

1971

THE KITCHEN - AN ELECTRONIC IMAGE LAB - 240 Mercer Street
Woody and Steina Vasulka - Directors Rhys Chatham - Music Director

13 December 8PM: PREVIEW OF THE NEW LP RECORDING

LaMonte Young

Marian Zazeela

PROGRAM:

1. 23 VIII 64 2:50:45-3:11 AM the volga delta* (15 ips version)
LaMonte Young - Bowed Gong Marian Zazeela - Bowed Gong
2. 31 VII 69 10:26-10:49 PM
LaMonte Young - Voice and Sine Wave Drone Marian Zazeela - Voice
3. 23 VIII 64 2:50:45-3:11 AM the volga delta (7½ ips version)
LaMonte Young - Bowed Gong Marian Zazeela - Bowed Gong

*the volga delta: the name of the day 23 August as written in the original version of the calendar YEAR by the poet and drummer Angus MacLise.

31 VII 69 10:26-10:49 PM and 23 VIII 64 2:50:45-3:11 AM the volga delta were composed and produced by LaMonte Young and Copyright © LaMonte Young 1969.

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PROGRAM NOTES:

23 VIII 64 2:50:45-3:11 AM the volga delta

We recorded this gong dust in our studio in New York City on the date and time indicated in the title. It is a section of a larger work Studies In The Bowed Disc begun in September 1963. The subject of these studies is a four foot diameter gong made for me by the sculptor Robert Morris.

I have always been interested in natural harmonic frequency systems. In juxtaposition to the simple harmonic structure of the justly intoned whole number intervallic frequency ratios to be found in 31 VII 69 10:26-10:49 PM all of which can be represented on the one-dimensional line, the gong represents a much more complex, multi-dimensional harmonic structure.

To reveal this harmonic complexity I developed the technique of sustaining various elements of the total structure with double bass bows for the duration of each performance. (LY)

31 VII 69 10:26-10:49 PM

This work was recorded at the date and time indicated in the title at Galerie Heiner Friedrich, Munchen. 31 VII 69 10:26-10:49 PM is a section of the longer work Map of 49's Dream The Two Systems of Eleven Sets of Galactic Intervals Ornamental Lightyears Tracery, begun in 1966 as a sub-section of the even larger work The Tortoise, His Dreams and Journeys which was begun in 1964 with my group The Theater of Eternal Music.

The Tortoise, His Dreams and Journeys is very long and comprehensive and unfolds through the performance of sections each day. The scope of the work is so inclusive that I expect to be performing parts of it throughout my lifetime, and that it will be perpetuated through the establishment of Dream Houses designed especially for its continuous performance.

The section 31 VII 69 10:26-10:49 PM is composed of a predetermined structure of selected intervallic frequency ratios to a constant sine wave - drone frequency - factorable by 7, 3, 2, and 1 only from Categories A1, B1, X=5 and a triad in which the drone is one of the three frequency components and the remaining two are selected from the above ratios having a ratio to each other from Categories A2, B2, X=5. The categories A1, B1, A2, B2, and the set X are defined in my unpublished work The Two Systems of Eleven Categories 1:07:40 AM - , first revision of 2-3 PM 12 XI 66 - 3:43 AM 28 XII 66 for John Cage from Vertical Hearing or Hearing in The Present Tense.

Within this predetermined structure Marian and I then improvise the time of entry and duration of each frequency.

The traffic sounds faintly distinguishable in the background on this recording were also audible to us when we recorded it live in the gallery. Although these sounds are clearly not essential to this work, we feel that it is more important to release good music than studio-perfect recordings. (LY)

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