



Music West

This fall the entire West Coast is making a concerted celebration of its own music. Performing ensembles from Seattle to San Diego, including Portland, Los Angeles, Las Vegas and the Bay Area will coordinate their concerts, reducing conflicts of dates where possible, in order to demonstrate the richness of new music performance here on the Coast.

The emphasis is not necessarily on music by West Coast composers. Each ensemble will demonstrate what its normal operation is. The attempt is not just another bicentennial effort. But the origin of this coastal festival makes clear the effect it intends to make.

The idea first took shape in Los Angeles, where Roger Reynolds, Leonard Stein and Dorrance Stalvey agreed that a forthcoming ISCM (Int'l Soc. of Contemporary Music) concert in Boston, which had programmed only music by Northeast composers, was the last straw. A loose consortium of centers and ensembles regularly performing contemporary music seemed the answer, with concerts focussed in October, documentation of groups by way of a booklet, broadcast of tapes, and the like. The resulting impact, it was reasoned, might alert the East (and the rest of the world) to the existence of music on the West Coast, and an annual affair might result, perhaps with broad-based funding support.

The Los Angeles committee wrote Richard Felciano of their plans, and he sent out letters to all the Bay Area ensembles he could think of to attend a preliminary meeting, at which the idea was received with enthusiasm. Response from the Bay Area helped Los Angeles to firm up three stages of activity as the essential thrust of Music West:

1. All centers and performing groups (single performers too) are asked to produce information on the nature, history, formation, philosophy, special interest, etc. of their activity.
2. The month of October—plus a week or two—was set aside as New Music Month; each group was asked to plan a concert or two, developing its own programming so that the flavor of individual groups would be preserved.
3. A Festival will take place at a single location as soon as possible, probably next year. Programming and selection of participating groups will be developed by representatives of each region.

Documentation: a booklet will be prepared for international distribution containing the information from stage 1 and reports on stage 2. The present EAR/Music West represents a draft of that booklet.

On June 6, 23 composers met with Felciano—all of them representing a performing group—to decide on immediate activity, since time is growing short, and Felciano himself will leave for a year in July. After much discussion—the tone of the meeting was quite democratic, a sort of “town meeting” of composers and performing groups—a committee of three was named to administer the activities leading up to stage 2: Janice Giteck, Elinor Armer and Joan Gallegos.

That steering committee coordinated all the Bay Area activity through the following three months, including the calendar and the gathering of all the information in this publication.

All major decisions on the nature and direction of New Music Month, however, were taken at open meetings attended by members of performing ensembles and by independent performing composers. This has resulted in the rich diversity of the musical events taking place this fall.

More than other parts of the West, the Bay Area seems to produce musical activity of every description. There is an Establishment here, even of the avant garde; but there is also a great deal of independent activity. The Establishment has grown logically out of institutions like the Conservatory, Mills College, and more recently U.C. and the state college campuses. The independents have always co-existed, but only recently has their activity taken on so visible an importance.

Before World War II new musical activity here was fostered by various Federal relief projects and by the Composers' Forum, as well as by the faculties of the various colleges. The music seems to have been largely conservative, with the important exception of an experimental tradition dating back to Henry Cowell, born in Menlo Park, Charles Seeger, who taught musicology and especially ethnomusicology at U.C., and their two most notable students, Lou Harrison and John Cage. (Harrison was born in Portland, Cage in Los Angeles; they both studied with Schoenberg in Los Angeles and combined that experience with the experimental and ethnomusicological attitudes to produce highly personal but uniquely West coast-flavored musics.) Since the war new music here has gone through three fairly distinct phases. Returning soldiers and young students concentrated on tighter, more academic approaches at first, their activity reflected by the Composers' Forum and encouraged by such teachers as Darius Milhaud, Roger Sessions and Andrew Imbrie. In the early '60s the undercurrent of experimentalism suddenly surfaced: La Monte Young and Terry Riley gave concerts at U.C. Berkeley—outside the music department much of the time; Robert Erickson led Ramon Sender, Mort Subotnick and Pauline Oliveros to establish the Tape Music Center, first at the S.F. Conservatory, then at 321 Divisadero, finally at Mills College; Robert Moran gave a series of events frequently bridging the media; the Dancers' Workshop led by Ann Halprin became increasingly active; and KPFA gave a number of concerts at 321 Divisadero. Among the highlights of these years were the Cage-Wolff concert at the S.F. Museum, the Tudorfest at 321 Divisadero, the Third Annual Festival of the Avant Garde at the same location.

Toward the end of the '60s the energies of Bay Area new music began to move away from the establishment. Robert Erickson, whose importance to the scene is barely hinted in his recollections printed in EAR 3.6/7, moved to San Diego, taking Pauline Oliveros with him. First Loren Rush, then Howard Hersh and Bob Moran left uneasy positions at the Conservatory. KPFA gave up the production of concerts. The Tape Center had moved to Mills, and its leadership moved it in a looser, more open direction. While campuses like San Francisco and Hayward State, the Conservatory and (finally!) U.C. Berkeley did intensify their performing ensembles of new music, everywhere but at the Conservatory these ensembles began to solidify, restricting themselves to a more academic attitude. Newspaper critics had rejoiced in labelling the preceding new music as “neo-Dada”; the same could hardly be said of much being performed in the late '60s and early '70s.

But Bay Area New Music was not retrogressing. Instead a new kind of energy was developing among independent performer-composers, partly influenced by pioneers like La Monte Young, Terry Riley and Steve Reich (all from the Bay Area) and partly liberated by the live electronic technology developed by such researchers as Don Buchla and explored by the Tape Music Center while still at 321 Divisadero and by composers like Larry Austin, then at U.C. Davis, and his students Stan Lunetta and John Dinwiddie, among others. (The First Festival of Live Electronic Music was given at Davis in 1967 and Mills College in 1968; it included performances by such members of the ONCE group, formerly at Ann Arbor, Michigan, as Gordon Mumma and Robert Ashley, both of whom are now prominent in the Bay Area scene at Santa Cruz and Mills.)

This new direction in new music is hardly restricted to Northern California. Indeed much of it was influenced, either directly or by reaction, by international tendencies: Bay Area composers had studied at Darmstadt; the Cage influence was strong on composers like Moran (who performed Cage's *Concert* at 321); Stockhausen taught at Davis in 1967. Recent years have seen the phenomenon broadening, however, and what has been a no-man's land between Cage and his purposelessness, Stockhausen and his mystical romanticism, and the more traditional, outer-directed approach of Lou Harrison seems to be in the process of development as composers like Bob Davis and Neil Rolnick explore it, bringing the fragments of world music with them, planting and building in a territory until now largely overlooked.

In a sense, new music moved out of the library and the studio into the tape studio and the concert hall in the early '60s; now it's moving further into the performing area. Jazz, rock, live electronics, avant garde theater and dance are infiltrating a music whose boundaries have been successively loosened by new music attitudes. Northern California's expression of the arts has always been "organic," more humanistic, oriented toward the expression of life on earth, characterized less by intellectual expression or virtuoso display than by an eclectic, accepting spirit. The scene here is loose and forgiving, and it encourages the development of a large number of loose, sometimes short-lived, but enthusiastic groups. They don't often work together: they are more interested in getting their own work done. Their independence is vital: for the most part they are not the sort of group which can successfully join an established institution. But they contribute excitingly and fully to the expanding continuity of new music, and when they do achieve a simultaneous effort, as they do this fall, the result is extremely impressive.

—Charles Shere

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This issue of EAR is something of an experiment. Our next issue, due to come out in early October, will return to the familiar format, but we hope to retain typeset columns and this better paper. Much depends on increased subscriptions and advertising; non-subscribing readers can help by mailing their subscriptions today.



SAN FRANCISCO OPERA

On Saturday, November 6, 1976 the San Francisco Opera will present the world premiere of Bay Area composer Andrew Imbrie's new opera, *Angle of Repose*. The San Francisco Opera has had a long tradition of presenting new and 20th Century operatic fare—in the last decade the list includes Darius Milhaud's *Christopher Columbus*, *The Visit of the Old Lady* of Gottfried von Einem, Janacek's *The Makropoulos Case*, and *Wozzeck* and *Lulu*, two operas by Alban Berg.

Spring Opera Theater and Western Opera Theater, two subsidiaries of The San Francisco Opera, are also known for their presentation of new works, Spring Opera with *The Rise and Fall of the City of Mahagonny* by Brecht and Weill, the West Coast premiere of *Death in Venice* by Britten and the premiere of *Meeting Mr. Ives*, a collage of Ives' music and words about his life compiled and written by Richard Dufallo and Brendan Gill.

Western Opera has toured the Western States with Krenek's *What Price Confidence* and Bernstein's *Trouble in Tahiti—The Threepenny Opera* of Brecht and Weill and Ezra Pound's *Le Testament de Villon* have been presented locally, the latter in conjunction with CAL Arts of UC Berkeley.

In *Angle of Repose*, Andrew Imbrie and librettist Oakley Hall (also a Californian) have adapted Wallace Stegner's Pulitzer Prize winning novel, which traces the early history of the Ward family as seen through the eyes of their descendant, Lyman Ward, a resident of the foothill town of Grass Valley, California. The struggles of this American family take them from Gold Rush Country to San Francisco Ballrooms and the rugged terrain of Idaho. The All-American cast for this production will include Nancy Shade, William Lewis, Dale Duesing, Chester Ludgin and Susanne Marsee. Conducted by John Mauceri, the opera will be staged by Gerald Freedman.

Stu Dempster at and/or

One creepy green spotlight dimly focused on stage left. Enter the Carnivore of Uranus exploring "an alien environment accompanied by vague sensations of an almost forgotten previous existence wherein he was frolicked in the canals 'neath sunny skies in search of Corvo".*

It's Stuart Dempster! Costumed in green tights, green rubber feet and hands, a massive headpiece covered with green and clear cellulose dangling, obscuring what look to be ordinary motorcycle goggles on what should be his head (but not quite sure). He (it) is scooting about the floor on a small caster. The trombone, also dressed in green and clear cellulose, is playing the *Carnival of Venice* in harmony with the electronic tape. The carnivore stops to contemplate, then scoots in and around the audience when we realize more sounds are emanating from this being than trombone. Yes! The Carnivore is wired with half a dozen speakers connected to the tape.

