

NEW MUSIC

NEW YORK

The Kitchen Center

**NEW MUSIC,
NEW YORK**

**A Festival of Composers
and Their Music**

June 8-16, 1979

The Kitchen Center
484 Broome Street 925-3615

PLEASE NOTE: The program order for each concert will be announced.

JUNE 8

Robert Ashley

The Wolfman

An early work for voice accompanied at The Kitchen by "Blue" Gene Tyranny

ROBERT ASHLEY is a pioneer in the development of music theater and large-scale, collaborative performance forms. Landmark recordings, such as She Was A Visitor and In Sara, Mencken, Christ and Beethoven There Were Men and Women, point the way to new uses of language in a musical setting. Much of his work is distinguished by unique uses of various visual media. As a member of the legendary ONCE Group (1964-69) and the Sonic Arts Union (1966-76) and as a soloist he has performed throughout the United States and Europe in over 250 concerts. Since 1975 he has developed a style of 'portrait' performance in various techniques and media: Night Sport (simultaneous monologues); Over the Telephone (remote/live audio installations); The Great Northern Automobile Presence (lighting 'accompaniments' for other composers' music); Music with Roots in the Aether (video portraits of composers and their music); and Automatic Writing (closed-circuit improvisations).

Mr. Ashley is currently working on a music-play for performance and for television production with the composer, "Blue" Gene Tyranny, Private Parts (portraits of imaginary people and places) and a multi-media performance work for television, with composers David Behrman and Jacques Bekaert, using speech in many languages with computer-controlled sound and image, A History of the World in Flashes. His music is available on record on the Gruppo Poetry Systems, Cramps, Mainstream, CBS Odyssey and Lovely Music labels.

Philip Glass

Dance No. 4 (1979)

A Work-in-progress

Philip Glass, electric organ

This is a section of a forthcoming collaboration between Sol Lewitt, Lucinda Childs and myself, entitled Dance, which will be an evening-length work. The first, third and fifth sections of this piece are for ensembles, and the second and the fourth are solos. The premiere will take place in Holland in October 1979 at the beginning of a European tour of the Lucinda Childs Dance Company and the Philip Glass Ensemble. The work will be presented in New York at the Brooklyn Academy of Music in November 1979.

PHILIP GLASS has performed in 200 concerts since he formed his ensemble (amplified keyboards, voices and winds) in 1968. The group has made eight European tours and has performed widely throughout the United States and Canada. The music is distinguished by a repetitive-structure, modular-form style of composition, designed for the specific resources of the ensemble. Glass's opera, Einstein on the Beach, written in collaboration with director Robert Wilson, toured widely in Europe in the summer and fall of 1976 and received its American premiere at the Metropolitan Opera in November 1976. Glass received a Village Voice Obie for the music. He has received commissions to write music for the film, "North Star: Mark DiSvero"; a choral piece for the Holland Festival (June 1977); an organ work to celebrate the tenth anniversary of the Doelen Organ in Rotterdam (1978); and an opera, entitled Satyagraha, for premiere production by the Netherlands Opera (1980). The ensemble, joined by the Gregg Smith Singers, played to a sold-out house at Carnegie Hall on June 1st, 1978. Philip Glass' compositions are available on record on the Chatham Square, Shandar, Virgin and Tomato labels.

Meredith Monk

Traveling Song and Biography from "Education of the Girlchild" (1973)

Do You Be (1970)

Meredith Monk, voice and keyboard.

The vocal style used in these pieces is a unique synthesis of such diverse approaches as Balkan singing, yodeling, chanting, operatic singing, modern formant modification and lilting folk song. The songs themselves, though often wordless, often have the characteristics of ballads, lullabies, calls to prayer or internal monologues. Although the songs cannot always be tied to specific styles or genres, more often than not, they work in a mysterious way as a kind of sonic archetype, striking a resonance in the listener.

Meredith Monk notes that, "I have been working with the solo voice as an instrument for the last twelve years. I had had classical voice training and had spent my teenage years as a folksinger when I realized that I wanted to create a vocal music that had the personal style and abstract (as well as emotional) qualities that come into play in the creation of a painting or a dance. Being basically an intuitive artist, my method has been one of trial and error: translating certain concepts, feelings, images and energies to my voice, seeing how they feel, how they sound, and then refining them into a musical form. Over the years I have developed a vocabulary and a style designed to utilize as wide a range of vocal sounds as possible."

Composer, choreographer, performer, MEREDITH MONK has been writing music for the voice since 1967. Her early training included classical voice, piano and theory/harmony. She has performed concerts of her vocal music in concert halls, museums, festivals and universities in the United States, Europe and the Middle East. A graduate of

Sarah Lawrence College, Meredith Monk has created more than forty music/dance theatre works since 1964. She has received two Obie awards, a Guggenheim fellowship, a Brandeis Creative Arts Award and three ASCAP awards for musical composition. Her third album of vocal music, "Songs from the Hill/Tablet," will be released in July on the German label Wergo-Spectrum. Ms. Monk is currently working on a new production for the 1979-80 season at the Public Theatre and is recording a new album. She resides in New York City.

Pauline Oliveros

The Tuning Meditation

PAULINE OLIVEROS is a composer from Leucadia.

Steve Reich Ensemble

Drumming, Part One

James Preiss, Gary Schall, Richard Schwarz, David Van Tieghem: tuned drums

Drumming (1971) is scored for 8 small drums, 3 marimbas, 3 glockenspiels, male and female voices, piccolo and whistling. It lasts for 1-1/2 hours and 12 musicians are required. Tonight we will present only the first part for tuned drums.

Drumming, Part One for small tuned drums begins with a single beat in a 12 beat cycle with rests (silence) on all the other beats. Gradually, one at a time, other beats are substituted for rests until the basic rhythmic pattern of Drumming is constructed. This is the only rhythmic pattern of the entire 1-1/2 hour long piece. Once this pattern is constructed by two drummers in unison, one of them gradually increases his tempo while the other stays put so that in a few seconds one of them is one beat ahead of the other, or one beat out of phase. The two first drummers hold this relationship while the second two drummers play patterns they hear resulting from the combination of the first two. This process of phase shifting and holding for resulting patterns is then repeated again with two and then with three drummers, each one beat away from each other.

STEVE REICH was born October 3, 1936, in New York and was raised in California and New York. He graduated with honors in Philosophy from Cornell University and continued his musical studies at the Juilliard School of Music and Mills College in California, studying composition with Hal Overton, Darius Milhaud and Luciano Berio. In 1966, he began his own ensemble with three musicians. Since that time, he has performed his music with this group, Steve Reich and Musicians, now grown to eighteen musicians, throughout the United States, Canada and western Europe. In 1971 this group presented the premiere performances of Drumming at the Museum of Modern Art, Brooklyn Academy of Music and Town Hall.

Other musical studies include drumming with a master drummer of the Ewe tribe in

Ghana (summer 1970), Balinese Gamelaan Semar Pegulingan with a Balinese teacher (summer 1973) and traditional forms of cantillation (chanting) of the Hebrew scriptures (1976-77). He has received grants from the National Endowment for the Arts (1974 and 1976), the New York State Council on the Arts (1974) and the Rockefeller Foundation (1975) and was an artist in residence in Berlin at the invitation of the DAAD. In 1978, he was awarded a Guggenheim Fellowship.

