

Friday, February 12, 1971 7 - 10 p.m.

FROM THE YELLOW CASTLE

Gerald Shapiro

- I. Breath - A preparation
"Begin quietly - we cannot make music together until we breathe together."

- II. The Second Piece
The One About Finding Your Way In The Dark
The Piece for Ros and Harris
(composed in collaboration with Bill Patterson)
Phase one: personal sonar, explorations in a pure audio environment.
Phase two: touch-piece.

- III. From the Yellow Castle
A direct translation of group movement into sound.

Electronic design: Bill Patterson

Fabrication: Jim Horn
Scot Bradner
Beams Production

THAIS LATHEN, DIRECTOR
LUCY MANN, ADMINISTRATOR
GORDON MUMMA, TECHNICAL DIRECTOR

INTERMEDIA INSTITUTE AT AUTOMATION HOUSE
49 EAST 68
NEW YORK, N.Y. 10021
628-1010

GERALD SHAPIRO has been a professional jazz and danceband musician since he was fourteen, playing rock, dixieland and at Polish weddings. He received his Bachelor of Music degree from Eastman and his Master of Arts from Mills College. He has studied with Milhaud, Stockhausen and Boulanger, and did early work in electronic music at the San Francisco Tape Music Center with Morton Subotnick and Ramon Sender. He was a Fullbright scholar, and performed the sound track for Chappaqua with Ravi Shankar. He is composer for the computer theater, Zone, of Boston, and is currently working extensively on audience activated pieces and environments.

"I have come to conceive of music as a way of listening - rather than the sound which is listened to, and of a piece of music as a process of interaction resulting in that special kind of listening we call music. In its present form, the event which is called "From the Yellow Castle" consists of three such pieces. All three are participant-activated, there are neither performers nor audience. Neither is there any performance in the usual sense of the word, for what is composed is the listening process itself. In each of these pieces, the participants are involved in an intensely communicative relationship with one another and with the technology of the piece. The medium and the end result of that relationship is sound and the experience for myself and for those who have participated in these pieces is one of total involvement in that sound and in the complex interrelationship that it, and we, are a part of."

BREATH

Gerald Shapiro

SCORE

Begin quietly - we cannot make music together until we breathe together.

Listen, after a while you may hear the sound which is missing. That is your sound.

Let the sounds which you make be your gift to the music, neither accompaniment nor solo. Give only those sounds which are necessary, do not be afraid, if you listen carefully you will know what is needed.

