

Ear
Double Issue
10/11



U.C. Berkeley
Committee for Arts & Lectures
presents

NEW SEASON/SELECTED JANUARY EVENTS

- 8 Tu/3pm Murray Louis Dance Co. lec/demo
- 9 Wed Murray Louis Dance Co. concert
- 11 Fri Manhattan String Quartet
- 13 Sun Contemporary Chamber Ensemble of N.Y.
- 15 Tue Leonard Rose, cellist
- 17 Thu Studio II: "Possession" Theater Lab. of Denmark
- 18 Fri Marcus Thompson, violist
- 19 Sat Juilliard Quartet
- 25 Fri Pro Arte Quartet
- 27 Sun Pro Arte Quartet
- 3 Feb. Pro Arte Quartet

All performances at 8 pm, unless noted otherwise.

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.

FINE MUSIC AND BOOKS

Berio, Sinfonia	Full Score	\$26.00
Ligeti, Requiem	Full Score	\$30.00
Mumma, Large Size Mograph Piano		\$ 1.50
Penderecki, The Devils of Loudun	Full Score	\$30.00
Wagner, Tristan und Isolde	Full Score	\$ 7.50

FEATURED THIS WEEK: MUSIC OF NEW CHINA

Yellow River Concerto. Full score, hardbound, and printed in China \$7.95

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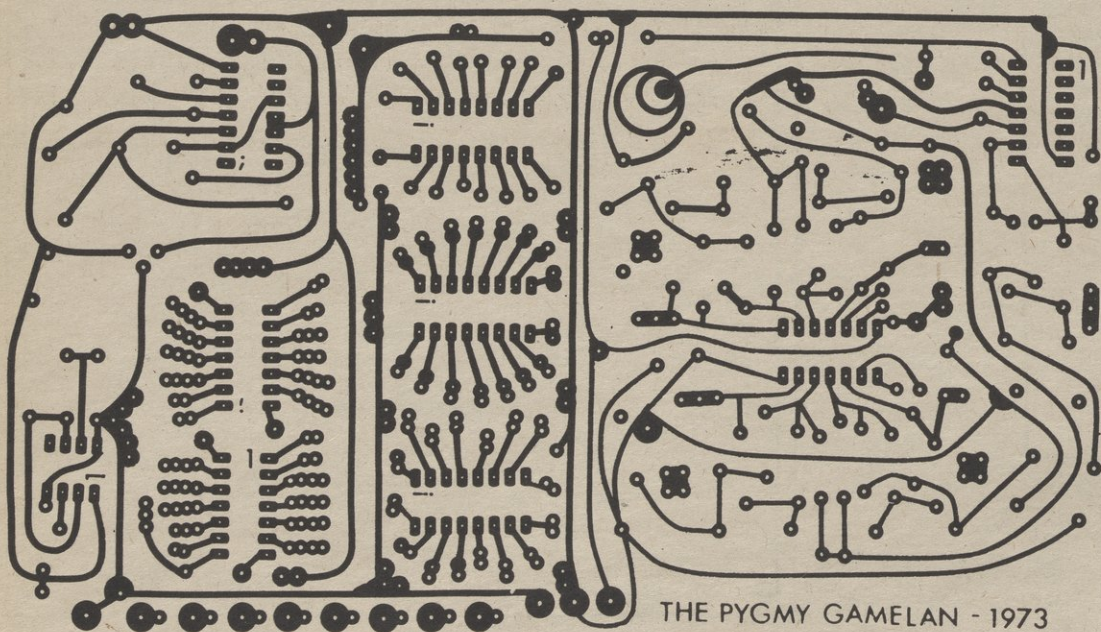


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CHIU CHUIH CONCERT DATE. FINALLY!

In the only Bay Area date of his current tour of North America; Mr. Chiu Chuih will perform on Saturday, December 15 at 2 PM at Three Bags

Full on 1035 Guerrero Street (between 22nd and 23 rd streets). Mr. Chuih, one of mainland China's few living exponents of serious experimental music, will perform Yoko Ono's Pea Piece.



THE PYGMY GAMELAN - 1973

Take a friend

beth: this is the piece we composed this month:

SIT CROSS LEGGED THINK BREATHE
CONTEMPLATE BREATHE LOOK OUT
/ WARDS/ RELAX NECK INCLINE
HEAD ROLL TO THIS SIDE/ LET IT
GO PAUSE GAZE GAZE/ TO THAT
SIDE/ MOVE PAUSE/ BE DAZZLED
DRIFT OVER AND BACK AROUND AND
BACK ROUND/ STRETCH/ YOUR NECK
ROUND WE GO ROCK LULL LOLL SUN
OR LIGHT BULBS IN CANDESCENCE
/ (HUGH SHALL PLAY MEANWHILE
ON TOY PIANO MUSIC)/ OPTIONAL
OR RATHER DEPENDING ON HUGH/./

"Je trouve qu'on devrait mettre Stockhausen en maison de correction."
— Morton Feldman

Unlike popular singing stars, we commoner performers will never have to worry about having no privacy, giving ourselves over to heroin or fighting off groupies. Joni Mitchell's For the Roses will never have much meaning to us. We are stuck with having friends forcing themselves to come and hear us when we perform new music. Worse yet, if we refuse the romantic conceptions of the performer and decide to give our concerts anonymously and not be so interested in playing "name" composers (note: composers not compositions) we can't get anyone to come and hear sounds they might not have heard except in their everyday life. Most people don't listen to the sounds of their everyday life, though, so they miss out all around.

