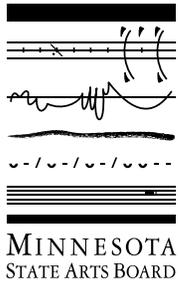


UPCOMING EARLY MUSIC WORKSHOPS

Tuesday, April 2, 6 p.m. – Deepening the Legacy
Saturday, April 6, 3:30 p.m. – Deep Listening Workshop with Viv Corringham

Zeitgeist's Pauline Oliveros workshops are made possible through a grant from the National Endowment for the Arts and by the voters of Minnesota through grants from the Minnesota State Arts Board and the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.



Zeitgeist
Early Music Workshop

**Pauline Oliveros
Artist and Activist**

March 26, 2019

Studio Z



Zeitgeist Early Music Workshop

Pauline Oliveros: Artist and Activist

March 26, 2019

PROGRAM

For Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation (1970)

Heather Barringer & Patti Cudd, percussion;
Pat O'Keefe, woodwinds; Nikki Melville, piano;
and Scott Miller, KYMA

Pauline Oliveros (1932-2016), composer, performer and humanitarian was an important pioneer in American Music. Acclaimed internationally, for four decades she explored sound -- forging new ground for herself and others.

Through improvisation, electronic music, ritual, teaching and meditation she created a body of work with such breadth of vision that it profoundly effects those who experience it and eludes many who try to write about it. "On some level, music, sound consciousness and religion are all one, and she would seem to be very close to that level," stated John Rockwell. Oliveros was honored with awards, grants and concerts internationally. Whether performing at the John F. Kennedy Center in Washington D.C., in an underground cavern or in the studios of a West German radio station, Oliveros' commitment to interaction with the moment was unchanged. She could make the sound of a sweeping siren into another instrument of the ensemble.

Through *Deep Listening Pieces* and earlier *Sonic Meditations*, Oliveros introduced the concept of incorporating all environmental sounds into musical performance. To make a pleasurable experience of this requires focused concentration, skilled musicianship and strong improvisational skills, which are the hallmarks of Oliveros' form. In performance, Oliveros used an accordion which has been re-tuned in two different systems of her just intonation in addition to electronics to alter the sound of the accordion and to explore the individual characteristics of each room.

Pauline Oliveros built a loyal following through her concerts, recordings, publications and musical compositions that she wrote for soloists and ensembles in music, dance, theater and inter-arts companies. She also provided leadership within the music community from her early years as the first director of the San Francisco Tape Music Center (now known as the Center for Contemporary Music Center at Mills College), director of the Center for Music Experiment during her 14 year tenure as professor of music at the University of California at San Diego to acting in an advisory capacity for organizations such as The National Endowment for the Arts, New York State Council for the Arts and many private foundations. She served as Distinguished Research Professor of Music at Rensselaer Polytechnic Institute and Darius Milhaud Composer in Residence at Mills College. Oliveros was vocal about representing the needs of individual artists, about the need for diversity and experimentation in the arts, and promoting cooperation and good will among people.

