

Precision Piece: - A Phrase For Arion's Leap

Poco Agitato

2 Syrinx
1 Yá Cheng

Metal String
Transfer Harp

Troubadour
Harp

Percussion

block

muted
gong

strike
with metal spike

to Charles Shere from

Sou Harrison

15 Dec., 2517

sweet jangles

deep Tam Tam

CONCERT GUIDE

(listings, followed or preceded by

A GUIDE TO THE GUIDE: these listings should be pretty well self-explanatory, except perhaps for the bangs (!), which mark concerts of especial promise, either for their performers or for their repertory. (Yes, the Feb. 16 Stanford concert is offering Ulysses Kay's new piece, a setting of Dag Hammarskjöld's book, and a much more interesting score than former works by Mr. Kay.) All San Francisco Symphony concerts, as of publication date, are subject to negotiation. Pity.

SUNDAY, JAN. 7

!Mischa Dichter, piano: Opera House, 3pm.
Rachmaninoff, Mozart, Schumann.
S.F. Chamber Orch. (Braun): Hillel Aud, Berkeley, 8pm. Stamitz, Beethoven, Vivaldi, Tchaikovsky.
James Drohe, organ: Interstake Center, Oakland, 4pm.
'Feast of Lights,' children's service: St. Mark's, Berkeley, 8pm.

MONDAY, JAN. 8

Jeremy Levin, piano: S.F. Jewish Community Center, 8pm. Bach, Beethoven, Chopin, Prokofiev.

WEDNESDAY, JAN. 10

!S.F. Symphony (Ozawa, Baker): Opera House, 8:30pm. Haydn 73, Berlioz Nuits d'Ete, Prokofiev Scythian Suite (subject to strike). Repeats 11, 12, 13.
Krishna Mohan Bhatt, sitar: Pacific Film Archive, UC Berkeley Art Museum, 4pm.
Western Opera Theater: La Cenerentola: S Jose Civic Aud, 10am, 1pm (students only)

THURSDAY, JAN. 11

!S.F. Symphony, r Jan. 10: Zellerbach Aud, UC Berkeley, 8pm.
!Joffrey II Ballet, Oakland Aud Th, 8:15pm (Oakland Community Concerts Association)

FRIDAY, JAN. 12

!S.F. Symphony, r Jan. 10: Opera House, 8:30.
Charles Kingman, organ: All Saints, Palo Alto, 8 pm.
Peninsula Symphony (Sten, J. Lowenthal): Flint Center, Cupertino, 8:30pm: program includes Mozart Piano Concerto 21. R 13.
String Orchestra (Kobialka): CSUHayward, 8:15.
Fisk Jubilee Singers of Nashville: Hogan H.S. Vallejo, 8:30pm.
Neil Lamonic, vc, Marilyn Thompson, p: 1750 Arch, Berkeley, 8 pm. Beethoven cello music I: Variations, Sonatas op. 5/2, 102/2.

SATURDAY, JAN. 13

!S.F. Symphony, r Jan. 10: Opera House, 8:30.
!Donald O'Brien, cl, Robert Krupnick, p, Judiyaba, vc: 1750 Arch, Berkeley, 8 pm. Brahms, Berg, Berio, Krupnick, Gnazzo. R 14.
Peninsula Symphony, r 12: S Mateo H.S. 8:30?

SUNDAY, JAN. 14

O'Brien, Krupnick, Judiyaba (13r): 1750 Arch, 8pm.
David Locke, organ: St Mark's, Berkeley, 8pm.
Bach, Hindemith, Pepping.
!Robert Anderson, organ: St Luke's Episcopal, SF, 4pm. Bach, Mozart, Brahms, Langlais, Tournemire, Anderson.
!Gilopez Kabayao, violin: Old 1st Presbyterian, SF, 4pm. Bach Chaconne, Ravel Tzigane, Strauss Sonata, Brahms Scherzo.
!Francesco Trio with Persinger, viola, Siani, bass: Dinkelspiel Aud., Stanford, 3pm. All Schubert.
Fisk Jubilee Singers of Nashville: George Washington H.S., SF, 3pm.

MONDAY, JAN. 15

Carl Matthes, piano: Marin Veterans Memorial Bldg, 8:15pm. (Marin Concert Association)
!Faculty Trio: CSUHayward, 8:15pm. Horn trios by Brahms and Karl Kohn.

TUESDAY, JAN. 16

!Margaret Fabrizio, harpsichord: Art Aud., Stanford, 8pm. Le Roux, D'Anglebert, Couperin, Rameau.

WEDNESDAY, JAN. 17

Allan Blasdale, organ: Hertz Hall, UC Berkeley, noon. Bach, Brahms (free).
S.F. Symphony (Ozawa, Collard): Opera House, 8:30.
Dvorak Hussite Overture, Schoenberg Verklarte Nacht, Ravel Alborada del Grazioso, G Major Piano Concerto (R 18, 19, 20).
Marin Youth Orchestra (Rinaldi): Marin Veterans Memorial Bldg., 8pm.

