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	Silverman Fluxus Archives	I-34

New permanent address: György Ligeti
Flossgasse 2/22
Wien 2, Austria

Essen, 10.1.63

Dear Mr., Akiyama, dear Mr. Ichiyanaagi,

thank you very much for your report and the photographs about the exhibition and performance.

It is good to hear that you were successful in this important undertaking. I would be interested to hear details both ~~about~~ about the further exhibitions and the book of graphic scores you are working on.

You write me, you would include in your book samples of graphic scores of mine. Concerning this fact I would mention following:

1) Pages of the score of my Pièce électronique Nr. 3 (which I have sent you) you can print without authorization of any publisher.

2) If you wish to use parts of my organ-composition Volumina, I would suggest page 7. In this case you would have to contact Edition Peters (Forsthausstrasse 101, Frankfurt am Main, West-Germany), who own all rights for this piece. Sure, Ed. Peters will give the necessary permission.

3) If you are interested in a new graphic score of mine, I can mention Aventures (for 3 singers and ~~17~~ Instrumentalists). I would suggest pages 6 and 9, eventually also 2 and 12. Please contact for this score also Edition Peters.

4) From Atmosphères I would suggest page 23 and/or 13. This score is available at Universal Edition, Wien I, Austria, Karlsplatz 6. Soon the "pocket"-score of this will appear.

5) You might also be interested in a verbal score "Poème Symphonique" for 100 Metronomes, just about to be published. For this you would have to approach Mr. George Maciunas (6241 Ehlhalten, West-Germany, Gräfliche Str. 17), who is publishing "Poème" in Fluxus. The score is available both in German and English.

In any case I would ask you to notify me, if you intend to publish some of the mentioned scores, in order for me to expedite matters at Ed. Peters, Universal, and/or Fluxus.

Whishing you all further success!

yours very sincerely

György Ligeti

PS. A sort of "verbal-score" is also the "collective composition" "The Future of Music", published in Décollage Nr. 3, Dec. 1962, Köln.

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MINAMI GALLERY

3, 3-CHOME, NIHONBASHI-TORI
CHUO-KU, TOKYO

DIRECTOR : K. SHIMIZU

TEL 271-8616, 1661

Dear Mr. Hinrichsen,

We have just ended the exhibition of graphic scores successfully at Minami Gallery. We were especially successful and enthusiastically received when we did a performance on the 12th of November with John Cage and several others. We thank you so much for your cooperation.

We are now working on our book, ~~and we would appreciate very much if you could send us any new piece you might have by now for it.~~ Besides, there are several other places where they are interested to have this exhibition to be brought over, and ^{if you allow us to keep the scores} we ~~are thinking of~~ ^{would like to continue} ~~continuing~~ the exhibition at as many places as possible in Japan.

Toshi Ichiyangi,

Toshi Ichiyangi
Kuniharu Akiyama

Kuniharu Akiyama

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Wilhelm Bernhard Kirchgässer

Schloß Morsbroich
509 Leverkusen
West Germany
13. March, 1963

Minami Gallery
Tokio
Japan

Dear Sirs:

As I heard you made in 1962 an exhibition of musical scores in your Gallery. (By the way the scores of Stockhausens "Refrain" and "Zyklus for one percussionist" were designed by me, you will find it remarked on the scores). Between 1959 and 1962 I produced with electronic mediums an artistic film (2 versions of 10 minutes each). It can be performed as a normal film, however at productions in television (black and white as well as in colour) it can be especially steered. This film was combined with the composition "Zyklus for one percussionist" of Karlheinz Stockhausen and has been performed for the first time on the 9th of July 1962 by the Westdeutscher Rundfunk Cologne at the "International Festival of Modern Music" in Darmstadt Germany. My graphic score (base for the filmrealisation and made as a picture) was published by the "Universal Edition" (joint-stock company) Vienna, Austria, under the number 13 610. Under separate cover I send you one graphic score.- If you are interested to show my film "Pentagramm" to interested people (and perhaps to arrange a television production) I could send you the two copies of my film. My film is not a nice aesthetic art-film, one must see it as a look in the workroom of a painter who works not only with brush and canvas.

Off course it would be the best if one could arrange it financial when I could come to Japan to introduce in the problems of the film "Pentagramm" and to answer to questions in a discussion. This way to interpret myself is the best as I know it from my practice in Germany. Now I finished a script about my w experiments during production of my film "Pentagramm" which I will publish together with photographs of my film. I will publish this script in $\text{\textcircled{E}}$ German, English, and French. Would you be interested in this publication? Thank you for your answer.