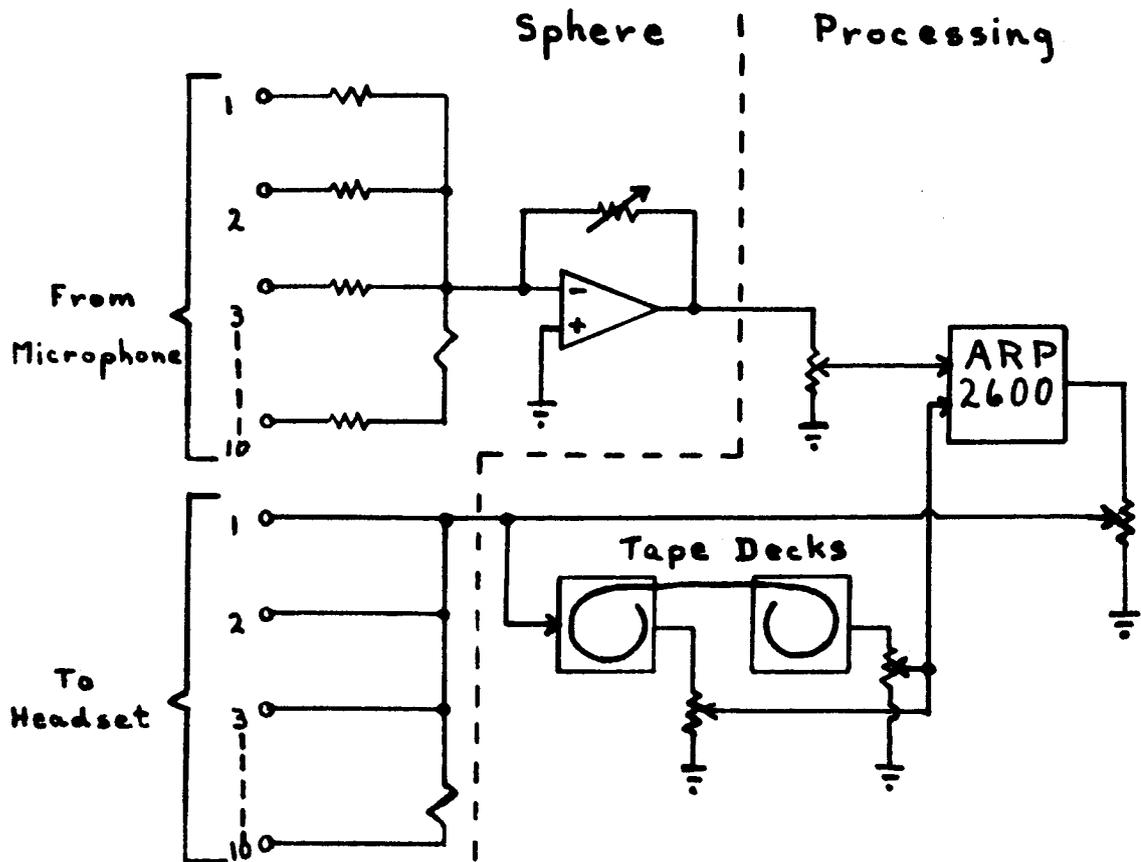
INFORMATION FOR PERFORMANCE

"Breath" is a participant activated piece intended primarily as a preparation for more structured and demanding pieces such as "The Second Piece" and "From the Yellow Castle."

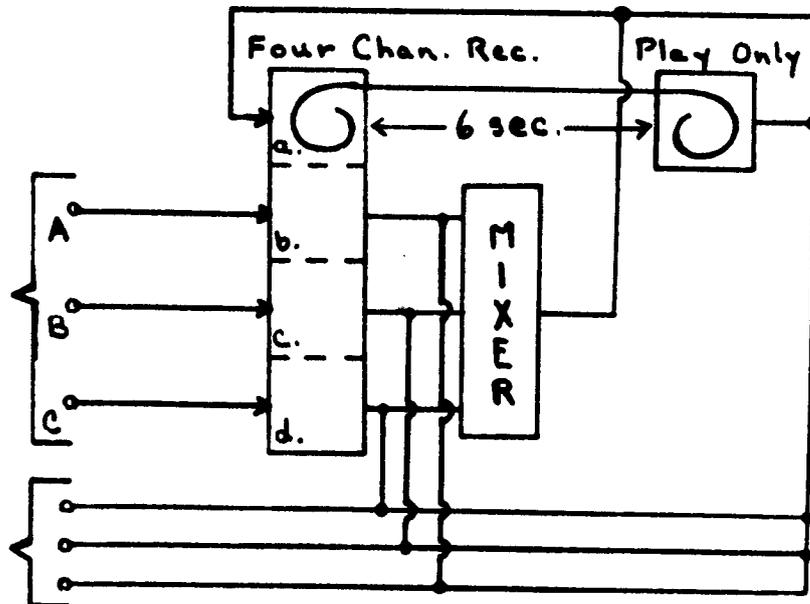
In a darkened room, three frosted white, acrylic spheres approximately ten inches in diameter are suspended from the ceiling. The spheres are lighted internally and provide the only illumination in the room. A number of headsets with boom microphones, and a processing station including an ARP #2600 Synthesizer and a tape delay system are attached to each sphere. The participants activate the piece by producing sound according to the score. These sounds are picked up on the microphones, mixed in the sphere and sent to the processing station for electronic modification and storage. Finally they are returned to the headsets.

Participants may enter the piece at any time when there is a place free at one of the spheres and remain as long as they like. The piece continues until everyone present has had an opportunity to participate.

PERFORMANCE MODULE (Typical of three)



TAPE DELAY SYSTEM



THE SECOND PIECE
THE ONE ABOUT FINDING YOUR WAY IN THE DARK
THE PIECE FOR ROS AND HARRIS

Gerald Shapiro
with Bill Patterson

SCORE

Close your eyes and leave them closed.
Each participant is a sound source.
Each sound source is different.
You are free to move toward or away from any other participant.
You are free to touch any other participant.
Take your time; listen; find your own way.
Signal when you are finished.

