



The venerable
composer-improviser
who transformed
the trombone and
continues to shape
deeper listening
experiences

stuart dempster, sound gatherer

BY CLAIRE SYKES

CLIMB DOWN THE NARROW RUSTY rungs, bright June sunlight stabbing into the clammy black hole that's just large enough for me to fit through. Everywhere else, darkness. And I surrender to this sudden night, sixteen feet underground. Once my eyes adjust, I see the bell of a trombone. And then another, and another, until I can make out all ten of them, each in the hands of its respective player. Rows of cement pillars and walls recall the weight of water in their damp, concrete grip, inside this empty two-million-gallon, 186-foot-diameter abandoned cistern—with a forty-five-second reverberation. Here, Stuart Dempster and the other trombonists blow slow overtones, the harmonies undulating in braided currents.

This cistern, at Fort Worden State Park in Port Townsend, Washington, is among the many acoustically unusual spaces around the world, from caves to cathedrals, that Dempster



cd *Alternate Realities; Don't Worry,
It Will Come; JDBBDJ*

PHOTO BY JEAN SHERRARD

An Improvised Life

Stuart Dempster slid into the world on July 7, 1936, and the trombone proved never again to be the same, though that would take some years. After getting his B.A. in 1958 at San Francisco State University, where he met Terry Riley and Pauline Oliveros, he got drafted and played in the Seventh Army Symphony. He decided to study composition, so returned in 1960 to SFSU, where he received his M.A. in music composition in 1967. He played in new music ensembles while also performing with the Oakland Symphony (as principal trombonist, from 1962–66), the San Francisco Opera and Ballet orchestras, and other classical groups; and various show bands and jazz combos. Active in performances at the San Francisco Tape Music Center and Mills College, he met Luciano Berio and Robert Erickson, and developed a serious interest in new music.

Deciding to take some of his commission pieces on the road, Dempster contacted universities around the U.S. From 1967–68, he performed at the State University of New York at Buffalo under a Creative Associate grant. While there, the Creative Associates repeated most of their concerts at Carnegie Recital Hall, and during that time formed the group that made the 1968 Columbia recording at Columbia Records' old church studio of Riley's *In C* (which Dempster had premiered at SFTMC in 1964).

Then, Robert Suderberg, at the University of Washington in Seattle, invited him to teach and perform in the university's newly formed Contemporary Group. Dempster figured he'd spend a year there, but ended up staying for thirty. He received several grants, including a Fulbright fellowship (1973), an NEA Composer Grant (1978), and a Guggenheim fellowship (1981). Since retiring in 1998, he has been improvising with various experimental music groups, touring with the Merce Cunningham Dance Company, and revelling in being a first-time grandfather.

"Sound Gatherer",
Hermosa Beach
(Los Angeles
area) 1938.



has found. They represent just one of the ways that this sixty-nine-year-old Seattle improviser and composer, humorist and healer has transported the trombone beyond the traditional. He was one of the first to take the instrument onstage as a soloist, without accompaniment. He has expanded the trombone's sound palette, coaxing out tones and textures that few before have performed or recorded. He has included dancers and theatrics, wacky costumes and children's toys. Often, he has made more than music, when his playing—on trombone or didgeridoo, conch shell or common garden hose—invites listeners to experience a meditative state that can restore their physical, emotional, and spiritual energies.

