

## FLUXUS Sonata II

by NAM JUNE PARK

Anthology Film Archives

Nov. 17. SUNDAY

80 Wooster St N.Y.



EAR 22

## The Agonies of Saying Goodbye

EAR hopes you will come to the new music concerts at 1750 Arch Street this month--Dec. 5 with Margaret Fisher, movement and Beth Anderson sound (a collaboration that even the most radical of you should get off on) and a concert of music by or realized by Beth Anderson (including a new piece for sculpture/tapes/live and recorded violins & string bass & percussion & voices which is a collaboration with Paul Cotton, sculptor, And the whole thing is based on texts from N.O. Brown and is called THE MESSIAH IS COME) as well as the first bay area performance of GOOD-BYE BRIDGET BARDOT OR HELLO CHARLOTTE MOORMAN with Wanda Warkentin (cello) and Margaret Fisher (movement), CHEAP IMITATION by John Cage and TOWER OF POWER (Linda Collins, performer) for organ. As McLuhan said, "...the Christian concept of the mystical body--all women as members of the body of Mary--this becomes technologically a fact under electronic conditions." (that's a misquote in case you think McLuhan just went feminist) See you there.

--B.A.

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Ca., ~~94611~~ Subscriptions for one year are \$6. Make checks payable to EAR.



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to: B. Anderson, 18 Yosemite Ave., Oakland, ca. 94611.

Here's six dollars in check, money order, coin. Send my EAR every month, as close to the first as possible, for the next WHOLE YEAR. I will try to send in some articles scores help. I can help distribute your EAR.

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I want to say a little something about New York and the 11th Annual Avant Garde Festival in Shea Stadium and all the other things that are happening there, but it is difficult to be objective about the whole thing. New York is really as exciting artwisiE as you always thought it would be--except in some ways. The people seem to be really into tight and less-than-twenty-minute pieces with a kind of hefty feel to things. In a way it's kind of nice, but I think I feel that because I get so sleepy sitting around in the middle of the night waiting for a 3-hour performance to end. I like to be able to feel that I can do a 3-hour piece if I want to--or a 3-day piece. Of course, there are lots of people in N.Y. who do long music, but I just did not happen to see any of them while I was there.

I met some wonderful friendly people (N.Y. is Not the cold place it is said to be--why, some of my best friends are New Yorkers). I saw a performance of a collaboration of Barbara Dilley and Tina Girouard at the Kitchen Nov. 14 called JUXTAPOSED, CONTAINED, REVEALED with about 16 dancers. It was really exciting to see two women making music/event/dance based on fours (the most feminine of all numbers, for reasons I will explain in person if you'll call me up).

2.

"In JUXTAPOSED The characters evolve from my image of the persons own self-image; each character as strong as the next. They are placed against each other and balanced to form a quartet of 4 equal but different parts. Then they form stills which are actually character projections. Two of the quartets continue to explore the geographical, historical and personal idiosyncrasies of their characters.

JUXTAPOSED

16 CHARACTERS

IMAGES

INCARNATIONS

PERSONA PROJECTIONS

1-2-3-4 characters set beside each other in a quartet  
1-2-3-4 quartets set beside each other in a square  
SIMULTANEOUS STATEMENTS  
SEPERATE BUT EQUAL.

Tina Girouard

"In CONTAINED, The dance energy moves the two quartets through the square on "corridors" or "strips" and, spontaneously, the performers begin to exchange energies as they intersect and expand both the visual and the dance/performance images.

In REVEALED, The square is explored as an energy center from one point of view and the performers are directed to reveal one pattern of imagination."

Barbara Dilley

ACKNOWLEDGEMENTS

Kitty Duane, Jane Henriksen, Norman Fisher, Terry Reilly, Jackie Windsor, CAPS

Rhys Chatham, otherwise known as Rhys Rhythm, did several things at St. Mark's. One of them he referred to only as "the graveyard piece" and it was a really strong music/poem consisting of all the names and dates of death on all the gravestones in the old churchyard. It was read by four people over the drone of the electrical wires and the traffic and other ambience with which New York abounds--so it was really shouted from different points in the churchyard in the cold. There were only four women buried in that churchyard--women used to not even die, let alone live, apparently...

