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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-Binkelspiel 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 Em.
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

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 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.

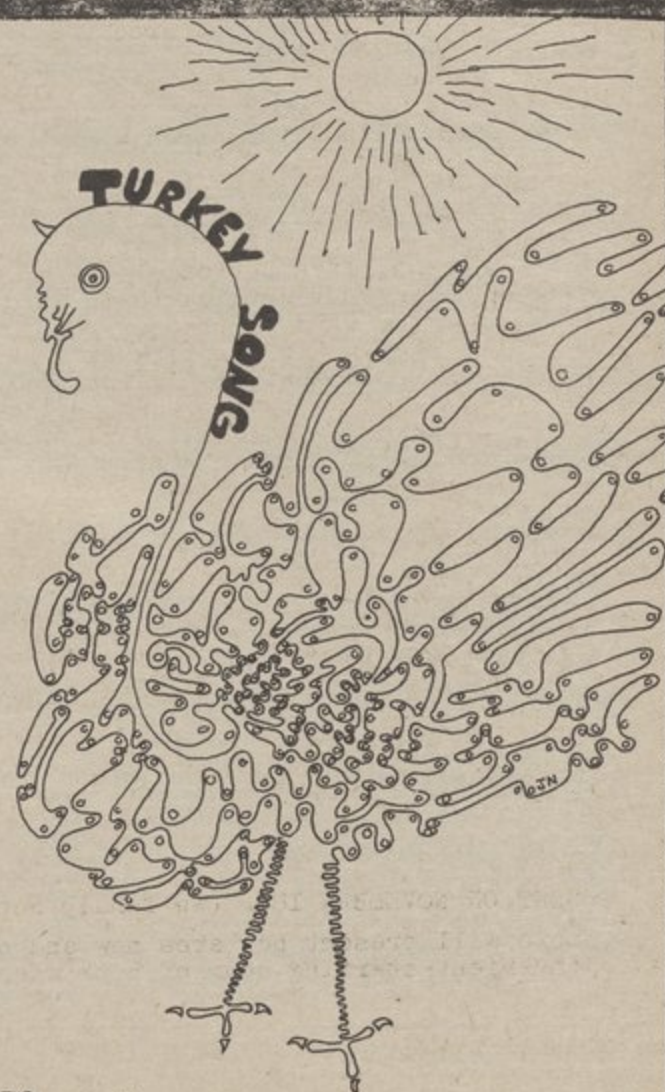
IS ALL OF THIS REALLY NECESSARY?

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****



KPFA radio 94.1

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Jim & Liza Nollman
& Syble Chickemint



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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

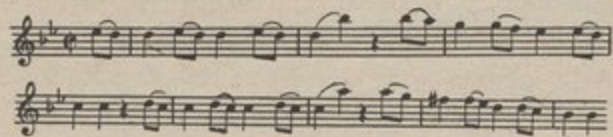
RICHARD BUNGER, PIANO
Program of American Piano Works Since 1900
Sun. Nov. 11 at 8 p.m., Hertz Hall

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.

This review of Sybil Chickens' THE MYSTERIOUS SWALLOWING GURGH (performed Oct. 27 at Mills College) was too long for normal layout. We suggest you cut it out and hand it out to your readers.

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.



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

**Another mind product from
Cassette Wonder**



Jill Kreesen, 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, pre-pairing Bob Sheffy'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 Ichihyanagi'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, 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 purloined 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 time of the drama. Exposing Scorfucile 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 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

