

NOVEMBER 1975 vol. 3 no. 8
THE / C-F 'T / IIVYSIS

The current flap on the S.F. music scene is the Stephanie affair--Kurt Herbert Adler has canceled Stephanie von Buchau's press tickets to the opera because he didn't like her reviews in San Francisco and Opera News. (Earlier he'd threatened Paul Herbelend of the Oakland Tribune with similar action.) Adler went on to cancel the program notes Stephanie had written for one of the opera programs. In EAR's opinion, any critic should write whatever he wants, of course, and publishers should hire and fire critics on their merits. Free tickets should not be provided critics: the implication can only be that the critic is being bribed, or that his review is merely advertising (damned cheap advertising at that). Freebies should go to old people, poor people and students. The only sector we see suffering from this policy would be the newspaper readership: very quickly there would be the sketchiest of music reviewing, because the publishers would not buy tickets. But most of the newspaper readers don't really need music criticism; most newspaper music criticism stinks anyway, and the outcome might well be the growth and development of small publications like this one devoted to music and the musical public.

EAR is published monthly except August by
Charles Shere, 1824 Curtis St., Berkeley.

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B E A T T H E R U S H !

A = augmentation
I = inversion
P = prime (original presentation, not transposed or inverted one.)
T = terminal element
O = change wrought on unit between successive statements

M = motive (minor second)
() indicates origin: (M, +4) = from M & the transposition at a 4th
Δ = unison not common
H = vertical arrangement
V = variation
↑ = trans. up; ↓ = trans. down



SEVERITY © 1975
Phyllis Luckman
II

A

Piano part, p.3

mf C chord, then entire left hand statement. Then drop one cell from beginning each time through.
(cells are in boxes.) During cell section, play chord or part of chord at will.

p Soft pedal
Fast - very fast; $\text{d} =$ about 120.
At pitch shown.

Same process as previous.

(cello chord)

In [B] repeat first statement chosen number of times. Do not wait for cello to complete its process.
Then play ① plus ② same number of times.
Then ② plus ③ same number, etc.
Play only two patterns together, unlike cello, which can make long chains.
sample series:
12-10-12-
23-23-23 etc.

B

①

②

③

④

⑤

In [C] wait for cello to play entire statement.
Then piano answers with its entire statement, while cello continues.
Piano then mixes + re-orders cells. Rest between groupings. Stop as desired and wait for cue.
to [D]

C

staccato

D Same process as previous. Repeats not synchronized, only first statement.

Cello cue

Watch for signal from cello.
Both move onto Section II together.

SEVERITY
II.

A Piano solo

Begin after piano's last solitary cell
mf.

II. String

B Silent during first piano
Statement. Tempiere with piano rest.
There will always be a piano during rest
but may overlap into piano part. Play
one measure at a time or make
additive chain. Always play
conservatively with rests between
groups.
Sample possibility: 123 234 123456 etc.

Cello part, p.3

C

D

Continue **B** after piano stops. Then change to **C** after first full statement of **C**.
mix and re-order cells as in **B**. (cells 1-6 should be best. Rest between groupings.)

Sometime after piano stops,
alluvia into next. After
first full statement of **D**,
mix + re-order cells as before,
but repeats are not synchronized
with piano, only opening statement.

When cells
1-6 & 7-12 are
over, signal
and move into
Section III.
Both move on
together.

(Piano Cue - - - - -)

November Concert Schedule

1750 Arch Street, Berkeley, Calif.

Saturday: Friday:

8:30pm	7 Songs by Black Composers James Thomas, Tenor African Chant Spirituals 20th Century Works	14 G.S. Sachdev, Bansuri Classical North-Indian Ragas for Bamboo Flute	21 An Evening With Barry Taxman at the Keyboard rare Classical works, original compositions & improvisations	28 Early Music Dorothy Barnhouse, Mezzo-soprano Alden Gilchrist, Harpsichord Purcell, Dowland Monteverdi, Telemann & more
1	Maquette Kuper, Flute Yoko Sukiaga, Piano Handel, Ibert, Telemann, LeClaire, Schubert & more	8 The Couperin Consort German & French works of the 18th Century for Soprano, Violin, Flute, Viola da gamba, Harpsichord	15 Franklin Foster, Violin Eugene Gash, Piano William Grant Still, LeClair, Brahms	22 The Music of Ackamoor Music of Earth & Sky Idris & Margo Ackamoor

