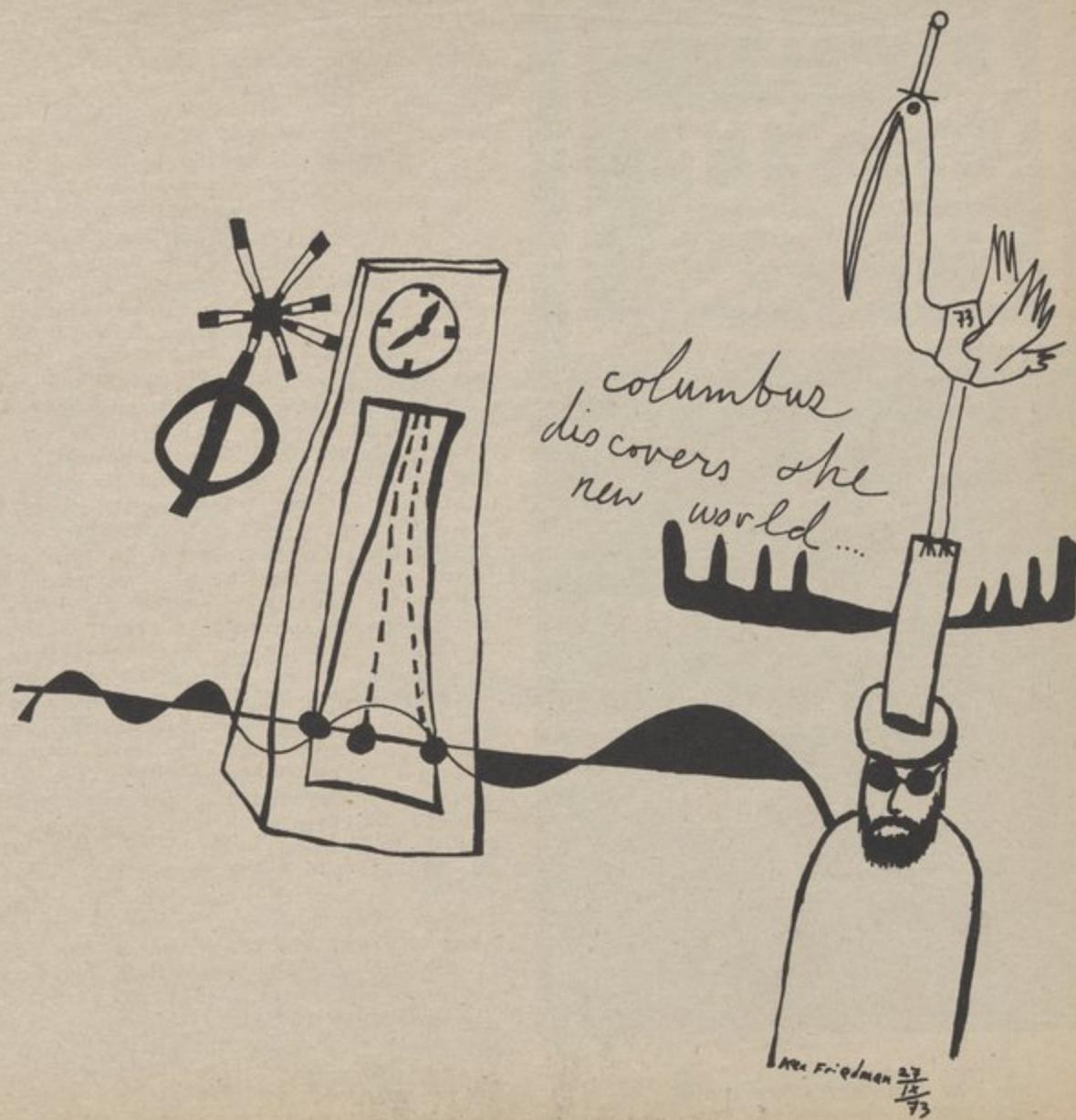


*Ear*  
Double Issue  
10/11



UC 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,  
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FINE MUSIC AND BOOKS		
Berio, Sinfonia	Full Score	\$26.00
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Penderecki, The Devils of Loudun	Full Score	\$30.00
Wagner, Tristan und Isolde	Full Score	\$ 7.50
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<u>Yellow River Concerto</u>	Full score, hardbound, and printed in China	\$7.95

