

THE SCHOOL OF ORPHEUS

ORPHEE EN EUROPE

CHARTRES, FRANCE

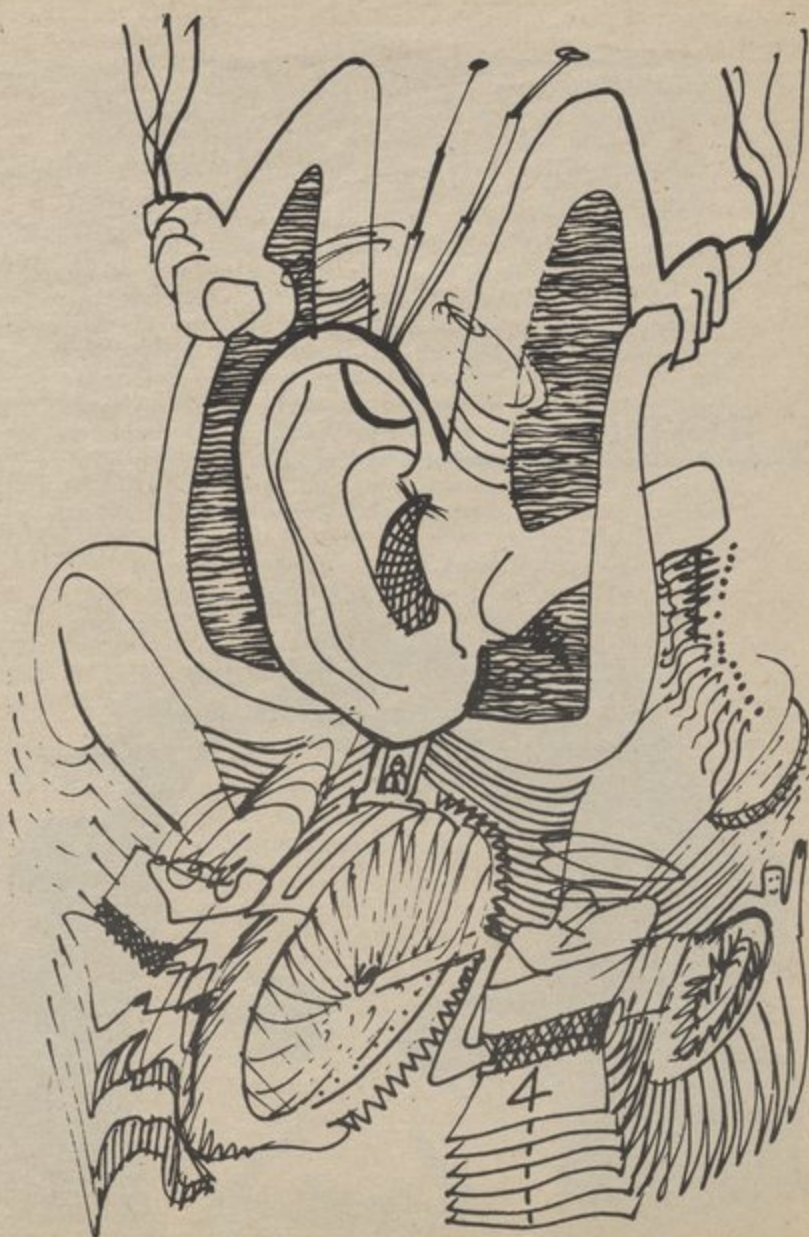
JUNE 18 - JULY 8

and

JULY 16 - AUGUST 5



ROOM, BOARD AND TUITION EACH
SESSION: \$325.





BERKELEY VIOLIN CENTER
Instruments & Repairs

2031 UNIVERSITY AVENUE
BERKELEY,
(415) 843-5466
HOURS: 10:30 TO 5:00
Rentals available, too.

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.)

