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 HOW CAN WE CRAM IT ALL IN, YOU ASK?

THIS WAY TO THE CONCERT...

November 2 Friday

Early Music Ensemble-8 pm recital hall of S.F.
 Conservatory, 1201 Ortega St. MUSIC OF DANCE & LOVE

Robert Bernard & Adolf Baller-voice & piano. A
 Schubert Abend of Rarely Performed Lieder. Lone Mt.
 College, 2800 Turk, S.F., Main Theatre 8:30 \$2.50/50¢

11/3 Sat.

MOTION-Women's Performing Collective. Mills Student
 Union, Seminary & Mac Arthur, Oakland. 2:30 free

Hoon I Kwak- the tunnel between the DeYoung Museum and
 the aquarium in GOLDEN GATE PARK. 1 pm free, see p.10

11/4 Sun.

Beth Anderson, Hallophone for electric and acoustic
 instruments, tapes and dancers and video. Nanny Goat
 Hill, 3893 24th St. 4pm and into darkness

11/5 Mon.

Berkeley Contemporary Chamber Players-Hertz Hall, 8pm
 Berio, Feldman, Webern, Felciano, Maderna.\$2/\$1!

11/7 Wed.

Karl Goldstein-pianist of the NEW PORT COSTA PLAYERS,
 will narrate and play "Barbar", by Poulenc. Also,
 Schumann's "Carnaval". Exploratorium, 3601 Lyon St.
 S.F. 25¢! Call 563-7337 for more info.

Stanford Wind Ensemble-Dinkelspiel Auditorium, 8 pm
 Dahl, Hartley, Persichetti-music of the 1960's.

Aiko Onishi-lecture demonstration on tone production.
 Beethoven and Chopin piano works. Civic Arts Theatre
 Civic Dr, at Locust in Walnut Creek. 10 am

11/8 Thurs.

Contemporary Music Orchestra of Paris-Zellerbach
 Aud. UCB 8 pm. Xenakis, Philippot, Hellerman, Ferrari,
 Varese. \$4.50-\$1.50 call 642-2561

11/9 Fri.

Los Angeles Chamber Orchestra- Hertz Hall 8 pm. UCB
 Neville Marriner, Music Director. call 642-2561!

Cantata Singers- Bach's MASS IN F MAJOR. St. Luke's
 Episcopal, Man Ness at Clay, SF 8 pm free

Modern Makers of Old Musical Instruments -a weekend
 conference- 11/9-11/11. Call 642-4141. UCB

11/11 Sun.

Jack Briece, situation t'ai for television receivers,
 recorded text and singer. Nanny Goat Hill, 3893 24th
 St., SF 4pm free

Richard Bunker-piano. Program of American Piano
 Works Since 1900. 8 pm Hertz Hall UCB

Prometheus Symphony Orchestra-Oakland Aud.,
 10 Tenth St. 8 pm Beethoven, Rachmaninoff, free.

11/12 Mon.

Jeffrey Perrone-new music. UCB, Albert Elkus 8m.
 3:15 pm. FREE Cardew, Feldman, Stockhausen, Birt-
 wistle, Satie, Cage, Young, Wolff!!!!

11/14 Wed.

San Francisco Conservatory Players- Mozart Sonatas
 for Violin and Piano. Schwamberger & Kahane. Explor-
 atorium, 3601 Lyon St SF 8 pm 25¢

JUMP TO P. 5

Analysis of Street

-2-

I used to be in this rock n roll band and wanted to conjure up a way that we could sing and make music about what had happened that day, or that evening when somebody would shout something during the gig, or be able to stage a dream that someone had last night now or long ago. This is the piece and parts of it have been done over the last four years.

"HOW TO DO IT"

This piece describes an (intuitive) process of deciding. It can be used by a group for sharing information in your local environment, including (acoustical) information of all kinds given by people at a performance.

Electronic and acoustical possibilities are described for each area of the performance setup. ~~Any or all of which may be used.~~ Areas are performed at the same time, or they follow each other. An area describes a physical activity possible action. ~~Performance can happen any place, time, and for any duration.~~ Performances should be messy, chaotic, funky and unneffecting. FIRST AREA (PICKUP)---

acoustic: any (acoustic) material of your local environment can be used that has to do with (not) knowing your relationship to a fact or situation where the future outcome is not known or obvious... something that's on your mind, a problem that needs a solution, something about which there are many approaches and views several of which you already know. This input could be sounds to be made "musical", a mysterious (physical) phenomena, verbal information about economics, sexuality, weather, politics, solutions useful to a community... it's not just gathering or creating "information" and arriving at a decision, it's keeping in touch with the motions by which you do know... treating all experience as real...

electronic: any input material of the acoustical version can be picked up by a microphone or line level input. Any electronic input of your daily environment can be used. Another possibility (suggested by works of John B'schoff, David Tudor and Max Neuhaus) is to introduce the final output at the input, using the inherent noise of the electronic performance setup in a feedback loop without an external signal input.

SECOND AREA (SHUFFLE)--- - DESCRIBE 3 ELEMENTS IN SPACETIME (A MINIMAL RELATIONSHIP).

acoustic: x) (contractive)---inputs can be dealt with as having at the very least 2 initial conditions. These can be far removed (contradictions, extremes) or only slightly different (another view, another feeling). These conditions are natural "characteristics" of the input (and they are made also by the performer who is affected by them, of course... it takes two to tango.) In a verbal input, the first and last words of a sentence are conditions of time as order of occurrence, for example. With acoustical inputs the amplitude, phase (timbre, location, resonance comparison), frequency and time (delay, order of occurrence, duration) characteristics are used. Associated with any number of conditions are links (steps, instances, mnemonics) between conditions. These are the smallest possible changes easily performed.

