

For whom do the bells toll?
 Is activation of psychic centers the new way?
 What lies beyond the pineal gland?
 What is the solar plexus the center of?
 Who will discover that sound can cure cancer
 and many other things?
 Have East and West met in the West Coast?
 What phenomenon lies behind the third eye?
 What was the music of Atlantis?
 Was gamelan the music of Mu?
 Is the Cosmic Ice theory true?
 Is there a right and left of the right and left?
 Who is the magician who can blend all the new
 things?
 Are there any giants left in the world?
 Is Rubinstein the last of the 19th century
 giants?
 Was Beethoven a brain proprietor?
 Was Handel's Water Music anticipating the Aquar-
 ian Age?
 Are composers who need to be taken care of
 childish?
 Did Charles Ives show the way when he took care
 of himself?
 Why was the number 13 so important to Schoen-
 berg?
 Why was 11 so important to Berg?
 Why was 8 so important to Webern?
 Are Schoenberg, Berg and Webern the counterpart
 of the Three Graces?
 Must we wait for that which never comes?
 What happened to the guy who shot Webern?
 Is Lulu a female Jack the Ripper?
 Is Don Juan a male Lulu?
 Was Schubert a clairvoyant?
 Was Beethoven a wino when he died?
 Did Schubert have the clap?
 Was tuberculosis the illness of the Romantics?
 Is paranoia the illness of the moderns?
 Is there power in a symphony orchestra any more?
 Can anybody do anything about mixed media?
 Was Scriabin under the influence of the Black
 or the White Mass?
 Has anybody resolved the problem of color and
 pitch?
 Will woman composers ever make it?
 Did woman composers have to become [mis. defective here - ed.]
 Are Europeans really superior or do they want
 us to believe they really are?
 How come anthropology is not considered art?
 How come art is not considered anthropology?
 When the word "natives" is used in research,
 is it a putdown?
 Are the English "natives"?
 Is there sex in England?
 Will we show them the Way?
 Has anybody heard the music of the spheres?
 Is the music of the spheres a mandala?
 Is the three active and the four passive?
 Is seven the union of the square and the
 triangle?
 What does the squaring of the circle mean?
 Are squares the chosen ones?
 Does "longhair" mean anything anymore?
 Is this the age of the Holy Spirit?
 Are the Father and the Son past?
 Where is the Mother?
 Are Water, Fire, Wind and Earth the elements
 of the Aquarian Age? or is it Quintessence?
 If the union of four is five how come the
 Pentagon is so evil?
 Should we feel free to talk about psychic
 phenomena any more?
 Is now the moment? When now is the moment is
 it too late?
 If there is no past and no future when does
 the present begin, in the past or the fu-
 ture?
 Is there astral traveling?
 Was Wagner a musical soothsayer?
 Is symbolism still with us?
 Do we have any choice in what we compose?
 Are there any chosen ones? If there are any
 chosen ones will we ever know?
 Is it possible to go into the fourth dim-
 ension?
 Is this the age of the fifth dimension?
 Was there counterpoint in the beginning?
 When will the first nonhearing composition
 ever be written?
 What is the equivalent of the microscope in
 music? What is the equivalent of the tele-
 scope in music?
 Is the Microcosmos the same as the Macro-
 cosmos?
 Is one point equal to infinity?
 How come we don't know about any good new communist composers? Has anyone heard Chinese communist

Treat From a New Ear

JUNE 1975 V3 N°3



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—she always did like my lines—

60s avant garde observes a rest. The complete directory of all seventy-five. Looking at quartets, part two. (More coming.)
 Bob Hughes Jones, therefore is. Ren Erickson looks over his shoulder. Janet Danielson musics for percussion.
 J's queries turn mystical. Ernst Bacon goes to the opera. Ambiguous pleats for Jos. Conrad & T.S. Eliot.

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THE AMERICAN MUSICAL PAST: BREAKING AWAY FROM BRAHMS

The aftermath of the Ives/Schoenberg centennial has begun to unfold. We are finding that these two giants are a frame of reference for tracing the developments in American music-writing from 1900 on, particularly the little-known years to about 1936 (~~with~~ war clouds, Billy the Kid, Cowell's incarceration, the Second Pre-War Cultural Influx from Europe, including Schoenberg). From Schoenberg (more properly, Cage) we look back to Ives through names almost without sound to us.

This is beginning to change. The record companies have been putting out much music from that time lately: avant-garde scores like Ruth Crawford's quartet, Ruggles' Sun-Treader and conventional ones (Hanson, Loeffler, Mason). Some are real gems, most are painfully dated or real duds, heard by today's informed ears. The vital impulse of those years was not recreative but renovative--to find the authentic American musical voice. National music required more from the composer than just to be an American. A lot of manifestos came out after Dvorak's US visit in the 1890's trying to define the goal and variety of sources for the "American style;" following these were the new music festivals and publishing series until we reached a point of passing beyond what Cowell called national self-consciousness.

Cowell--and Charles Seeger, whom he studied with at UCB in 1917--continued the Ivesian iconoclasm, at first independently of Ives, later joined by Varese, Ruggles, and John Becker. Cowell published a book of manifestos and essays in 1933, the highpoint of this experimental phase, called "A Symposium of American Composers on American Music" (still available--makes marvellous reading). He and Seeger called not only for breaking away from the European tradition but for "a revision of the whole attitude toward music!" America was free to start a "daring departure"--microtones, oriental resources, more accurate notation, progressive music education. "The tragedy in American music is that it has this opportunity for a short time before the imitation of European gods descends upon us and fixes us in a stale neo-Romanism." Seeger was violently anti-Schoenberg as far as the 12-tone technique was concerned. He--and Ruggles, Riegger, Becker, and many others--developed an American dissonant counterpoint style, which was part of their admiration of Bach and renaissance models (Becker also admired Schumann as a true innovator) and suggests a parallel with German developments of the '20's. Brant's early quartet, e.g.

