

No Collective and Panoply Performance Laboratory Present:

The Music of Ellen C. Covito

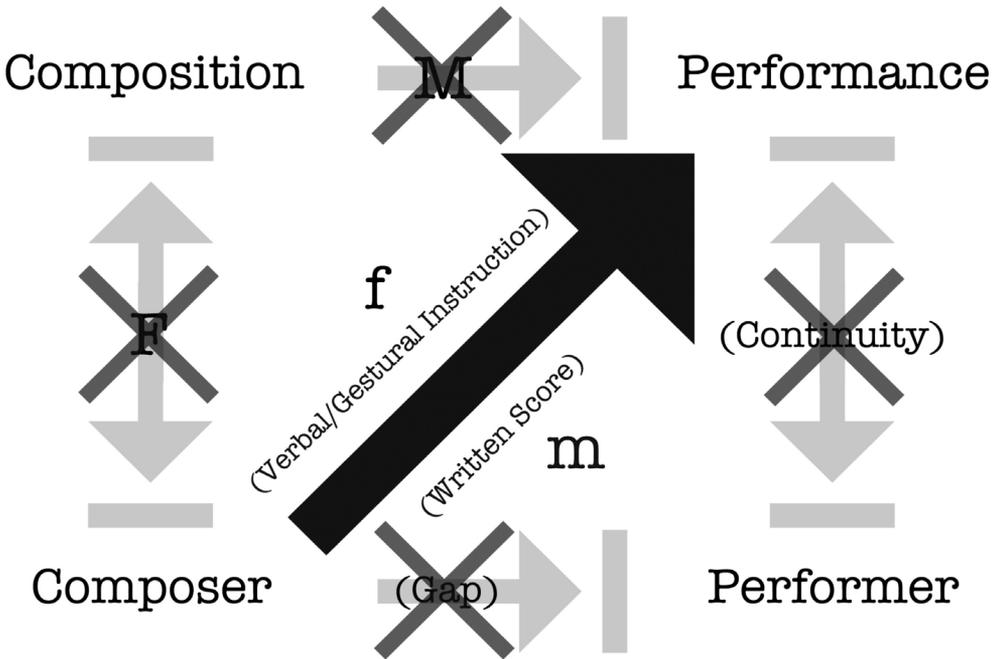


Diagram for *Composed Improvisation F+M* by Covito

Vaudeville Park

26 Bushwick Avenue,
Brooklyn, NY

May 24, 2012

The Music of Ellen C. Covito

Vaudeville Park, May 24, 2012, 8pm

Program

1. **Composed Improvisation E** (left eye) (2010)

Found Score: *Mikrokosmos* ("Six Unison Melodies") - Béla Bartók

Akiva Zamcheck, Aliza Simons, Brian McCorkle, Catherine Provenzano, Gelsey Bell, Ivan Naranjo,
Maria Stankova, Masami Tomihisa, Sean Ali, Travis Just, You Nakai

2. **Composed Improvisation J** (2009)

Composer: Esther Neff, Performer: Brian McCorkle

3. **Composed Improvisation B** (2012)

Found Score: *Prélude de La Porte Héroïque du Ciel* - Erik Satie

Masami Tomihisa, Catherine Provenzano

4. **Composed Improvisation T** (2011)

Akiva Zamcheck, Aliza Simons, Brian McCorkle, Catherine Provenzano, Gelsey Bell, Ivan Naranjo,
Maria Stankova, Masami Tomihisa, Sean Ali, Travis Just, You Nakai

5a. **Improvised Composition F** (2011)

Choreographer/Dancer: Lindsey Drury, Corinne Cappelletti, Diana Crum, Kaia Gilge, LJ Leach

5b. **Improvised Composition M** (2011)

Composer: Aliza Simons, Brian McCorkle, Ivan Naranjo, Maria Stankova

Instrumentalist: Gelsey Bell, Masami Tomihisa, Sean Ali, Travis Just

5c. **Improvised Composition F** (2011)

Same as 5a

Intermission

6. **Composed Improvisation E** (right eye) (2010)

