

WHAT DOES EAR HEAR?

Nancy Ellis and Nat Rubin are touring Europe this summer with a rock band. Charles Shere just got back. Anne Kish and friends are just getting off the ground with the Chartres version of The School of Orpheus. John Adams will be back from his east coast tour by August. Alden Jenks has a new piece (lovely, too) for horns, string bass, and tape—Space. Joe Kubera and Beth Anderson are doing a five hour realization of Chopin's endless Mazurka, op. 68 #4 in S.F. in July. A lot of bay area people are off to the New Music in New Hampshire conference. Rehersals are beginning for the West Bay Opera production of Il Trovatore. (Kitty Mraw will debut as Azucena.) Javier Castillo will conduct Kurt Weill's Frauentanz (with Anna Carol Dudley) at the Berkeley Piano Club July 22. Charles Boone says he's coming home soon. John Dinwiddie is writing a symphony. Charlemagne Palestine is in Nova Scotia making sound environments for the Nova Scotians. Dane Rudyar is moving to Palo Alto in mid-July. Serge Tcherepnin's new synthesizer will be more available in the fall after he has moved to S.F. Phyllis Luckman just had her difficult new string quartet premiered. Is S.F. ready for a new Center for the Performing Arts? Will Marc Grafe and Steve Schoendorf perform at the Monterey Jazz Festival? Will Phyl Harmonic make it to New Hampshire?

*Serge (cerge?)
Tcherepnin's

Letters to the editor

Ear,

Recently i heard of your new publication on KPFA, and so i drove up to Berkeley to get one—wasn't disappointed!! Since Lou is a friend and teacher of mine at C.S.U.S.J., it was pleasantly surprising to see his score—fine idea! i would like to subscribe, please let me know if this is possible and how much.

Also, i'm doing a thesis on sound poetry (history and sound poets)—would you be interested in an article for Ear? It would be of a very general nature—dealing with the art and the sound poets that are not well known—or known at all!

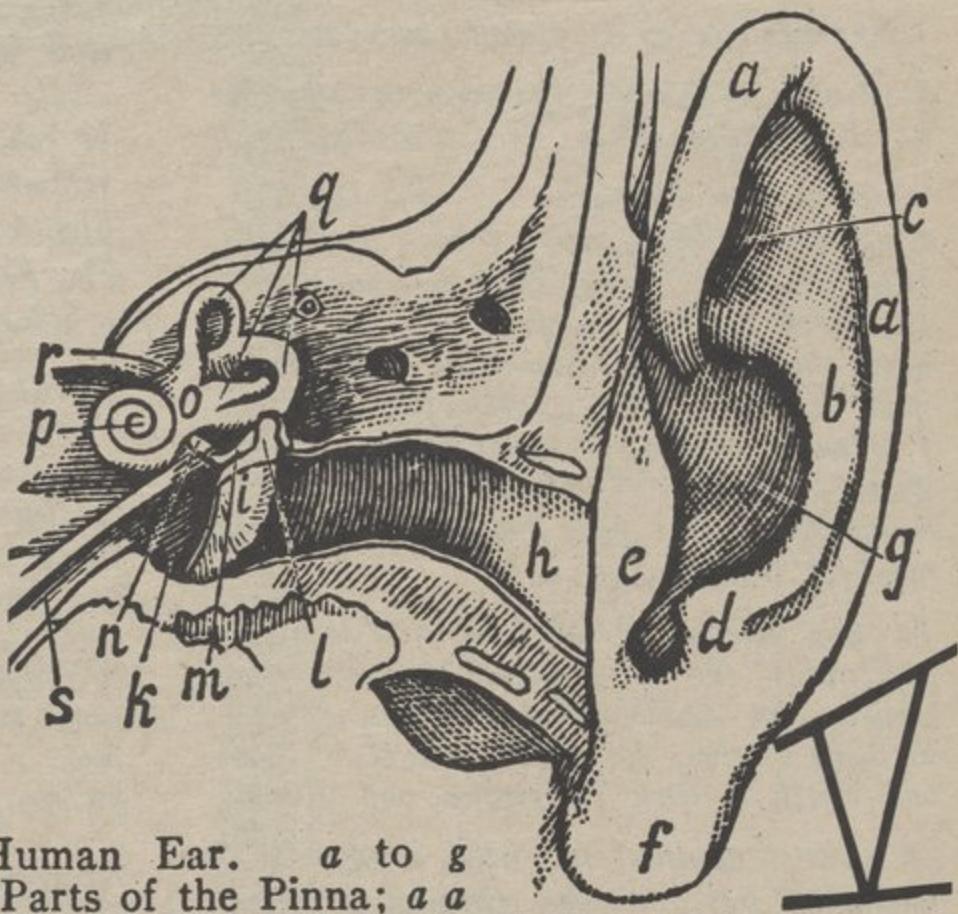
Thanks,
Steve Puppenthal

(ed. Ear costs \$2.50/5 issues. Yes! Send your article today. Good luck on your thesis. And, thank you.)

Ear,

One idea that came to mind as I was talking to Steve Robinson of KPFA was a weekly program of live concerts on KPFA say every Saturday morning from 10:30-11:30. This would be open to any half-way decent musician, where a lot of little heard chamber music could be aired. High school and elementary school level children should have a chance to be heard on this program also. Steve said he liked the idea and had thought about an idea like that before, maybe even charge \$1.00 admission to benefit KPFA. Could be held at 1750 Arch if possible. Eventually such weekly live music programs, appropriately called Ear (?) would be widely known, giving amateurs as well as professional musicians a chance to be heard and help bind music people in this area together.

Sincerely,
Alexander Zuckerman



Human Ear. a to g

Parts of the Pinna; a a

Helix; c Fossa of the Antihelix, b; d Antitragus; e Tragus; f Lobule or Lobe; g Concha; h Auditory Canal; i Tympanic Membrane; k Tympanum; l Malleus; m Incus; n Stapes; o Vestibule; p Cochlea; q three Semicircular Canals; r Auditory Nerve; s Eustachian Tube.

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AN OPEN LETTER TO COMPOSERS:

The Ensemble, a newly formed music group, is planning to present a program of Bay Area composers early in the fall of 1973. We would like all composers who are interested to send scores and parts to us by the end of July. Either a previously composed or new score would be welcomed. We are a fairly small group with no money now, so instrumentation is limited: voice, woodwinds, trumpet, French horn, strings, percussionist, and piano. Send music to B. Anderson, 991 39th St. #1, Oakland, Ca. 94608.

The Ensemble
Beth Anderson
Javier Castillo
Tom Rose

APOLOGY:

If you didn't get your subscription, it may be that you are the one person whose check we lost. Please send us another with your address, and we'll try to do better by this one! Thanks.

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. (Mail to: Ear #B. Anderson, 991 39th St. apt. 1, Oakland, Ca. 94608.)
name _____

address _____

CITY AND ZIP
(no zip, no sub)

EAR does not take a great deal of pride in the elegance of its finish (how could it?). Right now, for example, I'm wondering where the key to my typewriter is, & why it's locked, too. I'd really rather type this. The last two issues have not been easy: first I moved, & then **EAR** did; Anne Kish, our publisher, has gone off to Europe; we're out of money (the summer slump, we hope); I have to pay for this issue myself (but I intend to recoup from our ads, to some extent); and we've found a new managing editor: Beth Anderson, who prepared most of this issue.

I'd been wanting & not wanting to do an **EAR** about the & composers around. Not wanting too mostly, because it seems as wrong to single a group out as to ignore it. I think with Beth on deck the problem will go away.

(A word of clarification: Beth's pieces are initialed B.A., or make references to astrology, or contain misspelled words: mine are initialed C.S., or pontificate, or are handwritten.)

