

THE SCHOOL OF ORPHEUS

ORPHEE EN EUROPE

CHARTRES, FRANCE

JUNE 18 - JULY 8

and

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Charles Shere is a man of many and enormous capabilities. He is, of course, a composer. He is also a very elegant writer as well as critic, and with EAR MAGAZINE he has added another technique to his recognized skills, having become a highly imaginative editor.

There is a cello at rest in his living room, and one often gets the impression in conversation with him that it is an instrument which he sometimes plays. One mustn't neglect his video fame as critic on KGED, and former radio status as a long-remembered member of the KPFA crowd a few years back.

In this issue of EAR Charles Shere is about to enter EAR'S hall of fame as interesting Bay Area composer and some of and parts of his works are to be found in various places around the magazine. Since his moving day has sapped most of his energies the publisher is editing this issue and chooses this moment to see to it that just because he IS editor of the magazine he won't be neglected as a composer of importance to the life of music in the San Francisco Bay Area.

(I forgot to mention that Shere is a wing-ding marvelous fast typist, an amazing personage behind the bar at Chez Panisse and as inventive as all.... Oh, and he also thinks he's verygood at drawing.)

J' *Bravura* ai rendu des cordes de clocher à clocher;

misterioso; sotto voce
des guirlandes de fenêtre à fenêtre;

lirico
(*hum*) *con tenerezza*
des chaînes d'or d'étoile à étoile;

pensoso *(parlato)*
et je danse.
playfully, with whimsical deliberation & finality

Rimbaud

GEORGE CLEVE



I had just left George Cleve on Geary Street and was trying to decide whether to go back to the theater or buy a Figaro when I passed two fellow musicians and began to chat with them. They asked me where I had been and I said "Interviewing George Cleve." "Did he tell you they had to get him out of jail to go to the first Carmen rehearsal?" one man asked me. "What?" I asked incredulously. "Yeah, he had a million parking tickets."

Well, that was a surprise of a kind you would never expect from the man with whom I had just spent two quiet, contemplative hours of easy conversation. George Cleve is a handsome man, sturdily built and of medium height with a handsome glance out of steel blue eyes and a renaissance-man hair style that is now the mark of a San Franciscan. He speaks quietly, and with a minimum of inflection. One is barely aware of some kind of difference in pronunciation of certain words, but it is hard to pin down. Characteristically, one is again surprised when Cleve tells you he was born in Vienna and came to the US at the age of four, some thirty-three years ago.

He lived in New York until invited by Szell to be his assistant in Cleveland. Even then, George Cleve was reluctant to leave the adopted city where he had gone to school and served his musical apprenticeship as violinist and professional violist. Although making music all his life, Cleve had had a literary turn of mind and also was involved in acting for a time. The invitation from Szell changed his direction from literature to music permanently, it seems, for after his time in Cleveland he went to St Louis as De Cavalho's assistant for a year and then on to Winnipeg for the post of music director.

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Winnepeg was followed by a return to San Francisco as a result of several interesting disjunct elements. First, Cleve had been here to conduct members of the San Francisco Symphony fourteen years ago when he was twenty-three, and had found the city fascinating and the atmosphere attractive. During his last year at Winnepeg he was called to San Francisco to take over a week of concerts after Krips' wife died, and again was impressed with the quality of life in the city. When his tenure at Winnepeg was at an end he decided to see what it would really be like to live here.

Cleve had two jobs shortly after his arrival, one at KFFA where he did a music program and assisted Charles Amirkhanian, the music director; the other, taking over the Berkeley Free Orchestra, left conductorless when its founder Charles Darden left Berkeley for Curtis. Cleve still conducts two rehearsals weekly with the Berkeley Free Orchestra, which is free in lots of ways -- not excepting services rendered -- for players and also for conductor. But the opportunity to experiment with the format of concert-giving and the work with community musicians and audiences holds George Cleve's attention strongly and he insists that this is one of his highly valued experiences.

Last year George Cleve was appointed director of the San Jose Symphony, where he has been working interesting and painless changes in an orchestra on the very edge of becoming a fully professional fulltime orchestra. Critics have saluted his music-making with the orchestra and the community response has been increasingly enthusiastic. This spring he was chosen by Kurt Herbert Adler to do the one real repertory opera in the Spring Opera season which included Bach's *St Matthew Passion*, the delightful musical comedy, *The Duchess of*

Gerolstein by Offenbach, a new work from Minneapolis, Postcard from Morocco and Carmen, the work given to Cleve. It was his first opera.

