

Late again...

There is a reasonably good excuse: EAR is moving. (More accurately, your editor is moving, and that takes considerably more time than was ever dreamt of.) The new address for editorial matters will be 1824 Curtis Street, Berkeley 94702: that's the address for contributions, letters to the editor, books and records for review, and the like. Material for the Concert Guide and subscriptions may be directed to Mark Hein, 505 San Carlos Avenue, Albany 94706.

There is a strong possibility that the April issue will be similarly detained, in which case you will be Guideless for the first week of that month. Heretofore we have listed the first week of the following month; in an effort to get material in for our listings, we are suspending that policy for the time being.

This issue presents a staid, simpleminded format, easy to read for members of the tabloid generation. We at EAR (this is the editor's we) like the old format better: it forces the reader to do some of the work himself, and thereby brings him into the active participation. Some of you however found this activity puzzling, or wearying -- some indeed to the point of giving up the thing altogether.

As to contents -- this time there's an article (unfortunately without room for headline) by Anne Kish on the hiring of pick-up orchestras, letters to the editor, a fascinating proposition from Charles Amirkhanian, and the rectified reviews -- to which Mr Youssuf has added a new twist: contradictory reviews without comment. (Also in this issue, for the first time, a rectified critic barks back.)

If history considers EAR at all, this issue will no doubt go down as the Loren Rush issue. There are two good reasons for this: Rush is a friend of the editor's, as well as a fine composer; and 1973 seems to be shaping up as a kind year to him, at least locally. Not only has the San Francis-

co Symphony announced a performance of *The Cloud Messenger* in San Francisco early in April, and the inclusion of that work on its European tour; it has also announced the commissioning of a new piece from Rush for its summer public school project, in which the Symphony, under Niklaus Wyss' direction, works on and performs a newly commissioned work for members of the Summer Music Workshops jointly administered with the San Francisco School District. (This is the second such commission: last year's went to Javier Castillo, and resulted in a very interesting piece.)

Rush is working on that score now: scored for orchestra and quadrophonic computer-generated tape, running about twenty minutes long, it will be a part of an extended work Rush calls an opera. (The commission is called "I'll See You In My Dreams": with "Reverie" for trombone, soprano, orchestra and tape, and with *Dans le Sable*, which has been heard here, it forms a large work, *The Day We Almost Made It on the Beach* -- a surreal opera of an entirely new kind, which is very exciting to watch being composed.

A note as to EAR's proper study: after some consideration we have decided not to cover dance: EAR is EAR, not Feet. Jazz is a more difficult area: we think we will publish articles received on the subject if they interest us (which means if they're on new strains of the form); but we will not include jazz in the listings -- there just isn't room.

One final note: if you want EAR, help us get some ads. Not too many: we don't want to clutter up the pages. But a few more would help pay the bills. Our rates are confusing, to us at least, and under some revision; but inquiries are welcome. Ads should be camera ready black and white copy, if you know what that means; and they should come to us at the proper size -- otherwise drastic things may happen to them on the way to the printer.

PIANISTICS: at a master class given by Karl Ulrich Schnabel last month (February 6 and 8, Kaiser Center Auditorium — how's that for appropriate?), I was surprised to hear him go to great length to explain the importance of varied attacks on the keys. How a percussive striking from above the keyboard produces quite a different sound from the firm but controlled forte which derives from a steady pressure from the back and shoulders; how lifting the elbows after the attack softens the tone to produce a *fortepiano*, how rolling forward on the pads of the fingers has the same effect on a smaller scale. (Typists know this all too well. The skipping of spaces in two lines above is occasioned by an over-hard striking of two keys in too rapid a succession. It never fails on this machine — an old Remington, which takes too seriously its collateral relationship to the repeating rifle.)

The piano was the tool of Romanticism, of course — or was it the other way around? — and its acceptance as the salon instrument *par excellence*, replacing the clavichord, ensured the accelerated acceptance of the music of tone and attacks which the clavichord had already hinted at. Ballades, nocturnes, valse nobles et sentimentales supplanted bourrees and toccatas. The crescendo and diminuendo paved the way for an interpretation based on nuance of tone and shading, replacing the science of ornamentation of the *gout ancien*; where ornament survived, as it clearly did through Chopin's day, it developed refinement of dynamic and pace, speaking with the accents of its time of the muted and complex shadowy passions of a more sensible (there is no English equivalent) taste.

Piano and voice struck up an *alliance de coeur* not possible between singer and harpsichord, and first the art song, then the song-cycle were born. (It comes as a shock to be reminded that Beethoven was the first to compose a song-cycle in his *An die ferne Geliebte*!) Though ideas and social philosophy were in ferment, the culture still moved in a fairly leisurely tempo; and Mahler — even Schoenberg, early in his career — dealt with the same values: the depths and impetuosities of Beethoven,

and the measured lyricism of Schubert — poles who between them determined the field for Schumann, Liszt, Chopin, Mendelssohn, even Mahler in his vocal accompaniments — remained the subject and style for a century of keyboard practise.

Finally the twentieth century repealed Romanticism. Bartok in his percussiveness, Hindemith in his 'neo-classicism' (and Stravinsky in both, in his fence-straddling way) developed a new approach to the keyboard. A generation of 'cool' performers and teachers developed, too. Rhythmic exactitude and clear, under-pedalled phrasing was the order of the day. A parallel between this approach and the aridities of dodecaphony too strictly applied is easy to force, and probably polemic. But if the Precisionist and Constructivist esthetics in the visual arts had the healthy balance of Surrealism and the German Expressionists, there were precious few lyricists among the new musical generation. Ravel was suspected by the younger French *Groupe des Six*; Rachmaninoff was (and still is) scorned.

All that's long gone: the new music — even the avant garde — admits of romanticism. (Virgil Thomson goes so far as to call the avant garde 'neo-romantic,' from his vantage of the dry, Paris-based Boulanger school.) But the feeling persists that, once the key is pressed, the pianist is out of control — that the piano is a machine like the organ, admitting of no variability of attack. That this can be disproved by simple experiment in no way answers the believer, who clings to his mechanism as tenaciously as a Marxist.

The swing is certainly in the direction of surface once more: the ascendancy of George Crumb, the cult of salon music, the immense popularity of Mahler all indicate it. The time may well have come to free the piano of determinism, to play upon it once more, to remember the singing properties which raised the instrument to the heights the 19th century gave it. As an indication of the change of course, we note that the celebrated Glen Gould has taken up the harpsichord.

-- Hugh CEBIOUS.

KPFA ASKING FOR HELP ONCE MORE

Many readers of EAR will be familiar with the intransigent (on good days) Berkeley FM radio station, KPFA. It was a pioneer in sensible music programming twenty years ago, when Freddy Martin was the only Tchaikovsky heard elsewhere on the airwaves. Your editor is probably not the only one around who learned most of what he knows about music from the exposure to it KPFA offered.

Just in the last ten years, the people who have served the community through KPFA present an imposing list: Robert Erickson and Will Ogdon, now at UCSan Diego; Howard Hersh, lately at the San Francisco Conservatory and annotator of the S.F. Symphony programs; composers like Loren Rush (about whom see elsewhere in this EAR), Pauline Oliveros, Robert Moran; performers like Dwight Peltzer, Julian White, Gerhard Samuel, and others too numerous to mention; Ian Underwood, now of the Mothers of Invention, and Phil Lesh, now with the Grateful Dead, both of whom were at one time music assistants; Jonathon Cott, lately New York editor of Rolling Stone and now finishing a book on Karlheinz Stockhausen — the list goes on and on.

