

Last month we gave you a look at Douglas Leedy's Octet: *Quaderno Rossiniano*. This month, a look at Leedy himself, via Valerie Samson's interview conducted in August 1974.

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The Center for World Music is in the middle of a very busy and exciting summer, and Douglas Leedy has returned to the Bay Area to study there. Born in Portland, Oregon, Leedy went to Southern California, studying composition with Karl Kohn at Pomona College. He came into contact with the Institute of Ethnomusicology at U.C.L.A. and has pursued a deep interest in the music of other cultures ever since. He completed an M.A. at U.C. Berkeley, won many awards including a Fromm Foundation Commission, and travelled to Poland before returning to Los Angeles to teach at U.C.L.A., where he established an electronic music studio and an early music performance group. He has recently taught at Reed College in Portland, Oregon, and lives in the Cascades near Mt. Hood.

I ask him about his interest in South Indian vocal music and he begins to talk at length on the influences of other cultures on Western music.

DL: I feel very indebted to technology and our media for my interest in South Indian vocal music, because without phonograph recordings, I would never know about any of this. My interest in the music of other cultures really is a result of having listened to very, very good recordings of this music.

VS: Are there many recordings available?

DL: Oh, yes! Lots and lots! More all the time. The Nonesuch World Explorer series has absolutely superb recordings of South Indian, Javanese, and Balinese music. Also, when I was an undergraduate, I actually saw a Javanese gamelan at U.C.L.A. Their institute, which no longer exists, is the granddaddy of ethnomusicology programs in the United States.

VS: Would you say that there's a demand for this kind of music education and experience?

DL: Terrific demand, more all the time. The more people become exposed to this music, the more demand there will be.

VS: Is our culture changing as it becomes more and more aware of other cultures? Is it affecting the kind of music that is being written today?

DL: Oh, yes. It already has to a certain extent. It affected Debussy, and it affected a lot of people. Messiaen has been influenced by the Indian rhythmic patterns, the talas. The French are very subject to these influences, the Germans aren't. (Chuckling) Americans are terrifically subject because, as Buckminster Fuller said, America is the crossroads between East and West. So we're really involved in it. Betty Wong is a very good example of this. She and her sister were brought up in the Western tradition, yet they have applied their musical understanding lately to performances of Chinese music. Because they can do BOTH Chinese and Western music in a virtuoso way---I think it's almost entirely unprecedented. There are going to be more and more people who can do that.---And the reverse of that is true. There are a few people now who have come to be very, very good performers outside of their culture. If we really consider world culture to be unifying, then there is no inside or outside. But that's dangerous, too, because Chinese and Javanese music are changing because of our influence on them, as well as our changing because of their influence on us.

VS: Our influence on them is greater than their influence on us?

DL: Yes, unfortunately. It's a matter of cultural desire. For a long time now, and especially since the Second World War, Asiatic cultures have wanted to Americanize themselves, because America's RICH! It's a very crass thing, materialism, but now there's a very strong reaction to try to preserve the indigenous cultural traditions before they're completely destroyed. Some of them already have been, apparently, since they weren't written down in any way.

VS: You mentioned that your ethnomusicological studies have influenced the music you write. Do you use the instruments in your writing?

DL: No. The only instrument that I have used that is common to these other musics that I'm interested in is the voice. One reason I'm interested in South Indian music is because it's essentially a vocal tradition rather than instrumental. My approach uses western instruments and, up to this point, uses notation to convey the music.

I suppose you want to know how, if I'm not writing for non-Western instruments, how my music is influenced. Well, it's not on a superficial level of what kind of instruments I use or even what kind of timbres. It's actually on lower levels and less immediately obvious. There was a time when a number of composers just imitated the sounds of a Chinese orchestra or a gagaku, or whatever. It seems to me that's not very fruitful. It's like taking a Moog synthesizer and ---people always ask me, "can you make it sound like an oboe?". But that seems to me pointless, because you already have an instrument that sounds like an oboe. And if you already have a gamelan, I don't see any point in writing pieces for a Western orchestra that sound like a gamelan. You'd be a lot better off just having the gamelan.

VS: It's like trying to synthesize an egg or something.

DL: Right! Exactly. ---The music of other cultures has changed my way of thinking about really basic things, like time. Time is, perhaps, the MOST fundamental aspect of a musical experience. It separates it from almost all other art forms. It takes place over an expanse of time and creates different conceptions of what temporal experiences are, and, in general, Western music has been, for the last hundred and fifty years, very linear and very goal-oriented. In a Strauss tone-poem, you can point to and say "this is the climax" and "this is where it's going". Even in a Bach chorale you have harmonic progressions that go towards a certain goal. Play those harmonic progressions backwards and they don't sound good because they don't go towards a goal. They head away from it, and it's like music that's falling apart instead of making itself more and more clear as it goes along. Most Eastern music really isn't like that, in that what's very often important is a vertical structure of a kind of sound that's associated with a certain emotional state, perhaps. They're steady states, not changing or going towards resolutions. In the gamelan ---some people get very bored with this but I never do --- we play a tune over and over again. Say it has 16 or 32 notes, and it can be embroidered, and the embellishment of it can change, but it just simply is played over and over again. It induces a certain state in the listener that almost seems as if it's not a dynamic state because it's not headed towards some Western-type goal or climax.

VS: So you have, in your music, replaced the Western orientation of going towards a goal with this sort of embellishment procedure?

DL: Well, yeah. My attitude towards music has really changed. ---To put it another way, in a Beethoven symphony that you know, if somebody dropped the needle somewhere in one of the movements, you would be able to tell whether it was the development or the recapitulation or the second theme or the first theme, and so on. That's not true of all Western music. It's not nearly so true of some music of the Renaissance, like the Renaissance motet or mass where you're certain you know where you are because of the words, but you really don't know how long, say the *Et incarnatus est*, is going to be. As the composer draws out the ending of it a little longer, you think "Oh, isn't that marvelous! I don't really want it to end," and you're kind of lost. Your sense of beginning, middle, and end is really wiped away. I won't try to claim that Eastern philosophy or Eastern art has no sense of beginning, middle, and end, but it does differ... I'm interested in writing music where the sense of time is lost. A lot of people find that boring, because they like to know exactly where they are. It's a particularly American thing to want to know EXACTLY

where you are at any given moment in your life, in your bank account, and in your day to day routine. You look at your watch---I quit wearing one about five or six years ago and I still have to find out what time it is every now and then, but I feel a lot better without it. Certainly I'm not the first person in Western music to say the things that I've said or to be interested in what I'm interested in.

VS: I see Steve Reich has similar interests.

