

sevenear

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GNAZZO'S SYMPHONY RIDES AGAIN, PAGE 4! A CRITIC PUNS, PAGE 2! PLEASE HELP OUR
TYPEWRITER. CALENDAR NEARS ITS END! RUBBER STAMP ART! PHIL HARMONIC BALES FOR
EAR! HOW TO READ JAPANESE! A SIDEWAYS LOOK UP DOWNTOWN REPERTORY, PAGE 5! how
can we cram it all into eight pages, you ask?

DONALD PIPPIN PRESENTS SUNDAY NIGHT CONCERTS

6

THE OLD SPAGHETTI FACTORY

478 GREEN STREET SAN FRANCISCO

Sunday, Sept. 2: Jeffrey Chinn, lute and guitar

Sunday, Sept. 8: Justin Blasdale and Donald Pippin,
pianists: all-Schubert program of four hand
music.

Sunday, Sept. 16: HANDEL FESTIVAL: the opera ORLANDO, in concert performance with narration. Donna Petersen, Gwen Curatilo, Francesca Howe, Mildred Owen and Walter Matthes, chamber orchestra and harpsichord.

Sunday, Sept. 23: Daniel Kobialka, violin; Neal La Menaco, cello; Donald Pippin, piano. Mozart B flat Trio, Bartok Dances, Kodaly Duo, Brahms B major Trio.

Sunday, Sept. 30: A MUSICAL EVENING AT WINDSOR
CASTLE, ca. 1880. Music by Rossini, Paganini,
Wagner, Mozart, Gounod and Donizetti; with
Janis Wilcox, contralto; Anthony Dohenyi,
violin; Thomas Smith, clarinet; Robert Christ-
iansen, piano.

EAR - a monthly, published and edited jointly by Beth Anderson and Charles Shere. Address all correspondence to: EAR #B. Anderson, 991 39th St. apt.1, Oakland, Ca. 94608. Make checks payable to EAR. Outlets include : Books Unlimited (Shattock and on Telegraph), Pro Audio Electronics, Mills Tape Center, U.C.B. Student Center, Diamond Music, House of Woodwinds, Tupper & Reed, KPFA, Berkeley Violin Center, Paragon Music, City Lights Books, Mission District Community Center, S.F. Conservatory, Books Plus, Cheese Co., and EAR is available at many concerts in the area. It also turns up at various dry cleaners, groceries, and banks. Watch for EAR everywHEAR.

*We left out Hesperos Bookshop in Berkeley and the Kurt Erikson School for the Creative Arts.

—cut here!

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News From the Vegetable World

Dear Editors:

I am very interested in EAR. I would therefore appreciate it very much if you would be able to send me information concerning it including subscription rates and sample copies if possible. Would you do this for me?

Sincerely yours,
Norman Lederer
Administrative Director
Menard Junior College
Merrill, Wisconsin 54452

Dear Ms Anderson:

Thanks for including "Dear Composer" in the letters section of EAR Magazine. I am enclosing a check for \$5 to help in the costs of printing and mailing. What is the circulation of EAR?

Best wishes,
Ruth Anderson
Marshfield Hills, Mass.

ed.—Thank you. Circulation is over 5,000.

Dear Editor,

I'm fascinated with your journal's name change each issue, having just received EAR 6. Below I list some more variants, suitable to particular occasions:

Feminism growing stronger and stronger with successive issues, how about an entire issue devoted to women, entitled "Pierced Ear"?

An issue about musical integrity entitled EAR-nest, The Importance of Being?

On the experience of listening: EAR! Hear!

A letters column, Listen, EAR!

An issue on mandolins, entitled, of course, The EARaculous Mandolin?

An issue that goes to the printer earlier than usual, EARly to Bed?

An issue on sex in music, EARoticism?

An issue of pontifical critiques from on high, EARie Words from the Eyrie?

An issue on macabre fantasy, EARonymous Bosch?

And the last last issue, of course, would have to be EAR today, gone tomorrow.

I hope it never goes.

(HEARTelendy?)

Sincerely,
Paul Hertelendy
Music Critic
Oakland Tribune

ed.—EAR likes to try to be EARie and EARotic and EARnest and EARaculous and EARly and EAR today AND EAR tomorrow all at the same time! Help us continue—SUBSCRIBE NOW!

Dear Beth Anderson,

I am delighted to send you a check for a subscription to EAR. All best Wishes—

I will ask the music library at the college to subscribe to EAR. It's informative and lively and we should have it for faculty and students.

Cordially,
Vivian Fine
Bennington College

Dear Beth,

I like EAR. Put me down as a subscriber. I'm adjusting fairly well to Florida. The weather's nice. Enclosed is the thing I'm into currently: making computer music.

Best to all,
Larry Austin
U. of South Florida

Video Studio, still in the conceptual stage, plans a video synthesizer, a custom designed switching system, as well as appropriate cameras, monitors, and tape machines. Systems Research Lab maintains, coordinates and interfaces the various studios and programs of SYCOM.