Beth is a composer & keyboard-player. Her interests lie well within the Fluxus style, so you will see a few leanings in that direction for a while. (It occurs to me not everyone may be familiar with Fluxus: if you are not, I recommend to you Dick Higgins' "Jefferson's Birthday," a book published by Something Else Press, or Yoko Ono's "Grapefruit" (Simon & Schuster); either will give you a taste.)

I don't know how to characterize Fluxus - & that's surprising: I'm usually glib & reckless at theorizing. In a way, Fluxus are the Constructivists of Surrealism (I do like that phrase; it rings). They leap instead of dancing, and their thoughts are brittle, transparent, and shod in track shoes. (NOT Adidas - they are never merely chic.) They court danger, & make Danger Musics (one - by LaMonte Young? - requires entering the vagina of a whale; another - by Ben Patterson - is content to tear up papers).

Anyway, since Beth, therefor KPFA, & Charles Amirkhanian, & Tony Gnazzo (a page of his symphony sideways below). Next month we'll show you how to read graphic scores; later on we'll drop back to Guido's notation - don't despair!

Symphony

[a headless conductor conducts in distorted slow-motion]

STANDING SULLEN AND INERT,
EYES ~~filled~~ ON LICKING UP THE THOUGHT
OF dead and twisted people SPILLING OUT OF
THE DARK MOUTH OF THE TUNNEL,
THE RED SHIRT FLING UP.

CONFUSED Because a single file in JIGGLE
WALL formed a curved line.
THE PLASTER rammed loose
AND SHATTERED the ALPHABET.

a slick AND BAG GALLERIES
a large bLIND'S WALL PLASTER
LEANED it AGAINST a SHILLING woman.

Much of Tony's Symphony has been realized in a definitive version on tape: the page above withstood the process, and stands alone, largely as a visual phenomenon. It can, of course, be sung softly to one's self. I haven't heard the tape. The one page puts me in a Max Ernst mood.

1750 Arch

JUNE

16 MUSIC FOR SOLO HARP, JOYCE ROSENFIELD, Harpist
WORKS BY PROKOFIEV, HANDEL, ROSENFIELD & OTHERS.

17 JAN SCHMIDT, Soprano CHRISTOPHER SALOCKS, Pianist
WORKS BY MOZART, WOLF, MILHAUD, DELIUS, & OTHERS.

22 MIDDLE EASTERN FOLK AND CLASSICAL MUSIC
ISHMAEL; Kanun, Ut & Saz. VINCE DELGADO, Darbuka

23 NORMA LEVISTER, Soprano RONALD MORTIMORE, Tenor
ALDEN GILCHRIST, Accompanist. WORKS BY BACH,
DEBUSSY, PURCELL, D'ASTORGA, ROSSI, AND OTHERS.

24 THE PACIFIC WIND
WORKS BY IRVING FINE, ELIOT CARTER, CAMBINI, IBERT.

29 MUSIC FOR PIANO, CLARINET, AND STRING QUARTET.
BETTY WOO, Pianist TOM ROSE, Clarinetist. WORKS BY
BRAHMS, REICHA, PROKOFIEV, BEN WEBER, SCHOENBERG

30 BAROQUE ENSEMBLE
WORKS BY BACH, COUPERIN, TELEMAN, VIVALDI, ETC.

JULY

6 SONGS FOR FLUTE, VOICE, PIANO, & HARPSICHORD
DOROTHY BARNHOUSE, Mezzo SARAH DONIACH, Harps.
-JANET MILLARD, Flute. WORKS BY MOZART, REINECKE,
FAURE, & DOWLAND.

7 FRED ADLER, Pianist
WORKS BY ADLER, BACH, MOZART, BARTOK, IVES, &
SCARLATTI

8 INFINITE SOUND
ROLAND YOUNG; Clarinet, Saxophone, vocal, percuss.
GLENN HOWELL; Bass, Percussion & Vocals.

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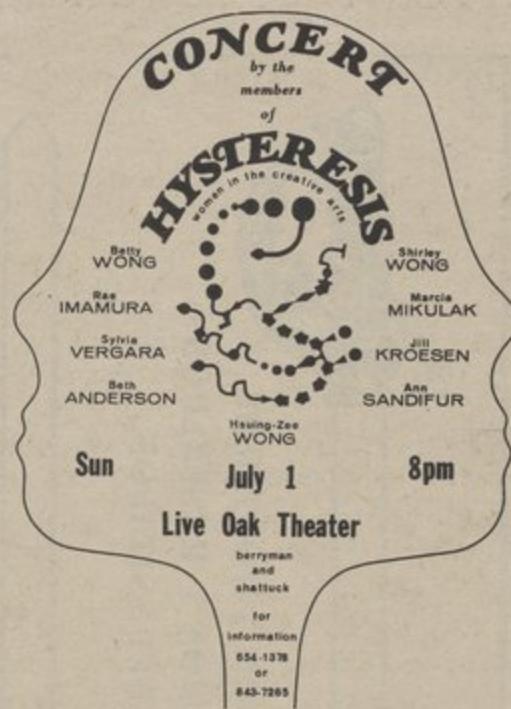
Elsewhere in this EAR you'll find some handwritten bleating to the effect that once again we're late, we've moved, things are all confused, we can't find our typewriter key &c &c. This is being written on a borrowed machine; apologies for its typeface. The point is that EAR is at a sort of crossroad. We're not sure about distribution, advertising or even of editorial material. I think we may be on the point of making the thing really work; on the other hand, it might just as easily fall apart. No question but a certain amount of impetus has been lost by our dilatory appearance the last two months; but that's water over the dam.

In any case. This issue is Fluxus-oriented: a report by Beth Anderson on ZAJ, the Spanish avant gardists; Charles Amirkhanian on a new kind of music convocation down near San Diego; Charles Shere on a fine book of Lou Harrison's (it's beginning to look like a monomania, but that's all coincidental). Scores by Anderson, Gnazzo, and a page from Giteck. No rectified reviews this time: Youssuf is out of town for a couple of months, and he's a hard man to replace--if you want to contribute, please do so. In any case he'll be back, armed no doubt, so you haven't seen the last of him.

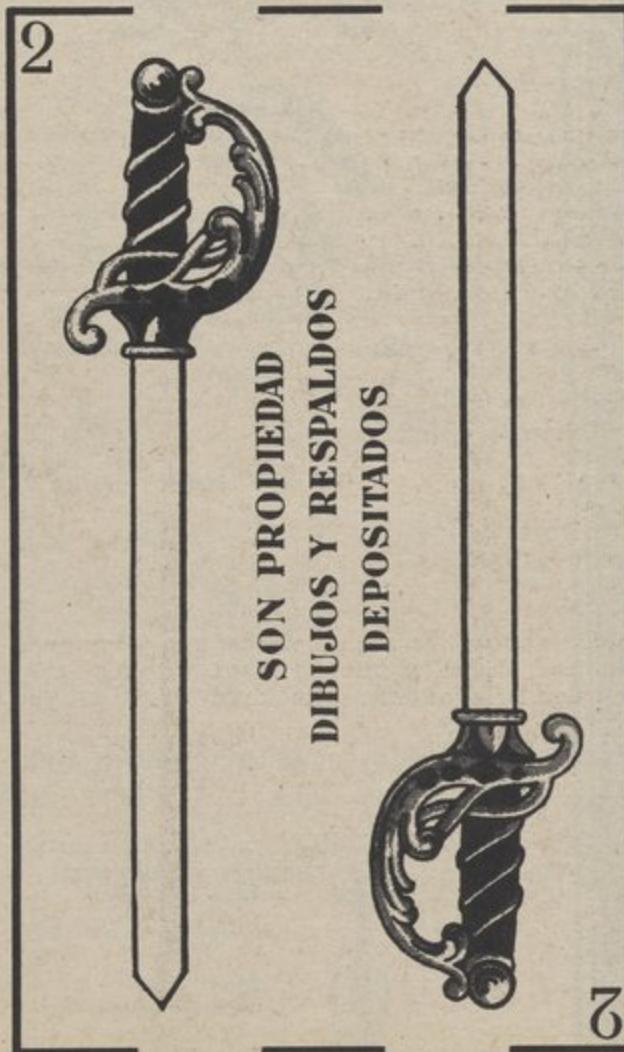
There's not much here for the traditionalist. That's not for lack of action on the Heritage front--quite the contrary: a big story is brewing, as they say, concerning the Oakland Symphony. A lot of the smiling faces on the cover of your (Oakland) phone book will be missing when the Oakland Symphony begins its new season by filling the Paramount Theater of the Arts with movie music this fall. Four or five people have been dismissed, and another eight or ten have taken leaves of absence--and some important positions are affected. The story is delicate and confused: oldtime EARreaders will remember my hemming and hawing in the past. We think, at this point, that EAR 6 will get into this story in some detail. Please, if you're involved or know something, do write: we'd like all the information we can get.