Sincerely yours,

Wilhelm Bernhard Kirchgässer

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CANADIAN BROADCASTING CORPORATION

CBC STORES DEPT.

SHIPPING ORDER

QUANTITY	MODEL NUMBER	CBC OR MFRS. SERIAL NO.	DESCRIPTION					
			Partitions: Mercure, Anhalt, Garant, Tremblay, Charpentier (exposition internationale radio télévision Tokyo)					
SHIP TO: (FULL ADDRESS)			DAY	MONTH	YEAR	JOB NO.	WORK ORDER NO.	
KUNIHARU AKIYAMA 814-3 MATSUBARA SETAGAYA-KU TOKYO - JAPON			29	mars	1962			
ATTENTION			<input type="checkbox"/> ON LOAN	<input type="checkbox"/> FROM LOAN	<input type="checkbox"/> FOR REPAIR	<input type="checkbox"/> FROM REPAIR		
REMARKS:			<input type="checkbox"/> FOR TRANSFER	<input type="checkbox"/> PREPAID	<input type="checkbox"/> COLLECT	VALUE \$ 20.00		
			METHOD OF SHIPMENT Air Parcel-post computer coordinate		NAME OF CARRIER Pierre Mercure P.P.			
			ORIGINATING DEPT. TV Musique		SENIOR OFFICERS SIGNATURE <i>Pierre Mercure</i>			
SHIPPED FROM			NO. AND TYPE OF PIECES			DAY	MONTH	YEAR
CANADIAN BROADCASTING CORPORATION (ADD FULL ADDRESS) 1425 Dorchester W. Montreal, P.Q. CANADA			1-paquet			30	3	62
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CBC 508 (4-58)

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VIA AIR MAIL

CANADIAN BROADCASTING CORPORATION

Box 6000
Montreal, March 15th 1962.

Toshi Ichiyanagi
c/o Kuniharu Akijama
814-3, Matsubara
Setagaya-ku
Tokyo, Japan

Dear Toshi:

It was a pleasure to hear from you again and I will gladly contribute to your very exciting plan of an exhibition of graphic scores of music at the Minami Gallery in Tokyo.

I have an interesting graph of Istvan Anhalt's Electronic Composition No. 4, and I could also send the graph for my Structure Metallique No. 2. I will also ask Serge Garant and Gilles Tremblay, Montreal composers, if they have any excerpts of the score of some of their music that would be of graphic interest. These scores will be sent to you within a week, and you may use them in your book if you wish.

未 100部

I find this exhibition so fascinating that I would appreciate if you gave some thought about the possibility of lending us the exhibition for a showing in one of our Montreal avant-garde painting and sculpture Galleries. If some of these scores could be sold or, at least, photostatic copies of them, I assume a Gallery here could reimburse itself of the transportation costs.

I will be in Europe from early May to late September of this year, and would look after it personally when I return, if you find the project feasible.

Yours most cordially,

Pierre Mercure
Pierre Mercure.

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RADIO-CANADA
25
L'ÉLAN D'UN QUART DE SIÈCLE



M. Toshi Ichiyanagi
c/o Kuniharu Akiyama
814-3, Matsubara
Setagaya-ku
Tokyo, Japan

PAR AVION

VIA AIR MAIL

CORREO AEREO

Toshi
c/o
814-3
Setagaya
Tokyo

Dear Toshi

contribution
to scores of

Compositional
relationships
Montreal &
their work
sent to you

if you have
information for a
documentary
about Fluxus
please
reproduce it

this year, and
find the

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ASTING CORPORATION

Box 6000
Montreal, March 15th 1962.

From you again and I will gladly
plan of an exhibition of graphic
work in Tokyo.

Graph of Iwan Ambart's Electronic
and send the graph for my structure
George Garant and Gilles Tremblay,
I excerpts of the score of some of
interest. These scores will be
may use them in your book if you wish.

fascinating that I would appreciate
possibility of lending us the exhibi-
great avant-garde painting and
see scores could be sold or, at
I assume a gallery here could
ion costs.

early May to late September of
personally when I return, if you

Yours most cordially,

Pierre Hérault
Pierre Hérault.