Another side of American musical development, scorned by Cowell's sympathizers, was represented by Arthur Farwell. While Dvorak was in New York, Farwell was studying with Franck's colleague Guilmant (Boulanger's teacher) and with Humperdinck! Yet in 1901 he started the Wa-Wan Press in order to promote music inspired by indigenous sources, particularly Indian. Farwell's manifesto reads beautifully: "Beyond the German pattern (projects what) is characteristic in American composition...ragtime, Negro songs, (Gershwin wrote similarly, adding jazz and country), Indian songs, Cowboy songs, and of the utmost importance, new and daring expressions of our own composers, sound-speech previously unheard. Each of these distinctive fields...must be developed

separately until the hand of a greater reaper shall bind together sheaves from the different fields, and give us the greater harvesting, a single art that shall contain all these elements." Farwell was a visionary (wrote a book on the creative intuitive process) and a populist; he directed community participation in his productions in the manner of Bach's congregation, from New York to Pasadena. (He was head of UCB's department in Seeger's last year there.) The height of this was a "Sound and Light Festival" in Central Park in 1916 with a spontaneous antiphonal exchange of popular ballads across the lake between the chorus and an audience of 25,000, while special lighting transfigured the night.

The moving spirit behind these and other seemingly dissimilar attitudes is an attempt to find a native substitute for the stranglehold of the Brahms idiom. Seeger's prediction came true by 1936; the free-wheeling searching gave way to craft, the strangleholds of Boulanger and Schoenberg (neo-Brahms). Yet innovation continues. All of Seeger's points of departure are being explored. We arrived at a point of internationally-defined artistic maturity some time ago (when?), but Farwell's dreamed-of synthesis may be inapt. Where else could Terry Riley, Rochberg, and Carter--and Cage--all thrive together?

Why look back? Besides the discovery of works of genuine artistic merit--a thin promise, looking back promotes a refreshing sense of perspective on the preceding/succeeding years. From our point of sophistication we can appreciate what those composers were trying to break from and where they were trying to go without feeling embarrassed about their occasional naiveté, banality, or faltering artistic level. They show a heady sense of abandoning the usual guidelines on one hand, and on the other an acceptance--blind, passive, or enthusiastic--of European idioms, in or not in pursuit of nationalistic ideals.

The bicentennial will hear more of this music, in concerts as well as records. One series, broadcast on KPFA this summer, will feature readings and discussion of chamber music by American composers of a wide spectrum of artistic intentions. For example, a group of piano quintets by Chadwick, Kelly, Bacon, and Riegger! The exciting thing is, we will have a chance to relive that whole enthusiastic period within these next few years; that intermixing of old and new stylistic assumptions in retrospect. This rough guide-list of significant early 20th-century names might be helpful as these names come up in the future:

Individualists: Ives, Brant, Cage, Cowell, Crawford, Becker, Ruggles, Seeger, Riegger, Varese, Weiss, Fine, Ornstein, Partch, Harrison
Gallicists: Carpenter, Fairchild, Eichheim, Griffes, Loeffler. Neo-classicists: Copland, Thomson, Piston, Porter, Diamond, Berger, Talma, Bauer, Cushing, Weber
Romantics: Hanson, Shepherd, Sowerby, Bloch, Bacon, Barber, early Sessions, Hadley.
Mystics: Rudhyar, Farwell
Old-line Classicists: Converse, Chadwick, Kelley, Mason, Hill, Beach, Foote
Americanists (jazz, ethnic): Gershwin, Antheil, Schuman, Harris, Still. Self-conscious ones: Gruenberg, Gilbert, Loomis, Schonefeld, Powell, Morris, Moross, Skilton

---Ron Erickson

Martin Bresnick was awarded the Rome Prize, the only one this year, and has accepted it grudgingly, pointing it out as not enough to live on. He also had some nasty things to say about the Bay Area as a cultural center. Paul Hertelendy's interview with him is worth reading: Oakland Tribune, Sunday, May 18 ("Entertainment Week"). . . George Rochberg's Violin Concerto has sparked some interesting comments among composers and violinists. It sounded to me like a short "Parsifal" written for violin after the manner of Alban Berg: only two tunes, neither very much developed but played often enough, and lots of climaxes in the orchestra. Ron E. says that it's well worth playing and hearing once, but maybe not more. George R. says it has stuff to divulge on the second hearing, too. I say, why not get Eudice Shapiro to play the Schoenberg concerto up here: she makes it sound like the accessible masterpiece it is. Gregg Gorton in the Daily Californian (sometimes the best music critic we got) says R's approach "is historically valid--seeking to build upon what has gone before using whole chunks of the past itself--but it is not finally motivated by the vitality of a response to the real present." CONCERTS TO LOOK FOR: June 7, Oakland Museum, New Beginnings plays Varese, Webern, Stravinsky, Revueltas, Fortner, Casella JUNE 8 Composers Cooperative play Arner, Samson, Giteck, Bearer, Gartler, Langert 2876 Calif St SF (also JUNE 4, Berk. Piano Club) JUNE 8 Hughes' Amo Ergo Sum, Basart Intermezzo & Capriccio, Kellaway Esque at Hayward State. . . About forthcoming seasons: None of the page 3 crowd are to be played at the Cabrillo Festival this summer; SF Sym looks pretty good; Oak Sym weird & intriguing but

A Look at **MUSIC**

We continue our reprinting of Ernst Bacon's "Advice to Music Patrons," begun in the April issue. Next month this reprint concludes with comments on the role of the music critic and the problem of career. --ed.

by ERNST BACON
Opera, Our Cultural Stepchild

Were opera at home in America, there would be no need to speak of "American" opera. It would simply "belong" like engineering, science, industry and literature. We stress "American" composers, singers and conductors, because of their rare and anomalous position in our national life. The emphasis conceals an apology. We do so much for them because we do not do enough. Were they fully citizenized, they would be taken for granted.