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CONCEPT BOOKS

LANGFORD COURT S.  
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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

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

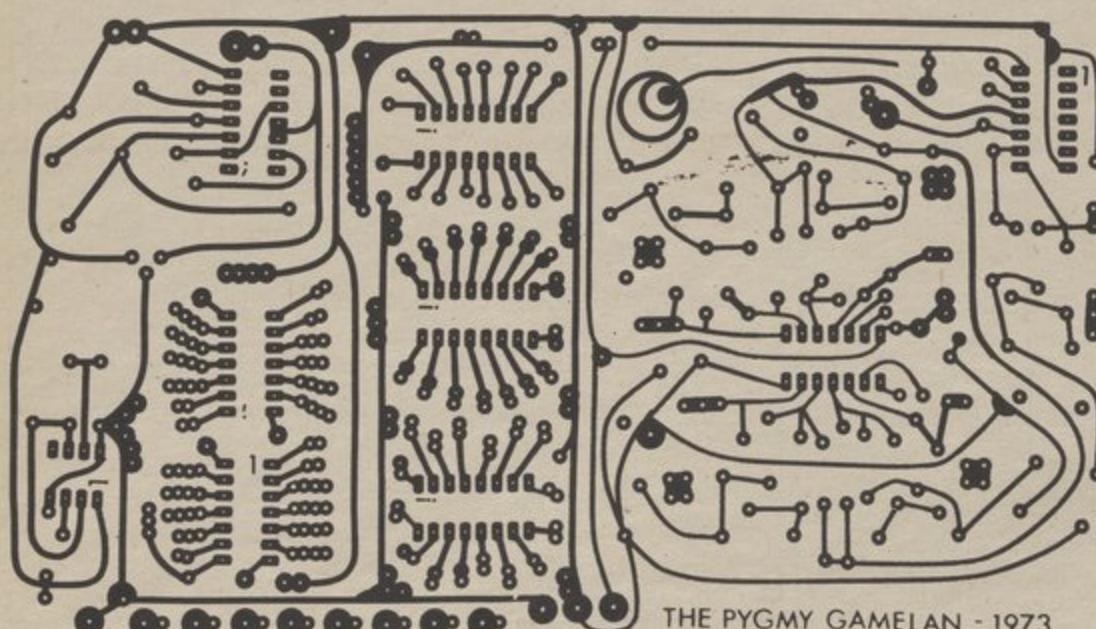
Unlike popular singing stars, we commoner performers will never have to worry about having no privacy, giving ourselves over to heroin or fighting off groupies. Joni Mitchell's For the Roses will never have much meaning to us. We are stuck with having friends forcing themselves to come and hear us when 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 performer's name on it. For some reason this bothered some people. That is, they would go hear Horowitz do a sonata by Johann Hugo Worzischek (and not for the perverseness 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.

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



## Take a friend

beth: this is the piece we composed this month:

SIT CROSS LEGGED THINK BREATHE  
CONTEND 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 CONDESCENCE  
/ (HUGH SHALL PLAY MEANWHILE  
ON TOY PIANO MUSIC)/ OPTIONAL  
OR RATHER DEPENDING ON HUGH/./

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 continuous 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 swimma  
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 months.

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 partridge in a pear

TREE!!!!

The great palace of Ming T'Ang is arranged in series of rooms, each representing 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 backbone twitch. The mashed potato born a long time ago. Baby, yoo ooao send me, honest you do, honest you do, honest you ooawaacowawaah.