(M) MARTIN HOFFMANN DEATH 1823  
(9)

(J) JOHN LORIMER GRAHAM DEATH  
(9)

(R) DAVID LYDIS DEATH 1877  
(7)

(J) CHARLES T. CARPENTER DEATH  
(1)

(R) THOMAS BILBY DEATH  
(M) MICHAEL BURNER DEATH

(E) ANN WHITE DEATH 1829  
(1)

(J) SMITH CUTTER DEATH 1860  
(1)

(M) PETER HATRICK DEATH  
(18)

(R) NICHOLAS FISH DEATH 1821  
(7)

(M) JOSEPH LITTLE DEATH 1824  
(9)

(B) ELIZABETH BECKMAN DEATH 1823  
(11)

(R) JACOB REESE DEATH 1877  
(9)

(R) WARD HIGGINS DEATH 1838  
(4)

(M) JAMES LOCKCROFT DEATH (1829)  
(1)

(J) ANTHON DEATH  
(12)

(M) DEMASON JONES DEATH  
(18)

(R) WM MERRELL DEATH  
(9)

(J) WM BROWN DEATH  
(18)

(M) WORTHY DEATH  
(18)

from "the graveyard piece" by Rhys Rhythm

There was a lovely "walking event for participatory performance" done at the festival by Nelson Howe and Jeff Bradford. The instructions said: "You may walk anywhere in the stadium. Focus your awareness on performing each step. As an aid to this awareness, number each step by saying its number to yourself. If you stop the count try to remember the number of the last step. Begin counting again when you decide to continue the performance. Hold this sheet or carry it so it is very visible while you perform." He says he had help from the Participation Project Foundation Inc. and that the piece is for "EVERYONE WHO ENJOYS WALKING". And it was, as Bill boxin said, "the best

Charlotte Moorman, the director of the festival said the following about it: "The Annual Avant Garde Festival of New York is becoming a rich tradition in its own right. In past years, the festival has been held on the Staten Island Ferry Boat, in Central Park, on Wards and Mill Rock Islands, in Judson Hall, as a parade down Central Park West, at the 69th Infantry Regiment Armory, aboard the Alexander Hamilton Hudson Riverboat, and last year at Grand Central Station on Penn Central baggage cars. In this years festival, inflatables, mylar sculptures, flags, banners, visual poetry, etc. will be tethered over the field, seats and two upper levels to be viewed from a distance, and sculptures, electronic art, paintings, video installations, etc. will be exhibited in the indoor street, field and loge level corridors." When Charlotte said the people were indoors, she said it in jest! Shea stadium has the equivalent of No Walls and so the wind blasted through creating a very cold place to be, let alone perform and of course the machines didn't like it much either. From the bay area, there were several entries including tape music from Peg Ahrens, opera by Phil Harmonic, plant galvanometers by Tom Zahuranec (who finally got set up just in time to break down and take all the equipment home again), a new version of Fay Schism by Jill Kroesen and Lennie Neufeld, poetry by Jim Rosenberg (he used to live here, but I think he's in Pennsylvania now), tapes by Alan Strange/Pat Stange/Frank McCarthy/Marilyn McCarthy from San Jose area, and I did TORERO PIECE and HELLO CHARLOTTE MOORMAN in cycles of each other for the entire 12 hours. Since Michael Cooper will be in the bay area soon, I will also consider him a bay area person and say that he coordinated the poetry program and read lots of his writings. There were probably lots of other artists from the bay area that I do not even know, especially video/visual people, there, but these were all the people I recognized/remembered.

B. Anderson

SOUTH OF THE SLOT provided a beautiful series of events during November, but I'm told they only had the money for one month's rent and that now it's over. Nov. 1 the Mills Performing Group did a concert there. Since I had some music on the program, I think I'll talk about what happened. At the top of the printed matter handed out, Craig (Hazen) wrote, "We believe that it will become immediately obvious that things are not necessarily happening in the order below." He was quite right. Nothing was where it said it would be, but then it didn't really promise to be there anyway.