Hi-Lites From The Carnivore of Uranus for trombone and tape by Edwin London was the opening number of a concert by Stuart Dempster July 8th at the and/or gallery in Seattle, Washington. The concert was part of a 3-day one man show titled *Life Begins at Forty*. July 7th, the opening of the show, was Dempster's 40th birthday. He read excerpts from the book of the same title by Walter Pitkin and ended by his blowing out the 40 "candles" of a sculptured "cake" created by his wife, Renko Ishida. Being an "indescribably delicious" cake, no description is necessary. Suffice to say it was inedible.

The July 8th concert also included *Bombardments No. 4* by Robert Moran in which Dempster fights futilely his way out of a gigantic burlap bag, *Whazit No. 6* by Raymond Wilding-White in which he performs through a cardboard refrigerator packing crate, and his now famous *General Speech* by Robert Erickson, in which the text of General MacArthur's farewell speech to West Point is spoken through the trombone.

The third day was performances with Dempster's "Sculpt-orchestra", instruments created for him. Such instruments as the *Human Serpentoid* by Cliff Wulff, the *Blowdozer* by Wayne Forbes, and the ceramic horns and kazoos of Kay Sato.

Also on display in the Gallery were the costumes used for *General Speech* and the *Carnivore of Uranus*, the *Sprinkler Horn* and *Candle Trumpet* by Elizabeth Harris used in Pauline Oliveros' *Theater Piece*, the *Didjereunion* by Phil Carlsen which enables three people to play didjeridu through one pipe, and the scores to the music performed July 8th.

The three day first-of-a-kind show was an emotional tribute to the man whom many consider to be the finest avant-garde trombonist in the world, certainly the most creative.

—T. Peter Tomita

*from program notes by the composer

Mr. Dempster will make his first Bay Area appearance in 6 years, performing October 3rd at the Oakland Museum with T. Peter Tomita. October 4th he will conduct a master class/clinic at the San Francisco Conservatory of Music.

CAL HIGHLIGHTS OCTOBER, 1976

Les Ballets Trockadero de Monte Carlo

October 14-17*

Are you ready for travesty ballet? Ready or not, they'll be here, with two different programs. Prepare for evenings of hilarity, but also, of very good dancing. You should not miss this company, whose ballerinas have names like Olga Tchikaboumskaya, Noximova, and Aubrey Smythe-Wickes, and who sometimes dance to music by Jean-Claude Pastiche! (Zellerbach Auditorium)

The Grand Magic Circus of Paris in

"The Grand Sentiments," October 18*

Funny, blasphemous, alternately G-and-X-rated, spectacular, avant-garde, wild, erratic, grotesque—Thirteen French actor-musicians romp through a 3-ring fiesta/street theater. Wildly popular in France, raved about in London, the Grand Magic Circus is here for its first Bay Area appearance. (Zellerbach Auditorium)

National Theatre of the Deaf in

"Four Saints in Three Acts," October 19*

The excellent troupe returns to Zellerbach Auditorium with an all-new production. Besides the Stein/Thomson play/opera, they will perform Chekhov's "The Harmfulness of Tobacco" and "Children's Letters to God" to create a unique theater experience.

Chamber Music Society of Lincoln Center

October 24*

Barry Tuckwell, horn. Leonard Arner, oboe. Jaime Laredo, violin. Walter Trampler, viola. Leslie Parnas, cello. Richard Goode, piano. These distinguished players will perform works by Mozart, Schumann, Beethoven, and Brahms. (Zellerbach Auditorium)

Paul Sanasardo Dance Company

October 26 and 27*

For his second Berkeley engagement, Sanasardo brings two distinctive programs to the Zellerbach stage. On the 26th, "A Consort for Dancers," with music by Gwendolyn Watson. On the 27th, "Shadows," "Small Prayers," and "The Path." Sanasardo is known for his outstanding success in portraying poetry and emotion.

Michel Debost, flute.

Christian Ivaldi, piano. October 31

These two famed soloists became a duo in 1958. Their Hertz Hall program will include works by Weber, Schumann, Poulenc, Hummel, Varese, and Dutilleux.

All performances at 8 p.m.

Tickets: CAL Ticket Office, 101 Zellerbach Hall, U.C. Berkeley (642-2561); Capwell's, Emporium, Macy's, major agencies. (*) indicates tickets also at BASS agencies.

Presented by the Committee for Arts and Lectures

CAL

1750 Arch Concerts

Announces its fifth season
of concerts beginning

October - 8:30 p.m.

- 1 Live Electronic Music by Allen Strange with the Electric Weasel Ensemble
- 2 Mathew Bakulich, harpsichordist F. Couperin, Bach, Bull, Gibbons
- 8 Beethoven Violin Sonatas Eugene Gratchovich, violin; Edwin Flath, piano
- 9 The David Grisman Quintet 8:30 & 10:30 2 mandolins, violin, guitar & bass
- 15 Bernhard Abramowitsch, pianist Schubert, Haydn, Shumann
- 16 Art Lande, Piano; Bill Douglas, bass & flute original compositions and free form jazz
- 22 Frank Foster, violin; Luana Morimoto, piano Beethoven, Saint-Saens, Ives, Swanson +
- 23 The Berkeley Brass Trio Bach, Banzanson, Hovaness, Poulenc
- 29 Margaret Fabrizio, composer & harpsichordist performs her own compositions with Joan Ferguson
- 30 King-Lam Woo (Betty Woo), pianist Schumann, Beethoven, Del Tredici, Chopin

At the San Francisco Museum of Modern Art Wednesday, October 13, 8 pm, 1750 Arch Concerts presents:
New Music for Strings, Tape and Electronics featuring Daniel Kobialka, composer and violinist and the Electric Weasel Ensemble

For information and reservations please call 841-0232 or write 1750 Arch Street, Berkeley, CA 94709

Music West Participants

and/or, 1525 10th Avenue, Seattle, Washington 98122
Ph. 206 - 324-5880

and/or is a non-profit organization devoted to the presentation of new music, art video, theatre, poetry, dance, and other new art forms. Supported solely through admission fees, **and/or** memberships, and studio rental fees, **and/or** provides a gathering place for persons interested in new music and an educational source for the uninitiated. Facilities include a 40' by 40' performance space, and a permanent, public access electronic music studio housing a Buchla synthesizer, some homemade modules, 2 Revox 1/2 track tape decks, amp, speakers, etc. In addition **and/or** contains an Arts Resource Center: a growing collection of books, periodicals, scores, tapes, and records of new music.

Sept. 12 through 25, "Recorded Works", over fifty pieces on audio tape, organized by and first heard at La Mamelle this summer.

Sept. 12 through 15, "My Music is Music", a new music workshop led by David Mahler will include performance of large group compositions, listening, and collective improvisation.

Oct. 16, live electronic music by David Behrman

Oct. 28, tape music by Northwest composers

Nov. 22 through 27, "Scores, Instruments, and Performances", showing the work of Seattle artist Dennis Evans. Evans' exquisite instruments, made of beeswax, porcelain, stone, and wood, among other materials, and his graphic scores form the basis of this show. Two performances by local musicians will complement the pieces on display.

AUDIUM, 1616 Bush St., San Francisco
(Fridays and Saturdays)

Audium is a theatre of sound-sculptured space, a musical medium conceived to realize the spatial and sculptural dimensions of sound. It is based on a new understanding of space as an inherent component of musical composition and performance. Live spatial performance of taped compositions by composer Stanley Shaff and equipment designer and performer Douglas McEachern take place every Friday and Saturday at 8:00 pm and 10:00 pm. Admission is \$3.00; the box office opens 1/2 hour before each program with no admittance after performance begins.

BERKELEY CONTEMPORARY CHAMBER PLAYERS is the resident new music group on the Berkeley campus of the University of California. Founded in the Fall of 1970 by composers Olly Wilson, Edwin Dugger and Richard Felciano to present contemporary music concerts at the University, the group is composed of both students and young professional musicians from the Bay Area.

Nov. 8, 8:00 pm, Hertz Hall, University of California, admission charge. Program will include piano music of Henry Cowell, *Driftwood*, Paul Chihara, and *Variations On A Theme By M. B. Tolson*, T. J. Anderson

CABRILLO NEW MUSIC ENSEMBLE Robert Bozina, director, is a concert-giving extension of the "New Music Workshop" course offered at Cabrillo College. The Ensemble consists of members, former members, and sometimes non-members of the Workshop dedicated to the idea of giving a portion of one's time to the understanding, rehearsal and public performance of the music of our era. In each performance the ensemble presents at least one recent work by a young Bay Area composer.

Nov. 6, 7:30 pm, Cabrillo College Forum, 6500 Soquel Ave., Aptos. Admission free. **BAY AREA COMPOSERS: Piano Social** (for piano and electronics), John Bischoff; *Sonata* for violin and piano, Robert Morton; *Pentatone for Carol* (for violin and tape), Bob Davis; *Scherzo and Fuga* (from Suite for violoncello), Thilo Reinhard; *Piano Sonata*, Fred Squatrito; *Leaves* (for 4 players, leaves, rakes and electronics), Robert A. Beede; *Three Short Poems* (for voice, piano and electronics), Gerry Mueller; *Suite* for guitar, oboe, cello and flute, Robert Bozina; *Chanson de Moets* (for ten voices), Richard Zvonar. Performers: John Bischoff, Madeline Morton-Mueller, and Fred Squatrito, piano; Barbara Sully, oboe; Joseph Gold, Carol Schwanberger, violin; Robert Bozina, guitar; Steve Pereira, violoncello; Robert A. Beede, Buchla synthesizer; Margaret Gorham-Bischoff, voice; Gerry Mueller, electronics; The Cabrillo New Music Ensemble, Robert Bozina, director.