Akiva Zamcheck, Aliza Simons, Brian McCorkle, Catherine Provenzano, Gelsey Bell, Ivan Naranjo,
Maria Stankova, Masami Tomihisa, Sean Ali, Travis Just, You Nakai

7. **Composed Improvisation G** (2009)

Found Score: *Sebben, crudele* - Antonio Cladara

Maria Stankova, Masami Tomihisa, Travis Just

8. **Composed Improvisation L** (2010)

Found Score: *Swing Low, Sweet Chariot* - Wallace Willis

Brian McCorkle, Gelsey Bell, Maria Stankova, Masami Tomihisa,

9. **Composed Improvisation S** (2012)

Composer: Akiva Zamcheck

Performer: Brian McCorkle

10. **Composed Improvisation M** (2010)

Found Score: *Ne Me Quitte Pas (If You Go Away)* - Jacques Brel/Nina Simone

Akiva Zamcheck, Aliza Simons, Brian McCorkle, Catherine Provenzano, Gelsey Bell, Ivan Naranjo,
Maria Stankova, Masami Tomihisa, Sean Ali, Travis Just, You Nakai

Of Specters and Spectacles

Ellen C. Covito

Born in Buenos Aires in the year which saw the birth of the first female president in the world, **Ellen C. Covito** grew up playing music amidst the political turmoil (the notorious “dirty war”) that took over Argentina shortly afterwards. While studying environmental sciences at the University of Buenos Aires, Covito turned to music once again (for the third time in her life), and began composing as well as improvising, as a continuation of her interest in the mechanism underlying theories of ecology and feminism.

Covito’s early works consisted in attempts to apply theoretical structures and ideas surrounding environmental problems to music, which soon led her to explore the lineage of Twentieth century experimental music from a distinct perspective. Covito realized that the fundamental issues of music were formally no different from those of ecology (or of feminism, for that matter): the endless process of setting and erasing dichotomies, of differentiating what belongs to one side (“us”) and not to the other (“them”), and of effacing even that difference so that “we” could have more and more. A mechanism that obviously resonates with the political violence that surrounded her childhood.

In the recent years, Covito’s focus has become clearer, and her tactics more lucid. Her works now specifically attack the problematic (too easily dismissed but actually not so easily dismissible) dichotomy between composition and improvisation. She does this by introducing distance between the performer and what is performed, while removing the distance between the act of composition and performance.

(ellencovito.com)

I do not feel there is much to add to You Nakai’s insightful essay about my work. But if there is something about it that I feel slightly uncomfortable with, it is probably because of this: I do not believe in *historia* (‘history’/‘story’). I believe in structures and I aim to devise events which unbalance and reconfigure imposed structures. This may be the driving force that builds history, but it is not history per se. It is mythical, and hence it is recurrent.

The basic unit of structures is differentiation, and thus the creation of dichotomies. There is no absolute way of getting rid of dichotomies (male/female, composition/improvisation, composer/performer, artist/spectator...), because, for one thing, they do not really exist. But we all know that we all see, hear, and think through things that do not really exist. These filters of reality haunt us like ghosts, and haunt us recurrently despite our desperate attempts at exorcism (a spectator is a specter!). And perhaps out of fatigue we choose to confound them with reality. But the only plausible way of dealing with them, as I see it, is to change them, and to keep changing them to show that they can be changed.

For me, the function of art lies precisely in this necessarily localized and tentative securement of potentials and possibilities for changes. Otherwise any given work of art would seem too fragile, too transient and thus utterly impotent in the face of radical establishments and implementation of establishments via technological, economical and/or political channels. But it is the very tentative and impotent character of artworks that allow them to return without any care to history. In other words, art serves its purpose, precisely because we don’t confound it with the so-called reality or life. So we fight ghosts with ghosts.

The works that will be presented tonight by the outstanding musicians, composers, choreographers and dancers of New York City try to do only that. I have nothing but gratitude and respect for these performers. Thank you.

