



TAG AND DAG IN DE BRANDING PRESENT *ALVIN LUCIER IN DEN HAAG*

May 29 2010 concerts and installation, from 16:00 to midnight

May 30 2010 lecture and performance at the Royal Conservatory of The Hague, 14:00

This book contains a collection of texts, scores and interviews to accompany the Dag in de Branding programme book, published on the occasion of the TAG/Dag in de Branding event, *Alvin Lucier in Den Haag*.

Everything Is Real is the title of the lecture by Alvin Lucier held on May 30th at the Royal Conservatory of The Hague.

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**EVERYTHING
IS
REAL**

ALVIN LUCIER IN DEN HAAG

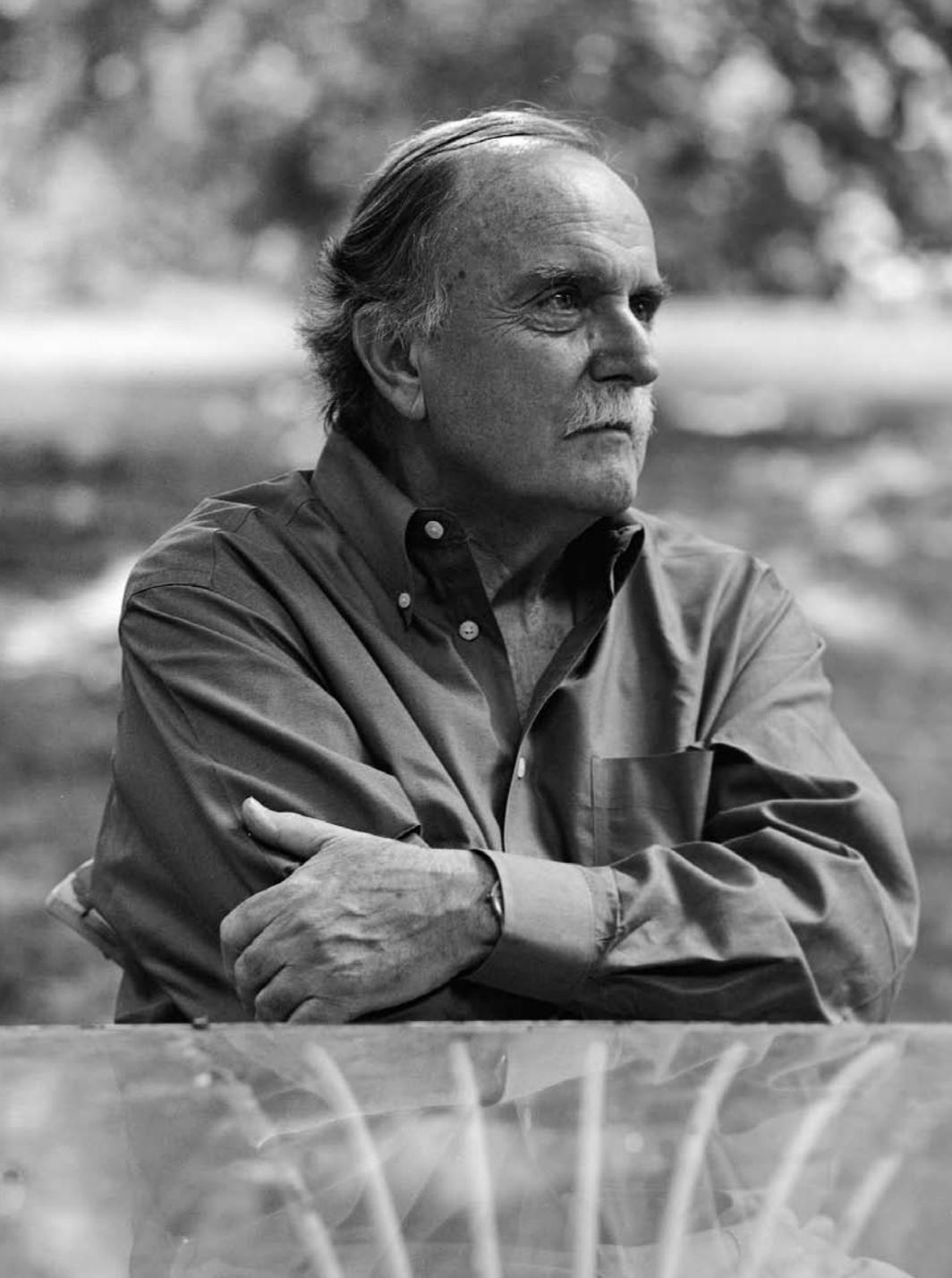
I BELIEVE THAT

... THE PRESENT METHODS OF WRITING MUSIC, PRINCIPALLY THOSE WHICH EMPLOY HARMONY AND ITS REFERENCE TO PARTICULAR STEPS IN THE FIELD OF SOUND, WILL BE INADEQUATE FOR THE COMPOSER, WHO WILL BE FACED WITH THE ENTIRE FIELD OF SOUND.

... THE PRINCIPLE OF FORM WILL BE OUR ONLY CONSTANT CONNECTION WITH THE PAST. ALTHOUGH THE GREAT FORM OF THE FUTURE WILL NOT BE AS IT WAS IN THE PAST, AT ONE TIME THE FUGUE AND AT ANOTHER THE SONATA, IT WILL BE RELATED TO THESE AS THEY ARE TO EACH OTHER: THROUGH THE PRINCIPLE OF ORGANIZATION OR MAN'S COMMON ABILITY TO THINK.

John Cage, excerpt from *The Future of Music: Credo* (1937)

© 1958 by John Cage from *Silence* by John Cage, Wesleyan University Press, 1961.



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INTRODUCTION

Shifting its focus from the contemporary to the continuum, TAG is proud to present the works of great American pioneer of experimental music and sound art, the composer Alvin Lucier. This very special edition of *Dag in de Branding* featuring films, concerts, installations and a lecture from the artist himself is a first for Den Haag, and an opportunity not likely to be repeated in the Netherlands.

Delving deep into our sound performance network, we draw together two strands of parallel development in experimental electronic music, tracing a lineage through generations back to common ancestors. TAG's music programme, and the wider contemporary music milieu of The Hague, has been moulded by students of the Dutch composer and artist Dick Raaijmakers at a very personal level.

TAG's motivation to bring Alvin Lucier to Holland is rooted in a commitment to explore the rich, formative influences on the current generation of Dutch experimental musicians and composers. This project reconciles half a century of development in contemporary music that interconnects with Alvin Lucier and Dick Raaijmakers, who both have had an enormous impact, in turn, on generations of students.

Alvin Lucier (1931) was one of the leading members of the influential Sonic Arts Union, and since his groundbreaking *Music for Solo Performer* (1965), in which he uses brain waves as a central element, he has been a central figure in American experimental music. His work, widely performed and published internationally, transcends both science and art to reveal the poetry inherent in the act of listening. TAG and *Dag in de Branding* Festival present a unique two-day showcase of the work of Alvin Lucier – some of his best known early pieces and more recent works, many of them Dutch premiers, culminating in a free, open air performance of Lucier's *Sferics* at the spectacular setting of James Turrell's *Celestial Vault* in the dunes of Kijkduin.

Lucier, who, despite turning 80 next year still teaches composition at Wesleyan University, will be present in Den Haag to give performances of pivotal pieces from his oeuvre, and to deliver a public lecture at the Royal Conservatory the following day, Sunday May 30th. Performing with Lucier will be Nicolas Collins and Chris Dahlgren as well as recognised Dutch performers including José Pepe Garcia, flautist Anne La Berge, pianists Reinier van Houdt and Nora Mulder, and current students of the Institute of Sonology and Interfaculty Art|Science.

The Institute of Sonology and Interfaculty Art|Science of the Royal Conserva-

tory are essential to any discussion of experimental music in Holland, and it follows that such a discussion must also be prefaced with the contribution of Dick Raaijmakers. An entire generation of artists, curators, promoters from the Benelux area who are now active in the main contexts concerning new media in Europe studied at the Interfaculty co-founded by Raaijmakers: Among these are Joost Rekveld, Edwin van der Heide, Kees Tazelaar, Sanne van Rijn, Daniel Greber, Anne Wellmer and the co-founder and curator of Berlin's CTM (Club Transmediale) Remco Schuurbiens.

While in the 50s Raaijmakers was an assistant at the electronic music studio of the Philips Research Laboratories in Eindhoven, which would provide the foundations of what would later become the Institute of Sonology, John Cage had already brought watershed changes in the understanding of music and performance to Connecticut and the wider world. Cage was affiliated with Wesleyan University in Connecticut from the 1950s until his death in 1993; collaborating with members of the Wesleyan music faculty and composing and performing on campus. Cage was a primary influence on the work of Alvin Lucier from the early 1960s when Lucier spent time in Rome on a Fulbright Fellowship and witnessed performances by John Cage, Merce Cunningham, and David Tudor.

When Le Corbusier was commissioned to present the Philips Pavilion at the 1958 World Fair in Brussels, he insisted on working with Varèse. Le Corbusier and Varèse developed their *Poème Électronique* – an automated performance with image, colour, and electronic music in a building specially designed by Iannis Xenakis – for the venue, which became the highlight of the electronic music activities at Philips. Varèse was in Eindhoven for eight months to produce the music and anecdotal reports have Dick Raaijmakers, a young composer living in Eindhoven and working in the Philips studios, cycling over to visit him.-/-

TAG's music programme has had, since its inception, a close association with graduates of Raaijmakers' Interfaculty Art|Science under the curatorship of Keir Neuringer. Neuringer, a master's degree graduate of Art|Science, curated TAG's music programme for four seasons, during which time top performers of the current generation, fluent in a language that had much in common with the one Lucier sought to develop and refine, were featured. Connections were forged that wove through Holland's experimental music network, bringing, for example, artists like DJ Sniff (current artistic director of STEIM) into Dag in de Branding festival.

Recently TAG's curatorial team was joined by Anne Wellmer, a graduate of the Institute of Sonology and a former student of Lucier at Wesleyan. In May 2007, Wellmer was instrumental in coordinating TAG's contribution to a realization of Alvin Lucier's 1970 composition *Quasimodo the Great Lover* as part of the international

Transnational Ecologies 1: Sounds Travel event.-2-

It is Wellmer's nodal position between continents and generations of experimental electronic music, enabling her to draw together participants with specialised knowledge and personal connections to Lucier, that was the key to the success of this project, and we are thrilled with this exciting opportunity to stage such a fascinating event.

For this special edition of Dag in de Branding, TAG makes good on its commitment to The Hague and contemporary audio and visual art by exploring the rich history of experimental performance, connecting artists of different generations that trade in the same currency, thus fostering the development of experimental arts and upholding the legacy of the early pioneers.

Hicham Khalidi

Director at TAG

-1- See the documentary screened on VPRO in 1998: *The Electronic Poem: Edgar Varèse in the Netherlands*, directed by Willem Hering and Hank, *Onrust*, produced by Nelly Kamer, in which Raaijmakers speaks at length about the time when Varèse was in the NatLab in Eindhoven to work on his composition for the Philips pavilion by

Le Corbusier for the World Fair in Brussels.