Improvisation lies at the heart of Dempster's music, which he refers to as "real-time composition." He has written many works for himself, as well as commissioned pieces for other musicians. His mostly one-page scores (eventually to be published as a collection) often are only words, like his *Alternate Realities* (1998–99) for solo flute, commissioned by flutist Paul Taub. Dempster leaves it up to the musician to interpret what he means in his flow-chart-like score that calls for "Resonating vibration," "Creative Silence," and "be(ing) in harmony." There are about thirty CDs with Dempster's music on them, much of it recorded in the cistern—which he has dubbed "The Cistern Chapel," because of the space's meditative quality and spiritual sonority. It was here, in 1988, that he, accordionist-composer Pauline Oliveros, and singer Panaiotis realized that what they were doing was "deep listening" (a term then coined and later registered by Oliveros, who has developed from it a philosophy of listening). Says Dempster, "Deep listening described not only a way of working—listening deeply and then responding—but also the physical space of the cistern." A year later, the three began performing with David Gamper, improviser of live computer-manipulated acoustic sounds, as the Deep Listening Band, though Panaiotis has since resigned. In October, 2005, Dempster and Oliveros celebrated fifty years of working together by performing their *Sedimental Journey* Internet concert, both appearing virtually, via Apple iChatAV video conferencing, at Mills College in Oakland, California, from their respective studios in Seattle, Washington, and Troy, New York.

The CD *Underground Overlays from the Cistern Chapel* features seven improvisations recorded that June day in the cistern with the ten trombones. There in the cavernous dank (where even a simple boot scrape bellows a multitude of sounds that seem to last forever), Dempster, surrounded by nine other trombonists spaced about eighty feet apart around the circumference, turned slowly while playing and, with just enough daylight for the others to see him, directed them with movements of his head. Choreographer Merce Cunningham, who commissioned the CD *Melodic Communion* (1995), tells me by phone, "The sound from the cistern is very moving—the depth and richness of it. It's just extraordinary, every time I hear it." I'm sure Cunningham would love to have been there during that particular improvisation, which I had the pleasure of participating in. It begins with Dempster playing the first several notes of the overtone series, followed by variations from the other players, their aqueous tones blurring together, marked by the occasional glint of my Tibetan cymbals.

In the house that Dempster shares with his wife Renko, a painter, where he and I sit in the living room, a couple of gongs from their grandfather clock are quickly followed by chimes from another clock

PHOTO BY FRED HARPER DEMPSTER

down the hall. They remind me of what it means to listen with him. Being with Dempster is like going back to childhood, a place he never really left. The world is a toy box of musical sounds to him. I've watched him swivel and rock in a squeaky office chair, turning the noise into a tune. He's belched full force in front of me, delighted by the tone. His son, Loren, a cellist who has often performed with him, tells me his father's keen ear once pointed out the B-flat emitted by a nearby truck. And then there's the frog event. It was during a faculty performance he did with composer David Mahler, at a workshop for high school students at Fort Worden State Park in the mid '80s. That evening, instead of playing his trombone, Dempster had everyone follow him down to the pond to listen. "It was beautiful," says Mahler. "As lovely a piece as could be, and as good an instruction, too." It was Mahler who introduced Dempster to the cistern in 1978, just before it was sealed over and locked up, out of concern for public safety. It would take Dempster ten years before the Park allowed entrance again, by permission only.

Those frogs could easily find themselves in Dempster's 1989 self-published catalogue of about two dozen human-made and natural places in Washington State that possess special musical characteristics, intentional or not. The guidebook (and possibly eventual Web site), is titled *SWAMI: State of Washington as a Musical Instrument*, and includes the cistern, Palouse Falls, Seattle's Georgetown Steam Plant, the State Capitol Building's rotunda, in Olympia, and the Blowout, an area of Klickitat County near Bickleton on the border of the Yakima Indian Reservation. In his description of the Blowout, Dempster writes that shale rock clinking beneath your feet sounds like "walking on a loosely constructed xylophone. Once you are really into the area, it is possible to yell or whistle and hear echo effects off of the far-away canyon."

