

*Call the Melody to the Ground
Music to the Bottom
Within the Octave
Pythagorean*

What's In An Octave?

Githa Farrenec
Op. 84.

Slowly. 1.

The musical score consists of five staves of handwritten musical notation for piano. The notation includes various dynamics such as *p*, *pp*, *f*, *ff*, and *mf*. There are also performance instructions like *to*, *sufficiently emphasized*, *pp* *tendly*, and *grace*. The score is in common time and includes a tempo marking *Slowly. 1.* at the beginning. The title What's In An Octave? is written in large, bold letters across the top of the score. A signature at the top left reads *Call the Melody to the Ground*, *Music to the Bottom*, *Within the Octave*, and *Pythagorean*.

(see page 2)

ASPEN - 1975

by Janice Giteck

Twelve years ago, when I first attended the Aspen Music School, we wrote music, practiced, and what-not in the dilapidated rooms of the once elegant Roaring Fork Hotel; walked the unpaved roads to the edge of town to hear Festival concerts in the funky old big-top tent; and generally learned a lot about music in a relaxed and magical environment. Somehow, the proportions of a successful Mecca never stay the same, and the Aspen Music Festival (around for nearly three decades) has been growing more than enough arms and legs in the last few years. It now includes: the music school with an enrollment of 700, two student symphonies, the Festival orchestra and chamber orchestra, an opera workshop, the Festival opera production, the Aspen Choral Institute, and the Conference on Contemporary Music. The number of performing artists and faculty has climbed to over a hundred, and the days of the much glorified "resident quartet" are over because one isn't good enough for the Aspen Festival; instead there are two - the Cleveland Quartet and the American String Quartet, and why not a brass quintet? OK - the American Brass Quintet!! It seems safe to say that there is more high quality musical activity compressed into the nine week festival than might occur in a major city in a nine month concert season. But the intimacy and charm have unfortunately vanished from the festival and the town alike. Only the music-making remained of high quality, owing to the many fine musicians participating.

(continued on page 6)



OCTOBER 1975

the erickson issue;

robert on the '60s
ron on Farwell etc

bob davis and janice giteck:
what I did last summer

repertory '76: the symphonic scene

vol. 3 no. 7

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George Upton ⁵ tells a different story.

二

to Charles Shere, 1824 Curtis St.,
Berkeley, CA 94702

Enclosed find check for six dollars. Send my EAR every month except August for the next 12 issues.
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B E A T T H E R . U . S . H !

Farwell, Kelley; Cowell, Ron!

California, particularly the San Francisco region, has certainly had its share of innovative composers since the turn of the century. Around then Joaquin Miller was lecturing here that "musicians will one day ransack the stores of these Tartar and Indian musics for fresh rhythms and measures," thereby predicting Henry Cowell, John Cage, Harry Partch, and Lou Harrison (at the same time that Dvorak was saying essentially the same thing in New York). In retrospect Cowell may be considered the original moving force behind the American musical avant-garde. Two other locally-associated composers who are virtually forgotten today represent an earlier phase of national music-consciousness: E.S. Kelley and Arthur Farwell.

On October 12, Sunday, at 3:00, the California Artists Concerts Series will present the piano quintets of Kelley (1907) and Farwell (1937), and Cowell's 5th string quartet (1957), at the Oakland Museum, with pianist Aileen James. This is the public concert premiere of the Farwell. Admission is free.

Edgar Stillman Kelley was the first academic composer to fulfill old Joaquin's prophecy. Kelley arrived here in 1880 at age 23 after formal study in the midwest and Germany. He stayed, on and off, until 1896, playing organ in Oakland and writing criticism for the SF Examiner. He composed in that time a descriptive Chinese suite, Aladdin, using authentic timbres, which he published for the San Francisco Symphony in 1915 as a memoir of the old Chinatown lost in the Great Fire. His most substantial work, the "New England Symphony," had over 25 performances within 15 years.

(Orchestral parts for this and Aladdin, and the quintet, are available in the SF Public Library.) Kelley was among the earliest composers to include American folk and ethnic material in his music after the Gottschalk era, thus to forge a preliminary national style within the limits of the European musical language. His quintet, and a quartet of the same year, were played by his peer, Oakland-born and UC-trained SF concertmaster Henry Heyman. The quintet is a brilliant, exuberant, and lushly exotic monument, published during his teaching decade in Berlin. (Strauss' Salomé is from 1905; suggestions may be heard in the quintet.)

While Kelley worked in Berlin, Arthur Farwell was publishing his Wa-Wan Press editions of Indianist music by Kelley and other composers since forgotten. Considering all the ways in which he labored to promote the cause of national music, Farwell was lost to public memory more unjustly than perhaps any of his colleagues. He wrote a hundred articles, developed community music participation on both coasts, was chief critic for Musical America before WW I, and his works number up to Op. 116, plus some. He came to UCB to head the music department during the war, while Cowell was finishing New Music Resources in Palo Alto, then went to Los Angeles as Pasadena's first composer-in-residence. There he began a summer festival at Big Bear Lake (FawnSkin), helped design the Hollywood Bowl, and gave Roy Harris his first composition lessons.

In the history books Farwell has long been simply a leading advocate of using native Indian elements to create an American music. Actively concerned with developing an American music which would have a national genuineness, he felt that the modern trends were too harsh and contrived,

and, like the earlier music of the Bostonians, alien to "what America must affirm." He became increasingly embittered by the sense of a growing anachronism of his crusades and withdrew into a university position at East Lansing for 12 years. From 1939 to his death in 1952 Farwell composed and wrote a book on the spiritual liberation of humanity through the creative intuitive process, with his own Blake-like illustrations. He did not ally himself with any group of composers; his music seems familiar (Scriabin-esque) yet refreshing and without cliche. Most of it was not published except by the composer himself, in his own hand and on his own press; much was "occasional." Among his realizations of national music were productions which involved orchestra, chorus, and audience in a kind of collective expression of spirit by means of a collage of anthems, popular songs, inspiring or dramatic texts, and original music; a Gesamtkunst associated with the church service, in a sense the musical theater, and currently with the Peoples Republic of China. (Ernst Bloch did this in 1928 with America, which was performed simultaneously in four major cities.) Farwell directed such "masques" and "ceremonies" in Central Park, in UCB's Greek Theater, in the SF Civic Auditorium (to celebrate the Amistice), and in Pasadena. Six of these are extant in score.

Architecturally compelling, his best music projects a sense of vastness by means of broad singing motifs soaring above scurrying imitative passages, and a sustained Wagnerian cumulative impulse. Savants such as Gilbert Chase hold Farwell's stature as a composer in increasingly high regard as it becomes better known. Other notable chamber works are his piano sonata, cello sonata, string quartet (The Hako), and many songs. His best-known orchestral work, The Gods of the Mountain, has been recorded, and the Louisville Symphony will soon record Symbolistic Study No. 3. His symphony still awaits a premiere.

The material of the Piano Quintet was generated during Farwell's first visits to the far west during the Wa-Wan days, and is meant to communicate "the loneliness of the plains and the ruggedness of the mountains." Like many American composers inspired to render this land of immense sensual resources in music, Farwell was inclined to programmatic intent, but in the Quintet regionalism is a flavor blended well into a work of evident power and mastery.