"as" - "them"
"more" - "less"
"here" - "there"
Left Hand, Right Hand
sympathetic, parasympathetic
nerve system

Performers can travel from one link to another in a pattern of search, either improvisatory (if only the SECOND AREA is used) or in one of three motions given in the THIRD AREA.

In a pattern of search, for example, one sentence could be transformed gradually into another sentence word by word, sound by sound... one chord progression could transform into another, chord by chord and note by note... a progression could reverse, occur in a different time order by skipping links, change amplitude gradually, change frequency gradually... three singers could change from three independent singers, to two in a chorus backing up a soloist...

When a performer touches either initial condition a significator is performed together with the link at that condition. This is a physical gesture, such as a verbal exclamation "oh yeah, uh huh". This significator is never changed.

Of course, once the forming of associations is recognized you don't necessarily have to use them at all, and this brings up another way of going about doing things...

x) (expansive)---improvisatory from the beginning... when ideas associations variations happen they are performed, a general idea or impression is acted out, or simply there is movement (if what is why forget or remember it). A performer goes out reordering (remembering, for instance) everyday events that happen "randomly" or as if "revealed" within a certain field physically around the town in which the performer lives, the field is social mental spiritual tactile... some possible patterns of search and movement are...



the performer follows an impulse to move and might or might not find or look for specific information (because of direction)



the performer gradually extends outward "covering the field", and might or might not find or look for specific information (because of time)

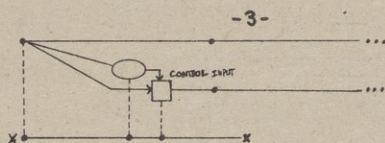
and anyway just going about doing the "work" and letting the forms seem to care of themselves produces forms and information as interesting as the already planned ones.

The information recorded might or might not have meaning for the performer(s) and could be performed for that reason. If coincidences start to repeat themselves, they could stop being called coincidences and could be analysed. Try preserving these actions events and feelings that are experienced (not cultural images / languages) in your daily

electronic: x) (contractive)---the electronic version is a circuit with an input signal (line), bussed equally to a voltage-controlled memory (delay, loop, timer) and to a modifier (amplitude, phase, frequency, time). The loop becomes the control input to the modifier... the initial input is modified by its own "characteristics" in time. The speed of return or access to the signal in the loop, and the fixed reference voltage in the modifier are changed by the final output voltage of the FOURTH AREA. If this is not possible (eg. modifier has only program and control inputs), this final voltage (X-) returns only at the THIRD AREA, or only to the original input in a closed feedback system.

HOW TO DO IT, by Bob Sheff is reprinted here in full. It was performed at Stanford Oct. 22, but the performance had problems in John Adams' view, so it was not heard on the New Music Ensemble Concert at the Museum of Art Oct. 24. It will be performed May 9 by that group. The piece has had a lot of rejections lately, so EAR is allowing all of you curious people see what

"Glide" violently at bitchiest critic



x) (expansive)---electronic instruments can be used to record measure broadcast transport during this procedure of the acoustic version.

Electronics can be set up in a performance situation and left to be used freely... for instance, as an information center where categories and information are created by the "audience", the people hearing their voices returned modified by other voices...

THIRD AREA (DO IT)---

acoustic: describe 3 possible actions in a situation (3 at the very least):

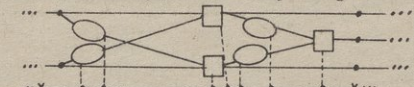
- x) CARDINAL --- do it, creative response, your own view, improvisatory pattern of search, (on) the beat, transparent
- x) FIXED --- don't do it, almost no action, no change, fixed pattern of search, after the beat, solid, right handed, "inside", contract
- x) MUTABLE --- try it out, gradually transform one input into another, partially fixed progressions in an open pattern of search, before the beat, reflective, left handed, "outside", expand

these actions can be performed by at least 3 performers, or any multiples of 3 performers, or by one performer in succession...

electronic: in a live performance, at least 3 modifiers can be used improvisationally or be triggered by characteristics of the input signal. These modifiers have the following forms:

- FIXED --- reversing the time, changing the inputs to the outputs inverts the functions
- CARDINAL ---
- MUTABLE ---

In a continuity from the SECOND AREA, the stability circuit with two outputs is compared with the original signal and then cross-matrixed (analogous to moving by steps between at least 2 initial conditions in the acoustic version) and then compared again:



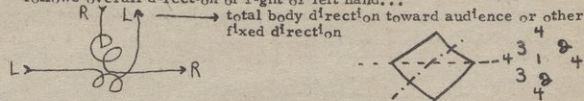
--- means both "signal source and/or input"... three vocalists, for instance, performing the acoustical version of the THIRD AREA, could be mixed into the FOURTH AREA and also have local stage amplification... this arrangement could be used for any other acoustical input as well, for instance, a band with three saxes, three steel guitars, three vocalists, two drummers not mixed but keeping the beat while "second-guessing" each other (SECOND AREA).

For instance, admission: if you do live in open/line and talk about during or passing any thing or any one of being owned or pointed how do this, after look for One, 1, 2, 3.

FOURTH AREA (WHAT HAPPENED)---

acoustic: at least 12 acoustic events (of Cardinal, Fixed, Mutable elements) having something to do (your choice) with the initial input (s) are played improvisationally.

These can be pre-recorded sounds, sound-making events and experiments. There can be extensions into events of other frequencies (physical, light...) events not of an acoustical nature primarily (such as x) dancing between conditions with rhythmic links, a performance staged with a cloth in front of the players, lights behind, and the shadows of a constant even circular movement of the performers in one direction which suddenly seems to flip directions and then as mysteriously back in the initial direction... x) 3 video cameras are placed in an arc about the stage and their outputs are mixed together on a video monitor where the keying allows for only the very brightest and very darkest signals to come through... x) electro-magnetism initiated by hand movements at 90°, where right or left foot follows overall direction of right or left hand...



electronic: a matrix is constructed so that 3 inputs (3 squared, ...) are mutually affecting each other's characteristics (amplitude, phase, frequency, time...)/ or 2 inputs are matrixed if only the SECOND AREA and the FOURTH AREA are used... and so on.