DL: Steve Reich does, Terry Riley, John Cage, Bob Moran, and there are earlier people, too. Henry Cowell was one of the first people to develop the philosophy that his own music could contain extensive Eastern and Western philosophy. So what I'm doing is, I guess, part of a mainstream of American thought of the last 15 years or so.

VS: Do you feel as if you will continue in this direction in the future? You've had such a diverse background that maybe this is just one phase you're going through.

DL: Well, it is a phase that I'm going through, there's no doubt about that. It's really hard for me to clarify this in just a few words. I have gone through quite a few phases. The first music that I wrote was very Hindemithian, and then I got very interested in Ives. I was terrifically interested in Ives by the time I was in high school, before he died in 1954. He represents something really very marvelous and unique about American composers. Anyway, when I got to college, it was quite the thing to be interested in Schoenberg. Neoclassicism had just passed its peak and was on its way out. Stravinsky had already written *The Rake's Progress*, but the American academic style was still one of neoclassicism, particularly for people in the east like Irving Fine, Arthur Berger, Harold Shapero, and Elliot Carter. Roger Sessions was writing tonal music at that time. Then, while I was in college, the new wave really was Webern, the post-Schoenbergian serial technique. That hit me fairly hard at the time. I began writing serial music, and then pseudo-serial pieces where I gave up serial technique while still writing atonally. That's the kind of music I was writing when I came to Cal in 1959. Then, while I was writing serial music for my classes, I was already writing *Gebrauchsmusik*, which was modal, diatonic music for small, inexperienced choirs and small groups of instruments...

VS: Why?

DL: I have no idea. At the time, what I thought I wanted to write was serial music. Well, when I got to Cal, I immediately came under the influence of LaMonte Young and Terry Riley.

VS: They were students there at the time?

DL: Yes. Actually it was an incredible year, these two years, 1959 and 1960. LaMonte Young, Terry Riley, Loren Rush, and Charles MacDermid were all students in the graduate composition seminar, and over in San Francisco at the tape music center were Pauline Oliveros, Morton Subotnick, and Ramon Sender. Oh, it was just unbelievable! Everything was happening right here. I didn't realize that all this was going on when I came. Actually I was looking forward to studying with Imbrie and Seymour Shifrin, but that turned out to be a very frustrating and disappointing experience. I immediately became aware of the problems of being up against people whose thinking had completely petrified. I could tell you some hair-raising stories, but I wouldn't do it while the tape is on....

In the arts, maybe it's dangerous not to make up your mind. But it certainly is dangerous to make it up for good and all. If a really authentic experience comes along and it doesn't fit into your view, then it just passes you by, and I think that's a real tragedy.

VS: And you would say that there are, in most cases, many experiences that could come along that would not fit into whatever structure a composer might make for himself?

DL: Yes, they could. I've seen it happen lots of times, and it's always very sad. I'm really a very eclectic person. My composition falls into all kinds of different categories. When I was being scrutinized for a job that was open at U.C.L.A., which I was hired for, one of the senior composers on the faculty listened to quite a bit of my music and was quoted as saying "I don't think he's found his style yet". Well, I really hope I never lock up, you know, foreclose my future possibilities in that way.

VS: Stravinsky kept evolving. He didn't close himself.

DL: Sure, sure. That's one of the greatest things about him, that every piece was just a new experience, and I think this is really very important.

Well, anyway, I found my study at Cal to be very, very valuable. I was especially interested in what LaMonte was doing, and I've been interested in what he's been doing ever since. He got me interested in drones, and thinking in terms of very long time spans. He was into long, long held notes that lasted maybe 35 minutes. His string trio was a piece where I think just a B Major chord sounds --- just really beautiful.

VS: How long were you at Cal (U.C.Berkeley)?

DL: Well, after I got my master's degree I stayed around and pursued a doctorate, but I gave it up. I started to write my dissertation, and I got a hundred pages into it, and one day I just tossed it all in the wastebasket. It was going to be on the songs of Hector Berlioz. I always identified with Berlioz because he didn't get along with his teachers. He's a very great and very misunderstood composer, and I wanted to set the record straight.

VS: Do you think you ever will?

DL: Oh, maybe. Very possibly so. I hope so. Anyway, my main interest is simple, modal, diatonic music. This has been the one common interest throughout my whole career of writing.

VS: By modal, do you mean in the sense of the old church modes?

DL: Yes, and also in the sense of other scale possibilities, including pentatonic and even restricted pitch material as severe as John Cage's *The Wonderful Widow of Eighteen Springs*, which is only three notes. I have always felt, somehow, that to have 12 tones in an octave, or even 24, is almost too much.

VS: Do you make up your own modes? Or devise scales that suit you?

DL: No. I'm using essentially the diatonic scale in the western tradition. My music doesn't modulate. It's almost always in the key of G and it doesn't do much. And because it doesn't do much you have to concentrate on smaller things. It's like Terry Riley's *In C* where, because there's so much repetition, you concentrate on very subtle changes. That's true of Steve Reich's music, too, and it's true of mine in a very different sense. My music is more traditionally melodic and more lyrical, though it does repeat a lot.

Even though I don't make up scales, I am very much interested in tuning and temperament, and I have been for years. I've always found equal temperament to be a nightmare for me, not because of the fifths, but because of the thirds and particularly the sixths. I always thought there was something wrong with Brahms' piano music. It sounded out of tune. And then I realized that it was because of the parallel sixths. They always sounded terribly out of tune to me. And as I got away from writing at the piano, which I did for a long time, my music became more consonant. I did a lot of singing for the first time.

VS: And when you sing, you can perfect ---

DL: Yes. And when I think of a major third, I think of a real, just, major third. One of the things that interests me so much about Indian music is that the 22 srutis, the tones of the octave, are conceived in terms of simple whole number ratios, like five to four for the major third and six to five for the minor third. Everything is just, and no matter how fast an Indian sings, the notes are always the true notes. The only system in which this is possible is a system where there is no modulation, essentially. There is a drone and a melody. The melody forms perfect intervals with the drone rather than with itself or another melody.

VS: Do you think you'll ever write for piano again?

DL: I have had in mind a piano piece for quite awhile. It's a piece that could be played on a keyboard instrument tuned in mean tone, or equal temperament, or various kinds of unequal temperament which I've been experimenting with this summer.

VS: As a composer, do you feel you are combining elements that have not necessarily been used together before?