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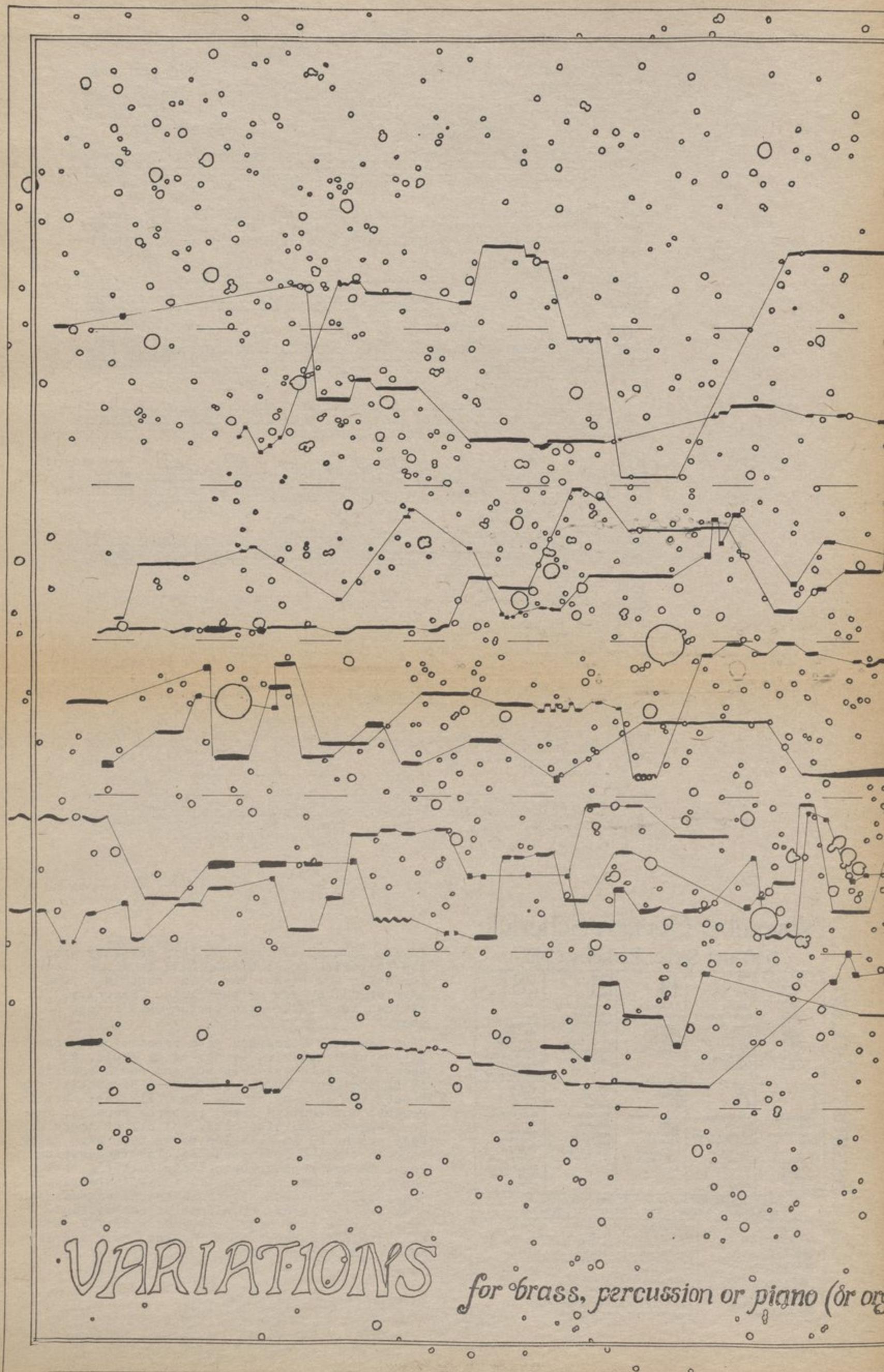
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San Francisco Museum:
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McCallister Streets)

THURSDAY, NOVEMBER 6
Bela Bartok, Sonata for Two Pianos & Percussion
Works by Imbrie, Del Tredici & Davidovsky
Nathan Schwartz & Naomi Sparrow, Pianists
Danny Montoro & Richard Moore, Percussionists
Bonnie Hampton, Cellist

WEDNESDAY, NOVEMBER 19
The Denny Zeitlin Trio with guest singer Tom Buckner.
Electronic Rock-Jazz and Free Form Music.
Denny Zeitlin, Keyboards; George Marsh, Drums;
Ratto Harris, Bass; Tom Buckner, Voice