What are the facts? In New York is the Met, with half a season; also the City Center with perhaps a third of a season. Chicago has its Lyric Opera Company, largely an imported, not resident, group, with at most a fourth of a season. San Francisco now has the best company of all, but its orchestra and chorus alone are resident, its principals being borrowed largely from other houses, mostly abroad; and it functions as yet off-seasonally only. Meanwhile in West Germany alone, there are some 35 full-season operas.

Of summer groups, Santa Fe is perhaps the most significant, but such ventures are in the nature of festivals. Aside from these, and a few lesser undertakings, there remains only college opera, where excellence, however pride-worthy, reflects the absence of a true profession.

Now, as for the opera in English; is it not better to sacrifice the special qualities of an original text than to leave an audience in ignorance of the action and dialogue? This is a lesson all of Europe learned long ago, and which after generations we continue to resist here, perversely more happy, it would seem, to prove ourselves "correct." English was a good language for singers in Shakespeare's, Purcell's, and Handel's day, why not in ours? Operas have had texts by Goethe, Pushkin, Beaumarchais, Moliere, Dryden, Merimee, Schiller, Goldoni, Aeschylus and Shakespeare, all surely worthy to be understood.

At the turn of the century, Dvorak, the composer, said, "If the Americans had a chance to hear opera sung in their own language, they would enjoy it as well and appreciate it as highly as the opera-goers of Vienna, Paris, or Munich." In 1905, H. L. Mencken wrote, "there is no more reason why 'Il Trovatore' should be sung in Italian than there is that 'Cyrano' should be played in French or 'A Doll's House' in Norwegian."

The bias continues to be nourished through the wretched translations commonly published, and by the garbled English often sung by otherwise very excellent foreign singers. These factors cause one to appreciate the remarks of a fastidious opera-goer—"I would rather not know what is happening than hear words that make me laugh." Without a feeling for the music of the language, obviously no man should be permitted to translate a foreign text, or stage opera in English.

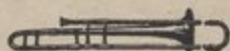
It is we ourselves who will not venture to naturalize our opera. And so it remains an exotic, foreign luxury; something for intellectuals, snobs, and the diamond circle. Fancy hearing "Othello" and Falstaff in Italian, in an American theatre, with British and American singers, text by England's greatest poet. The better the performance, the more irritating the anomaly.

Paradoxically, the most significant native opera ventures were launched here by Europeans: Vladimir Rosing, Albert Coates and Eugene Goossens in Rochester; Boris Goldovsky in Boston; Jan Popper, Walter Ducloux and Karl Ebert in Palo Alto and Los Angeles; Ernst Lert in New York and Baltimore. Yet these pioneers fought a losing battle, not against popularity, but against penury. Their only hospitable field of action was the colleges, to which even professional singers found it necessary to flock to gain experience, activity and encouragement, paying the while for the privilege of doing that for which they should have been paid. I have seen more than one college opera production worthy of being put onto any of the world's great stages, where all (the orchestra, the stagehands, the directors, scene designers and costumers) were paid—all but the principal singers. Such a situation verges on indecency.

And yet some American singers are today the toast of the West German, Austrian, and Swiss opera houses, where they remain perforce as expatriates, by artistic necessity rather than choice. What shall they do at home for a living; sing along with Mitch, melifluate skin lotion on TV, microphonate hard rock, or intone the Lord's Prayer in Sunday services—with, as a Los Angeles radio evangelist put it, "music by Alfred J. Malotte and lyrics by Jesus Christ"?

Until we grant our best singers a salaried, dignified profession, at least in every major city, we will never be a first-rate musical people. The opera is their home, not the school. The concert will take care of itself, as a result. A century ago Verdi stated the case for opera:

"Now the theatres can no longer exist without government subsidy."



Calvin Simmons is scheduled to replace Charles Mackerras, who canceled, in a L.A. Symphony pops concert in Hollywood Bowl on July 4! Now, that ought to be some concert!

If you were angry that Rafael Kubelik and the Bavarian Radio Symphony switched their U.C. program from the Mahler Ninth to Wagner, Beethoven and Schumann, send your complaint to Columbia Artists Management Inc., 165 West 57th St., N.Y. 10019. A postcard only costs 8¢, and a lot of them might get the point across.

THE COMPLETE DIRECTORY OF BAY AREA & (HONORARY BAY AREA COMPOSERS)

