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# BROOKLYN ACADEMY OF MUSIC

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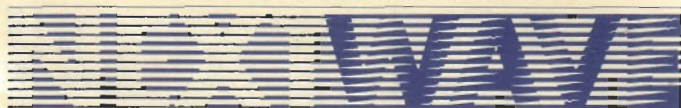
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**BROOKLYN ACADEMY OF MUSIC**

Harvey Lichtenstein, Producer  
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New Masters at the Brooklyn Academy of Music

**Opera House**  
February 3-10, 1983

**LAURIE  
ANDERSON**  
**UNITED STATES: PARTS I-IV**

(World Premiere 1983)

**THE NEXT WAVE: NEW MASTERS AT THE BROOKLYN ACADEMY OF MUSIC** is made possible in part by grants from Warner Communications, Inc., American Telephone and Telegraph Company, The J.M. Kaplan Fund, The New York Community Trust, The Martha Baird Rockefeller Fund for Music, Inc., the National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs, the National Opera Institute, Meet the Composer, and the Mary Flagler Cary Charitable Trust.

# UNITED STATES: PARTS I-IV

## PART I:

<b>Peter Gordon</b>	<i>Prophet synthesizer</i>
<b>Geraldine Pontius</b>	<i>voice</i>
<b>Joe Kos</b>	<i>voice</i>
<b>George Lewis</b>	<i>tape</i>

## PART II:

<b>Ann DeMarinis</b>	<i>OBXa and Synclavier</i>
<b>Bill Obrecht</b>	<i>flute and sax</i>
<b>Chuck Fisher</b>	<i>clarinet and sax</i>
<b>David Van Tiegham</b>	<i>percussion and drums</i>

## PARTS III and IV:

<b>Chuck Fisher</b>	<i>sax and clarinet</i>
<b>Bill Obrecht</b>	<i>sax</i>
<b>David Van Tiegham</b>	<i>percussion and drums</i>
<b>Ann DeMarinis</b>	<i>OBXa and Synclavier</i>
<b>Rufus Harley</b>	<i>bagpipes and sax</i>
<b>Shelley Carson</b>	<i>soprano voice</i>
<b>George Lewis</b>	<i>tape</i>
<b>Roma Baran</b>	<i>accordion</i>

**Engineer: Leanne Ungar**  
**Systems Design: Bob Bielecki**  
**Projectionist: Perry Hoberman**  
**Assistant Projectionist: Jacob Burckhardt**  
**Lighting Designer: Jan Kroeze**  
**Assistant Lighting Designer: Whitney Quesenbury**  
**Production Manager: William DeMull**  
**Assistant: Britta Heimarck**

The performances of UNITED STATES: PARTS I-IV on February 7-10 will be recorded by Roma Baran and Bob Bielecki in a mobile unit for Warner Bros. records.

## PARTS I & II

Thursday, February 3 at 7:30pm  
Saturday, February 5 at 7:30pm  
Monday, February 7 at 7:30pm  
Wednesday, February 9 at 7:30pm

### PART I

- 1) **Say Hello:** *voice, electronics, and tape*
- 2) **Walk The Dog:** *voice, violin, electronics, whistle*
- 3) **Violin Solo:** *violin and electronics*
- 4) **Closed Circuits:** *voice, electronics, microphone stand, and woodblock*
- 5) **For A Large and Changing Room:** *violin and tape*
- 6) **Pictures of It:** *violin bow and tape*
- 7) **The Language of the Future:** *voice and tape*
- 8) **Small Voice:** *pillow speaker and violin*
- 9) **Three Walking Songs:** *Tape Bow Violin\* and tape*
- 10) **The Healing Horn:** *voice and tape*
- 11) **New Jersey Turnpike:** *Synclavier and Prophet synthesizers and voices*
- 12) **So Happy Birthday:** *voices and tape*
- 13) **ENGLISH:** *voice and tape*
- 14) **Dance of Electricity (for Nikola Tesla):** *voice and tape*
- 15) **Three Songs for Paper, Film and Video:** *voice and tape*
- 16) **Sax Solo:** *Tape Bow Violin*
- 17) **Born, Never Asked:** *toy sax and tape*
- 18) **Sax Trio:** *toy sax*

(There will be a 20 minute intermission.)