-2- On Thursday May 10, 2007 Alvin Lucier's *Quasimodo the Great Lover* (1970) was performed with ten networked sites worldwide. This realization was initiated by Laura Cameron and Matt Rogalsky in Edinburgh, Scotland as part of the international *Transnational Ecologies 1: Sounds Travel*. It was produced with support from the Institute of Geography at the University of Edinburgh, the Department of Geographical and Earth Sciences at the University of Glasgow, the Royal Scottish Geographical Society, and ten collaborating institutions worldwide.

HOW EVERYTHING BECAME REAL

When I joined TAG and the Dag in de Branding platform in the fall of 2009 the unique opportunity came up to invite Alvin Lucier to The Hague. Lucier accepted my invitation, and when Nicolas Collins, who was Lucier's composition student in the 70s, accepted our invitation to perform with Lucier, everything seemed to fall into place. To bring both Alvin Lucier and Nicolas Collins to The Hague to perform some of Lucier's seminal pieces together means a great deal for me, personally.

Nicolas Collins first introduced me to Alvin Lucier in 1999 at the ZKM in Karlsruhe. Six years earlier Nicolas Collins was the artistic director of STEIM in Amsterdam, which is when I first met him. I was studying electronic music at the time at the Institute of Sonology in The Hague which in itself was a liberating experience. A world opened up to me here: musical material taken from all aspects of life, the use of computer code (algorithms) to make musical decisions, musical form used to structure performances rather than pitch material, the large variety of custom built musical instruments (from plain objects, hacked electronics, to midi-fied musical instruments and custom built controllers to play computer patches) and the use of electronics to transform sound suddenly made everything seem possible. After years of conservatory studies and classical voice training, my understanding of music changed: sound was a medium which could be sculpted like clay, and music was an acoustic contemporary art form which could take many more aspects into consideration than purely abstract and organized sound. During my studies at the Institute of Sonology, STEIM became, for a while, my second home. In 1999 Nicolas Collins introduced me to Alvin Lucier and two years later I became Lucier's composition student at Wesleyan University. At Wesleyan I was exposed to some of the most amazing music that I ever heard and once again my idea changed of what music is and can be, namely: everything can be (perceived as) music.

THE FESTIVAL

Inspired and excited by the idea of realizing a piece in the *Celestial Vault* by James Turrell in the dunes of Kijkduin, Alvin Lucier decided to do an installation version of his piece *Sferics* (1981), a piece originally conceived for locations far away from any civilization, far away from any power or streetlights. *Sferics* happens to be one of my favorite pieces ever. So Bram Vreven, Hicham Khalidi and I made a series of test recordings during different times of day at the location. And although large military and sea traffic antennas are only a few kilometers away and civilisation is just down the hill, the Celestial Vault turned out to be perfectly suitable for this piece. In *Sferics* “long loop antennas” and battery driven equipment are used to make natural radio-frequency emissions in the ionosphere audible. And because these phenomena can best be heard at night the installation will be up and running in the evening of the 29th until deep into the night. The Hague based visual artist Bram Vreven is behind the design and construction of the installation, which Bram and I have been developing together.

The concert program at Korzo5Hoog and M2/DeBink36 includes works from every decade since the 60s. Radical early works such as *Music for Solo Performer* (1965) for enormously amplified brainwaves, loudspeakers and percussion instruments, and *Vespers* (1968) for players with hand-held echolocation devices, are counterpointed by the latest piece in our selection, *Broken Line* (2006) for flute, vibraphone and piano which is notably purely acoustic.

Alongside Alvin Lucier and Nicolas Collins, acclaimed Dutch performers such as flutist Anne La Berge, pianists Reinier van Houdt and Nora Mulder, and percussionist José Pepe Garcia of Slagwerk Den Haag will be performing Lucier’s chamber music, as well as Berlin based double bass player Chris Dahlgren, who himself is a former composition student of Lucier’s.

Slagwerk Den Haag will perform *Vespers* (1968) for players with hand-held echolocation devices (=Sondols), a radical piece in which the performers move around in the dark with Sondols emitting clicks at various speeds in order to find their way and create an image of the space in the listener’s perception.

Current students of the conservatory departments Sonology and Interfaculty Art|Science are preparing the performances of two milestones from Lucier’s oeuvre: *Music for Solo Performer* (1965) for enormously amplified brainwaves, loudspeakers and percussion instruments which will be performed by Alvin Lucier and Nicolas Collins on Saturday

May 29th; and a live version of *I am sitting in a room* (1969) for voice, microphone, loudspeaker, recording and playback device with Alvin Lucier at the Royal Conservatory of The Hague on Sunday afternoon May 30th.

Lucier's music and art reveal the essence of sound and listening. Since the 60s Lucier has been using amplified sound in unconventional ways: he listens to sound after its journey through different materials and spaces, he uses sound waves that are too low for the human ear to hear but that can put a loudspeaker into such motion that it can 'play' a percussion instrument. Lucier uses the most subtle vibrations of air as musical material for his instrumental work. The magic lies in the way he makes us listen and perceive. The world is not the same afterwards. By exploring the resonances of spaces and materials through sound Alvin Lucier presents an entirely new dimension of what music is and how listening itself is a creative act.

Anne Wellmer
Curator

SFERICS

Alvin Lucier

Sferics is the shortened term for atmospherics, natural radio-frequency emissions in the ionosphere, caused by electromagnetic energy radiated from nearby or distant lightning. These signals – resonant clicks and pops, called twecks and bonks by scientists – occur in the audible range of humans and may be picked up by antennas and amplified for listening. They are best received at night, far from power lines. Occasionally, certain sferics get caught on and travel long distances along the magnetic flux lines around the earth, producing whistlers, downward-gliding signals which may last up to two or three seconds.

My interest in sferics goes back to 1967, when I discovered in the Brandeis University Library a disc recording of ionospheric sounds by astrophysicist Millett Morgan of Dartmouth College. I experimented with this material, processing it in various ways – filtering, narrow band amplifying and phase-shifting – but I was unhappy with the idea of altering natural sounds and uneasy about using someone else’s material for my own purposes. I wanted to have the experience of listening to these sounds in real time and collecting them for myself. When Pauline Oliveros invited me to visit the Music Department at the University of California at San Diego a year later, I proposed a whistler recording project. Despite two weeks of extending antenna wire across most of the La Jolla landscape and wrestling with homemade battery-operated radio receivers, Pauline and I had nothing to show for our efforts. About ten years later composer Ned Sublette, who was interested in radio waves of all kinds, recommended a book by Calvin R. Graf, *Listen to Radio Energy, Light and Sound*, which described a simple method of building a large loop antenna with which to receive these natural phenomena.

Sferics was recorded on August 27, 1981, in Church Park, Colorado. The sound material was collected continuously from midnight to dawn with a pair of homemade antennas and a stereo cassette tape recorder. At regular intervals the antennas were repositioned in order to explore the directivity of the propagated signals and to shift the stereo field.

Several short samples of the night’s activity were spliced together in chronological order, from 11:30 PM to 6:00 AM. A single faint whistler can be heard about ten seconds after the beginning of the recording and several more, along with a few

swishes (partially formed whistlers), can be heard from about three minutes from the end. The periodic high tones (from 10.2 to 13.6 kHz.) that recur throughout the recording are signals from the man-made Omega Navigational System, which provides position fixing and guidance for ships and aircraft around the world.

In June of 1984 *Sferics* was installed for listening in real time as part of the Siteworks Southwest, Artists of Earthwatch Project, El Moro, New Mexico. A small array of antennas was set up at a campsite on the top of a mesa. The incoming signals were routed through the amplifiers of battery-powered cassette tape recorders to several pairs of headphones, so that visitors could listen to the sounds of the ionosphere throughout the night. From time to time flashes of distant lightning could be seen accompanied by simultaneous bursts of sferic activity.

EPIPHANIES

Nicolas Collins

Armed with an echolocation device, circuit-bending composer Nicolas Collins finds his bearings during a performance of Alvin Lucier's Vespers

One of the peculiar charms of American universities is their warm embrace of the clueless applicant. As I understand it, admission to British higher education is predicated on one's having a pretty clear idea of a specific course of study. American colleges, by contrast, have a fondness for the applicant who avows passion for physics, poetry and pottery in equal measure. I was one of those typical confused 18 year old souls when I arrived at Wesleyan University in 1972. Alvin Lucier's *Vespers* saved me.

On an April day midway through my second semester Lucier presented his composition *Vespers* as part of his class "Introduction To Electronic Music". He handed four of us blindfolds and flashlight-shaped electronic instruments called Sondols, then dimmed the lights. We shuffled awkwardly through the darkness, the Sondols emitting streams of sharp clicks. Aiming the instruments around the room and listening to the sounds reflect off the walls and furniture, we were told to navigate across the space by echolocation, in emulation of bats. We could switch the instruments on and off, and change the speed of the clicks, but the output of the Sondol was otherwise unvarying and, to be honest, musically unpromising. Listening carefully, however, I found that the echoes coalesced into a richly detailed, ever changing, immersive cloud that hung in the air – a stippled sonic portrait of the architecture in which we stood. Most of the electronic music I knew came from a pair of loudspeakers – *Vespers* came from everywhere. This was more than just the weirdest, coolest music I had ever heard; it changed all my assumptions of what music – and composers – could be.

A native New Yorker, I was no stranger to the avant garde. My mother waxes nostalgic about taking me to Stockhausen and Ives concerts when I was a tot, though I displayed a consistent lack of musical talent from grade school recorder classes through teenage flirtations with electric guitar. I was, however, a fanatical music consumer – mostly pop, blues, some jazz and 'World Music' – and at age 17 I bought a second-hand Tandberg reel-to-reel tape recorder to dub radio broadcasts and my friends' records. As it happens, this machine contained a hidden, undocumented switch that, when thrown, induced delicious, semi-controllable swoops of feedback. I was smitten

by the siren call of electronic sound.

A Moog was way beyond reach, but a simple oscillator could be had for the cost of a soldering iron, an integrated circuit from a Touch-Tone telephone, and a copy of a hobby magazine. I gradually picked up enough electronic technique from books and magazines to accomplish the engineer's equivalent of ordering a beer in a foreign bar. My understanding of Serious Music, however, was hobbled by the fact that I still felt more comfortable at the Fillmore -/ than the Philharmonic. Bach, Bartók and Berio lived on the other side of an ocean, they spoke another language, and I knew I was missing their nuances and jokes. I simply didn't have the intuition for European classical music that I had for the rest of my audio world. So while I worked hard to learn as much music theory as possible, I worried that at 17 I was already too old to become truly fluent.

Thus my first year at Wesleyan I studied archaeology, linguistics, history of science, studio art, geology and tabla. This academic smorgasbord was an accurate portrait of my mind at the time. My advisor encouraged me to enroll in Lucier's class, promising "he makes music with bats and porpoises". I signed up.

It was my entrée to the work of John Cage, Morton Feldman, Earle Brown, Christian Wolff, David Tudor, Terry Riley, La Monte Young, Steve Reich, Philip Glass, Pauline Oliveros, The Sonic Arts Union – serious non-pop voices from my side of the ocean. Even for a smart-ass kid from New York this was an ear-opening experience. But nothing quite prepared me for *Vespers*.

