

# ninearnine 9

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 HOW CAN I 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, Halophone 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, Vebern, 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-Dinkelpiel 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, Van 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 'm. 3:15 pm. FREE Cardew, Feldman, Stockhausen, Birtwistle, Satie, Cage, Young, Wolff!!!!

11/14 Wed.

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

JUMP TO P. 6

# 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 of which may be used,~~ Areas are performed at the same time, or they follow each other. ~~An area describes a physical action, specific actions,~~ Performances can happen any place, time, and for any duration. Performances should be messy, chaotic, funky and uneffecting.

## 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's 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 Bisschoff, 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)---

**acoustic:** ~~describe 3 elements in space/time (a minimal statement).~~  
 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 tangle). 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, mnemonic) between conditions. These are the smallest possible changes easily performed.

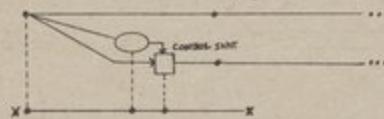
"up - then"  
 "more - less"  
 "how - there"  
 Left hand, Right hand  
 synthetic, parametric  
 source system

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 EMR is allowing all of you curious people see what

## "Glide" violently

## at bitchiest critic

- 3 -



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, (not) 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 progression in an open pattern of search, before the beat, reflective, left handed, "outside", expand

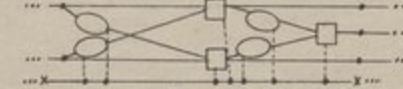
these actions can be performed by at least 3 performers, or any multiples of 3 performers, or by one performer in succession...

**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:   
 CARDINAL:   
 MUTABLE:

{ reversing the time, changing the inputs to the outputs inverts the functions

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:



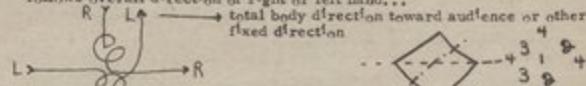
means both "signal source and/or input"..., three vocalists, for instance, performing the acoustical version of the THIRD AREA, could be mixed into the FOURTH AREA and also have local stage amplification... this arrangement could be used for any other acoustical input as well, for instance, a band with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

- 4 -

## 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 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...). 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... electromagnetism imitated by hand movements at 90°, where right or left foot follows overall direction of right or left hand...



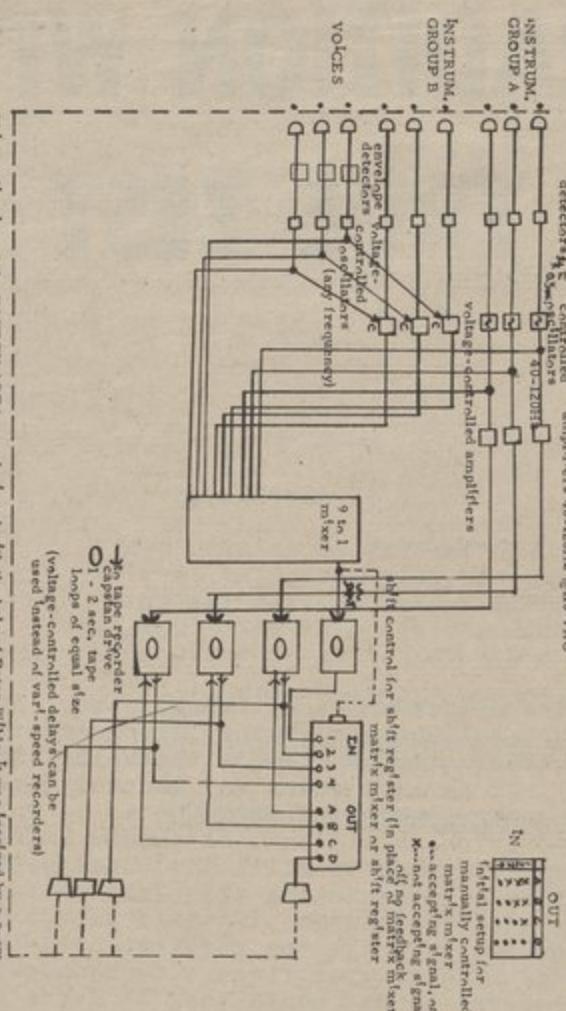
**electronic:** a matrix is constructed so that 3 inputs (3 squared,...) are mutually affecting each other's characteristics (amplitude, phase, frequency, time...) / or 2 inputs are matrixed if only the SECOND AREA and the FOURTH AREA are used,... and so on.