### PART II

- 1) **From the Air:** *vocoder and tape*
- 2) **Beginning French:** *voice, electronics, toy hammer*
- 3) **O Superman (for Massenet):** *voice, vocoder, tape, flute, sax, and keyboards*
- 4) **Talkshow** *violin, electronics, tape, and drums*
- 5) **Frames for the Pictures:** *voice and tape*
- 6) **Democratic Way:** *voice and tape*
- 7) **Looking for You, Walking and Falling:** *voice and tape*
- 8) **Red Hot:** *tape and words*
- 9) **Private Property:** *voice and tape*
- 10) **Neon Duet:** *violin and neon*
- 11) **Night Flight from Houston:** *voice and tape*
- 12) **Let X = X:** *vocoder, flute, sax, OBXa, and drum*
- 13) **The Mailman's Nightmare:** *voice and 16mm camera*
- 14) **Difficult Listening Hour:** *voice and electronics*
- 15) **Language is a Virus (from Outer Space) for William S. Burroughs:** *vocoder, Synclavier, saxes, and drums*
- 16) **Reverb:** *contact microphone and glasses*
- 17) **If You Can't Talk About It, Point to It (for Ludwig Wittgenstein and Reverend Ike):** *tape and cartoons*
- 18) **Violin Solo:** *violin and electronics*
- 19) **City Song:** *drums, tape, Synclavier, OBXa, and saxes*
- 20) **Finnish Farmers:** *voice and tape*

\*Tape Bow Violin is a violin with a tape playback head mounted on the bridge; on the bow there is a strip of recorded audiotape instead of horsehair.

## PARTS III & IV

Friday, February 4 at 7:30pm  
Sunday, February 6 at 2:00pm  
Tuesday, February 8 at 7:30pm  
Thursday, February 10 at 7:30pm

### PART III

- 1) **Big Map:** *violin and tape*
- 2) **Hey Ah:** *voice, OBXa, and tape*
- 3) **Bagpipe Solo:** *bagpipes and tape*
- 4) **Steven Weed:** *voice and microphones*
- 5) **Time and a Half:** *voice and tape*
- 6) **Voices on Tape:** *voice on tape*
- 7) **Example #22:** *voice, OBXa, Synclavier, saxes, drums, soprano voice*
- 8) **Strike:** *tape and arms*
- 9) **False Documents:** *voice and tape*
- 10) **New York Social Life (1977):** *telephone and tamboura*
- 11) **A Curious Phenomenon:** *voice and Synclavier*
- 12) **Yankee See:** *Lexicon, violin, drums, saxes, and OBXa*
- 13) **I Dreamed I Had to Take a Test:** *Tape Bow Violin and tape*
- 14) **Just Off the Map:** *voice and tape*
- 15) **Running Dogs:** *tape and dogs*
- 16) **Four, three, two, one. . .:** *vocoder and tape*
- 17) **The Big Top:** *voice and tape*
- 18) **It Was Up in the Mountains:** *voice, tape, and electronics*
- 19) **Odd Objects:** *small light and violin*
- 20) **Dr. Miller:** *saxes, OBXa, Synclavier, and drums*
- 21) **Big Science:** *OBXa, saxes, Synclavier, and tympani*

(There will be a 20 minute intermission.)

### PART IV

- 1) **Cello Solo**
- 2) **She Said. . .:** *voice*
- 3) **Blue Lagoon:** *Synclavier, OBXa, saxes, bamboo, soprano voice, and Shakespeare's Tempest*
- 4) **Hothead (La Langue d'Amour):** *voices and tape*
- 5) **Stiff Neck:** *voice and tape*
- 6) **Telephone Song:** *voice and telephone*
- 7) **I No Longer Love Your Mouth. . .:** *jews harp and violin*
- 8) **We've Got Four Big Clocks (and they're all ticking):** *OBXa, saxes and drums*
- 9) **Song for Two Jims:** *voice and tape*
- 10) **Over the River:** *tape and Synclavier (sample-to-disk)\**
- 11) **Mach 20:** *voice and tape*
- 12) **Rising Sun:** *Synclavier*
- 13) **The Visitors:** *voice and tape*
- 14) **The Stranger:** *voice, violin, and tape*
- 15) **Classified:** *vocoder and tape*
- 16) **Going Somewhere?:** *voice and tape*
- 17) **Fireworks:** *saxes and keyboards*
- 18) **Dog Show:** *voice and cello*
- 19) **Lighting Out for the Territories:** *lights and tape*

\*Synclavier (sample-to-disk) is a digital keyboard in which voices and sounds are assigned to various keys and can be recalled by playing the keys.

