

Ephemeral Forms: Mother
Musing's Flight Patterns

1/1/76 © Ron Pellegino

Discovering the air waves above the meeting of hills the flight of the hawk is an ephemeral form. Though often motionless to the eye the hawk's event is based on streaming analog computations of invisible fluctuations in the passing air currents which speak the cosmic language of instantaneity. The hawk and the real-time composer/performer are students of that language. (continued, page 6)



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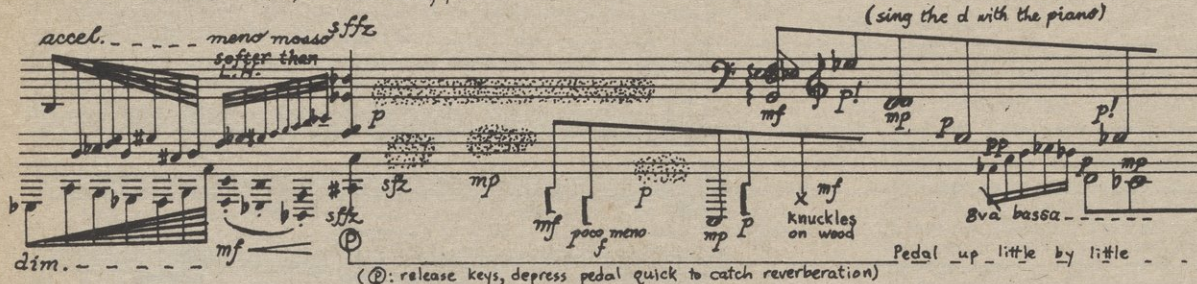
ALSO:

BOB DAVIS ON DREAMSOUND (see below)

VALERIE SAMSON INTERVIEWS MARTA PTASZYŃSKA, p. 2

CELEBRATING ROSSINI'S BIRTHDAY, p. 4

THE NEW DETERIORATED CALENDAR, p. 6



FIRST CLASS 1

Is Noisy Music a Drug?

WANTED: compositions to be performed by ensemble devoted to Contemporary Melodic* music. Any combination of keyboard, flute and 'cello will be considered. Write or call Carolyn Strauss, 2447 Prince St., Berkeley, 94705 (848-3522).

THE SAN JOSE YOUTH SYMPHONY will play a new piece April 25 and is soliciting scores, deadline March 29. Scores should be 10-12 minutes long, medium difficulty, unpublished, unperformed, by composers between 24 and 35 who are graduates of a recognized school of music* and recommended by a teacher of music composition*. The winner gets \$250, food & lodging in San Jose when the piece is played, and must supply parts. Lou Harrison will judge. Call San Jose Sym., 287-7383.

DREAMSOUND

Members of a sleeping audience cozy cozy on mattresses and snuggled in bags occasionally got up during Richard Hayman's first performance of DREAMSOUND, Friday, February 20, at 1750 Arch Street nestled in the Berkeley hills. DREAMSOUND is an event for sleeping audience. At 11:00 after the 8:30 concert of cello and piano music had concluded the concert space was made ready and people began claiming territory for the night. A small television played its picture noiselessly. Camomile tea and hot milk were provided and everyone was told the location of the two bathrooms.

Sleep researchers have found that when one dreams there are times of rapid eye movements and corresponding movement of the ear drum. (See "Spontaneous middle ear muscle activity in man: a rapid eye movement phenomenon" by Dr. Harold Roffwarg and Associates printed in Science Magazine, 10/17/72, vol. 178, pp. 773-776.) This has been measured by having a sound proof ear mould cover a sleeping person's ear. A low frequency sine wave is played into the mould and by measuring pressure disturbances within the ear the activity of the ear drum can be charted on a polygraph. (continued on page 8)

* sic, (uh-huh—ed.)

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VALERIE SAMSON:

MARTA PTASZYŃSKA

(30)

(Valerie Samson continues her interviews with Bay Area composers by talking to a new name hereabouts. EAR will continue to bring you these interviews in future issues, hoping to acquaint you with the variety of composers currently at work in the area--or, as in the case next month, with composers who did their studying here or who affected the area so much that they seem to belong.)

31

¶

This page shows measures 10 and 11 of the musical score. The woodwind section includes parts for Flute (fl), Oboe (ob), Clarinet in B-flat (cl), and Bassoon (bs). The string section includes parts for Violin I (vi I), Violin II (vi II), Viola (vi), Cello (cl), and Double Bass (cb). The score features various musical notations such as notes, rests, and dynamic markings like *p* (piano), *mf* (mezzo-forte), and *f* (forte). A rehearsal mark is present at the beginning of measure 10.

Marta has created a delightful lunch of a salad with chicken and grapes and rice subtly flavored with orange. She talks enthusiastically about her recent concert with the Cleveland Composers' Guild, and about her upcoming trip to Poland.

Born in Warsaw, Marta Ptaszynska earned diplomas in composition, theory, and percussion at the Warsaw Conservatory, continued her studies of percussion in Poznan, and then went to Paris to study with Nadia Boulanger. She came to the United States to study percussion and piano at the Cleveland Institute of Music. Her numerous recitals of avant-garde percussion music have earned her highest acclaim on both sides of the Atlantic. She has won many awards for her compositions, including one for Madrigals which will be performed March 11th by the New Music Ensemble at the San Francisco Conservatory of Music. This work was written in memory of Igor Stravinsky and is scored for wind and string quartet, trumpet, trombone, and gong. Marta has also written many pieces for orchestra, a television opera, music for the theater, ballets, an oratorio, many chamber pieces, and percussion pieces for children. She has been writing solo pieces and plans to have one for each instrument. Her works have been performed by major orchestras in both the United States and Poland, and have been published by PWM. Marta has taught composition most recently at Bennington College in Vermont. She plans to make the Bay Area her home while her husband, Andrew Rafalski, is employed as an engineer in Oakland.

