I, Kevin D Lewis, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Percussion.

It is entitled: "The Miracle of Unintelligibility": The Music and Invented Instruments of Lucia Długoszewski

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This work and its defense approved by:

Committee chair: Allen Otte, MM
Committee member: Russell Burge, MM
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“The Miracle of Unintelligibility”: The Music and Invented Instruments of Lucia Dlugoszewski

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By

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ABSTRACT

Although the significance of her achievements has not yet been widely recognized by the musical establishment, the music and aesthetic philosophies of Lucia Dlugoszewski (1931-2000) distinguish her as one of the most original and creative American composers of the twentieth century. Drawing comparisons to Henry Cowell, John Cage, Harry Partch, and her teacher – Edgard Varèse, her music encapsulates the philosophies and developments for which these composers are best known. Her invention of the “timbre piano” in 1951 advanced with greater sophistication the sonic expansions of the piano that were first explored by Cowell and Cage; this and her invention of an orchestra of one hundred new percussion instruments allowed the creation of a highly idiosyncratic music structured primarily on timbral and dynamic contrasts. Collaborating throughout her career with noted choreographer Erick Hawkins, Dlugoszewski sought to create a new mode of artistic expression that was heavily based on the concepts of sensual realism, “Suchness” and “Otherness” (as found in Zen Buddhism and haiku poetry), and other abstract philosophical doctrines in the pursuit of the dialectic compatibility of sound, movement, and theatre; further collaborations with film makers, painters, poets, and the notoriously provocative dramatic company, The Living Theatre, established a deep and profound influence on the whole of the New York avant-garde. Despite her imaginative and unique contributions to experimental music, Dlugoszewski’s professional choices, gender, and her rejection of contemporary trends in modern music (e.g. serial methods, chance operations)
largely sheltered her from the attention of the mainstream musical community, and this research represents the first substantial scholarship on her life and music. With a thorough review of available information and the cooperation of performers who knew her as a colleague and friend, this document will provide a complete biographical history, an exploration of her philosophical and aesthetic principles, and the first detailed examination of her invented percussion instruments.
Many thanks are owed to those who have helped me in reaching my achievements:

First and foremost, to my family and wife, Beth, for their love, support, and encouragement during my studies,

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CHAPTER 1:

BIOGRAPHY

EDUCATION

Born in Detroit, Michigan on June 16, 1931, Lucia Dlugoszewski was the only child of Polish immigrants, whose diametric personalities would implicitly make a deep impact on her future career. Her mother, “the artist of the family,” was an amateur painter when not consumed with the traditional matriarchal roles of the household, and her artistic endeavors had an early influence on the young Dlugoszewski, who began writing poems, composing songs, and playing the piano at the age of three. At six years old, Lucia entered the Detroit Conservatory of Music to study piano with Adelgatha Morrison. Fostering her creative inclination, she sought additional musical study in high school when she began formal study of analysis and composition with Carl Beutel. Her father, an engineer, was a “ferocious intellectual and philosophical personality” and would inspire her later studies. Dlugoszewski recalled,

My father obviously was a very free spirit and very bright. Like all fathers, he wanted a son, but . . . he educated me to be a free spirit too, as if I had been a son. So I was very lucky, I didn’t have that stigma that girls of my age had: ‘You can’t do this.’

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1 There are multiple discrepancies that exist in current scholarship and sources regarding the specific dates of Dlugoszewski’s life and early career; the year of her birth, for example, has been commonly cited as 1925, 1931, and 1934. The dates asserted here have been appropriated through a thorough examination of extant information that suggests them to be the most plausible.


Endowed with her mother’s artistic creativity and father’s cognitive genius, she was only fifteen when granted a scholarship and early admittance to the pre-medical program at Wayne State University, where she majored in science and philosophy. Though her primary focus was on cultivating a career in the medical field, she never abandoned her creative tendencies. Dlugoszewski continued to study piano with Edward Bredshall and poetry with Chester Juhn, and in 1947, her creative writing earned her the Tomkins Literary Award for poetry. The polarity of these interests was a source of conflict for the teenager, giving her the “crazy idea that [she] would earn a living as a doctor . . . and then do the music!” Ultimately, however, her aspirations of a dual career would not come to fruition; despite earning a B.S. degree in chemistry in 1949, Dlugoszewski would eventually succumb to the gender bias that then existed in the medical field and put her ambition to become a doctor aside.

The dichotomy of artistic creation and scientific thought in Dlugoszewski’s early life created an unusual environment that would profoundly foreshadow her future career. Reflecting on a childhood of metaphorical quarantine, she described her experience:

I was brought up not only in an atmosphere of intellectualism but also of isolation: the isolation of the Polish community, a separate island within American culture; the isolation of the winter ambience of the Great Lake country. A further isolation was contributed by the intense poverty brought on by the depression.

Though she would not succeed in her professional goals as she originally envisioned them, her inclination towards invention, personal expression, and erudite reasoning would forge a path to a musical career as one of the twentieth-century’s most profound and original composers;

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4 Ewen, 181.
5 Dlugoszewski, 57.
6 Ewen, 180.
however, the cerebral aesthetics of her works, her professional associations, and likely, her gender would disqualify her from the acclaim won by her contemporaries. Isolation would remain a constant in her career, yet one that she ultimately would not denounce.

As a young student at the Detroit Conservatory, Dlugoszewski was “curiously . . . singled out as a Bach specialist,” a designation that would have little direct effect on her musical future but would provide an impetus toward her professional destiny. Disillusioned with the slim prospect of a career in her major field, she elected to relocate to New York immediately after her graduation from Wayne State in 1949 to study piano with the Bach specialist Grete Sultan. Soon after arriving, Dlugoszewski supplemented her musical education by studying analysis with the Schenkerian expert, Felix Salzer, at the Mannes College of Music. Her relationships with these teachers, however, would be short-lived. Realizing Dlugoszewski’s experimental propensity and a fundamental difference in her aesthetic values, Salzer recommended that she seek a more appropriate teacher to assist in her composing, first sending her to the serialist Ben Weber (with whom she studied, apparently, minimally) and then to John Cage and Edgard Varèse. She had been preparing with Sultan for an upcoming performance of Book I of J.S. Bach’s *The Well-Tempered Clavier* at Carnegie Hall, yet a new acquaintance would provide a distraction that would prevent that performance and would induce a profound artistic reorientation.

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7 Ewen, 180.

Dlugoszewski accepted the advice of Salzer and visited both Cage and Varèse. Her “first great lesson in composition” came in discovering the animosity that each composer had for the other:

I remember going to John Cage, and I think he would have liked me to be his follower that way, but I just thought that whole chance direction wasn’t for me; I felt I saw flaws in it philosophically. And he wasn’t too happy about that. But I remember when he wanted to know who else I was going to see, and he said, “Oh, you’re not going to see Edgard Varèse! All he does is write wrong notes.” And when I went to Varèse, he said, “You’re not going to go to John Cage! He has no form.”

As her later music clearly shows, form won out over notes, and Dlugoszewski chose to pursue study with Varèse in 1951. Her education, however, would not encompass an orthodox tradition of compositional instruction; “He didn’t teach – not really. You teach yourself, he’d said.” However, as aloof as Varèse and his pedagogical approach may seem, Dlugoszewski gained much from her study with him, further stating:

How lucky I was to have him as a composition teacher because I escaped the rigid deadend dogmas of both serialism and aleatory disciplines. He always said, “Go to the direct exploration of pure sound. That way you will be original.” I never forgot that.

A telling personal reflection, Dlugoszewski would take her teacher’s wisdom to heart, pursuing the creation of her own aesthetic and the re-contextualization of musical sound.

1949-1952: EARLY EXPERIMENTS

Dlugoszewski would later identify herself as “a strange one, right from the start” when reflecting on the early musical activities of her childhood, but her self-proclaimed eccentricity

9 Dlugoszewski, 58.

10 Ibid.

continued to manifest itself as she began her career.¹² Performed in Detroit in 1949, Dlugoszewski’s *Moving Space Theater Piece for Everyday Sounds* exploited the din of daily life – including bouncing balls, breaking glass, hammered nails, sounds made with water, the clattering of teacups, tapping on blocks of wood, pots and pans, the turning of a doorknob, matches being lit, a whistling teakettle, radio and typewriter, and “just about every sound possible with pieces of paper” – in an event that would anticipate the fluxus ‘happenings’ of the late 1950’s and ‘60’s, and, in the movement of its performers in the room, the exploration of the spatial dimensionality of sound by Henry Brant.¹³ The work was later revised under the title *Structures for the Poetry of Everyday Sounds* and performed in New York on November 26, 1952;¹⁴ presented at the Chelsea loft of sculptor Ralph Dorazio, John Cage (who gave the performance resounding approval) and “the whole New York school of painters and poets and composers” were in attendance.¹⁵ This performance, however, was altered by the inclusion of an acousmatic screen made of newspaper that prohibited the spectators from observing Dlugoszewski’s sound-producing actions, thus allowing the sounds to be experienced without visual distraction. Infatuated with the results of such sonic experiments, she created more pieces in this vein, including *Transparencies 1-50 for Everyday Sounds* (1951), *Everyday Sounds*

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¹² Dlugoszewski, 57.


¹⁴ Malina, 253. The date is also given as April 24, 1951 by Ewen (181); Johnson cites the date only as 1951 (MA-4) and numerous other sources cite 1952. Given the chronological specificity of Malina’s diary entries, the date that she supplies is surely accurate; however, a previous performance of the work on the date that Ewen provides cannot be entirely ruled out.

¹⁵ Dlugoszewski, 59.
for bright by e.e. cummings (1951), Orchestra Structure for the Poetry of Everyday Sounds (1952), and an incidental score for The Living Theatre’s production of Alfred Jarry’s play Ubu Roi (1896) in 1952.

Despite her peers’ favorable response to her employment of incidental noises as musical material, Dlugoszewski eventually abandoned further use of everyday sounds after reasoning “how quickly the noises escaped the ineffable act of hearing to become the denotative pointer readings of our practical common-sense life!;”¹⁶ a more lasting development would arise in her manufacture of innovative and unorthodox music from a conventional instrument. Perhaps impelled by her discovery of Varèse’s music and its timbral idiosyncrasy, she began experimenting in 1951 in the modification of the piano to create an array of new, unheard sounds. Adaptation of the instrument by this time was of course not a novel idea; Henry Cowell directed the performer to play, pluck, or sweep the strings of the piano in his Aeolian Harp (ca. 1923) and The Banshee (1925), use plectra and hammers in The Leprechaun (1928-29), and produce harmonics in Sinister Resonance (1930); and John Cage’s ‘prepared piano,’ which required the performer to insert screws, weather stripping, and various other objects between the strings of the instrument to modify its sounds, was incorporated in many of his pieces since Bacchanale (1940). Dlugoszewski’s performance techniques for her “total piano” – as she initially referred to it – fused her predecessors’ methods and greatly expanded them; her method included activating the prepared strings both by the keyboard and by playing inside the piano with hands, percussion mallets, paper, thimbles, combs, glass jars, hammers, plectra of

various materials, and other devices created for this purpose. Dlugoszewski’s imagination and sophistication in developing her method produced a sonic palette so rich and complex that Robert Sabin, critic and editor of *Musical America*, proclaimed her “timbre piano” – a term that stuck – as a new instrument.\(^\text{17}\) Continuing to explore its capabilities throughout her professional career, Dlugoszewski would make the timbre piano a critical component of her compositional output through use as both a solo and chamber instrument. The legend to the score for the dance *Black Lake* (1969-70) is found in Appendix B and shows some of the techniques, preparations, and effects used in her mature composition for the instrument.

**1952-1971: COLLABORATIONS**

Though young and unproven, the eager Dlugoszewski quickly became an accepted member of the New York experimental scene; John Cage, David Tudor, Lou Harrison, Virgil Thomson, Alan Hovhaness, film maker Marie Menken, Judith Malina of The Living Theatre, painter Robert Motherwell, poets John Ashbery and Frank O’Hara, and others of the collective “New York School” found great interest in her ideas and quickly became close associates. Though not all of her early relationships would last, she would cultivate rewarding collaborations with several other artists in the next two decades – partnerships that ultimately constituted the quintessence of her career.

The most significant partner of Dlugoszewski’s associations was introduced by a shared acquaintance. The studio of Erick Hawkins, a dancer and choreographer who had previously worked with Martha Graham, was located next door to Grete Sultan’s teaching space, and he one day inquired if she could recommend a piano accompanist who could also compose.\(^{17}\) Dlugoszewski, “Lucia Dlugoszewski/Interview,” 63.
Initially opposed to working with a female composer, Hawkins was persuaded to put faith in the young Dlugoszewski and sent a telegram summoning her to his apartment for an interview. Flattered by an invitation from an artist who was gaining notoriety, desperately needing work, and enraptured by his physique and charming looks, she happily accepted his invitation to work together. Sharing a common interest in developing new modes of artistic expression and a strong belief in the dialectic compatibility of dance and music, Hawkins and Dlugoszewski would not only begin a lifetime of fruitful alliance in 1952 but would also marry a decade later.¹⁸

The two artists started quickly. On January 20, 1952 at the 92nd Street Y, *openings of the eye* – a five-movement work for solo dancer based on themes of Greek mythology – was the first of many works on which they would cooperate.¹⁹ Notable beyond being the first appearance of the timbre piano (combined with flute and percussion), Ben Moore described the performance as “the first ‘motionless’ dance ever done, . . . [using] masks, not only on the face but on the body to isolate muscular movement.”²⁰ Also contributing to the piece was Ralph Dorazio, a sculptor whom Dlugoszewski knew as a student in Detroit and who also moved to New York;²¹ his designs and customized set pieces would add a further element of multi-

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¹⁸ Due to professional concerns, the union was kept secret from the public until after Hawkins’ death in 1994; Lucia Dlugoszewski, “Tribute,” in *The Erick Hawkins Modern Dance Technique* by Renata Celichowska (Hightstown, NJ: Princeton Book Co., 2000): xxvii.