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\*\*\*

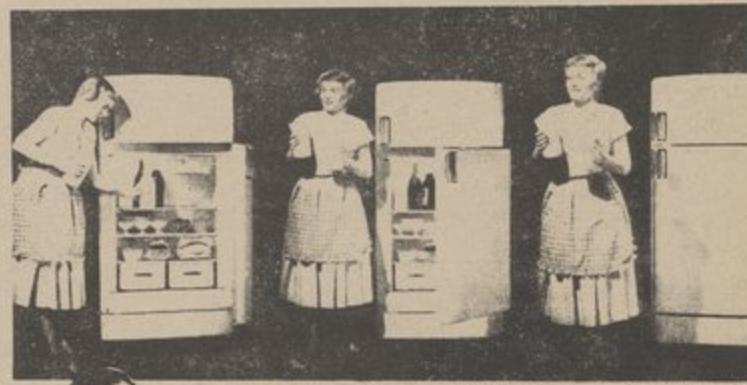
# We deliver a helluva lot

Dear Nearly Perfect Ed: as a communicating link for Bay Area musicians, YOU ROCK.

As a result of your "ad" for choir director for Musical Arts, Inc. (in October '72), the Experimental Chorus, formerly directed by Tom Daniels, has found one very happy new director—ME!! this connection would not have been possible without EAI.

Let's HEAR it for EAI. . . . .

Bonnie Mara Barnett



"I wanted to do something camp," Mrs. Hertzmark explained.

