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EAR - a monthly, published and edited jointly by Beth Anderson and Charles Shere. Address all correspondence to: EAR B. Anderson, 991 39th St., apt.1, Oakland, Ca. 94608. Make checks payable to EAR.

It's spring and I always read in the spring, so I'll tell you about what I'm reading. First and most grandly, I'm reading Nam June Paik's *VIDEA 'n' VIEOLOGY 1959-1973* published by the Everson Museum of Art, Syracuse, New York and edited by Judson Rosebush. It came out this past January.

There are so many things to see in this book--postcards to John Cage, Paik's own T.V. Guide proposal (including chess with Marcel Duchamp at 7 am), essays first printed in *FLUXUS* Newspaper, N.Y., drawings of DREAMTVs and lots of documents concerning Charlotte Moorman. If you want a copy, try the museum people first.

PHILOSOPHY OF MODERN MUSIC, by Theodor W. Adorno, translated by Mitchell and Blomster, and published by Seabury Press in 1973. It was out in Germany in 1948. Its a very intellectual approach to a kind of sociology of music and has such sections as "Avant-Garde and Theory", "Musical Domination of Nature", and "The Deception of Objectivism". It seems to make quite a bit of sense from an historical viewpoint. However, its a bit too heavy to read "by the pool".

I won't tell you about the other five books I'm reading including Faulkner, wine, The Tooth Trip, The History of the Avant-Garde, and other such stuff. Why don't you tell EAR about your reading matter, especially if its new and musical or both or possible? Book reviews are positive input, too.

--B.A.

(After seeing the Paik book, I know who should be typing EAR--Paik. He spells strangely too, something like me.)

Fine music and books

Peters
Faber
UME
Heugel
Durand
and
all
the
rest

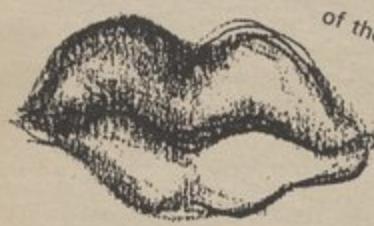
The Musical Offering



Recent new issues include

Five Pieces for piano by George Crumb

2433 Durant
Berkeley
849-0211



Mark Starr, a young conductor with wide European and American orchestral experience, will succeed Prof. Sandor Salgo as director of orchestras and opera at Stanford. The programs Starr presented in Milwaukee included many new pieces by contemporary composers, some of them especially commissioned for the university orchestra.

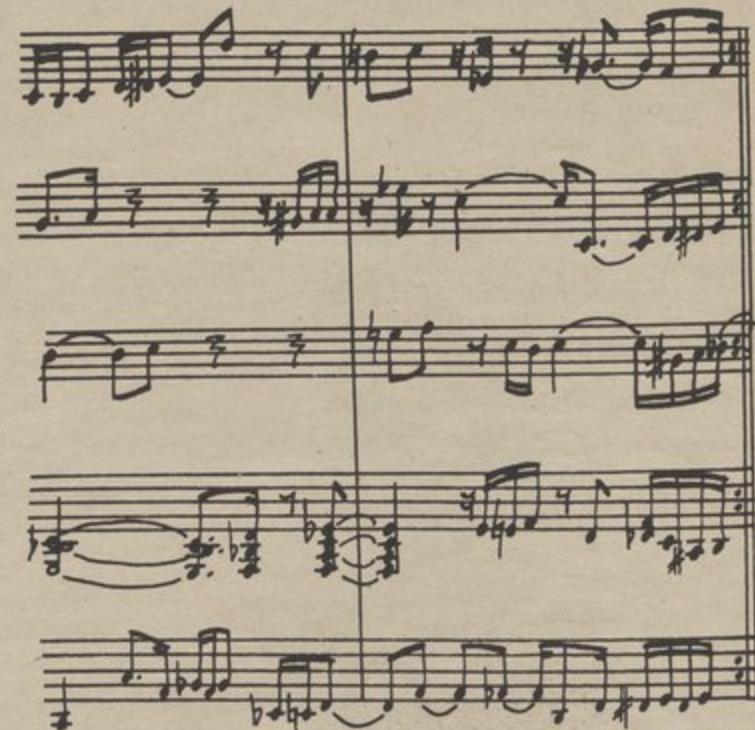
Saturday, May 4: Music for Two Harpsichords: Margaret Fabrizio performing with her students. Works of Bach, Soler, LeRoux. 8 p.m., Annenberg. Admission charge.



WORDS FROM DEBBIE SPENCER IN L.A.