CANADIAN BROADCASTING CORPORATION
SOCIÉTÉ RADIO-CANADA



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Francis MIROGLIO
6 Rue Leclerc
Paris 14^e.

Paris 28 Fevrier 1963

Monsieur Kuniham AKIYAMA

Dear Sir

I thank you very much for your letter; I had been very interested by the exhibition of musical scores organized in Tokyo.

As you are asking me, I send you, for the next exhibition, a new piece "Soleils", for piano, which answer, I think, at your purpose -

congratulating you for this initiative, I hope the pleasure of an eventual meeting.

Sincerely yours

Francis mioglio

I think pages 4, 5, and cover of the score are better pages for the exhibition.

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Francis MIROGLIO
6 Rue Leclerc
Paris 14^e.

Paris 28 Fevrier 1963

Monsieur Kuniharu AKIYAMA

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Francis Miroglis

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HERMANN MOECK VERLAG



Mr. Kuniharu Akiyama

3-814 Matsubara
Setagaya-Ku

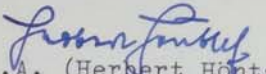
T o k y o / J a p a n

31 CELLE, den January 3, 1962

Dear Mr. Akiyama,

We thank you for your kind letter und for the photos of the exhibition of musical graphic. We are pleased very much that you were successful with this exhibition.

Of course, we have no objection that you further keep these scores we sent you, so that your exhibition may henceforth be shown in other towns.

Yours truly
HERMANN MOECK VERLAG

i.A. (Herbert Hantsch)

Musikverlag · Werkstätten für Musikinstrumentenbau

Inhaber: Dr. Hermann Moeck jun.

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Hermann Moeck Verlag · 31 Celle



Mr. Kuniharu Akiyama
3-814 Matsubara
Setagaya-Ku

T o k y o / J a p a n



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Dear Mr. Akiyama:

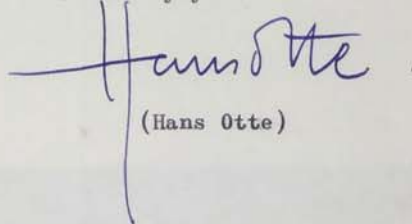
I thank you so much for your letter, in which you were asking me to participate on your exhibition of graphic scores at the Minami Gallery in coming June.

You will receive until the 15th of April at the latest three works by me with following titles:
" t r o p i s m e n " for Piano (UE, Wien)
" d a i d a l o s " Music in 7 scenes (UE, Wien)
and from my serie of Textklangbilder
" m e t a X " . (copyright by the author)

I also give you my consent, to use my scores or pictures in a Book on the subject of new musical graphics.

Last but not least, I would like to say how much I admire your work on the music of today and I wish you as much success as you want.

Sincerely yours


(Hans Otte)

Hans Otte
Bremen/Deutschland
Gabriel Seidlstr. 25
30. März 62.

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MACIGNAS

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Methods and processes

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Stochan. Kagel. Bussotti

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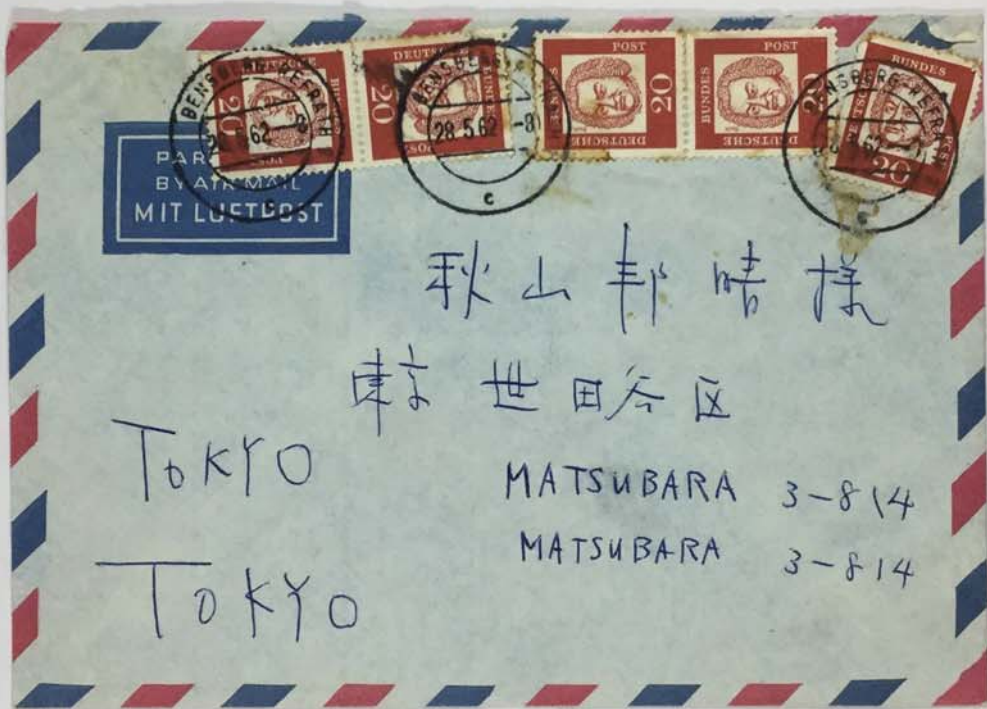
Jed Curtis