THE CLASSICAL GUITAR SOCIETY

There will be a performance by Michael Lorimer's master class in the Fireside Room of the Kensington Unitarian Church June 23 at 7:30. It's free! And, July 1 at 8:30 p.m. Michael Stanis will play a benefit for the society at St. Mark's Episcopal Church in the parish hall (2314 Bancroft). For information call Sally Blaker, 933-9539, in Walnut Creek. The group meets every third Tuesday in the Fireside Room.



ZAJ at last



ZAJ — SPANISH DADA

"Bababi bababi bababibiba?"

"Based on love to allusions, on the ordinary daily tasks and on emphasizing the nonlogic forms of action, the purpose of our work depends on the created atmosphere and on the displayed objects."

Oh, Oh, Oh, Oh, Oh, they're so lovely. Someone (and not only one, but three!) has finally done what was logically necessary in light of John Cage's work. They did, and continue to do, nearly silent concerts!

April 7 they performed 18 pieces at Mills. It took about 150 minutes. The first 130 were very quiet, but the last 20 minutes were filled with an enormous sound—really gorgeous in that big hall.

One of my favorites was "intimate & personal"—a solo by Esther Ferrer. She measured various distances on her body and recorded these figures in assorted colors. Then the spots that had been measured were marked with adhesive tags. The second part, or codetta, consisted of the removal and destruction of the adhesive and the records.

Some of the other works were: "0th parallel", "speculations in 'v'", "piano music?", "the nine sevens", "visible music", and "blood & champagne".

The piece that gets them in the most trouble everywhere they go (even in Berkeley) is "the secret". Juan faces the audience, Walter appears to whisper to Juan at a 90-degree angle to the audience, and Esther stands on the other side of Juan, as if apart from the other two. This trio begins on the far right of the stage. Every ten minutes they rotate positions, ie. Juan whispers to Esther and Walter stands to the side. They make six changes which takes 60 minutes and work their way across the stage, until finally one person is left alone whispering to an invisible person. Then even he goes off and the "silence" continues...

At Mills they were not attacked, but when they did their Pacific School of Religion concert latter in April, a woman became enraged and started tying them up in their plastic tape. She hurt Esther's neck, but the performance did not stop. Charles Amirkhanian grabbed the angry woman and Heidi Nelson, a young dancer, untied them and put Esther back in her original spot. The performers registered no anger or relief.

At Amherst, the students burned them during "the secret". Every time they perform, they risk their lives. Wonderful dangerous music. Wonderful wondering people. We hope they come back to the bay area as silently as possible—and soon.

esther ferrer, juan hidalgo, walter marchetti
ZZZ AAA JJJ

— B. A.

(Other editor's note: for years ZAJ sent me ordinary envelopes filled with strange & wonderful texts—scores, poems, descriptions. As mysteriously as they started, regrettably, they left off. They were—probably still are—closer to Fluxus people than to anyone else. It looks like finally the Something Else Press—Yoko Ono kind of Fluxus, NOT neo-Dada thing, might come to life hereabouts—C.S.)

OLD, BUT GOOD NEWS

1750 Arch, Berkeley, the most intimate hall in town, reopened as of May 4. Strong will and stamina have kept 1750 Arch open during what seems to be an Olympic obstacle course created by the City of Berkeley.

Last October 1750 was visited by the City's Fire Marshall and Zoning Inspector. Despite the fact that the audience capacity is very small, and the building is structurally very sound, it was considered to be a potential fire hazard because there was no rear exit or sprinkler system. Further there had to be a decision as to the feasibility of having a concert series held in a neighborhood that is zoned strictly for single family dwellings.

The first hurdle was overcome when after a series of hearings the Department of Adjustments granted a variance so that a concert series could continue. Great rejoicing followed.

On March 27, Arch Street was visited anew by the Fire Marshall. Apparently one of the loyal patrons of music had filed a formal complaint after Bach's Birthday Celebration stating that: 1) The premises seemed over-crowded and 2) in any case it seemed unsafe, because there was no rear exit. A feeling of despondency followed. Doors closed.

Well..., the April series was transferred to the Pacific School of Religion (they were very kind and accomodating). Meanwhile, a hoard of carpenters and pipe fitters began to arm the Spanish Style 1930's home against possible fire.

The April programming at the Pacific School of Religion included a performance by Zaj, the musical theatre group from Madrid, founded by Juan Hidalgo and Walter Marchetti (Esther Ferrer is the "new" member); Linda Cumminskey and Nathan Schwartz; Robert Krupnick; Neal LaMonaco and Marilyn Thompson; Stephanie Friedman and Philip Brett; Et alii.

One further quirk is that at the end of March, 1750 had acquired a new Steinway 7' to be used for concerts which had to go unused during what seemed a whole month of piano concerts held at P.S.R.

Lo and behold, much to the amazement of the City and staff on May 4 after constructing a rear staircase and making innumerable structural changes the intimate concert room was deemed safe and ready to reopen. Mixed feelings of exhaustion and exultation followed.

Francesca Howe and William Dickinson did a sparkling performance of flute and voice. Champaign was served and a celebration followed.

Things have been going well since. In May and June the calendar included concerts by the California Baroque Ensemble; Bach Cantatas with Miriam Abramowitz, Judith Nelson, and Bob Claire; an unusual combination of a jazz pianist and three classical Indian musicians improvising on ragas and American jazz tunes; electronic music with Mort Subotnick and Don Buchla; and more.

A schedule of concerts and reservations to concerts can be had by calling 841-0232 or writing to 1750 Arch Street, Berkeley, 94709. Concerts will continue through July and the Fall Series will open in October. Allah and the City Willing.

— EVA

Primer Reviewed

A fortunate post brought both my Compact Oxford Dictionary (the one with the magnifying glass) and a package from Lou Harrison. I've wanted my Compact since it was published two years ago, and had looked forward to it eagerly; but it waited while I turned to more pressing pleasures. Lou's package turned out to contain two books, too; and although one is probably out of print by now (mine being no. 195 of 200), both should be mentioned here.

The more important one -- the one anybody can obtain, and every musician, whether student, amateur or professional should -- is **Lou Harrison's Music Primer**, published in 1971 by C.F. Peters, New York (and available from them by mail: 373 Park Ave. South, N.Y. 10016). A primer in the fullest sense of the world, it sets out the musical principles Lou has come to know in the course of his own studies and work. (It is dedicated, simply, "To my fellow students," and scrupulously and joyfully acknowledges his own teachers: "Henry Cowell taught me most of this." "I learned most of this from Harry Partch." "David Ming Yueh Liang taught me these Chinese terms (as so much else).")

