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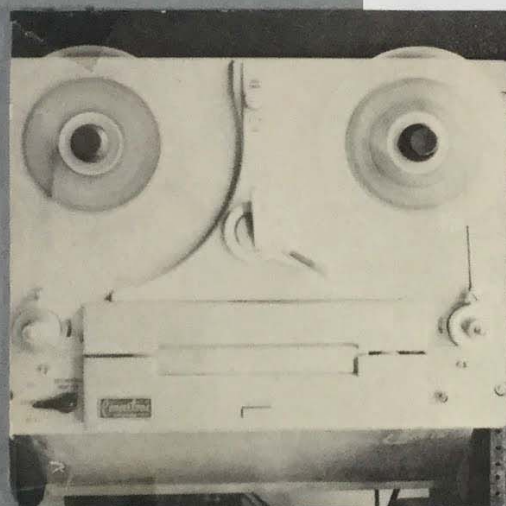
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	Silverman Fluxus Archives	IV. A.3



MUSICA
ANTIQUA
et NOVA
PRESENTS
FESTIVAL
OF
ELECTRONIC
MUSIC 8PM
AT MOA
925 MADISON AV (73)
\$1.5 CONTRIBUTION

The intention of Musica Antiqua et Nova is to rejoice in polychromy where it can be discovered - at the frontiers of the ancient and the very new music.

The perpetual Festival will try to present significant music composed for tape recorder through electronic manipulations. Each evening will be devoted to works of a single composer or studio. The Festival will present works from: France, Germany, U.S., Italy, Holland, Belgium, Sweden, Japan, Poland and other countries. Music will be performed every Sunday of the year from 8 P.M. An entry contribution of \$1.50 will benefit composers & Musica Antiqua et Nova program Fund.

june 4, 8pm
works by
john cage

WILLIAMS MIX (1952)
FONTANA MIX (1958)
MUSIC FOR
'THE MARRYING MAIDEN' (1960)

june 11, 8pm
works by
stefan
de hirsch

JOURNEY AROUND A ZERO
in three movements

june 18, 8pm
works by
dick higgins

Symphony no.3, "In the Context of Where", (Musical concretion no.5, December, 1960)*
Constellation no.2, Aug. 1959
Constellation no.6,* Oct. 1960
Constellation no.7,* Oct. 1960
Vocal Composition, Jan. 1959,
"The Sound of the Animals Dying 13 to One" (Musical Process no.2)
Danger Music no.2 * May 1961
To Everything Its Season,
(Musical Process no.1, Sep. 1958)

Big Constellation no.3, May 1960
Constellation no.4 July 1960
In Memoriam Oct. 1960
Fishy's Quadrilateral, Jan. 1961
Concerto for Politics & Orchestra

* World premiers

june 25, 8pm
works by

JACKSON MAC LOW
3 action documentaries:
water 20min.
breath 7.25min.
water 20min.

EARLE BROWN - piece, 1953

JOHN MC DOWELL
Music for a While 12min.

DAVID JOHNSON
Music for tape 8min.
Oscillobagatelles .5min.

BOB MORRIS - piece

PAMELA DAVIES
ergodic 550 7min.

JOHN FISCHER
Unaccompanied voice 3 min.

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①

this is from Dick Higgins' scrap book.

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MUSICA ANTIQUA & NOVA

The intention of Musica Antiqua et Nova is to rejoice in polychromy where it can be discovered - at the frontiers of the ancient and the very new music.

To appreciate the ancient music better, authenticity of diverse polychromatic instrumentation will be strived for.

To understand the new music more fully, works of a single composer or school at a time will be presented. Whenever possible he will himself discuss his work.

FESTIVAL OF ELECTRONIC MUSIC AT



AG. 925 MADISON AV. (73 ST) 8 PM

The perpetual Festival will try to present significant music composed for tape recorder through electronic manipulations. Each evening will be devoted to works of a single composer or studio. The Festival will present works from: France, Germany, U.S., Italy, Holland, Belgium, Sweden, Japan, Poland and other countries.

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WORKS BY RICHARD MAXFIELD

The first 3 months of the festival will be devoted to works of N.Y. composers. It opens appropriately with the works of R. Maxfield who has exercised strong leadership and influence among others in N.Y., and whose music represents a high achievement in imaginative groupings of polychromatic timbres into nonperiodic & highly plastic time patterns.

Maxfield studied composition at Berkley, Princeton for mfa degree & for 2 years in Italy on Fulbright grant. Now teaches at New School.

MAY 7

BUTTERFLIES 1958
PASTORAL SYMPHONY '59
COUGH MUSIC, (new version)
ITALIAN FOLK MUSIC, 1960
NIGHT MUSIC 1960

MAY 21

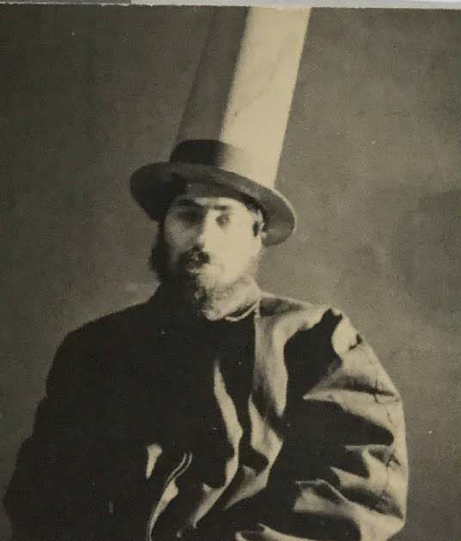
PERIPATEIA 1961
WIND 1961
PERSPECTIVES 1961
PIANO CONCERT 1961

MAY 28

RADIO MUSIC 1961
CLARINET MUSIC 1961
WATER MUSIC 1961
ELECTRONIC CONCERT '61
PIECE FOR LA MONT YOUNG
MUSICA ANTIQUA 1961

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JUNE 9 JUNE 23

Arts Vaudeville Omnibus.
Barbara Gormley, poetry & fiction.
Carl Larsen, poems, action, violence
cartoons.

