

MELA Foundation presents

Pandit Pran Nath 101st Birthday Memorial Tribute

Jung Hee Choi

Tonecycle for Blues Base 30 Hz, 2:3:7 Ensemble Version with 4:3 and 7:6

The Sundara All-Star Band

- La Monte Young • voice
- Jung Hee Choi • voice
- Jon Catler • fretless guitar
- Hansford Rowe • fretless bass
- Naren Budhkar • tabla

Jung Hee Choi Tonecycle Base 30 Hz, 2:3:7 Vocal Version

in a setting of

Abstract #1 from Quadrilateral Phase Angle Traversals, Marian Zazeela

Environmental Composition 2017 #1, Jung Hee Choi

December 14, 19 and 21, 2019 • 9:00 pm

MELA Foundation Dream House
275 Church Street, 3rd Floor, New York

The Sundara All-Star Band

La Monte Young • voice

Jung Hee Choi • voice

Jon Catler • fretless guitar

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Naren Budhkar • tabla

Jung Hee Choi Tonecycle Base 30 Hz, 2:3:7 Vocal Version

In Memory of

Jung Hee's father

Choi Seongduk (April 11, 1935 – November 20, 2019)

In Celebration of

101st birthday

Pandit Pran Nath (November 3, 1918 – June 13, 1996)

84th birthday

La Monte Young (October 14, 1935)

and

the 180-degree half cycle of the year

79th birthday

Marian Zazeela (April 15, 1940)

This concert will be recorded live.
Please refrain from making sound during the performance.
Silence will also be appreciated before and after the concert.

Photographs and recordings are not permitted without
the written authorization of the artists.

We would like to continue the tradition of no applause.
This will keep the mood of the music in the air and in our memories.
Let us remain in the world of the music, together.

NOTES
Jung Hee Choi

Tonecycle Base 30 Hz, 2:3:7 consists of the linear superposition of 77 sine wave frequencies, all ascending imperceptibly to fixed frequencies and then descending to the starting frequencies. In this composition, there are eleven groups of sine wave frequency components set in ratios based on the harmonics 2, 3 and 7. Each of the eleven groups has seven sine wave frequency components that have the same starting point. Each of these seven sine wave frequency components gradually separates from each of the other components over time while ascending at slightly different rates of speed, and then descending toward the starting frequencies, infinitely revolving as in circles. These extremely close frequencies and their harmonics constantly produce beat cycles that traverse through a continuum of phase angles.

Since all tones are ascending or descending together, all in fixed ratios to create parallel motion, and since there is no reference tone (drone) or fixed tonic with which to compare, the sense of the pitch shift is practically imperceptible. Instead, the gradual development of distinctive melodic and rhythmic patterns emerges over time as the result of the acoustical phenomenon of phase interference. Nonetheless, each melodic pattern (recognizable sequence of pitches) is infinitesimally higher and faster or lower and slower than the preceding pattern, while the pitch relationships within the pattern remain the same.

In this linear superposition of 77 sine wave frequencies, there is no traditional musical pitch, where pitch is defined to be a specific fixed frequency of at least a minimum duration. Further, although there is no fixed drone in this composition, a tonic is implied because the frequency ratios based on the harmonics 2, 3 and 7 remain invariant while tones are in motion. However, this sense of tonic is very subtle because the sine waves never stand on the lowest points of origin or the highest points of ascent. A frequency with the starting value of 60 Hz ascends 0.0000463 Hz per second and therefore is not in one place long enough to satisfy the definition of a traditional musical pitch.

Originally, the frequencies were programmed to move for six hours from the starting point to the ending point at constant rates. For example, seven frequencies starting at 60 Hz ascended at specific rates to reach 61 Hz, 62 Hz, 63 Hz, 64 Hz, 65 Hz, 66 Hz, 67 Hz in six hours (21,600,000 ms). However, I decided not to use the entire six-hour progression but rather to program the frequencies to circle back to the original starting frequencies after a shorter period of time to avoid including fast repetitive rhythmic combination tone beat patterns, which are eventually generated as part of the phenomenon. For the current version of the *Tonecycle Base 30 Hz, 2:3:7*, each cycle takes 32 minutes before starting a new cycle. Therefore, in the final composition the seven frequencies at 60 Hz ascend at the same original rate (used in the six hour version) to the following seven frequencies in sixteen minutes:

Starting Frequencies (Hz)	@ 16 minutes (Hz)	@ 6 hours (Hz)
60.0	60.044445	61.0
60.0	60.088890	62.0
60.0	60.133335	63.0
60.0	60.177776	64.0
60.0	60.222221	65.0
60.0	60.266666	66.0
60.0	60.311111	67.0
120.0	120.088890	122.0
120.0	120.177780	124.0
120.0	120.266670	126.0
120.0	120.355552	128.0
120.0	120.444442	130.0
120.0	120.533332	132.0
120.0	120.622222	134.0

The seven frequencies that start at 60 Hz will arrive at 1/2 of the above frequencies at the sixteen-minute point, and the seven frequencies that start at 30 Hz will arrive at 1/4 of the above frequencies at the sixteen-minute point. This process

has been the fundamental compositional technique and structural determinant of the *Tonecycle* series, which I originally composed in 2006-2007. I have since composed numerous pieces using this technique incorporating various harmonic ratios.

Tonecycle Base 30 Hz, 2:3:7 Vocal Version has been used as the underlying *cantus firmus*-like drone for the live performance. For Vocal Version, I used the sound generated by the 77 sine wave frequencies and their gradual development of distinctive melodic and rhythmic patterns and added six channels of the overlaid voices of three performers, La Monte Young, Marian Zazeela and Jung Hee Choi improvising over the implied tonic in harmonic ratios based on 2, 3 and 7. The performers were asked to hold drones intuitively responding to the imperceptible movement of the tones and to each other. This combination of pitch material generated a remarkable array of harmonics. The relationships of the improvisations to the tones were constantly evolving since all tones are in motion and each melodic pattern is infinitesimally higher and faster or lower and slower than the preceding pattern, while the pitch relationships of the improvisations to the tones remain the same.

This year The Sundara All-Star Band performs *Tonecycle for Blues Base 30 Hz, 2:3:7 Ensemble Version with 4:3 and 7:6*. Three vocalists—La Monte Young, Marian Zazeela, and Jung Hee Choi—and just intonation fretless guitar and bass—Jon Catler and Hansford Rowe—will improvise harmonically related frequency ratios accompanied by tabla master, Naren Budhkar.

For the live performance of *Tonecycle for Blues Base 30 Hz, 2:3:7 with 4:3 and 7:6*, I added two frequencies to the lower tetrachord: the septimal minor third, 7:6, and the perfect fourth, 4:3, which yield the septimal second, 8:7 between the 7:6 and the 4:3 frequency ratios of the scale. These successive superparticular ratios, 7:6 and 8:7 make the lower tetrachord symmetrical to the upper tetrachord divided by a whole tone, 9:8, such that the tonic, the septimal minor third and the perfect fourth degrees of the lower tetrachord are symmetrical to the perfect fifth, the septimal minor seventh and the octave of the upper tetrachord. These musical proportions of the scale have a close relationship to the ascending form of *Raga Bhimpulasi* and America's own *Blues*.

The *Ensemble Version* has a parallel structure to Indian traditional raga and consists of three sections that emulate the life and creation cycle based on Hindu thought: alap, ektal vilampit (12-beat slow tempo) and ektal madhyalaya (12-beat medium tempo).

Alap is the slow unmeasured exposition section during which the introduction of the pitches and the intervallic ratios of the musical mode take place with subtle shades and characteristic nuances. As the performers improvise, they gradually work their way up the scale, and the mood is developed in a continuous procession to bring out the essence of the music.