CAT'S PAW PALACE OF PERFORMING ARTS is a theatre/studio for avant garde performance and participatory events located in an artists complex which houses three theatres, painting studios, and film studios. With hardwood floors for dance, natural brick walls and white walls, the 2,000 square foot theatre is a warm and intimate environment, flexible and unique for each event.

Cat's Paw brings in a variety of professional artists in music, poetry, theatre, film, video, holography and dance. The emphasis is on change, and Cat's Paw is the only theatre/studio in the Bay Area offering a comprehensive view of this change in all the art forms. All concerts start at 8:30.

Oct. 2, Other Music: recent works by Carola, David Doty, Henry Rosenthal, and Dale Soules, admission \$1.50.

Oct. 8, James Gillerman, composer: *Conventions*, a concert of live audio and video synthesis, computer video graphics, and laser deflection. Assisting artist: Ron Pellegrino and JoAnn Gillerman, admission \$2.50.

Nov. 12, Real* Electric Symphony: Music, James Gillerman; Video, Robert Pacelli; Dance, Nancy Elliot; Music & Laser, Ron Pellegrino, admission \$2.50.

THE CENTER FOR CONTEMPORARY MUSIC, MILLS COLLEGE, is the only audio facility in the United States open to the public on a non-profit, non-commercial basis serving both students and independent composers and musical groups. During the school year, the Center presents weekly concerts by composers at the Center, the New Music Coalition, and by outside composers and artists. At Mills Concert Hall, 8:00 pm, free.

Oct. 2, San Francisco String Quartet, Nathan Rubin and John Tenney, violins, David George, viola, and Sharon O'Connor, violoncello, perform string quartets by Robert Ashley and George Crumb and a string trio by David Del Tredici.

Oct. 9, Concert by new music ensembles from San Francisco; UBU, Continuum, The Future Primitive Art Ensemble with Currents Dance Company present Intergalactic Cultural Exchange Program, Anarchist Mumblings from Outer Space, The True People's Music Almost Never Heard, Auditory Canal Digging & No Holding Back.

Oct. 22, The New Music Coalition: recent works by students.

Oct. 23, The New Music Coalition: recent works by students and faculty including a revival of the finale of "Quiet American Junk" by Bob Davis

Oct. 24, The New Music Coalition: a concert featuring home-made electronic instruments.

Oct. 30, "Blue" Gene Tyranny: a concert of new chamber works by Robert Sheff and Peter Gordon.

Nov. 6, Sophia, Composer's Ensemble: new works by composer/performers Denise O'Neill and Ann Sandifur including *The Shadow*, a theater composition, music by Ann Sandifur, lighting by Denise O'Neill; *A History of Anonymity Through Collaboration*, an exploration into the voice and image of anonymity, music by Denise O'Neill, visuals by Ann Sandifur; and *Biorhythms of Performance* and *Chamber Music* by Ann Sandifur

Nov. 13, The New Music Coalition: recent works by students and faculty.

WORKSHOPS: call the Center (415) 632-2700 ext. 337 for exact location on campus. Both workshops begin at 3:00 pm, no admission charge.

Oct. 23, The New Music Coalition Workshop: How to set up a concert—the physical facts of new music life.

Oct. 24, The New Music Coalition Workshop: Guerilla electronics—building your own portable electronic instruments. (The concert this evening will feature home-made electronics.)

CITY COLLEGE OF SAN FRANCISCO encourages the performance of new music especially involving the composers on its faculty which include Robert Morton, head of the Comprehensive Theory Program; Jerry Mueller, founder of the CCSF Electronic Music Lab; John Bischoff, teacher of electronic music and harmony; and Robert Bozina, teacher of guitar and American music.

Oct. 26, 11:00 a.m., faculty concert, admission free, CCSF, 50 Phelan Ave., San Francisco, in the Choral Room. *Sonata* (violin and piano), Robert Morton; *Quartet*, Bob Bozina; *Three Spanish Haiku Setting* (voice, piano, and electronic tape), Jerry Mueller; *Piano Social* (piano and electronic), John Bischoff. Performers: Joe Gold, violin; Baruch Klein, violoncello; Charles McCarthy, flute; Madeline Morton-Mueller, piano; Peggy Gorham-Bischoff, mezzo-soprano.

THE COMPOSERS COOPERATIVE was formed in 1973 by a group of Bay Area composers who realized the need to bring new music before the public. The group is not affiliated with any single musical aesthetic or school, and it includes the works of guest composers in its concerts. The concert planned for the New Music Festival will present new and recent works by members of the cooperative: Elinor Armer, pianist, composer, member of the faculty of the San Francisco Conservatory of Music; Robert Gartler, pianist, composer, teacher; Jules Langert, composer, conductor, member of the faculty of Dominican College, San Rafael; Neil Rolnick, composer, electronic musician, graduate student at U.C. Berkeley; Valerie Samson, composer and researcher and writer on new music.

Oct. 7, Hellman Hall at 8:00 pm, free. New Beginnings plays new and recent works by the Composers Cooperative. Program includes: *Night Visits* (for 11 players), Valerie Samson; *thank You, Thelonious* (trumpet, trombone, violoncello, cimbalom, percussion), Neil Rolnick; *Pieces for the Mind's Eye* (10 players), Elinor Armer; *Trio*, Jules Langert; *The Duchess' Aria* from Act II of *The Outcasts of Poker Flat*, music by Robert Gartler, libretto by Josephine Miles.

CONTINUUM is a performing workshop of ten composers and improvisers who are exploring new directions in musical expression. Continuum has been performing since the Fall of 1975 when the First San Francisco Free Music Festival manifested a free music community. The musicians represent a wide background of traditions which is reflected by elements of free jazz, solo and collective improvisation, new music, conceptual composition, folk music, poetry, and dance. Until June of 1976, Continuum operated the Blue Dolphin storefront as a performance space for exploratory music; it is currently searching for a comparable new location. Continuum will present two concerts during the Fall New Music Festival.

Oct. 9, Mills Concert Hall in collaboration with UBU and the Future Primitive Art Ensemble. 8:00 pm, free.

Oct. 23, Pangaea, 8:00 pm, admission \$1.50. Program to be announced.

Music West Participants (cont.)

BOB DAVIS, composer, has lived in the San Francisco Bay Area since the Fall of 1972. A graduate of Franklin and Marshall College, he also has a degree in composition from the San Francisco Conservatory of Music and is a candidate for the M.F.A. degree in Electronic Media at The Center for Contemporary Music at Mills College. He has taught classes in American Folk Music at both City College of San Francisco and the San Francisco Conservatory of Music. With the aid of artist John Adams, he wrote *The 50¢ Guitar Book*, a guitar instruction comic book published by Music Sales, Inc. of New York

Sept. 29, The Exploratorium, 8:00 pm, 25¢. Program of recent compositions by Bob Davis including *Interruptions & Songs* performed by the composer; *The Merry Documentation*, taped interviews and slides; *Fiddle Tunes*: "Essence of the Minuet", "Lee's Charge", "Devil's Fried Chicken", "Just Fill Me Up Again".

Oct. 23, Mills Concert Hall, 8:00 pm, free. Concert by the New Music Coalition of the Center for Contemporary Music will include a revival of the finale from the Quiet American Junk recital of the Spring of 1974.

Nov. 6, Cabrillo College Forum, 7:30 pm, free. Concert by the Cabrillo College New Music Ensemble, Robert Bozina, Director, will include *Pentatone* for tape and solo violin.

EAST BAY NEW MUSIC ENSEMBLE was formed in early 1975 by faculty members of the East Bay Center for the Performing Arts, a community music school in Richmond and Berkeley. The group includes performers on conventional orchestral, percussion, and non-western instruments, and singers and electronic media artists. Presenting new and often experimental pieces with compositions by more well-known 20th century composers, the ensemble is designed as an open forum for Bay Area composers.

Oct. 21, 22, University Art Museum, Gallery A, 8:00 pm, admission \$3.00. Program will include pieces by Lou Harrison, Janice Giteck, Neil Rolnick, Paul Robinson, Paul Dresher, and Peg Ahrens.

THE EXPLORATORIUM, a perceptual science museum dedicated to discovery through the senses, will be presenting three concerts in its regular Wednesday series in cooperation with Music West. These concerts will demonstrate various aspects of the convergence of art and science in the mid-twentieth century. Concerts begin at 8:00 pm; there is a 25¢ admission charge for concerts at the Exploratorium except for the October 20 concert for which there may be a special admission charge. Please call the Exploratorium, 563-7337, for further information.

Sept. 22, David Roach and Paul Dresher, composers, and instrument makers present a concert of their own music entitled *Modal Polyphony*.

Sept. 29, Composer Bob Davis presents a concert of his recent works including *Interruptions & Songs*, *Merry Documentation*, *Fiddle Tunes*.

Oct. 20, The Real* Electric Symphony presents an open invitation to Bay Area musicians and artists to perform the Exploratorium's light and sound instruments as participants in a Real* Electric Symphony real-time composition; the event will be documented on video tape and/or film.

MARGARET FISHER, JOHN ADAMS, AND VIRGINIA QUESADA

Margaret Fisher is a dancer and saxophonist who manages the Cat's Paw Palace in Berkeley.

John Adams is a composer and the director of the New Music Ensemble at the San Francisco Conservatory of Music.

Virginia Quesada is a composer, film maker and photographer living in San Francisco.

Nov. 5 & 6, 8:30 pm at La Mamelle, 70 12th St., San Francisco, admission \$2.00. *Saxophone & Other Stories*; melodrama, parades, military exercises, Studebaker Love Music, opulent visual and video imagery combine in an evening of theater with the obligatory bed scene. PLUS the first showing of Margaret's video autobiography.