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MAJOR WORK EVENT

NEW YORK  
CORRES - SPONGE DANCE  
SCHOOL OF VANCOUVER

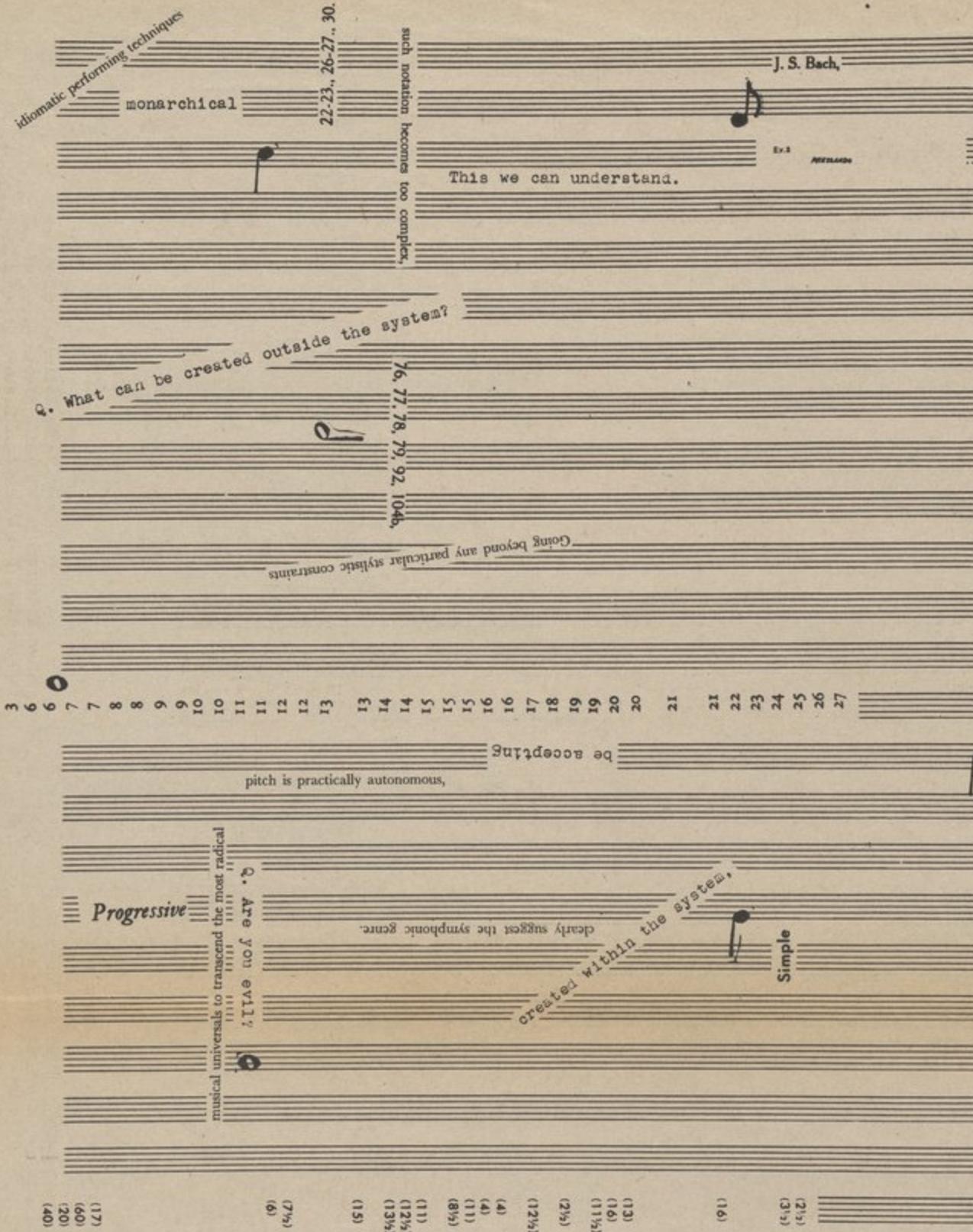


SEND CONTENTS FOR YOUR OWN PERMANENT SAFETY DEPOSIT BOX

365 plexiglass boxes have been made which together form a wall 'mural' 25 feet 6 inches by 8 feet 4 inches for the National Research Library being constructed in Ottawa . Each box is 9 inches deep by 8.21 inches high by either 9.85 inches , 10.18 inches or 10.81 inches wide. They are all clear except for a reflective, black back. The clear 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.



values which the ruling class espouses

the traditionally accepted relationship

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 MELLNAS 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.] P sound, classic, chaste, modest, I allow myself to use  
 [30 sec.] P to be the most important. rejects the birthright  
 [27 sec.] P to systemization, scholarship, and analysis of all kinds, Revolution is the work  
 [40 sec.] P disturbing the coherence of the language. observation, meditation and synthesis.  
 [30 sec.] P there is a morbid fear and a roof over my head.  
 [20 sec.] P that is most original. attempt to remain  
 [20 sec.] P eliminating all aural references to pitch and melodic contour, of artists.  
 [20 sec.] P constantly enrich one another, outside the system.

## CLAY FEAR

## 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 MIRAIM ABRAMOWITSCH, soprano.

All tickets will be \$1.00.

EAR is a monthly, published and edited jointly by Beth Anderson and Charles Shere. Address all correspondence to: EAR 6B. Anderson, 991 39th St. apt. 1, Oakland, Ca. 94608. Make checks payable to EAR. EAR is available at many concerts in the area. It also turns up at various dry cleaners, groceries, and banks. Watch for EAR everywhere.

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# CAESAR

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

# IN LOVE



were people really infatuated that was only a pageant and the rest doubt it. An important cantus firmus consciousness

from the sixteenth century to now, you see at a glance that the sheer numbers of people involved has gotten larger and larger. I mean, compare you standard baroque trio sonata with Mahler's Ninth; that's three or four people compared to three hundred. Now, where did Europeans get their ideas about family size? Not from the church; those old dogmas were out by the end of the sixteenth century. No, they looked to the arts for guidance, and above all to music. In Luther's time they saw only a handful of players; in Bach's they saw a small ensemble with ten or twelve players. By the middle of the eighteenth century there were chamber operas and masques and revels, with maybe twenty-five performers all playing

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,

fluenced by a spec-  
about one-tenth music  
ry and circuses? I  
ant dimension of the  
business is the ability  
place to discriminate between  
the real thing. Remember, we're  
re about pure music, not fake  
s. But I'm still open-minded  
sue; I'm having Reffle do a lit-  
digging 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?"  
the 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  
ubble 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 Coatsman  
ublishing connections, though.  
ould give you some advice."

's second reference to Coatsman  
coincidental. Tasket would  
surprised to hear how many  
w the story of his initial sub-  
The Cantus Firmus Consciousness  
Rex. Harburton Ludge himself  
t to Coatsman for review, and  
ustomary thoroughness in veri-  
or people's errors Coatsman had  
catalogue of blunders astonish-  
length and comprehensiveness.  
n he had said some rather unflat-  
ngs about critics who tried to  
ecology when they were barely  
judging performance competence.  
this review had passed from hand  
ong the members of the review  
the 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-  
lity instead.