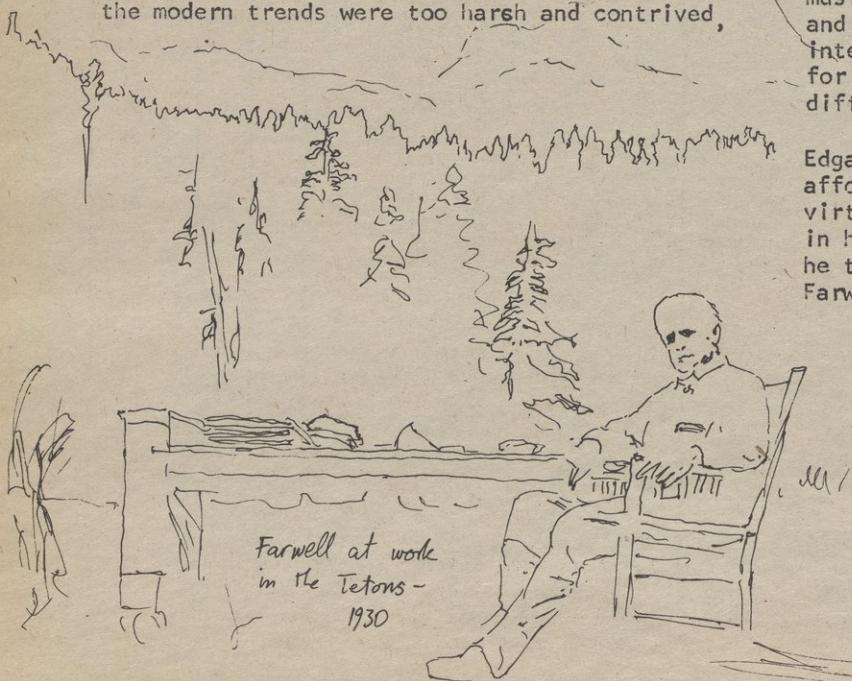
"The second movement was suggested by listening to a large Chinese gong struck softly but continuously, and noting the musical effects arising from the overtones." He may have been acquainted with Cowell's theory of acoustic ratios derived from the overtone series; Farwell certainly shared the interest of his more progressive colleagues in didactic pieces illustrating the techniques of polytonality, polyrhythm, and dissonant counterpoint in the American idiom. But Cowell's musical concerns went beyond americanism to universalism. His 5th quartet sums up his preoccupation with Asian modes, New England chorales and fuging tunes, Bartokian pungency, and the Irish jig. It is a thoroughly complete and satisfying piece; each movement is respectively ecstatic, demonic, meditative, or hysterically funny, always projected with unassuming (even static) directness and simplicity. It doesn't have the time-harmony synchrony of his earlier, more experimental music (such as the 4th quartet). This puts it in the same relationship with Cowell's creative output that Farwell's quintet has with his Indian and community music, in the sense that earlier preoccupations are integrated and subdued towards a higher (more classic?) sphere of artistic intent. Cowell, like Farwell, published a forum in San Francisco for American composers, in which nationalism took a rather different tone, and taught at Stanford and Mills College.

Edgar Stillman Kelley also published his own music, but could afford to have the large-scale works printed commercially, by virtue of a wealthy subscribership. Kelley retains his place in history as a subjective colorist and conventional eclectic; he turns up the old Etude magazines much more often than Farwell.

---Ron Erickson

The three works on the Oakland Museum program were broadcast this summer on KPFA's "USA Chamber Concerts" series. The reading of Farwell's Quintet will be re-broadcast on Charles Amirkhanian's morning series, "USA Composers", on Oct. 6, along with Gods of the Mountain (incidental to a Dunsany play). My grateful acknowledgment to Brice Farwell for his generous support of words and scores.

--RE



EVENINGS IN THE (BICENTENNIAL) ORCHESTRAS

♪ = hot stuff. ! = neat performer.

MARIN: Sander Salgo, conductor

Nov 16 Schuman New England Trip
Rodrigo Fantasia para gentilhombre
Beethoven 7 (Marciso Yerpes; Salgo)
Jan 18 Falla 3cornered Hat suite
Tchaikovsky Theme & Variations
Schumann p con. Haydn 104 (Julie Jordan)
Feb 22 Respighi Rossiniana Tircuit
Fantasies Mozart Linz Sym Ditters-
dorf bass con. Paganini Moses fant.
(Gary Karr)
Mar 28 Chadwick Symphonic Sketches
Thompson Frostiana Copland Billy Kid
excerpts Del Tredici Alice in Wonder-
land (Claudia Cummings)
May 16 pops (George Shearing)

FRESNO/FRESNO: Guy Taylor, conductor

(schedule not available, but reper-
tory for the eight concerts includes
Ruggles Sun Treader, Schuller Paul
Klee studies, Copland Appalachian
Spring, Golgrass As Quiet As, Schuman
New England Triptych, MacDowell and
Gershwin, and Mahler, Prokofiev 5,
La Mer, Revueltas Sensemaya & al.
Sounds like the one to buy.)

OAKLAND: Harold Farberman, conductor

Oct 7,8,9 Chadwick Rip Van Winkle
MacDowell Indian Suite Paine Oed-
ipus Tyrannus Beethoven 7
Oct 21,22,23 Balada Guernica Mah-
ler Sym 10 (adagio) Hill Prelude
Tchaikovsky Violin con. (Eugene
Fodor)
Nov 18,19,22 Piston sym 2 Rachman-
inoff Paganini rhapsody Franck d
minor sym (Valentin Gheorghiu)
Dec 2,3,6 Hanson sym 2 Verdi arias
Wagner immolation scene Copland
Music for the Theatre (Eileen Farrel)
Jan 27,28,29 Gottschalk Night in
the tropics (cut) Foster quadrilles
Billings choral works Mozart horn
concerto 4 string con. tba. (Stuart
Gronningen, Eugen Sarbu)
Feb 17,18,19 Bacon Fables Elgar
cello con. Tchaikovsky 5 (Janos
Starker)
Mar 16,17,20 Liszt piano con; TBA
(David Bean)(guest conductor con-
tract is hanging up this program)
May 4,5,6 Gershwin Catfish Row from
Porgy MacDowell P Con. 2 Gershwin
Rhapsody in blue Ives 3 Places
(Andre Watts)
May 25,26,29 Still Darker America
Joplin Treemonisha (cut)
(2 Messiahs and 3 pops concerts
and 2 Pippin chamber opera nights
are outside the regular series)

SAN JOSE: George Cleve, conductor (via guest of each concert
for the medians)
Oct 24,25 Meistersinger ov. Dvorak
cello con. Hovhaness Sym 26 Ravel
Rhap. Espagnole (Pierre Fournier,
Hovhaness)
Nov 21,22 Cage Atlas Eclipticalis
& Winter Music Ravel left hand con.
Brahms Sym 4 (Cage, Michel Block)
Dec 5,6 Ravel Alborada Galindo Largo
from sym 2 Falla 3 cornered dances
Chavez Horsepower suite, El Sol
Villa Lobos Choros 10 (Chavez)
Dec 19-22 Nutcracker
Jan 23,24,25 Copland Salon Mexico
Ives Decoration Day Ruggles Portals
Copland App Spring (Copland, M
Graham Dance Co)
Feb 6,7 Elgar intro & allegro
Partch U.S. Highball Brahms P con.
1 (Radu Lipu)
Apr 9,10 Thomson Requiem Mass Berlioz
Sym Fantastique
Apr 30 May 1 Harrison Elegiac Sym,
Suite from Eiffel Tower Marriage
Barber Violin con. Strauss Death &
Trasfig (Mari Tsumura)
May 14,15,16 Mozart clarinet con
Beethoven sym 9 (Richard Stoltzman)



Mar.
24,25,26

Michael Tilson Thomas,
San Francisco Symphony Chorus
All-Beethoven Program
*King Stephen (Incidental Music)
*Opferlied, Opus 121b
*Bundeslied, Opus 122
*Elegiac Song, Op. 118
*Calm Sea and Prosperous Voyage
Symphony No. 5