²⁰ Ben Moore, “Erick Hawkins and the Theatre of Surprise,” container 1, folder 36, the Erick Hawkins collection, Music Division, Library of Congress, Washington, D.C.

²¹ Dlugoszewski and Dorazio were at some point in this period married; dates of their union and divorce or details of their separation are not known.
disciplinary collaboration to Hawkins’ dances and greatly contributed to the corporeal nature of each piece.

A more significant work of much critical acclaim came after nearly three years of composition and preparation: *Here and Now with Watchers*, premiered November 24, 1957 at the Hunter [College] Playhouse in one of the first considerable performances of the Erick Hawkins Dance Company, was an evening-length work consisting of dance solos and duets accompanied only by timbre piano. The seemingly universal acclaim that the work received from critics proved to be decisive in catapulting the Hawkins troupe into the New York dance and arts scene. F.S.C. Northrop, a philosopher on the faculty at Yale University and later supporter of Hawkins and Dlugoszewski, lauded the performance:

> By abruptly breaking the temporal sequence of the sounds, thereby freeing sound in its ineffable aesthetic immediacy from the ideas and associations suggested by an ordered march toward a climax, one experiences music in the Here and Now in and for itself.\(^{22}\)

His observation expresses the intentions of the work’s creators and meaning of its title, but it also reflects the philosophical principles that would underlie the company’s future endeavors.

The next production proved to be not only as equally successful as *Here and Now with Watchers* but resulted in another inimitable contribution from Dlugoszewski. Seeking “to work in the purity and hush of luminous sound for its own sake without the interference of emotional jangle... and without the obtuseness of ‘ordinary reality,’” she invented an orchestra of one hundred percussion instruments that were used in her percussion duet, *Suchness Concert* – music that would doubly serve to fulfill Hawkins’ commission for his dance, *8 Clear*

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Places (1958-60).\textsuperscript{23} Originally designed and built by Dlugoszewski, the instruments were ultimately reconstructed by Dorazio, whose artisanship resulted not only in innovative sounds that aided Hawkins and Dlugoszewski in their quest for aesthetic immediacy but also added to the corporeal essence of the dance (insomuch that the instruments functioned as works of art in and of themselves and were performed on-stage amongst the dancers). Though the Hawkins company made attempts in the 1980’s to revive the work, the absence of detailed notes, recordings, and video made reconstruction impossible, and “one of the seminal scores of [the second] half of the century” and a work regarded as one of Hawkins’ and Dlugoszewski’s best is, unfortunately, now lost.\textsuperscript{24}

Dlugoszewski’s impetus for the decision to create and score for percussion instruments was multi-faceted. She believed that using traditional instruments in \textit{8 Clear Places} – a “meditation on nature” with movement titles such as “north star,” “pine tree,” “inner feet of the summer fly,” and “squash,” – would taint the pristine ideology of the dance through the emotional implications that she believed pitches and intervals to inherently carry, and so new sound sources were necessary.\textsuperscript{25} Utilizing the vibrant and complex sonorities of percussion was perhaps a natural solution but finding “traditional percussion instruments . . . so masculine in the wrong sense” and equating the often aggressive nature of their conventional use in the Western orchestra with the abuse of women, she sought fresh sounds that were devoid of extra-musical connotations and that would foster a dialectic with the Eastern philosophies that

\begin{itemize}
\item \textsuperscript{24} Leighton Kerner, "Excitement on a Shoestring," \textit{The Village Voice}, September 20, 1973, 38.
\item \textsuperscript{25} Dlugoszewski, “Lucia Dlugoszewski/Interview,” 62.
\end{itemize}
were emerging in the aesthetics of both her and Hawkins’ works.\textsuperscript{26} Perhaps also contributing to the instruments’ creation was the influence of her teacher: asserting that she did not originally set out to invent new instruments, Dlugoszewski compared her ingenuity to Varèse’s search for musical enlightenment through the use of electronics.\textsuperscript{27} Pleased with the effects of her creations, Dlugoszewski would frequently use her invented percussion instruments in chamber works throughout her career but also featured them exclusively, including in Hawkins’ dance Geography of Noon (1964); a trilogy of concert works from 1965 – Percussion Airplane Hetero, Percussion Flowers, and Percussion Kitetails; and the forty-minute percussion solo, Radical Quidditas for an Unborn Baby (1991).

Though mostly occupied with commissions for Hawkins, Dlugoszewski also made occasional appearances as a solo performer. In a concert on May 5, 1952 at the Cherry Lane Theatre that featured Alan Hovhaness’ Khaldis, Cage’s monumental Sonatas and Interludes for prepared piano, and Lou Harrison’s Round Dance, Dlugoszewski presented a “formless, yet nonetheless carefully drawn” performance of her timbre piano piece, The space of March, April, and May has turned the world on its tender side, and we have to turn the same way.\textsuperscript{28} Though there were likely other informal performances in the subsequent years, her next documented exhibition did not occur until 1958. The Five Spot Café, a jazz club renowned for hosting such luminaries as Thelonius Monk, Ornette Coleman, and Charles Mingus, was frequented by many of the avant-garde art community – who occasionally contributed paintings to the owners as restitution for

\begin{thebibliography}{99}
\bibitem{26} Ibid.
\bibitem{27} Ibid.
\bibitem{28} Malina, 224.
\end{thebibliography}
outstanding bar tabs.29 Adopting Dlugoszewski as their “mascot,” a group of painters and sculptors that included David Smith, Willem de Kooning, and Robert Motherwell petitioned what was likely the most mainstream solo exhibition of her music until that time; although decidedly more unusual than the club’s typical musical acts, her timbre piano performance, featuring *Music for Small Centers* (1958) and selections from *Here and Now with Watchers* (titled *Archaic Timbre Piano Music* for concert performance) was surely germane to the progressive explorations of avant-garde jazz that Five Spot patrons were accustomed.30

Though the commissions for Hawkins’ dances were her primary ambitions in this period, Dlugoszewski also fostered collaborative relationships in other artistic media. One of her first was with The Living Theatre, a notoriously experimental company founded in 1947 by Julian Beck and Judith Malina that sought to reinvent dramatic performance by dissolving the “fourth wall” between performers and audience; Dlugoszewski was thrice commissioned to supply incidental music for the company’s productions. Her first endeavor, a work for upright timbre piano for Pablo Picasso’s tragicomedy *Desire Trapped by the Tail* (1941), came in February of 1952;31 no other criticism of the performance can be found except for Malina’s resounding approval: “Lucia’s sounds make the play move as I had hoped: a farce ritual and the story of Pandora’s bee of hope.”32 Her next contribution came soon after: the short-lived production of

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30 “Five Spot – 1958,” program notes, container 175, folder 1, the Erick Hawkins collection, Music Division, Library of Congress, Washington, D.C.

31 A complete score including stage cues can be found at The Living Theatre archives at the Beinecke Rare Book and Manuscript Library at Yale University (container 145).

32 Malina, 209.
Alfred Jarry’s *Ubu Roi* (1896) in August of 1952 featured *Structures for the Poetry of Everyday Sounds* in what was surely one of the most unique scores of incidental music until that time. The final commission would come several years later, in 1960, for Ezra Pound’s reinterpretation of Sophocles’ *Women of Trachis*, with Dlugoszewski’s *Concert for Many Rooms and Moving Space* for a chamber ensemble of timbre piano, flute, clarinet, and four of her recently-invented “unsheltered rattles.”

Dlugoszewski’s music reached a further audience in its use in avant-garde film. Originally conceived as an accompaniment to the Merce Cunningham/John Cage ballet *The Seasons*, Marie Menken’s *Visual Variations on Noguchi* (1945) is widely regarded as a landmark work in American experimental cinema in her use of the somatic (hand-held) camera to distort naïve visual perception. Exploring the apartment of artist Isamu Noguchi, Menken’s film of his abstract sculptures manipulates the stationary objects in a perpetually mobile collage with erratic, close-up images that are unfocused, blurred, and visually fragmented by the confines of the frame. Though originally without a soundtrack, Menken commissioned Dlugoszewski to compose music for it in 1953 for what became the film’s definitive version. Titled *the poetry of natural sound*, the score utilizes five performers and includes sounds produced by the timbre piano, everyday sounds (including torn and crumbled paper, the lighting of matches, and books dropped on the floor), crude vocalizations, and the whispered recitation of words and names.

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33 This work is also commonly cited as *Concert for Many Rooms and Moving Space*, but this version of the title seems, like other errors in the existing scholarship, likely to be a typo that has continued to exist through the perpetual re-citation of incorrect material. It is unknown if a manuscript copy of the score is extant.

34 “*Visual Variations on Noguchi* by Marie Menken,” promotional matieral (New York: Gryphon Productions, n.d.).
from Gertrude Stein’s play *Dr. Faustus Lights the Lights* (which was incidentally performed by The Living Theatre in 1951).  

Dlugoszewski described the music:

> Every sound in the score is the image of bewilderment and exists only as its timbre and so the ear will be shocked into listening to paper because it has probably never heard it before. If the listening is innocent enough it will see that bewilderment is glorious because it alone is true. And this listening will maybe almost see.

Her description is accurate; the music is quite confounding in its cryptic speech coupled with the mélange of the distorted and screeching tones of the timbre piano, cacophonous crashes, the white noise of crumbling and tearing paper, the rattling of glass, and other sounds aurally puzzling enough for one scholar to incorrectly identify the score as a work of *musique concrète*.  

If Menken’s film is effective in altering the way that we see, then the soundtrack is a justifiably appropriate aural accompaniment in its presentation and stratification of indistinguishable noises and foreign timbres. Dlugoszewski also contributed music to the films of two other New York colleagues: Jonas Mekas’ seminal beatnik film *Guns of the Trees* (1962) featuring an early work for brass ensemble, and Maryette Charlton’s *Zen in Ryoko-in* (1971) including music of everyday sounds to accompany her documentary images of a Buddhist abbot and his daily routine.

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36 “*Visual Variations on Noguchi by Marie Menken.*”

37 Sitney, 27.

38 *Zen in Ryoko-in* is often credited to the producer, Ruth Stephan, but was filmed by Charlton.
Figure 1.1
Photo from promotional material for Marie Menken’s film *Visual Variations on Noguchi*[^39]

**1972-1983: WORKS FOR ORCHESTRA AND CHAMBER ENSEMBLE**

Early reviews of the Erick Hawkins Dance Company from performances not only in New York but throughout the United States and Canada reveal a vivacious reception to Dlugoszewski’s music and a critical enthusiasm equaling (and even surpassing) that given to the choreography; yet, after nearly two decades of working with Hawkins, she still maintained an identity primarily as a composer with a symbiotic bond to dance. Dlugoszewski corroborates this in an interview with Allen Hughes in early 1971 adding, “some of my friends feel I’ve wrecked my career,” but she continues to purport the benefits of such isolation in allowing her to compose music

[^39]: *Visual Variations on Noguchi* by Marie Menken."
without feeling the necessity to cater to the tastes of mainstream audiences or music critics.\textsuperscript{40}
Indeed, the experimental liberties afforded to Dlugoszewski in her collaborations with other artists in the first period of her career uniquely provided a shelter in which to unconditionally develop her own idiosyncratic style to a degree that few other composers have experienced. Her professional isolation, however, did not withhold the virtues of her music from the admiration of a gradually growing collection of New York musicians and music critics, and Dlugoszewski’s compositional skill and creative vision finally began to receive broader recognition through awards and opportunities to compose expressly for the concert hall.

This new stage in Dlugoszewski’s career was propelled in 1971 with the commission of two works for the renowned American Brass Quintet that would also serve as scores for Hawkins’ choreography. \textit{Densities}, an eight-minute work for the dance \textit{Angels of the Inmost Heaven}, is quite typical of works from this period in its sudden and extreme timbral shifts between colorful clusters, muted effects, and warbled shrieks and squeals in a hugely expansive pitch-space that requires virtuosic athleticism from the performers. \textit{Tender Theatre Flight Nageire}, a longer work for the dance \textit{Of Love} that featured the players moving throughout the hall (akin to her early experiments with everyday sounds), was nominated for the Pulitzer Prize in 1971 but was later revised in 1978 for brass sextet and Dlugoszewski’s invented percussion instruments; its unusual title embodies the poetic representation of the philosophical elements of the work’s structure and character, as will be explored in the next chapter.