There are several realizations of this matrix (see next page): one has a single comparator output (conclusion) which returns to modify (momentarily changes the form of the setup to one whose components can be divided evenly by 2), one has four outputs that return acoustically to microphone inputs at the THIRD AREA, one has the three cardinal, fixed and mutable modifiers in a network... many other realizations are possible of course...

The whole setup is reversible... AREAs can be folded into other AREAs creating differing symmetries (traditionally symbolised as a 1/2 (decision) fire earth water and wood (creative being) experiences).

winter 1968/
autumn 1973

Robert Sheff

TRADITION WITH H TRUE ZEST

* AXONY *

BY jim nollman

BEND the neck as an iron hook*
RUB the palms over the ears*
DREDGE up sound from the gut*
FILL the space as dirt in a hole*

The singer enjoys a dinner party. After the meal, while engaging in conversation, he inadvertently swallows a toothpick. He knows that he must relax and concentrate on the muscles in his throat if he is to work the toothpick up and out. He slowly raises his hand in order to still the conversation. His friend, interpreting this gesture as the friendly conclusion to their talk, reaches out to shake the upraised hand in parting. Fingers grab fingers. Concentration falters. The throat convulses. It makes a loud sucking sound. The toothpick punctures the singer's throat. **MUSICAL INSTRUMENTS.**

Once upon a time there was a young man who resided in Germany. Last year he cut off his fingers and toes as a public performance of his art. He died. Had a recording been made of his depleting heartbeat—would you buy it? Is today a good day to die? **SONATAS.**

The Mayans assembled from the far corners of their realm to observe holy days filled with incense and music. During these convocations, amidst the din of their drums and flutes; an honored guest would be sacrificed. Sliced open. His still beating heart thrust into the mouth of a stone snake. The Mayans, like all composers, worshipped time. Blood was the life energy. The heartbeat was the temporal manifestation of this life energy. **TIME SIGNATURES**

During a recent local performance of John Cage's Theatre Piece, one of the performers lit up and then smoked a joint of marijuana. It was a direction from the score. Would you perform Cigarette Piece, with marijuana, in the courtyard, at Civic Center, on the Fourth, of, July.

directions: for the eighth day: Sound a noisemaker for the duration that smoke is in your lungs. The noisemaker, in this case, might include police sirens, the six o'clock news, a cloud of smoke, and a hearty HiYo silver.

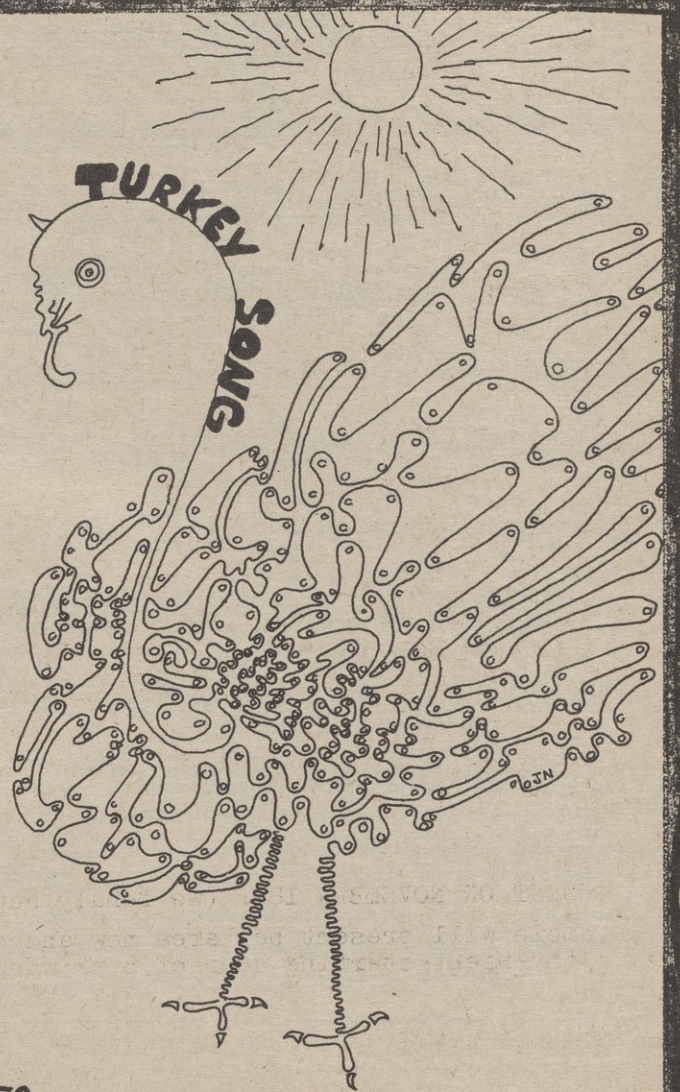
IS ALL OF THIS REALLY NECESSARY?

Dangerous music, Musical Danger. Violence. Arrest!! Political consciousness. New Music...participation? moderation. Singing Dylan songs in Birmingham Alabama in 1963. God Save the Queen in Londonderry. The sound event of a mob protesting the latest critical issue. Abby Hoffman as a major American composer. How far does one go in pursuit of the muse. **ABUSE THE MUSE.**

A man is arrested for performing in public without a permit. During the investigation, it is firmly established that he does not speak the language of that nation. In fact, he speaks no known language. But there are many witnesses who testify that his music had been truly wonderful. On the basis of this testimony, he is released.

What no one knows, is that he is Ah Puch, the Mayan god of death.