Helms Golem

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Handwritten Japanese text in the top left flap, including the characters "一枚は" (one piece is) and "送" (send).

Dritter Falz

Erster Falz

LUFTPOSTLEICHTBRIEF
AEROGRAMM

秋山 邦子
秋山 邦子
秋山 邦子

M. KUMI, HARU
AKIYAMA
3-814 MATSUBARA
SETAGAYA
TOKYO

DEUTSCHE
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POST
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freigesch.
40 Fig.

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PAR AVION
BY AIRMAIL

Der Luftpostleichtbrief darf nach den Vorschriften des Weltpostvertrages keine Einlagen enthalten.

Absender:

Offenbach Platz 3
c/o ALVERMAN
APT 27
Köln

Zweiter Falz

Seiten zusammenfalten, den unteren Teil des Briefes hochschlagen und mit der Klappe verschließen

Raum für weitere Mitteilungen

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Dritter Falz

(N)

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Handwritten notes in a box:

Pattern of 937, 97

Bremer 487 98

197-183

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Do R N H I T

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② 20人組の交響曲 (未完成)
 Sinfonie for 20 rooms (uncompleted)

Recollage

Vostell

DRITTER FALZ

Seiten zusammentafeln, den unteren Teil des Briefes
 hochschlagen und mit der Klappe verschließen

ERSTER FALZ

Emett William (1919-1972) 4P-3:7-12-9 28
 50の詩人) の 歌集 - opera o ff
 Ted Curtis's 9 7 2 1 2 1
 1972

George MACIUNAS
 Patterson
 Brecht Higgins
 Absender: Maciunas + Patterson
 HANSON

MIT LUFTPOST
 PAR AVION
 BY AIR MAIL

ZWEITER FALZ

DRITTER FALZ

Maciunas

東京

1972

1962. 5. 5.
 NAM JUNE PALK
 南津

1962. 5. 5.

TRUS

ceq

僕は音楽美学者を勉強しなから音楽とは
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 分りませんでした。だから音楽を作って来た方が
 はいいたるうと考えました。 くら 人生を考えた
 かも、人生を生きてやる、事には 人生は、有りな
 様に

音楽か 何があるか、また有りませんから、その一分根で
 ある 音楽 作るに、何があるかは、出来有りません。
 拙作か、 出来有りません、その中に、入るのか
 ないか、 見奇か、 出来ません。

しんし 出来有りません、 出来ません
 "音楽家か、 出来有りません、 出来ません"
 一句に 出来有りません、 出来ません

(三)