And the live concerts broadcast on KPFA are a distinguished list, too. The San Francisco Chamber Music Society has broadcast its concerts since 1965; the Cabrillo Music Festival since 1964. 1750 Arch is broadcasting its concerts starting this month; and the UC Berkeley Noon Concerts are resuming their activity.

Musicological broadcasting has always been a part of KPFA: Alan Rich traced the art song, your editor the music of Charles Ives, Peter Winkler the keyboard revolution of CPE Bach. The late Bennet Tarshish shared his passion for collecting with thousands of listeners; Lee Schipper is continuing with a series of 36 programs on Wilhelm Furtwaengler, the second of which will be heard on March 26 at 8 pm.

KPFA is never in balance; nothing is. It is frequently maddening, for it often puts us in touch with our own time. But it equally presents beauty and meaning, when it can. If you subscribe your program guide will warn you to avoid the worst, and hear the best. You can't ask for much more.

1750 Arch

MARCH

- 3,4 AN EVENING WITH DALE POLISSAR, *Clarinetist*
Poet, Street Musician; Belly Dancing by Naila
- 9,11 JOHN DOWLAND CONCERT
Tom Buckner, *baritone*; Joseph Bacon, *lutenist*;
Penny Hanna, *gambist*. An evening of Elizabethan song & lute compositions
- 10 BARRY TAXMAN AND CAROL LOUD
Music for piano, harpsichord, clavichord.
Dance improvisations
- 16,17 MUSIC FOR ENSEMBLE
Arthur Russell, *cello*; Kare Nelson, *piano*;
John Bergamo, *vibraphone*; Vito Jelgado,
darbuka. Ernst Bacon Sonata *for Cello & Piano*. Arthur Russell, *New pieces*.
- 23,24 JEANNE STARK, *Pianist*
Mozart, *Sonata in C Major, K330*
Beethoven, *Sonata in G Major, Opus 31 No.1*
Chopin, *Fantasia in F Minor, 2nd Ballade F Maj.*
- 25 BACH BIRTHDAY CELEBRATION
Hosts, Laurette Goldberg & Tom Buckner
with guest artists
3:30 P.M. - Keyboard Suites & Chamber Music
7:00 P.M. - Coffee Cantata WITH CAKE
- 30,31 LORENE ADAMS, *Soprano*
DANIEL KOBIALKA, *Violinist*
ROBERT M. ADAMS, *Pianist*
Haydn, J.C. Bach, Poulenc, Rochberg, Milhaud

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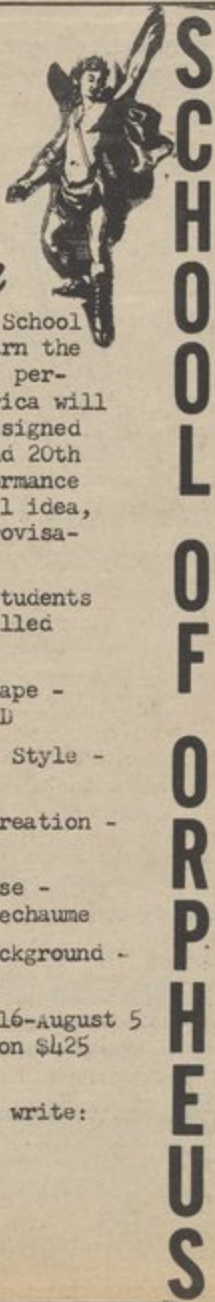


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For a published monthly by Anne Kish, edited by Charles Stone (stopped), managed by Mark Stein.

Too late for the Guide...

The San Francisco Conservatory will provide a different ensemble of "Conservatory players" each Wednesday at 8 pm, beginning on March 14, for concert-demonstrations at the Exploratorium in San Francisco's Palace of Fine Arts. Players will discuss their instruments and answer questions from the audience, as well as provide music. The events will be free.

Charles and Robaline Meacham will perform music for violin and keyboard by "Les Six," the group of French composers active in the 1920s. The program includes Honegger's Second violin sonata, Milhaud's Sonata for harpsichord and violin, Georges Auric's Sonata, Germaine Tailleferre's Second sonata, Louis Durey's "Three Inventions," and Poulenc's Sonata. Concert is at College of Marin Choral Hall March 16 and 17 at 8:30; tickets are \$1 and 50¢. Only 100 seats.

Harold Farberman has just announced the new season for the Oakland Symphony. October: Weill Threepenny Opera Suite, Korngold Four film excerpts, Saint-Saens Third. Late Oct: Paganini 2nd violin concerto (Ricci), Ives Circus Band, 4th of July, The Pond, Dvorak Eighth. Nov: Brahms 1st Piano Concerto (Watts) Thomson Plover that broke the plains, Sibelius Fifth. Dec: De Falla Seven Popular Spanish Songs, arias from "Carmen" (Curry), Ives 3rd, Mendelssohn 4th. Jan: Beethoven 3rd piano concerto (Arrau), Carpenter "Krazy Kat," Farberman violin concerto (Rubin), Debussy La Mer. Feb.: Mendelssohn violin concerto (Zukerman), Brahms 4th, work to be announced. March: Mozart 4th violin concerto (Chung), Wilson work for gospel chorus & orchestra, Tchaikovsky 6th. April: Prokofiev 3rd piano concerto (Bachauer), Schumann 4th, Bernstein On the Waterfront. May: Schoenberg Survivor from Warsaw, Beethoven 9th, work to be announced. Hmmm.

Letters to the editor

Editor:

Why does EAR print such strange 'music'? You can't even read stuff like you ran in last month's issue, let alone play it. Surely decent music you can make sense out of is still being written in the area? Much of what EAR says makes sense, but the music you print is up the wrong alley -- way out in left field. Print something we can play.

—Richmond

Editor:

My God, the typos! You trying to compete with the Chronimer?

— H.K., Piedmont

Editor:

I like what I see so far, but ... think you should consider interviews ... with musicians and audiences alike. You're in danger of falling into the same habits as the establishment press: writing the easy story at your desk instead of going out after what the community is thinking. In both issues so far there's that pleading request for contributions from readers. Look, most people are readers, not writers -- even the professional musicians who need their stories known are likely to want someone else to write them. ... Don't think the contents of EAR 3 will arrive magically in the mail: you'll have to do a little spadework yourself. When it looks like you're doing it, I'll send in my two fifty.

— C. Remolif, Berkeley

EAR:

You're fine -- but how about covering the visual arts, too? ...

— San Francisco

(And step on Art Week, a fine publication from Hayward? No thanks -- our spade is only so broad. --Ed.)

(Letters to EAR will be accepted for publication only if signed; but publication will not carry writer's name unless specifically requested -- in favor of anonymity. Address correspondence to EAR, 1824 Curtis St., Berkeley 94702.)

this is a SUBSCRIPTION BLANK by popular request

Yes, rush me the next five issues of EAR. I understand that my check for \$2.50 will be cashed immediately, and that the magazine may be delayed occasionally.

