



The Witness

N.Y. Times, Jan 29/80. "Organic Oboe in Concert."  
Hartford Courant May 5/80 "Improvisations Enhance Concert"

The Flaming Indian

7. Peninsula Times Tribune Nov. 16/49.

Theater of Substitution: Blind/Dumb/Director April 1977

1. Performance Mt 58 hours Blindfolded and no talking.
2. 1st Perf. "What's Cooking", Ctr for Music Experiment,  
UCSD April 29 - May 1 1977

7. The Advocate. Feb 22 1979. "The Nonpareils of Pauline Oliveros".

Theater of Substitutions

THE CARNEGIE HALL CORPORATION

presents

EVENINGS FOR NEW MUSIC

planned by

LUKAS FOSS

in conjunction with the Center of the Creative and Performing Arts  
in the State University of New York at Buffalo

Allen Sapp and Lukas Foss, Directors

CARNEGIE RECITAL HALL

TUESDAY, MARCH 26, 1968 AT 8:30 P.M.

ELEGANT JOURNEY WITH STOPPING POINTS OF INTEREST (1965).....ROBERT MORAN

Mr. Burnham

PIECE FOR SOLO OBOE (1967)\*.....LAWRENCE SINGER

Mr. Singer

HERMA.....YANNIS XENAKIS  
Musique Symbolique pour Piano (1961)\*

Mr. Takahashi

THEATER PIECE.....PAULINE OLIVEROS  
for Trombone Player and Tape (1966)\*

Mr. Dempster

Elizabeth Harris, choreography

-INTERMISSION-

BLACKBOARD PIECE WITH GIRLS AND LOOPS (1967)\*.....JON HASSELL

Coni Burnham and Margaret Hassell

BRIDGES I (1967)\*.....YUJI TAKAHASHI

Messrs. Takahashi, Martin, Williams

AUFTRAG 1967 \*.....CARLOS ALSINA

Miss Reynard; Messrs. Wyatt, Kirkbride, Lane, Burnham,  
Haupt, Rosenboom, Martin, Michii

Conducted by the Composer

\* First New York performance

THIRD CONCERT IN SERIES

## PROGRAM NOTES

### Elegant Journey With Stopping Points of Interest (1965)

Robert Moran

*Elegant Journey*, composed in July, 1965, was premiered in May, 1967, at the Manhattan School of Music. The piece was a birthday present from Robert Moran to Darius Milhaud. It consists of one page of graphic score and can be performed by any ensemble or, as in tonight's performance, as a solo. The tape used in tonight's performance was prepared by Mr. Edward Burnham. Robert Moran now lives and works in San Francisco.

### Piece For Solo Oboe (1967)

Lawrence Singer

The *Piece For Solo Oboe* is composed of melodic quarter tone phrases contrasted primarily with isolated chords and successions of chords. In this composition the oboe is treated as an instrument with multi-phonic capacities, able to transform itself without structural alteration into an instrument with the ability to emit up to six simultaneous and controlled sounds. Also, a single note can be coupled to a chord and vice versa, enrich itself with new timbre possibilities, trilling chords, etc., and perform music with quarter tones determined by fingerings.

### Herma, Musique Symbolique pour Piano (1961)

Yannis Xenakis

This piece is based on logical operations imposed upon classes of pitches; hence, I have described it as "Musique Symbolique". Starting from four classes A,B,C,R, of which R is referential and incorporates all the notes on the piano, others can be formed 'outside of time', as a result of complementary relationship (negation), and also of the operations of union (disjunction) and of intersection (conjunction). The relationships and operations 'outside of time' (these are abstract operations) defined above are materialized in linear time (lexicographically) with the aid of the operations 'in time' (a) simultaneously and (b) successively. The name, *Herma*, means "bond", but also "foundation", "embryo", etc.

### Theater Piece (1966)

Pauline Oliveros

The tape portion, recorded by Mr. Stuart Dempster, was realized at the Columbia-Princeton Electronic studios in New York City. The props were designed and executed by Miss Elizabeth Harris, who now resides in San Francisco. Miss Oliveros is on the faculty of the University of California at San Diego.