JUNE 9

A. Spencer Barefield

Monsoonyur Pienot Noear, for acoustic 12-string guitar

A. SPENCER BAREFIELD (born May 27, 1953) is a composer/guitarist currently residing in Detroit, Michigan. He is a founding member of The Creative Arts Collective, Inc., a non-profit organization formed in 1974 to promote, perform and teach Contemporary Afro-American Creative Music. In addition to independent and private musical studies (piano, violin and guitar), Mr. Barefield studied computer music with Dr. David Wessel at Michigan State University and holds a BS in Psychology from MSU. He is currently a member of the Roscoe Mitchell Quartet, leader of the Spencer Barefield Trio and a member of the Creative Arts Collective Concert Ensemble.

Karl Berger

Who Knows (Spirals 1-4)

IngRid, vocals; Karl Hans Berger, piano, vibes, conductor; Ellen Ohm, violin; Robert Turner, 'cello; Terry Sines, double bass; Mark Ralston, oboe; Janet Grice, bassoon, Beate Kirsteiner, Lisa Brown, flutes; Michael Lytle, clarinet; Tom Collins, saxophones; James Harvey, trombone, drums.

Music derived from various scales and patterns through application of number systems for contrapuntal orchestration of pitch and rhythm, written and improvised, with voice solos, duets, trios and all together in utmost gentleness, compassion and respect.

Rather than style, the approach is by element. So the music may sound like many styles successively or simultaneously—Eastern, Western, jazz, classical (so-called).

KARL BERGER was born in Heidelberg, Germany in 1935. He studied at the Heidelberg Conservatory, the Universities of Heidelberg and Berlin and the Freie Universitaet Berlin, focusing on musicology, composition and philosophy. In Paris, he performed and recorded with Don Cherry, Steve Lacy and others. In 1967, he became a permanent resident of the United States. He has won the Downbeat Critics Poll as a vibraphonist four times (1968, 71, 74, 75) and was awarded a grant from the National Endowment for the Arts in 1970. He has taught at the New School for Social Research, Naropa Institute and Antioch College. He has recorded for Vogue, Blue Note, ESP, Dawn, Milestone, Calig, MPS, JCO, Enja and CMC labels and is co-founder and artistic director of the Creative Music Foundation of Woodstock, New York.

Marc Grafe

Art, Artistry and Artness

Art, Artistry and Artness is a quadraphonic manifestation of the musical structure implicit in aesthetic philosophical discourse. The linguistic impact on the physical context gradually builds to a momentary unity with the now-of-being.

MARC GRAFE was born in 1948 in Portland, Oregon. He studied music and philosophy at Pomona College, received an MFA from Mills College and did additional graduate work at Wesleyan University. While composing primarily in the contexts of chamber electronics and music theater, he has also worked in many areas of musical activity as an acoustic performer and audio engineer. For the past two years he has been a taxpayer in New York City.

Garrett List

Where We Are

Garrett List and the A-1 Band: Byard Lancaster, Eugenia Sherman and Yuseff Yancey.

Leo Smith

Aura

LEO SMITH was born in 1941 in Leland, Mississippi and studied at the Sherwood School of Music in Chicago and in the World Music Department of Wesleyan University. Leo Smith has developed the rhythm-unit system of creative music and has composed over two hundred pieces for solo, ensemble and orchestra. He presently lives in West Haven, Connecticut and teaches at the Creative Music Studio in Woodstock, New York. His music has been released on the Kabell, ECM, Nessa and Moers Music labels.

Peter Zummo

Peter Zummo and Stephanie Woodard, co-performers

A showing of a way of working that has grown out of Zummo's and Woodard's solo, duet and group concert productions of the last ten years. Both the music and the dance material have been motivic and contrapuntal. In performance an arrangement of the learned material is explored in such a way as to reveal the ongoing decision-making process.

PETER ZUMMO--trombonist, singer, composer, writer, actor and artist--had intensive early musical training in Cleveland. He did his undergraduate and graduate work at Wesleyan University. His principal teachers are Carmine Caruso, Roswell Rudd and Alvin Lucier. His pieces have been commissioned by dance, music and theater groups.

Dancer-choreographer STEPHANIE WOODARD recently received a CAPS grant and a Choreographic Fellowship from the National Endowment for the Arts. Her graduate work at Wesleyan University was in Javanese classical dance and music. She has performed with David Gordon and Alvin Lucier. She writes for scholarly and popular publications.

JUNE 10

Charles Amirkhanian

Carol Law

Audience (1978)

The Type without Time (in progress, 1979)

The visual portion of Audience is both absurd and abstract. The narrative, starring the 'draped nude,' moves through strange landscapes and empty spaces. There is a metaphysical sense of the figure as it changes from object-like cloth to human-like sculpture. This figure has appeared in Carol Law's work since 1977 and is integrated into many of her blueprint and Kodalith mixed media 'mental installations.' The image serves as (1) a parody of the classical draped nude, (2) a pseudo-personality available to both the viewer and the artist and (3) a chameleon-like form with many identities.

Charles Amirkhanian's tape music score is built from a collection of ambient sounds recorded with a one-point stereo microphone and later mixed into a multi-level score. His texts emphasize the sonic qualities of the words above their meanings, with particular attention to rhythm. The use of a cappuccino milk steamer in this work creates a particularly unique sound that becomes ambiguous out-of-context. The visuals consist of seventy-three slides performed live with two projectors and a custom-made dissolve unit designed by Law.

CHARLES AMIRKHANIAN (born in Fresno, California in 1945) is a composer working primarily in the area of text-sound composition. Since 1969 he has been Music Director of KPFA radio in Berkeley. His Egusquiza to Falsetto, for four speaking voices, chamber orchestra and tape, staged in collaboration with dancer Margaret Fisher, was premiered in May by the Arch Ensemble.

CAROL LAW (born in Temple, Texas in 1943), visual artist from California, works with slide art performance and 'mental installation' pieces. Her static art works usually are created from a combination of graphic arts technology, rapid copy systems and printmaking media. Her series "Convertible Pictures" was recently shown in a solo exhibition at the Jehu Gallery in San Francisco. The Gallery also presented an evening-long retrospective of her slide pieces with Amirkhanian, 1974-1979.

. Connie Beckley

Tiptoe

Tiptoe was composed in Spring 1979. It is a duet for two oversized speakers in which the performer's activity is closer to mime than to music; though it is Connie Beckley's voice that is heard over the speakers, she never actually sings live. She merely manipulates the two clumsy speakers, tipping each of them off its axis so that it must balance precariously on a single edge.

CONNIE BECKLEY was born in 1951 in Pennsylvania, where she also received her training in music. In 1973, she moved to New York City. Since that time, she has participated as a singer in works by other composers and, since 1975, has presented her own performances and installations in the United States and Europe. Articles on her work have appeared in publications including *The Village Voice*, the *New York Times*, *Data Arte*, *Flash Art*, *Arts Magazine* and *Art News*.

Jon Deak

A Flatlander in Colorado

A Flatlander in Colorado, part of the composer's series of works for one-person band, was written in honor of the Colorado Centennial (1976). The instruments played simultaneously include melodica, harmonica, various foot percussion, deer call, acme siren, speaking voice and bass fiddle.