First on the program was Craig's UNPREPARED APARTMENT VS. EXSTENSIVE INTENSIONS which was gorgeous. Craig described it by saying, "Live improvisations and 4-track tape repetitive redundancies featuring Mr. Nagative on the electric kazoo and Craig himself at the Mighty Wurlitzer." With that in mind, it was not at all redundant, but intricately reiterative in the most combination-genital-and-solar plexus oriented/aimed sensuous way. The music rings thru the body modulating what ails it. It really was deeply exciting and healingly terrific. As I listened, it off and on occurred to me that this is what death-by-bass-locusts would be like and if so, one would willingly die.

Virginia Quesada's SPARKLED FRAGMENTS, masked sound fragments produced by an automated process using one system to produce rapid pitch changes and another that brings in and out of the audible range, according to Virginia's notes, was next. It was exactly what it promised. Mixed shapes appeared and disappeared in what felt to me like abstract animation. Her work seems to have a painterly feeling to it. Very visually oriented, and yet realized on tape.

Erv Denman's new music, CHINA IMPORT was just finished in time to do here. It was a tape piece made on the 8-track I believe from recordings of tiny imported accordions Erv just bought. I think it was truly quad, but the space mixed the sound almost too thoroughly to make sure. It was extremely expansive harmonically and in the second half was rhythmically developed through the use of a "clarified" beat that entered, went to the edge of a jazz feeling and then backed off barely in time, but retained the swing. It arced at the edges, but retained an instance on two-dimensionality, formally.

TORERO PIECE, by Beth Anderson and performed by the composer and Peg Ahrens came next. It is a text-sound

duet originally performed by Marjorie Celeste Anderson and daughter. The directions are to discuss the most dramatic event or relationship in your life and this is dueted by a series of Spanish phonemes (thus the dedication to ZAJ) whose order is determined by a coded version of a paint-by-numbers picture (bull and troedor or torero) bought at a rummage sale in San Diego while visiting Pauline Oliveros. A short version of this is about to be available on a text-sound record put out by Arch Street in Berkeley. This record ought to be out by Christmas. Charles Amirkhanian would know more about the dates and places, if you'd like a copy. More about this later.

Craig's next piece was HESITATION, a 4-track tape. And it really ripped. His music is so visceral. Sometimes it smooths out the spine and other times, it rips your gut apart. These subjective reactions were followed by clunking-inside-my-stomach, bawing-my-eardrum-thoroughly, bawapawapaing-in-my-throat, and ended up with sliding-back-into-shredding the entire body.

Peg Ahrens has a new piece called BLURP!!!, and she says it is, "permutations through time and space." I don't know what was going on in the sky that night but since everything else seemed to affect me bodily, this did too. It seemed to be totally oral. Peggy Blurp Ahrens, with the recurring Tigger theme woven into too many thematic ideas to count. Resembling improvisations on the eternity of the oral cavity. The most wonder-full comment I heard was, "Sounds like a healthy mid-western farmgirl." Of course, Peggy is from Ohio, but the sounds weren't. Very full of humor and very aware of it. Nice.

TOWER OF POWER a 2-channel mix of a 5-channel organ piece originally performed by Linda Collins was played back in quad. It's main concerns are with Martian-made overtones which are tunes, but since those lovely and huge speakers were available, the amplitude exceeded the audience, even the most conceptual. If the people could have stood before the speakers without fear and enjoyed the air force and mix, it would have been more enjoyable for them, but then I was the composer and have no right at all to suggest reactance.

--Beth Anderson

ANONYMOUS REVIEW  
(and it's not by any of EAR's editors--  
it's by an EAR-reader, if you want to know)

subtitle "The Bug In Your EAR"

Reviewing a concert--the evil cavi. Of what use is it? If you didn't go, it won't mean much. Do a lot of words ever recreate the musical experience? No. If you are the He Who Is Reviewed, will you change anything at the next performance? No. Yes?

Oakland Symphony, November 5th--Shostakovich's SYMPHONY No. I "written as his graduation piece. Farberman's interpretation--long areas of intricate contrapuntal stitchery in Slavic mode 'piano', senselessly interrupted by brutal "fortissimos", sometimes rhythmic. Could that be true? Speaking as a composer, if a piece doesn't tie together, can it be the conductor who is untying it? Were those Farberman's frenzies or Shostakovich's?