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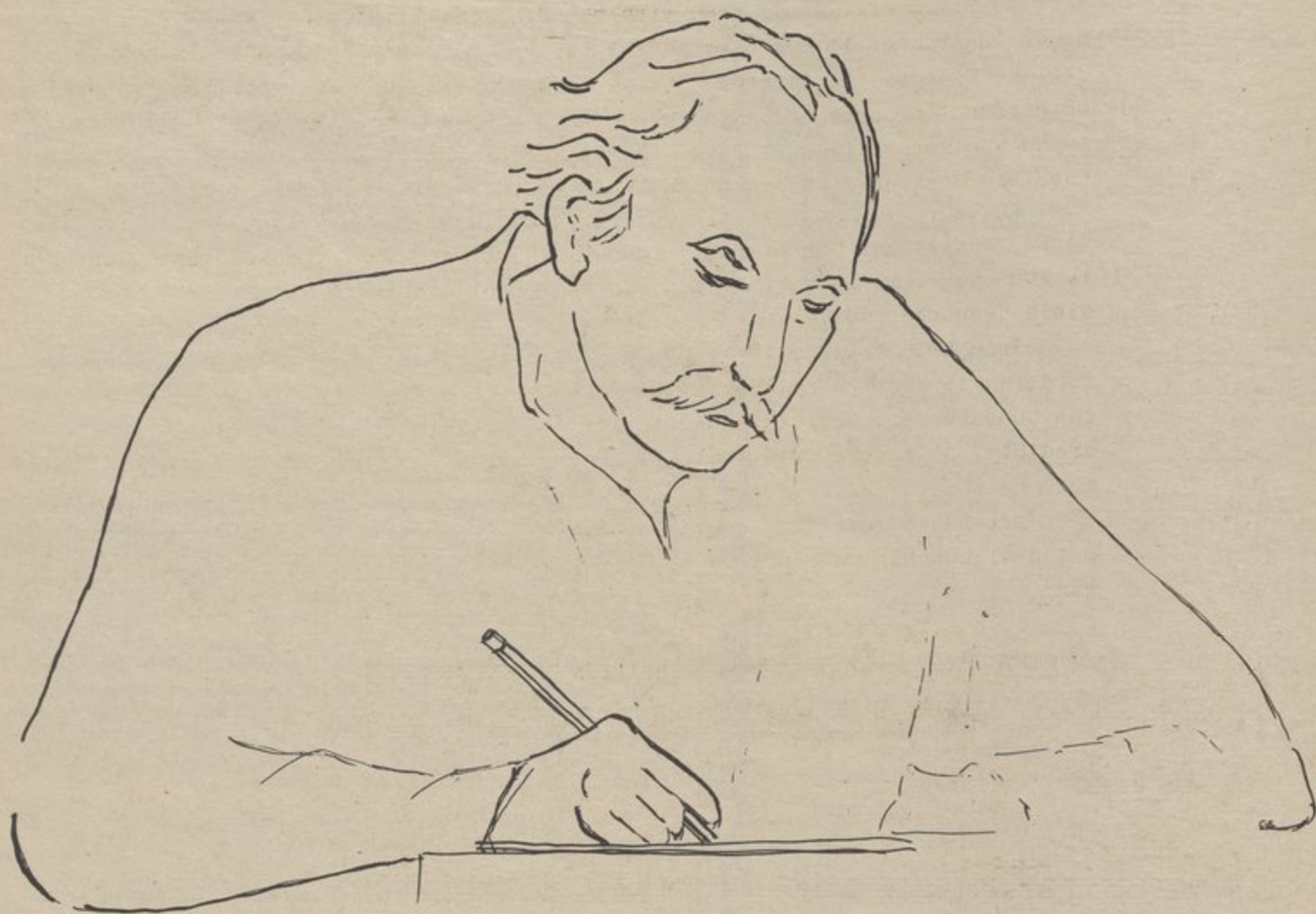
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Loren Rush *after a portrait by Anne Parker, 1970*

One of the most professional, most methodical, and certainly most interesting of California composers, Loren Rush is also representative of them. He is neglected, even unappreciated locally, while fairly often performed on the East Coast and in Europe. Precise and reflective by nature, he is nevertheless suspicious of the cerebral Perspectives of New Music crowd. His own music is melodic, often tonally-oriented, and obviously related to the main stream of music, but he admires the music of such composers as Bob Moran and Pauline Oliveros.

Rush was born in Richmond. At Richmond High in the early '50s, he began composing, made arrangements for jazz band, wrote and conducted music for the senior play, all while playing bassoon with the Oakland Symphony and principal double bass with the Richmond Symphony. He also studied percussion. In anticipation of his later interest in the computer, perhaps, he majored in mathematics.

At San Francisco State College from 1953 to 1957, however, the major was changed to music: he continued his performance activities, wrote music for films and radio plays, and began private study of composition with Robert Erickson. In 1957 he formed an improvisation group with Pauline Oliveros and Terry Riley; he organized a jazz quartet which continued performances through 1959, and took up koto for a time.

In 1957 he began three years' graduate study at UC Berkeley, where he studied with Andrew Imbrie, Seymour Shifrin, William Denny and Charles Cushing. Five Japanese Poems, his earliest composition still in his catalogue, won the Nicola di Lorenzo Prize in 1959; the next year he won it again with a Serenade for Violin and Viola. His graduate studies led to a MA; at the same time he was working as Associate Music Director at KPFA.

Between 1960 and 1962 he was in Europe, having been appointed George Ladd Prix de Paris Scholar in Music by UC; while there, in 1961, he attended seminars in Darmstadt with Karlheinz Stockhausen and David Tudor. His pattern of winning prizes and scholarships continued with a Woodrow Wilson Foundation grant in 1962.



He began his association with the San Francisco Conservatory in 1962, as an instructor in composition and theory. In association with Dwight Peltzer, he founded "Performers' Choice," an organization of musicians gathered to perform concerts featuring new music. At the same time he studied piano technique with Dwight Peltzer. (*Mandala Music*, printed elsewhere in this issue, was premiered at one of the Performers' Choice concerts.)

Nexus 16 was commissioned by the Fromm Music Foundation in 1964 for the first Festival of Contemporary American Music at the Berkshire Music Center; it won the Premier Concours de Composition at Royaumont in 1965, and has since been recorded.

From 1966 to 1969 he worked at the Computer Music Project at Stanford, while continuing his duties at the Conservatory, where he founded the Conservatory Artists Ensemble for the performance of new music. Incredibly, he was refused leave of absence from the Conservatory in 1969, when he won the Rome Prize; his resignation from that institution followed.

After two years in Rome, Dr. Rush was granted a Guggenheim Fellowship, which allows him to continue his researches at the Stanford Computer Center.

The image displays a musical score for Loren Rush's orchestral work, *The Cloud Messenger*. The score is arranged in a multi-staff format. The upper section includes staves for woodwinds (alto flute, English horn, double clarinet, horn 3, horn 4) and piano. The piano part is characterized by a large, intricate graphic notation for glissandi, where numerous overlapping, curved lines are drawn across the grand staff to represent continuous pitch bends. Below this graphic section, there are two staves of standard musical notation, likely for strings and percussion, showing rhythmic patterns and dynamic markings such as *f* (forte) and *mp* (mezzo-piano).