南津

NAM JUNE PALK

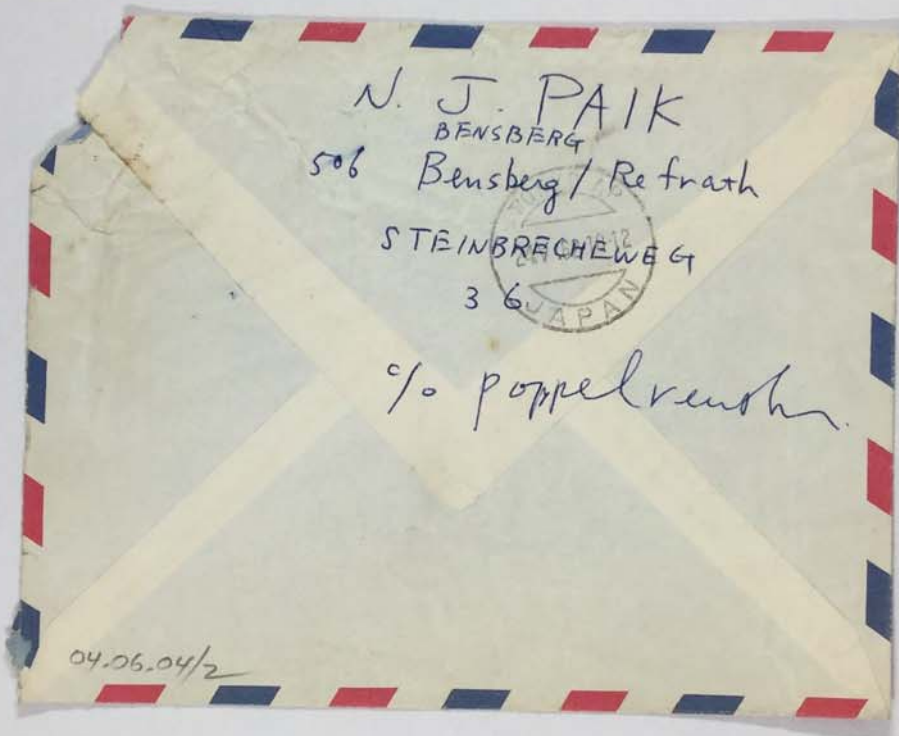
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Cher Monsieur,

par même courrier, je vous envoie:

a) quelques feuilles du Répons pour sept musiciens,, qui est une sorte de mobile collectif et comprend trois grandes parties: Agrégats, Conduit et Cassation.

b) quelques feuilles de mon Ode pour quatuor, qui vient d'être créée à Cincinnati.

c) divers feuillets du Mobile pour deux pianos (soyez tranquille, je n'ai pas détruit un bon exemplaire pour vous les envoyer!). Il faut sans doute que vous demandiez, pour les utiliser (surtout pour votre ouvrage), l'autorisation des éditeurs: pour le Mobile, Suvini Zerboni à Milan, pour les deux autres oeuvres, Universal-Edition à Vienne.

A cette dernière maison, vous pouvez encore demander la photocopie de l'une ou l'autre feuille des Traits pour quinze archets (une tablature), ainsi que l'un ou l'autre feuillet de l'interprétation graphique qu'a réalisée, a posteriori, Sylvano Bussotti de mon oeuvre Electre (à moins que vous demandiez à Bussotti lui-même, qui détient encore les planches, probablement; mais il vous faudra tout de même l'autorisation de l'Universal); il y a encore les Caractères pour piano, qui sont sur le point d'être édités (UR

A propos de tout ça, et pour orienter vos commentaires, une seule remarque: je m'efforce de respecter et de conserver autant que possible, dans la mesure où il n'y a pas incompatibilité profonde, les conventions connues des musiciens: ça leur facilite singulièrement la vie. Donc, je ne me permets d'introduire des moyens de représentation inusités que dans la mesure où la chose à représenter l'exige impérieusement, ne peut être communiquée autrement (par exemple, des techniques d'instruments à cordes impossible à noter habituellement). Mes réalisations dans le domaine du graphisme sont donc conditionnées par cette double tendance: à la fidélité dans les modes de représentation, et à la prospection sans retenue quant à la chose elle-même.

Avec toutes mes bonnes pensées.

Henri Pousseur

henri pousseur
24
avenue des genêts
o v e r i j s e

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MINAMI GALLERY

3, 3-CHOME, NIHONBASHI-TORI
CHUO-KU, TOKYO

DIRECTOR : K. SHIMIZU

TEL 271-8616, 1661

Dear *Mr. Rose,*

We have received your score(♯) of

Second Ennead

Thank you so much for your immediate co-operation. Already, we are getting lots of scores, and it seems this exhibition will be a big event.

Originally, the exhibition was going to take place in late June, but now, we have decided to have this exhibition as a part of "The Festival of contemporary arts," in connection with John Cage and David Tudors' visit to Japan in this coming September. Therefore we have changed our plan and to have the exhibition to be held in September in stead of June. So, if you have some more new pieces by then, would you please send them also. Originals would be most appreciated in this case we will send them back as soon as the show is over,

Very best wishes,

Sincerely yours,

Kuniharu Akiyama
Kuniharu Akiyama,

Toshi Ichiiyanagi
Toshi Ichiiyanagi,

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UNIVERSAL EDITION A. G.

