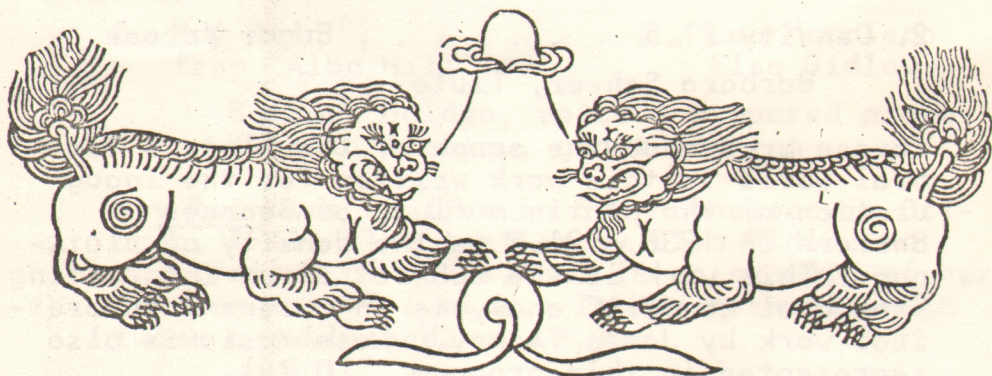


CONTEMPORARY PERFORMANCE ENSEMBLES
OF MILLS COLLEGE

present

a concert of 20th century music
and performance art

directed by David Rosenboom



Thursday, December 4, 1980

8:30 P.M.

Concert Hall

I.

1. Scherzo (All the Way Around and Back)
 Charles Ives

Barbara Scheer, flute
Sarah Ackerman, saxophone (violin)
Kenneth Atchley, synthesizer (trumpet)
William Winant, middle bells
David Rosenboom, conductor

This is a kind of fanfare piece with a forward-looking structural principal for 1908. The main body of it is a tonal and rhythmic palindrome, building to its counter-point, then calming. It contains a superimposition of prime number rhythmic figures; that is, 2 with 3, 5, 7, and 11. Collaged with this is a palindromic bugle call, played here with an electronic "bugle" sound.

2. Density 21.5 Edgar Varese
Barbara Scheer, flute

Varese broadened the scope of the flute's timbral world in this work written for the inauguration of the platinum flute of Georges Barrere in 1936. 21.5 is the density of platinum. This work is the subject of an interesting "temporal gestalt" analysis in a recent theoretical work by James Tenney, whose music is also represented in this program. (D.R.)

3. (music from the west coast school of
concentration) making conversation (someday
with angels) K. Atchley

William Winant, piano
Brian Reinbolt, electronics and piano
Jean Moncrieff, voice and piano
Barbara Golden, piano
K. Atchley, electronics, voice, & slides
Andrew Aldrich, slide projector
Nancy Adams, slides



4. tree pieces #2 Wendy Reid
for violins, percussion, and tapes

Wendy Reid, violin
David Rosenboom, violin
Barbara Golden, piano
Brian Reinbolt, piano
William Winant, vibraphone

tree pieces #2 is a composition based on and
inspired by a poem written by miss tree:

but
contradiction is
affirmation
of

Thank you, miss tree, for your beautiful poem.
(W.R.)

5. May Rain Lou Harrison
from "Alba Hill" #3 Elsa Gidlow

Barbara Golden, voice & prepared piano
Kenneth Atchley, giant tam tam

May Rain was written in San Francisco in Oct-
ober, 1941. The text is by Elsa Gidlow, a
dear friend of Lou's, and is an example of her
"medium-early" lyrics. It has recently been
twice republished. (L.H.)

May rain falls quietly
more quietly on the heart than love's
words
or the peace of love's sleep.
scented with wet plum bloom
and singing
May rain comes down
and none knows how deep is earth's content

(continued)

4. Apart of Progress Sarah Ackerman

Andy Narell, steel drums

Andrea Haines, voice

Nina Ruymaker, flute

David Rosenboom

Brian Reinbolt, synthesized trombone

This piece is derived from an I Ching throwing and depicts the hexagrams Splitting Apart with an outcome of Progress. It is in five sections, with the middle three portraying the two hexagrams respectively, and the first and last portraying the state of equilibrium from which they arise. The steel drums represent the main character, the rest of the ensemble represents the elements which surround him/her.

* * INTERMISSION * *

II.

. . . . Four Pieces by James Tenney

1. Koan ("Having Never Written a Note for Percussion")

William Winant, giant tam tam

2. Wake for Charles Ives

Barbara Golden, Jean Moncrieff, Brian Reinbolt, and Andrea Haines - drums

3. Harmonium #2 for Lou Harrison

Alexis Alrich, piano
Kenneth Atchley, Korg synthesizer
William Winant, vibraphone
Barbara Scheer, flute
Sarah Ackerman, saxophone
Nina Ruymaker, flute
Robert Maltz, violin
David Rosenboom, viola
Wynde True, voice/Moog synthesizer
Barbara Golden, piano
Andrea Haines, voice

4. Saxony

Alexis Alrich, piano
Jon Siddall, Korg synthesizer
William Winant, vibraphone
Barbara Scheer, flute
Sarah Ackerman, saxophone
Nina Ruymaker, flute
Andrea Haines, voice
Wynde True, voice/Moog synthesizer
Barbara Golden, piano

with Brian Reinbolt, Kenneth Atchley,
and David Rosenboom, electronics

James Tenney is a musical explorer whose broad range of output has included early pioneering work in computer music, exciting instrumental forms, theories of musical perception and analysis, and performances of 20th century music and performance art. He currently teaches at York University.

"Koan" is from a series of "postcard" pieces containing instructions for a variety of performance concepts and performers.

"Wake" is from a group of percussion pieces whose construction and principals of structural

10
expansion resemble techniques one might associate with electronic music, such as time delay and spatial modulation.

"Harmonium #2" contains a chordal construction derived from harmonic series elements and their appropriate tunings, unfolded slowly at the will of the ensemble.

The version of "Saxony" performed tonight is based on the structural prototype used in a series of works by the same name for specific instrumentations. This prototype is a kind of stochastic canon, again built from harmonic series elements. This time, however, the realization includes melodic improvisation within fixed harmonic controls and is expanded by means of a very long regenerative tape delay. (D.R.)

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Coming Events

Sunday, December 7, 1980, 4:00 P.M.
Art Gallery Double Gamelan Concerts

Thursday, December 11, 1980, 8:00 P.M.
Art Gallery Mills Community Chorale
 Christmas Performance