There are several realizations of this matrix (see next page): one has a single comparator output (consensus) which returns to modify ~~the~~ (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 symbolized as air (decision) fire earth water and wood (creative being) experiences).

winter 1968/  
 autumn 1973

Robert Sheff

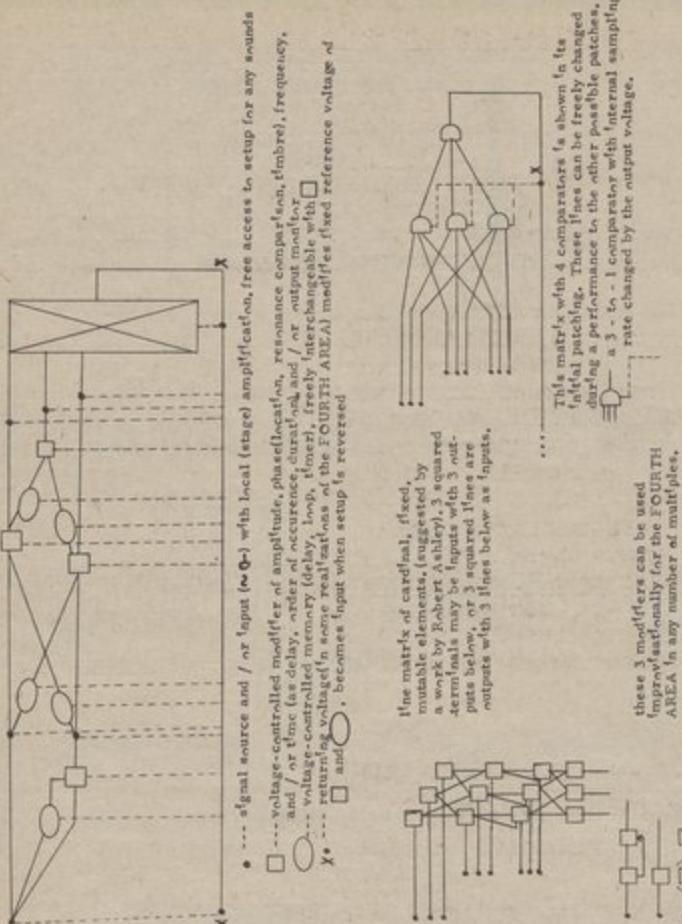


Peter Garland's *Soundings* and the NME's SF premiere concert rejected—for whatever reasons.

The Performance I just heard included three trios—saxaphone, guitar, and voice. It was a soft rather lovely and a little funky, slow mixture of rock, country, and tape "collage". The bay area will get another chance to hear it! Bob's thinking of making a record.

See last month's *EARate* for further discussion of this piece (page two).

Back issues are available.



RANDOM ARREST

begins with the wearing (on the clothing, hair...) of 4 small red alpha-numeric displays -- each with 26 letters, numbers 0 thru 9, and extra cultural symbols. These are triggered by timers -- one for each display, not in sync with each other. These timers can be:

random signal generators  
4 integrated circuit timers (or, 4 sets of timers depending on the makeup of display electronics)  
sensors -- each responding to heat smoke sweat muscle movement  
skin resistance or other body/environment phenomena.

The timers are arranged in a feedback loop matrix so the "points

The 4 displays are arranged in a line -- possible coincidental in time" of triggering is even less predictable.

readings are:  
F\$X, EAT!, SH23, C\$NT, PAPA, HEAD,  
and then some.  
The number of displays is changed to fit the average number of  
letters (forms) in the most evocative words (total symbols) of

Perform directly and personally.  
In some way or other, the performer (s) might be arrested,  
questioned, and intentions tested.

questioned, and assentation tested.

("When an assassination is a chance occurrence caused by a ran-

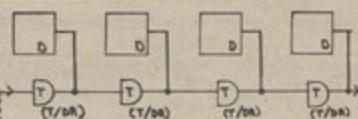
dom individual, the government has an uncomplicated interest in letting the facts be known...when...it is a political execution.

accomplished by a power elite within the government, making the truth available to the people...may present unacceptable complications to the government."

