

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 [ms. 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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 Bob Hughes loves, Therefore is. Zen Erickson looks over his shoulder. Janet Danielson mimes for percussion.
 J's queries turn mystical. Ernst Bacon goes to the opera. Ambiguous pleats for Joes. Conrad v T.S. Eliot.

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Psst, Want a Masterpiece?

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 (Waltz, 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 naivete, 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 Armer, 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 citizened, 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.

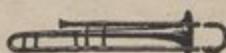
It is we ourselves who will not venture to naturalize our opera. And so it remains an exotic, foreign luxury; something for intellectuals, snobs, and the diamond circle. Fancy hearing "Othello" and Falstaff in Italian, in an American theatre, with British and American singers, text by England's greatest 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 Dulcoux 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 performe 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 evulgateur 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 MacDermed 76.
3. Janet Danielson Tom Buckner 77.
4. Lou Harrison Doris Rosenfield 78.
5. (Robert Erickson) Bill Mathieu 79.
6. (Pauline Oliveros) *your name here!*
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-Culmell
23. Herbert Bielawa
24. Heuwell 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 Mecham
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 Dresher 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 Dresher Howard Morcovitz 91.

N O T E S

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.

AMO ERGO SUM

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

Note: Pound's voice continues: throat 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....

AMO ERGO SUM

Small Chorus: During this tape line: one or two burp such as an armpit sound.

Section 2 - Hell

Tulli: 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) armpit sound
- 13) grotesque kissing
- 14) tch tch
- 15) laughter
- 16) crying
- 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

After approx. 35" of above a designated male voice projects crudely, slowly, and in a very mannered way: (speaking to audience)

"great scabrous AAARRGGH, shishshash flies" immediate chorus entrance

c. 40" ↓ sff2 sff2 sff2 sff2 sff2

all pitches are approximate
each score lasts approximately 6"

Al Crying with flesh

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 "sff2".

CONES

for Rami

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 of his new orchestra). Following the performance of AMO ERGO SUM he will return to Italy to participate in Menotti's Spoleto Festival.

long build-up there is an instant of silence, followed by the at 8'25", from which the orchestra begins its cue.

A note on the timings. Individual stopwatches should be given a few seconds to settle in.

8'25"

tape

oboe

take "A" from tape

Orchestra (senza percussione and piano)

* Piano Reduction

* This is a realistic playable reduction in the orchestra as, due to the nature of the piece, it is not possible to play all the notes.

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

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

Sept. 19 and 27 - LANDSCAPE - 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 B
bassoon
2 horns in F
2 trumpets in B
2 trombones
harp
piano = celesta
2 violins
viola
cello
bass
percussion 1 - 6 graded bongos;
xylophone; tubular chimes; tam-
tam; bass drum; small high gong.
percussion 2 - 4 graded tam-toms;
5 graded woodblocks; glocken-
spiel; marimba; bass drum.
electronic tape (2 track stereo)

Bo
ce
197
W
7
Trombone
Tuba
3
re Teachers -
"My principal teacher was Lou Harrison through whom I also
inherited Ives and Cage. Luigi Dallapiccola taught me how
to wring 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 Gnatzo
and the keen intelligence of the two Charleses of Curtis St."
atricly
sf
nt of
t "A"

Conductor begins conducting here taking tempo from tape cue.

There is a good deal for variance between
1 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
oboe's "A" has become
louder than the tape's "A", begin
tuning to the oboe as you
normally would in an orchestra
tuning-up.

A handwritten musical score for a single instrument, likely a keyboard, featuring a treble clef staff. The score includes various musical markings such as grace notes, fermatas, and dynamic instructions. The title "simulate an orchestral tune-up" is written in cursive at the beginning of the staff. The score is dated "1962" and includes a signature at the bottom right.

the density of the harmony, *J. Jan. 8 (1976)*

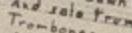
rs, Harry
ty Theatre.

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.

CADENCES

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.

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 ^{15 feet} ), and tuba whose downbeat seating position at back of stage should be . Following the downbeat the rest of the orchestra should slowly, gradually, finally leave the stage for their Hall positions. After downbeat conductor remains stationary on podium. Conductor's role should be out of sight to audience behind podium - the bow should be on top of podium, stage right edge. Far dispersed Hall position of orchestra see page 5.

CADENCES for orchestra, electronic tape and two conductors. Oakland Symphony Youth Orchestra, Denis de Coteau, director, at the Paramount Theatre, Oakland.

INSTRUMENTATION

PLAYER I

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 bow and a pair of wire brushes as well.
Player I also needs a metal triangle beater.

© Janet Danielson
Nov 1978

PERFORMANCE DIRECTIONS

1. Player I'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.

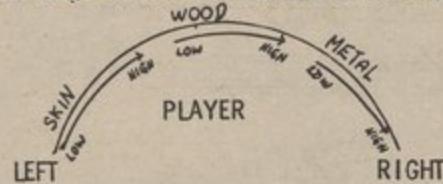
2. For maracas, wind chimes, and elephant bells this notation, "X", is used. It indicates a single movement of the hand to make the instrument sound and is not intended to represent the actual sound resulting from such an action.