The **Primer** is a collection of 52 items -- a full deck -- which are of three general sorts. Many of them are virtually lessons ('dicta' is perhaps a better word) on musical procedure: the first five offer methods of varying combinations of tones and silences so as to generate formal structures. Another kind of item describes musical generalities, ranging from a catalogue of pentatonic modes, of perhaps only technical use, to a fond and expansive item in four pages on the "Whole Round World of Music." And a third kind of item states frequently aphoristic attitudes of Lou's toward Music and Life in general: "In the play of composing: one does not usually cheat at Solitaire;" or "Such as I am, I would generally rather chance a choice than choose a chance" (so much for aleatoric music); or, best of all and stated twice, "Cherish, conserve, consider, create." (Note the order here.)

* * *

One of the men who impressed me most in my days at U.C. Berkeley was an English professor named Willard Farnham: he had the gift of relating the discontinuous, and could introduce Homer, Sidney, Catullus (not Horace), Sterne and Gertrude Stein into a tightly-constructed idea without forcing his points. His mind could do what cultural history does in its mindless way: it ab-

stracts individual elements to make up a continuum not by gathering similar items but by gathering the fruits of similar concerns. It's like finding the next number of a series by ascertaining the principle governing the change of increments between numbers in the series: if there's no order in the first generation, you go on to the next, and so on. Lou does the same thing. In fact he can't avoid doing it: he is spatially oriented, not chronologically; and he is literate and knowledgeable.

* * *

This is not to say that the **Primer** is philosophy. It is not: it is common sense. Many of the items are best read with a monochord in hand: if you haven't one, make one -- but don't use a piano. "Just Intonation is the Best Intonation," Lou says, echoing the sound of the opening of a Bach cantata. "The poet Herrick has said, 'So melt me with thy sweet numbers.' These are the numbers."

There is poetry in the **Primer**, but not a great deal. Most of it is found in the two fine perorations: the items on The Whole Round World of Music and on Solemn Song. **Nineteen Items**, however, . . . Lou apparently published himself in an edition of 200 a few years back (the Esperanto date, 2514, means nothing to me, and there are no reference books where I type this). Here there is some very fine poetry indeed -- particularly two longish poems, one on the oleander bushes which decorate the State Highways in the Valley, one in the form of a letter to Dr. Lee Hye Ku on his 60th birthday. ("You have arrived at honored age in a country in many ways young to grow; while I grow older in a country dying . . .") **Nineteen Items** includes a couple of 'song-tunes,' too, and a couple of fine drawings, as well as the silk-screened frontispiece; a set of four inscriptions in books to fortunate friends of Lou's, and a few more aphorisms, one of which sums up the strength of Lou's work and thought: "The two important t's are time & tune."

* * *

Not the time that separates, the kind you can use if you like to categorize things, to "verticalize" history into discrete and 'progressive' areas. That's the kind of chronology Lou wouldn't need. Rather, the kind of time you can move around in. Time as 'room,' possibly as 'proportion,' never as structure. Structure is what the artist makes himself. "Know & use your numbers," Lou's "First Instructions" say in the **Primer**. "Make Form. Do not forget to grace your melody. Study grace as such."

* * *

It is the clear beauty of method, an honest beauty born of application, that marks much of Lou's music. Knowing nothing about geographical attributes, I've always thought of the Chinese as the Irish of Asia: direct, simple, good-hearted, cheerful. Qualities born not of were simple-mindedness (though I don't sneer at that), nor of lack of subtlety, but of the certain knowledge, in the wake of early and complex civilizations (for both go back a long way in their respective continents), that the just, the balanced, the directly stated is the most satisfying in the long run. It holds up best.

The **Primer** tells you how to work toward these goals. It gives hints for overcoming creative inertia, for developing long formal structures, for varying melodic material, for unifying rhythmic and melodic ideas in other ways than Schoenberg's, for coming to terms with the dragon Tonality. You have to be serious -- there's no room anywhere for the phony (and I'm not sure how Lou feels about the intuitive, which is how I myself proceed). A couple of the items are obscure: I'm not sure I understand the item on page 22, governing "general speeds of duration," or the illustration of Duration Control on page 18. A couple of corrections need to be made: on page 8, six lines from bottom, "wide" instead of "short;" on page 16, 13 lines from bottom, "seven" for "six;" on page 23, top line, half note for whole note in the first illustration. (Lou provided the first and third corrections in my copy.) But the whole **Primer**, in its wisdom and its succinctness, is a magnificent achievement. It could make things much better than they are. -C.S.

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Suppl cation ||

Henry, July 18

Leave me

gonna

When ya



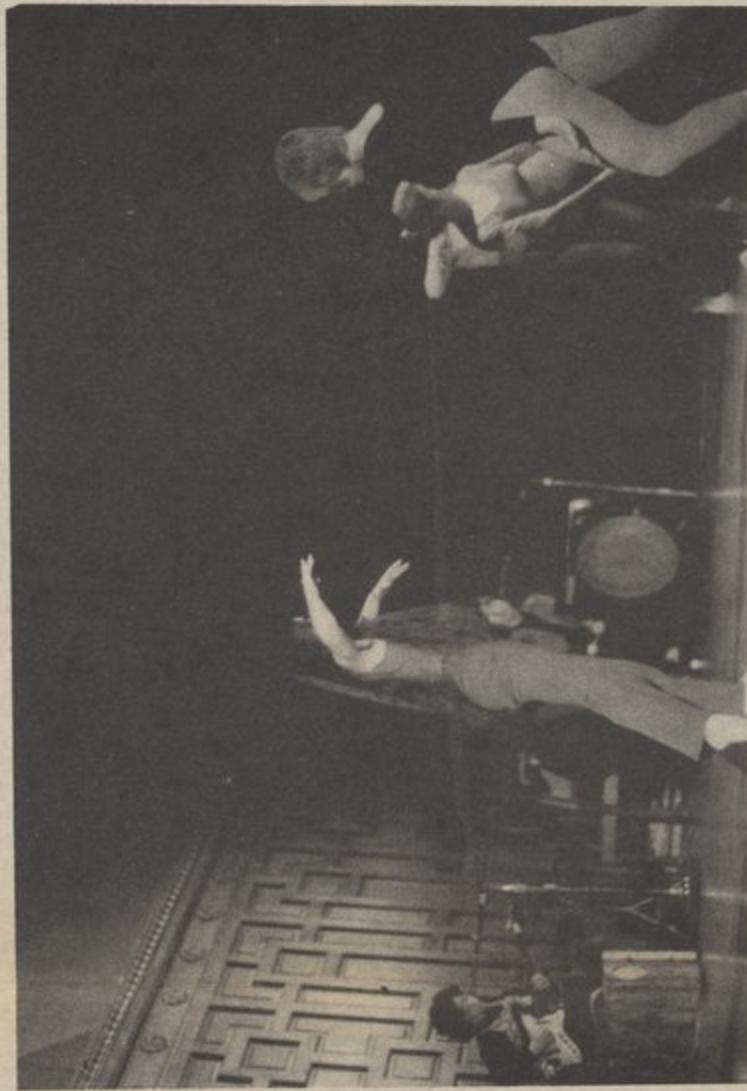
1 2 3 4

Who ya
gonna
yellow
faire



—?—

DEACU



FEAU

PEACHY KEEN-0

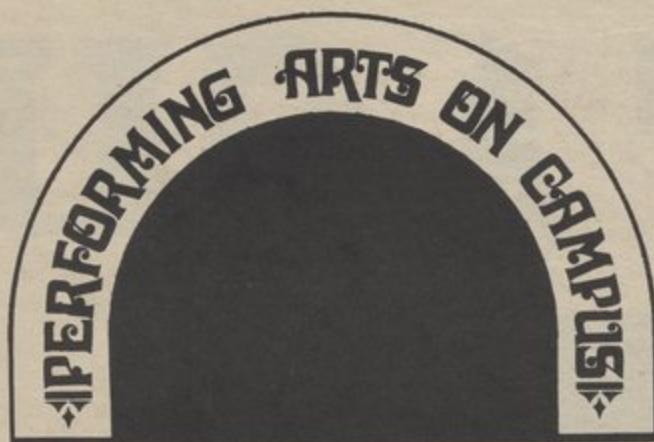
Beth Anderson

This score is based on the dual duality concept of four. It is for four women dancers, four women vocalists/instrumentalists, a tape in five segments divided 4:1:3:3:2, and peach light. It is a sixteen minute mantra idea that was done in a soft arch form. Instrumentation could vary, but electric organ, electric guitar, vibraphone, large gongs, large cymbal, large Chinese drums are probably ideal. Nothing about the piece should be sharp, jagged, or ratty.