(Translated by You Nakai)

On Accessing—the Music of Ellen C. Covito

You Nakai

1

As she herself has proclaimed at least on one occasion (*1), Ellen C. Covito is not the first composer to explore the potentials of the seemingly oxymoronic term “composed improvisation.” John Cage reconciled with his long hatred towards improvisation late in his life, engaging in a series of compositions to which he bore the very word that had troubled him throughout his career. These pieces, the composer explained, circumvented the general danger that lurks in improvisation—that of falling back to one’s boring habits and subjective tastes—by taking recourse to either of the following two tactics: 1) the use of indeterminate instruments in which the causal relationship between their manipulation and the resultant sound is unknown and thus uncontrollable; 2) the use of “variable” time-brackets which are flexible in terms of their beginnings and endings, as well as the exact timing for the occurrence of sounds inside them. The former approach created pieces such as *Child of Tree (Improvisation 1)* (1975) or *Inlets (Improvisation 2)* (1977) in the mid-1970s; the latter resulted in a series of works collectively entitled *c Composed Improvisation* (1987-90) towards the end of the following decade (and all the so-called “number pieces” actually, though these were never referred to as ‘improvisation’ per se).

2

Nevertheless, as most things concerning Cage, this resolution with improvisation had an unacknowledged precedent. Already in the late 1950s, Christian Wolff, upon facing a shortage of rehearsal time before a concert, began introducing a certain degree of freedom into the system of time brackets he had previously learned from Cage: “What we did was a kind of improvisation—the score dealt only with spaces of time and groups of notes

from which we could select.” (*2) In the program note for *Duo for Pianists I* (1957), the first piece composed in this manner, Wolff described his approach with a peculiar wording: “an experiment in ‘composed’ improvisation.” (*3) In the subsequent years, Wolff would pursue the logical extension of these initial experiments, developing an intricate system which employed sonic cues heard (and/or misheard) by performers during performance. Thus, the brackets are not just “variable,” but they remain indeterminate until the actual performance. One prime motive to move in this direction, Wolff explained, was the fact that David Tudor always prepared determinate scores from any given indeterminate graphic score, successfully relinquishing all indeterminacy by the time he performed it on the piano. Around the same time, however, Tudor had begun to tackle the same problem on his own: implementing electronic amplification to his piano to attain a state where “you could only hope to influence” (*4) the instrument. In both cases, then, indeterminacy is obtained in the phase of performance via the intervention of an external element that cannot be fully composed beforehand. For Wolff, it is the fluctuating sonic cue that serves as a real-time score; for Tudor, it is the indeterminate instrument (given this parallel relationship, it is no surprise to discover that the only non-electronic piece in the repertoire of Composers Inside Electronics, a group formed by Tudor in the 1970s, was Wolff’s *Changing the System* (1972)).

3

Accessed via these historical precedents, the distinctness of Covito’s *Composed Improvisations* becomes readily apparent: while preserving the determinacy of both the instrument and the score, it is the *access* to them that her works render indeterminate. Thus, for instance, in *Composed Improvisation L* (2010), the necessity of light to see the score, as well as the instrument, is subverted through the use of a glow-in-the-dark score; *Composed Improvisation G* (2011) distorts the physical articulation of the score pages, whereas in *Composed Improvisation T* (2009), the generally presumed singularity and staticity of a score is nullified; *Composed Improvisation E* and *M* (2010) both play around with the scale of the score and of the individual notes respectively, putting into question the appropriate

distance for perceiving a score (an important precursor piece which implements the same principle to instruments, is Toshi Ichihyanagi's *Distance* (1961)); *Composed Improvisation J* (2009) extends the same problematics to time, by exploiting the lack of temporal buffer generally presupposed in the act of sight-reading.

4

Grasped from a slightly different angle, Covito's indeterminacy can be seen as being located within the physical conditions that govern the *visual intelligibility* of music notation (and instrument, albeit to a lesser extent). Curiously, this paraphrase brings Covito's *Composed Improvisations* closer back to Cage—not to his later improvisational pieces, but to his much earlier pursuit of graphic scores beginning in the 1950s. For the basis of Cagean graphic notation was a simple, yet radical, recognition: as a graphic composed of points and lines, any notation is indeterminate to begin with (and herein lies the crucial difference between his and other composer's—such as Morton Feldman's—approach). Determinacy, in other words, is never an attribute of a given score; it is rather a correlative of the convention that governs the translation from the graphics on paper to the notes to be performed (though Cage himself too often confounded this fundamental insight with a facile fetishization of the graphic; and others, of course, followed suit.) Thus Cage could refute with a simple argument the blind belief in an singular relationship between the score and sound, shared among so many of his contemporary composers: "If it is on paper, then it is graphic." (*s)