It was during this opera and its rehearsals that I first got to know George Cleve; I was playing violin and in the close quarters of the Curren orchestra pit the distance between conductor and players is both physically and psychologically much less great than in any symphonic situation. There can be no distant gods in that cramped-- yet galvanic box from which the whole foundation for the stage action and song will emerge. Each opera had its own conductor, and we had already experienced the musical direction of Abe Kaplan, who was in charge of the Bach, in some depth, for we had had many rehearsals and one performance when time came for the first Carmen rehearsal. That first five minutes of each new conductor and new work is one of the most fascinating periods in human psychological time. It contains so much of feeling, intuition, sensation and revelation that it can equal days of intense experience in another kind of setting. I don't know what George was feeling, but I know that one of the things that I was feeling was curiosity and another was hope. I wondered what he would be like in charge of things, especially when so many in the orchestra were his friends, colleagues, equals, and also so many were strangers, unknowns. That's a tricky kind of atmosphere to master. And the hope was that we would be making music, instead of fighting a faddist, an incompetent, a stick, any one of which can and does happen with boring regularity with conductors.

With almost no incidents and an immediate, clear mastery of the music and the situation, George Cleve took charge. He made music from the start, infusing the Carmen score with a toughness and vigor which kept it from lapsing into farce with some of the rather peculiar dialogue in the up-dated version we were hearing from the stage. The vitality of Cleve on the podium is in sharp distinction to the rather phlegmatic, soft-voiced person he appears to be in ordinary conversation. The dramatic opening scene of Carmen was accompanied in the rehearsals and first performance by a discharge of energy so intense that at times it seemed to be emerging as steam hissing from Cleve who would reach into the orchestra, which was more or less gathered at his knees, with gestures of a man lifting bales of sound from an overflowing garner.

In revolutionary times Cleve feels that his only radical urge is to reinstate the classical repertoire, and his ambitions as he states them concern his immediate problems in expanding the activities of the San Jose Symphony into longer and more fully professional commitments to orchestral music-making. He has no particular dark horse he wants to ride into the lime-light, but he feels fulfilled in his work and seems happy to be here. We're glad he's here, too, and hope he stays a long time.

Mon., April 2, 1973 San Francisco Chronicle 35



LILIT GAMPAL
Credits and debits

A Violin Concert by Lilit Gampel

By Hewell Tircuit

Considering that violinist Lilit Gampel is 13 years old, her Saturday evening recital in the Opera House was miraculous. "Considering!"

If one takes it as a display of violin playing, it was a concert in the "extremely promising" class. As a professional event on purely professional terms, it left something to be desired in the way of aesthetic fulfillment.

Miss Gampel plays like the wind, and with inordinately firm bowing. The tone is a keen, bracing lyricism, and she had the advantage of never clowning around with emotively dangerous repertory.

SIDE
On the credit side, she presented a carefully balanced view of the repertory, only a mite indebted to the sampler concept. She opened with Beethoven's "Spring" Sonata, followed by two movements of Bach's G minor Sonata for unaccompanied violin, Walter Piston's Sonatina, Schumann's Sonata No. 1, and for a tail wagging on the past, Sarasate's "Zigeunerweisen."

Best performance of the program was the Bach Adagio, where Miss Gampel allowed herself more expressive freedom in the melodic paragraphs. Too much of the rest was foursquare in a way which suggested a metronome left ticking in a practice room somewhere.

SCORNED
Careful music making is not to be scorned, yet it can (and did) get out of hand on Saturday. And even there, one notes fuzzy intonation, which was not part of the Gampel style a year or so ago.

That Miss Gampel is a major talent and a probable addition of major importance to the violinistic world, there can be no doubt. But it was just as apparent that she has no business to be pushed (or allowed) onto major concert platforms at this stage of her attainments. There is an ugly rock marked "Exploitation" lying about, which can not yet be thrown, but it is time to lift and consider that.