("Now to know to do as you do doing as you do has nothing to do with crime" Gertrude Stein, *The Geographical History of America*, or the  
"The Story of the American Nation," 1935)



18 AND W. GEIL FR.



VON DIEZEL SIC!

Hi Beth -

Here's long overdue subscription money. Actually I gave Charles Shere cash for a subscription about five months ago - but it was late at night and we were drinking.....

All best, Bob Hughes

# TRADITION WITH TRUE ZEST

\* AXONY \*  
BY jim nollman

BEND the neck as an iron hock\*  
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 heart-beat - 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.

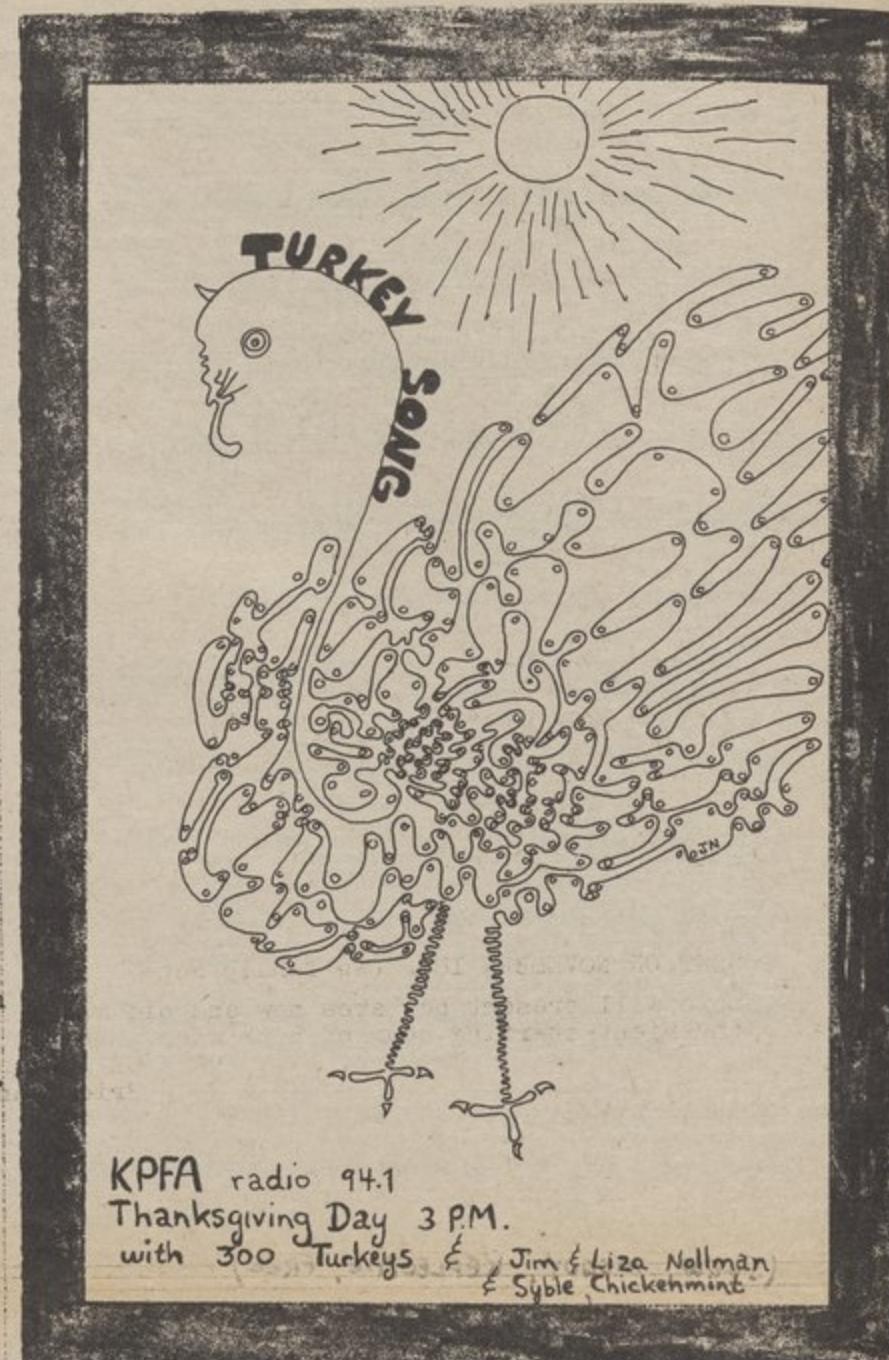
## IS ALL OF THIS REALLY NECESSARY?