To perform *Vespers* is to experience sound as survival rather than as entertainment. At the same time, in its engagement with fundamental acoustics, the piece evokes the kind of ineffable axiomatic musicality I associate with strict species counterpoint. Earlier in the semester Lucier had introduced Glass's *Music In Parallel Fifths* as a "return to the year zero" in Western music: going back to the first rule of counterpoint, violating it and seeing what kind of music would evolve along this new branch. In *Vespers* Lucier reached back even further, to a pre-hominid time before the divarication of music from all other sound, and he invented something that reconnected music to physics, architecture, animal behaviour and social interaction – subjects that had intrigued me since childhood, but that I had never directly associated with music. *Vespers* seemed to tell me that I could make music 'about' anything, not just some finite set of concepts handed down the European classical lineage; that composition was not an activity bound by five lines, but a more amorphous 'glue' that could hold together my disparate interests.

I went on to study with Lucier for six years. Other works of his (most notably *I Am Sitting In A Room*) had a profound influence on my own style, and I could not

have acquired a more thorough grounding in post-Cagean avant garde than I did in his introductory class, but *Vespers* was my watershed. From that moment on, the fact that bats excited me more than Boulez vanished as an impediment. I could be a composer.

This article originally appeared in The Wire magazine issue 312 February 2010. Reprinted with kind permission of The Wire magazine.

-I- The Fillmore was a legendary rock venue in New York City from 1968 to 1971.



VESPERS

(1968)

For any number of players who would like to pay their respects to all living creatures who inhabit dark places and who, over the years, have developed acuity in the art of echolocation, that is, sounds used as messengers which, when sent out into the environment, return as echoes carrying information as to the shape, size, and substance of that environment and the objects in it.

Play in dark places, indoors, outdoors, or underwater; in dimly lit spaces wear dark glasses and in lighted spaces wear blindfolds. In empty spaces objects such as stacked chairs, large plants, or human beings may be deployed.

Equip yourselves with Sondols (*sonar-dolphin*), hand-held echolocation devices which emit fast, sharp, narrow beamed clicks whose repetition rate can be varied manually.

Accept and perform the task of acoustic orientation by scanning the environment and monitoring the changing relationships between the outgoing and the returning clicks. By changing the repetition rate of the outgoing clicks, using as a reference point a speed at which the returning clicks are halfway between the outgoing click, distances can be measured, surfaces can be made to sound, and clear signatures of the environment can be made. By changing the angle of reflection of the outgoing clicks against the surfaces, multiple echoes of different pitches can be produced and moved to different geographical locations in the space. Scanning patterns should be slow, continuous and non-repetitive.

Move as non-human migrators, artificial gatherers of information, or slow ceremonial dancers. Discover routes to goals, find clear pathways to centre points or outer limits, and avoid obstacles.

Decisions as to speed and direction of outgoing clicks must be made only on the basis of usefulness in the process of echolocation. Any situations that arise from personal preferences based on ideas of texture,

density, improvisation or composition that do not directly serve to articulate the sound personality of the environment should be considered deviations from the task of echolocation.

Silences may occur when echolocation is made impossible by the masking effect on the players' returning echoes due to the saturation of the space by both the outgoing and returning clicks, by interferences due to audience participation, or by unexpected ambient sound events. Players should stop and wait for clear situations, or stop to make clear situations for other players.

Endings may occur when goals are reached, patterns traced, or further movement made impossible.

For performances in which Sondols are not available, develop natural means of echolocation such as tongue-clicks, finger-snaps, or footsteps, or obtain other man-made devices such as hand-held foghorns, toy crickets, portable generators of pulsed sounds, thermal noise, or ten kilohertz pure tones.

Dive with whales, fly with certain nocturnal birds or bats (particularly the common bat of Europe and North America of the family Vespertilionidae), or seek the help of other experts in the art of echolocation.

Activities such as billiards, squash and water-skimming may be considered kindred performances of this work.

Based on the work of Donald R. Griffin.



INTERVIEW WITH ALVIN LUCIER

Anton Rovner

Anton Rovner is the Chair of Interdisciplinary Musicologists' Specialities and lecturer at the Music Theory and History Department at the Moscow P. I. Tchaikovsky Conservatory.

ROVNER:

Mr. Lucier, you are a composer with a very interesting, individual style of contemporary music, featuring a lot of new inventions with technology as well as a kind of conceptual style which often could be said to go beyond the level of music or expand music into new realms. Could you tell us about how you came up with this style, about how it evolved (such as some of your first pieces like *Vespers* or *I am Sitting in a Room* from the late 60s)? How did this style come about, what were some of your influences in your youth? What people, who were active around that time, or any musical or extra-musical concepts influenced your musical style?

LUCIER:

After I got home from Rome, where I studied for two years on a Fulbright, I had been trying to find the kind of music that I could really call my own. I was not satisfied with the trends of contemporary music that I had heard in Europe. I was satisfied with it as music but I realized that these were not the directions in music which I could adhere to. I realized that if I would write music in some of those styles, such as the post-serial or other similar trends, I would be talking in a dialect, not in my own personal language. So, when I came home, I just waited and thought about different things – my mind was a blank because I was not doing any work on composition, for a while. Then, soon after that, I happened to have some fortunate accidents, which brought me to the realization of my personal style. It all began when I came into contact with a young man who was working for a company in Boston which was designing hand-held pulse-wave oscillators that made these sharp sounds that would go out into the environment and make echoes at time lags off of different materials – walls,

ceiling, glass, metals, trees and so forth. This opened up a sound world for me which, while being electronic in a way, deviated from the usual electronic music, made in a studio, whose end result was on tape.

I was also influenced by the sonic experiments of John Cage as well as his collaborator David Tudor, who were doing wonderful concerts with their own home-made electronics, which freed them from having to belong to an institution. Usually, if you wanted to make electronic music you had to go to studios of an educational institution, such as, for instance, the studios of Princeton University. Such studios were very confined in their attitude towards contemporary music, and they were not open to everybody. If you made your own electronic music on home-made instruments, you were freed from dependence on the confining atmosphere of such institutions. That was what I started getting interested in.

As I was starting my new musical experiments with the new sound world, which I had recently discovered, I met Edmund Dewan, a scientist, who suggested for me to make a brain-wave piece and I followed his advice using Edmund Dewan's equipment. I was very much open to all sorts of new musical ideas, not yet having come up with any real new ideas of my own. When you are in that state you can really accept and absorb new ideas freely and utilize them in your own work. At that time, I started creating a series of works which used sounds in various acoustical environments. One of the pieces is called *Chambers*, which consists of putting sounds into various small objects and carrying them around through larger spaces. Another composition, which I wrote, was *Vespers*, in which players send sharp pulse-waves into a room, as a result of which the listener can hear the acoustics of the room in its various gradations. I created a series of works like that and that got me on that track.

ROVNER:

It is always very interesting to observe the kind of contemporary music scene that was going on at that time, since it is well-known that in the late 60s there were many other American composers who were trying to find many different new and experimental trends in music. The composers of that time include John Cage, Christian Wolff, James Tenney and Daniel Goode, as well as many others. Who were some of the other musicians with whom you associated at that time and with whom you still associate among that generation?

LUCIER:

Yes, it was very important for my musical development that I met Gordon Mumma and Bob Ashley, from Ann Arbor, Michigan at that time. They were involved

in their own private electronic studio, which, in fact, was quite a public studio, since it was open to any young composers who were interested. Both Bob and Gordon were doing a new kind of music that I'd never, never heard before. Bob was working with elements of musical theater in his compositions in very imaginative ways, while Gordon was doing the most extraordinary electronic music with home-made equipment, designing his own equipment. I never reached the stage where I could really design my own electronic equipment, nevertheless associating with them was very inspiring to me. Together with Gordon, Bob and David Behrman, another composer who wrote electronic music, using his own equipment, we formed a group for experimental contemporary music, which we called the Sonic-Arts Union. We organized hundreds of concerts in the United States and Europe where we each would perform a work of our own. While we did not work as a group, we performed our own works individually, in addition to which, we each performed a work of each other's at each concert – this created a very inspiring artistic setting.

ROVNER:

This new music, since it involves a lot of new, interesting combinations of technology, causes new problems and new challenges in terms of performance. Can you tell us a little bit about how you meet these challenges in performance of your music especially when there is different equipment used. It is especially interesting to hear how some of your compositions, which many people know through recordings, such as *I am Sitting in a Room*, are performed live. Also, could you tell something about your own career as a performer?

LUCIER:

Some of my compositions are indeed problematical for performance. For example, my composition, which uses the echo-location devices with the oscillators, is very hard to perform because I own those devices and they are not manufactured any more. Nevertheless, in the score for that piece, I do suggest other ways of performing that composition. You can either design your own devices or use special toy tin devices which are pushed in so that they would make a clicking sound – either way is possible to perform that work. I have been performing my composition, *I am Sitting in a Room*, in live concerts, using a long tape loop. I spoke into a microphone recorder at the beginning of the loop, the loop went across the room and the sound of my voice was played back through the other recorder. I have performed this work on several occasions. Since this score, similarly to many of the scores of many of my other works, is a set of instructions written in English prose, without any notated music, I have suggested

in the score several different ways to perform the work. I think of these works, which consist of prose texts, as 'open form', since they are subject to many different ways of performances and not merely one way.

Recently I have written a number of works for solo musical instruments, such as piano, clarinet, flute or voice, accompanied by sine-waves; the latter are recorded on DAT tape and the recording is played into the performance space with the performer playing his or her own solo part against that tape. Unlike the works mentioned earlier, the scores of these solo works are more or less conventionally written. In general, some of my works are hard to perform, because they do require special equipment, while other works, which require more commonplace equipment or do not require any equipment at all, do not pose such problems for performance. I have recently written an orchestral piece that does not use any electronic equipment at all as well as a quartet for strings, which is likewise purely acoustical, and the latter work has had many performances. So my attitude about those things is quite broad.

I infrequently perform some of my own works in concerts. For example, there is one work which I have performed, called *Bird and Person Dyning*, which is a piece with an electronic bird call and a pair of microphones that I wear on my ears. In the performance I walk through the performance space with the microphones on my ears, creating feedback, which alters itself depending where I am in reference to the speakers; the strands of feedback interfere with the sound of the bird calls, creating combination tones, which seem to locate themselves in space. To my knowledge, I have been the only one who has performed that piece, however; if anyone else wants to perform it, all that is needed is the score for that piece and a recording of the bird-call, of the latter I can make a tape for a performance. I have also performed my work for piano and sine-waves on DAT tape. Occasionally I perform in certain works of mine, though, most of the time, I oversee or supervise performances of most of my works, when I am there to do it.

ROVNER:

You have a book published, entitled *Chambers*, which has a number of your prose scores and interviews with you. The works of yours, published in the book, do not involve any written music, but contain texts, which are verbal instructions on how to perform each of the works. You have also a composition, named *Chambers*, which is one of the works contained in the book. Can you tell a little bit more about this book and when was it published and which of your scores are in it?