Dear Beth,
Peter and I are writing now that we have so much to do that we remember all those things that we should be doing. It took us forty minutes to drive to the studio after we got off the plane and it seemed that everyone was honking and pulling in front of us on the freeway. Gawd! this place is crazy! We did a couple of hundred of miles driving up North and not once did we hear brakes screech. Yes we will be moving up. It may take us awhile to get everyone and thing together but it is definitely be happenning.
Phil Harmonic was a most gracious concierge, and pleasant host. We stayed up in the loft in the attic and loved it all.. even when the rain poured in at 3am.
So much for the chatter. It was good to see you.. say Hello to Linda Collins if you see her.. there are always things to do and not enough hours.
Please stay well and send us the xtra ears. Love,

Your southern cal groupies



John Bischoff
Jan. 1973

Mystery of Duck in the Elevator

The Cabrillo Festival is coming around again this year (Aug. 15-25, Thurs.-Sun.). Maybe it's a bit early to talk about it, but it's going to be so different from last year that I thought you might want to know about it in time to plan when NOT to take your vacation.

The biggest change will be the new conductor--Dennis Russell Davies who is currently music director for the St. Paul Chamber Orchestra. His ideas about music and politics are lovable. This year's concerts are built around the music of Schubert and women composers. The concert environments will be everything from theater in the round and outdoor events to formal orchestra set ups and San Juan Mission music.

The assistant conductor is Victoria Bond a conductor, composer, and singer who lives in New York. Her versatility is very exciting to me. Bob Hughes will be in charge of a class which introduces the music that will be included in the festival. There will be some sort of workshop in women's music alongside or included in, that class. Ms. Bond and Beth Anderson will be in charge of that, which at this time is completely undeveloped information.

On Thursday the 15th there will be a prelude to the festival at a small theater where chamber works will be heard and if all goes well, there will be food and wine and a long informal evening of sound. On Friday there will be a more formal sort of thing including the music of Maderna, Chavez, and Schubert. (None of these programs are frozen yet, so be sure to check in August for the exact calendar.) Saturday is San Juan Day and will consist of outdoor music and a concert in the mission. Mission music will be from Gabrilli, Cowell, probably the A-flat Mass of Schubert, and whatever else travels easily. On Sunday we'll be back in Cabrillo doing Ives and Schubert.

Thursday the 22nd will be a day for families to come (all days are, really). There will be music by Ives (written when he was 17), Mozart (written when he was 16), and a brand new commissioned piece from Beth Anderson (I'm 24). Friday is an orchestra concert and will feature Lou Harrison's Organ Concerto, Ginastera, , and music by women. Saturday will be outdoors for BALLOONS and FIREWORKS MUSIC. Sunday is a violin concerto and a Schubert symphony.

Sounds like a wonderful conclusion to the summer months--definately worth staying in town for. See you there.

—R. A.



*With Promises
To Love, Honor
And Cherish*

Elizabeth-Claude Jacquet de La Guerre is important because she is the only female baroque composer whose music has survived. She lived during the reign of Louis XIV. She was recognized and patronized by the aging Sun King. The volume of *Pieces de Clavesin* is dedicated to the King.

Elizabeth-Claude began her musical career as a performer when she was still a child. Her performances on the harpsichord in the fashionable salons were stunning. She began composing when she was quite young. Her greatest output was written when she was in her twenties. She married at seventeen to Marin de La Guerre, son of the famous organist and composer, Michel de La Guerre. They had an extremely talented son who died in childhood. Elizabeth-Claude's husband died at age forty-eight. Bereft of both husband and son, she became extremely active publishing her works and giving public recitals. She retired in 1717.

Her music is characteristic of the period. It flows along with highly ornamented lines disquising the beat. I have grouped the music by key forming a suite consisting of La Flamen-de which is an allemande, Doube, an ornamented version of the preceding, and the Chaconne which is in standard French rondeau form.

It is customary to choose a prelude in a suitable key to precede a suite. However, Elizabeth-Claude has no surviving preludes. Therefore, I have chosen a prelude from the most prominent composer of her time, Francois Couperin.

(The notes above are from the program information written by Linda Collins for her harpsichord concert, March 31. She will repeat this work May 5, 7-11pm in a Mills concert of historical women composers produced by Nathan Rubin.)



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no zip, no subscription

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

Says She Just Took Vacation

Carolee Schneemann and her cat Kitch were in town in mid-April. They did a performance at the University Art Museum in Berkeley April 11 and an interview on fabulous KPFA-radio. Her films were shown all around the area, too.