DL: No, I don't feel that. Sometimes I feel --- my big hobby is cooking. And I would be content, if in a lifetime I perfected certain techniques to the point where I could cook really authentic Indian food. There's no truly creative element in it. I'm not synthesizing American and South Indian cuisine. I sometimes feel, in music, that it would be enough for me to be able to perfect, to achieve a full and perfect understanding of the contrapuntal technique of the high Renaissance, for instance. There's no active creative element in that at all, except for the fact that I'm the one who's doing it, and not Victoria or Josquin. I wouldn't necessarily be aping somebody's style, but perfecting it in my own terms, just as if I were cooking a South Indian dinner... You can't completely dissociate your personality from an activity.

VS: Why would you compose, then, if you could find satisfaction from devoting yourself to the perfection of a single idea or style?

DL: Well ---(thinking) --- It's a kind of a social activity, in that I am trying to develop a line of communication between people that can't be expressed any other way. I think most composers would probably answer that question the same way, even though any two composers might differ widely in the way in which they communicated.

VS: So having an audience is very important?

DL: I don't care about an audience. That's another important aspect of world music that we really have lost track of in the West. In India everybody sings. It's participatory. And in the villages of Indonesia, there really is almost nobody left for an audience. In Bali, ALL the men perform the Monkey Chant, so there's really no audience left except for the women, who are probably involved in something too... In the Vietnamese language, for example, there's no word for composer. The performer is naturally thought of as the one who does traditional material and embellishes it and adds to it. Any performer can do this. In many American Indian tribes every man, at least, was required to go out into the woods and spend a few days composing his own song, which expressed himself. After singing it to the elders he might have to go back and change it, but everybody had to learn a song and sing it. And of course they had songs that they all sang together.

Our division of music into such categories as we have in the west has been somewhat unfortunate. We have essentially a composer who, as John Cage says, tells people what to do. We have the performers who do what the composer tells them, and we have the audience, who is two steps removed from the composer. The audience is completely passive and just sits and marvels. And what people can do, when they're told to do such and such by some super-god, (raising his voice) I don't think that's very good!... But the problem is, in our society, there are people who like to be told what to do. As a performer I'm happy to be told what to do when it's somebody like Bach or Mozart telling me, because if it weren't for them there wouldn't be all this beautiful music. I'm really happy to follow a set of instructions by Mozart, of what keys to put down when, because what results is really very beautiful.

VS: Would you feel just as happy if the music had been written by one of your classmates?

DL: Yes. Oh, absolutely! In fact, when I get really good pieces from students, I always copy them, so I have copies of pieces that are being done. I get a tremendous feeling of satisfaction out of something like that.

VS: How would you judge music? What kind of criterion would you use?

DL: Well, (sighs) it's really a problem, and one of our biggest problems in that particular area in the west is that we're always trying to make our judgements verbally about experiences that are non-verbal. I think it's TERRIBLY misleading. I'm a firm believer in responses that are non-verbal: visceral responses, emotional responses...

VS: Couldn't you simply describe the visceral and emotional responses you had?

DL: Yes, you can describe them, but when described, they become verbal responses. Really, it's like trying to describe the taste of vanilla to someone who's unfamiliar with it. The important purpose that words serve is to evoke a response that another person has in common. That's important. If there's no shared experience, then the words are useless.

VS: Do you think, then, that there's no place for a music critic in the newspaper?

DL: Well, (laughing) I'd hate to deprive somebody of a job. I really don't know. The problem is, it's possible for a critic to ruin somebody's career if he's having a bad day and writes a devastating review of a piece. How many critics do you know who, when they're hearing a new piece that's not published, will ask the composer for a score so they can study it and be knowledgeable about it? A critic has to be especially careful because everybody accepts what he says.

VS: The critics might take on the role of educators.

DL: Yes. I think that's a very good role for a critic. A critic who's an educator has a duty to be pretty open-minded and to be really well-educated. He has to have a hard-core understanding of what's going on.

VS: How do you think someone who wants to write music today should go about preparing for his career as a composer? Was your education satisfactory?

DL: Yes, it was satisfactory because I carried out most of it myself, and this really gets to the point about how I would answer your question. I think that a good many people, probably the majority of people in music, are essentially self-educated. The general public educates itself as it will by means of what's at its disposal, like phonograph records and radio. This has produced a fair education in a lot of people. With the L.P. record has come an INCREDIBLE music boom. In the late '40s when Muzak came in, every restaurant and every grocery store had music. There were forecasts of doom, that with hearing music all the time, no one would be interested in music any longer. This constant bombardment would spell the end of music as we know it. Well, as you know, EXACTLY the opposite happened. Instead of dying, music boomed, and in terms of dollars, which is what everybody measures anyway, it is THE largest recreational enterprise in the United States. (BMI tells us that in 1967, \$1 in every \$5 spent on recreation in the U.S. went for music.) This includes records, pianos, guitars, sheet music, lessons, the whole works. I think that's absolutely revolutionary. Even though most people are self-educated, I don't think that self-education is the only answer, but it certainly is important.

There are more orchestras in the United States than there were 25 years ago, and they're AMATEUR orchestras. (About 800 new symphony orchestras were founded in the U.S. between 1939 and 1967, bringing the total to 1,400.) Well, maybe they don't play very well, but they get in and they PLAY!! They're not just sitting down and listening to Mozart. I think it's very important to hear Mozart played really well, and it's fun to hear it done live, but it's most important to play it yourself, even if you don't do it as well as the Chicago Symphony. You'll never really understand what the experience is about until you've done it, and once you've done it, you understand the Chicago Symphony a lot better than you did before, and you understand Mozart better. Well, nobody would try to claim that schools or private teachers have been able to educate all these people and produce this tremendous boom. It's the result of a technological revolution, and if anything, I think the educational institutions have resisted a lot of this. Schools have resisted the idea that the guitar was a legitimate instrument, for instance, and have for a long time resisted the legitimate value of jazz.

VS: How would you explain that so few people are interested in going to a serious new music concert?

DL: I think the reason a good many people aren't interested in new music is that new music isn't interesting. It's just not interesting, to most anybody. In answering your question I'm speaking of the generally accepted, international school of composition, the university circuit.

VS: You wouldn't include John Cage in here?

DL: No! Heavens no! And the university musicians would still be upset if you tried to, although their upset is less over the years, because he has proven himself to be a very, very important figure...

VS: Would you say that Cage has a much wider following than the academic composers?

DL: Oh, much! Absolutely! Much wider. In fact, there are people who follow Cage whether they realize it or not, just because his influence in the arts, ALL the arts, is greater than that of any individual in the twentieth century, and I include ANYBODY.

VS: Has academic music become too complicated?