In other words, a (graphic) score for Cage could be thought of as a giant indeterminate machinery (which includes the performer) that obfuscates any determinate causality between its input and output. But unfortunately, this indeterminacy exists only for the composer. As the performer inside the machinery, Tudor spent days and weeks making determinate performance scores out of Cage's indeterminate graphic notations. The composer's solution succeeds in eradicating the score's predetermined control over the performance, but it does so only by relegating the same control to his performers.

5

Rather than establishing a definite answer, Cagean indeterminacy remains therefore merely a way to procrastinate the problem of control, leaving it to be solved in the time of performance. Tudor and Wolff's struggles to overcome this issue have already been depicted. Covito's solution, however, takes place right in between that of Cage and Tudor/Wolff. On the one hand, she preserves Cage's idea of rendering the very reading of the score (the composition) indeterminate, but on the other, she enacts this very indeterminacy in the real-time of performance (as improvisation). What differentiates her strategy from countless other employments of graphic notation is the shift from *readability* to *visibility* that she applies to the Cagean model when transferring it to the phase of performance. The score is present at the performance, but no longer functions as a determinate controlling device over the sounds to be produced—and not because what is written remains ambiguous and merely suggestive (an elusiveness which tends to be bartered quickly with a fetish for the graphic), but because the physical conditions which allow a score to be seen in the first place is altered. The question thus becomes focused on *how* things are read, and not *what*. Hence, the notion of a "found score"—the score need not be invented; it merely suffices for it to be found.

6

As for the two part *Improvised Composition F+M* (2011), Covito's focus seems to have switched from the performer and the act of reading a score to the composer and the act of writing a score. It is still possible to observe—rather tenaciously—a resonance with Cage's *0'00" (4'33" No.2)* (1961) where the composer chose as the instructed "disciplined action," the writing of the same instructions for the piece with contact microphones attached to his pen at the premiere. Thus, the act of composition is itself staged as performance. But the differences are also obvious, for Covito preserves the basic distinction between the functional roles of the composer and performer: the former writes what the latter renders into music. Both what is written and the process of its rendition remain determinate. The only intervention here is again on the level of accessibility. The singular and predetermined

access to performers is cancelled by the pluralization of the composers/choreographers (who either rush to provide their scores to the performers on a first come, first served basis in *Improvised Composition M*, or must rely on a unconfirmed pairing with a given dancer in *Improvised Composition F*).

7

Maybe there is something that Covito's *Improvised Compositions* and *Composed Improvisations* both leave out of sight. The performer's reading process of the score is treated as a given when the writing process is put into question, and the process of obtaining scores (whether composing or transcribing them) never becomes part of the performance when the focus is on the visibility of the ready-made notation. *Improvised Composition* thus assumes that instrumentalists can always sight-read; *Composed Improvisation*, that scores are always found. For this reason, it is interesting to notice that the most recent of her compositions, *Improvised Composition S* and *R* (2012) seem to be attempts to deal with this issue. The former by an uncanny setting of equality between the process of writing a score and performing it (in addition to the usual removal of accessibility); the latter by demanding a radical annulment of the very procedure required to write the score (which is none other than the process of rehearsal) in order to perform it. Sure, the results might be less visibly entertaining in these works, but more seems to be kept in sight. (And that leaves us pondering about the only remaining level in Covito's works that never seems to be questioned nor relativized: her linguistic instructions.)

Scores

*1 Ellen C. Covito, "Los *Umwelten* de Músicas," in *Contra Paraguas: Revista de Música Protesta* 24, 2009.

*2 Christian Wolff, "Taking Chances: From a conversation with Victor Schonfield," in *Cues: Writings & Conversations*. Cologne: MusikTexte, 1998, 72.

*3 Wolff, "Program Note for Duo for Pianists I (1957)," in *Cues*, 488.