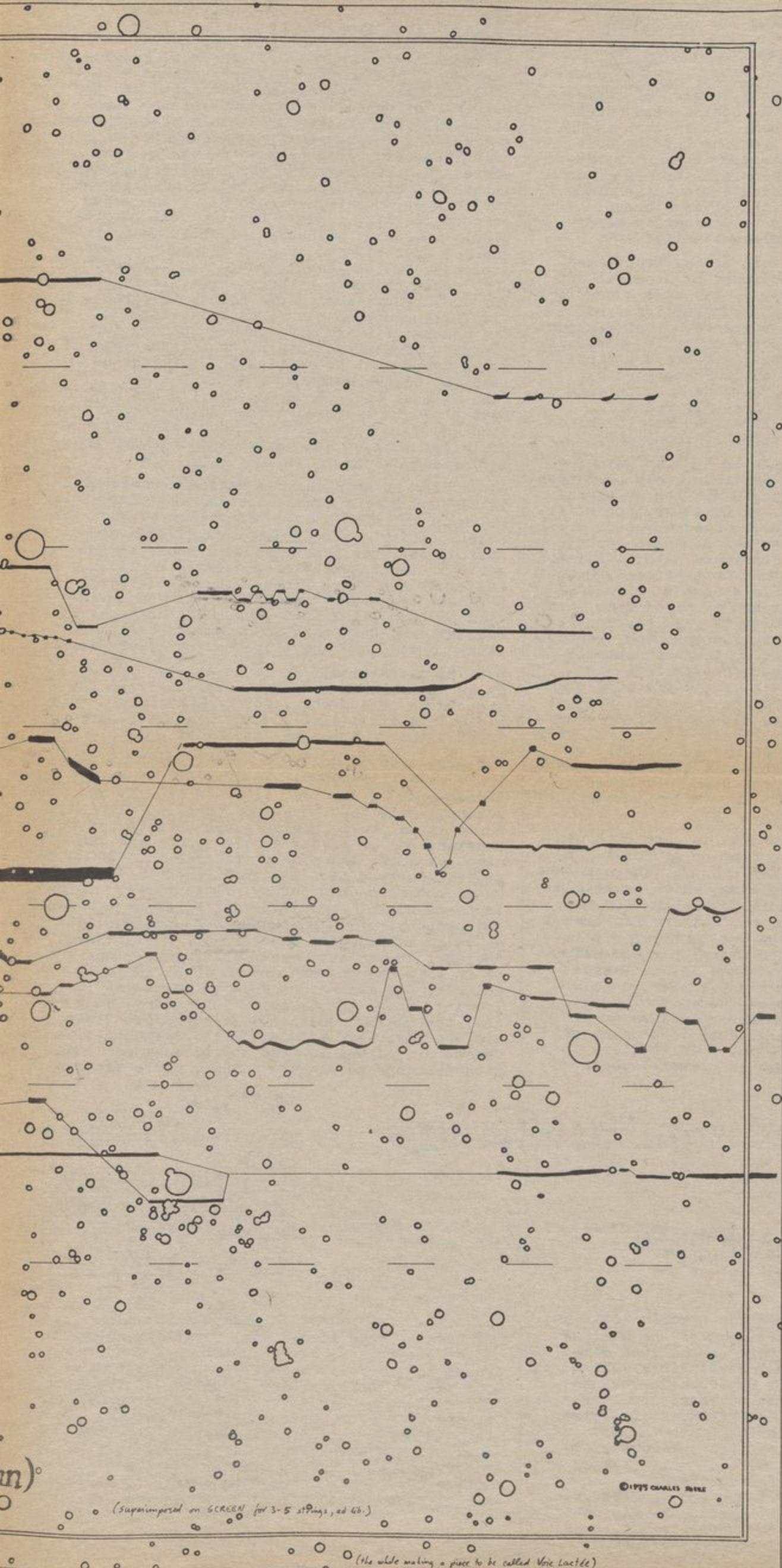
Phyllis Luckman sends along this Severity with the following note: UTOMOT ERVI is a new piece for cello and piano. The first part is a "Meditation." The rest of the piece, "Severity," is divided into three more parts--this is one of them.

"The piece is concerned with repetition. Repetition used to drive me out of my skull, and then I got interested in it, and now I realize it is the basis of all form. This piece explores repetition in many of its possibilities: simple repeat, consecutive loss, leapfrog repeats, random repeats, additive gain, and all of these as they are heard in relation to another part going through similar metamorphoses. The integrating force is the repetition principle itself, rather than any melodic or thematic idea. "Melodies," "rhythms," "themes" sometimes are heard because they are the necessary result of repetition--that's where they come from, and when the associated kind of repetition changes, they too disappear in this piece."