One should not send a little girl — even an extremely talented little girl — to do a man's work, particularly when that man is Johann Sebastian Bach.

-3

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6

Rectified Reviews:

1. What is this fussy shriek of delighted dismay meant to convey?

2. What does a "professional event on purely professional terms" have to do with "aesthetic fulfillment anyway?"

3. The sonata program including Beethoven's "Spring" Sonata, the Bach G Minor and a Brahms sonata as played by roused no finger-wagging over "sampler concepts" last fall -- What's the difference?

4. In the Bay Area we are so little accustomed to rhythmic vitality....

5. While we are busy looking under rocks, take a glance at the article on music criticism in this issue of EAR.

In my country, of course, the men do not work and all the labor is done by females. The heavier tasks are all assigned to the young on the theory that those who survive such hardships will naturally bear equally strong young, thus the burden of work falls primarily upon little girls. We have, in fact, a proverb: Whatever is worth doing is worth having done by a little girl.

Fikret Yousuf

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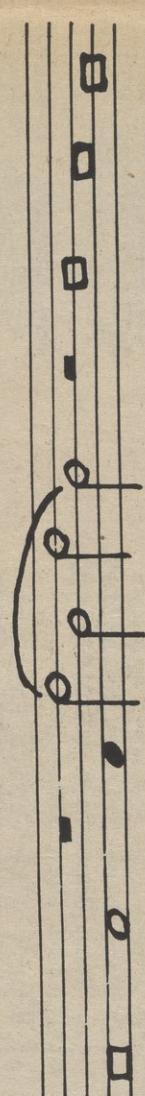
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Quatuor



Rein!



Concert Guide

WEDNESDAY APRIL 11
 SF Symphony (Ozawa; Ushida): Opera House, 8pm.
 Bartok Violin Concerto 2, Stravinsky Firebird
 (Complete). (R 12, 13)

THURSDAY APRIL 12
 SF Symphony (11 r): Opera House, 2pm.
 Claude Frank, pno: Bank of America World Head-
 quarters Bldg. 1, SF, 8:30pm. Beethoven Opus
 111, Schubert Impromptus, Debussy Preludes,
 Liszt. Young Audiences Benefit (\$6).

FRIDAY APRIL 13

SF Symphony (11r): Opera House, 8pm.
 Nathan Schwartz, pno; Linda Commissky, vn:
 1750 Arch, Berkeley, 8pm. Ives Violin Son-
 ata 3, Schubert Fantasy, Crumb Night Music
 2, others. (R 14)
 Fernando Valenti, harpsichord: Dinkelspiel
 Aud., Stanford, 8pm. Scarlatti.

SATURDAY APRIL 14

Double Decker Chicken Festival Orchestra:
 Mills College Concert Hall, 2pm, Free.
 Refreshing food and music (call 635-7620).
 Nathan Schwartz, Linda Commissky (13r): Same
 time and place.

SUNDAY APRIL 15
 Pacific Wind: Opera Variety Theater, SF,
 8pm. Music for woodwind quintet.

Trinity Chamber Ensemble: Trinity Methodist,
 Berkeley, 3pm. Bach Cantata 4 (Christ lag),
 Purcell 10 Sing unto the Lord.

Kay Collette, sopr., with Judith Phillips
 and Audrey Jarach: Tiburon Community Church,
 5pm. Arne, Handel, Henze, Roussel, Diamond,
 Jan Sutton, Schumann.

Peter Serkin: Curran Theater, 5pm. Debussy
 Etudes, Messiaen Vingt Regards sur L'Enfant
 Jesus.

David Abel, vn; Donald Pippin, pno: Old Spag-
 hetti Factory, 8:30pm. Bach Violin Partita,
 Bach and Mozart Sonatas.

Trinity Church Choir, members of SF Symphony
 (Harold Mueller; Meg Broughton, Mildred
 Owen, Robert Edwards, Donald Osborne):
 Trinity Episcopal, SF, 8pm. Mozart Requiem.
 Stuart Canin, vn; Janet Goodman, pno: Hertz
 Hall, UC Berkeley, 8pm. Schumann Sonata in a,
 Bartok Sonata 2, Schubert Fantasy in C, Ravel.
 St. Mary the Virgin and St. Luke's Choirs
 (Wood): St. Luke's Episcopal, SF, 8pm. Dale
 Wood Service of Darkness.

