

EAR

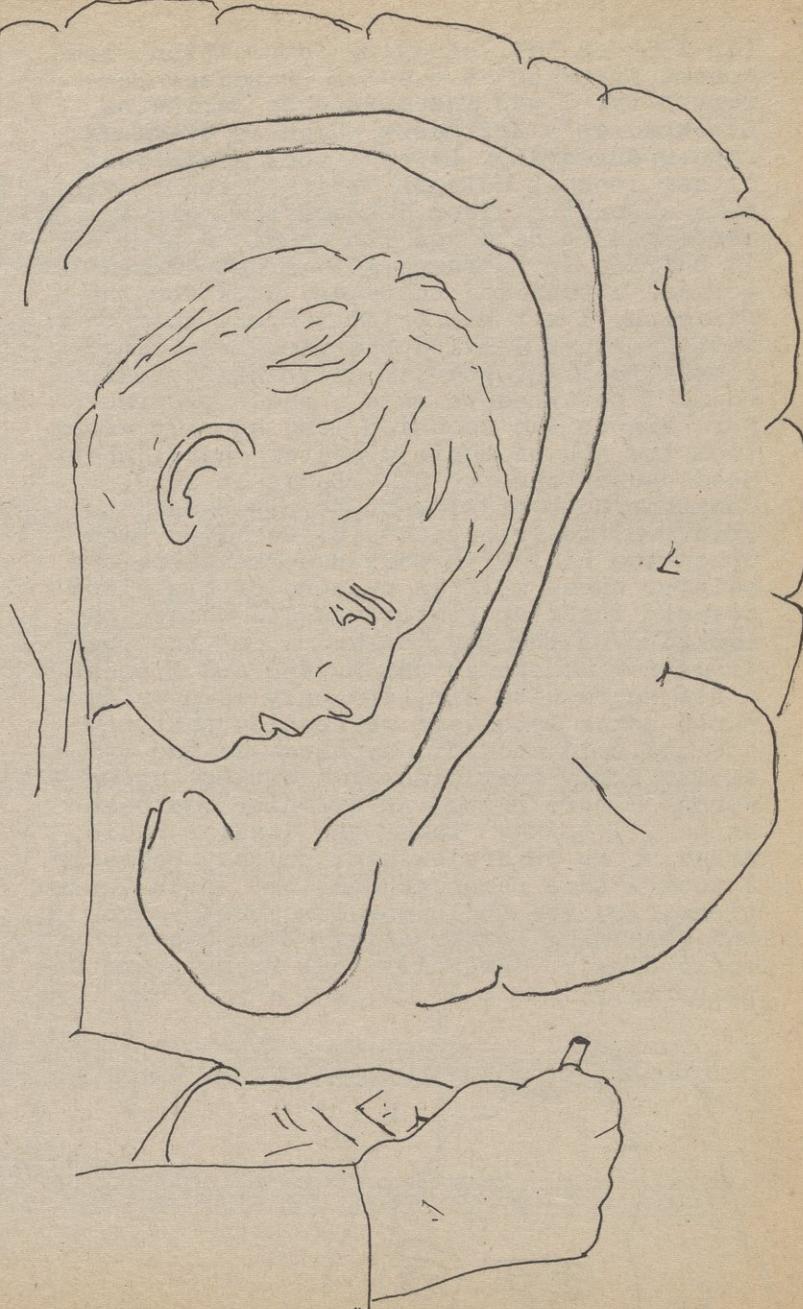
VOL 3 NO 9
DEC 1975

KARLHEINZ STOCKHAUSEN, I:
AN INTERVIEW (1967)

HUGH CEBIOUS AMPLIFIES CHARLES REMOLIF:
RESPONSE TO THE MOMON

VALERIE SAMSON ON COMPUTER CONFERENCE:
REPORT FROM URBANA

DIRT AND NOT COPPER



EAR HEARS... that David Lawton is in charge of a successful opera workshop at Stonybrook, conducting *Cosi fan tutte* this month. He led a fine performance of the Haydn Sinfonia Concertante with the U.C. Orchestra here some years ago; New York's gain is our loss...meanwhile, Jonathan Khuner's replacing Michael Senturia at Cal this year, and should be worth hearing...in the same capacity, Sally Kell is a joy to work with, judging by her way with the Stravinsky 8 Miniatures she (and we) performed at Mills...With the Musicians Union, Cellar M and now the Real* Electric Symphony there's a fair lot of action going on in the live-media performance area (how's that for a new name for it?), we'd like to see some articles from these guys. Ron Pellegrino has written to say that the R*ES, which will perform at the Family Light Music School in Sausalito on the 12th, is a "non-exclusive arrangement, offering different combinations of people for various events." Why the hell can't someone offer a festival of these groups so we can get an idea of what they're up to?...The Stanford Artificial Intelligence Lab (the computer music section, in other words) got the grant it needed to keep going for the next couple of years; in the summer their union with IRCAM, Boulez' Paris center for computer music and the like, will be consummated...Listen to Loren Rush's Song and Dance, opening SF Sym!

EAR is published monthly except August by Charles Shere, 1824 Curtis St., Berkeley. Available at various Bay Area outlets or by mail. All unsigned and many signed articles are by the editor and are his opinion only.

S U B S C R I P T I O N B L A N K

to Charles Shere, 1824 Curtis St.,
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Enclosed find check for six dollars. Send my EAR every month except August for the next 12 issues.

