

23 APRIL 1964 SYMPOSIUM ON THE AVANT-GARDE 1:10 PM ORVIS AUDITORIUM. A PROGRAM OF NEW AND UNUSUAL EXPERIMENTS IN MUSIC DANCE THEATER POETRY SCULPTURE ART AND JUST LIVING. A FESTIVAL OF FLUXUS, BY FLUXUS, FOR FLUXUS. PRODUCED WITH THE COOPERATION OF FLUXUS AS A PART OF THE FESTIVAL OF MUSIC AND ART OF THIS CENTURY SPONSORED BY THE UNIVERSITY OF HAWAII, DEPARTMENT OF MUSIC AND DEPARTMENT OF ART, AND THE EAST-WEST CENTER INSTITUTE OF ADVANCED PROJECTS, ASSISTED BY THE INSTITUTE OF AMERICAN STUDIES OF THE UNIVERSITY AND THE HONOLULU ACADEMY OF ARTS. DIRECTED BY FREDRIC LIEBERMAN AND PERFORMED BY JOHN CAGE TORU TAKEMITSU RANGANAYAKI AYYANGAR JULI KIMURA JEFF PERKINS ARMAND RUSSELL REBECCA STEWART RICARDO TREMILLOS AND CARL WOLZ. PIECES FROM JAPAN BY CHIEKO SHIOMI TAKEHISA KOSUGI TORU TAKEMITSU TOSHI ICHIYANAGI AND GEORGE YUASA; PIECES FROM AMERICA BY DICK HIGGINS GEORGE MACIUNAS AND GEORGE BRECHT.

I BELIEVE THAT THE USE OF NOISE TO MAKE MUSIC WILL CONTINUE AND INCREASE UNTIL WE REACH A\*\* MUSIC PRODUCED THROUGH THE AID OF ELECTRICAL\* INSTRUMENTS WHICH WILL MAKE AVAILABLE FOR\*\*\*\* MUSICAL PURPOSES ANY AND ALL SOUNDS THAT CAN\* BE HEARD. PHOTOELECTRIC, FILM, AND MECHANICAL MEDIUMS FOR THE SYNTHETIC PRODUCTION OF MUSIC WILL BE EXPLORED. WHEREAS, IN THE PAST, THE\*\* POINT OF DISAGREEMENT HAS BEEN BETWEEN\*\*\*\*\* DISONANCE AND CONSONANCE, IT WILL BE, IN THE\* FUTURE, BETWEEN NOISE AND SO-CALLED MUSICAL\*\* SOUNDS....(JOHN CAGE, 1937)\*\*\*\*\*

Every revolution of musical form was due to, or had something to do with the new????? ontological form of music. For example in the gregorian chant the time when it was????? to be played was of main importance. Imagine how matin services in the early mornings??? sound completely different from vesper services in the evenings, although melody is????? almost same for the outsider. This WHEN(time of day and day of year, a very interesting? measure)disappeared in the 18th century when music escaped from the church. Pre-classical symphony(mood-music a la MANTOVANI)came into life to entertain the half-intellectual???? nobles in their dining rooms, grew up to the Ninth Symphony to satisfy the heroism of??? romantic free-bourgeois, and then fell down to the Schubertlieder to be sung in a????? Vienna "gasse." Bach's Goldberg Variations should be so long as to make the "lord"????? fall asleep. KARAJAN's show business and CALLAS's idiotology are unthinkable without????? the record industry, New American style boring music is probably a reaction and????????? resistance against the too thrilling Hollywood movies....(NAM JUNE PAIK, 1962)?????????

sixty  
people  
all  
singing  
in  
chorus  
like  
angels  
only  
make  
us  
pray  
that  
once  
in  
heaven,  
god  
lets  
us  
anarchistic  
be  
!  
(john  
cage,  
1961)

When I was younger, I\$\$\$\$\$\$ became acquainted through\$\$\$ records with other musical\$\$ civilizations, particularly\$ these of Africa and the Far\$ East. I was struck in a very violent way by the beauty of the works heard but I was just as much struck by the conception governing their elaboration. Nothing in them is based on the\$\$\$ "masterpiece," on the closed cycle, on passive contemplation,\$\$ on purely aesthetic enjoyment. Music is a way of being in the\$\$ world, becomes an integral part of existence, is inseparably\$\$\$ connected with it; it is an ethical category, no longer merely\$ an aesthetic one....(PIERRE BOULEZ, 1963)\$

Gertrude Stein said many things when you come to think about it for a few minutes(I suggest 183,765,432,109 minutes for a starter)but one of the more profound and prophetic was that\$\$\$ she was completely conscious of the peaceful& penetration of the Orient into the West...she was a cool one but what she meant was int\$\$\$ the art and philosophy of the West...maybe,\$\$ (EARLE BROWN, 1963)\$

IF NATURE IS MORE BEAUTIFUL THAN ART IS,  
IT IS NOT SO BECAUSE OF ITS INTENSITY OR  
COMPLEXITY BUT BECAUSE OF ITS VARIABILITY,  
ABUNDANT ABUNDANCY, ENDLESS QUANTITY.  
(NAM JUNE PAIK, 1963)