Growing up in Berkeley, California, Dempster was encouraged to listen to the recordings that filled the house—grand opera, symphonies, Gilbert and Sullivan, traditional jazz, and Spike Jones. He loved the sound of streetcars, boat whistles, and especially the trains that passed through town. "Before I could even bicycle, I would badger my parents to take me down to the train station. We'd bring a picnic dinner. It was good, cheap entertainment during a [wartime] period of gas rationing," says the self-proclaimed sound gatherer. An early interest in piano gave way, in fifth grade, to the baritone horn, which he played in the school band. But due to a lack of teachers for that instrument, he turned to the trombone, under the tutelage of a man named Chic Moore. "I had quick enough results that, by the tenth grade, I decided I was going to be a serious musician." By the late '50s, he also became serious about listening, refining his ear while working with Oliveros, Terry Riley, and Loren Rush, when he was an undergraduate at San Francisco State University.

Many people have been influenced by that ear, including William Duckworth, a member with Dempster of the Cathedral Band, an improv group that performs with Duckworth's interactive PitchWeb



(a virtual musical instrument designed for the Web, played by manipulating shapes mapped to individual sound samples). He says, "Stuart makes me want to listen—not just to the sounds that everyone hears, nor to the silences in between that were called to our attention by Cage, but to the sounds behind the sounds, and to the meaning beyond." Or, as Dempster often says (quoting David Mahler who claims Captain Beefheart as the source), "Listen with all your holes open." He was doing just that during his August, 2005, performance at Gallery 1412 in Seattle, with drummer Chris Cogburn and violinist Tari Nelson-Zagar, when a passing car honked and his trombone honked back.

Dempster regularly plays with young composers and improvisers, of which playing he says, "It's enforced focused time for me, and gives me a chance to play in ways I wouldn't otherwise." He also improvises with composer and clarinetist William O. Smith, who was among the first to experiment with the clarinet, inspired in the early '60s by the multiple sonorities of Severino Gazzeloni's flute. Dempster and Smith, together with Dempster's wife Renko and Smith's wife Virginia (like Renko, a painter), formed an unusual improvisation quartet called Artkoamia, in which the two visual artists spontaneously paint while their musician husbands play.

Greg Powers, a former student of Dempster's, and one of the cistern's ten trombonists, improvises Indian Dhrupad music with him.



“He’s like a lotus flower in a calm pool,” Powers tells me. “Unshakable and focused. He’s not afraid to perform the silence.” He’s also “supportive and positive, but not uncritical,” in Gamper’s words. Vancouver composer-performer Randy Raine-Reusch, who has improvised and performed with Dempster, says this about his playing: “He’ll create a tone and just make a slight, subtle shift in it that makes a huge difference. He’ll adjust the air in the room. You’re not aware of him doing it, but you notice the result.” Bill Duckworth comments on the influence he’s felt, having worked with Dempster for many years: “I’ve learned to trust my instincts. This has allowed me to explore areas I may not have considered on my own.”

Dempster has done plenty of his own exploring, inventing new musical sounds and playing unconventional instruments. It all started in the early-to-mid ’60s, influenced as he was by the electronic music he listened to at the San Francisco Tape Music Center. “I’d think, ‘Oh I can do that on the trombone,’ and then I’d go imitate it,” he tells me. “Doing this was a niche that was sort of my own, and it seemed like something that needed to happen. I wanted to educate myself and others about the trombone as a musical resource, of which we were using only about one per cent. And there was this other ninety-nine per cent [that] I wondered why we had to ignore. Then I found out later on, when I started playing didgeridoo, that other parts of the world understood that larger sound palette.” He also found out about two trombone-playing Swedish composers, Jan Bark and Folke Rabe, who visited the San Francisco Tape Music Center with their piece *Bolos* for four trombones. Its mutes and vowel sounds were uncannily similar to those Dempster was fleshing out. “But neither of us had known

about the other.” He began codifying his new trombone sounds on tape, which became the basis of his book, *The Modern Trombone: A Definition of Its Idioms* (originally University of California Press, 1979, reprinted by Accura Music, 1994, <www accuramusic.com>).