Names are in irrational order

1. Charles Shere
2. Bob Hughes Charles MacDermid 76.
3. Janet Danielson Tom Buckner 77.
4. Lou Harrison Doris Rosenfield 78.
5. (Robert Erickson) Bill Mathieu 79.
6. (Pauline Oliveros) *your name HEAR!*
7. Robert Ashley Allen Strange 80.
8. Loren Rush Dane Rhudyar 81.
9. Harold Farberman
10. Andrew Imbrie
11. Valerie Samson
12. David Sheinfeld
13. Terry Riley
14. (Doug Leedy)
15. Richard Felciano
16. (Charles Boone)
17. Javier Castillo
18. Janice Giteck
19. Emanuel Leplin
20. Ernst Bacon
21. Peg Ahrens
22. Joaquin Nin-Culmel
23. Herbert Bielawa
24. Heuwel Tircuit
25. Jeffrey Levine
26. Fred Fox
27. Eleanor Armer
28. Don Cobb
29. Charles Cushing
30. Roger Nixon
31. Robert Gartler
32. Jules Langert
33. Julian White
34. Robert Basart
35. John Swackhamer
36. Charles Amirkhanian
37. Tony Gnazzo
38. John Adams
39. William Denny
40. (LaMonte Young)
41. Robert Mackler
42. Leland Smith
43. Jerome Neff
44. (Gerhard Samuel)
45. Jan Pusina
46. Phyllis Luckman
47. Bob Bozina
48. (Robert Moran)
49. Paul Robinson
50. Allan Shearer
51. Cordell Ho
52. Olly Wilson
53. Tom Constanten
54. Wayne Peterson
55. (Beth Anderson)
56. Warner Jepson
57. Martin Bresnick
58. Kirk Mechem
59. Erv Denman
60. Paul Kalbach
61. Neil Rolnick
62. Betty Wong
63. Hsiung-zee Wong
64. Virginia Quesada
65. Ingram Marshall
66. Patricia Kelley Don Buchla 82.
67. Barry Taxman Art Lande 83.
68. Jordan Stenberg Roland Young 84.
69. Phil Harmonic Paul Drescher 85.
70. Mel-Eric Morton Michael Martin 86.
71. Alden Gilchrist Jim Nollman 87.
72. Alden Jenks John Dinwiddie 88.
73. Peter Sacco Mike Nock 89.
74. Ed Bugger Stephen Elliot 90.
75. Paul Drescher Howard Morcovitz 91.

NOTES

1. This list does not include William Russo, the composer-in-residence to the City and County of San Francisco.
2. While it is true that none of the above were performed this season by the San Francisco or Oakland or U.C. Berkeley Symphonies or by Spring, Fall or Summer Opera or by the Oakland or S.F. Ballet, no. 8 is writing a piece for Ozawa for this winter, 10 is on an opera for Adler, and 2, 25 and 52 are commissioned by the Oakland Ballet.

For Robert Noran, a phone full of water, phonics who pretend to be submerses, a lead turtle, crystal sea horses, David Gomes contemplating the back of an ass.

AMO ERGO SUM

AMO ERGO SUM - premiere
June 8th, 8:15PM - University Theatre, Cal State Hayward
University Singers - Harry Carter, Director

Tape ff Chorus mp

Note: Pound's voice continues. Themes and modified in each section.

for two choruses, quadrophonic tape and miscellaneous instruments, based on The Cantos of Ezra Pound.

Part 1 - Sea-journey and Descent; a parallel introduction through the mists of sea and time of Pound and Odysseus, the one looking back in nostalgia from his confinement at Pisa to the other setting out on his journey. The images mingle - they become one and the same.

Part 2 - Hell Cantos; the sudden descent...modern Hell... war, munitions industry, the controlled press, Usury.

Part 3 - Purgatory; Janequin's madrigal of Canto 75 the basis. The Delights of this World symbolized by bird and fragments from the past....

Part 4 - Thrones; dove sta memoria - what thou lovest well remains....the final fragments of thought and doubt threading out Pound's Cantos and life....

Tape P

one person clicking tongue in manner of Kabuki drum

Small Chorus During this tape line: one or two burp such as an under-accept sound

Section 2 - Hell

BOB HUGHES is back in the Bay Area this month to attend rehearsals and the performance of his AMO ERGO SUM on June 8th. Having spent the winter and spring in Florence, Italy composing, he returned via Alaska where he conducted the premiere of his new orchestral piece EDGE (to be heard in the Bay Area next season conducted by Jack Periera). Following the performance of Amo Ergo Sum he will return to Italy to participate in Menotti's Spoleto Festival.

tape static, unstable - rhythmic scraper etc.

fff conductor - start timer

Tutti: PPP

A random texture gradually appears made up of:

- 1) labored breathing
- 2) coughing
- 3) grunting
- 4) burps
- 5) smacking lips
- 6) cracking knuckles
- 7) raspberries
- 8) stomach gurgles
- 9) swallowing
- 10) salivating
- 11) tongue clicking
- 12) arm pit sound
- 13) grotesque kissing
- 14) teh teh
- 15) laughter - quiet
- 16) crying - quiet
- 17) erotic sounds
- 18) gargling
- 19) other appropriate miscellaneous sounds

Note: approximately 10" should elapse between each individual emitters. The texture should never become too thick or muddy

timed from "fff" start

After approx. 35" of above a designated male voice projects loudly, slowly, and in a very mannered way: (speaking to audience) "great scabrous AAARRGGH, shfz shfz flier" immediate chorus entrance

c. 40" sffz

all pitches are approximate

each score lasts approximately 6"