DL: Yes. It's too complex. It's too much geared to intellect, and at the same time there are a couple of other problems with it, too. Well, you know the history of it as well as I do. From the hyper-emotional expressionistic style in the first two decades of this century to the highly complex music beyond the Schoenberg system, we went from the most highly emotional music that we've known in western music to the most highly intellectual music that probably any culture has ever known. The public was lost on both fronts. Cymbals crashing and huge climaxes in music just eventually defeat themselves, and as far as I can see, the public is not going to want to have a steady diet of works like Pierrot Lunaire or the Second String Quartet, as wonderful as all these pieces are. The other approach, where you try to cram as much information as possible into each note, --- well, human beings really can't operate on that level constantly if they can operate on that level at all.

Another problem is that the atonal style has become a cliche because of the movies and television. You find eclectic composers in Hollywood writing free atonal scores and using expressionistic ideas in their music to express tension, fear, and so on... To a certain extent, bad music in a style makes the good music in that style less valuable, if you see what I mean. It's very complicated and I don't know how it works, really, but at the same time, these things have really happened.

(Leedy talks about the public acceptance of contemporary music now and in previous centuries, then returns to talking about education.)

I think we're at the stage of development in the United States where we should be looking towards customizing education for people. People ought to be able to write their own programs instead of having to go through the same old mill. I like the idea of apprenticeship, and I think a young musician should look for a mentor, and stick with him. He should learn all that his mentor has to offer, and then find somebody else. This requires that a young person take an active interest in his own education. It's more difficult than just signing up for school and doing everything. At the same time, a student also has to put himself in a passive position. For the time you have a master, you really have to do exactly what he says, because you're learning a skill. You have to accept what he says, and this means you have to put your likes and dislikes aside for a little while. But it's YOUR decision to do that, and once you decide to follow a master, you really have to obey. It's HARD, especially in American civilization where the young have to rebel against the old.

VS: How do you react to the musical environment here on the west coast?

DL: I LOVE the environment on the west coast. I think the '60s were kind of a high point in the cultural history of this area and it may have declined somewhat since then. There was a lot of communication between people at Mills, Berkeley, the San Francisco Conservatory, and even Stanford. I don't mean the faculty, I mean the students. People were just interested in getting together and doing things. It was an energetic time. We at Cal would go down to Mills all the time for concerts.

I've always thought that the west coast is a very good environment for freedom of experimentalism, or whatever. And certainly, if you look at the list of west coast composers and of people who worked here, you will see that there have been a LOT of composers. Of course, Cage is a famous example. Henry Cowell, Harry Partch, and Lou Harrison are also famous. They've had a real world view of music.

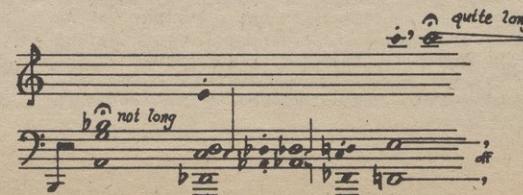
There's never been any real desire of anybody much, on the west coast, to organize. We don't have any real spirit of organization, but there's an openness of communication. There's VERY little feeling of hostility or competitiveness. Pauline Oliveros expressed to me better than anybody else I've run into the idea that you can't hog an idea. If you have a musical idea, it REALLY belongs to everybody. I believe that too. And that's the kind of idea that I felt when I was here in school, and the idea that I still feel in the west of the United States.

VS: Would you say that some of this communication has diminished in the last few years?

DL: I don't know. I'm not very optimistic about the future, to tell you the honest truth. Berkeley has slid tremendously just in the quality of life here. I think people are less considerate of one another here than they were five years ago. It's a noisier, dirtier place. Dogs are running all over biting people.--- This is true of San Francisco, too, and it's spreading to Portland. This sense of belonging, and having a feeling for the other guy, seems to have disappeared to some extent. I think that's as bad for music as it is for every other aspect of life. As marvelous as music is, it's only as good as everything else, and if everything else falls apart, so does it. I wish I could be optimistic.

VS: Is composition dying as an art?

DL: No, but here again I must say that composition is only a very small thing, taken as a part of music as a whole, and it really shouldn't be separated from music making in general.



March 12, 1976

Film Composer's Task: Music Under Pressure

By CHARLES SHERE
Tribune Music Critic

They're hardly ever thought of at all, of course. When you do think of them, you think of hacks at desks endlessly re-writing Tchaikovsky, Wagner and the like, maybe adding a little local color from Bali or the wild West.

But the professional composer in Hollywood takes his calling seriously, if Academy Award winner Elmer Bernstein ("Man With the Golden Arm," "The Magnificent Seven," "To Kill a Mockingbird") is a representative example.

The Hollywood composer has pressures and disadvantages that are hard to believe. The studio owns the music he writes, and has the right to scramble it, cut it, or suppress it altogether.

Then why write for Hollywood? Bernstein says that he loves pictures. "I get my ideas from them. I love watching them. I can't think of a finer pleasure than sitting back and watching that picture unroll and hearing that music."

Every group of composers has its professionals and its hacks, whether you're talking about Hollywood or the music faculties of colleges and conservatories. Bernstein acknowledges that his colleagues are no exception. In town for a series of lectures and demonstrations at the Oakland Museum this weekend, the lean, intelligent, relaxed composer is able to speak with some authority for his profession: he is president of the Composers and Lyricists Guild of America.

How did he get into the business? "In '45 I wrote a piano concerto. The critics really panned it. They said it was just movie music. But I liked it, and I figured if that was movie music, then I'd better go to Hollywood and write more of it.

"So I did, and studied with George Antheil, who got me

working hard on counterpoint and extended forms. And I did a little conducting, arranging, and that sort of thing."

What was the piano concert like? "It was terrible. I didn't know then how to deal with the big forms. But Bernstein worked on it."

Since then Bernstein has continued to write concert music—the expression his profession seems to prefer to "serious music"—and a recording of a song cycle of his, sung by his ex-wife Marni Nixon, has been released on Crystal Records. What's the first requirement for a movie composer? "It's a special kind of composing, not a special kind of movie work. You have to be a composer. And you have to love the movies, to be moved by them, to get your ideas from them."

The Oakland Museum film music events include lecture-discussions by Bernstein, Ernest Gold, Lyn Murray, David Rakinson and Fred Steiner tonight at 8 p.m., two documentary films on film scoring tomorrow at 11 a.m., "Hollywood's Musical Moods" and "The Magnificent Seven" tomorrow at 1 p.m., a panel discussion on film music to-

morrow night at 8 p.m., and a concert Sunday afternoon at 2 p.m. with music from U.P.A. cartoons accompanied by screenings of the films and discussions of the music. All but the Sunday concert will be at the James Moore Theatre; the concert will be held at Oakland Auditorium Theatre. 10th and Fallon Streets.