*4 Quoted in Ray Wilding-White, "David Tudor: 10 selected realizations of graphic scores and related performance (1973)," Los Angeles: David Tudor Papers, Getty Research Institute, Box 19, Folder 2.

*5 John Cage, *Silence: Lectures and Writings*. Hanover: Wesleyan University Press, 1961, 177.

Composed Improvisation T (2009)

Version A:

Gather as many performers as possible. All performers wear a T-shirt with fragments of scores printed. The score can be newly composed, or can be a "found score." No clef signs should be used to provide maximum flexibility for the available instruments. There are two special T-shirts with barlines for the beginning and ending of the piece. Each performer starts playing after s/he sees the T-shirt with the beginning barline. During the performance, the performers constantly move around and play whatever fragment of score (on the T-shirts of other performers) that they see. They each stop playing when they see the T-shirt with the final barline. The performer with the final barline T-shirt may choose to hide from the other performers for as long as s/he sees fit.

Version B:

Same as A, but the entire performance happens in total darkness. Each performer carries a flashlight or a candle, or wears a headlight.

Version C:

A version for dancers and musicians. The dancers wear the T-shirts and dance. The musicians sit around the dancers and perform the visible score on the dancer's T-shirts. The same instruction for the beginning and ending as A applies.

At a concert, extra T-shirts may be sold for the audiences to purchase and wear.

Composed Improvisation J (2009)

An exploration of the primordial contact between the score as text and performer as viewer/reader. Write a musical score which entails not only musical notes but also jokes. Compose the relationship between the notes and jokes contrapuntally. The performer performs from sight-reading. In addition to performing the notes correctly, he reads all the jokes, which may trigger unintentional sonic (or expressive) responses, or not.

Composed Improvisation L (2010)

For any number of performers, but no more than four. If more than two performers participate, they should be positioned as far away as possible from each other. The performer selects an instrument that s/he either doesn't know how to play, or can only play poorly. S/he practices this instrument until s/he is able to perform it sight-reading from a given score (preferably an introductory textbook for the chosen instrument), but only very erratically. When this state is attained, practice no more. The performer writes a score, or transcribes a "found score," using a luminous (glow-in-the-dark) marker. If possible, the "found score" should be taken from an unpracticed section of the introductory textbook. In the performance, the lighting of the venue is set as dark as possible making the reading of the score possible, but reducing the visibility of the instrument.

Composed Improvisation E (2010)

For any number of performers, but not less than four. Write a score in the form of an eye-chart, so that the size of notes gradually decrease as they proceed. Use the Snellen chart as model, and arrange them in eleven vertical rows. The exact number of notes in each row may not follow the Snellen chart, but should increase as their size decreases. The size of the notes should follow the Snellen chart but with the following modifications: the standard optotype size should be vertically divided to accommodate three notes (four staves). The fifth staff should be added keeping the same interval. So a note on the topmost row (20/200) should be sized 29.6mm (88.7 mm/3) tall, the eight row (20/20) should be sized 2.96 mm tall, and so on. The intervals between the rows should be arranged to accommodate the note stems and the use of ledger lines. When written instruction is used, the size of a letter should follow the Snellen chart. The green and red blocks usually inserted respectively after the sixth, and eighth rows, in the Snellen chart, may or may not be used. At the performance, all the performers stand twenty feet away from the score and perform, maintaining a unison. Each performer drops out when s/he can read no more. The piece ends when the last performer drops out.

Composed Improvisation M (2010)

For as many number of performers as possible. To be performed in a venue with no risers, nor separate stage space. Prepare a score that is the same size as the floor of the concert venue (so the score must be build specifically for each new venue). Use paper or fabric. In case of paper, let the movement of the audience upon it cause tears and rips. The score can be newly composed, or a “found score“ can be used. Write the first section (in the case of a “found score,” the first page) on one side of the score. Fold the score in half, and write the second section. Fold the score again in half, and write the third section, and so on. The size of the notes should be modified accordingly in relation to the size of the given space. The performance starts with the score covering the floor of the venue. The performers must find a position/location from which they can read the entire score. Each performer may start playing as soon as s/he secures an adequate position. When all the performers finish playing the section, the score is folded in half, and the performers reposition themselves accordingly (so at the beginning they must be as far away as possible, somehow positioning themselves on a higher place by piling up chairs or climbing on pillars, etc; towards the end they must be as close to the score as possible until they squash themselves). The piece ends when the score can be folded no further. Duration is not specified but the performers should never dilly-dally.