SYCOM serves all areas of the College of Fine Arts, USF, as a meeting place for students, faculty artists and scientists, whose interaction can stimulate creative research and teaching in art-technology. The facilities, technical staff, and faculty associated with SYCOM make possible an array of courses related to various areas of art-technology: Both the Electronic Music Sequence and the Film and Video Sequence offer comprehensive programs of study through the undergraduate years, as well as graduate level study.

Draws a Crowd

Larry Austin *Mike* *Stephen H. Pearce*
Hilton Kean *Tom* *Mark Pagan* *A. VONDERBEEK*

Dear Beth,

Hi. I received the EAR at the Alea II (Stanford) last night. I was quite impressed and do want to subscribe—I am only enclosing \$2.50 for 5 issues, as I'm uncertain as to addresses.

I really know little about modern music—(do have a strong classical background ie., flute) but am extremely interested. I wondered if you could possibly suggest something in the way of a book, record, composers, etc. to begin learning more. The only composer I am familiar with is Cage. Well—thanks for your time. I hope to hear from you if possible. And lots of luck with the publication of EAR.

Sincerely,
Marcie Waller
Palo Alto

ed.—Try the Peter Yates, Twentieth Century Music. Follow this with Notations (and Silence and A Year From Monday) by John Cage. Then mix in a little Grapefruit, Yoko Ono, and a bit of Postface (and Jefferson's Birthday), Dick Higgins. Then go to lots of new music concerts and events and ENJOY!

coming soon ...

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the EAR ten composers name ten composers name ten composers catalogue of local composers and performers, part one!

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Kenneth Werner as Phil Harmonic as Betty Cracker sends along his compliments to EAR and its readers and respectfully submits the first installment of a continuing musical event FUGITIVE FROM CULTURE you are encouraged to reach Phil c/o The Radio Music City Hall Symphony Orchestra, P.O. Box 9887, Oakland 94613....

Boost in price of blood

Rubber Stamp Art is a way of repeating oneself easily and cheaply. A lot of artists have gotten interested in this method of communication—most notably, the people connected with FILE MAGAZINE (87 Yonge St. Toronto 1 1, Ontario, Canada—\$2) and THE NEW LOOK (free from P.O. Box 9887, Oakland 94613). The most recent issue of the KPFA Folio (848-6767, for your copy!) exhibited an amazing rubber stamp that keeps turning up in other people's pieces around this area.

Some stamps are very simple and informative and others are as complex as anything around. Some of the people involved in this like to make their stamps look as little like stamps as possible. Others love the stampy (campy?) quality available.

Below are some of my own stamps. If you do rubber stamp pieces, why not send us some to print?

MARTIAN ART

This stamp has to do with the sexlessness and even, unearthingness of the ART that interests me.

B. W. M. P. S.

It stands for Basic Wysteria Mythology Phase Shifter. It is a definition of the kind of artist I most admire, ie. one who changes the basic mythology of our culture. One who prepares us to live in the world we strive for.

More

Tar More Tea

Eat More Art

More

This is something like a plea for society to consume more ART and thereby allow artists to survive. Once again, I'm lobbying for my existence.

IF YOU'RE JUDGING IT,
YOU SHOULDN'T BE READING IT.

— IT

This is an overall philosophy that is generally quite impossible to practice. Read and Eat and Tar and Shift and ART!

—Beth Anderson

Learn

Just to see if anyone's out there, we're trying a MUSIC QUIZ. Who wrote the following fragment? What is the proper bass line? What is its earliest appearance? And where has it been lately?



Next Crisis: Natural

Last June your editor dreamed that he wanted to start taking piano lessons. Determining to study with the best, he called Bernhard Abramowitsch for an appointment. Mr. Abramowitsch wasn't sure your editor was the sort of student he wanted to take, so we arranged for a sort of audition lesson, after which he could decide on editorial prospects as piano student. The subject was Schubert's Bb sonata, opus posthumous. After the lesson, I asked if he wanted to take me on. "I don't know," he said; "I'll have to think it over." "In that case," I asked, "how much do I owe you for today's lesson? Shall I pay you now, or would you prefer to charge on a monthly basis in the event you take me as a student?" It was a difficult and rather embarrassing moment. "Look," Mr. Abramowitsch finally said. "Why don't you just give me a dollar and let's forget the whole thing."

A few days later — no more than a week — I met Mr. Abramowitsch in the intermission of the Port Costa performance of Don Pasquale at Hertz Hall, and told him about the dream. "Isn't that interesting," he said; "the Bb sonata is the one piece I don't teach. I just like to keep it for myself. Are you sure it was the Bb?" I assured him that it was. "And how did I teach it?" I explained that we didn't have much time, but that he took especial care to explain the trill on low Gb, in the seventh bar. "Yes, yes, and how did I finger it?" he asked. When I told him he fingered it 4-3-1 to begin the trill, but moved from 3 to 2 on the last Gb, he nodded with some satisfaction.