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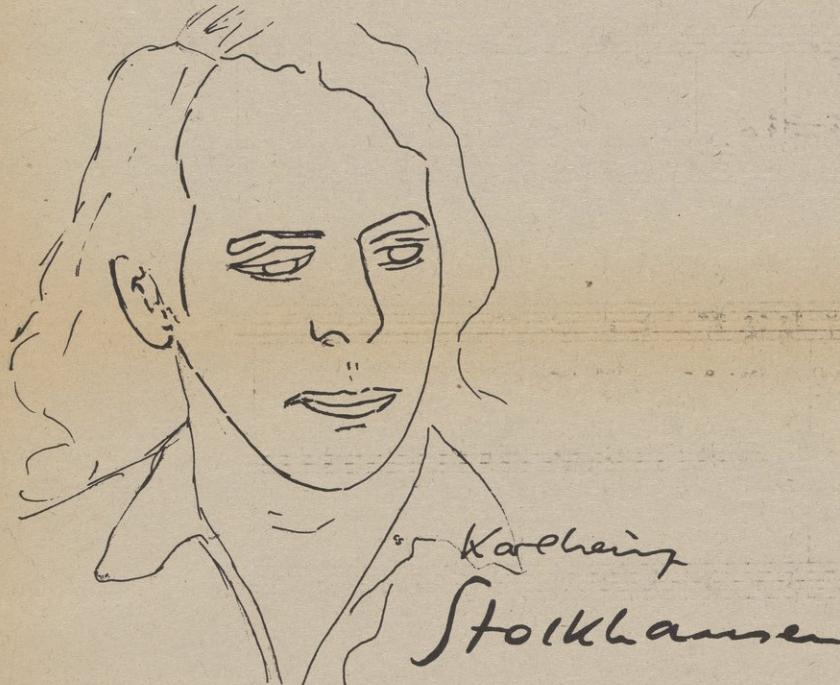
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B E A T T H E R U S H !

(In 1962 or '63, studying composition with Robert Erickson at the San Francisco Conservatory, I was fascinated by Karlheinz Stockhausen's *Zeitmasze* which we examined rather cursorily. Later I took a somewhat closer look at *Refrain*, which I found even more absorbing. When I heard that his *Momente* was to be given its American premiere in Buffalo in February 1964 I determined to go, and hitchhiked there and back for the occasion. I met him briefly then, just to tell him that I liked the piece--feeling rather foolish, starstruck in his dressing room. I returned to make a radio program for KPFA on the occasion, and shortly after took the job of music director there. When Stockhausen came to U.C. Davis in 1967, Jonathon Cott and I went to his Sausalito apartment to interview him. He lived high up on the hill with Mary Bauermeister, the painter whose work is on some of his album covers; their apartment was all white and looked over the Bay. He had spent the previous few months in Japan. Jon and I spent a few hours with him, and only when we compared notes later did we realize that no one had said much of anything--we had had a satisfyingly full discourse without using words: a rare thing. An affinity had been struck, I think. Later the Italian Radio asked me to interview him; on that occasion I took a tape recorder and some stock questions, and the following is excerpted from the resulting conversation. Stockhausen spoke slowly, carefully, but frankly and unpreparedly.)



CS: All your music, and in fact most contemporary music, and art in general, is concerned with multiple levels of understanding, with ambiguity, with--well, with pluralism in one way or another, and the question that frequently comes to an audience's mind is -- a reader confronted with *Finnegans Wake*, for example, says "Is the book worth the difficulty?" Why is your music worth the fantastic difficulty of performance? I know that *Momente* takes hours and hours of rehearsal.

KS: Well, to give a good reason for this we have to go actually way back historically. Music has been written, originally, and performed, for single occasions; and most of the great works, even, that we know, have got very few performances in their own time, and then the composer started a new work. And I am definite that this very fact has, if consciously or subconsciously, influenced the way of writing. It was until not so long ago a very important quality of a musical composition that it could be understood, when you were listening to it, at once... People thought one has to understand, if someone is making music, immediately everything that's going on. And actually most of the music has been written that way, as you know. Of the very best music, a melody... as Mozart would write in the morning a whole work, just the melody, and then in a rather relaxed mood in the afternoon, as he describes himself, he would add the accompaniment and he would make the instrumentation. It was mainly one thing at a time. In polyphonic music we have a different situation -- I mean in the earlier

times. But at that time the music was performed mainly to please God, and nothing could be differentiated enough to fulfill that demand. There was not this belief that people should necessarily understand what was going on. They had very often rather mystic approaches, you know; that means, no matter how the spirit formulates itself in musical terms, it should be the utmost, the extreme, of what you are able to think and to make.

...I'm speaking about the whole Dutch school until the late Baroque, the polyphonic music of Baroque. Only in the beginning of this century, in men like Schoenberg, Busoni, this thinking has come back, that a musical work represents the highest state of mind of the composer, who is nothing else but the mouthpiece of the spirit, and you shouldn't bother about the people if they can, when they are listening to it once, or even two or three times, grasp, comprehend everything that's in the piece. The opposite is nowadays understood by most of the composers, and this becomes intelligible through the process that we can repeat the piece now -- because it is recorded -- as often as we want. So I can't simply answer your question. It doesn't matter really even if I make thirty or fifty rehearsals, because I know nowadays a piece that I have composed, once it is performed, it will be listened to many, many times by the same person. And there is actually no end for me of depth of differentiation in a given composition. It should be actually bottomless, so to speak. There should be no ground to find. It should be deep deep deep deep, so when you listen to it a hundred times, you still discover things.

CS: This brings up another subject: it's true that in contemporary music there seems to be a tendency not to be concerned with touching immediately the heart of the listener, as was true of Schumann, say, or Chopin... And yet at the same time today composers seem to be more concerned with humanity, and with what it is to be a social animal-- more than they have ever before. This works its way into musical esthetics now, where it didn't before. I'm not talking about music as propaganda only, in the good or the bad sense of the word; but I mean that there is an essentially social implication to the musical esthetic today.

KS: That's very true. Most of the composers are talking that way all the time, and they try as you know from some of our colleagues to include literally attitudes of people sitting in the hall and their reactions. (1) I am not so much concerned about that, I must confess. I have probably more the attitude of research man. I try to find a new insight through my musical work into existence, and sound is part of this existence, and I'm definitely sure that if I find something that's true, that if it's important, it will be important for everybody, not just for myself.

CS: That's essentially what I had in mind. To talk about the music of yours that I know best is to engage in a metaphor of the human condition, human existence within the world we live in; and listening to your music, going through it with the score, is almost a metaphor of going through whatever daily confrontations one has in life.

KS: Well now I'm pretty sure what happens to the sounds in my composition is going to happen to the people that are listening to it. I mean there exactly the same processes that the sounds in a given work are going through, the people are going through when they're listening to the piece, even if they are not aware of this so much, I mean even if they are not conscious of it... It is living -- the music, the way it is organized; and by that their whole personality gets modulated by the music.

CS: So that in a way music has a function, in addition to the entertainment function that it's had, or the laudatory function that it had in the church. Now it seems to have a function to the people to whom it's played.