THE FUTURE PRIMITIVE ART ENSEMBLE is an ensemble of ten composer/performers, part of the intergalactic exchange program initiated 15,000 years ago by non-physical entities from the constellation Epsilon-Boötis. Main areas of musical exploration are the electronic arts, free jazz, Asian and African ethno-music, development of new musical instruments and instrumental exploration, intermedia (dance, theater, poetry) and the synthesis of all these in the telepathic frame as a healing and transcendent process.

Oct. 3, New College of California, 8:30 pm, admission \$2.00, *Intergalactic Conference on Unexplained Phenomena*.

Oct. 8, Pangaea, 8:00 pm, admission \$1.50, *Sonic Pyramids*.

Oct. 9, Mills Concert Hall, 8:00 pm, admission free, Joint concert with UBU and Continuum.

Oct. 17, Lawrence Hall of Science, Plaza, 2:00 pm, free, Concert with the Real* Electric Symphony.

JAMES GILLERMAN, composer, works as a freelance musician in electronic art composition and performance.

Having worked with a large variety of analog electronic music systems, video synthesis, and laser deflection, he is currently building a large-scale viable hybrid electronic music system for real-time performance. A graduate of Oberlin College, he has done graduate work at Washington University. His music has been performed throughout the United States, and he performs with the Real* Electric Symphony and other groups in the San Francisco Bay Area.

Oct. 8, Cat's Paw Palace, 8:30 pm, admission \$2.50. *Convections*: a concert of live audio and video synthesis, computer video graphics, and laser deflection. Assisting artists will be Ron Pellegrino, freelance educator and director of The Real* Electric Symphony; and JoAnn Gillerman, video artist residing in Chicago. Having worked with many diverse video synthesis systems, she has built a Sandin Image Processor—an analog video synthesizer—and is presently giving concerts of her work in the Midwest and interfacing her machine with a computer video system.

Ms. Gillerman will be performing with the Real* Electric Symphony in concerts on Oct. 1 and 2, Oct. 12, Oct. 14 and 15, Oct. 17 and Nov. 12. (see Real* Electric Symphony)

HYSTERESIS, a women's creative arts group, was formed to provide for the development of women in the creative arts through the performing, visual, and literary arts, through educational services, and through publications and media presentations. Primary activities include arranging and sponsoring concerts, art shows, workshops, and other presentations.

While oriented to aid women, Hysteresis strives to be responsive to the needs of its communities as a whole, encouraging women to reach not just an elite audience but all the people around them. All artists and friends of the arts who are interested in working to encourage women in the arts are welcome to participate in Hysteresis. While operating chiefly in the Bay Area, the group hopes to be useful to women everywhere.

KÖTÈKAN is an adventurous new music and percussion ensemble formed in 1975 to offer programs of an entertaining and experimental nature. KÖTÈKAN draws upon versatile musicians living in the San Francisco Bay Area with professional experience in the performance of Western classical, baroque, avant-garde, jazz, Balinese gamelan, and improvisatory music.

Oct. 9, Ives Hall, Sonoma State College, 8:00 pm, free

Oct. 10, Old First Church, 4:00 pm, admission \$2.50. Program includes *Stop-Time Rag* and *The Wanderer*, Scott Joplin; *Rainbow Ripple*, G. H. Green; *Duetino Concertante*, Ingolf Dahl; *Patanne*, G. Faure; *La Flute enchantée*, Ravel; *Lift-Off*, R. Peck; *Continental Divide*, Rosenboom; *Madrigali*, Book I, George Crumb; *Pieces in Balinese Gamelan Style*, arranged by R. Kvistad; *Perilous Night*, John Cage.

LONE MOUNTAIN COLLEGE presents organist Wyatt Insko in a recital of organ music by West Coast composers past and present.

Oct. 27, Lone Mountain College Chapel, 8:00 pm, free. *Six Preludes for Organ*, Ernest Bloch; *Hymn and Fuguing Tune*, No. 14, Henry Cowell; *Prelude on Divinum mysterium*, Halsey Stevens; *Capriccio* (for organ), Ellis B. Kohs; *Chorale No. 1*, Roger Sessions; *Five Pieces for Organ* (1975), Elaine Bearer; *For Organ . . . 1967*, Robert Moran; three compositions for organ and tape: *God of the expanding universe*, *Litany*, *I make my own soul from all the elements of the earth*, Richard Felciano.

INGRAM MARSHALL, composer, has been developing through live electronic means a series of pieces called *Gambuh* named after the Balinese flute which is used as a primary sound source. He has performed this work all over the United States and in several countries in Europe, and is now amalgamating it with other ideas, especially ones drawn on "text-sound" works for which he is also well known. Marshall, a former Fulbright scholar and faculty member at California Institute of the Arts, will teach at the San Francisco Conservatory of Music this Fall.

Oct. 30, SITE, 8:30 pm, free. "The Fragility Cycles", an experimental venture into a new, unified continuous music.

Marshall will also appear on a concert at the Theater Vanguard in Los Angeles in a program of new electronic works by six California composers.

THE MENLO PARK ARTS COMMISSION is sponsoring a series of five concerts which will be devoted to 20th century American music. These programs will be intermixed with more traditional recitals during the 1976-77 "Music in the Council Chamber" series of 22 concerts.

The initial concert on October 10, 1976 at 3:00 pm, co-sponsored by the Historical Association of Menlo Park, will be a unique narrative-concert paying tribute to Menlo Park composer Henry Dixon Cowell presented by Menlo resident Florence White Underwood and Friends of Henry Cowell. The program will include an address by composer Lou Harrison, "Henry Dixon Cowell As I Knew Him" and music by Cowell for woodwind quintet, string quartet, chorus, and selections from his vocal music and piano music.

North West

SEATTLE

all events at and/or, 1525 10th Ave., Seattle Wa. 98122; Ph. 206 - 324-5880
Sept. 12-25 "Recorded Works"
Sept. 12-15 "My Music is Music" David Mahler
Sept. 16 Electronics by David Behrman
Sept. 18 tape music by Northwest composers
Nov. 22-27 "Scores, Instruments, and Performances"

PORTRLAND

Sept. 15 Group for New Music of Portland (GNMP)
Lewis and Clark College
Oct. 23 Group for New Music of Portland
Portland Center for the Visual Arts
Oct. 31 Portland Symphonic Choir
Portland Civic Center Auditorium
Nov. 9 Group for New Music of Portland
Portland State University

South West

LOS ANGELES AREA

Sept. 18 Big Bang Encounters with William Kraft
Mermaid Tavern
Sept. 19 Chihara, Menotti and Barber
Mermaid Tavern
Sept. 26 Calusdian and Crumb
Mermaid Tavern
Oct. 8 Contemporary Music Concert
CALARTS
Oct. 9 Contemporary Music Concert
CALARTS
Oct. 10 Dover Beach by Barber
Mermaid Tavern
Oct. 11 Monday Evening Concerts
Bing Theater, L.A. County Museum of Art
Oct. 17 Mermaid Tavern
Oct. 18 International Society for Contemporary Music
Ambassador Auditorium
Oct. 19 The London Sinfonietta
Royce Hall, UCLA
Oct. 22 "Currents"
Theatre Vanguard, Los Angeles

LAS VEGAS

all events at the University of Nevada, Las Vegas, Nevada
Sept. 12 Las Vegas Chamber Players
Sept. 27-31 Sixth Annual Contemporary Music Festival
Oct. 27 4 pm SEMINAR: Electronic/Computer Music
8 pm CONCERT: Electronic/Computer Music
Oct. 28 11 am: SOVIET MUSIC TODAY, lecture by Virko Baley
12 noon: Soviet Ukrainian Music
8 pm: SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS
Oct. 29 10 am: SPANISH MUSIC TODAY, lecture by Luis de Pablo
1 pm: The Music of Luis de Pablo
4 pm: Dharma - A Jazz Quartet
Oct. 30 2 pm: Chamber Recital
Oct. 31 2 pm: Las Vegas Chamber Players
Nov. 14 Chamber concert

UNIVERSITY OF CALIFORNIA AT SAN DIEGO

Oct. 16 Center for Music Experiment
UCSD
Oct. 18 Sonor (ensemble of UCSD)
Ambassador Auditorium
Oct. 19 Atomic Cafe
Mandeville Center - recital hall
Oct. 20 Daniel and Machiko Kobialka recital, violin and piano
Mandeville - auditorium
Oct. 21 Departmental Seminar
202 Mandeville
Oct. 27 Recital by Baritone John Large
Mandeville Center - recital hall
Oct. 29 La Jolla Civic Orchestra
Mandeville Auditorium
Oct. 30 Center for Music Experiment
UCSD
Oct. 31 Atomic Cafe
Mandeville Center - recital hall

San Francisco Bay Area

Music West Calendar of Events

All listings correct as of deadline; programs may be subject to change.