Berkeley Promenade Orchestra (Rarick; Lusana
 DeVoli, Margery Tede, Peter Sacco, John
 Miller): Trinity Methodist, Berkeley, 8pm.

TUESDAY MAY 1

SF State A Cappella Choir (Tegnall): Knuth Hall,
 CSUSF, 8pm. Nixon Wine of Astonishment (Prem.)
 Dennis Waters, oboe; with instrumental ensem-
 ble: Old First Presbyterian, SF, 8pm. SF Con-
 servatory Recital.

Chamber Music Recital: Knuth Hall, CSUSF, 1pm.
 SF Symphony (Wyss; Bishop): Opera House, 8pm.
 Ives Orchestra Set 1, Bartok Piano Concerto 2,
 Tchaikovsky Symphony 5. (R 3, 4)

THURSDAY MAY 3

SF Symphony (2r): Opera House, 2pm.

FRIDAY MAY 4

Student Recital: Knuth Hall CSUSF, 1pm, Free.
 Call music dept. for program.
 SF Symphony (2r): same time and place.
 Robert Helps, pno: Hertz Hall, UC Berkeley, 8pm.
 Gottschalk Nocturne, Chopin Sonata 2, Faure,
 Bagatelles by George Edwards, Earl Kim and
 Mark Brunswick.

GUYS AND DOLLS: First Unitarian Church of Berk-
 ley in Kensington. May 4 and 5 shows are a
 special champagne opening, \$4 admission.
 (R 5, 6, 11-13)

SATURDAY MAY 5

Guys And Dolls (4r): same time and place.
 John and Michael Di Francesco, Baritone and
 clarinet: Opera Variety Theater, 8pm.
 SF Conservatory and UC Berkeley New Music En-
 sembles: Mills College Concert Hall, 2pm,
 Free.

SUNDAY MAY 6

New York Pro Musica: Stanford Memorial Aud.,
 2:30pm.
 Guys And Dolls (4r): same time and place.
 Chamber Music Recital: Knuth Hall, CSUSF,
 1pm, Free. Call music dept. for program.
 Sound Gallery Evening Concert: Knuth Hall, CSUSF,
 8pm. Call music dept. for works.
 Berkeley Contemporary Chamber Players: Hertz
 Hall, UC Berkeley, 8pm. Works of Druckman,
 Dugger and others.

APRIL CONTINUING

Improvisations with Ghost Opera: 1750 Arch,
 Berkeley, 8pm, Thursdays.
 Ludwig Altman or Newton Pashley, organ: Pal-
 ace of the Legion of Honor, SF. Organ re-
 cital every Saturday and Sunday at 3:30pm.

MONDAY APRIL 23

SF Solisti: Fireman's Fund Theater, SF,
 8pm. Ligeti, Carter, Roussel, Telemann.
 Beth Anderson, pno: Ensemble Room, Mills
 College Music Bldg., 7:30pm. Satie Noctu-
 turns, Stravinsky Sonata, Wolff Accom-
 paniments, Cage Suite for Toy Piano, Din-
 widdie Quiver (premiere), Anderson Music
 for Myself.

TUESDAY APRIL 24

Borodin Quartet (22r): Palace of the Legion
 of Honor, 8:30pm.
 New York String Sextet: Dinkelspiel Aud.,
 Stamford U., 8pm.
 Oakland Symphony (Farberman): Oakland Aud.
 Theater, 8:30pm. Hughes Radiances, Imbrie
 Cello Concerto (world premiere), Brahms
 Piano Concerto 2. (R 25, 26)

WEDNESDAY APRIL 25

SF Symphony (Ozawa; Stern): Opera House,
 8pm. Milhaud Protege Suite 2, Mozart Violin
 Concerto 1, Prokoviev Violin Concerto 1,
 R. Strauss Seven Veils of Salome. (R 26, 27)
 Oakland Symphony (24r): Zellerbach Aud.,
 UC Berkeley, 8pm.
 Mills Contemporary Music Group: Mills Col-
 lege Concert Hall, 8:30pm, Free. Celestial
 Music, a synthesis of East and West.