Like other Polish composers, Marta brings to her work immense determination and a willingness to work very hard. In addition, her energy is boundless. How else could she have accomplished so much while still so young?

We have been talking about the value of intuition and the difference between experimentation and composition when the interview begins...

cr
c.s.

tr
c.s.

tn

Handwritten musical score for "The Song of the Lark" by Maurice Strakosky. The score is for voice and piano. The voice part is written on a single staff with lyrics "ar" and "cht". The piano part is written on two staves, with the left hand (L) and right hand (R) parts. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "mf" (mezzo-forte). The manuscript is on aged, slightly stained paper.

* przerwać grę przed znakiem dyrygenta
stop playing before the conductor's signal

MP: I try to introduce ideas into my music. I experiment a lot on these sheets of paper. (She shows me a clipboard on the wall.) There are a lot of new ideas I try to discover, but I NEVER write these ideas as a piece of completed composition. For me, the ideas are not the music, because music is more complex. Experiments are very important, too, but they have a place in music. I try to find them the right place.

VS: Where do you get ideas for your experiments?

MP: Ideas come from all over. When I play percussion I find new possibilities. Also, a lot of ideas come from studying paintings and sculptures. For example, Paul Klee tried to introduce in his paintings the idea of motion, motion not going forwards but going backwards. What would you be doing if you introduced his ideas in music? Music is moving in time, you know, but time just goes forwards. What will happen if you start to write the piece while time goes backwards?

VS: Have you heard any pieces where this was done?

MP: Tomasz Sikorski was interested in this also. For me, the other arts are very important. They have extremely good ideas about form and experimental sounds, which are the colors. This gave me the idea for my piece Mobiles for two percussionists. There are 14 inventions. The first and last are always the same, but all the inventions inside you can change. So before the performance the percussionists choose the order of the inventions. They shuffle the cards. So --- there are a lot of possibilities. Ideas come from paintings, sculptures, architecture, musicology, new sounds, and from nature, also.

For me, composing is an intuitive process as well as a craft. Intuition is the first thing. You can have a lot of ideas, wonderful ideas, but they must be put together the right way.

VS: Does your intuition get better as your craft gets better? Or is it something you either have or don't have?

MP: It's hard for me to tell. Probably they both work together. It's hard to separate them. For example, I feel something should be a certain way, and then I correct it.

It's very important to say that I am not an experimental composer. I don't use one idea as a piece of music. I use my experiments for myself. They are locked in my room, and then I write music. One experiment --- it's not music! Music is a synthesis of a lot of material, a lot of different things.

VS: Do other Polish composers feel the same way?

MP: (pause) There are a few composers who would be called experimental composers. For me, it's hard to call them composers, because a composer is a person who is doing something more complex. I could be good at experimenting, and find out some new ideas, but then I might, for the rest of my life, never compose. It's like Harry Partch, who was a wonderful inventor, and a wonderful experimenter. He found a lot of beautiful sounds, but it's hard to tell if Harry Partch was a great composer. He was more an inventor.

VS: But you have to invent before you compose, unless you use someone else's inventions.

MP: Uh-hmmm. (agreeing)

VS: And you can have a single, specific idea for a piece, like Serocki's Swinging Music, can't you?

MP: Oh yes, that's right. But that doesn't mean that all his music sounds this way. That means that his one piece sounds this way, and another piece is another piece of music. I've met a lot of composers whose music from the very beginning, when they started to compose, until now, sounds all the time the same way. It's like one piece of music cut into parts.

VS: You might use the same experiment in more than one piece.

MP: Of course. But the motto of my approach to composition is just like what Picasso used to say. He said that it is the death of an artist when he starts to repeat himself, because there's no progress in the personality of the artist. Create --- that means that you should really be creative.

VS: What about someone like J.S. Bach, who wrote hundreds of cantatas? They all have similar materials and similar forms.

MP: For us, when we listen to the pieces, all of them have similar material because they have a similar style. This is the technique he used. But each cantata is different because there are new ideas besides the technique. It's just like Penderecki. He uses a lot of the same style, his style is very even, but he writes a lot of different kinds of music.

VS: So the style doesn't have to change but the ideas do?

MP: Yes. This is very hard to describe. Mozart had his own style, but that doesn't mean that he wrote --- one piece of music only. There was one style, but each piece is different.

VS: What kind of ideas are you trying to develop?

MP: It's hard for me to say how I develop. I try NOT to imitate myself, and I try every time to do something completely new, using some new experiments and some new way of expression. I cannot tell you what I will be writing in 20 years. It's just the next piece that I know exactly what I would like to write and what I would like to say.

VS: Sometimes Polish music all sounds very much the same to Americans.

MP: This kind of thinking comes from a lack of knowledge. They hear all the effects: the clusters, the behind the bridge, and so on. Just LISTEN. It's the effects that are the same, not the music. The problem is HOW they use them, what they write, and what they would like to say. The most important thing is what you would like to say THROUGH all these experiments, what you would like to give some people.

VS: And it's very important to have a craft behind that?

MP: Yes. That's right, exactly. Because everybody can use the same experiments. Anybody can just pick up something and use it. There's no problem using the piano inside, or the top of the violin and everything. It's only material. But how to make and shape this material, this is up to their personality of the composer.

VS: Do Polish musicians have much contact with what's happening in other countries?

MP: Oh yes. They know through the festivals of contemporary music every year in September. People come from other countries and there's a special committee that chooses the music for the festival, called Warsaw Autumn. It's probably the best known festival of contemporary events in Europe, and probably in the world. Everybody tries to be played and performed on the festival. It lasts 10 days with concerts two or three times a day. (Marta shows me last year's program, which is 230+ pages long (!) and lists every composer and every work performed at the festival since the first one in 1956. It's an impressive list of the most prominent composers.) It's so much music. Everything that's new in contemporary music is performed in Poland.

VS: And the performances are recorded.