Deborah Goldensohn, dance.
Jack Hirshaut, raconteur: "My Trip
To Bear Mountain."
George Zahn: "A Moon Bouquet,"
the still, perfect voice.

An Evening With The Floating Bear.
Diane Di Prima & LeRoi Jones,
editors of the newsletter will read.
poets & associates will join them.

JUNE 16 JUNE 30

Irving Feldman & Frank Kuenstler
will read from their works.
Irving Feldman's poems have been
in leading literary periodicals.
F. Kuenstler is editor of BREAD&
Extra feature: to be announced.

New Poetry of Jackson Mac Low
Sound, song, noise, measure, voice,
line, re-investigated by soloists &
ensemble. Poetry as occurrence &
body. Diane Wakoski, iLa Monte
Young, Iris Lezak as well as the
author will present the works.

**Bread &
ag**
PRESENT

LITERARY EVENINGS: 8 PM
AT 925 MADISON AV. (74)

The intention in these programs
is to present authors & their
work directly to the audience.
Mostly new writers, new spirit.
The programs and many of the
works are longer than is usual-
ly presented, usually 3, some-
times 2 hours long, respective-
ly. For all this, a tempo of the
casual & elongate, frantic and
enduring, is intended, to assure,
for these occasions a warranted
anti-beat & instilled configu-
ration in reality. New tone,
new time.

Programs are subject to change
without notice. A \$ 1.50 con-
tribution for reservations is re-
quired. All monies go to the
Gallery's Program Fund. Seat-
ing capacity is limited.
Fiction. Vaudeville. "Opera."
Works. BU 8-4220

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FASHION INSTITUTE OF TECHNOLOGY 227 WEST 27 STREET SUNDAY FEBRUARY 5 AT 8:40

AILEEN PASSLOFF AND DANCE COMPANY

CYPHER

Music by Richard Maxfield
Costumes by James Waring
Danced by Joan Baker, Martha Charney, Barbara
Dilley, David Gordon, William Maloney,
Gerard Martin, Aileen Passloff and
Valda Setterfield

intermission

SIRELITZIA

Music by Richard Maxfield
Costumes by James Waring
Danced by Martha Charney and Aileen Passloff

ROSEFISH

Music by Terry Jennings
Pianist La Monte Young
Costume by Remy Charlip
Danced by Aileen Passloff

PHANTOMS ON THE MUDFLATS

Music by Hy Gubernick
Classical Guitar Shirley De Wald
Oboe Paul Fran
Electric Guitar Hy Gubernick
Flute Abe Silverman
Costumes by Claes Oldenburg
Danced by Joan Baker, Martha Charney, William
Maloney, Gerard Martin and Aileen
Passloff

PAGODA

Music by Igor Stravinsky
Russian Maiden's Song
Fireworks
Ode
Costumes by James Waring
Danced by Joan Baker, Martha Charney and
Gerard Martin

Lighting by Nicola Cernovich
Stage Manager Lewis Lloyd
Publicity by Doris Clark

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Accession No. 0014.

prov. La Monte Young and Marian Zazezky

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CARNEGIE RECITAL HALL



Norman J. Seaman presents

WORKS OF YOKO

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Norman J. Seaman presents

Works by YOKO ONO

Program

A Grapefruit in the world of Park
A Piece for Strawberries and Violin
AOS - to David Tudor

Electronic Technical Assistant - Richard Maxfield

Voice and Instruments

Ayo
Edward Boagni
George Brecht
Joseph Byrd
Philip Corner
Terry Jennings
Joe Kotzin
Jackson Mac Low
Jonas Mekas
Yoko Ono
Yvonne Rainer
La Monte Young

Movements

Patricia Brown
Richard Levine
Jerome Martin
Yvonne Rainer
and others

CARNEGIE RECITAL HALL
FRIDAY, NOVEMBER 24, 1961, at 6:00 O'clock

All seats \$2.50 tax included available at Main Carnegie Hall
box office. Mail orders to N. Seaman, 119 W. 57 St., N.Y.C.

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DAVID TUDOR KENJI KOBAYASHI

john cage

26'55,987'' for pianist and string-player

christian wolff

duo for violinist and pianist

toshi ichiyanagi

stanzas

terry riley

envelope

atelier mary bauermeister
samstag 14. oktober 1961 20 uhr

köln lintgasse 28
am alter markt

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: IV. A. 3
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David Johnson
PRESENTS AN EVENING OF
**Contemporary
Japanese Music & Poetry**

MUSIC: **Toshiro Mayuzumi**
Toshi Ichianagi

POETRY: **Yoko Ono**

1. BUNRAKU (1960) Toshiro Mayuzumi
Adaptation of Samisen techniques to violoncello
David Soyer, Violoncello Solo
Simultaneous Performance

*2. KAIKI #3 (Feb. 1961) Toshi Ichianagi
Kenji Kobayashi, violin
* MUSIC FOR PIANO No. 7 (Mar. 1961) Toshi Ichianagi
David Tudor and Toshi Ichianagi, piano

3. PIECES FOR PREPARED PIANO & STRINGS (1957) Toshiro Mayuzumi
David Tudor, prepared piano with string quartet
Toshiro Mayuzumi, conducting

... INTERMISSION ...