THURSDAY, JAN. 18

S.F. Symphony (17r): Opera House, 2pm.
Marilyn Horne, mezzo: Masonic Aud., 8:30pm.
Dvorak Gypsy Songs, Brahms Lieder, Bizet, Gluck, Handel.
New Music Ensemble (Adams): S.F. Conservatory, (time?). Rzewski, Mathias, Lucier, Jenks.

FRIDAY, JAN. 19

S.F. Symphony (17r): Opera House, 8:30pm.
!Joseph Kubera, piano: 1750 Arch, Berkeley, 8 pm. Cage, Feldman, Rossini, Ichianagi, Ives, Mellnas.
!UCLA Young Artists: Hertz Hall, UC Berkeley, 8 pm. Mozart Piano Quartet K. 493, Dvorak Quartet op. 87, Schoenberg Trio.
Alvarado Youth Orchestra: Richmond H.S., 8pm.

SATURDAY, JAN. 20

Joseph Kubera, piano (19r): 1750 Arch, 8pm.
San Jose Symphony (Cleve, Costa): S. Jose Civic Center, 8:30pm. Britten Illuminations, Rossini Scala da Seta overture, Roussel 3, arias.
!Frans Brueggen, recorder (with Curtis, Cyr, Howe): Lone Mountain College, S.F., 8:30.
Rameau, Fisch, Quagliati, Bach, Monteverdi, Dieupart.
S.F. Symphony (17r): Flint Center, Cupertino, (time?)
Alfons and Aloys Kontarsky, piano 4 hands: St. Mary's College, Moraga, 8:30pm. Ravel, Stravinsky, Schubert.
!Lyric Wind Quintet: CSUHayward, 8:15pm. Schoenberg, Danzi, J. Feldman.

SUNDAY, JAN. 21

!Lawrence Moe, organ: Hertz Hall, UC Berkeley, 8pm. Bach Clavierbung III.
Robert Pritchard, organ: 1st Congregational, Berkeley. (time?)
Speculum Musicae: Dinkelspiel Aud (?), Stanford. (Time?) Wuorinen, Bartok, Carter, Wolpe.
Bach-to-Mozart Ensemble: Del Mar School, Tiburon, 8pm. (Candlelight Concerts)
Neil Lamonic, vc, Marilyn Thompson, p: 1750 Arch, Berkeley, 4pm. Beethoven cello music II: Variations, Sonatas op. 69, 5/1, 102/1.
!Robert Brandon, guitar, David Dunton, cl, Lois Bauke, p: Los Gatos Historical Club, 3pm.
Wellesz, Boccherini, Torroba, Baldi, Poulenc, Lizst, Chopin.

TUESDAY, JAN. 23

!Yehudi Menuhin, vn, Hepzibah Menuhin, p: Palace of Fine Arts Theater, SF, 8pm. (\$25 admission: benefit music scholarship)
Oakland Symphony (Farberman, Horne): Oak. Aud. Theater, 8:30pm. Rossini arias, Mahler Rückert Lieder, Pictures at Exhibition. R 24, 25.
Samuel Schwartz, organ: Dinkelspiel Aud, Stanford, 8pm. CPE Bach, Cherubini, Mozart, Distler, Barbe.

WEDNESDAY, JAN. 24

!S.F. Symphony (Ozawa): Opera House, 8:30pm.
Bach Brandenburg 6, Scheinfeld Time Warp (see article), Bruckner 1. R 25, 26.
Oakland Symphony r 23: Zellerbach Aud, UC Berkeley, 8pm.

THURSDAY, JAN. 25

!S.F. Symphony r 24: Opera House, 2pm.
Oakland Symphony r 23: Oakland Aud Th, 8:30.
Dancers of Bali: Zellerbach Aud, UC Berkeley, 8 pm.

FRIDAY, JAN. 26

!S.F. Symphony r 24: Opera House, 8:30pm.
!Andres Segovia, guitar: Masonic, 8:30pm.
Berkeley Promenade Orchestra (Rarick): Newman Hall, Berkeley, 8pm. Mozart Magic Flute overture, Brahms Violin Concerto.
Dancers of Bali: Flint Center, Cupertino, 8:30.
Steven Hart, David Hammer, tenors: 1750 Arch, Berkeley, 8pm. Schutz, Monteverdi. R 28.

SATURDAY, JAN. 27

S.F. Symphony (Ozawa, Price): Opera House, 8:30pm. Debussy La Mer, Prokofiev Romeo & Juliet, arias.
University Singers (Carter): CSUHayward, 8:15. Stravinsky Les Noces.
Jody Stecher, oud: 1750 Arch, Berkeley, 8pm.
Dancers of Bali: Masonic, 8:30pm.
Western Opera Theater: La Traviata: Cuesta College, Pittsburg, 8:30pm.