PACIFIC PALISADES, CALIF. 90272
March 14, 1976

Mr. Charles Shere
Oakland Tribune
409 Thirteenth Street
Oakland, CA 94612

Dear Mr. Shere:

Hollywood is traditionally considered the place where very strange things are daily occurrences and identity crises are a way of life.

Nothing I have encountered here, however, has ever left me as speechless as did your piece on Film Music in last Friday's Tribune.

There it was, the entire interview we had had but, lo and behold, it was Elmer Bernstein who was saying what I had been saying, and doing what I had been doing. Even my ex-wife Marni Nixon was mysteriously transmogrified into ~~ex~~-Mrs. Bernstein.

Now I know what screen actors must feel when confronted with a film wherein someone else dubbed in the voice.

Just to set the record straight, the interview you did was with me, ERNEST GOLD (as far as I can be sure of anything!)

What intrigued me most, I must confess, was your description of your interviewee as "lean, intelligent, relaxed composer". Did you mean me, or Elmer, after all???

Nevertheless, thank you for interviewing me and for giving me so much space.

Warmest regards,

Ernest Gold
Ernest Gold (I think.....)

PACIFIC PALISADES, CALIF. 90272
March 24, 1976

Dear Mr Gold,

I don't know how to write this letter. I keep hearing a viola rocking out the G--D of your name, and it grows, finally making something like



and then the Rheingold motif drifts in. It's all poor consolation. I've done one kind of journalism or another for twelve years, and never a mistake anything at all like that. Will you accept that I was greatly taken with your thoughts on your work, with all of the substance of our interview--& only disturbed by your accent, when the bio I read assured me Bernstein was born in New York! "Now why does he have that Viennese accent?" I wandered as I started to type up the story: fortunately I didn't refer to it in print! ... I do hope you will forgive me, and so will the Bernsteins, and Miss Nixon (I knew I shouldn't have mentioned her!), & that you will accept these little piano pieces as an apology. You deserve much better.

Yours,
Charles Shere (unfortunately)

IN A HURRY

(The Shere-Gold correspondence is a good joke on Shere, and it shows Gold as a thoughtful man. The newspaper interview, except that the name is misspelled, is a good one. Gold's real credit is his ability to write well, as well as a stirring interview, a piano sonata, an article for Opera News, The Music Journal, and so on. His music is "lean, relaxed and intelligent".

Must history repeat its stupidity?

PACIFIC PALISADES, CALIF. 90272
March 27, 1976

Mr. Charles Shere
Oakland Tribune
P.O. Box 24304
Oakland, CA 94623

Dear Mr. Shere:

Thank you for your kind letter and the music. I do appreciate the correction you ran.

Aside from the mix-up as to who said it, your piece was excellent and its purpose, to arouse interest in our symposium, was served very well indeed.

Rather surprisingly, the error provided an experience for me that is usually unavailable in this name- and image-conscious age: the feeling that the work's (in our case, the interview's) dissemination was important but that the identity of the "author" was irrelevant to the meaning of the work in question.

I have been fascinated with the attitude, say, in certain areas of the Orient and, of course, in earlier ages, when the work was "the thing" but no one, including the creator, would have considered it important, nay reasonable, to make a big to-do about whose work it was.

Once I had gotten over my surprise at seeing my words in Elmer's mouth, I got an inkling of the attitude described above. It was an unusual and enriching experience, one that, given our present-day orientation, is hard to come by.

So you see, your error had its compensations for me, unexpected and unusual though they were.

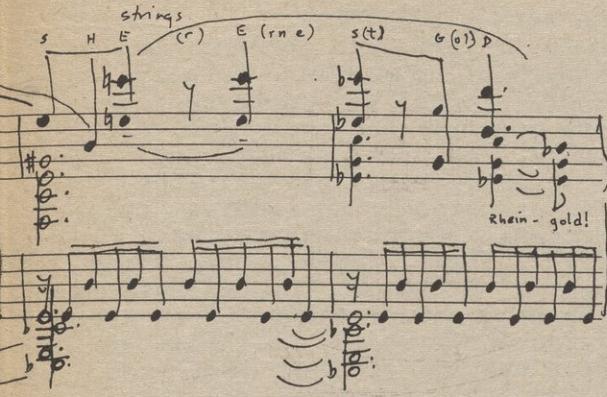
Thank you again for straightening it all out.

Warmest personal regards.

Sincerely,
Ernest Gold
Ernest Gold

Press found erroneous

Two particularly interesting premieres are coming up: the world premiere of the opera *Wi'Igita*, to be premiered at the University of Southern California on April 23 and 24 and to be performed subsequently by the Los Angeles Philharmonic; and the premiere of Bob Hughes' *Cadences*, a big complicated orchestra piece by the Los Angeles Symphony Youth Orchestra. EAR has asked the com-



Program Notes: CADENCES by Bob Hughes - premiere

The Oakland Symphony Youth Orchestra conducted by Denis de Coteau and Bob Hughes, with multisoloists and electronic tape. Sunday evening May 9th, 8PM, at the Paramount Theatre, Oakland.

(A work of orchestral, theatrical, spatial, philosophic, electronic elements commissioned by the Oakland Symphony Youth Orchestra)

Downbeat explosion - the flack of musical history shredded against the four walls and three levels of the Hall - hysterical reaction cadenzas of piccolo, ring-modulated clarinet, timpani - strings wandering the subterranean corridors - two conductors and two soloists try to beat musical sequence back into line - analogues of Gabrieli, viol consort, Purcell, counterfeit fugues freed, lead to the ultimate musical historian-Stravinsky mucilage. But it gives way, unglues, even Beethoven cement wont hold as synthetic sound sources dissolve the linear binding - metric time gives way to space, disjunct particles drift in need of belonging; - attempted resolutions - but always the alien element to destroy repose - a few basic questions asked... and the feedback distorts the system with an overload of response - force the resolution! - Power Play - ..(yet even Wagnerian apoxy is split by an atom).. - it wont hold - the rationality gives in to chaotic release - everything spent... the residue drifts - fragments of tenderness, feeble outbursts, echoes of times past beat in the pulseless shifting, little figures in the hollowness, the final thoughts always tender, and time runs out.....

(-Bob Hughes)

WI'IGITA

WI'IGITA - a ceremonial opera by Janice Giteck is based on the harvest ceremonies of the Pima/Papago Indians. It is scored for three singing actors, one dancing actor and a tribe of instrumentalists who also act: flute/piccolo, clarinet/alto saxophone, trombone/didjeridu, violin, cello, guitar/banjo, piano and percussion.