Loren Rush's latest completed orchestral composition is *The Cloud Messenger*, finished in 1970. It is scored for large forces: winds in fours, two harps, guitar, harpsichord, celeste, piano and six percussionists. The San Francisco Symphony has just announced the selection of this work as one of the three American works it will take on tour in Europe next month (the others: the Ives Fourth Symphony and Bernstein's *Serenade* for violin, percussion and strings. Bay

Area audiences will have an opportunity to hear *The Cloud Messenger* on a special Symphony concert Sunday, April 8 at 3 pm., when it will be played with works by Gabrielli, J.C. Bach and the Tchaikovsky Fourth. (Rush has always been opposed to the segregation of new music on special concerts.) A part of the score is printed above, to give a feeling of its complexity -- note that the string parts are indicated graphically for glissandi.

SATURDAY MARCH 3

Music Arts Choral Groups (2r): Trinity Methodist, Berkeley, 8pm.
 Valley Opera: Opera Variety Theater, SF, 8pm. (24)
 Stanford Opera Theater (1r)
 S.F. Symphony (1r): Opera House, 8:30pm.
 Julian White, piano: Lone Mountain College, SF, time?
 Beethoven, Schumann, Ravel, Brahms. SF Chamber Music Society, benefit for N. From Composer's Award: \$5.00 (student rush, \$2.00)
 Spring Opera: Curran Theater, 8pm. Offenbach: "Grand Duchess of Gerolstein."
 University Repertory Chorus with Musica Mundana: Hertz Hall, UCBerkeley, 8pm. Tudor Court and Chapel music.
 Dale Polisar, clarinet: 1750 Arch, Berkeley, 8pm. New compositions and improvisations. (14)

SUNDAY MARCH 4

Music Arts Choral Groups (2r): Orinda Community Church, 8pm.
 Francesco Trio with Naomi Sparrow, piano: Dinkelspiel Aud., Stanford, 3pm. Haydn Trio in e, Kirchner Concerto for vn, cello, ten winds & percussion.
 Mildred Dilling, harp: Berkeley City Club, 4:30pm.
 Music for modern and antique harps. (Benefit Children's Hospital)
 Juilliard String Quartet: Masonic Aud., 7:30pm.
 Haydn Q. in F, Bartok 6, Beethoven op. 130 with Grosse Fuge.
 Bouton, Dreiman, Jackson Trio: Temple Beth Abraham, Oakland, 3pm. Mozart trio, Bloch Nocturnes, Buxtehude sonata in e, Beethoven op. 70 no. 1.
 Joerg Demus, piano: SF Conservatory, 3pm. Mozart Fantasia in d, Brahms Fantasia op. 116, Schumann Fantasia in C, Beethoven "Moonlight," Bach Chromatic Fantasy and Fugue.
 Remata Teldit, Flint Center, ~~canceled~~ 7:30pm.
 Spring Opera (3/2r): same time, place.
 Abramowitz & Helps, pianists: Hertz Hall, UCBerkeley, 8pm. Mozart, Mendelssohn, Schubert, newly discovered work of Debussy (not Epigraphes Nouvelles) Chamber Orchestra (Commanday): CSUSF, McKenna Theater, 3pm. Schoenberg, Bach, Mozart, CPE Bach.
 Oakland H.S. Symphonic Band: First Congregational, Oakland, 3pm. Bach, Couperin, Bruckner, Debussy.
 Fremont-Newark Philharmonic (David Sloss): Mission San Jose H.S., 2:30pm.

MONDAY MARCH 5

Hilda Jones, cembalo: SF Goethe Center, (time?)
 Instrumental ensemble: CSUSF Knuth Hall, 1pm.
 Bennett, Bielawa, Gaburo, Musgrave. (free)
 Bunraku: Nourse Aud., S.F., 8:30pm.
 American Ballet Theater: Opera House, 8:30pm.

TUESDAY MARCH 6

Alea II (Bresnick, Andrews): Memorial Church, Stanford, 8pm. Contemporary music.

CONCERT GUIDE

Did your concert not make it into our guide? Are the listings a little sparse toward the end of the month? It's your own fault! EAR does have a few mysterious sources of information, but they are no more infallible or exhaustive than the Delphic oracle -- in other words, we need YOUR help. If you know of a performing or sponsoring group who ordinarily don't send out their concert publicity very far in advance, get on their backs to send it to us by the last week of the month preceding the performances. Many of these people will have experienced the frustration of trying to get the local papers to print their listings consistently, especially those who haven't yet established a reputation. If they ask why EAR will be different, tell them that one of our main goals is to facilitate musical communication locally -- we would rather list a flugelhorn recital in Richmond than Ashkenazy at the Masonic (though we will list him too).

Deadline for the April issue will have to be March 21. Send information to EARGUIDE att. Mark Hein, 505 San Carlos, Albany 94706. (Editorial matter should be sent to EAR, 1824 Curtis Street, Berkeley 94702.)

As usual, a bang (!) means a concert of special interest to our guidebanger -- either for its repertoire, or its performer, or for no particular reason. (rl7) means the event will be repeated on the 17th; (rl7) means that it is repeated from the 17th. CSU means Calif. State University. No guarantees of accuracy expressed or implied.

SUNDAY MARCH 11

The Berkeley Ensemble: Freight & Salvage Coffee House, Berkeley, 9:30pm. Teleman's Birthday Celebration (strings, recorder, voice & flute)
 Buckner, Bacon, Hanna (OR): same place, time.
 Joan Benson, piano: CSUSF Knuth Hall, 3pm. JS and CPE Bach, Clementi, Beethoven (on pianos of the period). (free)
 Webern concert: Epworth United Methodist, Berkeley, 4pm. (Mara Buckey, vn; Mimi Dye, vla; Gretchen Elliot, vc; Robert Krupnick, piano)
 Ernesto Bitetti, guitar (10r): Zellerbach Aud, UCBerkeley, 2pm.
 Co-Opera: Main Theater, Lone Mt. College, SF, 2:30pm. Madama Butterfly (r 18)
 Stanford Univ. Chorus: Memorial Church, Stanford, 3pm. Mozart Requiem.
 Ray Reussner, guitar: Old Spaghetti Factory, SF, 8:30pm. Scarlatti, Bach, spanish composers.
 UC Chorus and Symphony: Hertz Hall, UCBerkeley, 8pm. Haydn Creation. (r 12)

SUNDAY MARCH 18

James Kobe, oboe: Dinkelspiel Aud., Stanford, 8pm. Handel concerto in G, Britten 6 Metamorphoses after Ovid, Teleman Trio sonata, Mozart and Albinoni Oboe Quartets.
 Julian Bream, lute and guitar: Zellerbach Aud, UCBerkeley, 8pm.
 Co-Opera (all) same place, time.
 Berkeley Chamber Singers (Gilchrist): Old Spaghetti Factory, SF, 8:30pm.
 Chabot College Choir: Chabot College, Hayward, 3pm.
 Gertrude Cheney Moore, organ; Epworth Choir and soloists: Epworth Methodist, Berkeley, 4pm. Bach Cantata 106, organ works.

MONDAY MARCH 19

Daniel & Machiko Kobialka, vn & piano: Fireman's Fund Theater, SF, 8pm. Ives, Rochberg, Brahms.