LUCIER:

This book with my scores and interviews with a former student of mine, Douglas Simon, was first published by Wesleyan Press in 1980. It is, by now, out of print, however it has been subsumed in another book entitled *Reflections/Reflexionen*. The book, as well as its title, is bilingual and contains everything which was in *Chambers*: twelve interviews with Mr. Simon and fourteen prose scores, including *Chambers*, *Vespers*, *I am Sitting in a Room*, the brain-wave piece *Music for Solo Performer*, *Music on a Long Thin Wire*, and other pieces. In addition, the book was greatly expanded with the inclusion of additional material. It also contains interviews with William Duckworth, composer James Tenney, and three interviews with Daniel Wolff, as well as a number of other of my scores and selected writings of mine, including an article written by me for the *Musical Quarterly*, and other articles for various other publications. It also has some diagrams for some of my compositions and some excerpts from my more conventionally written scores as well as a list of my compositions.

ROVNER:

Can you tell us about your experiences in electronic music or your connections with electronic music? It is known that many of your works involve new technology. At the same time, most of your compositions, which are more well-known, could not really be called pure electronic music, because they involve synthesis of electronically processed sounds with live sounds or with sounds created by different technological instruments or effects. Do you have any compositions involving pure electronic or computer music? If not, then is there a big connection with electronic music in your music? How much electronic equipment do you use in your compositions in general?

LUCIER:

I do not involve myself much with electronic music. The expression, 'new technology', should be applied in very relative terms in the case of my music. I use rather basic technical equipment, which is most often used as test equipment – simple sine-wave oscillators or pulse-wave oscillators, that I use in acoustical testing. I use this material to obtain certain new sonic and acoustic effects, not being very interested in the fact that they are electronically generated. In my compositions, which make use of pure waves I have an engineer who records the pure waves for me. I design the form of the waves, which then they sweep up and down for a certain sonic range, and then I bring in musical instruments which play against them. The only reason I use pure waves is that they are pure and do not have overtones, therefore the acoustical phenomenon, including audible beating, interference patterns and the way the sounds

react in space, become much more obvious. It is not possible to obtain that effect with an ordinary orchestral instrument, such as a violin, since the latter has a such an interesting and complex sound of timbres. You can say that I do use electronic equipment but in a very minimal way. For my composition, which uses the brain-waves, I simply used a brain-wave amplifier that enormously amplified the alpha signal in my brain. So you could say that I am really not an electronic composer in that sense, though I use experimental equipment and concepts to expand the world of new sounds in contemporary music.

ROVNER:

Since you started teaching at Wesleyan University in 1970, you have taught electronic music and experimental music. Can you tell me about your activities as a professor at Wesleyan University, how do you teach your students there and how does your activity of teaching electronic music relate directly or indirectly to your own composing?

LUCIER:

I started my teaching career at Wesleyan University, by teaching electronic music, since there was nobody else at the time to do it, then I switched to teaching experimental music, which I have been doing since then. I have been writing a series of compositions for my students, which they have performed as part of their classes. Recently I composed a piece, entitled *Opera with Objects*, in which the students tap on different objects that they find, exploring the timbre resonance of those objects. I also composed a piece called *I Remember*, where the students sing into milk bottles, tin cans and similar objects, searching for the resonant frequencies of those objects. I wrote a quartet for four students who comprised a string quartet, in which they explore different interference patterns, which you can create with string instruments by de-tuning. We also performed a piece of Christian Wolff's which incorporates stones – the students went out and gathered stones, after which I came in and we performed this composition with the stones.

In general, I am much more interested in these sonic experiments with non-musical objects, than I am in the latest electronic programs. So in a certain sense I have an anti-technological approach in music, though I am not really against new technology, but I find it much more effective and fruitful to create musical experiments with the simplest and most basic objects, including objects found in nature, to expand their perception of sound and music – this is what I teach my students and let them carry out such experiments in my classes.

ROVNER:

You have a reputation not only in the United States as a composer but also in many European countries. Can you tell us about whether you have pieces performed in Europe very often, do you go to Europe often to do concerts there and how are you received there?

LUCIER:

My compositions are often performed in Europe, and I myself often go to Europe. Between September and November of 1997, I have been to Europe four times. I have been to Germany and Russia. Very often I perform my compositions in concerts in Europe. In addition, these new works of mine for solo instruments and pure waves, which I have told you about, are starting to receive more and more performances in Europe by other musicians. A wonderful clarinetist in Germany, named Jorg Frei, has just recorded my piece for sinewaves and clarinet on compact disc. There is a young group of German and Swiss younger composers who seem to be more on the wavelength that I am than they are on the wavelength of traditional European music. I have been writing a great deal more purely instrumental music, without any installed effects and the more I write these acoustical pieces, the more they get played. My string quartet, which I wrote for the Arditti Quartet, was performed by them six or eight times in Europe in the last two years. After many years of working with new equipment in my music, I am now taking on, to a greater extent, the activities of an old-fashioned composer, who writes something and then it gets played in various places, without him necessarily always being at every performance.

ROVNER:

I have heard many of your pieces from the late 60s and the early 70s, many of which have become famous, like *Music on a Long Thin Wire*, *I am Sitting in a Room*, *Vespers*, *Music for Solo Performer* and it would be interesting for us to hear about some of the pieces, which you have written lately, in the 1990s, whether they follow the same tradition of your well-known pieces, or are they totally different. Do you have any projects as far as composing any new works in the near future?

LUCIER:

I just composed a work for the Donaueschingen Festival which was an installed work. I have two different kinds of compositions – I do performance pieces and I do installed works; in the latter I create sounds using equipment or prose directions,

and then I organize a performance of the resulting installed piece in a public space, such as a concert hall or an art gallery. The work, which I have just composed for the Donaueschingen Festival, is called *Empty Vessels*. I had eight glass water containers, that I bought at Pierpont Imports which I've used as bases for the composition. I mounted them on a stage in a little space and I put a microphone in each one – all the microphones are routed through amplifiers to speakers. Then I raised the volume in the amplifier, which creates feedback, in such a way that each strand of feedback corresponds to the size of the empty vessel that the microphone is in. As a result, there are eight separate pitches and the feedback from the microphones, so when you walk into that room, not only do you hear the eight separate pitches, but the presence of your body interferes with the feedback and that moves the sounds around and changes the sounds, distorting them in many different ways. Sometimes it can almost stop the sounds in a vessel. I just finished that work a few months ago so that is one of my latest compositions. I can imagine doing a performance version of that piece where there would be a dancer or a number of dancers, that could rock through the room in a certain pattern causing the sounds to change.

ROVNER:

You mentioned a few compositions, which you have been writing lately, which are purely acoustic, written for conventional orchestral instruments and do not use any installations, new technical devices or conceptual prose instructions. You mentioned a string quartet, which you have written for the Arditti String Quartet, among your other compositions. In these acoustic pieces do you follow the same tradition of your more well known installed compositions or are they written in a completely different style? Can you tell us about this string quartet in greater detail?

LUCIER:

My purely instrumental compositions generally follow the tradition of my installed pieces, in that they explore unusual acoustical phenomena and work on developing a new sound-world, as my installed pieces do. There is no deviation from my usual compositional principles in these acoustical pieces – I merely use orchestral instruments as sound sources in a similar way as I have used pure-wave oscillators in my installed works. The string quartet that I was referring to, is the *Navigations for Strings*, a quartet I wrote for the Arditti String Quartet based in London. It is purely acoustic without any installed technical devices. Over a 15-minute time span, the players squeeze the interval of a minor third into a unison by gradually micro-tuning extremely small intervals, some of which are too small to be heard. The intention to do

so is important – audible beating results which is fairly vivid, not quite so much so as with sine waves. The work is similar to my other works in that a physical phenomenon is explored. The beats are the thing. All other aspects, including melody, rhythm, and others, are reduced so that the audience can focus on the beating and related phenomena.

ROVNER:

Can you tell us what composers in Europe and the United States who are living and working now you are most friendly with and whose music you like the most or find the most affinity in or the most amount of closeness to your own?

LUCIER:

There are several composers like that. There are two younger American composers, whose work I admire. The name of one of them is Ron Kuivila, who is a colleague of mine (although I do not mention him just because he is my colleague). He does beautiful work with computers, micro-computers and sound installations. The second composer that I have in mind is Nicolas Collins – he lived in Amsterdam for a few years, now he lives in Germany. He makes wonderful home-made electronic pieces with instruments, such as, for instance, trombones, that are modified to drive micro-computers and things of that kind. In Berlin there is a composer named Walter Zimmermann, who is a professor at the Berlin Hochschule, and whose music seems to have the spirit of American experimental music. Recently I heard a composition by a Dutch composer and pianist, living in Germany, Anton Beuger, who had a beautiful orchestral work performed at the Donaueschingen Festival. There's also a wonderful composer in Berlin, named Peter Ablinger, and a sound artist named Rolf Julius who makes exquisite sound pieces that he installs in various spaces – I am interested in those people's work. Of course I love the music of LaMonte Young, Christian Wolff, Bob Ashley, David Behrman, Gordon Mumma and composers of that kind.

This interview took place November 7 1997 and originally appeared in the online magazine Musica-Ukrainica www.musica-ukrainica.odessa.ua. Reprinted with kind permission of the author.