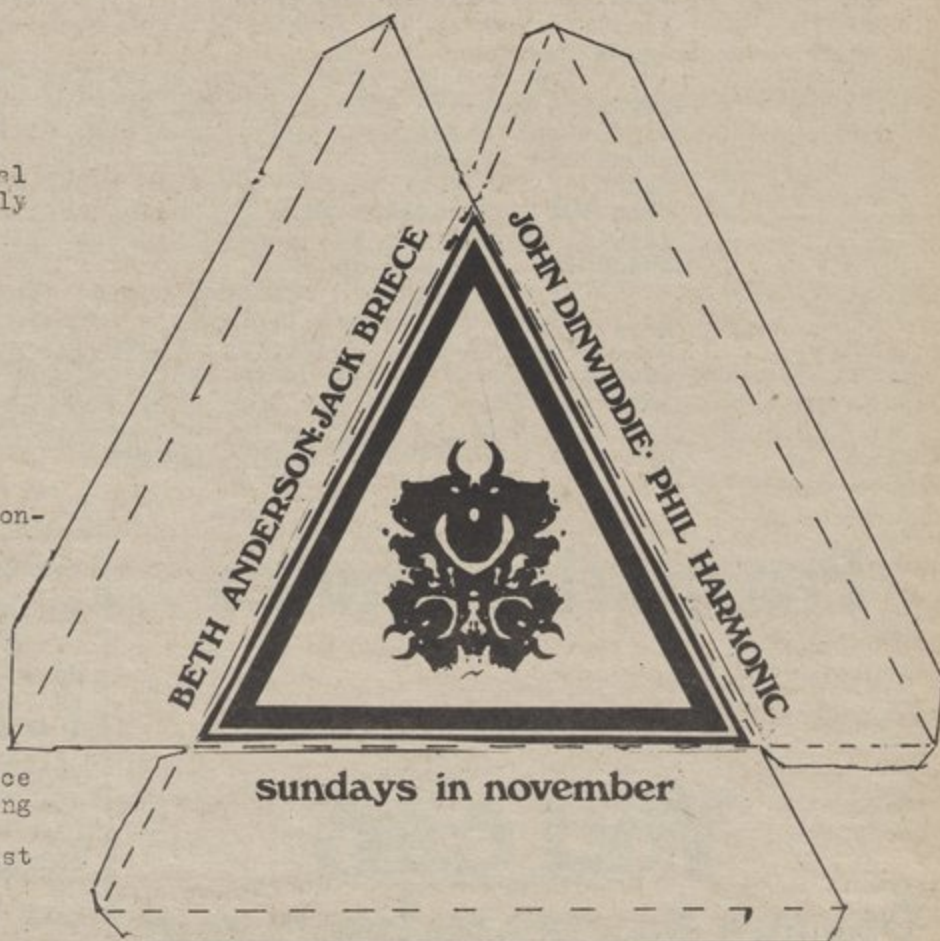
- 2 CLASSICAL AND CONTEMPORARY JAPANESE MUSIC
KAZUKO MURAMOTO, koto, KAZUYO MURAMOTO, Koto, HOBEI
HIRAMOTO, Shakuhachi; PAT MURAMOTO, Koto
- 3 BAROQUE ENSEMBLE
KATHLEEN KRAFT, Flute; NELS BRUSETH, Violin; SHARON
O'CONNOR, Cello; ELAINE THORNBURGH, Harpsichord
Frescobaldi, J. S. Bach, C. P. E. Bach, Telemann,
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 GROUK
- 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 KRUPWICK, Pianist
- 29 ELECTRONIC MUSIC - JOANNA GROUK
- 30 SCHUBERT, DIE WINTERREISE - NEW PORT COSTA PLAYERS

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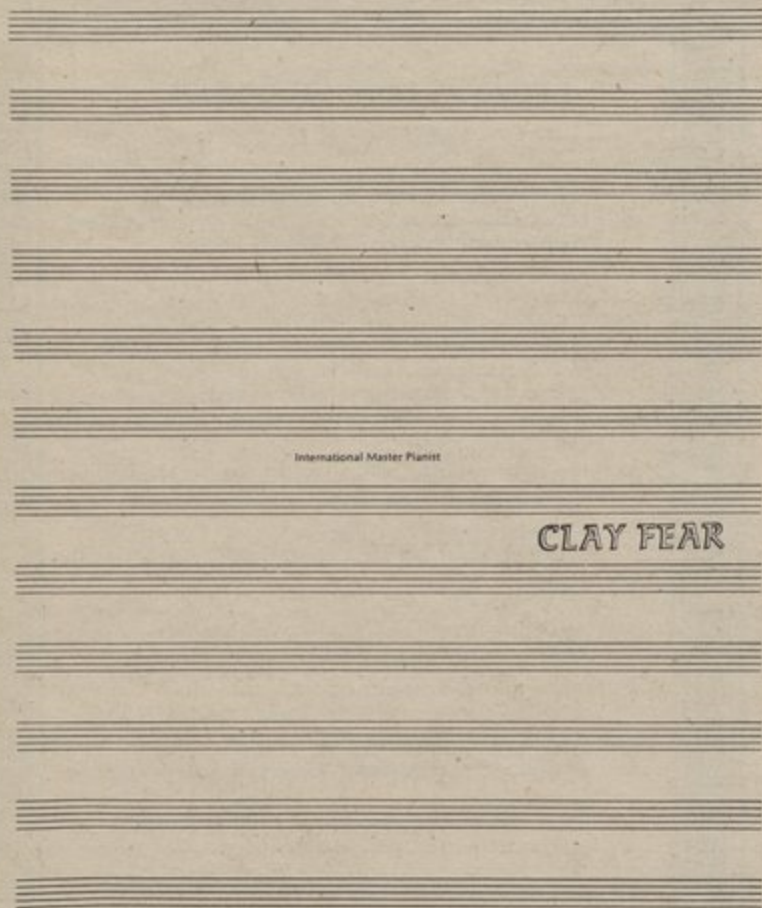


It was a nice program of
fun music, played with a
straight face and considera-
ble skill.

What San Francisco critic writes this
of Bach gamba sonatas?



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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January 1, 1945.