WEDNESDAY MARCH 21

Noon concert: Hertz Hall, UCBerkeley, 12:10 pm (free)
 Instrumental ensemble: Knuth Hall, CSUSF, 1pm. Spies, Rochberg, Berg, Birtwhistle.
 S.F. Symphony (Cecato): Opera House, 8:30 pm. Haydn Sinfonia Concertante, Liszt Faust Symphony. (r 22, 23)

THURSDAY MARCH 22

School of Orpheus: 1750 Arch, Berkeley, 8pm.
 Natasha Kimmel, mezzo; Hindemith Junge Magd, songs & arias by Purcell, Handel, Ginastera, Poulenc, Tchaikovsky, Kabalevsky.
 Occidental Glee Club (Gibbons): Old 1st Presbyterian, SF, 8pm.
 SF Symphony (R21): Opera House, 2pm.

FRIDAY MARCH 23

Jeanne Stark, piano: 1750 Arch, Berkeley, 8pm. Mozart Sonata K. 330, Beethoven Op. 31/1, Chopin Fantasia in F, 2nd Ballade. (r 24)

SATURDAY MARCH 24

School of Orpheus (Kish): Pacific School of Religion, Berkeley, 8pm. Corelli Concerto Grosso op. 6/2, Stravinsky Concerto en Re, Vecchi L'Amfiparnasso.
 Jeanne Stark, piano (R23): same time, place.
 Pacific Winds: Opera Variety Theater, SF, 8pm.

SUNDAY MARCH 25

Orchestra Piccola (Ainalati): Old Spaghetti

Two offenders this month — both of them familiar to EAR readers. The first is our editor, Charles Shere, whose sententiousness was complained about last month: this time an otherwise lucid review of a concert of contemporary music at the Old Spaghetti Factory is unnecessarily abrupt and opaque in discussing two pieces by Anthony Gnazzo (a work of whom was featured, interestingly enough, in last month's EAR: is that the kiss of death?). I quote, from the Oakland Tribune of Feb. 19: "The Gnazzo pieces were absorbing, conceptual, but probably not for repertory uses they are studied (sic), thoughtful but scholarly in discussing themselves via taped commentary while in performance." Shere is probably the victim of a typographical error here, but the error is ironic in parodying his Faulknerian sentences.

Can you form any idea of the substance of Gnazzo's music from the review? Does it make any sense to an intelligent layman who hadn't the foresight to attend the concert? Does this kind of review have any usefulness at all, or is it merely an exercise in Mandarin English, no more suited to the daily newspaper than a stanza or two from Wallace Stevens?

The other old friend is Mr Tircuit, who raves excessively about The Grand Duchess of Gerolstein in this morning's (Feb. 26) San Francisco Chronicle. "The audience spent a good part of the time on its feet," he writes, "screaming bravos between gails (sic) of laughter. Nothing about the evening was restrained, nor need it have been for Offenbach's finest achievement." (Is Tircuit's misspelling of "gales" an unconscious strike for independence from the Robert Commanday misspelling of "flair," often noted in the Chronicle music columns?)

It is extremely difficult to believe the description quoted here is anything but hyperbole — even in Beirut I have never seen an audience carry on as Tircuit claims the Spring Opera crowd did. Still, I wasn't there: I attended the second night, where I heard only one "bravo" — and that for the conductor, Byron Dean Ryan. I believe, from remarks I overheard, that the bravo-crier was a member of the opera chorus which Mr Ryan leads during the fall season. In any case he certainly did not deserve the bravo: his technique was, as Tircuit correctly states, to allow the orchestra to overcome soloists and chorus — although again Mr Tircuit is generous in ascribing this weakness to tolerance on Ryan's part: I believe he encouraged over-loud playing from the brass and percussion.

The Grand Duchess cannot be Offenbach's "finest achievement." La Belle Helene, or Contes d'Hoffmann, or La Vie Parisienne may be; but it's meaningless to say so. (For unflawed structure, melodic variety and wit my own preference is for the last-named.) It is fine entertainment, even in the overdone approach of Spring Opera, which seems to have played its Carmen, like its Offenbach, to the ACT audience of superannuated fraternity men. (Fortunately, the pleasures of this Carmen evaded me.) A great deal more deftness and Gallic irony was needed. Duchess is farce, but French.

—Fikret YOUSSEF.



Fikret Youssuf

drawn from life by E. N. Story, 1968

(the editor replies:)

Fikret's second paragraph is telling. I am not particularly proud of the two sentences I wrote on Gnazzo, and I welcome the opportunity to describe the pieces more fully. Both his "Music for Cello and Tape" and "Music for John Dinwiddie" present a live musician against the prerecorded comments of another. In the former, amateur cellist-cum-actor Edward Nylund, my good friend, describes his attitude toward his instrument while the performer silently mimes playing a real cello. Since Nylund's attitude is one of over-earnestness and consequent tension (to put it too simply), the piece is quite funny. In the other case, Mr Dinwiddie's equally serious, sometimes ponderous description of his own composition — an exercise in increasingly frequent forearm clusters on the piano — is pitted against both the live execution of that work and a prerecorded collage of snippets from familiar piano classics. This is, honest to God, all that happens: my review did not suggest it, I suppose, but now that you know it the review does, I hope, make sense.

As to the charge that I am "sententious" and "opaque," I can only hope that Fikret — whom, after all, I have known since he arrived here — will not prevail on long friendship and (more to the point) editorial liberalism too much longer. Other things are more important.

Stevens, incidentally, remains, with Marianne Moore, a favorite poet: the mandarins were, after all, the guardians of their culture.

—C.S.

SHORTS...

We've been working on a 'Real-Thing Ratio:' a handy way of telling just how much a reviewer likes going to concerts, as opposed to collecting records. You simply take the ratio of favorable to unfavorable reviews of live performances, and then relate that to a similar ratio: one of positive-to-negative reviews of recordings. The mathematics may well be complex — being commodities, records are discussed with a seriousness rarely wasted on mere public recitals. But we'll get the figures worked out, and let you know mathematically what it means when a critic says that he's found another Collected Mahler Symphonies that you MUST HAVE, and then complains the next day when hearing yet another performance of ... but you fill in the blank.

Janice Giteck, who lives in Oakland, has just been awarded the first prize in composition from the Concorso Internazionale di Musica e Danza G B Viotti in Italy. Her winning composition, L'Ange Heurtebise, a song cycle for baritone and piano, was performed at an Oakland Museum concert a year ago — and it may have surprised Giambattista Viotti, if he was in the audience. Miss Giteck's newest work, for voice, cello, and piano, will be given at Diablo Valley Junior College on March 28. Its text continues to mine the French avant garde literature: it is by Alfred Jarry. Perhaps there's a future in 'pataphysical music.

We at EAR can tell you Charles Shere cuts things too close — as a matter of principal. At the Oakland Symphony recently he thought he had plenty of time to visit the men's room before the concert. But he reckoned without the plumbing: one sink had no water. According to his review, the concert then began 90 seconds early, and he missed the first piece. Next day he was invited to a subsequent concert to hear the piece, but begged off, saying he was booked up. He asked about the U.C. Schoenberg concert, and was told a section would be reserved for the press. He arrived with only a minute to spare for that one: his wife was turned away, but they found room for him. Oakland takes starting time seriously.