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A Packer Can't Keep Going

Having received 2,502 letters from enraged readers asking for the publication of the second part of the new Gnazzo *symphony* submitted and omitted by necessity in the last EAR, we have printed it in SEVENEAR. Happy?

PAS_{ad}ENA: 8:00 pm.

MULTSEPRI_{at}ECUNG_{tc}DITHrmaoseb.

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Three operas for the 1973-74 season of The Opera Variety Theater (3944 Balboa St., S.F. or 566-8805) will be selected from the following: Il Trovatore, Nabucco, The Tales of Hoffman, Merry Widow, The Bartered Bride, and Faust. Selection will be based upon suitability for singers available as a result of auditions now under way. Singers will prepare one or more roles in each opera selected. Several performances of each will be given with different casts. All will be in English.

According to the twenty year tradition of THE Opera Variety Theater, any singer is assured of performing whatever roles are mastered. An instrumental ensemble accompanies the operas and gives concerts of chamber music from time to time.

All singers and instrumentalists, including pianists, are heard by appointment only. Applications should be made in writing to the above address (94121). —Violette Dale

A Gift From Heaven

J.S. Bach: Pastoral
Magnificat
St. Matthew
J.C. Bach: Sinfonia
Bartok: Violin Concerto
Beethoven: Piano Concerto
Symphonies
Berlioz: Te Deum
Mort de (Ode to Joy)
Bernstein: On the Waterfront
Bizet: Carmen
Brahms: Symphonies
Piano Concertos
Violin Concertos
Bruckner: Symphonies
Cage: Suite for Solo Violin
Carpenter: Krazy Kat
Debussy: La Mer
Dvorak: Symphony
Romance
Farberman: Violin Concerto
Falla: 7 Popular Dances
Glazunov: Violin Concerto
Grieg: Piano Concerto
Haydn: Notturno
Symphonies
Holst: The Planets
Imbrie: Symphony
Ives: Symphonies
Decorative
The Celestial
Janacek: Sinfonietta
Kirchner: Music for the Stage
Korngold: Film music
Ligeti: premiere
Martin: Piano Concerto
Mahler: Symphonies
Rueckert: Midsummer Night's Dream
Mendelssohn: Violin Concerto
Symphonies
Ruy Blas
Concerto
Piano Concerto
Overture
Symphonies
Violin Concerto
Panufnik: Sinfonia
Prokofiev: Piano Concerto
Symphony
Rachmaninoff: Symphonies
Respighi: Church Windows
Ruggles: Angels
Saint-Saens: Symphonies
Schoenberg: Modern Pictures
Gurrelied
Survivor
Dance arpeggios
(from M...)
Schmitt: Salome
Schumann: Cello Concerto
Symphonies
Sibelius: Symphonies
Stravinsky: Violin Concerto
Concerto
Movements
Concerto
Concerto
Les Noces
Strauss: Ein Heldenleben
Till Eulenspiegel
Tchaikovsky: Piano Concerto
Symphony
Thomson: Plow that Broke the World
Wagner: Flying Dutchman
Weill: Threepenny Opera
Wilson: premiere
Zimmermann: Symphony

The above is the repertory to all the concerts this season. The Francisco and Oakland Symphony repertory is asterisked —. George Cleve: his announced performances we were putting this together.

Downtown is up.

Symphony (Christmas)
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w Passion
for 2 orchestras
ncerto no. 1
certi 2, 3*, 4
s 3, 7, 9*

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ias*
s 3, 4, 4*
certi 1*, 2
ncerto
7
Toy Piano

8*, 6
or violin & orch.
ncerto*

Songs*
ncerto
certo

s 51, 95, 101
ts

no. 3
s 1, 3, 3*
n Day
tial Country
ta
Orchestra*
c*

certo no. 2
s 6, 9
songs

er Night's Dream

ncerto*

4*
overture
for Orchestra

certi 17, 23, TBA*

Magic Flute
s 1, 26

ncerti 4*, 5
ncerto 2*

Sacra
certo no. 3, 3*

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s 2, 4*

s no. 2, 5*

ncerto

in D for strings

for piano & winds

enleben

enspiegel

Concerto no. 1

6*

Broke the Plains*

atchman overture

ay Opera Suite*

in 1 movement.

you'll hear if you go
eason at both the San
honies. The Oakland
and we apologize to
ment wasn't handy when
her.

I suppose things could be worse. There are only three duplicates, for example: the Brahms Fourth Symphony, the Ives Third, and the Prokofiev 3rd Piano Concerto. Last year's duplicate was an interesting affair: the Mahler Eighth. In my own opinion such a duplicate is to the good: you don't often get to hear the work. But the organizations involved were embarrassed, and strove to avoid such embarrassment this time around: in Oakland, for example, Harold Farberman announced his season very early in order, perhaps, to avoid being scooped by Seiji Ozawa. It may be inevitable that the Ives Third was scheduled twice: it is the "easiest" of his symphonic music to hear. But why, in Ives Centennial year, can't we hear a complete cycle, either from Farberman, billed often as an Ives specialist (and with a complete Ives Symphonies recording to his credit), or from Ozawa, who has demonstrated his sympathy for the composer many times over?