THURSDAY APRIL 26

SF Symphony (25r): Opera House, 2pm.
 Oakland Symphony (24r): same time and place.
 SF Conservatory Orchestra (Wyss): SF Museum
 of Art, 8pm. Beethoven Piano Concerto 3
 (Kahane, pno)

FRIDAY APRIL 27

Student Recital: Knuth Hall, CSUSF, 1pm,
 Free. Call music dept. for program.
 Luzy Dechene, organ: Lone Mountain College
 Chapel, SF, 8pm, Free.

Beethoven Symphony 9.

Suzannah Wood, sopr; William Wahman, tenor; with baroque ensemble: Old First Presbyterian, SF, 8pm. Music for Holy Week: Handel Songs, Bach Cantata 160, Couperin *Troisème Leçon de Tendresse*.

WEDNESDAY APRIL 18

SF Symphony (Ozawa): Arroyo, Forrester, Verdi Domingo, Malvela): Opera House, 8pm. Verdi Requiem. (R 20, 21)

FRIDAY APRIL 20

SF Conservatory Cantata Singers (Bailey): St. Luke's Episcopal, SF, 4pm. Bach Cantata 50, Schuetz German Requiem. SF Symphony (18r): same time & place. Robert Krupnick, pno: 1750 Arch, Berkeley, 8pm. Mozart Fantasy K475, Beethoven Sonata Opus 101, Pictures at an Exhibition. Pacific Union College Pro Musica (Tetz): Grace Cathedral, SF, 8pm. Brahms Requiem. Daniel Heifetz, vn: Dinkelspiel Aud., Stanford U., 8pm. Stravinsky Suite Italienne, Brahms Sonata in d, Bach Chaconne, Bartok Romanian Dances, Ravel Tzigane. Lawrence Moe and Ensemble (Judith Nelson, sopr; Stephan Friedman, alto): Hertz Hall, UCBerkeley, 8pm. Bach Cantatas 170 (Vergnigte Ruh) and 151 (Süsser Trost), Handel Organ Concerto in g.

SATURDAY APRIL 21

SF Symphony (18r): Opera House, 8pm. Electronic Liturgy (Donald Osuna): St. Francis de Sales Cathedral, Oakland, 8pm, Free. Easter Vigil Service with Electronic Music.

SUNDAY APRIL 22

Old First Choir and Chamber Orchestra (Smith): Old First Presbyterian, SF, 9:30 and 11am. Bach Cantata 146 *Wir müssen durch viel Trübsal*.

Variations on Wondrous Love, Hindemith Sonata 3, Dechène, Zipoli, Sweelinck, Aldrovandini.

SF Symphony (25r): same time and place. Stephanie Friedman, mezzo; Phillip Brett, pno: 1750 Arch, Berkeley, 8pm. Debussy Chansons de Bilitis, Faure Selections from La Chanson d'Eve, Schumann Mary Stuart Songs, Gounod, Brahms, Wolf. (R 29)

SATURDAY APRIL 28

Bernard Puck, alto sax: Opera Variety Theater, SF 8pm. Performance and discussion of the alto saxophone in classical music. Neil La Monaco, vcl; Marilyn Thompson, pno: 1750 Arch, Berkeley, 8pm. Hindemith, Debussy, Webern, Carter, Beyer. Roberta Wain, mezzo: Palo Alto Cultural Center, 8pm. Bach and Mozart arias with flute, Ravel Chansons Madicasses, Schubert, Mussorgsky, Carmen selections. New York String Sextet: Dinkelspiel Aud., Stanford U., 8pm. David Berry and Friends: Mills College Temporary Gym, 8:30pm, Free. 4-channel Electronics with controlled light environment.

SUNDAY APRIL 29

Linda Collins, organ: Mills College Chapel, 2pm. Scheidt Variations, Hindemith Sonata II, Langelaise Suite Medieval, Bonnet Theme and Variations, Beth Anderson Tower of Power. Borodin Quartet: Dinkelspiel Aud., 2:30pm. Brahms Opus 67#3, Webern 9, Prokoviev 2, Mozart Adagio and Fugue.

Sacramento Chorale (McNeil; Richard Ditewig, org): Grace Cathedral, SF, 5pm, Free. Mozart TeDeum in C, Poulenc, Haydn, Milhaud. Stephanie Friedman and Phillip Brett (27r): same time and place.