MP: Yes, of course. All this material is in the Union of Polish Composers. (The union had a membership of 173 in 1975, and Poland is more than 35,000 square miles SMALLER than California!) Probably never in the world was there such a place where you could just have everything, everything! The composers send a lot of music, and then the committee has some meetings and they examine all the compositions. If they find something interesting, they perform it on the festival.

VS: How large is the committee?

MP: Ten composers.

VS: They seem to have picked all the most important composers.

MP: Of course. They know, probably better than here, about contemporary music. If it's something really good, they will play it immediately on the festival.

VS: Whereas here many years might go by before orchestras would play these things.

MP: That's why Poland is so far-out going in contemporary music.

VS: Do most Polish composers travel outside of Poland and stay for awhile in other countries?

MP: Composers don't want to stay in Poland all the time. They want to be played and known in other places. So usually the composers go for one or two years to stay in different countries. It's very useful to get to know the scene in other countries because you can develop from all the things going on. You know, if you stay in your own country and never move, you can hear things only from concerts and the radio. It's not the same as when you go to West Germany and you stay in Köln or Frankfurt and you see what's going on. It's also very useful for the festivals because when a composer returns, he can bring information about the musical scene of the country he visited. Through this information a lot of pieces are performed for the Warsaw Autumn.

VS: Is the situation for a composer actually better in Poland than in, for example, Germany or France?

MP: For a composer, the situation is not very bad. There are good commissions. Some composers teach, but most outstanding ones don't.

VS: Penderecki?

MP: Penderecki is the director of the higher school of music, which is a conservatory. He teaches composition there.

VS: You mentioned that composers are more unified in Poland.

MP: That's right. Composers in Poland tend to form schools and interact with each other more than composers in the United States. Composers here are more isolated, apart. This isolation seems to be a drawback. While it helps individuality, it doesn't provide a base on which to build a musical language. Each piece should be different and be a learning experience, but if you don't have a technical language, you are seriously disadvantaged.

Composers are unified because there's the Union of Polish Composers. The Union of Polish Composers is like an impresario. It's not exactly like a manager, but everybody is in the union and the union takes care of everybody, of all composers. It knows who is performed, who would like to perform, what pieces are played, and just the general organization of composers.

VS: Does it try to get performances for its members?

MP: Yes, of course. There are a lot of concerts in different cities called Union of Polish Composers Concerts. All the composers who really make a professional living in composition belong to the union. There might be some composers who write as a hobby. They don't belong to the union. And most people writing electronic music don't belong to the union either, because they aren't trained musicians. You have to have a diploma from a conservatory to qualify for membership. It's a good situation, because when you have this Union of Polish Composers, there's centralization. Everybody knows everybody else, and then in different cities there are circles of composers ---

VS: So if you went to another city you could find other union members?

MP: That's right. And all the time, they have several concerts during a year in which they play their pieces.

VS: And they would play your pieces if you visited?

MP: Yes. And also there are the festivals of contemporary music besides the Warsaw Autumn, which is international. There are festivals of contemporary music in Wrocław, in Poznań, in Bydgoszcz, and in Kraków too. Each festival is one week, so they play a lot of music! They have three or four concerts of orchestra pieces and one or two concerts of choral music. So there's a big need for orchestral music, vocal music, cantatas, and big forms.

VS: Composers just write whatever they want?

MP: That's right. Exactly. There's no special limitation, that you have to write only chamber music because you don't have performances of orchestral music.

VS: Who pays for the festivals?

MP: The government pays for all this. (The government also subsidizes PWM, the publishing company. About 200 new works of all kinds of music were published in 1975.)

VS: But it doesn't try to limit what is played?

MP: No, not at all. Everybody can write whatever he feels to write, and at the festivals, admission is usually free.

VS: So you get a lot of people?

MP: Yes. That's why there's a big movement in Poland of contemporary music. And if somebody says that all Polish music sounds the same way, that means that he doesn't understand, really, the scene. Because if you look at the scores of three or four different composers, and listen to the music, you will immediately recognize the big differences.

VS: The government pays for the festivals and the festivals usually commission the composers?

MP: Usually the festival commissions composers, or they try to play pieces that the composer already has. This is a very good form of grants, or scholarships, that the government is giving to composers. Also the Ministry of Culture very often commissions pieces.

VS: How many of these are there?

MP: It's a budget that permits a lot of composers to make their living. For example, if I am writing a piece for orchestra, I write a petition that I would like to sell this piece, or just get a commission. So the Ministry of Culture commissions me for the piece, or I simply sell the piece to the Ministry.

VS: How do they decide which ones to commission?

MP: By jury. The committee decides about the pieces. If a piece is written for The Ministry of Culture, you cannot sell it to another, but the piece might be performed in Poland as well as all over. I wrote the big orchestra piece Crystallites in Cleveland, and finally, when I went back to Poland, the Ministry of Culture bought this piece from me. That means that I gave one score to the library of the Ministry of Culture. I had the first performance of the piece in Poland, but they just bought the score.

VS: Is it a form of national pride? Do the Polish people want to have their own music created and performed since it expresses something for everyone in the country?

MP: Polish contemporary music is for the elite. What Polish composers are doing, they are not doing for country people and workers, because they don't understand all this, and they are very disturbed. The government pays for it for the culture.

(Continued on page 7)

Written for the Third Annual Festival of the Avant Garde, San Francisco, 2-4 April 1965
To the memory of Gioacchino Rossini (1792-1868)

OCTET:

QUADERNO ROSSINIANO

for flute (poco), clarinet in b^b, bassoon, horn in f, violin, cello, pianoforte and percussion

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DOUGLAS LEEDY



Gioacchino Rossini, as you may know, was born on February 29, 1792. According to Kori Lockhart, who's researched all this thoroughly for her own reasons, that makes him 44 years old. (1800 was not a leap year, since it was not divisible by 400--a requirement for leap years ending in -00.) Partly by way of celebrating, and partly to look forward to next month's interview with Doug Leedy, and partly to bring back the '60s, and partly to start thinking about quote pieces, here's a look at the climax of *Quaderno Rossiniano* ("Rossini Notebook" in English), which Leedy wrote for the Third Annual Festival of the Avant Garde in 1965.