In the matter of warhorses we're a bit better off than we were in the bad old days of Jorda and Krips. There are only three Beethoven symphonies (all odd numbered, of course), and his inside piano concertos are on the bill, not the 1st and 5th. We get only two Tchaikovsky gems -- though it's true they're the worst offenders of the lot. In Schoenberg centennial year we get Grieg, not Schoenberg's fine piano concerto; but we do hear the Gurrelieder--three hours of Nordic-twilight mystical schmaltz, which should convince you that Mahler does not represent the nadir of the Romantic decadence.

But ah, if you're looking for worthwhile neglected contemporary music, you're in for a bit of a let down. Here's the roll:

Bernstein "Waterfront": no comment.
*Farberman Violin Concerto: no information.
Holst "Planets": pompous mystical garbage.
*Imbrie Third Symphony: no information.
Kirchner "Music for Orchestra": ditto.
Korngold: no comment.
*Ligeti: worthwhile, probably, if modish.
Martin: tacky stuff, usually.
Miyoshi: probably conservative exotic.
Panufnik: unknown quantity.
Schmitt: overstuffed French R. Strauss.
Thomson "Plow": lilting tunes, light.
*Wilson: no information.
Zimmermann: competent ricky tick neoclassic.
(*: premiere)

Bay Area composers? Farberman, Imbrie, Kirchner (by a technicality), Wilson. Innovative composers? Berlioz, Cage, Haydn, Ives, Janacek, Ligeti (by a technicality--his competition was overlooked), Mahler, Ruggles, possibly Schoenberg. Of those, Ives and Schoenberg are in because of centennial years, leaving only Cage, Ligeti and Ruggles. The Ligeti is a commission, the Cage a minor piece.

It's interesting to note that the Oakland Symphony repertory is a little more adventurous than the San Francisco--largely because of two influences: the new Paramount Theater location bias toward film music, and the self-conscious urge toward less well known contemporary American composers. But is the adventure an interesting one? Is the film music particularly worth hearing?

The Paramount was built in 1931. Why not dedicate the season to the '30s, not to movies? Why not a season of works in their '40s: Sessions, Copland, Chavez, Revueltas, Riegger, Varese, Webern, Berg, and the like? (Assuming you need a theme at all, and not substituting the above for contemporary composers, but for unfamiliar older ones.)

There are problems with the Oakland Symphony, God knows--but I'm not sure repertory is the biggest. For one thing, the smiling orchestra on the cover of the Oakland phone book is not the one you'll hear on the night of October 2, tearing into the Threepenny Suite, Korngold's film scores, and

the Saint-Saens Organ Symphony. Ten men at least will be missing--maybe more, if current arbitration following the firing fails to reinstate them. Some of these vacancies are crucial: first horn, two thirds of the flute section, a few fiddles close to the concertmaster. *Three were fired; the rest left voluntarily.

(EAR has been trying for months to get copy on this situation, but nobody wants to talk. Some of the loudest mouths in the business are involved, but they sure can clam up when they want. And some mouths are muzzled. But we'll keep trying.)

Repertory remains, though, the most important matter to the average concertgoer. And to the composer, who wants to hear his music. And when it comes to programming, Ozawa really seems to be letting us down. You'd think he could get away with murder, he's so popular; but he says he has to keep a careful eye on the box office--and it's true his programming has got more conservative as his box office has become more successful.

(Oakland Symphony people say their season is selling way ahead of last year. It needs to: the new hall is a lot bigger than the old one, and their contract with the musicians will not permit fewer concerts. Yet there's a number of unfamiliar names on the prospectus, however worth listening they'll prove to be.)

Ozawa also blames composers: I've heard him say that there just aren't many interesting scores in his mail. Maybe. I don't know what his mail turns up. But there must be something more interesting than some of the material at the head of this column.

Now I've said before, in other pages, that the principle of the man paying the piper being allowed to call the tune makes considerable sense. (There are those who disagree, and compellingly. Virgil Thomson says that the Depression found the rich, their self-confidence shaken, paying experts to spend their cultural money for them: thus was born the Museum of Modern Art, among other things.)

But richesse, like noblesse, oblige. If we can't have balanced programs -- and B.A.'s diatribe elsewhere in this issue against the Cabrillo Festival is well taken -- then give us our sop of a special program or a festival here and there. The house will be small, and you'll smile and say you told us it wouldn't sell, and it's perfectly true that as progressive a piece as Beethoven's Ninth was popular at its premiere, whereas our own music rarely is (we're not talking about the late quartets, which are still causing conservative heads to shake). But the thing is, we're living in hard times if it's reassurance and comfort you're after. And nobody asked a work of art to prove itself at the marketplace before: why now?

