

Beethoven Was a Lesbian

A Tribute to PAULINE OLIVEROS

Sunday, October 29, 2017, from 4 to 7 p.m.
ONE National Gay & Lesbian Archives at the USC Libraries

KNOW BEFORE YOU GO

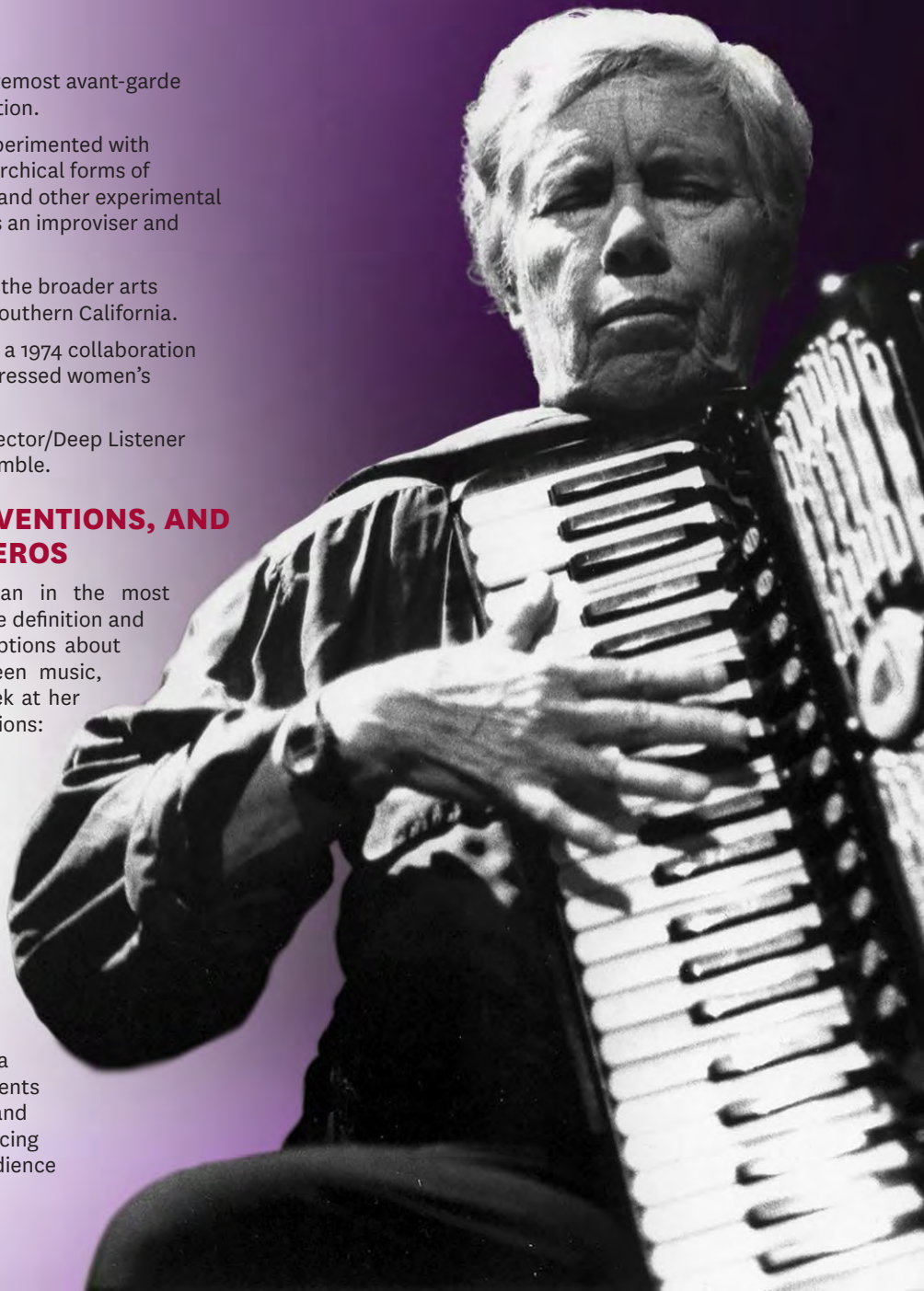
- ◉ Pauline Oliveros (1932–2016) was one of the foremost avant-garde composers and musical thinkers of her generation.
- ◉ She expanded our understanding of sound, experimented with new musical forms, and encouraged non-hierarchical forms of collaboration. She worked in electronic music and other experimental musical forms, first as a composer and later as an improviser and collaborative listener.
- ◉ Beyond the music scene, she was influential in the broader arts community and 1970s women's movement in Southern California.
- ◉ The title *Beethoven Was a Lesbian* comes from a 1974 collaboration between Oliveros and Alison Knowles that addressed women's outsider status in the music world.
- ◉ This event will feature the poet/playwright/director/Deep Listener Ione and the International Contemporary Ensemble.