At the time he (Leedy, not Rossini) was doing postgraduate work at U.C. Berkeley and working on the editing of one of the volumes of the Bärenreiter edition of the complete Berlioz. In the early '60s Doug played horn for the Oakland Symphony, where he and Nelson Green held down the Wagner tuba jobs as well. (They played them in *Rite of Spring* and in Varese's *Arcana*--in those days the Oakland Symphony did some interesting concerts--and in the S.F. Opera's *Frau ohne Schatten*.) Nelson, by the way, sparked a number of new pieces for French horn, thanks to his fine technique and his willingness to take on just about anything. Doug wrote *Perspectives* for solo horn for him, and Ian Underwood, who went on to join the Mothers of Invention after working for a while at KPFA, wrote a very funny piece called *The God Box*, also for unaccompanied horn.

Quaderno Rossiniano was rehearsed at KPFA first. I played percussion, and I remember taking my pocket metronome along to the rehearsal to be sure that I got my ♩=116 accurately. I remember too that Doug was not at all happy about this; I suppose that he meant the intuitive accommodation of the tempi to the other players to be a part of the piece. Surprisingly, to me at the time, the piece did come together easily and intuitively with only the broadest guidance from Leedy, and we played it without a conductor. It was a great hit with the audience. The piece runs about eight minutes long, too long to reproduce in *EAR*, but these pages--near the center of the piece--give a good idea of it. All the tempi, keys, instrumentations and directions are from Rossini sources, and God knows how long it took Doug to find them all.

Andante (♩=100)

Fl. *pp*

Andante (♩=120)

Cl. *pp*

solo voce Allegretto (♩=100)

Hn. *p (secco)*

Andantino maestoso (♩=66)

Bn. *p poco sf* *sf simile*

Allegro non troppo (♩=128)

Vn. *p (secco)*

Moderato (♩=96)

Vc. *p*

p sempre non crescere!

breve

Fl. *pp sempre* *muta in Fl. picc.*

Cl.

Hr.

Bn.

H

Allegro vivace (1-72)

Allegro moderato (1-112)

f stacc Allegretto (1-116)

Allegro (1-120) *simile*

Allegro vivace (1-136) *simile*

Adagio (1-56) *smorzando*

f *arco* *Allegro agitato (1-116)* *ff*

breve

Pc. 8 sec

3 sec

pp *poco rit. . . . a tempo*

simile

Allegro (1-116) *Gra cassa e piatti* *mf*

muta in Fl. gr.

That cello "B" resolves down to an "A", and then comes a bridge passage at an allegro vivace, andante, and allegro moderato; the cello states an allegro agitato to open a mysterious section in which the seven instruments brood over private matters, and then the winds draw together in an allegretto which brings the piece to a rather pathetic, touching close. At the time, this was the first quote piece I had heard, except for a radio broadcast of George Rochberg's *Music For The Magic Theatre* and, of course, the quodlibet in John Cage's *String Quartet*. I still think *Quaderno Rossiniano* is the most successful such collage, because of the purity of its method and the impeccable ear of its composer. Douglas Leedy went on from *Quaderno* to make a beautiful

piece for trumpets and trombones out of Gregorian chant, then left quoting to work on other things—including the long and spaced *Exhibition Music* for a political garden party. In Los Angeles he turned to electronics, producing three LPs of environmental sounds. More lately he has been in Oregon where he has written tonal choral music, and a new work, *Canti* for contrabass and chamber ensemble, was premiered last summer by Bert Turetsky; it opens with a fast movement which seems to unite ragtime and Brandenburg and then goes on to a *Passamezzo Antico* opening with a cantabile slow section and closing with a series of fast-tempo running sections. More about Leedy next month when Valerie Samson interviews him.

*The bass drum and cymbal are used only at the climax.

Ephemeral Forms: Mother
Musing's Flight Patterns

Alternative: Retard the Decay

Focus forward or back to the side. Concentrate on what is happening or what happened a bit ago which is sure to be blurred because you were concentrating on what happened a different bit ago while the bit ago presently being considered was happening. Retarding the decay necessarily requires focusing attention on past bits ago. A singular preoccupation with retarding the decay constitutes the pursuit of the past and contributes to the atrophy of creative faculties.

Consider Real-time and Clock-time. The future shocks when Real-time is fixed by a clock.

A field is a dynamic multidimensional matrix having a center of gravity and a center of levity. The force of gravity is based on regeneration requirements and the force of levity is based on radiations produced by creative assimilation and reflective resonance. Resonance is a dynamic state of being which occurs in a system when it is excited by an external stimulus with coincidental wave characteristics.

From the center of the field the leading edges of the waves of time expand simultaneously in all directions but not in phase, nor at the same rate, yet are vulnerable to crossing currents according to interactive wave characteristics -- frequency, amplitude, shape, polarization, velocity, direction and acceleration changes. An event is a collection of fields joined by coincidental properties serving to create and reinforce an identity.

It is easier to live in the past than in the future because fields existing as leading edges receive far fewer messages in the form of reflections and emanations from future events (which occur ahead of the average time) than from past events. The past carries with it the accumulation of reinforcements to such a degree that it takes on weight and assumes the power and clumsiness of gross matter whereas the future is sensed in ephemeral forms without the aid of established linguistic systems other than intuitive symbolic analogues of ancient archetypal truths.

The past is comfortable habit. The beauty of the future is that it is immaterial and can only be known during the instant and can only be relatively located. There are no tools to measure it, to weigh it or compare it. The future appears in ephemeral forms having a halflife of instantaneity.

The material of composition is process, continuous activity. Real-time composition is the activity of convincing waves to become particles but respecting their freedom to change state immediately according to general field conditions.