The first composition of *Tonecycle for Blues* metaphorically venerates death and a new cycle of life. This composition was inspired by a Korean traditional folk ballad "Hanobaeknyeon". The mood of the original song expresses the sorrow and mournful profundity of death and separation. I took a few melodic lines from *Hanobaeknyeon* and rearranged these lines within the *Tonecycle for Blues* modal scale, and structured the rhythm in the traditional Indian tala, ektal vilampit, slow tempo 12-matra cycle, which is a much slower tempo but also parallels a 12-bar blues.

The second composition is a typical madhyalaya (medium tempo) 12-bar blues. The performers improvise over a medium tempo 12-bar cycle with traditional blues licks. This has a very lively, uplifting swing feeling that celebrates life.

Even though the first and the second compositions are in the same modal scale and both are in a 12-matra cycle, they emphasize contrasting moods that complement each other. The first composition articulates the sorrow and longing of separation, but also accepts death as a part of life. The second composition articulates joy and happiness in the release of the soul from the body with the prospect of new freedom through a continuous life cycle.

While traversing the common ground of improvisational phrases rooted in Indian raga, American blues techniques, Korean traditional folk ballads and musical Minimalism, this work creates a highly original sound that is based on just intervals.

Music is a relationship of sounds. In Indian music and all modal music, each pitch of a modal scale is determined in relation to the tonic. In Indian classical music, a pitch is not always a fixed frequency but its relationship to the drone determines the musical meaning of the pitch. This openness and wide range of possibilities allows improvising performers to have some control over the scale and to express subtle microtonal articulations of the pitches of the mode in which the raga is set.

The harmonic series extends beyond the limits of our perception and each set of harmonically related pitches produces a particular set of combination tones that together create a unique musical essence. Amidst the infinite shift of tones in *Tonecycle Base 30 Hz, 2:3:7*, both the fundamental and its relative pitches in invariant ratios, can be considered isomorphic to the infinite possibilities of a unique essence.

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On Jung Hee Choi *Ahata Anahata Manifest Unmanifest IV**

La Monte Young Marian Zazeela

(2011)

* Note: this essay was originally published in the accompanying exhibition catalog for Jung Hee Choi, *Ahata Anahata Manifest Unmanifest IV* in 2011 at MELA Foundation *Dream House*, New York.

Jung Hee Choi is a rare phenomenon. Today, she is one of very few artists creating art of an extraordinary transcendent beauty and virtuosic organic technique that is one with the subject itself. We can see interrelationships from early Taoist paintings and calligraphy through Hokusai paintings of Mount Fuji, on through the works of Kazimir Malevich, Josef Albers, Georgia O'Keeffe, Ad Reinhardt, Mark Rothko, Jasper Johns, Walter DeMaria, to Marian Zazeela and Jung Hee Choi.

As our senior disciple in music and art, Jung Hee is not only mastering, teaching and performing the line of the ancient Kirana tradition handed down by our guru Pandit Pran Nath in order to carry it on into the next generation, she is also expanding the tradition of sound, light and calligraphy of our own work with an original flowering that may emerge and eventually be recognized as the most imaginative statement of the next generation. It is remarkable that she has been able to absorb and articulate the techniques and formalities of the depth of La Monte's work in musical composition as well as Marian's work in the genres of graphite on black drawings, curvilinear form and colored light phenomena, and to be able to create completely original new works that demonstrate the highest levels of artistic achievement.

After hearing Jung Hee sing *Raga* with The Just Alap Raga Ensemble and upon experiencing her video, sound, drawing installation at the 2008 Asian Contemporary Art Fair New York, composer Terry Riley, the co-founder of musical minimalism and disciple of Pandit Pran Nath, conferred upon Jung Hee the title "Jewel of Kirana".

In India the word disciple applies to those who undertake the study of an infinite body of esoteric knowledge that may require lifetimes to master. Imagine Buddhist *saddhus* (spiritual seekers) who meditate for countless lifetimes to perfect their beings. Pandit Pran Nath always said Indian classical raga singing requires three lifetimes to master. One hundred years with the guru, one hundred years of practice, and then you can sing for one hundred years.

It is with this sense of commitment that Jung Hee Choi approaches her every endeavor. Here is an emerging polymath who achieves the combination of beauty and technique of a Michelangelo. As curators of Jung Hee's exhibition, we are extremely pleased to present the work of this master of many genres in our *Dream House* space: installations, raga singing, music composition, drawing, calligraphy, and the never before seen or imagined needle point drawings on black wrap illuminated with imperceptibly changing colored light from video projections that are perceived as filigreed arabesques reminiscent of elaborate silk brocade patterns suspended in illuminated darkness like stars from a distant galaxy. Our *Dream House* space, which at all other times houses the environment from which much of her work was inspired, now provides an atmosphere that will allow her work to develop to a new level of creative imagination and to the infinite evolution of dreams.

About the *Light Point Drawings* (previously titled *Needlepoint Drawings*)

With the application of her drawing techniques to a new, self-invented medium, that of inscribing with pinholes on black wrap, and with the utilization of video-projected colored light not *on* the drawing but, as it were, *through* the drawing, Jung Hee has created a profoundly engrossing body of work in these installations. Although these works can be described and even photographed, they must ultimately be experienced by the viewer in order to fully incorporate the element of time, which has now become an even more central and intrinsic aspect of these works. The varying colored light from pre-recorded videos projected through her needle point patterns continually delineates an ever-changing array, displaying

facets of the curvilinear cosmos she has portrayed with endless imagination.

About *Tonecycle Base 65 Hz, 2:3:7*

In her essay, *Tonecycle Base 65 Hz, 2:3:7 Vocal Version* (2010), Jung Hee presents the concept that a pitch must be of a certain minimum duration to satisfy the condition that it can actually be defined to be a musical pitch. She states about her composition, *Tonecycle Base 65 Hz, 2:3:7*,

“In this linear superposition of 36 sine wave frequencies, there is no traditional musical pitch, where pitch is defined to be a specific fixed frequency of at least a minimum duration. Further, although there is no fixed drone in this composition, a tonic is implied because the frequencies based on the harmonics 2, 3 and 7 begin at fixed points, travel imperceptibly to other fixed points and return imperceptibly to the same fixed points of origin. However, this sense of tonic is very subtle because the sine waves never stand on the lowest points of origin or the highest points of ascent. A frequency with the starting value of 130 Hz ascends 0.0036 Hz per second and therefore is not in one place long enough to satisfy the definition of a musical pitch. Since all tones are ascending or descending together, some in fixed ratios to create parallel motion and some in similar motion, and since there is no reference tone (drone) or fixed tonic with which to compare, the sense of the pitch shift is practically imperceptible.”

But it is much more than what she states that:

“the sense of pitch shift is practically imperceptible.”

Even though all 36 sine waves are continuously moving, there is absolutely no sense of pitch shift at all but instead there is a powerful auditory illusion that the drone frequencies based on the harmonic relationships 2, 3 and 7 are absolutely stable to all listeners. Both the listeners in the audience and the performers hear the illusion of a very stable drone chord with only occasional acoustical beats in the form of long, very slow phase shifts. Jung Hee writes:

“For each of six sine wave frequency components there are five sine wave frequency components that have the same starting point (unison) as one of the original six. However, over time each of the sine waves having the same unison starting point gradually separates while moving in the same direction at slightly different rates of speed. These extremely close frequencies and their harmonics constantly produce beat cycles that traverse through a continuum of phase angles.”

Sophisticated listeners, such as composers who have worked with harmonically related sine waves and beat frequencies, may recognize these slow phase shifts as subtle change in the drone frequencies, however, most listeners will simply perceive these slow phase shifts as unspecified anomalies and the powerful auditory illusion that the drone is highly stable will continue to be reinforced.