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

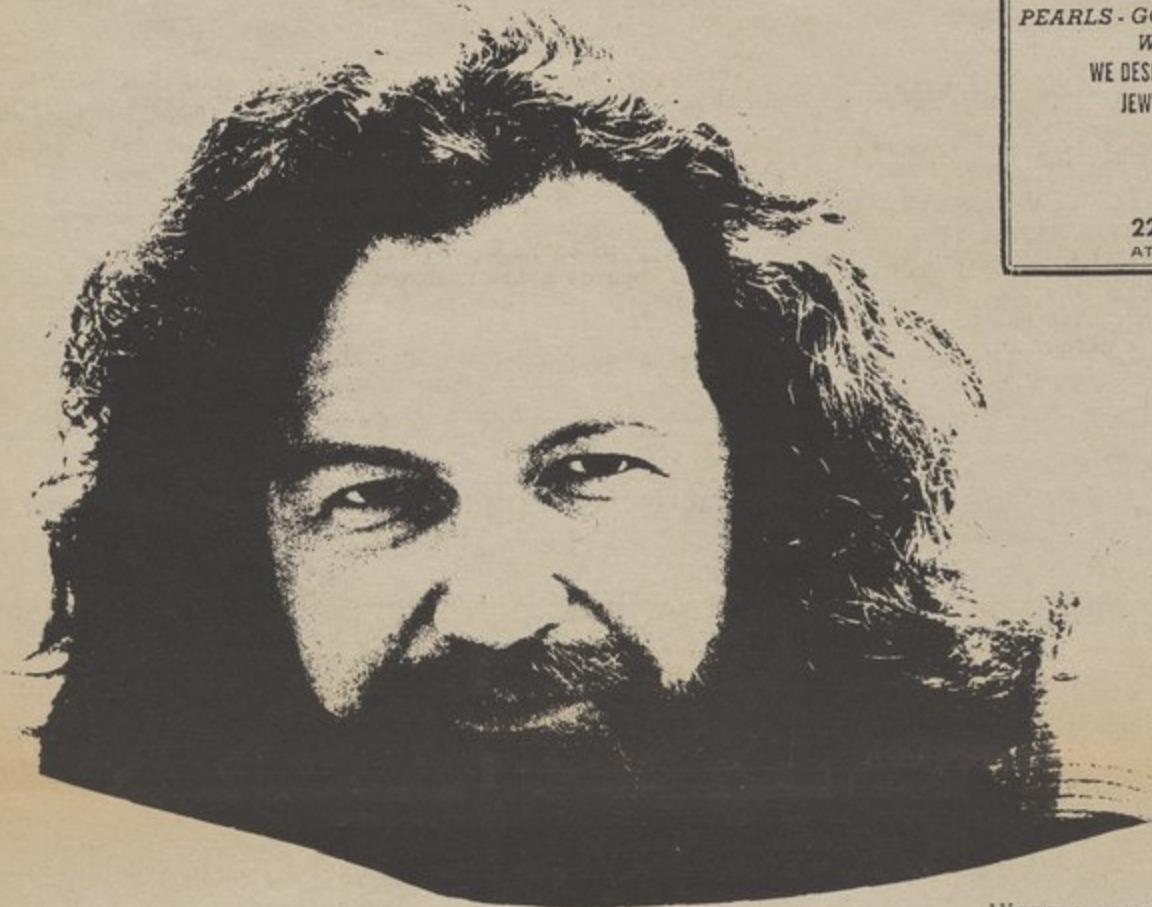
misterioso; sotto voce
des guirlandes de fenetre à fenetre;

lirico *con tenerezza*
(hon) des chaines d'or d'étoile à étoile;

penseroso *(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.

Winnipeg 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 Winnipeg 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 Winnipeg 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 Luckiness of*

IN BERKELEY


Lee Frank

MANUFACTURING
JEWELERS

MEMBER AMERICAN GEM SOCIETY 

SILVERWARE BY:

Towle
Reed & Barton
Lunt
Gorham
Wallace
Heirloom
Kirk
International
CHINA BY: Royal Doulton



WATCHES BY:

Omega
Tissot
Accutron
Patek Philippe
Caravelle
Pulsar & Others
Quartz Digital
Watches

PEARLS - GOLD - PRECIOUS STONE - JADE JEWELRY
WATCH & JEWELRY REPAIRING
WE DESIGN & MANUFACTURE JEWELRY IN OUR OWN SHOP
JEWELRY APPRAISALS FOR ESTATE OR INSURANCE

Terms Available

843-6410

2200 SHATTUCK AVE. BERKELEY
AT DOWNTOWN BERKELEY BART STATION

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 limelight, 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 GAMPOL
Credits and debits

A Violin Concert by Lilit Gampel

By Heuwel 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 repertoire.

SIDE

On the credit side, she presented a carefully balanced view of the repertoire, 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.