These thoughts are brought to me after a self-critique after giving a concert recently. I performed "name" composers; but I find that people who want to hear "the Stockhausen" don't want to sit through the Cage. People who have heard of Cage don't want to spend the time and listen to some new English composers whose work is not known in this country but is undoubtedly some of the best being written. But these purely programmatic complaints are for those who at least know the music, the new music. What have I found alienates the people? My posters for the concert did not have an official letterhead of the place I was giving the concert at. The concert is thus not "sponsored": it has not been sanctioned by the big daddies on the faculty. My concert poster did not have a performers name on it. For some reason this bothered some people. That is, they would go hear Horowitz do a sonata by Johann Hugo Worzišchek (and not for the perverse-ness of it) simply because it was Horowitz. They are not concerned with the music. There is no difference here between those little girls who buy all the David Cassidy records and that person who has every record that Elisabeth Schwarzkopf has ever made, despite the quality or the excitement of the music. I have found that people like the performer to be on stage (this goes hand-in-hand with what I have already said). I gave my concert in a practice room. People were on the same level (physically) as I was. The people who did attend found it foolish to clap (as well it is); what we lost in performer mystique we gained in understanding. I was able to show them exactly what I was doing. I passed a score around after I performed it. (A small group facilitates this play.) But I violated the contract set up about performer is up here and audience is passive acceptance receivers down there. John Cage has done this of course but under different circumstances. If you are not giving a concert on the piano, with only that happening, you can have the audience move around, experiencing everything. When I am alone performing, I am expected to act like I'm special. Well, we've got to get over that. Recently I attended a performance of Cage's Theater Piece and some performers were visibly annoyed that I, a mere spectator, should eat carrots and melba toast with cream cheese during the concert. I find this attitude ridiculous. We must get over the performer/spectator syndrome even if the conventions force us to act in a certain way. I do not expect that immediately everyone will be going to concerts when they become democratic. ("Most people would die to preserve their chains") I do not expect a lot of people to attend my concerts. I do expect that more people should get down to the business of making their concerts more democratic; freedom not only in their artistic pursuits but in their lives as well.

AXONY

BY Jim Nollman

As a Signet of Emerald
Set in a Work of Gold
So is the Melody of Musick
With Pleasant Wine

...Tis the season to be Jolly.

When a man belonging to one village of
the Bantu nation meets another from a
different village . They greet each other:

"What do you Dance"

In the language of the Omaha nation.
The words for Love and for Dance are one
and the Same.

There is a Cornish Christamas Carol
that sings of the life of Jesus as a cont-
inuous dance. Jesus died that all mankind
may join the general dance.

What (do you dance)

The Season to be
For

Twelve drummers
eleven pipers
ten ladies
and nine lords a-leaping
eights maid a milking
seven swans a swimna
six geese a laying

and FIVE! GOLD! RINGS!

There is a small corner of Sumatra
where the wind blows east to west for six
months, and then reverses itself west to
east for the next six months. Year after
after. The bamboo shoots bend to the East
for six months, and then bend to the West
for six moths.

The change in wind direction comes very
suddenly, there is a critical change period
of only three or four days. The native people
call this period aam(p)-schus when the change
is west to east and erc when it is east to
west.

During either critical period, the
people dance deep into the jungle to
find the Bamboo Grove. They punch holes
into the stalks, lie down on the floor of
the jungle and listen.

four calling birds
three french hens
two turtle doves

and a pertridge in a pear

TREE!!!!

The great palace of Ming T'Ang is
arranged in series of rooms, each repre-
senting a different season. Through them,
in the course of a year, the emperor would
pass; changing his clothes, his food,
and his music.

And who among us is interested in Dance.

The samba, the twist, the carioca, it's
not a foxtrot or a polka, Let your back-
bone twitch. The mashed potato born a
long time ago. Baby, yoo ooao send me,
honest you do, honest you do, honest you
ooawaaoowawaoh.

And who among us is interested in

movimientos?

***You can knock me down, steal my car;
Take my money from an old fruit jar;
Do anything that you want to do,
But Uh Uh baby lay off them shoes***

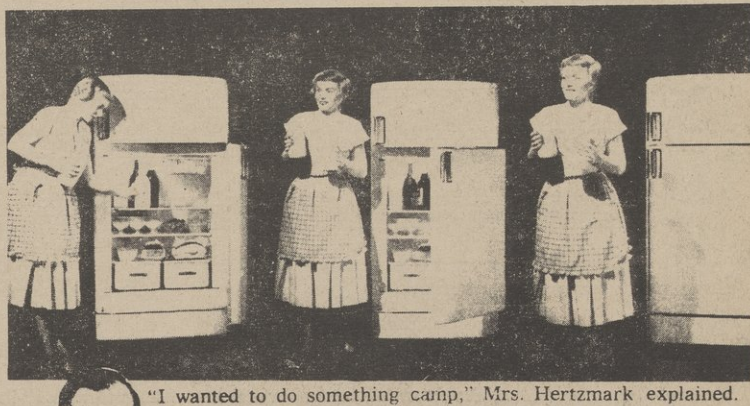
We deliver a helluva lot

Dear Nearly Perfect EAR: as a communicating
link for Bay Area musicians, YOU WORK.

As a result of your "ad" for choir director for
Musical Arts, Inc. (in October EAR), the Experi-
mental Chorus, formerly directed by Ron Daniels,
has found one very happy new director--ME!! this
connection would not have been possible without EAR.

Let's HEAR it for EAR.

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front is screwed on .They are numbered (for internal
reasons) from 1620 to 1984 but these numbers will not
appear on the boxes unless you actually include one in
the contents you send .

Fill out the enclosed card to let us know if you intend
to fill a safety deposit box. If the box you want is
already taken you will be sent another updated card so
that you can select a different box .

The event begins January 1, 1973 and ends on December
31, 1973 . Your contents should be sent before the
latter date.

idiomatic performing techniques

monarchical

22-23, 26-27, 30.

such notation becomes too complex.

J. S. Bach,

Ex. 3

PRELUDE

This we can understand.

Q. What can be created outside the system?

76, 77, 78, 79, 92, 104b.

Going beyond any particular stylistic constraints

pitch is practically autonomous,

be accepting

Progressive

Q. Are you evil?

musical universals to transcend the most radical

clearly suggest the symphonic genre.

created within the system,

Simple

the traditionally accepted relationship

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The New Music Ensemble of the San Francisco Conservatory of Music will give its second performance of the season December 7, Friday, at 8:30 p.m. in the Little Theater of the Palace of the Legion of Honor.