“Stuart has built an extraordinary repertoire of sounds, and he’s an extremely meticulous performer,” writes Oliveros in an e-mail to me. “He gives great attention to the detail of each sound that he makes. His tone on the tenor trombone is exquisitely beautiful.” Composer Bob Priest, whose forthcoming CD, *Hendrix Uncovered*, includes Dempster’s Jimi-inspired *Pitches Low and Inside* (1997), says, “Stu transforms the trombone, didgeridoo, his voice, and stray heavy-metal pieces of cistern refuse into a loving tribute to Hendrix, a fellow sound wizard and explorer. The two artists are musical cousins.”

The sounds coming out of Dempster’s trombone have influenced other composers. Nearly forty commissions and dedications have been written for him, including ones from Robert Suderberg, Ernst Krenek, and Andrew Imbrie. For Robert Erickson’s *Ricercare à 5 for Trombones* (1966), he and Dempster met for three hours twice a week for several months, Erickson putting to use the new sounds that Dempster demonstrated with his tenor, alto, and contrabass trombones. Donald Erb, whose *Concerto for Trombone and Orchestra* Dempster premiered in 1976, writes in an e-mail to

me that “Stu’s zany sense of humour and his interest in pursuing the then fairly new technology of electronics gave us a bond which influenced what I wrote for him.” Luciano Berio saw in Dempster the famous Swiss clown, Grock, inspiring him to write his *Sequenza V for Trombone Solo* (1966). In this piece, as can be seen in a 1986 videotaped Seattle performance, a buffoonish Dempster toddles onstage in ratty tails, and begins to blow, surprised by his own blips and bleeps, grunts and groans.

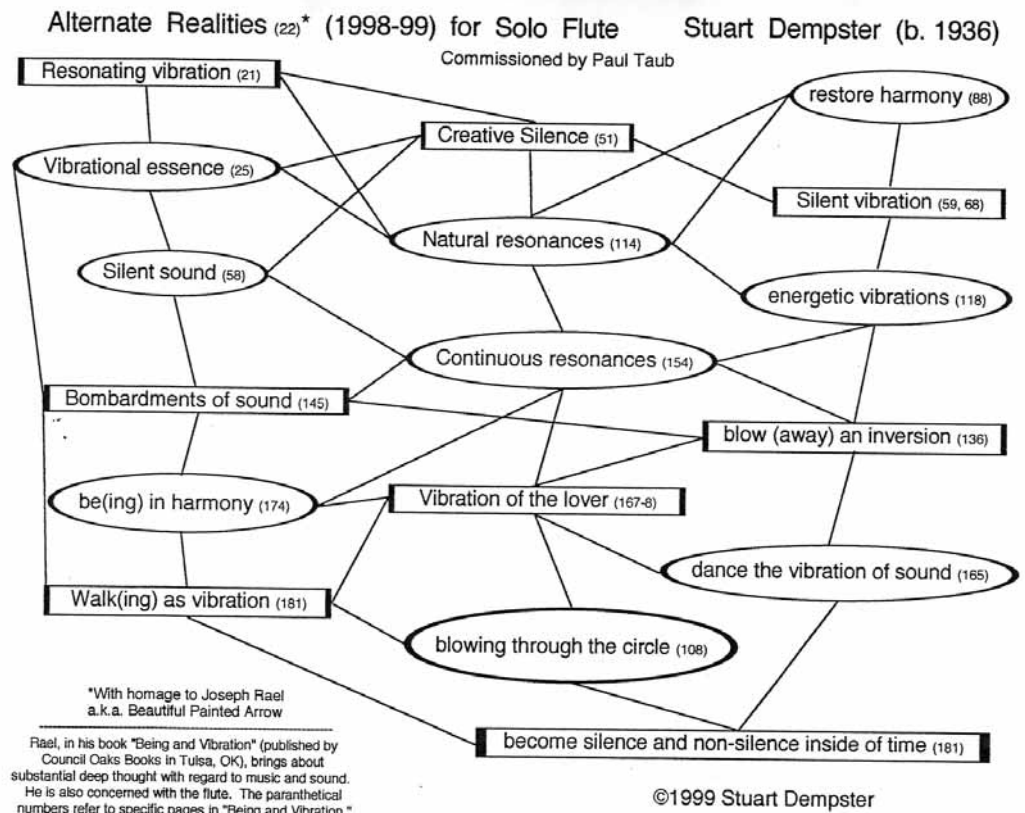
Around 1964, a student gave Dempster a conch shell, which he still has and performs with. Toys have been another favourite—the laughing ball, the mooing box, the squeaking plastic cheeseburger dog toy. And what about that garden hose? After he heard a recording of one by Dennis Brain, then principal horn in the London Symphony Orchestra, Dempster put one to his own mouth. San Francisco-area composer Robert Hughes’ *Anagnorisis, a Ballet for Trombone and Garden Hose, Percussion and Solo Dancer* (1964)—dedicated to Dempster—had him on a fifty-foot hose that he had cut a splint into at about the fifteen-foot point, so the sound had a place to come out, while the dancer twirled and wrapped himself in the rest of the hose. Two years later, premiering Oliveros’s *Theater Piece (In the Garden) for Trombone Player and Tape* (1966), he stuck one end of a hose inside a grand piano and blew on the other, and with other hoses, blew onto two sculptures (designed by choreographer Elizabeth Harris). Says Oliveros, “It was delightful to explore the sounds that Stuart could make, as an unusual listening musician who could sound more electronic than electronics, at that early stage in the art.” Describing his own *Ten Grand Hosery* (1971–72) for ten grand pianos, garden