Blackboard Piece With Girls And Loops (1967)

Jon Hassell

The two GIRLS dot, draw, tickle, caress, trace, print fluorescent patterns on the 'living' staff lines of the two BLACKBOARDS. With special circuitry, the two LOOPS gather and 'fold' the horizontal flow of events into vertical ones of various lengths--keeping all of the sound which results from the first to the last touch continually present.

("Music Boards" courtesy of Educational Tools, Orchard Park, N.Y.)

Bridges I (1967)

Yuji Takahashi

The city of Königsberg has seven bridges. The famous problem is to cross all bridges once and only once in an itinerary through the city. Compare it with the following game. Each note of the chromatic scale is a zone rather than a point. Now suppose you are given the rules to go from one of these zones to another. If you play this game or let a computer do it, would the result be the same? What is the meaning of following the rules for you and for the machine? You might think that, when you play the game, every choice you make has a reason, i.e., the root in your past. Now how does your past interfere while you proceed half-automatically? Is the past actually what you suppose it to be? And are you really choosing something? Probably you are deceived.

Auftrag 1967

Carlos Alsina

There are two forms of signal: first a tight beam signal sent out from a source to a particular specified destination. A commission, *Auftrag*, is a piece written for a particular occasion, a particular group of musicians, hence it is a signal in this first category. This covers the piece's reason for being, but says nothing about what it is. Second type of signal: a signal as something radiating indiscriminately from a particular source, regardless of whether anyone is receiving it or not. For instance, lighthouses signal in this way, and the symbol of the lighthouse is an important part of the composition. In the piece there are many lights, all bound (by their function in the lighthouse) and yet all striving for autonomy. Initially the conductor serves merely as a regulator between the transcendental meaning behind the lighthouse and the direct functioning of the lights themselves; later his role changes, as will be readily appreciable when the piece is played. *Auftrag* was commissioned by the Fromm Foundation and was performed for the first time in the summer of 1967 at the Berkshire Music Festival.



# CONTEMPORARY MUSIC AT CARNEGIE HALL

## MEMBERS OF THE CENTER, 1967-68

MIRIAM ABRAMOWITSCH	Soprano
CARLOS ALSINA	Composer-Pianist
DAVID BEHRMAN	Composer
MERETE BEKKELUND	Mezzo-soprano
EDWARD BURNHAM	Percussionist
STUART DEMPSTER	Trombonist
HARLEY GABER	Composer
JON HASSELL	Composer-Trumpeter
CHARLES HAUPT	Violinist
JERRY KIRKBRIDE	Clarinetist
JONATHAN MARCUS	Guitarist-Lutenist
ROBERT MARTIN	Cellist
EGON MAYER	Violinist
MAKOTO MICHII	Contrabassist
DAVID ROSENBOOM	Composer-Violist
DAVID SHOSTAC	Flutist
LAWRENCE SINGER	Composer-Oboist
YUJI TAKAHASHI	Composer-Pianist
JAN WILLIAMS	Percussionist

Renee Levine - Center Coordinator

\*\*\*\*    \*\*\*\*    \*\*\*\*    \*\*\*\*    \*\*\*\*    \*\*\*\*    \*\*\*\*    \*\*\*\*    \*\*\*\*

WILLIAM LANE	Principal First Horn, Buffalo Philharmonic
DARLENE REYNARD	Bassoon
CHARLES WYATT	Flute

The next "Evenings For New Music" concert will  
take place on April 30, 1968.

## MEMBERS OF THE CENTER

1967-68

MIRIAM ABRAMOWITSCH, Soprano—B.A., University of California, Berkeley. Recipient of Alfred Hertz Scholarship to Vienna Academy of Music, 1962-64. Soloist in Vienna, San Francisco, Berkeley, and Los Angeles.

CARLOS ALSINA, Composer-pianist—Born in Buenos Aires, Argentina. Recipient of a two-year Ford Foundation grant in Berlin, 1964-66. Performed throughout South America and Europe and has conducted the Deutsche Oper in Berlin.

DAVID BEHRMAN, Composer—Helped found the Annual Avant Garde Festival in New York and is currently working in the field of "live" electronic music. Member of the Sonic Arts Group.

MERETE BEKKELUND, Mezzo-soprano—Born in Copenhagen. Studied at the Royal Danish Konservatorium and Opera School. Soloist at the Bergen Festival, Norway, and with the Danish Radio Orchestra. Performances of contemporary music with the Prisma Ensemble in Copenhagen since 1963.