The program includes STRAVINSKY'S EBONY CONCERTO and RENARD (THE FOX), LA CREATION DU MONDE by MILHAUD, CONCERTO IN SLENDRO by LOU HARRISON with DANIEL KOBIALKA, violin.

All tickets are \$1.00.

CONCERT BY S.F. CONSERVATORY NEW MUSIC WORKSHOP

The San Francisco Conservatory of Music presents THE NEW MUSIC WORKSHOP in a Christmas concert of works for four pianos, organ and voice in the Recital Hall of The Conservatory, 1201 Ortega St., December 13, Thursday, at 8 p.m.

The program will feature works by FELDMAN, CAGE, MORAN, YOKO ONO, HAUBENSTOCK RAMATI, ARNIE MELLNÄS AND BERIO. The performers will include Robin Sutherland, Steve Warzycki, Cesar Cancino, Janise White, Marc Farchill, and Michael McGrew. Admission is free.

DAZZLING

[45 sec.] sound, classic, chaste, modest, I allow myself to use

[30 sec.] to be the most important. rejects the birthright

[27 sec.] to systemization, scholarship, and analysis of all kinds, Revolution is the work

[40 sec.] disturbing the coherence of the language. observation, meditation and synthesis.

[30 sec.] there is a morbid fear and a roof over my head.

[20 sec.] that is most original. attempt to remain

[20 sec.] eliminating all aural references to pitch and melodic contour, of artists.

[20 sec.] constantly enrich one another, outside the system.

CLAY FEAR

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

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EAR is available at many concerts in the area. It also turns up at various dry cleaners, groceries, and banks. Watch for EAR everywhere.

Current Shows

Sinfonia Alvarado

Ron Daniels

Alto Marsha Hunt

Brahms, Rhapsody for Alto and Male Chorus

Richard Strauss, Serenade for Winds

Andre Previn, Portrait for Strings

David Diamond, Symphony No. 3

Friday, January 25, 8:00 p.m. at Richmond

Auditorium, Civic Center, Richmond

Saturday, January 26, 8:00 p.m. at Trinity

Methodist Church, Dana and Durant,

Berkeley

By donation

SAN FRANCISCO CONSERVATORY

FACULTY COMPOSERS SERIES

The San Francisco Conservatory of Music presents the first concert in the FACULTY COMPOSERS SERIES, Friday, December 14 at 8 p.m. in Fireman's Fund Forum, 3333 California Street.

The program includes DECAY I/XVI by HERMANN LE ROUX, FIVE SONGS ON INDIAN POEMS by ELINOR ARMER, THREE NATURE SONGS by ARTHUR GREENE, and NAMO by ALDEN JENKS. Guest artists will be STEPHANIE FRIEDMAN, mezzo-soprano and MIRIAM ABRAMOWITSCH, soprano.

All tickets will be \$1.00.

Part 1

"...and so, in this way of looking at things, music comes into its rightful own as the true core of Western history. All your really influential changes can be cued in to the progress of music, right through from Perotin to Pinkham. Now you take the French Revolution, for example. Right in the middle of the change from rococo to classical style! Out with the decadent French, in with the spirit of justice and rationality and order of Haydn and Mozart. And your nineteenth-century democracy too. The great early romantics were writing for everybody, not just for the elites. Governments picked up on that, and in a decade or two you had wider suffrage, more representation, fewer aristocrats, et cetera. Now where did they learn their politics? In the music hall!"

T.A. Tasket was unfolding the successive stages of his finely-chiselled argument to his associate Samuel Houghton Cabot, sitting in the bar of a hotel two blocks from the Sconce Museum of Music and Art. Tasket was music critic of the Morning Trumpet, and although he had no official connection with the Museum he was spending more and more of his time there. Cabot, an eagle-visaged New England musicologist, had come to work in the Sconce archive on a paper he was to give at next month's annual meeting of the Organization for Older Music Performance and Analysis--known affectionately to its members as OOMPA.

"It's all so obvious, really," Tasket went on. "These unarguable links between music and revolution and sociological adjustment. Every society expresses its new directions first in the inarticulate dimensions of its culture. Then the philosophers and politicians hear what the composers are doing, and put it into words, and the old face of the society is swept aside. Now, your religions, they're harder to trace, but some things are beyond doubt: your Lutheran hymns, your bawdy and irreverent songs at the end of the Middle Ages--they showed where things were going. All those sissatisfied monks--they couldn't burn down the monastery, so they took out their feelings in music, and eventually people heard it and in came the Renaissance. And Luther was the same way. He wrote his theses, sure, but it's a good bet he sang them first. Here, of course, I must rely on speculation..."

"You're suggesting that music is the sole arbiter of progress, however one defines it? That composers and not politicians create revolutions?"

"In a way, yes. But I hope I'm going about it a little less crudely than that. In the book I talk about a process of transmission from notes to verbalized ideas--from musical forms to conceptual schemes--which is intangible and can only be guessed at. That's why I call it The Cantus Firmus Consciousness, because it's about changes in perception and world-view as well as measurable changes in political thinking. Let me give you another example, one you might never have considered. Everybody knows that population size affects history in drastic ways. But nobody knows why populations get smaller or larger at different times. Now, if you look at the development of Western chamber music



and singing together. But by Mozart's time, you had the entire symphony--forty, fifty men all working toward the same musical goal. And it's at that time that people started to have twelve, fifteen children (which incidentally led to the Industrial Revolution, which, not surprisingly, begins in the classical era), and by the Victorian Age there was no stopping them." Tasket stopped to catch his breath.

"But orchestras haven't gotten much bigger in the twentieth century, and yet our population is more out of hand than ever," Cabot observed.

"True, orchestras aren't bigger, but there are more of them. The idea, the vision of a vast sea of players, is being transmitted electronically to more people than ever before. And obviously they are getting the message."

