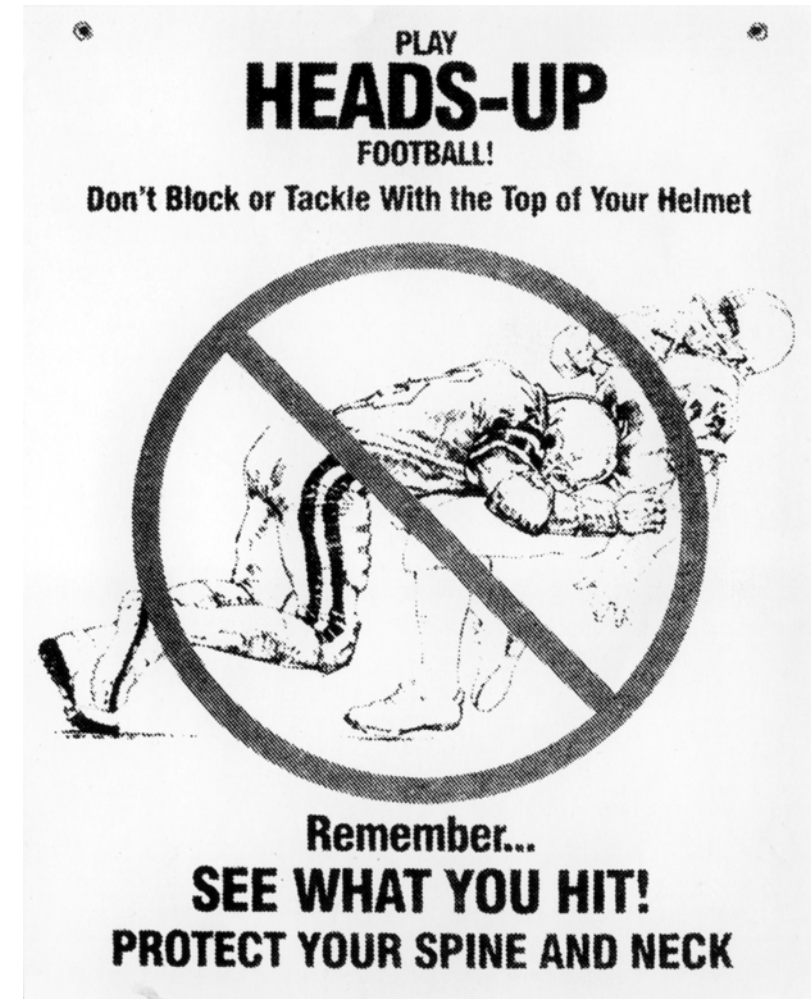


# Heroes of the Gridiron II



**ESSENTIAL MUSIC**  
WASHINGTON SQUARE CHURCH, NYC  
Thursday January 12, 1995

## P R O G R A M

<i>Inlets (1977)</i>	John Cage
<i>Thirteen Tops (1994)</i>	Mitchell Clark
<i>Double Song for JRN and CMAW (1969)</i>	Christian Wolff
<i>(night) (1971)</i>	James Tenney
<i>Livin in Dese Times (1995)</i>	Eric Kivnick and David Pleasant

## I N T E R M I S S I O N

<i>Beachcombers (1983)</i>	Larry Austin
<i>The Big Hurt (1995)</i>	John Kennedy
<i>10,000 nails in the coffin of Imperialism (1971)</i>	Cornelius Cardew
<i>Nivea Cream Piece for Oscar Williams (1962)</i>	Alison Knowles

Maya Gunji, John Kennedy, Eric Kivnick, David Pleasant, Charles Wood

Essential Music's series of concerts this season in New York is made possible, in part, with public funds from the New York State Council on the Arts. These concerts, and other activities of Essential Music, are also made possible through the very generous support of the *Friends of Essential Music*.