The words are used vocally, mentally, emotionally, soulfully in written groups, word by word, syllabically, phonemically, and in any mixture of these or other ways. The only thing to be avoided is antecedent/consequent conversation. The vocals are allowed to happen gently.

This is a love piece (written naively without political overtones), but it has a lot of humor in it, too. After the March 3 performance at Mills, all this softness was described by a number of people as castration. Do intention and perception ever exist on the same plane?

—
Musicians: Beth Anderson, Linda Collins, Kitty Mraw, Ana Perez.
Dancers: Sylvia Carr, Susan Dockery, Ruth Middleton, Heidi Neilson.
Lighting: Debra Spencer, Denise Sporer
Photo by: Debra Spencer



SUMMER EVENTS AT CAL

Sat. June 30 8 p.m. Hertz Hall
Opera: *Don Pasquale*. New Port Costa Players.

Mon. July 2 8 p.m. Hertz Hall
Eva Heinitz, viola da gamba; Peter Hallock, counter-tenor; and Malcolm Hamilton, harpsichord.

Fri. July 13 8 p.m. Hertz Hall
Concert: Julian White, piano

Sun. July 22 8 p.m. Hertz Hall
Concert: The Festival Winds

Sun. July 29 8 p.m. Hertz Hall
Concert: The Lenox Quartet

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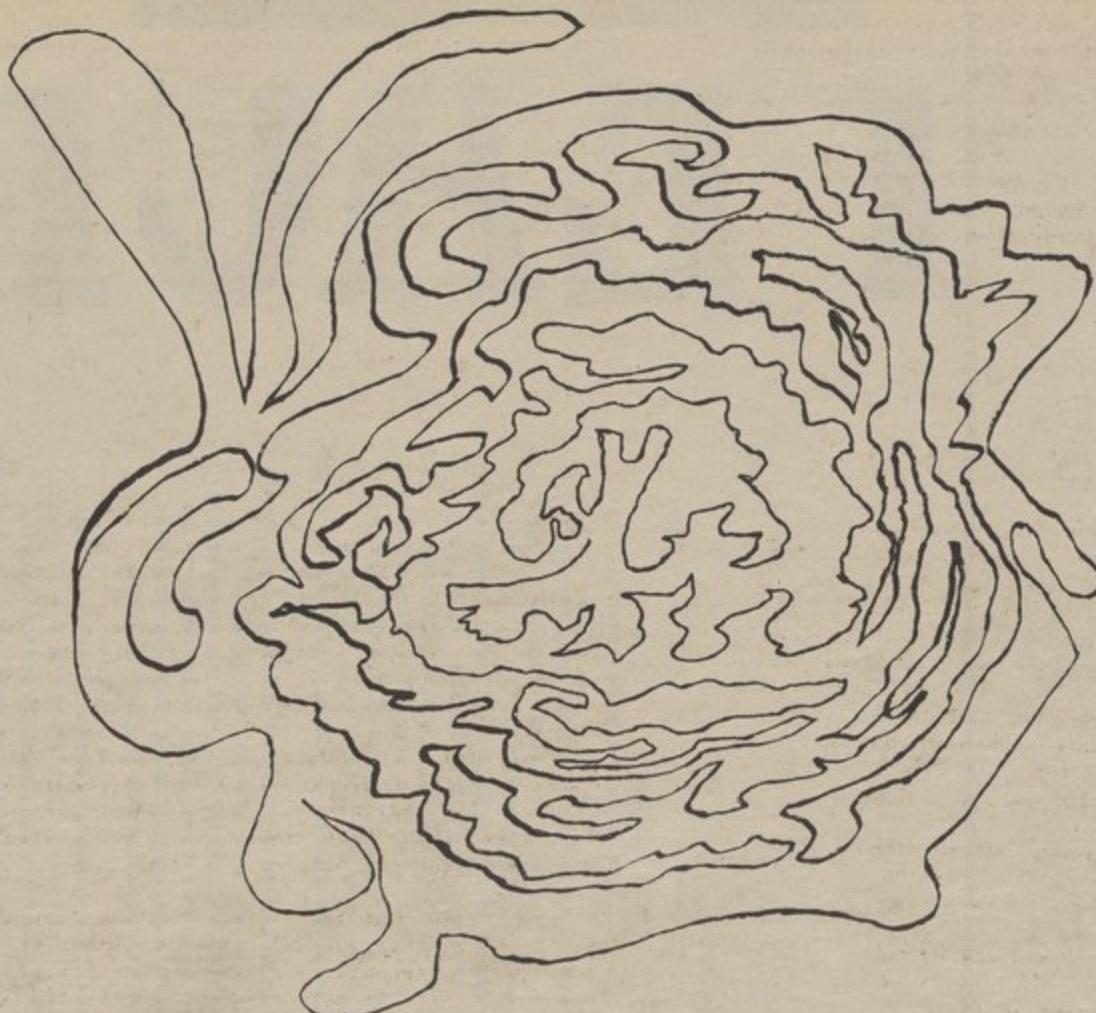
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3944 Balboa in San Francisco.



MUSIC FOR CHARLEMAGNE PALESTINE
to be played as four-hand organ music, softly

Beth Anderson 4/7/73

THE EXPANDED EAR:

music conference sponsored by kpfk, kpfa, fluxus west, debenneville pines, source magazine
april 27-28-29, 1973

On Friday, April 27, seventy performers and composers gathered at DeBenneville Pines, a camp run by the Unitarian Church somewhere in the wilds of the San Bernardino National Forest, for a weekend of exchanging ideas and music. The occasion was "The Expanded Ear", an informal conference arranged by composer Ken Friedman (see Baker's Dictionary for the unbelievable details), who was program director for the camp during the past year. Friedman had recently put together "The Public Imagination", a similar get-together for visual artists in early April which was highly successful as well.

The Friday evening festivities consisted of a 79th birthday celebration for the guest of honor, Nicolas Slonimsky. The best gift anyone could have given the loquacious lexicographer was an audience of 70 wide-eyed musical neer-do-wells to listen to a couple of hours of tales of horror of what it was like to be a musical neer-do-well in 1930. Slonimsky ate it up—everything but the birthday cake with the 48 candles which could be located on the campgrounds. By the time it was passed around the room there was none left for the guest of honor (who didn't notice, but simply continued playing rapid scale patterns with rhythms of five in the left hand against four in the right). At the conclusion of the talk and a question period, the premiere performance of Charles Amirkhanian's Heavy Aspirations, a text-sound composition exploiting the speech characteristics of Slonimsky was played on tape. Slonimsky was so aghast, he didn't know whether to laugh or cry. So he did both, once again demonstrating the schizophrenia (ed.—He's a taurus, not a gemini, but I wonder where his planets lie.) of the two hemispheres of his remarkable brain.

