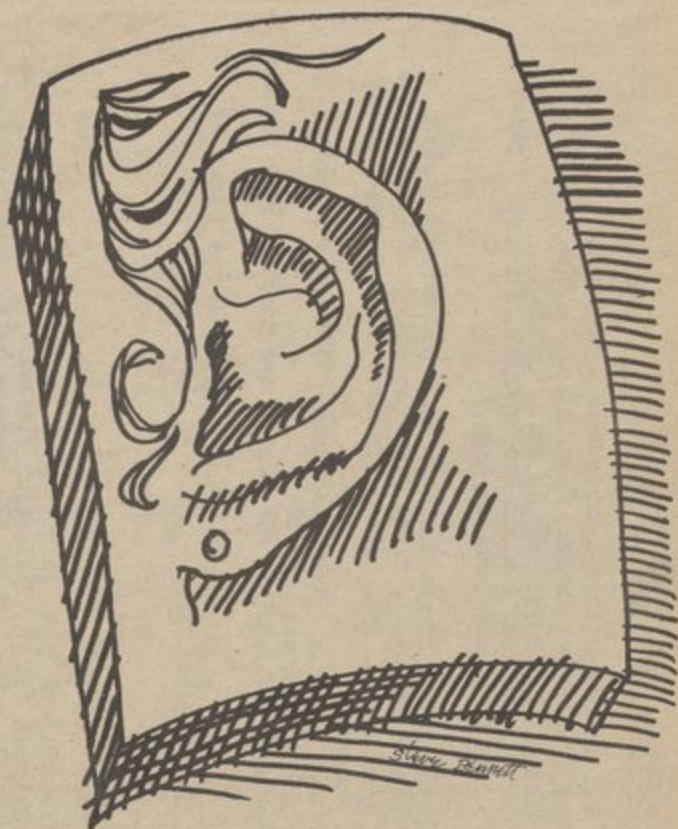


CONGRATULATIONS ARE IN ORDER: EAR HAS REACHED an important anniversary. This is the second issue to have gone to press in less than four weeks, which means that EAR is on its way toward being a VIABLE AND MEANINGFUL ALTERNATIVE to payday as a means for keeping your editor's mind straight on the knotty problem of the succession of the celends. WHILE WE MAY APPLAUD OURSELVES on having attained this NOBLE ACHIEVEMENT, we must not content ourselves with less than a TOTAL COMMITMENT to the loftiest ideals of the press. INSIDE, YOU WILL FIND the latest of YOUSSEF'S RECTIFIED REVIEWS (and maybe the last, if the editor has his way), AMIRKHANIAN ON (who else?) ANTHEIL, and SHERE ON MASTERPIECES. Score of the month continues: this month you'll be introduced to TONY GNAZZO, who has a few words to say on his latest work. Our BANG-UP CONCERT GUIDE shows you around again. HOW CAN WE CRAM IT ALL IN, you ask?



EAR TWO ²

FEBRUARY 1973

Cody Books

2454 TELEGRAPH, BKLY.
PAPERBACK BOOKS OF COURSE, PEOPLE

Well, this is our second issue, and already we're explaining things. Like price: we forgot to put it on the first issue — but it's there this time. If you didn't pay it, don't worry about it too much: you're being rewarded for attending a live concert. Those of you who came by your copy (honestly) elsewhere may have paid for it: that's all right too.

Some of you want to subscribe? Have you dealt with the Post Office lately? It costs eight cents (8¢) to mail one copy of EAR, not to mention the staple you'll get under your fingernail, the time it takes to put an undecipherable address on, and the wear and tear on afraid editorial staff. Still, it's your \$2.50 — and that's what the next five issues will run you, even if they don't appear.

Was our first layout confusing? EAR (you may have noticed) is printed on more than one sheet of paper. Each piece has nothing to do with another; or, to put it positively, no piece has any jump to any other. Read them separately — at separate times — in separate rooms, if you like.

We decided not to run letters to the editor in this issue — only a couple came in, one from a critic who said his letter wasn't for publication (he was right), one from a nice woman on the peninsula who likes us. More substantial matter would be appreciated. And that brings us to another matter . . .

MUSIC IS A SOCIAL ART. It needs a forum. The Bay Area has plenty of composers, instrumentalists, singers — even tenors — and a fair share of intelligent listeners. But they lack community. The telephone has put an end to the age of collaboration by post: there'll be no more Strass-Hoffmannsthal correspondences. And the automobile has ended the age of the salon and the coffee-house. You just don't find a company of intelligent artists and amateurs gathering these days to converse, to entertain one another, to swap information.

Partly it's because we think we know ~~all~~ the news. We read the papers and watch TV, pick up gossip backstage at rehearsals, maybe listen to KPFA a little, and we still don't know about Robert Mackler's neat piece for two 'cellists, or Bob Hughes' new harp piece, or that Javier Castillo is just about finishing a piece for solo guitar — or even that Frans Bruggen is giving some master classes next month.

Well, there's a lot EAR doesn't know, too. But it's your EAR. And if you don't put it in your EAR the next guy won't know about it.

We'd like a gossip column next time around. A sort of Herb Caen column, where we can read that so-and-so stepped down from assistant co-principal ventiltrommel because his ears were getting to him, or that suchnsuch is disliked on Friday mornings because he won't hire Mr. Thingy for occasional engagements at the halftime exercises in the Savoy Mumble's Frisbie tournaments. Write if you can do it.

But beyond that, we need contributions of all sorts of copy; from substantial articles to one-liners, from memoirs to interviews to savage denunciations. We can't get everything from the Whole Cloth News Service. You won't be paid. But if you like, we'll leave your name off. Send copy to EAR, 1947 Francisco St., Berkeley 94709. We guarantee nothing in return. Except maybe a community forum of sorts.

THURSDAY, Feb. 1

Dorothy Kirsten, sop., Barry Morel, ten.;
 Flint Center, De Anza College, Cupertino, 8:30.
 Puccini and Verdi scenes.
 S.F. Symphony (Schmidt-Isserstadt, Ferilman):
 Zellerbach Aud., U.C. Berkeley, 8pm.
 Haydn 96, Berg Violin Concerto, Dvorak 7 (R 2,3)
 School of Orpheus (Bellows, harp, Megherbon, viola,
 Chandlers, flute): 1750 Arch, Berkeley, 8pm.
 Debussy Bon Don, Contemporary English music.

FRIDAY, Feb. 2

! Music Arts Experimental Chorus: First Unitarian
 Church of Berkeley, 1 Lawson Rd., Kensington, 8pm.
 Stockhausen "Stimmung". (R 3,4).
 G. S. Sachdev, bansouri: 1750 Arch, 8 and 10pm.
 S.F. Symphony (1 r): Opera House, 8:30pm.
 Music Music Ensemble: Esplanade Beach (Fulton at
 Great Hwy., S.F.), sunset, free. Lockwood "Piano
 Burning", Nollman "Astma Remy", Bierce "Firewind."
 Afroamerican Ensemble: CSU Hayward, University
 Theatre, 8:15pm.

SATURDAY, Feb. 3

Laurette Goldberg, harpsichord: 1750 Arch, Berkeley,
 8pm. Sweetnick, Armer, Froberger, Couperin, Bach. (R 4).
 I Musici: Masonic Aud., 8:30 pm.
 S. F. Symphony (1 r): Opera House, 8:30 pm.
 Secole Barocco: St. Mary's College, Moraga, 8:30 pm.
 ! Music Arts Experimental Chorus (2 r): First Unitarian
 Church of Berkeley (Kensington), 8 pm.
 Bach Choirs (Flath): All Souls Episcopal Church, Berkeley,
 8 pm. Magnificat, Cantatas 65 and 202.
 N. Pashley or L. Altman, organ: Palace of the Legion of
 Honor, S.F., 3:30 pm. Free.