JON DEAK (born in Indiana in 1943) received his Bachelor's Degree from the Juilliard School and his Master's from the University of Illinois. He has made solo appearances with the Chicago Little Symphony and on CBS-TV. Deak has appeared both as soloist and composer with the New York Philharmonic on its Prospective Encounters Series; as a composer he has won the CAPS award and has given numerous concerts and radio broadcasts in the United States and Canada. He is currently the assistant principal bass of the New York Philharmonic, a post he has held since 1972. In 1977 Jon Deak organized an international composition contest for the contrabass sponsored by the International Society of Bassists. The contest resulted in the creation of some 250 works for the contrabass, several of which have been recorded. Recently, Deak received a commission from the Francis Goelet Foundation to write a work for the New York Philharmonic. This piece, for oboe d'amore and orchestra, will be premiered in Fall 1980, with Zubin Mehta conducting. Another piece, commissioned by the Westchester Conservatory Orchestra, will be premiered in Alice Tully Hall in December 1979.

Scott Johnson

Involuntary Variations #2

Ned Sublette and Scott Johnson, electric guitars

Involuntary Variations #2, for electric guitars and pre-recorded male crying, is part

of a series of works entitled Involuntary Variations. Each of these pieces utilizes pre-recorded laughing, crying and coughing, edited and reconstructed for use with electric band instruments.

SCOTT JOHNSON was born in 1952 in Madison, Wisconsin. He studied music and art privately and at the University of Wisconsin. Since moving to New York in 1975, he has been active in both music and art performance and has previously presented work at The Kitchen, Artists Space, Experimental Intermedia Foundation, Franklin Furnace, l'Espace Cardin in Paris and others. He was recently awarded a media grant by the New York State Council on the Arts.

Jill Kroesen

Jill Kroesen will perform songs and other material from several works including "Fay Shism Began in the Home," "Excuse Me, I Feel Like Multiplying" and "The Original Lou and Walter Story."

JILL KROESEN was born and raised in California and moved to New York City upon graduating with a BA and MFA in music from Mills College in Oakland, California. While still in California she also studied film and video at the California College of Arts and Crafts. Now a resident of New York City, she has performed her musical theater pieces in California, Oregon, Washington, Connecticut and in many places in New York including The Kitchen, The New School, The AIR Gallery, Franklin Furnace, Artists Space, the Customs House and others. Her musical theater pieces include "Fay Shism Began in the Home," "Dear Ashley in the Kitchen," "Who is the Real Marlon Brando," "Universally Resented Part I and II," "Stanley Oil and His Mother, a systems portrait of the western world" and "The Original Lou and Walter Story." She is the recipient of a 1979 CAPS award.

David van Tieghem

A Man and His Toys (no. 11)

A Man and His Toys is a series of solo performances using standard, modified and invented percussion instruments, found soundsources, toys, objects, live electronics and occasionally audiotapes and visuals. It is semi-spontaneous and continually evolving; a sharing of discovered sounds, imagery and movement inspired/necessitated by percussive activity. Sort of.

DAVID VAN TIEGHEM (born 1955) began making music with pots and pans on the kitchen floor when he was four years old. As a pre-teen, he taught himself rock & roll drums and later studied percussion with Justin DiCioccio and Paul Price at the Manhattan School of Music. He has worked with the Manhattan Percussion Ensemble, Eric Salzman's QUOG, director Joseph Chaikin and composers Jon Gibson and Richard Peaslee. In addition, he has created original sound scores for choreographers Judith Scott, Diane Elliot and Lorn MacDougal. Recently, he has been touring and recording with Steve Reich and Musicians, the Love of Life Orchestra (with Peter Gordon) and the Big Apple Circus, as well as collaborating with Laurie Anderson and Peter Gordon on a new trio work.

JUNE 11

Michael Byron

Duet, from "158 Pieces for String Instruments"

Malcolm Goldstein and Barbara Benary, violins

"158 Pieces for String Instruments" was written as a result of my friendship with Malcolm Goldstein, to whom the work is dedicated. Each piece may be performed as a solo or expanded to include any number of instruments. Tonight's performance will consist of two pieces performed simultaneously.

MICHAEL BYRON was born in 1953 in Chicago, Illinois. His music and writings have been published by numerous presses, including Soundings and the Aesthetic Research Centre of Canada. He was the editor of The Journal of Experimental Aesthetics, and since 1974 has been the editor and publisher of Pieces, widely recognized as one of today's outstanding new music presses. He has performed extensively with Peter Garland, the American Gamelan ensemble Son of Lion and with the multidisciplinary performance art group Maple Sugar. Mr. Byron currently lives and works in New York City.

Philip Corner

Gamelan: Italy Revisited - III (regolato)

Jon Child, Holly Staver, Michael Byron, Barbara Benary and Philip Corner--
members of Son of Lion Gamelan Ensemble

The series of pieces called Gamelan are structures of perceptible yet uncompulsive thought-systems all playing with ways that high-low and short-long can unify in a time/space through sounding sensual expression. The spiritual idea came out of the East first, but has rejoined the contemporary, pre-global state of culture. All of these pieces can be regarded as extensions of my Metal Meditations in the direction of 'numerical percussions.' This never means, however, a will or desire to eliminate or even reduce the components of sound which are sensually and emotionally present. One form that this has taken is the 'documentation' of analogues to mental ordering already present in the natural world. Among the Gamelan pieces, bell ringing in Paris, Corsica and the Barcelona Cathedral, as well as Italy, have embodied this.

PHILIP CORNER (born in The Bronx, New York, April 10, 1933-- ☉ ♀ ☽ conjunct in ♋. Received the pen name Gwan Pok, 'contemplating waterfall,' while in Korea. A musician who writes words and notes, plays the piano and natural things. Past services to the new music community have included the co-founding of "Tone Roads" and many collaborations with dancers and theatre groups. He has more recently initiated the "Sounds out of Silent Spaces" group which uses sound and meditation in a collaborative setting. The scoring of this creative work has involved an exploration into the calligraphic and poetic aspects of notation. Most recently has been a performing member of the American Gamelan ensemble Son of Lion.

Malcolm Goldstein

Soundings

Malcolm Goldstein, violin

Music: the process of living, sounding. All sounds. My touch releases things into motion; my gesture realized in song: an overflowing of myself in space. Sound as a physical reality, touching upon ears of the body--"upon the string, within the bow... breathing:" my violin playing. Reverberations within the skull becoming a changing landscape, sometimes and even hopefully often: a new music.

MALCOLM GOLDSTEIN. Born 1936. Activities as composer-violinist include: Tone Roads (co-founder/director); Judson Dance Theater; New York Festival of the Avant-Garde; Experimental Intermedia Foundation; Dance Circle of Boston; New Roots in Music and Dance, of Vermont (co-founder/director); New Music Ensemble of Dartmouth College (director). Presently living in Brunswick, Maine, working at Bowdoin College.

William Hellermann

Squeek

Virtuoso swivel-desk chair--a rock piece.

WILLIAM HELLERMANN was born in 1939 and currently lives in New York City on Greene Street. His music is recorded by Turnabout, Nonesuch and CRI Records and published by Theodore Presser. Recent major pieces and performances include "Tremble" and "City Games." He is currently working on a series of works called "Monumental Melodies." He has been awarded a CAPS award (1976), grants from the National Endowment for the Arts, the American Music Center and the Martha Baird Rockefeller Fund for Music, and was a recipient of the Prix de Rome to the American Academy in Rome (1972-74).