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## PROGRAM NOTES

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**W**hen I began to write *UNITED STATES* I thought of it as a portrait of a country. Gradually I realized it was really a description of any technological society and of people's attempts to live in an electronic world.

Like the work of many Americans—Melville, Hemingway, and Mark Twain—much of it happens off shore. For perspective. Or on the roads: those moving diagrams of progress, Utopia, and the passage of time.

In this work, I have tried to make a distinction between art and ideas. Because ideas have a direct line to the brain; but art sneaks in through the senses. It drifts in. So there isn't time to analyze it. As in: you hear a song and it's the most beautiful song you ever heard. But you can't quite understand the words. So you listen to it fifty times and finally you hear the words. And they're horrible words, you disagree with everything they stand for. But it's too late, the song's already inside you. You're already singing it.

As in: you hear the word 'free' and it depends on who's saying it—Crazy Eddie, William F. Buckley, or Jesus Christ.

—L.A.

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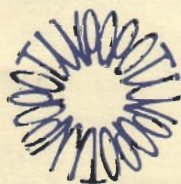
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**P**art I of *United States* was first presented at the Kitchen in the spring of 1979; Part II at the Orpheum Theater, sponsored by the Kitchen and coordinated by Jacki Kain. Part IV was commissioned by the Brooklyn Academy of Music. Other parts have been commissioned and supported by the Holly Solomon Gallery, the Franklin Furnace (coordinated by Susan Martin), and 110 Records (B. George). The performances were supported by grants from the National Endowment for the Arts and the Guggenheim Foundation.

*Born, Never Asked* is adapted from a work for orchestra commissioned and performed by the Oakland Youth Symphony in 1980, conducted by Robert Hughes.

The song *Big Science* was originally part of a work *It's Cold Outside*, commissioned by the American Composers' Orchestra and performed by them in November 1981, conducted by Dennis Russell Davies.

Words for *The Stranger*, *Mach 20*, *Blue Lagoon*, *Let X = X*, *Language Is A Virus*, and *Yankee See* were written with Robert Coe. Additional words and corrections for Parts I-IV by Robert Coe.

*Dr. Miller* was written with Perry Hoberman.

Texts from *United States: Parts I-IV* will be published by Harper & Row.

The projection system was designed by Perry Hoberman. Additional projector design by Paul Weller. Electric glasses designed and constructed by Frederick Buchholz. Diving board and pool equipment courtesy of A-1 Pool Center, Barry Kaplan, proprietor, Brooklyn, NY.

As a work-in-progress, *United States: Parts I-IV* has been performed in many places, most recently in the Festival d'Automne (Paris), Zuercher Theater Spektakel (Zurich), Adelphi Theatre (London), Kabuki Theater (San Francisco), The Roxy (Los Angeles), and the Westdeutscher Rundfunk Koln (Cologne).

Laurie Anderson's recordings include: *It's Not The Bullet That Kills You—It's The Hole*, Holly Solomon Gallery 1977; selections on *Airwaves* (an anthology of artists' works) 110 Records, 1977; *New Music For Electronic And Recorded Media*, 1750 Arch Street Records, 1977; *The Nova Convention*, Giorno Poetry Systems, 1979; *Big Ego*, Giorno Poetry Systems, 1979; *O Superman/Walk The Dog*, Warner Bros. Records, 1981 (originally released on 110 Records); *You're The Guy I Want To Share My Money With* (with John Giorno and William S. Burroughs), Giorno Poetry Systems, 1982; *Big Science*, Warner Bros., 1982 (co-produced with Roma Baran; Assistant Producer, Perry Hoberman; Engineer, Leanne Ungar); *Let X = X* (flexidisk commissioned by Artforum Magazine), 1982.