KS: It automatically has. As soon as the people are listening to it. [To page 6]

(1) The reference here must be to Cage's *4'33"*. But *Momente*, which begins with the orchestra applauding as the audience has just applauded its conductor, certainly includes its audience's reactions. (CS)

text (from Tender Buttons) by Gertrude Stein

Dirt and not Copper.

music © 1975 Charles Shere

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Dirt and Not Copper was written for John Duykers, who will sing it next month, I hope. EAR (and Ear Press) is always looking for short pieces to print; if you have one, send it in.

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Bay Area Poets Coalition
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Frank Montenegro and Kalise Kimberline

8:30pm

A REPLY TO CHARLES REMOLIF'S COMMENTS ON THE

To the editor:

I was struck, reading the longish and confused piece in the November issue, on the extent to which Mr Remolif lost control of a potentially interesting, perhaps even valuable new concept which might clear up a number of issues having to do with 20th century music. I suspect the issue of the momon, delightful as it is, is significant mainly as having started Mr Remolif speculating over his customarily wide range of idees fixes, and I presume to suggest focussing his inquiry on the following few areas:

1: Phenomenology as characteristic of new music

This is a significant way of looking at the 20th century "revolution" in music. It puts the break where it belongs, not in Schoenberg but in Varese. Here what amounts to a digression in Mr Remolif's piece turns out to be central to the point: his statement that "the substance of music is sound, which is arranged within silence." (I prefer "dispose" to "arrange," as the latter implies ranks and order, but that quibble can be postponed.)

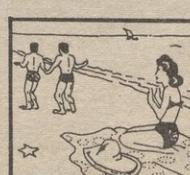
The question now, before we come to that of phenomenology itself--namely how the sounds are treated as sounds--is whether it is historically true that some such break did occur, and can be demonstrated. We know that Debussy, Varese, Schoenberg, Webern, Ives, Cage are all significant names in the changing tradition of serious music, but (except perhaps for Cage) all these composers can be "explained" in traditional, i.e. 19th century, terms. (True, those terms are distorted thereby, but explainers never mind that.)

In fact, each of these composers can be seen as prefiguring the "phenomenological" approach. So Wilfrid Mellers: "Debussy had accepted the chord as a moment in itself, without before or after; Varese accepted as a moment in itself the single tone, or an aggregate of tones and timbres. Cage... acknowledges a debt to both Debussy and Varese, and carries this conception to its ultimate conclusion." (Music in a New Found Land, N.Y. (1967), p. 177.) And where these composers removed sound-moments from the traditional (i.e. post-Renaissance European) musical context, Ives transferred them to a different kind of context (a transcendental one), and Webern cast them within an "abstract" mathematical one, and so on. The historical process is fascinating: Webern in company with Stein and Mondrian (!), Ives with Whitman and Marianne Moore...but, unlike Mr Remolif, I (reluctantly) resist the temptation to digress.



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2: What is new about Phenomenology?

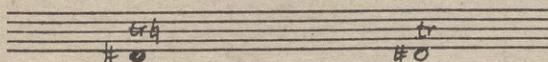
The effect of this approach to musical material--that is, the effect of different contextualizations of sound--is to create a new music. This is true because the years between 1750 and 1910 saw an increasingly concentrated amount of attention being directed toward one aspect of composition: the elaboration of the tonal system, itself no doubt occasioned by the complete acceptance of the equal-tempered scale. (And by the tacit agreement among composers that only the German-Austrian music was worth serious attention.)

The original purpose of the tonal context was to provide an emotionally expressive language with which to evoke response in the audience. In other words, the whole approach was romantic, and the revolution of the style gallant was to replace the baroque mind-based language with the romantic heart-based one. The genius of Mozart and Haydn lay in changing the superficial simplicity of the minor 1750s and '60s composers with the new musical values; in other words, they accomplished exactly the same effect as Beethoven did when he moved into his "middle period," and the artificial distinction between "classical" and "romantic" schools does a disservice to musical history.

A similar break attends the final collapse of the tonal system. Strauss returned to an earlier "language." (So did Stravinsky.) Schoenberg, "emancipating the dissonance" by redistributing the half-step, developed a new kind of context, a new "language." Webern seized this opportunity to strip the technique of composition from all these "linguistic" connotations, freeing music from the obligation to refer to something else, allowing it instead simply to express its own independent values.*

While Webern was pursuing his private goals, Varese was concentrating on the "object-ness"--the objectivity--of his sounds. To do this necessitated avoidance of traditional contexts, for they evoked sound-connotations beyond the sounds themselves. Varese is no doubt still concerned with some kind of context: Slonimsky is able to demonstrate a quasi-sonata form behind *Ionisation*. But Varese tends toward a new kind of contextualization; one which Mr Remolif alludes in his comments on the continuously developing "form" (really a technique) of Ponge's *Soap*.

And, taken with a number of other currents in the early 20th century art revolution, this new kind of contextualization leads to the inevitably new departure, the great distinction between music 1750-1910 and music post-1910: music is no longer organized on teleological principles. "Phenomenological" music is simply one of a number of musics possible through having liberated the process of composing--the process of disposing sounds within silence--from the obligation to express certain principles or systems which have traditionally been superimposed on those sounds, until finally they have, one way or another, come between the sounds and the listener.



*(A digression here is irresistible. A language, broadly speaking, is a system of signals used to communicate information. Leonard B. Meyer has published a number of books in which he attacks new music for giving up "meaning"--that is, for no longer serving external ends. But, if "meaning" has been lost since Webern, significance may very well have been gained.)

I repeat: there are any number of possible ways to compose music without participating in the teleological process. Webern's is one--so pure that it is extremely hard to emulate. Varese's is another. Cage's (in the post-1950 pieces) a third. It may be that Elliott Carter is developing a method of his own, although his commitment to the possibilities of emotionally affecting contexts is still apparent in the *Third Quartet*, a work which excitingly makes possible the extension of Ivesian and Bergian values to our own time. The interesting thing about purely "phenomenological" music, however, is that it implies a total shift of attitude on the part of the composer.

3: Phenomenological music is noble.

James Joyce suggests (through Stephen Dedalus) "that art necessarily divides itself into three forms progressing from one to the next. These forms are: the lyrical form, the form wherein the artist presents his image in immediate relation to himself; the epic form, the form wherein he presents his image in mediate relation to himself and to others; the dramatic form, the form wherein he presents his image in immediate relation to others." (*Portrait of the Artist as a Young Man*, Modern Library, p. 251).