INFORMATION FOR PERFORMANCE

Each participant is equipped with a headset and the necessary electronic apparatus for the piece which together form a kind of helmet. Each helmet contains circuitry which transmits a unique, complex, low frequency audio signal by modulating an invisible, infra-red light beam. Other circuitry detects those signals and routes them to the headset. Because of the highly directional, short range characteristics of this type of transmission, each participant will be able to "look" around the performance space and understand the placement and distance of the other participants. The auditory results of this scanning procedure will be a continuous but constantly shifting soundfield as the participant faces in different directions and the other participants move in and out of range. It is also possible for two participants to move toward one another and stop within touching distance of each other relying solely on auditory cues from their headsets. These two actions, scanning and coming together form the first phase of the piece and lead to the second.

The helmets contain, in addition to the circuitry mentioned before, a high frequency (approx. 2 MHz) oscillator whose output makes a direct electrical connection to the skin of the participant and to one input of a beat frequency detector. Phase two begins when two, or more, participants touch. At that moment, all transmission and detection of light beam carried signal is turned off for the participants involved and they hear instead a sound whose frequency represents the difference between their individual high frequency oscillators. It is possible to slightly alter this sound by touching more or less firmly. A different sound will result for each pair, or group, of participants touching one another due to differences in skin characteristics and different oscillator frequencies. Participants are free to move at will between phase one and phase two as often as they like.

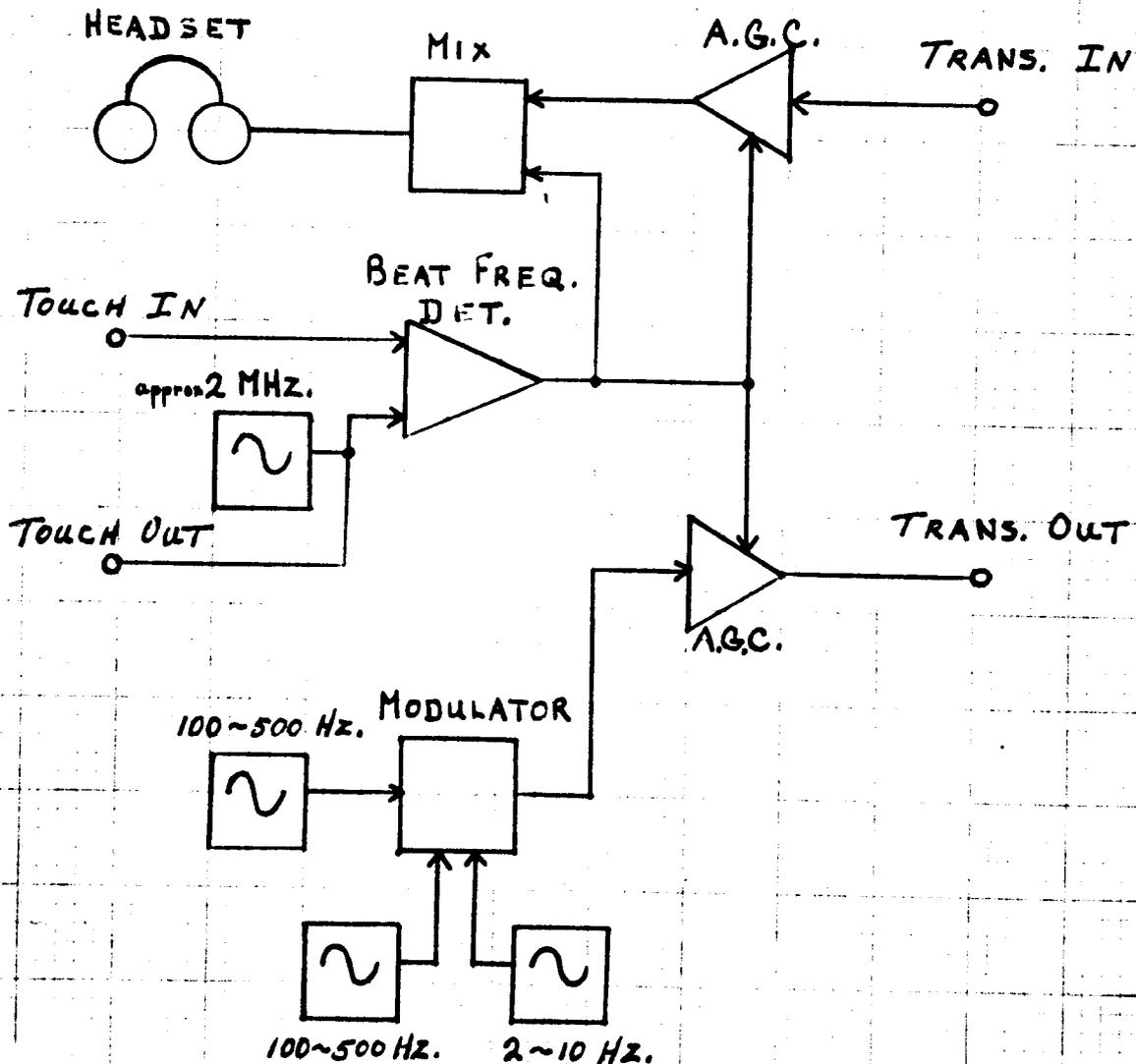
THAIS LATHEN, DIRECTOR LUCY MANN, ADMINISTRATOR GORDON MUMMA, TECHNICAL DIRECTOR