Mar. 31 ! Seiji Ozawa, Conductor
Martina Arroyo, Soprano
Schoenberg/Theme and Variations
Bloch/America
Strauss/Four Last Songs

Apr. 7,9,10 Seiji Ozawa, Conductor
Murray Perahia, Pianist
Haydn/Symphony No. 61 (composed
Chopin/Pinno Concerto No. 1 in E
Dvorak/Symphony No. 8 in G Major

Karl Richter, Guest Conductor
Benita Valente, Soprano
Anna Reynolds, Mezzo Soprano
Seth McCoy, Tenor
John Shirley-Quirk, Baritone
San Francisco Symphony Chorus
Bach/Mass in B Minor

Apr. 21,22 Karl Richter, Guest Conductor
Opening work to be announced
Mozart/Symphony No. 29
Schumann/Symphony No. 4

Apr. 23,24 ! Jorge Meister, Guest Conductor
Isaac Stern, Violinist
Albeniz/Three Pieces from Iberia
Evocation
Fete-Dieu a Seville
Triana
Mozart/Violin Concerto No. 4,
Bartok/Concerto for Orchestra

May 1,2,7 Seiji Ozawa, Conductor
Shirley Verrett, Mezzo Soprano
George Shirley, Tenor
Tom Krause, Baritone
Bass to be announced
Daniel Parkerson, Tenor
Narrator to be selected
Men of the San Francisco Symphony
Gluck/Overture to "Alceste"
Gerhard Samuel/Locking at Orpheus
Stravinsky/Oedipus Rex

May 12,13,14,15 Seiji Ozawa, Conductor
Rudolf Serkin, Pianist
Beethoven/Symphony No. 6
Brahms/Piano Concerto No. 2

Seiji Ozawa, Conductor
Corky Siegel, Harmonica
Olly Wilson/Voices
Strauss/Sinfonia domestica
William Russo/Street Music
(World Premiere)

May 19,20,21 Seiji Ozawa, Conductor
Lili Chookasian
Women of the San Francisco
San Francisco Boys Chorus
Mahler/Symphony No. 3

BERKELEY PROM: Thomas Rarick, conductor
Oct 18 Berlioz Roman Carnival
Mozart Sym 35 Brahms P Con. 1
(Mona Golabek; Rarick)
Nov 8 Beethoven Consecration
of the House Strauss Don Juan
Brahms P Con. 2 (Roy Bogas)
Dec 5 Gluck Iphigenia over.
Previn Guitar Con. Rodrgio
Concierto de Aranjuez Debussy
La Mer (Michael Lorimer)
Jan 16 Bach Suite 3, Bruckner 8
Feb 28 Mozart Figaro over.
Chopin f minor p con. Mussorg-
sky Pictures (Gita Karasik)
Mar 26 Beethoven Egmont Mahler
Wayfarer songs Vaughan Williams 2
(Natasha Kimmell)
Apr 17 Glinka Russian & Ludmilla
overt. Brahms vln con Shostako-
vich 5 (David Abel)
May 14 Rossini Italian in Algiers
overt. Bloch Schlelomo Beethoven 6
(Peter Rejto)

Gottschalk was a great lover of Beethoven's music, especially the sonatas.

How well I remember the last time I saw him! We spent an afternoon
together in 1864, and he played for me in his dreamy way the so-called
"Moonlight" sonata of Beethoven, some of Mendelssohn's "Midsummer
Night's Dream" music, and his "Lieder ohne Worte," running from one
piece to the other with hardly a pause except to light a fresh cigar or interview
the Merry Widow Cliquot. I remember asking him why he didn't play that
class of music in his concerts. He replied: "Because the dear public don't
want to hear me play it. People would rather hear my 'Banjo' or 'Ojos
Creollos,' or 'Last Hope.' Besides, there are plenty of pianists who can play
that music as well or better than I can, but none of them can play my music
half so well as I can. And what difference will it make a thousand years hence, anyway?"

He did not care for
the German school, and on one occasion, after hearing me play Schumann
... he said, "Mason, I do not understand why you spend so much of your
time over music like that; it is stiff and labored, lacks melody, spontaneity,
and naivete. It will eventually vitiate your musical taste and bring you into
an abnormal state."

Although an enthusiastic admirer of Beethoven's symphonies and other
orchestral works, he did not care for the pianoforte sonatas, which he said
were not written in accordance with the nature of the instrument. It has
been said that he could play all the sonatas by heart, but I am quite sure . . .
that such was not the fact . . .



FRILLO MUSIC BESTIVAL

Oct 3 Trovatore, SFO
Berk Prom WW Quintet, 1750:
Mozart, Poulenc, Martinu, Nielsen
Emilio Osta, piano, OFCA, 10pm
SFSym, Wyss, Marina JrHS, SF, 8pm:
Rossini, Thea Musgrave, Schub. 2nd
Fledermaus, Lamplighters

Oct 4 Elisir d'Amore, SFO
Joan Benson, hrpschd, 1750 (CPEBch)

Oct 5 Dutchman, SFO
Elizabethan music, Ch Adv, 7:30
Laurie Trant, p:OSF: JSBach,
Scarlatti, Ozrt, Ravel
Rich: Billingham, organ, Stanford:
Schoenberg, Willan & al., 2:30
Joan Squire, OFCA, 4:30 (piano)
Brown Bag Opera, Ghirardelli, 2 pm
Kristin Sundquist, org, Mills, free
Hayward Area Sym, Chabot College, 4:
Haydn 94, Peter&Wolf, etc

Oct 7 Elisir d'Amore, SFO

Oct 9 Jeanne Stark; Debussy preludes:
SFMA, 8
Clayton Wilson, oboe, Glory Fisher:
Kleiber Hall, Davis, 8:15

Oct 10 Elisir d'Amore, SFO
EB Music Center, UAM: Quesada, Hughes,
Robinson, Dresher
Emilio Osta, piano; 1750: de Falla
SFSym, Wyss: G Washington HS, SF, 8:
Schubert 3rd, Mary Beach music
Fledermaus, Lamplighters

Oct 11 Norma, SFO
Fledermaus, Lamplighters
SF String Quartet, 1750:
Haydn, Cowell, Wolf, Franklin

Oct 12: Elisir d'Amore, SFO
Sandra Soderlund, org: Dink Aud, SU:
Merulo, CPEBach, JSBach & al., 3pm
Toby Halpern, S Indian music, ChAdv
Vladimir Pleshakov, piano, OFCA 4:30
Ron Erickson & friends, OM (see p.2)
Brown Bag Opera, Ghirardelli sq, 2pm
Handel's Serse, OSF

Oct 14 Norma, SFO
Heinrich Schütz Sy, Ch Adv, 8:
Schütz, Josquin

Oct 15 Pique Dame, SFO
Sour Cream, UCB, 8 pm (recorders)

Oct 17 Elisir d'Amore, SFO
Margt. Fabrizio, hrpschd, SU, 8:
JSBach 2- & 3-part inv, complete
Joan LaBarbara lect-dem, UAM, 3pm
Janet See, Wm Pepper, baroque flte-
hpschd, 1750
Donaud Cooper, piano, OFCA 10pm:
18th c Italian music
SFSym, Wyss: APGiannini JHS, SF:
Prokofiev, Joann Feldman, Schbt 4
Fledermaus, Lamplighters

Oct 18 Pique Dame sfo
Susan Calhoun, org, SU 8pm:
Cabezon, Bach, Frescob., Bux.
Jazz with Michael White, 1750
Fledermaus, Lamplighters