VARIATIONS

for brass, percussion or piano (or organ)



These Variations are on a theme by Gordon Chun, who made a poster for the Oakland Museum concert series by lifting a page out of a computer print-out of a star map--he doesn't remember which part of the heavens was represented. Only while finishing up the score did I remember that John Cage used exactly the same kind of source material for his *Atlas Eclipticalis*. I had been thinking of the piece in terms of instruments which have crisply defined attacks but tone qualities allowing precise, glowing, delicately weighty sounds--staccato sounds whose significance continues into the silence surrounding them--and brasses, the flintier stops of the organ, or (quickly stopped) bells seemed appropriate; harp would no doubt do very nicely as well. Here the Variations are superimposed on Screen, suggesting that the whole may be a piano quintet. In Screen one follows the (thin) voice leading lines between the dashed lines which indicate the limits of the instrument's range, sustaining pitches indicated (suggested) by the heavier lines and playing isolated notes (the black squares). The Variations are more loosely notated, consisting simply of circles of various sizes representing sounds of various loudnesses and durations. The sounds should not be sustained, but their effect should ring out for a duration matching their intensity and density. Only the quietest, then, should be equivalent to a staccato grace note; in general, they should last long enough, at least the loud ones in a rich timbre, to carry a definite though subtle swell and diminuendo. Pitch, of course, is suggested by relative height in place on the page--relative to recently played sections, that is, or to the part of Screen being heard. Phrasing is suggested by (visual) grouping of notes; density of attacks likewise.

by Charles Remolif

"A momon is a masquerade, a sort of dance done by masked figures, ending with a challenge delivered by them. Its radical is the same as in 'mummery.' One ought to be able to so name, by extension, any work of art including its own caricature, or one in which the author was to ridicule his means of expression. *La Valse* of Ravel is a momon. The genre is peculiar to periods in which rhetoric, dying, examines itself."

(From *Soap*, by Francis Ponge, translated by Lane Dunlop, published by Grossman and Jonathan Cape, 1969. I have made a couple of corrections in the punctuation, and have left the last sentence out of respect for its marvelous sense of style, although Ponge actually wrote "Ce genre est particulière aux époques où la rhétorique est perdue, se cherche."--leading me to suggest that something like "...rhetoric, lost, searches itself" might be closer to the original. Not terribly important.)

I don't know of any writers in English anything like Ponge, although the Gertrude Stein of *Tender Buttons* comes close. He began writing about the time of the end of World War I; is writing still (for all I know); and has produced a rather small but extensive number of things in which poetry, prose, speculative philosophy and natural science all seem to blend into one smooth process. *Soap*, for example, in English, is a book of 95 pages in which the author describes a bar of soap, and describes himself describing it, and continually revises this dual approach, looping back, restating, progressing onward to no transcendently important conclusion, incorporating into his writing an awareness of--indeed, a brooding over--his responsibility to his reader--and, his reader's responsibility to him: so that an element of dialectic enters Ponge's writing, as well as the phenomenology, if we may so call it, of his concern with the object, the objectively verifiable bar of soap, the words and sentences about it, and the thoughts and reflections about the process of writing about it.

All this has several things to do with 20th century music beyond Ponge's mention of Ravel. On an easy, obvious level, for example, there is the development of Ponge's writing, which is like the cell-enlarging continuously developing (or at least continuously moving on) texture familiar in music since late Beethoven but particularly important to music since the atonal period. See, for example, Webern's procedure in the *Passacaglia*, op. 1, where the first variation is a particularly clear example--though the beginning of op. 24 shows the same procedure at work 26 years later. The gradual disclosure of the "row" in Berg's op. 4 no. 1 is another example, and the procedure is commonplace in Bartok too.

The image contains two musical score snippets. The top snippet is from Webern's *Passacaglia*, op. 1, for flute. It shows a series of variations on a single melodic line, with dynamic markings like f , mf , and ff . The bottom snippet is from Berg's *Three Pieces*, op. 4, no. 1, for violins. It shows a complex rhythmic pattern with sixteenth-note figures and dynamic markings like mf and ff .