SUNDAY, JAN. 28

Dancers of Bali: Masonic Aud., 2:30pm.
Hart & Hammer, tenors, r 26: 1750 Arch, Berkeley, 8pm.
Bartok String Quartet: Hertz Hall, UC Berkeley, 8pm. Mozart K. 80, Schubert op. 29, Bartok op. 7.
Stanford University Chorale and Chamber orchestra: Dinkelspiel Aud., 3pm.
Lees, Brahms, Ginastera, others.
CSU Fullerton Singers: 1st Congregational, Berkeley, 11:15am. Gabrieli, Penderecki.
S.F. Chorale (Baker), chamber orchestra: Congregation Emanuel, S.F., 3pm. Haydn Creation. (free)

TUESDAY, JAN. 30

Marin Symphony (Salgo): Marin Veterans Memorial Bldg., 8pm.
University Wind Ensemble and Concert Band (Nelson): CSUHayward, 8:15pm.
Herbert Nanney, org, Rolf Ermeler, fl: Dinkelspiel Aud., Stanford, 8pm. Roman, Eitler, Heussenstamm, Borris.
Daniel Barenboim, piano: Opera House, 8:30.

WEDNESDAY, JAN. 31

S.F. Symphony (Schmidt-Isserstadt, Perlman): Opera House, 8:30pm. Haydn 96, Berg Violin Concerto, Dvorak 7. R Feb. 1,2,3.

THURSDAY, FEB. 1

Dorothy Kirsten, sop., Barry Morel, ten.: Flint Center, Cupertino, 8:30pm. Puccini and Verdi scenes.
S.F. Symphony, r Jan. 31: Zellerbach Aud., UC Berkeley, 8pm.

FRIDAY, FEB. 2

G.S. Sachdev, bansouri: 1750 Arch, Berkeley, 8pm. and 10pm. (two performances)
S.F. Symphony, r Jan. 31: Opera House, 8:30pm.
Music Arts Experimental Chorus. Stockhausen Stimmen. (Time and place not set: call 233-1466 for details.)

SATURDAY, FEB. 3

Laurette Goldberg, harpsichord: 1750 Arch, Berkeley, 8pm. Sweelinck, Armer, Froberger, Couperin, Bach. R 4.
I Musici: Masonic Aud., 8:30pm.
S.F. Symphony, r Jan. 31: Opera House, 8:30pm.
Secolo Barocco: St. Mary's College, Moraga, 8:30pm.
Music Arts Experimental Chorus (see Feb. 2)

SUNDAY, FEB. 4

Andre Watts, piano: Opera House, 3pm.
Chamber Orchestra (Moe, Bogard): Hertz Hall, UC Berkeley, 8pm. Bach, Handel.
Music Arts Experimental Chorus (see Feb. 2)
Maxim Brodyn: Jewish Comm. Center, SF, 2pm.
Yiddish Ballads.

MONDAY, FEB. 5

Berkeley Contemporary Chamber Players (Wilson): Hertz Hall, UC Berkeley, 8pm. Levine, Crumb, Logan.

TUESDAY, FEB. 6

Kay Gustafson, Donald Dunscomb, organ: Memorial Church, Stanford, 8pm. Buxtehude, Bach, Mendelssohn, Hindemith.

WEDNESDAY, FEB. 7

Judith Nelson, sopr., Jonathan Khuner, ensemble: Hertz Hall, UC Berkeley, noon. Program includes Bach Cantata 199 (free).
Paul Kuentz Chamber Orchestra: Marin Veterans Memorial Bldg., 8:15pm. (Marin Concert Assn.)
Ferrante & Teicher, duo-piano: Flint Center, Cupertino, 8:30pm.
S.F. Symphony (Kertesz, Minton): Opera House, 8:30pm. Schubert 5, Mahler Kindertotenlieder, Kodaly Hary Janos Suite. (R 8, 9, 10)

THURSDAY, FEB. 8

S.F. Symphony (7r): Opera House, 2pm.

FRIDAY, FEB. 9

Bonnie Hampton, vc, Nathan Schwartz, p: 1750 Arch, Berkeley, 8pm. Beethoven, Copland, Sessions, Mendelssohn.
Ferrante & Teicher, duo-piano: Masonic Aud., 8pm.
S.F. Symphony (r 7): Opera House, 8:30pm.
Collegium Musicum (Curtis) with Musica Mundana: Hertz Hall, UC Berkeley, 8pm. Music from the French Baroque. (R 10)

SATURDAY, FEB. 10

Joan Benson, clavichord and Broadwood piano: Art Aud., Stanford, 8pm. Bach, Beethoven, Haydn, Mozart, CPE Bach.
Collegium Musicum (9r): Hertz Hall, 8pm.
S.F. Symphony (7r): Flint Center, Cupertino, time?
Calif. Baroque Ensemble: 1750 Arch, Berkeley, 8pm. (R 11). 17th and 18th century music.

SUNDAY, FEB. 11

Chamber Orchestra: Dinkelspiel Aud, Stanford, 3pm. Martin, Brahms, Villa-Lobos.
Mahagonny: Zellerbach Playhouse, UC Berkeley, 8 pm
Kamiel D'Hooghe, organ: Hertz Hall, UC Berkeley, 8pm. Bach Art of Fugue.

MONDAY, FEB. 12

Nat'l Ballet of Canada; Opera House, 8:30pm.
Joe Bacon, lute, S.F. Jewish Community Center, 8:30pm.

TUESDAY, FEB. 13

Ferrante & Teicher, duo-pianists: Marin Veterans Memorial Bldg., 8:30pm.
Renaissance Wind Band and Early Music Singers: Dinkelspiel Aud., Stanford, 8 pm. Flemish and Burgundian music.
National Ballet of Canada, Opera House, 8:30.
Spring Opera: St. Matthew Passion, Curran.