The stuff of music is energy. The flow of energy is based on a difference in potential which creates the conditions for symbiosis, exchange and synergy. Energy flows in waves which are subject to complex transformations according to the fields with which they interact. Music is an articulator and transposer of waves emanating from the centers of individual fields. Depending upon their relative transparency those fields can function as lenses focusing and organizing cosmic energy into living forms continuously adjusting their characteristics according to the current state of the collective field.

Music is always one field in a collection of fields. To have maximum impact it must organize itself to include the participation of all positively biased systems and free elements. The composition of musical events is an integral aspect of the composer's sphere of activity. Larry Austin's Intermuse, an event designed to create a new, ephemeral center for a multi-dimensional matrix of active composers representing individual fields of great complexity and focusing power, is real-time composition of an extremely high order. A process which encourages its subsystems to offer personal perspectives in the way of positively biased contributions to the art of living sound needs no external effort to retard its decay. Internally it will generate the form and power to resonate truly and to reverberate well into the past and future.

Real-time is all we know. Clock-time is all we cannot know because it is impossible to measure anything with a tool larger than the thing being measured. There can be no tool to measure the instantaneity of real-time; by definition the tool would defeat itself. Instantaneity, the body of ephemeral forms, is here and gone simultaneously.

Events are fields which have found a center. Real-time is what we understand as the flow of events, the living process. It has an ephemeral form whose changing elements and subsystems maintain continuity with past events, provide the energy for current events and create the base for future events.

Past events collect in the unconscious and echo eternally. In unmeasured time with the grace of God they will resonate with one another and reinforce a pattern of partials which sets the universe ringing. Eureka! The discovery of another natural law. A new sensor to receive nourishment for the system. A quantum leap. Inspiration. Prana. A breath of fresh air. A whole new ball game! With new rules, embraced as they are sensed to be true and old rules discarded when they are no longer consonant.

The offspring of past events are created by the intersection of matrices, spheres of reference with mutual though previously unknown areas of attraction. Past events and their offspring function as a tuner to receive and process current radiations and reflections. Though guided by the predisposition of existing fields the tuner at its finest has a range and accuracy which expand and improve with stimulation and assimilation.

Real-time is fed by the future and focused by the past. To maintain regeneration the future and the past must be balanced on the leading edge of the present. Balance is a dynamic state. It is the process of simultaneously receiving and adjusting to current information passing through the field. The limits of the range in which balance operates are themselves dynamic states subject to general field influences. The limits are extended according to the level and character of current stimulations and past assimilations.

A continuing search for a metatheory of music has led to the notion that the power of music to influence or communicate is based on the principle of resonance. On every structural level music is characterized by wave behavior, that is, the evolution of dynamic forms that are analogous to all that we sense as the movement of life. Music creates a field of sublime power by influencing particles not yet identified, specifically those of life fields which are responsible for organizing and controlling all physical, psychological and spiritual attributes.

Imagine discovering an instrument that is modeled on the flow of life; that can serve as a direct extension, radiator, and articulator of a composer's view; that embodies the collected thoughts of visionaries in the sciences and the arts; that invites the composer to enter into a circuit with activity and meditation; that beams energy to the composer's center which transforms and reflects it into unique and ephemeral forms analogous to that center's perspective, biases, inclinations and tendencies. Imagine that instrument. It is an electronic wave instrument, a synthesizer by what ever name it is called - Sal-Mar, Buchla, Synthi, Pinzarrone, Beck, Moog, Sekon, Tcherepinin. . . they all produce electric waves which offer a synthesis of perspectives, a virtual history of science and art to the real-time composer/performer who needs to continue his song and dance.

Ron is giving a concert in honor of LIGHT on the 27th at Old First, Van Ness at Sacramento, S.F.

Calendar: see also 1750 ad, of course —

Haydn, Dvorak, Bartok: SF Sym 3		Haydn, Dvorak, Bartok: SF Sym 5 SF Sym %		McNabb, Beethoven, Stravinsky: Stanford Sym, 8		Leclair, Couperin (Ashworth, Ipschd, et al.): Stanford, 8		Webern, Mozart, Brahms: Tokyo Quartet, U.C., 8		Rossini, Smith, Mozart, Haydn: Berk. Prom., St John's, Berkeley, 8		ERU DENHAM, Mills College, Oakland		6			
Calendar: see also 1750 ad, of course —																	
Bach, Brahms, Copland for chorus: Stanford, 2 nd U.C. Band, U.C., 8 Robt Pitman, organ, S.F. Ch. Advent 7		Offenbach: Perichole, U.C., 8 Foss, Rugger, Fox, Ives, Brant, Erickson: S.F. State, 8 8		NEW MUSIC: Allen II, Stanford 9 Carlos Montoya, Flamenco, U.C., 8		Schubert, Debussy Mer, Bruckner 6: S.F. Sym % 11		Mozayuki Kaga, shetukachi: S.F. Exploratorium, 8 10		Ives, Webern, SHUBERT, MOZART: E.S. Mus. Center, Rainbow sign, Berkeley, 8. (7. 13 th)		NEW MUSIC COALITION: Mills College, Oak. 12		E.S.M.C. % 3/10 concert at SF Comm. Mus. Center, 8		13	
UC Chorus: Josquin, Dvorak 14		Bach, Messiaen, new British music (cello & clarinet): S.F. Ch. Advent, 8 15		Wagner, Liszt, Brahms: Oak. 16		Ruggles Evocations, Ives 2 nd 17		SF Sym at U.C., 8 18		Griffes, Rachmaninoff: S.F. Sym. % 19		Women's dance music, Cat's Paw, Berkeley, 8		Brahms, Mahler: Berk Chamber orch, B.M.S. Little theater, 8		DAVID BEHRMAN, PAUL DENHAM, Mills College, Oakland. 20	
BACH: Great-Wine, Pepper, See: Ch. Advent, S.F. 21		Peterson, Bielewa, Nixon, Sacco, Bassett: S.F. State, 8 22		All: Beethoven, S.F. Sym 24		Prokofiev Quartet, S.F. Exploratorium, 8 25		Beethoven, Mahler, v. Williams: Berk Prom., 1 st Congreg., Berk, 8 26		Ron PELLEGRINO at Old 1 st , S.F., 8pm 27							
Chadwick, Thompson, Copland, Del Tredici: Marin Sym, 28		Schoenberg op. 13, Bloch, Schubert, Messiaen, Harris, Beethoven (pro uola), J. Harris, A. Crowden: SF Exploratorium, 8 31		Strauss: SF Sym % 1													
March 21 is Bach's birthday (291)																	
D = recommended repertoire																	
Parcell, Handel, Fauré, Grieg: SF Rec. Sym., Old 1 st Church, 4 th 29																	
D Martin & NEW MUSIC by Supatelli, Lambert, Drake: S.F. Church of the Advent, 8																	