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To address these goals through a primarily musical context, Essential Music presents new and/or neglected music from a movement that has its roots in the early 20th-Century avant-garde and American Experimental Tradition, and that has through the years spawned a vital body of experimental music throughout the world. We seek through our programming to define, advocate, and provide a forum for this movement among our contemporaries in New York and beyond, as well as to help define its historic lineage.

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## On Tonight's Program

Tonight's concert unites works that for the most part, have no traditional musical scores or notation. Rather, they involve a set of instructions or processes, with materials of varying complexity, that the performers carry out with their own sense of living composition. This is exemplified by Christian Wolff's *Double Song for JRN and CMAW*, which is drawn from his collection *Prose Pieces*, a title which describes the nature of the scores but not necessarily the musical material.

The genre of "prose pieces" emerged in the late 1950's and early 1960's and is often identified in academic circles with the Fluxus movement (here represented by Alison Knowles) and the Scratch Orchestra (represented by Cornelius Cardew). In fact, many composers of "experimental" music continue to create such scores, and have added to a body of work that is perhaps one of the most important and liberating features of the Experimental Tradition.

While such works have often been derided for their simplicity and their perceived ostentatious self-declaration as "art", the freedom they provide to performers and the very notions of "art" that they open up continue to be fresh. Performers, as agents for verbal ideas, emerge as co-composers who through the act of performance bring poetics to life as sound and provide a social context for the work. Alison Knowles' *Nivea Cream Piece* may be funny and whimsical, but it is also a thoughtful amplification of a ritualized daily task, thus revealing a fascinating, if abstract, sonic experience.

For us these works provide both humor and sacrament, and are staples in the effort to narrow the gulf between what we call "art" and what we call "experience".

## The Likely Suspects

**Maya Gunji** performs with many of New York's leading musical organizations, including the Orchestra of St. Luke's, the New York Philharmonic, and the Metropolitan Opera. On Broadway, she played the production of "The Threepenny Opera" featuring Sting, as well as "Man of La Mancha", and is a member of the Radio City Music Hall Orchestra.

**John Kennedy** is Director of the Twentieth Century Perspectives new music series at the Spoleto Festival USA, in which capacity last year he threw out the first ball for a Charleston River Dogs Class A minor league baseball game. The pitch was high and outside.

**Eric Kivnick** has been the house percussionist for many Broadway shows including "The King and I", "The Mystery of Edwin Drood", "Anything Goes", "Meet Me in St. Louis", and currently, "Guys and Dolls". He has composed music for area dance companies and has traveled to Alaska with a group of Mandan Indian dancers. He is a residency artist and staff development leader for New York Young Audiences.

**David Pleasant** grew up in the Georgia coastal region, where he attained a strong firsthand knowledge of the rich Gullah (or Geechie) culture which thrives in the area, and which informs his work. His compositions include an upcoming project on the history of the black cowboy, and have in the past been featured with the Urban Bush Women and on PBS. He has performed as a guest artist with a wide spectrum of musicians, including Don Byron, Anthony Braxton, Jack DeJohnette, and Wynton Marsalis, and he was a featured guest artist with Arrested Development on their "MTV Unplugged" appearance and album.

**Charles Wood** is a composer and designer of new musical instruments and sound installations. His work has been presented at the Spoleto Festival USA, Aspekte Salzburg Festival, Zurich June Festival, at The Kitchen, at Roulette, and at The Performing Garage in New York City, Minneapolis' Southern Theatre, by Los Angeles' Antenna Repairmen, and by The California Ear Unit. His instruments have been exhibited at Seattle's Warwick Gallery.

## Coming Attraction: *The Experimental Tradition*

Premiere performances of a recently discovered work by William Russell, *Music for Minsky* (1940) for chamber orchestra and exotic dancer, José Ardévol's *Estudio en Forma de Preludio y Fuga, para 37 Instrumentos de Percusión, Fricción y Silbido* (1933), Harold G. Davidson's *Auto Accident* (1935) for percussion, work by Leo Ornstein, Charles Wood, and others.