WEDNESDAY, FEB. 14

Terra Linda High School Band; Marin Veterans Memorial Bldg., 8pm.
Napa Valley Symphony Orchestra (Baer): Napa H.S., 8pm. Mozart, Mendelssohn Octet, Rorem.
S.F. Symphony (Akiyama, Ashkenazy): Opera House, 8:30pm. Takemitsu Green for Orchestra, Beethoven Piano Concerto 3, Prokofiev 7. R 15,16,17.
Mahagonny: Zellerbach Playhouse, UC Berkeley, 8pm.

THURSDAY, FEB. 15

Vienna Boys Choir: Marin Veterans Memorial Bldg., 8:30pm.
Nat'l Ballet of Canada: Flint Center, Cupertino, 8:30pm.
Jean-Pierre Rampal, fl., Veyron-Lacroix, harp-sichord: Foothill College, 8:15pm.
S.F. Symphony r 14: Opera House, 2 p.

FRIDAY, FEB. 16

Stanford University Symphony (Barnett, Chevalier): Dinkelspiel Aud.(?), Stanford, (time?). Kay Markings, Mozart Piano Concerto, Brahms.
Nat'l Ballet of Canada: Flint Center, Cupertino, 8:30pm.
S.F. Symphony r 14: Opera House, 8:30pm.
Mahagonny: Zellerbach Playhouse, UC Berkeley, 8pm.
Spring Opera: Carmen: Curran Theater.

SATURDAY, FEB. 17

S.F. Symphony r 14: Marin Veterans Bldg., 8pm.
Nat'l Ballet of Canada: Opera House, 8:30pm.
Vienna Choir Boys: Masonic Aud., 8:30pm.
Norwegian Choir: Oakland Aud. Theater, 8:15pm. (Oakland Community Concerts Assn.)
Spring Opera: St. Matthew Passion, Curran.
'Opera a la carte': opera & dinner: First Unitarian Church of Kensington, 8pm. (\$7.50)



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(S.F. Chronicle, Dec. 20)

Romanticized Baroque was tried and found wanting Monday evening when pianist Paul Hersh played Bach's "Goldberg Variations." Those of the audience still awake at the end of his languid performance, cheered him.

Most performances of the "Goldberg Variations" sensibly omit a majority of the purely formalistic repeats and require 45 to 50 minutes. With all the repeats in place, the set takes about one hour and 15 minutes. Hersh took an hour and 25, occasionally featuring tempos that would put a Chopin Nocturne to sleep.

What then of Hersh's dirge-like opening, a simple Air? Bach gave no tempo indication, but a relaxed Andante is usual, say about 48 or 50 beats per minute (or a bit slower than a beat per second). Hersh played it nearly twice slower than that.

Any sign of chromatic activity seems to cause Hersh to slow down. Variation 25 took more time to play than to write down.

Mooning and spooning in the manner of Tureck, 19th Century Bach was the stylistic springboard, but it was carried to ludicrous extremes.

Pedaling was heavy, ornaments shuffled until at some points Hersh trilled in organum effects of open fourths, cluttered with quick little crescendos and diminuendos more appropriate to Brahms or Max Reger.

Hersh has played the "Goldberg Variations" several times in the Bay Area. One notes a small house for this performance, and in a week of no special concert activity. It was not the sort of presentation to which many would willingly subject themselves twice. ...

-- Heuwell Tircuit

I didn't see any sleepers.

"Formalistic" or structural?

Laurette Goldberg last spring took some, but not all; her performance took the full evening.

Might not the Chopin Nocturnes descend from Bach's Chorale preludes?

"For the theme he employs a sarabande, which is to be found in the larger clavichord book belonging to his wife... there is no title; the name 'Aria' was not given until Bach used it for variations." (Ph. Spitta, *J.S. Bach*, III, 170.) Sarabandes are slow.

Variation 25 went like a Bach Chorale prelude, or like the C# Minor Prelude in WTC, I, which it resembles. The tempo here was dictated by the instrument, which sings longer than does the harpsichord. ("Ludicrous: ridiculous; laughably absurd." Nobody laughed.)

I followed the Lea score, reprinted from Bach-Gesellschaft: the ornaments corresponded exactly save one, which Hersh consistently omitted from Variation 25. The "open fourths" appear on the second beat of the second half of the aria:



Other fourths appear in the Aria, bar 26, and in Variation 15, bars 19-20.

A terrific rainstorm may have helped keep people away.

-- Fikret Youssuf

would normally be treated in this column: events in the offing which deserve more than just a bang (!) in the Concert Guide: this time, such outstanding promises as the U. C. Noon Concerts on Jan. 31 and Feb. 7, or the imposing recital of Danzi, Feldman, Fine and the great Schoenberg Woodwind Quintet by the faculty Lyric Quintet at Hayward on Jan. 20 -- concerts off the beaten path, but especially worth getting to.

But a first issue has its special problems -- problems which have held up our publication two weeks this time (next EAR should be out the first week of February, but don't count on it). And in those two weeks the music news business in the Bay Area has been frustrating in the extreme, because of the two major orchestral problems here.