Rectified Reviews:

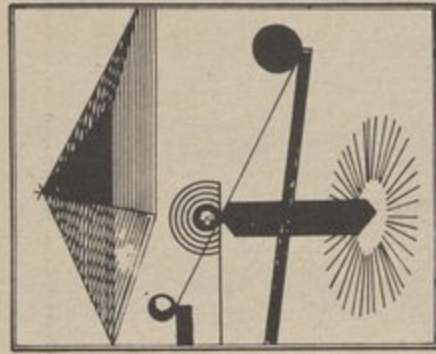
1. What is this fussy shriek of delighted dismay meant to convey?
2. What does a "professional event on purely professional terms" have to do with "aesthetic fulfillment anyway?"
3. The sonata program including Beethoven's "Spring" Sonata, the Bach G Minor and a Brahms sonata as played by roused no finger-wagging 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.
6. 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 Youssuf



1510-C Walnut Street
Berkeley • 845-0300
CLASSIC & FOLK GUITARS
RECORDERS • LESSONS • RECORDS
Sheet music & song books

(to be looked at with one eye,
close to,
for almost an hour)



Prelude

Flute
English horn
Clarinet
Bassoon

Very slow but free
each staff = one breath

and Refrain

<p>Flute</p> <p>Interchange any time, at any point</p>	<p>English horn</p> <p>Any system, return to the others</p>
<p>Clarinet</p> <p>Many measured notes for time are given</p>	<p>Bassoon</p> <p>Repeat notes from a central point</p>

play all staves separately

repeat notes and rhythm

Flute
English horn
Clarinet
Bassoon

Very slow but free
each staff = one breath

and Refrain

parts to be looked at with one eye,
close to,
for almost an hour

Like a piece of silvered glass, in which are reflected the
objects in the room

24X65

sal-ver cant-er-al

vers la lu-

du

Quatuor

Lasst dieu Herz al-lei-
sal-ne-
sel-ne-
sein!

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 Headquarters Bldg., 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 Commisky, vn: 1750 Arch, Berkeley, 8pm. Ives Violin Sonata 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 Commisky (13r): Same time and place.
Pacific Wind: Opera Variety Theater, SF, 8pm. Music for woodwind quintet.

SUNDAY APRIL 15

Trinity Chamber Ensemble: Trinity Methodist, Berkeley, 3pm. Bach Cantata 4 (Christ lag), Purcell O 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 Spaghetti 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; Luana DeVol, Margery Tede, Peter Sacco, John Miller): Trinity Methodist, Berkeley, 8pm.

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 Nocturnes, Stravinsky Sonata, Wolff Accompaniments, Cage Suite for Toy Piano, Dindwiddie Quiver (premiere), Anderson Music for Itself.

TUESDAY APRIL 24

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

New Ensemble Evening Concert: Knuth Hall CSUSF, 8pm, Free. Call Music Dept. for program.

WEDNESDAY APRIL 25

SF Symphony (Ozawa; Stern): Opera House, 8pm. Milhaud Protee Suite 2, Mozart Violin Concerto 1, Prokofiev 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 College 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 Dechêne, organ: Lone Mountain College Chapel, SF, 8pm, Free. Bach Toccata and

TUESDAY MAY 1

SF State A Cappella Choir (Tegnall): Knuth Hall, CSUSF, 8pm. Nixon Wine of Astonishment (Prem.)
Dennis Waters, oboe; with instrumental ensemble: Old First Presbyterian, SF, 8pm. SF Conservatory 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 Berkeley 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 Ensembles: 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.

MONDAY MAY 7

Chamber Music Recital: Knuth Hall, CSUSF, 1pm, Free. Call music dept. for program.

Sound Gallery Evening Concert: Knuth Hall, CSUSF, 8pm, Free. 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 recital every Saturday and Sunday at 3:30pm,

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

SF Symphony (25r): same time and place. Stephanie Friedman, mezzo; Philip 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 Monaca, vcl; Marilyn Thompson, pno: 1750 Arch, Berkeley, 8pm. Hindemith, Debussy, Webern, Carter, Bayer.

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, Langelaie Suite Medieval, Bonnet Theme and Variations, Beth Anderson Tower of Power.

Borodin Quartet: Dinkelspiel Aud., 2:30pm. Brahms Opus 67#3, Webern 9, Prokofiev 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 Philip 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, Schubert and Mozart Songs.