The event takes place in a woven environment designed and built by fiber sculptor Suzanne Schwartzman. For the set as well as the costumes Ms. Schwartzman has drawn on the visual motifs of the Pima/Papago, yet the design is contemporary in concept.

The piece was created for the PORT COSTA PLAYERS. Performances will take place at the University Art Museum, Berkeley on April 23 and 24; at the College of Marin on April 29; at the Oakland Museum on May 28, and at the San Francisco Museum of Art on June 2.

Two years ago Anthropologist Ron Giteck (my cousin) and I were struck with the idea of making a piece. As kids we exchanged his world of Brooklyn cement, and mine of the ever-expanding Long Island. Because of a continual fascination with each others experiences and styles of self-expression, it was inevitable that this flow of exchange would one day be formalized; thus the inception of an artistic collaboration.

He told me stories from the history and mythology of the Pima/Papago Indians of Southern Arizona and Mexico. These people had a traditional harvest celebration once every four years which they carried out for nearly three centuries until the 1920's. The ceremonies included music, dance, storytelling and drinking of Saguaro wine. The rituals differed from year to year yet always involved four basic characters or archetypes: Corn Man-bringer of seed; Old Man Tobacco-keeper of rain and spiritual leader of the tribe; A Young Woman-Tobacco Man's daughter, bearer of fruit, Corn's lover; and I'itoi- the traditional god, narrator/protagonist. Many versions of the Wi'Igita ceremony have been recorded, by word of mouth, stick drawings, and the modern written language of the tribe. There are additional characters in some versions: Coyote-the trickster, a young boy, an old woman, Blue Hummingbird, and the tribe.

The concept of a multi-versioned history became the focal point of our piece as we combined a number of Wi'Igita celebrations into one libretto. This non-linear, essentially non-christian recollection of a peoples past provided many unique possibilities for simultaneity and juxtaposition of elements in a context involving music. The motivic variations from one version of the celebration to the next are treated developmentally in the music as well as textually.

Our Wi'Igita is ideally performed in an open playing area. The audience enters the space where a party is in progress - there is a "Chicken Scratch Band" playing popular music of the Pima/Papago, there are greeting events, games, and finally a procession of the Players, twelve in all. The storytelling begins with a prologue - "Fourth World", which is really a capsule of the entire work. I'itoi describes the state of his world and we witness Corn and Tobacco at a game of Ginskoot (a parchesi-like game played with flat sticks as dice). Corn beats Tobacco by cheating but the tribe cheers anyway. Tobacco leaves, rejected, and taking

rain with him causes draught, suffering of crops, and starvation. He is begged to return and instead sends balls of tobacco seed. They are planted; there is rain, but the tobacco comes up mutated. The music grows from an improvisation in the beginning to a catchy poly-rhythmic, poly-tonal rather angular dance for the Ginskoot Match. When Tobacco leaves the village he sings in an idiom drawn from Papago traditional chant.

Then there is a series of beginnings to the relationship between the Young Woman and Corn Man. The Young Woman is "good and beautiful and from all directions young men came who wanted to marry her but she never liked any of them and they wound up just sitting there hold out". The various experiences the Young Woman has with these "young men" are uniquely different: in one version she marries "Skull"; in another "Cloud" comes down and "lets one drop of rain fall on to her womb" and in another she is visited by a stranger who "rides her all night long". In this section I have used identifiable, strong musical motives, particularly in the vocal writing for the Young Woman. As the alternative versions unfold this musical material takes many different shapes - tonally, rhythmically, texturally.

Then from "under the morning" Corn Man comes to the village where the Young Woman lives. She is cooking Cholla (cactus) buds for the hungry people of "Rabbit Farm" (the village). Corn and the Y.W. are immediately attracted to one another and soon there is a rain of corn and squash, an abundance of this new food, and general celebration of the tribe. The music for Corn is robust, brightly colored. The Y.W. sings plaintively as she cooks. As the scene develops, the music picks up some of the same material used in the Ginskoot Match yet here it is treated in a more direct, lighter manner provoking the players to leave their instruments, dance, and eventually to sing an a capella thanksgiving song: "Make banners for the Sun, the Moon and the Bowl of Food".

Coyote, the trickster, always manages to survive, even though he never sings the "right songs". In our celebration Coyote is trombonist who plays, dances, sings all at once. In the "Coyote Interlude" this tricky fellow clues us in on his methods and successes.

There are alternative endings to the relationship between Corn and his Young Woman, which are derived from still other versions of the Wi'Igita ceremonies. These are told by I'itoi in an intimate storytelling manner with very thin yet punctuated accompaniment by the tribe. The whole piece is tied together in the final version which depicts a poetic solution to the initial flaw in this generally joyous story. If you remember, in the Ginskoot Match, Corn beat Tobacco by cheating. Here, in the end, after much glory Corn pays his debt by losing not his "Corn Woman" but their baby - "Bitter-Crooked Neck Squash, Dog Pumpkin Baby". Corn leaves the village chanting as Tobacco did after the Ginskoot when he was rejected by the tribe.

The People are angry. They do not understand what has happened. I'itoi explains that things just were not right and he gives them melons - "sweetness to take away anger". There is a tribal party with music, dancing, and drinking of Saguaro wine. Everyone gets drunk including I'itoi who tells us that "Later as a young child I went to sit someplace by the sea shore. I will collect salt. The salt will bring rain." As he speaks the lights dim, the party music thins, and we are left with the solo melody of a saxophone.

—Janice Giteck

TO EAR IT MAY CONCERN

SAT. APRIL 10 I'M PRESENTING A SOUND-COMPOSERS FORUM AT FAMILY LIGHT MUSIC SCHOOL, 303 HARBOR BLVD SAUSALITO - PHONE # 332-6051. PARTICIPATING WILL BE...