Beyond its technique, it's the momon's attitude that gives an insight into much of the musical revolution of the early part of the 20th century. Not only the musical revolution: Cubism and the postimpressionist style called pointillism represent the momon at work: style becoming the substance of the art work. *La Valse* is a forthright demonstration of the momon: it is both hommage and caricature--but gentle, gentle!--of the Viennese Second Empire waltz. Ravel's *Valses Nobles et sentimentales* are another case, referring to Schubert. In fact nearly all Ravel's work is momon, one way or another, referring back to Ravel himself, or to Spain, or to popular music--there's hardly a single "abstract" piece.

It is easy to think of this sort of attitude as characteristically French. It has to do with both the intellect and irony; it is not particularly concerned with the soul or with sentiment, and is for that very reason a logical historical consequent (and antidote) to Wagner. The objective component of the momon animates a fair number of Satie's post-Schola pieces, its quietly smiling, indulgent but faintly ironic humor permeating the ballet scores particularly, and the intellectual habit of this disengaged objectivity even leaves its mark on Socrate. Through Satie the momon reached The Six, finding fertile soil particularly in Darius Milhaud--though it must be granted that Milhaud drew on a number of other attitudes in the course of his long career. And, again probably through Satie, it reached Virgil Thomson, whose *Four Saints in Three Acts* fittingly represents a virtual catalogue of the momon--"fittingly," because it sets the libretto of Gertrude Stein, who (with Picasso) had a great deal to do with the firm establishment of the momon in the first place. (And it must be remembered that Picasso worked (and no doubt learned) alongside Braque, whose fine and Pongelike mind must have been responsible for much of the analytical thinking that discovered Cubism.)

But a current swept across national boundaries in Western Europe during the decade before 1914. There is an irresistible temptation to look for a commonality lying under such diverse new musical attitudes as Strauss' "return to Mozart" in *Der Rosenkavalier*, Berg's revisiting Mahler in his *Three Pieces*, op. 6*--leading, perhaps, even on to *Pulcinella* and the invention of "neoclassicism"--some such commonality beckons. And that both Schoenberg and Stravinsky should have approached a "new classicism!" But "neoclassicism," at least at its emptiest, is substanceless--merely an attitude; and the momon goes beyond that, for in examining itself, ridiculing itself, it discovers a truth--and that is the "challenge" Ponge mentions.

The substance of music is sound, which is arranged within silence. Cage's *4'33"* of random sounds--not of silence, as it is usually described--made that point for once and all. But music as we are commonly taught to think of it consists not of sounds at all but of the technique by which the sounds are ordered. The music student is traditionally encouraged to think of music not as sounds but as procedures--to think in terms not of sonorities but of orchestration and harmony, of sound-shapes not as lines but as voice leading and counterpart. Fowler says, "Science knows; art does;" and science, not art, is what is taught--and art no doubt includes science, but must transcend it: where art is lacking, there is the music (or poetry, or painting) the next generation discards. Well: there are two entirely different, fascinatingly different approaches to take toward what one does with what one knows--or, rather, there are two

The image shows the beginning of a musical score for Webern's op. 24, no. 1. It includes parts for flute, clarinet, and trumpet. The flute part starts with a series of eighth-note chords. The clarinet and trumpet parts follow, with the clarinet playing a sustained note and the trumpet providing harmonic support. The score is written on five staves.

* Berg's *Three Pieces* were first intended to be a symphony, but--significantly--Berg found the form impossible of attainment during its composition, during World War I. This brings to mind the attractive subject of the *inacheve*, the uncompleted work, which ranges through Berg, Schoenberg, Webern, in literature through Rimbaud, Mallarme, Daumal, in the visual arts Marcel Duchamp--that subject, so typical of the early 20th century (though claiming so august a forerunner as *The Art of Fugue*), whose greatest composer, Webern, gave up the form of the symphony for that of the two-movement instrumental work, must be set aside for another investigation).

extreme positions governing what one's attitude is: there is the one which delights in expressing the art, spinning it out joyously, athletically, revelling in the ability itself and relying on it (and on a more or less profound personal character) to expound musically interesting results: Vivaldi, Bach, Mozart, Mendelssohn, Milhaud, Stravinsky come to mind. And there is the one which analyzes itself, develops, introspects, proceeds logically (or not) along a certain path--whether or not it finally go anywhere: Schoenberg, Webern, Cage until 1950, Stockhausen, Beethoven in many ways--this list is shorter.