Earlier on he has stated that the dramatic emotion is static. "The feelings excited by improper art are kinetic, desire or loathing. Desire urges us to possess, to go to something; loathing urges us to abandon, to go from something. The arts which excite them, pornographical or didactic, are therefore improper arts. The esthetic emotion (I use the general term) is therefore static. The mind is arrested and raised above desire and loathing." (*Ibid*, p. 240.)

Now Joyce suggests that the dramatic form is the logical extreme on a subjective-objective scale, but it is not, for it still concerns itself with the relation of the image to its audience. The point of "phenomenological" music is that it is not concerned with that matter--or, if it is, it is concerned with it only to the extent of allowing it to develop by itself, quite apart from a priori values of the composer or the performer. Cage's 4'33" is, as Mr Remolif suggested, the example here.

At a rehearsal of *Atlas Eclipticalis* last month in San Jose, Cage instructed the trumpeter not to play a broken triad. I asked him afterward what ruled that particular sound out, and he said that *Atlas* was -- "If I do say so myself, a noble piece" and that there was therefore no place in it for presumably mundane sound-events. It comes by its nobility logically, of course, because it is the transference to the orchestral world of the arrangement of the stars, and has therefore a minimum of individual human content. It is, in other words, totally objective music, relying on the sounds themselves for its effect; any gratuitous "arrangement," according to a superimposed system or language, interferes with the freedom of those sounds, and weakens the whole. The effect, in other words,-- the beauty of the piece is implicit in the objective truth by which objects outside human influence go on existing as they do. It is the beauty of inevitability, of non-interference; the beauty, as Keats said, which is truth. And the beauty of indifference, which suggests Duchamp's use of irony to suppress subjective (creative) value.

With these reservations in mind, I remain, looking forward to Mr Remolif's continued survey of irony and the momon,

Yours,
Hugh CEBIOUS.

6. (cont. from page 2)

CS: And this is a legitimate part of composition, to work toward that end.

KS: Well, I don't have special programs to influence people, not at all: but I think I am part of those people, I am not somebody else. And the way I think the world should be organized or should be articulated, this is not just a crazy invention of myself, but through my mind the whole spirit of human beings that is in the air is working; I am part of this humanity; I am not opposed to it, to the other people.

* * *

(We talked about *Gesang der Juhnglinge*, and Stockhausen discussed the audiences' startled response to the mixture in that work of electronic sounds and recognizable human voices.)

KS: At that time most of the music still behaved like painting, in a rather abstract manner, to exclude everything that could be recognized, and I mean either in figures or in sound qualities, etc. (2) And I have always used certain musical elements that could be identified, that we have names for, melodically or harmonically or rhythmically... fragments that you can stick to immediately because you know them. These were always points of reference. And increasingly I have tried to relate the unknown world that I would invent completely, or discover (that's a better word) in a given work -- to relate it to the known sound world, and by that to the world that we are in. I think it is much more interesting, through having gone through the experience of leaving the human environment, going, so to speak, in abstract or even completely informal, unintelligible world of sound (and, in painting as well, of visual) compositions; it is extremely interesting relating this discovered world to the world that we are in. And by that, the old world, as we usually think, the banal world, becomes very fresh, very new.

CS: So that here again we're back to the idea, in all your music, of the essence of the procedure very frequently being in the transformation from the unknown to the known, and maybe in the nexus where the transformation is made.

KS: Well, yes, this works both ways, because the extremely magic moments in a given work where you don't know where you are really, where you are faced literally with the unknown, they are even more magic if you have certain objects, or certain events in a given music, which we know very much. And the magic becomes even more magic, I said, and the banal has a new quality, going even beyond surrealism, surrealistic approaches; it is suprarealistic, so to speak.

(And) the fact that in music, since about ten or twelve years, also the world of sounds that represents a given composition is part of the invention and discovery, faces us with a far more striking experience of newness and of the unknown and of the magic than at any time before. That's actually comparable to the fact that people are leaving this earth very soon, and going into outer space; and this has been anticipated in music, I think, more than in any other field... (Actually, in music, we go inside, we go to the inner space.)

CS: Do you see anything which will necessarily bring this process to a halt? Is there any limit?

KS: I would say that this basic enlargement of our concept of what music is and a given composition is cannot be enlarged permanently. There are certain historical moments where you have a breakthrough and this cannot happen every ten or twenty or fifty years, even. Once now this is

(2) This observation has interesting implications concerning collage & quote pieces. Stockhausen was working on *Hymnen* at the time: it incorporates "found material" in the form of national anthems, folk music etc.

COMING UP: bibliography of books and articles on Stockhausen... Stockhausen performances and reception in the Bay Area... a roundup of the recordings and music available in the area.



understood, once this is experienced, this will be enlarged, that will be differentiated; but the very fact that a given composition is totally the process of compositional act including the sounds and everything that happens inside the sounds -- this will for a long time now be one of the most fundamental changes in human history. Once you have gone into outer space then it is a matter of detail going to Venus and then Mars and then perhaps further. The very fact is that we have left the earth. And similar things happen in music nowadays.

CS: What historical period would you say is comparable to the present in music? We've been going through a tremendous breakthrough in music in the last ten or fifteen years. When was the last one that you think was this major?

KS: Well, I assume there has been only one great breakthrough historically in all the fields -- music is part of this spiritual activity -- that is, when the Europeans discovered America, the new world, and (so to speak) that the world was round. In short, the Renaissance, in all fields. The Renaissance was not really what the word says, a renewal of the antique. It was partly that... But in all aspects, new forms were invented. The extreme verticalism that came into music; the symmetric aspects. This is all part of the tremendous Renaissance movement, in music as well. Monteverdi, just to mention one name, is comparable to a man like Leonardo, having made so many inventions in music and so many new discoveries.

CS: In short the Renaissance, in all the arts, was a time of working with entirely new concepts and also applying those new concepts to the tradition. That's why you develop things like opera on the Greek drama, and that sort of thing. Obviously in the mid-twentieth century we're discovering new concepts: new forms are being developed, new sounds being used. Do you think that there will be a time -- is there already a time -- when these new concepts are going to be applied to the tradition? What happens to the tradition? We obviously don't discard it. You don't throw out from Monteverdi through Webern.