THE MANY INNOVATIONS, INTERVENTIONS, AND INSPIRATIONS OF PAULINE OLIVEROS

Pauline Oliveros was an experimental musician in the most expansive senses of both terms. She expanded the definition and possibilities of music. She also expanded conceptions about who makes music and the relationships between music, society, and our shared world. To give just a peek at her numerous innovations, interventions, and inspirations:

- ◉ In 1965, Oliveros made a piece called *Bye Bye Butterfly*, using oscillators and tape delay to manipulate and augment a recording of the opera *Madama Butterfly*. The piece “bids farewell not only to the music of the nineteenth century but also to the system of polite morality of that age and its attendant institutionalized oppression of the female sex,” Oliveros said.
- ◉ In 1970, she wrote an essay for the *New York Times* addressing the question “why are there no ‘great’ women composers?” Her answer, in a nutshell: It had nothing to do with women's talents or abilities, and everything to do with society and rigid gender roles that encouraged outward-facing creativity and independence for men, but obedience and domesticity for women.

“I’m not dismissive of classical music and the Western canon. It’s simply that I can’t be bound by it. I’ve been jumping out of categories all my life.”
—Pauline Oliveros



- After reflecting on the Vietnam War, Oliveros wrote a series of poetic instructions and meditations intended to “return the control of sound to the individual alone, and within groups especially for humanitarian purposes; specifically healing.”

THE INTERNATIONAL CONTEMPORARY ENSEMBLE

The International Contemporary Ensemble (ICE) is an artist collective committed to transforming the way music is created and experienced. Works by emerging composers have anchored ICE’s programming since its founding in 2001, and the group’s recordings and digital platforms highlight the many voices that weave music’s present. Pauline Oliveros was one of ICE’s most influential collaborators.

IONE

Ione is an author, playwright, poet, and director who collaborated with Pauline Oliveros on several projects. She is a certified instructor of Deep Listening and former artistic director of the Deep Listening Institute.

DEEP LISTENING

Deep Listening is a concept developed by Pauline Oliveros. In her words, it is “listening in every possible way to everything possible to hear no matter what one is doing.” Deep Listening to music involves not only listening to conventional elements of music such as melody, rhythm, and harmony, but also listening to the sounds surrounding the performance, such as sounds in the room, or sounds made by an instrument brushing up against a musician’s body or even a musician’s breath. But it goes beyond listening at musical performances. The Deep Listening Institute says, “The practice includes bodywork, sonic meditations, interactive performance, listening to the sounds of daily life, nature, one’s own thoughts, imagination and dreams, and listening to listening itself. It cultivates a heightened awareness of the sonic environment, both external and internal, and promotes experimentation, improvisation, collaboration, playfulness and other creative skills vital to personal and community growth.”

ONE ARCHIVES

ONE National Gay & Lesbian Archives at the USC Libraries is the largest repository of lesbian, gay, bisexual, transgender, and queer materials in the world. Founded in 1952, ONE Archives currently houses over two million archival items, including periodicals, books, films, video and audio recordings, photographs, artworks, organizational records, and personal papers. ONE Archives has been a part of the USC Libraries since 2010.

FOR FURTHER REFLECTION

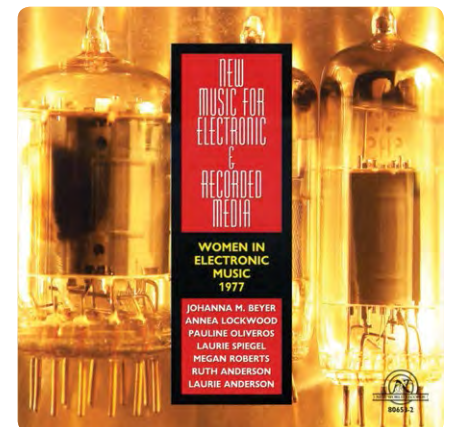
- How can improvisation or Deep Listening be used for social change?
- What do you think of the intersections of art and activism in Oliveros’s life and work?
- What came up for you when you engaged in Deep Listening?