The San Francisco situation is in the forefront of the press, for its problem is the more visible: a strike is always "high-profile," in the jargon.

But the Oakland situation may be more serious. I'm told that 90% of the orchestra is willing to recommend that the Board of Directors drop Harold Farberman at the end of his contract -- and my source is not exactly a wild-eyed union goon type (not that many orchestral musicians are).

Like any situation of its sort, the Oakland problem is as complicated as it is sensitive. There's no villain, and (I think) no villainy. Yet -- though one always wants musicians to be nice guys -- stands have to be taken, attitudes must be challenged, and decisions made.

One of the recurring difficulties is associated with the assignment of those decisions. In the Oakland case, they have been assigned by the concertgoer, the musician, and the critics to a Board of Directors. It was the Board which accepted a letter of resignation two seasons back from Gerhard Samuel, although there's some question as to the motivation behind the letter itself.

(There's every likelihood that Gary's resignation was tended as a protest of the Board's attitude toward his programming -- clearly more substantial than his successor's -- and toward other elements of his direction which should in any decent organization have been left entirely a matter of his personal business.)

(The orchestra itself tried to pressure the Board not to accept the resignation, but it was too late, and their fuller participation in the matter of choosing his successor, while won in the battle over Gary's departure, was ineffective in the face of the Board's unseemly haste in making a permanent choice.)

(The orchestra says now that it accepted the best alternative of a limited choice -- three conductors who survived the Board's preliminary cull.)

On the other hand, the battle in San Francisco is between the orchestra and the conductor, and centers on the problem of the re-seating of musicians within their sections.

Horn, bassoon and contrabass sections have been changed recently, to the advantage of the orchestral sound. Rumor has it that the principals of the viola and cello sections are afraid they

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will follow soon.

A conductor must be able to change the sound of his instrument, of course: how else can he produce his musical concept with the ninety men before him?

At the same time, the musician makes a living from his work, and wonders -- legitimately -- what the next conductor to come along will do with the Ozawa seating, which may suit Ozawa's successor as ill as the Krips principals suited Ozawa.

Not that Ozawa is leaving town. But the musicians want assurances in this mutable world -- they buy houses on long contracts, like everyone else. And the tension develops, and negotiations break down. Maybe our next EAR will hear good news.

MUSIC AND THE PRESS

"How Brahms in his poverty must economize in order to get along!... Only in the rarest cases does he know what to do with his frequently lovely themes."

So wrote Gustav Mahler, not perhaps the least partial of observers, in 1896: the quotation is found in the liner notes of a Columbia recording of the Brahms Symphonies. The notes go on, of course: "...Mahler had [his] individual statement to make, and made it well in [his] own musical expression, as have other European and American composers, but Brahms was the true heir to Beethoven's symphonic language."

This is not the place for an attack on Brahms -- though one may appear in a future EAR --; he was a first-rate composer of sextets and part-songs, and his Second Symphony has its moments. But, really, liner notes like those should be stopped. The kind of thinking which requires an heir -- not to mention a true heir -- to anyone's symphonic language is a threat to the culture. Not that the concept is false: it makes sense, in a post facto, historical sense. But it's dangerous.

The implication in it is that Beethoven's style needed, required an heir -- as if Beethoven had made no changes in the language he inherited. And beyond that, it's implied the inheritance sufficed -- when in fact Brahms needed more.

He needed, above all, to learn and to absorb that language, and then to speak something his own in it. Often enough, perhaps, he succeeded. But too often the flacks and the critics insist on the coat-tail principle, and too often the public's response is either a sheepish acceptance or paranoid outrage.

(My favorite example of the latter is the funny but too often true Don't Get Taught Art This Way! by Theodore L. Shaw, who develops what he calls a "Conjecturism" -- Art's "Opposition Party composed of tough-minded rationalists who ask questions, demand evidence, check the facts, make fun of the mystic and despise his blood brother, the Quack." The book is available by mail, at 80¢, from Stuart Publications, 330 Beacon St., Boston 02116.)

Music and the press is largely what EAR will be all about: either correcting the established press in the rectified reviews, or supplementing it in such articles as Anne Kish's, or Lou Harrison's new score, or the reviews of new music -- items of too restricted an interest for a daily newspaper, perhaps, but probably of use to many of EAR's readers.

And maybe, just maybe, EAR can work on that worst of problems, the lack of center, of context, of salon in today's music scene. There is no community of Bay Area music: we have all allowed the "media" to assume that role since the war, and we have largely been betrayed. The press does not facilitate communication among the community: it deigns to inform, instead. EAR is meant to be a forum: please enter. Correspondence, contributions and fury should be sent to the editor.