HOWARD MOSCOVITZ - COMPOSER
 WARREN CLARKE - POET
 WILL JACKSON - OF PROJECT GREENPIECE
 WARNER JEDSON - COMPOSER, & VIDEO-IST
 MICHAEL PALMER - POET
 ALLEN STRANGE - COMPOSER
 JOHN CHOWNING - COMPOSER
 CHRISTOPHER GAYNOR - COMPOSER

THE FORUM WILL BE IN 2 SESSIONS 3-6 P.M. & 8-11 P.M. DONATION IS \$2 (FAMILY LIGHT IS NON-PROFIT) EACH COMPOSER WILL MAKE A 45 MINUTE PRESENTATION OF THEIR WORK. AUDIENCE WILL BE ENCOURAGED TO ASK QUESTIONS. MY PURPOSE IN PUTTING THIS FORUM TOGETHER IS TO BRING THE PUBLIC-COMPOSER-PERFORMER CLOSER TOGETHER & TO MAKE KNOWN THE LIVING TRADITION OF CLASSICAL MUSIC.

poppo sempre sul pont. e glissando sempre
 (gossamer, waffing) tr. 13

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

to: Charles Sher, editor,
 EAR, 1824 Curtis St.,
 Berkeley, CA 94702

Enclosed find check for six dollars. Send my EAR for the next year, beginning with the next issue — the current issue.

I can contribute — scores — articles — reviews. — I can help distribute EAR.

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 no zip, no sub

THE COMMITTEE FOR ARTS AND LECTURES and the INTERCAMPUS CULTURAL EXCHANGE COMMITTEE, UNIVERSITY OF CALIFORNIA present

Speculum Musicae

(A MIRROR OF MUSIC)

MICHAEL PARLOFF, flute and alto flute
 VIRGIL BLACKWELL, clarinet and bass clarinet
 IDA KAVAFIAN, violin and viola
 FRED SHERRY, cello
 DONALD PALMA, contrabass and conductor
 URSULA OPPENS, piano
 RICHARD FITZ, percussion

Music by CRUMB, MARTINO, DRUCKMAN, AND SCHOENBERG.

HERTZ HALL, U.C. BERKELEY * SATURDAY, APRIL 10, 8 P.M.

General \$3.00; Student \$1.50

CAL Ticket Office, 101 Zellerbach Hall, U.C. Berkeley (642-2561), all Macy's, major Bay Area agencies.

not enough room for REVIEWS. Beth Anderson's 1750 Arch concert: the forthrightness of some pieces totally naive, others artful. Her performances in complete control whichever way. The complex music, like the one with hum and tape overlay, incredibly rich but with delicate surfaces. When determined, she is successful; when uncommitted & exploratory, lucky & lyrical. Same thing 2 days later at SF Museum in Conservatory concert: He Said puts 2 clarinets to work drifting together & apart, all kinds of musics, rich overlay of tape, unrelated & free spoken parts (numbers, not that well shouted from about the audience). Same concert: Jan Pusina's quiet, sober & predictable Evoked Images with a tape nicely relating concrete to synth. sound. Marta Ptaszynska's Madrigals, an enticing homage to Stravinsky which tries to relate him (& Polish procedures) to Varese and succeeds, pleasing this ear. Bob Davis' Big Ball in Town, a bicentennial piece celebrating down home American musician Gid Tanner & his Skillet Lickers complete with string band & country quartet: great! great! great! great! At Cal State Hayward, Bob Basart's limpid, logical and poetic personal distillation of Lear in Gilded Butterflies, and Jerry Neff's marvelous witty percussion settings of 4th-rate Rococo & galant pieces. Finally, Amy Radner's Long Mills recital which fondly looked back over post-'60s music: fine & perfectly in tune playing in Gaetano Giani-Luporini's Musica; Dallapiccola's poised Chaconne, Intermezzo & Adagio; a little rougher (end of a long evening) but suitably commedia dell'arte in Stravinsky's Suite from Pulcinella; quiet & composed in Tony Gnazzo's Musica; best of all: the Gruppo Sperimentale (read Bob Hughes) in a revista of the middle '60s theater piece, with Bob practicing bassoon, Amy on cello, Don O'Brien on clarinet, Giorgio D'Costanza the quintessential Italian; a spaghetti dinner; amore ed umore della sera e la notte. A great pleasure.

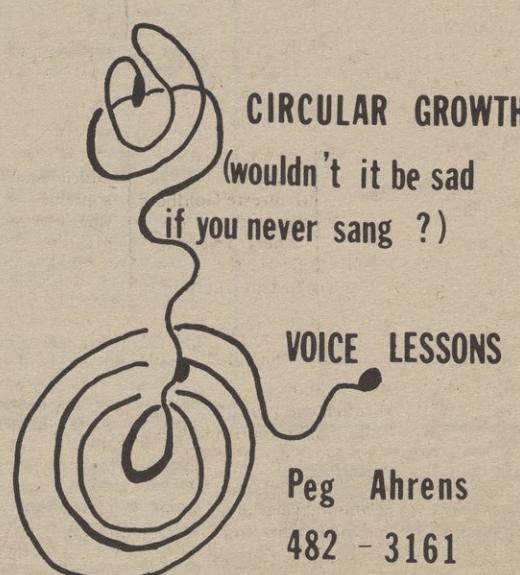
look the other way

Scheduled to commence in April on KPFA, "FOCUS ON WOMEN COMPOSERS" will present both historical and contemporary scores on a regular hourly series.

The format includes musical and biographical commentary on each piece, interviews (taped and live) with composers, and forums to discuss relevant issues to the work of women composers.

The program is meant to serve as a resource to composers and musicians; as an information exchange; and as a bulletin of concerts, festivals, and newly released recordings.

Any person or group interested in being represented on the program should contact Renee Roatcap at 1998 Fell St., SF. 752-5394. Likewise anyone with scores, tapes, recordings, or information pertinent to the work of women composers are encouraged to contact Renee as soon as possible.



7.

PORTRAIT OF STEPHEN LAUB
AS A YOUNG MUSICIAN

— for 2 or more pianists and prerecorded tape.

Make a tape of a commercially available recording of the second movement of Mozart's Piano Concerto in C Major, K 467, in which the piano part is prominent.

As many pianists as participate, each on a separate instrument, play the piano part along with the tape.

Match pitch and amplitude levels.

Do not match interpretations.

Wm. Brooks. 2/20/76

1750 Arch Street, Berkeley, Calif.

April Concert Schedule 8:30pm

Saturday: Friday:	2 Katrina Krimsky, pianist Improvisations on compositions and themes	9 Cantata Concert Judith Nelson, soprano Laurette Goldberg harpsichord & others. Telemann, Scarlatti & Instrumental:	16 Karl Goldstein, pianist Mozart Brahms Debussy Schumann	23 Bernhard Abramowitsch, pianist All Schubert Program re- peated Sunday, 25th, 8:30	30 Keyboard Encounter Charles McDermed & David Rosenbloom meet for the first time
	3 Steven Machtinger, viola Philip Aaberg, piano Bach, Brahms, Carter & Cowell	10 Cantata Concert Judith Nelson, soprano Laurette Goldberg harpsichord & others. Telemann, Scarlatti & Instrumental	17 All Samuel Barber Gloria Grossi, soprano Charles Lee, piano	24 Robby Basho, Guitar International works	

AT THE SAN FRANCISCO MUSEUM OF MODERN ART

WEDNESDAY, APRIL 28, 8pm

Avant Garde Music Through the Ages IV

MUSIC FOR AWHILE in a program from 14th Century to Early Baroque. Works by Frescobaldi, Monteverdi, Morley, Dowland, Dufay and Mauchaut.