INSTRUMENTALISTS: Holy Names College is looking for young artists in a concerto audition. Applications must be returned by April 13. For information write A.B. Woehl, Chairman, Department of Music, Holy Names College, 3500 Mountain Boulevard, Oakland 94619.

THE SCHOOL OF ORPHEUS

music alive

(and now, a few words from the Irish...)

CONCERT EVENINGS WITH THE SCHOOL OF ORPHEUS

A T 1750 ARCH STREET
BERKELEY

MARCH

1 Cheryl Mingle, Violin & Renee
Baroni, piano in works by Bach,
Bartok, Scarlatti and Mozart8 CHAMBER MUSIC for violin, voice,
keyboard and ensemble in works by
Jacquet de la Guerre, Fr. Caccini,
Kish, and Donovan.

15 St. Matthew Passion READ - IN

22 Natasha Kimmel, mezzo soprano in
works by Handel, Schumann, Poulenc,
Ginastera, Kabalevsky, Tchaikowsky29 CHAMBER MUSIC: works by Mozart,
Britten, Michael Haydn, for
small ensemble.

a d m i s s i o n f r e e

AT THE PACIFIC SCHOOL OF RELIGION

SATURDAY, MARCH 24

CONCERTO GROSSO op.6, No. 2 CORELLI

CONCERTO EN RE STRAVINSKY

The School of Orpheus Players

L'AMFIPARNASO VECCHI

Madrigal Comedy in 3 Acts

The School of Orpheus Singers

8 PM

Donation \$2

BERKELEY

The 'guest conductor' act is a good one. Bring over to this country some silvery-haired gentleman that is supposed to understand about bands and the theatre will be stuffed while you wait. Did you ever notice that he never needs a score? Did you ever notice that if the cor anglais is .0000013 of a tone out in the second movement of the Franck D Minor he has to have injections to bring him round? O yes, took the orchestra through the whole thing without a note of music in front of him. As if 'a note of music' would have helped.

It's a fake act, of course. Look at it this way. Take a list of the boys starting anywhere. The actual symphony concert range is a strictly ding-dong limited list for a kick-off: Beethoven, Bach, Brahms, Berlioz, Schubert, Haydn, Mozart, Mahler, Handel (let us say) -- then a couple of fellows with slav-minds, Rimsky-K., Tchaik., Prokofiev, Strav., Dvorak and this new bags, Shostakovich. Then a few 'modern' buffs and how often do you hear them -- Schoenberg, Bloch, Bartok, Honegger, Satie, Hindemith ... Throw in a dozen operas (and the man that does Wagner won't be asked to do Verdi) and there you are. Say the whole works is twenty symphonies, ten concertos and a few miscellaneous suites and overtures. Sure anybody with a sound national school education could master that much in no time and if you compare it with the versatility that's expected from myself, an actor, a chef or a civil servant, what have you got?

-- Myles na Gopaleen, *The Best of Myles* (Walker and Co., N.Y.
A lovely book.)

SEMINAR FOR MUSICIANS NEXT MONTH

Charles Amirkhanian writes to tell us of a fascinating gathering of composers, performers and the like "to meet in seminars and workshops to exchange theoretical material, to work together on technique and style, to share sounds and compare notes, to enjoy performances and concerts and to take part in three exciting experiments which will take place at the conference."

The conference will take place April 27, 28 and 29 -- Friday through Sunday -- at de Benneville Pines, in the San Bernardino National Forest not far from Big Bear. It costs \$23.50 including all meals from Friday night through Sunday afternoon and including lodging in cabins.

The three experiments alluded to include publication, recording and performance. *Source* magazine will gather and edit one of its issues on the spot. Pacifica Radio (both KPFA and KPFK) will record interviews, performances and seminars. And music will be brought to performance at the conference through concerts arranged during the weekend.

Printing facilities will be available for rapid reproduction of scores, both for performance and to permit availability for study.

Interested parties are requested to bring materials with them for possible use in *Source*. Instruments, sound systems and sound sources will also be needed, both for formal performances in the Main Hall and the Performance Hall, and for the informal Gallery Hall as well.

Some performances will be scheduled ahead of time: if you want your work scheduled, you are requested to notify Ken Friedman, at de Benneville, of the nature of your performance piece, the time it requires, and the arrangements will be made.

There is room for only 160 people at the Conference. Among those participating will be Nicholas Slonimsky, Allen Strange, Charles Amirkhanian, Stan Lunetta, Aeric Stratton, and representatives of *Source*, Pacifica, and Fluxus West. Registration should be completed soon by writing to THE EXPANDED EAR, de Benneville Pines, Angelus Oaks, Cal. 92305.

Sirs: I will be joining you at de Benneville Pines' Conference for Composers and Musicians, 1973, THE EXPANDED EAR. Enclosed you will find the registration form and conference fees for _____ person(s).

Name(s) _____

Address: _____

City: _____

State/Zip Code: _____

Telephone: _____

PLEASE PRINT OR TYPE THIS FORM

Amount enclosed: _____

I will be using my

BankAmericard # _____

Mastercharge # _____

Freelance musicians -- pick-up orchestras -- TV jingles and background strings -- Civic Light Opera, Ballet, Spring Opera and Western Opera Theater: where do all the orchestras come from?

Most of them are the same orchestra, strangely enough. There are differences here and there, and some of those differences are crucial; but musicians playing the rounds of San Francisco Bay Area jobs are just as likely to keep saying hello to the same faces as a regular contracted symphony member. In fact you could call it the Rotating Symphony Orchestra (with changes).

Once in a while such a pick-up orchestra turns out to be particularly good. The musicians know it as they unpack their horns, and can even be heard saying to one another things like "This looks like a good one." The general light tone augurs a sense of impending pleasure in the company and the music making.

Frank Barbaria is a veteran orchestra maker, ruling supreme over the pit at the Curran Theater. Since he took over the imperial duties, deciding who shall and shall not play for Lauren Bacall and Kurt Herbert Adler, a marked improvement in the sounds emanating from that small and intimate will has been noted.

When he was asked how he got started in the business his answer was surprising: the Curran was the first contracting job he ever had. (His predecessor allowed him to do some sub-contracting, but refused to let him touch the strings. Barbaria feels that if he had been allowed to hire the fiddles he might never have gotten his job.)

Clearly a contractor has to know who the players are -- especially the really good ones. Frank Barbaria has found that his own playing in jazz as well as legitimate jobs has brought him into contact with many of the best musicians in the city.

"I know almost everybody," he says. "I've lived here all my life, I joined the union here. You get to know people, and the best way to know them is in chamber music: the truth will out."

He went on to say that in the pit situation you don't always spot the weaknesses or the strengths of the players, since a musician might seem weak in one show and go on through the next few without a problem.

What does Barbaria look for? "I go for sound. I don't care about technique. I don't want any fireworks: who needs it? The thing that makes for bad orchestras in this town -- in any town, as far as that goes -- is the politics involved."

"I just won't hire anybody unless I think he can play real good, the best available."

With all the back-scratching that goes on in the music business, such an attitude can result in a loss of jobs, and Frank has no doubt sacrificed a number of them. But he takes immense pride in what he has achieved in upgrading the quality of music for San Francisco shows.