Borodin Quartet: Hertz Hall, UC Berkeley, 8pm. Brahms Opus 51 #1 in c, Stravinsky 3 Pieces, Schnittke Canon in memory of Stravinsky, Schubert Quartetsatz in c, Beethoven Grosse Fuga. (R 24)

Dorothy Renzi, sopr; Philip Lorenz, pno: Old Spaghetti Factory, SF, 8:30pm. Hindemith Das Marienleben.

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 Troisième Leçon de Ténèbres.

WEDNESDAY APRIL 18

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

FRIDAY APRIL 20

SF Conservatory Cantata Singers (Bailey): St. Luke's Episcopal, SF, 4pm. Bach Cantata 150, 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 Rumanian Dances, Ravel Tzigane.

Lawrence Moe and Ensemble (Judith Nelson, sopr; Stephanie Friedman, alto): Hertz Hall, UC Berkeley, 8pm. Bach Cantatas 170 (Vergnügte 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.

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, 94706

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

THE SCHOOL OF ORPHEUS

music alive

EASTER SUNDAY AT 4 PM 22 APRIL



MOZART Divertimento # 17 in D
M. Haydn Trio
MOZART Sonata for Piano and Violin
SCHUBERT Der Hirt auf dem Felsen
MOZART Aria from Titus

admission free
AT THE PACIFIC SCHOOL OF RELIGION

Ces désirs du quatuor:
quartet no. 1 for four musicians
commissioned by Robert Hughes

Each musician is to put a different
side of the page at the top.

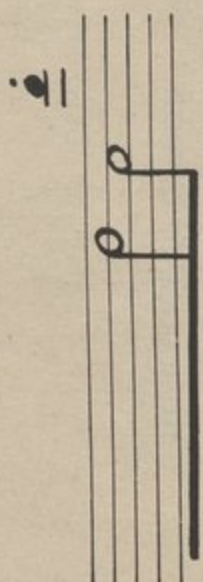
Each line is to be played as a unit,
reading in either direction, in any
clef. Square notes, & smaller
'staves, are to be given an altered
timbre (mute, sul tasto, bocca chiusa,
etc.). Singers are to vocalize except
where text is provided.

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

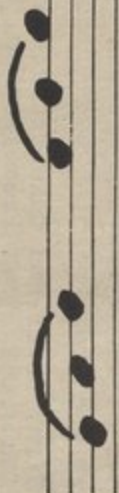
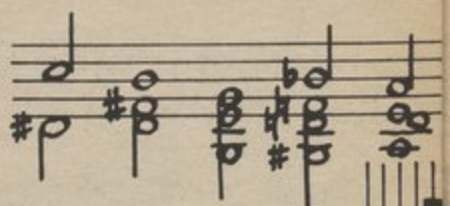
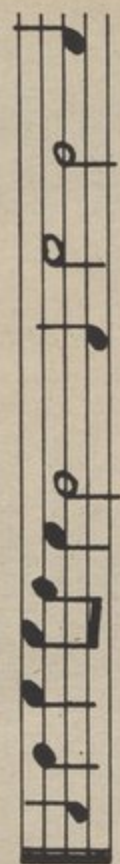
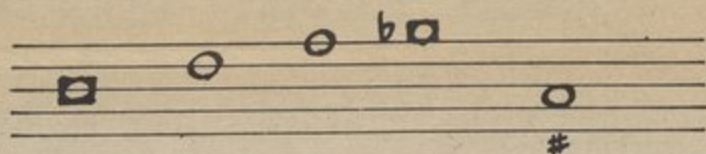
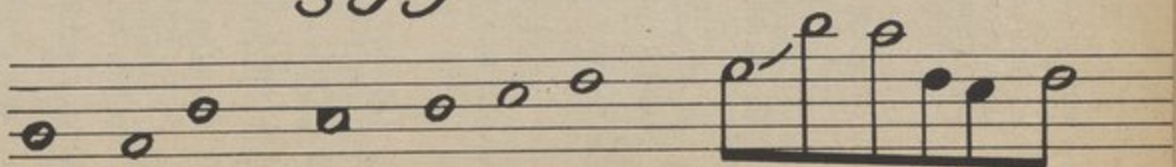
The piece ends by common agreement,
but each musician must end at a
double bar.