Bach-to-Mozart Players: Del Mar School Aud., Tiburon, 8pm.

Walter Matthes, bari. (with flute, guitar and percussion): Old Spaghetti Factory, SF, 8:30pm Henze El Cimaron.

MONDAY APRIL 30

Chamber Music Recital: Knuth Hall, CSUSF, 1pm, Free. Call music dept. for program. Cathedral Men's Choir and Turk Murphy Band: Grace Cathedral, SF, 3:30pm, Free. Jazz Vespers.

School of Orpheus: Pacific School of Religion, Berkeley, 4pm. Mozart Divertimento in D and Clarinet Quintet, M. Haydn Trio, Scubert and Mozart Songs. Borodin Quartet: Hertz Hall, UCBerkeley, 8pm. Brahms Opus 51 #1 in C, Stravinsky 5 Pieces, Schnittke Canon in memory of Stravinsky, Schubert Quaftetsatz in C, Beethoven Grossa Fuga. (R 24) Dorothy Renzi, sopr; Philip Lorenz, pno: Old Spaghetti Factory, SF, 8:30pm. Hindemith Das Marienleben.

We are starting to get the kind of response we hoped for; a pile of postcards announcing

all sorts of wonderful things, people writing

to us about their Masters Recitals, the kind

of expression of local talent we really want

to cover. It's not a flood yet, but we feel

encouraged. Keep those cards and flugelhorns

coming.

Mark Hein complains that typing is such a chore for him that he wants the deadline moved up this month. "After April 18 I don't promise anything", he grumbled. This seemed arbitrary, but after all, he's in charge, so get your stuff to him as soon as possible. As you can see we have gone back to including the first week of the following month so please include any concerts you know of in early June.

Send concert listings to: EAR c/o Mark Hein 505 San Carlos Albany, Cal. 94706

(!) means we think we'll like it.

music alive

THE SCHOOL OF ORPHEUS

EASTER SUNDAY AT 4 PM 22 APRIL

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MOZART Sonata for Piano and Violin SCHUBERT Der Hirt auf dem Felsen MOZART Aria from Titus



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Ces désirs du quatuor:
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Each musician is to put a different
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Each line is to be played as a unit,
reading in either direction, in any
clef. Square notes, & smaller
staves, are to be given an altered
timbre (mute, sul tasto, bocca chiuso,
etc.). Singers are to vocalize except
where text is provided.

Sections may be played more than
once, in any order. Silence
should separate sections.

The piece ends by common agreement,
but each musician must end at a
double bar.

The quartet is to be played slowly,
softly, & legato. At its premiere,
in November, 1965, by bass trumpet,
also trombone, bassoon & Wagner
tuba, the performance was twelve
minutes long.

Chas. Shere
revised 2 VI 67
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for Kendall

Pour m'enfuir a-vec toi

désirs

The musical score is a handwritten composition for four musicians. It features multiple staves of music, some with square notes and altered timbres. The score is annotated with handwritten text and markings like 'd', 'fs', 'ces', and 'désirs'.

Parergon to Wind Quintet: Flute
for Janet Millard

top line of two-staff systems is for piccolo, bottom & single lines for flute or alto flute ad lib.