Though Dlugoszewski would continue her collaboration with the Hawkins company as music director following the successes of these pieces, the composing of concert works became too

\textsuperscript{40} Hughes, D15.
time-consuming to allow her to create new scores for dance; instead, her involvement mostly included – for the first time in the company’s history – selecting other composers to create dance scores including David Diamond, Toru Takemitsu, Lou Harrison, Alan Hovhaness, Virgil Thomson, Ross Lee Finney, and others. Though not the most enduring work from this period, perhaps the greatest achievement and a demonstrable measure of her increased renown came in 1973 in a grant from the National Endowment for the Arts and commission from Pierre Boulez and the New York Philharmonic for *Abyss and Caress* (a trumpet concerto for Gerard Schwarz with chamber orchestra, it premiered in 1975); an overwhelming success, New York critics Leighton Kerner and Jamake Highwater each designated the work as “piece of the year.”

Her chamber work, *Fire Fragile Flight* (1973), represents another great milestone, winning the 1978 Koussevitzky International Recording Award – the first ever awarded to a woman; Kerner aptly described the piece:

> The tentacles of *glissandi* that float through the air at the beginning, the “hanging bridges” of notes, the thrusts into ever new directions away from the immediately previous surprise, the bewilderingly fast sprays of music from brass as delicate as stringed instruments, from violins bowed with combs and with oscillating glass tumblers, also from violins and viola held vertically to allow for *col-legno* ricochets articulated all the faster because of a bow and arm unhindered by gravity – all this is held within a structural scheme both elaborate and brave.

Other awards and recognition soon followed, including the New York State CAPS award, grants from the New York State Council on the Arts and the Thorne and Guggenheim Foundations, and the performance of her music by such luminary conductors as Lukas Foss, Gunther Schuller, Dennis Russell Davies, and Joel Thome.

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1984-2000: FINAL CONTRIBUTIONS

Despite the repute gained through the successes of her chamber works in the ‘70’s, Dlugoszewski would subsequently spiral into a long period of stagnation precipitated by the illnesses and deaths of her parents. Suffering a nervous breakdown that she attributed to her emotional sensitivity and the fact that she loved others “probably too well,” Dlugoszewski completed only a few works in the early ‘80’s (mostly commissions from bass trombonist, David Taylor) and left several others unfinished. The middle of the decade was even less fruitful as her mother’s health declined, leading to her death in 1988.

It would not be until 1991 that Dlugoszewski would complete another work. *Radical Quidditas for an Unborn Baby*, a forty-minute solo for percussionist Bill Trigg, scattered conventional percussion instruments and a multitude of her invented instruments throughout the concert hall in music that would again demonstrate her affinity for exploring the dimensionality of sound. A score – in the traditional sense – does not exist; rather, a series of sketches and directions listing specific instruments, effects, dynamics, tempi, durations, and movement provide information for a highly-managed improvisation. Though the premiere received negative criticism with the composition earning a branding as “a charmless Young Unperson’s Guide to the Percussion Section,” the work reinvigorated Dlugoszewski’s creative tendencies and would lead once again to productivity. Other concert works quickly followed including the chamber works *Radical Suchness Concert* (1991), *Radical Otherness Concert*

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43 Dlugoszewski claimed that, due to the “fragility” of her invented instruments, she was revising the work completely for conventional instruments under the title *Suchness Concert and Otherness Concert*, although it does not appear that the edition was ever completed or performed; Gagne, 62.

44 James R. Oestreich, “New Music Consort: Symphony Space,” *New York Times*, 29 June 1991. It should be noted that, although the reviewer did not appreciate the composition, he still lauded Trigg for his virtuosic and “athletic” performance.

![Figure 1.2](image)

**Radical Quidditas**

Lucia Dlugoszewski

1A Snare drum roll - ff - V

directly segue into
crotale on timpani
first with V
then add arco

glissando pulsing at 1 = 72
add occasional water shake, small bells, flex, flute

gradually change to water only + cardboard waters
held 2 waters + walk to rear setup (moderately quickly)

Dlugoszewski once again faced personal loss with the death of Erick Hawkins due to prostate cancer in 1994; despite being “sick with mourning,” a protracted hiatus from her work to grieve was not possible.\(^{45}\) Throughout the history of the dance company, Hawkins himself had maintained control of all facets of enterprise including fund-raising, marketing, tour planning, and other administrative duties, and in death, left the group without an operational framework. Faced with the possible dissolution of the company, Dlugoszewski embarked on a new stage in her career, inheriting all of his previous duties – including choreography. Though she lacked

formal training in dance, Dlugoszewski had assumed instructional duties for Hawkins’ classes some time before his death, and her close collaboration with him over so many years provided her the perspective and intuition to continue to produce new works in his distinctive style of free-flowing movement. Sketches of three unrealized dances left in Hawkins’ journal provided material for Dlugoszewski’s first efforts, but she would eventually compose her own dances at the urging of the company’s board of directors with her *Radical Ardent* (1999) garnering her praise as “a modern-dance choreographer of exceptional promise.”

The arts would soon after lose one of their most original and inventive contributors. After failing to appear at the opening premiere of her first evening-length dance, *Motherwell Amor* (dedicated to the late painter and supporter of her music, Robert Motherwell), on April 11, 2000, Dlugoszewski was found dead in her apartment of natural causes.

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46 Ibid.

CHAPTER TWO:

PHILOSOPHIES AND MUSICAL STYLE

Beyond the virtue of the originality in Lucia Dlugoszewski’s music is the significance of its ascetic projection of her philosophical beliefs on both music and existential experience. Her work eclipsed the classical ambition of composing – to either create ‘beautiful’ music or some that is innately expressive of the composer’s ego – to strive for a greater goal in literally transforming the way in which we hear and thus altering the perception of our worldly experience. In one of several veiled attacks against the tenets and techniques of John Cage and his imitators, she opined, “sound already exists, already is presented, already is beautiful,” proclaiming the efforts of these composers to be redundant; her purpose was not to simply present the listener with an opportunity to realize the beauty of natural sound but instead to solve the challenge of making the action of “our hearing equivalently beautiful” (emphasis added). Dlugoszewski’s attempt to address this issue encompassed a multitude of philosophical principles that would establish an unorthodox treatment of the traditional parameters of composition in the creation of music that purposefully defies conventional description and analysis – a search for the “elegance of the ungraspable.”

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**LOGOS VS. EROS**

The dichotomy of the values of cognitive reason versus artistic creation, entrenched in Dlugoszewski since her childhood, created in her a quandary of conflicting interests in determining the balances that the forces of Logos and Eros should play in art. Logos – “the theoretical component of knowing the world; reliable, invariant, the same for all knowers, objective, orderly, harmoniously unified, and with the largest, most comprehensive view of reality” – had long been present in Western music (e.g. systems of tuning), but post-Webernian serialist techniques, with their emphasis on ordered systems and structures determined by mathematics, resulted in artificiality in their unbalanced embrace of logic over aesthetic beauty.⁴⁹ Works such as these failed to reflect the world as Dlugoszewski experienced it, instead projecting only illusory constructs of their creators’ minds. Eros (also, Amor) – the quality of love, tenderness, and sensitivity – was, she felt, a necessary component of art yet one which was demonstrably rejected by her serialist contemporaries. Her first work with Hawkins, *openings of the (eye) (1952)*, attempted to address the deficit of this quality in music by “repudiating Logos for a pure Eros music that was... non-melodic, non-emotional – the sheer ‘beautiful sound,’ music as a miracle of unintelligibility.”⁵⁰ The title of the piece itself is a *double entendre* emblematic of the purpose of its creation; when read “openings of the ‘I’,” it implies the abandonment of ego and the pursuit of the pure, selfless quality that Dlugoszewski

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⁴⁹ Ibid., 4.

⁵⁰ Ibid., 5.
sought. Her experiments with everyday sounds were also an attempt to this end, yet she soon
decided that “experiencing music through the senses as a kind of relative, hedonistic,
irresponsible selfish pleasure degenerates into an effete personal aestheticism where no two
people can agree.” Later, her efforts would consciously attempt to provide proportional
balance between the two principles without one taking primacy over the other.

REALISM

Cognizant of art’s ability to reflect one’s existence, Dlugoszewski gave considerable attention
to theories of realism, or the perception and experience of the world, and a basic
comprehension of these concepts is necessary to understand the motivations of her art.
Scientific realism, a twentieth-century development that was especially prevalent in mid-
century, subscribes to the belief that the world is best explained through scientific inquiry and
methodical analysis. It purports, for example, that a concert grand piano is not black, for ‘black’
does not exist in the physical world but is only a construct of our minds created by the object’s
physical properties and their interaction with light, and subsequently, with our retinas. Accord
with this philosophy propelled the mathematical pursuits of the serialists (and even a maverick
inventor like Harry Partch in the ratios of his 43-tone scale). Despite Dlugoszewski’s scientific
propensities, she found this theory of realism to be flawed in contending that sounds, too, did
not exist in the physical world – an implication that establishes the act of hearing as an
egocentric activity. In contrast, one adhering to the tenets of naïve realism would contend that

\[\text{\footnotesize 51 Poems and correspondence from Dlugoszewski to Hawkins sometimes playfully substituted “(eye)” for the word “I,” providing credence to this reading; container 176, The Erick Hawkins collection, Music Division, Library of Congress, Washington, D.C.}\]

\[\text{\footnotesize 52 Dlugoszewski, “What Is Sound to Music?” 5.}\]
the piano *is* black, that ‘black’ is intrinsic to the essence of the object and exists simply because we can see it. Whereas scientific realism is an ideal of cognitive perception of the world (or “logical realistic experience,” as Dlugoszewski called it), naïve realism (“naïve realistic experience”) concerns practical, common-sense perception – that the world exists exactly as we directly observe it. The composer to most prominently embrace this ideal was John Cage in his philosophy of “sounds for themselves” and in his use of chance as a compositional tool in an attempt, in part, to demonstrate the observable and naturally-occurring beauty in the world. Dlugoszewski, however, thought such efforts to be gimmicky and egotistical (conflicting with Cage’s justification of using chance to also *avoid* one’s self) and found even greater fault in their distortion of reality by the artificial organization and manipulation of nature.

Though her work incorporated elements of both scientific and naïve realist tenets, Dlugoszewski’s conception of worldly experience, substantiated by the philosophical writings of F.S.C. Northrop, was unique to her music and presented a phenomenological approach to the human condition. “Radical empirical immediacy,” or what we could aptly call sensual realism, dealt with the aesthetic perception (“irrational direct experience”) of the world – one that is intuitively interpreted by the senses and free from cognitive or emotional justification. The other theories of realism sought to explain and describe the occurrence of natural phenomena, eliminating the perceiver from experience and distancing us from our world; conversely, Dlugoszewski’s was humanistic, avoiding objective reason and allowing every stimulus to be unique, personal, and idiosyncratic to the existential sphere of the person experiencing it.

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53 Eli Siegel’s philosophy of “aesthetic realism,” formulated in 1941, maintains similar beliefs and could be appropriately applied to some of Dlugoszewski’s ideas; however, with no evidence to support an affiliation with Siegel’s school of thought and because of its controversial implications, this term is purposefully avoided here.
Metaphor, then, becomes an essential aspect of Dlugoszewski’s and Hawkins’ works; by referencing an idea or theme but avoiding explicit representation or objectification, the perceiver must rely on his or her own immediate feelings and reactions in order to extrapolate meaningful context. Dlugoszewski described one example of metaphor in their work:

There is a place in Black Lake [1969-70] with a setting sun. How do you make a woman a setting sun? Erick would never do anything literal. He’d die first. So Gloria [McLean] is very intense in her movement. The music is very intense, very dense. Suddenly, it slips into a very intense silence. Gloria is walking in an oval. Three-quarters of the way through, there is a great big cymbal crash and a high harmonic on the violin that comes out of the resonance. 

Metaphor also appears in the titles of her pieces, with each, beginning with Naked Flight Nageire (1966), being a poetic representation of the music’s character and form.

Dlugoszewski’s own words, in a program note to Tender Theatre Flight Nageire (1971/78), are again most fit to further explain:

Tender Theater Flight Nageire is actually a series of musical rituals involved somehow with the poetic roots of erotic experience. Its nakedness of spirit requires a special courage all its own, the courage of vulnerability in terms of letting out feeling, something perilously real with a fierce fragile ambience of elegance, sensitivity, and that radiance of the highest energy release in the mind we call passion. Rituals of sound involving both immediacy and Amor combine to create the musical structure.

The four words Tender Theatre Flight Nageire are poetically chosen to identify structural principles that embody the reality of this music.

Tender: the ‘imprint’ of Amor, investigating possibilities of almost bottomless sensitivity, this strange proportion of the mind, a seductive loosening, so to speak.

Theatre: immediacy in space and time, seeing the sound created as well as hearing it, feeling sound travel strangely in space.

Flight: the generic translation of ‘fugue,’ that element of aesthetic elusiveness that we associate with elegance, shedding the gross, heavy, oppressive in favor of the subtle,

light and free. The principle of *Flight*, musically, is a kind of perilous hanging by the ears, where everything is like a hanging bridge, vulnerable, dangerous, tender, unsupported; naked.