**** There was an old woman
who lived in a shoe
She had so many children
She didn't know what to do****



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CONTEMPORARY MUSIC ORCHESTRA OF PARIS
Konstantin Simonovitch, Conductor
Thurs. Nov. 8 at 8 p.m., Zellerbach Aud.

LOS ANGELES CHAMBER ORCHESTRA
Neville Marriner, Music Director
Fri. Nov. 9 at 8 p.m., Hertz Hall

RICHARD BUNGER, PIANO
Program of American Piano Works Since 1900
Sun. Nov. 11 at 8 p.m., Hertz Hall

NATIONAL DANCE ENSEMBLE OF PAKISTAN
Tues & Thurs, Nov 13 & 15 at 8 p.m., Zellerbach Aud.

Tickets are available at the CAL Ticket Office, 101 Zellerbach Hall, University of California, Berkeley, California (642-2561); all Macy's stores; and at other major Bay Area agencies.

11/15 Thur.
 electronic music by Joanna Brouk, 1750 Arch
 11/16 Fri.
 Anna Carol Dudley, Nathan Schwartz: music
 by Haydn, Dallapiccola, etc 1750 Arch
 11/17 Sat. TOO MANY CONCERTS!
 • Maggi Payne, contemporary flute, film, dance
 and electric Mills College 8 pm
 • Jos. Bacon, lute-guitar, 1750 Arch 8 pm
 • Forum/concert at Stanford, 7:30 pm: Terry
 Riley, Loren Rush, John Chowning, Hojn
 Adams and Martin Bresnick, performances
 by Beth Anderson, Jos Kubera, C&W et al
 • Piece for 4 dancers, live performers, 4
 synthesizers at Margaret Jenkins Dance Studio
 2001 Bryant at 18th, SF 8 pm (repeats Sun)
 11.18 John Dinwiddie at Nany Goat, 4 pm see ad
 THE ENSEMBLE: new & old music by Julian White,
 Beth Anderson, Howard Moscovitz, Jack Briece
 & Chs Shere, Berkeley Piano Club, 8 pm (please
 do come to this nEARly EAR concert)
 Above Piece for 4 dancers repeats, 8 pm

11/23 Mozart: The Impresario, 1750 Arch
 11/24 repeat of above
 11/21 "Harry the Horse": electronic music for
 tape and mime by Bob Davis, Bill Morgan, Paul
 Brian: SF Exploratorium, 8 pm
 11/25 Phil Harmonic at Nanny Goat Hill, 4 pm
 (see back cover)
 Mozart program at 1750 Arch with Bob Krupnick,
 piano (8 pm)
 11/28 SF Conservatory Percussion Ensemble at
 the Exploratorium, 8 pm
 11/29 Joanna Brouk: electronic music: 1750 Arch
 11/30 SCHUBERT from Port Costa players at 1750
 December 1: Beth Anderson's opera QUEEN CHRISTINA,
 Mills College Concert Hall, 8 pm
 send your stuff.



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GOOD CONCERT ON NOVEMBER 18! (we fondly hope)

The Ensemble will present bay area new and old music at the Berkeley Piano Club at the convenient starting hour of 8 pm when Anna Carol Dudley, Sybl Chickenmint, Javier Castillo, Ron Erickson and Beth Anderson gather to play music by Julian White, Beth Anderson, Howard Moscovitz, Jack Briece and Charles Shere. Julian's piece is called DARK NIGHT OF RESISTANCE: it is a 40-minute cantata for soprano, violin, piano and reader based on texts of Daniel Berrigan and St. John of the Cross, and part of it is printed below. Two of Shere's short songs are scattered elsewhere in this issue -- they're both from the opera in progress on Duchamp.

(around the corner from
 CHEZ PANISSE)

(SLOW, MOODY, REFLECTIVE, FREE)

VOCALISE

ah ē ō' ē ah ē

PED... Ped...

ah ē ō' ah

Ped...

ritardando

return to text

return to text

Soprano Solo

En u-na no-che o-scu-ra, con an-si-as en a-mo-res en-fla-ma-da

free rhythm
 (hopeful, slightly somber)

RETURN TO TEXT

111 11 1111

(114)

Soprano

piano

ground glass, et rouilles de

mf mp p pp

A handwritten musical score on aged paper. The title '(114)' is in the left margin. The vocal part is labeled 'Soprano' and the piano accompaniment is labeled 'piano'. The lyrics 'ground glass, et rouilles de' are written above the vocal line. The music is written on a grand staff with a treble clef for the voice and a bass clef for the piano. The piano part includes dynamic markings: 'mf', 'mp', 'p', and 'pp'. The score ends with a double bar line and a repeat sign. There are some additional markings like '(b)' and 'd' at the end of the vocal line.

THE CENTER FOR CONTEMPORARY MUSIC

Nov. 3
2:30 PM

"Motion." Women's Performing Collective presents an afternoon of avant-garde performance. **Motion** pioneers in combining forms of improvisational theater, conceptual art and natural movements with the material of our immediate lives. **Motion's** current interests are parents and children, eroticism, aggression, ostracism, power, love and humor—each **Motion** performance is unique and unrepeatable.
Mills College Student Union.

Nov. 17
8:00 PM

Maggi Payne, in a concert of contemporary flute work, Moog generated film, video-processed film, dance and electric music.
Concert Hall.

Dec. 1
8:00 PM

"Queen Christina", an opera for the amazing 16th century Swedish queen and the 20th century princess. Complete with melody and dance, video and obfuscation. By Beth Anderson. Concert Hall Hall.

Free Admission

635-7620 for Information

Mills College Concert Hall

Seminary and MacArthur,
Oakland

vertically to read it.

hvhbchd j nrbka
karmatic
systolizing
channells
hello from the watermop to
unclearity
90 ()
XX
brekkexxi
ou
ktd
who
*clarity etc.