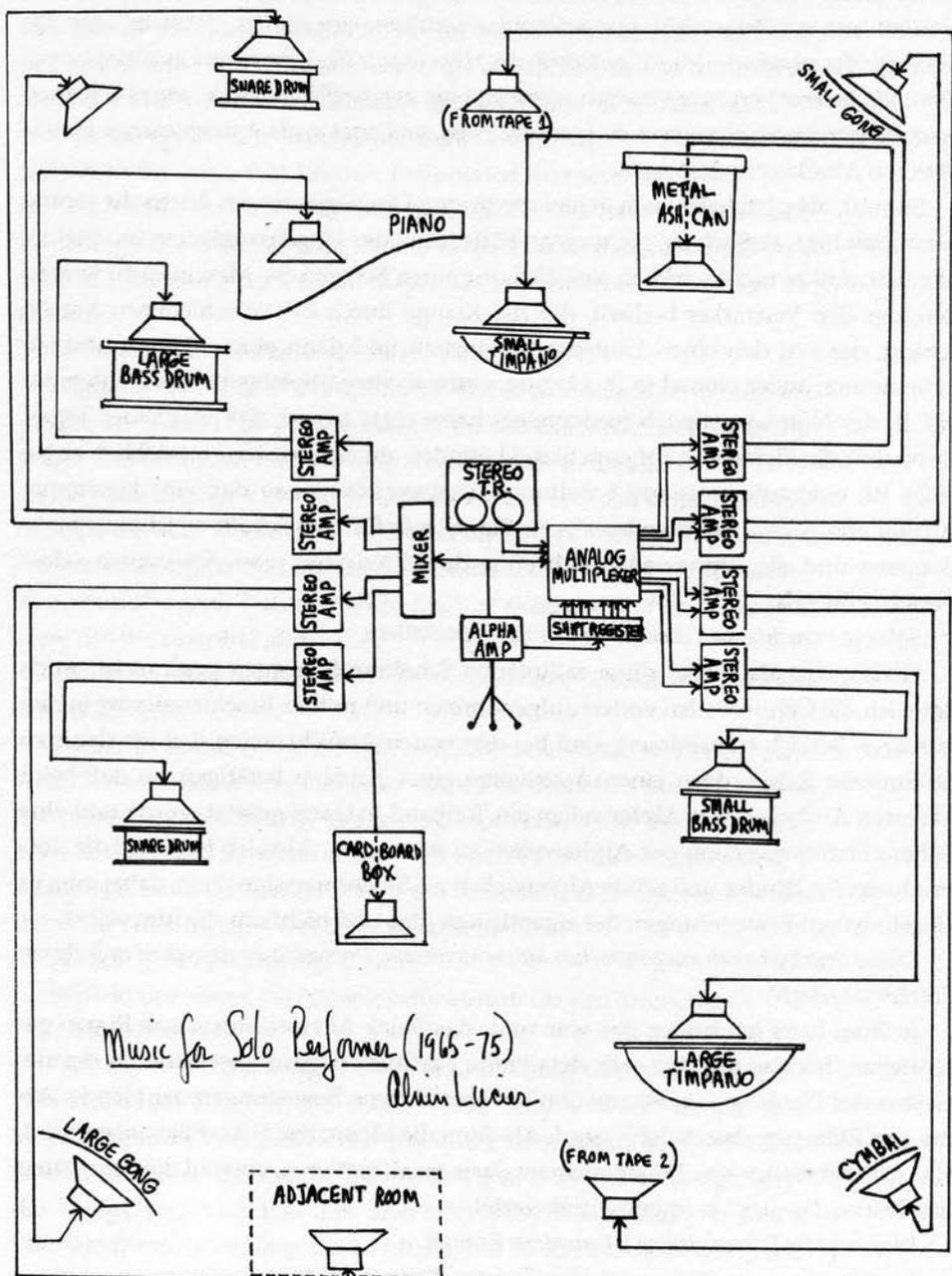
MUSIC FOR SOLO PERFORMER

Alvin Lucier

The idea for *Music for Solo Performer* (1965) came out of a conversation I had in 1964 with physicist Edmond Dewan. I was teaching at Brandeis at the time and Dewan, a devoted amateur organist, had come over to the Music Department eager to share his ideas and equipment with any composer interested in exploring this hitherto uncharted region. At that time Dewan was engaged in brain wave research for the Air Force. It was believed that slow propeller speeds were locking onto corresponding brain wave frequencies of aircraft pilots, causing dizziness and blackouts. I was not composing music during this time and needed a new idea. With nothing to lose I took Dewan up on his offer.

Working long hours alone in the Brandeis University Electronic Music Studio with Dewan's equipment (two Tektronix Type 122 preamplifiers, one Model 330M Kronhite Bandpass Filter) I learned to produce alpha fairly consistently. I did not attempt any experiments in bio-feedback as such but was aware of the reinforcement of my own alpha-producing ability while monitoring in real-time the sounds that came out of the studio loudspeakers. As I was generating alpha in the Brandeis studio I was struck by the violent movement of the cones of the acoustic suspension loudspeakers that were moving in and out rapidly with large excursions. I realized that the loudspeakers were capable of doing physical work, not just reproducing sounds.

From the beginning, I was determined to make a live performance work despite the delicate uncertainty of the equipment, difficult to handle even under controlled laboratory conditions. I realized the value of the EEG situation as a theatrical element and knew from experience that live performances were more interesting than recorded ones. I was also touched by the image of the immobile if not paralyzed human being who, by merely changing states of visual attention, could communicate with a configuration of electronic equipment with what appears to be power from a



spiritual realm. I found the alpha's quiet thunder extremely beautiful and, instead of spoiling in by processing, chose to use it as an active force in the same way one uses the power of a river.

In designing the work I decided to use alpha to resonate a large battery of percussion instruments, including cymbals, gongs, bass drums, timpani, and snare drums. In most cases, it was necessary physically to couple the loudspeaker to the instrument, although in the case of highly resonant bass drums and timpani, the loudspeaker could be placed an inch or so away from the drumhead.

Music for Solo Performer was first performed on May 5, 1965 at the Rose Art Museum, Brandeis University, with the encouragement and participation of John Cage. I sat on a landing between the two floors of the Museum, electrodes attached to my scalp. The mono output of the alpha amplifiers was routed to the inputs of 8 home stereo amplifiers, the outputs of which were sent to 16 loudspeaker-percussion pairs deployed around the Museum. During the course of the 40-minute performance Cage randomly raised and lowered the stereo amplifiers' volume controls channeling the alpha signal to various instruments around the room.”

In 1982 two versions of *Music for Solo Performer* were released on Lovely Music LP VR 1014. On Side A the composer superimposed eight pairs of Western Classical percussion instruments, as well as a cardboard box and a metal trash can. On Side B Pauline Oliveros recorded four versions, each with a separate World Music percussion orchestra. For that version composer Nicolas Collins designed a number of voltage-controlled solenoids that were used as electric drumsticks to play various small drums and gongs.

Image on previous page: Illustration for *Music for Solo Performer*

CHAMBERS

(1968)

Collect or make large and small resonant environments.

Sea Shells

Rooms

Cisterns

Tunnels

Cupped Hands

Mouths

Subway Stations

Bowls

Shoes

Hollows

Caves

Suitcases

Ponds

Stadia

Water Spouts

Bays

Tombs

Conduits

Canyons

Boilers

Pots

Ovens

Barrels

Bulbs

Bottles

Cabins

Wells

Bells

Capsules

Craters
Empty Missiles
Cacti
Beds
Webs
Pools
Boats
Cones
Funnels
Bones
Stills
Gins
Draws
Tubes
Theatres
Cars
Springs
Flumes
Trees
Others

Find a way to make them sound.

Blowing
Bowing
Rubbing
Scraping
Tapping
Moving
Fingering
Breaking
Burning
Melting
Chewing
Jiggling
Wearing
Swinging

Bumping
Dropping
Orbiting
Creaking
Caressing
Bouncing
Jerking
Flipping
Levitating
Hating
Skimming
Ignoring
Talking
Singing
Sighing
Whistling
Walking
Snapping
Cracking
Snoring
Boring
Praying
Loving
Spraying
Bowling
Channeling
Freezing
Squeezing
Frying
Exploding
Poking
Screwing
Lowering
Shaking
Impeding
Dancing
Others

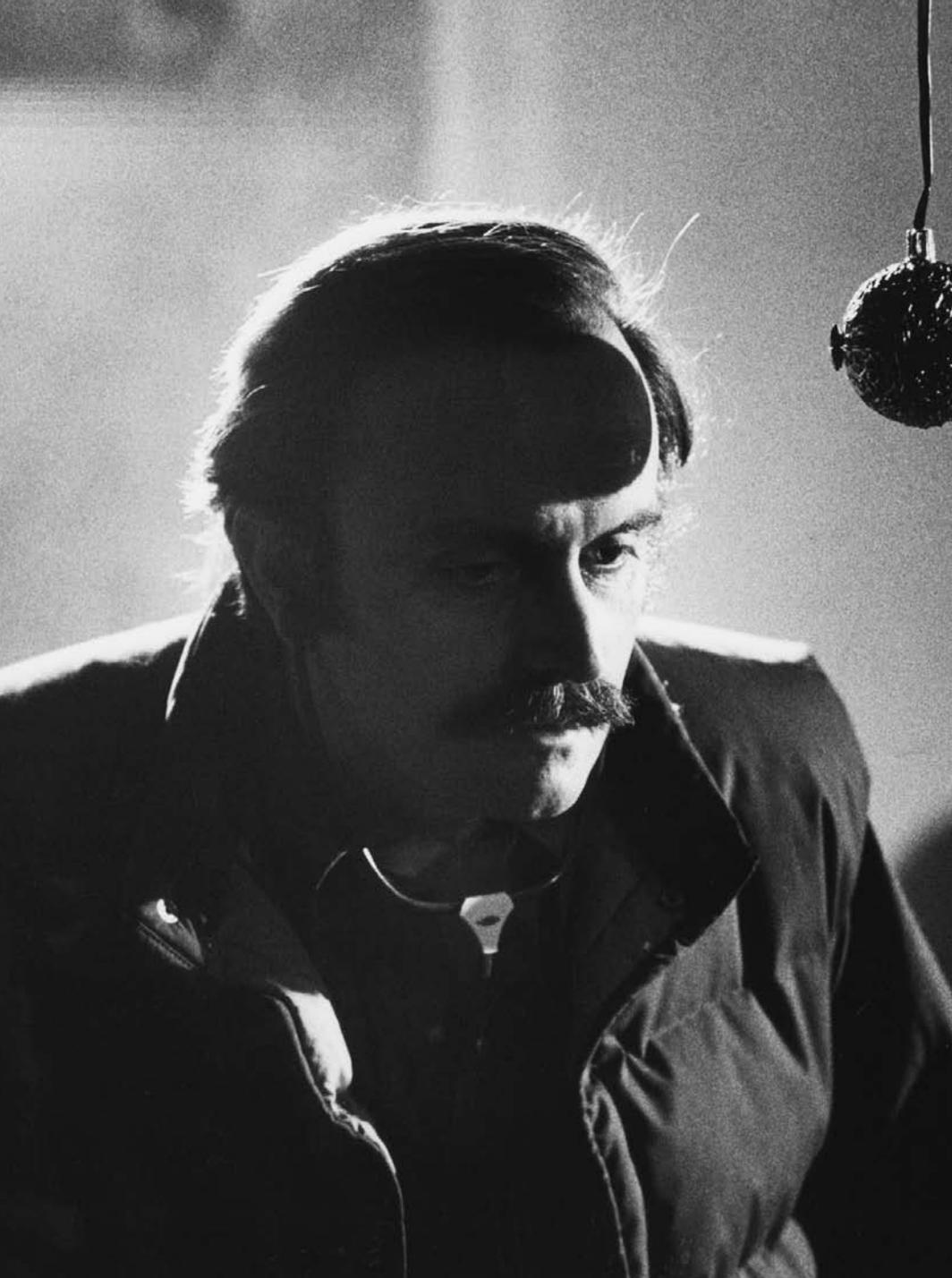
Sounds of portable resonant environments such as sea shells and cupped hands may be carried out into streets, countryside's, parks, campuses, through buildings and houses, until outer limits are reached where minimum audio contact can be maintained by a player with at least one other player.

Sounds of the outer environment encompassed by the players may be heard with reference to the sounds of the portable resonant environments carried by the players. Sounds of determinate pitch in the outer environment may be heard in simple or complex relationships to the pitches of the portable resonant environments. Sounds of the indeterminate pitch in the outer environment may be heard to take on the pitch, timbral, dynamic, and durational characteristics of the sounds of the portable resonant environments.

Sounds of fixed resonant environments such as cisterns and tunnels may be made portable by means of recordings, or radio or telephone transmission, and carried into inner or outer environments. When carried into inner environments, such as theatres into beds, the sounds of the now-portable resonant environments may either mingle with or take over the sounds of the inner environment. When carried to outer environments, such as boilers into parks, the sounds of the now-portable resonant environments may be treated as original portable environments.

Mixtures of these materials and procedures may be used.

Increasing and lessening of any characteristics of any sounds may be brought about.