Composed Improvisation G (2011)

Write or find a notated score of at least three pages, preferably longer. The performer(s) may choose to rehearse or not. Stick all the pages of the score together with glue or any other adhesive before the concert. At the concert, the performer must proceed by ripping each page open, and playing whatever note(s) that show up. The performer may choose to collaborate with a page turner.

Improvised Composition F+M (2011)

The first piece was performed as dance, and the second as music (the total number of performers were eight in each at the premiere), but genre designations are not essential—the difference is between two modes of conveying what is composed: verbal/gestural instructions (a feminine mode) and written scores (a masculine mode). In fact, the first can also be arranged to be performed as music, and the second as dance (or any other genre where issues of performance and composition is relevant, such as theater). But yes, the dichotomy persists.

F:

A piece for equal number of choreographer-dancers and dancers. All dancers and choreographer-dancers appear on stage; the latter is also free to move around. Each choreographer-dancer chooses one dancer to pair with, which once decided, may not change. The choreographer-dancers choreographs in real-time, and transmits the movement verbally or gesturally to his/her dancer throughout the performance. The pairing is, however, never discussed neither among the choreographers, nor with the dancers themselves. So any dancer may potentially react to any instruction from any choreographer. Contact Improvisation will, at last, be interesting. The ending is also instructed by the choreographer-dancer.

M:

A piece for equal number of composer-performers and performers. All performers and composer-performers appear on stage; the latter sit on tables. The composer-performers compose in real-time. As soon as he/she finishes a fragment of any length, it is passed to a performer (or performers) who immediately perform(s) it. The performer plays the fragment until the end, or until another fragment is passed on to him/her. If no new fragment appears by the end of the given fragment, the performer repeats the same part again, until a new fragment is given. The composer-performers may not collaborate. The performance proceeds on a first-come, first-served basis, so the composer who writes his/her fragment most quickly, and to the most number of performers, gets to be performed the most. However, reasons to decide otherwise may exist: a) one wants to have his/her fragment repeated (*à la* minimal music) over and over again, b) one likes what the other composer composed and decides to listen, or c) one prefers to work on a single performer rather than dealing with the whole group. How these desires and interests differ and are adjusted or not between the composer-performers should not be decided in advance. The ending is also composed by the composer-performer.

Composed Improvisation R (2012) *not performed tonight

For a solo performer. The performer selects a piece s/he doesn't know and requires practice in order to play in public. In every rehearsal, the piece is performed (at least once in each rehearsal) from the beginning to the end. This is recorded every time and transcribed onto a transparent sheet of paper. The transparent sheets are prepared in advance with staves of equal size on each. Once the rehearsal is finished and the piece is ready to be performed, all the transcriptions on the transparent sheet of paper accumulated over the course of rehearsal are superimposed on top of each other. Align the superimpositions using the staves of each sheet. In the actual performance, the performer performs from the composite score that these superimposed sheets of transcriptions make.

Composed Improvisation S (2012)

A musical exploration of quasi-ESP exercises (after Vito Acconci). The composer writes a score in a state of sensory deprivation: blindfolded and ear-plugged. At the concert, the performer plays the score in the same state of sensory deprivation, while attempting to read the score with the utmost concentration. The composer sits in the audience seat and shouts out directions and suggestions to the performer.

Composed Improvisation B (2012)

For any number of duos. If more than one pair, a score which is written for the given number of instrumentalists should be found (or composed). The instrumentalist plays, reading from the score. His/her partner stands behind him/her. At any given moment, the partner can cover the eyes of the instrumentalist with his/her hands. Whenever this occurs, the instrumentalist should try as much as s/he can to continue playing as if nothing has happened.

Performers:

Akiva Zamcheck is a musician from the Bronx. He studies and plays in sundry musical projects, and leads the rock band DTROTBOT which the New York Times recently compared to "an Alien Ballet... alike to so many Van Dyke Park numbers refracted through burning sequins". Akiva is particularly excited to be involved with this performance of Covito's works.

