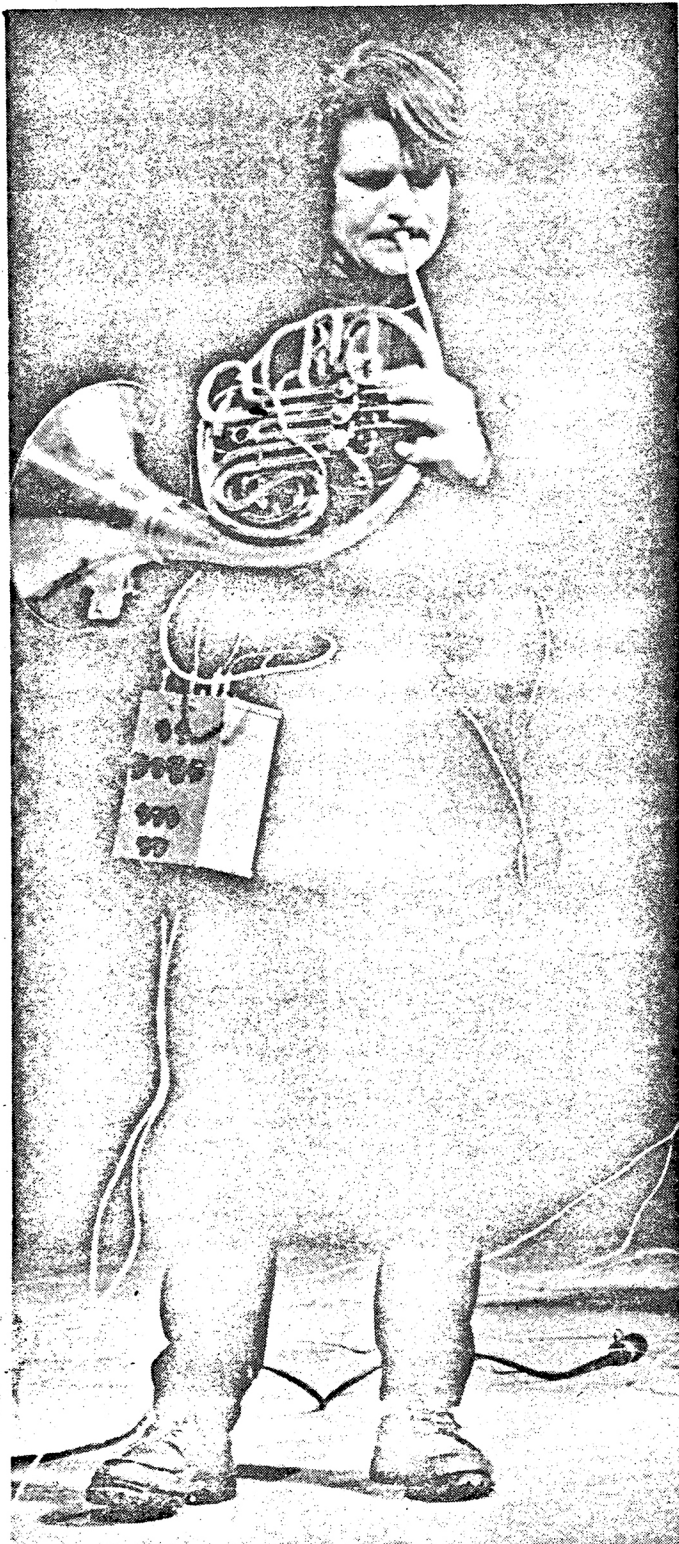


'Sonic Arts Union' Set For Electronic Music Performances At Smith Next Week



Gordon Mumma is shown above performing Hornpipe at the Metropolitan Museum of Art in New York.

For those who are interested in electronic music, the Smith College Department of Music will sponsor two appearances by the avant-garde group The Sonic Arts Union on Feb. 13 and 14.

The first event, scheduled for Tuesday evening at 8 p.m. will be a lecture by Gordon Mumma, a member of the group, on "Electronic Technology and the Contemporary and Performance Arts." The lecture will be supplemented with slides and recorded illustrations. Mumma is one of the four members of the Sonic Arts Union.

An organizer of the ONCE Festival, he is a composer and musician with the Merce Cunningham Dance Company. As a consulting engineer with Experiments Art and Technology Incorporated, he designed the sound modifier console for the Pepsi-Cola Pavilion at Expo 70 in Osaka. He has been Lecturer-in-Residence at numerous American Universities, and his articles on contemporary music and electronic technology have been published in several languages.

Members of Group

The other members of the group are David Behrman, a composer and concert organizer who has published numerous articles and recording annotations concerning new music; Robert Ashley, co-director of the Center for Contemporary Music at Mills College; and Alvin Lucier, member of the music faculty at Wesleyan University, and former director of the Brandeis University Electronic Music Studio and conductor of the Brandeis University Chamber Chorus.

The second event will be a concert of live electronic music which will be performed by all four members of the group on Wednesday at 8 p.m.

The Sonic Arts Union is one of the most influential groups in avant-garde music today. One of the main reasons for this is that the group is unusually coherent in the philosophical sense. The members describe their purpose as being concentrated on the performance of musical ideas that lie outside the scope of

ordinary concert situations, and on the exploration of resources of sound production and application that are the result of the broadest possible applications of sound technology. In a sense, each piece represents the exploration of an idea about sound, and in effect poses and answers a question about a particular sonic situation.

The repertory is more communal than collaborative, and derives from the wide range of interests in electronic theory, the music of other cultures, concepts of psychoacoustics, and the relationship of these forces to the western concert tradition.

Many Works Theatrical

Many of the works in the repertory are theatrical in presentation, yet their structural materials are of the world of sound: resonance, spectrum, duration, intensity, pulse, noise, and the acoustics of architectural space. In a sense, the primary concern of the Sonic Arts Union is not so much music as sound, and sonic experiments.

The program for Wednesday's concert will include one work by each of the four members of the group. First will be David Behrman's "Home-Made Synthesizer Music with Sliding Pitches" (1972). This will be followed by Gordon Mumma's "Ambivex" (1972) and Alvin Lucier's "Who is John Cage?" (1972). The final work will be Robert Ashley's "In Sarah, Mencken, Christ, and Beethoven There Were Men and Women."

Both the lecture on Tuesday evening and the concert on Wednesday evening will be held in Sage Hall. The public is invited to attend, and there is no admission charge.