She worked for eight hours in the Special Events Gallery and Sculpture Garden. Anyone who wanted to speak to her could ring the bell on the table and she would come and talk to them. Interruptions were a part of the performance cycles. The audience was invited to move from one aspect of the performance to another--events, films, exhibits, and video playbacks. After it was over, Margaret Fisher and Special Events sponsored a reception (party) for them at the Cat's Paw Palace of the Performing Arts, 2547-A 8th Street at Dwight Way in Berkeley.

Ducks hand Stunner!

Joseph Kubera came back from a festival of John Cage's music in Oregon and said that Cage read a lecture called 'The Future of Music' in which he mentioned EAR Magazine. It will be out soon in NUMUS WEST.

On May 17, 1974, 1750 Arch Street, Berkeley, will present a concert titled "Atonale Musik." Pianist Joseph Kubera will be assisted by Julie Steinberg, piano, John McCarthy, accordion, Carol Schwamberger, violin, and Peter Metcalf, cello. Atonal works of Liszt, Schoenberg, Schoenberg-Busoni and Webern will be heard. The concert will feature keyboard and ensemble works by the little-known twelve-tone composer Josef Matthias Hauer.

Josef Hauer (1883-1959) probably wrote twelve-tone music before Schoenberg. His system, radically different from that of Schoenberg, gives a table of 44 basic "tropes" from which can be derived some 479,001,600 twelve-tone rows. Several "tropes" may be used in a single composition.

Hauer appears extremely interesting in light of recent developments in music. Like certain contemporary composers, he looked to Eastern civilizations, particularly China and India, for musical ideals. His music, especially the late music, contains no climaxes but rather moves in a relaxed and meditative, yet extremely contrapuntal style. This is in sharp contrast to the strikingly dissonant and nervous qualities of music of Schoenberg and his circle. Like Cage, too, Hauer formally denied the existence of an "art" in his composition. When Hauer presented the writer H.H. Stuckenschmidt with a pile of manuscripts in 1955, his comment was: "When you have looked at them, throw them away. I write a new one every day."

Even up to his death in 1959, Hauer was quite bitter because Schoenberg had received all the credit for development of a twelve-tone system of composition. He often stamped his manuscripts with a kind of visiting-card:

"Josef Matthias Hauer, the discoverer and unfortunately the only connoisseur and creator of twelve-note music (in spite of many poor imitations), which cannot be "composed" as hitherto, but which must be grasped purely intuitively, and studied as the oldest language and the highest form of education."

—J.K.

NEW PORT COSTA PLAYERS TO PRESENT SERIES

OF NEW MUSIC CONCERTS

A concert of new works by Bay Area composers to be presented in late May will mark the first of a series of four new music concerts to be presented by the New Port Costa Players during the coming season. Although the company has offered 20th century music on many of their chamber concerts, this will be the first concert that is devoted totally to new music.

This first concert, including a new work by Robert Krupnick for voice, piano and percussion, a work for cello and piano by Allen Shearer, a chamber piece for seven instruments by Janice Giteck and works by Robert Hughes and a former Bay Area Composer, Carol Nelson Sams, will be presented at 1750 Arch Street (in Berkeley) on May 24th at 8:00; it will be repeated on May 29th at 8:00 PM at Intersection 956 Union Street in San Francisco. A preview of the concert will be given at the Exploratorium in the Palace of Fine Arts in San Francisco.

NEW WORKS TO BE COMMISSIONED

The New Port Costa Players plan to devote more of their time in the coming season to new works. For one of the new music concerts, pieces by California Composers will be commissioned. One of the other concerts planned will include the West Coast premiere of Peter Maxwell Davies' "Eight Songs for a Mad King" and Pierrot Lunaire by Schoenberg. The programming for the third concert has not be completed.

In addition to the new music concerts, three original childrens' musical theater pieces will be presented; Haydn's "The Apothecary" will be produced using an English Text written by Donald Pippin for the Company, and several chamber music concerts will also be offered.

Looking ahead to the 1975-76 season the New Port Costa Players plans to produce a new opera, written especially for the company. Funds are now being sought to help further the efforts of this community performing organization.

Composers who are interested in having their works considered for performance should send their material to: New Port Costa Players c/o 4289 Lake Shore Avenue, Oakland, CA 94610.