*4. METAMUSICA (1961) Toshiro Mayuzumi
David Tudor, Piano: Kenji Kobayashi, violin; La Monte Young,
saxophone; Toshiro Mayuzumi, conductor

5. For Strings #2 (Jan. 1961) Toshi Ichianagi
La Mar Alsop and Kenji Kobayashi, violin;
Jacob Glick, viola; David Soyer, cello

* AOS (March 1961) Toshi Ichianagi
Simone Morris, vocal

*6. Sonans Objectivus (1961) Toshiro Mayuzumi
with collaboration of Yasuhide Kobashi

... INTERMISSION ...

*7. OF A GRAPEFRUIT IN THE WORLD OF PARK Yoko Ono
narrated and staged by Yoko Ono
David Tudor, Toshiro Mayuzumi, Toshi Ichianagi, piano
La Mar Alsop and Kenji Kobayashi, violin;
Jacob Glick, viola; David Soyer, cello

*Premier performances

STEINWAY PIANO

MONDAY EVENING, APRIL 3, 1961 • at 8:30
THE VILLAGE GATE, 185 Thompson Street

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AOS

- poem by Yoko Ono

In a repetition a little park appeared.
It quietly went on and off.
The repetition expanded in pure aos.
But the park went on and off.

Was there a time somewhere in aos?
Or was it only a dream of a stone womb?

The park was swallowed in aos.
And emerged once in a billion times.

Accession No. 0014.

prov. La Monte Young and Marian Zazezels

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ENVIRONMENTAL SITUATIONS SPACES

THURSDAY MAY 25, 1961 THROUGH JUNE 23, 1961 FRIDAY

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this whole business has been complicated by people who
say all smart things..
art is simple.. sitting and looking..
to make art one only has to follow the directions of the
ghosts of the material or the subject they will tell
you what to do.. of course people who betray or lose
the ghosts only get their eggs smashed
watching art is the same way

I am for an art that does something other than sit on its ass in a museum. I am for an art that grows up not knowing it is art at all, an art given the chance of having a starting point of zero. I am for an art that involves itself with everyday crap & still comes out on top. I am for an art that imitates the human, that is comic if necessary, or violent, or whatever is necessary. I am for an art that takes its form from the lines of life, that twists and extends impossibly & accumulates and drips and spits, and is sweet and stupid as life itself. I am for an artist who vanishes, turning up in a white cap painting signs or hallways.

I am for an art that comes out of a chimney like a black hair and scatters in the sky. I am for an art that spills out of an old man's purse when he is bounced off a passing fender. I am for the art out of a doggy's mouth, falling five floors from the roof. I am for the art that a kid licks, after peeling away the wrapper. I am for an art that joggles like everyone's knees on a bus. I am for an art that is smoked, like a cigarette, smells like a pair of shoes. I am for an art that flaps like a flag, or helps blow noses, like a handkerchief. I am for an art that is put on and taken off, like pants, which develops holes, like socks, which is eaten, like a piece of pie, or abandoned with great contempt, like a piece of shit.

I am for an art you can sit on. I am for an art you can pick your nose with or stub your toes on. I am for an art from a pocket, from the edge of a knife, from the corners of the mouth, stuck in the eye or worn on the wrist. I am for an art under the skirts. I am for the art of conversation between a blind man's metal rod on the sidewalk. I am for art that is flipped on and off with a switch. I am for art that unfolds like a map, that you can squeeze like your sweetie's arm, or kiss, like a pet dog. Which expands and squeaks, like an accordion, which you can spill your dinner on, like an old tablecloth. I am for an art you can hammer with, stitch with, sew with, paste with, file with. I am for an art that tells you the time of day and which helps old ladies across the street.

I am for the art of red and white gasoline pumps and blinking biscuit signs. I am for the art of old plaster and new enamel. I am for the art of slag and black coal and dead birds. I am for the art of scratchings in the asphalt. I am for the art of bending and kicking things and breaking them and by pulling at them making them fall down. I am for the art of sat-on bananas. I am for the art of mama-babble, bar-and-grill-babble, tooth picking, egg-salting. I am for the art of falling off a barstool.

I am for the art of underwear and the art of taxicabs. I am for the art of icecream cones dropped on concrete. I am for the majestic art of dog-turds, rising like cathedrals. I am for the blinking arts, lighting up the night. I am for art falling, splashing, wiggling, jumping, going on and off. I am for the art of fat truck-tires and black eyes. I am for Kool Art, 7-UP Art, Pepsi Art, Sunkist Art, Dro-bomb Art, Vam Art, Pamryl Art, San-O-Med Art, 39 cents Art and 9.99 Art.

I am for the white art of refrigerators and their muscular openings and closings. I am for the art of funeral hearts and sweethearts full of nougat. I am for the art of meat-hooks and singing barrels of red.

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[illegible]

Among the things I have felt to be important in the conception of my work is the idea that it could be called art, or ordinary nature. I devote great effort to balancing what I do as precariously as possible on this tightrope of identities. I find here a certain drama. And then, more crucially, life and art begin flowing together in an easy give and take.

YARD thus looks neither exactly like a junk pile nor any of the usual arts, nor even a fun-house (for in this the themes and forms are also quite conventionalized). Yet YARD could relate to any or all of them.

Beyond this general objective, each Environment or Happening has its source in things I care deeply about. For instance, in this case, dumps, and the shanty-huts built by those strange madmen who divide their world with rats....