Vorstand: Dr. Alfred A. Kalmus · Alfred Schlee · Ernst Bartmann
WIEN I · KARLSPLATZ 6 · MUSIKVEREINSGEBÄUDE · TEL. 85 86 06/97
TELEGRAMME: MUSIKEDITION WIEN

Mr. Kuniharu Akiyama
214-3, Matsubara
Setagaya-ku

T o k y o
Japan

30th of March 1962
Sa/sm

Dear Sir,

we received your letters adressed to Messrs. Stockhausen and Haubenstock-Ramati concerning the exhibition of graphic scores at Minami Gallery, and this is to announce that we are going to send the following materials:

| | |
|--------------------|----------------------------------|
| Stockhausen | Studie II |
| | Refrain |
| | Zyklus |
| Bussotti | Piano Pieces |
| | Phrase |
| Cerha | Mouvements |
| Haubenstock-Ramati | Interpolation |
| | Ständchen |
| | Séquences |
| | Liaisons |
| | Mobile for Shakespeare (Excerpt) |
| | Petit Musique de Nuit " |
| | Credentials " |
| | Decisions " |

Please return these copies as soon as possible and occasionally let us know something about the success of the exhibition.

By separate parcelpost you will receive onehundred catalogues of new music which, as we suppose, will be of some interest for the visitors of the exhibition, because it contains several items to musical graphic and the ~~the~~ composers. If you would be kind enough to take care for distribution it would be appreciated very much.

Sincerely yours,

UNIVERSAL EDITION A. G.
Promotion Department

Frank

*Beethoven, 学语工 模型
Circles, Tempi concertati
Thema*

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25 June 1962

Dear Toshi,

Enclosed is the score for the graph Ballad. The score arrived only yesterday and regretfully is unfortunately late for your exhibition. Am still sending it to you in the hope that you may use it as an illustrative in the book that you are presently writing.

You will notice that the piece is different from the basic principles of other graph works by nature of its 'double realization' which is guided by both the composer's and performer's intentions, and that it can be realized as not only music, but also as many other of the art types. Its 'purpose', as stated on the note sheet, may be rather inappropriate as 'graph Music' but, I believe, is a natural and necessary extension of graph principles, **and a searching** in the direction of anti-notation.

In the near future I will send a few other works which might be of interest to you, and perhaps would provide material for your use at later concerts, etc.

Thank you for your patience.

Sincerely,

Robert S.

RS. Am also enclosing a few programs for a concert I am giving this coming Saturday. Do wish that you could attend.

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UNIVERSAL EDITION A. G.

WIEN I · KARLSPLATZ 6 · MUSIKVEREINSGEBAUDE · TEL. 65 86 95/97
TELEGRAMME: MUSIKEDITION WIEN

Mr. Toshi Ichianagi
2-248 Kitazawa
Setagaya

T o k i o
Japan

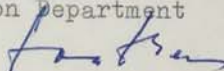
July 17th, 1962
Sa/sm

Dear Mr. Ichianagi,

many thanks for your information. Certainly you may keep the scores of Stockhausen, Bussotti, Cerha, Haubenstock-Ramati and Berio until the beginning of october. To serve the purpose of the exposition better we shall complete this material by reproductions from works by Ligeti, Boulez and Stockhausen. This material will be sent next month. We shall appreciate any news you can give us in regard to your further plans.

Sincerely yours,

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UNIVERSAL EDITION A. G.

WIEN I · KARLSPLATZ 6 · MUSIKVEREINSGEBAUDE · TEL. 65 86 95/97
TELEGRAMME: MUSIKEDITION WIEN

Mr. Kuniharu Akiyama
3-814 Matsubara
Setagaya-ku
T o k y o
Japan

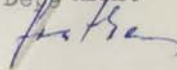
January 18th, 1963
Sa/sm

Dear Mr. Akiyama,

many thanks for your good news about the exhibition ~~with~~ graphic scores. Of course you may keep them a little longer if there is a possibility to show them in other places too. If there are more details concerning your plan of further exhibitions please let us know.