SAN FRANCISCO BAY AREA

MUSIC WEST CALENDAR
AUTUMN 1976

September

MON

THU

FRI

SAT

WED

SUN

Sept. 25
Studio Eremos in Project Artaud
Real* Electric Symphony
8:30 pm \$2.50

Sept. 24
The Exploratorium
Composers David Roach and Paul
Dresher 25¢
8:00 pm

Sept. 29
The Exploratorium
Composer Bob Davis
8:00 pm 25¢
8:00 pm \$3.00/2.00

Sept. 30
San Francisco Museum of Modern
Art
San Francisco Contemporary Music
Players
8:00 pm \$3.00/2.00

Oct. 3
Oakland Museum
T. Peter Tomita and Stuart
Dempster 25¢
3:00 pm
New College of California
Future Primitive Art Ensemble
8:30 pm \$2.00
9:00 am to noon

Oct. 4
San Francisco Conservatory of
Music
Stuart Dempster, trombone master
class
8:00 pm \$3.00/2.00

Oct. 7
Hellman Hall
New Beginnings Plays works by
Composers' Cooperative
8:00 pm free
San Francisco Museum of Modern
Art
San Francisco Contemporary Music
Players
8:00 pm \$3.00/2.00

Oct. 9
Pangaea
Life on Mars
8:00 pm \$1.50
Mills Concert Hall
UBU, Continuum, Future Primitive
Art Ensemble
8:00 pm free
Ives Hall, Sonoma State
Kotekan
8:00 pm

Oct. 12
Community Music Center
Real* Electric Symphony
8:30 pm \$2.50
Oakland Museum
An exhibition and demonstration
of new musical instruments
1:00 to 5:00 pm 50¢
Civic Center, Menlo Park
A concert honoring Henry Cowell
afternoon

Oct. 13
San Francisco Museum of Modern
Art
1750 Arch presents New Music for
Strings, Tape and Electronics
8:00 pm \$3.00/2.50
Hellman Hall
"Video Follies"
8:00 pm free

Oct. 14
Hellman Hall
Port Costa Players, *The New
Frontier*, 1960-1976
8:00 pm free
San Francisco Museum of Modern
Art
San Francisco Contemporary
Music Players
8:00 pm \$3.00/2.00
University Art Museum
Real* Electric Symphony
8:00 pm \$3.00

Exploratorium
Real* Electric Symphony
8:00 pm

Oakland Museum
Piano marathon
3:00 pm 25¢

Lawrence Hall of Science, Plaza
Real* Electric Symphony
2:00 pm free

Pangaea
Continuum
8:30 pm \$1.50

Mills College
The New Music Coalition presents
a workshop: the physical facts of
new music life
3:00 pm free

Hellman Hall
San Francisco Conservatory's New
Music Ensemble
8:00 pm free

University Art Museum
East Bay New Music Ensemble
8:00 pm \$3.00

San Francisco Art Institute
Peter Plonsky, "Let It Slide; version
intime"
8:00 pm

Mills Concert Hall
New Music Coalition
8:00 pm free

Pangaea
Half the Sky
8:00 pm \$1.50

Oct. 24
Mills College
New Music Coalition presents a
workshop: guerrilla electronics
3:00 pm free

Mills Concert Hall
New Music Coalition
8:00 pm free

Oct. 25
Knuth Hall
Pro Musica Nova
8:00 pm free

Oct. 26
City College of San Francisco,
Choral Room
New music by faculty members
11:00 am free

Oct. 27
Lone Mountain College Chapel
Wyatt Insko, organist
8:00 pm free

Oct. 31
Pangaea
UBU
8:00 pm \$1.50

Oct. 31
Pangaea
UBU
8:00 pm \$1.50

Nov. 3
New College of California
New Beginnings: "Small Odd
Numbers"
8:30 pm \$2.50

Nov. 4
University Art Museum
"Blue" Gene Tyranny
8:00 pm \$3.00

Nov. 5
University Art Museum
"Blue" Gene Tyranny
8:00 pm \$3.00

Nov. 7
Attic Theater
New Beginnings: "Small Odd
Numbers"
8:30 pm

November

Oct. 28
Lawrence Hall of Science,
Auditorium
Lecture: Waves, Technology, and
the Arts: The Real* Electric
Symphony
7:30 pm free

Oct. 29
1750 Arch
Works composed and performed by
Margaret Fabrizio
8:30 pm \$3.00/2.50

Pangaea
Xperimental Chorus
8:00 pm \$1.50

Oct. 30
Pangaea
Sphinx Consort
8:00 pm \$1.50

Site
Ingram Marshall, composer,
performs "The Fragility Cycles"
8:30 pm free

Mills Concert Hall
"Blue" Gene Tyranny
8:00 pm free

Nov. 6
University Art Museum
"Blue" Gene Tyranny
8:00 pm \$3.00

La Mamele
Margaret Fisher, John Adams, and
Virginia Quesada
8:30 pm \$2.00

Nov. 11
University Art Museum
Peter Plonsky, composer/
performer: "Glissandi Conductus"
8:00 pm \$3.00

Nov. 12
Cat's Paw Palace
Real* Electric Symphony
8:30 pm \$2.50

Nov. 13
Mills Concert Hall
New Music Coalition
8:00 pm free

Nov. 15
Hertz Hall
Berkeley Contemporary Chamber
Players
8:00 pm

Every Friday and Saturday
Audium
A theatre of Sound-Sculptured
Space
8:00 & 10:00 pm \$3.00 at door

Please Post

FIRST ANNUAL FALL NEW MUSIC FESTIVAL



Bay Area Performing Halls

	<i>Capacity</i>	<i>Music West Dates</i>
ATTIC THEATER, 70 Union Street San Francisco, ph. 989-3167	100	Nov. 7
AUDIUM, 1616 Bush Street (at Franklin) San Francisco, ph. 771-1616		every Friday, Saturday
CABRILLO COLLEGE FORUM, 6500 Soquel Ave. Aptos, California, ph. 408 - 425-6000	250	Nov. 6
CAT'S PAW PALACE, 2547A 8th Street Berkeley, ph. 841-6911	240	Oct. 2, 8; Nov. 12
CITY COLLEGE OF SAN FRANCISCO, 50 Phelan San Francisco, ph. 587-7272 (Choral Room)		Oct. 26
COMMUNITY MUSIC CENTER, 544 Capp Street San Francisco, ph. 647-6015	100	Oct. 12
EXPLORATORIUM, 3601 Lyon Street San Francisco, ph. 563-7337	99	Sept. 22, 29, Oct. 20
FIREMAN'S FUND, 3333 California San Francisco, ph. 929-2103	300	Nov. 15
HELLMAN HALL, S.F. Conservatory, 1201 Ortega (at 19th Ave.), San Francisco, ph. 564-8086	333	Oct. 7, 13, 14, 21
HERTZ HALL, University of California Berkeley, ph. 642-0212	714	Nov. 8
IVES HALL, Sonoma State College Rohnert Park (Santa Rosa), ph. 707 -664-2416	328	Oct. 9
KNUTH HALL, Creative Arts Bldg. Cal State University San Francisco 1600 Holloway, San Francisco, ph. 469-2020	322	Oct. 25
LAWRENCE HALL OF SCIENCE, UC Berkeley Canyon Rd. North & Centennial Dr., ph. 642-5132	350	Oct. 17, 28
LONE MOUNTAIN COLLEGE CHAPEL 2800 Turk, San Francisco, ph. 752-7000	400	Oct. 27
LA MAMELLE, 70 - 12th Street San Francisco		Nov. 5, 6
MENLO PARK CIVIC CENTER Menlo Park, ph. 325-3211 (Fine Arts Comm.)	146	Oct. 10
MILLS CONCERT HALL, Mills College Seminary & MacArthur, Oakland, ph. 632-2700 x 337	525	Oct. 2, 9, 22-24; Nov. 6, 13
NEW COLLEGE OF CALIFORNIA, 777 Valencia St. San Francisco, ph. 626-1694	250	Oct. 1, 2, 3, 8, 15; Nov. 3
OAKLAND MUSEUM, 1000 Oak Street Oakland, ph. 273-3585	variable	Oct. 3, 10, 17
OLD FIRST CHURCH, 1751 Sacramento St. (at Van Ness), San Francisco, ph. 776-5552	500	Oct. 10
PANGAEA, 517 Cortland Street San Francisco, ph. 824-6131	75	Oct. 1, 8, 9, 15, 22, 23, 29-31
SAN FRANCISCO ART INSTITUTE, 800 Chestnut San Francisco, ph. 771-7020	350	Oct. 22
SAN FRANCISCO CONSERVATORY, 1201 Ortega (at 19th Ave.), San Francisco, ph. 564-8086	425 (see Hellman Hall)	Oct. 4
SAN FRANCISCO MUSEUM OF MODERN ART Van Ness & MacAllister, S.F., ph. 863-8800	variable	Sept. 30; Oct. 7, 13, 14
1750 ARCH, 1750 Arch Street Berkeley, ph. 841-0232	50	Oct. 1, 29
SITE, 585 Mission Street San Francisco, ph. 543-6994		Oct. 30
STUDIO EREMOS in Project Artaud 401 Alabama, San Francisco, ph. 552-3541	75	Sept. 24, 25
UNIVERSITY ART MUSEUM, Gallery A 2626 Bancroft Way, Berkeley, ph. 642-5317	variable	Oct. 14, 15, 21, 22; Nov. 4, 5, 6, 11

Music West Participants (cont.)

NEW BEGINNINGS is a group of professional musicians dedicated to the performance of infrequently heard twentieth century chamber music. Formed in the spring of 1974 by Sarah Lutman and Peter Tomita for performances of Stravinsky's *L'Histoire du Soldat*, all positions in the group including that of conductor were filled by audition and all members work together on a cooperative basis. In May of 1975 New Beginnings played the inaugural concert in the California Artists Series at the Oakland Museum. Concerts by New Beginnings present works by established 20th century composers such as Stravinsky, Webern, Varese, Revueltas, and Villa Lobos along with new works by composers from the American continent and Europe.

Oct. 7, Hellman Hall, 8:00 pm, free admission. Concert of new and recent works by members of the Composers Cooperative.

Nov. 3, New College of California, 8:30 pm, admission.

Nov. 7, Attic Theater, 8:30 pm, admission. **SMALL ODD NUMBERS:** chamber music for one, three, and five instruments: *Consequenza* for solo trombone, Alsina; *Janissary Music* for solo percussion, Wuorinen; *Trio*, Roberts; *Branches* for 2 bassoons and percussion, Chihara; *Quintet*, Drifsky; *Par de Cinque*, Kagei.

OAKLAND MUSEUM: CALIFORNIA ARTISTS CONCERTS

The California Artists Concerts helps to meet the great need for additional music programming in the East Bay by presenting contemporary chamber music, rarely heard works by lesser known composers and showcasing the work of special research projects undertaken by local artists. We present lecture-recitals, concerts keyed to museum exhibitions, special children's concerts, informal music in the museum courtyard and restaurant and concerts featuring premieres of works by local composers.