*Nageire* is an oriental aesthetic principle of nondevelopment, of non-linear or ‘leap’ progression. It uses constant and extreme surprise. The literal translation is ‘flung into.’ *Nageire* embodies the oriental aesthetic delight in the courage of the delicacy of daring constructions. It is a kinesthetically inspired system of leaping into the unknown material – a braving of the known, a distance-reckless freedom of absolute movement leaning for the flexibility of the mind.

Structurally, there are five parts in which *nageire* ratios are translated into irrational numbers, one more definition of the elegance of the ungraspable, as is the elusiveness of the dissonant counterpoint throughout. The fulcrum phrase includes mathematical ratios of alternating *nageire* and *transparency* – in other words, leaps to points of high energy (*nageire*) and sudden releases into varieties of transparent densities (flight). This is expressed in dynamics, registers, and timbral shifts through sophisticated tonguing and muting and new percussion instruments.

Both the second and fourth parts are a hush of sheer sensibility, the first and fourth are short *nageire* leaps, celebrations of high energy, dangerous architectures of extreme speed, and the third is pure *flight* in extensive glissando counterpoints. The ambience of *Tender* permeates and unifies all five parts.

In the impact of the mythic ‘imprint’ of *Amor* our senses become abnormally alert: We embody that strange risk of hearing whose moment in time is always daybreak.

The world is literally transformed. Even the moon suddenly is the most naked thing there is because the mind is suddenly naked. The moon suddenly hangs wet in my throat and my swallowing is silver, and one drop of water can unhinge my throat into miracles of swallowing, the sudden shiver of a delicate paper rattle or an unusually sensitive tonguing on a brass instrument becomes transparency utterly alive.  

**INFLUENCE OF EASTERN PHILOSOPHY**

Though not perceptively explicit in Dlugoszewski’s work, Eastern philosophies constituted a significant ideological foundation on which her music was conceived. Like Cage, the precepts of *Zen* Buddhism – especially the abandonment of ego and deliberate inattention to cerebral logic

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— were primary motivations in the creation of her art; she was persuaded to a greater extent than her contemporary, however, by Zen’s embrace of nature and especially in the aspiration of pursuing an idealistic union with it. In describing the purpose of her music, succinctly justifying her ambitions and inherently distinguishing her connection to nature from Cage’s more superficial applications (e.g. 4’33”, Atlas Eclipticalis), she explained,

Music is a ritual whose function is to help imperfect man become identical with “perfect nature.” Such music is neither egocentric, romantic self-expression nor artificial common sense, nor selfish pleasure, nor artificial classical order. Such music is not expressing man instead of nature, nor nature instead of man, but man identical with perfect nature – bringing us to our very best: real, alive, free.56

Haiku poetry, in its recurring themes of the natural world’s beauty, served to reinforce such philosophies in Dlugoszewski’s aesthetics but also contributed other ideas from its conceptual framework. A constant in her writings is her admiration for the haiku poets’ (especially Matsuo Bashō) conjunction of unrelated ideas; their inclusion of the so-called “disparate element” – a component that seems out of place or defies logical comprehension – encouraged Dlugoszewski’s use of extremes of contrast (especially in her later works). She was more greatly inspired, however, by haiku’s shared propensity for direct aesthetic experience, which corroborated her concept of radical empirical immediacy; “Suchness,” as it is known in Zen Buddhism, was a fundamental core of Dlugoszewski’s music and validated by identical themes found in the works of other admired artists, especially with James Joyce’s parallel, “Quidditas.” She was further influenced by the Eastern concept of the koan – a riddle passed from a Zen master to a student in order “to torture [the] naïve realistic mentality and somehow break

through into alive radical empirical immediacy.” By presenting a profound question that cannot be solved through rational reason (such as the well-known dilemma proposed by the hypothetical sound, or lack thereof, of a tree falling in an unoccupied forest), a koan resists cognitive explanation and concrete objectivity – a quality espoused by Dlugoszewski and reflected in her pursuit of the ‘ungraspable.’

Dlugoszewski’s work below, titled simply “Poem” and published in Daisy Aldan’s anthology, A New Folder (1959), is emblematic of her interests in poetry in general, haiku, and abstract art. The text embodies the form and traits of haiku including existential immediacy (the act of swallowing), the natural world (rain), the juxtaposition of disparate elements, and the attempt to create the union of “perfect nature.”

57 Ibid., 7.
PERIODS OF PHILOSOPHICAL DEVELOPMENT

In her article, “What Is Sound to Music?” (1973), Dlugoszewski didactically outlined three periods of development in which her philosophical approaches to composition evolved under her own reflections and aesthetic assessment. Though these periods cover only the first half of

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her career due to the time of the article’s publication, they help to illuminate the application of her philosophies and the representative works in which they are found.

The first development, “Pure Radical Empirical Immediacy,” occurred from 1954-1963. Still very young, Dlugoszewski ambitiously attempted to correct the impurities and deficiencies of music: the embrace of naïve realism, ego, the “misuse” of logic in creating musical systems, and “the empty hedonism of the aesthete’s frivolous partial aesthetics.”\(^{59}\) Initially, she addressed the issue of finding an appropriate application of Logos while still allowing for radical empirical immediacy (“Suchness”); yet, after meeting F.S.C. Northrop in 1957, she mostly abandoned Logos, focusing only on exploring the inherent nature of sound and investigating how it “flashes – seemingly from nowhere – across the ear and quickly dies away.”\(^{60}\) By liberating herself from her logical compulsion, new focuses emerged, including an increased sensitivity to the use of timbre as a primary basis for composition, the attempt to produce music that actuated radical empirical immediacy, and the re-contextualization of traditional musical qualities:

Suchness, not events: suchness is personal, unique, vulnerable, bewildering, the hole in the wall – ultimately, perception. Form is how the ears listen. Sound that is not denotative, connotative, casual, postulated – is therefore pure suchness. Transparency – in terms of ground, of non-motivic durations, of non-tonal music, of emotional threshold.\(^{61}\)

Dlugoszewski’s music for the dance, *Here and Now with Watchers* (1954-57) (also known as *Archaic Timbre Piano Music* for concert performance), is a significant work from this period and is exemplary of her revolutionary and idiosyncratic approach to melody and form. Discarding


\(^{60}\) Ibid.

\(^{61}\) Ibid.
the traditional meaning of “melody” as one that is referential and symbiotic to pitch, she redefined it to refer to any “related linear succession;” thus, the score consists of separate melodies of pitch, dynamic intensity, rhythm, timbre, and (inherently) emotion that occur simultaneously yet progress independently (Figure 2.2). The keys of the piano were organized into “pitch layers,” or groups of one to twelve specific pitches; these groupings always existed in their prime forms and avoided any logical serial processes such as transposition or inversion. Dlugoszewski further defined their use: “each pitch community is also chosen for certain qualitative uniqueness – like the extreme ‘white on white’ interval transparency of 8 A’s and 8 B flats.” Striving for the various melodies to create a “paradox of no continuity and constant continuity,” she formulated the music on the theme of contrast: “All five elements of sound are formally sensed by the various oppositions: sameness and difference, absence and presence, control and accident, separation and unity, limitation and freedom, regularity and irregularity.” Her affinity toward these musical contrasts is thus the most demonstrable attempt at creating Suchness, as qualitative extremes like these are perceived immediately and most effectively absorbed by a listener’s intuitive senses.

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63 Ibid. Her poems present a similar “transparency”: the words are arranged in such a way that shared letters are visually connected by vertical lines; see “Poem” above (Figure 2.1) and Appendix D.

64 Ibid.
Figure 2.2
Graph of melodic structures in *Here and Now with Watchers* (1954-57)
During the second period (1966-72), “The Uncarved Block,” Dlugoszewski sought to refine in her music the philosophies of others that she had adopted. Northrop’s endowment to her was his concept of the “undifferentiated aesthetic continuum,” an idea that he paralleled with the Buddhist theory of *Nirvāṇa*. A daunting term that requires explanation, “undifferentiated” refers to that which is ineffable and cannot be objectively described; “aesthetic,” to the elimination of cognitive sensing for immediately-perceived feeling; and “continuum,” to the cosmically infinite variety that such feeling allows.\(^{65}\) Though Northrop’s principle is very closely aligned with the epistemology of radical empirical immediacy, the latter is only applicable to the act of experience, whereas the “continuum” of the former is omnipresent. Expressed in Dlugoszewski’s words, time and sound are “in the ear,” and timelessness and silence are “in the mind,” representing “the potential, invisible, always on the brink, for ‘created now, created now’ surprise.”\(^{66}\) Further encouragement for the exploration of this philosophy came from Eastern artists who inherently embraced the spirit of the aesthetic continuum in their works. The figurative chunk mentioned in her label for this period refers to a comment made by philosopher Chang Chung-yuan on a work by Chinese painter Qi Baishi (1864-1957): “The simple blunt stroke... this painting has neither objective beauty nor subjective ideality [but] the qualities of the uncarved block.”\(^{67}\) Northrop’s continuum could perhaps be represented in a physically-existing block in its potential for sensual splendor once sculpted, yet Dlugoszewski was more engaged in seeking the “aesthetic intensity” of the *metaphysical* block – an intensity


\(^{67}\) Ibid.
that would provide dynamic possibilities for the empirically-heard sound. She described her
application of the concept in this period:

I began my first musical involvement with unstatic, invisible movement, a kind of leaping
to fragile hanging bridges of sound, almost unsupported – and with Bashō’s clues to
poetry: sabi, “the loneliness of things,” privacy of the “uncarved block;” wabin,
“talentless rejoicing;” karumi, “playfulness, lightness.”

As mentioned previously, this period’s works were composed with poetic and metaphorical
titles; these words represented the fusion of the philosophy of Northrop’s continuum with
Suchness but also Dlugoszewski’s formulation of musical principles that reflected them,
including “leap climaxes,” non-development, extremes of contrast, and perpetual
transformation.

Dlugoszewski’s cognitive propensity returned in her third period of development (1972-73);
her title for this period, “New Roles for Logos,” illuminates her desire to reinvent concepts of
order and mathematics in search of a greater balance to the profound doctrines embraced in
the previous fifteen years. She identified three new roles for logical reason in an attempt to
“protect” Eros instead of destroying or transcending it: Logos should be used 1) to scrutinize
our cognitive and emotional perversions of experience in order to free latent possibilities, 2) to
greater project artistic concepts in immediate experience, and 3) to render objective
clarification and validation for our intuitive comprehension of “perfect nature.” Though
Dlugoszewski’s application of Logos is not explicitly apparent in the music of this period, it can

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68 Ibid. Words in italics were used as movement titles for the work *The Suchness of Nine Concerts* (1969-70).
69 Ibid.
be inferred that these newly invented “roles” were manifest in her structural designs and in an attempt for philosophical justification.

Dichotomy and contrast were constant themes throughout Dlugoszewski’s life, from the divergent personalities of her parents, to the conflict of Logos and Eros, to the simultaneous concurrence of two (or more) artistic mediums; in every case, however, she would perceive a means in which the discrete elements could be mutually complementary – a virtue that would usher in a final development and propel the discovery new philosophical ideas to enrich existing ones. At the onset of the 1980’s, Dlugoszewski appropriated the concept of “Otherness;” historically, the term has taken several meanings depending on its application, but she adopted it simply as a reference to that which is foreign, represents explicit contrast, or merely, “strangeness.” More important than its facility to startle, vary, or create discontinuity was the consequence of its balance with Suchness, an effect she gleaned from haiku poetry and the typical disconnection of thematic subjects between the second and third lines of a poem.70 This division, however, served not to segregate but to establish an association between disparate elements; it also destroyed tendencies towards cognitive or naïve perception, a property that served as a metaphor to Dlugoszewski’s musical application of Suchness and Otherness. She found further use of Otherness in its ability to prevent sounds from becoming clichéd and to “purify our ears to the perception of what is, Suchness!“71 She expanded on the relation of the two concepts:

70 Dlugoszewski’s “Poem” (Figure 2.1) aptly exemplifies this: the first two lines deal with the self, and the third, with nature.

Where the powerful term for Otherness is “suddenly,” the powerful term for Suchness [is] “carefully.” Where Otherness ritualizes the mind with an energy that generates poetic immediacy; Suchness is aesthetic immediacy in and for itself; hence the musical rituals of bracketing, of deepening, of savoring. Otherness is the wild, “flung-into,” strangeness process for giving birth to a new reality in the ears. Suchness is the pure mystery of sound itself, the beautiful simplicity of naked hearing, subtle, elusive! – And all the musical rituals that permit this to happen!72

Although she admitted that the first influence of Otherness, found in her piece Cicada Terrible Freedom (1980-81), was subconscious, it would quickly become a significant aspect of Dlugoszewski’s composing and would culminate in the chamber work Radical Otherness Concert (1991), an “absolute shattering of ordinary reality [through] all kinds of reckless ambiguity spatters of this otherness, wild, absolute, free.”73

Another philosophical concept affecting Dlugoszewski at the same time was duende – an abstract term from Spanish art that has been described by many yet has escaped objective definition. Sometimes translated simply as ‘ghost’ or ‘evil spirit,’ its meaning is much more intangible, as first proffered in Ferderico García Lorca’s description of “black sounds” in his 1933 lecture, “Teoría y juego del duende” (“Play and Theory of the Duende”).74 Intrinsic to the human soul, duende is thought to be a dark, mystical emotion – a muse cultivated from personal suffering that instills in the artist the essences of both life and death. Though Dlugoszewski had long been enthralled with the concept, only when she was confronted with the sicknesses and deaths of her parents did an appropriate musical application appear.