SUNDAY, Feb. 4

! Chamber Orchestra (Moe, Bogard): Hertz Hall U.C. Berkeley,
 8 pm. Bach, Handel.
 Music Arts Experimental Chorus (2 r): Live Oak Theater,
 Berkeley, 8 pm.
 Maxim Brodsky: Jewish Community Center, S.F. 2 pm.
 Yiddish ballads.
 Laurette Goldberg, harpsichord (3 r): 1750 Arch, Berkeley, 8pm.
 Samuel Swartz, organ: Temple Hill, 4780 Lincoln Ave., Oakland,
 2 pm. Bach Chorale Prelude Schmucke dich, Reger Fantasy
 and Fugue. Free.
 Oakland Symphony Youth Orchestra (De Coteau): Lafayette-Orinda
 United Presbyterian Church, 4 pm.
 Andre Watts, piano: Opera House, 3 pm. Beethoven Fier
 Elise, Rage Over a Lost Penny, 32 Variations in c, Chopin
 Sonata in B flat, Mussorgsky Pictures at An Exhibition.
 ! Linda Ashworth, violin; Naomi Sparrow, piano: Dinkelspiel
 Aud., Stanford, 8 pm. Schoenberg, Ives, Beethoven, Bartok.
 Whittier College Choir: Grace Cathedral, 4 pm., free.
 ! Music of Early California: Dominican College, San Rafael,
 8 pm. Free.
 Emilio Ostia, piano: Old Spaghetti Factory, S.F., 8:30 pm.



SATURDAY, Feb. 10

! Joan Benson, clavichord and Broadwood piano: Art Aud., Stan-
 ford, 8 pm. Bach, Beethoven, Haydn, Mozart, CPE Bach.
 Collegium Musicum (9 r): Hertz Hall, 8 pm.
 S.F. Symphony (7 r): Flint Center, Cupertino, 8:30 pm.
 Calif. Baroque Ensemble: 1750 Arch, Berkeley, 8 pm. 17th
 and 18th century music (R 11)

SUNDAY, Feb. 11

N. Pashley or L. Altman, organ: Palace of the Legion of Hon-
 or, S.F., 3:30 pm. Free.
 ! Fizza Fusher: Old Spaghetti Factory, S.F., 8:30 pm. Satiri-
 cal opera.
 Chamber Orchestra: Dinkelspiel Aud. Stanford, 3 pm. Mar-
 tin, Brahms, Villa-Lobos.
 U.C. Music and Drama Depts.: Zellerbach Playhouse, U.C.
 Berkeley, 8 pm. Brecht-Weill Der Aufstieg und Fall der
 Stadt Mahagonny. (R 14, 16, 18, 21, 23)
 Kamial D'Hooghe, organ: Hertz Hall, U.C. Berkeley 8 pm.
 Bach Art of the Fugue.
 Calif. Baroque Ensemble (10 r): 1750 Arch, 8 pm.
 ! School of Orpheus: (Kish vn., Freeman vla., Baroni pf., Mesir-
 ow, oboe, Wilkin flt., Johnson trp.,): Pacific School of
 Religion, Berkeley 4 pm. Haydn Piano Concerto, Barber
 Capricorn Concerto for flute, oboe and trumpet, Purcell
 Sonata for trumpet and strings, Mozart Symphonica Concertante
 for violin and viola.
 Jeanne Stark, piano: Epworth United Methodist Church, Berke-
 ley, 4 pm. Bach Partita in c, Beethoven Sonata Op. 31/1,
 Chopin Fantasy in F
 French String Trio: CSUSF, McKenna Theater, Creative Arts
 Building, 3 pm. Free.
 Paul Calloway, organ: Grace Cathedral, 5 pm. Free.

MONDAY, Feb. 12

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

SATURDAY, Feb. 17

S.F. Symphony (14 r): Marin Vets Bldg. 8pm.
 Nat'l Ballet of Canada: Opera House, 8:30pm.
 Vienna Choir Boys: Masonic Aud., 8:30pm.
 Norwegian Choir: Oakland Aud. Theater, 8:15 pm. (Oak-
 land Community Concerts Assn.)

Spring Opera: Curran Theater, 8pm. St. Matthew Passion.
 'Opera a la Carte': First Unitarian Church of Berkeley (in
 Kensington), 8pm. \$7.50 (includes dinner); reservations
 suggested.
 ! Nathan Schwartz, Larry Blackshire: 1750 Arch, Berkeley, 8pm.
 All Stockhausen. (R 18)
 Sinfonia Alvarado (17 r): Trinity Methodist Church, Berkeley,
 8pm.
 N. Pashley or L. Altman, organ: Palace of the Legion of
 Honor, 3:30. Free.

SUNDAY, Feb. 18

Vienna Choir Boys: Flint Center, Cupertino, 2:30pm.
 Mahagonny (11 r): Zellerbach Playhouse, U.C. Berkeley, 8pm.
 ! New Arts Forum: CSUSF, 3pm. Anthell Ballet Mecanique, Loy
 Hermes Arising. (See Article).
 John Burke, organ (with A.C. Dudley, sopr. and Calvin Wall,
 rec.): 1st Congregational, Berkeley, 5pm. Krebs, Vivaldi,
 Telemann.
 Spring Opera: Curran Theater, 2pm. Carmen.
 ! Nathan Schwartz, Larry Blackshire (17 r): 1750 Arch, Berkeley,
 8pm.
 U.S. Air Force Academy Choir: Grace Cathedral, 3pm. Free.
 Norwegian Soloists Choir of Oslo: Chabot College Aud., 2pm.
 ! Oakland Symphony (Lenox Quartet): Hertz Hall, U.C. Berkeley,
 2pm. All Schoenberg: Pierrot, String Trio, Handel Concerto
 for String Quartet and Orchestra (arr. by A.S.).
 N. Pashley or L. Altman, organ: Palace of the Legion of Honor,
 3:30pm., free.
 George Baker, bar., Arlene White, sopr., Lorene Swanay, pf:
 Epworth United Methodist Church, Berkeley, 4pm. Bach and
 Handel arias and duets, Mahler Des Kaaben Wunderhorn,
 Prokofiev Sonata 7.
 ! Beverly Bellows, harp: Old Spaghetti Factory S.F. 8:30pm.
 Hughes, music for tape and harp, Chavez Invention III for harp.

MONDAY, FEB. 19

Nat'l Ballet of Canada: Opera House, 8:30pm.
 ! Lyric Wind Quintet: Firemen's Fund American Bldg., S.F.,
 8pm. Schoenberg, Danzi, Feldman, Etler.

TUESDAY, FEB. 20

Nat'l Ballet of Canada: Opera House, 8:30pm.
 B. King, W. Hewlett, D. Creighton, organists: Stanford
 Memorial Church, 8pm. Muffat, Bach, Franck.
 Ashkenazy and Perlman: Masonic Aud., 8:30 pm.
 A. Gove, cello, D.K. Smith, piano: CSU Hayward Music Bldg.,
 Rm. 1055, 8:15 pm. Free.

"John Cage was represented by 'Music of Changes IV,' the least interesting of all the program's works, but Kubera still treated it with his customary electric respect."

--M.K.T., S.F. Chronicle,
Jan. 22, 1973

"John Cage's 'Music of Changes IV' ended the evening. This work, from 1951, is, with his 'Sonatas and Interludes,' one of the masterpieces of the mid-century ..."

--Charles Shere, Oakland
Tribune, Jan. 21, 1973.