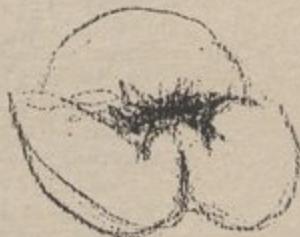
Fighting For Virgins

in Deepest

OPAL NATIONS



THE ASMC PRESENTS
**WHAteVER HaPPened TO Germaine
TAILLEFERRE? (or: The LIBERATION
OF Roger)** A survey of



THE HISTORICAL WOMAN COMPOSER PERFORMED BY NATHAN RUBIN, STUDENTS & FRIENDS: FRANCESCA CACCINI'S LA LIBERAZIONE DI RUGGIERO 1624; ELIZABETH DE LA GUERRE'S CLAVECIN PIECES 1707; CLARA SCHUMANN'S TRIO; WORKS BY POSTON, CHEN, BEACH, CRAWFORD, BOULANGER TAILLEFERRE & CHAPTERS FROM THE 1914 FILM THE PERILS OF PAULINE



**SUNDAY MAY 5 BETWEEN 7 & 11 IN THE
CONCERT HALL MILLS COLLEGE (TRAGIC
PLUNGE WILL BE SHOWN AT 6:30) ADMISSION IS FREE**

STANFORD -

Music for two harpsichords will be performed by Margaret Fabrizio with four of her advanced students at 8 p.m. Saturday, May 4, in Annenberg Auditorium, Cummings Art Building. Tickets at \$2 general, \$1 for students, are available at Tresidder box office, 497-4317.

A feature length documentary film with an original musical score by Harold Farberman, Music Director and Conductor of the Oakland Symphony, won an Oscar this past month.

Maestro Farberman's score was recorded by the London Symphony Orchestra last summer and includes full symphonic presentation, a jazz quartet, and solo banjo and guitar featuring a twangy country-western sound. The name of the film is The Great American Cowboy.

BCCP

BERKELEY CONTEMPORARY
CHAMBER PLAYERS

directed by
Richard Felciano

MAY 6 AT 8 PM
Hertz Hall
U.C. Berkeley

Berio/O King
Guyonnet/Movement for Violin & Piano
Martin/Good Grief, Jerry

\$2 general/\$1 student
CAL Ticket Office, 101 Zellerbach, U.C.B.
Call 642-2561 for tickets and information

5 Young Radicals Still Eluding

Last Saturday evening (April 20th) in the Mills College Greek Theatre, myself and Marc Grafe presented part one of our combined Theses Concerts. We each presented two pieces. I'm only going to describe the most recent piece of mine, the other was a film I completed last year. The program started with 'Poor Piano'. This piece was the result of an idea I had last semester. The original intention was to dismantle a piano for its frame and make separate pick ups for each pitch and some kind of driving loudspeaker placed across the strings on the opposite side. This project would have required an enormous number of preamplifiers for the pick ups and would have been very much a one location piece, so I started thinking about making equipment that was more transportable. I tried out the idea last semester in a piece called 'an Inside Job'.

In that piece, I fed a prepared tape into a loudspeaker inside of a piano with the pedal down and picked up the resultant resonances with a microphone. The piece was unsatisfying because of the amount of amplification needed to produce any 'echo' from the piano at all. For this piece ('Poor Piano') I made some magnetic pick ups -- magnets bound with copper wire, and used some for pick ups and one large one for a 'silent' loudspeaker or 'driver'. I expected the driver to vibrate the strings of the piano enough for me to be able to pick up the sound and gently amplify it. The system I am using employs a tape played back through the external loudspeakers and inside the piano. Originally I had intended to avoid this and just use feedback. However, the driver and pick ups didn't vibrate the strings enough to produce interesting feedback so I made a tape to play through that would. What I'm saying boils down to the fact that the piece still doesn't work exactly the way I want it to. I would like to be able to vibrate the whole frame of the piano with as little electronic sounds as possible. The amplification would serve a similar function to the close up lens in film making. I include in the piece a small electronic box I have been working on consisting of preamplifiers for the contact mikes, voltage controlled amplifiers, oscillators, filters and a voltage controlled

mixer. Not all of it was ready for this performance, but enough for me to try it out. One aspect of making your own equipment that is really satisfying is that there are variables in circuit designs that can be adjusted to suit the requirements of a particular piece. In this improvisation I have changed two of my oscillators to sub audio frequency range and using them to open and close the VCA's.

Although the piece was basically an improvisation, an overall form to it was provided by the tape material. Listening back to the tape, I found as I usually do with improvised pieces some really exciting coincidences that can't really be foreseen (for example, a drone suddenly appeared on one of my mixer controls, this had never happened before, but attracted me enough to make it a major part of the piece) and of course a lot of nonsense. I'm now ready to pull the piece together a little tighter and take out what I think to be inessentials. As I said before, in this particular piece, the less electronic sound the better. I needed the tape material for this performance, but might not for the next.

