

DEEP LISTENING WITH PAULINE

**Celebrating the life and legacy of postwar composer and
sound artist Pauline Oliveros (1932-2016)**

Guest curated by Lucas Artists Composer Fellow Luciano Chessa

“Listen to everything all of the time and remind yourself when you are not listening.”
—Pauline Oliveros

“I first collaborated with Pauline in 2009 when I invited her to create a score for my *Orchestra of Futurist Noise Intoners*. We became friends and I had the wonderful opportunity to work and interact with her on many occasions in the subsequent years. In early November, I was asked by Montalvo’s curatorial team to contact Pauline to see if she would be open to participating in Montalvo’s summer outdoor exhibition *Now Hear This!* I reached out and she answered immediately, as was customary. On November 24, 2016, only a couple of days after this Montalvo-related exchange, Pauline sadly left us. The idea to transform her participation in *Now Hear This!* into a celebration and exploration of her work and legacy evolved spontaneously, naturally.

A Pauline event was born with no pretense to be exhaustive, with no ambition of creating a retrospective of any sort, and no other necessity than to simply thank her for the gifts she has given us. The guiding principle of this celebration is Pauline’s own notion that the performer is first and foremost a listener. Our homage features three musicians who are familiar with Pauline’s aesthetics and take her work as a point of inspiration (Ashley Bellouin, Elana Mann and Fernando Viguera), and two of Pauline’s longtime collaborators: San Francisco Tape Center’s co-founder Ramón Sender Barayón, and Deep Listening Band’s co-founder Stuart Dempster. *Deep Listening with Pauline*, but also for Pauline, is envisioned as a way to both remember her and remember how much we learnt from her.” — Luciano Chessa, July 2017

WHO IS PAULINE OLIVEROS?

Pauline Oliveros (1932-2016) was an American composer, teacher, accordionist, and a central figure in the development of post war electronic art music. Her career spans fifty years of boundary-dissolving music-making. She was part of a circle of iconoclastic composers, artists, and poets gathered together in San Francisco in the 1950s and 60s. She was also one of the original members of the San Francisco Tape Music Center, where she explored cutting-edge technologies of the time and experimented with magnetic tape and prototype synthesizers. A recipient of the John Cage Award from the Foundation of Contemporary Arts, Oliveros was a Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, New York, and Darius Milhaud Artist-in-Residence at Mills College, Oakland, California. Among the influential music theories she developed, she is best known for her concept of “Deep Listening.” Oliveros described Deep Listening as a way of “listening in every possible way to everything possible to hear no matter what you are doing.” Such intense listening includes the sounds of daily life, of nature, of one’s own thoughts, as well as musical sounds. Oliveros was the founder of Deep Listening Institute, formerly Pauline Oliveros Foundation, and now the Center For Deep Listening at Rensselaer Polytechnic Institute.

COLLABORATING & PARTICIPATING DEEP LISTENING ARTISTS

Ramón Sender Barayón is a composer, visual artist, and writer. He was the co-founder, with Morton Subotnick, of the San Francisco Tape Music Center in 1962. In January 1966, he co-produced the Trips Festival with Ken Kesey and Stewart Brand—a three-day event that, in conjunction with The Merry Pranksters, brought together the nascent hippie movement for the first time.

Tom Bickley performs using recorder, voice and electronics. He teaches music at the Bay Area Center for Waldorf Teacher Training, a Deep Listening Certification course for Rensselaer Polytechnic Institute, and is on the library faculty at Cal State East Bay. He holds the Certificate in Deep Listening from Pauline Oliveros, and is coeditor of *An Anthology of Essays on Deep Listening* with Monique Buzzarté

Ashley Bellouin's work explores the merging of sound art, electro-acoustic composition, and instrument building. She focuses on the studies of sonology, psychoacoustics, and the interaction between sound and architecture. Her compositions emphasize and exploit the sonic potential contained within a single musical gesture, regularly using electronics to develop latent qualities.

Stuart Dempster is a composer/performer/author, University of Washington Professor Emeritus, and the recipient of various fellowships and grants including a Fulbright and a Guggenheim. His many recordings including *New Albion's Abbey and Cistern Chapel*, and his landmark book *The Modern Trombone: A Definition of Its Idioms* was published 1979. He performs with the Cathedral Band and is a founding member of the Deep Listening Band.

Amy Foote has performed everything from leading roles on the operatic stage to world premiers of contemporary chamber music. She has performed with the San Francisco Symphony's SoundBox Series, the San Francisco Contemporary Music Players, Friction Quartet, and others.

Allison Johnson is a composer/improviser whose works have been performed at the New West Electro-Acoustic Music Festival, the New Directions in Asian-American Music Festival, the California Biennial, Berlin Volksbühne, EMPAC, and Frau Musica (nova) Festival in Köln, among others. She has performed with ensembles led by Pauline Oliveros, Wadada Leo Smith, and Dana Reason.

Elana Mann is a multidisciplinary artist whose work mines the historical, socio-political, and pedagogical aspects of sound in culture. She has presented her work in museums, galleries, and city parks in the U.S. and abroad, at such venues as the Museum of Contemporary Art, San Diego; The Hirshhorn Museum and Sculpture Garden, Washington D.C.; A Gentil Carioca, Rio de Janeiro; and the Luxun Academy of Fine Arts, Shenyang, China.

Lisa Mezzacappa is a composer, bassist and producer. She has been an active part of California's vibrant experimental music community for more than 15 years. Mezzacappa's activities as a composer and bandleader include ethereal chamber music, electroacoustic works, avant-garde jazz, music for improvising groups, and collaborations with film, dance, and installation art.

Fernando Vigeras is a key figure in the avant-garde music scene in Mexico. He specializes in experimental sound practices and creative forms related to free improvisation, interpretation of new music, and sound art. His work questions the objectual nature of the guitar, recreating different concrete forms of sound production. He is a Lucas Artists Program Composer Fellow.

Jennifer Wilsey is a percussionist, improviser, composer, and educator, and a co-founding member of improvising ensembles Timeless Pulse (with Pauline Oliveros, Thomas Buckner, and George Marsh), The Bloom (with W. Allaudin Mathieu and George Marsh), and Gestaltish (with Rachel Condry, Gretchen Jude, and Jacob Peck). As an educator, Jennifer teaches in the Deep Listening Online Certificate Program through the Center for Deep Listening at Rensselaer Polytechnic Institute.