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

"You think I have something

troversial perhaps, but highly  
There's far too little of that  
inking about music these days." I  
d hardly bring himself to say  
hours earlier he had been read-  
rowing out contributions to the  
f similar originality and sophi-  
tension. "The Culture of Claus-  
Cabaret, Polling Booth and  
Cradles of Modernity" was one,  
ian Metric Patterns: A Theologi-  
current in Twentieth-Century  
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-heels 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 Coats-  
file tells me there's a lot of  
material on his man Monturde in  
acquisitions."

seems Monturde had quite a wide  
ience, 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  
take a look before the meeting.  
ay, Coatsman's been pretty anxious  
is hands on this stuff."

king his delight in an expressive  
cally cynicism, Cabot cocked his  
one side, narrowed his eyes and  
d a speech calculated to impress  
le Tasket.

ll, of course, these may or may  
important materials. With the  
n family hands for so long, any  
f 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 Ziech'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 "Cognoscenti Imagery  
in Gershwin's Melismatic Period." For all  
his other quirks, at least Coatsman didn't  
go in for this kind of educated circumlo-  
cation. But that didn't really alter the  
case. Ever since it had gotten out that  
Coatsman 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. Coatsman 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 Coatsman, 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 Monturdian  
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 Coatsman'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 ( cribbed 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.  
Ethelwold"

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 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 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 ~~less-known~~ ~~composers~~

## COMINGS & GOINGS



**MUSIC**  
 A New Theory  
 Dark Age Coming  
 December 15. Chiu Chuh performing at 2 p.m. at Three Bags Full, 1035 Guerrero St. S.F.  
 December 22. We are all of us Amishus at 2 p.m. at Three Bags Full, 1035 Guerrero St. S.F.  
 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, Dounbuk; 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 MALPLUS, 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 ABRAMOWITSCH, Mezzo Soprano; TOW BUCKNER, Baritone; LAURETTE GOLDBERG, Harpsichord; with String Quartet and Obligato Instruments. 4:30 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

8:00 p.m.

For information & reservations

841-0232



## Barry's parting shot



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 spring. The tentative plans are for a series of 10 or so weekly meetings starting some time in January. 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 cryocryptologists say, "Many are called, but few are frozen." Hurry now!

### 3. gentler tactics

# EW MÍRSKARM DOTTLEK

**FTD** Dentistry RV Fotlax Tionkrnoverijiani  
V United EDITION stbarthlinom GEHAWNT QUanz

ROSS **SHOOTER** **ALNS** **ALIVE** **EDITION** **PIST**  
**HDD** **TERENCE** **LOSS** **EVET** **SHAMPI** **LYD**  
**YESTERDAY** **CETAT** **AT** **huxrtslNCNMaCbl** **YU**

## 1. love-making

A vertical decorative border on the left side of the page, featuring a repeating pattern of black geometric shapes (squares, circles, diamonds) of varying sizes on a light brown background.

#### 4. hair standing on end

YnK ESNRAHERSyfingRSTNAES VVODlitaPiUveJIOZ

ASFD, ENR, A consolidated SRD of the CBA, 11/10/09

## 2. Skinny -

Dalnue GTORWSLynCLOfBNJUAGRSnA0LhusnIEEX  
KηGRsdeFTHIRMNGWlRSDRMTH✓LACRF

Fr. NTYrdestuHOYHFRYekt HIRT issuzet

1

On Sunday, December 16th at 4:00 PM at Monroe County

A vertical decorative border on the left side of the page, featuring a repeating pattern of black squares, circles, and triangles in a light gray box.

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 Bathtub 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.

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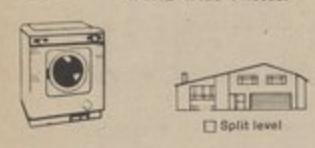
Put something inside to rattle



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*.