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, "||||| | |" only (e.g. page I, system 2, player I, 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 Amirkhanian's suggestion.

1

2

3

Handwritten musical score page 35. The score is divided into three systems. The first system (measures 1-10) includes parts for Vibraphone (rubber?), Woodblocks (rubber?), Cymbal (bow), Timpani (hard yarn?), and Bells (soft yarn?). The second system (measures 11-20) includes Vibraphone (hard yarn?), Timpani (hard yarn?), and Bells. The third system (measures 21-30) includes Vibraphone (rubber?), Woodblocks (rubber?), Cymbal (bow), Timpani (hard yarn?), and Bells. The score uses various dynamics (mf, f, mp, pp) and performance instructions like 'no pedal', 'pedal down', 'pedal up', and 'no motor'.

QUARTET?

The essence of the string quartet is that it involves only four players listening closely to one another, playing music which requires that they function as soloists in an ensemble. This seems elementary, but the point is often obscured by a startling statistic: if Haydn had written his first quartet in 1900, when Ravel actually composed his, Beethoven would have finished Opus 135 last year.

The greatest historical problem facing string quartet composers today is the degree to which the medium has become confused with the tonal style used from 1750 to 1900 and shortly beyond. While consorts of instruments were being played in a chamber music style before the Mannheim period, the Baroque trio sonata, with its basso continuo, interrupted the continuous development of the concept by relegating the accompanying voices to a hierarchically inferior position. Mannheim, and the arrival of the homophonic era, changed this. Allowing for the problem of the second violin, whose function and treatment has been a crux from Haydn (who frequently turned a quartet movement almost into a miniature violin concerto) to Ives (who acknowledged the problem in writing for "Rollo," the salon second violinist in his Second Quartet), the true democratic style of the quartet was reasserted by the revision of the function of the bass line and by the invention of the second subject and the development section which it brought with it.

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

inevitably with the extended investigation Beethoven made into the nature of ensemble playing, tonic-related harmonic writing, thematic and motivic development and the uses all these can be put to in creating artistically objective forms of the highest, most transcendent yet still most humanistic quality.

If the Golden Age of homophonic composition did center on the quartet, and if the late Beethoven quartets do constitute the peaks of what Peter Yates has called the "cordillera" of the six Bartok, four Schoenberg, second Ives and only Debussy quartets "thrust up by the seismic awakening of 20th century composers to the last quartets of Beethoven," then clearly it's time to consider the other potentials of the medium.

Beethoven did. In fact it was those other potentials which in large part turned his interest away from tonal relationships, thematic development and the investigation of large scale and expanse, the concerns he dealt with from 1803 and the "Eroica" and "Waldstein" until the crisis of 1814-1824 weathered by the last piano sonatas, the Mass and the Ninth Symphony.

These other potentials are inherent in the power of these four instruments to produce sounds alone or in combination which develop, musically, the idea of community and individuality. Ives knew this when he composed his Second Quartet, which involves the instrumentalists in "Discussions, Arguments," and ultimately the final "Call of the Mountains," a transcendent finale which translates the objective subjectivity of the farewell of Mahler's "Das Lied von der Erde" into objective objectivity. (Vide R.H. Blyth, *Zen in English Literature and Oriental Classics*, ch. 5.)

In surveying these potentials Beethoven covered nearer ground, and his successors investigated that nearer ground more exhaustively. As Yates says, in an expansion of his metaphor of the cord-illera, "Schubert, Wagner, Liszt, Brahms, Debussy himself, can be detected among the tossed strata of their slopes." And, writing about the potentials Beethoven was really after, those that the early 20th century string quartet masters were also realizing, "Fundamental to their structures are the analytical shapes and variational procedures, rather than the strict sonata-form movements, of Haydn, Mozart, and Beethoven. The new peaks have been thrust upward by the creative pressures generated by the effort of composers to resolve in styles as unduplicated as those of Beethoven's later quartets the contrapuntal conflict between polyphony and harmony..." (Yates, Twentieth Century Music, p. 181).

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.

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1 MUSIC OF BARRY TAXMAN: soprano, Flut, Pno
6 CORINNE BARKIN, piano. Elliot Carter
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Ingolf Dahl, Hindemith.
8 DEIRDRE COOPER, cello & BUFORD PRICE,
piano. Couperin, Beethoven, Debussy
13 THOMASA ECKERT, soprano & JEANNE STARK
piano. Ives, Ravel, Faure, Debussy +
14 TAMARA ROBERTSON, solo harpsichord
15 BAROQUE SONGS & SOLO HARPSICHORD. Many
songs set for the first time.
20 JEANNE STARK, piano. The complete
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22 2:30 Free performance for Senior Citiz.
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27 WESTWIND ENSEMBLE. Pijper Trio, Paul
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28 BRUJERIA. Improvisation- quintet
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folkloristica
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onion soup, a dialogue
for about three minutes
(with punctuation)



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