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Finally, each participant is equipped with a device for signaling to the Guides operating the piece when he is finished and wishes to leave.

A performance of THE SECOND PIECE begins with a group of participants being given the helmets and initiated into the possible actions of the piece by means of the score. They are then escorted into the darkened performance space and left to explore the permutations of listening and interaction inherent in the piece. When any participant is finished, he signals to the Guides, and is escorted out of the performance space and replaced by a new participant.

Another aspect of THE SECOND PIECE involves continuous monitoring by several video cameras equipped to detect the infra-red light beams used in transmission. This information is fed to T.V. screens in a space near the performance space to allow participants to see what they are about to experience, or have just come from experiencing in auditory and tactile realms.



FROM THE YELLOW CASTLE

Gerald Shapiro
(1968/revised 1970)

Score

Close your eyes.

Don't initiate any movement;
Don't hinder any movement.

Don't imagine any sound;
Don't ignore any sound.

When you are finished, help someone else to begin.

Leave when you like.

INFORMATION FOR PERFORMANCE

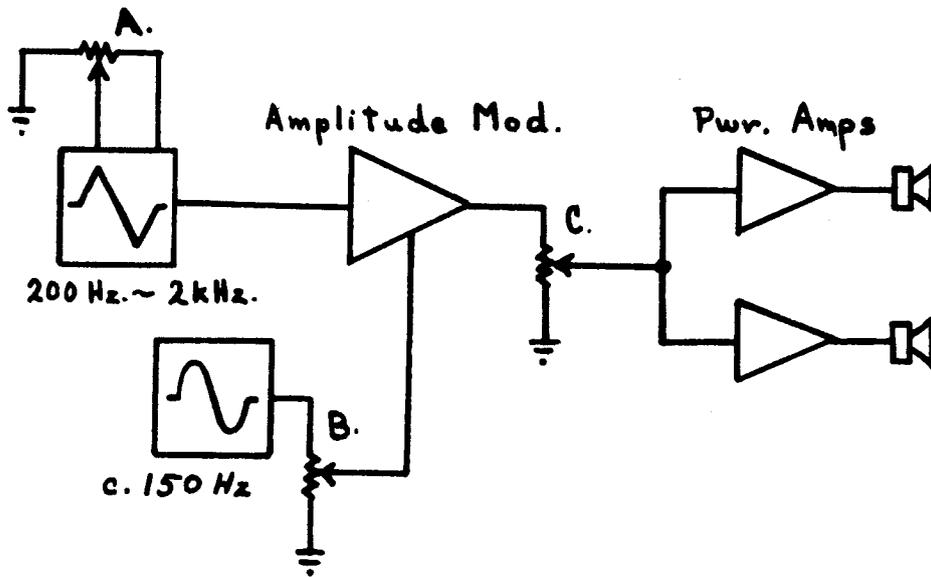
The apparatus for "From the Yellow Castle" consists of three cylinders each 4½ feet long by 6 inches in diameter. These cylinders are equipped to detect changes in their angles of inclination and rotation and to use this information to control the complex audio signals which they generate. These signals are transmitted to the performance space by loudspeakers placed in the ends of the cylinders.

Six or more participants manipulate each tube according to the score. Trained performers may be used to begin the piece or the piece may begin with the initiation of groups of audience members. The initiation procedure involves inviting a member of the audience to participate, if he agrees he is asked to close his eyes and slowly and gently led to one of the cylinders. During this time the score should be repeated quietly to him by the guide. If performers are used, they should simply replace themselves when they are finished doing the piece.