As the performers, Jung Hee, Marian and La Monte, we actually sing the harmonically related frequencies by tuning our pitches as unisons to the existing sine waves as if the drone frequencies were absolutely stable. Through using this approach to perception, we are able to produce integral, harmonious music. But who would have imagined that each of the 36 sine waves is in a continuous state of flux and that there is absolutely no fixed drone frequency.

Through this example of auditory illusion Jung Hee has demonstrated that the *Maya* of illusion is continuously perpetuated as a result of the body's self-limiting and locked-in modes of perception, analysis and cerebral cognition, outside of which perhaps we can never escape.

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Marian Zazeela
Abstract #1 (2003) from Quadrilateral Phase Angle Traversals

Much of my work in light and calligraphy has been grounded in concepts of structural symmetry. The video projections of *Quadrilateral Phase Angle Traversals* are based on the *Word Portraits* series of drawings and neon sculptures in which I have presented names, words or ideas drawn with their bilaterally symmetrical, retrograde and mirror-inverted images, so that the abstract form of the written word may be viewed independently from its meaning. This allows the visual content of the work to be considered both apart from, and along with, the significance of the word. In *Abstract #1 from Quadrilateral Phase Angle Traversals*, I turned this concept inside-out and created a pattern that is derived from and evocative of letter forms, but which does not generate known words. The projection becomes a mandala-like visual focus interweaving through time with the performance of the musical work. The magenta and blue lighting is designed around the projection of a calligraphic drawing programmed to gradually metamorphose in quadrilateral symmetry over the duration of the musical work.

The development of my work into the medium of video projection grew out of an invitation in early 2003 from Uli Schaegger and Heike Friedrich, the directors of Kunst im Regenbogenstadl in Polling, Bavaria, for me to create a new work for our ongoing installation of the DVD of *The Well-Tuned Piano in The Magenta Lights* in my environmental light setting. The installation had opened in 2001 and each season we had added another work. Heike proposed placing a work of mine in the large main gallery as a counter-balance to my neon sculpture, *Dream House Variation III*, which is mounted facing the entrance to the gallery but at the far end of the long, inner gallery. Although we considered a new neon work, we agreed that a neon would have too much luminance to be in the same space as the DVD projection. I had been thinking about some kind of illuminated, calligraphic drawing. La Monte and I had also begun to consider the possibility of somehow animating the symmetrical movement of the sequential drawings from the *Portraits* series, and I mentioned this idea to Uli. He was immediately inspired by the idea and started to research a way to realize it. Within only a few days, he sent me a sample animation of my drawing of the name of the village Polling crossing itself in bilateral symmetry and the project took off like lightning from then on. Ultimately, Uli programmed the animation for this new genre of video projections.

For the Regenbogenstadl commission, I used my drawing of the word *Symmetry*, which seemed the quintessential subject matter for the first realization in this new medium. What's more, Uli was able to program the calligraphy so that it moved simultaneously both horizontally and vertically. I specified the importance of programming the movement over a very long period of time, so that the changes take place almost subliminally. I had described this idea in the '70s in program notes for my multiple slide projection work *Ornamental Lightyears Tracery* over performances of The Theatre of Eternal Music: "Movement is deliberate and takes place slowly in time...The awareness of change surfaces within the observer according to individual perceptiveness and attention, rather than on the screen. That is, the observer may notice after some time that the image is not the same as it was one minute or ten minutes before, but is usually not conscious of when and how it changed. By extending the focus of attention in this manner, after some time, one becomes aware that one is observing time itself."

I was extremely enthusiastic about this new direction of my work and I very much wanted to incorporate it in the light design for La Monte's new composition, *Just Charles & Cello in The Romantic Chord*. However, we both agreed that it would not be appropriate to project and manipulate an actual word or set of words in the context of this particular musical work. While listening to La Monte teaching Charles the new work in the *Dream House*, I made some sketches of the *Imagic Light* mobiles in motion. Later, I developed some of these ideas into the final drawing. Inspired by the variations of the calligraphic shapes suggested by the mobiles and their shadows, I created in *Abstract #1* a drawing that preserves the character and integrity of letter forms without using actual letters.

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Jung Hee Choi
Environmental Composition 2017 #1

Light Point Drawing #27, Light Point Drawing #28, Light Point Drawing #29, Light Point Drawing #30; mixed media: black wrap with pinholes, diffusion gels, fresnel lights, and video, 23 feet x 10 feet 8 inches

Environmental Composition 2017 #1 is created with *Light Point Drawings* on black wrap with video projections. Black wrap is matte-finished studio aluminum foil used to control and reduce spill light. With hypodermic needles, gauge 25 (0.02025 nominal outer diameter) and gauge 22 (0.02825 nominal outer diameter), I perforated the black wrap to create elaborate curvilinear patterns that are inspired by the shape of incense smoke. Incense smoke is a vapor; it does not have a solid physical body and its form is infinitely variable.

Most of my work came into being not through logical deduction but more from a revelatory discovery during early experimentation. In 2008, one day I was resting after hours of working and experimenting with a number of video devices. I turned my head to face the video projector on the floor, which was connected to a VHS video deck. At that moment I became totally attracted by the beautifully choreographed moving light from the video projector and gazed at it for a very long time in a completely transfixed state. Of course, focusing on the projector was very harsh and abrasive for the eyes. However, as one looks at the projector one cannot recognize the image it projects but can only see the moving and transient patterns of light. These transient patterns revealed to me that this perception corresponds to a Buddhist understanding of reality, which advocates the illusory nature of subject-object duality, sees all apparently opposite concepts, which in Korean are *gong* (emptiness, transcendental reality) and *saek* (matter, perceived reality), intrinsically as one. I wanted to create a work that utilizes projection light itself but does not project an image, and started experimenting with different objects that could cancel the representational quality of projection and could allow the viewer to confront a profound light source.

Around that time I was diagnosed as glaucoma-suspect. Glaucoma is an incurable eye disease that can permanently damage vision. I was totally crushed and felt absolutely hopeless. It seemed that there was no meaning to go on in life if I would have to give up being an artist. However, I tried to find a way to continue to create visual work without seeing it, and a way to use my other senses to perceive my work. I discovered that when I puncture the black wrap with a needle, I could read the image with my hands as if they were braille points.

The motif of the patterns in these works grew out of the organic curvilinear shapes that Marian Zazeela had developed in her drawings from the early '70s. When the *Light Point Drawing* is stretched out on a horizontal flat surface, the drawing is almost indistinguishable and is like invisible braille points. I was not able to see the whole composition while I was working on the drawing and had to rely on the intelligence of my hand to create the patterns.

When light strikes one surface of the long scroll of the *Light Point Drawing*, only the light that has passed through the needle holes is visible from the other side. As the light from the projection passes through the needle holes, the video image loses its representational properties and can be seen merely as colored light. The drawings are viewed as indiscernibly moving light from the video projection glowing through the needle hole patterns, creating an abstract and analogous representation of Manifest Unmanifest.

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Biographies

La Monte Young

La Monte Young began to pioneer the concept of extended time durations in 1957 and for over 50 years contributed extensively to the development of just intonation and rational number based tuning systems in his performance works and the periodic composite sound waveform environments of the *Dream House* collaborations formulated in 1962 with Marian Zazeela; presentations of his work in the U.S. and Europe, as well as his theoretical writings gradually had a wide-ranging influence on contemporary music, art and philosophy, including Minimalism, concept art, Fluxus, performance art and conceptual art. "During the summer of 1958 [Young] composed the *Trio for Strings*—a landmark in the history of 20th century music and the virtual fountainhead of American musical minimalism," (K. Robert Schwarz, *Minimalists*, 1996).