73 Dlugoszewski, “Lucia Dlugoszewski/Interview,” 68.

Duende became manifest in her mourning, but her grief, it seems, was at least partially alleviated in the illumination an additional philosophical duality: “the lightness of Zen and the heaviness of duende.” This relationship, then, became yet another dichotomy exhibited in her music, both in the 1980’s and then in the mid-’90’s following the death of Hawkins.

MUSICAL ATTRIBUTES

Likely a contributing factor to the lack of recognition of Dlugoszewski’s efforts is her music’s ineffability, and its resolute rebellion against description perhaps dissuaded critics and musicologists from paying greater attention. On the surface, her music seems formless and haphazard in its bizarre contrasts and renunciation of traditional musical discourse. Even the anarchic music of John Cage is easily construed through the basic examination of his philosophies, compositional processes, and notations; yet Dlugoszewski’s music, aurally perplexing and unmethodical, resists such comprehension, perhaps befitting a position alongside the discussion of ‘noise.’ This, as Simon Reynolds points out, leads to the dilemma that “to speak of noise, to give it attributes, to claim things for it, is immediately to shackle it with meaning again, to make it part of culture. If noise is where language ceases, then to describe it is to imprison it again with adjectives.” His sentiments are an accurate summation of Dlugoszewski’s goal – to avoid linguistic idioms and cultural signification in the striving for the purity of radical experience – and her art, like noise music, would indeed lose its essence under the scrutiny of theoretical analysis; nonetheless, a description and exploration of her


treatment of traditional musical parameters is appropriate and helpful in better understanding the qualities of her work.

Pitch, in its generation of melody and harmony, has been the most essential element of Western music for most of its history; Dlugoszewski, however, attempted to purge the implications and effects of it from her music. Finding pitches and more precisely the intervals between them as an intrinsic narration of their creator’s egocentric emotions, she believed them to act as a “metaphor for our affective life,” clouding the sensual perception of the listener by impeding his or her feelings. In dealing with this predicament, Dlugoszewski primarily developed three compositional methods: she 1) abandoned fixed pitch through the use of her timbre piano and both invented and conventional percussion instruments, 2) distorted it through extended instrumental techniques or clusters of dissonance, and 3) utilized the emotional “transparency” of multiple octaves of the same pitch-class as melodic material. She found a further solution to the predicament by re-conceptualizing the quality and role of dissonance: whereas it had historically maintained the dubious idiomatic distinction as tense, ugly, sorrowful, and even evil sound, Dlugoszewski found it to have different – and favorable – qualities in maintaining that it can be “tender, in that the intervals are so close; violent, in that the overtones are very unmixable; and elegant, in that the intervals in being so close together tax our more refined sensibilities of discernment.”

Dlugoszewski’s subjugation of the traditional parameter of pitch allowed her to take the reins from her teacher, Edgard Varèse, and pursue a music that more strongly emphasized

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timbre and sound color. The qualitative nature of timbre – it cannot be objectively measured, notated, or even described – establishes it as the most logical emphasis for a music that aims for abstraction, and Dlugoszewski had several motives for its use. Naming it as the constituent of sound of “most vivid immediacy,” Dlugoszewski found that timbre itself acted as an analog to Suchness and was most conducive to achieving it. Equally important for timbre is what it is not – pitch, and the ego that it carries; Dlugoszewski believed it to be the most pure and candid trait of music, stating:

Music emphasizing the timbre aspect of sound maintains the clear emotional zero of a true nontonal music. Not having the emotional implications of pitch, it need not exploit the psychological aspects of sound but awaken the faculty of wonder to sound for its own sake.80

Her affinity for the use of timbre went beyond sound itself, however, in that she equated it with the quality of physical sensation in dance, establishing a direct artistic and philosophical association with the choreography.

Though subject to objective analysis and scientific measurement, the infinite gradations of dynamic intensity within our thresholds of audibility were as equally fascinating to Dlugoszewski as timbre and drew her commensurate attention. The dynamic compass in her music exceeded that found in typical notational practice; an inclusive range of ppppp to fffff was standard and allowed greater control over textural nuances – another step in striving for Suchness. More notable, however, was her application of this scale of intensity to the movements of the dancers; though dynamics in music for dance had always served to support

80 Ibid.
the emotional or dramatic nature of the choreography by complementary imitation (and vice versa, the movement was often designed according to the character of the music), Hawkins’ and Dlugoszewski’s sensitivity to the potential of a more innovative use of dynamics established a discourse between their arts that transcended such austere correlation (Figure 2.3 details Dlugoszewski’s dynamic scale in a choreographic exercise, providing referential metaphors for each level of intensity). As Hawkins described, the disconnection of dynamic intensities in the music and dance served a more profound purpose:

When I move and the composer is silent because I have moved, when I jump high and the composer is suddenly very quiet because I have jumped high, when I move my little finger and the composer lets loose with a strong, brave clear sound because it is so important to move a little finger, these are instances of real poetic dialogue between movement and sound and this is what I find extraordinary in Lucia Dlugoszewski’s music for dance.  

She also found potential in the qualitative nature of dynamics providing dimensionality in their ability to project the illusion of spatial distance. Finding timbre to be the textural and physical component of sound, dynamics became “elusive and invisible” created the sensation of music travelling through space.

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In a discussion of musical perception and cognition, Jonathan D. Kramer lists the contrary characteristic traits of the divided hemispheres of the brain that have been garnered from multiple studies on the topic (see Table 2.1). Interestingly, each ear is physiologically connected to the hemisphere that is its opposite and perceives music in direct correlation with the qualities of the part of the brain with which it is paired. Accordingly, in hearing a melody, it has been found that the right ear “hears” the contour of a line, whereas the left recognizes its discrete pitch intervals. Kramer explains further that it is the right hemisphere (left ear) that can

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recognize an entire composition from the sounding of an initial chord or a single melody but the left hemisphere that comprehends what follows as an extension and related consequence of the original event. Naturally, the average person will use both hemispheres in tandem to hear music (or experience anything else, for that matter), but it seems that Dlugoszewski attempted to completely forsake the left brain, in whose traits, it can be observed, Western musical tradition has often placed weighted value. Though she never explicitly mentioned an awareness of such research in her writings, the right column of Table 2.1 reads like a list of qualities to which Dlugoszewski aspired in her music, and the whimsical title of the next work to be discussed strongly suggests a familiarity with these concepts; the following discussion serves not only as an applied illustration of musical attributes in her composition and performance but as an exemplification of her quest in altering the way in which we hear music.

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85 Ibid.

86 When asked about the title of this work, she replied, “It means, remember our ears are on either side of the head. It means, especially to be listened to by very close and beloved friends. It means, much sensitivity, perception and immediacy. Also the left ear might just be more talented to hear duration. Also it might be dedicated to J. D. Salinger.” Luther Routé and John Kirsch, "Two New York Composers: Interviews with Ben Weber and Lucia Dlugoszewski," *Wagner Literary Magazine* 2 (1960-61): 74.
### Table 2.1
Qualities of the Divided Brain

<table>
<thead>
<tr>
<th>Left</th>
<th>Right</th>
</tr>
</thead>
<tbody>
<tr>
<td>analytic</td>
<td>holistic</td>
</tr>
<tr>
<td>deductive</td>
<td>imaginative</td>
</tr>
<tr>
<td>discrete</td>
<td>continuous</td>
</tr>
<tr>
<td>sequential</td>
<td>simultaneous</td>
</tr>
<tr>
<td>objective</td>
<td>subjective</td>
</tr>
<tr>
<td>verbal</td>
<td>nonverbal</td>
</tr>
<tr>
<td>literal</td>
<td>metaphorical</td>
</tr>
<tr>
<td>exclusion</td>
<td>inclusion</td>
</tr>
<tr>
<td>intellect</td>
<td>intuition</td>
</tr>
<tr>
<td>thought as information</td>
<td>thought as emotion</td>
</tr>
<tr>
<td>either/or</td>
<td>both/and</td>
</tr>
<tr>
<td>analyzes</td>
<td>synthesizes</td>
</tr>
<tr>
<td>denotes</td>
<td>connotes</td>
</tr>
<tr>
<td>resists contradictions</td>
<td>accepts contradictions</td>
</tr>
<tr>
<td>understands the whole as the sum of its parts</td>
<td>recognizes the whole from an essential individual part</td>
</tr>
<tr>
<td>splits the world into identifiable bits and pieces</td>
<td>connects the world into related wholes</td>
</tr>
<tr>
<td>processes data one at a time</td>
<td>processes data all at once</td>
</tr>
<tr>
<td>looks at details</td>
<td>looks at wholes</td>
</tr>
<tr>
<td>sees causes and effects</td>
<td>sees correspondences and resemblances</td>
</tr>
<tr>
<td>draws on previously accumulated and organized information</td>
<td>draws on unbounded qualitative patterns that are not organized into sequences</td>
</tr>
<tr>
<td>has full power of syntax to string words together</td>
<td>recognizes sentences or words as single units</td>
</tr>
<tr>
<td>values distinctions</td>
<td>values connectedness</td>
</tr>
<tr>
<td>understands literal meanings</td>
<td>understands metaphorical meanings</td>
</tr>
<tr>
<td>knows “how”</td>
<td>discovers “what”</td>
</tr>
<tr>
<td>understands time as containing a sequence of events</td>
<td>understands time as containing a complex of events</td>
</tr>
</tbody>
</table>

*Music for Left Ear in a Small Room* (1959-60) is a collection of twenty pieces for timbre piano.

The score for the third part of the series (Figure 2.4) – the only one currently known to be extant – is unusually cryptic and offers little explanation or directions for performance, yet an

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87 Ibid., 9-10.
understanding of Dlugoszewski’s philosophies, coupled with information found in program notes of other music of the period, offers some clues toward an interpretation of this work.

The structure of the piece is based on a foundation of eleven notes or chords played on the keyboard – each referred to as the “heard pulse” – and periodic intervals of their division – the “unheard pulse.” In these terms, however, ‘pulse’ does not carry its typical definition of an audible metrical stress, as the “tempo” (duration in seconds, it seems) of these events is not only too slow to perceive as a pulse but also aperiodic. This concept is mentioned by Dlugoszewski in the program note to Here and Now with Watchers:

Each heard pulse is so separated from the rest by an envelope of timbre that each one could be performed alone [a suggestion also included in the Music for Left Ear score]; could possibly qualify as the sudden instant.

Another note, from the timbre piano piece Music for Small Centers (1958), also offers corroboration:

The time structure is a heard pulse so slow that the human ear with its memory span cannot apprehend it and within this on an unheard pulse are unmathematically conceived, asymmetrical [sic], immediately apprehended durations.

Indications for the keyboard part are precisely notated and include a broad range of dynamics and a proportional system of notation that spatially dictates the length of sustained tones. All notes played on the keyboard, except for one (G[^4]), have their tones altered by preparations (specified as “timbre notes;” detailed materials of preparation are not

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88 Subdivisions of the heard pulse were also later known as “matras,” a word that Dlugoszewski appropriated from rhythmic terminology in traditional Indian music; Julia L. Keefer, "Erick Hawkins, Modern Dancer: History, Theory, Technique, and Performance," PhD diss., (New York University, 1979): 262.

89 Dlugoszewski, “Theatre, Timbre, Time, and Transparency.”

suggested), leaving the single unadulterated pitch to stand out amongst the accompanying timbral modifications.

The indications for the part for piano interior are significantly more abstract. Though the “piano percussion in strings” staff contains graphic notations for specific sounds and actions, it seems that the player is expected to compose material beyond what is detailed, separating the heard pulse in the creation of an “envelope” or “curtain” of timbre, as described above and as found in the graph for Here and Now with Watchers (Figure 2.2). Most perplexing are the staves for “timbre,” “rhythm,” and “dynamic” and their notations of “long” (L), “short” (S), and a number of ratios; given that dynamics and durations are explicitly notated in the keyboard part, these lines are certainly directions for the actions performed on the interior of the instrument.

The program note from Here and Now reveals more useful information:

Two independent areas of sound move independently forward. In each one are clear levels of a distinct melodic line of dynamic, a melody of emotion, a melody of timbre, a melody of happening or rhythm, and a melody of pitch in such contrapuntal relation to the rest that each could possibly be performed separately.

Thus, it can be assumed that each of these lines independently controls its specific parameter of sound production as it linearly progresses; the existence of two layers of notations on each staff seems to also denote “two independent areas of sound” in each, as the note above describes. This prompts a return to the mystery of the notations found in these staves; the program note from Here and Now is again helpful:

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91 The timbre piano legend included in Appendix B includes the designation of several specific preparations; it may be supposed that these items might have also been used by Dlugoszewski in this work and others.