Petr Kotik

Many Many Women (excerpt)

performed by members of the S.E.M. Ensemble

Written between October 1975 and May 1978, Many Many Women is the largest of Kotik's works to date. The piece, with text by Gertrude Stein, is scored for six singers and six instruments; in a continuous performance it lasts five hours. The music is based on open form concept and allows the audience to come and go as they desire.

PETR KOTIK was born in Prague, Czechoslovakia in 1942 and has been a resident of the United States since 1969. In 1970 he founded the S.E.M. Ensemble which consists of musicians from Buffalo (his present residence) and New York City. The S.E.M. Ensemble performs in the United States and has toured Europe nine times. It has performed evenings of Kotik's music at the Guggenheim Museum, the Whitney Museum (where Many Many Women was recently performed in its entirety), the Clocktower, The Kitchen Center, the Cleveland Museum of Art, the Albright-Knox Art Gallery, the Museum of Modern Art in Paris and Dokumenta VI in Kassel.

Gesture Song, Dream Song/Vision Chant, Two Kinds of Whistling

CHARLIE MORROW (born 1942 in Newark, New Jersey) is interested in the psychic and physical meanings of sound and works with breathing, counting, chanting, linguistic patterns of non-human species, echoes, dreams and the oral poetry and music of tribal peoples. Twice a CAPS winner and recipient of a 1978 Composer/Librettist award from the National Endowment for the Arts, he and poet Jerome Rothenberg began the New Wilderness Foundation. His piece Wave Music III will be premiered on June 21st at 7:30pm in Battery Park; an exhibition of scores and drawings for this piece will be exhibited at Buecher and Harpsichords Gallery, 465 West Broadway, June 14-28.

JUNE 12

Barbara Benary

Exchanges (1971)

performers to be announced

A trio for sustaining instruments, like or unlike, Exchanges is based on sustained tone: droning. By a strict process new pitches are introduced and exchanged between players, with improvisatory interludes. The result is a variety of triads in which the original note is always present.

BARBARA BENARY (born 1946) is a performer, composer and ethnomusicologist currently teaching at Livingston College of Rutgers University. A violinist by background, she has extended her string playing to include instruments of India, China, Bulgaria and Indonesia. She has constructed the instruments of Gamelan Son of Lion, a contemporary music ensemble of New York City. Since childhood she has been composing for traditional instruments as well as ethnic instruments, and has written opera and theatre music as well as chamber ensemble music.

Joe Celli

Some Transformational Improvisation

This is one of several areas of work I am presently involved in: the use of gradual transformation over long periods of time with acoustic occurrences precipitated by uncontrollable instrumental/performance factors (such as reed gradually closing or changing shape, saliva collecting in the reed), embouchure changes (such as tightening up) or breath changes (hyperventilating, lack of breath, etc.). These situations will occur with all performers but at different times depending upon many conditions: quality of the cane, how 'in shape' the performer is, the amount of muscle control and other variables. The performer in this situation avoids all conscious choices and 'tunes' him/herself to the idiosyncratic sound resultants originating in the repetition.

Oboist/composer JOE CELLI is virtually the only American oboist specializing in the performance of new and experimental music. In the past several years, he has premiered 35 works written for him by various American composers. These compositions have included the use of tape, live electronics, film, theatre, audience participation and have been written for solo oboe and soloist with ensembles. Joe Celli has presented premieres of compositions written for him by David Cope, Anthony Falaro, James Fulkerson, David Gibson, Malcolm Goldstein, Richard Moryl, Phill Niblock,

Alvin Lucier and Joseph Sekon among others. He is a graduate of Hartt College for Music and Northwestern University and has studied with Ray Still, Grover Schiltz, Wayne Rapiet, Albert Goltzer and Harvey Goldstein. He is a co-founder and artistic director of Real Art Ways, a Central New England Regional Center for the performance, presentation and exhibition of new and experimental works of art.

Don Cherry

Although still most highly valued for his early 60s partnership with Ornette Colman which produced such seminal recordings as "The Shape of Jazz to Come," "Tomorrow is the Question," and "This is Our Music," DON CHERRY has moved on to develop a musical vocabulary of unique comprehensiveness. He acknowledges his debt to such artists as Louis Armstrong, Dizzy Gillespie, Miles Davis and Fats Navarro, but beyond these influences, his trumpet playing also echoes the timbres of conch shells, French horn and urban R & B bands. Indeed, he no longer regards himself as primarily a trumpeter, just a musician. He is ready to improvise on wood flutes, thumb piano, Balinese gongs, African hunter's harp, percussion, keyboards or voice. In recent years, he has recorded with guitarists Steve Hillage and James "Blood" Ulmer, made a fusion album "Here and Now" for Atlantic, and appeared with Lou Reed's New York rock group. With Dollar Brand, he has organized benefit concerts to aid the Black liberation cause in South Africa; in Sweden he has made educational films for children. He finds no difficulty in reconciling improvisation with commercial music, devotional music with jazz, folk music with classical.

Tom Johnson

Simple Arithmetic

A recent outgrowth of a longer work called Nine Bells. This one uses only eight bells and is only about a mile long.

TOM JOHNSON (born 1939) is probably best known for his three operas, but he has also worked in a variety of other mediums. His books Imaginary Music and Private Pieces are published by the Two-Eighteen Press and his work An Hour for Piano was recently released by Lovely Music/Vital Records. He lives in New York, where he also works as a music critic for the Village Voice and other publications.

Jeanne Lee

Collaboration

Gunter Hampel, Jeanne Lee

The process of this composition comes from the collaborative and individual dance of life. The performance is a sharing of a piece of that process. Previously composed sections are juxtaposed with spontaneous composition, i.e. improvisation, making a collaboration between memory and invention as well.

JEANNE LEE was born in 1939 and currently resides in her birthplace, New York City. She is a poet, jazz singer, choreographer and ritual maker. Since 1962, she has performed and recorded with jazz and new music composers including Marion Brown, Ron Blake, Al Camines, John Cage, Jay Clayton, Andrew Cyrille, Gunter Hampel, Rahsaan Roland Kirk, Archie Shepp, Leo Smith and Cecil Taylor. Jeanne Lee is the founder of Earthforms Rituals, Inc., a non-profit performing and visual arts organization in which "the community is both audience and performer." This group travels to schools, colleges, conservatories, museums, churches, clubs, concert halls and radio and television stations in Europe, Canada and the United States and includes in its children's program 'Techniques of Traditional African Education in a Multi-Cultural Technological Society,' an elementary school curriculum devised during her Master's studies at NYU. Gunter Hampel and Jeanne Lee can next be seen at Lincoln Center's Damrosch Bandshell on June 26-30 during the Universal Jazz Coalition's Salute to Women in Jazz, performing an abridged version of "Conference of the Birds," a work-in-progress which in completed form is a multi-media event including a 12-minute film, musicians, dancers and audience; "Conference of the Birds" features the music and poetry of Lee, Loftin, Hampel, Mingus, West, and the recompositions of Ron Blake (Lee's former partner in the Lee-Blake Duo).