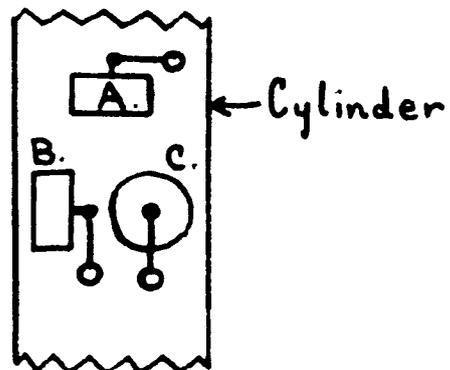
The piece continues, each participant replacing himself with a new participant until everyone present has had an opportunity to do the piece.

FROM THE YELLOW CASTLE
(revised 1970)
G. S.

PERFORMANCE MODULE (Typical of three)



A. B. and C. are linear center-tapped servo-potentiometers with weighted shafts.



THAIS LATHEM, DIRECTOR
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Thursday afternoon, April 1, 1971 at 4:30 p.m.
Friday evening, April 2, 1971 at 8 and 10 p.m.

MORTON SUBOTNICK

Assisted by Serge Tcherepnin

This performance is the first New York appearance of
BUCHLA'S NEWEST SYNTHESIZER "THE ELECTRIC MUSIC BOX"

Multitorium - Continuous sound-light environment
(Spotlights , 2 Lasers and electronic sounds)

First Floor - SIDEWINDER (30 min.)
An electronic music composition
(to be released on Columbia records)

Second Floor - WINDOWS (20 min.).....CIRCLES (7 min.)
Windows contains two films* (filming by
Don Levy and Morton Subotnick) ten lights,
two dancers, Laser projection and electronic
sounds.

Circles is a computer film by Doris Chase

Dancers: Susan Matheke, Willi Feuer

* Video film realized on the Pail-Abe "video synthesizer "

In Sidewinder...the gating principle was used as a constructional device for making the work itself. What you are hearing is the result of the "tuning in" principle. In the "environment" the non-heard lamination tape controls the lasers and spotlights and is "heard" as sound (independently) controlling its own special arrangement.

Windows..Circles two films are used. These two films were put together according to the lamination score, i.e. a written version of the score. Each pitch was assigned to an image or a dynamic of an image...a light bulb or a sound. The elements were called: toward, focus, flash, light and sound. Applying the score to film meant directing the film, making as well as editing the films...using black leader where it is off and cutting in an image when the gate allows it to pass.

Behind the rear projection screen is live action which is on-going but seen only when "asked" to appear.

Both the music score and the live action with lights contain more than we will ever hear or see at any performance. The lamination score is realized "live" --all choices of sound and light are being made during the performance.

The lamination process.

When we turn the radio on, we "tune in" to an on-going performance: music, talk, advertisements, etc. Another way to look at "tuning in" is that we allow to pass into our conscious perception a moment of sound which is potentially there all the time.

This process, of course, is not in any way limited to radio or television... but perhaps is most coherent in these media. The process itself is the way in which our connections are made to the various aspects of external reality...fantasy or real...but again, the radio and television media are most clearly models (this, if you remember, is how Cocteau's Orpheus first made contact with the other world.. by means of a car radio!)

I have been fascinated with(for me) the mysterious implications of this and have been composing a series of works which are nothing more than "windows" in time.

The process is the following:

On magnetic tape, there is a collection of pitches which changes in time and amplitude...length, loudness, and frequency of appearance. This is, in effect, a composition...but never intended to be heard. The tape is played through a filter so that each of the pitches is separated and can be directed to separate "places." The places are technically known as voltage controlled gates...which simply means that something is allowed to "pass" whenever and however a pitch activates it. So, like the control knobs of A radio, we are "tuning in" to another, as yet, unspecified reality whenever one of these gates or windows allows something to pass.

MORTON SUBOTNICK

Some of the best electronic music of the past decade, including Realities 1 and 2 for the Electric Circus, Silver Apples of the Moon, and The Wild Bull, has been written by Subotnick. Born in 1933, Subotnick received an MA in Composition from Mills College, studying with Milhaud and Kirschner. After founding the Mills Performing Group and the San Francisco Tape Music Center, in 1967 Subotnick became Musical Director of the Lincoln Center Repertory Theatre, taught in the Inter-media Arts Program at N.Y.U. and was Director of Electronic Music at the Electric Circus. In 1969 he became Associate Dean of the School of Music and Director of Electronic Music at the California Institute of the Arts at Los Angeles.