#### LAMINAR AERATOR, SERIES 20



## THE EXPLORATORIUM

3601 Lyon Street, San Francisco, Ca 94123

(415) 563-7337



## 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.

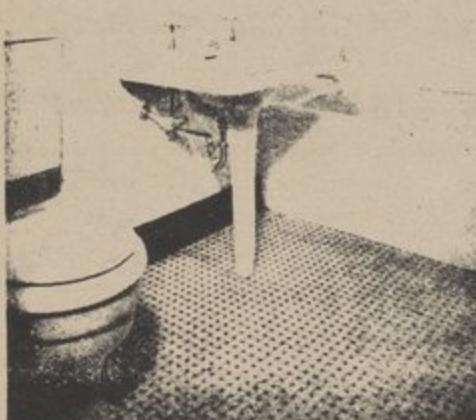
JAN. 23 SCHUMANN PIANO QUINTET  
 San Francisco Conservatory of Music; "Conservatory Players." Theresa Keene, piano; Judy Mass, violin; David Newman, violin; Kathy Simmons, viola; Kelly Boyer, cello.

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

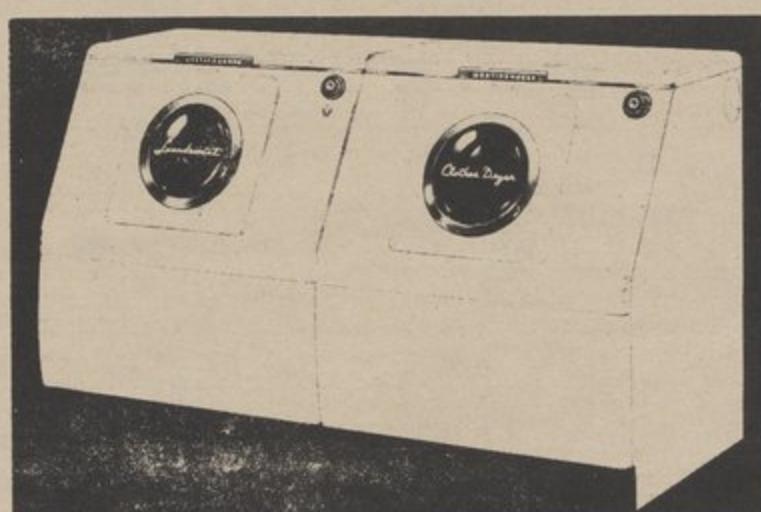
The Exploratorium is a non-profit organization

# 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.

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www.meghans.com

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. McMone, 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 audial 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 shanty 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  
Erlichman \$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.

Zymurgy: A Sound of Her Own?

