

DAT # 12,818
CASS# 12,819

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University of Washington
THE SCHOOL OF MUSIC

CG7
1996
4-30

presents the

Contemporary Group

Stuart Dempster & William O. Smith,
Co-Directors

featuring

*MERCE CUNNINGHAM DANCE
COMPANY MUSICIANS*

John D. S. Adams
and
Takehisa Kosugi

with
Stuart Dempster

8:00 PM
April 30, 1996
Meany Theater



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PROGRAM

8'20

Aix en Providence (1983) Stuart Dempster (b. 1936)

Stuart Dempster, trombone,
with the

Contemporary Group Improvisation Ensemble:

D. J. Ankney, horn; Christian Asplund, viola; Byron Auyong, violin;
Loren Dempster, cello; Kevin Karnes & Chad Kirby, trombones;
Michael Rook, viola; Matthew Sperry, contrabass

Aix en Providence is an early version of *Underground Overlays* whereby the humming or singing audience becomes reverberation. Performers surround audience and take cues off lead performer in center.

14'35

Phonetic Out-Takes (1996) for spoken text, ambient specializations and performance electronics.

.....composed by John D. S. Adams (b. 1966) and gRoUP, ScRUmP

Phonetic Out-Takes was composed using many recordings of one spoken text. Readers from Australia, Canada (Nova Scotia, Newfoundland and Quebec), Japan, Argentina, Poland and Bulgaria interpreted the text which was varied only with formatting alterations. These source materials (9 tracks in total) were then mixed via a single mobile loudspeaker, diffused in an ambient acoustic space and recorded. In the current realization, the recorded sources will be further diffused through a multichannel sound system via processing electronics to further shape the sounds.

gRoUP, ScRUmP is John D.S. Adams, Erin Donovan and D'Arcy Philip Gray. The collaborator on this project was Virginia Read.

CASS SIDE A

CASS SIDE B

3 April 30, 1996..... 20'45 Takehisa Kosugi (b. 1938)

This work is an improvisation referenced to the time and place.

4 MeanYvent (1996)..... 26'35 Adams, Kosugi, Dempster

MeanYvent is a playful take-off on Merce Cunningham's frequent use of *MinEvent* for short *Event* performances decided upon that day combining a mix of repertoire dance excerpts and new material.

JOHN D. S. ADAMS began his formal experimentations in sound while studying music at McGill University, graduating with a M.Mus. in Sound Recording. At McGill, he studied percussion with Pierre Beluse and sound with Wieslaw Woszczyk. Adams' most recent work as Audio Engineer and Musician with David Tudor and the Merce Cunningham Dance Company (MCDC) has been a profound source of inspiration and professional development. Continuing his five year association with David Tudor as his musical and technical assistant, Adams seeks to broaden his familiarity and understanding of Tudor's electronic music compositions and performance techniques. At Tudor's request, he realizes and performs his music extensively--he has performed Tudor's music in the U.S., France, Belgium, Germany, Italy, and Taiwan.

In and around the activities of MCDC, Adams has had the privilege of collaborating with some of the premiere experimental music composers and musicians of our time, including John Cage, Walter Zimmerman, Takehisa Kosugi, Emanuel Dimas de Melo Pimenta, Yasunao Tone, Andrew Culver, John Driscoll and Stuart Dempster. Adams has recently performed with Pauline Oliveros at the Prague Spring Festival's 50th anniversary. John has also worked on a variety of recording/production projects in film and music including music recording/production for the award winning *Beach Birds: For Camera*, Yasunao Tone's CD release *Musica Iconologos* and David Tudor's most recent Lovely Music (Ltd.) release, *Neural Synthesis No. 6-9*. John is co-founder of gRoUP ScRUmP, an electro-acoustic experimental music collective using indeterminacy and improvisation as key creative forces.

TAKEHISA KOSUGI was born in Tokyo in 1938. His multi-media music has been presented at international festivals during the past two decades, and sound installations have been exhibited in Europe, the United States, and Japan. He studied musicology at Tokyo University of Arts where he graduated in 1962. His event pieces of 1960's were introduced by Fluxus to the world. During the 1960's in Japan he cofounded the Group Ongaku, the first Japanese group for free improvisation and event, and the Taj Mahal Travellers, an electro-acoustic/multi media band for free music in various environments.

Kosugi came to the U. S. in 1977 in order to compose and perform for the Merce Cunningham Dance Company and has been associated with the company since that time becoming Musical Director in 1995. He has been a DAAD artist in Berlin and a guest lecturer at the Hochschule für Bildende Kunst in Hamburg. His music has been recorded on the Lovely Music label.

STUART DEMPSTER, born in Berkeley, California in 1936, studied performance and composition at San Francisco State College. From 1962-66 he was principal trombone in the Oakland Symphony under Gerhard Samuel and, since 1968, he has been on the faculty of University of Washington where he has been a Co-Director of the Contemporary Group since 1982. Grants include: Creative Associate at SUNYAB (1967-68); Fellow in the Center for Advanced Study, University of Illinois (1971-72); Fulbright Scholar in Australia (1973) where he studied aboriginal didjeridu; a NEA Composer Grant (1978); US/UK Fellowship (1979); Guggenheim Fellowship (1981). His book *The Modern Trombone: A Definition of Its Idioms* was first published in 1979 and he has recorded on several labels including Columbia, Nonesuch, and New Albion, the latter having produced his "Abbey" recording (NA 013) which has become, in the words of one reviewer: "...a cult classic."

Dempster tours regularly as a solo recitalist performing his own works as well as his commissioned works by Berio, Erb, Erickson, and others, and also with the Deep Listening Band. His work exemplified by *Sound Massage Parlor*, and environmental/site specific works such as *SWAMI (State of Washington As a Musical Instrument)* have earned him a reputation as a composer/performer whose work is at once deep, meditative, and amusing. Deep Listening Band recordings include: award winning *Deep Listening*, along with four other CDs. Dempster has worked off and on with the Merce Cunningham Dance Co. (MCDC), and was commissioned by Meet The Composer's Composer/Choreographer Project* for a collaboration with Merce Cunningham for the dance *Ground Level Overlay*. The music for that dance was recently released by New Albion (NA 076) under the title *Underground Overlays from the Cistern Chapel* to wide critical acclaim.

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