Oct. 3, James Moore Theater, 3:00 pm, 25¢ admission. T. Peter Tomita and Stuart Dempster, trombones; *Sequenza V*, Luciano Berio; *Ricercare*, Robert Erickson; *Anagnorisis*, Robert Hughes; *Bombardments IV*, Robert Moran; *Anraking*, Conrad DeJong; *General Speech*, Robert Erickson.

Oct. 10, in various galleries, courtyard, and the James Moore Theater, from 1:00 to 5:00 pm. **PIONEERS IN NEW INSTRUMENTS:** A Jamboree of Acoustical Music Invention including Ray Nitta—wooden tongue drums, Frank Crawford—corrugahorn, Erv Denman—the golden harp, Paul Dresher—strings and percussion, Richard Waters—the Watersphone, David Doty and Other Music—the metal konk, and others.

Oct. 17, Gallery of California Art, 3:00 pm, 25¢ admission. **FIRST ANNUAL 20TH CENTURY PIANO RECITAL MARATHON**, including performances by Nathan Schwartz, Mack McCray, Marvin Tartak, Earle Shenk, Rae Immura, Karl Goldstein, Julie Steinberg, Joan Squire, Marta Bracchi LeRoux, Elizabeth Chu, Margaret Elson, and others.

OTHER MUSIC, an experimental music ensemble currently based at New College of California in San Francisco's Mission District, is a group of four composer/performers devoted to the presentation of their own works and those of other contemporary composers. The pursuit of this goal has led to the design and construction of a number of unusual new acoustical instruments, many of which utilize common, inexpensive materials. Through the creation of informal yet respectful concert environments, the group has endeavored to reach a more varied audience than is commonly attracted by contemporary music.

Oct. 2, 8:30 pm at Cat's Paw Palace, \$1.50 donation, recent works by Carola, David Doty, Henry Rosenthal, Dale Soules.

Oct. 8, 8:30 pm at New College of California, \$1.50 donation, A David Doty Birthday Party, selected works from 1975-76.

Oct. 15, 8:30 pm at New College of California, \$1.50 donation, program to be announced.

PETER PLONSKY, composer, studied composition with Morton Feldman and Earle Brown, graduated from Rutgers University in 1965 and has also studied guitar, sarangi, oud, Carnatic flute, Javanese gamelan, and shakuhachi at the University of Hawaii, Wesleyan University and the Center for World Music. A member of New York Fluxus and the West Coast text-sound movement, he has also been associated with the Pakistani vocalist Syed Mukhtar and the American composer Ingram Marshall.

Aesthetic statement by Peter Plonsky: "Traditional earth music cultures differ as to external realization of circulatory system translated as rhythm, nervous system as melody, and timbre as etheric awareness. This internal physical establishment can be unified by the linear glissando which runs continuously through all paramet-

ers; and be transcended by the Mind Emission Vocal Trance which operates within the astral causality of a single elemental substance capable of infinite transformation. Numerous occult contacts bear witness to this."

Oct. 22, San Francisco Art Institute, 8:00 pm, *Let It Slide; version in time*, chamber works of Plonsky.

Nov. 11, University Art Museum, 8:00 pm, \$3.00, *Glissandi Conductus* for conductor with Strings attached (world premiere) and *Mind Emission*.

PORT COSTA PLAYERS is a group of young, versatile performers based in the San Francisco Bay Area. Comprised of 24 singers, actors, instrumentalists and visual artists, the company was founded in 1972 as a community oriented performing ensemble. Since then it has become a full-scale touring company widely known for its innovative and diverse programming, having presented over 300 performances of opera, chamber music, New Music, choral programs and children's music/theater.

This unique and exceptional company has commissioned new pieces each year as a part of its California Composers Series and has drawn the attention of two well known American composers, Vivian Fine and Earle Brown. In the 1976-77 season the company will premiere a new chamber opera by Ms. Fine based on characterizations of four famous women artists of the past. Earle Brown's *New Piece* as arranged for the Port Costa Players will be premiered on their concert during the New Music Festival.

Oct. 14, Hellman Hall, 8:00 pm, free, "THE NEW FRONTIER (1960-1976)": *Sound Patterns* (mixed chorus), Pauline Oliveros; *Antebel* (1962) (mixed chorus), Igor Stravinsky; *New Piece* (1976) (chamber ensemble), Earle Brown; *Natis* (1968) (12 solo voices), Iannis Xenakis; *She Was A Visitor* (mixed chorus), Robert Ashley; *Echoes* (1975) (clarinet and tape), Olly Wilson; *Eight Sandbars on the Takano River* (1976) (mixed ensemble), Janice Giteck; *Alma Redemptoris Mater* (1962) (mixed ensemble), Lou Harrison; *Take Five* (1962), Barney Childs; *Magnificat* (1967) and *Lie Lightly Gentle Earth* (1973) (mixed chorus), Paul Chihara.

PRO MUSICA NOVA of San Francisco State University was founded in the Fall of 1974 by its director, composer Herbert Bielawa. The Pro Musica Nova concentrates on recent works by less well-known American composers, but includes works by non-Americans as well. Concerts include a variety of avant garde, moderate, and conservative compositions. In 1976-77, Pro Musica Nova will be directed by composer George Burt from University of Michigan with whom Mr. Bielawa is exchanging positions for the year.

Oct. 25, Knuth Hall, Creative Arts Building, 8:00 pm, free. Program will include works by Leedy, Rodgers, Bielawa, Burt, and others.

THE REAL* ELECTRIC SYMPHONY (R*ES) is a changing group of composer/performers from San Francisco, Oakland, Berkeley, Palo Alto, Santa Cruz, and Marin County working in the electronic arts of sound, light, movement, and environmental design. Under the direction of Ron Pellegrino the R*ES has been presenting events throughout the San Francisco Bay Area since the autumn of 1975. The range of instrumentation includes wave synthesizers for sound, video and lasers, traditional and recently invented acoustic instruments, microcomputers, film, laser deflection systems, light sculptures, projection sculptures, dancers, video projection systems.

The artists in the R*ES are involved in an art and social process called "real-time composition". The process calls for specially designed and always different composition/performance formats according to the nature of the performance space and the number and specialties of the participants. In designing events great care is taken to elicit and support each artist's particular perspective so that each event is unique and has a far-ranging and kaleidoscopic character.

Call 897-5974 for further information.

Sept. 24 and 25, Fri. and Sat., 8:30 pm, Studio Eremos in Project Artaud, 401 Alabama, San Francisco, \$2.50; light: Jon Greene; dance: Nancy Elliott; video: Robert Pacelli; music, laser: Ron Pellegrino.

Oct. 1 and 2, Fri. and Sat., 8:30 pm, Concert Hall, New College of California, 777 Valencia St., San Francisco, \$2.50; music: John Strawn, James Gillerman; dance: Nancy Elliott; music, laser: Ron Pellegrino.

Oct. 12, Tues. 8:30 pm, Concert Hall, Community Music Center, 544 Capp St., San Francisco, \$2.50; video: Robert Pacelli; music: James Gillerman; dance: Nancy Elliott; music, laser: Ron Pellegrino.

Oct. 14 and 15, Thurs. and Fri. 8:00 pm, University Art Museum, UC-Berkeley, 2625 Durant, Berkeley, \$3.00; music: Gordon Mumma, Olly Wilson, James Gillerman; video: Bill Roarity, Willard Rosenquist; light sculpture: Toby Raetze; music, laser: Ron Pellegrino.

Oct. 17, Sun., 2:00 pm, Lawrence Hall of Science Plaza, Canyon Rd., North and Centennial Dr., Berkeley, free; music: John Strawn, James Gillerman, Ron Pellegrino, The Future Primitive Art Ensemble of San Francisco

Oct. 20, Wed., 8:00 pm, Exploratorium, 3601 Lyon, San Francisco, admission to be announced. An open invitation to Bay Area Musicians and Artists to perform the Exploratorium's light and sound instruments as participants in a Real* Electric Symphony real-time composition; the event will be documented on video tape and/or film.

Oct. 28, Thurs., 7:30 pm, Auditorium, Lawrence Hall of Science, Canyon Rd. North and Centennial Dr., Berkeley, free; lecture—Waves Technology and the Arts: The Real* Electric Symphony, Ron Pellegrino & Friends

Nov. 12, Fri., 8:30 pm, Cat's Paw Palace, 2547 A 8th St., Berkeley, \$2.50; music: James Gillerman; video: Robert Pacelli; dance: Nancy Elliott; music, laser: Ron Pellegrino

Music West Participants

continued from page 9

SAN FRANCISCO CHAMBER MUSIC SOCIETY

Nov. 15, 8:30 pm, Fireman's Fund, admission charge. "Oldies But Goodies": a selective review of hit tunes by Bay Area composers from the last decade, Robert Hughes, director. PRELUDE: *Aquarium* by Ramon Sender; CONCERT: *Quaderno Rossiniano* by Douglas Leedy; *Screen with Variations* for harp and string quartet, Charles Shere; *5-Part Invention*, Tony Gnazzo to be sung by the instrumentalists with audience participation; *Pieces of 8*, Pauline Oliveros; *Music for electric harp, tape, and ensemble*, Robert Hughes; *Fancy Free* (Illusion Module IV), Robert Ashley; *Play! No. 1*, Mort Subotnick; POSTLUDE: *Popcorn Music* by Robert Moran, an edible encore.

THE SAN FRANCISCO CONSERVATORY OF MUSIC, NEW MUSIC ENSEMBLE, which was founded in 1969 with the assistance of a grant from the Ford Foundation, is the extension into the field of contemporary music of the basic premise of the Conservatory: that the pursuit of musical excellence and service to the community are meaningfully compatible. The Ensemble from its beginning under the leadership of composers Howard Hersh and Robert Moran and continuing under the present director, composer John Adams, has been dedicated to the study and performance of works written in the last half of the 20th century from the Americas, Europe, and the Far East. Emphasis has been on providing personal contact with composers in rehearsal and in concert to give both the young musicians and their audience a more human insight into the diversity of aesthetic concepts and technical developments that characterize new music today.