Musician magazine stated, "As the acknowledged father of minimalism and guru emeritus to the British art-rock school, his influence is pervasive," and in 1985 the *Los Angeles Herald Examiner* wrote, "for the past quarter of a century he has been the most influential composer in America. Maybe in the world." In *Minimalism:Origins*, 1993, Edward Strickland added, "Young is now widely recognized as the originator of the most influential classical music style of the final third of the twentieth century."

In L.A. in the '50s Young played jazz saxophone, leading a group with Billy Higgins, Dennis Budimir and Don Cherry. He also played with Eric Dolphy, Ornette Coleman, Terry Jennings, Don Friedman and Tiger Echols. At Yoko Ono's studio in 1960 he was director of the first New York loft concert series. He was the editor of *An Anthology* (NY 1963), which with his *Compositions 1960* became a primary influence on concept art and the Fluxus movement. In 1962 Young founded his group The Theatre of Eternal Music and embarked on *The Tortoise, His Dreams and Journeys* (1964-), a large work involving improvisation within strict predetermined guidelines. Young played soprano saxophone and sang with the group. Jennings, Dennis Johnson, Terry Riley, Angus MacLise, Marian Zazeela, Tony Conrad, John Cale, Jon Gibson, David Rosenboom, Jon Hassell and Lee Konitz are among those who worked in this group under Young's direction.

With Marian Zazeela in the early '60s, Young formulated the concept of a *Dream House*, a permanent space with sound and light environments in which a work would be played continuously. Young and Zazeela have presented works in sound and light worldwide, from music and light box sculptures to large-scale environmental installations, culminating in two Dia Art Foundation realizations: the 6-year continuous 6-story Harrison Street *Dream House* (NYC 1979-85) and the 1-year environment (22nd Street NYC 1989-90) within which Young presented *The Lower Map of The Eleven's Division in The Romantic Symmetry (over a 60 cycle base) in Prime Time from 112 to 144 with 119* with the Theatre of Eternal Music Big Band. This 23-piece chamber orchestra was the largest Theatre of Eternal Music ensemble to appear in concert to date. Young has since presented *Dream House* sound environments at the Guggenheim Museum, New York (2009); Espace Donguy, Paris (1990); Ruine der Künste, Berlin (1992); Pompidou Center, Paris (1994-1995 and 2004-2005); Musée Art Contemporain Lyon (1999) and the MELA Foundation *Dream House: Sound and Light*, which opened at MELA Foundation, New York in 1993 and has continued through present.

Young and Zazeela helped bring renowned master vocalist Pandit Pran Nath to the U.S. in 1970 and became his first Western disciples, studying with him for twenty-six years in the traditional *gurukula* manner of living with and serving the guru. They taught the Kirana style and performed with Pandit Pran Nath in hundreds of concerts in India, Iran, Europe and the United States. In June 2002, Ustad Hafizullah Khan Sahib, the Khalifa of the Kirana Gharana and son of Pandit Pran Nath's teacher, Ustad Abdul Wahid Khan Sahib, conferred upon Young the distinction of becoming the first Western vocalist to receive the title of *Khan Sahib*. Described by Mark Swed in his October 2009 L.A. Times Blog as "pure vibratory magic," Young's Just Alap Raga Ensemble, founded in 2002 with Zazeela and their senior raga and visual arts disciple Jung Hee Choi, has become his primary performance vehicle.

The 1974 Rome live world premiere of Young's magnum opus *The Well-Tuned Piano* (1964-73-81-present), was celebrated by a commission for him to sign the Bösendorfer piano, which remains permanently in the special tuning. Gramavision's full-length recording of the continuously evolving 5-hour-plus work has been acclaimed by critics to be "the most important and beautiful new work recorded in the 1980s," "one of the great monuments of modern culture" and "the most important piano music composed by an American since the *Concord Sonata*." At the 1987 MELA Foundation La Monte Young 30-Year Retrospective Young played the work for a continuous 6 hours and 24 minutes.

In the '80s and '90s, The Theatre of Eternal Music Brass and String Ensembles led by Ben Neill and Charles Curtis presented numerous performances in the U.S. and Europe of *The Melodic Versions* (1984) of *The Four Dreams of China* (1962), one of

Young's most important early minimal works, from which in 1991 Gramavision released a CD of *The Second Dream of The High-Tension Line Stepdown Transformer*. In 1990 Young formed The Forever Bad Blues Band, which has performed extensively in Germany, Austria, Holland, Italy and the U.S., presenting two to three-hour continuous concerts of *Young's Dorian Blues*, with Young, keyboard, Jon Catler, just intonation and fretless guitar, Brad Catler, bass, Jonathan Kane, drums, and Marian Zazeela, light design. In 1993 Gramavision released the 2-CD set, *La Monte Young, The Forever Bad Blues Band, Just Stompin'/Live at the Kitchen*.

For *La Beauté*, the celebration of the Year 2000, the French government invited Young and Zazeela to create a four-month, large-scale *Dream House* installation featuring the continuous DVD projection of the 1987 six-hour 24-minute performance of their collaborative masterwork, *The Well-Tuned Piano in The Magenta Lights*, set in a site-specific light environment created by Zazeela. Shown daily and visited by more than 200,000 people, the installation was headlined by *L'Express*: "La Monte Young: Le Son du Siècle." From May through October 2001, Kunst im Regenbogenstadl, Polling, presented the German premiere of the DVD *Dream House* installation, continuing from 2002 through the present as a long-term installation with the addition in 2007 of the European premiere of an electronically generated continuous periodic composite sound waveform environment of *The Magic Opening Chord* from *The Well-Tuned Piano*. In March-April 2002, MaerzMusik Festival of the Berliner Festspiele premiered the DVD installation of *The Well-Tuned Piano in The Magenta Lights* set in Zazeela's light design for the monumental Berlin Staatsbank. Just Dreams released the DVD of *The Well-Tuned Piano in The Magenta Lights* (JD002) in 2001, described by *The Village Voice* as "The most important piano work of the late 20th century."

In 2003, under commission from four European organizations, Young and Zazeela created *Just Charles & Cello in The Romantic Chord* in a setting of *Abstract #1* from *Quadrilateral Phase Angle Traversals* with *Dream Light*, for solo cello, pre-recorded cello drones and light design. The full evening work was composed specifically for cellist Charles Curtis. He premiered it during 2003-04 in Paris, Dijon, Lyon, Berlin and the Kunst im Regenbogenstadl *Dream House*. In 2005 the American avant-premiere was presented as part of the La Monte Young 70th Birthday Celebration in three concerts at the MELA *Dream House*, New York. In May 2008, Curtis presented the Italian premiere at the Angelica Festival in Bologna.

In 2005, the world premiere video installation of The Just Alap Raga Ensemble performing Young's composition *Raga Sundara (ektal vilampit khayal)* set in *Raga Yaman Kalyan* was added to the long-term Regenbogenstadl *Dream House*. The 2005 La Monte Young 70th Birthday Celebration also included the avant-premiere performance at Kunst im Regenbogenstadl and the world premiere performances at MELA Foundation, New York of the Just Intonation Version (1984-2001-2005) of the *Trio for Strings* (1958) by The Theatre of Eternal Music String Ensemble led by Charles Curtis, as well as two concerts of the ongoing avant-premiere of Young's *Raga Sundara* by The Just Alap Raga Ensemble at MELA Foundation. Featuring extended *alap* sections and sustained vocal drones in just intonation over tamburas, The Just Alap Raga Ensemble is now Young's primary compositional and performance vehicle. He has presented annual concert series of the group at the MELA *Dream House* from 2002 to present, including two world premiere performances in March 2009 in the Young Zazeela *Dream House* sound and light environment installed at the Guggenheim Museum as part of the exhibition *The Third Mind: American Artists Contemplate Asia*. The video of the March 21st Just Alap Raga Ensemble concert from the Guggenheim *Dream House* featuring Young, Zazeela, Jung Hee Choi and Da'ud Constant, voices; Jon Catler, sustainer electric guitar; Charles Curtis, cello; and Naren Budhkar, tabla, was installed permanently at Kunst im Regenbogenstadl to open their 2009 season, replacing the video of the 2005 *Raga Sundara* performance.