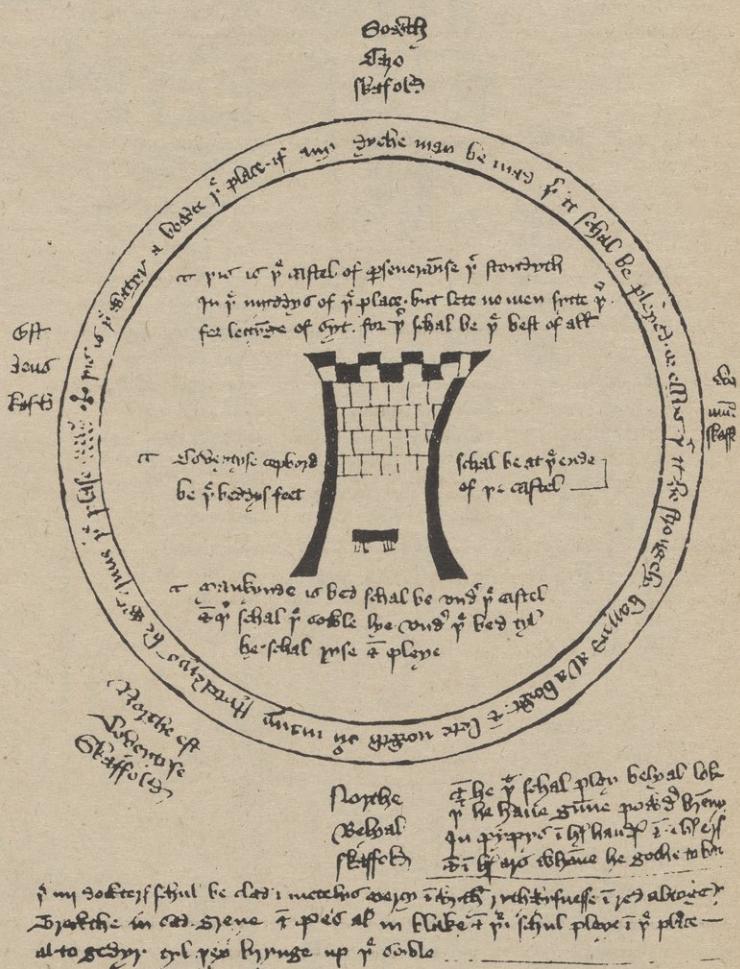
square notes: 'smothered' triangular notes: 'tonless' breathy
..harmonics K=slap key ↑=1/4 tone sharp; ↓=1/4 flat
The whole piece should be played as if gently insane

©1973 Chas. Shere

Sketch for the Castle of Perseverance from the Townley cycle of plays.

Letters to the editor

Write one
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F.D.



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APRIL

13 ZAJ (Friday the 13th concert)
Musical theater founded in Madrid in 1964
by Juan Hidalgo and Walter Marchetti.

14 LINDA CUMMISKEY, Violinist
NATHAN SCHWARTZ, Pianist
IVES, 3rd Sonata
SCHOENBERG, Fantasy
GEORGE CRUMB, Night Music #2
MOZART, Sonata

20 ROBERT KRUPNICK, Pianist
MOZART, Fantasy K475
BEETHOVEN, Sonata, Opus 101
MUSSORGSKY, Pictures at an exhibition

22 Easter Concert with THE SCHOOL OF ORPHEUS
Mozart, M. Haydn, Schubert, & Taillfer

27 STEPHANIE FRIEDMAN, Mezzo-Soprano
PHILIP BRETT, Pianist
FAURE, DEBUSSY, songs of GOUNOD, BRAHMS
and WOLF

29 NEAL LA MONACO, Cellist
MAIRLYN THOMPSON, Pianist
PAUL HINDEMITH, CLAUDE DEBUSSY, Sonata;
ANTON WEBERN, Three little pieces; ELLIOT
CARTER, Sonata; STRAVINSKY, Suite Italienne.

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What have the movies got to do with music? The question is asked because of the concern over a rumour which reached our EAR about the possible demise of Pacific Film Archive, at least as we have known it, and it seems, even to a musician, like a terrible loss. The answer is as clear as most answers are... movies have at least as much to do with music as operas. Even before there were talking films there was a live musician making correlative drama for the ear, and the development of at least one musical instrument is intimately connected with movies... the incredible theater organ.

But all this is simply an academic exercise, because movies are fun, and musicians often love to go to movies, sometimes play for them, often write for them and if the Pacific Film Archive stops showing and preserving and caring for all those great masterworks what will we do?

The first signs of trouble in political congeries is budget cuts and California is having quite a share of signs. Welfare services, postal services and educational services all seem to go down fast. The fact is Cal-Berkeley has lost a lot of library hours, dozens and dozens of job-posts and now contemplates the sacrifice of an immensely popular new member of our cultural life, unless, of course, there appears to be sufficient reason not to do so.

Frankly, although I can think of tons of reasons to keep the Archive moving, they are all non-Puritanical, fun-loving kinds of reasons, and something more serious must be thought of, embroidered with proper word signals and purred into appropriate ears. Now who is going to do that for all us fun-loving musical film fans?

THINK. PURR.