Dvorak CELLO CONCERTO, Janos Starker soloist. A mannered and affected performance. The soloist's pitches were manipulated in volume to die away or burst out constantly like a radio with a bad tube. Farberman couldn't or wouldn't predict these quixotic phrasings so we had the orchestra loudly in our ear above the soloist, on alternate notes. Spasmodic phrasing--no line--no sustained thought carrying the melodious message through. A brilliant technique, but no melody--no message.

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AND BOOKS  
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# Bell Hearing Circled

with standing-type "bowls"

inviting sitting before

places round a perimeter  
it's wide as possible to  
where all can be heard  
by all others

— playing guests may circulate

(BellPath)

from bright and shining  
to used and rusty metals  
windplayed woods and shells vibration  
operable by touch, and  
sticks hang-to-reach where  
those needing

A distance between them to foster  
their blend and to  
pass through some quiet on the way  
(edges of ear-shot)

(suggest) balance those "humanly musicals"  
(Touch-in-passing) with  
also-touchings between them  
nature's musicals too

Bellhander

there'd be large out-sounding things, there  
no one seeable from an other's site

(come across surprise)

(brilliant in each surrounding)

a place just set as in-  
viting to sit — care  
to what's here — also  
programs under-foot; through-thickets

These pieces are by Phil Corner, a wonderful N. Y. composer  
concert other than the one at Mills. He needs to be able to pay  
one knows of a possible gig for him, write EAR and we'll relat  
(and dance, events, design) "every last Sunday of the month, fr  
Found. Loft at 537 Bway, 5th Fl. (phone 996-3367) in N. Y. with  
Carole Weber, Daniel Goode, Elaine Summers, Anna Lockwood  
are in N. Y., it sounds like something to not miss.

## Music woods

an area in trees  
and grass and shrubbery

fences

a civilized area like that,  
and made like that  
—corridors and courtyards

streets tree-lined

prepared floors, walk-on-woods

brang even indoor rooms, for performances  
by electronic repro (sounds real as recorded); instrumentals (transcribed realities).

may-be: visual counterpartings.

TITLED add precise geo-  
graphy named. And time.

that will be in the bay area in the spring if he can arrange another  
his transportation costs--for him and two other players. If any-  
the message. ! He is doing a series of Meditations with Music  
in October 27 until June'at the New Experimental Intermedia  
Julie Winter (an astologer extroidinaire, it is rumored--too),  
Alison Knowles, Charles Morrow and lots of others. If you

# 1750 Arch Street Berkeley DECEMBER 8:30 pm.

1 Sun. An Evening of French Vocal and Piano Selections: Theodore Weis, baritone; Charles Lee, piano.

5 Thurs. Emigré: Spontaneous Sound/Movement Process: Margaret Fisher, movement; Beth Anderson, sound.

6 Fri. Neo-Classic and Piano Rag Music: Milhaud, Joplin, Stravinsky and Hindemith. Clt., piano, violin.

7 Sat. Ives/Schoenberg: Schoenberg's "Book of the Hanging Gardens" and Ives' First Violin Sonata.

8 Sun. Madeline Bruser, piano: Music of Chopin & Ravel.

12 Thurs. Music of Beth Anderson. Beth Anderson, piano, and many others, including a dancer and a sculptor.

13 Fri. Ives/Schoenberg: Ives' 2nd and 4th Sonatas for violin, & Schoenberg's Five Pieces for Piano and Second String Quartet. David Abel and others.

14 Sat. Music of Walter Piston: Rarely-performed works from Piston's oeuvre, including a West-Coast premier.

15 Sun. 17th and 18th Century French Music for the Harpsichord: Margaret Fabrizio, harpsichord.

19 Thurs. Benefit Performance for KPFA Radio: Music of Steven Elliot, plus The Medieval Jazz Quartet.

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### ART WHILE U WAIT- a Second Closing

The artist always has his work to do, like an enlightened person in a depression. While people stand around idle (can't find work), artists are as active as ever. Thus, the fact that money for the new arts has dried up considerably in recent years does not mean inactivity. One must see more clearly than ever -- if only to sing one's way to oblivion. The bubble gets thinner and thinner.