"Your logic intrigues me, but there are still a few points that aren't too clear." Cabot continued to indulge the critic, paying some attention to what he was saying while at the same time allowing his mind to range freely over a variety of unrelated subjects. Eventually, he was sure, Tasket would arrive at what was really on his mind. In the meantime Cabot was content to point out the more obvious absurdities in his theories and watch the variety of grimaces that crossed his features. Tasket's face had the shape of an inverted teardrop, which lent an emphatic poignancy to his thin mouth and invisible chin. By contrast, his eyes had the beady belligerence of a seasoned combatant in the journalistic lists, and his speech was that of an apt purveyor of rhetoric. Cabot went on.

"I always thought that the biggest groups of players and singers were gotten together in the seventeenth century, not the nineteenth, to do those fancy Italian operas like the one Coatman's producing..."

At the sound of Coatman's name, Tasket's lip curled in distaste. Woodworth Coatman, a youngish musicologist from California with a growing reputation for resurrecting and staging lavish old operas, had been invited by the OOMPA program committee to put on his next production at their annual meeting. News of his acceptance had circulated several weeks earlier, and had been annoying Tasket ever since.

"That cocky bastard. I hear a lot more about him than I want to these days. But you've caught me up on a sensitive point. There were very large casts for those operas, I admit, though of course very few of the performers on stage actually had singing roles. The question is,

were people really in
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cantus firmus conscio

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ulace to discriminate between
the real thing. Remember, we're
about pure music, not fake
s. But I'm still open-minded
sue; I'm having Reffle do a lit-
gging on the demography chap-

Reffle's in on this book too."
the time being. He's a babbling
e knows where to look things up.
hat for him."

is your publisher?"
he second time Tasket looked
ble. The last thing he wanted
o an established musicologist
was that so far he had had no
nding a publisher.

ven't actually decided yet who
to. Naturally, specialists are
uibble about details in the
and frankly, that's why I've
Reffle. I'm having him shore
pots where I'm not on very firm
ore I send the book around."

be glad to help," Cabot smiled
gly, "but of course all my
e gone the university press
d your manuscript is quite a
sort of thing. I hear Coatman
ublishing connections, though.
ould give you some advice."

's second reference to Coatman
coincidental. Tasket would
surprised to hear how many
w the story of his initial sub-
The Cantus Firmus Consciousness
Rex. Harburton Lodge himself

t to Coatman for review, and
customary thoroughness in veri-
r people's errors Coatman had
catalogue of blunders astonish-
length and comprehensiveness.
n he had said some rather unflat-

tings about critics who tried to
ecology when they were barely
udging performance competence.
this review had passed from hand
ong the members of the review
he OOMPA Journal, and Cabot had
publishing parts of it in the
al issue, which he was now com-

ut for the moment at least Tas-
like a useful ally, so he deci-
er that plan and try to buy Tas-
lty instead.

know, you could do worse than to
your ideas together in an ab-
the Journal."
t's peaked features struggled to
selves into an expression of
and failed. Quizzical disbelief
est he could manage.

you think I have something
roverlial perhaps, but highly
There's far too little of that
inking about music these days."

ld hardly bring himself to say
hours earlier he had been read-
rowing out contributions to the
f similar originality and sopho-
tension. "The Culture of Claus-
Cabaret, Polling Booth and
Cradles of Modernity" was one,
ian Metric Patterns: A Theologi-

current in Twentieth-Century
s another he hoped he'd forget

pose I ask Reffle to condense a
the chapters and send them to
ket was asking.
e. If you hurry, you can make
issue."

et began to wriggle in his chair
e his glass urgently. They made
ir, with Tasket's long sour face
ar limbs and Cabot's stocky build
d complexion. A Russian intel-

nd a diplomatic underling, per-
a down-at-heel's veterinarian and
of pugs. Encouraged beyond his
Cabot's offer, Tasket came at
the real reason he had invited
ologist for a drink.

s funny you should mention Coat-
fle tells me there's a lot of
material on his man Monturde in
quisitions."

illy."
seems Monturde had quite a wide
ndence, and someone in his family
a lot of his papers and things
about him by contemporaries. I
ow how reliable this report is--
French is miserable--but it might
o take a look before the meeting.

ay, Coatman's been pretty anxious
s hands on this stuff."
aking his delight in an expression
arly cynicism, Cabot cocked his

one side, narrowed his eyes and
d a speech calculated to impress
le Tasket.
all, of course, these may or may
important materials. With the
n family hands for so long, any
of adulterations could have been
ed. You know, of course, about

the famous Yitschl case, and there have
been similar frauds. All the unquestioned
facts about Monturde are in Zlech's Mont-
urde et son Noeud, which you may know in
its English translation as "The Riddle of
Monturde." All other bibliography is sus-
pect--unless, of course, something has
appeared in Polish or Danish, which I
don't handle well."

"Yes. Naturally, these things
crossed my mind too," Tasket lied. "But
with the new music coming to light from
the university's part of the papers, there
are bound to be changes in Monturde's
public image."

"I didn't know he had any."
"I mean among the cognoscenti, of
course."

Unfortunately, this recalled to Cabot
another article he'd burned a few days
earlier. It was called "Cognoscent Imagery
in Gershwin's Melismatic Period." For all
his other quirks, at least Coatman didn't
go in for this kind of educated circumlo-
cution. But that didn't really alter the
case. Ever since it had gotten out that
Coatman was going to produce his newly-
discovered Monturde opera at the Sconce,
it had been in the back of Cabot's mind
to make a little trouble for the boy won-
der. He believed firmly that music could
either be written about or performed: not
both. Coatman had been doing both with
such success recently that he had to be
suspect. If there were anything to Tas-
ket's suspicions, the Monturde papers
might provide the perfect chance to expose
him.

"Yes, well, that remains to be seen.
But I'd certainly keep everyone out of
those papers, including Coatman, until
they have been properly inventoried. I'd
be happy to help out with that while I'm
here."