Over the years Kunst im Regenbogenstadl has hosted cellist Charles Curtis with The Theatre of Eternal Music String Ensemble in performances of several of *The Four Dreams of China*, including the world premiere of *The First Dream of The High-Tension Line Stepdown Transformer* in 2008, culminating in the world premiere cycle of all four of *The Four Dreams of China* over a three-day weekend in July 2011.

In 2012, Young and The Just Alap Raga Ensemble performed five Pandit Pran Nath Memorial Tribute Tour concerts in Berlin, Karlsruhe and Polling, Bavaria *Dream Houses* with live video streaming to the Angelika Festival, Bologna and Fondazione Mudima, Milan.

In July 2015, Charles Curtis and The Theatre of Eternal Music String Ensemble gave the world premiere of the original full-length version of the *Trio for Strings* in *Regenbogenstadl Polling Dram House* and in September 2015, the American premiere in New York at the *La Monte Young Marian Zazeela Jung Hee Choi Dia 15 VI 13 545 West 22 Street Dream House*.

In 2015, the Dia Art Foundation acquired a unique version of the *La Monte Young Marian Zazeela Jung Hee Choi Dia 15 VI 13 545 West 22 Street Dream House*, which was open to the general public from June 13, 2015 to October 24, 2015. Young and Choi presented for the first time their sound environments in simultaneity: the La Monte Young *The Base 9:7:4 Symmetry in Prime Time When Centered above and below The Lowest Term Primes in The Range 288 to 224 with The Addition of 279 and 261*

in Which The Half of The Symmetric Division Mapped above and Including 288 Consists of The Powers of 2 Multiplied by The Primes within The Ranges of 144 to 128, 72 to 64 and 36 to 32 Which Are Symmetrical to Those Primes in Lowest Terms in The Half of The Symmetric Division Mapped below and Including 224 within The Ranges 126 to 112, 63 to 56 and 31.5 to 28 with The Addition of 119 and the Jung Hee Choi TONECYCLE BASE 30 HZ, 2:3:7, The Linear Superposition Of 77 Sine Wave Frequencies Set In Ratios Based On The Harmonics 2, 3 And 7 Imperceptibly Ascending Toward Fixed Frequencies And Then Descending Toward The Starting Frequencies, Infinitely Revolving As In Circles, In Parallel And Various Rates Of Similar Motion To Create Continuous Slow Phase Shifts With Long Beat Cycles.

Marian Zazeela

Marian Zazeela is one of the first contemporary artists to use light as a medium of expression and perhaps the first to compose recurring motivic and thematic statements and permutations with light over time as in music. Over more than five decades Zazeela has exhibited a unique iconographic vision in media encompassing painting, calligraphic drawing, graphics, film, light performance, sculpture and environment. Expanding the traditional concepts of painting and sculpture while incorporating elements of both disciplines, she created an original visual language in the medium of light by combining colored light mixtures with sculptural forms to generate seemingly three-dimensional colored shadows in radiant vibrational fields. Light and scale are manipulated in such a way that the colored shadows, in their apparent corporeality, become indistinguishable from the sculptural forms, enveloping the viewer in the continual interplay of reality and illusion. "While the shadows on the wall change shape, the fixed geometry that produces them yields a uniform intensity of colour. This luminous shadow is, paradoxically, more present, constant and solid in appearance than the object that produces it....This phenomenal reversal demonstrates that the relationship between the physical and the perceptual is far more subtle and malleable than is commonly understood," (Ted Krueger, *Interior Atmospheres (Architectural Design; Wiley, Profile No 193, Vol 78, No 3; pp. 12-15; May-June 2008)*). Zazeela's work has taken the directions of performance in *Ornamental Lightyears Tracery*, sculpture in the series *Still Light* and neon *Dream House Variations I-IV*, environment in *Dusk/Dawn Adaptation, Magenta Day / Magenta Night* and her major work *Light*, and video projection in *Quadrilateral Phase Angle Traversals*.

As artistic director of The Theatre of Eternal Music, she creates the works that form the innovative visual components of *Dream House*, a sound and light work in which she collaborates with composer La Monte Young. Zazeela has presented *Dream Houses*, light installations, performances and calligraphic drawing exhibitions throughout the United States and Europe. Major installations include the 2009 Guggenheim Museum exhibition, The Third Mind, American Artists Contemplate Asia, 1860-1989; the 2005 Lyon Biennale; Tate Liverpool; Pompidou Center, Paris; Ruine der Künste, Berlin; 44th Venice Biennale; Galerie Hans Mayer, Düsseldorf; MELA Foundation's "La Monte Young 30-Year Retrospective," New York City; and Köln Kunstverein. She has received grants from the NEA, EAT, CAPS, Lannan and Cassandra Foundations. In 2009 she was the recipient with Young of the first Yoko Ono COURAGE Award in the arts to honor their having "never strayed from giving their uniquely creative efforts in Art to the world."

Under a commission from the Dia Art Foundation (1979-85), Zazeela and Young collaborated in a 6-year continuous *Dream House* presentation set in the 6-story Harrison Street building in New York City, featuring multiple interrelated sound and light environments, exhibitions, performances, research and listening facilities, and archives. *Arts Magazine* described the centerpiece of this installation: "There is a retreat to reverie as if one were staring up into the summer night sky. *The Magenta Lights* is experienced as a meteorological or astronomical event, a changing color display above one's head, like an art equivalent of the Northern Lights." And *Artforum* wrote: "Zazeela transforms material into pure and intense color sensations, and makes a perceptual encounter a spiritual experience. *The Magenta Lights* is an environmental piece in every sense of the word. What Zazeela has represented is the subtle relationship between precision and spirituality."

Zazeela's work has been significantly influential. Her abstract calligraphy was the primary influence on the calligraphy of the great poet and founding drummer of The Theatre of Eternal Music and the Velvet Underground, Angus MacLise. The visionary tradition of her curvilinear graphite on black and dot-style calligraphic drawings has also been carried on and taken to a highly imaginative level in the pencil and pinhole drawings of her senior visual arts and raga disciple, Jung Hee Choi. Zazeela's *Ornamental Lightyears Tracery* has been credited by Glenn Branca in *Forced Exposure #16*, 1990, and by David Sprague in *Your Flesh # 28*, 1993, to have been the direct influence on Warhol's Exploding Plastic Inevitable.

From 1961 to 1962, Zazeela worked extensively with legendary filmmaker Jack Smith. She was the featured model in *The Beautiful Book* (dead language press, 1962) and appeared in Smith's revolutionary *Flaming Creatures*, which was written for her and for which she also created the calligraphy for the film titles and credits. In 1964, Zazeela was filmed for Andy Warhol's

Screen Tests (Andy Warhol *Screen Tests*, Harry N. Abrams, 2006) and selected to be one of the models included in his *Thirteen Most Beautiful Women* series.

Zazeela began singing with Young in 1962 as a founding member of The Theatre of Eternal Music, and performed as vocalist in almost every concert of the ensemble to date. In 1970, she became one of the first Western disciples of renowned master vocalist Pandit Pran Nath and has since performed and taught the Kirana style of Indian classical music. She accompanied Pandit Pran Nath in hundreds of concerts throughout the world and continues to perform in The Just Alap Raga Ensemble, which she founded with Young and Choi in 2002.