New York City native **Aliza Simons** wears many hats: transmission artist, oral historian, musician and champion whistler. Her group Cough Button, a transmission art troika, just performed their first made-for-radio opera at Roulette as a part of The Experiments in Opera Festival. She is also a member Varispeed, the experimental performance collective, Why Lie? the band, WHY LIE? the ensemble and a yet-to-be-named duo with percussionist David Grollman.

Brian McCorkle is a composer, performance artist, and organizer based in Brooklyn. He co-directs the Panoply Performance Laboratory with Esther Neff. He has just stepped off the plane from a performance art festival in Berlin and is looking forward to sharing Covito's work with you! more information: <http://www.panoplylab.org/brianmccorkle>

Catherine Provenzano came to New York five years ago. Since then she has had eight jobs, lived in five apartments, and been in four bands. Next fall she will be settling down to continue her pursuit of a PhD in ethnomusicology at NYU, which she expects will be a thrilling adventure involving no settling at all.

Corinne Cappelletti holds an MFA from the University of Utah in Modern Dance (2009) for which she devised a model for place-identity through choreography and improvisation. Her durational, social experiments: *The New Pedestrian* (Aix-en-Provence, France, 2011); *Carry your Burdens* (Art in Odd Places, NYC 2011); and *IMPRINT* (on-going) enliven streets, homes, & public spaces. As a Somatic Educator/ Dance Artist, Corinne collaborates with the student and the unaware pedestrian to re-imagine relationship between art, people, and place.

Diana Crum lives in Brooklyn. Her choreography has been presented in New York; Concord; Atlanta; Durham; Salt Lake City; Vienna, Austria; and Nancy, France. She has received an iLab Residence (from iLand, Inc.) an MCAF grant (from Lower Manhattan Cultural Council) and a Choreographer's Project Fellowship (from Summer Stages

at Concord Academy). She currently works as Development Associate at Movement Research, consultant to independent choreographers, and occasional performer.

Esther Neff is the founder of the Panoply Performance Laboratory (PPL). She has most recently performed participatory frameworks and actions during the Month of Performance Art in Berlin, made a text-score for Lindsey Drury's *Run Little Girl* at the Cunningham Studio, and is in the middle of developing an opera called NATURE FETISH which will premier at Grace Exhibition Space in July, 2012. www.panoplylab.org/estherneff.html

Gelsey Bell is a singer, songwriter, and scholar. She is a member of thingNY, Varispeed, and the Chutneys. Her newest song cycle, *Our Defensive Measurements*, will be shown at Facade/Fasad in Red Hook on June 2nd. She is also an ABD Doctoral Candidate in Performance Studies at NYU. www.gelseybell.com.

Iván Naranjo (Mexico, 1977) is a composer and experimental music performer—member of Pygmy Jerboa—currently based in Brooklyn. www.ivan_naranjo.com | www.pygmyjerboa.info

Dance artists and collaborators **Kaia Gilge** and **LJ Leach** recently relocated to New York City from Washington State. They are working on various projects in the city with other dance artists and are happy to be joining this insane project.

A curator once called **Lindsey Drury** a "Shamanic Trickster, Intelligent Wack-Job." Born in Seattle, October 8th, 1980, now lives and works in Brooklyn.

Maria Stankova writes music, plays music and writes about music. Currently she is singing with Ensemble Pamplemousse and Pygmy Jerboa, studying at NYU, composing two new works for International Contemporary Ensemble and Ensemble Pamplemousse, and collaborating with No Collective.

Masami Tomihisa is a composer/pianist/percussionist from Japan. She performs classical, contemporary, avant-garde, and improvised music. As a composer, she has collaborated with artist Joanna Malinowska and filmmaker Guy Maddin, and her compositions have been performed at Performa 09 and Nottingham Contemporary.