Special thanks to: Robert Hyde Busler, Jr., Yolanda Lynn Cole, Bob Bielecki, Greg Shifrin, Gail Turner, Alec Bernstein, Hans Keller, Charles Amirkhanian, Bérénice Reynaud, Robert Coe, Bice Curiger, Jacqueline Burckhardt, Peter Matorin, Roma Baran, John. Also, William S. Burroughs and Captain Beefhart.

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## ABOUT THE ARTISTS

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**Laurie Anderson** has been doing performances since 1975. Her most recent record is *Big Science* (Warner Bros.).

**Roma Baran**, independent producer, co-produced Laurie Anderson's *O Superman*, *Big Science*, and the mobile recording of these performances.

**Bob Bielecki** is an electronic engineer. He also works as a consultant with many artists on projects involving musical engineering. He has collaborated on many recording and design projects with Laurie Anderson since 1975. He is currently doing research on piano acoustics with LaMonte Young.

**Jacob Burckhardt** has been making independent films for quite a while. He has run projectors in Venice, Belfast (Maine), Kyoto, and New York City. His latest film was *This Object* and the next is *It Don't Pay To Be An Honest Citizen*.

**Shelley Carson** is at home on the opera stage as well as on the diving board. Since graduating from the Manhattan School of Music, she has made frequent appearances in recital and opera in the metropolitan area and at Aspen and Chautauqua summer festivals.

**Robert Coe** (editor/dramaturg): articles on theater, dance, music, and performance published in *The New York Times Magazine*, *The Village Voice*, and other periodicals. A play, *War Babies*, to be produced in spring 1983 by the Mark Taper Forum/Laboratory in Los Angeles. A book, *Dance In America*, for the WNET television series of the same name, to be published later this year. As a dancer, performed with Bill T. Jones and others, sung with Laurie Anderson and Des McAnuff. Lives in Chelsea.

**Anne DeMarinis** performed with Jeffrey Lohn, Glenn Branca, Sonic Youth, and others. She is currently a member of the NYC band *Interference*, with Michael Brown, Joe Disney, Karen Hagloff, and David Linton.

**William DeMull** has worked as production manager, lighting designer, and stage manager on several productions in the U.S. and Europe. He has designed lighting for numerous dance companies, including those of Meredith Monk, Kei Takei, The Dance Construction Co., John Driscoll, Douglas Dunn, Jan Van Dyke, Peggy Lyman, and Bill T. Jones/Arnie Zane. He has served as production manager/lighting director for the Smithsonian Institution's modern dance series, and has taught lighting design at George Washington University and Bennington College. Recently, he has collaborated on projects incorporating his designs of reflected light environments and fluorescent light sets.

**Charles Fisher** (*reeds*) is a free-lance musician living in NYC. A graduate of N.E. Conservatory, he has worked with Jaki Byard, Charles Persip, Tito Puente, and is active in the commercial recording studios.

**Peter Gordon** first began working in New York City in 1975 as a saxophonist for a variety of rock and avant-garde artists. In 1977 he started composing music for, performing with, and co-directing (with David Van Tiegham) the Love of Life Orchestra, one of the earliest and best known new music/rock fusion big bands. He also works as a solo artist and is known for his recent "tone poems," such as *Frozen Moments Of Passion*, which incorporate solo saxophone playing, spoken fragments, and pre-recorded material. Peter Gordon is also known as an arranger, record producer, and radio producer. In 1982 he formed a video/music production company, *Antarctica*, with John Sanborn and Kit Fitzgerald.

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**RUFUS HARLEY**, the world's first jazz bagpipe player, performs on tenor and soprano sax also. He just finished performing at Governor Throunburgh's mansion at a dinner honoring the cabinet. He received a standing ovation and was asked back to perform for the governor's inauguration. He played tenor sax in the soon-to-be released film, *Eddie And The Cruisers*.

**BRITTA HEIMARCK** is currently a music major at Brown University and has studied flute and piano for over ten years. She was co-writer and co-producer of a play and multi-media work for the Brown Disarmament Group and has performed with the Jupiter Symphony in Damrosch Park at Lincoln Center, as well as many smaller concerts, improvisations, and synclavier work.