(B.A. astrologer)
(C.S. in astrology)
At breakfast the next morning, Los Angeles pianist Richard Bunger performed a mini-concert on his fine Schoenblut toy piano. The featured work was John Cage's Suite for Toy Piano which seemed to blend perfectly with the ambience of numerous people eating grapefruit halves and syruping their French toast. Bunker's new album on Avant AV-1008 contains works by Barney Childs, Mort Subotnick, Cage, Ives, and Henri Lazaroff, and is a tour-de-force of technical proficiency nicely unified with some really interesting repertoire. Highly recommended.

Between 10:00am and 1:00p.m., the assembled group performed the Six-Acre Jam, an improvisational work without any supervision. It was played over the campsite by acoustic and electric performers and recorded by a crew from KPPK Radio in Los Angeles with special cables designed and built by John Dinwiddie of Berkeley. The cables stretched in three directions as far as 1400 feet from the tape recorder. The recording was a realization of Dinwiddie's concept, "Little Pictures with Big Ears": taking sounds which are widely spaced in the environment and mixing them down to two or four track recordings.

The result will be heard on KPFA Wednesday June 27 at 8:00 pm. Many various areas of the piece were interesting, but the overall result was dominated by one particular electronic group which insisted on fffff playing throughout. Some composers complained that this seemed to represent an insensitivity to 1) the concept of the jam, and 2) the natural environment in which it was set. Among the instruments seen in the forest were homebuilt contraptions of all descriptions, about ten synthesizers with small speakers at various sites, a tape recorder with electronic modification ("cultural train", by Jan Pusina), and an orchestral size harp played by Carol Robbins of L.A. All the while, Trans-Parent Teacher's Ink (Paul Cotton) romped around the camp in his fabled white rabbit suit, with the sounds of Herbert Distel's, "We Have A Problem" emanating from his tail.

Around 2:15 pm Dane Rudyar, composer and astrologer, gave a talk on The Meaning of Tone, which was listened to with great fascination by all.

At 3:00 violinist Daniel Kobialka performed two works for violin solo with tape. The first was a four-channel piece by Henry Brant entitled "Crossroads" and the second was by Glen Glasow: "takka". Both have just been released on Desto DC 7144 along with the "Concerto in Slendro" by Lou Harrison.

(an excellent recording — the Brant, hated in the S.F. Chronicle, is a marvellous piece of music — C.S.)

EAR OUTSIDE . . .

Around 4:00 pm Don Buchla lectured out-of-doors on the subject of his synthesizers and answered questions. At 4:30 a tape concert began in the coffee shop lounge with participants ranging from Hsiung-Zee Wong of Oakland playing her first composition to Ralph Swickard of Los Angeles playing an excerpt from a recent work-in-progress. In the lodge, Phyllis Luckman, another Oakland composer, received a rehearsal run-through of a work in progress for multiple instruments as John Adams of the SF Conservatory New Music Ensemble tried to hold onto the reins.

Around dinner time, Nebraska's avant-garde composer, Steve Birchall passed out scores to an antiphonal choral piece which was enthusiastically performed by the women on one side of the room howling at the men on the other. Birchall teaches at Midland College in Fremont, Nebraska, and don't ask me how much longer he'll last there!

Around dusk, MUSIC MUSIC, a San Francisco group consisting of Jim Nollman, Jonathan Doff, and Jack Briee played the first part of a new work outdoors. The second part was played the following Sunday morning at sun-up.

That night, Ken Friedman gave an amusing talk on the subject of Fluxus, an experimental art group which has done significant work in music as well. Charles Amirkhanian gave a concert of sound poetry and distributed examples of his concrete and visual poems. And several electronic music groups held forth in separate buildings until Midnight.

One of the particularly fine events was the showing of films by Ron Pellegrino, a composer who flew in from his teaching post at Oberlin College in Ohio for the conference. The music and the visuals for these spacey pieces were computer generated. If all goes well, Pellegrino might be in the Bay Area come this Fall. It will be good to see and hear more of his work.

From 10pm to 4:30am an all-night (almost) tape concert consisting of everything (almost) not yet heard during the previous 24 hours was presented. Musicians drifted in and out of the proceedings in various states of disrepair and the music, beginning with really wacky pieces by Dan Orsborn and Barrett Williams seemed to hold interest right up until the end. In the process, there were tapes by Susan Ohori, Jacques Bekaert, Marsha Mikulak, Carl Fravel, John Dinwiddie, Tony Gnazzo, Paul Kalbach, and many others whom I honestly can't remember.

By morning, not many people were willing to roll out of bed to hear another note of music and breakfast was as solemn as the Pope's funeral. It seemed as if the right thing to do was not to hold the improvisation session with all ten synthesizers assembled in the cafeteria, but rather to talk quietly with one another, and that is just what did happen. A goodly percentage of the people there had come for a weekend of re-stimulation and were satisfied with the results. A few were discontent with the rush of events and the necessity to keep moving, there being but a few hours to serve the interests of so many. The meditators had wanted more serenity, while some of the high energy urban types were ready for another week of playing.

Perfection? No. But there was a healthy direction manifested in this unusual coming together of people with alternative interests in music. It seems like a good direction for further exploration. And KPFA is planning to organize another such fete by next Spring. This time in the Bay Area. There is a real need for inter-personal communication in the rarified field of experimental music, and such an informal weekend, away from the context of the concert hall, seems to be a fine vehicle for satisfying that need.

—Charles Amirkhanian

CONCERT GUIDE

SUNDAY JUNE 17

Jan Schmidt and Christopher Salocks: 1750 Arch, 8:30 P.M. songs by Faundet, Mozart, Wolf, Milhaud, Rodrigo, & Delius. (call 841-0232)

Stern Grove Festival: Oakland Symphony Orchestra, 2: P.M., 19th and Sloat (S.F.), Vivaldi, Haydn, Farberman, Tchaikovsky. FREE!

Lili Chookasian: Veteran's Memorial Auditorium, 2:30 P.M. songs by Gluck, Wagner, Faure, Komitas, Ganachian, Hovhaness, & folk songs.

Les Salons Vides: 69 Central Ave. S.F., 2:P.M., surprize new music. (call 522-3410)

FRIDAY JUNE 22

Ishmael and Vincent Delgado: 1750 Arch, 8:30P.M. middle eastern folk and classical music on Kanun, Ut, Saz, and Darbuka.

Opera Ensemble: U.C. Ext. Auditorium, 55 Laguna, S.F., 7:30 P.M.

SATURDAY JUNE 23

Berkeley Art Festival: Walnut/Berryman in Live Oak Park, 11-5, free, light and sound show in dome.

SUNDAY JUNE 24

Serendipity Singers: Stern Grove, 2:P.M., free.

Berkeley Art Festival: continues

Charles Americanian: 69 Central Ave. S.F., 2:P.M. new voice tapes. (call 522-3410)

Opera Ensemble: U.C. Ext. Auditorium, 55 Laguna, S.F. 2:30 P.M.

Nicholas Smith: Grace Cathedral, 1051 Taylor St. S.F., 5:P.M., organ recital

Berkeley Ensemble: Freight & Salvage, 1827 San Pablo, Bkly., 9:P.M. Baroque music featuring recorder, flute, and violin.

The Pacific Wind: 1750 Arch, 8:30 P.M. ensemble music by Fine, Carter, Cambini, and Ibert.

FRIDAY JUNE 29

Piano, Clarinet, and String Quartet Music: 1750 Arch, 8:30 P.M. Brahms, Sessions, Copeland. The performers are Woo Halpin, Rose, Kish, Elliot, and Ellis.