Bassist, composer, and improviser **Sean Ali** from Dayton, Ohio has been living in New York City since 2003. His current projects include: Fester, Natura Morta, Hag, PascAli, Oracles, LathanFlinAli, and solo performances. He is the founder and leader of a large ensemble for low-tone instruments called The Mudbath Orchestra. He is co-founder and member of the new music label Prom Night Records. (seanali.tumblr.com)

Travis Just's music has been presented around the world at numerous festivals and concerts. He has composed two operas *Innova* (2011) and *Problem Radical(s)* (2009). His next opera *NO HOTEL* premieres in 2013. He is co-director (with Kara Feely) of Object Collection. (www.objectcollection.us)

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No Collective (**You Nakai**, et al.) makes music performances which explore and problematize both the conceptual and material infrastructures of music and performance. Recent works include the publication *Concertos* (Ugly Duckling Presse, 2011), which describes and prescribes the rehearsal, performance and documentation of a music concert in the form of a playscript. On June 15, we will premiere *Concertos No.3* at the Incubator Art Project (St. Mark's Church). On August 26, we will present another full-scale work at the National Museum of Modern Art in Tokyo. (nocollective.com)

Panoply Performance Laboratory (PPL) is a performance collective formed by Esther Neff and co-directed with Brian McCorkle. PPL's public opera projects have included a trilogy of operettas called *The Transformational Grammar of the Institutional Glorybowl*, operas like *The Last Dreams of Helene Weigel [...]* and *On the Cranial Nerves of Barbarians*, and (with ThingNY), *TIME: A Complete Explanation in Three Parts*. Other projects include installations, a miniature museum, video, and performance art and music pieces. PPL also curates the PERFORMANCY FORUM, a platform for hybrid performance acts, and organizes performance conferences. (panoplylab.org) and (panoplylab.wordpress.com)

Thanks to Ana Maria Alarcon for her assistance in the translation of Ellen C. Covito's text(s).



A book of Ellen C. Covito's music is scheduled to be published in early 2013. For more information about the publication, please email: you@nocollective.com

No Collective and Panoply Performance Laboratory Present:
The Music of Ellen C. Covito

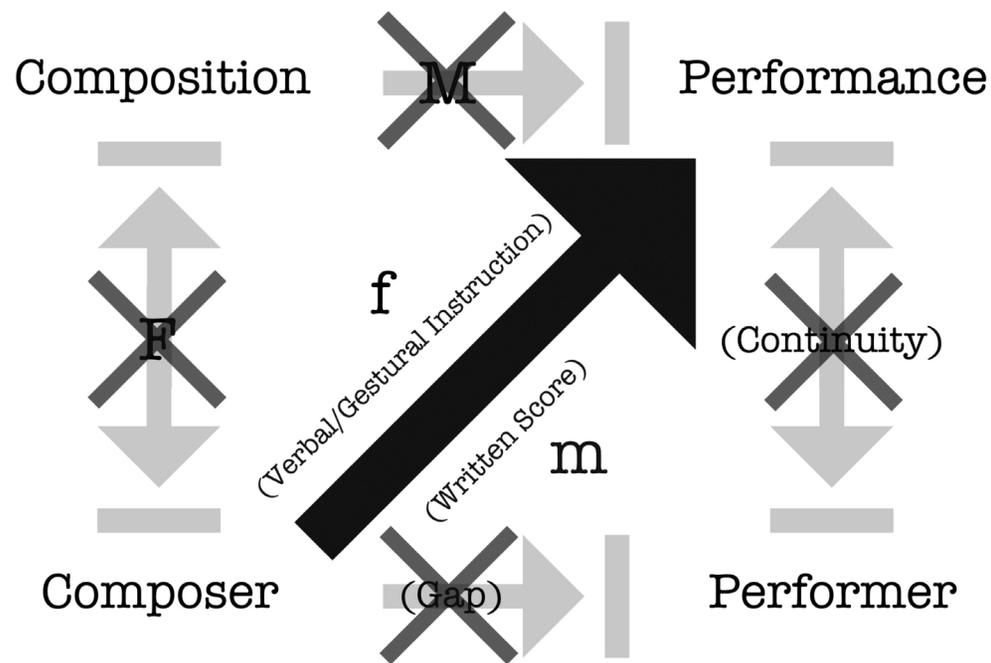


Diagram for *Composed Improvisation F+M*

Vaudeville Park

26 Bushwick Avenue,
Brooklyn, NY

May 24, 2012