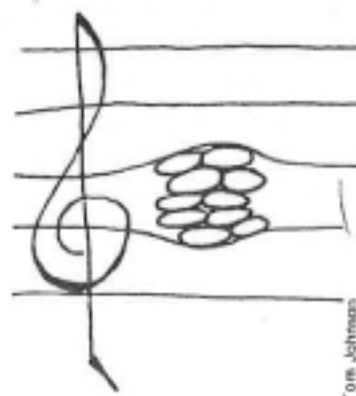
Phill Niblock

Four Arthurs; Arthur Stidfole, bassoon

superimposed with

Two Octaves and a Fifth; Joseph Celli, Oboe

Both pieces are four channel tapes and the musicians playing acoustically in the space.



Tom Johnson

Niblock likes to cram as many pitches as close as he can.

PHILL NIBLOCK was born in Indiana in 1933 and moved to New York in 1958.

"In his music, his films, and his multi-media installations, Phill Niblock has searched for a denotative syntax of image structures and sound patterns devoid of all standard narrative and emotional elements.. As with the visual clusters of images, the sound text is built by clusters of sustained tones."¹ "Niblock's music deals with tuning and the acoustic phenomenon of beats and combination tones which occur when tones are close but not identical frequencies. In Niblock's work, live performers play against pre-recorded tapes of themselves, trying to come as close to the pre-recorded pitches as possible."² "...entailed slowly shifting relationships between held tones from live and tape sources."³ "...constructed massive textures of sustained clusters...due to the many beats or pulsations which come about as the 'out-of-tune' notes jar against one another."⁴

¹Daryl Chin and Larry Qualls, *Art & Cinema*, Spring 1976. ²Joan La Barbara, *Soho Weekly News*, January 1974. ³Robert Palmer, *The New York Times*, May 9, 1976.

⁴Tom Johnson, *Village Voice*, March 1976.)

JUNE 13

Larry Austin

Catalogo Voce, for bass- baritone and tape (1979)

John Large, bass-baritone

Catalogo Voce, completed in May, was commissioned by and composed for singer and scientist John Large, a colleague at NTSU. Catalogo Voce is my third 'catalogue piece': the first, Catalogo Sonoro, and the second, Catalogo Gesto/Timbro, were premiered last Fall in concerts at The Kitchen Center. Catalogo Voce is a mini-opera about the science of odology. The digital portions of the tape were created at Sonavera in Hawthorne, New York; the vocoder portions at Musicville in Houston; and the live recording and mixing at the Electronic Music Center at NTSU.

LARRY AUSTIN, born 9/12/30, left his home state of Texas in 1955 for California, composing and teaching there until 1972, when he traded the golden for the sunshine state, Florida. This past summer he accepted a new position as composer and Professor of Music in the School of Music, North Texas State University, his alma mater of the early 'fifties. He studied with Violet Archer, Darius Milhaud and Andrew Imbrie and has had extended associations with John Cage, David Tudor and Karlheinz Stockhausen. Austin published and edited the first eight issues of SOURCE, an anthology of new music. His works, well-known and widely performed, are recorded on Columbia, Advance and Source and are published by Peer-Southern and MJQ Music.

Joel Chadabe

Solo (1978)

Solo is based on one melody which is modeled upon what I imagined as a free jazz clarinet solo. I composed the melody by creating a procedure according to which the computer could determine what each note was to be before it is played. In effect, I have composed a melody-generating machine. The melody it produces is virtually endless and, at least in its detail, continually surprising, a situation which as a composer and as a performer I find highly desirable and pleasant.

Computer-generated 'instruments' are playing pitches at varying distances above and below the melody so that any group of instruments will form a chord around a melody note, giving the line varying width, timbre and contour—an idea which I associate with the lines Jackson Pollock poured onto his canvas.

I am 'conducting' the computer with antennas, actually modified theremins, which are proximity sensitive and send information to the computer according to the position of my hand. As I move my right hand closer to the right antenna, I control speed by increasing the duration of each note. As I move my left hand closer to the left antenna, I control 'instrumentation' by passing my hand through zones in which certain 'instruments' are playing. The sounds of the computer-generated 'instruments' were modeled after the sounds of certain acoustic instruments, specifically xylophone, clarinet and flute. However, after I began to work with them, electronic considerations became primary and the computer sounds came less and less to sound like the acoustic models which at first gave rise to their character.

The hardware used in the composition and performance of *Solo* is a computer/digital-synthesizer system manufactured by New England Digital Corporation.

JOEL CHADABE, composer/performer, was born in New York City in 1938 and was educated at the University of North Carolina at Chapel Hill and Yale University. He studied with Elliott Carter at Yale and afterwards in Europe. He has received fellowships and prizes from the Ford Foundation, ASCAP, CAPS and the National Endowment for the Arts, research grants from the SUNY Research Foundation, a grant-in-aid from the Rockefeller Foundation and commissions from various organizations and individuals. Publications include a chapter on the technology of voltage-controlled synthesizers in *The Development and Practice of Electronic Music* and articles in journals such as *Perspectives of New Music*, *Electronic Music Review*, *Melos*, *Musique en Jeu* and *Computer Music Journal*. His music has been published by Carl Fischer, Inc., recorded on Opus One, CP2 and Folkways labels, and performed at many festivals and concerts of new music.

Charles Dodge

Any Resemblance is Purely Coincidental

An operatic style synthetic voice with varying accompaniments sings fragments from the well-known aria "Vesti la giubba."

The tape was prepared on computers at City University Computer Center, Brooklyn College and Columbia University.

CHARLES DODGE was born in 1942 in Ames, Iowa and currently lives in New York City. He is the director of the Electronic Music Studio and the Center for Computer Music of Brooklyn College (CUNY).

George Lewis

The Kim and I

Improvisation for Kim-1 Micro-computer and Trombonist (in 3 sections)

Section I--Kim's needs for acting out an improvisation

- a. A voice (synthesizer, cheap d/a)
- b. A vocabulary (script)
- c. A logic (set of tautologies)

Section II--Tech talk

- a. I do all the listening (for now)
- b. Equal temperament, 3 octave range, verisimilitude (just because you're a computer you needn't act like one).
- c. Decisions, Decisions: Sound or Silence? Which pattern? What notes? How long to play or be silent? Rhythm? Tempo? Mood? Frequency of occurrence or change?

Section III

Q. Does Kim 'know'?

A. When to stop.

GEORGE LEWIS (born Chicago, 7/14/53) has been a member of the Association for the Advancement of Creative Musicians (AACM) since 1971. He studied philosophy at Yale College and music at the AACM School and with private teachers. Mr. Lewis has performed most recently with Muhal Richard Abrams, Jacques Bekaert, Anthony Braxton, Douglas Ewart, Anthony Davis, Roscoe Mitchell, Phill Niblock, and the Count Basie Orchestra, among others. His compositional output includes works for voice and percussion, a cycle of pieces for solo instrumentalist, live-electronic music, and the Shadowgraph group of new music for traditional 'big band' (1975-78).

Alvin Lucier

Work-in-progress for amplified piano

George Barth, piano

ALVIN LUCIER was born on May 14, 1931 in Nashua, New Hampshire. He attended Nashua parochial and public schools, the Portsmouth Abbey School, Yale and Brandeis. He taught at Brandeis and is now Chairman of the Music Department at Wesleyan University.

Laurie Spiegel

Voices Within

A fourteen-minute electronic tape composition completed in April, 1979, realized on a 1970 Electrocomp synthesizer.

