

Thursday, January 12, 2017, 10:30 PM
'62 Center for Theatre and Dance, CenterStage

AFTER HOURS
BAD PLANETS: COMING TOGETHER

Pauline Oliveros *Teach Yourself to Fly* (1971)
from *Sonic Meditations*

Frederic Rzewski *Coming Together* (1971)

Cassandra Cleghorn, *speaker*

Charles Mingus *Free Cell Block F, 'Tis Nazi U.S.A.* (1974)

Anthony Braxton *Composition No. 59* (1976)

Kris Allen and Samantha Stone '17, *saxophone solos*

Pauline Oliveros *The Tuning Meditation* (1971)

Frederic Rzewski *ATTICA* (1971)

Naomi Francois '18, *voice*

Program is performed without intermission. Audience is invited to join us for the meditations.

BAD PLANETS

Scott Daniel '17, *violin*; Louisa Nyhus '20, *violin*; Anna DeLoi '18, *harp*; Emma Levy '20, *flute*;
Sarah Stevenson '17, *flute*; Kris Allen, *saxophone*; Samantha Stone '17, *saxophone*; Jack
Ferguson '18, *saxophone*; Jacob Walls '11, *trumpet*; David Wharton, *trumpet*; Leonard Bopp
'19, *trumpet*; Eric Hirsch '19, *trumpet*; Sammy Rosofsky '19, *trombone*; Jared Bathen '20,
trombone; William Doyle '19, *trombone*; Schuyler Melore '17, *tuba*; Nathaniel Vilas '17,
keyboards; Charlie Volow '16, *keyboards*; Gabriel Morosky '17, *bass guitar*; Rachel Porter '20,
double bass; Casey McLellan '14, *vibraphone*; Austin Paul '16, *marimba*; Kendall Bazinet '18,
percussion; Adin Kreiger-Benson '15, *percussion*; Naomi Francois '18, *voice*; Cassandra
Cleghorn, *speaker*; Matthew Gold, *conductor*

FREDERIC RZEWSKI: Coming Together/ATTICA
Notes and Text

Coming Together was written in November and December of 1971 in response to a historical event. In September of that year inmates of the state prison at Attica, New York revolted and took control of a part of the institution. Foremost among their demands was the recognition of their right "to be treated as human beings."

After several days of fruitless negotiations, Governor Nelson Rockefeller ordered state police to retake the prison by force, on the grounds that the lives of the guards whom the prisoners had taken as hostages were in danger. In the ensuing violence forty-three persons, including several of the hostages, were killed and many more wounded. One of the dead was Sam Melville, a prisoner who had played a significant role in organizing the rebellion. In the spring of 1971, Melville had written a letter to a friend describing his experience of the passage of time in prison. After his death the letter was published in the magazine *Ramparts*. As I read it I was impressed both by the poetic quality of the text and by its cryptic irony. I read it over and over again. It seemed that I was trying both to capture a sense of the physical presence of the writer, and at the same time to unlock a hidden meaning from the simple but ambiguous language. The act of reading and re-reading finally led me to the idea of a musical treatment.

- Frederick Rzewski

The text is as follows:

I think the combination of age and a greater coming together is responsible for the speed of the passing time. It's six months now, and I can tell you truthfully few periods in my life have passed so quickly. I am in excellent physical and emotional health. There are doubtless subtle surprises ahead, but I feel secure and ready. As lovers will contrast their emotions in times of crisis, so am I dealing with my environment. In the indifferent brutality, the incessant noise, the experimental chemistry of food, the ravings of lost hysterical men, I can act with clarity and meaning. I am deliberate, sometimes even calculating, seldom employing histrionics except as a test of the reactions of others. I read much, exercise, talk to guards and inmates, feeling for the inevitable direction of my life.

- Sam Melville

PAULINE OLIVEROS: SONIC MEDITATIONS

TEACH YOURSELF TO FLY (1971)

Any number of persons sit in a circle facing the center. Illuminate the space with dim blue light. Begin by simply observing your own breathing. Always be an observer. Gradually allow your breathing to become audible. Then gradually introduce your voice. Allow your vocal cords to vibrate in any mode which occurs naturally. Allow the intensity to increase very slowly. Continue as long as possible naturally, and until all others are quiet, always observing your own breath cycle.

Variation: Translate voice to an instrument.

THE TUNING MEDITATION (1971)

Begin by playing a pitch that you hear in your imagination. After contributing your pitch, listen for another player's pitch and tune in unison to the pitch as exactly as possible. Listen again and play a pitch that no one else is playing. The duration of pitches is determined by the duration of a comfortable breath or bow. The dynamic level is soft throughout the piece. Brass players use mutes.

Continue by alternating between the three options described above:

- playing a new pitch of your own that no one else is playing
- just listening
- tuning in unison to the pitch of another player.

Introduce new pitches at will and tune to as many different players as are present. Although the dynamic level is soft make your tones available to others.

Play warmly with variations in tone quality.