érents mé-taux
comme au-leurs
ro use in the splash er

0.S. 15 Oct. '73
pour l'opéra

attaca

Jill Kroesen, whose work first saw EAR in a Feature in EAR 6, & whose How To Dispel Negative Thoughts is across the page, did free, fast & fine camera work for this issue, preparing Bob Shell's score for pages 2-3. She does good work. Thank you.

8.

last time only

soprano

Classify combs by the number of their teeth

(56)

3 introspectively; not louder than the viola

4

viola

quietly, matter-of-factly, not too detached.

very long

repeat several times

nod once or twice, as if approvingly, in contemplation, during pizzicato.

14 Oct. 1973

The Experimental Chorus Of Musical Arts., Inc., more easily the X-Chorus, is a group of 16 Bay Area singers devoted to the exploration and performance of new music, and as such it is the only one of its kind. Its conductor, Ron Daniels, a 1968 graduate of the San Francisco Conservatory of Music, began the X-Chorus in 1970 as part of the program of musical experiences he offers to the Bay Area community through Musical Arts, Inc. (others in that program being the Alvarado Chorale, the Sinfonia Alvarado, the Chamber Chorus, and the Madrigal Singers.)

The X-Chorus has spent its 3 years building a repertoire of new and unusual choral music, and it has performed concerts of various kinds everywhere from the Berkeley Arts Center to the Richmond Plunge. Its first performance of this kind will be as part of a concert of the Sinfonia Alvarado, Oct. 25 at Richmond Auditorium, and Oct. 27 at Trinity Methodist Church in Berkeley.

Although its repertoire is extremely varied, and although each new piece demands a special kind of perception or approach, the X-Chorus has maintained itself as a viable group of performers with largely the same personnel throughout its 3 years of work. Perhaps the singers who join and stay with the Chorus have in common a love of the unusual. But there is also a very unusual, very unlikely, and very desirable set of elements combined in this group that make it a success as a musical entity. The X-Chorus is a living organism, it survives over the years as a continuing force, sharing with its audiences the excitement and beauty it finds in new music. However if one were to try to design a course of action for establishing such a group, chances are one would not have taken the course Daniels has taken. Chances are also that one would have failed where Daniels has succeeded.

For example it would seem likely that in order to read study, and perform the likes of Pauline Oliveros' "Sound Patterns" (rhythmically complex), Morton Feldman's "Christian Wolff in Cambridge" (demanding tonally), and even Ichikyanagi's "Sapporo" (requiring a good deal of inventiveness as well as discipline) a conductor would at least audition singers for the chorus. A certain amount of musical training would seem a probable necessity. However, being an improbable man, Ron does not require auditions for this chorus, and just by advertising it as a group interested in doing new music he acquired at his first rehearsal 3 years ago most of the singers who make up the chorus today. One member is a professional musician, most have sung in choirs before, but all have been taken through some very difficult music, measure by measure, by this patient teacher and conductor.

Mr. Daniels' willingness to train people who love music intensely and want to be part of a worthwhile performing group, rather than select musicians solely on the basis of technical ability, is consistent with his dedication to the community music ideal. Improbable as it may seem this open door policy has been the best means of naturally selecting and keeping the personalities, voices and ears that make the X-Chorus thrive and survive as a living improbability.

Last year the group devoted much of its time to the study of Stockhausen's "Stimmung". This beautiful work makes good use of the X-Chorus' ability to work in a spirit of love and respect for each other and for sound as a pure substance. The X-Chorus has also had the wonderful opportunity of working closely with composers Jordan Stenberg and Fred Sharp, and this summer the group was invited by Mr. Sharp to sing in the recording of his delicious song, "Watermelon Sun".

The Experimental Chorus has begun its 4th season with work on a radiant composition by Ron Daniels, "Three Meditations on Time". All interested singers are encouraged to come and take part and become part of this exciting experience. Rehearsals are held Monday nights, 7:30-10:00, at Harding School Auditorium, corner of Fairmount and Ashbury, El Cerrito. For more information please call 233-1466, or write P.O. Box 1642, Richmond, Ca. 94802.

--Linda Wood

San Francisco
October 26, 1973

Dear Beth,

Enclosed is payment for a year's subscription to EAR.

Readers of EAR might be interested to know I have been doing research on the experiences of composers in the Bay Area. There are many facets to this topic (the history, the creative environment, activities in and out of the universities + colleges, etc.) and many different kinds of composers (sound-text, electronic, total-chromatic, Cagian, etc.) and I am interested in them all. I would be most grateful for any information, names and locations of composers, lists of sources, etc., that anyone would care to volunteer.

Also - remind EAR readers that the Composers' Forum in New York City is waiting to hear from them. Andrew Thomas, now general manager, proposes that the Composers' Forum is amenable to performing works by composers from all over the country.

Best Regards,

Valerie B. Somson

425 Hyde # 43

San Francisco, Calif
94109

...Gallivating Greasy

EAR — a monthly, published and edited jointly by Beth Anderson and Charles Shere. Address all correspondence to: EAR c/o B. Anderson, 991 39th St. apt.1, Oakland, Ca. 94608. Make checks payable to EAR. Outlets include: Books Unlimited (Shattuck 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, ^{watch this space!} and EAR is available at many concerts in the area. It also turns up at various dry cleaners, groceries, and banks. Watch for EAR everywhere.

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

Send headlines & copy to 39th Street.

Buffalo Is for Real

The S. F. Opera plays an enigmatic role in our musical society. It holds little interest for the modern composer; yet as institution it symbolizes the summit of our cultural heritage--the Louvre of music. An elitist edifice is essential to the modern fashion-conscious artist. Even Art Povera must find a means of documentation lest it be excluded from a conventional showing. Not only is public opinion swayed by the museum or opera house, but the art world is forced to react.