hose, and solo dancer, Dempster says, “The sound travels across the stage from one piano to the other, with different hose lengths having different pitches. A clever technique is when I’ve entered a pitch on one piano and then subtly enter the same pitch on another, and the audience can’t tell exactly where the sounds are coming from.”

Dempster and Erickson were working on the latter’s *General Speech for Solo Trombone* (1969), with its vowel-like sounds that mimic General Douglas MacArthur’s famous retirement speech given at West Point, and with exaggerated military costuming and theatrical effects, when Erickson noticed how much the trombone’s utterances resembled those of the didgeridoo, an Australian aboriginal instrument, traditionally made of eucalyptus wood hollowed out by white ants or termites. He happened to have a one-minute tape of didgeridoo music (a rarity in the late ’60s, before the prevalence of world music recordings), and loaned that and the instrument to Dempster, who says, “I figured out that there was circular breathing involved, and I taught myself that and whatever technical stuff I could glean from the tape.”

Around that time in Seattle, Dempster ran into a former yoga teacher of his, LaMont West, Jr. (a.k.a. Tan Cahil), who turned out to be the only other white didgeridoo player in North America then. The two taught each other what they knew. “He had the knowledge and I had the chops,” says Dempster. “Over the next five years, I got reasonably good at it,” which ultimately led to a four-month Fulbright fellowship at the University of Victoria in Melbourne, in 1973. While teaching there, he studied with Australian Aborigines on the Banyili and Numbulwar Reserves in Arnhem Land. Because Dempster doesn’t feel comfortable playing a traditional instrument in an untraditional way, he devised his own version of the didgeridoo, using plastic sewer pipe, calling it the “American indigenous model.”

He took it to the University of Illinois, where he was a fellow at the Center for Advanced Study. While working with Tai Chi expert Chung-Liang Al Huang, he learned how to dervish with the didgeridoo. “At first, I didn’t know how to stop spinning,” he says. “But then he suggested that I stick my arm out to slow down, or pull it in if I wanted to go faster.” Out of this came Dempster’s *Didjeridervish* (1971–72), in which he dervishes while playing his plastic-pipe didgeridoo, with all its drones and barks. He says, “When you’re playing straight ahead or in one direction only, it sounds a certain way. And then when you turn around, the pitch will drift up and down to the audience’s ears, depending on whether it’s moving away from them or towards them. It’s the Doppler Effect.”