SATURDAY JUNE 30

Baroque Ensemble: 1750 Arch, 8:30. Bach, Couperin, Teleman, Froberger, Frescobaldi, Vivaldi. The performers are Bruseth, Kreft, O'Conner, Thomburgh.

The New Port Costa Players: Hertz Hall, U.C.B., 8:P.M. "Don Pasquale" of Donizetti. \$3 (S2).

SUNDAY JULY 1

Hysteresis: Live Oak Theater, Shattock/Berryman, Bkly. 8:P.M. New Music & Dance by bay area composers including Wongs, Vergara, Mikulak, Kroesen, Anderson. A new WOMEN'S COLLECTIVE.

19th Century: Dominican College, San Rafael, Forest Meadow Theatre, 1:30 P.M. \$2 (S1)

MONDAY JULY 2

Eva Heintz, Peter Hallock, Malcolm Hamilton: Hertz Hall, 8:P.M. Teleman, Campion, Dowland, Ortiz, Marais, Purcell, Marinus Bassani.

FRIDAY JULY 6

Dorothy Barnhouse, Sarah Doniach, Janet Millard: 1750 Arch, 8:30. Songs by Mozart, Heinecke, Faure, and Dowland for flute, mezzo, piano, & harpsichord.

SATURDAY JULY 7

Fred Adler: 1750 Arch, 8:30. Piano music by Adler, Bach, Mozart, Bartok, Ives, and Scarlatti.

SUNDAY JULY 8

John Fenstermaker: Grace Cathedral, S.F. 5:P.M. Organ recital. \$1.00.

Glenn Howell and Roland Young: 1750 Arch, 8:30, infinite sound produced on clarinet, sax, percussion, bass, and vocals. (call 841-0232)

Opera concert: Stern Grove, S.F., 2:P.M., 19th and Sloat.

19th Century Music: Dominican College, San Rafael, Forest Meadows Theatre, 1:30 P.M. (\$2--\$1 student)

FRIDAY JULY 13

Julian White: Hertz Hall, 8:P.M. Piano music by Hindimith, Berg, Copland, Prokofiev, Bartok. (\$3)

SUNDAY JULY 15

Sandefjord Norwegian Girl's Choir: Grace Cathedral, 5:P.M. Sacred and secular music from many lands. (\$1)

19th Century Music: Dominican College, San Rafael, Forest Meadows Theatre, 1:30P.M. (\$2)

WEDNESDAY JULY 18

Concord Quartet: Little Theatre of the Palace of the Legion of Honor, Lincoln Park. 8:30 P.M. Romantic and Contemporary Music. (3.50--\$2 students)

SUNDAY JULY 22

The Festival Winds: Hertz Hall, 8: P.M. Haydn, Rieger, Francaix, Vivaldi, Stravinsky, Varese, Villa-Lobos, Carter. (\$3--\$2 students)

The Ensemble: Berkeley Piano Club, 8: P.M. Music by Stravinsky, Weill, Chavez, and Krupnick. Performers include Anderson, Dudley, and Dye among others.

Annual Merola Opera Program: Stern Grove, 2: P.M.

Derrien Symonds: Grace Cathedral, 5: P.M. Organ Recital. (\$1)

MONDAY JULY 23

Stuart Canin, Paul Hersh, Peggy & Milton Sikind: Little Theatre of the Palace of the Legion of Honor, Lincoln Park. Works of Schumann. (\$3.50), 8:30.

WEDNESDAY JULY 25

Concord Quartet: Little Theatre of the Palace of the Legion of Honor. 8:30. Romantic and new music.

FRIDAY JULY 27

Beth Anderson and Joe Kubera: Mission District Community Center Theatre, 544 Capp St. S.F. 8-12 P.M. Four hour realization of Chopin's endless Mazurka (piano).

SUNDAY JULY 29

Lenox Quartet: Hertz Hall, 8P.M. Haydn, Bartok, and Beethoven. (\$3--\$2 student)

If you don't see your concert listed here, you didn't send it to us. Why not? Send all listings for August-September 15 to me by July 15:

Beth Anderson
991 30th St. apt. 1
Oakland, Ca. 94608

THEY DO THINGS RIGHT... IN HOLLAND

(I told Mr Jurrens of my own *From Calls and Singing*, a ten-minute piece for chamber orchestra "commissioned" through the San Francisco Art Commission for \$25 worth of parts duplication. In Holland it would have been worth a little over \$2000 -- with parts taken care of. He wasn't surprised at the way we do things.)

A quick trip to Holland early this month left no time for music, unfortunately. The only music I heard was a Salvation Army Band in the red light district (it played very well, incidentally; better than they do here: and its instrumentation was remarkably complete, including French horns, altos, a fluegelhorn as well as the cornets, and the like). I was there the week before the beginning of the Holland Festival, and not much was happening: the second Amsterdam orchestra was playing Beethoven 2nd and 9th in the Concertgebouw, and the Netherlands Chamber Orchestra played Haydn and Mozart there too; but both were sold out, and misunderstandings cost me my chance to stand.

I did make time to go to Donemus, though: it has fascinated me since my KPFA days, and I was curious to know better how it works. Donemus --the name derives from Documentation of NEtherlands MUSIC-- is a remarkable institution. It is a private agency dedicated to the publication and (to a lesser extent) propagation of Dutch music. After the war, in 1947, a group of concerned musicians met to discuss the postwar situation. There was no Dutch music publisher, and therefore no published contemporary Dutch music. Donemus was founded to fill the gap.

Donemus is composed of a council of 15 people, one of whom is ex officio from the music department of Radio Nederland, chosen at the recommendation of composers, performers, and former members of the council. A Board of seven Directors is chosen from the council, and they determine most policy, which is executed by a General Manager, Andre Jurrens, with whom I spoke for a very cordial half hour.

Music publication is important in Holland, for a great deal of contemporary music is performed. (In fact Donemus is not the only agency dedicated to contemporary music: the Gaudeamus Foundation serves the production of concerts in much the same way Donemus serves its publication. Gaudeamus also publishes a monthly rundown of concerts of new music, and they make your ears water: all contemporary concerts are routine in Holland--I'd say there's one a day in the February issue of Gaudeamus' guide.) There are a great many commissions of new music: a State (national) commission of 6 to 10 members has a fixed annual budget for commissioning new music, and the larger cities, like Amsterdam, The Hague, Rotterdam, have similar commissions on a fixed basis (no waiting for a centennial or the like). In addition, of course, special events come along which require observances including commissions of new music.

In fact these commissions are so routine that last year composers got together to agree to a a tariff of minimum fees for commissions:

solo work		F1 4100
chamber orchestra: to 10 min.		6000
(under 22 men) 10-15 min.		8600
15-20 min.		11000
orchestra to 12 min.		7100
12-18 min.		10000
18-25 min.		13200
large orchestra and chorus piece to 12 min.		8400
12-18 min.		11000
18-25 min.		15400
where F1 2.8 = \$1		

I asked how Donemus decided what to publish. Every score commissioned is published automatically. Every score given a public performance is published, with very rare exceptions. About 25% of the scores Donemus publishes are neither commissioned nor performed: these are simply submitted by composers for publication, reviewed by a publishing committee of composers and performers, and published.

It must be pointed out that, with few exceptions, "publication" means Donemus holds a master copy of the score and parts, and prints a copy for sale when one is ordered. This cuts down on overhead tremendously, of course: it is a reasonable way of using contemporary printing technology, and removes a good deal of expense and bother from the composer.