Chorus A

Chorus B

Chorus C

Chorus D

Chorus E

Chorus F

Chorus G

Chorus H

Chorus I

Chorus J

Chorus K

Chorus L

Chorus M

Chorus N

Chorus O

Chorus P

Chorus Q

Chorus R

Chorus S

Chorus T

Chorus U

Chorus V

Chorus W

Chorus X

Chorus Y

Chorus Z

Chorus AA

Chorus AB

Chorus AC

Chorus AD

Chorus AE

Chorus AF

Chorus AG

Chorus AH

Chorus AI

Chorus AJ

Chorus AK

Chorus AL

Chorus AM

Chorus AN

Chorus AO

Chorus AP

Chorus AQ

Chorus AR

Chorus AS

Chorus AT

Chorus AU

Chorus AV

Chorus AW

Chorus AX

Chorus AY

Chorus AZ

Chorus BA

Chorus BB

Chorus BC

Chorus BD

Chorus BE

Chorus BF

Chorus BG

Chorus BH

Chorus BI

Chorus BJ

Chorus BK

Chorus BL

Chorus BM

Chorus BN

Chorus BO

Chorus BP

Chorus BQ

Chorus BR

Chorus BS

Chorus BT

Chorus BU

Chorus BV

Chorus BW

Chorus BX

Chorus BY

Chorus BZ

Chorus CA

Chorus CB

Chorus CC

Chorus CD

Chorus CE

Chorus CF

Chorus CG

Chorus CH

Chorus CI

Chorus CJ

Chorus CK

Chorus CL

Chorus CM

Chorus CN

Chorus CO

Chorus CP

Chorus CQ

Chorus CR

Chorus CS

Chorus CT

Chorus CU

Chorus CV

Chorus CW

Chorus CX

Chorus CY

Chorus CZ

Chorus DA

Chorus DB

Chorus DC

Chorus DD

Chorus DE

Chorus DF

Chorus DG

Chorus DH

Chorus DI

Chorus DJ

Chorus DK

Chorus DL

Chorus DM

Chorus DN

Chorus DO

Chorus DP

Chorus DQ

Chorus DR

Chorus DS

Chorus DT

Chorus DU

Chorus DV

Chorus DW

Chorus DX

Chorus DY

Chorus DZ

Chorus EA

Chorus EB

Chorus EC

Chorus ED

Chorus EE

Chorus EF

Chorus EG

Chorus EH

Chorus EI

Chorus EJ

Chorus EK

Chorus EL

Chorus EM

Chorus EN

Chorus EO

Chorus EP

Chorus EQ

Chorus ER

Chorus ES

Chorus ET

Chorus EU

Chorus EV

Chorus EW

Chorus EX

Chorus EY

Chorus EZ

Chorus FA

Chorus FB

Chorus FC

Chorus FD

Chorus FE

Chorus FF

Chorus FG

Chorus FH

Chorus FI

Chorus FJ

Chorus FK

Chorus FL

Chorus FM

Chorus FN

Chorus FO

Chorus FP

Chorus FQ

Chorus FR

Chorus FS

Chorus FT

Chorus FU

Chorus FV

Chorus FW

Chorus FX

Chorus FY

Chorus FZ

Chorus GA

Chorus GB

Chorus GC

Chorus GD

Chorus GE

Chorus GF

Chorus GG

Chorus GH

Chorus GI

Chorus GJ

Chorus GK

Chorus GL

Chorus GM

Chorus GN

Chorus GO

Chorus GP

Chorus GQ

Chorus GR

Chorus GS

Chorus GT

Chorus GU

Chorus GV

Chorus GW

Chorus GX

Chorus GY

Chorus GZ

Chorus HA

Chorus HB

Chorus HC

Chorus HD

Chorus HE

Chorus HF

Chorus HG

Chorus HH

Chorus HI

Chorus HJ

Chorus HK

Chorus HL

Chorus HM

Chorus HN

Chorus HO

Chorus HP

Chorus HQ

Chorus HR

Chorus HS

Chorus HT

Chorus HU

Chorus HV

Chorus HW

Chorus HX

Chorus HY

Chorus HZ

Chorus IA

Chorus IB

Chorus IC

Chorus ID

Chorus IE

Chorus IF

Chorus IG

Chorus IH

Chorus II

Chorus IJ

Chorus IK

Chorus IL

Chorus IM

Chorus IN

Chorus IO

Chorus IP

Chorus IQ

Chorus IR

Chorus IS

Chorus IT

Chorus IU

Chorus IV

Chorus IW

Chorus IX

Chorus IY

Chorus IZ

Chorus JA

Chorus JB

Chorus JC

Chorus JD

Chorus JE

Chorus JF

Chorus JG

Chorus JH

Chorus JI

Chorus JJ

Chorus JK

Chorus JL

Chorus JM

Chorus JN

Chorus JO

Chorus JP

Chorus JQ

Chorus JR

Chorus JS

Chorus JT

Chorus JU

Chorus JV

Chorus JW

Chorus JX

Chorus JY

Chorus JZ

Chorus KA

Chorus KB

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Chorus KD

Chorus KE

Chorus KF

Chorus KG

Chorus KH

Chorus KI

Chorus KJ

Chorus KK

Chorus KL

Chorus KM

Chorus KN

Chorus KO

Chorus KP

Chorus KQ

Chorus KR

Chorus KS

Chorus KT

Chorus KU

Chorus KV

Chorus KW

Chorus KX

Chorus KY

Chorus KZ

Chorus LA

Chorus LB

Chorus LC

Chorus LD

Chorus LE

Chorus LF

Chorus LG

Chorus LH

Chorus LI

Chorus LJ

Chorus LK

Chorus LL

Chorus LM

Chorus LN

Chorus LO

Chorus LP

Chorus LQ

Chorus LR

Chorus LS

Chorus LT

Chorus LU

Chorus LV

Chorus LW

Chorus LX

Chorus LY

Chorus LZ

Chorus MA

Chorus MB

Chorus MC

Chorus MD

Chorus ME

Chorus MF

Chorus MG

Chorus MH

Chorus MI

Chorus MJ

Chorus MK

Chorus ML

Chorus MM

Chorus MN

Chorus MO

Chorus MP