Labelling the S.F. Opera a museum is not necessarily derogatory. We need a sense of the past if only as a tradition to oppose. More importantly, great art is revelatory of a universal human understanding which is not only edifying in itself but a good lesson the contemporary artist who must strive so intensely for a stylistic position that content is sometimes forgotten. However, as a museum the S.F. Opera is a miserable failure. Viewing a Rembrandt in a parlor of colored lights and distorting mirrors is hardly the optimum way to appreciate Rembrandt's unique vision; yet this is precisely S.F. Opera's aesthetic: misrepresentation of the old presumably provides new insight, and it eliminates the need for new art, to boot.

The controversial new production of Rigoletto is a prime example. The opera is reinterpreted in Freudian terms, utilizing bold new sets and today's most in vogue histrionics, namely nudity, sex and violence. The producer viewed the drama principally as a flash-back: not an uninteresting idea from a theatrical point of view (proven in countless films). Rigoletto is draped over Gilda's body for the Introduzione, and the opening banda transports the audience into Rigoletto's mind as he relives the series of events that lead up to Gilda's murder. The problem being that musically the Introduzione is not that point of stasis to which the opera returns; it must resolve to the D major associated with Rigoletto. Flashback works by creating tension through knowing that what one is viewing or hearing must be resolved. In the opera Rigoletto's dissonance isn't understood as such until its resolution takes place. In other words, rather than looking at the drama from the outside, Verdi has the audience experience it along with Rigoletto.

These "psychological insights" of the production are previews of what has not yet occurred thus altering the experiential tim of the drama. Exposing Scarafucile as the alter-ego of Rigoletto weakens the emotional climax of his Act II Gran Scena. Ultimately the opera is less shocking in its novel form than in a conventional presentation.

Only the production aspect has been delt with in this article because it is given priority by the management. Rehearsals of the music play second fiddle to technical rehearsals, inept conducting is the norm; and singers are hired for their celebrity rather than musicality.

The ability of the S.F. Opera to institutionalize a contemporary artistic attitude is dangerous. Utilization of new concepts of theater can be found in much of our new music; common is the improvisation of music around a fixed "situation" (evidenced in such diverse composers as Benjamin Britten and Pauline Oliveros). San Francisco is conditioning audiences to see new dramatic styles made palpable through familiar music. In the process the audience is not only denied the opportunity of seeing great art as it was intended, but it is subjected to a subtle propagandizing against new music.

--Mark Swed

1750 ARCH STREET BERKELEY

NOVEMBER 8:00pm

2 CLASSICAL AND CONTEMPORARY JAPANESE MUSIC
KAZUKO MURAMOTO, koto; KAZUYO MURAMOTO, Koto, HOBEI
HIRAMOTO, Shakuachi; PAT MURAMOTO, Koto

3 BAROQUE ENSEMBLE
KATHLEEN KRAFT, Flute; NELS BRUSETH, Violin; SHARON
O'CONNOR, Cello; ELAINE THORNBURGH, Harpsichord
Frescobaldi, J. S. Bach, C. P. E. Bach, Telemann,
Vivaldi

4 AN EVENING OF BEETHOVEN & BACH - ERNST BACON, Pianist

9 THE PACIFIC WIND
KATHLEEN JOHANSEN, Bassoon; DOROTHY SCOTT, Oboe,
ELIZABETH CORONATA, Flute, STEVE MCCOMAS, Clarinet
Franz Danzi, Henk Badings, Mozart, Piston