Tasket was wriggling uncontrollably
now. He was sure there were Monturdean
secrets in the Sconce basement. He'd gone
down to see for himself, but his French
was far poorer than Reffle's, and he needed
Cabot to verify his suspicions and lend
weight to whatever discoveries they might
make. His mind leapt ahead to the triumphs

in store for him: an apocalyptic unmasking
of Coatman's ignorance about Monturde, a
triumphant deal with a publisher on his
book, with a fat advance, and a few teach-
ing offers, the most advantageous of which
he would accept. In his enthusiasm, he
resumed his discourse on music and histo-
rical change.

"To get back to what I was saying
before, surely a man like you can recog-
nize the danger of specialization, the
need for a broader perspective in scholar-
ship. Take your book on Venetian opera."
(Tasket had been careful to leaf through
Cabot's chief book for ten minutes before
making his invitation earlier in the day.)
"You don't stop with one composer, or one
decade, or even with the music alone; you
have chapters on literary influences and
on art and even a little bit on Venice
itself. I do think you underplay the in-
fluence of polyphony on Renaissance archi-
tecture, but never mind. You are prob-
ably one of the few musicologists capable
of understanding what my book is about."

Unluckily, I probably am, Cabot
thought to himself.

"Let me try out a couple more ideas
on you and tell me which one you'd rather
have for the Journal abstract." Tasket
plunged into another of his bizarre tauto-
logies, and Cabot pretended to be taking
notes as he spoke. He was in fact sketching
out the table of contents of the next Jour-
nal issue.

News (meetings, deaths, discoveries
and other trivia)

Reviews (six bland, two vitriolic,
one about something other
than the book supposedly
being reviewed)

Articles and Books Received
(paraphrases, agglomerations,
thefts and or two worthwhile
pieces)

Bibliographies (cribbled from six other
domestic and nine
foreign journals)

Feature Articles:

Fenton Snidd, "Yesterday, Today
and Tomorrow: Who Are Contem-
porary Music's Contemporaries?"
Johanna R.L. Buffalo, Jr., "The
Marching Monks: Quadruple Orga-
num and the Knights of St.
Ethelwort"

Willard Wuzelwildnis, "Unsung
Songs: The Hidden Texts of the
libri quattro de musica non
facienda"

Helen Timp, "Symphony and Sang-
Froid: Battle-Mania and the
Romantic Crux"

Only two more articles and he'd have
enough. Plus Tasket's abstract. That in
itself would be worth the price of a
year's subscription.

"How can anyone understand capita-
lism," Tasket was saying, "without examin-
ing its musical underpinnings? If you
examine the core of capitalism, you find
three things: a hierarchical ordering of

owner, managers, and workers; a broad con-
cept of reciprocal economic benefits
shared among many companies in many cities
and countries; and a concept of individual
advancement by means of a group with a
single purpose--namely, increased produc-
tivity. Now if you examine the develop-
ment of the classical symphony, which came
into being just a little before Adam Smith
and the factory system, you find the musi-
cal roots of those three concepts. First,
a symphony is built on a hierarchy of
melody played by a solo instrument (the
owner), harmonic accompaniment (the mana-
gers), and orchestrated elaboration of
that harmony (the workers). The broader
vision of capitalist economics is rooted
in the highly structured symphonic form
itself, in which many primary and subsidi-
ary themes, many contrasting and comple-
mentary sections are joined into a smooth
whole that would be incomplete without
them all. The main theme might be com-
pared to a steel mill, the development to
an automobile plant, the scherzo to a rub-
ber band factory, and so on. Third, and
most important, the capitalist emphasis on
individual self-advancement began with the
clearly delineated roles created for each
instrument by the classical symphony.
After 1760 or so wind instruments would
never again play vocal parts, and stringed
instruments would not be able to replace
keyboard or voice. The egalitarian musi-
cal anarchy of the Renaissance was replaced
by the forceful self-awareness of the
capitalist orchestra!"

Both Tasket and Cabot took long
drinks.

"Well, you've given me a lot to think
about," Cabot said at length. "I think I
prefer the first idea, though. These eco-
nomic complexities are quite beyond me."
Whatever the first idea had been, and he
vaguely remembered hearing something about
the decline of the aristocracy, it could
hardly have been worse than the one about
capitalism. "Now, I'll just pay for these..."
He paused, expecting Tasket to protest.
He didn't.

In less than a minute the critic and
the professor were out the door and walking
together with evident purpose in the direc-
tion of the Sconce Museum of Music and Art.

--O.R. Blossom



8. "Beauty in music is too often confused with something that lets the ears lie back in an easy chair," Charles Ives wrote. In the same vein, he is known for a statement to a musician: "Stand up and use your ears like a man."

Conducted by Ron Daniels, the Sinfonia Alvarado concert of December 7 and 8 should stimulate those of like mind with compositions representing three distinct musical styles of this century: Ives' Largo Cantabile (1904), Anton Webern's Symphony Opus 21 (1928) and Robert Moran's Elegant Journey with Stopping Points of Interest (1967).

In addition, the distinguished jazz pianist Arthur Fletcher will solo in Edward MacDowell's Second Piano Concerto.

The concerts are Friday (December 7) at the Richmond Auditorium, Civic Center, Richmond, and Saturday (December 8) at the Trinity Methodist Church, Dana and Durant, Berkeley, both at 8:00 p.m. Tickets are available at the door.

Now in its second season, the Sinfonia Alvarado under Daniels' direction is earning a reputation for adventurous programming--leaning more towards works of this century, but including familiar favorites along with lesser performed works of the masters and fine works of the lesser-known composers.