"Music for Awhile" — Stanley Charkey, LaNoue Davenport, Judith Davidoff, Steven Silverstein, and Sheila Schonbrun.

\$3.50 general \$3.00 museum members, students & seniors

841-0232

EAR PRESS
offers the following
works by Charles Shere:

Paragon to Wind Q

in preparation: small concerto
for piano and orchestra

Ear Press, 1824 Curtis St.,
Berkeley, CA 94702

APRIL CALENDAR

1 Port Costa Players: Washington Rallies the troops; UAM, 1 pm ♫!
S.F. Sym: Schoenberg Theme&Var., Bloch America, Strauss 4 Last Songs (Arroyo)

2 SFSym repeat
Katrina Krimsky, piano improv., 1750!
Prom Chamber: Dukas, Gabrieli, Bach, Nehlibel; St Johns, Berk., 8 pm

3 Viola & Piano: Steven Machtlinger & Philip Aaberg: Bach, Brahms, Carter, Cowell; 1750

4 Messiaen: Quartet for the End of Time; SF Conservatory Players; Church of Advent, 8 pm

7 SFSym: Haydn 61, Dvorak 8, Chopin P.C. 1 (Perahia; Ozawa); Opera House, 8:30

8 SFSym repeat, Zellerbach, UC Berk., 8

9 SFSym repeat, Opera House, 8:30
SJose Sym: Thomson Requiem, Berlioz ♫
Fantastic, 8:30

10 SJose repeat; SFSym repeat
Judith Nelson et al: baroque cantatas, 1750!
Speculum Musicæ at UC Berkeley, 8 pm ♫

11 Early Music Consort, UC Berkeley, 8pm
music by Walter Winslow & Gerald La Pierre, Trinity Methodist, Berkeley, 3 pm !♪
Haydn's & Schütz' Seven Last Words intercalated by Choir & Quartet at Church of Advent, 8 pm

14 SFSym: Bach B Minor Mass (Richter), Opera House, 8:30
(repeats 15, 16, 17)

16 Karl Goldstein, piano: Mozart, Brahms, Debussy, Schumann; 1750 Arch

17 Samuel Barber concert: Gloria Grossi, soprano; Charles Lee, piano; 1750

16 Cleveland Quartet: Stravinsky, Beethoven, Schubert; UC Berk., 8pm

17 Berk Prom Orch: Glinka R&L Overture, Brahms Vln Con (Abel), Shostakovich 5; UC Berk., 8 pm

18 Bach: Lucy van Dael, baroque vln, Alan Curtis, hpschd, UC Berk., 8pm
Debussy, Berlioz, Faure, Chausson, Ravel songs & chamber music, SF Conservatory Players, Church Advent, 8pm

21 SFSym: Mozart 29, Schumann 4, TBA (Richter) (repeats 22, 23)

23 Bernhard Abramowitsch, piano; all Schubert; 1750 Arch !!
Berk Prom Chamber: Berlioz, Mozart Brahms; St Johns, Berkeley, 8pm
Janice Giteck: Wi'Igita, UAM, 8pm ♫

24 Robbie Basho, voice & guitar, 1750
Janice Giteck: Wi'Igita rpt, UAM 8
Berk Chamber Orch: Strauss Oboe Con. ♫
(Lashner), Prokofiev Classical Sym, MLKing JrHS, Berkeley, 8:15

25 More Bach, Lucy van Dael bar. vln, Alan Curtis hpschd, UC Berk. 8 pm
Bernhard Abramowitsch rept 1750 Arch !!
SF Conservatory student compositions; Church Advent, 8pm ♫

28 SFSym: Albeniz, Mozart vln con 4 (Stern), Bartok Con Orch; opera house (rept 30, May 1)
Renaissance music by Music For A While, SFplus Modern Art, 8pm

29 SFSym rpt, UC Berk., 8pm

30 SJose Sym: Harrison Elegiac Sym, Suite from Marriage at the Eiffel Tower, Barber Vln Con, Strauss Death & Transfiguration (repeats May 1)
Charles McDermid & David Rosenbloom meet at the 1750 keyboards. ♫

notes: = notable repertory, ! = notable performer. Special attention is called to Lou Harrison's Elegiac Symphony April 30, to Bernhard Abramowitsch April 23, to Wi'Igita April 23 & 24, Judith Nelson April 10. There's lots more happening, of course; check your newspaper.

Abbreviations: Church Advent is at 261 Fell St., S.F. UAM = Univ Art Museum, Bancroft Way, Berkeley. Send your calendar listings to 1824 Curtis St., Berkeley, CA 94702 by April 20 for May listings.

1750 = 1750 Arch, Berkeley (see addit., p. 7). Prom Chamber = Berkeley Promenade Chamber Ensemble.

Also look into Stanford, Jean-Pierre Le Roux' group in Burlingame, concerts at Exploratorium, Community Music Centers in Richmond, Berkeley & San Francisco, and Saturday night concerts at Mills College.

EAR is published monthly except July or August and December or January by Charles Shere, 1824 Curtis St., Berkeley, CA 94702. Available only by mail subscriptions at \$6 per year. Advertising rates: \$25 per sixth page (5" x 5½"). Contributions are welcome and should be clearly typed, single spaced, or (if music or drawings) in black ink on white paper.

THE PORT COSTA PLAYERS

New Music Concerts

April 23/24: Premiere performance of *WI'IGITA*, a chamber opera based on text of the Papago and Pima Indians. Composed by Janice Giteck and performed by the Port Costa Players. Co-sponsored by the Pytanean Society.

May 8: California composers chamber concert performed by the Port Costa Players: Neil Rolnick, Clare Franco, Robert Ashley, Douglas Leedy, Paul Chihara, Pauline Oliveros.

The University Art Museum
2626 Bancroft Way
Berkeley, California

May 21/22: *The Little Mahagonny* by Brecht/Weill and choral works performed by the Port Costa Players, including *Nuits* by Yannis Xenakis.

This series of five performances is co-sponsored by CAL. All events will take place at 8pm in Gallery A of the UAM. Tickets are \$3.50 general/\$3.00 student, and are sold at the CAL box office and at the door.