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Robert Rauschenberg

I am asking you, is it still aesthetically satisfying, socially responsible and emotionally possible to continue dealing with a square surface which traps a pictorial statement, in a world now become so enormously flexible, integrated and exploratory?

Continuation and change is the essence of contemporary beauty... and everything rigid, unchangeable and narrow is ugly.

Ignoring his "faith in God", man started to look for faith in himself. This was possible only by accepting the idea of progress through change. Such progress required the destruction of statements, dogmas and ideals which had lost their value; it brought about the abolition of the overall frame.

If all dogmas, ideas and statements are changeable; if all that is good means many different things; if integration brings about the destruction of frontiers; if movement is the essence of life; if no human experience is static at any time; if no feeling is never just one feeling; if space is endless; then, I am asking you, can you possibly continue making a framed statement which you can possess because you can control it?

What a lie to yourself and to your society!

How can I limit my mind to think in a square if my thoughts go right through and around it, questioning the whole in the first place?

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Allen Kaprow

This SPRING CABINET is made of canvas and acrylic resin paint. There are also behind the scenes electric fans who work for it.

There is also a goodly amount of lights and switches and plugs.

There are visible paint cans with liquid coming out of them.

The spring cabinet is meant to be very green and much like a color-value of this time of year.

The cabinet is nourished by the floor pallet which eats the green paint.

The colors used are natural to paint and used by it to make it a part of art-nature.

My wish is that you see the SPRING CABINET like it was made.

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random

STATEMENT FOR MARTHA JACKSON

- A. Nothing-special.
- B. No theory.
- C. Window-shades that go up and down, doors that open and close, lights that go on and off, vehicles going by, people walking, clock running
- D. I-Ching, hexagram 25: "Innocence"
- E. All emotions allowable, even boredom.

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JIM DINE

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Brecht

JIM DINE

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MARTHA JACKSON GALLERY 32 EAST SIXTY-NINTH STREET NEW YORK NEW YORK

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ENVIRONMENTAL SITUATIONS SPACES

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Brecht

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- D. I-Ching, hexagram 25: "Innocence."
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SPRING

This SPRING CABINET is made of canvas and acrylic resin paint. There are also behind the scenes electric fans who work for it.

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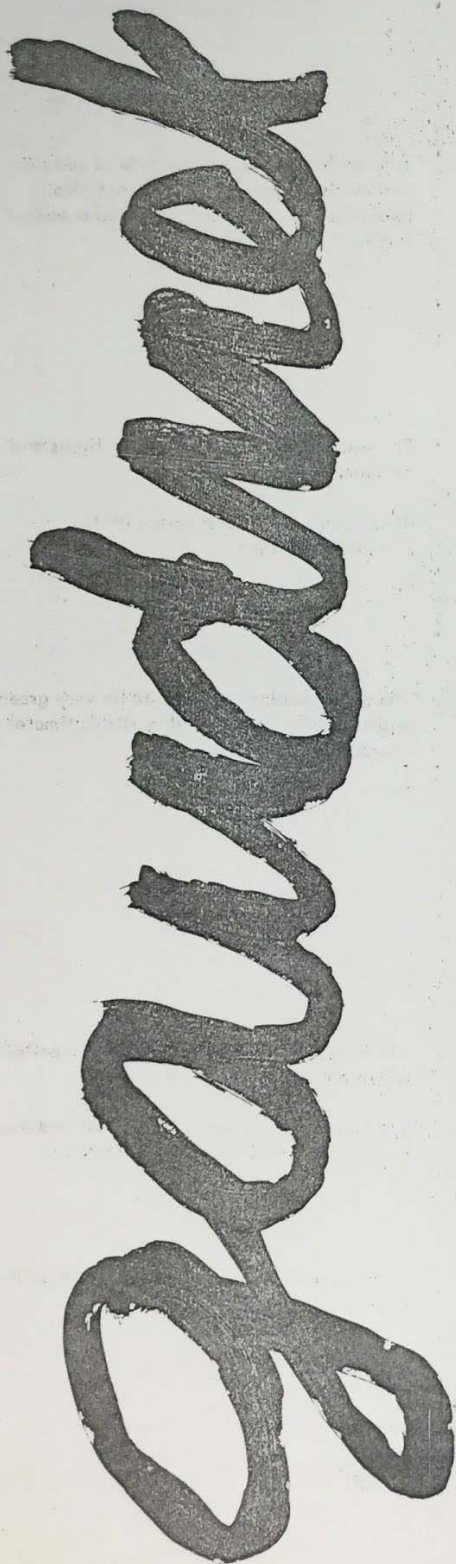
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Jackie Humphrey

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I am for an art that comes out of a chimney like black hair and scatters in the sky. I am for an art that spills out of an old man's purse when he is bounced off a passing fender. I am for the art out of a doggy's mouth, falling five floors from the roof. I am for the art that a kid licks, after peel away the wrapper. I am for an art that joggles like everyone's knees on a bus. I am for an art that is smoked, like a cigarette, smells like a pair of shoes. I am for an art that flaps like a flag, or helps blow noses, like a handkerchief. I am for an art that is put on and taken off, like pants, which develops holes, like socks, which is eaten like a piece of pie, or abandoned with great contempt, like a piece of shit.