Chorus MQ

Chorus MR

Chorus MS

Chorus MT

Chorus MU

Chorus MV

Chorus MW

Chorus MX

Chorus MY

Chorus MZ

Chorus NA

Chorus NB

Chorus NC

Chorus ND

Chorus NE

Chorus NF

Chorus NG

Chorus NH

Chorus NI

Chorus NJ

Chorus NK

Chorus NL

Chorus NM

Chorus NN

Chorus NO

Chorus NP

Chorus NQ

Chorus NR

Chorus NS

Chorus NT

Chorus NU

Chorus NV

Chorus NW

Chorus NX

Chorus NY

Chorus NZ

Chorus OA

Chorus OB

Chorus OC

Chorus OD

Chorus OE

Chorus OF

Chorus OG

Chorus OH

Chorus OI

Chorus OJ

Chorus OK

Chorus OL

Chorus OM

Chorus ON

Chorus OO

Chorus OP

Chorus OQ

Chorus OR

Chorus OS

Chorus OT

Chorus OU

Chorus OV

Chorus OW

Chorus OX

Chorus OY

Chorus OZ

Chorus PA

Chorus PB

Chorus PC

Chorus PD

Chorus PE

Chorus PF

Chorus PG

Chorus PH

Chorus PI

Chorus PJ

Chorus PK

Chorus PL

Chorus PM

Chorus PN

Chorus PO

Chorus PP

Chorus PQ

Chorus PR

Chorus PS

Chorus PT

Chorus PU

Chorus PV

Chorus PW

Chorus PX

Chorus PY

Chorus PZ

Chorus QA

Chorus QB

Chorus QC

Chorus QD

Chorus QE

Chorus QF

Chorus QG

Chorus QH

Chorus QI

Chorus QJ

Chorus QK

Chorus QL

Chorus QM

Chorus QN

Chorus QO

Chorus QP

Chorus QQ

Chorus QR

Chorus QS

Chorus QT

Chorus QU

Chorus QV

Chorus QW

Chorus QX

Chorus QY

Chorus QZ

Chorus RA

Chorus RB

Chorus RC

Chorus RD

Chorus RE

Chorus RF

Chorus RG

Chorus RH

Chorus RI

Chorus RJ

Chorus RK

Chorus RL

Chorus RM

Chorus RN

Chorus RO

Chorus RP

Chorus RQ

Chorus RR

Chorus RS

Chorus RT

Chorus RU

Chorus RV

Chorus RW

Chorus RX

Chorus RY

Chorus RZ

Chorus SA

Chorus SB

Chorus SC

Chorus SD

Chorus SE

Chorus SF

Chorus SG

Chorus SH

Chorus SI

Chorus SJ

Chorus SK

Chorus SL

Chorus SM

Chorus SN

Chorus SO

Chorus SP

Chorus SQ

Chorus SR

Chorus SS

Chorus ST

Chorus SU

Chorus SV

Chorus SW

Chorus SX

Chorus SY

Chorus SZ

Chorus TA

Chorus TB

Chorus TC

Chorus TD

Chorus TE

Chorus TF

Chorus TG

Chorus TH

Chorus TI

Chorus TJ

Chorus TK

Chorus TL

Chorus TM

Chorus TN

Chorus TO

Chorus TP

Chorus TQ

Chorus TR

Chorus TS

Chorus TT

Chorus TU

Chorus TV

Chorus TW

Chorus TX

Chorus TY

Chorus TZ

Chorus UA

Chorus UB

Chorus UC

Chorus UD

Chorus UE

Chorus UF

Chorus UG

Chorus UH

Chorus UI

Chorus UJ

Chorus UK

Chorus UL

Chorus UM

Chorus UN

Chorus UO

Chorus UP

Chorus UQ

Chorus UR

Chorus US

Chorus UT

Chorus UY

Chorus UZ

Chorus VA

Chorus VB

Chorus VC

Chorus VD

Chorus VE

Chorus VF

Chorus VG

Chorus VH

Chorus VI

Chorus VJ

Chorus VK

Chorus VL

Chorus VM

Chorus VN

Chorus VO

Chorus VP

Chorus VQ

Chorus VR

Chorus VS

Chorus VT

Chorus VY

Chorus VZ

Chorus WA

Chorus WB

Chorus WC

Chorus WD

Chorus WE

Chorus WF

Chorus WG

Chorus WH

Chorus WI

Chorus WJ

Chorus WK

Chorus WL

Chorus WM

Chorus WN

Chorus WO

Chorus WP

Chorus WQ

Chorus WR

Chorus WS

Chorus WT

Chorus WY

Chorus WZ

Chorus XA

Chorus XB

Chorus XC

Chorus XD

Chorus XE

Chorus XF

Chorus XG

Chorus XH

Chorus XI

Chorus XJ

Chorus XK

Chorus XL

Chorus XM

Chorus XN

Chorus XO

Chorus XP

Chorus XQ

Chorus XR

Chorus XS

Chorus XT

Chorus XY

Chorus XZ

Chorus YA

Chorus YB

Chorus YC

Chorus YD

Chorus YE

Chorus YF

Chorus YG

Chorus YH

Chorus YI

Chorus YJ

Chorus YK

Chorus YL

Chorus YM

Chorus YN

Chorus YO

Chorus YP

Chorus YQ

Chorus YR

Chorus YS

Chorus YT

Chorus YZ

Chorus ZA

Chorus ZB

Chorus ZC

Chorus ZD

Chorus ZE

Chorus ZF

Chorus ZG

Chorus ZH

Chorus ZI

Chorus ZJ

Chorus ZK

Chorus ZL

Chorus ZM

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Chorus ZQ

Chorus ZR

Chorus ZS

Chorus ZT

Chorus ZY

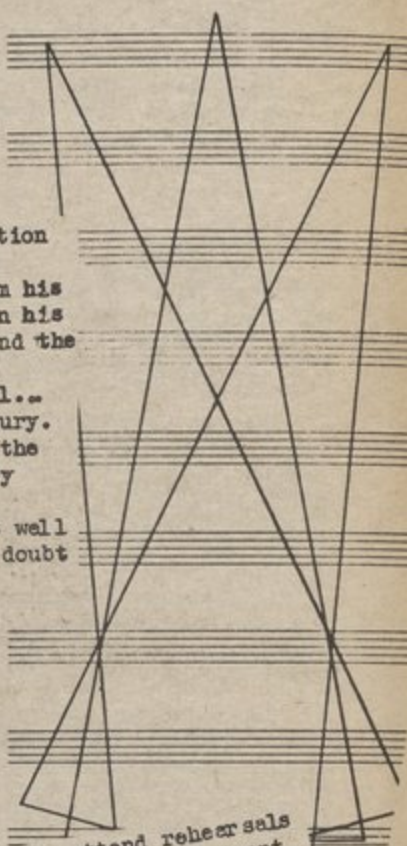
Chorus ZZ

ak. Chorus with task

Between and during the above choral passage the random textural sounds continue in a sparse erratic manner. A random sound need not be dropped in order to sing an "sffz"

CONES

for Ram



long build-up there is an ins of silence, followed by the At 8'25", from which the ub its cue.