I AM SITTING IN A ROOM

*Liner Notes by Nicolas Collins, March 14, 1990
for the CD I am sitting in a room by Alvin Lucier, Lovely Music 1990*

The piece begins with a straightforward, unaccompanied reading of the following text:

“I am sitting in a room different from the one you are in now. I am recording the sound of my speaking voice and I am going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of my speech, with perhaps the exception of rhythm, is destroyed. What you will hear, then, are the natural resonant frequencies of the room articulated by speech. I regard this activity not so much as a demonstration of a physical fact, but, more as a way to smooth out any irregularities my speech might have.”-1-

The performer proceeds to carry out his task. We hear 32 repetitions of the text, and with each repetition the syllables are drawn out and resonated. By the end we cannot distinguish where one word ends and another begins; the text is completely unintelligible. What was once a familiar word has become a whistled three-note motif; what was once a simple declarative sentence has become a curiously tonal melodic fragment; what was once a paragraph of unaffected prose has become music. Somehow, somewhere in the course of 40 minutes the meaning of what we’ve been listening to has slipped from the domain of language to that of harmony.

“*I am sitting in a room*” would seem to be a piece that needs no further explanation. It begins, after all, by stating in plain English exactly what is going to happen and why – a radical notion at the time (1969), and one that spawned a whole school of

compositional activity in the United States and England. Using two tape recorders, a microphone, and a speaker, the performer recycles the recorded text in a room. The acoustical properties of the space transform the speech: frequencies resonant to the room are repeatedly reinforced, while the others are attenuated, until only the rhythm of the words remains recognizable as the driving force behind a pattern of ringing tones. Alvin Lucier was probably the first composer to realize that an architectural space could be more than a supportive setting for musical instruments, that it could be an instrument itself. He was certainly the first to create a substantial body of work out of that realization.

Before *I am sitting in a room*, his *Chambers* (1968) asked performers to find ways of making sound with “bottles, cabins, wells, bells, capsules, craters, empty missiles,” and 41 other hollow objects or “large and small resonant environments” seldom before thought of as instruments.⁻²⁻ The performers in *Vespers* (1969) “pay their respects to all living creatures who inhabit dark places and ... have developed acuity in the art of echolocation.”⁻³⁻ Carrying special-purpose electronic circuits that emit sharp clicks, they use sound to extract information from the environment; their rhythms are not based on metric patterns, but on the demanding task of measuring and navigating the space. Lucier has often been described as a ‘phenomenological composer’, but to do so strips his music of much of its richness. His work is ‘about’ acoustical phenomena, but *Chambers* is as much about discovery and transformation, as *Vespers* is about social responsibility and survival, and as *I am sitting in a room* is about the subject, its narrator. By the end of the piece, with its magnificent ringing of architectural space, one sometimes forgets that it was a calm human voice that set the room into oscillation. As if viewing a slow-motion film of a flute player attacking a note, we experience the gradual build-up of energy as the instrument starts to sound, but here we begin not with a meaningless puff of air but with words. What we hear are not simply “the natural resonant frequencies of the room articulated by speech,” but rather the intersection of one man’s voice with his immediate environment; those whistling tones are neither just any nor all of the resonances, but only those that are shared by both the voice and the room. It is not surprising that Lucier chose speech as the source material for the piece. In an interview with Douglas Simon he says:

“My first impulse was to use various musical instruments playing a wide variety of sounds, but I tossed out that idea because it felt too ‘composerly.’ Instead I decided to use speech; it’s common to just about everybody and is a marvelous sound source. It has a reasonable frequency spectrum, noise, stops and starts, different dynamic levels, complex shapes. It’s ideal for testing the resonant characteristics of a space because it puts so much in all at one time. It’s also extremely personal.”⁻⁴⁻

In Lucier's case it is all the more personal by virtue of his speech 'impediment' – his stutter – which becomes the rhythmic signature of the piece. Mel Tillis, a fellow stutterer, claims to feel liberated by music because as long as he is singing to an even Nashville beat his stutter disappears. But Lucier, rather than seeking to erase in his music the stutter that impedes his conversation, uses this unique verbal drumming to propel the piece.

Speech is the voice unbound, timbrely rich and thick with meaning. Song, on the other hand, forces the voice into narrow norms, stressing rules of tonality, rhythm, texture, and content that have little to do with any language. In *I am sitting in a room* Lucier frees the voice from the restraint of song and makes a truly new music firmly rooted in the power of speech – *Sprechstimme* seems by contrast mere lip service to the potential of spoken word as music. As he points out, speech makes good sense 'scientifically', but more importantly it also transforms "a demonstration of a physical fact" into a very intimate performance. Lucier does not "smooth out any irregularities [his] speech might have," rather he elevates them to reveal a radical linkage between language and music.

At the time of its composition, the only way to realize the score of *I am sitting in a room* was with tape: using two recorders the text was recycled and re-recorded, and then all the versions were spliced together chronologically. Concert performances consisted of playing back this composite tape, often in conjunction with a series of slides by Mary Lucier based on a related visual phenomenon. In the heyday of 'Live Electronic Music' this seemed an anachronistic throwback to the tradition of studio-based tape composition. The pieces could have been performed live, with a very long tape loop (just as it could be accomplished today with digital delays or samplers), but to do so would have been to miss a subtle but important detail: "I am sitting in a room different from the one you are in now." Where *Vespers* mapped the performance space in the presence of the audience, *I am sitting in a room* brings another space into the concert hall; it brings the public into a private space.

Lucier's first recording of the piece was made in the fall of 1969 in the Electronic Music Studio at Brandeis University during his last days teaching there; it was, in his own words, "harsh, strident."⁵ The second attempt, which became the definitive version for concert use for the next decade, was recorded on March 10th, 1970 in a small rented apartment at 454 High Street in Middletown, Connecticut, where he had just accepted a faculty position at Wesleyan University; it was "beautiful."⁶ The recording on this CD was created on October 29th and 31st, 1980 in the living room of Lucier's house at 7 Miles Avenue, Middletown, where he had lived for ten years. *I am sitting in a room* is inextricably linked to notions of "home" – of a room rather than

a concert hall, of sitting rather than laboring, of speaking rather than singing, of literally being in the right place at the right time. I am sitting in a room conveys this sense of rightness in a way that transcends the mechanism, phenomena, and text of the piece. It pulls the listener along with a process that, whether understandable or not, seems perfectly natural, totally fascinating, intensely personal, and poignantly musical.

-1- From the score of "*I am sitting in a room*" (1969).

-2- From the score of "*Chambers*" (1968).

-3- From the score of "*Vespers*" (1969).

-4- Alvin Lucier and Douglas Simon, "*Chambers*," Wesleyan University Press, Middletown, CT, 1980.

-5- Ibid.

-6- Ibid.

INTERVIEW WITH NICOLAS COLLINS

Email interview by Rui Eduardo Paes (Lisbon) with Nicolas Collins (Chicago) January 24, 2000

PAES:

The central place that text has in your music since *It Was a Dark and Stormy Night* and specially in the new *Sound Without Picture* reminds me of the written scores by Alvin Lucier, your composition teacher, which were more literary than most of the scores in the Fluxus years. Do you think there's any connection – a sort of “literary” ascendancy, a kind of ‘literature as music/music as literature’ quality? Tell me all about your purposes in this domain. Why, now, the use of texts signed by other people?

COLLINS:

Although there are other composers whose work I have scrutinized, or with whom I have performed, or whom I have just keenly admired (Christian Wolff, David Tudor, John Zorn, John Cage, Robert Ashley – to name the most obvious), Lucier was my only real teacher – I spent a total of six years under his guidance at Wesleyan University, from 1972 though 1979. *I am sitting in a room* was probably the most influential single piece during the early stages of my ‘finding myself’ as a composer.

The reasons? Where to start?

I was liberated by the idea that one could make a piece of music not built (overtly, at least) on the foundations of European art music (for which, at the age of 18, I still did not have an instinctive, ‘gut’ feeling) but on something ‘non-musical’ – in this case architecture, which connected all too neatly with my background and other interests (both my parents were architectural historians, and as a kid I was taken to look at vaulting far more often than to concerts.)

The school of American music of the late 1960s and 70s that came to be called ‘Minimalism’ was a pedagogical goldmine – those prose scores gave one so much to talk about. And *I am sitting in a room* was the non plus ultra: a piece that explained itself, seemingly completely, whilst still leaving room for mystery and, well, “music.” [See my notes for the Lovely CD release of this work for more details. [p. 41] This ‘prosaic’ role



of language was actually more significant to me than any overtly 'literary' qualities the text might have – as with the 'non-musical' subject matter, the idea of a distinctly 'un-Lieder', non-poetic text for a 'song' was radical.

Performing it (which required no 'musical' skill) made one feel like an alchemist, not a mere interpreter of a fixed score. The notion of gradual transformation of the mundane into the sublime, with attendant attention to fine details, has remained core to my music.

Under the spell of Cage's "any sound can be a musical sound" adage, I felt myself quite incapable of choosing between any one sound and another. Therefore 'process' – in vogue in the 1970s and certainly central to *I am sitting in a room* – was very attractive. My absorption of *I am sitting in a room* led to an infatuation with feedback (howl-round, as the English call it). I was smitten with a Zen-by-way-of-Cage image of feedback as the infinite amplification of silence, and devoted my student years to creating a series of feedback pieces, culminating in *Pea Soup* (1973-75), a self-stabilizing feedback system that used a simple circuit to create evolving feedback melodies out of the resonant frequencies of the room – a sort of time-aligned variation on *I am sitting in a room*. Ultimately Lucier's influence on me was somewhat reciprocated: as he says in his interview with Douglas Simon (in *Chambers and Reflections/Reflexionen*) my work with feedback influenced his creation of *Bird and Person Dying*.

Whereas my interest in semantics and content goes back further, my fascination with the phenomenology of speech – its sound, melody, rhythm and pathology – was undoubtedly inspired by Lucier. In my seemingly irrational avoidance of predictable pulse one can hear his stutter: the quirky shifting loops of *Devil's Music* and the off-kilter swing of the skipping CDs in *Broken Light* and *Still Lives* owe more to Lucier's unintentional "verbal drumming" than to the three years I spent studying *Tabla* as an undergraduate.

PAES:

It's with some reluctance, I know, that you call yourself a 'player'. So, do you consider yourself a composer that plays, and more than that, that improvises sometimes, or a composer AND a player, an improviser? It's significant that, after eight years of silence, you return with two CDs, one composed, and the other one improvised...

COLLINS:

The formative years of my education were dominated by the emergent idea of the 'composer/performer': driven by inadequate performances by unsympathet-

ic ensembles, the pursuit of new musical instruments (such as electronic systems) or sheer megalomania, certain composers turned to performing their own work. LaMonte Young, Philip Glass and Steve Reich formed their own ensembles, the Sonic Arts Union performed the work of its four resident composers; Terry Riley went solo Although perhaps a traumatic step for my elders, for my generation the notion of performing one's own music grew naturally out of the pop experience (harking back to the 'singer/songwriter' innovation of the 'British Invasion' that challenged the supremacy of the Tin Pan Alley tradition in America in the early 1960s).

Lucier was curiously 'anti-improvisation', however – I think that many of the composers who had abandoned traditional scores for prose notation and oral instructions either had problems with interpreters 'taking liberties' or simply felt defensive about justifying their being 'real' composers without 'real' scores, and thus bristled at the use of the term 'improvisation'. So I fell into an anti-improvisational attitude that was at odds with my interest in pop and jazz, my study of Indian music and – as Gordon Mumma once pointed out to me – especially silly at a university like Wesleyan, where the distinction between composition and improvisation simply didn't exist in many of the traditions represented in its world music program.