And the difference between these two methods (I do not say results, but methods) is something like the difference in attitude between craftsman and artist. Just as the Middle Ages saw a profound distinction between secular and sacred activity, and as the 19th century developed the distinction between Apollonian and Dionysian attitudes, so our own Age of Anxiety (or, if you prefer, Analysis) is seeing the rise of the distinction between work expressive of the time and work irrelevant to it--to speak in very broad terms. Art--the work expressive of its time--has had to come to terms with its own nature, its history, its motivation; in so doing, it has inevitably turned inward upon itself from time to time. "Rhetoric, dying, searches itself." It's easy to see in literature: Mallarme, Proust, Joyce, Beckett--the avant garde. (Stein, too, much of the time, as Richard Bridgman has shown in his study *Gertrude Stein In Pieces*, valuable in spite of its negative estimate of her work.) It is harder to see in music, an art more given to conservatism.

The value of the momon, especially with respect to music, lies in its ability to soften the distinction between these two attitudes--its ability to resolve the gulf between continuity and discontinuity--a logical contradiction, but one traditionally the business of music: Stockhausen seconds Brahms' dictum that the purpose of the composer is to make the world become one: to com-pose. In effect, the momon offers one way to erase the distinction between things being the same and things being different--or, if you prefer, it offers a way of affirming that there is no distinction between things being the same and things being different. (Ives found another means, notably in the last movement of his Second Orchestral Set, "From Hanover Square North at the End of a Tragic Day (1915) the Voice of the People Again Arose," but Ives himself used his version of the momon, notably in the violin sonatas and the Second String Quartet, in order to teach himself to make his transcendental musical statements.)

As I am writing this a fascinating collocation of historical and artistic momons leap out of The Musical Quarterly at me. In the January, 1974 issue, Larry Stempel discusses a newly found minor work of Edgard Varese, a song from his apprenticeship, written as early as 1906. In the course of restating the familiar portrait of Varese as a composer without link to tradition, Stempel quotes Varese himself:

...music written in the manner of another century is the result of culture and, desirable and comfortable as culture may be, an artist should not lie down in it. The best bit of criticism Andre Gide ever wrote was this confession....: "When I read Rimbaud or the Sixth Song of Maldoror, I am ashamed of my own works and everything that is only the result of culture... (1)

Yet Stempel is able to go on and demonstrate the extremely close connection between this early song, a setting of Verlaine's *Un grand sommeil noir*, and both Debussy's *Trois sriettes cubliées* (*L'Ombre des arbres*) and Varese's later, mature *Arcana*. (Even more tellingly, he finds an exact correspondence between the early Varese song and Debussy's *Pelleas et Melisande*.) Now the momon here is not Varese's use of Debussy's sounds, but Stempel's use of them to "explain"--really to comment on--Varese. What I mean is this: Varese, according to Stempel's discovery, may have merely recalled *L'Ombre des arbres* in his own song; may have recalled, may have 'lifted' the progression in *Pelleas*--the material is extremely similar--but in either case he seems to have used the material for his own ends, similar as they may have been to Debussy's. There is no

(Musical Quarterly, Jan. 1974, p. 60)

challenge, in Ponge's sense of the term. But in tracing the song to Debussy, and then in demonstrating its foreglimpse of Arcana, Stempel turns this fascinating nexus, this node in the French musical tradition, into a momon of historical analysis.

A spirit akin to irony pervades the momon. It is not quite irony, because irony has to do with dissimulation for the sake of maintaining a stand in a logical discourse--feigning ignorance, say, in order to assume a particular tactical position. The momon both is and is not concerned with such matters: is, because it is aware of its relationship to the object of its scrutiny; is not, because its purpose--the purpose of its scrutiny--has nothing to do with logical procedures. (They are the realm of the analysts, the musicologists, historians, critics.) Again, same and difference are reconciled, and again the ghost of Marcel Duchamp smiles, remembering his discovery of the chess problem of reconciling opposition squares in an abstruse kind of endgame. (Chess, by the way, would seem to be fertile field for the momon.)

This kind-of-irony is what makes it possible for an artist to work within the spirit of momon. He knows that the game is trivial, but knows that it is no more trivial than any other--than, for example, the game he alludes to in playing out his own game. It is not merely "lying down in culture," but removing one's self from the scene in order to watch one's self lying down in it. The artist, in short, can become his own observer, his own commentator. What we have is an antidote to the all too familiar 20th century erasure of distinctions between art and life: here instead is an assault on the distinctions between life and art. Ontogeny recapitulates phylogeny; life recapitulates art. The cruxes of tonal music--the half-step and the tritone, which define, brand the octave and inform its largest subdivision, the fifth (and its inversion, the fourth)--these intervals are the common currency of post-Schoenberg music, as thirds and sixths are that of the century before. They represent an ironic challenge to the tonal language; affirm the momon-ness of new music to old, in a logically analysable manner if you like, but more importantly in a logically absurd kind of proportion which has nothing to do with orthodox relationships, but lies instead in a meta-history. (A meta-history which admits, by the way, of both Stempel's view of Varese and Robert Morgan's, in *Musical Newsletter*, vol. 3, no. 2, which develops the more traditional idea that Varese represents a startling break with tradition.) (This is a distortion of Morgan: his furtherpoint is that Varese and Ives, in breaking startlingly with the past, establish another tradition for contemporary composers to attach themselves to.)