(A note on the timings: the individual stopwatchers an should be given a few

tape f

oboe p

take "A" from tape

Orchestra (senza perc piano and

* Piano Reduction

* This is a realistic playable cad in the orchestra as, due to

Performances -

June 8, 8:15PM - AMO ERGO SUM - University Singers - Harry Carter-Director, at the University of California, Hayward.

Aug. 16, 8:30PM - CONES for 19 instruments and tape - Cabrillo Music Festival, Aptos.

Sept. 19 and 27 - LANESCAPE - Oakland Ballet Company - Guidi-choreographer, Henrietta designer, at the Paramount Theatre.

Guidi and the Oakland Ballet

Bob Hughes
(1975)

- flute (doubling piccolo)
- oboe
- clarinet in Bb
- bassoon
- 2 horns in F
- 2 trumpets in Bb
- 2 trombones
- harp
- piano-celista
- 2 violins
- viola
- cello
- bass
- percussion 1 - 6 graded bongos; xylophone; tubular chimes; tam-tam; bass drum; small high gong.
- percussion 2 - 4 graded timpani; 5 graded woodblocks; glockenspiel; marimba; bass drum.
- electronic tape (2 track stereo)

re Teachers -

"My principal teacher was Lou Harrison through whom I also inherited Ives and Cage. Luigi Dallapiccola taught me how to write beauty from an anachronistic system. Carlos Chavez taught me that there was more to music than notes. Leon Kirchner taught me to look at every note. Bob Ashley continues to teach.....and I have learned recently from Ann Sandifur, Luigi Nono, Max Fritch, Jacob Druckman, Charles Dodge, Tony Gnazzo and the keen intelligence of the two Charleses of Curtis St."

Conductor begins conducting here taking tempo from tape cue.

There is a good deal for variance between tape recorders. The timings in Cones seconds leeway to accommodate this.

8'32" 8'37" 8'45" 8'58"

mf quasi niente

mf

After the tape "descent", once the above's "A" has become louder than the tape's "A", begin tuning to the oboe as you normally would in an orchestra.

simulate an orchestral tune-up

etc

tion - it does not include all the notes the density of the harmony, Jan. 8 (1976)

QUADROQUARTET for 4 flutes, 4 horns, 4 basses and 4 electronic tracks - conducted by Bob Hughes at the San Francisco Chamber Music Society, Firemans Fund Hall, S.F.

1975-76 Season (dates to be announced)

- MISSA CORPORIS on poems by James Broughton set for mixed chorus and tape - Salinas College Choir, Vahe Aslanian, conductor - at Hartnell College, Salinas.

rs, Harry ty Theatre,

pe - at the

pany, Ronn Berk-tre, Oakland.

Bob's friend AMY RAJNER is still in Italy collecting new Italian cello music to be presented at a Bay Area recital in late September 1975. She is also looking for new pieces for cello and tape and would like welcome scores, tapes, suggestions via EAR.

CADENCES

Dec. 112

Large Cadenza - very fast

Piccolo

Flute 1

Picc. 2

Oboe 1

Oboe 2

English Horn

Clar. 1 & 2 in Bb

Bass Clarinet in Bb

Bassoon

Harp (Constant)

A Clarinet Cadenza

Trumpet in C

Trombones

Violins

Viola

Cello

Bass

Dec. 132

Dec. 100+

Trumpet in C

Trombones

Violins

Viola

Cello

Bass

Conductors note

Complete orchestra is onstage for downbeat except for piccolo, A clarinet and solo trumpet (for their locations see above). Trombones may play downbeat gliss. standing at edge of stage and then must move immediately to arch way positions, as must Horns and tuba whose downbeat position at back of stage should be [diagram]. Following the downbeat the rest of the orchestra should slowly, gradually, usually leave the stage for their Hall positions. After downbeat conductor remains stationary on podium. Conductor's viola should be out of sight to audience behind podium - the bow should be on top of podium, stage right edge. For dispersed Hall position of orchestra see page 5.

Bob Hughes has been in the Bay Area since 1961 and has appeared as bassoonist and conductor with the Oakland Symphony, San Francisco Ballet, Cabrillo Music Festival, Western Opera Theatre and many smaller groups. He has taught at the San Francisco Conservatory, Mills College, Cabrillo College and is currently on leave of absence from his position as contrabassoonist and lecturer for the Oakland Symphony. He has composed 5 ballets, 4 orchestral pieces, numerous works of chamber music and for the voice, electronic pieces and 15 movie scores.

Principal compositions: KAMA SUTRA (ballet for 12 players); ANACHORISIS for trombone and percussion; SONITURES for flute and cello; RADIANCES for orchestra; AURAS for el, bsn, vla, vle and 4 electronic tracks; ELEGY FOR VIETNAM for solo cello, 4 bassoons, 4 bass drums, harpsichord and slides; QUADROQUARTET; AMO ERGO SUM; CONES; CADENCES and EDGE, both for orchestra.