I had intended to cite Shere's review of the San Francisco Symphony concert of January 17 in this column, for the mysticism of its writing: it is full of material ripe for criticism. He speaks of Schoenberg's *Verklaerte Nacht*, for example, as presenting "musical material" which "is all surface, little substance"; and later he actually writes of Seiji Ozawa that he conducted "like a Spanish dancer" -- one wonders how many such dancers Shere has seen conduct!

I learned, however, that Shere was writing elsewhere in this issue on the subject of masterpieces -- a pretentious subject, best described in his own words applied to *Verklaerte Nacht*: a "late 19th century fog". And so the above juxtaposition seems appropriate to this EAR. M.K.T.'s "electric respect" is interesting: is there a clockwork model, or a gas-burning sort, appropriate to historically accurate productions of pre-Edison opera? But for sheer arrogance -- the pun can't really be avoided -- what can compare with the one-man nomination of Cage's piece, which hardly anyone has even heard, as a historical "masterpiece"? (One can almost see the bronze plaque, certified by Act of Congress ...)

-- Fikret YOUSSEF.



SECTION: LIFT OUT AND READ SEPARATELY



FEARLESS EDITOR COPS OUT ON FARBERMAN STORY, CLAIMS ISSUES TOO "COMPLEX"

Berkeley, Jan. 27 (Whole Cloth News Service) -- In an exclusive interview for EAR on Mozart's birthday, Charles Shere stated that there were neither heroes nor villains in the Oakland Symphony difficulties which reached their climax on Jan. 24.

"I don't see anyone in a black hat, or a white one either, for that matter," he stated. "The important thing is not to let this take on the quality of an adversary position. That's the danger of dialectics: positions become hardened and the opportunity for a meaningful dialogue is quickly lost."

(In a conversation with EAR, Harold Farberman, embattled maestro of the Oakland Symphony, said that he felt the "adversary position" was unavoidable. He went on to develop his assessment of the situation as a conflict between himself and certain members of the orchestra. He characterized their charges as excessively savage, pointing out that the extreme vocabulary used by some of his attackers is ironic in view of their criticism that he is himself immoderate in his relationships with them.)

Pressed on this point, Shere cited an example of the difficulties which can arise between the outspoken Brooklyn-born conductor and his musicians.

"I was present at a rehearsal of Primous Fountain's 'Manifestations' last season, when Farberman stopped the rehearsal to correct the articulation of a solo line in the woodwinds. The correction was legitimate enough, and was expressed in a reasonable manner; but before resuming the rehearsal, Farberman said that the passage 'might sound better if both your feet were on the floor.' (The performer in question was rehearsing with his legs crossed.)

"I asked Farberman what he meant by that remark the other day," Shere continued, "and he smiled -- maybe a little ruefully -- as he recalled the exchange. 'Hell,' he said, 'and I are both from Brooklyn. We talk like that to one another -- we understand one another. I was just kidding him.' And you know," Shere went on, "his explanation sounds familiar to me -- I can remember any number of times I've said myself that I was only kidding, when I've found out that something I'd meant to be taken jocularly had been misunderstood by a sensitive listener."

Well there's something to this; but the fact is there's an abrasiveness -- intended or not -- in the present situation which tends to make the going rough. Maybe it can be evoked by a couple of publicity slogans: the line "You Are Experiencing the Farberman Sound," which runs along the bottom of the orchestra's programs; or the reference to the Mussorgsky-Revel score which closed the last program as (honest to God) "Pix et Ex" in the season's publicity.

This may seem inconsequential, but it's part of the

1750 Arch

an intimate
concert room
for chamber music

FEBRUARY:

- 2 G.S. SACHDEV, *Classical Indian flute*
- 3,4 LAURETTE GOLDBERG, *Harpsichordist*
History & Music of a harpsichord
- 9 NATHAN SCHWARTZ, *Pianist*
BONNIE HAMPTON, *Cellist*
Beethoven, Mendelssohn, Copland & Sessions
- 10,11 CALIFORNIA BAROQUE ENSEMBLE
Prima works of 17th & 18th century manuscripts
- 17,18 NATHAN SCHWARTZ, *Pianist*
LARRY BLACKSHEER, *Percussionist*
An evening of Stockhausen
- 23,24 NATHAN SCHWARTZ, *Pianist*
RON ERICKSON, *Violinist*
Antheil, Schuman, Bartok, Prokofiev
- 25 MUSIC FOR TWO VIOLINS
CECILY EDMUNDS, *Violinist*
HARRY MOULIN, *Violinist*
Jacques Aubert, Kaspar Friz, Prokofiev, etc.

for information &
reservations, call 841-0232



Minus 4

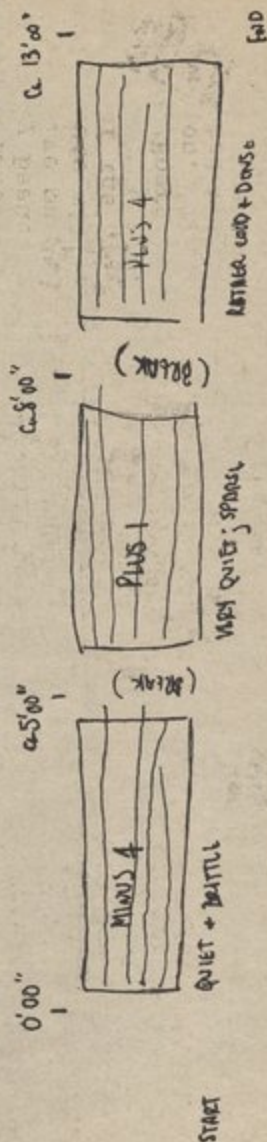
January 17, 1973

Dear Anne,

Here is a set of a reduction of the score to Prime Source 17. Lest you consider me frivolous, allow me to explain in part the notation and the representation. The piece is essentially a voice/tape piece which exists in two versions. Version 1 is for the tape alone. The tape is about 13 minutes long and is a 4-channel thing. The voice/tape version uses a somewhat sparser two-channel tape with live voices paired (it can use 2-, 4-, 6-, etc parts). The symbols on the sheets are (were) all derived from normal english usage, however they were for the most part chosen because they are a bit unusual when viewed alone. That is most of the dyads or triads are connective and in usual usage the vowels preceding and following make up the salient sounds of the words. I chose these particular dyads because when viewed alone many of them are subject to very novel sonic interpretations. The performer on the tape was given a basic script of things such as dynamics, articulations, densities, etc and was then asked to run through the series of sounds (which at that time was in a linear order). The tape was then reworded and the second, third and fourth layers were recorded with the same basic guidelines. The three sheets represent the three "movements" of the work. The initial "Minus 4" being quiet, a bit brittle and relatively dense. The middle movement is adagio with longer articulations. The middle movement is adagio with longer articulations a rather sparse texture and very quiet. The "plus 4" is the grand finale being the estest of the movements. The piece doesn't mean anything other than in terms of the relationships of the various sonic aspects. I'll sketch out the layout in time of the various sheets. This is the 17th of a series of very different word-tape pieces which I have been working on since August 71. I hope you don't mind my having run off on the analytic side. I hate to do so normally but I seem to have done so.

Peace

Ken

[illegible]

Think of a concertizing virtuoso, and chances are you'll picture a Van Cliburn, or an Isaac Stern, or maybe a Jacqueline du Pre. The flauto dolce — your garden variety recorder — will not be the first instrument to come to mind.

But it packs them in — particularly when its practitioner is Frans Brueggen. Lone Mountain College Auditorium was overflowing a couple of weeks ago for his appearance with Alan Curtis, Francesca Howe and Mary Cyr. Critics were sitting on stage, the hall was that crowded.

A large part of the reason is no doubt the fantastic popularity of the instrument. A recorder craze set in shortly after the advent of the LP record and the subsequent rediscovery of the Baroque, and if the mania of the craze is thankfully lessened, its extent is not: it is surely the most widely played instrument in the country today.

