

## THE 40th ANNUAL

PETER LEWIS

## SCORPIO CELEBRATION - A Concert of Stereo Tape &amp; Electronic Music Pieces

- Audience: 1) may move freely in and out of the hall during the program;  
2) need not applaud.

Acknowledgements

The following hastily-assembled list acknowledges certain individuals who have provided encouragement, inspiration, support in divers ways, some obvious, some mysterious even to me, but without which, nevertheless, some or all of this evening's works would not have been possible.

my wife, Pipina  
James Agee  
Kenneth Baker  
Samuel Beckett  
Barbara Berry  
Jorge Luis Borges  
Will Gay Bottje  
Hans Breder  
Frederic Clark  
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Julio Cortázar  
Lowell Cross  
Arthur Custer  
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Pierre Delattre  
George Dennison  
Charles Doughty  
Jon English  
Morton Feldman  
Kenneth Gaburo  
Reshard Gool  
Robert Graves  
Nancy Green  
Richard Hervig  
William Hibbard  
D. Jenni  
Eric Jensen  
Franz Kafka

Matti Klarwein  
Stanley Kubrick  
T.E. Lawrence  
Donald Lewis  
Mary Lewis  
György Ligeti  
James McKinley  
Franklin Miller  
Robert A. Moog  
Patrick Purswell  
Steve Reich  
Alain Resnais  
Terry Riley  
Alain Robbe-Grillet  
Gretchen Rogovin  
Howard Rogovin  
Andrew Rudin  
Kazuya Sakai  
Maggie Smith  
Michael Sokoloff  
Karlheinz Stockhausen  
Morton Subotnick  
Daisetz Susuki  
Michael Tyzack  
Edgard Varese  
Himie Voxman  
Anton Webern  
Frank Lloyd Wright  
Hilda Woolnough

Program & Notes

9:00:00 - Hashish III (1969)

At times we think we know ourselves in time,  
when all we know is a sequence of fixations  
in the spaces of the being's stability...

- Gaston Bachelard, The  
Poetics of Space

This piece consists of a simple melody superimposed  
on itself (a 4-part canon at the unison), the melody,  
somewhat modal in style, improvised against a drone.  
I was reminded of the intense obsessive moods of some  
of the music of North Africa, and sought a title ap-  
propriate to that region. Perhaps it is misleading.

9:13:40

9:16:00 - Sound-messe III (1972)

December 10. Discoveries have forced themselves  
on people.

- Franz Kafka, Diaries - 1910  
to 1913

Tape echo (or reverb) plays an important part in  
this work, though it is used in such a way that the  
inherent pulse of this over-used technique is fre-  
quently disguised, merging with rapid sequencer-  
triggered patterns to produce extremely rich sonor-  
ities. Originally for 4-channel tape, the stereo  
version works as well. This piece is a highly-struc-  
tured work, severely edited during and after reali-  
zation, the sounds chosen for best effect.

9:32:01

9:35:00 - Echo-chain Rapture (1970)

First of all, then, he is evil, in the judgement  
of God, who will not inquire what is advantageous  
to himself. For how can anyone love another, if  
he does not love himself? . . . In order, there-  
fore, that there might be a distinction between  
those who choose good and those who choose evil,  
God has concealed that which is profitable to  
men.

- Peter, in the Clementine  
Recognitions

This is a "real-time" improvisation which, like  
Hashish III, utilizes a canonic procedure such that  
everything heard from the left speaker is echoed by  
the right, then back to the left, then right again,  
each echo gradually receding into the background as  
new "accompaniment" appears in the foreground.

9:43:02



9:47:00 - Voces I (1971)

After a while I am taken in and put to bed. Sleep, soft-smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

- James Agee, A Death in the Family

The first of a series of pieces using voice alone as source, this work was composed for an event in collaboration with Hans Breder. 2 dancers, 2 mirrors, and 9 pencil spotlights activate each other in peculiar rhythms; I felt it necessary to make the tape suggest another time. The piece turned out to be both mysterious and subtly erotic. **The sounds** on the tape are the voices of the dancers (Barbara Berry and Michael Sokoloff) recorded during a work session. In the background can be heard the almost electronic hum and clank of an old steam heater.

10:02:41

10:06:00 - Voces IV (1971)

. . .trying to communicate within the immutable framework of a mutual confrontation of structure and accident . . .

- Claude Lévi-Strauss, The Savage Mind

This work, like Echo-chain Rapture, also employs the canon device known as tape delay, wherein the tape is fed from one machine and taken up on another; the playback of the second machine is then recorded on the first, along with the new signal. This piece is also the result of real-time improvisation. The final manipulation was to play the tape backwards at a slower speed; thus, the background is ever moving to the fore.

10:19:40

10:26:52 - Eclipse I (1970)

These predictions, this imitating of models, this fear of something definite, is ridiculous. These are constructions that even in the imagination, where they are along sovereign, only approach the living surface but then are always suddenly driven under. Who has the magic hand to thrust into the machinery without its being torn to pieces and scattered by a thousand knives?

I am on the hunt for constructions. I come into a room and find them whitely merging in a corner.

- Franz Kafka, Diaries - 1910 to 1913

This is the first work on which I collaborated with Mr. Bröder. The performance took place one summer night at McBride Lake, and involved 3 sailboats and numerous slide and motion picture projectors. That piece is now history, one of the most successful multi-media events I've ever seen (an airplane even flew overhead at just the right spot on the tape). The piece comes out of the breeze to nature, which resolves to a space-modulated mix whose source is the beautiful orchestral work Lontano by György Ligeti (used without permission, needless to say). The ending of this work might be said to justify itself.

11:00:00

My thanks to everyone who came, but especially to those who lasted the full time.