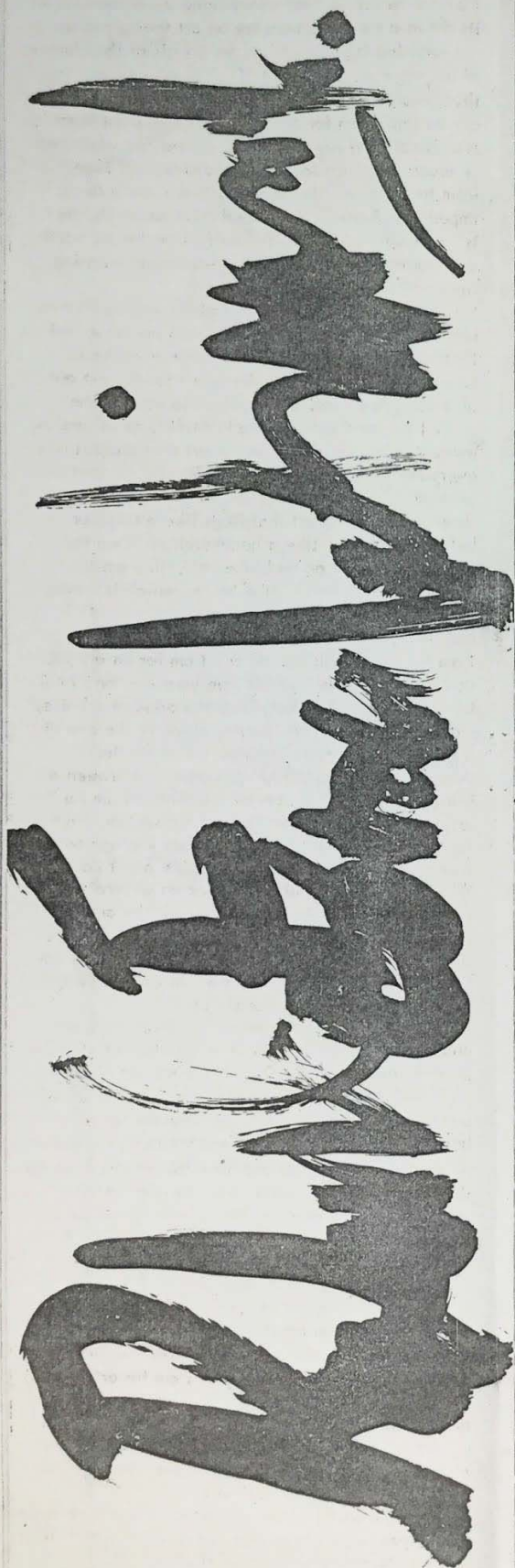
I am for an art you can sit on. I am for an art you can pick your nose with or stub your toes on. I am for an art from a pocket, from the edge of a knife from the corners of the mouth, stuck in the eye or worn on the wrist. I am for an art under the skirts. I am for the art of conversation between a blind man's metal rod on the sidewalk. I am for an art that is flipped on and off with a switch. I am for an art that unfolds like a map, that you can squish like your sweetie's arm, or kiss, like a pet dog. Which expands and squeaks, like an accordion, which you can spill your dinner on, like an old tablecloth. I am for an art you can hammer with, stitch with, sew with, paste with, file with. I am for an art that tells you the time of day and which helps old ladies across the street.

I am for the art of red and white gasoline pumps and blinking biscuit signs. I am for the art of old plaster and new enamel. I am for the art of slag and black coal and dead birds. I am for the art of scratchings in the asphalt. I am for the art of bending and kicking things and breaking them apart by pulling at them making them fall down. I am for the art of sat-on bananas. I am for the art of mama-babble, bar-and-grill-babble, tooth picking, egg-salting. I am for the art of falling off a barstool.

I am for the art of underwear and the art of taxi cabs. I am for the art of icecream cones dropped on concrete. I am for the majestic art of dog-turds, rising like cathedrals. I am for the blinking arts, lighting up the night. I am for art falling, splashing, wiggling, jumping, going on and off. I am for the art of fat truck-tires and black eyes. I am for Kool Art, 7-UP Art, Pepsi Art, Sunkist Art, Dro-bomb Art, Vam Art, Pamryl Art, San-O-Meal Art, 39 cents Art and 9.99 Art.

I am for the white art of refrigerators and their circular openings and closings. I am for the art of asexual hearts and sweethearts full of nougat. I am for the art of meat-hooks and singing barrels of red.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. A. 3



this whole business has been complicated by people
 say all smart things..
 art is simple.. sitting and looking..
 to make art one only has to follow the directions of
 ghosts of the material or the subject they will tell
 you what to do.. of course people who betray or lo
 the ghosts only get their eggs smashed
 watching art is the same way

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	Silverman Fluxus Archives	IV. A. 3

MARTHA JACKSON GALLERY 32 EAST SIXTY-NINTH STREET NEW YORK NEW YORK

Xerox copy from original in
Jean Noel Herlin's
note correct collation collection.

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O r i g i n a l e - musikalisches Theater

Selbständige Momente verbunden nach Maßgabe von Intensität, Dauer, Dichte, Erneuerungsgrad, Wirkungsreichweite, Gleichzeitigkeit, Reihenfolge.