---Paul Robinson

Over to Marc Grafe...

To Anacreon in Heaven is a live presentation of the pageant of history concerning the Star-Spangled Banner as traced from its humble origins as the constitutional song of the Anachreonic Society, a singing and drinking club meeting at the Crown and Anchor Tavern in the Strand, London in 1775, to its codification as our National Anthem by Congress in March, 1931. Background to this one-sided discussion with harangue was provided by a small chamber ensemble, Blue Gene Tyranny at the Baldwin Grand, and several historic recordings of various performances of the Star-Spangled Banner. All performers were nattily attired in red, white, and blue with mulled wine inducing the traditional Anachreonic conviviality.

vow: 'I want to live'

Ron Pellegrino just sent out a beautiful folder about himself and his work. In case you don't know who he is, EAR has decided to reprint his condensed life history. If you'd like to contact him about a lecture/demonstration, concert, environment, or an electric jam, call (415) 843-1549 or write R. Pellegrino, 2327 Prince St., Berkeley, Ca. 94705, U.S.A.

Born May 11, 1940 in Kenosha, Wisconsin. Began the study of clarinet at age nine. Performed with wind bands, marching bands, orchestras, stage bands, dance bands, choirs and small jazz groups through high school and college. Concentrated on woodwinds throughout the academic years, although studied privately the piano, guitar, percussion, trumpet, and cello. Studied composition with James Ming at the Lawrence Conservatory of Music in Appleton, Wisconsin and graduated in 1962 with a B.M. in music theory and composition. Studied composition with Rudolph Kolish, Robert Crane and Hilmar Luckhart at the University of Wisconsin in Madison and earned an M.M. in 1965 and a Ph.D. in 1968 with a major in theory and composition and a minor in philosophy.

Received numerous scholarships, composition prizes and research grants throughout the musical career, the latest being a 1973 National Endowment for the Humanities Grant in support of work on a book entitled "Thinking for the Electronic Music Synthesizer".

Began working in the area of electronic music in 1967 while at the University of Wisconsin; this culminated in a book published in 1969 by the Ohio State University entitled "An Electronic Music Studio Manual" which became the North American and European standard text for the Moog Synthesizer. Published a number of articles on live electronic music since 1967.

Taught electronic music, music theory, and composition and was director of the electronic music studios at the Oberlin Conservatory (1970-73) and the Ohio State University (1968-70).

Has been performing live electronic music since 1970 on Moog, Synthi, ARP and Buchla synthesizers at museums and colleges throughout the United States.

With the assistance of a research grant from Oberlin College started composing films in 1971 and in 1972 did research in video synthesis at the National Center for Experiments in Television in San Francisco. From 1971-73 composed a series of four films which use electronically synthesized dynamic graphic material.

Since 1966 collaborated numerous times with choreographers throughout the U.S., among them Dena Madole in New York City, Lynn Dally in San Francisco, Anna Nassif in Madison, Wisconsin and Brenda Way in Oberlin College, Ohio.

Presently living in Berkeley, California (since June 1973) and giving solo concerts, workshops and lecture/demonstrations on the West Coast and throughout the U.S. on a live electronic music performance system of four portable synthesizers -- an ARP 2600, a Buchla Electric Music Box, and two Synthi AKS's, the latter made available through the courtesy of EMS of Amherst, Mass and London.