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

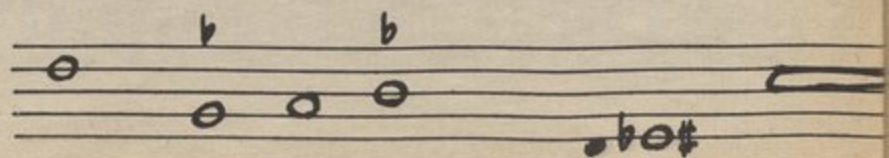
Chas. Shere
revised 2 VI 67
© 1967 Chas. Shere
for Kendall



Ces

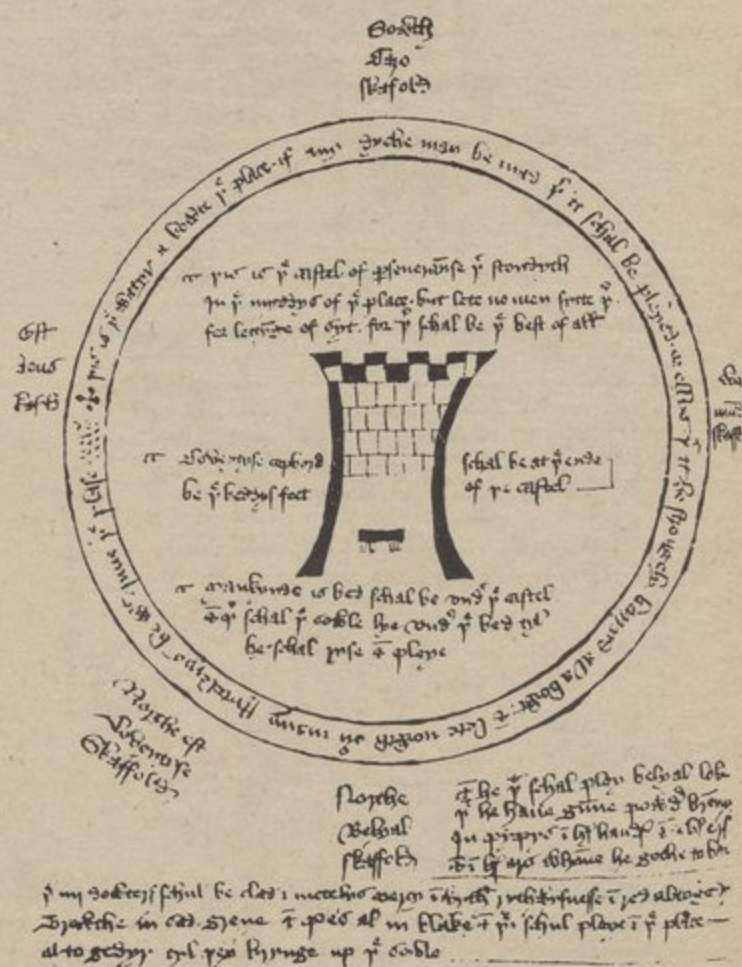


désirs



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

Write one
(Send a
today!)
chunk, or an article
along, too!)
Ed.



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.

APRIL CONCERTS WILL BE HELD AT 1798 SCENIC, BERKELEY
THE PACIFIC SCHOOL OF RELIGION

FOR INFORMATION AND RESERVATIONS PLEASE CALL 841-0232

General \$2.50	8 P.M.	Student 1.50
----------------	--------	--------------

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 alot of library hours, dozens and dozens of job-posts and now contemplates the sacrifice of an immensely popular new member of our kultural 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?



STUART CANIN & JANET GUGGENHEIM, Violin and Piano. Schumann's Sonata for Violin and Piano in A minor, Bartok's Second Sonata for Violin and Piano, Schubert's Fantasy in C Major; Ravel's Sonata for Violin and Piano. Sunday, April 15, 8 p.m., Hertz Hall.

LAWRENCE MOE AND ENSEMBLE. Stephanie Friedman, contralto, Judith Nelson, soprano. Bach's Cantata 170 "Vergnugte 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' Radiances, Imbrie's Concerto for Cello, Brahms' Piano Concerto No. 2. Wednesday, April 25, 8 p.m., Zellerbach Aud.

TICKETS ARE AVAILABLE AT THE COAL BOX OFFICE, 101 ZELLERBACH, U.C. BERKELEY, 642-2561.