LAURIE SPIEGEL was born in Chicago in 1945. Her background includes studies at Oxford University (philosophy and psychology) and the Juilliard School as well as compositional studies with Jacob Druckman and Emmanuel Ghent. Her instrumental background includes banjo, guitar, renaissance and baroque lute. Since 1970, she has done extensive work with analogue and computer sound and image synthesis. Awards include CAPS, ASCAP, WNET-TV Lab and others in music and video. She currently resides in New York City.

JUNE 14

David Behrman

Touch Tones

Arthur Stidfole, acoustic sources
David Behrman, touch-sensitive switches

DAVID BEHRMAN is best-known for his design of electronic circuitry for real-time performance. His designs have included a multi-oscillator, voltage-controlled synthesizer, frequency-sensitive electronics for integration with acoustic instruments and voices, and an installation environment of video-triggered electronic sound. His recent work has devoted itself to an interactive relationship between micro-computers, which control harmonic and timbral changes produced by homemade electronic synthesizers and musicians playing acoustic instruments. Two of his compositions, On the Other Ocean and Figure in a Clearing, were recently recorded on Lovely Music Records. Cloud Music, a collaborative piece made with Bob Watts and Bob Diamond, was recently shown by the Film and Video Department of the Whitney Museum as part of its 'Re-Visions' exhibition. Behrman, together with Bob Ashley, Gordon Mumma and Alvin Lucier, was a member of the Sonic Arts Union. He currently divides his time between New York City and California, where he is Co-Director of the Center for Contemporary Music at Mills College.

Tony Conrad

(untitled pieces)

This music is played on a dramatic field: to the one side is the piano, to the other is my continuing memory. Moving itself in and out of the audience's own space, the music passes through the intermediary of the piano, up through the keys and fingers--to where it arrives just outside of reach.

Music must finally and always rush away, to that heroic distance at which it can be seen but not felt.

As composer-performer, TONY CONRAD (born 1940) worked with electric violin from 1962-72; his piece Outside the Dream Syndicate is on Caroline Records. Since 1972 he has used piano, sometimes with projected slides. Much of his film work, as well, has involved both performance and sound structures (for example his work at Dokumenta 6). His work has been supported through the National Endowment for the Arts, CAPS, the Rockefeller Foundation and other grants. He has toured in the United States and abroad and presently teaches at SUNY in Buffalo.

Jon Gibson

Criss Cross (1979)

Jon Gibson, soprano saxophone

Criss Cross (1979) is the most recent in a series of solo compositions consisting of pitches that are pre-determined while other aspects of the music, such as rhythm and phrasing, are less specifically indicated or outright improvised. The pitches are generated from the interaction of various overlapping systems usually involving permutation processes, the result being the creation of melodic material that continuously changes and varies within the framework of the overriding procedures. This is then augmented by the improvisational quality of the performance itself. Criss Cross deals with pentatonic material in different keys and modes. There are five sections and sections 1, 4 and 3 (in that order) will be performed here.

JON GIBSON (born in 1940 in Los Angeles) has performed with many of his contemporaries, including Steve Reich, Terry Riley, La Monte Young, Frederick Rzewski, Christian Wolff and Philip Glass, with whom he still performs regularly. He has given many solo and ensemble concerts of his own (and others) music in both the United States and Europe and was recently commissioned to compose and perform the music for the Merce Cunningham dance for video and live performance entitled Fractions. He has also collaborated extensively on performances with the dancer Nancy Topf. Gibson has also been active as a visual artist, translating some of his ideas on musical structure into drawings and other visual media. He first came to New York in 1966 and has been a permanent resident since 1970.

Annea Lockwood

untitled new work

Credits: My thanks to Folkways Records and Moses Asch for permission to use sounds from 'Sounds of a Tropical Rain Forest in America'; to Jim Bartow for his performance of Bessie Smith's 'Poor Man's Blues'; and to Dr. Roger Payne.

ANNEA LOCKWOOD, born in New Zealand in 1939, has worked in a variety of genres, including electronic and instrumental music and installations. Performances include the Patis Biennale; ISCM Festival, Australia; Fylkingen Festival, Stockholm; Cabrillo Festival, California. Her music is available on a number of recordings, most recently 'New Music for Electronic and Recorded Media', 1750 Arch Records and New Wilderness Audiographics. She currently resides in Crompond, New York.

Charlemagne Palestine

Untitled for Solo Voice (1979)

CHARLEMAGNE PALESTINE was born in Brooklyn in 1945. He attended the High School of Music and Art and continued his music studies at the Mannes School, Juilliard, Columbia University and NYU. He has taught at the Nova Scotia College of Art and Design, the California Institute of the Arts and NYU. The past fifteen years have seen an evolution in his compositional interests concurrent with a refinement of earlier styles: the strumming music was adapted in successive versions for carillon, Bösendorfer piano, harpsichord and string ensembles; compositions in the 1960s made pioneering use of vocal techniques producing overtones (as in Tibetan chanting); recently, in an effort to make Music step down from its pedestal, Palestine has been composing monologues which blend music, drama, text and terror. The composer has also channeled his artistic activities in videotapes, paintings, sculpture and books. He is currently working on a two-hour composition for Mahlerian orchestra which uses as its core the strumming technique.

Ivan Tcherepnin

Two Pieces for Piano

1. Fêtes
2. Valse Eternelle

"Fêtes" was written for the 200th birthday of the USA in 1976. Both pieces are in C major.

IVAN TCHEREPNIN was born (1945, Paris) into a musical family. He studied piano with his mother from the age of four, and also began to compose at a very early age under the informal tutelage of his father. He finished his studies at Harvard University in 1968 (MA in Music) where he worked with Leon Kirchner, and is currently on the music faculty there. His music has been published by Peters Edition, Boosey & Hawkes, M.P. Belaieff, Schotts Sohne/Musica Viva and Soundings Magazine, and has received numerous awards in the United States and abroad. He is also an active performer and conductor of his own works. Among his recent compositions are "Valse Eternelle," "Santur Opera" for amplified santur and electronics and "Le Va et le Vient" for large orchestra, premiered at the Lucerne International Festival in August 1978 under the direction of the composer.

JUNE 15

Jon Hassell

Fourth World Sketches

Jon Hassell and Bob Ostertag, synthesizers

'Fourth world' is my term for music which is global-minded--poised between the primitive and the futuristic.

JON HASSELL was born in 1937 in Memphis. He studied electronic music with Karlheinz Stockhausen in the mid-'60s and has made recordings with Terry Riley and La Monte Young. Since 1972 he has studied classical Indian music of the Kirana style with Pandit Pran Nath. He has received grants from the German Government (1965-67), the Rockefeller Foundation (1967-69), CAPS (1975) and the National Endowment for the Arts (1977). Recordings include Vernal Equinox on Lovely Music and Earthquake Island on the Tomato label.

David Mahler

composition to be announced

DAVID MAHLER was born in 1944 and grew up in the Midwest. He has spent the last twelve years on the West Coast and currently lives in Seattle, where he is the Music Director of the and/or Gallery.

Gordon Mumma

Schoolwork (1970)

Ned Sublette, melodica; Joe Hannan, psalter; Gordon Mumma, cross cut saw

Schoolwork (1970) is an evolving music for sound-sustaining folk instruments. In its first performances the musical sequences of Schoolwork were intersticed with racist quotations from United States public-school books. In the same way as these quotations (which are no longer heard in performance), Schoolwork is taught by one person to another as a folkloric tradition.