The rumor is that the Pops season is nearing its end. Between that hoary tradition and the Fleisher season at the Palace of Fine Arts, and the neighborhood concerts Niklaus Wyss conducts, and the Summer Workshop program out at Lowell High (where Loren Rush's new *I'll See You In My Dreams*, commissioned for the occasion, was premiered very successfully), the San Francisco Symphony Association discharges a number of obligations to the musicians' union contract, which requires more work for them than the regular season audience can apparently provide. Why not sandwich in a festival of contemporary music here, something like the Warsaw Festival? It wouldn't get much domestic competition, and it would put the area on the map among international circles: there isn't anything like that between Osaka and Europe, as far as I know.

(And how about requiring every Symphony member to play at least two recital pieces by living Bay Area composers each season, in a compulsory solo recital? What a boon that would be to composers, audiences and the musicians themselves, who would learn to play--possibly even to like --new music.)

That Mystique

By Robert Commanday
Chronicle Music Critic

Aptos

The Cabrillo Music Festival has come full circle, back to the kind of progressive programming on which it was successfully founded 11 years ago. This year, a stimulating variety of ensembles and an ascendant representation of the 20th century has replaced the more conventional symphonic emphasis of the previous three years under Carlos Chavez' direction.

It seems that there always has to be one piece on a contemporary program which tests the audience's tolerance or gullibility. Saturday it was a pretentious vacuity by Robert Ashley with members of his Mills College Center for, you should excuse the expression, Contemporary Music. The title, "String Quartet Describing the Motions of Large Real Bodies," and program note jargon was the come-on for 25 minutes of static produced by amplifying the infinitesimal rubbings of bows on strings.

Back again after a pleasant vacation, thank you, never once reading a critic or attending a concert, and then a trip to sleepy Aptos for their festival, at which the most interesting concert was certainly the one mentioned above in the pages of the Chronicle, the Tribune and the Examiner (arranged in order of their circulation figures). As you can see, they all agree on the value of the program: contemporary music by fashionable quote-composer William Bolcom, by Varesian Carlos Chavez, by controversial Robert Ashley, by a group effort called BIOME, and by Robert Hughes. I choose Ashley's Quartet for two reasons: the disparity of critical assessment and the history the work has had in the press. It was roasted on its earlier appearance in the Bay Area, when it was presented at Mills College. The Chronicle's critic said of it that it was played only because its composer was on the faculty of that institution. He holds no influential position at the Cabrillo Festival, however.

By CHARLES SHERE
Tribune Staff Writer

Robert Ashley's fine, quiet, entirely natural "String Quartet Describing the Motions of Large Real Bodies" barely survived a poor performance and a rude reception. The string players make very small sounds, moving their bows as slow as possible. These sounds are amplified through loudspeakers; when enough sounds coincide, an electronic circuit is triggered which alters and delays the quality of the sound. The result is as pleasant and necessary as any sound, whether natural or musical, and surely deserves to be heard with respect and attention.

The entire concert was a model of its kind. Hughes did a fine job of putting it together. He should be put in charge of a continuing program of the kind at the Paramount Theatre of the Arts, or at the Oakland Museum: the result would be a musical showcase of interest to the entire country.

By Arthur Bloomfield

As a matter of fact, musical director Carlos Chavez and his associate, Oakland's Robert Hughes, put together the most varied, viable and fascinating modern music program I think I've ever attended. The audience wasn't deposited in a state of perpetual rapture, but there was more than enough readily expressive material to keep it entertained as well as challenged.

Robert Ashley's "String Quartet Describing the Motions of Large Real Bodies" was a conscious essay in grey-toned boredom, greeted at its eventual close by good-natured hissing, but up to a point its pesty, oinky, ratty, squeaky noises were fascinating — call it music to pick your nose by. The sound-script is created by four players jerking their bows on open strings, microphones picking up the jerks, modifying them, and sending them back at the audience in a counterpoint to the original sounds.

Mr Shere has described the methodology of performance accurately enough, and Mr Bloomfield has summed up the tone of both performance and reception; Mr Commanday's gesture seems well within the critical tradition hereabouts of universalizing the particular in order to impress with his historical grasp and his scholarly values. One point needs further elaboration than given in the daily press, and that is the performance, which Mr Shere rightly suspected. The quartet was performed by the section leaders of the Cabrillo Festival Orchestra as their titular right, and in order to gain the extra pay the extra job entailed. More sympathetic players may well have been available, but they were passed over in view of this bureaucratic and purely formal necessity. When such conditions obtain among professionals it is hardly surprising that composers take their work underground.