Automation House

Thursday afternoon, March 11, 1971 at 4:30 p.m.
Friday Evening, March 12, 1971 at 8:30 p.m.

NMCE, III

LINGUA I: (Poems and other Theaters)

Kenneth Gaburo

Inside (quartet for 1 double bass player), Bertram Turetzky
The Flight of Sparrow (1 actor, tape), Sherry Dorn
Dante's Joynt (voices, tape, projections), ensemble
Mouthpiece (sextet for 1 trumpet player, projections), Jack Logan
Poesies (for 7 sculptured humans, tape), ensemble

LINGUA II: (Maledetto) - for virtuoso speaker
and 6 bodies
Alan Johnson, speaker

Kenneth Gaburo

NMCE, III: Bonnie Barnett, Lin Barron, Sherry Dorn,
Bruce Rittenbach, Bruce Leibig, Robert MacDougall,
Alan Johnson; guest artists Bertram Turetzky (double
bass) and Jack Logan (trumpet); Kenneth Gaburo, director

Intermedia Institute has been established through
the generous support of the New York State Council
on the Arts and The American Foundation on Automa-
tion and Employment, Inc.,

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KENNETH GABURO studied at the Eastmen School of Music (B.M., M.M., composition), Conservatoria di Santa Cecilia, Rome (composition, conducting), Princeton Seminar in Advanced Musical Studies, and received a D.M.A. in composition from the University of Illinois. From among an extensive array of compositions may be mentioned a series of Antiphonies for live performers and tape, two operas (The Snow Queen, The Widow), and works for chamber ensembles, orchestra, and theater. His compositions Line Studies, Two, Three Dedications to Lorca, Stray Birds, Lemon Drops, Antiphony III, and IV have been recorded. He has held a Fulbright Grant, a UNESCO creative fellowship, Guggenheim fellowship. At present he teaches at UCSD, La Jolla, the starting point of the whole group.

The New Music Choral Ensemble III

Personnel

LIN BARRON, 23, from Oakland, received her B.A. from the UCSD Music Department. She is presently a teaching assistant there and working toward her Master's degree, her research area being improvisation. Her main interest has been performance in instrumental and non-instrumental contemporary works; she is a cellist and is developing her own sound and body movement resources. She is also interested in live electronics, and has recently finished her first piece for this medium, "Sweet Alice." Her interests in Zen, T'ai Chi Ch'uan, science, Women's Lib and Gay Lib are active and ongoing. One of her comments summarizes: "I'm interested in being a 3-D performer."

ALAN JOHNSON, 32, studied at Berkeley, the San Francisco Conservatory of Music (B.M.), UCSD (completing M.A.). He was the staff conductor of the Artists Ensemble at the SF Conservatory in 1966 and 1967, and premiered many new works for small ensembles. He was a free lance musician in San Francisco (symphony, opera, chamber orchestra, commercial). He has become most interested in theatre music and has staged, performed in, and directed many music theatre events at UCSD. He has been a member of NMCE III since 1969. Alan is interested in film both as a medium of musical theater and as a documentary device for music theatre which exists in other media.

BERTRAM TURETZKY, 33, was educated at the Hartt College of Music and at the New York University graduate school, where he studied music as well as musicology. The strongest influences on his work are: Josef Marx (oboist), David Walter (contrabassist), Joseph Cadone (lutenist), Charlie Christian (guitar), Lester Young (saxophone) and Billie Holiday (vocalist). He is the most recorded solo bassist in America, with four solo LP's out. He is one of the only living performers to play programs of music completely written for him -- 150 pieces in 12 years! He has toured throughout the U.S. and Canada and has received the highest critical acclaim. Michael Steinberg, of the Boston Globe, has this to say, "Mr. Turetzky is a bass player whose precise pitch, transparent tone, and wonderfully vital rhythm make him perhaps the best I have heard."

JACK LOGAN, 26, received his B.M. and M.M. from Southern Methodist University in 1966, 1967. He studied trumpet with Alfred Resch, formerly with the NBC Orchestra under Arturo Toscanini, and with Ronald Modell, principle trumpet with the Dallas Symphony Orchestra. Jack has appeared as a soloist with the SMU Orchestra, the UCSD Chamber orchestra, the La Jolla Civic Orchestra, and the Dallas Symphony Orchestra. He served as a graduate teaching fellow at UCSD in 1967 and 1968, and is currently an Assistant Professor of Music at San Diego State College.