92 Dlugoszewski, “Theatre, Timbre, Time, and Transparency.”
Rhythm polarities of long and short are differently fixed in each segment. Each fixed ratio is then expressed in constantly changing variations of duration. Thus the rhythm structure is completed and total at each moment or instant the ear is listening.  

Segments in Music for Left Ear are bracketed in each staff by pairs of vertical lines, and it is observed that the numbers and ratios (ranging from 1/5 to 4) of each staff progressively increase until the terminal point of each segment. If it is understood that the numbers (also, “long” and “short” notations) constitute a treatment of duration, then what does this mean? What is a duration of timbre? Of dynamic? Of (especially) rhythm? Further, what is a “long” timbre, etc.? Perhaps the “rhythm polarities” of these parameters of sound is manifest in the use of contrast. For example, a designation of 1/5 in an unheard pulse might employ a different timbre, dynamic, or contrasting aspect of rhythmic activity (e.g. fast/slow, periodic/aperiodic, pointillistic/dense, etc.) during that event than that which occurs in the other eighty percent (4/5) of the total duration of the unheard pulse. This proposed reading is not entirely sufficient, however, as numbers and ratios are sometimes specified only in the exact middle of each heard pulse (implying a durational treatment that is not coincident with the divisions of the unheard pulse), and progressively increase over several heard pulses until the end of a segment (as found in the first system of the score in Figure 2.4); conceivably the progressions simply refer to durational approximations of the performer’s choosing that proportionally increase (per the note regarding “unmathematically conceived” and “asymmetrical” durations).

Given the absence in Dlugoszewski’s writings of more specific information, these speculations can neither be confirmed nor denied; however, discussion of this work’s attributes serves not only as a paradigm of the composer’s style and principles of this period but as a

93 Ibid.
helpful guide in the construction of a performance realization that adheres to the aesthetics and philosophies of its creator.
Figure 2.4
*Music for Left Ear in a Small Room, No. 3 (1960)*

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Figure 2.4 (continued)
CHAPTER THREE:
INVENTED PERCUSSION INSTRUMENTS

One of the most compelling aspects of Lucia Dlugoszewski’s music is the use of her one hundred invented percussion instruments, designed by the composer and built by her colleague, sculptor Ralph Dorazio (Figure 3.1). Constructed in 1958 for a score that doubled both for Erick Hawkins’ dance 8 Clear Places and the concert work Suchness Concert, the instruments themselves display Dlugoszewski’s propensity for truly original creation. Sometimes coupled with existing instruments of both Western and non-Western origin but also used alone, the instruments described below were frequently exhibited in both dance and concert works.

Figure 3.1
Lucia Dlugoszewski and Ralph Dorazio with invented instruments

Dlugoszewski’s achievement is not simply in designing new instruments but in creating and effectively incorporating an entirely new and diverse collection of sounds in an unrestrained sonic territory. This collection may be very appropriately referred to as an ‘orchestra;’ its many components do not exist as individual creations but as families of similar instruments that both individually and collectively occupy broad *tessituras*; further, certain instruments within each section are specifically tailored to fulfill distinctive dynamic roles and are specified with designations of “loud” or “delicate.” Dlugoszewski’s employment of her forces is equally impressive in her careful timbral designs, featuring her percussive sounds both as complements to themselves and other chamber instruments, or as forces of explicit contrast and heterogeny.

These instruments’ significance lies in their ability to produce engrossing sounds but also in their representation of Dlugoszewski’s philosophical principles. Symbolic of her desire to avoid masculine aggressiveness and violence, very few of the instruments are sounded in a traditional Western method – that is, struck with a stick, mallet, or hand – and instead are played by being shaken, rattled, or scraped; this designation is also noteworthy as it further distinguishes her music from that of other twentieth-century inventors of percussion instruments. An additional philosophical inference may be made in the comparative similarities of her creations with those of Asian and American Indian traditions; these parallels could perhaps be regarded as an embodiment of her philosophical and aesthetic kinship with those cultures, although this observation has not been explicitly confirmed by Dlugoszewski’s writings.

The instruments pictured below are kept among the possessions of Bill Trigg, a percussionist who worked closely with Dlugoszewski and took responsibility for these instruments after her death. As can be seen, some of the instruments have suffered from decay, the strains of touring.
and storage, and perhaps overly enthusiastic performers, but many have survived and are still in proper working order. Though they were originally created with a dualistic function as both sound-producers and works of art, Dlugoszewski eventually defaced them, labeling them with numbers and their dynamic functions for easy identification by others who performed her works.

**UNSHelterED (CLOSED) RATTLES**

“Unsheltered rattles” are instruments that, when shaken, produce sound by the noise of internal fill, which includes materials as diverse in weight and size as poppy seeds, ball bearings, and buckshot; constructed of calfskin and/or wood, the rattles comprise an important element of Dlugoszewski’s music. Skin closed rattles (Figure 3.2) feature a round wooden shell mounted on a handle with two calfskin heads – similar to a typical drum; wood closed rattles appear in various forms including a handled square box (Figure 3.3), and non-handled rectangular and cylindrical rattles (Figures 3.4 and 3.5). Most notable about the construction of these rattles is the variance in the amount of fill that each contains; some, like the handled wood rattle, are designated as “loud” instruments and given a large amount of fill, permitting greater dynamic intensities; others were given less, with one “delicate” rattle containing merely a single bead, allowing only a barely-audible dynamic and supplying a rattling sound more jagged and irregular (heard in embedded “Delicate Skin Closed Rattle” audio clip).
Figure 3.2
Skin Closed Rattles
Diameters: 4 ½” – 5”

Loud Skin Closed Rattle
Delicate Skin Closed Rattle

Figure 3.3
Loud Wood Closed Rattle
4 ½” x 4 ½”

Loud Wood Closed Rattle
Figure 3.4
Wood Closed Rattles ("Loud" and "Delicate")
6 ¾” x 3”

Loud Wood Closed Rattle
Delicate Closed Rattle

Figure 3.5
Delicate Wood Closed Rattles
Diameters: 3 ½”, 4”, 4 ¼”

Delicate Wood Closed Rattle
TANGENT RATTLES

With precedents in the t’ao ku (also known as Chinese paper drum, Chinese hand drum, or rattle drum) and the southwestern American Indian “snake dance rattle,” Dlugoszewski created a family of “tangent rattles” constructed from wood, metal, skin, and glass. The instruments are rotated by a handle and activated as beads at the ends of attached strings alternately strike each side; dynamics and rhythm are conjointly determined by the speed of rotation. Consistent with other families of invented instruments, tangent rattles are each designed for varying dynamic functions: the wood tangent rattle seen on the left in Figure 3.6 is a “delicate” instrument and does not feature the others’ closed resonating box as a playing surface but instead is constructed of only two planks of wood, reducing the resonance and volume of its sound. Also significant to note in this figure is the difference in the sizes of the instruments’ beads – a distinction that directly affects their intensities and timbres. Tangent rattles are also constructed in metal, calfskin, and glass as seen below.
Figure 3.6
Wood Tangent Rattles
Playing surfaces: 4”, 5 ½”, 5 ½”

Delicate Wood Tangent Rattle

Loud Wood Tangent Rattle

Figure 3.7
Metal Tangent Rattles
Playing surfaces: 4”, 4”, 5”

Metal Tangent Rattle
Figure 3.8
Skin Tangent Rattles
Diameters: 5 ½”, 6”, 6 ½”, 8”, 10 ½”

Skin Tangent Rattles (3)

Figure 3.9
Glass Tangent Rattles\(^96\)
Playing surfaces: 4 ½”, 5”

Loud Glass Tangent Rattle

\(^96\) Given the fragility of glass and these instruments’ crude appearance, it is likely that these are not original but were reconstructed or repaired later in Dlugoszewski’s career.
SQUARE DRUMS

Though the collection examined here contains only two instruments, photographs show that a large family of square drums was a significant component of Dlugoszewski’s orchestra. Two different types were used. The first is a simple, five-sided wooden instrument that was played with a stick or mallet (Figure 3.10); a variety of sounds could be produced not only by playing on different areas of the instrument but also by tilting it while playing, creating subtle gradations in pitch as the proximity of the open bottom (not seen here) to the floor or table on which it sat changed. The second type was more closely related to traditional models of drums and consisted of a calfskin head stretched over a square wooden frame (Figure 3.12); the somewhat loose fitting of the skin granted slight *glissando* effects by pressure and, because of variations in head tension due to the shape of the drum, pitch nuances of a quarter-tone or more could be achieved depending on where the head was struck. These drums were derived from the acoustic theories of chemist Donald Hatch Andrews, who speaks at length of the virtues of square drums in his book, *The Symphony of Life*.97

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Figure 3.10
Square Wood Drum
4 ¼” x 4 ¼” x 6 ½”

Figure 3.11
Square Wood Drum in Score to
Black Lake (1969-70)

Square Wood Drum

Figure 3.12
Square Skin Drum
7 ½” x 7 ½” x 7 ½”

Square Skin Drum

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Figure 3.13
Square Skin Drum in Score to *Black Lake* (1969-70)

Figure 3.14
Erick Hawkins and Lucia Dlugoszewski with square drums
and other instruments in *Geography of Noon* (1964)\textsuperscript{99}

LADDERS HARPS

Perhaps the most original of Dlugoszewski’s creations is the “ladder harp.” Though there are no palpable precedents for models, the instruments are most closely related to the Latin American güiro – an instrument played by scraping a stick over a large, notched gourd and the bell tree (an effectual instrument comprised of several graded metal bells that are scraped in a single, quick motion). Dlugoszewski’s two varieties of ladder harps are played similarly by drawing a stick or mallet across a progression of graduated rungs, creating variations in timbre and sonic texture based on the velocity of the action and the construction of the implement. Several permutations exist in the construction of her wood ladder harps including the size and number of rungs, distance between them, and contour of gradation (Figures 3.15 and 3.16). Comparatively, her glass ladder harps differ considerably in construction and appearance; built on a trapezoidal frame, glass tubes - ranging from 9½”-16” in length and ¼”-½” in diameter – are hung from strings in uniform proximity and in descending order of size and pitch (Figure 3.18). In accordance with Dlugoszewski’s stylistic philosophies, the specific pitches and modes of the glass are apparently arbitrary, allowing the instruments to function as timbral effects rather than as melodic or harmonic contributors. Wood ladder harps could be positioned and played on a specially-designed wooden frame that sat on the ground, but they were also played on timpani, which not only provided resonance but also pitch-bending effects by changing the tension of the head with the foot pedals; glass ladder harps could be held in the hand or arranged on their own frame (Figure 3.19).
Figure 3.15
Wood Ladder Harp (small)
Length: 38”
Rungs: thirteen; 7”-14” in length

Wood Ladder Harp (small)

Figure 3.16
Wood Ladder Harp (large)
Length: 54”
Rungs: fifty-one; 8”-14” in length

Wood Ladder Harp (large)  Ladder Harp (large) on Timpano
Figure 3.17
Wood Ladder Harp in Score to *Black Lake* (1969-70)

Figure 3.18
Glass Ladder Harp
Rung diameter: ¼”
Rung length: 9 ½”-16”
NON-INVENTED PERCUSSION

Dlugoszewski often supplemented her arsenal of invented instruments with complementary sounds and timbres derived from traditional instruments. Having a particular penchant for “wind bells” (more commonly known as wind chimes), she and Dorazio created several sets made from different materials. The instruments shown in Figure 3.20 are made of bamboo, metal pipes, and small pieces of glass.

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100 In Dlugoszewski, “What is Sound to Music?” 1; photograph by R.P. Kaplan.
Also commonly featured were “gong” cymbals (or “Jing” cymbals, as more popularly-known) – small, thick bronze instruments (measuring five to six inches in diameter) that were traditionally used in Chinese theatre (Figure 3.21). Their sound is bright and rich in overtones with a long decay, and they may be played individually with a mallet or struck together. Photographs show that Dlugoszewski hung them from a wooden frame to be singly struck, but she also used the latter technique and created a shimmering vibrato effect by quickly moving the cymbals toward and away from each other and distorting the column of air between them. Performance of the instruments also included extended techniques, such as producing “moans” by pressing and sliding them on the heads of square skin drums (Figure 3.22). Though cymbals such as these are now often found in the collections of percussionists, Dlugoszewski acquired the instruments long before they were commonly found in Western countries.
Dlugoszewski also incorporated several other instruments not pictured here including conventional woodblocks, slide whistle,\(^{101}\) bullroarer,\(^{102}\) bongos, tom-toms, glockenspiel, xylophone, and pedal timpani – which she often employed in conjunction with invented instruments to create pitch bends and glissando effects. Also used were large sheets of plastic,

\(^{101}\) Contrary to common orchestral practice, the slide whistle in Dlugoszewski’s ensemble was not played by the percussionist but, perhaps more fittingly, by the clarinetist.