- SUN -

- MON -

- TUE -

- WED -

- THUR -

- FRI -

- SAT -

(from page 3)

- VS: But the government wasn't always in favor of supporting the arts, was it? Isn't this a post-World War II phenomenon?
- MP: Yes, because everything was destroyed in World War II and people were bothered about the culture because there was just nothing left! So they gave big support and did everything to reconstruct all the old buildings, museums,...
- VS: But not in the same style as before?
- MP: In the same style. There was a lot of reconstruction to keep the culture.
- VS: Then why didn't they want the music to be the same as it was before?
- MP: Of course, Poland before the second world war was very --- behind. (laughing) It was not VERY behind, but it was behind. And even if Poland was not behind, it was not in front! It was not in the avant-garde. But right now it just seems to be in front of these events.

VS: How did that happen?

MP: After the war there was a good environment. There were a lot of commissions and grants for composers, and a lot of possibilities, especially through the festivals of contemporary music that everybody would like to be played on. So everybody was searching for new things. Everybody wanted to express his own personal view and personality, and it was just going so fast, you know! I think it would happen here, for example, if you would have a big sponsor and somebody would give you a concert hall with an orchestra, and chamber players who said "Just please write for us, and we will perform". We (in Poland) have a lot of performances "just please write". So immediately you will find a lot of interesting people and events happening. The people will be attracted to this and they will start really to write music to be performed. This is a good situation, because composing is not only composing at your desk and for your own closet. (laughing) This doesn't move the music, push it in front. Music should be alive.

VS: We don't hear very much about Polish composers here.

MP: It bothers me that it's so hard to know about Polish composers outside of Poland. There's a lot of publicity in magazines and newspapers about British or French composers, but about Polish composers --- I don't know why. It's very hard to get Polish scores back here. PWM finally found a good distributor in Schirmer, so that might be very helpful.

VS: Do you think that being in the United States will have an effect on your music?

MP: I listen to a lot of different ideas of the people, but I don't think I will change my style. I might enlarge my language, and use more new ideas. If I felt comfortable with some ideas, I would use them. It doesn't matter if I would be old-fashioned or too avant-garde. That's not the point for me. The point for me is that I should feel really comfortable with some ideas, otherwise I cannot use them in my music.

(Marta expressed interest in listening to electronic music, but no interest whatever in dealing with that area of composition herself. After we listened to a stupendous performance of her orchestral improvisations, the first thing she said was "What do I need electronic music for?", showing us that she could full well get practically any kind of sound she wanted out of a good orchestra.)

VS: Is it more difficult to write in the United States because there's less incentive?

MP: I don't think so. I feel very comfortable writing music here. I even feel comfortable writing orchestral pieces, even if there are no performances. (laughing) I have to write the orchestral piece that I just feel. I HAVE to do this. I feel it is good for me to write, so I write.

VS: And usually your pieces will be performed somewhere?

MP: Usually. I'm an optimist. I notice from my life, my studies, and my work, that the most important thing is just to write good pieces. If the piece is REALLY good, then you don't need to bother about performances, because you will find performances. I never met the situation that a good piece was never performed. Maybe this was 200 years ago, when communication was difficult between the countries and it was hard to know what was going on. But today, it's just so quick. If I wrote a piece, I could send the score to somebody, and the person would say "Oh, it's a very good piece! Let's play this." I never suffer from lack of performances. I suffer from lack of writing! (laughing)

Students think that all they have to do to become good composers is to go study with someone famous, or to get a degree. The only way you can become a good composer is to write a tremendous amount. Technique is developed through experience. Who were the teachers of Beethoven, Mozart, Bach? It doesn't matter! Perhaps it helps to have a good teacher, but that's not all it takes.

VS: Tell me about your book on percussion.

MP: The book was commissioned by the Polish publisher PWM and it took me five or six years to finish. It's a progressive method of studying rhythm through playing percussion instruments and playing in ensemble. It's rhythm solfege, not melodic solfege. The book is in two volumes with more than 200 musical examples, and would take three years to complete in a course of study (for children). There are many good musicians who will not play new music unless they have to because the rhythms give them trouble. My book will help people to grow up understanding that there are many different kinds of music, with and without meter, and should result in better performers. I worked on this book together with my friend Barbara Niewiadomska, who is also a composer. She's especially interested in children's music.

VS: Are there a lot of women composers?

MP: Oh yes! Grazyna Bacewicz was one of the most famous, but there are many others: Bernadetta Matuszczak, Krystyna Moszumanska-Nazar,...

VS: Let's talk about the training of composers. What would you suggest?