One of his prime achievements to date has been the past two seasons of Spring Opera, whose orchestra won kudos from several critics -- and the delight of the conductors. Noting that different music demands different kinds of players, Barbaria agrees that he made different choices for the opera than for the shows in certain areas -- especially the winds: about the strings he says, "I don't have to worry about them. I don't have to think, well, I'm going to get some jazz fiddle players. It's always the same: you just play a good, solid, school way of playing and you're going to be right. Conductors, managers don't want stylists ... they might want a stylist in one of the horns, but not in the fiddle section."

His biggest problem? Frank says "People that don't realize their capabilities. They extend themselves a little too much. People who are basically legitimate players and want to play that hard rock part ... they're not really the best for that particular thing. When I get someone I think can cover that spot better, sometimes they can get very uptight. They're either kidding themselves or trying to kid me ... that's my biggest problem."

Frank Barbaria has created a home away from home in the Curran basement, where musicians always find some magazines, cookies and peace and quiet between shows and during intermissions. He says "I like to keep a happy atmosphere around the theater. I can't stand chronic complaining, chronic criticizing of the people you play with. We all have a tendency to criticize, but I don't want to see it run into the ground."

He doesn't have any difficulty getting the players he wants, and these days around the Curran you'll see the best in the business. Barbaria's standards are eminently musical and practical. Intonation has to be good, but he looks above all for sound. "The tone has to be very intense ... life, a lot of life."

And that's what musical theater is all about. Life, a lot of life.

-- Anne KISH.

MANDALA MUSIC is an "improvisation schema for three or more performers," in the composer's words. Composed in 1962, it has had fairly wide performances over the years: it was premiered at the first "Performers' Choice," at which time it was broadcast on KPFA: the most recent local performance was in 1969, when Stanford's ALEA II gave it at their November concert.

There should be three groups of performers, arranged according to the ranges of their instruments: group 1 needs high notes (the top sector of the circle), group 2 calls for medium pitches (the lower right), group 3 wants wide ranges (lower left).

Two rings of notations are given: the inner is the "Ensemble ring," the outer a "Solo ring." A course through these rings is determined before the performance.

Whole notes are very long, grace notes very short, and solid notes are free. The wavy line ~~~~ indicates a free cadenza.

(Here is a description of a possible course through the Mandala: the groups begin in Rectangle 1 and move around the inner Ensemble ring clockwise to Rectangle 1. They then proceed through the Group 1 cadenza to the outer solo ring. They proceed clockwise for a third of the circle; then, through Rectangle 2 to the ensemble ring, which takes them to Rectangle 3; then out to the solo ring; to the top of the circle to Rectangle 1; back into ensemble ring to Rectangle 2, out to the solo ring again through the Group 2 cadenza, back into the ensemble ring at Rectangle 3; up to the next improvisation system, through the dashed arrow to the central cadenza, and concluding with Rectangle 1.)

The Mandala is a very formal system. Twelve solo improvisation systems are arranged in the outer ring: some for only one group, some for two, some for all three -- the three possibilities arranged symmetrically.

In the inner ensemble ring, only six improvisations are given: the three boxed Rectangles, which serve as junctions in the map around the system, and the three intermediate systems. Each of these offers material to all three performing groups.

Paths are indicated between systems. Solid paths simply indicate the direction to the next event; wavy ones ~~~~ indicate a cadenza along the way; the dashed ones ---- in the center show a path to be used only once. The solo ring may be used only by thirds, its music relieved by a return to the group ring.

The work is an exercise in discipline for both the composer and the improvising performers. The formal pattern shapes the performance: this is not structureless music. This formal and structural imperative underlies most of Rush's music, but it is at its most obvious here, in Hexahedron for solo piano, and in Nexus 16 for chamber orchestra.

Publication of Mandala Music and of these notes should not be taken as an invitation to public performance of this material without the consent of the composer, who can, in any case, provide much clearer copy and instructions.

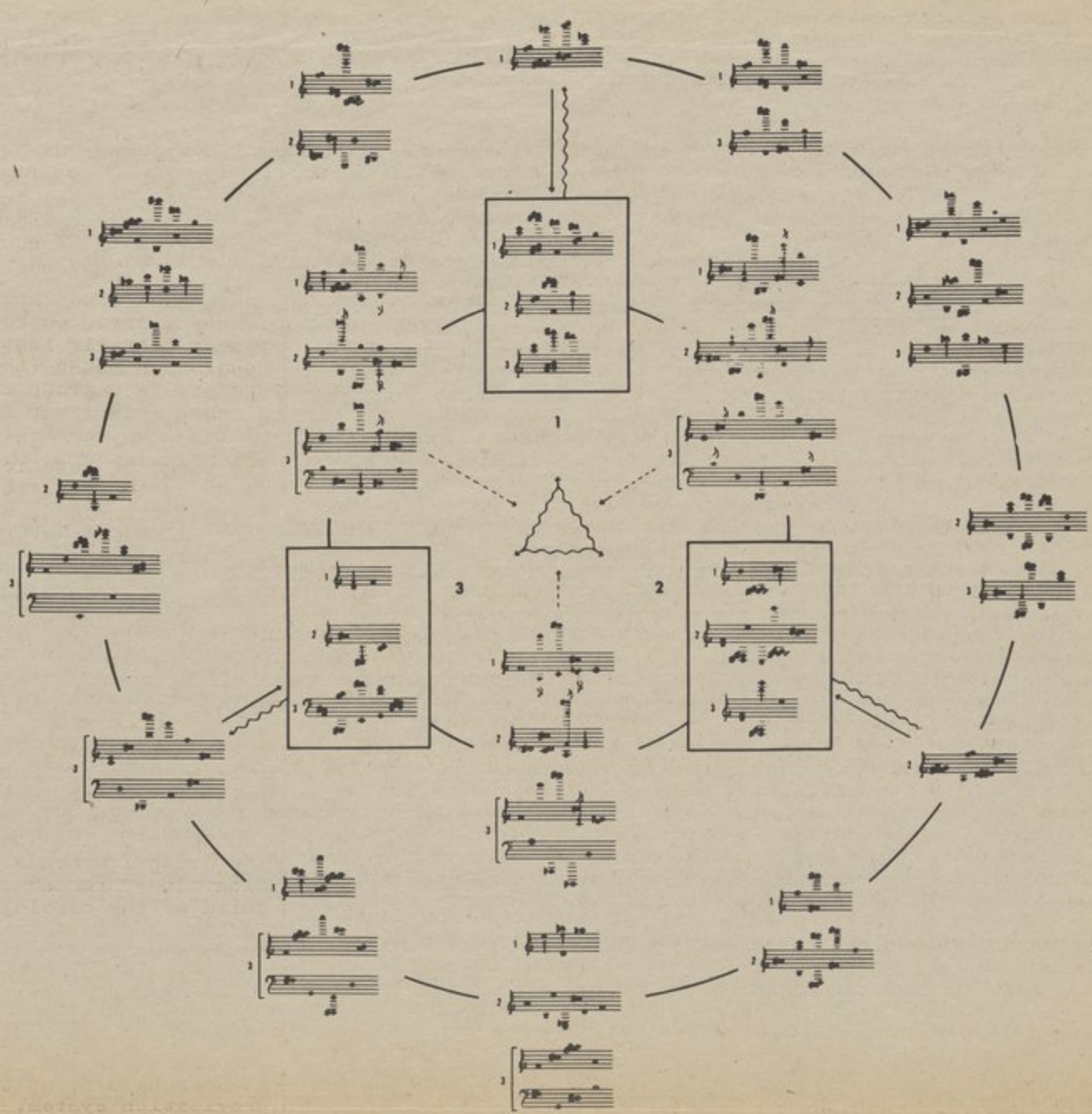
LOREN RUSH: MANDALA MUSIC

MORE SHORTS

Lou Harrison has been named to the National Institute of Arts and Letters. We're not quite sure what it involves, but it's nice to see the right kind getting on in the Establishment. One thing that may have been connected: a new commission from the Koussevitzky Foundation for a new orchestra piece.