For the last few years I've been thinking that the ultimate significance of 'electronic music' might lie more in its pedagogical value than its identifying characteristics (such as its sound palate, for example); that extensive early experience in electronic and computer music could be seen as merely an alternate education in musical form, leading to the composition of works for conventional instruments using electronically inspired forms and structures – leading eventually, perhaps, to an eradication of the terminological distinction between 'electronic music' and 'music'. This could be merely the self-doubt of mild mid-life crisis, but one could point to Lucier as a perfect example of this evolution: in 1987 I told him that eventually he would be known as America's pre-eminent composer of chamber music (no pun intended) and – 12 years on – this does seem to be the direction he is heading (who would call him an 'electronic music composer' today?).

PAES:

Electro-acoustics are your exclusive field in music, always in contexts with acoustic instruments (like the duo with Peter Cusack) or with voice, not treated electronically most of the times. Any particular reason for that?

COLLINS:

Lucier is, of course, the most acoustic of 'electronic music composers' and –

despite immersing myself in electronic technology – I’ve been acoustically obsessed from my first compositions. (In his interview in Robert Ashley’s *Music With Roots in the Aether*, Lucier states that, “circuits are flat, sound is three-dimensional” – which greatly irritated a fellow student composer at the time, but is very true.) ... The process of *I am sitting in a room* has often been simplistically described as “beginning with meaning and ending up with music”.

PAES:

Your music always seems to me ‘in-between’. It’s not ‘contemporary classical’, but it’s not, too, a kind of pop music; it’s not New Music and it’s not ‘improvised music’.

COLLINS:

I certainly don’t follow any ‘school’ of compositional thought. Lucier never tried to turn out little Luciers, but do I sound like him? I think I try hard not to, but am obviously attracted to many of the same concerns. It is possible that my ‘style’ is a natural extension of the Cagean “slice of life” aesthetic combined with Lucier’s lesson that you can make music about virtually anything. One’s music could become nothing more or less than a slightly mediated reflection of one’s everyday experience – i.e., nothing special, except in that everybody is (as they say in California) ‘special’.

This is an edited version of the interview O Regresso Do ‘Inventor’ which appeared in Italian magazine Promúsica in 2000.

OPERA WITH OBJECTS

(1997)

Collect several small resonant objects, including candy jars, small cardboard boxes or plastic coffee cups. Lay them out on a table. Holding a pencil in each hand, start tapping one against the other. Listen to the dry sound of the pencils; then lower the tapped pencil onto the surface of one of the resonant objects. Listen to the louder more resonant sounds as the tapped pencil touches and sympathetically resonates the object. Tap in regular rhythms so that the focus is on the change in loudness and timbre of the object, not on the rhythms of the tapping. Once the tapped pencil touches the object, move it over its surface, exploring small changes in sound. After playing one object for a while, move to another, then another, until all have been played. Vary the speed of your tapping as you move from one object to another. From time to time make vivid for listeners the natural amplification inherent in physical things.

Listen for echoes from the surfaces of the room produced by the sharp tapping of the pencils on the objects.

Alvin Lucier
November 18, 2005



END NOTES

This publication was conceived as an accompaniment to the programme book on the occasion of the sixteenth edition of *Dag in de Branding: The Tag and Dag in de Branding* coproduction of ‘Alvin Lucier in The Hague’ in May 2010.

The texts, consisting of prose scores, articles and interviews selected by curator Anne Wellmer, were chosen with the intent to provide context for the performances of Alvin Lucier’s compositions in the festival and offer a deeper insight into Alvin Lucier as a composer, his relevance to the arts in The Hague, his influence and a taste of the historical milieu surrounding his work.

BIOGRAPHIES

ALVIN LUCIER

Alvin Lucier was born in 1931 in Nashua, New Hampshire. He was educated in Nashua public and parochial schools, the Portsmouth Abbey School, Yale, and Brandeis and spent two years in Rome on a Fulbright Scholarship. While at Yale he studied music theory with Howard Boatwright and composition with Richard Donovan, David Kraehenbuehl and Quincy Porter, and at Brandeis with Arthur Berger and Harold Shapero. During summers of 1958-60 he studied orchestration with Aaron Copland and composition with Lukas Foss at Tanglewood. From 1962 to 1970 he taught at Brandeis, where he conducted the Brandeis University Chamber Chorus, which devoted much of its time to the performance of new music. In 1966 he co-founded, with Robert Ashley, David Behrman and Gordon Mumma, the Sonic Arts Union, which, until 1979, gave numerous concerts in the United States and Europe. Since 1970 he has taught at Wesleyan University where he is John Spencer Camp Professor of Music.

Lucier's early electronic music includes the use of brain waves in live performance (*Music for Solo Performer*, 1965); the generation of visual imagery by sound in vibrating media, (*The Queen of the South*, 1972), and the evocation of room acoustics for musical purposes (*Vespers*, 1969 and *I am sitting in a room*, 1970). His recent works include a series of sound installations and works for solo instruments, chamber ensembles, and orchestra in which rhythms and spatial phenomena are created by means of close tuning.

His most recent instrumental works include *Coda Variations* for 6-valve solo tuba; *Twonings* for cello and piano; *Canon*, commissioned by the Bang on a Can All Stars, and *Music with Missing Parts*, a re-orchestration of Mozart's *Requiem*, premiered at the Mozarteum, Salzburg in December 2007.

Alvin Lucier has collaborated with John Ashbery and Robert Wilson and Italian artist Maurizio Mochetti. His recent sound installation, *6 Resonant Points Along a Curved Wall*, accompanied Sol LeWitt's enormous sculpture, *Curved Wall*, in Graz, Austria, and in the Zilkha Gallery, Wesleyan University in January 2005.

Lucier has participated in numerous festivals and residencies, including the DAAD Kunstler Program in Berlin; New Music Days, Ostrava, Czech Republic; June

in Buffalo, and the Sparks Festival at the University of Minnesota. In April 1997, Lucier presented a concert of his works on the Making Music Series at Carnegie Hall. In March 2008 he presented a concert of his works on the musicadhoy Festival in Madrid, and in March 2009 the MaerzMusik Festival in Berlin presented a portrait concert of Lucier's work, including Trio for Clarinet, Cello and Tuba, commissioned by the festival.

Lucier regularly contributes articles to books and periodicals. *Reflections/Reflexionen*, a bi-lingual edition of Lucier's scores, interviews and writings, is available from MusikTexte, Köln. In addition, several of his works are available on Antiopic (Sigma Editions), Cramps (Italy), Disques Montaigne, Source, Mainstream, Mode, New World, CBS Odyssey, Lovely Music, Nonesuch and Wergo.

In 2006 Alvin Lucier was awarded the Lifetime Achievement Award by the Society for Electro-Acoustic Music in the United States and in December 2007 received an Honorary Doctorate of Arts from the University of Plymouth, England, during the Dartington College of the Arts Awards. alucier.web.wesleyan.edu

NICOLAS COLLINS

New York born and raised, Nicolas Collins studied composition with Alvin Lucier at Wesleyan University, worked for many years with David Tudor, and has collaborated with numerous soloist and ensembles around the world. He lived most of the 1990s in Europe, where he was Visiting Artistic Director of Stichting STEIM (Amsterdam), and a DAAD composer-in-residence in Berlin. Since 1997 he has been editor-in-chief of the Leonardo Music Journal, and since 1999 professor and head of the Department of Sound at the School of the Art Institute of Chicago. The second edition of his book, *Handmade Electronic Music – The Art of Hardware Hacking*, was published by Routledge in 2009. Collins has the dubious distinction of having played at both CBGBs (the original New York City hardcore and punk rock club) and the Concertgebouw. www.nicolascollins.com

PARTICIPANTS

BRAM VREVEN

Bram Vreven is a visual artist who lives and works in The Hague in the Netherlands. Since 1998, after a career as a jazz musician, Vreven has made three-dimensional kinetic works and sound installations in which electronics are used to control motion and the acoustic sound of moving parts. In addition to various solo exhibitions in the Netherlands and Belgium, Vreven has participated in group exhibitions in, among others, Festival van Vlaanderen (Brussels), Lille 2004 (Lille), NICC (Antwerp), De Brakke Grond and the Consortium (Amsterdam), Art Center STUK (Louvain), Audioframes (Kortrijk), the Ultima Festival (Oslo) and Club Transmediale (Berlin). www.bramvreven.com

ANNE WELLMER

TAG's curator for the 16th edition of Dag in de Branding

Anne Wellmer is a composer, performer and sound artist. Her work includes interactive compositions, performances, sound installations, audio walks and radio art. Recently she was commissioned to create work for Soundtrackcity in Amsterdam and the Institut für Kunst im Öffentlichen Raum in Graz, and has also presented work at the New York Electronic Arts Festival, Ars Electronica in Linz and at Loop festival in Barcelona. In 2007 she curated a Dick Raaijmakers festival for TESLA in Berlin. Since 2009 Wellmer has represented TAG at the Dag in de Branding platform. She studied electronic music at the Institute of Sonology at the Royal Conservatory of The Hague and composition with Alvin Lucier at Wesleyan University in Middletown, CT (USA). Anne Wellmer lives and works in The Hague. www.nonlinear.demon.nl

HICHAM KHALIDI

Hicham Khalidi followed his studies in finance and economics with work in the fashion industry and six years as a freelance programmer. In 2003, together with a group of friends, he initiated the organisation TAG (institute for contemporary art and music). At the moment he is fully employed at TAG as artistic director and curator of projects in the field of contemporary art, specifically building up expertise in the field of crossovers between applied and autonomous art and fine arts and media art.

CHRIS DAHLGREN

Chris Dahlgren was born in New York. He received his BM in Jazz Studies from the College-Conservatory of Music in Cincinnati (1986) and a MA in Composition/Experimental Music from Wesleyan University (2003). Chris has studied composition with La Monte Young, Anthony Braxton, Alvin Lucier and Christian Wolff. Beginning in 2003, Chris has been a regular member of ensembles of Anthony Braxton. Since 2004, he has been living in Berlin, Germany, performing, composing and collaborating with significant European musicians, composers and artists. He has received numerous grants and awards in music composition from the National Endowment for the Arts, Ohio Arts Council and Headlands Arts Center (USA), as well as receiving commissions for his compositions from private individuals and organizations.

www.allaboutjazz.com/views/cdahlgren.htm

JOSÉ PEPE GARCIA

Born in Veracruz, Mexico in 1980. Pepe is a versatile percussionist residing in The Netherlands. Member of Slagwerk Den Haag and Ear Massage percussion quartet (2nd prize International Gaudeamus Interpreters Competition 2009 and 3rd prize IPCL 2005). Pepe has performed in concert halls of Belgium, USA, Taiwan, Korea, Luxembourg, Spain, Slovenia, Croatia, Mexico, Serbia, Sweden, Germany, England, Austria, Hong Kong and all around The Netherlands.