Thus ran thought and mood while I was "living" "Soundspace" its second performance at ART WHILE U WAIT last weekend, Oct. 25, 26 and 27. (The first was at Cat's Paw Palace last March) I lived at ART WHILE U WAIT, a small storefront, an air pocket for developing arts, on Berkeley's chaotic Ashby Avenue for three days. It was like urban camping.

Whenever someone came in, I would "play", i.e., turn up gains on mixers and start tape recorders, which contained--would you believe--urban sounds. Tapes and the presence of visitors stimulated and location-modulated feedback (standing waves determined by room geometry and configuration of objects therein). Among the objects were several small microphones, hanging aluminum foil, speakers and electronic music system, as well as the occasional furniture and less occasional bodies. The piece attained, in a non-climactic way, the sound of large bells, in spite of the tape recorded banality. In Jim Horton's words, "It was a supreme moment...the universe was there."

Phil Harmonic & The Nu-Tones Present  
The The Rolling Tones Shea Stadium Opera 1974



a souvenir from Phil Harmonic & the Nu-Tones Present the The Rolling Tones Shea Stadium Opera 1974

Thank you Punch and thank you Judy thank s everybody for another wonderful opera and believe me i listened the way everyb ody listened/Friday walking into Chinato wn i found a 2 of spades, a few days previous i found a 3 of spades so now i am wondering about the ace/Fay says the new \$3 dog spends all its time looking stupid and doesn't have anything to do with D -Cup dog, nobody in New York City knows about D-Cup dog she says/the date from b etween Avenues A and B made sure we watched Bugs Bunny cartoons on TV at eight i n the morning, i thought he was awfully sexy and he kept saying he was sleepy, l oved Jean Harlow, disappeared like every thing/Jacques Bekaert called to say good bye, he told me he gave my Marcel Duchamp p/Phil harmonic card to John Cage, who w as "delighted", Jacques said that means i must be a real artist/anyway this is a personal message to you from Phil who is meaning to stay a little longer in da Big Apple, maybe long enough to do a Beeth oven's Birthday concert, don't forget pl ease write to Phil c/o the The Rolling T ones Fan Club, 97 Kenmare Street, New Yo rk, New Yawk, 10012, Beth thinks all i understand is Dada? am i sick and is the rest of the world normal? or is it the o ther way around???

love,

Phil Harmonic  
FUGITIVE FROM CULTURE

On Tuesday, Oct. 29 Jim played an electronic sound acrostic to Doug Hollis' camera obscura (stars compliments of Shiney Bumpers) which, far from being obscure, was an inspired transformation of a room. Doug masked off the entire front window complex and cut holes at various places to give multiple images of the outside world on the white walls. Inside became outside for all of us.

The next evening, John Bischoff, The store's ostensible rentee, presented overdubs of VN sounds recorded on identical daily trips made necessary by John's adherence to the work ethic. He also played a tape of a live-feed-back piece he did at Mills College while a grad student and a tape collage of radio sounds, which was exciting and Cagey.

Finally, on Oct 31 --Halloween--full moon!-- Svbl Chicken-int Glebow set everyone's heads free from avant-garde pretensions by organizing a jam (flute, violin, trombone, electrified bass, percussion, etc.). The neighbors finally got around to calling the landlord. (The dB level seems to have increased steadily for 2 months. Phil Harmonic was among the first of the performers there--and almost not there at all, performing with brazen humility.) The jam was moved to Ron Heglin's house where I happened on it, and it may still be transmogrifying Phil's original intentions at this writing.

Jan Pusina

# Garment Center, N.Y.

The world premiere of Lou Harrison's "Suite For Violin and Gamelan" will be featured Monday, Dec. 9 on the Christmas program put on by the San Francisco Chamber Music Society in the chapel at Lone Mountain College, 2800 Turk Blvd., S.F. The piece was a two year collaboration with Richard Dee and the instruments were designed by William Colvig. Lou says, "It sounds like all the Christmas music in the world." Starts at 8:30 and info from 397-0717, tickets at Sherman Clay box office, 141 Kearny St, S.F. You can't miss this!!!!!!