—Fikret YOUSSEUF.

that which transforms things and fits them together is called change:

in Charles Amirkhanian's new "seat belt" some things are transformed subtly and some things are transformed abruptly: those things transformed abruptly give the impression of hearing the seams of the procedure— abruptly fitting things together...

that which stimulates things and sets them in motion is called continuity:

action is stimulated through the repetition—male and female voices—of various "text-sounds": seatbeltseat beltseatbeltseatbelt seat belt; quack quack quackquack quack... motion is unimpeded at moments of subtle transformation; impeded at moments of abrupt change (three).

that which raises things up and sets them forth before all people on earth is called the field of action:

immediately: 1750 arch, audience seated in chairs (uncomfortable) auditioning a clear, well-engineered quadraphonic tape.

extendedly: kpfa radio reaching as far as it does to an audience in a complex state of relation to a, in most cases, non-quadrasonic, not-so-clear sound source (system?).

for the option of adjusting the volume, of turning it on or off, of leaving the room or walking around: stay at home, listen to your radio and save your money...

1750 arch street/kpfa radio, august 8, 1973, 8:30 pm and after: text sound compositions and music by Charles Amirkhanian, Tony Gnazzo, and Jim Rosenberg.

—Jack Briece

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SEPT. 2 SUNDAY

VIDEO/ELECTRONIC MUSIC: Pellegrino & Raetze. 7:30 and 9:30 performances. Intersection—756 Union S.F. \$1 donation. Every Sunday in September!

JEFFREY CHINN: renaissance lute and guitar. 8:30. The Spaghetti Factory, 478 Green St. S.F. \$2.50/\$2.00

SEPT. 5 WEDNESDAY

RENAISSANCE MUSIC: Mimi Bakalinsky, Mary Argenti, & Barbara Cox. Exploratorium, 3601 Lyon St. S.F. 8 pm. 25¢. For information call 563-7337.

SEPT. 7 FRIDAY

SOUTH INDIA MUSIC: Ranganathan and Viswanathan. 8 pm Hertz Hall U.C.B.

SEPT. 9 SUNDAY

PELLEGRINO & RAETZE: see Sept. 2

JUSTIN BLASDALE & DONALD PIPPIN: all-Schubert program of music for four hands. 8:30. Spaghetti Factory, S.F.

SEPT. 12 WEDNESDAY

LEILA AND THE SECRET SAUCE: quartet blending bop, jazz vocalese, and their compositions. Leila Thigpen, David Austin, Glenn Cronkite, Don Frizzel, Keshivan. 8 pm 25¢ Exploratorium, S.F.

SEPT. 14 FRIDAY

FRANCESCO TRIO with MARIE GIBSON: Hertz Hall, U.C.B. 8 pm.

SEPT. 16 SUNDAY

PELLEGRINO & RAETZE: see Sept. 2

HANDEL FESTIVAL: The opera ORLANDO sung by Donna Petersen, Gwen Curatillo, Francesca Howe, Mildred Owen, & Walter Matthes; chamber orchestra & harpsichord. 8:30. Spaghetti Factory, S.F.

SEPT. 19 WEDNESDAY

BAROQUE TO CONTEMPORARY: Flute duets by W.F. Bach, Petrassi, Hindemith Koechlin. Leni Isaacs and Dawna Hudgins performing. Exploratorium. S.F. 8 pm 25¢

SEPT. 23 SUNDAY

PELLEGRINO & RAETZE: see Sept. 2

KOBIALKA, LA MONACO, & PIPPIN: Mozart B flat Trio, Bartok Dances in Bulgarian Rhythms, Kodaly Duo, Brahms B major Trio. Spaghetti Factory, S.F. 8:30 pm. \$2.50/\$2.00

SEPT. 26 WEDNESDAY

CHINESE MUSIC—FLOWING STREAM ENSEMBLE: ancient and modern music, directed by Betty and Shirley Wong. Exploratorium. 8 pm

SEPT. 28 FRIDAY

MUSIC OF LES SIX: New Port Costa Players, Cultural Center, Middlefield Rd. Palo Alto. 8:30 pm

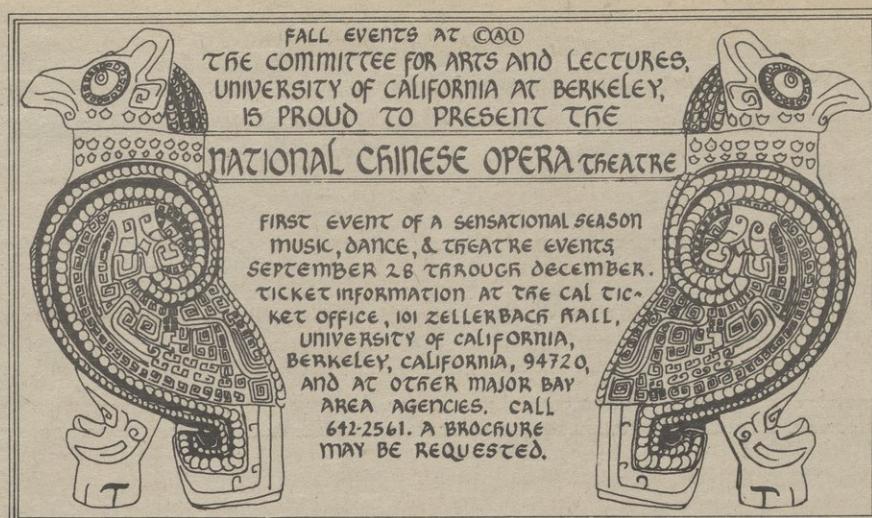
SEPT. 30 SUNDAY

PELLEGRINO & RAETZE: see Sept. 2

JANIS WILCOX, ANTHONY DOHENY, THOMAS SMITH, & ROBERT CHRISTIANSEN: Rossini, Paganini, Wagner, Mozart, Gounod, Donizetti. Spaghetti Factory. S.F. 8:30 \$2.50/\$2.00