And this in spite of its limitations: a small range, very little dynamic flexibility, a quiet voice which lends itself chiefly to solo performances or small ensembles, and an extremely restricted repertory which, in excluding the two centuries of romanticism, deprives recorder players of nearly all the giants of Western music — as concert-goers know it (to their loss).

Frans Brueggen is philosophical about this. "You can't have everything," he points out. "When I want romantic music I listen to the phonograph — to some Schubert songs."

Brueggen is a perfectionist, but a pragmatic perfectionist. When asked about the notoriously difficult intonation of his instrument, he says he doesn't worry about it. "I prefer playing out of tune to playing the line wrong. Where an intonation problem arises, I would first change the instrument, second play the note out of tune, and only as a last alternative change the fingering of the note, thus affecting the tone."

"If your passion is for accurate intonation, the recorder is the wrong instrument for you. You should go for a keyboard instrument, where you have no options."

He's not interested in compromises. On the subject of pianists playing Bach, he says that the fabric of the music must elude them. "It's like reading Shakespeare in modern English. You may think you know the original, but it's a delusion."



He admires Jascha Heifetz, not for his repertory or his musicianship — with which, in fact, he would seem to disagree — but for the perfection of his playing.

"Audiences always watch a violinist's left hand. The left hand isn't anything. You work on it eight hours a day, perfecting the fingering. But the instrument is played with the right hand."

The same goes for the recorder: It's not the fingering but the blowing, the total production of tone, that is at issue in performance. "Music should be dangerous, not beautiful. In a brass player, I admire the total control of the embouchure — the fitting of lips to mouthpiece. In string players, the right hand. In a recorder player, the narrow focus of the air stream."

An intense man — not sober, or humorless; on the contrary, he seems open, warm and friendly. but unwilling, perhaps unable to enjoy anything superficial. His teaching should be a challenge: he has just been appointed a six weeks' Regents Professor at Davis, and will present an eight day seminar in Berkeley starting March 23. On that day he will also appear in concert with Alan Curtis at the Oakland Auditorium Theater. Information about the seminar may be obtained by writing 2130 Carleton St., Berkeley 94704.

Orpheus IN Europe



THE ART OF IMPROVISATION. MUSIC OF THE 17th, 18th and 20th CENTURIES
IN CHARTRES, FRANCE
TWO SESSIONS: JUNE 17 - JULY 8; JULY 15 - AUGUST 5

THE SCHOOL OF ORPHEUS invites musicians — performers, listeners, students — to an encounter of two cultures examining and performing the music of the 17th, 18th and 20th centuries. Seminars with composers, scholars and performers of two continents, classes in performance, and concerts by SCHOOL OF ORPHEUS players in the lovely Beauce countryside will be the focus of the exchange between creative musical minds this summer in Chartres, France. Participants will include: Anthony Guezzo, William Methin, Anne Kish, members of the SCHOOL OF ORPHEUS and European performers and scholars.

Room, Board and Tuition: \$125 per week or \$325 for each three-week session. The two sessions will not be repetitive. Fifty students accepted per session.

Applicants send \$25. For further information write THE SCHOOL OF ORPHEUS.

COMMITTEE FOR ARTS AND LECTURES

University of California

Berkeley

February Calendar of Musical Events

* Feb. 1

San Francisco Symphony Orchestra
Hans Schmidt-Isserstedt, guest conductor
Itzhak Perlman, violinist

Haydn - Symphony No. 96
Berg - Violin Concerto
Dvorak - Symphony No. 7

Feb. 4

Carole Bogard, soprano; Lawrence Moe, organ;
with chamber ensemble

Organ Toccata in F Major
Four Duets from the Clavierbung

Handel Organ Concerto in B-flat Major

Bach Wedding Cantata "Weichet nur, betrübte Schatten"

Feb. 5

Berkeley Contemporary Chamber Players
Oily Wilson, conductor

Jeffrey Levine - Horn for Two Pianos
George Grumb - Madrigals
Wendell Logan - Proportions

Feb. 9
and 10

The Collegium Musicum
Alan Curtis, director; Leonard Johnson, narrator;
Francesca Howe, soprano

The Sunset of the Splendid Century

* Feb. 11, 14,
16, 18, 19,
21, 23, 25

Rise and Fall of the City of Mahagonny
by Kurt Weill and Bertolt Brecht

Presented by the Departments of Dramatic Art and Music

Feb. 18

Oakland Symphony Orchestra, Harold Farberman, director;
Lenox Quartet; Miriam Abramovitch, soprano.

Free

All-Schoenberg Program
Pierrot Lunaire, String Trio, Concerto for String
Quartet and Orchestra

Feb. 25

Isidor Labein, violinist; Edith Grossz, pianist

Tartini, - Variations on a Theme by Corelli
Travis - Duo Concertante

Bartok - Sonata for Solo Violin

Debussy - Sonata
Wieniawski - Polonaise Brillante in A Major

* Presented in Zellerbach Auditorium, 3 p.m.
** Presented in Zellerbach Playhouse, 8 p.m.

Other events in Hertz Hall at 8 p.m. unless otherwise specified.

For further information and for tickets, telephone 642-2561.
Cal Box Office, 101 Zellerbach Hall, Berkeley, Calif.

421 SPRUCE ST.

BERKELEY, CA. 94708

TEL. 526-0738

FOR IMMEDIATE RELEASE

FEBRUARY CONCERTS OF THE SCHOOL OF ORPHEUS

FEBRUARY 11, at THE PACIFIC SCHOOL OF RELIGION, The School of Orpheus will present a concert of Concertos at 4 p.m. JOYCE JOHNSON will perform Purcell's Sonata for Trumpet and Strings. Miss Johnson will also be heard in Samuel Barber's Capricorn Concerto with flutist VIRGINIA WILKEN and Shelley Mesirob, Oboe.

RENEE BARONI will be heard in Haydn's Concerto in D for Cembalo and Orchestra, and VIRGINIA WILKEN and ANNE KISH will play the Concerto for Flute and Violin in a minor of J.C. Bach. Another Double Concerto will complete the program, the Symphonica Concertante by Mozart for Violin and Viola, performed by ANNE KISH, Violin, and RUTH FREEMAN, Viola.

The continuing series CONCERT EVENINGS WITH THE SCHOOL OF ORPHEUS at 1750 Arch in Berkeley will present varied chamber combinations by players and singers who are members of the group, THURSDAYS at 8 p.m.

On February 1 a trio of flute, harp and viola will present music of Debussy, Bondon, Rawsthorne with performers BEVERLY BELLOW, JEANNIE CHANDLER and JANICE NEGHERBON.

February 8 MARQUETTE KUPER, Flute and guest performer will play with DAVID LUNGREN in a recital for Flute and Keyboard works of Bach, Hindemith, Rousset and Prokofiev.

SILVIE MARKS, soprano, RENEE BARONI, piano and STEPHEN BENNETT, clarinet will perform February 15 in works of Schubert, Britten, Handel and Kish.

February 22 ELLEN HAHN, soprano, VIRGINIA WILKEN, flute and RENEE BARONI, piano will perform music of Iberit, Debussy, Handel and Mozart.

The following was laid at the Editor's doorstep too late for inclusion in the Concert Guide:

"WonderWish"
a magic show, puppet,
wizard, world
2737-10th St.
Berkeley, 8:00 PM
every FRI. SAT. SUN.

The accompanying note referred to it as a "visual-audio environment."



BAR is published hopefully monthly by Anne Kish, edited by Charles Steve Bennett (paste-up), Judy Kucera and Patty Woody (typing), Mark Hein (details), and the many contributors, none of whom are compensated in any way. Contributions in similar spirit are gladly accepted, but their use or safe return cannot be promised. Letters to the editor may be printed in subsequent issues. Send any mail (music, Concert Guide list-ings, articles, items for review, free lunches) to BAR, 1947 Francisco St., Berkeley 94709. Thanks.