The Cosmic Mass & Celebration will take place Friday, Dec. 6, Pauly Ballroom, U.C. Berkeley, 7 & 9:30 pm. For info call 282-0966. Over 250 people will participate in this pageant that will portray scenes from the various religious traditions on the earth and in the heavens and was inspired by Pir Vilayat Inayat Khan. \$2 advance sales. Sufi origin and I heard there were really going to be about 400 people in it and all these people have rehearsed it (can you imagine getting 400 people to come to lots of rehearsals to perform a music and not paying any of them--this is exciting...).

Dec. 3 at Mills at 8 pm in the Concert Hall, THE LOST STATE OF FRANKLIN by Carla Blank Reed and Suzuki Hanayagi narrated by Ishmael Reed with Maggie Payne, Jody Roberts and a crowd. A dance drama involving action, film, a shadow play. Try it.

Dec. 14 the T.R. UTHCO will be doing it at Mills at 8. These people were the "far-out" ones in ESQUIRE not so long ago... They say their performance dramatizes a phenomenon which has become more and more common on the contemporary art scene: a bridge linking formal visual art with the more innovative discoveries of current avant garde theatre. It is structures on a foundation of process, concept, and illusion, and creates a synthesis between prepared media (slide, film, audio tape, and video), and actual live performance on stage. 635-7620 for data--FREE in Oakland, , , make it.

## Schoenberg, Ives

Peggy Ahrens is really turning out the pieces these days, and the latest is called I LOVE YOU DYLAN THOMAS, IF BUT VICARIOUSLY. She and Bob Askey performed it at Mills Nov. 23. They walked out on stage and made it to the piano when Bob picked Peggy up and put her into the piano--black satin dress/feather boa/big smile and all. The composer as vamp! Peggy immediately went into the tentillation of the piano top with a contact mike. Bob sat down and began to play LOUISVILLE LOU (a tune dear to Peggy's father/Steven Varbel/ and me, now). There were lots of pickups inside the piano, so the sound was not your ordinary pianosound. Since the wires seemed to emerge from the composer's head, she became an electronic vamp. Soon Peggy's father (via tape) entered with "Louisville Lou", "Sweet Peggy O'Neil" (which includes the apt phrase, "full of rascality") and other home favorites of midwest homes. Bob went thru a period of providing what sounded like a drone made with rhythms to Peggy's father's singing (her mom's piano playing got lost in the den). Peggy with back to audience, lay inside the piano with toe pointed and serious expression (due to communications with the person doing the mixing--Pat Kelly). There was a lot to mix. There were the piano pickups, the tape, Peggy's live singing and piano top sounds, and whatever else was happening that my N.Y.-Infected-Ear could not separate out. Very exciting and gorgeously loud with floating feedback and "Louisville Lou" finally surfacing with composer dead in black satin. Very much alive and sassily so, as Bob lifted her out of the machine and onto the stage--bow and out. Beautiful.

--B.A.

### COMPOSERS: UNITE AND BOYCOTT PUBLISHERS AND PERFORMERS!

Fellow composers, it is time for the solving of a long-recognized yet never acted-upon dilemma. The dilemma? The fact that performers perform almost exclusively the music of the past while paying little if any attention to composers living in their midst and that publishers are willing to publish our brief and facile scores while showing no interest in our longer and/or more demanding works (which are most often our serious compositions).

It takes but a minimum of reasoning to recognize that composers, the life-blood of the art of music, will not continue to compose if the product of their most serious efforts is not brought to life through performance. Consequently, the continuation of our cherished art as a vital, living expression of our society is imperiled. Consequently, it is out of a very deep and genuine concern for the art of music coupled with a recognition that drastic measures are required to solve this serious problem, that all composers should withhold their professional services (other than teaching) until the following corrective measures have become actualities throughout the country.

#### The Corrective Measures:

1. Performers develop the ability to perceive and accurately present contemporary compositions.
2. Performers perform the music of living composers (with emphasis upon the works of composers in their community) on a regular basis and with the same thoroughness of preparation with which they present the common practice period repertoire.
3. All Federal, State, Municipal, and any and all other institutional subsidies to musical performance organizations be withheld until these organizations perform on a regular basis the works of the composers living in their communities.
4. Publishers make available to performers a substantial and representative portion of each living composer's work product.