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\*\*\*\*\*



U.C. Berkeley  
Committee for Arts & Lectures  
presents

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, Pallapicola, etc 1750 Arch

11/17 Sat. TOO MANY CONCERTS!

Haggi 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, John 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 Nanny 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.

5

## paragon music

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CHEZ PANISSE)

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, Sybil 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.

(SLOW, MOODY, REFLECTIVE, FREE)

**Soprano** (Vocalise) *ah e o'*

**Piano** (Pedal) *ah e o'*

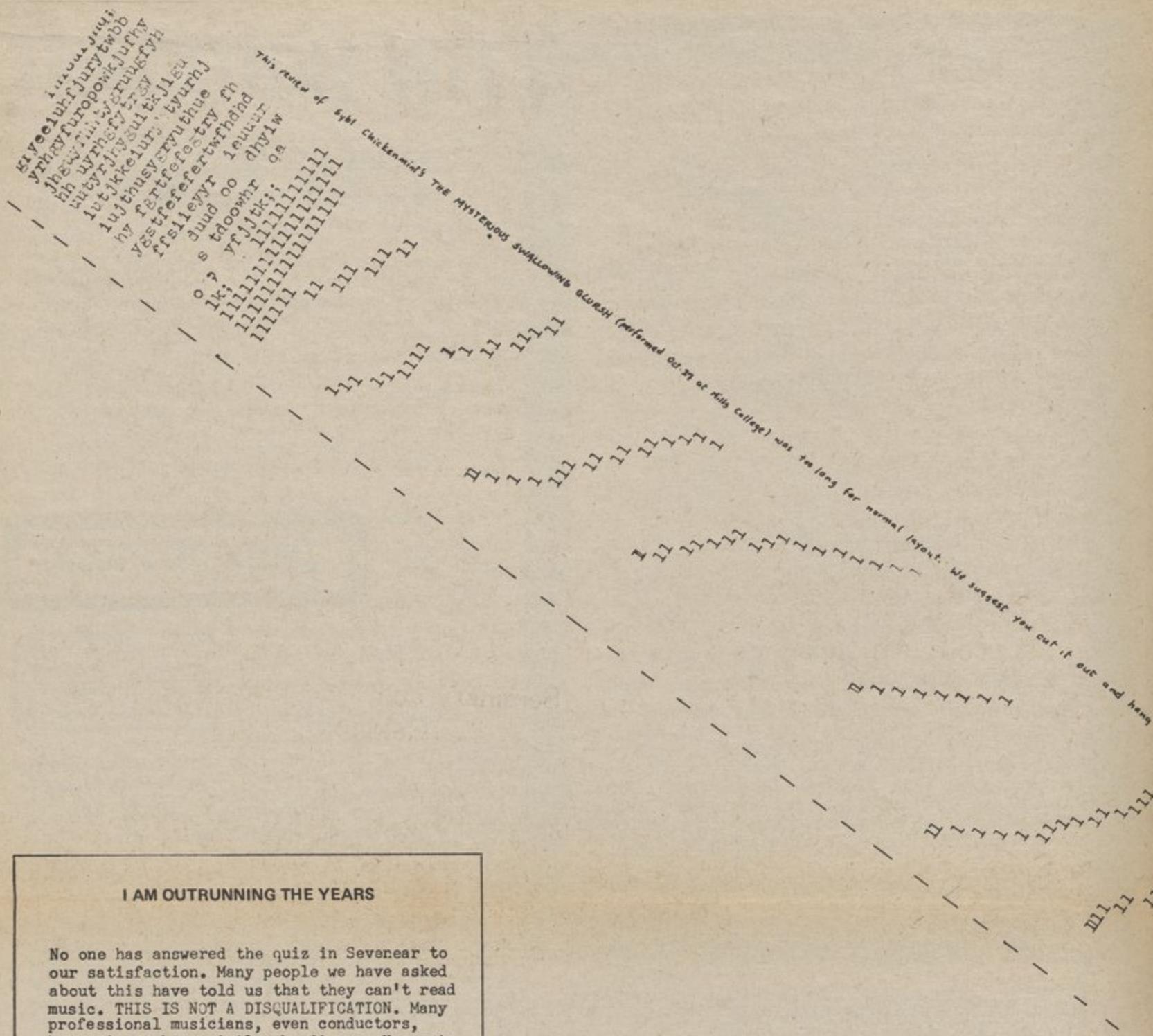