ZEN SMILES

smiling Tudor's smile.....  
divide one one-cent coin to all the audience...

smiling Tudor's smile  
mix sugar and salt  
and divide them again....

smiling Tudor's smile  
peel potatoes on the concert stage,  
thinking  
how a potato differs from  
another potato  
(egalite, fraternite, liberte)  
and  
how impossible it is  
to invent an  
automatic potato peeling machine

smiling Tudor's smile  
shake the hands of all the audience

MUSIC FOR HAWAII FESTIVAL

Play in San Francisco  
the left-hand part of the Fugue No. 1 (C Major)  
of the "Wohltemperiertes 1" (J.S. Bach)  
commencing exactly at 12 noon, 19th of April  
(Greenwich mean time) at Metronome tempo = 80

Play in Shanghai  
the right-hand part of the Fugue No. 1 (C Major)  
of the "Wohltemperiertes 1" (J.S. Bach)  
commencing exactly at 12 noon, 19th of April  
(Greenwich mean time) at Metronome tempo = 80

and

hear in Honolulu Hawaii

COMPOSITIONS FOR N.Y.C. FLUXUS

2. Zen for the street. Adult in lotus posture & eyes half shut positions himself in a child carriage (perambulator), and is pushed by another adult or many children through shopping center or calm street.
3. "Dragging Suite" Drag by a string along streets, stairs, floors: large or small dolls, naked or clothed dolls, destroyed, broken, bloody or new dolls, man or woman.
5. Composition for poor man 1961: Summon a taxi, position yourself inside, request a long ride, OBSERVE THE METER.

"Hang down a violin with a long rope from the top of a building"

Organic Music  
Theater Music

Takehisa Kosugi

"Breathe by oneself or have something breathed for the number of times which you have decided at the performance.  
Each number must contain breath-in-hold-out.  
Instruments may be used incidentally."

"Keep walking intently."

Simultaneously with these two events a taperecording of Organic Music as performed in Tokyo will be played.

Music for Stringed Instruments

Dick Higgins

1. Lots of extra strings may be attached to conventional stringed instruments for the performance of this piece. One performer uses each instrument. Each performer has a dull knife. A lovely lady acts as referee.
2. At a signal from the lovely lady each performer cuts and removes the strings from his instrument as noisily and as rapidly as possible, using no other equipment than his hands and his knife.
3. The first to finish gets a kiss from the lovely lady, which is the signal for all the other performers to stop performing."

Blue Aurora for Toshi Ichibanagi

Toru Takemitsu

E'en, see SEE.....senSe.....esSeMSe. (No West)...&...(No East)

Piano Piece No. 1 for Nam June Paik  
Piano Piece 1962  
Flower Event (Malika 5)

George Maciunas  
George Brecht  
Takehisa Kosugi

"When piano is brought into stage."

"A vase of flowers."

"Watch a flower until one of them falls or until all of them fall."

Music for Piano No. 5 (Fluxus version)  
Music for Electric Metronomes

Toshi Ichibanagi

Three electric metronomes are manipulated by performers who follow a predetermined schedule. Simultaneously the strings of an upright piano are brought into sounding by darts which are thrown into the piano's back.

Drip Music

George Brecht

"A source of dripping water and an empty vessel are arranged so that the water falls into the vessel.

Second version: Dripping."

Projection Ectoplasmique

George Yuasa

A graphic work in which the performer is told something about the shape or structure of several short sections, but the performer has freedom to play the sections in any order or simultaneous combination. This performance will use two live grand pianos and two on tape.

In Memoriam Adriano Olivetti

George Maciunas

A funeral piece. We tip our hats to Olivetti and the wonder of numbers.

"Trumpet"  
"Exit"

**Acknowledgements:** This program has been produced with the cooperation of FLUXUS, a cooperative, world-wide group of composers, poets, artists, etc.

FLUXUS publishes the works of all the composers on this program with the exceptions of George Yuasa and Toru Takemitsu; many of their publications are available and can be examined or purchased after this concert.

HARRY'S MUSIC STORE kindly lent the three METRONOMA electric metronomes.

Invaluable assistance and loan of properties from Richard Mason and the Kennedy Theater staff.

**Note:** The instructions quoted in this program are copyright by FLUXUS and may not be performed or reproduced without permission.

**PROGRAM MUSIC (addenda)**

Atom Bomb Music for Anthony Cox and Yoko Cno      Fredric Lieberman  
(2nd version)

1. Arrange sensitive geiger counter on stage so that the clicks are clearly audible to the audience.
2. Determine the normal background level of radioactivity.
3. Lock all doors.
4. Listen to geiger counter.
5. Detonate Atom Bomb by remote control.
6. Listen to geiger counter.
7. Unlock doors when radioactivity returns to normal background level.

Instructions for Poem No. 86

Yoko Cno

Fly