Events scheduled at the Conservatory during the Music West Fall New Music Festival include one master class and four concerts.

Oct. 4, Master Class, 9:00 am to noon, participants* \$25.00 plus \$10.00 registration fee; auditors \$5.00. Stuart Dempster will give a class for trombonists. Mr. Dempster, a former Bay Area resident, is the foremost American exponent of contemporary music for the trombone and is directly or indirectly responsible for much of the music written for trombone in the last several years.

*Prospective participants should contact the office of student services at the Conservatory (564-8086) for audition information.

CONCERTS: Hellman Hall, 8:00 pm, admission free.

Oct. 7, New Beginnings plays new works by the Composers Cooperative (see Composers Cooperative for program)

Oct. 13, "Video Follies": an evening of video entertainment featuring both live and taped works by Bay Area video artists and including documentary video, synthesized video, video-generated cinema, and video interfaced with electronic music. Sponsored by the Conservatory's New Music Ensemble and coordinated by John Adams, Megan Roberts, and Larry Roe.

Oct. 14, Port Costa Players present THE NEW FRONTIER (1960-1976) (see Port Costa Players for program)

Oct. 21, The New Music Ensemble, John Adams, director. Program will include two new works commissioned especially for the Ensemble by Paul DeMarinis of Berkeley and Peter Gordon of New York. The DeMarinis work will feature a special electronic location module designed for the composer for use in live electronic situations. The Gordon work will be for strings and winds. The program will also include music by Morton Feldman and Canadian composer Rudolph Komorous and the first screening of Virginia Quesada's new movie, *Take The Cake*.

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS, Jean-Louis LeRoux and Marcella DeCray, Directors, is the performing ensemble of B.Y.O.P., Inc. Organized in 1974 by composer Charles Boone, harpist Marcella DeCray, and oboist Jean-Louis LeRoux after three years of collaboration in presenting the "Bring Your Own Pillow" contemporary music concerts at the Grapetake Gallery in San Francisco. B.Y.O.P., Inc. (named after the concert series) is dedicated to the professional presentation of contemporary chamber music. The ensemble members are all highly skilled professional musicians carefully chosen for their knowledge of contemporary idioms and for their dedicated enthusiasm. It is completely independent of any educational institution and of any particular group of composers. Its freedom in programming is total. Its directors, Jean-Louis LeRoux and Marcella DeCray, have many years experience in music performance which allows them to program well-balanced, attractive, and meaningful concerts.

Three programs at the San Francisco Museum of Modern Art, 8:00 pm, admission \$3.00 general, \$2.00 students.

Sept. 30, Jack Fortner, Four Pieces for string quartet (with tape); Heuwell Circuit, String quartet; Richard Felciano, From the Abyss (1976) for tuba and tape; *Loren Rush, Quartet in C# minor.

Oct. 7, Lawrence Moss: Time Piece, for piano, violin and percussion; Gerhard Samuel: Au Revoir to Lady R. for cello, clarinet and percussion; Henry Cowell: Four pieces for piano; *Wayne Peterson: Encounters (1976) for flute, clarinet, horn, trumpet, 2 percussionists, piano, violin, cello.

Oct. 14, William Kraft: Encounter IV for trombone, percussion and tape; Mel Powell: Divertimento for violin and harp; Aurelio De La Vega: Olep ed Arudamot (1974) version 4 for several instruments; *Karl Kohn: The Prophet Bird (1976) for flute, clarinet, bassoon, horn, trombone, percussion, harp, violi, viola, violoncello.

SAN FRANCISCO STRING QUARTET, Nathan Rubin and John Tenney, violins; David George, viola; Sharon O'Connor, violoncello. The San Francisco String Quartet was founded in February 1975. An experimental group with a highly versatile repertory, the Quartet performs all kinds of music written for string quartet.

Oct. 2, 8:00 pm at the Mills College Concert Hall; String quartets by Robert Ashley and George Crumb and a string trio by David Del Tredici.

1750 ARCH CONCERTS, 1750 Arch Street, Berkeley, 841-0232. The purpose of 1750 Arch Concerts is to make available a professional and well-run concert facility for talented Bay Area Musicians; and to provide performers and audience with a forum for unique music that doesn't necessarily have wide commercial appeal (a non-profit organization). The facility is a 1930's Spanish-style former home with adjacent gardens. Concerts are held in the 49-seat former living room. The building also houses an 8-track recording studio, and the 1750 Arch Record label. The record label focuses on unusual recordings of primarily West Coast performers.

Oct. 1, Fri., 8:30 pm, LIVE ELECTRONIC MUSIC BY ALLEN STRANGE performed by the Electric Weasel Ensemble, performers include Allen Strange, Don Buchla, Steve Ruppenthal, and David Morse. Works include "Moon Plus Moon", "Skags" (revised), "Tessarae Rag", and other works to be announced. Performed on a custom-built Buchla Music Easel. (Broadcast live on KPFA 94 FM.)

Oct. 13, Wed., 8:00 pm, 1750 Arch Concerts presents—co-sponsored by the San Francisco Museum of Modern Art, at the museum, Van Ness & McAllister Streets—NEW MUSIC FOR STRINGS, TAPE AND ELECTRONICS. Featuring composer-violinist Daniel Kobialka in the world premiere of his work, "Autumn Beyond" for solo violin and Quad tape of violins, 3 Japanese Biwa's, and Japanese Temple Bells; also "Conversations with Nod", by Allen Strange, a mixolydian realization with strings, performed by the Electric Weasel Ensemble; other works to be announced.

Oct. 29, Fri., 8:30 pm, WORKS COMPOSED AND PERFORMED BY MARGARET FABRIZIO, "Hologram No. 1" for solo harpsichord, "Hologram No. 2" for two harpsichords (Margaret Fabrizio and Joan Ferguson) and the world premiere of a work being written for the occasion. (Broadcast live on KPFA 94 FM.)

SOPHIA, Composer's Ensemble, Denise O'Neill and Ann Sandifur, is a recently formed ensemble although the members have worked together for several years. Sophia, then, is an experiment in artistic democracy depending on maximum cooperation and adaptation of the members while maintaining maximum individual freedom of expression and integrity, to compose and produce pieces within a complete environment as art. Denise O'Neill's interest in new music is in the conception and rendering of sound as environment. She lectures on lighting design, composes, works on scenic designs or performs one of these functions at various concerts throughout the Bay Area. Ann Sandifur's interest in art is to explore the behavior of consciousness and to communicate through compositions of consciousness the quality of this behavior, experiencing this exploration as a direction and as a perspective. Having received an undergraduate degree in music composition and an M.F.A. in electronic music, she is currently pursuing the Ph.D. in environmental design. Nov. 6, 8:00 pm at Mills Concert Hall, free.

SPHINX CONSORT is a chamber group of singers and instrumentalists directed by Edward Drake and dedicated to the idea that new music should be joyous and alive, sublime but human, accessible but dignified, accepting influences from all areas of music: traditional, popular, electronic, non-Western ethnic, European academic, and post-electronic jazz. The Sphinx Consort specializes in ensemble improvisation, instrumental exploration, and Twentieth Century vocal techniques.

Oct. 30 Concert, 8:00 pm, Pangaea, \$1.50 donation. Sphinx Consort, Edward Drake, director, presents works by Berg, Stravinsky, Varese and Hindemith; ensemble improvisation, electronics, and jazz featuring Tony Blase on flute and baritone sax, and Heather Woods on flute and percussion.

UBU is an experimental music ensemble which has performed in the Bay Area for the past three years. It evolved out of the EAT FLYS radio program on KPOO FM where the original members of UBU performed live spontaneous theater and music from 2 am to 7 am on Thursday mornings. When EAT FLYS left the airwaves, UBU began performing at various clubs, churches, libraries, and universities, including the First Annual Free Music Festival at the Farm in September 1974.

UBU's music is a combination of spontaneous and compositional elements performed on conventional and unconventional instruments by Frank French, Tim Lambert, Kevin Lambert, Lina Oller and Heather Woods.

On June 5, 1976, UBU opened PANGAEA, a Center for the Performing Arts at 517 Cortland St. in the Bernal Heights area of San Francisco. PANGAEA provides a performing space for new music groups in San Francisco and an art gallery.

Pangaea presents concerts every Friday and Saturday night at 8:00 pm, admission \$1.40 donation. Concerts at Pangaea during the New Music Festival include:

Oct. 1, Jim Nollman

Oct. 8, Future Primitive Art Ensemble: SONIC PYRAMIDS.

Oct. 9, Life on Mars.

Oct. 9, Joint concert with Continuum and the Future Primitive Art Ensemble at Mills Concert Hall.

Oct. 15, Saputelli and Sabella.

Oct. 22, Half the Sky.

Oct. 23, Continuum.

Oct. 29, X-perimental Chorus: musical theater and new music for chorus.

Oct. 30, Sphinx Consort; works by Berg, Stravinsky, Varese, Hindemith, improvisation, electronics and jazz.

Oct. 31, UBU presents a Halloween Concert and Costume Party.

Music West Participants (cont.)

THE UNIVERSITY ART MUSEUM of the University of California at Berkeley has in the past two years become a major center for the performance of new music in the Bay Area. Performances have been presented by the Port Costa Players, The Berkeley Percussion Ensemble, East Bay New Music Ensemble, singer Joan LaBarbara and composers Terry Riley, Ingram Marshall, John Bischoff and Jon Gibson. Concerts to be presented during the Fall New Music Festival include:

Oct. 14 and 15, Gallery A, 8:00 pm, admission \$3.00. Real* Electric Symphony presents EPHEMERAL FORMS: In Sound and Light. Live electronic music, video, lasers, film, slides, and unnamed light terms. Ron Pellegrino, director, music and laser; Gordon Mumma, Oly Wilson, James Gilleran: music; Bill Roarity and Willard Rosenquist: video; Toby Raetze: light sculpture.