Oct 19 Norma, SFO
Francesco Trio, SU, 3 pm:
Beet. op 1/3, 70/1, Debussy songs
Hiro Imamura, UCB
John Fenstermaker, org: Ch Adv:
JSBach, Byrd, Couperin, Rideout
Eliz. music, OFCA, 4:30
Pippin's Hadny's Apothecary, OM, 3

Oct 20 Julian Bream, guitar, UC

Oct 21 Pique Dame, SFO
Robt Bronard, bass, A. Baller, SU:
Loewe, Brahms, Faure songs

Oct 22 Norma, SFO

Oct 24 Pieque Dame, SFO
Julian White, piano, 1750: ggr
JSB, Haydn, Ravel, Copland, Hone-
SFSym, Wyss, Jas Denman JHS, SF:
Glnville-hicks, JCB, Schubert 5th
Fledermaus, Lamplighters

Oct 25 Norma, SFO (1:30)
Werther, SFO
Fledermaus, Lamplighters
Jerusalem Sym, Foss, UC:
Bernstein, Mahler, & al
Tom Buckner/Joe Bacon, 1750:
Dowland songs with lute

Oct 26 Pique Dame, SFO
Hawley/DeCray/Ahlborn, SU, 3:
fl/hrp/vla by Persichetti,
Hoffmeister, Debussy
Lawrence Moe, org, UC
Walter & Erika Matthes, Ch Adv:
renaissance & baroque music
Maquette Kuper/Yoko Sukigara, OFCA:
fl/pno by Schbt, Ibert & al.

Oct 28 Werther SFO
Rostropovich, cello, UC
Cowell Webern Stravinsky Cage
etc, 115 Music, UC Davis, 8:15

Oct 29 Simon Boccanegra, SFO
Pamela Decker, org, SU, 8pm:
Bielawa, Mozart, JSB, Mozart & al.

Oct 31 Electric Weasel, 1750
Patrick Wilber, pno, OFCA, 10pm:
Chopin Liszt
SFSym, Wyss, Potrero Hill JHS, SF:
Weber, Julia Smith, Schubert 6

Nov 1 Pique Dame (1:30), Simon B., SFO
Les Menestriers, UC
Ellen Brodsky, pno, SU:
JSB, Beethvn, Dbssy, Brtk, Chopin
Kuper/Sukigara, 1750 (see Oct 26)

Nov 2 SU Wind Ensemble, SU, 3pm:
SF Future Primitive Art Ens., ChAdv

Nov 5 SFSym, UC

SFO = SF Opera Co. (Opera House)
1750 = 1750 Arch, Berkeley, 8pm
OFCA = Old 1st Center for the Arts,
Van Ness at Sacto, SF
Ch Adv = Church of the Advent, SF
OSF = Old Spaghetti Factory, 478
Green St., SF
UAM = University Museum, UC Berk.
SU = Stanford University
OM = Oakland Museum
UCB = U.C. Berkeley

♪ = exceptional programming ! = exceptional performer
I could use a volunteer to keep track of the
damn calendar. - ed

1750 Arch Street, Berkeley October Concert Schedule

Saturday:	Friday:	10	17	24	31
	Berkeley Promenade Woodwind Quintet Mozart, Poulenc, Martinu & Nielsen Principal woodwind players of the Berkeley Promenade Orchestra.	3 Tribute to Manuel DeFalla Emilio Osta, Pianist in an entire evening of DeFalla piano works on the eve of his centennial.	10 Janet See, Baroque Flute William Pepper, Harpsichord Unpublished works by Besozzi & Hotteterre; Telemann, Couperin & more	17 Julian White, Pianist Bach, Haydn, Ravel, Copland, & Honneger He will remark on the works.	24 Haloween The Electric Weasel Ensemble & Friends Costumes recommended
	C.P.E. Bach Progression of his music Joan Benson, Clavichord & Pianoforte	4 San Francisco String Quartet Haydn, Cowell, Hugo Wolf & Benjamin Franklin	11 Jazz 7:30/9:30 Michael White Violin Ed Keeley, Piano Paul Smith, Drums W. Salvage, Bass	18 John Dowland Songs & Lute Solos Tom Buckner, Baritone Joseph Bacon, Lutenist	NOV. 1 Maquette Kuper, Flute Yoko Sukigara, Piano Handel, Telemann, Schubert & more

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\$2.50 STUDENTS, SENIOR CITIZENS: \$3.00 GENERAL



"Avant Garde Music Through The Ages"
A series in cooperation with the S.F. Museum of Art, Van Ness & McCallister Streets

THURSDAY, OCTOBER 9, 8 PM
The Complete Debussy Preludes
Jeanne Stark, Pianist
Entrance music by

an Indonesian Gamelon (gong orchestra)
For further information call Arch St. or the museum 863-8800

MISCELLANY AND TRIVIA

Beth Anderson keeps churning out the New York based EAR, and the latest is very good: Christina Kubisch, Peter Gordon, Beth, Richard Teitelbaum, Willoughby Sharp, Jackson Mac Low, Rhys Chatham, Marsha Resnick and the Bob Davis report on this page: well worth \$10/year from Beth, 122 Spring St., NY 10012...The eight front-run candidates for SFSym conductor are said now to be George Cleve, Aldo Ceccato, Edo de Waart, Jean Martinon, Rudolph Kempe, Colin Davis (oh, sure,) Michael Tilson Thomas and Antal Dorati ... Spring Opera's season is thought to be-

uh - let's see - I know it's here somewhere -

L'Amico Fritz, a pastiche on and of Ives first done a few months ago back East, something else that I don't remember, and a revival of the St. Matthew Passion--the c# minor quartet is being considered for the following year...the Oakland Museum concert program is in full swing after the receipt of a \$15,000 grant from the Skaggs Foundation: the Calif. Artists Concert Series puts on free concerts emphasizing local and California composers and/or performers...Gordon Mumma is Bay Area Composer no. 158; our apologies to him for leaving him out...Pacific Ballet

is doing a fine thing to Pierrot Lunaire, go see on Oct. 10 or 11 (EAR ain't FEET, but this is neat)... BOOKS ETCETERA: *Verbatim* (Essex, Ct, 06426) isn't musical but is a delight to those who love words, \$2.50/year for 4 issues... Charles Rosen's *Arnold Schoenberg* (Viking, 1975) doesn't seem terribly useful to musicians, but is a decent introduction to the subject for the intelligent layman: a discussion of the downshift of emphasis on pitch (pp 48-50) is pregnant, but not persistently explored... Freda Berkowitz' delightful *Popular Titles and Subtitles of Musical Compositions* (Scarecrow Press, N.J., 1975) lists 750 nicknames etc.; reading the index you find Saint-Saëns "Wedding Cake" waltzes, Haydn's "W" symphony, Spohr's "Historical" symphony, Beethoven's "Hero" quartet, and so on--now we need the compendium of lyrics to instrumental works, like Beethoven's "Fate" symphony ("You're going deaf! you're going deaf!!") whose last movement opens, full orchestra, C major, "You Can't Hear--Your Music Any More (just as well; just as well)"...next month, back to the present day.