KS: No, not at all. Tradition is a constant source of reinterpretation. This means we make ourselves clear in what we think, in what we do, by facing works of the tradition with a new perspective. And that we

spective. And by that we understand that the creative process has constantly taken place in the past -- what we consider being the past -- but that the importance that people give to the results of the past is mainly the result of misunderstanding. Because I think it's not the object that is so important, but to understand in a new way, and comparing them now with what we do nowadays, facing our problems, the way they have produced and the way they have solved the problems of their music. And by that, naturally, Monteverdi is a colleague in the same field of spiritual activity as the musician who has at his time broken through. And for that he is, so to speak, a secret brother. He did the same, and I have to do the same nowadays -- under completely different circumstances, but the attitude is eternal. People always think the results, the products, are eternal. That's ridiculous. What shines through pieces of music by Monteverdi, or Beethoven's greatest discoveries, or Bach's greatest works? The attitude: how to go beyond what you know, what you have experienced. This attitude is eternal and constant, and this is the extreme dignity of the artist: never to stop, and always asking: What is next? Where are we going?

CALENDAR → → → → → → → → → →

! = recommended performers

♪ = recommended repertory

OM = Oakland Museum

HH = Hertz Hall, UC Berkeley

SU = Stanford University

EBMC = East Bay Music Center

OFCA = Old 1st Church, Van Ness/Sacto, SF

1750 = 1750 Arch, Berkeley

JSBach, LvBeethoven, etc.

SFMA = SF Museum of Modern Art

Quality makes up for quantity this time around. Get January listings to EAR by December 20, please, if you want them in.

! New Beginnings: Harrison Solstice, London string quartet, Davidovsky Synchronisms, Villa-Lobos; OM, 8pm

Univ Calif Chamber Band, HH, 8pm

SU Sym: Copland, Mozart PC 17 (Baller), Schumann 4th; Dinkelspiel, 8pm

? Video Dance, EBMC Richmond, 8pm

Berk Prom Orch: Gluck, Previn & Rodgrigo guitar con (Lorimer), La Mer; 1st Cong Church, Berkeley; 8pm

♪ S Jose Sym: Chavez, Falla, V-Lobos, Galindo, Ravel (Chavez conducting)

♪ S Francisco Sym (Ozawa): Rush Song & Dance, Hovhaness, Thomson

Messiah: OFCA, 10pm

? Infinite Sound: 1750, 8:30

Sa 6

Oak Sym: (Farberman) Hanson Sym 2, Verdi & wagner arias (Farrell), Copland Mus for theater; Paramount, Oakland, 11 am

♪ S Jose Sym repeats 12/5

♪ Amici Musicae: Renaissance & medieval, 1750

♪ Darcy Reynolds, piano; JSB Partita 6, LvB op. 54; Webern op. 27, Tombeau de Couperin, Mills College ensemble room, 4:30

SF Sym repeats 12/5, maybe

Su 7

♪ Calif Wind Ens: JSB, R Strauss Serenade for 13 winds, Hanson, surprise: OFCA, 4:30

! JSB Magnificat, Cantata 140; Grant-Wms, Peterson, Barnhouse, Parkinson, Courtney, Gilchrist; Calvary Pres Church, SF, 7:30

Berkeley High choirs Christmas concert, 1 Congr Church, Berkeley, 5 pm

UC Sym Orch (Khuner): Rossini, Brahms, Mozart; HH, 8pm

SU Choir, Dinkelspiel Aud, 3pm

Verdi Requiem, SFState, 3pm

Mo 8 UC Sym repeats 12/7, HH

Tu 9

♪ Eugene Gravich, vn; Karen Millar, pno: Carpenter, Ives, Prokofiev; OFCA, 8pm

♪ Alea II: Ravel, Copland Sextet, Stravinsky clarinet pieces, Dallapiccola, Jacobsen Cage in search of a Bird; Dink, 8, SU

W 10

♪ SF Sym (Ozawa): Ives Robt Browning; MacD PC 2, Gershwin Rhaps Blue (Watts), Varese

Th 11

! Musicians Union: Ch Amirkhanian, C Law, J Petrillo, B Davids; SFMA, 8pm

♪ Cont Italian Music: Castiglioni, Berio, Petrassi, Dallapiccola Christmas Concerto with Anna Carol Dudley; SFState

SF Sym repeats 12/10

F 12

! JSB "Leipzig" Sonatas; Paul Hersh, viola, Laurette Goldberg, hpschd, 1750

SF Sym repeats 12/10

SU chor, carols; Mem Church, 8pm

Sa 13

Berk Ch Orch (Bangs): Roussel Sinfonietta, LvB PC 3 (White), Poulenc; Berk High little theater, 8:15

! Jeanne Stark, piano, T Buckner, baritone: contemporary Belgian composers, Ravel, Debussy; 1750

Su 14

Frank Couey, piano: Haydn, LvB op 111, Scriabin, Chopin op 35, OFCA, 4:30

Herbert Nanney, organ; SU Mem Church, 2:30

W 17

S F Sym (Ozawa): LvB Vln Con (Canin), V Williams Hodie

Th 18 SF Sym repeats 12/17

F 19 SF Sym repeats 12/17

Collegium sine nomine: medieval, renaissance music, OFCA, 10 pm

S Jose Sym: Nutcracker (repeats 20, 22, 21)

Su 21

Christmas music: Dougals Rice's "In Bethlehem that night" et al., OFCA, 4:30

W 24

♪ Amici Musicae Chirstmas Eve at OFCA, 8pm

F 26

Madeline Bruser, piano, OFCA, 10

Su 28

Orfa Hoskinson, tenor, Robert Pettitt, pno: Pumcell, LvB, Brahms, Strauss; OFCA 4:30

PERIODICALS RECEIVED

Donemus, the Dutch organization for contemporary music, has changed the format of its publication. For years they published *Sonorum Speculum*, an interesting but dull-looking small-format magazine with intelligently written, often analytic pieces on new Dutch music. *Speculum* is abandoned now in favor of a new, splashier *Key Notes* which is just as devoted to new music. The first issue makes the typically Dutch social value clear: "Key Notes will track down the social context of musical life and will expose happenings which act as catalysts." Articles follow on the young composer Reinbert de Leeuw, who was active with other composers in the Nutcracker programs of the late '60s (toward the anti-Imperialist opera *Reconstruction*, toward the 'Maderna campaign' for more contemporary music in the Concertgebouw, etc.); on the Willem Breuker Collective of jazz-background live electronics and improvisers of theater pieces; on Harry Sparaay, "the greatest bass clarinetist in the world" who has occasioned a great deal of new music for his instrument; and on the Amsterdam Student Chamber Orchestra, led by American Cliff Grego, which specializes in new music, apparently in professional performances. *Key Notes* is available free, twice a year, from Donemus, Jacob Obrechtstraat 51, Amsterdam, Holland.