MP: Develop your skills, of course, and learn to write fast. If you have difficulties in writing down your ideas, if it takes you too much time, finally all your ideas are gone! (laughing) Learning to compose is also learning to use the muscles of your hand. You have to practice the feeling of notes flowing from your hand. That's important. Also, it seems to me that composition is hard work, and you have to be prepared for this and get used to it. The most important thing is doing a lot of hard work, exercising. To enjoy comes second. Effort is important in composition, because creative work without effort doesn't mean too much. When Penderecki writes music, he's making a big effort even though he's writing very fast. When you compose, you clarify your ideas as much as possible. You imagine exactly what sounds you want, what sonorities and textures... When all that is clear, you proceed to write, and you write very fast. That is the easy part. The ideas are the hard part. (She shows me a sketch for a work. It is on a single sheet of manuscript paper and at least half of it is written instructions in Polish. It reminds me of a very concise outline for a speech. She remembers so much of it, that there's no need to write it down. She will do that in her final version.) Sometimes I write slowly because I'm taking care of all the details. When I have the ideas, I can relax and slow down and write everything. But there should be an effort. You put something in and then this material comes out. Of course you have to be prepared by all kinds of exercises. I'm not just sitting down and making an effort! (laughing)

VS: What kind of exercises do you do before you write a piece?

MP: I try the exercises every day whether I'm writing a piece or not. The memory exercises are very important. Train your musical imagination with memory. For example, look at something in the score. Read one, two, or three pages of some music and try to hear it properly. For example, if you see a big page of an orchestral score with flutes, oboes, clarinets, brass, and all the percussion and strings, you shouldn't just think "Ooooh! It's a big noise!" That's not proper! You should find out what you hear in this chord. What is most important? Sometimes you might only hear the winds or strings. It depends on the balance and everything. Try to imagine how it sounds, and how it sounds without percussion, how it sounds without strings or winds. And THEN combine everything. It's very good training.

VS: Then you should listen to the music on a record?

MP: And when you listen, stop immediately, because you're just looking at this page. Stop after the page is gone and ask "What mistake did I make? What was wrong with my thinking? ... I heard this, and I thought that this section would sound more but it didn't. So WHY?" And you just make an analysis of what you imagined and how it really sounded. And then you learn something. (This credo of learn something comes up over and over again: improve, master, expand... Marta has a stack of Polish records and many scores which she studies constantly.)

The next thing that is very important is to try to learn something by heart, a short passage. Try to remember it and repeat it the next day without looking at the score. This memory training to develop your inside hearing is very important for composers, because you write what you hear in yourself. It's dictation coming from inside. That's why you have to have good inner hearing. You look at a score and you hear how it sounds. Sometimes it's hard, especially in new notation. You have to know what the notation and abbreviations mean, because sometimes the notation doesn't give you the right ideas, especially percussion notation. You can have just four lines but different colors and different instruments on each one. So you have to study everything.

VS: That's as important as doing writing exercises?

MP: Yes. Also, writing every day is good. If you don't improve your technique day by day, it will plummet. Writing --- it's just like making a tape recording. You push down the button, you sit down, and you start to write. If you simply write for one hour, you will be --- as I was --- discouraged. (chuckling) You might not know what you're doing, but it's good discipline. This is more an exercise in concentration. The most important skill to develop is concentration. If you can't concentrate, you can't write anything. Once you get started writing something, you must NOT stop, or you'll lose your train of thought. Revise after the initial surge, but don't interrupt that surge.

Also, I never use the piano for composing pieces besides piano pieces. When I write for piano I check all the fingering and everything, but I never write an orchestra piece using piano. A piano is one instrument, a big orchestra is 80 instruments. It's completely different. Playing the piano limits your imagination immediately, because you start to hear piano music. Your imagination becomes very narrow because it's lazy and doesn't like to work! Also, if I am composing a piece for orchestra and I play it on the piano, it sounds terribly poor and completely different. It gives you the wrong image of the piece.

VS: Because what sounds poor on the piano might sound very good for orchestra.

MP: And the reverse. What sounds good on the piano might sound terribly poor for orchestra.

VS: I can't imagine Penderecki playing the piano while writing his pieces.

MP: This is a very good example, because he never uses piano for his writing. When you listen to his orchestra pieces you cannot imagine this music being played on the piano. It's impossible...

VS: You should try to find out as much as possible about the instruments?

MP: Yes, Because the technique is completely different. And don't rely on books to tell you about the instruments. If you do, what you write will sound like the book!

Composition is a big discipline. Organization is essential. It's not really easy to sit down and do all these exercises and write.

THE ART OF FILM MUSIC: A TRIBUTE TO CALIFORNIA'S FILM COMPOSERS

Some of the most significant work done by California composers in this century has been in conjunction with the production of motion pictures. The Oakland Museum presents a once-in-a-lifetime glimpse into the special world of the film composer as five of Hollywood's most distinguished screen composers (Elmer Bernstein, David Raksin, Lalo Schiffrin, Lyn Murray and Fred Steiner) come to Oakland and share their reminiscences, films, technical knowledge and comments on their work in a three-day series of films, lectures and discussions, and a concert.

March 12, 8 p.m., James Moore Theatre. History and Theory of Film Music - lectures with slides by the composers listed above, with comments and questions by the audience. A brief history of film music from silent movie days to the present, functions of music within the film, and how the film score is actually created. \$2.50

March 13, 11 a.m., James Moore Theatre. Two documentary films on film scoring: MUSIC FOR THE SOUNDTRACK and THE SCORE - both documentaries produced for Broadcast Music, Inc. (admission free)

March 13, 1 p.m., James Moore Theatre. Film: HOLLYWOOD'S MUSICAL WOODS (1975) directed by Christian Blackwood. Fifty years of Hollywood film music, with David Raksin, Max Steiner, Dmitri Tiomkin, David Mendoza, Miklos Rozsa, Mortimer Wilson, Domenico Savino and Arthur Kleiner. Shown with THE MAGNIFICENT SEVEN, which features one of Elmer Bernstein's best-known scores. Mr. Bernstein will comment on his score following the screening and answer audience questions. \$2.50

March 13, 8 p.m., James Moore Theatre. Panel Discussion chaired by Fred Steiner. The guest composers will answer questions from the audience such as: Which score was easiest for you to write? The most difficult? What is your favorite among all the scores you have written, and why? What should music do for a film? The composers will also discuss the problems of the film composer, his relation to the Hollywood community, difficulties with producers, reminiscences about the studios. \$2.50