The shelves in a shoe store.
Millions of boxes. No shoes,
boxes empty; some have small
orange rubber golf balls (one
to a box, never more). The
balls do not move. Somewhere
a sad yellow rose. Nobody
enters. FOR IGOR

top line of two-staff single lines for flute	are notes: 'smothered' to harmonics K-sharp key whole piece should	EAR PRESS offers the following works by Charles Shere: five piano pieces paragon for solo flute handler of gravity (organ) from calls and singing (chamber orchestra) screen, for string quartet perhaps use, voice & piano	\$ 2. .85 5. 6.50 3.50 1.50

SUMMER SUNDAY PERFORMANCE
SERIES IN TORONTO, CANADA
by BOB DAVIS (SF composer)
from EAR (N.Y.) V1 NO 4
A series of four free evening
concerts was presented in the gar-
den, the yard, under trees, and in
the hammock room of a brick Vic-
torian farm house. The setting
was relaxed, the atmosphere friend-
ly and the beer only 25¢ a bottle.
It was easy to watch the last
tails and changes because there
was no feeling of "this is a con-
cert we've got to watch clocks
and deep things moving." Nor was
the audience left restless, won-
dering as technicians and artists
scowled over equipment and unit
tubes. Everything was there in
advance and set up. So what if
the last minute changes took time.
There was always the sky or trees.
Variety in both media and
style was evident in the last two
concerts (July 23 and August 3).
There were many pieces presented
and it's impossible to write on
them all, but this sampling will
give a sense of the range rep-
resented.

Dawn, trumpet, presented four numbers and an encore. They're a group of three women who sing soul and popular music complete with costumes and choreography. The opening number was "Heat Wave." The encore was a song from the movie *Nashville* with lyric, "You may say that I ain't free, but it don't worry me." This was not an attempt to render these songs with the same technical perfection and recording-studio slick that Detroit and Hollywood are so famous for. More important here is not the synchronization of three people singing perfect harmony and dancing together, but the exuberance the performers convey as they and the audience watch the cues caught and missed. The joyfully out of tune pitch is part of this process along with the perfectly in tune. An audience is more able to identify with this kind of performance. Virtuosity is strangely unlike our own experience. This seems like the way entertainment was before the electric media revolution. There are other groups that have followed these waters like the Portsmith Symphonia, Miss Mary's Hard-Rock Band, and to some extent The Gobblers.

Billy Holiday which included a short interview and about five songs.

From this same grove poet Claudio Duran read two poems, of his experiences in the United States coming from South America. He read in Spanish and Terrill Maguire read in English. These were from a set of six poems, but unfortunately there are English translations for the others.

fish translations for the others. In the organic garden a video machine was set up to play Paul Campbell's piece "Installation". ("I don't see anything incongruous about it," says David Behrman. "You just see too many strange things," comes the answer.) The image on the screen was a single angle shot of a street corner on a quiet afternoon. The sound track was a language lab tape of easy Spanish grammar exercises.

grammar exercises. David Hill performed a piece for live electronics and tuba. One speaker was placed about 50 yards from the audience and in the growing dark this was wonderfully effective. After the piece had begun he took his tuba off into the darkness playing question and answer style with the Buchla music Easel which had been left in the care of his three year old son. From watching the younger Mr. Hill perform it became obvious that he was making decisions about what to play and that he understood the instrument well enough to control its output

well enough to control its output. The final piece was called "Projections" and it was made possible by a grant from the Ontario Arts Council, International Woman's Year Fund. This piece was a fitting finish to this excellent series. A box about 10' high enclosing an area about 12' by 12' had been set up. It was made of cheese cloth. Four slides of the Mexico dancer were projected on the box. One on each slide. Terrill Maguire danced in the box within the images to the accompaniment of crickets accented by the al sounds of small percussion instruments played by David Rosenboom, Michael Byron and others. There were times when it was possible to see the dancer through the cheese cloth as well as two or three shadows of her. The shadows were of different views of the same movement you were watching. It was like seeing three sides of a piece of sculpture simultaneously. The design for the performance and its idea were the work of

ic idea were the work of Jacqueline Humbert.

At any concert there are always people who did the organizing from the first phone calls to the trash collection the next day. In an effort like this there must have been many who deserve to be thanked. The programs for both concerts let out any mention. From the talk I heard, I gather that perhaps Jacqueline Humbert is one to receive the laurels for this

Handwritten musical score for 'Paragon to Wind Q'. The score consists of two staves of music. The first staff begins with a dynamic of *sotto voce*. The second staff begins with *turn back to audience*. The score includes various dynamics and markings such as *cirico, delicato*, *adagio*, and *preparation: small concerto*.

in preparation: small concerto
for piano and orchestra

A handwritten musical score for piano, consisting of two staves. The left staff begins with a dynamic of $\frac{3}{4}$ and mp . The right staff begins with a dynamic of $\frac{4}{4}$ and mp followed by the instruction *litico*. Both staves feature various musical markings, including slurs, grace notes, and dynamic changes.

6. ASPEN 1975 *from page 1*

We went in July to attend the Conference on Contemporary Music which is a two week "intensive celebration of 20th Century music". The theme for 1975 was Part I: The Americans. This mini-festival each year is under the leadership of Richard Dufallo, who is also currently the Director of the 20th Century Music Programs at Juilliard. He has been coming to Aspen since 1970, and brings with him a great many experiences including having helped coordinate the Ojai Festival in California, orchestral conducting on the East Coast and most of Europe. His particular interest in ensemble improvisation is undoubtedly responsible for Earle Brown's residency as one of the three guest composers this past summer. The other two were Mr. America himself, Aaron Copland on his 75th Birthday; and our own Bay Area boy David Del Tredici -- a *Trio/Divertimento* to be sure. To the resident composers another fourteen Americans were represented on a series of six concerts held between July 14 and 29. Among these were: Louis Gruenberg, Stefan Wolpe, Wallingford Riegger, William Schuman, Charles Boone, Milton Babbitt, Walter Piston, Larry Austin, Gunther Schuller, Ralph Shapey, Yehudi Wyner, Leonard Bernstein, John Harbison, and somehow Edgar Varese. Also included in the Conference was fiery panel discussion with the three resident composers, Dufallo and Kurt Oppens (music critic, annotator and the Festival piano tuner); and the showing of two films *Of Mice and Men* and *The Heiress* with scores by Mr. Copland.

Of most interest to me were the music, the presence of and the contact with the three guest composers and a handful of the performers. Aaron Copland had a total of 14 works including *Concerto for Clarinet and Strings* (1948) and *Quartet for Piano and Strings* (1950); no further comment on these much performed works. *Music for the Theater*, one of his most inspired works is of the French-Jazzy period and received a lively yet elegant performance. *Threnody I* and *II* for flute, violin, viola, and cello are very short, stark, and serious works employing strict contrapuntal techniques. The expressive and slow moving *Night Thoughts* (1972) for piano was written for the purpose of being played by each contestant in the Van Cliburn Competition, 1973. *Nonet for Strings* (1960) is in one movement of 18½ minutes with a structure of: "somber (harmonically complex timbres) rising and subsiding in a slow moving progression - open lyric section gradually evolving - rhythmic play which broadens to - another lyric section leading us back to - somber music of opening". It works quite well on paper, but feels awkward and devoid of real motion from section to section. I also beg to differ with Mr. Copland's current notion of lyricism. His much performed *Connotations for Orchestra* also left me wondering about his ability to keep things moving. - it reminded me of a moving car with the brakes on - very noisy and going nowhere. In order to call the audience back after intermission Copland's various fanfares were employed, among them: *Fanfare for the Common Man*, *Inaugural Fanfare*, and *Ceremonial Fanfare*. They were, in some ways the tour de force for Copland's Aspen appearance. They are short, dynamic, and one senses that he feels so at home in these simple direct forms. While attending a composition class of Charles Jones (once on the Mills faculty and long time associate of Milhaud) Copland responded to a question about his future plans: "Why do people always want to know what I'm going to write next. I've been composing music for fifty years, why don't they look at all that." I must say that I couldn't have agreed with him more. Copland's hayday was back in the times of *Billy the Kid* and *Appalachian Spring*. His pieces of the 60's and 70's, for the most part, don't have the drive and clarity of those early works which we always like to think of when his name comes up.