---Lorraine Quiche

WHAT EVER HAPPENED TO... Leon Kirchner, Earl Kim, Lenny Rosenman, Bill Smith, Mort Subotnik, Roger Sessions, Seymour Shifrin, Jean-Claude Eloy, Charles Jones, Bob Erickson, Larus Wilhaud, Pauline Oliveros, Leonard Klein, Lowell Cross, Jack Weeks, Bob Helps, David Del Tre-dict, Ivan Tcherenpkin, Tiky Zes, Leo-nard Ralston, Jim Clegghorn, Ramon Sen-der, Wayne Peterson... Mary James, Ronald Stoffel, Garry Samuel, Jake Kraohmalnik, Greg Miller, Lois Branakynne, Dave Kriedel, Pam and Ken Goldsmith, Dorothy Renzi, Sharon de Fremery, Chris Keene, Dorothy Franklin, Marvin Tartak, Dick Collins, Stanley Gritler, Jo Heiletz, Richard Cummings, Duke Ruphrat, Miriam Zinner, John Edmunds, Margo Blum, Carole Bogard, Bob Bloch, Dwight Feltzer, Austin Keller, Irene Sharp, Sabina Skalar... ALL THOSE COMPOSERS AND PERFORMERS... who used to live here... and worked here... were actually working here... and now they're gone... who really loved it here and wanted to stay... Well, almost all of them have gone off to be really appreciated somewhere else, to earn lots more money, get a raise in rank (are professors really rank?), be famous, receive respect, and generally do ten times as many important things as ever. With some exceptions, not many dropouts. And one tragedy, since Eloy, barely 30, is dead 3 years now. I remember going to Paris in 1964 and running into him at the Domaine Musicale concerts. Eloy's music was a good ten stories higher than anything else that season. Even though an ex-patriate myself, I was excited to learn, a little later, that he would be at Cal-Berkeley. Well, and proud, somehow... In 20 years quite a parade of talent... out. Why not? Why not keep the gold in local cultural Fort Knoxes? Is greatness so easy to come by? Shouldn't the most promising plants be sheltered and cherished? What is all this alien-ation?

That's the name of the game. Alienation. Les alienes--in French it means crazy. At the Radical Psychiatry place in Berkeley there's a lot of talk about alienated labor. Everybody's doing it, it seems. Especially the Oakland Symphony, and maybe even the S.F. Symphony. And how about the pit-bands, and the stage-bands and all the groupings who get that way to earn a dollar? Where does the spiral end? Why this big import-export business in music? Because we're a seaport? Maybe it's time to find a solution to the popula-tion problem starting with knowing what to do about talent and energy in the community.

Now, as for the Cage: Music of Changes is a piece like the Gold-berg Variations, or the late Beethoven quartets, or Das Lied von der Erde: consciously or not, it takes stock of the work which anti-cipated it, sums it up, adds a totally focussed contribution from its own composer -- whether emotional, or rational, or automatic is not the question (and I just notice how neatly these three compo-sitional attitudes or methodologies correspond to the theories of Lyric, dramatic and epic poetry discussed in James Joyce's Portrait of the Artist as a Young Man, Modern Library edition, pp. 251-252) -- and still leaves pay dirt to spare. A dead end is no masterpiece: it's an abortion -- a cul de sac -- and the antithesis of a con-tribution to an ongoing tradition (not that dead ends aren't welcome for their own purposes, which are antihistorical). I do rant -- and Joseph Kucera may not take it as flattery that his performance of the Music of Changes occasioned these thoughts. But it did: he liberated the work from its pages, and made as ac-ceptable a personality of it as the Hammerklavier: a tip of the hat to him. Maybe this month's masterpiece will be Bach's St. Matthew Passion, staged as an opera at the Curran. I don't know: I've never heard the piece.

Stein suggests that masterpieces are the products of an abstract creative process; that is, one which stems not from a creative iden-tity or 'personality' but from a sort of discovering or meditative process. Masterpieces "do not exist" (she writes) "by human nature, because everybody always knows everything there is to know about human nature, they exist because they came to be as something that is an end in itself; and in that respect it is opposed to the busi-ness of living which is relation and necessity." (What Are Master-pieces, Pittman, 1970, p. 88; punctuation added.) It seems to me that masterpieces are what they're determined to be by subsequent history. And it's particularly exciting to be present when history finds one--or rather, to give the composer his due, corroborates one. The Schoenberg is a fine example: a work so dense, so abstract, so full of specific gravity that it could only be approached academically, note by note, for nearly half a century. Even Schoenberg never wrote another piece like it--he backed off in favor of 'easier' structures. Only Webern perhaps took up the chal-lenge, and he simplified the task by narrowing the scope of his field. In the Lyric Wind quintet's performance last month at Cal State Hayward, the piece was played like music. The scherzo had its Viennese waltz lilt, the slow movement was a song, the humor of the last movement--yes, Schoenberg did have some sense of humor, it was their first time around for the piece, and any new piece like this needs to heal: its skin needs to toughen. And not that the Lyric were heroes single-handed: a new masterpiece heals itself, in time, even without performances: it acclimatizes itself to our atmosphere. But the Lyric did it, and they deserve the credit. And they'll repeat it later this month: you'd be cheating yourself to miss it.

Gertrude Stein asks, in an essay written in 1935 -- and does not quite answer. The question comes to mind after two recent concerts (you should have gone, you know: they were both banged (!) in last month's Concert Guide). Two masterpieces were presented: one and a quarter, since Joseph Kucera chose to give only one of the four books of John Cage's Music of Changes. The other was Schoenberg's Wind Quintet, Op. 26: the first composition to be written in the infamous "twelve tone" system. I don't suppose either is really recognized as a masterpiece. And it's easy enough to see why: Cage's notoriety, and the suspicion with which his music is consequently greeted by most critics and listeners, militates against Music of Changes; and the Wind Quintet suffers from what has until now been a certain inaccessibility.

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ANTHEIL'S BALLET MECANIQUE TO BE PLAYED IN SAN FRANCISCO

A musical event of signal importance will occur in San Francisco on Sunday, February 18th. George Antheil's Ballet *Mecanique*, scored for four pianos, two xylophones, glockenspiel, large and small airplane propellers, gong, cymbal, wood block, triangle, military, tenor and bass drums, tambourine and two electric doorbells will be given a rare performance in the Music Auditorium at San Francisco State University.

Antheil, a German-American born in Trenton, New Jersey in 1900, became the enfant terrible of the music world when he toured Paris, London, Budapest and Berlin in 1922, performing piano solo which were barbaric and percussive. His *Airplane Sonata*, *Sonata Sauvage* and *Death of the Machines* caused riots among his audiences. In 1923, he moved to Paris, took a flat above Sylvia Beach's bookstore, and became the darling of the avant-garde art scene. His work was championed by James Joyce, Ezra Pound, Erik Satie and numerous others. He composed violin sonatas for Pound's mistress Olga Rudge, who performed them with the composer on several occasions which included hearings of pieces by Pound as well. And the *Sonata No. 2 for Violin and Piano with Accompaniment of Drums* was intended to include Ezra, who would turn pages for Antheil at the piano, then leap to a tenor and bass drum to finish the piece with Miss Rudge. (This work as well as two other Antheil sonatas commissioned by Pound will be released by Orion Records on ORS 73119 in May. They are performed by Ron Erickson and Nathan Schwartz, both from the Bay Area.)