In sum, what is needed and herein called for, is simply that performers and publishers assume a leadership role in presenting contemporary music to the public. Is it too much to ask that a professional person recognize and accept this responsibility to the community on behalf of his chosen profession? Most certainly not.

This boycott is to commence immediately and not terminate until the corrective measures listed above are operative.

Larry A. Christensen  
Music Department  
Southwestern College  
Chula Vista, California 92010

## Festival Honors

OFFICE MEMORANDUM • STANFORD UNIVERSITY • OFFICE MEMORANDUM

DATE: November 13, 1974

To : Martin Bresnick  
Lagunita Court  
  
FROM : Pat D'Alessandro  
Branner Hall  
  
SUBJECT: ALEA II

Dear Marty,

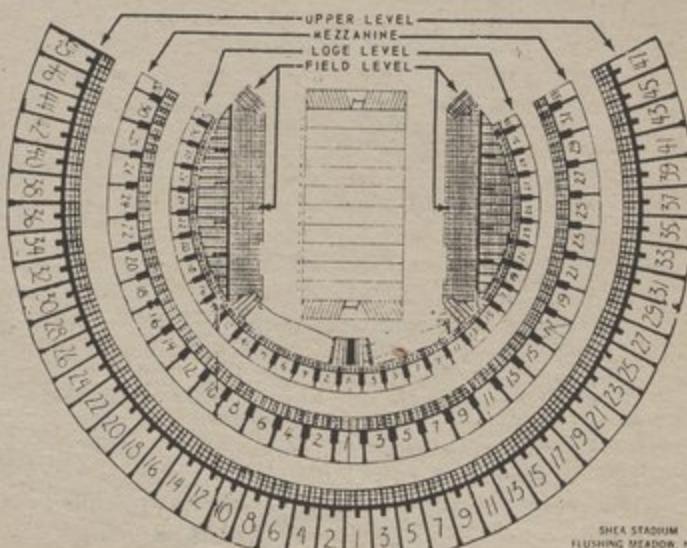
I enjoyed the concert so much! Absolutely delightful. You might guess which was my favorite. That Luigi Dallapiccola - atsa niza musiciana!

Keep up the great work. And stop thinking of the East Coast. I would hate to miss an ALEA concert directed by Martin Bresnick.

Ciao,

Love to Anna and Johanna.

*Pat*



# Bell Hearing Circled

with standing-type "bowls"

inviting sitting before

places round a perimeter  
it's wide as possible to  
where all can be heard  
by all others

— playing guests may circulate

(BellPath)

from bright and shining  
to used and rusty metals  
windplayed woods and shells vibration  
operable by touch, and  
sticks hang-to-reach where  
those needing

A distance between them to foster  
their blend and to  
pass through some quiet on the way  
(edges of ear-shot)

(suggest) balance those "humanly musicals"  
(touch-in-passing) with  
also-touchings between them  
nature's musicals too

Belllander

there'd be large out-sounding things, there  
no one seeable from an other's site

(come across surprise)

(brilliant in each surrounding)

a place just set as in-  
viting to sit — ears  
to what's here — also  
programs under-foot; through-thickets

These pieces are by Phil Corner, a wonderful N. Y. composer to  
concert other than the one at Mills. He needs to be able to pay  
one knows of a possible gig for him, write EAR and we'll relat  
(and dance, events, design) "every last Sunday of the month, fr  
Found. Loft at 537 Bway, 5th Fl. (phone 996-3367) in N. Y. with  
Carole Weber, Daniel Goode, Elaine Summers, Anna Lockwood  
are in N. Y., it sounds like something to not miss.

# Music woods

an area in trees  
and grass and shrubbery

## BellPath

where are hung  
human-appointed  
things  
To sound with  
nature's

lanes  
a civilized area like that,  
and made like that  
—corridors and courtyards

streets tree-lined

direct motion line  
leading through

prepared floors, walk-on-woods

may-be: visual counterpoints.

brought even indoor rooms, for performances  
by electronic repro (sounds real as recorded); instrumentals (transcribed realities).

TITLED add precise geo-  
graphy named. And time.