COMINGS & GOINGS



MUSIC
A New Theory
Dark Age Coming
December 15. Ohin Chuih performing Pea Place at Three Bags Full 1035 Guerrero St. S.F. 2 p.m.
December 22 a We are All of Us Amphibus at three Bags Full, 1035 Guerrero St. S.F. 2 PM.
The Future: Problems
Of Old Hamburg

1750 ARCH STREET BERKELEY

DECEMBER

- 1 BONNIE HAMPTON, Cello; NATHAN SCHWARTZ, Piano; BACH, BEETHOVEN, BRAHMS, DEBUSSY, CHOPIN
- 2 VINCENT DELGADO, Doumbek; ISHMAEL, Kanun; middle Eastern Folk & Classical
- 7 MUSIC & READINGS FROM SHAKESPEAR'S PLAYS: The Tempest, Twelfth Night, Romeo & Juliet, The Merry Wives of Windsor, Falstaff. CORINNE SWALL & MARGERY TEDE, Singers; HOWARD MALPUS, Narrator & Singer; FAE McNALLY, Piano & Harpsichord
- 8 ENA BRONSTEIN / PHILIP LORENZ, Duo Pianists; VON WEBER, MOZART, BEETHOVEN, BUSONI, C. V. ALKAN
- 9 BARRY TAXMAN, Piano; JUDITH NELSON, Soprano, CAROLYN STRAUSS, Flute, BACH, HANDEL, Improvisation and new compositions of Mr. Taxman
- 14 MASAYUKI KOGA, Shakuhachi (Japanese Flute); YOSUKE SUGA, Pianist; Japanese traditional and folk, works by VIVALDI, RAVEL
- 15 KARL GOLDSTEIN, Pianist; MOZART, Sonata in D Major K. 576; BERG, Sonata Opus 1, SCHUMANN, Carnival, Opus 9
- 16 BACH CANTATA CONCERT - JUDITH NELSON, Soprano, PAUL BRIAN, Tenor; MIRIAM ABRAWOWITSCH, Mezzo Soprano; TOM BUCKNER, Baritone; LAURETTE GOLDBERG, Harpsichord; with String Quartet and Obligato Instruments. 4 & 8 P.M.



JANUARY

- 18 ROBERT STRIZICH, Baroque Guitar; ROBERT CLAIRE, Baroque Flute; JUDITH NELSON, Soprano; PENNY HANNA, Viola da gamba; French Baroque Music
- 19 MARGARET FABRIZIO, Harpsichord; Selections from the Well Tempered Clavier (Audience Requests)
- 20 CALVIN WALL, Recorders; HOWARD KADIS, Guitar; PENNY HANNA, Viola da gamba; ORTIZ, HUME, DOWLAND, COUPERIN, HAENDEL, TELEMANN
- 25 STEPHEN REYNOLDS, Violin & Viola; STEVEN MACHTINGER, Viola & Violin; LE CLAIR, SKALKOTTAS, BRUNI, MOZART

8:00pm.

For information & reservations

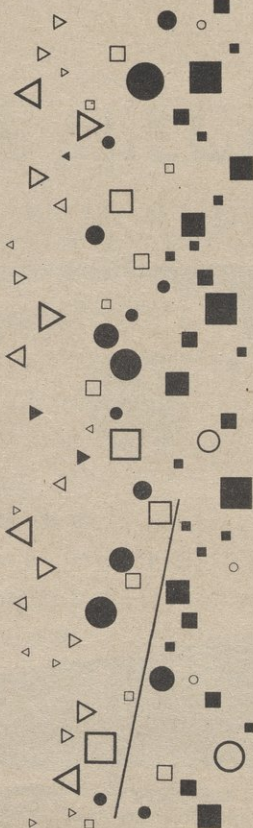
841-0232



After an unsuccessful two month attempt to abandon the musical world, A.J. Gnazzo, noted East Oakland composer, recently announced his return to that area of endeavor. In a recent communication with the editors of EAR he expressed an interest in offering a course in ELECTRONIC MUSIC FOR NON-SMOKERS or some other topic of pressing socio-political importance. The course would be similar in scope to the one which met this past springs. The tentative plans are for a series of 10 or so weekly meetings starting some time in January. Room for about 8 to 10 people. The usual fringe benefits of food, drink, guests, tons of recycled material, etc. A limited number of scholarships available (Limited: It is rumored that AJG is saving up to buy his first tape recorder and feels that he can't get along on less than a 16-track). If interested his phone is 531-4865. As the cryptologists say, "Many are called, but few are frozen." Hurry now!

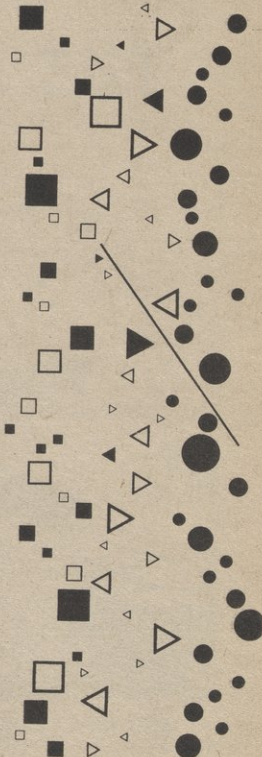
1. love-making

DSSnDIONEmncevALNSAliveIndVEDRNMALST
nGHDDterIncelTOSRqEVt'SHNMPIcLYD
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2. Sunny

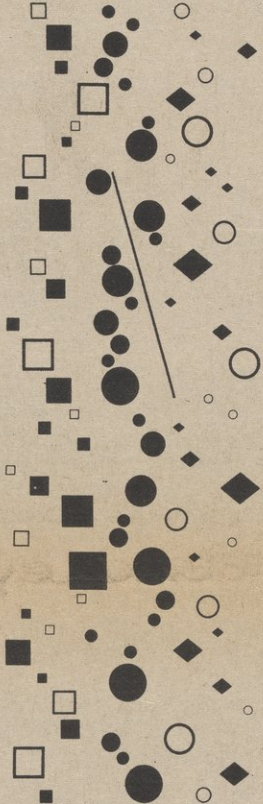
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KNGRstevEFTHRMNGWIRSDrMTH YLACRPHIST
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Put something inside to rattle.