MCA MUSIC

CLAY FEAR

October 1, 1973

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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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ALL THE GREAT BOOKS

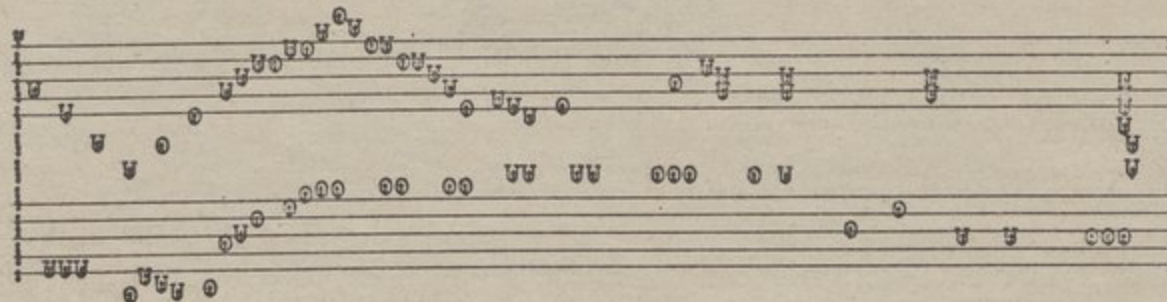
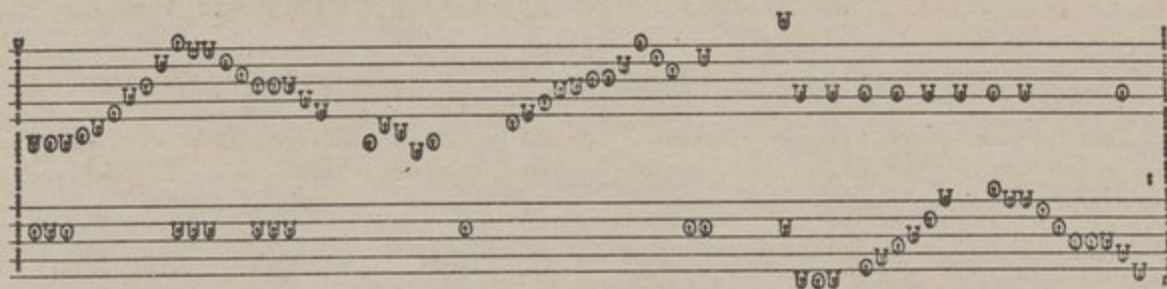
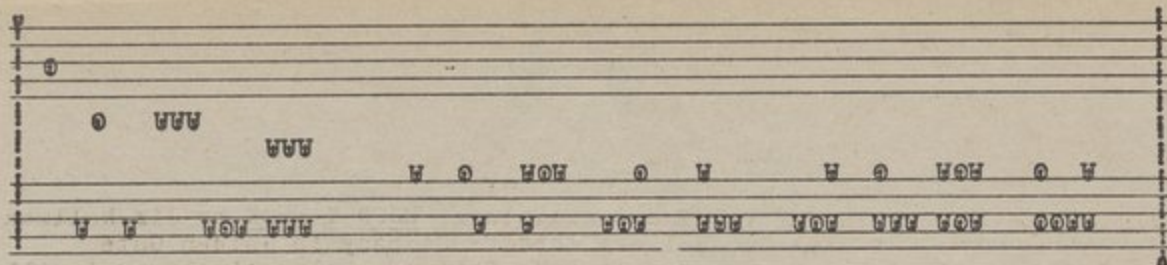
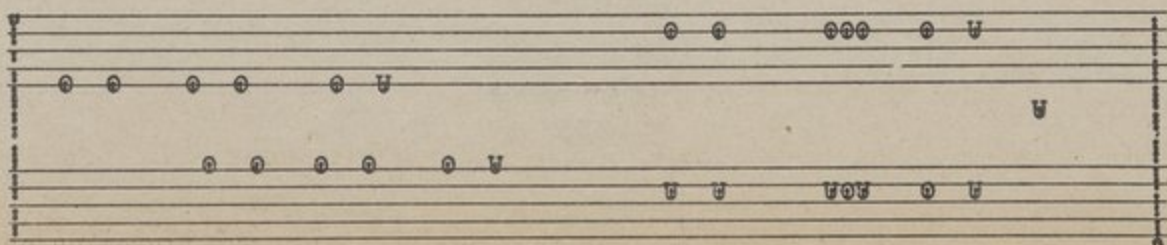
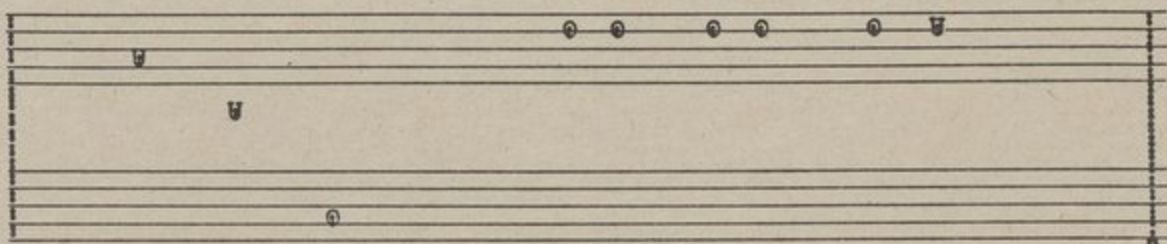
A

DaleTHo

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(LeTHo



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.



situation t'ai: peacefully going
into the night

time



direction



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Phil Harmonic and the Nu-Tones in
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Nanny Goat Hill, Sunday 25 November, 1973

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

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3893 24th St