\(^{102}\) A bullroarer is an aerophone that features a wooden plank attached to a rope and creates a low, pulsating sound as it is swung through the air; the instrument found among Bill Trigg’s possessions was significantly smaller than most, measuring only about six inches long.
cardboard, and aluminum; “waters,” as she called them, were simply shaken and created wobbling sounds that were paired with effects from brass instruments.

Plastic Water

Cardboard Water
CHAPTER FOUR:

CONCLUSION

The works of Lucia Dlugoszewski are a testament to the twentieth century’s most significant contributions to music: the brazen divergence from the evolutionary course of Western European art and the avenue for truly creative artistic expression that this departure affords. Her music’s sounds themselves are radical, provocative, and enchanting, and the modes of their creation not only complement but extend the experiments of her revolutionary predecessors. Dlugoszewski’s forsaking of traditional pitch relations for a music based primarily on timbre and textural nuance continued similar experiments by Edgard Varèse; her invention of the timbre piano compounded the contributions of Henry Cowell’s ‘string piano’ and John Cage’s ‘prepared piano’ in seeking the absolute discovery of the instrument’s sonic capabilities; and her invention and persistent use of one hundred percussion instruments paralleled the creation of instruments by Harry Partch and footnoted the overall development and increased acceptance of percussion music in the 1950’s and ‘60’s.

Dlugoszewski’s achievements go far beyond the virtue of her sounds themselves, however, in her idealistic pursuit of an art that would reflect her philosophical principles and enrich our existential awareness. Though sharing Cage’s embrace of Zen and Eastern philosophy in general, her search for enlightenment would traverse different paths, renouncing his use of chance and instead favoring the tenets of haiku poetry in investigating intuitive, sensual
perception and the development of new modes of hearing and aural experience.

Dlugoszewski’s unwavering exploration of these doctrines led to new artistic truths and the creation of a music that aspired to project philosophical ideals to a magnitude that none other has.

Finally, the extent of interdisciplinary collaboration in her career was unprecedented and signifies the profound influence on her contemporaries. Her partnerships with Erick Hawkins and Ralph Dorazio not only characterized the expanded search – initiated by Richard Wagner and continued by Partch – for a corporeal, all-encompassing art form but supported the creation and development of Hawkins’ “free flow” technique, which has persisted as a monumental method of modern dance. Further significance lies in her degree of collaboration with other artists in experimental film, theatre, visual arts, and poetry, which exemplifies the impact of her music and its influence on the whole of the New York avant-garde.

As the first substantial piece of research on Dlugoszewski, this document aims to establish a scholarly foundation for her life and work; its main purposes are to present a thorough and accurate biography, an identification and concise explanation of the philosophical forces present in her music, and a documentation of her invented percussion instruments. There are, however, opportunities for further scholarship including, but not limited to, a closer examination of Dlugoszewski’s philosophical justifications, including in-depth readings of F.S.C. Northrop, James Joyce, and Eastern concepts; the exploration of issues of femininity present in her music; analyses of specific pieces; and comparative studies with the works or philosophies of her contemporaries. It is hoped that this document provides the support for such future
scholarship and helps to establish a place for this very significant composer in the historical study of twentieth-century music.
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“Percussion Set-up for Lords of Persia.” Container 145, the Erick Hawkins collection, Music Division, Library of Congress, Washington, D.C.


APPENDIX A:
LIST OF WORKS

This list of works has been compiled through the appropriation of listings found in biographical encyclopedias, programs, references in articles and reviews, and citations collected from other sources. Due to universal disagreements in the available scholarship and literature (and even within Dlugoszewski’s own writings), this list cannot be considered authoritatively accurate in the listed dates, instrumentations, or even titles of compositions; however, its compilation aims to provide the most credible information that is currently possible through a thorough and introspective comparison of available data. Instrumentation, movement titles, and other details are provided when possible.

Abbreviations:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>orch</td>
<td>orchestra(^{103})</td>
</tr>
<tr>
<td>ch orch</td>
<td>chamber orchestra</td>
</tr>
<tr>
<td>str 4(^{tet})</td>
<td>string quartet</td>
</tr>
<tr>
<td>br 5(^{tet})</td>
<td>brass quintet</td>
</tr>
<tr>
<td>ww 5(^{tet})</td>
<td>woodwind quintet</td>
</tr>
<tr>
<td>t-pno</td>
<td>timbre piano</td>
</tr>
<tr>
<td>fl</td>
<td>flute</td>
</tr>
<tr>
<td>picc</td>
<td>piccolo</td>
</tr>
<tr>
<td>ob</td>
<td>oboe</td>
</tr>
<tr>
<td>cl</td>
<td>clarinet</td>
</tr>
<tr>
<td>b-cl</td>
<td>bass clarinet</td>
</tr>
<tr>
<td>bsn</td>
<td>bassoon</td>
</tr>
<tr>
<td>hn</td>
<td>horn</td>
</tr>
<tr>
<td>tpt</td>
<td>trumpet</td>
</tr>
<tr>
<td>tb</td>
<td>trombone</td>
</tr>
<tr>
<td>b-tb</td>
<td>bass trombone</td>
</tr>
<tr>
<td>perc</td>
<td>percussion</td>
</tr>
<tr>
<td>vln</td>
<td>violin</td>
</tr>
<tr>
<td>vc</td>
<td>cello</td>
</tr>
<tr>
<td>db</td>
<td>double bass</td>
</tr>
<tr>
<td>hp</td>
<td>harp</td>
</tr>
<tr>
<td>voc</td>
<td>voice</td>
</tr>
</tbody>
</table>

\(^{103}\) In many cases, this designation likely refers to a chamber orchestra – not the traditional symphony orchestra – yet citations that have used this term are not specific in this regard, and the exact instrumentation for these works remains unclear.
* - Unperformed compositions

** - Unfinished compositions (per Gagne, 1993)

1946  
*Construction for Orchestra*

1947  
*Construction for String Quartet*

1948  
For the Time Being: A Christmas Oratorio [based on poem by W.H. Auden]  
Piano Sonata No. 1*

1949  
*Melody Piano Sonata (No. 2)*  
Moving Space Theater Piece for Everyday Sounds

1950  
Flute Sonata  
Piano Sonata No. 3*  
Piano Sonata No. 4*

1951  
Everyday Sounds for bright by e.e. cummings (2 players; 1 actor writing poem on a screen)  
Transparencies 1-50 for Everyday Sounds

1951-52  
openings of the (eye) (fl, t-pno/perc) [dance]  
i. Discovery of the Minotaur  
ii. Disconsolate Chimera  
iii. Ritual of the Descent  
iv. Goat of the God  
v. Eros, the Firstborn

1952  
Apple Sonata (t-pno/voc)  
Music for Desire Trapped by the Tail (t-pno) [incidental score]  
Four Transparencies  
Transparencies No. 1 (hp)  
Transparencies No. 2 (fl)  
Transparencies No. 3 (vln, hp)  
Transparencies No. 4 (str 4tet)

---


106 For a production by The Living Theatre, premiered 2 March 1952 at Cherry Lane Theatre; written by Pablo Picasso in 1941.
Orchestra Structure for the Poetry of Everyday Sounds
The space of March, April, and May has turned the world on its tender side, and
we have to turn the same way (t-pno)
Structures for the Poetry of Everyday Sounds (2 players)
Music for *Ubu Roi* (*Structure for the Poetry of Everyday Sounds*) [incidental score]

1953

the black house and the living water [dance]*
Gong and Snowball Piano Sonatas*
Moving theatre piece for many players
the poetry of natural sound (5 players; t-pno, everyday sounds) [film score for
Visual Variations on Noguchi]*
Tiny Opera (4 poets, voc, dancers, and pno)
Two Songs for Everyday Sounds*

1953-70

Silent Paper Spring and Summer Friends Songs

1954

Arithmetic Progressions (orch)
More Songs for Everyday Sounds*

1954-57

Archaic Timbre Piano Music (t-pno) [for *Here and Now with Watchers*]
*Here and Now with Watchers* (t-pno) [dance]
i. THE
ii. INSIDE WONDER OR WHALES (says my body of things)
iii. (vulnerable male is magic)
iv. HERE MADE OF FALLING (and my body)
v. (invisible house is female)
vi. MULTIPLICITY (or flowers)
vii. (clown is everyone’s ending)
viii. LIKE DARLING (shouts my body and shouts itself transparent)

1955

Arithmetic Points (orch)

1956

*Naked Wabin* (t-pno, fl, cl, perc, vln, db)

1957

*Instants in Form and Movements* (ch orch, t-pno)

1958

*Flower Music for Left Ear in a Small Room* (fl, cl, tpt, tb, 2perc, vln, db)
*Music for Small Centers* (t-pno)
Separated Music*109

---

*107 Later re-titled *Sudden Snake-bird* (1961).

*108 The film originally dates from 1945 with the soundtrack being added in 1953.

*109 From *Suchness Concert* (1958-60).
a. for rates of speed  
b. for delicate accidents

1958-60 8 Clear Places (2invented perc) [dance]
i. north star  
ii. pine tree  
iii. rain, rain  
iv. cloud  
v. sheen on water  
vi. inner feet of the summer fly  
vii. they moving  
viii. squash

Suchness Concert [for 8 Clear Places]
1. Glass  
2. Rates of Speed  
3. Resonance  
4. Sheltered Texture  
5. Skin  
6. Paper  
7. Susurue  
8. Kitetail Texture  
9. Wave Texture  
10. Delicate Accidents  
11. Wood  
12. Metal  
13. Radience  
14. Point Texture  
15. Quod Libet or Wabin

1959 Delicate Accidents in Space (unsheltered rattle 5\textsuperscript{tet})\textsuperscript{110}  
Flower Music (str 4\textsuperscript{tet})  
Rates of Speed in Space (ladder harp 5\textsuperscript{tet})\textsuperscript{111}

1959-60 Music for Left Ear in a Small Room Nos. 1-20 (t-pno)*

\textsuperscript{110} Ibid.  
\textsuperscript{111} Ibid.
1960  *Concert of Many Rooms and Moving Space* (t-pno, fl, cl, 4 unsheltered rattles)  
[incidental music for Ezra Pound’s *Women of Trachis*]  
*Orchestral Radiant Ground* (orch)

1961  *Archaic Aggregates* (t-pno, ladder harps, tangent and unsheltered rattles, gongs)  
*Early Floating* (t-pno) [dance]  
*Five Radiant Grounds* (t-pno)  
*Music for Guns of the Trees* (br 5tet) [film score]  
*Sudden Snake-Bird* [dance]  
*White Interval Music* (t-pno)

1963  *Spring Azure* [dance]  
[Untitled] (2fl, vln)  

1963-64  *Cantilever* (t-pno, cl, hn, tpt, tb, perc, vln, db)  

1964  *Four Attention Spans* (t-pno) [for *Cantilever*]  
*Geography of Noon* (invented perc) [dance]  
*Skylark Cicada* (t-pno, vln)  
*To Everybody Out There* (fl, ob, cl, bsn, hn, tpt, tb, 3perc) [dance]  

   - i. Clown  
   - ii. Lovers  
   - iii. Friends  
   - iv. Woman Alone  
   - v. Man Alone

Section titles from score:  

   - i. [untitled]  
   - ii. Sad Sack

---

112 For a production at The Living Theatre Playhouse, premiered 22 August 1960; this work is also commonly cited as *Concert for Man Rooms and Moving Space*, but this version of the title seems, like other biographical errors in the existing scholarship, likely to be a typo that has continued to exist through the perpetual re-citation of incorrect information. It is unknown if a manuscript copy of the score is still extant.

113 This minimal work is found on a poem written for Erick Hawkins (see Appendix D) and includes the extramusical directions (in a clear relation to the concurrent “fluxus” movement) of lighting and extinguishing a candle during performance.

114 *Cantilever* was revised as a six-person dance in February 1966, with an expanded score for eight instruments. Other versions of the dance were performed throughout the 1960’s and early 1970’s for concerts and lecture demonstrations. The expanded score and some of the same movement vocabulary were later used for the twelve-person dance *Cantilever II* (1988).