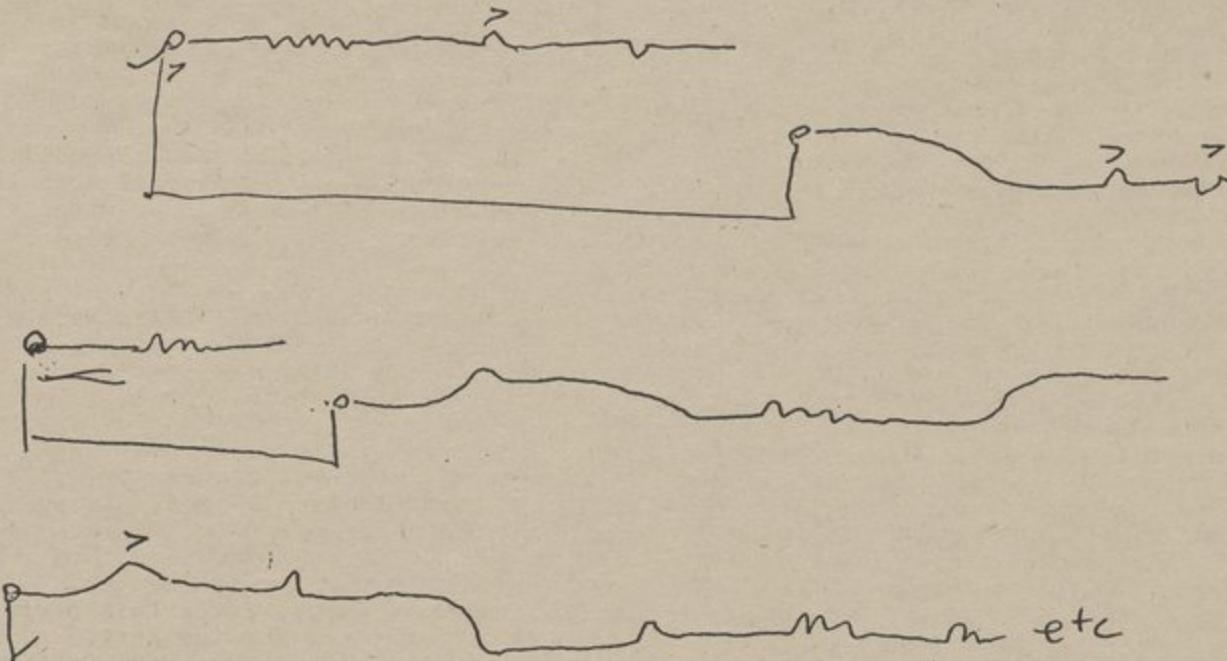
TOice Pitches are indeterminate

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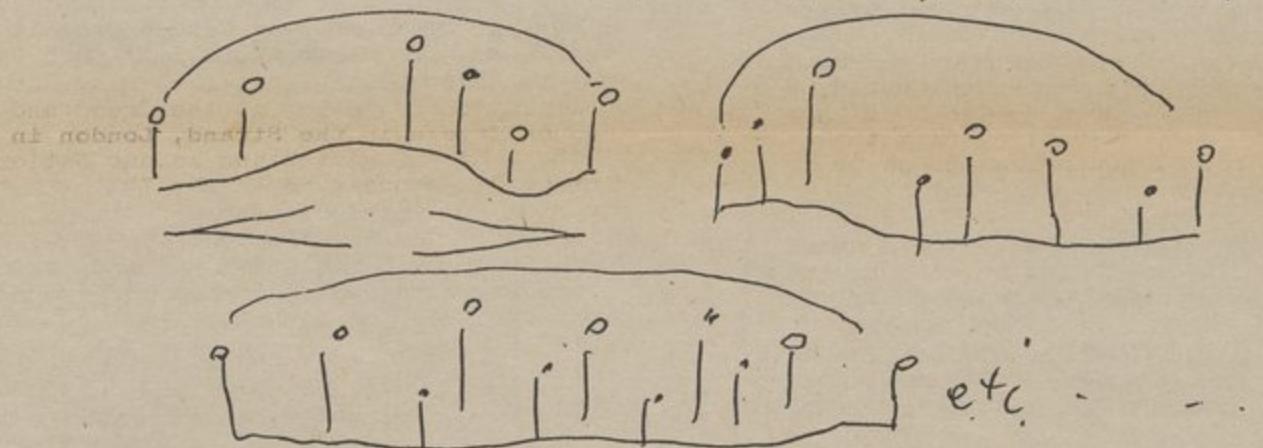
(2)

ϱ = long tone $\geq 3''$
 ϱ = short tone $\leq 3''$

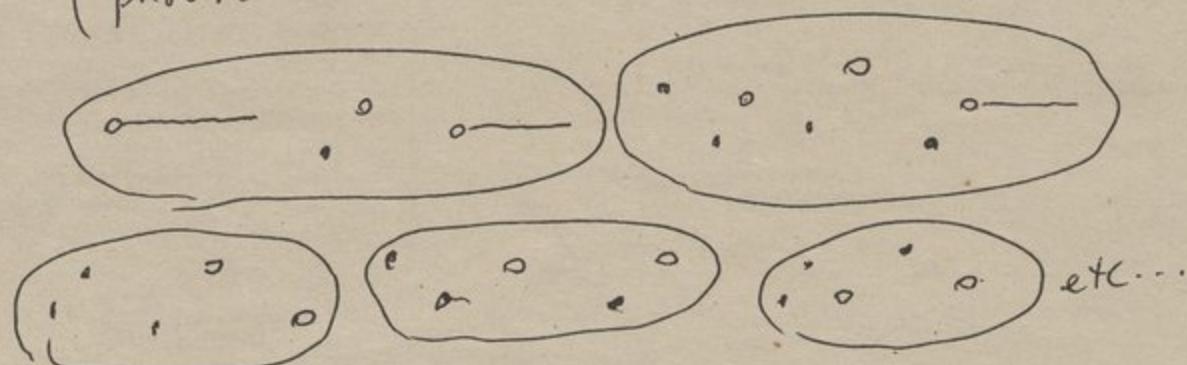
① long melismatic phrase as follows



② Legato phrase (Length of each note in a phrase should be different each other)