GORDON MUMMA (born 1935 March 30 in Massachusetts) was co-founder (with Robert Ashley) of the Cooperative Studio for Electronic Music (1958) and one of the organizers of the ONCE Group and ONCE Festivals of Contemporary Music in Ann Arbor, Michigan. Since 1966 he has been a composer and musician with the Merce Cunningham Dance Company (for which he composed four commissioned works) and the Sonic Arts Union, and has performed extensively in North and South America, Europe, Asia and the Near East. He has collaborated with such diverse artists as David Behrman, Anthony Braxton, John Cage, David Cope, Alvin Lucier, Pauline Oliveros, Yvonne Rainer, Tom Robbins, David Tudor, Stan Van Der Beek and Christian Wolff. His writings on the contemporary performance arts and arts technology are published in several languages and his music is recorded on Advance, CBS-France, Folkways, Mainstream, Odyssey and Vital Records.

Mumma has been on the faculties of several universities, the Ferienkurse für Neue Musik in Darmstadt, the Cursos Latinoamericanos de Música Contemporánea in Buenos Aires and Montevideo, and since 1975 has been Professor of Music at the University of California, Santa Cruz. His recent commissions include music for the San Francisco Conservatory, and two large-scale works for the Portland Dance Theatre.

Michael Nyman

Five Orchestral Pieces Opus Tree (first U.S. performance)

Original: Webern's Five Orchestral Pieces Op. 10 as

- a) seen in score rather than heard in performance
- b) used as soundtrack by Peter Greenaway for his film "The Tree" (1968) for the remake of which Five Orchestral Pieces Opus Tree were composed

Treatment:

1. every individual rhythmic value taken from Webern's No. 2 and arranged (roughly) in a scale of increasing durations for six instruments, following Webern's (suggested) progression from few trills to many trills, C7 chord and 'melodic' figure (piano/bombard) derived from the five semiquaver values scattered through the first five bars of the original.
2. the coming out of Webern's No. 5, a closet waltz: tunes are slowed down and harmonized, suppressed, superimposed, tonal harmonies (with attendant melodic fragments) are prized apart as sources for momentary waltzes; the repeated high Ds (first violins, Bar 9) are used as a trigger for self-quotation.
3. built entirely around the A-D-C-A flat chord in bar 7 of the harp part of Webern's No. 3. The first part adopts Webern's combination of different simultaneous subdivisions of the pulse as backcloth to four quoted tree songs: a 19th century parlour favourite; a 1930s film hit; a well-known children's action song and a neo-traditional Communist art song. The second part explores the contradiction inherent in the selected chord with figuration deduced from clues in Webern's original.
4. builds a sequence of 7th and 9th chords from hidden skeletal harmonies in Webern's No. 4; each of Webern's rhythmic groupings is assigned to a different instrument throughout the chord sequence.

5. the most distant from Webern in character and derivation is structured around a harmonic sequence implied in the harp, glockenspiel and brass parts of the first six bars of Webern's No. 1.
(reprinted from the program for Michael Nyman's "No Way to Treat the Originals" premiered at Riverside Studios, London, on April 10, 1979)

MICHAEL NYMAN has been active in experimental music for the past twelve years as critic, writer, lecturer, performer and composer. His book Experimental Music: Cage and Beyond was published in 1974 by Schirmer Books. His Decay Music is available on Obscure Records (Polydor). His regular performing group, the Michael Nyman Band, which combines ancient and modern, acoustic and electric instruments, was formed in 1976. Michael Nyman has been collaborating with filmmaker Peter Greenaway for the past two years and is currently working with Bruce McLean and Paul Richards on The Masterwork, a 'performance sculpture for theatre' to be premiered at Riverside Studios, London, in October/November 1979.

Richard Teitelbaum

Solo for Synthesizers

In the past few years my music has moved increasingly away from the abstract and towards more clearly defined melodic, harmonic and rhythmic structures. In part this is due to the recently developed PolyMoog, and the rediscovery (for me) of the harmonic keyboard after some ten years of playing a monophonic one. Similarly, my performance has become more keyboard oriented, and though one justly regrets the limitations of the black and white keyboard, it remains for me the best available control device to obtain physicality and expressivity in the electronic medium.

RICHARD TEITELBAUM was born in New York City. He received degrees from Haverford and Yale, studying with Allen Forte, Mel Powell and Luigi Nono. He began playing one of the first Moog synthesizers in 1966, giving some 200 concerts throughout Europe, many with the Musica Elettronica Viva group which he helped to found. In 1970-71 he studied Javanese, West African and Japanese music at Wesleyan, while performing with the World Band; in 1976-77 he lived and worked in Japan. He frequently performs with Anthony Braxton, Takehisa Kosugi, Steve Lacy and George Lewis, among others, and has recorded for Arista-Freedom, Nippon Columbia, Horo, Tomato, Polydor and Mainstream. He currently resides in New York.

"Blue" Gene Tyranny

The White Night Riot (Mixed and Unmixed)
May 22-23, 1979

Frankie Mann and "Blue" Gene Tyranny, dancers

Recorded during the recent riot in San Francisco protesting the voluntary manslaughter verdict in the trial of Dan White for the slayings of mayor George Moscone and supervisor Harvey Milk. Electronics, mixing and the choice of material were used to emphasize the physical and 'psychological' actions that happened live: the language and technical errors of broadcasters under stress, everyone's ability to make space for serious, humorous, reasoning (etc.) attitudes and their various time envelopes, and so on. The dance for this performance has a similar function.

This is a companion piece to Harvey Milk (Portrait from "How to Do It"/A circuit to help generate the feeling of meaning).

"BLUE" GENE TYRANNY, né Robert Sheff, was born January 1, 1945, in San Antonio, Texas. He has composed new music, jazz and rock 'n' roll since 1958 and has played with such groups as the legendary ONCE Group, the Carla Bley Band and Iggy Pop and the Stooges. He has produced and recorded several albums of new music and currently teaches jazz and theory and is a recording technician at the Center for Contemporary Music at Mills College in Oakland, California. His recorded compositions are available on Lovely Music/Vital Records.

JUNE 16

Laurie Anderson

Three Songs from "Americans on the Move"
For Violins, Keyboards, Electronics and Talking; Electrochemical Acoustics;
Clean Design; Closer and Closer to the Far Away; Brief.

Peter Gordon, Laurie Anderson and other performers to be announced

LAURIE ANDERSON was born in Chicago in 1947 and currently lives in New York City. Her current series of work focuses on consumer aspects of American culture.

Rhys Chatham

Guitar Trio, with Pictures for Music by Robert Longo

Nina Canal, Rhys Chatham and David Rosenbloom, electric guitars
Wharton Tiers, drums

Since 1970, when I studied harpsichord tuning with William Dowd in Cambridge, Massachusetts, I've been interested in the creation of musical compositions involving the use of overtones as the primary musical material.

In working with the electric guitar, I have discovered an instrument rich in overtones which is easily modified timbrally by means of electronic circuitry in a real time performance situation. Rather than notate the actual overtones occurring in the piece, I have found it easier for the performer to read a new kind of guitar tablature which automatically produces the desired overtones. This is achieved by strumming a flat pick over specific frets. I leave it to the performers to develop their ears to the point where they are capable of distinguishing the overtones, thereby truly understanding the form and harmonic movement of the piece.