Oct. 21 and 22, Gallery A, 8:00 pm, admission \$3.00. East Bay New Music Ensemble performs works by Lou Harrison, Janice Giteck, Neil Rolnick, Paul Robinson, Paul Dresher, and Peg Ahrens.

Nov. 4, 5 and 6, Gallery A, 8:00 pm, admission \$3.00. NEW MUSIC FOR ROCK BAND: songs by Peter Gordon and Robert Sheff and three theater works—"If I Trust You The Revolution Will Happen" by Peter Gordon, "1967" by Craig Hazen, and "Make It Up As You Go Along" or "Winners and Losers" (or...) by Robert Sheff. Techniques used will include the use of "phase" techniques (a la Terry Riley), live electronic modification of acoustic instruments, and original and personal messages to a waiting public. Performers include Anna Mathias, voice; Peter Gordon and Karl Young, saxes and winds; Paul Dresher, electric and acoustic guitars; Craig Hazen, electric bass; "Blue" Gene Tyranny and Janet Cuniberti, piano and electric keyboards; Gene Refkin, drums and percussion; Rich Gold, live mixing and signal modification; Maggie Payne, recordist.

Nov. 11, Gallery A, 8:00 pm, admission \$3.00. Peter Plonsky, composer, presents the world premiere of his "Glissandi Conductus" for conductor and chamber orchestra, and "Mind Emission".

X-PERIMENTAL CHORUS is a music Theater Group of the Musical Arts Association of Richmond. Founded by conductor Ron Daniels and now under the direction of Hermann LeRoux the 15-member chorus brings to its own work and those of composers from the Bay Area, National and International, a sparkling wit and sense of fun. Presenting theater pieces and electronic music in addition to choral music; improvisation, electronics, lighting and costuming all play an important part in X-perimental Chorus concerts as will be demonstrated in the concert to be presented at Pangaea, 517 Cortland, San Francisco on October 29 at 8:00 pm, \$1.50 donation.

Music West Activities Outside the Bay Area

In Seattle a number of programs will be taking place at and/or, "a non-profit organization devoted to the presentation of new music, art video, theatre, poetry, dance, and other forms. Supported solely through admission fees, and/or memberships, and studio rental fees, and/or provides a gathering place for persons interested in new music and an educational source for the uninitiated. Facilities include a 40' by 40' performance space, a permanent, public access electronic music studio, housing a Buchla synthesizer, homemade modules, 2 Revox 1/2 track tape decks, amp, speakers, etc. In addition, and/or contains an Arts Resource Center: a growing collection of books, periodicals, scores, tapes, and records of new music."

Of particular interest will be an ongoing (Sept. 12-25) exhibit of "Recorded Works" of over fifty pieces on audiotape. David Mahler, Director of and/or will present his own "My Music is Music", a workshop exploring group composition, listening, and collective improvisation. Also, David Behrman, of the Bay Area, will be featured in a concert of live electronics at and/or.

New music activity in Oregon centers in Portland and divides itself between what is present in the local colleges and universities, and the activities of the Group for New Music of Portland. The Portland Composers Concerts presented by Portland State University feature the music of local composers in a yearly series of concerts. The Group for New Music of Portland was re-established in 1975 by composer/performer Robert Coburn and features a yearly series of concerts of music written since 1950.

This Fall the Group for New Music of Portland will present three events, the music of which includes George Crumb's *Eleven Echoes of Autumn*, Music for *Pieces of Wood* by Steve Reich, *HIKA* by Toru Takemitsu and Portland trombonist/composer Robert Coburn's *The Pyramid is a Pure Crystal*. Also happening there this Fall, the Portland Symphonic Choir will present *The Salvation of Life*, a Cantata on Aztec Poetry (Op. 80) by Tomas Svoboda.

Las Vegas, of all locations, has a highly impressive, on-going scene. Under the direction of Virko Baley, the Las Vegas Chamber Players at the University of Nevada was formed three years ago to "bring to the community examples of the most recent developments in serious music, classics of the twentieth century and masterworks of the past." Each year the Annual Contemporary Music Festival presents works by composers of international acclaim. In addition to performances by the Las Vegas Chamber Players, the annual festival hosts guest artists to further expose the local audiences.

Features this year will be electronic computer music in seminar and concert, a chamber recital-lecture on Soviet Ukrainian music, a guest appearance by the Bay Area's own San Francisco Contemporary Music Players and the residency of renowned Spanish composer Luis de Pablo. One of the interesting facts about programming in the Las Vegas Festival, as well as in all the events taking place this Fall in the Southwest regions, is the exchange among groups of works by local composers. Works by Dorrance Stalvey, Roger Reynolds, William Kraft, and Robert Erickson, each at the helm of one of the other Southwest ensembles, will be presented in Las Vegas.

The Monday Evening Concerts is the oldest chamber music series in the city of Los Angeles. Its repertoire is international with special emphasis on the 20th Century. This season 12 concerts are planned, the three in the Fall include works by Karl Kohn, Charles Boone, Boulez, Crumb, Aurelio de la Vega, as well as Virko Baley and Luis de Pablo.

The West Coast Chapter of the International Society for Contemporary Music (ISCM) will contribute three live concerts and two radio broadcasts to the MUSIC WEST Fall events. One of the featured works will be William Kraft's *The Innocents; the Witch Trail at Salem* for four vocal quartets, chorus, four percussionists, harmonium, and celeste (libretto by Barbara Kraft). The ISCM will also sponsor a concert of contemporary music performed by the California State University Northridge Symphony Orchestra featuring works by Daniel Kessner, Takemitsu, Krenek, Dallapiccola and Carl Ruggles.

At UCLA the Contemporary Music Series is presented annually by Arts and Lectures traditionally reflects its commitment to explore the most advanced forms of music. The events this Fall include performances by THE LONDON SINFONIETTA, THE FIRES OF LONDON (in association with the British Bicentennial Arts Committee), LOS ANGELES CHAMBER ORCHESTRA with Peter Pears, soloist, and the premiere of Leonard Rosenman's Chamber Music No. 4.

In its four years of existence, THEATRE VANGUARD has given contemporary music a special place among its presentations. Besides the annual ISCM festivals, the "Currents" series of electronic music, the collaborative series with CalArts; new works by Roger Reynolds, Morton Subotnick, Robert Ashley, James Fulkerson, Charlemagne Palestine, and Jean-Claude Eloy have been given by the composers in person. Individual artists and performing groups specializing in contemporary music have appeared regularly.

As part of MUSIC WEST's Fall festival, "Currents" will open its fifth season by presenting a program of new works by California composers (three from the Bay Area): Ingram Marshall, John Adams, Gordon Mumma, Carl Stone, and Joseph Julian.

In Topanga, California, the Mermaid Chamber Concerts, Inc. will present six new music events this Fall including *Big Bang Encounters* with William Kraft and works by Chihara, Menotti, Barber, Calusdian, Crumb and a performance by Footnote—Composers, choreographers, and performers of their own works in music, dance and multimedia with such technical phenomena as laser, rear screen projection, electronic sound, etc.

The CENTER FOR MUSIC EXPERIMENT at the University of California San Diego will be extremely active this Fall with fifteen events scheduled. The variety of programs and groups involved is indicative of the diversity of styles within the faculty of composers at UCSD. Included this Fall will be a concert by the La Jolla Civic Orchestra, events by three entities from within the campus: CME REPORT (computer and video center), SONOR (performance group from UCSD) and 201 CONCERT (prepared by students). The Bay Area's Daniel and Machiko Kobialka will present a recital of works for violin and piano by Erickson, Kupferman, and Rochberg. A mysterious ensemble, the ATOMIC CAFE will be on hand on three occasions.

Within the universal view of musical art held by all constituencies of the CalArts School of Music, there lies a strong commitment to, and a firmly established position for, Contemporary Music. Music-making is the most vital and cherished aspect of the CalArts music program; and as faculty and student composers and performers join together to produce music from a wide range of traditions, constant and devoted attention is given to music of the present time and the recent past. Works by John Cage, Lou Harrison, James Fulkerson, Mel Powell, Morton Feldman, Carter, Bussotti, Stalvey and Subotnick. Messrs. Cage, Feldman, Harrison and Subotnick will be in residence at CalArts during preparation and performance of these concerts. In addition, CalArts will present two concerts at Theatre Vanguard in Los Angeles, works by the leading European composers—Xenakis, Messiaen, Berio, Pousseur and Haubenstock-Ramati will be the bill of fare for one event, and for the other a new work for solo clarinet and electronics by Morton Subotnick.

Contra Costa Symphony Plays New Music

We received a letter last month suggesting we stop printing "That notorious list of Bay Area composers," on the grounds that it only offended people who were not included, and that EAR should exchange information, not push specific work. That's our intent, and the list doesn't deliberately exclude anyone; if you know names that don't appear, please tell us. In the meantime, the size of the list did encourage Ron Daniels to decide to include a work—preferably a new one—by a local composer on each of his Contra Costa Symphony programs this year. This is extremely good news; we hope other organizations imitate Daniels in the future. Most of the composers involved are on the list, but two were overlooked by EAR—and will be added to the next edition. The program schedule follows:

Sept. 24, 26: Shostakovich, Copland, Satie, Rachmaninoff, Jerome Neff: *Aesop's Fables*
 Oct. 29, 31: Bach, Mozart, Charles Shere: *Music for Orchestra*
 Dec. 10, 12: Wagner, Saint-Saens, Rimsky-Korsakoff, Dane Rhudyar: *Warrior*
 Feb. 4, 6: Berlioz, Faure, Poulenc, Ken Durling: *Tristia*
 March 11, 13: Brahms, Prokofieff, Bartok, Robert Hughes
 April 22, 24: Kodaly, Mahler, Wagner, Megan Roberts
 June 10, 12: Mozart, Holst, Janice Giteck

—C.S.

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MUSIC WEST

A guide to six weeks of new music on the West Coast

- Bay Area Performing Halls
- Participating Ensembles, Individuals and Organizations

Fall 1976