Szenenharmonik - Szenenmelodik
Szenenmetrik - Szenenrhythmik
Szenendynamik - Szenenagogik
Szenenoptik - Szenenkoloristik

Kriterien der Wahl: natürlich --- künstlich
eindeutig --- vieldeutig
selbstverständlich --- absurd
determiniert --- indeterminiert

Eins schlägt ins andere um - Gegensätze sind vermittelt
Schwarz ist ein Grad von weiß: Skala der Grauwerte
Zeitlich und räumlich Getrenntes - Personen, Tätigkeiten,
Ereignisse des Lebens (nichts tut so, als ob, nichts ist
gemeint; alles ist komponiert, jedes meint) - gerafft in
einem Raum, in eine Zeit: T h e a t e r

Ich: musikalisches Theater
Karlheinz Stockhausen

KOMPOSITION Karlheinz Stockhausen REGIE C. Caspari
KLAVIER u. SCHLAGZEUG David Tudor SCHLAGZEUG Christoph Caskel
GEIGER Kenji Kobayashi ACTIONS Nam June Paik
SÄNGERIN B e l i n a
DICHTER Hans G Helms MALERIN Mary Bauermeister
EDITH SOMMER Edith Sommer KAMERAMANN Wolfgang Ramsbott
BELEUCHTER Walter Koch TONTECHNIKER Leop. v. Knobelsdorff
GARDEROBENFRAU Lieselotte Lörsch
ZEITUNGSVERKÄUFERIN Frau Hoffmann
EIN KIND

SCHAUSPIELER Alfred Feussner, Harry J. Bong, Ruth Grahlmann
Eva - Maria Kox, Heiner Heddemann, Peter Hackenberger.

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: IV. A.3
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Klaus,
 Decker, *Monday*
 Subage 20⁰⁰
 Hausdrick 40,- 18⁰⁰
 Elektro *Monday*
 Elektriker *Monday*

1962



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. A. 3

The Harvard-Rauchliffe Music Club presents a concert of

AVANT-GARDE MUSIC

Paine Hall

March 31, 1961

Electronic Music

by Richard Maxfield

INTERMISSION

Water Sculpture

by Bob Morris

Composition 1960 #10 to Bob Morris (October 1960)
performed by Bob Morris

Composition 1961 #1 (January 1, 1961)
Composition 1961 #2 (January 14, 1961)
Composition 1961 #3 (January 27, 1961)
Composition 1961 #4 (February 9, 1961)
Composition 1961 #5 (February 22, 1961)
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Composition 1961 #26 (November 22, 1961)
Composition 1961 #27 (December 5, 1961)
Composition 1961 #28 (December 18, 1961)

by La Monte Young

performed by Bob Morris and La Monte Young

possibly Henry Flynt

free and open to the public

8:30 PM

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Accession No. 0014.

prov. La Monte Young and Marian Zazezels

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: IV. A.3
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POETRY, MUSIC & THEATRE WORKS

JACKSON MAC LOW

TWO PERFORMANCES

Saturday, 8 April 1961: 8:30 p.m. (sharp) to Midnight

Sunday, 9 April 1961: 3:00 (sharp) to 6:30 p.m.

at Yoko Ono's Studio

112 Chambers St. -- top floor

1. from 5 BIBLICAL POEMS.....December 1954/January 1955
5.2.3.6.5., the 3rd biblical poem (solo)
21.22.29., the 5th biblical poem (for 3 simultaneous voices)
the 1st biblical play
2. RUSH HOUR (solo poem-realisation of lost piano piece).....January 1955
3. 4 PIANISSIMO PIECES (for solo piano).....October 1955
4. DONA RITA, JOSEPH CONTRA.....(solo poem).....Winter 1958
5. PEAKS & LAMAS (poem: simultaneous version).....Spring 1958/ Autumn 1959
6. SADE SUIT (poem in 13 parts: simultaneous version).....Summer 1959
7. SEPTEMBER PACK (solo poem).....September 1959

10⁰ intermission

8. VERDUROUS SANGUINARIA, a play for 4 people.....January/ February 1961
9. AN ODE TO IRIS FROM THE I CHING.....(solo poem).....FEBRUARY 1960
10. NIGHT WALK, for VBW (long solo poem).....February 1960
*The Holy Grail: LaMonte Young The Isle of Wight: Diane Wakoski
Edward Eggleston: J. Mac Low Catherine: Simone Morris

10⁰ intermission

11. Group of solo poems from STANZAS FOR IRIS LEZAK.....May/September 1960
12. A PIECE FOR SARI DIENES.....December 1960
sounds by: Joseph Byrd, Robert Dunn, Toshi Ichihyanagi,
J. Mac Low, Simone Morris, Shimon Tamari, LaMonte Young
13. Group of ASYMMETRIES (solo poems).....September 1960/March 1961
14. ASYMMETRIES (simultaneous version: 7 methods).....September 1960/March 1961

10⁰ intermission

15. AN ASYMMETRY FOR LAMONTE YOUNG (solo: LaMonte Young).....January 1961
16. P# FOR SIMONE MORRIS (piano: JML; voice & actions:Simone Morris)January 1961
17. THANKS, a simultaneity for people (everyone present) Dec. 1960/February 1961
18. A SERMON (solo sermon).....September 1960
19. A PIECE FOR RECORDER, RIGHT HAND MOVING.....February 1961
recorderists: C.V.J. Anderson, J. Mac Low, Shimon Tamari
20. GATHA.....(simultaneity).....February/March 1961
Readers in simultaneities: C.V.J. Anderson, Joseph Byrd, Robert Dunn,
Spencer Holst, Joan Kelly, Robert Kelly, Iris Lezak, JML, Simone Morris,
John Perreault, Shimon Tamari, Diane Wakoski, LaMonte Young

\$1.00 donation -- It may be necessary to sit on the floor

This is #5 in the series presented by LaMonte Young. #6 will be Richard Maxfield(April 29 & 30). Other evenings will include music: George Brecht John Cage Walter DeMaria Lucia Dlugoszewski Robert Dunn Dick Higgins Dennis Johnson Toshio Mayuzumi Terry Riley David Tudor Christian Wolff LaMonte Young poetry: David Degner Hans Helms Terry Jennings Yoko Ono Diane Wakoski James Waring machinery: Bob Morris somethingelse: Bob Morris Simone Morris others to be arranged -- No public announcements. Send names for mailing list to: LaMonte Young, Apartment 1-G, 119 Bank Street, New York 14, New York