David Del Tredici was born in 1937, Cloverdale (which means "we're half way to Mendocino"), California. He lived in the Bay Area and attended UC Berkeley. His teachers here and elsewhere include: Milhaud, Sessions, Earl Kim, and Arnold Elston. He has had several summer residencies at Aspen, Marlboro and Tanglewood; and is the recipient of numerous grants and a Koussevitsky Commission. His *Syzygy* (meaning - "the strong union or opposition of elements that had hitherto been in no such juxtaposition") is scored for Soprano, French Horn, Tubular Bells, and Chamber Orchestra. As are most of his works with texts, this neo-romantic piece draws on the poetry of James Joyce: *Ecce Puer* and *Night Piece*. The soprano, Susan Davenny Wyner had a light, musically clear but dramatically bland instrument. Ms. Wyner, who performed all the vocal solo works on the six concerts, was most successful in Del Tredici's *In Wonderland Part I: A scene with lobsters*. This piece of about 25 min. is in three movements and is scored for the curious ensemble of amplified soprano/narrator, a solo concertino group of mandolin, banjo, accordion, two soprano saxophones and

symphony orchestra. It was inspired by a chapter from *Alice in Wonderland*. In the first movement the composer succeeded in combining the folk ensemble with the symphony by writing music which works both separately and when superimposed simultaneously one atop the other. The "out of kilter" music of the 2nd movement is ingeniously created by the soprano and orchestra performing the same melodic line, but never coinciding properly. The piece ends cleverly with the oboe sounding the "A" and our being awakened as was Alice in Carroll's book. Of less interest was Del Tredici's *I Hear An Army*, again with poetry of Joyce and again for soprano and string quartet (1964). This work was extremely long for the amount of material employed, and the musical gestures once again neo-romantic.

The most misunderstood and yet the most universal thinker/composer amongst the three was of course Earle Brown, a man who has been writing "open form" pieces since the early 50's (*Twenty-five Pages*, 1953). Of this technique Brown states: "the concept of elements being mobile was inspired by the mobiles of Alexander Calder in which there are basic units subject to innumerable different relationships or forms." Of his four compositions presented in Aspen, *From Here* for 16 Voices and Chamber Orchestra was by far the most exciting. The score consists of 14 sound-events, 4 of these being primarily graphic and the other 10 being very specific pitch-wise but in flexible "time notation". By employing two conductors (one for voices and one for instruments) Brown sets the stage for a highly energized collaboration. Another of his works, *Centering* for Violin and Ten instruments owed much of its success to the amazing talent of violinist, Paul Zukofsky, for whom it was commissioned in 1973. The form is fixed except for a kind of cadenza in the middle. The textures are extremely delicate and refined, never going over a MF, with a lot of transparent solo writing for the other instruments as well as the violin. *Syntagma III* (1970) for eight instruments and *Times Five* (1963) for eleven instruments were not as successful but without hearing the same works performed a number of times one can not tell if there was something lacking in the pieces or in the performers. Brown is to be hailed for his positive attitude toward the performers' creative abilities: "I have felt that the conditions of spontaneity and mobility of elements which I have been working with create a more urgent and intense "communication" throughout the entire process, from composing to the final realization of a work. I prefer that each "finalform" which each performance necessarily produces, be a collaborative adventure, and that the work and its conditions of human involvement remain a "living" potential of engagement."

There were a number of pieces by the other composers which deserve comment. *Evocation for Violin Piano and Percussion* (1959) by Ralph Shapey was intense, colorful, sometimes witty, always interesting and superbly performed by Mr. Zukofsky-violin, Ursula Oppens-piano, and Barry Jekowsky-percussion. *Variations on "Amazing Grace"* by John Harbison was written for and presented by solo oboist Philip West. The work is about a 10 min. "polyphonic discourse in which the oboe plays compound lines representing up to four voices". The effect is one of explosive overlappings and interruptions - like a relay race with oneself. Larry Austin's *First Fantasy on Ives' Universe Symphony* was commissioned and performed by the American Brass Quintet and also featured narrator, Bernard Barrow and prerecorded tape. It is a kind of collage inspired by Ives' dream of..."from six to ten different orchestras placed on separate mountain tops, each moving in its own independent time orbit, and only meeting one another when their time cycles eclipsed..." By combining the elements of live and recorded music and narration, Mr. Austin has been able to build a large sound cosmology and put it in a kind of motion Ives was after in his notion of his *Universe Symphony* which was left in sketch form at his death.

I had a generally positive reaction to the individual works presented and except for some the tentativeness evident in Brown's works, the performers did quite well. I did, however, come away feeling disappointed that there were no works by women composers, that there was not even one music/theater piece, and that the West Coast was represented by only three composers and two solo performers. It's one thing to feature East Coast artists at Tanglewood, but Aspen is in the Rocky Mountains!! Bay Area COMPOSERS--send scores to Richard Dufallo at Juilliard; let's let him know that something's happening here.

FM HIGHLIGHTS (7-3446)
23.30 Ⓛ Muziek van deze eeuw
Opnamen van het Zesde Rondoconcert onder de titel „Happy New Ears“. 1. Amores, John Cage. Rein-

Bert de Leeuw, piano; Willy Gouws-
waard, Michael de Roo en Arthur
Cune, slagwerk. 2. Piano phases,
Steve Reich. Maarten Bon en Rein-
bert de Leeuw, twee piano's.

EARMARKS

(We continue Robert Erickson's reminiscences of the music scene in the Bay Area with remarks on the Conservatory, the Tape Music Center, and on the University of California at Berkeley where he taught from 1955 to 1957.)

At U.C. I taught beginning harmony and an enormous music appreciation class of 400 students. I felt as a campaigning politician must feel addressing multitudes. Everything had to be stripped down to its simplest form. I wondered whether the tags and slogans I had left were worth the effort. There is nothing simple about music, and it might be better if everyone started from that point. I was also in charge of the weekly Noon Concerts presented in Dwinelle Hall while I was at U.C., an offshoot of the know-how I had acquired at KPFA. The music department there was strange, not entirely to my taste. I knew the composers, Imbrie, Shifrin, Bill Denny, and got along well with them. But the faculty was polarized between composers and musicologists. While Albert Elkus had been chairman and Roger Sessions on the faculty the worst effects of division had been avoided. Now friction was growing. By head count there were more musicologists than composers, and the musicologists held higher academic rank, so inexorably the outcome of faculty voting tilted the department away from policies which might have made U.C. a school for composers toward a school for professional literary musicologists. It was and is one of the finest American schools for that kind of musicological scholarship. I taught there for two years, until 1957, but I was happy to leave, and they apparently were happy to see me go. Seymour Shifrin left a few years later. Andrew Imbrie and Bill Denny stayed on.

Albert Elkus headed up the San Francisco Conservatory when I first taught there, to eke out a retirement stipend from U.C. while sending a son through college. He had been director of the Conservatory in its early days, before he taught at U.C., and now the Conservatory was growing again. He raised funds for the purchase of the building on Ortega Street where the Conservatory is now located, and took steps to ready the school for a college level program leading to a Bachelor of Music degree. In any history of musical life in San Francisco his name will appear again and again, as a musician, teacher, leader and creator of institutions.