In 1923, Antheil called for a film-maker to collaborate with him on the production of a multi-media work to be known as *Ballet Mecanique*. His collaborators turned out to be the famous French painter Fernand Leger and an American cameraman, Dudley Murphy. Antheil originally planned for 16 player pianos to be mechanically synchronized from a switchboard to mesh with the film's images, but the most experienced personnel at the Pleyela Company, a Paris firm manufacturing player pianos, were baffled by the problem of unfying all sixteen instruments. Undaunted, Antheil proceeded to use the compositional material for player piano on a single instrument which kept mechanically perfect time for the conductor and the remainder of the ensemble of eight live pianists and numerous percussion players.

Antheil's rolls are to the player piano what quadruphonics demonstration records are to modern playback systems. The composer notes on the instructions to the Pleyela engineers that he has mercifully sounded no more than 23 tones in any one instant. (Perhaps this was to prevent the roll from ripping to shreds as it raced through the bowels of the instrument.) At any rate, these rolls are not used in the revised version of the score of *Ballet Mecanique* which will be heard this month in San Francisco.

As soon as Antheil had found that he could not have sixteen perfectly synchronized pianos, another problem arose. There seemed to be no way to synchronize the player piano with the film, and no good means for effectively recording the massive sounds of Antheil's score. In frustration, Leger and Antheil took their individual efforts and went their own ways. Leger's film became a landmark -- one of the first 'abstract' films; a silent study of the motion of machines and men in contrast. Antheil's music was given several hearings in Paris to astonished but appreciative audiences.

When in April 1927 the work was played in Carnegie Hall, Antheil was greeted with boos and catcalls. A whirlwind publicity campaign preceded the event and centering around Antheil's arrival in New York was staged by an overly eager promoter whose field was books, not music. Members of the audience who otherwise might have enjoyed the piece were rightly put off by the prevailing air of charlatanism. They came to scoff and boo -- and when the *Ballet Mecanique* sounded more like music than a cataclysm in a boiler plant, they howled for all they were worth.

In addition, extra pianos and a giant propeller which didn't produce any sound but looked properly intimidating were added by the promoter who wanted to make as big a splash as possible. Not only did the additional pianos diffuse the percussive effect of the massed pianos, the propeller offended everyone with seats near the stage by creating a chilling windstorm not called for in the score. Nasty glares from the conductor, Eugene Goossens, and from Aaron Copland, one of the pianists, failed to stem the clamor from the audience. Antheil left the concert hall disillusioned with his avant-gardism and disappointed at not having made a better showing in his own country, from which he had been absent for five years.

Having culminated the development of his 'mechanistic' style in the *Ballet Mecanique* (1924-25), Antheil turned to opera, writing *Transatlantic* to his own libretto. This jazzy, gangster-filled opera about an American presidential election was a great hit when it became the first American opera ever to be premiered in a major foreign production (Frankfurt, May 25, 1930). Further performances were prevented, however, by Hitler's rise to power; and the opera was never again staged.

From 1936 to his death in 1959, Antheil figured prominently as a writer of music for films and television. All the while he continued to turn out chamber music, symphonies and operas in his very distinctive style -- a pot-pourri of bitter-sweet lyricism, satirical paraphrases of military marches, disjointed waltzes, selections from American folk tunes, and rambunctious boogie-woogie rhythms and ostinatos, all spiced with a mechanistic clangor -- a tough metallicism which chills even his most sentimental passages.

This new and more conservative music was widely played. His *Fourth Symphony* was premiered by Stokowski, his *Fifth* by Ormandy and his *Sixth* by Monteux (here in San Francisco).

Two aspects of *Ballet Mecanique*, written before its composer was 25 years old, were prophetic. It was the first piece of Western music to incorporate long, measured silences. The final pages of the original score contain silences for the entire ensemble which are beaten in time by the conductor and which last up to 13 seconds. This was totally revolutionary in its day, and only in the early 1950's did the idea come to be used by avant-garde musicians once again. And it incorporated a sizable body of noise elements -- sirens, electric doorbells, and propellers -- which were given integral functions, and not just used coloristically. Silence and noise -- both very fashionable in music today.

In 1952, Antheil revised *Ballet Mecanique* for publication by Shawnee Press. The duration was shortened from 30 minutes to 17, and the number of pianos was cut from eight live performers plus player piano to just four live performers. The lengthy silences were also deleted. This more streamlined version subsequently has had numerous performances. The original, for which score and parts still exist in the archive of the composer's widow, has not been performed since 1935 when it was played at the Museum of Modern Art.

It's rare that enough forces are mustered to play even the revised *Ballet Mecanique*, so this performance is especially noteworthy. The music will be conducted by Herb Bielawa of the Music Department staff. Sharing the program will be a new inter-media work by Gareth Loy, which should be of great interest.

And for those of you who like the Antheil, there will be a performance of selected early violin sonatas by that composer in Berkeley on February 23 at 8:00 p.m. These will be played with other 20th century works by Ron Erickson and Nathan Schwartz. Both events will be attended by Antheil's widow, Bessie, who will travel from her home in Los Angeles for the occasions.

For further information on Antheil, you might want to check out a library copy of his *Bad Boy of Music* (Doubleday and Doran, 1945), a onetime best-seller and perhaps the most entertaining reading you'll have done in musicology for some time.

— Charles AMERKHAMIAN.

[illegible][illegible]

Farberman manner -- which is not always totally wrong. He is himself an outspoken man -- perhaps too much so for his own good: he is quoted by critics occasionally when he makes a slip of the tongue. (Farberman tends to call young males "boys," for example: the word isn't meant patronizingly, but our time is a sensitive one, and you can't be too careful.)

He is, in fact, a direct, say-what-you-think, inelegant, jump-in-with-both-feet and make-it-go sort of a guy. Just what Oakland wants: he writes fight songs for the Athletics, conducts "Shift" in the parks, takes his band to the Concord Festival and so on. Sure, he writes opera and ballet and "avant-garde" songs for small ensembles taking his texts from the newspaper, but he's a drummer, and he played the Boston Pops a lot.

(It's funny: what you can admire in Ives' personality at the turn of the century seems less fascinating in the flesh...)

And he's brought a new style to the Symphony, which (everybody says) can now play a pianissimo, and can develop that personaltyless Philadelphia massed-string sound which always eluded Samuel...

(Why do we keep thinking it 'eluded' him? I don't think he was ever the slightest bit interested in it.)

On the other hand, his programming tends to be uninteresting, loaded with second-rate American scores at the expense of Stockhausen or Feldman or Cage or Riegger or the Japanese or Maderna or even Ives (the San Francisco is doing two Ives this year, but Farberman has scheduled none -- though he did present an Ives Special last year, playing some short chamber pieces and excerpts from the two uninteresting early symphonies.

* * *

Well, there's this thing called the IOSOM report -- a survey for the International Congress of Symphony and Opera Musicians. What happens is, orchestras and pit bands fill out a survey, grading their conductors on various points (I haven't seen one, but my understanding is it covers things like neatness of technique, gets along well with others, and the like -- on a four-point scale: excellent, good, fair, poor.)

The Oakland band took such a survey last December, and their conductor came out not so well. The orchestra sent it along to the Executive Committee of the Symphony Association (I think that's the same as the Board of Directors, but the organizational nuances may work out differently.)

One prominent member of the Ex Com told the orchestra never to take such a survey again, or the Association would never again negotiate with it on any point!

And no satisfaction was accorded the orchestra's desire that the survey be considered when the Ex Com met to decide on extending Farberman's contract, which expires after the '73 - '74 season.

There was a great deal of growling on the part of

musicians: whether to go to the press, whether to develop some leverage somewhere else, or whatever. And the upshot was that at a meeting on Jan. 23, with 59 musicians present, 42 said that they would resign if Farberman's contract were extended.