--Charles Shere

WEILL - SATIE - SCHOENBERG

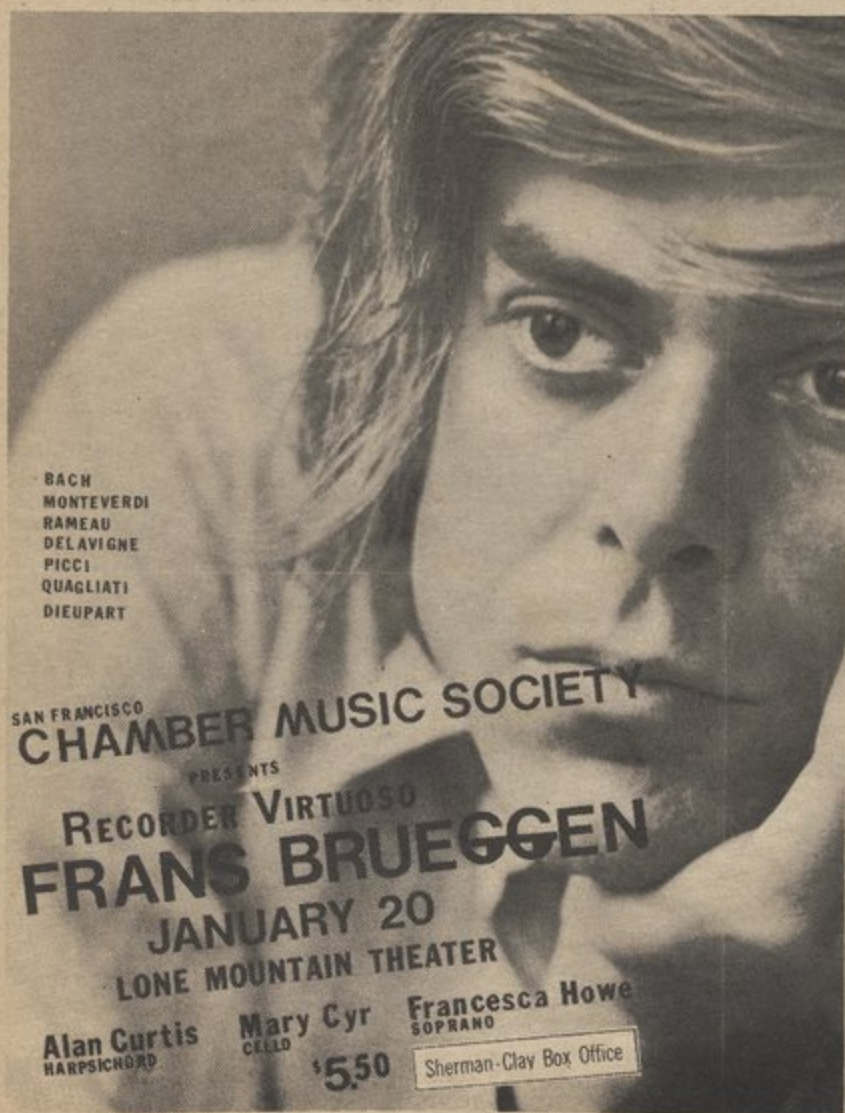
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ON THE QUESTION OF BACH'S TEMPI

Anne Kish

Understanding movement in a musical work is an art, but the composer provides some elements quite helpful in determining the proper tempo. Since Maelzel the common metronome has been a sample guide; prior to his time, other guides were used.

One of these was the pendulum. Pendulum tempo indications were calculated by several seventeenth and eighteenth century theorists and composers. It is significant that over the span of a century tempo indications remained fairly stable, with an observable trend toward slowing of note values as the ornamental tones, becoming notated instead of improvised, weighted the texture of the music. Here are some pendulum-designated tempos for seven typical dance forms of the period, as given by five authorities:

	1'Affilard (1685)	La Chapelle (1739)	Quantz (1750)	Choquel (1760)	d'Onzembray (1777)	
(1)	2 ♩ = 120	2 ♩ = 120	♩ = 160		♩ = 112-160	
(2)	3 ♩ = 156	3 ♩ = 120	♩ = 160		♩ = 156	
(3)	2 ♩ = 120	♩ = 152	2 ♩ = 120	♩ = 126	♩ = 96	
(4)	$\frac{6}{8}$ ♩ = 100	$\frac{6}{4}$ ♩ = 120	♩ = 160		♩ = 112	
(5)	♩ = 120	2 ♩ = 80	♩ = 80			
(6)	3 ♩ = 70	♩ = 63	♩ = 160	♩ = 80	♩ = 78	
(7)	$\frac{3}{2}$ ♩ = 72	3 ♩ = 94	♩ = 80		♩ = 78	

(1) bourree, (2) chaconne, (3) gavotte, (4) gigue,
(5) marche, (6) menuet, (7) sarabande.

Other attempts to clarify musical movement were being made in the numbers of performance manuals written in the 18th century for the growing class of amateur musicians. The musical dilettante had become very important in the evolving music industry; he was interested in being informed, and the composer-musician had an economic interest in informing him. The several dozens of tutors on various instruments from England, Germany, France and Italy are in surprising agreement on musical principles and give a splendid and copious review of tempi. In general the note values themselves, following ancient practices from the Middle Ages and the Renaissance, indicate both character and tempo. Where the beat is ♩ , the tempo is almost never fast: it is rather moderate or slow. At the other extreme, an eighth note (or more rarely a sixteenth note) indicates a fast tempo.