Once the Conservatory was installed in its new building Elkus turned over the directorship to Robin Laufer, a European who came from the UNESCO establishment in Paris. Robin was born in Poland, studied conducting at the Vienna Conservatory, and obtained his doctorate at a German university just as the Nazis began their purges. He fought in the French army, was captured by the Germans, escaped from a prison camp in eastern Poland to Russia, and returned to France, where he became part of an underground that smuggled downed airmen back to England across the Pyrenees. The war years had aged him too quickly, but he was still a proud, adventurous man, with a lively air about him. He was a natty dresser, in the European manner of the time, fitted suits, colorful vest, heavily starched French cuffs and conservative tie. He looked a diplomat, and there were times when he used a diplomatic manner. But when we discussed salary he was all hard trader, difficult, tricky and hard to pin down. I grew to love those salary sessions, and for several years Loren Rush and I exchanged strategies for dealing with Robin. I had discovered that when discussion came to an impasse Robin had a habit of silence, waiting for me to break it, and I noticed that I did indeed have a tendency to modify my demands a little to resolve the tension. I reasoned that the silences must have been important to Robin, so at the next go-round I turned the tables, silently counting the long seconds and waiting for him to break. He did, and my discovery earned me some hundreds of dollars of salary increases. Loren found out that Robin prided himself on his ability at mental arithmetic, and that he often used his superior skill to outwit his opponent. Loren's method was to prepare in advance such a bewildering array of alternatives--mixtures of private lessons, classes and course meetings, all at different pay rates--that he sometimes gained an advantage.

Robin loved the give and take of bargaining, but it was also a matter of necessity, for the school ran on a very thin budget, as conservatories usually do. The small classes and highly selected students that often made teaching a deep pleasure were an economic nightmare to an administrator. We worked out an arrangement where I taught many classes, 15 or 16 hours a week, and received a salary that was almost enough to live on. Luckily, Lenore was teaching too, at Dominican College in San Rafael and Oakland's College of Arts and Crafts.

I taught classes in beginning and advanced sight-singing and dictation, scorereading, music history, composition, and advanced music theory. For a while I experimented with an improvisation course for performers, and year by year I wrote my own materials for the sight-singing courses. Students at the Conservatory were some of the best I have ever taught. The advanced theory course had students who were marvelously well trained in traditional theory; some of them too well, for Sol Joseph's harmony classes went no farther than Brahms, and sometimes it was difficult to move their ears into the twentieth century. Often half the class had perfect pitch, and while most were instrumentalists, they showed real interest in contemporary music and the theoretical approaches to it.

The composition class was always small, three or four persons, but Charles Shere, Phil Winsor, Warner Jepson and Ramon Sender made it a lively undertaking. Ramon turned up in the late fifties determined to get a solid musical education. He was no beginner, he had studied music for several years, been in and out of several schools, had written some serial music, and was searching for a new beginning. His presence, and the addition of Loren Rush to the faculty, made it easier to bear the low pay, long hours and poor library facilities. By 1959 the Conservatory was beginning to feel like a place where composers could be comfortable.

In 1960 Robin agreed to back a modest weeklong series of open rehearsals where young composers could hear their music performed, together with a few evening concerts. Pauline Oliveros' Quintet received its first performance, along with works by Kenneth Gaburo, Richard Swift and others. Tom Nee came from Minnesota to conduct an evening concert which included Krenek's Marginal Sounds, a chamber orchestra work by Richard Hoffman, and Ives' Set of Pieces--the set that includes In the Inn. Gerhard Samuel conducted a performance of Ben Weber's composition for violin and chamber ensemble with Anahid Ajemian, and the Parrenin Quartet performed Donald

Martino's Quintet for Clarinet and Strings, and quartets by Boulez and Schuller. Leonard Stein joined the cellist of the quartet in a performance of Elliott Carter's Sonata for Flute, Oboe, Cello and Harpsichord. 7

In 1961 the Conservatory presented another Composers' Workshop, this time with more rehearsal and better performances. There was something new about the programs too--tape and electronic music, and what has come to be known as the theater piece. Marvin Tartak played Morton Subotnick's Three Preludes for piano, the third of which included taped sounds, mostly of electric piano. Milton Babbitt's Composition for Synthesizer was presented, and Ramon Sender's Four Sanskrit Hymns, for four sopranos, instrumental ensemble and two tape recorders, was conducted by Gerhard Samuel. Long passages of the instrumental sections had a polymetric complexity I have seldom heard before or since. The performing tapes had been constructed laboriously over a six-week period of night work with almost no equipment, a two-channel home style Ampex tape recorder, a ten-dollar mixer, and a set of band-pass filters borrowed from Dr. Peter Ostwald of U.C.'s Medical School. Terry Riley completed the concert with a performance of Richard Maxfield's Piano Concert, described in the next day's San Francisco Chronicle by Alfred Frankenstein:

"During the course of this work, Terry Riley, dressed in a tuxedo and wearing a stocking cap and dark glasses, poured marbles into the piano, set its strings vibrating with a child's gyroscope, and dropped all manner of objects onto some sheets of foil over the strings.

During part of this, an assistant lay on the floor under the piano pummeling it with a timpani stick, while a half-mashed lady assistant sat near the instrument and handed Riley his equipment with jerky motions. All we needed was the fur-lined teacup and the piece of porcelain plumbing signed "A. Mutt" and we'd have been right back in the Twenties, when such things were the rage." (S.F. Chronicle, June 15, 1961)

Frankenstein spotted the Dada aspects of the performance. He had no way of knowing then that a new genre was being born, but in the autumn and winter of 1961 Ramon Sender, Pauline Oliveros, Terry Riley and Morton Subotnick put on many concerts at the Conservatory; these concerts mapped the directions of the new ideas and explored their limits. They always included elements of tape and electronic music, improvised performance, and theater. Some pieces failed; a few were brilliantly successful. For one of these concerts the performers mobilized most of the rooms in the Conservatory. Pauline, Ramon, Morton, and two marvelous dancers, John Graham and Lynn Palmer, moved from room to room. Taped sound came from many directions. Sometimes simultaneous music from distant rooms would combine. In this kind of situation the audience had to be on the move, as at a fair or carnival. But the performers were moving about too, and the boundary between audience and performers became an imaginary "I dare you" line that one felt urged to cross. At one point I became involved in a slow parade: John Graham, with the other dancer on his shoulders, swaying and bending, led a procession down a long, narrow hallway, accompanied by the ocean sounds of an old-fashioned Maytag washing machine filled with pebbles, its extension cord trailing behind, a moment--a long one, going on five or ten minutes--of fully functioning total theater.

During the summer and fall of 1961 Ramon built an electronic studio in the Conservatory attic. Robin committed some Conservatory money, manufacturers of electronic equipment donated oscillators and other items, and the rest was salvaged from army surplus warehouses. Morton Subotnick had been working in his backyard studio during this same period, and in 1962 Morton and Ramon combined resources to start the San Francisco Tape Music Center, in an empty Jones Street house. Concerts there continued in directions taken at the Conservatory: dance, theater, and improvisation at the foreground. In 1963 they moved the Center to Divisadero Street.

Sometime in 1964 Ramon wrote a revealing report about the Center's activities and future plans, and suggesting ways in which it might be integrated into the community:

"When the San Francisco Tape Music Center was founded in 1961, neither of the two composers who founded it had thought much beyond their own immediate needs for a studio for the production of sounds by electronic means and for a concert hall in which to present programs of an experimental nature, the sort that might not readily fit into the concerts of already existing musical organizations. Looking back over the past three years, it now seems possible to see the emergence of a specific direction that has come out of the experiences of these years rather than out of any predetermined concept of where the Center was ultimately heading.

Throughout this period we have remained independent of any university or college connection, and retained a balance in our relation to the community between our activities as a cultural agency on the one hand and a sound-recording studio on the other. Behind this balance has been the feeling that it should be possible for the composer to live from his work; that the solution to the composer's place in our society does not lie in having to choose between writing within the accepted 'avant-garde' traditions for performances aimed at some sort of musical in-group, or 'going commercial'."