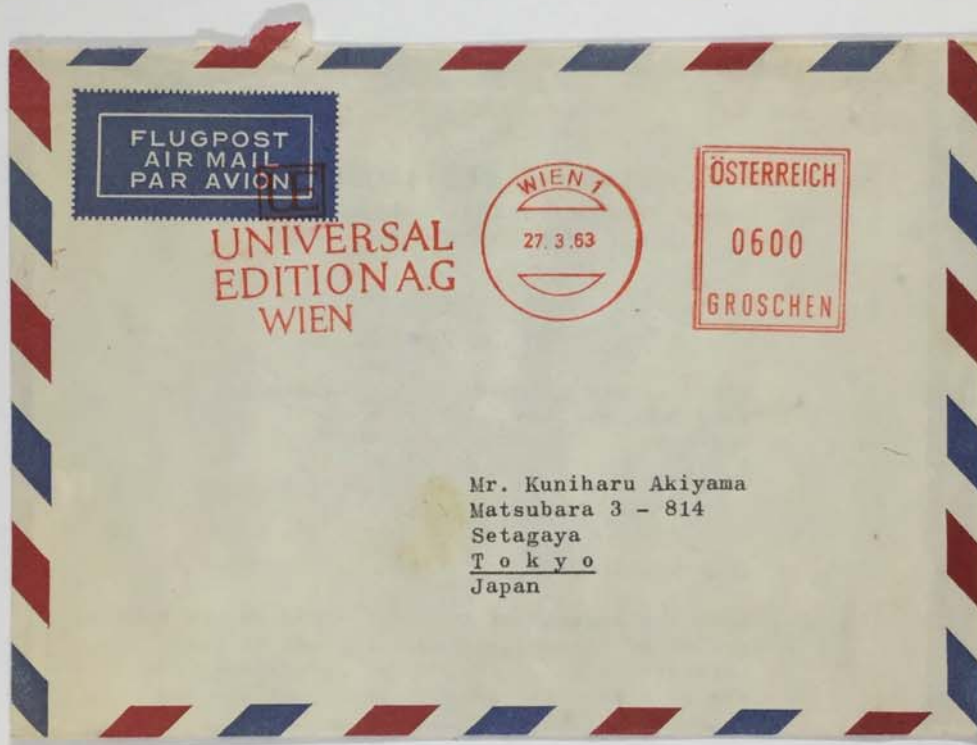
Yours sincerely,

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12/5/62

My dear Arizawa,

I send you some
prints of scores and graphs
of Metastasis and Pithoprakta.

Tell me if you are pleased
with them. If not tell me
what to do.

My best wishes to you
and your wife
Yours

Xenakis

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Kuniharu Akiyama

Thank you for the invitation.

You may use any of the enclosed scores
in the exhibit or the book.

Also enclosed is a letter for Toshi.

La Monte Young



| | | |
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Toshi

I'm sending both a negative and
a positive of the Death Chant.

The negative may be useful for the
book (it should appear as a positive)
and the positive for the exhibit.
Also you may keep one of the copies.

Please give my best wishes to Yoko.

La Monte

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MINAMI GALLERY

3, 3-CHOME, NIHONBASHI-TORI
CHUO-KU, TOKYO

DIRECTOR : K. SHIMIZU

TEL 271-8616, 1661

Dear *La Monte,*

We have received your score(s) of

Death chant, Vision, Compositions, etc.

Thank you so much for your immediate co-operation. Already, we are getting lots of scores, and it seems this exhibition will be a big event.

Originally, the exhibition was going to take place in late June, but now, we have decided to have this exhibition as a part of "The Festival of contemporary arts," in connection with John Cage and David Tudors' visit to Japan in this coming September. Therefore we have changed our plan and to have the exhibition to be held in September in stead of June.

So, if you have some more new pieces by then, would you please send them also. Originals would be most appreciated in this case we will send them back as soon as the show is over,

Very best wishes,

Sincerely yours,

Kuniharu Akiyama
Kuniharu Akiyama,

Toshi Ichiyonagi
Toshi Ichiyonagi,

P.S. We would like to know if it is all right to print your composition No. 9, 1960. Since it seems to be very accurate, we are not sure if you like us to do so. And we may not have the envelopes of same size. So if you rather do yourself, please send us 1500 copies as soon as possible. or if printing could be done in Japan, just send us 1500 envelopes. Let me know the activities in New York. Toshi

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Belegexemplar

MIT FREUNDLICHEN EMPFEHLUNGEN
UND DER BITTE UM AUFMERKSAMKEIT
ÜBERREICHT VOM

HERMANN MOECK VERLAG, CELLE