Within a few years, Dempster realized the therapeutic benefits of the didgeridoo. Certainly, he felt better playing it and wanted the same for his audiences. “Breathing with the trombone is exhausting; your chops get tired. But the circular breathing on the didgeridoo is very yogic,” says Dempster, who has been practising yoga since 1967. “Too, the instrument attempts to make a restorative music that changes your mental space somehow,” he says, “so you feel better going out the door than when you came in.” Anyone who participates in his *Sound Massage Parlor* (1986) sure will. The pieces for audiences of eight to fifteen were inspired by Dempster’s work with behavioural kinesiologist John Diamond, M.D., who helped him direct the didgeridoo’s positive, “massaging” energy to others. While Dempster plays, he walks among the audience “smoothing their auras,” as he puts it, and encourages people to make their own sounds. Whimsical titles, such as *Didjeriatsu* (didgeridoo as shiatsu instrument) and *Acuhosery* (garden hose as acupressure instrument) reflect his interest in the therapeutic qualities found in both meditation and humour. “It really works,” says Gamper, who had been suffering from a sprained knee at the time. “One long blast from Stu’s didgeridoo and I wasn’t hobbling anymore.”

Since the ’80s, the audience has played an integral part in Dempster’s work as active participant in his performances. “I have found that the kind of sounds that I make will be influenced by the kind of sounds that the audience makes, or thoughts that an audience has, and visa versa. There is a beautiful feedback loop here that is so often taken for granted or not recognized,” reads the program notes for his *Milanda Embracing* (1993–94) for unspecified instruments.

Milanda Embracing (1993-94)

Composed with and dedicated to Seattle's New Performance Group

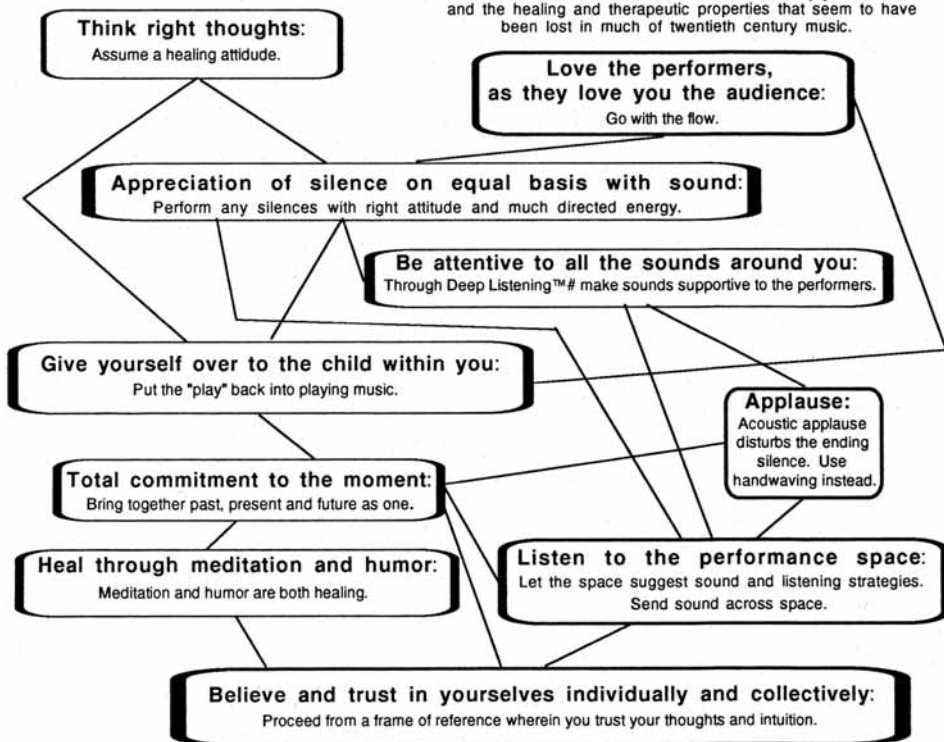
Stuart Dempster (b. 1936)

a Med-i-tatioM work in process

Audience Score

On 22 October 1993 we were greeted literally with open arms at the Zeitgeist studio by Jay Johnson's then 3 and 1/2 year old daughter Milanda. The warmth generated set tone for the residencies.