Choquel even gives pendulum tempi for time signatures:

$$\frac{2}{4} \text{♩} = 88 \quad \frac{3}{4} \text{♩} = 80 \quad 2 \text{♩} = 88-92 \quad \frac{6}{4} \text{♩} = 80 \quad \frac{3}{8} \text{♩} = 96$$

Kish 2

and another, less reliable theorist, Dupont, agrees in general, although he uses verbal descriptions:

2 = 2 "ordinary" beats (2 moderate or 4 fast beats)

$\frac{6}{8}$ = 2 moderate beats $\frac{4}{8}$ = 2 fast beats

$\frac{2}{4}$ = 2 fast beats $\frac{3}{2}$ = 3 slow beats

The Italian tempo markings (Allegro, Adagio, &c.), like the French and Italian dance titles, were effective and specific tempo markings. Also, the character of a piece in its expressive nature was standardized as to tempo. Songs, instrumental pieces and learned fugues were all understood to have a particular, even a specific tempo. That scholarly historian of notational practise, Willi Apel, has this to say in his book Notation of Polyphonic Music:

That the modern principle of unlimited variability of tempo is of fairly recent date appears from a glance at the practise of the 17th and early 18th centuries in which the limits of variability are considerably narrower, and in which the scarce use of tempo marks points strongly to the existence of 'normal tempi' from which only moderate deviations were admissible.

The question of tempo circles around the idea of flow -- flow of melody and of contrapuntal lines, flow of words in vocal music (words whose meaning has been "musicked"), flow of vertical sonorities where quasi-harmonic structures are built: in short, the flow of ideas as sound. Ultimately this is the whole focus of performance, no less in Bach than in any other composer, of course. It remains only to examine certain ideas with which composers of the 18th century, Bach included, worked in creating those musical structures.

The alternation of consonance and dissonance is the first principle of counterpoint in the 18th century. Earlier periods had ordained in written music a strict adherence to consonant intervals, dissonance being added only in ornamental notes, incidental and improvised. By the time of Bach an orderly handling of many of these exciting and un-disciplined additions had been achieved, and the introduction and resolution of dissonant forms was strictly controlled, even in the improvised ornaments.

The manner in which the composer controls the alteration of these two fundamental elements is a very strong indication of tempo possibilities. In long areas of purely consonantal writing, for example, a rapid tempo is clearly indicated, as in the unrolling of such prestos as the Prelude in the E Major Violin Partita. Conversely, intricate lacings of consonance and dissonance slow up the pace, as in the Sarabande of the E Minor Partita.

In vocal music the flow of the words on the singer's breath must make sense. Phrases should be on one breath, the declamation of the verbal idea must never suffer, and senseless breaks in words and phrases must not be taken. In the B Minor Mass the whole first Laudamus Te of the soprano aria is on one breath, and the first Adoramus Te on no more than three breaths (preferably two): thus we know clearly what the limits of the tempo of the movement must be.

The flow of musical ideas must also be heard, as in fugues and other imitative writing. In addition to the imitative writing, another clue is offered in the Confiteor of the B Minor Mass: the meter indication ♩ makes the half note the tactus, or beat; but toward the end the tenors intone the Gregorian Chant tune in double whole notes. (Bar 92 --ed.) Now if this is to be heard at all it must happen on one strong breath, so the tempo is once again set by the musical ideas.

Other clues abound in the interpretation of the Baroque composers: dance forms, for example, within a given country and period, were given established tempo ranges. They must be applied to the preparation of this music with discretion and imagination both; but they must be applied, if that worst element of tradition -- laziness -- is to be avoided. And in their application a truer, more vital music is bound to arise.

Anne Kish is a violinist-conductor-scholar familiar to audiences at 1750 Arch and at the Pacific School of Religion in Berkeley, where the School of Orpheus entertains regularly. Her performance of Bach has made some controversy recently over the points she discusses here -- notably after her complete B Minor Mass, which ran about 90 minutes, da capos and all. EAR is happy to accommodate her explanation of her views.

THE SCHOOL OF ORPHEUS

421 SPRUCE STREET
BERKELEY, CALIF. 94708

Program for January and February

AT 1750 ARCH STREET, THURSDAY EVENINGS AT 8

January 4 MOZART: Oboe Quartet
Flute Quartet
Horn Quintet

January 11 THE TRUMPET: Joyce Johnson
Barber: Capricorn Concerto
Casella: Serenata
Works for baroque trumpet

January 18 Vivaldi: Bassoon Concerto
Mozart: Clarinet Quintet
Milhaud Trio, Oboe, Cl., Bsn.

January 25 Cabaret Songs of Weill, Satie
and Schoenberg:

February 1 Mozart: Serenade
Beethoven Trio
Copland: Trio

February 8 Song Recital- Duets

February 15 READ IN
St Matthew Passion

February 22 Ellen Hahn and Virginia Wilkin
in a joint recital

CONCERT FEBRUARY 10, SATURDAY. AT 8:30, PACIFIC SCHOOL OF RELIGION

Concerto in D major for piano and orchestra.....Joseph Haydn
Soloist: Renee Baroni

Capricorn Concerto for Flute, Oboe Trumpet and Strings...Barber
Virginia Wilkin, Shelley Mesirov, Joyce Johnson

Concerto in D.....Stravinsky

Symphonia Concertante for Violin and Viola.....Mozart

Anne Kish and Ruth Freeman



scheinfeld

Time Warp, a new work to be given its premiere performances by the San Francisco Symphony on January 24, 25 and 26, was commissioned by Maestro Seiji Ozawa in commemoration of the orchestra's 60th anniversary. The commission was made possible by a grant from Dr and Mrs. Ralph I. Dorfman. The piece uses the full orchestra, several electronically amplified instruments, and pre-recorded tape, the latter intended to add a spatial dimension to the music.