ROBERT MAC DOUGALL, 28, originally from the San Diego area, received his B.M. in composition from the Peabody Conservatory in June, 1970, after serving with the U.S. Marine Corps. He is currently working towards his Master's in composition at UCSD and is a teaching assistant in the Music Department. He spends his summers working for the Forest Service in Montana, and having returned to southern California, spends as much time as possible at the beach. He, along with Bonnie, performed in Roger Reynolds' I/O. He is currently interested in theater music; a new work, Fragments of a Journey Through Hell (poem after Artaud), is scored for chamber ensemble, vocalist/dancer, and tape. An early piano work, "Toccata," was played by the winner of the National Federation of Music Club's annual Piano Competition.

BRUCE RITTENBACH, 25, from Portland, Oregon, is a member of NMCE whose main interest and abilities lie in the area of electronics. After receiving his B.S. in science in 1967, he worked for the government for a year as an electrical engineer. Returning to Portland State University in 1968, he performed with the Group for New Music while pursuing postbaccalaureate music studies. At this time he also worked with the Experiments in Art and Technology (EAT) group in Portland-Seattle doing live electronic improvisations, freakouts, etc. At present, Bruce is in the Graduate School of Music at UCSD on a research fellowship, working with faculty and student composers as an electronics advisor.

BRUCE LEIBIG, 24, from Lebanon, Pa., received his B.M. in composition from North Texas State University in August of 1969. His work, "Two Songs for Soprano and Piano" won a prize in the Texas Manuscript Society contest in 1968. While attending NTSU, Bruce worked in the Electronic Music Lab, became interested in computer applications and composed the first computer-written piece in the Southwest. During his three years at NTSU, Bruce played gigs and short-term road work with many bands, including Si Zentner, Les Elgart, Warren Covington, Buddy Morrow, Claude Gordon, and other less notables, holding down the bass trombone chair. Currently, he is a research assistant at UCSD, working on installing the Music V computer-sound-synthesis program.

SHERRY DORN, 26, from Boston, whose hobbies include drawing, flowers, cats, kids, and the ocean, has been a professional actress since she was a child. Her training took place at the Boston Children's Theatre, the Actor's Workshop in New York, and the Neighborhood Playhouse of New York (with Warren Robertson). She has had principal roles in many plays, including "Taste of Honey" and "Twelfth Night," done stock in Boston, Cape Cod, and New York, done work in television (Playhouse 90, U.S. Steel Hour) and film ("The Incident", "What a Lovely Way to Die"). At the present, she and her husband are working as a duo, commissioning new pieces for saxophone-actress-movement. They gave a series of contemporary music concerts in Hartford, Conn. last year at the Image Playhouse, and presented a program in November, 1970, at UCSD. The Dorn's are writing their own pieces, exploring new forms of theater, sound, and movement.

BONNIE BARNETT, 23, from Chicago, received her B.S. in Music Education and her teaching credential in February of 1968 from the University of Illinois, Urbana. In 1966, she became a member of NMCE I. At Urbana, she also worked with the Dance Department, and was involved in performing as a dancer as well as a vocalist. She moved to Del Mar when the Ensemble resituated, and is currently a graduate student and teaching assistant in the Music Department at UCSD, completing her Master's thesis, exploring vocal multi-phonics, which involves close collaboration with the UCSD Linguistics Department. She has performed often at UCSD, most recently in the world premiere of I/O, a music/theater piece by Roger Reynolds. She is also involved in the teaching and development of an experimental music course offered by the Music Department, which includes improvisation and sound/movement as vital elements of the curriculum. Macrame and the ocean are her leisure-time activities.

POEMS AND OTHER THEATERS, and MALEDETTO form the first and second segments of a massive 6 hour theater generally entitled LINGUA (1965-1970). The four segments which constitute the theater are:

- (1) Lingua I (Poems and other Theaters)
- (2) Lingua II (Maledetto) A work for virtuoso speaker and 6 bodies.
- (3) Lingua III (In the Can) A dialectic mix in 3 rounds, multi-media involving 40 actors and audience.
- (4) Lingua IV (The flow of ((i))) A work for assorted phenomena, based on concerns for thresholds of intelligibility.