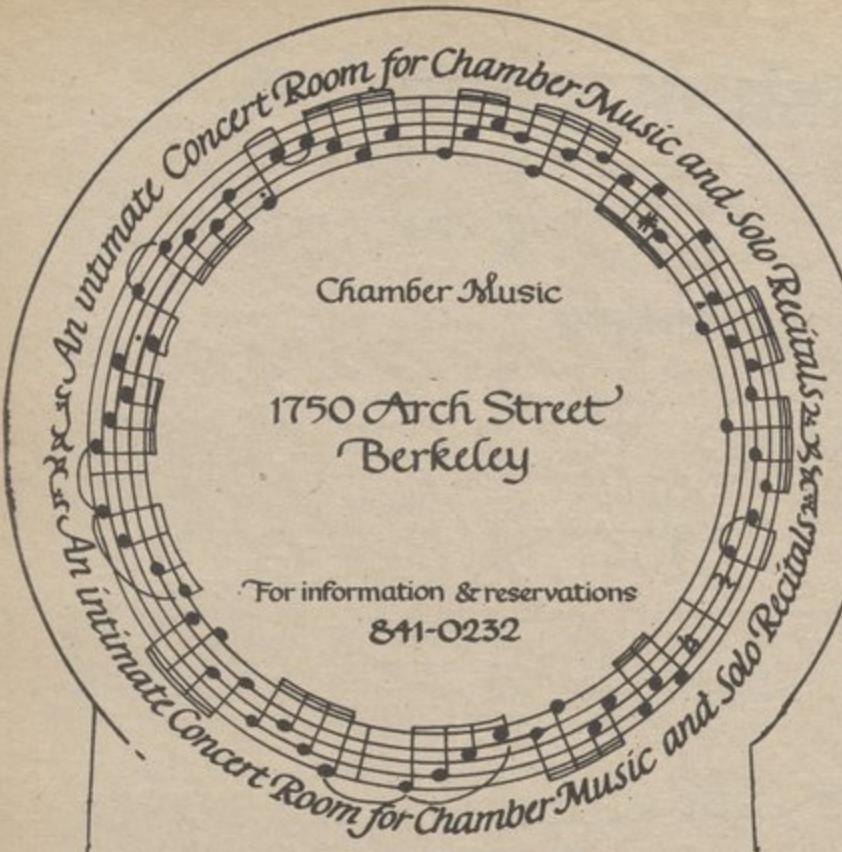


③ Non legato phrase
 (phrase should be 2 note $\leftarrow \rightarrow$ 2 note.)



--- = long tone $\geq 3''$
 \circ = middle note $3'' \geq \circ \geq 1''$
 \cdot = short note $\leq 1''$

A part of a new work by Rockefeller composer
 Shuko Mizuno, who is currently visiting Mills.



MAY Unless otherwise stated concerts at 8pm

2 TOM BUCKNER, Baritone SUKI WOOD, Soprano
Mozart, Bach, Schumann, Couperin, Purcell

3 CLARINET TRIO. PIANO QRTET. STRING QRTET.
Works by Mozart, Faure, Robert Krupnick

4 DAVID BERSON, Guitar, Piano, Reeds; PHIL FORD,
Tabla; NAOMI LAYTON, Gtar. Improv & Compstns

5 MESSIAEN, QUARTET FOR END OF TIME. LeRoux, P.
O'Brien, Clrnt. Schaeffer, Vln. Kadarauch, Cel

4pm 5 JOHN & MICHAEL DI FRANCESCO, WALTER WINSLOW
Voice, Clrnt. Piano; Brahms, Strauss, Hageman

7 CLASSICAL SOUTH-INDIAN FLUTE CONCERT
T. Vishwanathan, Flute; with other instruments

9 CHARLES MACDERMED PLAYS - Original works on
three consecutive Thursdays - Free

10 GREG BARBER, Bassoon JUDIYABA, Cello + othrs.
A gathering of bassoon and string instruments

11 SUSAN NAPPER, Cello KARL GOLDSTEIN, Piano
Bach, Franck, Shearer

12 JEANNE STARK, Pianist Mozart, Brahms, Ravel,
Chopin

4&8pm 16 CHARLES MACDERMED PLAYS - See May 9 - Free

8:30 17 A CONCERT OF ATONAL MUSIC. JOSEPH KUBERA, JULIE
STEINBERG + othrs. Hauer, Lizst, Webern, Schönberg

18 ALIS CLAUSEN MARCUS, Soprano: Purcell, Schumann
Brahms, Faure, Debussy, Ravel Bernstein.

4pm 19 BRAHMS LIEBESLIEDER & NEUE LIEBESLIEDER WALTZES.
Four Voices with Piano Four Hands.