(New York's) *EAR* is now edited by Beth Anderson and Richard Hayman, and is incorporating new literary as well as musical material. The November issue contains a sad letter from Wolf Vostell, the German happener and de-collagist, to Dick Higgins, former editor of *Something Else* Press; the letter laments the running down of the 1960's energies in the American art scene; it's true that the spirit of the new has changed, but *Something Else* is again being distributed, by Serendipity Books in Berkeley (SE published John Cage's *Notations*, among other things of interest to musicians), and the recent stay in San Francisco of French writer/cook/artist Daniel Spoerri, who was an artist in residence at the San Francisco Art Institute, shows that cross-pollination of regional avant gardes is still possible. In the same *EAR* is a review by Philip Corner of Bill Hellemann's *Row Music*, based on the row of Berg's *Lyric Suite*; it makes the piece sound very interesting... how about a local pianist taking it on?

Westcoast Early Music concludes Wm Pepper's 6-part series of "Readings in Baroque Performance Practice" with extended bibliographical notes on various problems such as instrumentation, figured bass realization, rhythmic interpretation, ornamentation and the like.

Musical Newsletter continues its survey of the pirate recordings of opera with reviews of *La Vestale*, *Sigurd* and *Lucia di Lammermoor* in various underground recordings; the Summer '75 issue also presents a "scorography" (annotated, directed bibliography of scores) of Ravel (previous issues have done the same for Liszt, Chopin, Schoenberg, Mussorgsky et al.); and an extensive report on the current British scene by Bayan Northcott: his piece is very much his own opinion, but honestly so, and contains a lot of information about young British composers you certainly won't find elsewhere.

(MN editor Patrick Smith writes to take me to task for my stand on Stephanie von Buchau's banning from the Opera House. She was banned by Opera Director Kurt Herbert Adler for panning some of his productions. He points out that musical organizations like the Opera need the press publicity that reviewers bring, and that my suggestion that no free tickets be given reviewers would result in less publicity, until finally one or two organizations would give the tickets away free, thereby getting publicity the others lack. But there seems to be something wrong with such a reliance on "publicity"--would a "relevant" institution need it, or one which occupies a more proper social-economic position (whatever that is)? The basic problem, I think, is that music criticism, certainly on the level of the daily newspapers, like most criticism in this area at least, is irresponsible in many ways, and has encouraged the rest of the musical establishment to assume such irresponsibility as a matter of course, for critics and for dealings with them. We need to put criticism on the same professional plane as any other aspect of music--or dispense with it entirely.)

MUSIC COMPUTATION CONFERENCE II

The University of Illinois at Champaign-Urbana hosted the second annual Music Computation Conference November 7-9, 1975. Over 130 musicians, engineers, and other interested people came from all over the United States and several foreign countries to attend the events, which included presentations of 30 reports, two concerts of music created with the aid of computers, demonstrations in the electronic music studios of the music department, and numerous informal get-togethers.

Encouraged by the success of the first Conference on Music Computation held at Michigan State University last December, James W. Beauchamp, Herbert Brün, and John Melby, all on the faculty of the University of Illinois, organized this one. They invited three people doing important work in the field to be the principal speakers: Barry Vercoe, Charles Dodge, and Lejaren Hiller. The remainder of the talks were solicited from anyone else in the field with something original to report. In spite of the fact that many people didn't get their proposals in on time (due partly to the fact that announcement of the conference was delayed until the dead of summer), there was a tremendous response all around. I was really impressed with not only the quantity of speakers, but also the quality of their work and the dedication they showed towards it.

All of the speakers were asked to limit their talks to 20 minutes, except for the principal speakers, who were allowed an hour. Charles Dodge, of Columbia University, used the time to explain the principal structural features of his composition *In Celebration*, an electronic setting of the poem by Mark Strand. The piece is a surprising combination of computer synthesized speech sounds. The computer "voices" are convincingly real, until the range, agility, or phrasing reminds the listener that no human voice could possibly achieve the same results. To his knowledge, Charles Dodge is the only composer currently using computer-synthesized speech as a basic material for musical composition. It's lonely, he says, and he's eager for others to join him in this field.

Barry Vercoe of MIT, originator of the widely-used Music 360 language for digital music synthesis, spoke on the relevance of interactive computing to creativity in music composition and research. Within the space of an hour he barely had time to brief the audience on his many projects to facilitate user interaction with the computer. His projects include increasing the cooperation between analytical and generative capacities of the computer, developing a system that can synthesize sound from hand-drawn wave forms, an "orchestra editor" (devised by Richard Steiger, also of MIT) which facilitates patching, developing displays that can show large amounts of score at a time (as opposed to the current practice of displaying only figures, which inherently limits the bandwidth of information that can be displayed simultaneously), translating from keyboard to score in real time (achieved in part by pitch and rhythm being noted separately), etc. Vercoe stressed the need to test ideas in the creative process as well as the need to coordinate visual representations with audio results.

Lejaren Hiller, whose *Iliac Suite for String Quartet* (1955-6) is reputed to be the first significant computer-composed composition, gave an exciting account of his adventures in the preparation of his latest work *A Preview of Things to Come*. This piece was commissioned by Michael Tilson Thomas and premiered in October by the Buffalo Philharmonic Orchestra. Unhappy with the fact that most computer-composed music has been created with attention focused on control of only small elements, Hiller decided to create a MACRO-structure of algorithms which could be used in composing music. The result was his program PHRASE. He used this program to organize the ten musical quotes, from works scheduled for performance this season by the Buffalo Philharmonic Orchestra, which form the basis of the piece. Each selection is quoted three times by different sections of the orchestra and also imitated freely. One of the biggest problems Hiller encountered in this approach was what to do with tempo changes, especially since there could be more than one quote at a time. The computer was especially useful in working out precise rhythmic changes, in fitting all the parts together, and even in doing the orchestration. The result is a complex mish-mash of musical material enhanced even further on a cassette recording made under someone's seat during a concert (yes, union problems!). Hiller compares his work with Ives' experiments playing different pieces at the same time, but Ives' results are much more exciting to listen to, perhaps because Ives did NOT use computer control.