Although each of the segments of LINGUA are compositionally distinct they never-the-less obtain congruence on philosophical and aesthetic planes. Additionally, and perhaps more fundamentally, LINGUA speaks out for Language as a major interest of the composer, and for which, in the creative sense, he has coined the term Compositional Linguistics (i.e., body linguistics other than verbal) to structural linguistics, from developments beyond concrete poetry to musical text setting, from semantics ("what does it mean?", as well as "how does it feel?") to sound for its own sake (e.g., phonetic-phonemic content).

Each of the segments is complete in itself and therefore may be performed separately. When Maledetto is given in conjunction with the entire set, it must be performed in complete darkness. When it is given separately, it may be performed in that manner, or as a salon piece, or behind a scrim (only shadow movement), with voices being amplified. In any case, the major emphasis, compositionally, should be on the word and the drama of the word.

Lamps courtesy of George Kovacs Lighting, Inc.,

- NOTES ON NMCE, III -

NMCE III is an ensemble devoted to performance of new music which emphasizes the use of the human voice as a point of departure. It was formed during the summer of 1965 in connection with the University of Illinois workshop in analysis and performance of new music. In that context the ensemble has received support from the University of Illinois School of Music and the research board, and from the Ford and Rockefeller Foundations. By 1968 it included over 40 works in its repertoire, ranging from improvisational to strictly serial pieces, and from microtonal to performer-electronic sound media.

NMCE has gradually evolved to its present state which includes the synchronization of vocal transmission with body movement as well as the development of its own brand of theater. The new works which it has added to its repertoire might be called gesture music, action music, talk music, and/or theater music.

While NMCE III still maintains its primary concern for flexibility in order to meet the complex demands which each new work uniquely makes, it has also become dynamic enough to engage in group creativity (group composition), leading presently to its own set of quasi-anonyma pieces. NMCE III currently resides in La Jolla, California, and most of its members are graduate students at UCSD.

THE MAGIC THEATER

THE MAGIC THEATER presented at Automation House is under the auspices of the Museum of Contemporary Crafts of the American Crafts Council and the American Foundation on Automation and Employment in association with Experiments in Art and Technology. It was originally commissioned by the Performing Arts Foundation to the Nelson Gallery of Art and Atkins Museum of Fine Arts, Kansas City, Missouri. The extraordinary impact of the exhibition, the largest, most complex of its kind ever mounted, led the New York State Council on the Arts to arrange with the Museum of Contemporary Crafts to bring it to New York City for its only showing in the East. Automation House is the new headquarters for the American Foundation on Automation and Employment and two other related organizations, united by their common search -- to promote human development and individual participation through technology.

STEPHEN ANTONAKOS: "Walk-On Neon" c. Multi-colored neon tubes below a specially designed glass floor are programmed in color pattern sequences of as long as 27 minutes. A 16 foot column of changing colors is erected in the center: Please remove shoes to participate.

HOWARD JONES: "Sonic Games Chamber". Four aluminum sound cases translate the spectator's motions into electronic sounds when he interrupts a light beam, thus triggering the sound-producing circuitry.

STANLEY LANDSMAN: "Walk-In Chamber". 6,000 miniature lights endlessly reflected in an eight component room using two-way mirrors.

BOYD MEFFERD "Strobe-lighted Floor". Strobe lights under lucite panels in the floor fire at random. The firing produces colored after-images which may affect the spectator's sense of space and equilibrium.

TERRY RILEY: "Time-Lag Accumulator". A labyrinth of glass, aluminum and mylar containing microphones and tape units to record every sound made by visitors. Sounds are mixed and then replayed, resulting in a "sound collage". Replays are delayed rather than instant in composer Riley's "sound accumulator". To experience the piece fully the viewer should pass through all the doors.

CHARLES ROSS: "Prism Environment". Nine 6 foot high prisms of clear acrylic plastic filled with mineral oil, which distort the reflected motions of spectators.

JAMES SEAWRIGHT: "Electronic Peristyle". Twelve black formica-covered columns surrounding a control center set in an acrylic globe. When the movements of visitors break electrical beams between the electronic brain in the center and the surrounding columns, light, sound and wind are produced.

ROBERT WHITMAN: "Vibrating Mirror Room". Two stretched mylar mirrors resound from the vibrations in the speakers. At programmed intervals spectators are "hit" by a pulsating blue light which breaks apart the reflected images into throbbing shapes.