

ABOUT TONIGHT'S ARTIST

"On some level, music, sound consciousness and religion are all one, and she would seem to be very close to that level." —John Rockwell, critic

Pauline Oliveros, composer, performer and humanitarian is an important pioneer in American Music. Acclaimed internationally, for four decades she has explored sound, forging new ground for herself and others. Through improvisation, electronic music, ritual, teaching and meditation she has created a body of work with such breadth of vision that it profoundly affects those who experience it and eludes many who try to write about it.

A founding co-director of the San Francisco Tape Music Center (1961–5) with Subotnick and Ramon Sender, she taught, from 1967, at the University of California, San Diego. In 1981 she resigned her post to become a freelance composer and in 1985 she became director of the Pauline Oliveros Foundation in Kingston, New York. Among the rewards she has received are the Guggenheim Fellowship for Composition (1973) and the NEA Composer's Fellowship (1990). She has also served as composer-in-residence at Northwestern University (1996) and Mills College, Oakland, California (1999).

Whether performing at the John F. Kennedy Center in Washington D.C., in an underground cavern, or in the studios of West German Radio, Oliveros' commitment to interaction with the moment is unchanged. Oliveros has cultivated a music-making and perception which she calls 'deep listening', still rooted in the practices of improvisation and meditation, and with the aim of self-realization. Through *Deep Listening Pieces* and earlier *Sonic Meditations*, Oliveros introduced the concept of incorporating all environmental sounds into musical performance. Oliveros has also become interested in exploring the sonic properties of spaces employing acoustic instruments and digital delays. To make a pleasurable experience of this requires focused concentration, skilled musicianship and strong improvisational skills, which are the hallmarks of Oliveros' form. In performance Oliveros often uses an accordion that has been re-tuned in two different systems of her just intonation in addition to electronics to alter the sound of the accordion and to explore the individual characteristics of each room.

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*Concert co-sponsored by the Boekelheide
Endowment Fund and the Oregon Humanities Center*

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105th Season, 55th program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall
8:00 p.m.

Friday evening
February 18, 2005

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

MUSIC TODAY FESTIVAL

presents

“—the fierce urgency of now—”

featuring

Pauline Oliveros, Composer/Accordion

with members of the

Oregon Composer's Forum

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PROGRAM

Rock Piece (1979)

The Greeting Meditation from *Sonic Meditations* (1971-72)

Each time a person enters the hall they are greeted with sound (either vocal or instrumental); this program note invites them to participate in greeting other audience members by vocalizing a sound.

The Breath Improvisation from *Deep Listening Pieces* (for audience)

Meditation Texts

For David Tudor

Antiphonal Meditation

Keri Bartow, alto saxophone

Jefferson Goolsby, sticks

Jerry Hui, guitar/recorder/voice

Mei-Ling Lee, claves

Aaron Rosenberg, resonating bowl

Katie Saxon, voice

Jeremy Schropp, alto saxophone

Nolan Stolz, drums/cymbals

Kenneth Strand, keyboards/piano/guitar

Matt Svoboda, piano/percussion

INTERMISSION

“—the fierce urgency of now—” (2004)

for accordion and Expanded Instrument System (EIS)

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“Listening to this space I sound the space. Listening to the energy of all who are present I sound this energy. Listening to my listening and your listening I make this music here and now with the assistance of all that there is.”

I dedicate this music to a world without war.

PROGRAM NOTES

Rock Piece

Each participant chooses a pair of resonant rocks to use as percussive instruments. Each participant establishes an independent pulse with the rocks. The pulse is to be maintained steadily without any rhythmic interpretation or accents. While listening to the overall sound, if the participant perceives that s/he is synchronizing exactly, or in a simple multiple or division by 2 or 3 of another participant's pulse, s/he stops in order to listen and begin a new pulse which is independent in rate from all other pulses. In the beginning the participants may be dispersed throughout the performance area. After listening for environmental pulses each participant begins independently, or on some agreed upon cue. The participants move slowly and freely, sounding out the environment in all directions with their rock pulses and gradually converging into a tight circle for the ending. Participants may end independently, or on cue. *Rock Piece* might begin and remain out-of-doors, or move indoors. Conversely, *Rock Piece* might begin in a tight circle indoors and move out-of-doors with the participants gradually dispersing until all the pulses can no longer be heard. —August 16, 1979, Lenox, MA

The Greeting Meditation from *Sonic Meditations*

Each audience member is greeted by sounds from the performers (could be singers or instrumentalists).

The Breath Improvisation from *Deep Listening Pieces*

Each person uses breath sounds to create a playful improvisation in short puffs or longer whooshes, shhs, or any other air sounds. The duration is 3-5 minutes.

Meditation Texts

For David Tudor

“Find a sound that you like. Find a way to express it.”

Antiphonal Meditation

A group of singers or instrumentalists divides evenly into two groups which face each other at some distance.

Group A begins, spontaneously or on cue, to make a sound together

Group B listens and responds by trying to imitate or echo the sound made by group A.

Then group B initiates sound and group A responds. Sounds should only last as long as a breath.

“—the fierce urgency of now—”

“—the fierce urgency of now—” is a quote from a speech on Vietnam by Dr. Martin Luther King. Now as never before we must change the way we are operating in the world as King urged in his speech. His words are reverberating as strongly as ever. We must stop the violence.