Music Of Les Six: PORT COSTA PLAYERS: Half Moon Bay's Bach, Dancing & Dynamite Society. 8 pm

EAR is taking a new attitude toward printing concert listings. We will only print what is sent to us or what we find out about without digging. We would like to print everything that goes on, but we need your help. We've said this in the past and gotten little response. Now you see the result of your indifference—a short concert guide. Call 654-1378 to give us information, or send to 991 39th St. apt. 1 Oakland, 94608!



The Disenchanted

Flash Numinous Flash. Carl says that Jeanne says that Ann Kish is staying in France. Good Luck to Ann.

The Anderson International Letter Service revealed last week that ZAJ is moving to Milano this month!

The national offices of the above mentioned service leaked the rumor that Gordon Mumma is coming to the bay area for a lengthy visit.

Suono Della Fontana (Howard Hersh, Robert Moran, and Johannes Mager) is off to Europe this month for a grand tour. Lucky Europe!, if their Aug. 1 concert at Stanford is any indication.

Janet Millard is the new principle flutist with the Milwaukee Symphony. Good for Janet, but the bay area will certainly miss her. Her solo concert of bay area new music last spring will long be remembered.

If you know of any comings or goings, EAR loves to hear!

Prosecution Rests

The glossy program for the 1973 Cabrillo Music Festival claimed that its concerts were "properly balanced". It went on to say that "they include Tschaikowsky as well as Varese, Chavez, Webern, Stravinsky and the classics, without ignoring new developments in electronic music and the various esthetic currents followed by the younger generation."

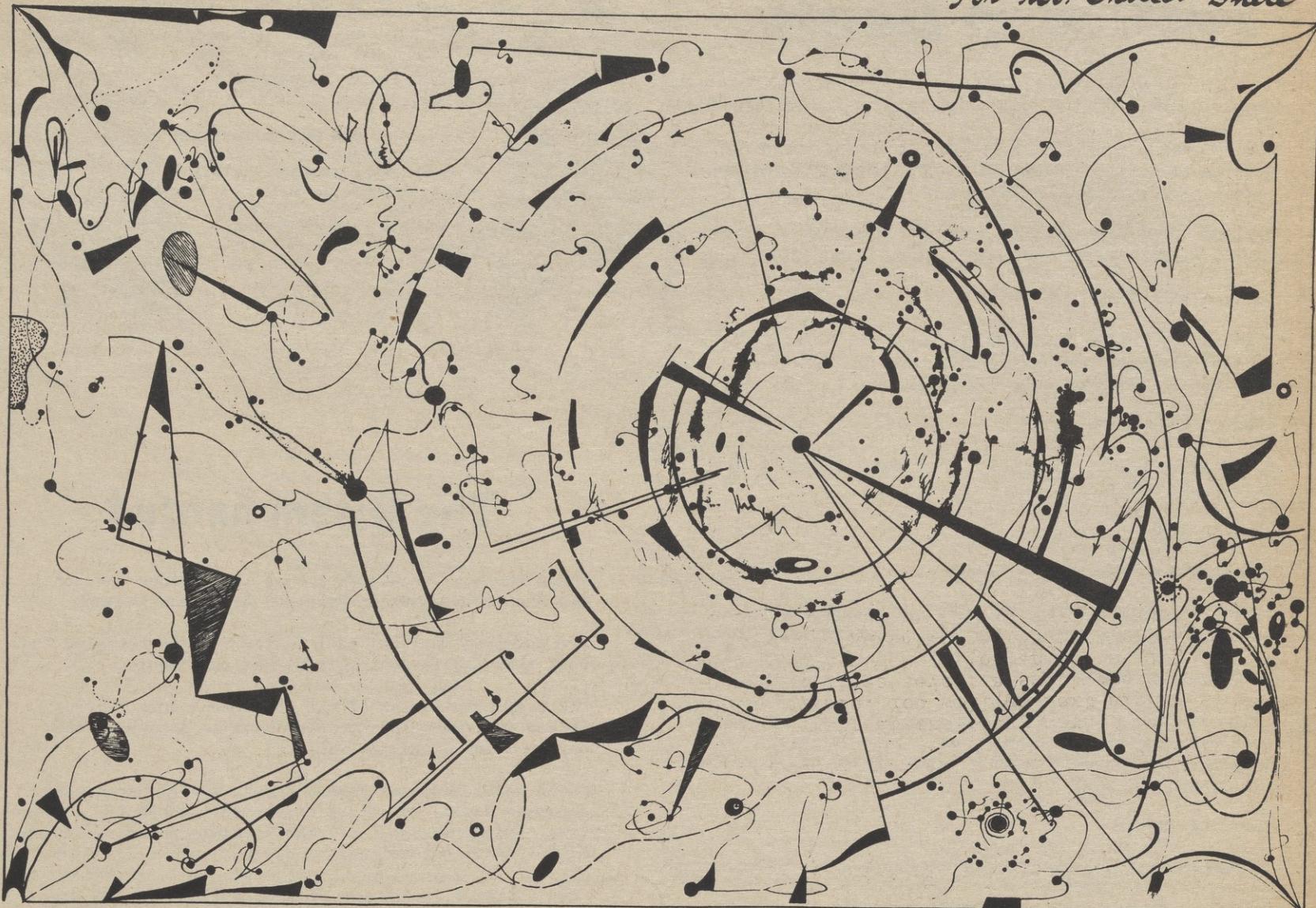
Now, there are some basic mistakes in this claim. First, and most noticeable, there were no works performed by women composers! This is balanced? Are the members of the Cabrillo Guild of Music unaware that there are women composers? Have they ever seen the music of Vivian Fine, Pauline Oliveros, Ann Kish, Helen Lipscomb, Betty Wong, Jill Kroesen, Ann Sandifur, Marsha Mikulac, Hsung Zee Wong, Beth Anderson, Lin Barron, Zina Louie, Shirley Wong, or Joanna Brouk? (names are in no intentional order)