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Accession No. 6014.

prov. La Monte Young and Marian Zazezels

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. A. 3

The Harvard-Raucliffe Music Club presents a concert of

AVANT-GARDE MUSIC

Paine Hall

March 31, 1961

Electronic Music

by Richard Maxfield

INTERMISSION

Water Sculpture

by Bob Morris

Composition 1960 #10 to Bob Morris (October 1960)
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- Composition 1961 #28 (December 18, 1961)

by La Monte Young

performed by Bob Morris and La Monte Young

possibly Henry Flynt

free and open to the public

8:30 PM

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. A.3

Three evenings of picnic and electronic music
by Richard Maxfield

Bring food if you care to eat; free wine will be furnished.

There will be electronic music with and without soloists.

The soloists will include David Tudor, La Monte Young, and others.

The program will be completely different each evening.

\$1.00 donation each evening.

The music will take place from 8:30 to 10:30, but you may come and go, and feel free to move around.

at Yoko Ono's Studio, 112 Chambers Street, top floor
Friday, Saturday and Sunday, April 28, 29, and 30th

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Accession No. 6014.

prov. La Monte Young and Marian Zazeeks

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. A. 3

THE HARVARD-RADCLIFFE MUSIC CLUB presents

A CONCERT OF **AVANT-GARDE** MUSIC

RICHARD MAXFIELD (**ELECTRONIC MUSIC**)

LA MONTE YOUNG

possibly HENRY FLYNT

PAINE HALL

ADMISSION FREE

8:30 P.M.

FRIDAY, MARCH 31

Approved—H-R Music Club—April 1, 1961

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. A.3

Accession No. 0014.

prov. La Monte Young and Marian Zazeck

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RICHARD MAXFIELD (**ELECTRONIC MUSIC**)

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PAINE HALL

ADMISSION FREE

8:30 P.M.

FRIDAY, MARCH 31

Approved—H-R Music Club—April 1, 1961

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	IV. A.3

eventence3-172andnos176-312ofthearchitectureartsfestival
inandaaboutmay26may6andinaaboutarkosearthereandthere&oth

muchthankstoHenryJacobsandtheaudiovisualresearchfoundati
onforallsortsofthingsasmuchmanythankssuchmuchthankssuchman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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David Johnson presents: CONTEMPORARY JAPANESE MUSIC AND POETRY
at THE VILLAGE GATE, APRIL 3, 1961

Toshiro Mayuzumi: Bunraku 1960

Toshi Ichiyanagi: Kaiki no.3, 1961
Music for piano no.7, 1961

Toshiro Mayuzumi: Pieces for prepared piano and strings, 1957
Metamusica, 1961

Toshi Ichiyanagi: For Strings no.2, 1961
AOS, Mar. 1961

Toshiro Mayuzumi: Sonans objectivus, 1961

performed by: Jacob Glick - viola, David Soyer - cello, La Mar Alsop - violin.
Simone Morris - voice, David Tudor - piano, K. Kobayashi - violin, La Monte Young - saxophone,
Toshiro Mayuzumi - conductor.

Yoko Ono: Of a Grapefruit in the World of Park

performed by: piano - David Tudor, T. Ichiyanagi, T. Mayuzumi,
violin - K. Kobayashi, La Mar Alsop, viola - Jacob Glick,
cello - David Soyer.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Friday, January 13, 1961

THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART
Division of Adult Education
Johnson E. Fairchild, Director
David Landman, Assistant Director

presents an evening of

ELECTRONIC OPERA
and other
MUSICAL ESSAYS IN TIME, SPACE, AND SOUND
produced by
DAVID JOHNSON

Cough Music..... Richard Maxfield
*In Memoriam (164 Voice Canon) Dick Higgins
2 sounds..... La Monte Young
*Oscillobagatelles..... David Johnson
Pastoral Symphony..... Richard Maxfield

*THE PEACEABLE KINGDOM
by

DICK HIGGINS

(The first of "Three Landscapes Decorated with Witches")
For my brother Mark, murdered by Lumumba's racists.

CAST

(In order of speaking, listing first person to play the role)

THE LION - - - - - Florence Tarlow
THE BADGER - - - - - Marcia Pavia
THE BIGGER LEOPARD - - - Ann U-tan
THE OX - - - - - Alice Spivak
THE HIPPOPOTAMUS - - - Tomi Romer
THE LITTLE LEOPARD - - - Ruth Sobotka

(The ladies subsequently play other animals as well as shift roles)
Bells and Music by Dick Higgins

I N T E R M I S S I O N

*Computer Music
Pitch Variations (IBM 704).... Newman Guttman
*Long Periods (IBM 7090)..... Guttman-Mathews
*Numerology (IBM 7090)..... M.V. Mathews
*Amazing Grace..... Richard Maxfield

STACKED DECK

Scenario and Dialogue
by Dick Higgins
Electronic Score
by Richard Maxfield

CAST

ANONYMOUS MAN - - - - - Guy Burton
BURLY MAN - - - - - Richard La Tessa
EX-ELEGANT MAN - - - - - Charles Caron
MAN WITH A BRIEFCASE - - - Marten Sameth
SANDWICH BOARD MAN - - - Harry Brauser
SEER - - - - - James Cahill
URGENT MAN - - - - - David Margulies
BLUE WOMAN - - - - - Alice Spivak
HUNGRY WOMAN - - - - - Ann U-tan
SKELETAL WOMAN - - - - - Tomi Romer
SMILING WOMAN - - - - - Florence Tarlow
WOMAN IN GREEN - - - - - Marcia Pavia
BIRD - - - - - Ruth Sobotka