**Violin** (Pedal) *ah e o'*

**Cello** (Pedal) *ah e o'*

**Soprano Solo** *ah e o' ritardando*

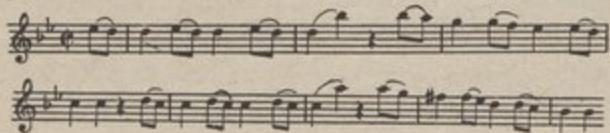
*return to text*

*free rhythm (hopeful, slightly somber)*



## I AM OUTRUNNING THE YEARS

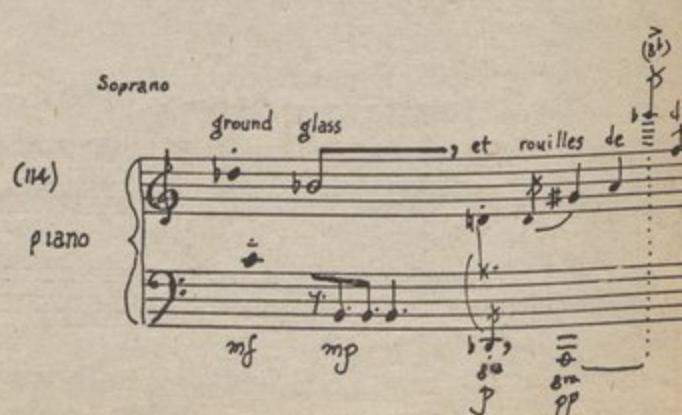
No one has answered the quiz in Sevenear to our satisfaction. Many people we have asked about this have told us that they can't read music. THIS IS NOT A DISQUALIFICATION. Many professional musicians, even conductors, have risen above similar handicaps. Keep at it! Remember, persistence is the mother of success! In any case, this month we have another test for you. It is called IDENTIFY THIS FAMOUS BEETHOVEN PIANO SONATA, by Jeff Perrone.