**PERRY HOBERMAN** is an artist who lives in Brooklyn. His work can currently be seen at Artists Space, where he has an installation entitled *Out Of The Picture: Return Of The Invisible Man*. Previous shows include an installation at MIT's Hayden Gallery in Boston. Starting with the premiere of Part I of *United States* in 1979, he has worked regularly as the projectionist for Parts I-IV, often doubling as a back-up musician. He is the inventor and operator of the Duck's Foot Dissolve, the main projection system used in *United States*. The present system has grown out of what was originally a hastily improvised response to an emergency during a concert in Bern, Switzerland; cardboard flaps weighted with Swiss coins pulled by ropes, a kind of buck-board wagon technology.

**JOE KOS**, artist and percussionist, has performed in numerous music ensembles and has appeared in four Laurie Anderson performances. He has also exhibited video work and sculpture in NYC and has had his graphic work published in several art periodicals.

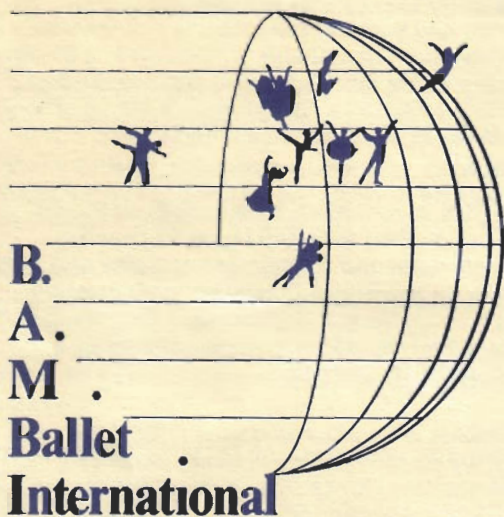
**JAN KROEZE** is a New York based lighting designer. His most recent credits include: The Big Apple Circus at Lincoln Center, Judy Pfaff at the Holly Solomon Gallery, Eric Sevareid's *Chronicle*—a nationally syndicated series—and *The Double Dutch Tapes*, nominated for three Emmys this year.

**BILL OBRECHT** is a saxophonist and composer. In addition to his performances and recordings with Laurie Anderson, Obrecht has worked with a wide range of artists and groups, including Leslie Gore, the Love of Life Orchestra, Sarah Dash, Red Decade, The Goldman Concert Band, and his own group—La Guapa Papa. Obrecht's compositions have been performed in art spaces and clubs throughout New York.

**GERALDINE PONTIUS**, an artist living and working in New York, has participated in Laurie Anderson's work for fifteen years, as well as other shows.

**LEANNE UNGAR** is an independent recording engineer. She has recorded numerous albums, most recently of note, *Big Science* for Laurie Anderson.

**DAVID VAN TIEGHAM** is a percussionist, composer, and performer based in New York City. He has recorded with Steve Reich, Jon Gibson, Brian Eno, David Byrne, Garland Jeffries, Talking Heads, and Robert Ashley, among others. He co-directs the Love of Life Orchestra with Peter Gordon, and collaborates with video artists John Sanborn and Kit Fitzgerald to create new music/video works for television. Since 1977, he has been presenting his solo percussion-theater performance, *Message Received. . . Proceed Accordingly (A Man And His Toys)*, at venues throughout North America and Europe. He is currently at work on a solo record of his music.



AMERICAN DEBUT

## THE HAMBURG BALLET

March 15-27, 1983

John Neumeier, Artistic Director

Program A

### A MIDSUMMER NIGHT'S DREAM

Tues, Mar 15, 7pm  
 Sat, Mar 19, 2pm & 8pm  
 Sun, Mar 20, 2pm  
 Tues, Mar 22, 7pm

Program C

### MAHLER'S THIRD SYMPHONY

Fri, Mar 18, 8pm  
 Wed, Mar 23, 7pm  
 Thur, Mar 24, 8pm  
 Fri, Mar 25, 8pm

Program B

### THE LEGEND OF JOSEPH\* VASLAV/BACH SUITE NO. 2

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 Wed, Mar 16, 7pm  
 Thur, Mar 17, 8pm  
 Sat, Mar 26, 2pm & 8pm

Program D

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Program A

### NYPHEAS/FREE SETTINGS/CLASS


Tues, May 3, 7pm  
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 Sun, May 8, 2pm

Program B

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