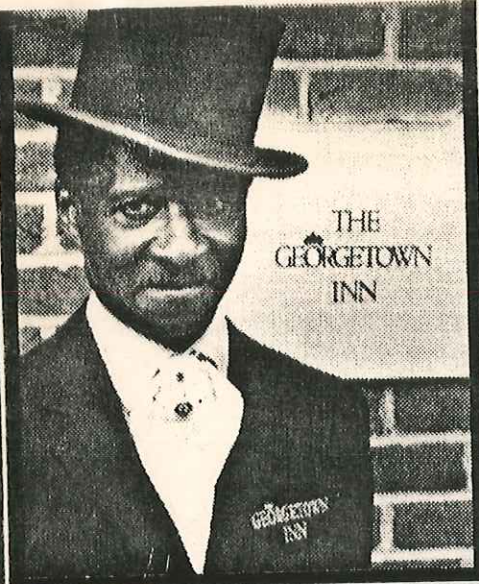
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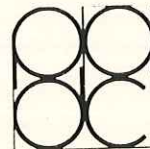


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