#### **CONGESTION AND CONSUMPTION**

**How to dispel negative thoughts  
/or compose by chance**  
by Jill Kroesen

Another mind product from  
**Cassette Wonder**



# 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

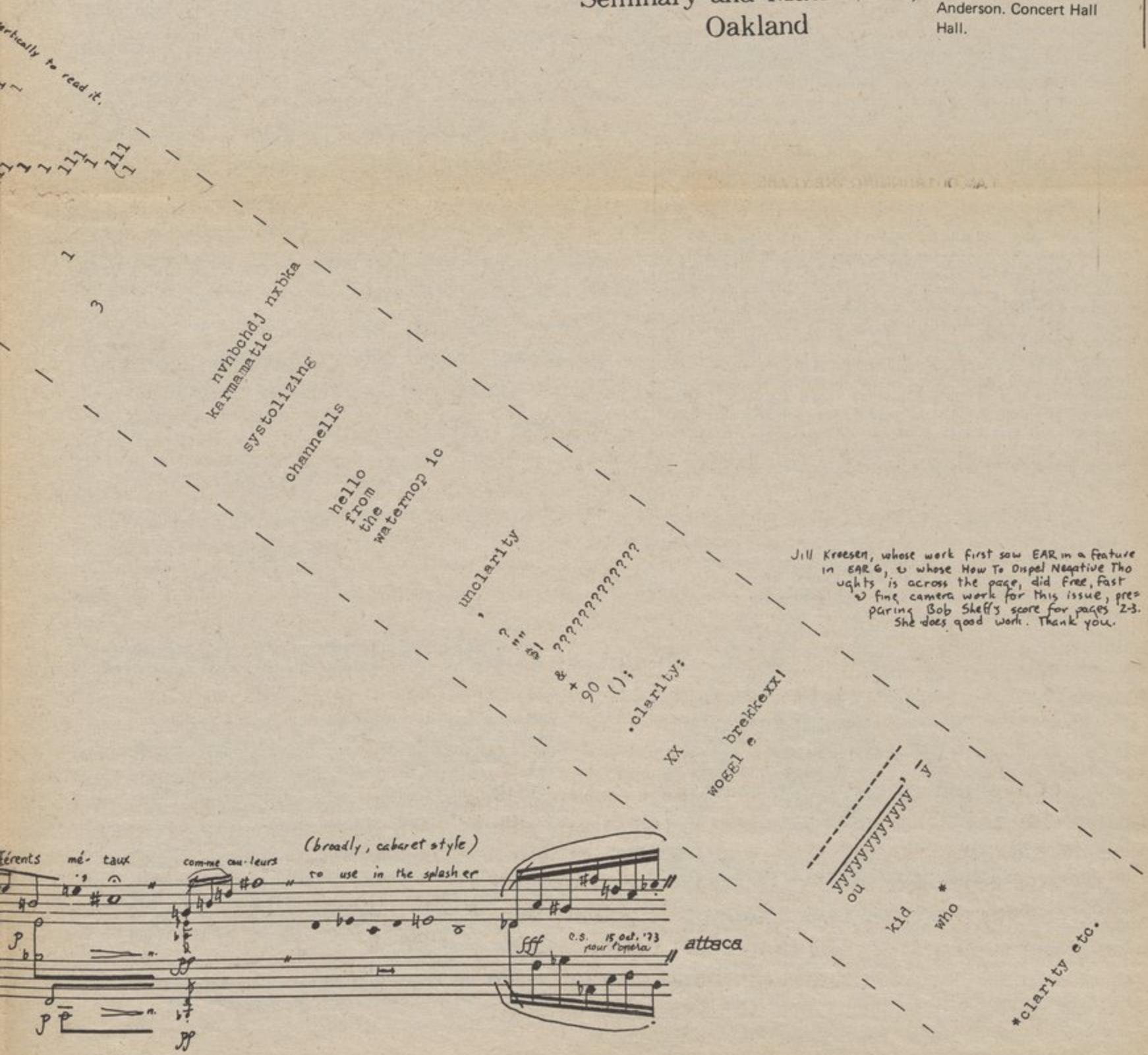
8:00 PM

"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.

Free Admission

635-7620 for Information

Mills College Concert Hall  
Seminary and MacArthur,  
Oakland



8.

last time only

Soprano

(56)

3 introspectively; not louder than the viola

4

viola

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

Classify combs by the number of their teeth

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

very long

pizz.

repeat several times

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 desireable 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 Ichiyanagi'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, Cajon, 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 visiting 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

## ...Gallivanting Greasy

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 (Shattuck and on Telegraph), Pro Audio Electronics, Mills Tape Center, U.C.B. Student Center, Diamond Music, House of Woodwind, Tupper & Reed, KPFA, Berkeley Violin Center, Paragon Music, City Lights Books, Mission District Community Center, S.F. Conservatory, ~~and 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 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 purlieu 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 esthetic: 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 flesh-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 led 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 timbre of the drama. Exposing Soñafucile 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 dealt 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 palatable 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

(from left to right)

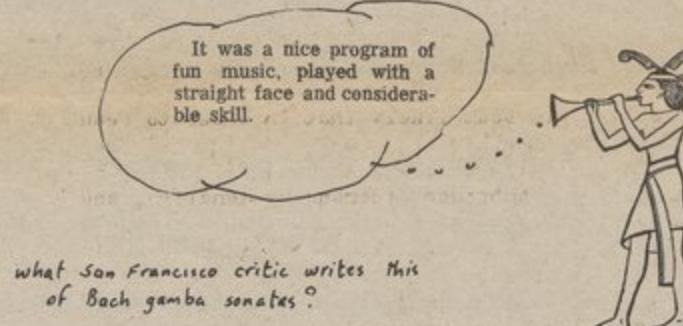
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15	ELECTRONIC MUSIC - JOANNA GROUK
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### *The line between pain and plea-*

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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— 3 —

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A

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Dy(eT<sup>W</sup>o)

**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

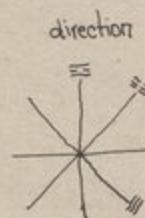
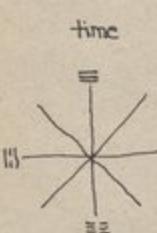
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