115 The first movement titles listed are those given to sections of the dance; those found below it are listed in the music score located in the Erick Hawkins collection at the Library of Congress (container 226, folder 1); the reason for the discrepancy in the titles and number of movements is not known.
iii. Lovers
iv. Alone Beautifully
v. Alone Terribly
vi. Friends
vii. Many People [sic] Alone
viii. I and Thou

1965

Beauty Music (t-pno, cl, perc)
Beauty Music 2 (ch orch, perc)
Beauty Music 3 (ch orch, t-pno)
Clarinet Music for Left Ear in a Small Room
Lords of Persia (No. 1) (clar, tpt, b-tb, perc, vln) [dance]
Percussion Airplane Hetero (2invented perc)
Percussion Flowers (2invented perc)
Percussion Kitetails (2invented perc)
Quick Dichotomies (cl, 2tpt, invented perc)
Suchness with Radiant Ground (cl, 2perc)
Swift Music (2t–pno)
Violin Music for Left Ear in a Small Room

1966

Balance Naked Flung (cl, tpt, b-tb, perc, vln) [for Lords of Persia]
Dazzle on a Knife’s Edge (fl, ob, cl, bsn, hn, 2tpt, tb, 2perc) [dance]
Naked Flight Nageire (ch orch)
Sayatasha Shape (3t-pno, fl, ob, cl, perc, 2vln)

1967

Naked Quintet (br 5tet)
Hanging Bridges for String Quartet

1968

Agathon Algebra [dance]
Hanging Bridges for Orchestra
Kitetail Beauty Music (vln, t-pno, invented perc.)
Leap and Fall, Quick Structures (cl, 2tpt, perc, 2vln)
Lords of Persia No. 2 [dance]
Naked Swift Music (t-pno, invented perc, vln)

1968-69

Tight Rope (cl, perc, vln) [dance]

1969

Cicada Skylark Ten (ch orch)

1969-70

Black Lake (t-pno, cl, 2invented perc, vln) [dance]
1. Sun Setting
2. First Star
3. Night Birds
4. Moon with Clouds
5. Long Comet Hair
6. Summer Thunder
7a. Bears
7b. Deep Midnight
8. Milky Way

Skylark Concert: An Evening of Music (ch orch)
The Suchness of Nine Concerts (t-pno, cl, 2invented perc, vln) [for Black Lake]116
1. pure p’o nageires
2. sabi music
3. karumi-beuaty-muga music
4. pool theaters
5. total karumi
6. swift p’o
7. wabin – karumi falls
7 ½. pool p’o
8. wabin – karumi pure flight

Theatre Flight Nagiere (t-pno, cl, invented perc)

1970
John Ashbury Poetry (voc, ch orch)
Parker Tyler Language (voc, ch orch)
Pure Flight Air (str 4tet)
Sabi Music (vln)117
Space is a Diamond (tpt)
Swift Diamond (t-pno, tpt, invented perc)
Velocity Shells (t-pno, tpt, invented perc)

1970-72
The Heidi Songs (ch orch) [opera]**

1971
Angels of the Inmost Heaven (br 5tet) [dance]
Densities (br 5tet) [for Angels of the Inmost Heaven]
1. Super Nova
2. Corona
3. Clear Core
Lords of Persia No. 3 [dance]
A New Year’s Song for V.T.
Of Love (br 5tet) [dance]
Music for A Zen in Ryoko-In (everyday sounds) [film score]

116 Also listed as Suite for Nine Concerts.

1971/78  **Tender Theatre Flight Nageire** (br 5\textsuperscript{tet}, invented perc; rev. br 6\textsuperscript{tet}, invented perc)  
[for *Of Love*]

1972  **Kireji: Spring and Tender Speed** (ch orch)  
**In Memory of My Feeling** (tenor, ch orch)

1972-73  **Naked Point Abyss** (t-pno)**

1973  **Fire Fragile Flight** (ch orch)  
**Theatre Flight Nageire** (t-pno, cl, invented perc)

1973-75  **Abyss and Caress** (solo tpt, t-pno, 2fl, 2ob, cl, hn, tb, b-tb, 4vln, 4vc)

1977  **Do Not Go Gentle into that Good Night**  
**Strange Tenderness of Naked Leaping** (str orch, 2fl/picc, 2tpt)**

1978  **Amor New Tilting Night** (ch orch)**

1979  **Amor Elusive Empty August** (ww 5\textsuperscript{tet})

1979-80  **Swift and Naked** (str 5\textsuperscript{tet}, t-pno, b-tb)  
**Pierce Sever** (t-pno)  
**Now Tilting Naked** (str 5\textsuperscript{tet}, t-pno, b-tb)

1980  **Amor Elusive April Pierce** (ch orch)**  
**Avanti** (fl/picc, cl, tpt, tb, perc, vln, db) [dance]  
**Skylark Iris Terrible Freedom** (fl/picc, cl, tpt, tb, perc, vln, db) [for *Avanti*]

1980-81  **Cicada Terrible Freedom** (str 5\textsuperscript{tet}, fl, b-tb)

1981  **Startle Transparent Terrible Freedom** (orch)**  
**Wilderness Elegant Tilt** (11 players: t-pno, winds, str)**

1982-83  **Duende Newfallen** (t-pno, b-tb)

1983  **Duende Quidditas** (t-pno/invented perc., b-tb)  
**Quidditas Sorrow Terrible Freedom** (orch)**  
**Song Sparrow Lifted Snow** (orch)**

1984  **Quidditas** (str 4\textsuperscript{tet})

1984-85  **The Woman Duende Amor** [dance]
1985  
*God’s Angry Man* [dance]¹¹⁸

1987  
*Radical, Strange, Quidditas, Dew Tear, Duende* (orch)**

1988  
*Cantilever II* (t-pno, ch orch) (dance)¹¹⁹  
*Four Attention Spans* [revised] (t-pno, fl, cl, bsn, hn, tpt, tb, perc, vln, db)

1991  
*Radical Otherness Concert* (fl, cl, tpt, tb, vln, db)
*Radical Quidditas for an Unborn Baby* (invented perc)  
*Radical Suchness Concert* (fl, cl, tpt, tb, vln, db)

1. tear pure focus
2. precipice accelerations speed elegance
3. ineffable naked
4. empty ambiguity spatters
5. huge falling for miles
6. uncompromising extreme ineffable
7. speed fierce leaps
8. grace naked, vulnerable, on a swing
9. grace-reckless
10. speed grace-reckless fierce radiant keystone
11. fierce focus
12. austere suchness rims of silence
13. second focus
14. outrageous quod libet rims of many silences

1992  
*Radical Narrowness Concert* (fl/picc, cl/b-cl, tpt, b-tb, perc, vln, db) [for *Each Time You Carry Me this Way*]

1993  
*Each Time You Carry Me This Way* (ch orch) [dance]

1994  
*Last Love Duet* [dance]  
*Journey of a Poet* [dance]¹²⁰  
*Why Does a Man Dance?* (t-pno) [dance]

1995  
*Disparate Stairway Radical Other* (str 4tet) [for dance *Journey of a Poet*]

1. Phrase 1
2. Phrase 2-B

¹¹⁸ Music by Charles Mills for the original dance *John Brown* (1945); orchestration and additional music for *God’s Angry Man* by Dlugoszewski.

¹¹⁹ Same score as *Cantilever*.

¹²⁰ Posthumously realized in 1997.
3. Phrase 2-C Oblique 1
4. Disparate 12-A
5. Disparate 13-B
6. Disparate 15
7. Disparate 16

<table>
<thead>
<tr>
<th>Year</th>
<th>Work Title and Composition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1996</td>
<td><em>Depth Duende Scarecrow Other:</em> “Symphony for Seven Instruments” (ch orch)(^{121})</td>
</tr>
<tr>
<td>1997/2000</td>
<td><em>Exacerbated Subtlety Concert (Why Does a Woman Love a Man?)</em> (t-pno)</td>
</tr>
<tr>
<td>1999</td>
<td><em>Taking Time to Be Vulnerable</em> (t-pno, invented perc) [dance]</td>
</tr>
</tbody>
</table>
| 2000 | *Duende Wilderness Radical Elegant Tilt* (ch orch)  
*Motherwell Amor* (t-pno, ch orch) [dance] |

\(^{121}\) Originally commissioned for the 1994 premiere *Many Thanks*, the score was unfinished at the time, and the dance was performed without musical accompaniment; Anna Kisselgoff, "Review/Dance; A Hawkins Premiere To Internal Rhythms," *New York Times*, 27 January 1994.
APPENDIX B:

TIMBRE PIANO AND PERCUSSION LEGENDS FROM BLACK LAKE (1969-70)

The legends found in the score to the seminal dance Black Lake (1969-70) provide important information on the performance practices of Dlugoszewski’s timbre piano and invented percussion instruments (a third legend, providing directions for the clarinetist on the production of extended techniques, has been excluded). Among the information garnered from the timbre piano legend are the specific types of preparations used, techniques used on the interior of the piano, and descriptors of the sounds produced. It should be noted that her use of the word “bow” does not refer to a constructed implement – like a violin bow – but to the action of drawing a found object across the strings; thus, a “glass bow” is simply a glass jar and “Sho’ multiple plastic prong,” a typical hair comb.

122 Lucia Dlugoszewski, Black Lake, containers 199, 200, and 201, the Erick Hawkins collection, Music Division, Library of Congress, Washington D.C.
TIMBRE PIANO

STATIONARY MUTES (RUBBER)

BRACKET WIRE MUTES

WOOD "GONG" MUTES

Sounding F# with una corda pedal

2 Gong Cymbals (Chinese Cymbals) with Crash

Glass or Metal Wind Bell

Velvet Gongs - on bass strings with Timp. mallet or yarn.

High Shriek (2 prong wire bow)

Whisper Wham (wire or bow across thin steel or bass brass strings)

Fastening

Hair Pin Streak

Glass Bow

Glass Bow Ripple

Glass Bow Ricochet

Glass Bow Dropped (Great Ricochet)

Tremolo on String with Glass, Metal or Yarn Bow

Yarn Mallet Bow up Brass Strings

Conclave Metal Bow "Spoon"

Hammer Bow (Rub middle string)

Knife "Oboe" - Very slowly bow with blunt edge of knife across middle strings. (Produces harmonics of the string.)

Knife Bow - Hit wood bar at II stringing

Glass Bow + Yarn Stick across middle strings slowly in a trill

"Celeste" 2 Prong Wire Bow

"Celeste" High Shriek

"Sho" Multiple Plastic Prong (middle strings)
TIMBRE PIANO continued

Resonator (Ricochet)  Rub Cymbal on Slanted Square Skin Drum
(Produces 1/4 tone "Moan")  Paper Shaker

Rubber Mallets on Steel Strings
(Produces Piccolo-like harmonic "Squeek").

Yarn Bow - Rub rapidly on Middle-High Register

Moving Finger Mute (M. F. Mute)

Rub High-Middle-Low Register

"Flutter Sing" -(with or without gliss)
Sing rolled "r" growling
with voice

STEINWAY B or D Mutes for "SUN SETTING"

At beginning, prepare the following before playing:

Rubber Mutes  Paper Clip Mutes  2 Hairpin Mutes  Clip Mutes

Wood Mutes

Sostenuto Notes to prepare before playing:

pressed by assistant:
Score is TRANSPOSED.

All Clarinet chords are realized through the "Bartolozzi" fingerings.

**PERCUSSION**

<table>
<thead>
<tr>
<th>Chinese Gong Cymbals</th>
<th>Gong Cymbal Crash</th>
<th>Korean Gong</th>
<th>High Gongs</th>
</tr>
</thead>
</table>

6 Wood Blocks (relative pitches)

3 Tom-Toms (relative pitches)

Timpani

Suspended Cymbal

2 Crash Cymbals (in hand)

Bongos

Snare Drum

Claves

Triangle

Glockenspiel sounds 2 octaves higher than written.

Glass Wind Chime

Bamboo Wind Bell

Paper Sheet to hit.

Aluminum Sheets: 1. To hit 2. For Claw (§) on Ladder Harp

2 Wood Ladder Harps with Claw Bows (§) in Yarn, Wood or Skin.

Tangent Rattles: Skin 1 & 2, Glass, Metal, 2 Wood: Loud Wood Tangent - Delicate Wood Tangent.

Metal Tangent with Yarn Mallet (§!), Ricochet

Hit Metal Tangent with mallet letting wood clappers "buzz".

Ricochet Tangent as much as possible.

Gong Cymbal on Skin Square Drum

While ringing, rub edge of Square Drum gradually changing tilt of drum.

(Produces a delicate quarter-tone gliss moan.)

Square Drum (skin or Wood) with Yarn Mallet (§§).

Tilt drum against knee and move tilt. (Produces quarter-tone gliss.)

Unsheltered Rattles: 1. Loud Wood Closed Rattle (with handle)

2. Delicate Wood Closed.

3. Skin Closed Rattle

Unsheltered Sheet Rattle (plastic or cardboard) called "WATER".

Fast or slow shaking creates "watery" sound.
APPENDIX C:

PERCUSSION SET-UP FOR LORDS OF PERSIA (1965)\textsuperscript{123}

The diagram seen below is found with the score for the dance *Lords of Persia* (1965) in the Library of Congress. It is unknown if it was created by the composer or by another percussionist who may have performed the part. It is included here both to display the variety of invented and conventional percussion instruments employed in Dlugoszewski’s music and as a suggestion of the virtuosic demands placed on the performer.

\textsuperscript{123} “Percussion Set-up for Lords of Persia,” container 145, the Erick Hawkins collection, Music Division, Library of Congress, Washington, D.C.
APPENDIX D:

POEMS

Untitled (12-25-1961)
standing is the secret of snow
when a dancer moves in his sleep

124 Lucia Długoszewski, container 175, folder 7, the Erick Hawkins collection, Music Division, Library of Congress, Washington, D.C.
Dearest Erick,

One of my new winter songs to wish you a merry Christmas and a wonderful new year and endless Hawkins radiant choreography.

The sun!
enters the snow like a lion,
a lion still as a jewel

Let one flute play middle c loudly to 20 seconds while one violin plucks middle c softly every twelve seconds 3 times and lighting a candle after the second pluck while another flute begins to play the octave above middle c softly for 10 seconds and the candle is blown out.
“one” (n.d.)

most mirror magic mirror
almost as sweet as reality