**Thursday, April 20, 1995 8:00 PM**  
**Washington Square Church, 135 West 4th Street, NYC**

## Heroes of the Gridiron

BAM. BOOM. The April 26, 1994 edition of *The New York Times* reported on the emergence of an organization known as BAM: Boycott Anorexic Marketing, an organization that is seeking marketers to renounce the use of thin or waif-like models such as Kate Moss. If only our society were advanced and sensitive enough to create an organization concerned about male exploitation, such as a hypothetical "BOOM": Boycott Oppression Of Males, devoted to renouncing football for its systemized oppression and exploitation of men.

For decades, society has blindly tolerated the violent maiming of men in football, and the unnatural, grotesque expansion of body and muscle size forced by coaches and owners upon their athletes. Treated like pieces of meat, these repulsive caricatures of male beauty have somehow come to symbolize strength and virility, and have subjugated generations of men to feelings of inferiority and inadequacy in their physical self-image. During the Christmas and New Year's holidays, just when most young men are trying to relax and overeat, the ubiquitous football game on television reminds them of their lack of conditioning by parading football heroes and "studs" across the screen to shame the average man. A visit to the newsstand finds countless magazines devoted to conditioning and weightlifting, filled with latently sexual photographs of bulked-up titans portrayed as "the ideal". What seems to be forgotten is that *the male body does not really look like that*, and that the average man will never look good in the tight bikinis and workout fashions modeled by these quasi-human deities.

This outgrowth of the objectification of the male image is exemplified by the most exaggerated and monstrous of the football heroes: the anonymous offensive linemen. Who knows the names of these gargantuan, bestial young men whose role on the football field is that of a tank? You are not meant to know their names. These faceless creatures, identified by *numbered jerseys*, with their personae hidden by the *facemask*, are valued only for the adequacy of their physical bulk and their muscular image, with contemptuous disregard for the man within. The veneration and propogation of such male images spreads throughout our culture the hatred of men, or misterogyny.

The role of men in football symbolizes their oppression and the misterogynist notions of our capitalist society. It is not suprising that football was the favorite sport of Richard Nixon. In 1969, when the linebacker Dave Meggysey heroically quit professional football and walked away from the game, he said: "The Mitchell-Agnew-Nixon mentality is what football is all about. Politics and pro football are the most grotesque extremes in the theatric of a dying empire. It's no accident that the most repressive political regime in the history of this country is ruled by a football freak."

In this theatric, each year college athletes are "drafted" into the professional ranks, in a feted system of "picks" in which hierarchy is determined solely on what are termed to be "superior" physical qualities. Team "owners" parade their athletes as a bizarre hybrid of cattle and sex object, forcing them to wear tight, and often partially see-through, spandex pants that accentuate and exaggerate their grotesquely formed buttocks. Players are labelled by function in derogatory and suggestive terms such as "tight end" and "wide redceiver". The game sacrifices the male body in a spectacle of possession and territory, through violent attacks and assaults gleefully referred to with horrific war-like terms such as "sacked", "blitzed", "mauled", and with a stunningly distasteful reference to Christ, "nailed". Small, fast men attempt to outrun large, bulky ones, accumulating value or "scores" in a disgusting emulation of natural law. Would we tolerate the same principles of football simulated by a cage full of rats? Surely animal rights advocates would howl, only to blindly tune in to the next Super Bowl.

As we approach the culmination of the current football season, Essential Music presents this homage to heroes of the gridiron and the countless young men who have mutilated their bodies through football. Tonight's works, in their sensitivity, playfullness, and occasional sensuality, offer hope that our society will perhaps one day have a new kind of "Super Sunday": a top-spinning, conch-tipping, nail-tapping Sunday, without thought or concern for one's physical appearance.

- John Kennedy and Charles Wood