The second difficulty (to be kind) with the festival's claim, has to do with whether or not "electronic music and the various esthetic currents followed by THE YOUNGER GENERATION (?) was ignored in 'reality'. It must be admitted that Chavez is younger than Stravinsky, but... Somehow, Bob Ashley's work seems to be beyond the need for patronizing remarks about currents of a younger generation. That leaves us with Bolcom, Strange, McCarty, and Hughes. These four people, two of whom belong to the same performing group, are supposed to represent the various esthetic currents? It seems to me that minimal representation, much less appreciation and comprehension, of new developments in music was blatantly absent from the Cabrillo (pardon the expression) Music Festival.

B.A.

We recognize the right of dissenting opinion to be seen and heard etc. —confucius

For Mr. Charles Shere



Subject 17.

S. Matsushita

3.

HOW TO READ 2

This one is more difficult than last week's, but let's give it a try. Shin-ichi Matsushita's SUBJECT 17 was written in 1967 or so, while he was a guest on the faculty of the University at Hamburg. (Dr. Matsushita is a topologist at Osaka University.) There are three pages in the work, of which the above is the third: others were written for Howard Hersh and Robert Moran. The piece was given at a concert in Berkeley in October of that year: I played harp, on an instrument Lou Harrison gave me some years ago, a sort of plywood troubadour's harp using guitar strings and violin pegs. Howard played percussion, mostly mallet instruments, I think; Bob played (as I recall) piano.

As usual, the heavy areas in the score were considered to stand for loud passages. Densely populated areas indicate thick textures with lots of notes; white areas indicate silence.

My interpretation (and I can speak for no other) goes something like this: start wherever you like. If your eye falls on a mark, play it. A dot is a detached note. Go on to the next symbol to strike your eye. The lines can be taken to be sustained sounds or voice leading instructions -- indications that you are to go to another part of the page.

(I remember some years back driving on a piece called the "3.9 mile drive": an annotated route through part of San Francisco, starting and ending at Precita Park. At one point the score said to notice the dogs on the roof at xyz Something Street: sure enough, there were dogs on the roof. At another point we were to note the Eternal Flame at a sewage treatment plant. The piece made

the everyday marvelous: what more could you want? That's what can happen here.)

Say you start at the heavy dot in the center of the circle. You will go next along one of the rays: I see seven: a short crescendo at about two o'clock, a longer one at four, then three thin lines (voice leadings? quiet sustainings of the first sound?), another crescendo at about ten o'clock, and a thin line next to it. If you play the dot at the center of your tessitura, you can use space on the score to find your next pitch. Alternatively, you might use some spatial directions for movement about the performance area.

Some of the lines terminate in arrows. I took these to be instructions to go to quite another part of the score. Some areas are in a second color in the original score, which is in ink with a water color wash: these were interpreted as an altered sound quality (mute, or col legno, or hand over the mouth if singing).

Opinion varies as to whether performers should listen closely to one another. My own attitude is that they should be very much aware of one another, but should resist being influenced by co-performers. Certain effects require careful ensemble: especially the ending of the piece. But canons and copying are distractions best avoided, and octaves and fifths should be regarded as coincidences of precisely the same value as tritones, seconds and surds.

Mind your business, come when you're called, explore your world, sing, don't be afraid, and don't be a nuisance. —C.S.