MIM is the acronym for the project Music in Motion, the inspiration for this collectively developed work. This "process" work should not be thought of as being finished but, literally, a "music in motion." It will be useful to recognize this process as developmental and long term. Ideally it will be an influential process valuable for any work an ensemble might ever perform. However, this work in process is designed specifically to point both performers and audience toward what should be the inherent joy of music, and the healing and therapeutic properties that seem to have been lost in much of twentieth century music.



you to play in tune, with a really good tonal centre. If you misfire even a little bit, the sound yaps back at you in a way that is not very pretty, and gets your attention in ways you couldn't possibly expect. I've told my students, 'Go play in the most reverberant space you can find, and listen for your tonal center and deal with tuning issues. And then, go to the practice room that everybody hates, because it's so flat and awful sounding, and search for your own, inner resonance to make it sound resonant.'

While he was on tour with Merce Cunningham in 1976, Dempster found reverb at the Pope's Palace in Avignon, heard on his CD, *In The Great Abbey of Clement VI*. In Tarpaper Cave, near Woodstock, New York, he placed cans under the cave's dripping water, collecting sounds for his piece *Cannery Row* (1990) on the CD *Troglodyte's Delight*. A lava cave in the Canary Islands had less reverb, but offered a mellow sound quality unique to this particular space. Later on, Dempster's trombone and Oliveros's accordion filled a grain silo near Kingston, New York. And he describes what came out of his trombone in the decommissioned Satsop nuclear power plant in Washington State as "curving, glissando pitches, like ping-pong balls bouncing around in the goofiest ways." It's too bad that some of these

Composed with and dedicated to Seattle's New Performance Group, the collectively developed, forever-in-process piece "should not be thought of as being finished but, literally, a 'music in motion,'" the score goes on to say. "Ideally it will be an influential process valuable for any work an ensemble might ever perform." An audience score requests, "Think right thoughts: Assume a healing attitude" and "Listen to the performance space: Let the space suggest sound and listening strategies. Send sound across space."

Indeed, Dempster has always sought help from the hall. In every performance space, he keeps an ear out for inherent acoustic resources. "Any time I'm in a place, I kind of meditate on what it might offer," he tells me. Maybe it's a lobby or stairwell or the space beneath a balcony's overhang that gives a certain character to his sounds. "I'm always listening for reverb," he says. Ten seconds of it in San Francisco's Grace Cathedral, where Dempster often performed church concerts and services in the '60s, turned his ear towards reverberation for the first time. "It felt really good to listen to it, let alone play it. The reverberation's support is like that from an audience. It's more refreshing somehow to play with it," he tells me. "And you can improve your playing with it. It teaches

exotic acoustic finds can't be successfully recorded—because of too much wind, or no electricity, or bureaucratic red tape.

That's where the Expanded Instrument System (EIS, say "ice") comes in. Designed by Oliveros in 1983, and later refined by Panaitotis, and then Gamper, it is an evolving electronic sound-processing environment that simulates some of the acoustically rich spaces that Dempster has encountered. "The musicians and their instruments are the sources of all the sounds, which they pick up by their microphones and subject to several kinds of pitch, time and spatial ambiance transformations and manipulations," reads the liner notes for the Deep Listening Band CD *Sanctuary*. "I find the EIS very challenging," says Dempster, who has been using it since the early '90s, "because there are so many choices to make and the multi-tasking issues are significant."

And then I realize: With the EIS, he's come full circle. It was early '60s electronics and the novel sounds coming out of it that originally inspired Dempster to explore and create experimental music. And now, as he nears seventy, he has returned to electronics ("sometimes kicking and screaming"), this time giving back to it even more new sounds.

