



# THE HUDSON EYE

**AUGUST 28-  
SEPTEMBER 7, 2020**

@the.hudson.ey

www.thehudsoneye.com

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## THE HUDSON EYE EDITION #2

### LITANY

THURSDAY, SEPTEMBER 3, 2020  
7:30 PM

Text: "Litany" by John Ashbery  
(from *As We Know*, 1979)

Theatre Concept and Music Score:  
Jeffrey Lependorf

Performance by:  
Mark Allen, Anselm Berrigan, Kyle Dacuyan, and Jeffrey Lependorf

Presented by:  
The Flow Chart Foundation

Live-Streaming (and archived) on [WGXC.org](http://WGXC.org) / 90.7-FM  
"Radio for Open Ears"

HUDSON AREA LIBRARY  
51 N. 5TH STREET

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## Mark Allen

A writer, performer, and filmmaker living in Hudson, NY, and an archivist for The Flow Chart Foundation, Allen has contributed to *The New York Times*, NPR's All Things Considered, and *Vice*, hosted his own radio show at WFMU, performed at Upright Citizen's Brigade, 92Y Tribeca, and curated his own show at Dixon Place, Pitch! His first film, *Sock Job*, is currently in production. He also once helped wrap a giant condom over Jesse Helms' house.

## John Ashbery

Longtime Hudson resident, and widely recognized as one of the most influential American poets of our time, John Ashbery (1927 - 2017) received numerous awards for poetry, including the Yale Younger Poets Prize, Pulitzer Prize, National Book Award, MacArthur Foundation Fellowship, Antonio Feltrinelli International Prize for Poetry, Légion d'Honneur of the Republic of France, Grand Prix des Biennales Internationales de Poésie, International Griffin Poetry Prize, National Humanities Medal, and National Book Foundation Medal for Distinguished Contribution to American Letters, and many others. Ashbery received a number of honorary degrees, including, from among others, Harvard and Yale, and was also the first living poet to have his collected poems included in the prestigious Library of America series. His work intersects with the visual arts, theatre, film and other art forms, and continues to inspire countless readers and artists in many different fields.

## Anselm Berrigan

Poet, editor, and teacher, Berrigan is the author of eight books of poetry, most recently *Something for Everybody* (Wave Books, 2018), and *Come In Alone* (Wave, 2016). He is the poetry editor for *The Brooklyn Rail*, and edited *What Is Poetry? Just Kidding, I Know You Know: Interviews from The Poetry Project Newsletter 1983-2009*. He is also co-chair, Writing at Bard College's interdisciplinary summer MFA program.

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## Kyle Dacuyan

Kyle Dacuyan writes poems and makes performance. His writing has appeared in *Ambit*, *The Offing*, *Social Text*, and elsewhere. He's shared performance work at Ars Nova, Cloud City, FringeArts Philadelphia, Haus für Poesie, The Institute on the Arts and Civic Dialogue, among other places. He is the Executive Director of The Poetry Project at St. Mark's.

## Jeffrey Lependorf

Composer, musician, visual artist, and arts leader, Lependorf serves as Executive Director of The Flow Chart Foundation, and also directs the Art Omi: Music International Musicians Residency program. Fun fact: a recording of his composition "Night Pond" for solo shakuhachi flute spent a year aboard the Mir space station.

## The Flow Chart Foundation

Toward opening new possibilities, The Flow Chart Foundation explores the interrelationships of various art forms with a focus on the language of inquiry known as poetry as guided by the legacy of American poet John Ashbery and promotes engagement with his work.

## Hudson Area Library

The Hudson Area Library enriches the quality of life by providing free and equal access to programs, services and resources, and by creating opportunities for all members of our community to connect, create, learn and grow.

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## Program Note: Two Columns, Alone Together

—Jeffrey Lependorf

John Ashbery writes in the author's note that his "Litany," a two-columned poem in three parts, "is meant to be read as simultaneous but independent monologues." Poet Ann Lauterbach, who has performed "Litany" with Ashbery, has shared that Ashbery revealed to her that the inspiration for writing the poem came from hearing a performance of Elliot Carter's "Duo for Violin and Piano," a music composition which could be heard as both a duet and two independent solos performed at the same time. The columns of "Litany" may similarly be independent. We hear or read them "simultaneously" (more likely moving our attention back and forth from one to the other), but we might also become aware of words jumping from one column to the next, and how each column circumscribes a unique personality, and then how the two might relate: is this a dialogue, a love duet, entirely independent streams of consciousness? The poem fluctuates between intimate and expansive, chatty and profound. As in much of Ashbery's work, "Litany" makes great use of *parataxis*, a literary device referring to phrases following one another without connecting words, conjunctions, or subordinating clauses to make clear their exact connection—it is up to us listeners to create all of the possible connections. Given Ashbery's penchant for inducing multiple possibilities through juxtaposition, it is not surprising that throughout his life he made collages, an artform whose magic comes from the narratives we cannot help but create when we see two "unrelated" images placed side by side.

For LITANY, Ashbery's duet expands into a quartet, the two additional "voices" consisting of music selections from his own collection of LP recordings. He is known to have listened to music while writing poetry. Tonight you can hear the poem that way, too. The music score of LITANY draws on LPs from the year leading up to the publication of the poem, with each turntable playing bits of tracks from two sets of LPs—one set from those that were in the New York apartment, and the other from those in Ashbery's home here in Hudson. "John Cagean" chance-operation methods were used to select the tracks. The following page lists the recordings used (with some played more than once).

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## HUDSON:

Malcom Arnold: "Four Scottish Dances, Op. 59"  
Anton Webern: "The Complete Works of Anton Webern"  
Brian Ferneyhough: "Transit"  
Barbara Cartland: "Album of Love Songs"  
Lennox Berkeley: Symphony No. 2 Op. 51  
Sylvano Bussotti: "Bergkristall"  
Peaches & Herb: "2 Hot"  
Alexander Borodin: "In the Steppes of Central Asia"  
Déodat de Séverac: "L'Oeuvre de Piano"  
The Outlaws: "Bring It Back Alive"  
Carl Ditters von Dittersdorf: "Ester"  
Karol Szymanowski: "King Roger"  
Philip Glass: "Einstein On The Beach"

## NYC:

Frédéric Chopin: "Etudes & Waltzes"  
Alexander von Zemlinsky: "Lyrische Symphonie"  
John Cage: "Etudes Australes For Piano"  
Johann Strauss Waltzes "(arr. Schonberg, Berg, Webern)"  
Brian Eno: "Music for Airports"  
Janos Solyom: "Improvisationer"  
Lucia Dlugoszewski: "Sonorous Explorations"  
Goffredo Petrassi: "Trio e Quartetto Per Archi"

## Very Special Thanks!

Special thanks to the John Cage Trust for their help in conceptualizing parameters for the score, to Alisa Goz for her work in cataloging John Ashbery's LP collection, and to WGXC for live-streaming. Finally, a very special thanks to John Ashbery. This performance takes place on the anniversary of his passing in 2017.



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The Hudson Eye is supported by the City of Hudson, Board of Tourism "Project Hudson", Common Council, and Mayor Kamal Johnson.



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