RHYS CHATHAM (born September 19, 1952, NYC) studied composition with Donald Stratton, Morton Subotnick and LaMonte Young. Beginning his musical career as a classical flutist, his interest shifted to composition in 1966. His compositional style grew from an early serial mode to works involving electronic sound synthesis, and, later, video and other visual media. In 1971, Rhys Chatham founded the music program at The Kitchen in answer to the need of composers for a flexible performance space. During this period, he produced a series of tapes for radio in an effort to

develop a wider audience for living composers. Mr. Chatham's background as an instrumentalist includes playing in classical avant-garde ensembles, jazz ensembles and rock groups. One of his current interests is combining a rock time sense with an extended time sense.

Peter Gordon

Extended Niceties

The composer would like to acknowledge David Van Tieghem and the members of Love of Live Orchestra.

Extended Niceties is the coexistence of mutually incompatible entities in a nice way. For years I've been obsessed by the fact that the dominant of the subdominant is the tonic and how if you wait long enough, things usually work out, even Lydian hexachords and augmented triads in fourths. (i.e., +2+2+2+1, +4+4-3). Ultimately, one part could replace any other part and the piece could go on all night long.

PETER GORDON was born June 20, 1951, in New York City, and grew up in Virginia, Germany and California, playing reeds and keyboards in a lot of bands. Studied composition with Kenneth Gaburo, Roger Reynolds and Bob Ashley at UCSD and Mills College. He has performed with many rock and avant-garde performers, including Robert Ashley, Laurie Anderson, Elliot Murphy and, most recently, the Love of Life Orchestra, which has played at the Mudd Club, Hurrah's and The Kitchen in New York City. Peter Gordon's LP, *Star Jaws*, is available on Lovely Music Records. On June 25, Love of Live Orchestra and a newly formed trio of Laurie Anderson, David Van Tieghem and Peter Gordon will perform at the Mudd Club.

Jeffrey Lohn

Humans Know How Many Toes They Have/Whether They Are Looking at Them or Not

with Wharton Tiers, Glenn Branca, Julius Eastman, Margaret Dewys, Scott Johnson and Jeffrey Lohn

One bent (cf. A. Einstein) cadence for several electric instruments and percussion.

JEFFREY LOHN was born in Chicago in 1947. He studied music at Maryland State University and the University of California at San Diego and did an MA in writing at Johns Hopkins University. In 1971, he moved to New York City. He abandoned musical composition in 1971. He worked with language and philosophy 1971-78. He began writing music once again in 1978.

Frankie Mann

The Mayan Debutante Revue
Piece for Tape and Electronics

FRANKIE MANN was born August 10, 1955, lives in San Francisco, and is moving to New York City.

Ned Sublette

The Mormon Bishop's Lament

The text of this song appears without any tune in John Lomax's Cowboy Songs and Other Frontier Ballads (Macmillan, 1910). It appears to be an anti-Mormon propaganda song which refers to an actual historical incident. I first noticed it because my family name is mentioned in the song. ("Sublette's lonely road" would have been named for Western explorer Bill Sublette, a distant relative.) The tune is my own.

NED SUBLETTE (born 1951, Lubbock, Texas) grew up in New Mexico and lives in Brooklyn. He studied composition (with Kenneth Gaburo), classical guitar and vihuela, and linguistics. He has done commercial work in publishing, broadcasting, ethnomusicology and academia. He performs his own and others' music. Since 1975, Ned Sublette has been working in the medium of radio; this summer he will produce 160 hours of Radio Performance Project at KUNM-FM in Albuquerque, New Mexico. His music is published by Lingua Press, La Jolla, California.

OTHER NEW MUSIC EVENTS IN NEW YORK

New York City boasts a wide variety of new music activities. A number of concert halls, galleries, lofts, cafes and clubs regularly host concerts throughout the year (although the greatest number occur during the September-June season). The list below includes some of the new music activities taking place during NEW MUSIC, NEW YORK.

Sunday, June 10

Martin Kalve, electronics: "Indescribably Delicious Melodies," at the Ear Inn, 326 Spring Street, 226-9060. 2:00pm.

John Holland, composer/performer from Boston, at the Ear Inn. 10:00pm.

Monday, June 11

Joel Forrester: "Inauthentic Piano Music," at the Ear Inn. 10:00pm.

Tuesday, June 12

Spencer Barefield, solo acoustic guitar, musician from Detroit, at the Ear Inn. 11:00pm.

Wednesday, June 13

Adela Basayne, Rhys Chatham, Jack Goldstein, Peter Gordon, Joe Hannan, Robert Longo and Nina Canal: Performances to celebrate launching of RoseLee Goldberg's book Performance: Live Art 1909 to the Present, at Fiorucci's. For information, call Fiorucci's at 751-1404. Early evening.

DNA, Robin Crutchfield's Dark Day, Alan Suicide with Ann DeLeon. These bands have been exploring new timbres, tonality and audience interaction in their music, while remaining true to their rock heritage. These bands are a must for those interested in new developments taking place within the field of rock. At the Mudd Club, 77 White Street (two blocks below Canal Street near Broadway), 247-7777. 10:30pm.

The Static and Youth in Asia. A vital addition to New York's music scene, these bands are part of the new wave composers working in a rock context. At Max's Kansas City (Park Avenue South near 17th Street), 777-7871. 10:30pm and 12:30am.

VarEarity Show, with Beth Anderson, Dean Drummond, Arleen Schloss, Charlie Morrow and R.I.P. Hayman, at the Ear Inn. 11:00pm.

Charlie Morrow, opening of exhibit of scores and drawings for his piece Wave Music III: 60 Clarinets. The public is cordially invited. At Buecher and Harpsichords Gallery, 465 West Broadway, 5-8pm. Exhibit: June 14-28.

Thursday, June 14

Jam in the Ear! Ear Inn. 12pm.

Sunday, June 17

Dana McCurdy: "Ear Food," electronic music, at the Ear Inn. 2:00pm.

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JACQUES BEKAERT

Summer Music 1970 (1071)

TOM JOHNSON

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Frederic Rzewski, pianist

GORDON MUMMA

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The New York Times

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"subtle, sustained, serene, sophisticated, super" *The Village Voice*

PETER GORDON

Star Jaws (1031)

"rich instrumental textures of compelling rhythm" *Synapse*

JON HASSELL

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"ethnic strains, electronics, minimalism and jazz" *The New York Times*

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|-------------------------|---|
| Sun. June 10 at 2pm: | Martin Kalve, electronics
"Indescribably Delicious Melodies" |
| Sun. June 10 at 11pm. | John Holland, Boston Sound Artist |
| Mon. June 11 at 10pm. | Joel Forrester, "In authentic Piano Music" |
| Tues. June 12 at 11pm. | Spencer Barefield, solo guitar |
| Wed. June 13 at 11pm. | VarEarity Show with Beth Anderson,
Arleen Schloss, Dean Drummond, Charlie
Morrow, R.I.P. Hayman |
| Thurs. June 14 at 12pm. | Jam in the Ear! |
| Sun. June 17 at 2pm. | Ear Food, electronics by Dana McCurdy &
Brian Flahive |
| Mon. June 18 at 11pm. | Phil James, piano |

AUDIO GRAPHICS

Philip Corner
Leonard & Mary
Crow Dog
Spencer Holst
& Tui St. George Tucker
Alison Knowles
Anne Lockwood

Jackson Mac Low
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Jerome Rothenberg
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