10 ALL BACH PROGRAM - PAUL HERSH, Viola, LAURETTE
*11 GOLDBERG, Harpsichord Nov. 11 performance @ 4 p.m.

15 ELECTRONIC MUSIC - JOANNA BROUK

16 ANNA CAROL JUDLEY, Soprano; NATHAN SCHWARTZ, Piano
Haydn, Dallapiccola, Machado, Mozart, Debussy

17 JOSEPH BACON, Lute & Guitar
Robinson, Hoborne, Dowland, Weiss, Tarrega, Rodrigo

23 ALL MOZART EVENING - NEW PORT COSTA PLAYERS
24 including The Impresario (a comic opera in English)

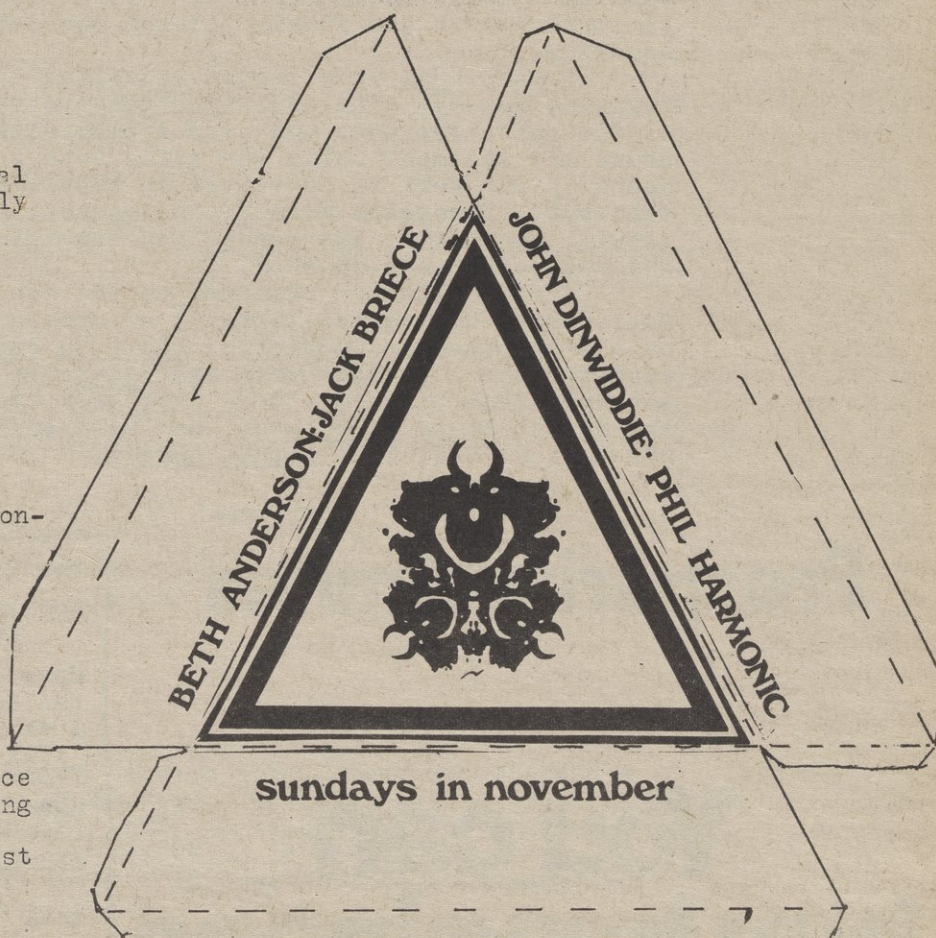
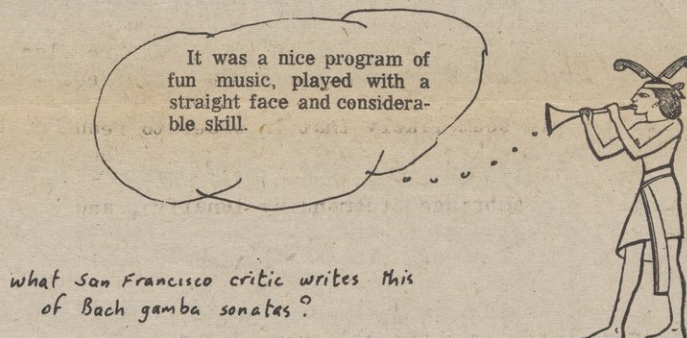
25 MOZART PROGRAM - BOB KRUPNICK, Pianist

29 ELECTRONIC MUSIC - JOANNA BROUK

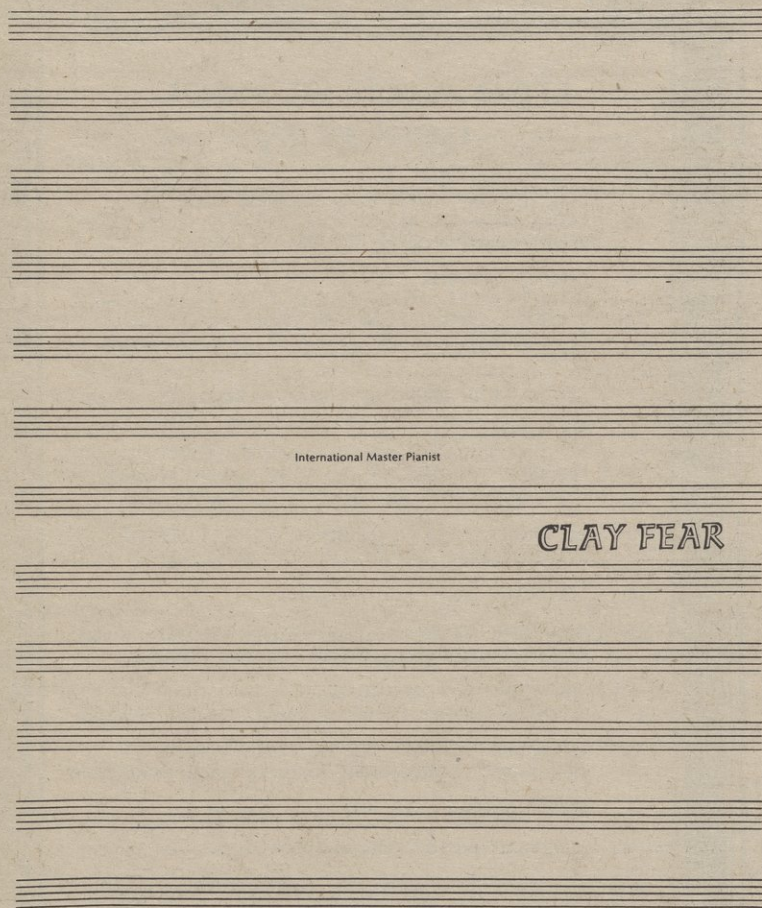
30 SCHUBERT, DIE WINTERREISE - NEW PORT COSTA PLAYERS

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general-\$2.50

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cut on solid lines, fold on broken lines, glue to back cover to make 3D poster. Put something inside to rattle.



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Cocktail piano

1. Name _____ Last _____ First _____ Middle _____

13. Six (6) photos, gaiters

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one etude of Debussy

January 1, 1945.

16. List of 5 public performances including programs and reviews if available.

MCA MUSIC

CLAY FEAR

October 1, 1973

Address all inquiries to Clay Fear, Casa Feliz, 601 Leavenworth #27, San Francisco, Calif. 94109.

The line between pain and plea-

EVENT: HOON I KWAK; A new work by JIM NOLLMAN, as performed by the GALLERY THEATRE COMPANY, UNDER THE DIRECTION OF TOM COX.

TIME: 1 P.M. on November 3, 1973; a Saturday

PLACE: THE TUNNEL, between the DeYoung Museum and the aquarium in GOLDEN GATE PARK.

This musical event is presented FREE to the general public.

The premier of the sound-sculpture HOON I KWAK by Jim Nollman will be presented by the Gallery Theatre Company in Golden Gate Park on Saturday November 3 at 1 P.M. This unusual musical event will be performed in the TUNNEL between the deYoung Museum and the Aquarium.