At the Schoenberg concert Harold Farberman conducted in Hertz Hall last month, a clarinet player walked off stage after the opening movement of the "Concerto for String Quartet and Orchestra." Alexander Fried leaned forward to tell Paul Hertelendy, "There goes another resignation." But the errant musician returned, carrying his sheet of music: someone had put a violin part in his folder.

Robert Mackler, whose piece for two cellists was mentioned in last month's EAR, writes of a new work: **Variations II (Eroica)** for any number of orchestras, each of which, at its own time, plays the second movement of the Beethoven Third. He suggests five or six groups for a performance at the Oakland Coliseum. (It might be preceded by a string quartet reduction of Richard Strauss' *Metamorphosen*.) This reminds us of our own *Epigraphes Nouvelles entre Blancs et noirs*, set for several pianos. A number of pianists play various Debussy preludes, overlapping at their pleasure. The pianos must all be in tune.



Barenboim Bombs With Beethoven

By Heuicell Tircuit

Phantoms of the Opera House were at work Tuesday evening when Daniel Barenboim gave his all-Beethoven Sonata evening. The chandelier did not fall, which was kind of a pity, since it would at least have enlivened the evening. During the finale of the Sonata No. 7, opus 10, No. 3, a piano string broke. Barenboim gave up, and left the stage—gesturing his dismay again and again like a bro-

ken record. A piano technician was available to mend the John Cage rattle in jig time. Barenboim then repeated the finale, again in his roughshod, percussive way, encased in pompous affectations like a butterfly in plexiglass. Things softened a bit for the Sonata No. 31, opus 110, but only a bit. A strange metallic knocking developed from backstage, left during the final movement. It was

not clear if this was Beethoven's tormented ghost or merely a plumber on overtime scale. Both the Opus 110 Sonata and the "Waldstein" Sonata, opus 53 which followed intermission sounded as if sand had been scattered over the keys. Harsh, often ugly sonority was the norm, while the structural element was utterly defeated by Barenboim's tempo distortions. In the middle I fled into the night.

The end result of the recital was approximately what you might expect of a schoolboy playing Lear. He had managed to memorize the words, but knew little else. Or to quote another Shakespeare play, "a sound, but not in government." This much I can give Barenboim: it is a rare thing to come across a full recital without a single saving grace.

Piano's Breakdown a Mere Bagatelle

By Arthur Bloomfield

When Daniel Barenboim came onstage last night at the Opera House he not only bowed to the audience but to his Steinway. That gesture didn't do any good, though, because midway in the last movement of the Beethoven sonata opus 10 no. 3, a string broke. The pianist shrugged and took to the wings, and out came a piano doctor who poked around inside the lid for five minutes.

All this was a mere bagatelle, however; in the course of a genuinely extraordinary evening of cultured, characterful pianism. Time and again within his program of three Beethoven sonatas, Barenboim demonstrated remarkable interpretative ideas, and never at the expense of the basic musical flow.

In fact, it was extra doses of continuity that the young keyboardist especially

sought out. For instance, after the unusually ethereal close of that profoundly touching slow movement of the opus 10 no. 3, he waited only a moment and then began the minuet in a very quiet, intimate, softly rolling way, the gentle graciousness gradually giving way to an extroverted quality to prepare for the jolly midsection.

The point here was, of course, to bind the common spirit which links the slow movement and minuet.

Barenboim found another link to forge in the "Waldstein" sonata, again between slow movement and that which follows, and he did it by starting the finale very pensively and at a quite broad tempo. As a matter of fact, he maintained an unrushed view of things even as the finale became force-

ful and loud, and he achieved a grandeur in the process like the music-making of conductor Otto Klemperer.

Barenboim also programmed the opus 110 sonata, casting a spell not only with his intimate but majestic overall approach but also in particular details. Exhibit "A" would be that uncanny, almost human hum he produced in the first movement when, shortly after the opening, a limpid, singing phrase is "poised in syncopation," as critic Eric Blom once put it, "over a simple accompaniment of repeated chords."

And as for the "harp-like" passages which then "sweep lightly all over the keyboard," Barenboim dispatched them with just the right touch, giving them their own color but keeping them in the big picture.

He also found, better than

I've ever noticed before, a thematic richness in the bass line of the first movement's second subject. And the famous final fugue opened with as lovely, and unaffected, a pianissimo as you're ever going to hear.

In sum, an invigorating evening (yes, pianissimos can be invigorating), with lots of firmly classical but also affectionately committed playing—which exists, I might add, in a fascinating middle ground between Arthur Schnabel and Glenn Gould.

Reviews in search of resolution...

S.F. Chronicle
Feb. 1 1973

S.F. Examiner
Jan. 30 1973



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OH, SUSANNA

musical score for piano, featuring staves with notes, rests, and dynamic markings such as *accel* and *rit*. The tempo markings are $\text{♩} = 72$ and $\text{♩} = 48$. The score includes various musical notations including triplets, slurs, and fingering numbers (3, 5).

Oh, Susanna is a twelve-minute work for piano in nine pages, of which the above is the fifth. The work resembles a number of other compositions of Mr Rush's: *Reverie*, *I'll See You In My Dreams*, *Dans Le Sable*, -- all work which presents the process of music as the subject of music (and, like *Dans le Sable*, *Oh Susanna* is dominated by a constant reference to Mozart's *Marriage of Figaro*). These works are conceptual, to use the jargon of contemporary art commentators: they are concerned with process, with concept and the execution of concept, to a much greater degree than they are concerned with sound itself. It may well be objected that this has always been the case: but that is decidedly not true with much of the contemporary avant garde. Rush is, in fact, a conservative composer, concerned with the musical tradition, aware of all the recent breakthroughs

and appreciative of them, but still willing to use tonality if it suits him -- a string quartet in c# minor is in preparation with his publisher (Jobert, Paris, who also publish *Oh, Susanna*). The above excerpt demonstrates the alternation of what might be called an "inner voice", at $\text{♩} = 48$, with the Mozart obsession, at $\text{♩} = 72$. The entire work proceeds in this fashion, with delicate but substantial changes in the texture resulting from the alternation, until the Mozart gains the day on the last page. Like the earlier *Hexahedron* for solo piano (1964), *Oh, Susanna* is an eminently pianistic, effective recital piece. It lies down well with the best of the traditional piano repertoire, while moving the tradition a bit further on its way -- surely the most to be asked of a new work. It should be played.