The remaining speakers contributed to six sessions covering various topics: software synthesis techniques, composition with computers (two sessions), information processing systems, sound synthesis programs, and hardware techniques. Most of the presentations included technical explanations and mathematical equations, but concerned completely different subjects. Some of these were: The use of Circulant Markov Chains to generate wave forms (Mark Zuckerman and Kenneth Steiglitz), Recursive digital filtering (James Justice). Vocal tract modulation of instrumental sounds (Tracy Lind Petersen), A child-oriented computer composing system (Sterling Beckwith), A project to realize precisely Ives' *Universe Symphony* (I) (Larry Austin and Larry Bryant), A system for the transcription of lute tablatures (Hélène Charnassé), Uses of the PLATO instructional system in judging musical performance (G. David Peters), A timbre tuning system (Bruce Leibig), Rhythmic applications of geometric series (Joel Gressel), What is a musical dimension? (David Wessel), Computer-processed music printing (Armando Dal Molin), Computer analysis of nervous system response to musical stimuli (David Rosenboom), An explanation of a multi-media piece using computers for music generation and laser beam control (Gary Levenberg and Bruce Rogers), and so on. Explanations of various hardware systems in progress were given by James Beauchamp, Robert Gross, Stan Kriz, John Roy, Peter Samson, and many others. Programs for sound synthesis were presented by Jon Appleton, Erolino Ferretti, Barbara Lucido, Andy Moorer, and so on.

Hubert Howe was unhappy with the fact that so few speakers at this conference reported on musical topics, but instead reported on technical innovations. He managed to stimulate a heated argument with his talk "Musical Considerations in Computer Music". Stressing the need to examine the consequences of technology, he urged the audience to place more importance on musical developments than on technological ones. The resulting debate centered on the question: Which comes first, technology or art? Practically everybody but Howe agreed that technology comes first. It was fantastic, how people were leaping up from their seats for a chance to defend the value of their work. Some of the arguments were as follows:

1) Technology is our instrument. We spend years learning about it and perfecting our technique the same way a pianist spends years learning his instrument. Only after we develop competence can we begin to make music. 2) Most instruments we have now took hundreds of years to develop. Without that development we wouldn't have the variety and complexity of musical sounds that are now possible. The computer won't develop by itself. We have to put years of our lives into it if we expect to reap the fullest rewards in musical possibilities. 3) The computer is not JUST another musical instrument. It has capabilities equal to and greater than all the others combined. In addition, it gives us the opportunity to experience the PROCESS of music, by being capable of assisting in a variety of aspects of the compositional process itself. 4) The computer helps to clarify thinking by taking nothing for granted and by being able to generate useful possibilities that would take longer for a composer to hit upon independently. Howe's best response to all this was that useful musical work can be achieved regardless of the technology at hand. He illustrates this idea by pointing out that in spite of a lack of standardization in the notation of sound, many important works are being written.

Very few speakers limited their talks to material that could be comfortably presented within the 20-minute time limit. As a result, speakers tended to rush through everything, including complicated technical procedures, reducing rather than increasing the amount comprehended by the audience. This was a very severe problem, aggravated even further by the fact that most speakers used differing jargon and sometimes their own mathematical symbols! Probably a way around this problem would be to distribute papers in advance of the conference and then use the 20-minute (or whatever) time-slot to summarize and answer questions. In spite of the dense bombardment of information over a period of six hours a day, and resulting fatigue, attendance was very good all the way to the last talk.

For more information about the projects presented at this conference, write directly to the participants. Some of them have copies of their papers and other materials to distribute. A list of names and addresses of all those registered at the conference has been compiled and distributed, but might still be available through James Beauchamp or John Melby at the University of Illinois. In any event, I could provide this information.

The concerts consisted mostly of pre-recorded music, but were no less interesting because of it. The first concert, Friday night, stimulated only lukewarm audience response. Tracy Lind Petersen's *Voices* (1974) was energetic and fluent though without impact. Jon Appleton's *Georganna's Farewell* (1975) was like a dirge. Organ-like sounds of specific pitches plodded beneath pattering, followed by lighter material colored by reverb and "beats". This was the most effective piece on the program. John Melby created his *Forandré* (1969) from a set of seven short variations upon the same pitch and rhythmic material. Aside from an excellent sustained section with percussive effects, the piece was tiring and suffered from excessive repetition of melodies and timbres. Hubert Howe, Jr. made good use of clusters in his *Scherzo* (1975), but here again, a limited vocabulary of waveforms did nothing to stave off boredom. He conceived the piece for orchestra, and while in the process of writing it, he created a computer-synthesized performance in order to clarify various passages for himself. My guess is that the piece is more successful in its orchestral version.

by Valerie Samson

Herbert Brün's *Infraudibles* (1968) for five instruments and tape concluded Friday's concert. The *Iliac II* computer was programmed to both compose and perform the tape, and the instrumental parts were added by hand, later, to paraphrase the musical gestures on tape. Although the instruments made an interesting combination: clarinet, xylophone, tuba, english horn, and harp, they tended to detract from the piece. Brün used them as an indivisible group which played a phrase, then waited awhile, played another phrase, and so on. It was unsettling to watch the performers pose tensely on stage while the tape played in the background. Perhaps if the performers had balanced the tape more equally or if the instrumental sounds had been recorded as well, the piece would have been more successful.

Saturday's concert was twice as long as Friday's and included the most outstanding as well as the worst pieces. Diane Thome's *January Variations* (1973) were skillfully constructed but amateur in their use of the computer as an instrument. This student piece, composed at Princeton, had a narrow range of timbres, simple textures, and seemed to be patched together because of the frequent disruptive silences. Unfortunately Thome seemed not to realize that sounds with the same decibel levels do not all sound equally as loud at different frequencies. This oversight ruined what could have been an interesting effect of glissandi sweeping alternately up and down from a rising line and culminating in flutter.