It is this kind-of-irony which issues the momon's challenge, and which constitutes the truth the challenge discloses, that there is no difference between same and difference, that in examining one's self one examines the universe, that the close study of objects, things, phenomena instils in us the capacity to hone our intuitive grasp on ourselves and our condition. This is only a 20th century version of how music helps us to vibrate with the universe; there are other versions; but the momon seems to lead from Thoreau to Cage, beckoning as a sort of unified field theory of 20th c. art--an intriguing notion.

(to be continued, probably, in a future issue)

NOVEMBER

14 MOZART quartets, Fine Arts 4, HH 8 $\frac{1}{2}$
INDIAN GS Sachdev, flute, 1750 8.30 $\frac{1}{2}$
SOUND POETRY lecture-demon, SF public library, 7
GUARNERI QUARTET Mendelssohn Barök 3d
Schubert Death & Maiden Dinkelspiel 8

15 VIOLIN/PIANO F Foster, E Gash: Still, Leclair, Brahms, 1750, 8.30
BAROQUE: Hotteterre, Telemann, Marais, Haydn: Anneberg Aud, Stanford, 8
ORGAN: L Altman (JSBach), PLH, 4

16 TWO PIANOS: J Stark, J White, OMus, 3!
ORGAN PLH, 4 (see 15)
GUARNERI 4: K. 464, Bartok 4, Schubert C Quintet; Dinkelspiel 8
SONGS: A Spears, J Spencer, OFCA, 4.30
MARIN SYM (Salgo): Schuman New England Trip, Rodgiero Fantasia (Yepes), Beeth.7

17 NEW MUSIC Berk Cont Ch Play, HH, 8!
NEW MUSIC BYOP: Maxwell Davies, Peterson, Imrie: Grapéstone Gallery, 2876 Calif. St, SF, 8.30

18 EARLY MUSIC: Dinkelspiel, 8
OAK SYM: Piston 2d, Rachmaninov Pag Rhaps (Gheorghiu), Franck Sym (Farberman), Paramount Aud, 8.30

19 MOZART: Impresario, Petits Riens, Sym 38; Wyss, SF Sym, Zellerbach Aud, 8
ORGAN: Jas. Welch, Stanford Mem Church, 8
NEW MUSIC: (see 23); SF State, 8!
OAK SYM (see 18)

COLE PORTER & JSBACH: Bob Scher, Explor, 8
NORNEGIAN PIANO MUSIC: Bjorn Jahren, HH, noon

20 VIDEO DANCE: EBMC Berkeley, 8?
EARLY PIANO: Joan Benson, SJState Stud. U, 8!

21 BARRY TAXMAN, 1750, 8.30
HARPSICHORD: J Hamilton, HH, 8
NEW MUSIC/dance/poetry: Ron Pellegrino, ?
J Jenkins, L Palmer, OFCA, 10

CLARINET: E. Hollcraft: Brahms, Mozart, Berg, Stravinsky, Hettel; EBMC Richmond, 8

CELLO: R Thomas: Schumann, Beethoven, Schubert, Kodaly; Tressider, Stanford

ROYAL COURT BRASS, OFCA, 10
S JOSE SYM (Cage, Cleve): Cage Atlas Eclip, Ravel left hand concerto (Block), Brahms 4.

22 EARTH&SKY MUSIC by Idris & Margo Ackamoore, 1750, 8.30
ORGAN: N Pashley, PLH, 4
OAK SYM (see 18); 11 a.m.
S JOSE SYM (see 21)

23 NEW MUSIC composers coop: Armer, Langert, Samson, Rolnick, Giteck, Garter: OMus, 3
UC CHORUS, HH, 8
STANFORD CH ORCH: Barber Knoxville (H Joseph-Weil), Handel, Brahms: Dinkelspiel, 3
ORGAN (see 22)
XPERIMENTAL CHORUS: Cage, Bozina, Le Roux, !