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.

name

address

CITY AND ZIP

(no zip, no sub)

JEAN CLAUDE ELOY IS ALIVE AND WELL
AND LIVING IN PARIS

False information about his untimely
demise reached EAR'S ear by an impeccable
source, which however was wrong.

Thank Heaven.

ALLELUIA.....



MS Paris, Bibliotheque Nationale lat. 15139 (13th century)

Chopin Liszt

What we need to Stock the hausen with:

Hors D'vorracks: Mozartelli cheese, Telemann cheese,
Pate de Ferde Grofe, Wagnerschnitzel, Franckporters

First Korsikoff:

Mine Stravinsky soup

Boulez-baisse

Ravelolli

Persichetti with meat sauce

Schoenbergers

Beef Rachmaningoff

Haricot Verdis

Czellfish

Veal Paganini

Weil outlets

Puccinni squash

Casalsbury steak

Loehengrain rice

Elgarlic

Baching soda

Holst wheat bread

Crunchy grammeula

Quartz jelly

Brahms sugar

Orange Schubert

Petit Fawes

Marsh Mahlers

Ivescream

Chocolate Moussorgsky

Blue Berios

Copeland-cola

Procoffeeieff

Kuhlana liqueur

CODY'S BOOKS 2454 Telegraph
(Paperback books people) Berkeley

THE SCHOOL OF ORPHEUS

421 SPRUCE STREET
BERKELEY, CALIF. 94708

ORPHEUS IN EUROPE

THE SCHOOL OF ORPHEUS Summer
FESTIVAL IN CHARTRES is the first of a
kind. Here musicians of two continents
will explore the problems of performance
in a relaxed and beautiful environment
with younger or less experienced musicians
in an apprentice relationship.

The seminars will explore the prob-
lems of improvisation in the 17th, 18th
and 20th centuries while the chamber mu-
sic workshops will study the music of all
periods according to the interest of the
teacher and student.

All the participants will work out
the performance of a large-scale choral-
orchestral work, and the creative works
of all participants will be heard as
performer or as composer.

THE SCHOOL OF ORPHEUS PLAYERS will
present three concerts weekly, Friday
and Saturday evenings and Sunday after-
noons. The evening concerts will pre-
sent works in small forms with emphasis
on music of this century, as well as
solo concerts of baroque music.

Apprentice players will perform in
these concerts with the SCHOOL OF ORPHEUS
PLAYERS when they are ready to do so.

FACULTY

ANNE KISH, PhD, Director of
The School of Orpheus, composer,
violinist and film-maker.

ANTOINE GEOFFROY DECHAUME,
recording harpsichordist, musi-
cologist and author, professor
Schola Cantorum.

ANDRES BRINER, PhD, author,
musicologist, editor Zug Publica-
tions, Neue Zurcher Zeitung.

ALLAUDIN MATHIEU, MA, compo-
ser, pianist, professor San Fran-
cisco Conservatory, Director, Sufi
Choir.

ANTHONY GNAZZO, PhD, composer
and specialist in electronic and
tape composition, former Director
Mills College Tape Center.

ANNE CROWDEN, graduate Royal
Academy of Music, Edinburgh String
Quartet, Netherlands Chamber Orch-
estra, professor Sonoma State College.

THOMAS STAUFFER, MA, MM Music
Academy Zagreb, Music Academy of
Vienna, professor University of
California, Davis.

JERRY DAGG, MM, Principal
bassoon San Francisco Opera,
professor Hayward State Univer-
sity, Lyric Wind Quintet.

THE THEORETICAL BACKGROUND (STAFF) meets
three times weekly in short session.
CHAMBER MUSIC WORKSHOPS (CROWDEN, STAFF)
meets twice weekly (each group) with
daily practise sessions.
LARGE ENSEMBLES will meet evenings twice
weekly. All participants, including the
SCHOOL OF ORPHEUS PLAYERS will prepare
a large instrumental and choral work in
each session to be performed on the final
Friday of the session.

CURRICULUM

IMPROVISING IN THE STYLE (KISH) meets
twice weekly.
PERFORMANCE PRACTICE (GEOFFROY DECHAUME)
meets twice weekly.
MUSIC ON AND OFF TAPE (GNAZZO) meets
three times weekly.
IMPROVISATION IS CREATION (MATHIEU) meets
twice weekly.