* * *

*Premiere Performances

CREDITS: The Peaceable Kingdom and Stacked Deck
staged and directed by MAURICE EDWARDS
Costumes and Sets: Alison Knowles
Lighting Design: George Nelson
Electronic Equipment through the courtesy of the manufacturers:
Speakers by Bozak -- Taped Deck by Ampex --
Amplifiers by MacIntosh

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WHO'S WHO
in the casts of
"The Peaceable Kingdom" and "Stacked Deck"

HARRY BRAUSER (The Sandwich Board Man) is repeating the role he created in the first performance of DAVID JOHNSON'S production, STACKED DECK at the 92nd Street "Y" last spring. A veteran of little theatre groups all over the country, Mr. Brauser also served on the production staff of MISS EMILY ADAM.

GUY BURTON (The Anonymous Man), another veteran of the original production of STACKED DECK, is a versatile actor, having recently given a solo Flamenco recital and staged the sword play for TV's "The Three Musketeers" this winter. Cooper Union audiences will remember him in the concert readings of SHE STOOPS TO CONQUER and Euripides' HERAKLES.

JAMES CAHILL (The Seer) toured the country last season in DARK AT THE TOP OF THE STAIRS. He acted with the American Shakespeare Festival for several summers and toured with Katharine Hepburn in MUCH ADO ABOUT NOTHING. He has also performed at the Phoenix and in numerous off-Broadway productions.

CHARLES CARON (The Ex-Elegant Man) exemplifies other aspects of the versatility of the STACKED DECK cast. While creating three roles in the GATE REPERTORY THEATRE this fall -- in their IDIOT, MAN AND SUPEPMAN, and EMMANUEL -- he also did their photography and created the costumes. Mr. Caron's range extends from farce to tragedy, having played leading roles in OEDIPUS, THE DRUNKARD, and CHARLEY'S AUNT. RICHARD LATESSA (The Burly Man) repeats the role in STACKED DECK that he played last spring. A veteran of the KAPLAN Theater in Cleveland, he just completed a season of summer musicals at the Starlight Theater, Kansas City. He made his New York debut in MISS EMILY ADAM'S production and will soon be seen in the ELT revival of THE GOLDEN APPLE.

DAVID MARGULIES (The Urgent Man) has appeared with the American Shakespeare Festival, Stratford, Conn., and on tour with Bert Lahr. He was seen with Joey Bishop in WHO WAS THAT LADY I SAW YOU WITH? in Chicago and has been in a number of off-Broadway productions. MARCIA PAVIA (The Woman in Green and The Badger) appeared at Cooper Union as Octavia in ALL FOR LOVE; off-Broadway in ELECTRA and HARLEQUINADE with Judith Evelyn; on Broadway in MACBETH and GOODBYE MY FANCY; also with the Dublin Gate Theater on tour. She has performed on TV -- Studio One, Robert Montgomery Presents, etc., and is currently teaching Styles in Acting for the Stella Adler Theater Studio. TOMI ROMER (The Skeletal Woman and The Hippopotamus) has a theatrical background that ranges from the high style of the American Shakespeare Festival (TAMING OF THE SHREW, KING JOHN) to the broad comedy of Phil Silvers' Sgt. Bilko TV Show, on which she created a number of giddy female characters. Miss Romer performed in stock in Maryland last summer and was seen off-Broadway in HAMLET OF STEPNEY GREEN. MARTEN SAMETH (The Man With a Brief Case) is equally at home in the theatre and on the concert stage. He has performed in half a dozen Broadway musicals (among them, THE GOLDEN APPLE, ON THE TOWN) and has toured the U.S.A. and Mexico in solo recitals. Tonight he repeats the role he created last spring in STACKED DECK.

RUTH SOBOTKA (The Bird and The Little Leopard) made her professional debut in "The Misanthrope" at the Vienna Burg Theater and has graced many a stage ever since -- the City Center, with the New York City Ballet, off-Broadway in HAMLET OF STEPNEY GREEN and THE THREE SISTERS, and Cooper Union in ALL FOR LOVE, etc. She, too, is a veteran of The American Shakespeare Festival. In addition she has designed costumes for the New York City Ballet productions of "The Cage", "Pastorale" and this season's success Jazz Concert, "Les Biches."

ALICE SPIVAK (The Blue Woman and The Ox) has appeared in off-Broadway, stock, movies, and TV. She was recently seen in Dick Higgins' ST. JOAN AT BEAUREVOIR at the Players Theatre and in Montherlant's PORT-ROYAL with Uta Hagen at Grace Church. Miss Spivak teaches acting technique at the Dramatic Workshop.

FLORENCE TARLOW (The Smiling Woman and The Lion) studied at Erwin Piscator's Dramatic Workshop, toured the U.S.A. in Clare Tree Major's Children's Theatre, acted and directed for Special Services, U.S. Air Force, Japan, served on the staff of The Neighborhood Playhouse, and played leads in stock in such plays as GASLIGHT, THE IMPORTANCE OF BEING EARNEST, SWEENEY AGONISTES, and MACHINAL. Miss Tarlow has also appeared in other plays by DICK HIGGINS.

ANN U-TAN (The Hungry Woman and The Bigger Leopard) has danced professionally and has been associated with one aspect or another of theater ever since childhood. She, too, is repeating the role she created in the first production of STACKED DECK. Miss U-Tan is also a painter of some promise.