In the face of this ultimatum, the Ex Com voted unanimously to extend his contract for a year. And now, according to Symphony spokesmen, the effort will go toward healing the breach.

(Asked about this latter point at his elegant Berkeley hangout, Chez Penisse, Shere expressed hope that the "breach" would, indeed, be "healed.")

(It's all a question of what kind of orchestra and conductor Oakland wants," he opined. "The direction seems to be toward a public-oriented, new-directions, music-in-the-park, something-for-everybody kind of Orchestra -- that's probably what lies beyond the acquisition of the Paramount Theater, to be turned into a Music Center.

("And that's represented, too, by the choice of the three new Assistant Conductors: Joyce Johnson, Milton Williams and Yair Strauss.

("And," he persisted in his fence-straddling attempt to get off the spot, "this newfangled direction management seems to be taking is consistent, ironically, with the with-it-relevant-now overtones of the activism that's been evident in the orchestra itself from the time of Samuel's resignation. 'Power corrupts, and absolute power corrupts absolutely,' " (he misquoted Lord Acton): "If corruption is to be avoided at all, what's needed is a reasonable redistribution of the decision-making procedure between conductor, musicians, and board of directors."

(We bit our lip at his "between" for "among," but allowed him to continue.

("The real issues lie much deeper. They are, of course, economic and sociological. They have to do with the politics of culture -- an unfortunate concept, new (and, I hope, unique) to our time. Concert music is regarded as a property of the elite. 'Culturally deprived' and 'minorities' are encouraged to despise it. Musicians make their livings at the caprice of boards of directors.

("Given the nature of the times, it's natural for the musician to seek redress in the same manner as the farm worker, the Negro, the woman, and the student: through a militant participatory counterposition, the heritage of the Trade Union Movement, inflamed by Rhetoric, and animated by populist ideals."

(We edged away from the table as Shere launched into a discussion of the values of Teoist pliance in the face of an oppressive social context. He means well, and is an idealist of sorts; but he can be sententious.)

(NOTE: we recognize that the above RECTIFICATIONS -- in our next issue. Address any grievances to FAR, etc., 1947 Francisco St., Berkeley, 94709. Please do not call in person.)

Angles, Albeniz, Granados.
Palace of the Legion of Honor organ recital. 3:30 pm. Free.

MONDAY, Feb. 5
! Berkeley Contemporary Chamber Players (Wilson): Hertz Hall, U.C. Berkeley, 8 pm. Levine Form for Two Pianos, Imbrie to a Traveler, Crumb Madrigals, Books I and II, Logan Proportions.
Paul-Martin Maki, organ: All Souls Episcopal Church, Berkeley, 8 pm. Bach.

TUESDAY, Feb. 13
Ferrante and Teicher, duo-pianists: Marin Vets Memorial Bldg. 8:30 pm.
Nat'l Ballet of Canada: Opera House, 8:30 pm.
! Spring Opera: Curran Theater, S.F., 8 pm. Bach St. Matthew Passion. (R 17, 22).
Ellen Wasserman, piano: CSU Hayward Theater, 8:15 pm. Free.
Michael Lorimer, guitar: Palace of the Legion of Honor, 8:30 pm.
Oakland Symphony (Farberman, Fujikawa): Oakland Auditorium Theater, 8:30 pm. Kay's Overture of New Horizons, Tchaikovsky Violin Concerto, Bartok Concerto for Orchestra. (R 14, 15)

WEDNESDAY, Feb. 21
S.F. Symphony (de Burgos): Opera House, 8:30 pm. Schumann 3, De Falla Three Corners Hat (complete). (R 22, 23, 24)
Mahagonny (11 r): Zellerbach Playhouse, U.C. Berkeley, 8 pm. Performances from student composition seminar: Hertz Hall, U.C. Berkeley, noon. Free.

THURSDAY, Feb. 22
S.F. Symphony (21 r): Opera House, 2 pm.
School of Orpheus (S. Hahn, sopr., V. Wilkin, fl.): 1750 Arch, Berkeley, 8 pm. Ibert, Schubert, Debussy.
Spring Opera: Curran Theater, 8 pm. St. Matthew Passion.
Nat'l Ballet of Canada: Opera House, 8:30 pm.

TUESDAY, Feb. 14
Terra Linda High School Band: Marin Vets Memorial Bldg., 8 pm.
Napa Valley Symphony Orchestra (Baer): Napa H.S. 8 pm. Mozart, Mendelssohn Octet, Rorem.
! S.F. Symphony (Akiyama, Ashkenazy): Opera House, 8:30 pm.
Takemitsu Green for Orchestra, Beethoven Piano Concerto 3, Prokofiev 7. (R 15, 16, 17)
Oakland Symphony: Oakland Auditorium Theater, 8:30 pm. (13 r)
Pamela Susskind, piano: Hertz Hall, U.C. Berkeley, noon.
Mozart, Beethoven. Free.
Mahagonny (11 r): Zellerbach Aud., 8 pm.

WEDNESDAY, Feb. 7
! Judith Nelson, sopr., Jonathan Knauer, ensemble: Hertz Hall, U.C. Berkeley, noon. Program includes Bach Cantata 199. Free.
Paul Kuentz Chamber Orchestra: Marin Veterans Memorial Building, 8:15 pm. (Marin Concert Assn.)
Ferrante and Teicher, duo-piano: Flint Center, Cupertino, 8:30 pm.
S.F. Symphony (Kertesz, Minton): Opera House, 8:30 pm.
Schubert 5, Mahler Kindertotenlieder, Kodaly Hary Janos Suite. (R 8, 9, 10)
! Pomona College Glee Club: Eden United Church of Christ, Hayward, 8 pm. Schuetz motets, Brahms Liebeslieder Walzer, Karl Kohn Only the Hopeful. (R 8, 9).

THURSDAY, Feb. 15
Vienna Boys' Choir: Marin Veterans Bldg., 8:30 pm.
Nat'l Ballet of Canada, Flint Center, Cupertino, 8:30 pm.
! Jean-Pierre Rampal, flute, Veyron-Lacroix, harpsichord; Foothill College, 8:15 pm.
S.F. Symphony (14 r): Opera House, 2 pm.
Oakland Symphony (13 r): Oakland Aud. Theater, 8:00 pm.
School of Orpheus (Marks, sopr., Baroni, piano, Bennett, clarinet): 1750 Arch, Berkeley, 8 pm. Mozart, Schubert, Britten.

FRIDAY, Feb. 23
Stanford Opera Theater: Stanford U., time? Britten
Albert Herrington. (R 24, 3/1, 2, 3).
S.F. Symphony (21 r): Opera House, 8:30 pm.
Mahagonny (11 r): Zellerbach Playhouse, U.C. Berkeley, 8 pm.
! Spring Opera: Curran Theater, 8 pm. Offenbach Grand Duchess of Gerolstein. (R 25, 3/3)
West Bay Opera: Palo Alto Community Theater, 8 pm. Menotti The Old Maid and the Thief, Cavalleria Rusticana. (R 24, 25)
! R. Erickson, vn., N. Schwartz, piano: 1750 Arch, Berkeley, 8 pm. Anthell, Ives, Bartok.
S.F. Symphony Youth Concert (Wyss): Opera House, 10:45 am.
Weber Ruler of the Spirits, Liadov Baba Yaga, Wm. Tell Excerpts, Sorcerer's Apprentice with Robert Shields and Lorene Yarnell. Students tickets through public schools. (R 3/2)

SATURDAY, FEB 24
Stanford Opera Theater (23 r): Stanford U., time?
West Bay Opera (23 r): Palo Alto Community Theater, 8 pm.
Erickson and Schwartz (23 r): 1750 Arch, Berkeley, 8 pm.
Nat'l Ballet of Canada: Opera House, 8:30 pm.
S.F. Symphony (21 r): Flint Center, Cupertino, 8:30 pm.
Spring Opera: Curran Theater, 8 pm. Carmen.
James Bertram, guitar: CSU Hayward Music Bldg. Rm. 1055, 8:15 pm. Free.