The title indicates the nature of the piece. In a time warp, time becomes distorted, bent. Tempo breaks up into several simultaneous tempi. Three conductors are used. Accelerations and retardations occur against each other.

Today, tomorrow, yesterday collide with each other in a time warp. In the music, various styles and periods are intermingled. Glissandi are a major structural element in this piece. In their sliding from note to note, they create warps and distortions by preventing direct movement among the notes.

In an interlude, which I label "Quotation Section," I throw together bits and phrases from music by a number of composers of considerably varying stature and from entirely different centuries and musical styles.

--David Scheinfeld

(At press time, Mr Scheinfeld is supervising the preparation of his Time Warp for performance -- may the strike not prevent it! His next works are commissions for Ludwig Altman, organist at Temple Emanuel, and for harpist Marcella de Cray.)

1750 Arch

an intimate concert room for chamber music

JANUARY:

12, 21 COMPLETE WORKS OF BEETHOVEN FOR PIANO & VIOLONCELLO, in 11 Parts
Neil Lamasaco, Cellist
Marilyn Thompson, Pianist

13 DONALD O'BRIEN, Clarinetist
ROBERT KRUPNICK, Pianist
Pieces by Bach, Berlioz, Krupnick & Gnazzo

19, 20 JOSEPH KUBERA, Pianist
Pieces by Morton Feldman, John Cage, Ives

26, 28 STEVEN HART, Tenor
DAVID HAMMER, Tenor
ARTHUR GREENE, Harpsichordist
Duets by Schutz & Monteverdi

27 JOEY STECHER, Oud

for information & reservations, call 841-0232

EAR is published hopefully monthly by Anne Kish, edited by Charles Shere, with the assistance of Steve Bennett (layout), Judy Kucera (typing), Mark Hein (details), and the many contributors, none of whom are compensated in any way. Contributions in similar spirit are gleefully accepted, but their use or safe return cannot be promised. Letters to the editor will most likely be printed in subsequent issues. Our thanks to Andrew Hoyem for permission to reproduce Grabhorn-Hoyem's typesetting of the Whitney poem across the page. Send any mail (music, Concert Guide listings, articles, items for review, &c.) to EAR, 1947 Francisco St., Berkeley 94709. Thank you.

RICHARD DEE HAS SAID THAT IN SOME CIRCLES
IF A PIECE OF MUSIC IS THE SLIGHTEST BIT
ATTRACTIVE IT IS AT ONCE REGARDED AS EITHER
ARCHAIC OR PRIMITIVE

Lou Harrison

A PROPOS PRECISION PIECE

Music can not be printed, only its recipes: but without recipes few would share the flavor and substance of the masters' meals. EAR will therefore offer printed music in each issue -- knowing that in some cases few will put it to actual use, but many may profit from seeing it. Lou Harrison, whose Precision Piece will have been found in the first fold of this issue, has sent a letter accompanying this Christmas present: in it he points out that this will be the first publication of a work in "free style" -- his only other work in that form, the Symphony in Free Style, while offered in C.F. Peters' lists, never having actually been printed by them.

Arion was the fabled poet-musician whose leap into the sea was required by heartless seamen who coveted the riches he had won in a musical contest: through a dolphin's friendship he was saved to spare the lives of those who would have murdered him.

The "precision" of the title may be taken to refer to the intervals between successive notes, which are represented by the ratios of their frequencies as well as by the familiar five-line staff. Thus the first "E" of the transfer harp, vibrating 330 times per second, will produce 39 vibrations in the time the slightly flat "F" produces 40, following it.

"Written hastily," Lou writes of it: but how well it depicts the lamenting poet's pretty despair! With characteristic enthusiasm and scholarship he includes an offprint of the entry on Arion in Bullfinch's Age of Fable, and the following poem, which -- if Lou won't mind our saying so -- describes the composer as well as his subject.

ARION

A PRESSMARK OF GRABHORN-HOYEM

No mort all foe so full of poisoned spite,
As man, to man, when mischief he pretends:
The monsters bug, as diners authors write,
Tea Lions wilde, and fishes weare his frendes:
And when their deatbe,
by frendes suppos'd was sought,
They kindnesse shew'd,
and them from daunger brought.

Who rob'd the man,
and threwe him to the sea,
A Dolphin, lo,
did beare him safe awaie.



—WHITNEY

Lou is a lyricist. Gentleness and precision are his stock in trade; with them he makes exquisite things. He is able to do this because he is a scholar who has read and learned widely, a craftsman who takes great pains and does things the right way, and a poet who never neglects to listen. He "does his work," as David says, "and minds his business." If I could apprentice my children out to anyone, I should want them to go with him.