Vergeer, Hughes: Live Oak Aud, Berk, 8.15
SF Rec Sym (Rarick): Weber, Ravel, Franck, Schubert: OFCA, 4.30

24 UC CHORUS HH 8
REAL ELECTRIC SYMPHONY, Family Light music School, Sausalito ?
25 CELLO/PIANO: P Shelton, L Bacon: JSBach, R Strauss, Bruch: Dinkelspiel, 8
26 TIBET BELLS, Vajra, Exploratorium, 8
RAUPEAU, CPE BACH: Coll. Musicum, HH, noon $\frac{1}{2}$
28 EARLY MUSIC: D Barnhouse, A Gilchrist: Purcell, Dowland, monteverdi, Telemann; 1750, 8.30
29 FLUTE/HARPSICHORD: D Wilkinson, A Bostram; b minor pieces by JSB, Telemann, Couperin; 1750, 8.30
ORGAN: PLH, 4 (see 15)
30 ORGAN: PLH, 4 (see 15)
PIANO: R Fields, incl premiere of G Walker Sonata 2; OFCA, 4.30

December

2 OAK SYM (Farberman): Hanson Sym 2, Copland music for theater, Verdi & Wagner (Farrell) Paramount Theatre, 8.30
3 OAK SYM (see 2)
S F SYM (Ozawa): Rush Song and Dance, Hovhaness, Thomson Sym 2, Copland Salon Mex; SF Opera House, 8.30
4 PIANO: B. Sneed: Haydn, Debussy, Liszt, Prokofiev Son 7; EBMC Berkeley, 8
S F SYM (see 3)
5 S F SYM (see 3)
NEW MUSIC by New Beginnings, local music, OMus, 3
UC CHAMBER BAND, HH, 8
STANFORD SYM-PHONY: Copland, Mozart PC 17 (Baller), Schumann Sym 4, Dinkelspiel, 8
VIDEO DANCE, EBMC, Richmond, 8?
BERK PROM CRCH (Rarick): Gluck, Previn and Rodrigo guitar concertos (Lorimer), La Mer, 1st Congregational, Berkeley, 8
SAM JOSE SYM (Chavez): Ravel, Galindo, Falla, Villa Lobos, Chavez
6 OAK SYM (see 2), 11 a.m.
S JOSE SYM (see 5)

notes: HH = Hertz Hall, U.C. Berkeley
1750 = 1750 Arch, Berkeley
Dinkelspiel Aud is at Stanford
PLH = Palace Legion of Honor, Lincoln Park, OMus = Oakland Museum S.F.
OFCA = Old First Church, Van Ness/Sacto, SF
Zellerbach Aud is at UC Berkeley
Exploratorium is at Palace of Fine Arts SF
EBMC Berkeley = Milvia and Cedar (church)
EBMC Richmond = Barrettand 24th

if we don't show time or place, we don't know it
SEND YOUR LISTINGS EARLY! if you want them in.

? = recommended repertoire ! = recommended performer ? = looks good, but who knows?

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RANDOM NOTES. This issue is considerably late, outrageously late, because I decided not to spend any more time on EAR, which is pounded out in spare time in the basement, and because Charles Remolif was late with his manuscript and it was a mess for me to retype it (I'm still not sure some of the paragraphs are in the right order) and because its music examples had been set in blue ink which does not reproduce, the moral being that your contributions must be typewritten single spaced IN BLACK camera ready if you want me to print them. This morning's paper had a letter to the editor about Huewell Tircuit's review of a work played by the Oakland Symphony--HT didn't like it, the composer did, and wondered why HT's review was completely negative when so many other reviews have found something positive to say. There is some concern about the SF Symphony contract; management wants to take away some present language (probably the tenure features which cost them Elayne Jones); the rumor is that Joseph Scafidi is out of the negotiating position and that Victor Wong has taken over for him on the management team. A number of records and periodicals have been piling up and we should get to them in December EAR, which will be out early in the month. The Alban Berg Quartet recital at SF State was phenomenal, a Lyric Suite as good as their record of it (Telefunken SAT 22549 with the Berg Op. 3, if you don't have it get it). Ron Pellegrino sends along information on the Real* Electric Symphony which involves him, Gordon Lumma and Howard Moscovitz (EARmen all), we hope to see them by next EAR and get their stuff out in front of you. Also in next EAR: the first of at least two, maybe three pieces on Stockhausen; comments on the opera season from someone who knows; some singable songs from Tender Buttons.

Super Snacks

In Mini-Time

Via This

Mini-Oven