HOON I KWAK is a ritual retelling of the heart sacrifice from Mayan mythology. The seventeen players resound the individual words of the narrative over and over again; filling up the tunnel with sound and movement until the words lose their meaning and become pure sound. The work is conceived as SOUND FOR SPACES; and the TUNNEL, in this case, becomes a musical instrument. A group pulse emerges; and slowly, so slowly, the echoes and the voices will become indistinguishable from one another.

Mr. Nollman, a resident of the Mission, is best known for his music based on the relationship of breath to sound. In the last year he has composed and performed Flute to Breath, Breathing in Flute in another tunnel in the park; and Cigarette Piece, a ten day musico-smoking event performed live over KPFA radio in Berkeley. He co-produced the famous Piano Burning of last winter, at which time he performed his musical medicine: Asthma Remedy.

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ALL THE GREAT BOOKS

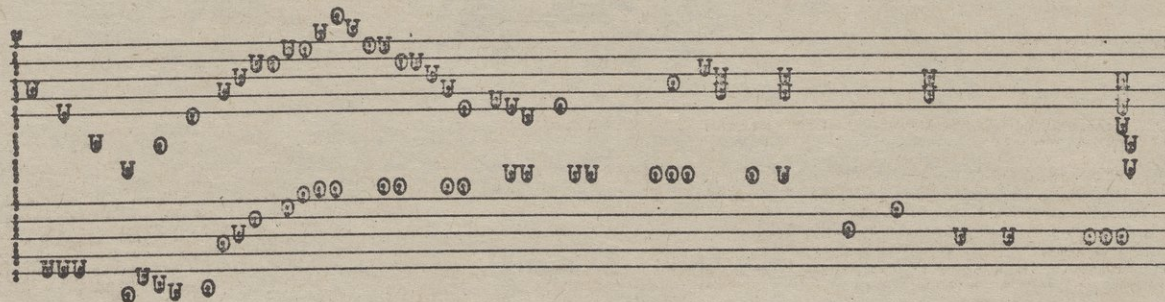
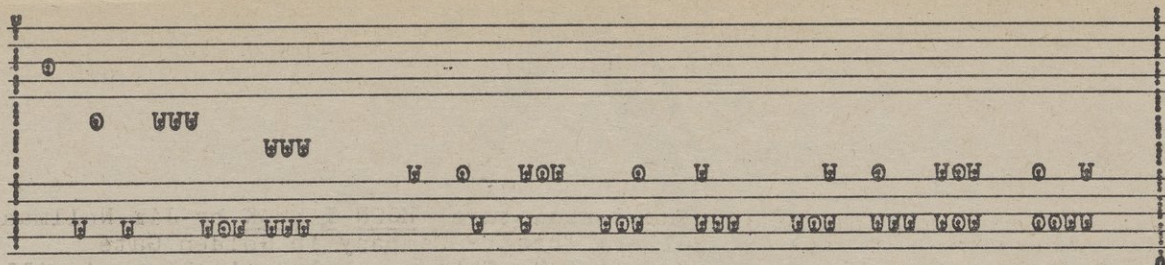
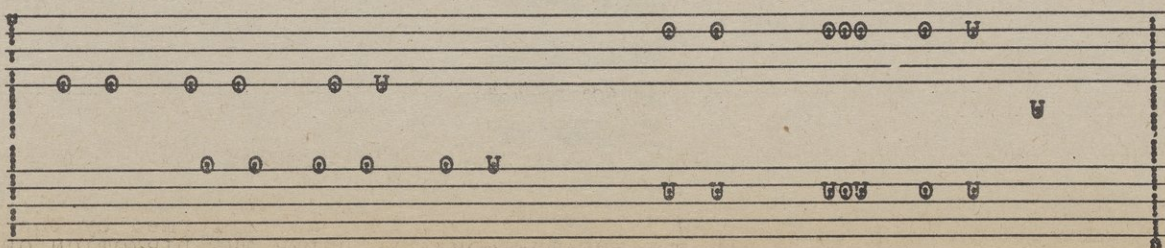
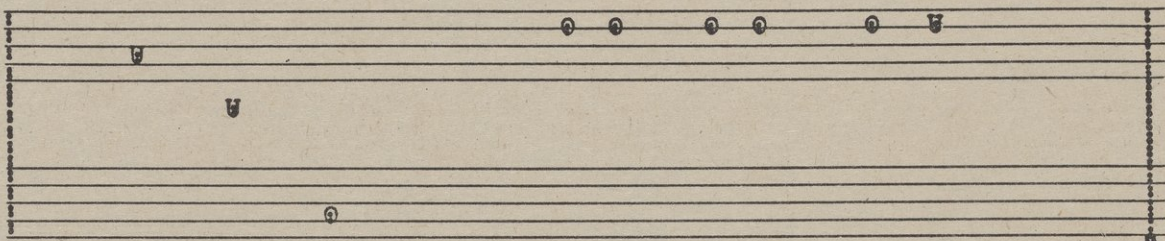
A

Dy(ette

by Harry the Infinite Monkey

If you get an infinite number
of monkeys together with an
infinite number of typewriters,
eventually they would write
all the great books.

Dy(ette



Editor's note: In the creation of this piece Harry experienced a strange transformation. He began acting like his normal infinite monkey self, but found that by the end he was acting like the imitation of a human. It is hoped that in any realization by humans the reverse will happen.

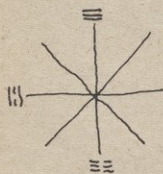
The Radio Music City Hall Symphony Orchestra and Chorus
present
Phil Harmonic and the Nu-Tones in
Eight Channels Concert

for more than eight hours at

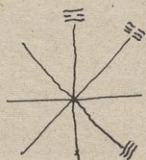
Nanny Goat Hill, Sunday 25 November, 1973

situation t'ai: peacefully going
into the night

time



direction



crumple above for inclusion in finished 3-D poster rattle if you like

I can't find John's or Beth's



sundays in november
4pm

NANNY GOAT HILL
3893 24th St