The Donemus budget is about \$275 000 a year, which is about the same as KPFA's used to be when I worked there, five years ago. 20% of the budget comes from its own income, through the sale of scores and recordings; the other 80% from subsidies, either from the government or from BUMA, the Dutch equivalent of ASCAP. The government subsidies come largely from the national government and from large city governments, especially Amsterdam, where the Donemus offices are located. Provincial governments do help, however. (It must be remembered that 70% of the Dutch national budget is not dedicated to "defense.")

Not content with publication, Donemus puts out four records every year--packaging them with scores for study purposes. These recordings are partly subsidized by BUMA, but they are not done on the cheap; and while BUMA helps pay for them, Donemus pays the musicians who do the recording and the composers for the recording rights. The scores chosen for recording run the gamut from conservative and early 20th century music (and baroque music, too, when it is by neglected Dutch composers) up to graphic scores and the most involuted of serial music.

Donemus scores and records are represented in the U.S. by C.F. Peters, 373 Park Avenue South, New York 10016. Scores cost from 75¢ to several dollars in Holland; considerably more here. (Records, in Holland, are F1 19.50 apiece, four for F1 58.50.) Catalogues of both scores and recordings are available from Peters, and they disclose a wealth of music for all sorts of ensembles, from solo recorder to opera.

While in Amsterdam I picked up a number of scores for Tom Rose and a few for myself: I hope some of these pieces will soon be heard hereabouts. Mr Jurrens was curious about West Coast composers, whose work is not known in Holland to any extent. Like any composer, I was travelling with a few scores: he was eager to keep them, and wondered why American composers had no office similar to Donemus. He suggested that the only remedy to the situation was an accelerated regionalism: our country is simply too big to admit of a central Donemus-like agency for American music. I'm sure he's right. Is anyone listening? Shall we get together and look for foundation funds for a Bay Area Donemus?

(If you're a musician bound for Holland, the address is Jacob Obrechtstraat 51, Amsterdam, in the Concertgebouw neighborhood. Gaudeamus is located in Bilthoven, out of town.)

Giteck's Messalina

Janice Giteck's new mini-opera just had its third performance at Live Oak Theater in Berkeley. John Duykers sang the tandem roles of Caesar and Narcissus. Karl Goldstein was the pianist, Susan Napper, the cellist, and the staging was by Joan Marler.

The text for the opera is the last chapter of a novel by Alfred Jarry of the same title. Messalina was, in fact, the third wife of Claudius Caesar; infamous for her social and political behavior, she was executed by Caesar's men. Alfred Jarry makes this whole event into a satire. The parallels with the condition of Western Civilization (the decay of) that the composer finds in this work is what invited her to explore it musically.

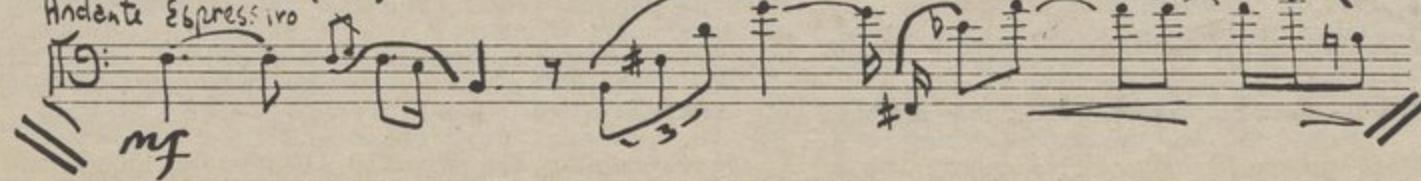


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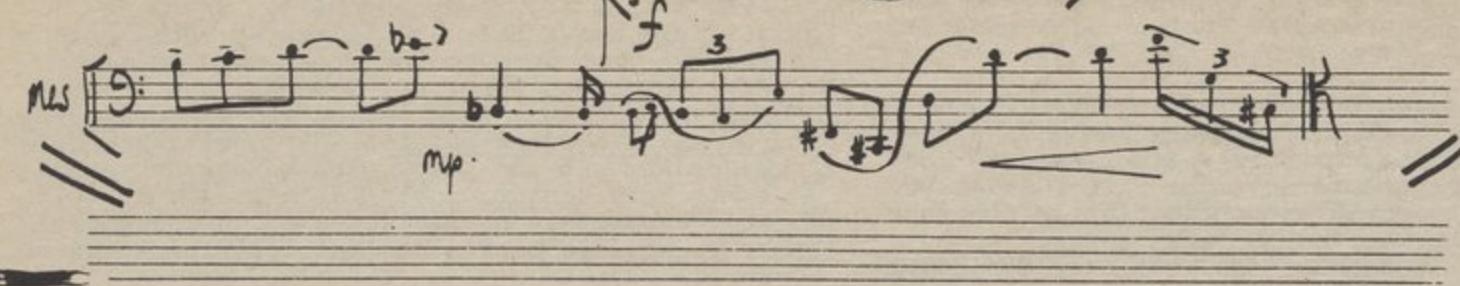
Ms. Giteck has won many awards, including the "Milhaud Award", a French Government Grant, and first prize in the "Concorso Internazionale di Musica e Danza G B Viotti". She has received rave reviews for her "Comments in Earth", "How to Invoke a Garden—How to Invoke the Same Garden", and recently for "Messalina". All we can add is more of the same—praise!

Messalina

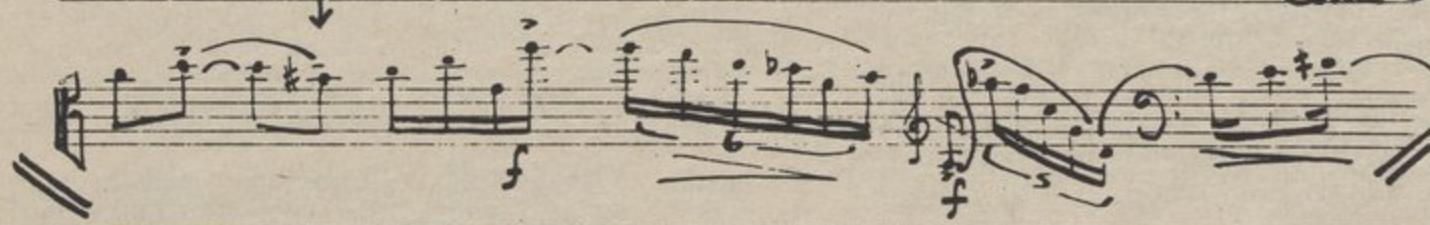
Messalina
Andante Espressivo (69. P)



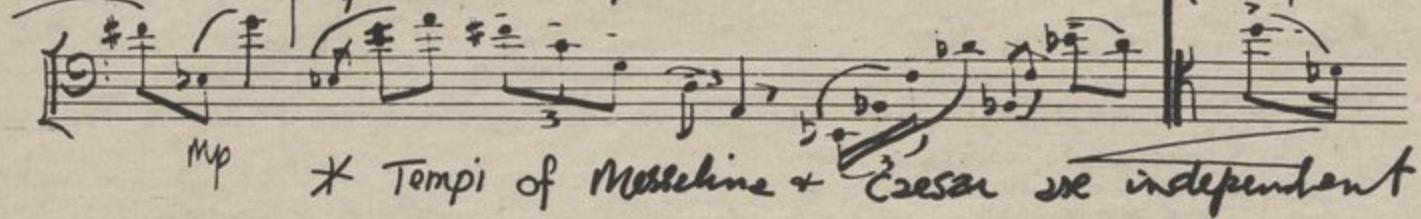
* (72-1)
enter Narcissus
Mes. 50. Lig. a is dead



Narrator: Claudio was eating, still half asleep on his dining couch



(Lazy)
Caesar
she is beauti-ful



* Tempi of Messalina & Caesar are independent