IF YOU LIKED THIS EVENT, YOU MAY WANT TO CHECK OUT:

- Pauline Oliveros’s *Sounding the Margins: Collected Writings 1992–2009*
- The International Contemporary Ensemble on Vimeo: vimeo.com/iceorg
- Ione Online ionedreams.us
- The Deep Listening Institute deeplisting.org
- FeM Synth Lab at the Women’s Center for Creative Work Womenscenterforcreativework.com
- Many Many Women: An Index of Women Composers, Improvisers, and Sonic Artists manymanywomen.com
- Pacific Standard Time: LA/LA, a series of exhibitions and art events presented throughout Los Angeles this fall that explore and encourage dialogue between Latin American and Latino art and Los Angeles pacificstandardtime.org

A FEW GREAT EXPERIMENTAL COMPOSERS WHO ARE WOMEN

Bebe Barron
Wendy Carlos
Delia Derbyshire
Diamanda Galás
Bonnie Jones
Jeanne Lee
Meredith Monk
Ikue Mori
Kaitlyn Aurelia Smith
Pamela Z



Bye Bye Butterfly by Pauline Oliveros



DISCOVER MORE AT THE USC LIBRARIES

ANDREW JUSTICE of the USC Libraries selected the following resources to help you learn more about Ontiveros. Many can be found at USC's Music Library, located on the ground floor of Doheny Memorial Library. You can access online resources through the search bar on the USC Libraries homepage at libraries.usc.edu.

COMPOSITIONS

- ◉ *Single Stroke Roll: For a Soloist or an Ensemble of Snare Drummers*. Baltimore: Smith Publications/American Music, 1990. **[GRAND DEPOSITORY M146.O44 S5 1990]**
- ◉ *Sonic Meditations*. Baltimore: Smith Publications, 1974. **[MUSIC LIBRARY M1470.O44 S6]**
- ◉ *Tree/peace: For Violin, Cello, and Piano, Mt. Tremper, NY, November 24, 1984*. Baltimore: Smith Publications, 1984. **[MUSIC LIBRARY M312.O43 T7]**
- ◉ *The Witness: A Solo Duet with an Imaginary Partner, a Duo or an Ensemble*. Baltimore: Smith Publications, 1998. **[MUSIC LIBRARY M1470.O44 W5 1998]**

AUDIO

- ◉ *Alien Bog Beautiful Soop*. Chester: Pogus, 1997. **[MUSIC LIBRARY CD 11216]**
- ◉ *Bright and Dusty Things*. New Albion Records, 2005. **[ONLINE]**
- ◉ *Crone Music [Concert Version of Music for Lear]*. New York: Lovely Music, 1990. **[MUSIC LIBRARY CD 14024MUS]**
- ◉ *Deep Listening*. San Francisco: New Albion Records, 1989. **[MUSIC LIBRARY CD 14421MUS]**
- ◉ *Music from the Tudorfest: San Francisco Tape Music Center, 1964*. 2014. Brooklyn: New World Records, 2014. **[MUSIC LIBRARY CD 24239MUS AND ONLINE]**
- ◉ *Pauline Oliveros + Connie Crothers: Live at The Stone*. Groveland: Important Records, 2017. **[MUSIC LIBRARY CD 27064MUS]**

VIDEO

- ◉ Blackwood, Michael. *The Sensual Nature of Sound 4 Composers*. New York: Michael Blackwood Productions, 2005. **[LEAVEY LIBRARY LVYDVD 2453 AND MUSIC LIBRARY MUSDVD 468]**
- ◉ Finn, Jim. *The Juche Idea*. New York: Lorber Films, 2011. **[LEAVEY LIBRARY LVYDVD 6004]**

ARTICLES

- ◉ Bell, Gelsey, and Pauline Oliveros. "Tracing Voice through the Career of a Musical Pioneer: A Conversation with Pauline Oliveros." *Journal of Interdisciplinary Voice Studies* 2, no. 1 (2017): 67-78. **[ONLINE]**
- ◉ *Njinga, the Queen King: The Return of a Warrior*. New York: Mode Records, 2010. **[ONLINE VIA CLASSICAL MUSIC IN VIDEO]**
- ◉ Van Nort, Doug, Pauline Oliveros, and Jonas Braasch. "Electro/Acoustic Improvisation and Deeply Listening Machines." *Journal of New Music Research* 42, no. 4 (2013): 303-24. **[ONLINE]**

BOOKS

- ◉ Holte, Michael Ned, et al. *Routine Pleasures*. West Hollywood: MAK Center for Art and Architecture, 2016. **[ARCHITECTURE AND FINE ARTS LIBRARY N6530.C22 S6875 2017 AND DOHENY MEMORIAL LIBRARY NX458 .R68 2016]**
- ◉ Dean, Roger, et al. *The Oxford Handbook of Computer Music*. New York: Oxford University Press, 2009. **[MUSIC LIBRARY ML1380.O9 2009 AND ONLINE]**
- ◉ Mockus, Martha. *Sounding Out: Pauline Oliveros and Lesbian Musicality*. New York: Routledge, 2008. **[MUSIC LIBRARY ML410.O5834 M63 2008]**
- ◉ Von Gunden, Heidi. *The Music of Pauline Oliveros*. Metuchen: Scarecrow Press, 1983. **[MUSIC LIBRARY ML410.O5834 V6 1983]**