Zazeela's one-year sound and light environment collaboration with Young, *The Romantic Symmetry (over a 60 cycle base) in Prime Time from 112 to 144 with 119 / Time Light Symmetry* (Dia Art Foundation, 22nd Street, NYC 1989-90) was acclaimed by *Village Voice* critic Kyle Gann as "some of the strangest and most forward-looking art New York has to offer." Her 1990 Donguy Gallery, Paris exhibition of light works, purchased by the French Cultural Ministry National Foundation of Contemporary Art (FNAC) for their permanent collection, was exhibited in 1999 on the entire top floor of the Lyon Museum of Contemporary Art, and in 2004-2005 at the Pompidou Centre in the exhibition *Sons et Lumières*. Zazeela's current long-term installation, *Imagic Light*, forms a part of the *Dream House* Sound and Light Environment, which has been presented at MELA Foundation, New York since 1993. *Sound and Light: La Monte Young / Marian Zazeela*, published by Bucknell University Press in 1996, provides an in-depth collection of primary source materials on her work.

At the invitation of the French government for La Beauté exhibition celebrating the Year 2000, Young and Zazeela created a four-month *Dream House* in St. Joseph Chapel in Avignon. The installation featured the continuous DVD projection of the 1987 six-hour 24-minute performance of their collaborative masterwork, *The Well-Tuned Piano in The Magenta Lights*, in a site-specific light environment created by Zazeela. The art center, Kunst im Regenbogenstadl, Polling, Bavaria, presented a comprehensive solo exhibition of Zazeela's drawings from May through October 2000, accompanied by a fully illustrated catalog including essays, photographs, documentation and reproductions of 71 works. From May through October 2001, Kunst im Regenbogenstadl initiated a long-term light installation designed by Zazeela, featuring *The Well-Tuned Piano in The Magenta Lights* DVD projection, two new sculptures from her *Still Light* series, an installation of *Magenta Day / Magenta Night* and her neon work, *Dream House Variation III*. The installation has continued through the present with the inclusion of a new video projection work, *S symmetry V.1* from *Quadrilateral Phase Angle Traversals*, based on her *Word Portraits* series, as well as the video installation of the March 21, 2009 concert from the Guggenheim *Dream House* of The Just Alap Raga Ensemble performing Young's *Raga Sundara* in Zazeela's *Imagic Light II*. In 2010, in celebration of the 1000 year anniversary of the village of Polling, a large new entrance gallery space was added in Regenbogenstadl featuring two symmetrically placed pairs of Zazeela's signature mobiles in a configuration of *The Magenta Lights* with a sound environment of *The Opening Chord* from *The Well-Tuned Piano*.

In 2012, Zazeela created *Dream House* installations and performed with The Just Alap Raga Ensemble in five Pandit Pran Nath Memorial Tribute Tour concerts in Berlin, Karlsruhe and Polling, Bavaria, with live video streaming of the Berlin concerts to the Angelika Festival, Bologna and Fondazione Mudima, Milan.

The *Village Voice* listed the MELA Church Street *Dream House* as the Best Art Installation in New York 2014, "A charge for the mind as much as for the eye and ear, the Dream House feels like a gift to our beleaguered city, where headspace is the most precious real estate of all."

In 2015, the Dia Art Foundation acquired a unique version of the *La Monte Young Marian Zazeela Jung Hee Choi Dia 15 VI 13 545 West 22 Street Dream House*, which was open to the general public from June 13, 2015 to October 24, 2015. This site-specific installation featured five light works by Zazeela; Neon, *Dream House Variation IV* (2009); Sculpture, *Ruine Window 1992 II* (2015) from *Still Light*; Sculpture, *Open Rectangle II* (2015) from *Still Light*; Installation, *Imagic Light III* (2015) from *Light*; Environment, *Magenta Day / Magenta Night 545 West 22nd Street Skylights and Window* (2015). The *Village Voice* wrote about her mesmerizing light works, "Zazeela's works play light, shadow, and color — the elements essential to form and its perception — off of one another. I spent a great deal of time looking in particular at *Imagic Light III* (2015), two thin curls of white aluminum suspended from the ceiling. Illuminated by two theatrical lights, one red and the other blue, the curls take on those hues while at the same time creating colored shadows on the wall behind them. Up close, the piece's quiet dazzle is a meditation on light and color. Seen from a distance, however, the shadows appear to take on a material presence, and the eye has to flex itself a little differently to distinguish the artwork from its cast silhouettes." (August 25, 2015)

Jung Hee Choi

Jung Hee Choi works in video, performance, sound, drawing and multi-media installations. Choi's work has been presented in the U.S., Europe and Asia, including FRAC Franche-Comté, France; Berliner Festspiele, Germany; Dia Art Foundation, Guggenheim Museum and MELA Foundation Dream Houses, NYC; FRESH Festival, Bangkok; Korea Experimental Arts Festival, Korea. Commissioned by MELA Foundation, her video sound performance and installation, *RICE*, was chosen as one of The 10 Best of 2003 in the December Artforum. The New York Times listed Choi's *Tonecycle for Blues* performed by her Sundara All Star Band as one of The Best Classical Music Performances of 2017. Choi, disciple of La Monte Young and Marian Zazeela in the classical Kirana vocal tradition, founded with them The Just Alap Raga Ensemble in 2002 and has performed as vocalist in every concert, including those at the MELA Dream House, the five-concert Pandit Pran Nath Memorial Tribute Tour in Berlin, Karlsruhe and Polling, Germany in 2012, the Yoko Ono Courage Award ceremony, the Guggenheim Third Mind Live concert series and the Merce Cunningham Memorial celebration in 2009. Her work is in the collection of Frac Franche-Comté, France and Dia Art Foundation, NYC. Choi graduated BA summa cum laude, and received her MA in art and sound from NYU.

Choi has presented series of environmental compositions with video, evolving light-point patterns, incense, performance and sound involving the concept of "Manifest, Unmanifest". Her synthesis of expression in this series collectively creates an intersubjective space as a unified continuum and emphasizes the totality of sense perceptions as a single unit to create a state of immersion.

In 2015, the Dia Art Foundation acquired a unique version of the *La Monte Young Marian Zazeela Jung Hee Choi Dia 15 VI 13 545 West 22 Street Dream House*, which opened to the general public from June 13, 2015 to October 24, 2015. In this installation, Young and Choi presented for the first time their sound environments in simultaneity.

On August 28, 2015, The New York Times wrote about Choi's multimedia installation *Ahata Anahata, Manifest Unmanifest IX* at Dia 15 VI 13 545 West 22 Street Dream House, NYC, "A movie-screen-size black surface is perforated by tiny holes through which bright light passes, creating a roughly symmetrical, Rorschach-like image resembling swirling galactic gas. This is overlaid by slowly changing, soft-focused shapes in colors from toasty brown to luminous blues that mask and reshape parts of the basic starry image. . . . With extended listening, what at first seemed mechanically repetitious turns out to be a complex interweaving of different, slowly oscillating pitches. If you give in to it while watching Ms. Choi's hallucinatory screen, you may find yourself in an altered state of consciousness, on the verge of some ineffable, transcendental revelation."