Morton and Ramon both felt a strong pull toward what Morton called "making it as a secular composer." Ramon's desire was more toward integrating the composer into a community in new and more meaningful ways. The question was how to accomplish these desires. Ramon's report continued:

"I would like to see the Center become a community-sponsored composers guild, which would offer the young composer a place to work, to perform, to come into contact with others in his field, all away from an institutional environment. Each composer would through his contact with the Center, be encouraged to fulfill his own musical needs and develop his own personal language. He would have the advantage and support of all the facilities of the Center, for rehearsals and performances of his music, for contact with other composers and musicians, for work in the electronic music studios. He would be encouraged to involve him- (over)

(continued from preceding page)

self in the musical life of the community-at-large. The community in turn would be offered the services of the Center as a music-producing agency for films, for plays, for churches and schools. Such a program, carried through in detail, could produce a revolution. It would, I believe, in five years time, create a new cultural environment in at least our local area."

Ramon's plan was realistic, but it would need time, more than five years. Morton composed music for Actor's Workshop and television documentaries, and Ramon tried to interest radio and television stations and advertising agencies in what the Tape Center could offer. It is a pity that no foundation provided long term funding, because Ramon was right about creating a new cultural environment, and in fact the Tape Center did create a revolutionary new cultural environment in San Francisco. What failed was the idea of a guild of independent composers. Many people were becoming aware that the San Francisco Tape Music Center was

"the focal point in the city for experimental events in the arts, with the primary emphasis on music, film and dance."

This coming together of artists has been an important part of the experience here. Out of this coming together there have been made many important discoveries in performance procedures. A concert at the Center often contains a multiplicity of elements, both visual and aural, and can be guaranteed to be a very different experience from a concert in the usual sense of the word."

The modern theater piece was born in San Francisco at the Tape Center well before the East new it. The concept of a total theater of mixed media had been thoroughly developed by 1964. Ramon described two pieces in his report:

"One of the most exciting aspects of the work at the Center has been the combining of visual effects with both live performance and tape. A work such as Morton Subotnick's Mandolin: A Theatre Piece combines live viola, recorded voice and piano, recorded electronic and concrete sounds, slide projections and View-graph projections into a total experience of overwhelming beauty. Improvised pieces using live performers, tape, and light projections also have proved to be a moving experience both for the participants and the audience. Desert Ambulance, a work of my own, combines recorded instrumental sounds, live accordion, slides and film. It also showed the efficacy of combining new visual elements with more traditional concert procedures. As one of the local critics said after the performance of Mandolin and Desert Ambulance just before we took them on tour, there seems to be a new art form in the process of being born."

Pauline Oliveros played accordion in the 1964 performances of Desert Ambulance. Ramon got the recorded instrumental sounds from a Chamberlain organ, an ingenious instrument which used prerecorded instrument sounds on tape loops. Later the Center purchased one of these organs and tried to adapt it to electronic music uses, along the lines of Hugh LeCaine's multiple tape recorder, but the strips of prerecorded tape were difficult of access and the machine had a regrettable tendency toward malfunction. Sender's notation was conveyed live to the accordionist by earphones. The composer talked the performer through the composition

with instructions, suggestions and spur-of-the-moment ideas for improvisation.

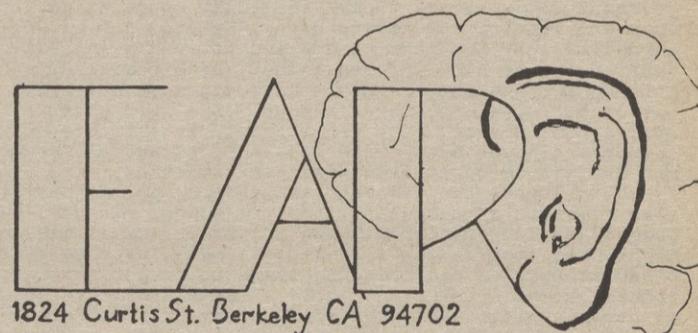
In 1963 KFFA established a studio at the Tape Center, so many of the Center's concerts were broadcast to a wider audience. Rent charged KFFA and the Dancers' Workshop helped to keep the Center solvent.

The biggest events of 1964, other than Desert Ambulance, were a concert of music by Terry Riley, including the first performance of In C, with an ensemble of 20 or more, and the concerts of the Tudor Festival. Almost every young composer in the Bay Area took part in the performances in one way or another, and the concerts were magnificent. Many of Cage's works were performed. I remember with special pleasure two performances of Atlas Eclipticalis with slightly different instrumentation, and Pauline Oliveros' mynah bird piece, with David Tudor and Pauline playing bandonion and accordion as they whirled up, down and around on the giant teeter-totter staging.

In 1965 I did some of the work on my Piece for Bells and Toy Pianos at the Center, and got to know its resources and its technician, Bill Maginnis. Bill was the most helpful person imaginable, and often found ingenious solutions to surmount the inadequacies of the studio's equipment. However marginal the equipment at the moment, help was on its way, for later in 1965 Don Buchla produced his first synthesizer box for the Center. The Tape Center had helped to underwrite its development with money from a small foundation grant--money that was well spent, because soon dozens of composers wanted to work with it. Some of its characteristics were clearly related to Pauline, Ramon and Morton's conceptions of what they expected of electronic equipment, and of how it could be creatively used. Therefore, it was portable, for live electronics at concerts; it had a large capacity for generating random events; it could be played, but not like a piano--its keyboards were well suited to non-pianists like Pauline, Morton and Don. And it was relatively inexpensive. Don's musical culture came out of the San Francisco rock scene, and he always thought of his synthesizer as a kind of extended percussion instrument to incorporate into a rock band. He was the perfect designer for the Tape Center group: sensitive, open to new notions, adventurous, not especially interested in career or money. He always looked embarrassed when I told him his box would eventually make him rich. We got along rather well, well enough so that he loaned me his Indonesian gamelan, dozens of gongs in all, that he had bought for the price of the metal a few years earlier in Jakarta.

In 1966 the Tape Music Center moved to Mills College in Oakland. Pauline was its director for a year, and I did some of the work on my tape piece, Roddy, in the new studio quarters. Roddy received its first performance there, on a concert with Douglas Leedy's Usable Music for amplified mouth-organs and an electric presentation of Robert Ashley's Wolfman by Robert Moran. By then Ramon had entered a commune and Morton and Terry had gone to New York. Loren was working with John Chowning at Stanford's Artificial Intelligence Center. He had never been interested in analog electronic music, and made the leap directly into digital computation of sound. I received a Guggenheim Fellowship in 1966, and for part of the year Loren and I were in Europe. In March, 1967, we moved south, where Will Ogdon and I were planning a new kind of music department at U.C. San Diego.

(Bob's new book on contemporary music is just out. If I can talk the U.C. Press out of a review copy I'll have comments on it in the next issue of EAR. And we hope to have an account of the U.C. San Diego scene soon from Bob, and further articles on the '60s new music events in forthcoming issues.)



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CAL HIGHLIGHTS

October

Zellerbach Auditorium

U.C. Berkeley

The Alvin Ailey City Center Dance Theater

Sour Cream

Jerusalem Symphony Orchestra

of the Israel Broadcasting Authority.

Lukas Foss, chief conductor and musical adviser

Program:

Salomone Rossi, *Symphony for Orchestra*

Avni, *Meditations on a drama*

Bernstein, *Symphony No. 2 "Age of Anxiety"*

Lukas Foss, piano

Mahler, *Symphony No. 4 in G major*

Tuesday-Saturday

October 7, 8, 9, 10 — 8pm

October 11 — 2pm and 8pm

Wednesday, October 15 — 8pm

Saturday, October 25 — 8pm/ZA

CAL Ticket Office.

101 Zellerbach Hall, U.C. Berkeley (642-2561), all Macy's, BASS agencies, and major ticket offices.