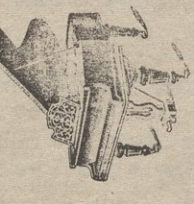
March 14, 2 p.m., Oakland Auditorium Theatre. Concert by the NEW BEGINNINGS chamber ensemble, with guest conductors Elmer Bernstein, Lyn Murray, Fred Steiner, David Raksin, in a concert of music adapted from the scores of UNICORN IN THE GARDEN (1953, directed by Bill Hurtz, story by James Thurber, score by David Raksin), MERRY-GO-ROUND IN THE JUNGLE (score by Fred Steiner) and TOCCATA FOR TOY TRAINS (1957, directed by Charles and Ray Eames with score by Elmer Bernstein). The composers will conduct the pieces and the films will be shown and discussed, with special emphasis on the problems in creating these three scores. \$2.50

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1750 Arch Street

Berkeley, California 94709

March Concert Schedule 8:30pm

Friday:	5	12	19	26	3
	Song Recital John Duykers, tenor Landon Young, piano Dallapiccola, Berg, Wolf, Satie	Jeffrey Chinn, Lute & Guitar Renaissance & Baroque works for lute & works for Classical guitar	Phyllis Schlomovitz, Harpist 14th to 20th Century works	French Baroque The California Baroque Ensem- ble: Ruth Onstadt, Robert Bloch, Jean Johnson, Susan E. Bloch, Robert Claire	\$3.00 general, \$2.50 students, \$2.00 senior citizens. Tickets available at all Bass outlets, dial Teletix. Parking available at the Pacific School of Religion. 1750 Arch Street is open Tuesday- Friday, 10-5 p.m. Reservations can be made by tele- phone and are advisable although not always neces- sary. 1750 Arch Street is spon- sored by the Coni- micut Foundation, a non-profit or- ganization. Your contributions are tax deductible and appreciated.
Saturday:	6	13	20	27	
	Synthesized Computer Sounds Charles Dodge, focusing on the synthesis of speech & vocal sounds	Madeline Bruser, piano Bach, Beethoven Prokofiev Chopin	Elizabethan Works Susannah Wood, soprano Tom Buckner, baritone Joseph Bacon, lutenist	The Italian Songbook of Hugo Wolf Margot Power, soprano Thomas Golee, tenor	

SPECIAL EVENTS AT 1750 ARCH STREET

TUESDAY 9 [8:30]
Works by Beth Anderson

SUNDAYS 7, 14, 21, 28 REPEATED
WEDNESDAYS 10, 17, 24, 31 [8 pm]
A collage of Styles and Forms: 200 Years of Keyboard Expres-
sion in 4 Performances with Pianist Julian White. Series: \$20
A benefit for 1750 Arch Street.

SUNDAY 21 [2-5 pm]
Spring Equinox Celebration hosted by Bay Area Poets'
Coalition. Poets from different parts of the cultural community
in a warm and friendly gathering. Donations voluntary.

SUNDAY 28 [2pm]
A Program of Elizabethan Works. Free for Senior Citizens. See
March 20 for program details. Refreshments will be served.
Sponsored by a private donation.

SPECIAL EVENTS IN THE AREA

WEDNESDAY 17 [8pm]
The Martha Young Trio and Rubisa Patrol with Art Lande.
At the San Francisco Museum of Modern Art, Van Ness &
McAllister. \$3.50 general admission; \$3 museum members,
students and senior citizens.

SUNDAY 21 [4pm]
A program of Elizabethan Works. Mill Valley Library. \$75
Throckmorton Blvd. See March 20 at Arch Street for program
details.

WEDNESDAY 31 [8pm]
Avant Garde Music Through The Ages. At the San Francisco
Museum of Modern Art, Joan Benson, pianoforte and clavichord
with the Sinfonia of Northern California, conducted by Joyce
Johnson. (See reverse side for program details) General admission
\$4; museum members, students, senior citizens, \$3.50

For information & reservations 841-0232

DREAMSOUND (from page 1)

Richard Hayman has done some experimenting with trying to tape record these sounds heard in dreams. With the cooperation of the Montefiore Medical Center where Dr. Roffwarg and associates do their work he has obtained an ear mould like the ones they use. He inbedded a very small condensor microphone which he uses to record the phenomena instead of the polygraph. The principle here is analagous to hearing another person's ears ringing by putting your head to their ear. He hopes in time to present these recordings publically.

After a few slugs of very strong Chinese liquor which a neighbor imported in front of my nose, it was explained that tapes would be played and events performed throughout the night. Richard and hostess Vivian La Mothe distributed pillows with small speakers inside of them. Through these speakers "soporific" music was played. Tapes of Aina Schaman's chants, beating sine waves and other things were especially chosen to be good for relaxing. As the audience was falling off Richard played pianis-
simo piano and later a nose flute.

Other tapes were played over loudspeakers when it was most likely that the audience was dreaming. People don't dream until 90 minutes to 2 hours after they have fallen asleep. These sounds were mostly sound effects (the ocean's waves, someone pacing back and forth) rather than music. There seems to be more 'interpretive potential' in sound effects than in music. These are more likely to become part of an event in a dream or begin chains of events.

Right before the final lights out Richard came around to each member of the audience with a cassette recorder and asked if there was anything they would like to say to themselves while sleeping. Later that night he quietly played the cassette in the sleeper's ear.

Sunrise was welcomed with a tape of birds and morning sounds which had been made in the Pennsylvania woods and Richard himself crowed on the patio outside the sleeper's room. People rose at their leisure to tea or coffee and pastry. There was an exchange of reactions and experiences.

Part of the pleasure and interest in this event is that it is such a mixture of social situations. Groups of people getting together to sleep not to eat or socialize. Sleeping at a concert by request and provided with Dr. Sears books, research articles, and Pillow Notes (like program notes) for your leisure. No one will poke you in the ribs for nodding. One person said that they were dreaming of a party and woke up several times during the night, looked at the room of sleepers, and went back to sleep where the fun was.

Bob Davis

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