Mutations I (1969) by Jean-Claude Risset was beautifully dynamic, well articulated, and used an incredible variety of skillfully-combined sounds. This piece was commissioned by the Service de la Recherche of the French Radio (O.R.T.F.). Risset writes:

"Provided by the composer with a proper description of the physical structure of the desired sounds, the computer using Max Mathew's Music V programs generates a string of numbers (as many as 40,000 for one second of sound) which describe in detail the time waveform of these sounds... The piece is not computer-composed, although some limited developments have been realized automatically by the computer."

"In *Mutations I*, I took advantage of the possibility, afforded by computer synthesis, to use compositional processes at the level of the sound itself - *Mutations I* focuses on harmonic possibilities. The title refers to the gradual transformation from a discontinuous non-tempered 12-tone scale to continuous frequency changes; it also alludes to the mutation stops of an organ."

The endless glissandi (Sheppard tones) Risset uses had just been discovered and must have sounded a lot fresher then than they do today. The lengthy passage using them seemed gimmicky and didn't balance with the richly-varied beginning. Nevertheless, this piece is really worth hearing.

Michael Kowalski, student at the University of Illinois, was annoyed that the fact that his piece *Program Etude* was digitally synthesized gave it special interest. He claimed that emphasizing his use of computers would increase the rift between the audience and himself. Yet his music seemed assessable enough to me. A short piece, it was humorous, lively and practically flippant.

Joel Gressel used the geometric series in creating his *Points in Time* (1974) at Princeton. The series controlled rhythmic relationships between measures, beats and subbeats, and created patterns that accelerated and decelerated regularly. To disguise this he overlapped durations, mixed timbres, subdivided beats, and intersected registers. Equal note values are extremely rare, and the tempi of individual lines are in constant flux. In spite of the interesting approach and the liveliness of the material, the result didn't have much impact.

Dexter Morrill, of Colgate University, delighted the audience with his *Studies for Trumpet and Computer* (1975). The piece consisted of four movements: *Hocket*, in which there was difficult but exciting interplay between the trumpet and the computer sounds which both duplicate and distort the sounds of the natural instrument; *Rotations*, in which the trumpeter periodically rotated clockwise (almost exclusively) at strategic moments, giving excellent effects of sound travelling through space; *Blues*, in which the trumpet was muted and wailed languidly above similar sounds of the computer, which also provided percussive effects; and *Cadenza*, which was lively and imitative. David Hickman succeeded admirably in fitting the trumpet part with the computer part.

The most spell-binding piece on the program was *Resa* (1974) by Knut Wiggen. Norwegian born, Wiggen was chairman of the Stockholm experimental music society, Fylkingen, for 10 years, and has been director of the Stiftelsen Electronic Music Studio in Stockholm since 1964. *Resa*, meaning travel, made heavy use of the Doppler effect with the resulting effect of sound moving in space. It was absolutely chilling how sounds raced out of the silence, swelled to maximum dynamic level, suddenly dropped in pitch, and faded away again. The rumble in the background created a tremendous sense of expectancy. Every high note, reminiscent of current running through streetcar wires, accentuated the feeling of distance.

Charles Dodge's *In Celebration* (1975) was, as I mentioned earlier, uncanny. For those who enjoy marvelling at how a computer can sound like a chorus, can perform extended vocal melismas, and can fade from vocal to instrumental and back, this piece is without equal. Aside from its novelty, *In Celebration* is admirably constructed and very effective though somewhat stiff in feeling.

Larry Austin's *Phoenix* (1974) suffered tremendously by following Wiggen's and Dodge's works on the program. The audience was all the more aware of the monotony of textures, timbres, and articulations. Perhaps *Phoenix* would have been more successful with visuals or some sort of stage action. Austin writes:

"The work was composed in 1974 with and for the SYNCOM digital/analog system, employing a PDP 11/10 computer controlling functions on both Moog and Buchla synthesizers. The work explores the polyphonic movement of sound sources, the pitch successions created by such movement, and the spacial textures such combinations provide."

These two concerts illustrated only a small fraction of the computer-composed and computer-performed music being produced in the United States as well as abroad. Carol Melby prepared and distributed a booklet for this conference: *Computer Music Compositions of the United States: a bibliography*. This outstanding resource lists computer compositions of approximately 60 different composers, and indicates what the pieces are scored for, where they were realized, whether they are available on tape, record, or in score form, and their lengths. In addition, the booklet provides full addresses of the composers so that those interested may write directly to them. Melby is still collecting information for an up-dated version of her bibliography. If you know of anyone creating computer music who is not included in this bibliography, please notify Carol Melby through the Music Department of the University of Illinois, Urbana, Illinois 61801.

The demonstrations in the electronic music studios of the University of Illinois were the weak point of the conference. They were so informal that the only ones giving continuous presentations were guests Stan Kriz and G. David Peters. Otherwise we were left to wander through the studios to try to see something through the crowds. There were a few students on hand to answer questions, but they were inaudible except to those standing right next to them. The studios themselves have an impressive amount of equipment. There are three tape studios with a minimum of three tape recorders each, plus similar quantities of everything else. Their computer music system is designed around the Texas Instruments 980A computer which has been interfaced to a digital synthesizer. The digital synthesizer consists of independent modules, or devices, each controlling an aspect of the sound output. According to the information provided by Scott Wyatt, virtually any type of digital or digitally controlled analog device may be computer controlled by the interface and combined with any other device to yield complex sound generation. The music department also has a production room for recording live sounds, an analog workshop, and an archive of nearly 1,400 compositions produced at least in part with the aid of electronic processing. A complete list of facilities is available on request.

All this would lead one to believe that a lot of money is going into the development of computer music. Yet practically every speaker pointed out the concessions had to be made in their work for lack of funds. The rule seems to be to keep the versatility to cost ratio as wide as possible. Hence each system is trimmed to include only what each individual feels he cannot do without, and this invariably differs from person to person. And since the possible uses of computers in music are tremendous, there is much less duplication of effort than would at first seem likely. There is still plenty of room for newcomers to stake out areas to explore without duplicating someone else's work.

Another observation, thrust uncomfortably on me, was that women were distinctly in the minority at the conference. Outnumbered eleven to one, a few were there simply to accompany their husbands. The others were primarily musicians, whereas at least two thirds of all present were primarily engineers. Those who spoke were refreshingly clear and concise. Let's have more!

The time and location of next year's conference has not been set yet. If you would like to be placed on the mailing list for future announcements, send your name and address to either James Beauchamp or John Melby of the Music Department at the University of Illinois, Urbana, Illinois 61801.