It will be in the bay area in the spring if he can arrange another  
s transportation costs--for him and two other players. If any-  
the message. ! He is doing a series of Meditations with Music  
in October 27 until June 'at the New Experimental Intermedia  
Julie Winter (an astologer extroidinaire, it is rumored--too),  
Alison Knowles, Charles Morrow and lots of others. If you  
not available

ROUND  
ABOUT  
SUGAREE  
(for at least 3 voices,  
the more the merrier)

This piece is based on a folk song written by Elizabeth Cotton and her great-grandchildren. Their song has been divided into 16 phrases of various lengths. Most of these are marked with repeat signs which mean that a singer may repeat the phrase as many times as seems necessary or desirable. Several of the phrases (#4, 7, & 16) are not marked with repeats and should only be sung once. The rests between the phrases should be strictly observed. If there is no rest between 2 phrases, there should be no pause.

The accompaniment begins the piece. Any singer may begin on any accented beat. Each singer should enter at a different time. If 2 singers happen to enter together by chance, it's alright.

Phrases #14 and #15 are a special group. Once a singer gets to #14 he may sing it or, #14 and #15, or go on to #15. No singer should go on to #16 until he hears that all singers are singing #14 or #15. Once all singers are singing #14 & #15, the singers individually go on to #16.

--Bob Davis  
San Francisco

The San Francisco Conservatory Players are doing what they call A STRAVINSKY SANDWICH (Stravinsky's PASTORALE, Bartok's Violin Duos, Faure songs, and the Villa-Lobos Quintet) Dec. 6 at 10 pm at Old First Church, Van Ness at Sacramento. Reception too. \$1 requested.

Richard Kostelanetz's FIFTH ASSEMBLING is ready to pick up if you are in N.Y. and if not, it will be on your doorstep sometime within three weeks. This publication is put out annually and contains all kinds of data and scores and other art that could probably not get published elsewhere. If you did not contribute to it, you won't get a free copy, but you can send for a copy from Gotham Book Mart, 41 W. 47th, N.Y., N.Y. 10036. It's really worth it and an important thing to get if you want to know what is happening all over and who is doing it. Highly recommended.

ROUND ABOUT SUGAREE

ACCOMPANIMENT  
NOT TOO QUICKLY  
LIGHTLY ACCENTED

VOCAL

1. I  
2. I HAVE  
3. I HAVE A LITTLE  
4. I HAVE A LITTLE SONG  
5. SONG  
6. WON'T  
7. WON'T TAKE LONG  
8. TAKE LONG SING IT  
9. SING IT  
10. SING IT RIGHT  
11. ONCE OR TWICE  
12. OH, LORD, OH ME  
13. DIDN'T I SHAKE  
14. SUG-A-REE  
15. SHAKE SUG-A-REE  
16. DIDN'T I SHAKE SUG-A-REE  
EV-RY-THING I GOT IS DONE IN PAWN.  
EV-RY-THING I GOT IS DONE IN PAWN.

Singers are invited to join the Contra Costa Symphonic Chorus and Conductor Joseph Liebling, now preparing the Durufle REQUIEM and LAETATUS SUM by Monteverdi for January performances. No auditions. Rehearsals are in El Cerrito. For information call 233-1466, or write P.O. Box 1642, Richmond, Ca. 94802 or the chorus manager at 525-1865. Musical Arts sponsoring.

At the Exploratorium in December, there will be: Pianist/singer Dave Alexander doing his blues-oriented original music on Dec. 4, The Conservatory Players doing the Brahms Horn Trio on Dec. 11, and a flute recital by Jeanette Nisseley including music by Faure, Ibert, Poulenc, and Martinu on Dec. 18. All concerts are at 8 pm and cost 25¢. Worth hearing!

There is a new book out that I thought EAR readers might be interested in and it is called, INTRODUCTION TO THE PHYSICS AND PSYCHOPHYSICS OF MUSIC by Juan G Roederer and available from the Springer-Verlag Heidelberg Science Library at Stanford, I believe. Roederer is vice-president of the International Association of Geomagnetism and Aeronomy and chairman of the International Magnetospheric Study, a worldwide satellite exploration of the earth's radiation environment scheduled for 1976-78. It sounds exciting to me, but then again maybe you'd rather read Cage's M which is terrific too.