Music for Three Percussionists

INSTRUMENTATION

© Janet Danielson
Nov. 1974

PERFORMANCE DIRECTIONS

PLAYER 1

- Snare drum
- Pair of bongos
- Three woodblocks of different sizes
- Cymbal
- 32" tympani
- Vibraphone
- Small and medium triangles, suspended

PLAYER II

Small tomtom
Medium tomtom
Large tomtom
Snare drum
Cymbal, suspended
Pair of Maracas
Vibraphone

PLAYER III

25" tympani
28" tympani
32" tympani
Five temple blocks of different sizes
Glass wind chimes
Crotales
Elephant bells

STICKS

Each player should have wooden snare drum sticks, hard rubber mallets, hard yarn mallets, and soft yarn mallets.

Players I and II each need a bcw and a pair of wire brushes as well.

Player 1 also needs a metal triangle beater.

1. Player 1's cymbal should be mounted on the 32" tympani head using an inverted styrofoam cup or something similar. The tympani head itself should never be struck; however, the pedal may be moved while the cymbal is being bowed if there is an indication to that effect in the score.

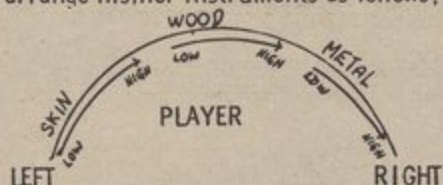
2. For maracas, wind chimes, and elephant bells this notation, "X", is used. It indicates a single movement of the hand to make the instrument sound and is not intended to represent the actual sound resulting from such an action.

3. Vibraphone players should play with the motor OFF unless there is an indication to the contrary in the score.

4. With respect to this notation, "䄀䄀䄀䄀䄀䄀" only (e.g. page 1, system 2, player 1, first 20 seconds), players should note that it is not necessary to interpret the rhythmic patterns literally as long as there is a fairly fast and continuous flow of notes in recognizable groups of three and seven.

LAYOUT

Each player should arrange his/her instruments as follows:



The players should stand so that they face each other as much as is possible; facing the audience is of lesser importance.

Janet Danielson sent us this score last week at Charles Amirkhanyan's suggestion.



Handwritten musical score for a percussion ensemble. The score is divided into two main sections, each with a 35" and 15" time signature. The instruments and parts include:

- Top Staff:** Features a melodic line with notes and rests, labeled "CYN (bowl)" and "TIMP MEDAL". It includes dynamic markings like *mp* and *mf*.
- Second Staff:** Labeled "NB (bowl)", it contains a series of notes with a "pedal down" instruction and dynamic markings *p*, *mp*, and *mf*.
- Third Staff:** Labeled "Bells", it shows a series of notes with a "pedal down" instruction and dynamic markings *p* and *mp*.
- Fourth Staff:** Labeled "TIMP (soft yarn?)", it contains a series of notes with a "pedal down" instruction and dynamic markings *p* and *mp*.
- Bottom Staff:** Labeled "TIMP (soft yarn?)", it contains a series of notes with a "pedal down" instruction and dynamic markings *p* and *mp*.

The score includes various performance instructions and dynamic markings, such as "pedal down", "mf", "mp", "p", and "ppp". It also features a large "20" marking in the center, possibly indicating a 20-minute duration or a specific tempo. The notation is handwritten and includes many musical symbols like notes, rests, and accidentals.

2

20" 20" 20"

RUBBER, WOODBLOCKS, BONGOS, SNARE DRUM

VIB (soft yarn?), CYM (bow), VIB (hard yarn?), CYM (hard yarn?), VIB (soft yarn?), CYM (hard yarn?)

pedal down, mf, f, p

MARACAS, CROTALES (rubber?), CHIMES, BELLS, TEMPLE BLOCKS, TIMP

20" TIMP (soft yarn?)

20" TIMP (soft yarn?)

20" TIMP (soft yarn?)

3

20" 15" 25" 35" 15"

RUBBER, WOODBLOCKS, BONGOS, SNARE DRUM

VIB (soft yarn?), CYM (soft yarn?), CYM (sticks), VIB (hard rubber?), CYM (soft yarn?)

pedal down, mf, f, p, acc., no pedal

TONTONS (soft yarn?), CROTALES (hard yarn?), CROTALES (rubber?), CHIMES, BELLS, TEMPLE BLOCKS, TIMP

25" TIMP (soft yarn?)

25" TIMP (soft yarn?)

25" TIMP (soft yarn?)

In fact, a case can be made for the assertion that the Golden Age of what we now think of as traditional harmonic writing was really centered on the string quartet. The ultimate historical importance of the development of tonal harmonic composition--tonal writing tied to a keynote, that is--lies in its development of a successful musical architecture. The two basic problems of musical composition are how to get from one note to the next and how to make the whole piece hang together over a significant period of time, and the Sonata-allegro was a brilliant solution of both. It suited all sorts of instrumental composition: the orchestra, with its brasses and kettledrums punctuating the return to the tonic; the solo piano, much happier with thematic development than with contrapuntal textures; and particularly the string quartet, plastic enough for the most extreme excursions away from the tonic but cohesive enough, tightly compact enough to be able to respond to abrupt changes of direction. It was in Beethoven's late quartets, in fact, that the final crisis of this period arrived as a historical imperative, a crisis of harmonic language but also of structural breakdown which developed

It is the further ground that begins to need attention. After Beethoven, first Webern, then the other Viennese, then Bartok, Ives, Carter, more recently Cage, Feldman, Ashley have entered it. We'll follow them in future issues.

folkloristica
:7d
shh
ck
ap
WR
onion soup, a dialogue
for about three minutes
(with punctuation)



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