Art in America reviewed the exceptional collaboration, "The most significant difference at Dia is the addition of two works by Jung Hee Choi, a longtime collaborator and disciple. *Environmental Composition 2015 #1* is a monumental 'light point drawing' and video projection, constructed from thin, black metallic sheets pierced with needles and lit from behind. At 14 feet tall and 23 feet wide, it is a brooding presence in the space. An accompanying audio piece, *Tonecycle Base 30 HZ, 2:3:7* (2012), is a cyclic rotation of 77 sine wave frequencies. It moves so slowly that it can be heard only retroactively, lingering as a sonic afterimage that, with its portamenti, invigorates Young's constant tones." (September 2015)

Choi's in-depth interview is featured in the online Asian Contemporary Art Week presentations organized by Asia Society, NY. Since 2008 Choi has been teaching Raga as instructor at the Kirana Center for Indian Classical Music. Choi appeared as guest artist and lecturer at the School of Visual Art, NYC and École supérieure d'art de Mulhouse, France. Choi's essay, *SOUND: A Basis for Universal Structure in Ancient and Modern Cosmology*, was published in a festschrift for Antonio T. de Nicolas: Poet of Eternal Return. Choi was founding producer and director for Mantra TV, a cable and webcast vehicle for advanced arts in New York City and Korea from 1998 to 2006. Her programs featured original works of art, music, dance, experimental film, and discussions of creative processes. Choi curated BITT Festival for the Arts 2010; film/video programs for the Korea Experimental Arts Festival, 2010; Syn-Aesthetics, the Media Mavericks 1st Experimental Film Festival 2006. She co-curated Thinking MEDIA III, Seoul, Korea, 2012 and KU Exhibition of International Professors 2007, 2008, 2009, Seoul, Korea. Choi received The Experimental Television Center's Finishing Funds 2006 award, supported by the Electronic Media and Film Program at NYSCA. In 2015, she received a project grants award from New Music USA.

Choi's electroacoustic and modal improvisation ensemble, Sundara All Star Band was premiered in 2015 performing her *Tonecycle for Blues Base 30 Hz, 2:3:7 Ensemble Version with 4:3 and 7:6* at Dia 15 VI 13 545 West 22 Street Dream House, Dia Art Foundation, New York. The founding members include La Monte Young, Marian Zazeela, Jung Hee Choi, voices; Jon Catler, fretless guitar; Brad Catler, fretless bass and Naren Budhkar, tabla. The ensemble performed again in her sound and light environment, *Ahata Anahata, Manifest Unmanifest XI* at the MELA Foundation Dream House in August 2016 and October 2017 with Hansford Rowe, fretless bass. The New York Times listed Choi's *Tonecycle for Blues* as one of The Best Classical Music Performances of 2017, "Heard in its latest iteration, this October, the deep groove of the work's slow-tempo 'ektal vilampit'

section had a unique majesty. Heaving funk progressions from a fretless [guitar and] bass mingled with tabla percussion and sustained vocal tones of pristine calm.”

Choi presented *RICE*, a video sound performance and installation in the MELA Dream House, NYC, in May--June 2003, and in October--November 2005 as a part of the La Monte Young 70th birthday celebration. The 2003 presentation was chosen as one of The 10 Best of 2003 in the December Artforum. On March 28, 2009, Choi presented a live video sound performance and installation of *RICE* with *Composition in the style of La Monte Young's 1960 Sustained Friction Sounds* in a setting of Marian Zazeela *Imagic Light II* in the Dream House at the Guggenheim Museum as part of *The Third Mind Live series*.

Choi's 3-week solo drawings, video, sound installation, *Ahata Anahata, The manifest The unmanifest, As a wheel that is one-rimmed and threefold with one-hundred and one spokes and where the illusion of the one springs from the other two*, was presented in April, 2007 at Tompkins Square Gallery, NYC. In a further expansion of the concept of Ahata Anahata, *Manifest Unmanifest*, Choi's solo exhibition, *Ahata Anahata, Manifest Unmanifest II*, presented at MELA Dream House in September 2009, included multimedia installations, a series of drawings, videos and a sound environment, illuminating various aspects of Choi's works and their relationships across different media.

MELA Foundation presented *Ahata Anahata, Manifest Unmanifest III* from August 21 to September 11, 2010, featuring three large-scale multimedia installations, a series of drawings, videos and her new sound environment, *Tonecycle Base 65 Hz, 2:3:7 Vocal Version*, with La Monte Young, Marian Zazeela and Jung Hee Choi improvising over the implied tonic. This exhibition premiered the installation work *Composition 2010 #1* created with needle perforated point drawings on black wrap with video. The drawings are viewed as indiscernibly moving light from video projection glowing through the pinholes, creating abstract and analogous representations of *Manifest Unmanifest*.

From August 25 to September 17, 2011, MELA presented Choi's *Ahata Anahata, Manifest Unmanifest IV* featuring her largest installation of calligraphic needle holes of moving light displayed in a wall of four floor-to-ceiling scrolls, her new *Environmental Composition 2011 #1*, and the world premiere of two live concerts of *Tonecycle Base 65 Hz, 2:3:7 Vocal Version* with La Monte Young, Marian Zazeela and Jung Hee Choi improvising over the imperceptibly changing implied tonic in a paired setting with Choi's acclaimed video feedback mandalic projection *RICE*.

Choi's *Manifest Unmanifest V* was presented by le Frac Franche-Comté, l'ERBA de Besançon, le Centre d'art mobile and SONIC/Le Quai, ESA de Mulhouse in ERBA de Besançon, France from December, 2011 through January, 2012. *Ahata Anahata, Manifest Unmanifest V* featured two large-scale multimedia installations, videos and her sound environment, *Tonecycle Base 65 Hz, 2:3:7 Vocal Version* with La Monte Young and Marian Zazeela in New York City-0987654 and Jung Hee Choi in Besançon improvising live across the Atlantic for the opening reception. The relationship of the improvisations to the drone continuously elaborates the musical meaning of the pitch. This exhibition presented *RICE* and her more recent installation work *Composition 2011 #2* created with *Light Point Drawings* on black wrap with video. Part of this exhibition, *Environmental Composition 2011 #2*, has been selected by the committee for acquisition of FRAC Franche-Comté for the museum collection, and exhibited at FRAC Franche-Comté through August 25, 2013.

In Berlin during the Pandit Pran Nath Memorial Tribute Tour 2012, Choi presented a large-scale version of *Tonecycle Base 60 Hz, 2:3:7 Vocal Version* with *Light Point Drawings # 3* and *#4* from *Environmental Composition 2011 #2* on the entire ground floor of Villa Elisabeth from March 19 – 31, 2012 as part of the MaerzMusik Festival of the Berliner Festspiele. This 60 Hz version of *Tonecycle* allowed a harmonious interrelationship of the pitches to the pitches of the Young Zazeela Dream House taking place upstairs. In 2012, MELA presented Choi's *Ahata Anahata VI*, featuring four *Light Point Drawings* set in her new sound environment *Tonecycle Base 30 Hz, 2:3:7* with two highly acclaimed concerts performed by Choi, Zazeela and Young to overflow crowds.

Choi's video and sound works have been presented at BITT Festival 2010, Korea Experimental Arts Festival, 2009 and 2010, Chuncheon International Mime Festival 2007 and 2008, Korea; FRESH 2007 and 2009 festivals of international video art and short films, CODE, Bangkok; Diapason Sound and Intermedia Gallery, Gale Gates et al, Monkey Town, NYC; Gallery Hinterconti, Hamburg, Germany. Choi's drawing-video-sound installations were exhibited in Asian Contemporary Art Fair, NYC, November 2008, and Art Asia Miami, December 2008. Choi's Multimedia installation *Environmental Composition 2008 #1* was featured as part of *Faces & Facts: Korean Contemporary Art* in New York, Celebrating the 30th Anniversary of Korean Cultural Service NY, December 2009. Choi's *RICE* installation was part of *One and Three Quarters of an Inch* curated by Peter Clough at The Former Convent at St. Cecilia's Parish, Brooklyn, September 2010.