WHY DO WE DO IT??

THERE IS A GREAT DEAL OF diversity--if not downright confusion--about purpose, motivation, reasons, etc. for making music. The idealist does it for its own sake alone; the pragmatist does it because he can; the materialist because he makes money; the extrovert because it makes him feel good to be noticed; etc., ad the old infinitum. But more and more we seem to do it the way that the power figures want it, in the same bag everybody is in. That is, we want jobs so we please the powers that be. If the conductor is really a good musician (rare) that can be pleasant authority to please, or if the contractor wants the best there is it's a kind of challenge. If one's colleagues in the music department want an equal and they're terrific it's fun; if they're mediocre it's pure hell.

BUT WHAT IF IT'S THE CRITICS? This is still another problem, and a more puzzling one. In terms of a job, the issues are clear. If the authorities like you, you're set. They can be observed close up and also have something invested in what you are doing. In other words, a somewhat

realistic relationship, even if it's dog-eat-dog realism. But what about the cat in the audience who didn't even buy a ticket, but gets sent to hear you and who may or may not be educated, healthy, tired, drunk, irritable, depressed, euphoric or jealous?

As the audience drifts farther and farther from the music and the musician, the critic takes on the role of guide and mentor. Soon, this authority will be absolutely necessary, as the public becomes less and less connected to the immediate wellsprings of pure pleasure and feels the call of propriety in his opinions and feelings closing in right up to the edges of his eyelids, right up to the epidermis-line.

THEN WHAT? That's when you get "official art". In Europe, especially France at the end of the 19th century, it was the Academy which stated the acceptable and laid down the law, a bunch of practitioners of the great arts who were primarily professors and who had achieved status from the society in the form of acceptance into an institution financed by state money and run by themselves. They represented what the public wanted to think of as public opinion. The decline of the Academy was marked by a rise in direct public opinion through the press, which at first was radical and contemporary. Debussy wrote for the Paris press and Virgil Thomson for the New York Times. Next, of course, newspapers become co-opted and the Establishment, of which the academia is but a bit-part, expresses itself through the newspapers and magazines aimed at suburbia.

The weight of newspaper opinion tends to become authoritative and very heavy indeed. What concert agent doesn't seek the exciting "quote" to append to his advertising campaign? Is it a statement from Stravinsky, Milhaud, Schoenberg or Boulez? The only thing musicians endorse these days is cars for TV. No, gilt-edged endorsements of music and musicians come from music critics, and life goes on from there, or not at all.

Now tell me something. Doesn't it feel just a little bit odd to play your horn for the kid who played last stand of seconds in the high school orchestra, who always had parallel fifths in counterpoint and who collected records? Composer, do you write for the mind that feels a thrill at the keen wash of sound or for the soul which knows the name of the editor of every encyclopedia written since 1912? I mean, who is the audience for the musician? Which is the spirit he must set alight? What kind of ideas can be caught by that listener who loves?

Now, whether there is a way out from this void of mediocrity which the average newspaper tends to revel in, especially when it masquerades in violence of language and opinion, depends on the musicians. There is a famous quotation which sets the matter in perspective: "Such as the music is, such are the people of the commonwealth." When brilliance, invention, elegance and generosity in the music find a loving, brilliant, inventive and elegant response, we know where we are.

ARE WE THERE YET, HERE?

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LAWRENCE MOE AND ENSEMBLE. Stephanie Friedman, contralto, Judith Nelson, soprano. Bach's Cantata 170 "Vergnügte Ruh", Bach's Cantata 151 "Susser Trost", Handel's Concerto No. 3 in G minor. Friday, April 20, 8 p.m., Hertz Hall.

BORODIN QUARTET. Brahms' Quartet in C minor; Stravinsky's Three Pieces, Schnittke's Canon in the Memory of Igor Stravinsky, Schubert's Quartetsatz, C minor; Beethoven's Grosse Fuga, Op. 133. Sunday, April 22, 8 p.m., Hertz Hall

OAKLAND SYMPHONY, Harold Farberman, conductor,
Richard Field, piano, Sally Kell, cello. Hughes
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Beef Rachmaninoff

Haricot Verdis

Czellfish

Veal Paganini

Weil cutlets

Puccinni squash

Casalsbury steak

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