As the clocks strike the late-afternoon hour, I ask Dempster how he sees his life, seven decades in. He says, "I certainly feel good about what I've done, and I'm not feeling pressured to do another CD." However, several prose projects of his—various journals, a history of the Deep Listening Band, writings on composers he has commissioned works from, and a compilation of his "rejected essays" that failed to make print—remain half-finished. "There's a lot of work to do—and I'm running out of decades."

Meanwhile, "his exploration continues," says Renko. "Stu keeps evolving as a musician and improviser-composer. Over the past forty-plus years, I've been able to share a lot of this with him and it's been a great joy. He's taught me so much."

Because of Dempster, I myself notice more sounds. And though I could do without my neighbour's hair dryer at five in the morning, the grumble of my refrigerator now intones more than it annoys. I think of the cistern, and of how knowing Dempster is a lot like being down there, where you experience things you never imagined. You take it all in, and it becomes a part of you that you hold onto at the same time as you freely give it away. And when you've climbed back up and out into the day, you perceive and think about things differently. But that in itself is not enough for you. Now you have to do something about it.

selected recordings

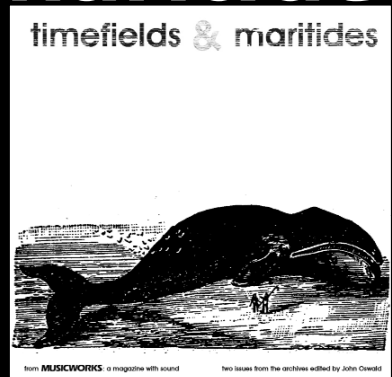
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Claire Sykes is a freelance writer, pianist, and poet living in Portland, Oregon. She covers music and the visual arts, health and fitness, and general interest for dozens of magazines in the U.S., Canada, and abroad. Her music-related articles have appeared in Strings, Piano & Keyboard, The Wire, Leonardo Music Journal, Chamber Music Magazine, The Globe and Mail, Georgia Straight, and The Seattle Weekly, among others. She has profiled such composers as R. Murray Schafer, Pauline Oliveros, Henryk Gorecki, Henry Brant, and Gavin Bryars, musicians Pierre-Laurent Aimard, and the Arditti String Quartet. Musicworks has published a number of her articles, most recently "Spiritual Spectralism: The Music of Jonathan Harvey" in issue #87.

résumé français

Une citerne souterraine de Port Townsend dans l'état de Washington ayant une réverbération de 45 secondes figure parmi les espaces les plus inusités du point de vue acoustique que Stuart Dempster a pu découvrir. Ce compositeur et improvisateur de 69 ans vivant à Seattle a su porter le trombone bien au-delà des usages et contextes traditionnels. Un des premiers à performer en solo sans accompagnement, Dempster a contribué à élargir la palette sonore de l'instrument et a intégré des danseurs et des éléments théâtraux dans ses performances. Son jeu au trombone, au didgeridoo, aux coquillages et aux simples boyaux d'arrosage, transcende parfois le musical et invite l'auditeur à entrer dans un état méditatif. L'improvisation est au cœur du travail de Dempster et ses partitions ne sont parfois que des directives verbales. Au début des années 1960, il a travaillé avec Terry Riley, Loren Rush et Pauline Oliveros au San Francisco Tape Center. Il a enseigné à l'Université de Washington à Seattle de 1968 à 1998 où il a travaillé au sein du Contemporary Group. Depuis 1989, il a joué avec Oliveros, David Gamper et, brièvement, avec Panaiotis dans le Deep Listening Band. Influencé par la musique électronique de l'époque de son travail à San Francisco, Dempster a inventé de nouveaux sons musicaux au trombone qu'il a codifiés plus tard dans son livre *The Modern Trombone. A Definition of Its Idioms*. Robert Erickson, Luciano Berio et Donald Erb ont écrit pour lui et il a lui-même écrit pour le chorégraphe Merce Cunningham.

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