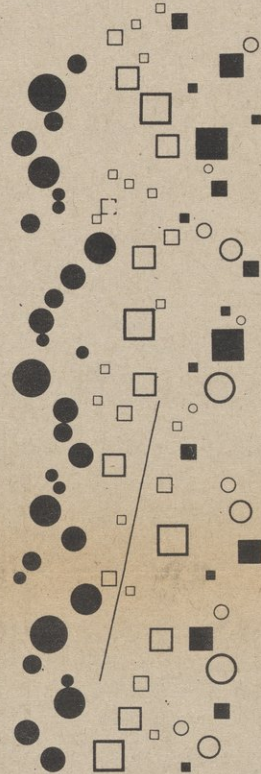
3. gentler tactics

EWMmYRSKARndottlekVLOGJfJf linfsNrieWRRSS
FTDendlstyRVfotlasxTionrkmdvERIJinIANI
VuntchpPsbktrthK linom CHAWNfJj qUnzl



4. hair standing on end

geenIDRN,AWDESthRSBECHI onfTUAph
YnkESnPHHERSYofngirsTNAES WODLikaMULiveDIOZ
ASEDLnGNRLAoonsldiSRDlofhicGBWllKMAutico



On Sunday, December 16th at 4:00 PM at Nanny Goat Hill, 24th Street, San Francisco, A.J. Gnazzo in collaboration with a cast of hundreds will present COMPLEX THEORETICAL ISSUES, the 6th (and perhaps last) of a series of Sunday afternoon musical events sponsored by Nanny Goat Hill. The program includes works for magnetic tape, video tape and live performers. Featured will be the world premiere of the Anachronistic Bathub Neuroses Trilogy, Cushioned Attitudes, Unconscious Semantic Closeness and Raunchy Sounds. The event will mark the long-awaited return of two of the Bay Area's musical superstars. Ed Nylund in his first starring role since *Gone With The Wind* and Roger Pritchard on hand to autograph his latest album, *The Fracture of the Month: 12*. Also introducing the work of MsZed. Special guest appearance by Mary Lou Heavenscent and much, much more. Admission Free. Wine, Cheese, Food.

Barry's parting shot





The home of tomorrow may feature this electric cleaner which can be used on tile, furniture and woodwork. —World Wide Photos.



All musical instruments someday like these, may be molded from Plexiglass. —World Wide Photos.



Split level

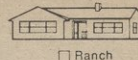


LAWN AERATOR SANDALS



THE EXPLORATORIUM

3601 Lyon Street, San Francisco, Ca 94123
(415) 563-7337



Ranch

MUSIC IN THE EXPLORATORIUM

THE FOLLOWING IS A DECEMBER AND JANUARY CALENDAR OF THE WEDNESDAY EVENING CONCERTS AT THE EXPLORATORIUM, 3601 LYON STREET, SAN FRANCISCO. CONCERT TIME IS 8 P.M. ADMISSION: 25¢.

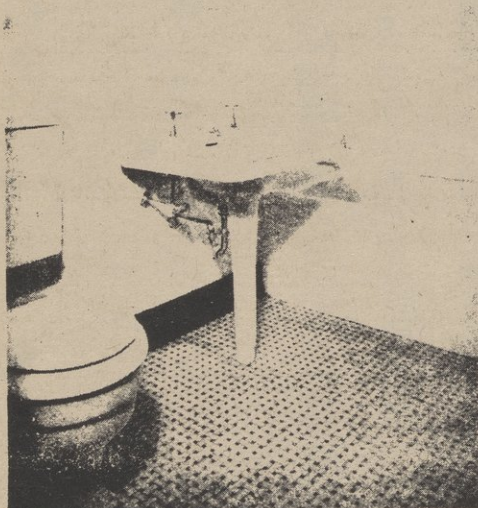
- DEC. 5 **DALE POLISSAR: COMPOSER, CLARINETIST, PIANIST**
Dale, a street musician and poet, will play original compositions and improvisations on piano and solo clarinet. He has mastered the clarinet to include all possible sound qualities seldom heard on that instrument.
- DEC. 12 **BAROQUE MUSIC**
Musicians from the San Francisco Conservatory of Music. Pepusch, Trio Sonate; and Verachini, Violin Sonata. Ruth Atkins, recorder; David Cann, violin; Reagan Trembly, harpsichord; Karl Lee, cello.
- DEC. 19 **JAN PUSINA, COMPOSER**
Jan, a music exhibit builder for the Exploratorium, will perform (with help from his friends) John Cage's VARIATIONS VI, a live electronic piece for multiple ensembles including instruments and synthesizer built by Exploratorium staff.
- NO CONCERTS DECEMBER 26, 1973 and JANUARY 2, 1974
- JAN. 9 **COMPOSERS' CONCERT**
San Francisco Conservatory of Music composers will present and discuss their newest works. Neil Rolnick, "Poliphony"; Juanita Oribello, "Piece for Tape and Assorted Children"; Allen Marten, "Songs on Poems by Ambrose Bierce"; David Lyttle, "Abstraction"; Brian Anderson, "Wind Quintet"; and compositions by Ron Tucker and Marc Schecter.
- JAN. 16 **BETH ANDERSON, COMPOSER**
"Torero", a text/sound piece for tape; "Valid for Life", for two pianos and percussion; and selections from "Queen Christina", an opera. Beth, a young woman in new music, will discuss the growth of her musical development; its roots, derivations and implications.
- JAN. 23 **SCHUMANN PIANO QUINTET**
San Francisco Conservatory of Music; "Conservatory Players." Theresa Keene, piano; Judy Mass, violin; David Newman, violin; Kathy Simmons, viola; Kelly Boyer, cello.

The audience is invited to share in the discussions, which accompany all programs.