One of the major interests in his career has been the collaboration with young composers and artists in general, developing alternative methods of approaching new music through the aid of unconventional methods of musical notation, designing new instruments, fusing technical resources from non western cultures and extending the possibilities of traditional percussion instruments through electronic processes.

www.earmassage.com

REINIER VAN HOUDT

Reinier van Houdt studied piano at the Liszt-Akademie in Budapest and the Royal Conservatory of The Hague and developed a fascination for matters that escape notation: colour and timing - the point where interpretation touches improvisation. He acquired himself - cutting through schools, styles and genres - a special repertoire that consistently resulted from a personal quest; be it from collaborations with composers, from research in archives, from the 'composing' and 'staging' of concert programmes or from an unorthodox studying of the classics. Reinier van Houdt has collaborated with, among others, Robert Ashley, Alvin Curran, Maria de Alvear, Charlemagne Palestine, Luc Ferrari, Yannis Kyriakides, John Cage, Francisco Lopez,

Olivier Messiaen, theatercompany Hotel Modern and Leine & Roebana; he organised large scale projects around Kaikhosru Shapurji Sorabji, Erik Satie, Giacinto Scelsi, Jerry Hunt, Charles Ives, Cornelius Cardew and Alvin Lucier. He is also pianist in the Ensemble MAE, the Ives Ensemble and KNE-musictheater. www.reiniervanhoudt.nl

SUKANDAR KARTADINATA

Sukandar Kartadinata crafts modern musical instruments that are made from micro-electronics and computer code. His designs are usually custom-made depending on the specific needs of individual musicians and media-artists. Sukandar is instrumental in some recent realizations of pieces by Alvin Lucier. He has frequently worked for Nicolas Collins since they first met at S'TEIM in 1993, where at the time Collins was the artistic director and Kartadinata was doing an internship for his studies of computer science and electrical engineering. Kartadinata built the Sondols used for *Vespers* by Slagwerk Den Haag. www.glui.de, www.sukandar.de

ANNE LA BERGE

Anne La Berge is a flautist, composer and improviser, currently resident in Amsterdam. Her career stretches across international and stylistic boundaries. Her most recent performances bring together the elements on which her reputation is based: a virtuosic command of her instrument, a penchant for improvising microtonal textures and melodies, and an array of percussive flute effects, all combined with electronic processing. These have distinguished her as 'a pioneer in a wide array of new techniques'. Many of her compositions involve her own participation, though she has produced works intended solely for other performers, usually involving guided improvisation. The last few years have seen a new addition to her work: enigmatic texts that form part of her compositions and improvisations. In addition to creating her own work she regularly performs in other artists' projects in a range of settings from modern chamber music to improvised electronic music. www.annelaberge.nl

NORA MULDER

Nora Mulder studied piano at the conservatories of Rotterdam and Maastricht, she took courses at the Mozarteum in Salzburg and L'Academie de Villecroze. Later she studied in Paris with Claude Helffer to specialize in the performance of contemporary composed music. Nora can be heard as solo performer, as freelancer with various ensembles and as soloist with orchestras. She also works with visual artists, collaborates in theatre and dance performances and makes frequent recordings for radio and CDs. www.noramulder.nl

SLAGWERK DEN HAAG

Since its founding in 1977 the musicians of “Slagwerk Den Haag” have focused on performing and developing contemporary percussion music in its most diverse forms: from existing repertoire, via a large number of new commissions and ongoing collaborations with composers, to researching the furthest limits of organized sound. As a specialized ensemble “Slagwerk Den Haag” has built up a leading position, both nationally as well as internationally; a position, which has brought them to virtually all European countries, the United States, the Middle East, Japan and Korea.

www.slagwerkgroepdenhaag.nl



ACKNOWLEDGEMENTS

FILMS AND DOCUMENTATION:

Landscape with Alvin Lucier, part 3 of *Music with Roots in the Aether* (1976) by Robert Ashley published by Lovely Music

A Tribute to John Cage (1973) by Nam June Paik on loan from Electronic Arts Intermix, NYC, USA

SOUND AND RECORDING

Johan Vandermaelen: sound engineer. www.amplus.be

Juan Parra: recording engineer. www.juanparrac.com

ABOUT TAG

TAG is an institute for contemporary audiovisual art. The organisation investigates and presents relevant developments in the visual arts and music. TAG invites both known and unknown artists to show their work. Specifically, this results in exhibitions, lectures, workshops, concerts, residencies and publications (web and print). TAG collaborates with a number of institutions and presents its programs at various locations at home and abroad.

TAG is made possible by Stichting Mondriaan, Gemeente Den Haag OCW, NFPK+, Stroom Den Haag, Amsterdams Fonds voor de Kunsten, Het VSB Fonds. www.tag004.nl

TAG is Hicham Khalidi (director), Anne Wellmer (curator), John de Weerd (production), Daphne van Iperen (management), Danielle Boelling (communication), Beer van Geer, Bronne Keesmaat (Upload Cinema), Rowan McCuskey (design).

ABOUT DAG IN DE BRANDING

The festival Dag in de Branding is a 12-hour music marathon held four times a year that was launched on 16 September 2006 in various theatres and locations in The Hague. The festival is organised by Platform for Nieuwe Muziek, an initiative formed in 2005 and comprised of the following organisations in alphabetical order: Johan Wagenaar Stichting, Korzo theater, Paard van Troje, Residentie Orkest, The Royal Conservatory of The Hague, Theater Zwembad De Regentes. In 2006-07, Loos Foundation, TAG and Theater aan het Spui became platform members.

The Dag in de Branding staff consists of Aat Segers (grant writing, TAG, Johan Wagenaar Stichting), Caroline Bakker (production and finances Johan Wagenaar Stichting, Cees van Zeeland (president Platform Dag in de Branding), Jolande de Heus (production Dag in de Branding), Peter Adriaansz (artistic board of the Johan Wagenaar Stichting), Stefano Oosthof/de revolutie (PR and marketing), Danijel Mihajlovic (photography and video). www.dagindebranding.nl

SPECIAL THANKS

Special thanks to Peter Adriaansz whose idea to do a piece by Alvin Lucier at the Celestial Vault by James Turrell sparked off this entire project, to Aat Segers and Caroline Bakker.. Stroom Den Haag, the Royal Conservatory of The Hague, Slagwerk Den Haag, Matthias Osterwold, Hauke Harder, Gregor Hotz, Sukandar Kartadinata, Steffie Weissmann, Manfred Fox, Lex van der Broek, Moniek Toebosch, Kees Tazelaar, Martijn Padding, Steim/Joel Ryan, Yannis Kyriakides, Justin Bennett, Rozalie Hirs, Raviv Ganchrow, Edwin van der Heide, Johan van Kreijl, Susanne van Els, Luuk Nagtegaal, Clare Gallagher, Stephe Büttrich, Ilse von Neander, Andrew Greenberg, Anton Rovner and BMB con.

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PHOTOGRAPHY CREDITS

Inside front cover: *I am sitting in a room* (1969), from Alvin Lucier's Archive. / P.6: Alvin Lucier by Amanda Lucier / P.19: *Amplifier and Reflector One* (1991), reprinted from *Reflections* published by MusikTexte, Köln, 1995 / P.22: *Outlines of Persons and Things* (1975), video still from *Music with Roots in the Aether* (1976) by Robert Ashley published by Lovely Music / P.32: *Music for Solo Performer* (1965), from Alvin Lucier's Archive / P.34: Drawing of the setup for *Music for Solo Performer*, reprinted from *Reflections* published by MusikTexte, Köln, 1995 / P.40: *Bird and Person Dying* (1975), from Alvin Lucier's Archive / P.46: Nicolas Collins and Alvin Lucier at Collins' graduation from Wesleyan University, May 1976. by George and Luke Collins / P.51: *Opera with Objects* (1997), video still from live performance © Tate 2005 / P.59: *Sferics* (1981), from Alvin Lucier's Archive / inside cover back: *Music for Solo Performer* (1965), reprinted from *Reflections* published by MusikTexte, Köln, 1995.

PROGRAMME OVERVIEW

ALVIN LUCIER IN DEN HAAG

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SATURDAY MAY 29 2010
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16.00 - 22.00 KORZO5HOOG, FOYER: *VIDEO DOCUMENTATION*

Landscape with Alvin Lucier: video portrait of the composer Alvin Lucier part 3 of *Music with Roots in the Aether*
(1976) by Robert Ashley

A Tribute to John Cage (1973): video portrait of the composer John Cage by Nam June Paik

16:30 / KORZO5HOOG, FOYER: *INTRODUCTION TO ALVIN LUCIER BY NICOLAS COLLINS*

17.00 / KORZO5HOOG: *CONCERT 1*

Still Lives (1995) for piano and slow sweep oscillator / Reinier van Houdt, piano

Opera with Objects (1997) for performer(s) with resonant objects / José Pepe Garcia, Slagwerk Den Haag

947 (2001) for flute and pure wave oscillators / Anne La Berge, flute

18:00 / KORZO5HOOG, FOYER: *DINNER + FILMS*

19.30 / ON LOCATION AT DEBINK36: *CONCERT 2*

Music for Solo Performer (1965) for enormously amplified brain waves and percussion / performed by Alvin Lucier and Nicolas Collins / with loudspeaker-instruments prepared by students of the Royal Conservatory and Art Academy of The Hague: Aurimas Bavorskis, Juan Cantizzani, Matteo Marangoni, Alberto Novello, Michael Schunior, Pablo Sanz; with percussion instruments of Slagwerk Den Haag. coordination: Anne Wellmer. Special thanks to Pepe Garcia, Kees Tazelaar, Johan van Kreijl, Lex van der Broek, the Sonology and Percussion departments of the Royal Conservatory of The Hague.

Bird and Person Dying (1975) for performer, binaural microphone, amplifiers, loudspeakers and electronic birdcall / performed by Alvin Lucier and Nicolas Collins

20.30 / KORZO5HOOG: *CONCERT 3*

Vespers (1968) for players with hand-held echolocation devices / performed by Slagwerk Den Haag
A Tribute to James Tenney (1986) for solo double bass and pure wave oscillators / Chris Dahlgren, double bass
Broken Line (2006) for flute, vibraphone and piano / Anne La Berge, flute / José Pepe Garcia, vibraphone /
Nora Mulder, piano
Nothing is Real (Strawberry Fields Forever) (1990) for piano, amplified teapot, tape recorder and miniature
sound system / Alvin Lucier, piano and teapot

22.00 / ON LOCATION IN KIJKDUIN AT THE CELESTIAL VAULT BY JAMES TURRELL

Sferics (1981): sound installation for long-loop antennas, recording equipment and playback system
/ Realization by Bram Vreven and Anne Wellmer / on location assistants: John de Weerd, Davy den Dulk,
Kyra de Boer, Thomas Hermans, Daniel van Straalen, Xavier van Pinxteren, Tim Terpstra, Lotte Kauff-
man, Merlijn van Eijk, Danielle Boelling, Daphne van Iperen, Payam Shahali, Marinus Klaassen. With
special thanks to Stroom Den Haag.

—
SUNDAY, MAY 30
—

14:00 / ROYAL CONSERVATORY OF THE HAGUE, KEES VAN BAARENZAAL

Everything Is Real, Lecture by Alvin Lucier
I am sitting in a room (1969) / performed by Alvin Lucier with Edwin van der Heide's Spatial Interaction
Lab of the Interfaculty Art|Science. The Spatial Interaction Lab are: Lucas Becker, Juan Cantizzani, Ivan
Henriques, Silvia Janoskova, Daan Johan, Bonne Knibbe, Lars Kynde, Matteo Marangoni, Matthijs Munnik,
Nenad Popov, Pablo Sanz, Joris Strijbos.