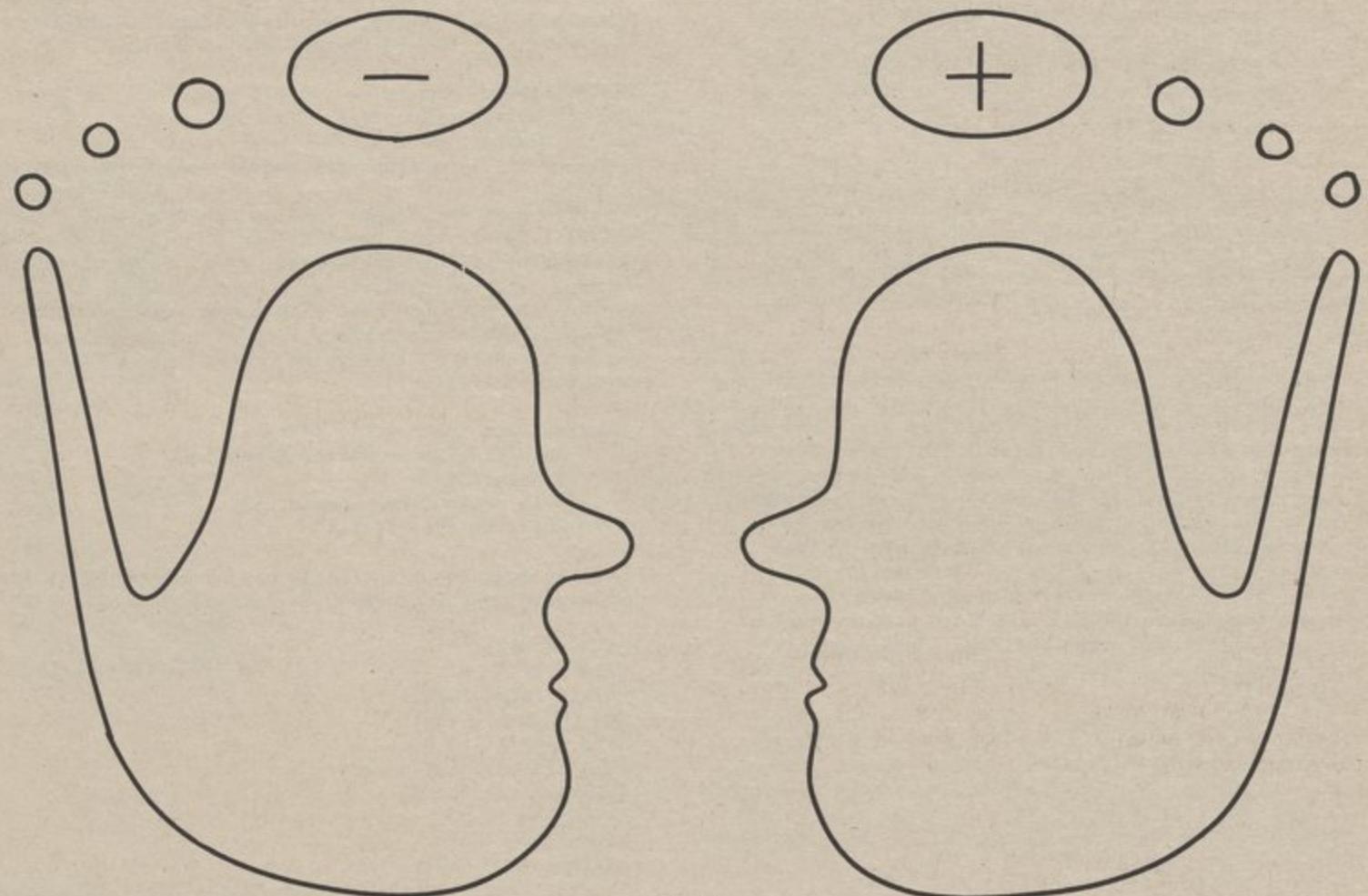
Fondly,  
David Cloud, KPFK music director, and Judith Rosen, who is currently ~~xxxxxx~~ writing a book on women composers, will act as catalysts in a free-flowing round table discussion of woman's musical expression today.

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; Olivero's "Teach Yourself to Fly" (dedicated to Amelia Earhart); and Hsiung-Zee Wong's "The Cry of Women in the Wilderness" and "Earth Ritual."

Judith



## Miss M. wows 'em;

Bill Brooks says Santa Cruz is busy doing new music. Steve Beck will do/show some video there the first weekend in January. That event is  $\downarrow 2$ .  $\downarrow 3$  is on January 27 and is called  $\downarrow 3$ , but subtitled EXTENSIONS. They intend to do Cage's *HPSCHD*, Mumma's *HORNPIPE*, Rzewski's *COMING TOGETHER*, Nam June Paik's *SPRING N*, and Chopin's *MARZUOKA* (senza fine). That sounds like enough music for at least an exciting week, or a life (senza fine).

On Feb. 23, Maggie Payne will do a repeat of her very fine concert(at Mills Nov. 17)(it conflicted with the Stanford composers' symposium—if you're wondering how you missed it). Is it at all clear that Maggie will do her concert at UCSC Feb. 23?

## how much do music lovers spend

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## — Jill Knoesen THE CENTER FOR CONTEMPORARY MUSIC

Dec. 1

8:00 PM

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

Dec. 12

8:00 PM

New Music from the  
Center for Contemporary  
Music. Works by composers  
at Mills Col  
Concert Hall.  
(A Wednesday  
concert.

Dec. 15

2:30 PM

Mills Performing  
Group. More con-  
temporary music for  
a combination of  
instruments, tapes  
and electronics.  
Concert Hall.

Dec. 8

2:30 PM

Mills Performing Group.  
Ensemble music of the  
20th century. Works for  
instruments and tapes.  
Concert Hall.

Free Admission

635-7620 for Information

Mills College Concert Hall  
Seminary and MacArthur,  
Oakland