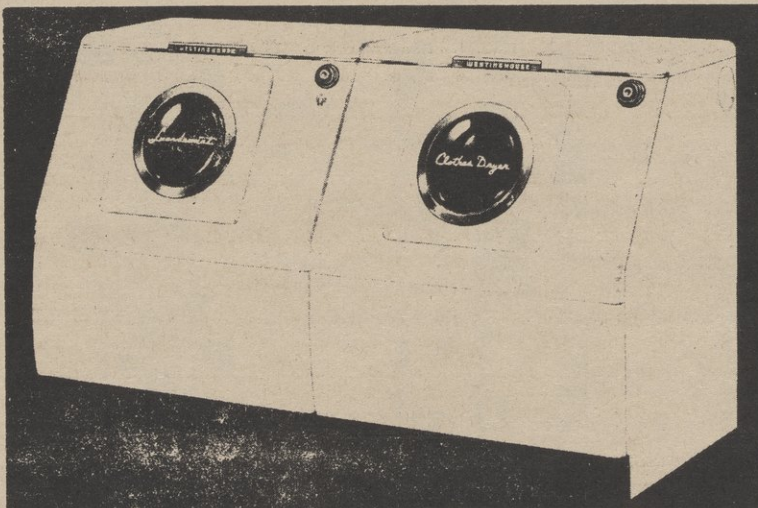
The Exploratorium is a non-profit organization

THE NONPHENOMENA FOUNDATION

"Yes, this is *exactly* what we wanted"



"I HAD ALWAYS WANTED an elegant bathroom," Mrs. Garas, a transplanted New Yorker, said. "When our son got married and moved out, I decided to turn his bedroom into a bathroom."



Mother's Modern Helpers.—The machine on the left is a washer which automatically washes, rinses, and damp-dries laundry. Then the machine turns itself off. Next the laundry may be placed in the automatic drier on the right to complete the job.

Harry the Horse, a narrated tale-cum-synthesizer opus-cum-mime show performed at the Exploratorium on Nov. 21, was a first-rate tickler of the fancy and the eardrum.

Harry is a story (ostensibly a children's story) about a funky horse-player whose luck is insured by a magic betting-ticket. Harry is put through some changes by his serendipity, but he comes through all right, you bet. He turns out to be a good bourgeois, but manages all the same to take a bundle off of one J.J. McMoney, Spoiled Aristocrat.

The story is written and narrated on tape, replete with characters, by Bill Morgan, has a city beat. For instance, Harry celebrates his 46th birthday alone in his rented room with "a Twinkie and a bottle of cheap sweet wine." Mr. Morgan has a fine feel for the rhythm of a story line; and his voice can be outrageously fruity and funny when he wants it to be.

The story was set to sounds by Bob Davis, working with a Buchla synthesizer. These sounds served both to illustrate (head-scratching noises, yo-yo noises, and the like) and to elevate the story into occasional flashes of both seriousness and surrealism. Mr. Davis' sound effects work: his aural descriptions of physical and mental processes are usually evocative, sometimes funny and generally qualify as musical. He transmogrifies his Harry theme, for instance, variously into states of contentment, exultation and wracking depression. Mr. Davis, who studies and teaches at the San Francisco Conservatory of Music, works with Alden Jenks and John Adams, and has obviously acquired a working knowledge of how to interest an ear (EAR?).

The visual part of the show was taken care of by Peter Kors, a mime, working in front of a white screen with a small chair as prop. Mr. Kors sustained a strong continuous line throughout, following the tape's rhythm closely and amplifying the story with convincing skill. He often made me laugh. You must see him trying to 'walk the dog' with an invisible yo-yo to believe it.

Harry is the first production of this troupe, which calls itself Homer and the Electric Lyre. Judging from the audience's and my own reaction, they will find any future pieces received with open ears.

—J. Garlick

Charles Amirkhanian is lonely for the bay area. He is the only person so far to contribute to the EAR composers-artists' list AND HERE IT IS:

Bruce Dalziel, Peter Garland, Andrew Imbrie, Jordan Stenberg, Mary Ashley, Ted Greer, Ingram Marshall, Roland Young, Robert Hughes, Sheila Booth.

(Now remember the rules of this piece are for each person named in the first list ~~was~~ to send a list of 10 others. Each of the people above should now respond in the Amirkhanian manner—participatory!)

Charles goes on to say: Totally arbitrary choices. Shall I go on? What about Mel-Eric Morton, Mordechai Weinstein and Johanna M. Beyer. What about some of the conservative sorts who consider themselves the most far out. (EAR shant name names in order to avoid unnecessary lack of understandings. We have enough of that going around and it makes my stomach twitter.)

Charles sent the new ZAJ address:
Juan Hidalgo or Walter Marchetti
Marchetti
via delle forze armate, 329
20152 Milano, Italia

He also suggests a fantastic new series of US stamps: Watergate conspirators—U.S. Conceptual Artists

Liddy 1 cent
Hunt 1 1/4 cent
Barker 1 1/3 cent
THE CUBANS 1 1/2 cent
John Dean 1 3/4 cent
John Mitchell 1 5/8 cent
Haldeman 1 7/8 cent
Erichman \$5.00
Nixon .001 cent
Sam's Cafe 5 cents
Charles Ives 3 cents Use Your Ears—"Bugs"

We'll fit old Ives in somewhere—got to get an Ives Stamp!

Sam Ervin
Sam Dash
Howard Baker
Edw Gurney
Charlemagne Palestine
Montoya

that's is—a bay area composers series—we could have them ready for this year's Xmas mail in place of cancer seals. And that's it from HOLLAND. —BA

Dear Beth:

Thought you and the readers of "EAR" might be interested in the enclosed program notes on a radio show on KPFK, Los Angeles, which will air December 8 from 8:00 - 10:00 p.m.

Fondly,

Judith

Zymurgy: A Sound of Her Own?

David Cloud, KPFK music director, and Judith Rosen, who is currently ~~xxxxxx~~ writing a book on women composers, will act as catalysts in a free-flowing round table discussion of woman's musical expression today.

Their guests are composers Pauline Oliveros and Lin Barron of the ♀ Ensemble, San Diego and Hsiung-Zee Wong of the Hysteresis group in the Bay Area.

The talk may (or may not) explore such topics as: Do women relate their special feelings through their music?; I Ching and astrology as applied to music; and the technique of "Sonic Meditation" to develop new (or forgotten) sounds.

The aural part of the evening will include a demonstration of extended vocal techniques; Oliveros' "Teach Yourself to Fly" (dedicated to Amelia Earhart); and Hsiung-Zee Wong's "The Cry of Women in the Wilderness" and "Earth Ritual."