SUNDAY, FEB. 25
I. Lateiner, vn. E. Grosz, piano: Hertz Hall, U.C. Berkeley, 8 pm. Tartini, Bartok, Debussy, Wieniawski.
! Bach to Mozart Ensemble: Del Mar School, Tiburon, 8 pm.
Spring Opera (23 r): Palo Alto Community Theater, 2 and 8 pm.
Cicely Edmunds, Harry Moulin, violins: 1750 Arch, Berkeley, 8 pm. Aubert, Prokofiev, Mechem, Rawsthorne.
N. Pashley or L. Altman, organ: Palace of the Legion of Honor, S.F., 3:30 pm. Free.
Neal La Manaco, cello, Marilyn Thompson, piano: Old Spaghetti Factory, S.F., 8:30 pm. Haydn, Hindemith, Schumann.
Alvarado Youth Orchestra (Williams): East Bay Music Center, 24th and Barrett, Richmond; 2:30 pm. Debut.

FRIDAY, Feb. 16
! Stanford Symphony (Barnett, Chevalier): Dinkelspiel Aud. Stanford U. Time? Kay Markings, Mozart Piano Concerto, Brahms.
Nat'l Ballet of Canada: Flint Center, Cupertino, 8:30 pm.
Mahagonny (11 r): Zellerbach Aud., U.C. Berkeley, 8 pm.
! Spring Opera: Curran Theater, 8 pm. Carmen (R 18, 24)
Sinfonia Alvarado (Williams): Richmond High Sch., 8 pm.
Brahms Violin Concerto, Daniels, Mengele. (R 17)
S.F. Symphony (14 r): Opera House, 8:30 pm.



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THURSDAY, Feb. 8
S.F. Symphony (7 r): Opera House, 2 pm.
! Pomona College Glee Club (7 r): Athenian School, Danville, 7:30 pm.
Karl Schnabel master class (6 r) Mozart Sonata K457, Schumann Fantasy in C Op. 17.
School of Orpheus: (David Lungren, piano, Maquette Kuper, flute), 1750 Arch, Berkeley, 8 pm. Bach, Hindemith, Prokofiev, Rousset. Free.

FRIDAY, Feb. 9
! Bonnie Hampton, cello, Nathan Schwartz, piano: 1750 Arch, Berkeley, 8 pm. Beethoven, Copland, Sessions, Mendelssohn.
Ferrante and Teicher, duo-piano: Masonic Aud., 8 pm.
S.F. Symphony (7 r): Opera House, 8 pm.
! Collegium Musicum (Curtis) with Musica Mundana: Hertz Hall, U.C. Berkeley, 8 pm. Music from the French Baroque. (R 10).
! Pomona College Glee Club (7 r): Hertz Hall, U.C. Berkeley, noon. Free. Also First Congregational Church, S.F., 8 pm.

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Original compositions and improvisation. (R 4)
N. Pashley or L. Altman, organ: Palace of the Legion
of Honor, 3:30 pm. Free.

SUNDAY, MAR. 4

Renate Tebaldi: Flint Center, Cupertino, 7:30 pm.
Juilliard String Quartet: Masonic Aud., 7:30 pm.
Spring Opera (2/27 r): Curran Theater, 8 pm.
Abramowitsch & Helps, pianists: Hertz Hall, U. C.
Berkeley, 8 pm. Mozart, Mendelssohn, Schubert;
first performance of newly discovered work by
Debussy.
Chamber Orchestra (Commancay): CSUSF, McKenna Theater,
3 pm.
Lale Polissar (3 r): 1750 Arch, Berkeley, 8 pm.
American Ballet Theater: Opera House. Student Matinee.
Music for awhile: Old Spaghetti Factory, S.F. 8:30 pm.
Music from 14th century Italy and France. Performers
are alumni of N.Y. Pro Musica Antiqua.
N. Pashley or L. Altman, organ: Palace of the Legion of
Honor, 3:30 pm. Free.

MONDAY, MAR. 5

Bunraku: Nourse Aud., 8:30 pm. Japanese music.
American Ballet Theater: Opera House, 8:30 pm.

TUESDAY, MAR. 6

Bunraku: Nourse Aud., 8:30 pm.
American Ballet Theater: Opera House, 8:30 pm.
! Alea 11: Stanford Memorial Church, Stanford U., 8 pm.
Contemporary music.
Cantata Singers (Salkinds): Palace of the Legion of Honor,
8:30 pm.

WEDNESDAY, MAR. 7

Bunraku: Nourse Aud., 8:30 pm.
S.F. Symphony (Levine): Opera House, 8:30 pm. Haydn 22,
Mendelssohn 5, Stravinsky Variations for Orchestra.
Stanford Wind Ensemble: Dinkelspiel Aud., Stanford U. 8pm.
Andy Novell Steel Band: Hertz Hall, U.C. Berkeley, noon. Free.

TUESDAY, FEB. 27

Spring Opera: Curran Theater, 8pm. Argento "Postcard from
Morocco". (R 3/2, 4).
CSUH String Orchestra: CSU Hayward Music Bldg. Rm. 1055, 8:15 pm.
Free.

WEDNESDAY, FEB. 28

Orchestra Piccola (Rinaldo): Marin Veterans Bldg., 8:30 pm.
S.F. Symphony (de Burgos): Opera House, 8:30 pm. Haydn 44,
de Falla Vida Breve complete. (R 3/1, 2, 3)
Frank Siegel, piano: Hertz Hall, U.C. Berkeley, noon. Bartok,
Beethoven. Free.

THURSDAY, MAR. 1

S. F. Symphony (2/28 r): Zellerbach Aud., 8:30 pm.
Stanford Opera Theater (2/23 r): Stanford U., time?
Renate Tebaldi: Opera House, 8:30 pm.
! School of Orpheus (Kish, vn., Voittoff, bsn., Olson, str. bass,
Bennett, clar.): 1750 Arch, Berkeley, 8pm. Mozart Clarinet
Quintet, Fasch String Bass Concerto, Beethoven Trio, M.
Haydn Trio, Mozart Bassoon Concert. Free.

FRIDAY, MAR. 2

S.F. Symphony (2/28 r): Opera House, 8:30 pm.
Stanford Opera Theater (2/23 r): Stanford U., time?
Spring Opera (2/27 r): Curran Theater, 8pm.
Singers and Dancers of Ljubljana: Zellerbach Aud., 8pm.
S.F. Symphony Youth Concert (23 r): Opera House, 10:45 am.
Berkeley Promenade Orchestra (Rarick, Flath, Bruser): 1st
Baptist Church, Berkeley, 8pm. Handel Organ Concerto,
Beethoven 3rd Piano Concerto, Mozart 40.
Alvarado Chorale (Williams): Richmond High School, 8pm.
Bernstein Chichester Psalms.

SATURDAY, MAR. 3

Stanford Opera Theater (23 r): Stanford U., time?
S.F. Symphony (2/28 r): Opera House, 8:30 pm.
! Julian White, piano: Lone Mountain College, S.F., time?
Beethoven, Schumann, Ravel, Brahms. S.F. Chamber Music
Society; Benefit for N. Fromm Composer's Award. Tickets
\$5.00; Student Rush, \$2.00
Spring Opera (2/23 r): Curran Theater, 8pm.

*ed Corn is a little under the weather but
invites you to attend Spring Opera Theater*



drawing by Michael Peterson, Charles Shere, Bill Bishop, Pat Curren.