Choi has collaborated with Young and Zazeela to produce long-term video documentation of their lives and work, including

the Dream House and affiliated events. For the La Monte Young Marian Zazeela and The Just Alap Raga Ensemble long-term video installation of "05 11 05 PM NYC" Raga Sundara, ektal vilampit khayal set in *Raga Yaman Kalyan* at the Kunst im Regenbogenstadl Dream House, Polling, Germany, Choi was both video director and video mastering producer, as well as a vocalist in the Ensemble. Choi also directed the video of the March 21, 2009 Just Alap Raga Ensemble concert from the Guggenheim Dream House, featuring Young, Zazeela, Jung Hee Choi and Da'ud Constant, voices; Jon Catler, sustainer electric guitar; Charles Curtis, cello; and Naren Budhkar, tabla, which has now been installed permanently at Kunst im Regenbogenstadl, Polling, Germany from the opening of their 2009 season, replacing the video of the 2005 Raga Sundara performance.

Jon Catler

Jon Catler graduated summa cum laude from Berklee College of Music where he performed the school's first microtonal senior recital in 1979, featuring his compositions for solo and group in 31-tone and 19-tone equal temperaments.

Since his initiation into the world of microtonal music performance, Catler has played with many music luminaries, most notably legendary Just Intonation composer La Monte Young with whom he has worked for over 30 years, touring and recording as a member of the Forever Bad Blues Band (Gramavision CD), The Theater of Eternal Music Big Band, and the Just Alap Raga Ensemble. Catler has also recorded and toured extensively with his own music, and has appeared as composer and performer on the Futurismo/Futurismi Festival, Manca Festival, Montreal Jazz Festival, Quebec Festival d'Ete, the Angelica Festival, the World Out Of Tune (W.O.O.T.) Festival, and the American Festival of Microtonal Music of which he is co-founder. Catler performed in the world premier version of Ives' *Universe Symphony* at Lincoln Center, a climax of AFMM's 30-year history. Catler also performed on the original Harry Partch guitars in a performance of Partch's *Oedipus* at The Metropolitan Museum of Art in NYC. Other notable performances include a residency at The Guggenheim with La Monte Young, shows at The Kitchen (NYC), the Knitting Factory, Avery Fischer Hall and Alice Tully Hall, and a live recording of Catler's groundbreaking orchestral work *Evolution for Electric Guitar and Orchestra* at New York Society for Ethical Culture.

Catler has also designed his own fretting systems for guitar, and has made these designs available to the public through licensing deals with world class manufacturers including G&L Guitars and Warwick basses, as well as through his own company, FreeNote Music. Catler's 12-Tone Ultra Plus[®] system is the first to add Harmonic Series pitches to the standard 12, and it is now accepted as one of the most popular alternative fretting systems available.

As a recording artist and published author, Catler has released over a dozen critically acclaimed CD's of original music, all in Harmonic Series Tunings. In 2002, Catler's first book *The Nature of Music* was released, explaining his Harmonic discoveries and presenting a tuning system that sets the precedent of evolving our conception of consonance to the 13th Harmonic and beyond. Catler has been the recipient of numerous grants, including a grant for the MicroTime Tour, which featured an interstate touring ensemble that debuted the concept of Just Intonation Rhythm. Catler was also awarded a composer residency grant from Harvestworks in NYC. Catler's music has been featured on radio shows worldwide, including numerous live interviews on WNYC's New Sounds with John Schaefer, and on KPFK with John Schneider in Los Angeles. Catler has been teaching private students at his studio since 1982 and is sought out for his expertise in this field. In 2015 he gave a Harmonic Series seminar at Berklee College of Music, and released the second CD with his Harmonic Series jazz group Fretless Brothers. Catler's recordings, books, and instrument designs can be found at: www.microtones.com

Hansford Rowe

American bassist Hansford Rowe began his career in the clubs of New York City. With French drummer Pierre Moerlen he reformed the jazz-rock group Gong. PM's Gong is considered one of the great fusion bands of the late 70's. The group was quickly signed to Virgin and later Arista Records. They recorded with guests like Allan Holdsworth (a regular member), Mick Taylor (Stones), Steve Winwood and French violinist Didier Lockwood. International touring soon secured Hansford a place among the world's leading bass players and work with Mike Oldfield, John Martyn, Biréli Lagrène, La Monte Young, Gary Husband, Jon Catler and many more. Hansford plays Warwick bass guitars and amplifiers and with microtonal guitar master Jon Catler developed the first dedicated Just Intonation bass made by a major manufacturer. Hansford is also sponsored by DR Strings, Lehle pedals, Applied Acoustic Systems, Dangerous Music, Peterson tuners, Basswitch, Sommer cables and Source Audio pedals. He was a founding member of the band Gongzilla in the 1990's which saw the participation of many fine musicians on their five recordings for LoLo Records including Allan Holdsworth again, David "Fuze" Fiuczynski and David Torn. Hansford is a funkulty member at the Boots y Collins Funk University. His current project is called HR111.

Naren Budhkar

Naren Budhkar was born into a musical family in Pune, the cultural capital of Western India; he later migrated to America. As a tabla player, he represents a link in the global cultural bridge. Naren studied with Ustad Shabbir Nisar, the tabla wizard from Hyderabad and the son of legendary Ustad Shaikh Dawood. From Ustad Nisar, Naren inherited a wealth of the rich centuries-old tradition of Indian percussion. He has used this tradition to contribute to many world music forms creating a dialogue between music and people the world over. As a classical tabla player Naren has performed with artists from all three categories of Indian music: vocalists, instrumentalists and dancers. Notable among these artists are Pandit Jasraj, Ustad Mashkoo Ali Khan, Dr. Alka Deo Marulkar, vocal; Ustad Aashish Khan, sarod; Pandit Ulhas Bapat, santoor; Pandit Barun Kumar Pal, bansuri; Pandit Krishna Bhatt, sitar; Pandit Ramesh Mishra, sarangi; Padmashree Kumudini Lakhia, Kathak.. Naren has contributed to many different genres of world music including rock, as a member of the acclaimed group 'Alms for Shanti' with whom he was featured on CNN; Irish-celtic music with the world famous 'De Dannen' band from Ireland; jazz, with the group 'Jazzhole;' folk through participation in the folk festivals of Canada from Toronto to Vancouver; and opera in a work composed by Doug Cuomo, the music director of *Sex and the City*.

Naren has been interviewed by B.B.C. Asia, featured on the NYU and Princeton radio stations and has been cited by the New York Times, El Diario, Vocero, and New York Newsday. He has performed in Canada, US, India, and the beautiful island of Puerto Rico with the dance ensemble fusion group 'Encuentro,' led by Paulette Beauchamp and Carlos Bedoya. He has performed in the NY Consulate of India, M.I.T., Columbia, Haverford and Kenyon; F.I.T., Aaron Davis Hall, Asia Society, Bharatiya Vidya Bhavan. He appears on many recordings including Circle of the Sun (Jazz), Indofunk (jazz trumpet), Summer of thousand years (Kurt Reil), Seeds of bliss (Corina Bartra), Enchanted Evening (Deepak Kumar), Kashmkash (Alms for Shanti), Sarva Bhuteshu (Manorama), Sukha Shanti (Anandashram) (www.naren.org). Naren lives in New York City and is an active performer and teacher. Naren became a member of The Just Alap Raga Ensemble in June 2004.

MELA Foundation presents

Jung Hee Choi

Tonecycle for Blues Base 30 Hz, 2:3:7 Ensemble Version with 4:3 and 7:6

December 14, 19 and 21, 2019 • 9:00 pm

MELA Foundation Dream House

275 Church Street, 3rd Floor, New York, NY 10013

Technical Production

Erika Jane Barrett, Micah Lee Foster, Srinivas Ramamurthy

Audio & Recording

Ben Manley

Video Documentation

Jung Hee Choi, Mantra TV

Cameras

Erika Jane Barrett, Tooth Kaminsky

Production Assistants

Laura Gittings, Erwin Hernando, Blake Andrew Hicks, Adam Robinson

Ushers

Rory Pfothauer, Greg Villepique

Lighting Consultants

Brian Aldous, Jim Conti

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