23 CHARLES MACDERMED PLAYS - See May 9 - Free

8:30 24 NEW MUSIC - New Port Costa Players Works by
Hughes, Sams, Shearer, Krupnick & Giteck

25 MARGARET GORHAM, Mezzo-Sop. MADELINE MORTON, P.
Ives, Ravel, Cage, Mueller, Wolff, Kroesen.

26 BARBARA SHEARER, Piano Schumann, Kreisleriana
Chopin, B Minor Sonata, Bach, A Minor Suite

31 SHEILA SCHONBRUN, Soprano TOM BUCKNER, Barit.
Purcell, Handel, Mendelssohn, Schumann.

MASTER OF FINE ARTS IN PIANO PERFORMANCE
THESIS CONCERT
Given by Rae Imamura

works of J.S. Bach, Beethoven, Mozart, Chopin,
Christopher Berg, Peter Gordon, Howard Skempton

May 7th Tuesday 8PM Ensemble Room, Mills
College (Oakland)

YOU ARE INVITED (it's free!!)

An Evening of Vocal and Theatre Pieces
Margaret Gorham, Singer
Madeleine Morton, Piano
Works by Cage, Wolff, Ives, Kroesen,
Webern and others.
Saturday, May 25 at 8:00 PM
1750 Arch Street, Berkeley

Linda Collins will give an organ recital Sunday, May 5 at 2:30 pm in the Mills College Chapel. Among other things she will be playing a portrait of herself written by Bob Sheff.

Maria Cisyk will give a lecture-recital on the music of CSIRABIN on Monday, May 6 at 2 pm at the Community Music Center, 544 Capp St. free.

The Exploratorium's Wednesday night series continues with music for piano and voice on May 1, sarod and tabla on May 8, Dale Polissar, clarinetist-composer on May 15, NEW MUSIC by the New Port Costa Players on May 22, and a thing called Pigmy Unit doing new music on primitive instruments made by the musicians on May 29. All of these concerts are at 8pm and are broadcast live on KPOO-radio and only cost a quarter if you go on down there. The address is 3601 Lyon St. in San Francisco. For details call 563-7337. How's Leni?

Alea II at Stanford will be doing a concert of new music Saturday, May 11. (8 pm in Dinkelspiel Hall) They will perform works by Ives, Schoenberg, Gorecki, and Stanford composers. Drive on down you all. They're also doing another one featuring works by Stanford composers June 4 (Tues), same place and time. Keep going Marty.

free
New music concerts almost
every Saturday evening and a few
other times

MILLS COLLEGE (TRAGIC)
Seminary and MacArthur, Oakland.

MAY 2 8PM
PETER GORDON (Ensemble Room)
AUTOEROTICISMS: an evening of talk
and music with Peter Gordon. Voyeurisms.

MAY 4 8PM
MARC GRAFE (Thesis presentation)
Current music, generated, processed and
controlled by acoustic and electronic
sources in a real time network ineffably
powered by clouds of first and second generation
feedback.

MAY 11 8PM
JILL KROESEN (Thesis presentation)
An evening of theatre pieces

MAY 12 8PM
MARK STEIDEL (CONCERT HALL)
Traditional and Contemporary Shakuhachi
Music performed by Masayuki Koga. Feat-
uring the premier performance of Namn,
music for Shakuhachi, Percussion and
Piano by Mark Steidel.

The tape piece Evolution by Mark Steidel
will also be included on the program.

MAY 14 2PM
ROBINSON AND GRAFE
(GREEK THEATER)
A relaxing afternoon of outdoor music
from Paul Robinson and Marc Grafe, suitable
for picnicing and other year end cele-
bration.

MAY 15 8PM
STEPHEN SUBER (CHAPEL)
STEVE SCHOENDORF (CONCERT HALL)
Thesis Presentation
This Concert begins in the chapel with
Stephen Suber's new work "The Stream I
go a'Fishing in", and continues in the Con-
cert Hall with Steve Schoendorf's "Island
in the Sun" - A study of number and
music. Music as an algebra of experience.