EDWARD BURNHAM, Percussionist—M.M., Manhattan School. Studied with Paul Price, Theodore Frazeur, and Danlee Mitchell. Played in the Manhattan Percussion Ensemble. Former member of the orchestra at Shakespeare Theatre in Stratford, Connecticut. Formerly, principal percussionist with the Louisville Symphony. Member, New Percussion Quartet.

STUART DEMPSTER, Trombonist—M.A., San Francisco State College. Formerly principal trombonist with the Oakland Symphony. Taught and performed at three Bay Area colleges: Mills, California State at Hayward, and the San Francisco Conservatory. Presently carrying on a continuing commission program for his instrument. Concert tour of the United States, Canada, and Europe, 1966-67.

HARLEY GABER, Composer—Born in Chicago, Illinois, in 1943. Began studies with Horace Reisberg in Winnetka, Illinois, and subsequently studied with Darius Milhaud, Kenneth Gaburo, Boris Porena, Aldo Clementi, and William Sydeman. His works have been performed at the Columbia University Group for Contemporary Music concerts, Tanglewood, the Once Festival, and the summer workshop of the University of Illinois. Recipient of the B.M.I. Award in 1965.

JON HASSELL, Composer-trumpeter—M.M., Eastman School of Music. Composition studies with Karlheinz Stockhausen and Henri Pousseur. Electronic music work in New York, Toronto, Milan and Cologne. German Government grant for study of electronic music, 1965-67.

CHARLES HAUPT, Violinist—Studied with Ivan Galamian and William Kroll. Recipient of Fulbright Grant to Paris in 1961. Concertmaster, San Antonio Orchestra, 1965. Solo recitals throughout Europe. Participated in the Stravinsky Festival at Lincoln Center, summer 1966.

JERRY KIRKBRIDE, Clarinetist—B.M., the University of Southern California. Fulbright Grant to Rome, 1963-65. Studied and performed with Alberto Lysy in Latina and Cortona, Italy. Solo recitals in Italy and Holland. Performed with the Virtuosi di Roma. First clarinet with the Metropolitan Opera National Company, 1966-67.

JONATHAN MARCUS, Guitarist-lutenist—Studied with Rey de la Torre in 1959 and with Oscar Ghiglia at the Conservatory of Music at the University of Missouri and in Paris, 1966-67. Performed in the Kansas City Performing Arts Foundation presentation of *Dido and Aeneas* during its Festival of Henry Purcell in 1966.

ROBERT MARTIN, Cellist—B.M., Curtis Institute of Music; B.A., Haverford College; M.A., Ph.D. (philosophy) Yale University. Solo appearances in New York, Boston, Toronto, Mexico City. Former Fromm player at Tanglewood, and has performed with Group for Contemporary Music at Columbia University. Recorded for Epic Records and CRI works of Davidovsky and Foss. Participated in Marlboro Music Festival, summers 1961, 1962. Assistant Professor of Philosophy, University of Minnesota, 1965-66. Assistant Professor of Philosophy, SUNYAB 1966.

EGON MAYER, Violinist-composer—Studies at the Vienna Academy of Music with Wolfgang Schneiderhan and Alfred Uhl. Has performed new music concerts in Germany, Austria, England and the U. S. A. and recorded for the German Radio.

MAKOTO MICHII, Contrabassist—B.M., Musashino Academia Musicae in Japan. Studied with Hans Krep. Principal contrabassist of the Yomiuri Nippon Symphony Orchestra. A leader in the new occidental music movement in Japan and has worked closely with composer, Toshi Ichianagi. Fulbright Grant to United States, 1966. Koussevitzky Foundation Fellow at Tanglewood, summer 1967. Awarded Henry B. Cabot prize.

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RENEE LEVINE—Center Coordinator

THE BUFFALO FINE ARTS ACADEMY

and the

CENTER OF THE CREATIVE AND PERFORMING ARTS

State University of New York at Buffalo

Allen Sapp, Chairman, Music Department

present

## EVENINGS FOR NEW MUSIC

planned by Lukas Foss

Sunday, November 5, 1967, 8:30 p.m.

Albright-Knox Art Gallery Auditorium

## MEMBERS OF THE CENTER

1967-68

- MIRIAM ABRAMOWITSCH, Soprano—B.A., University of California, Berkeley. Recipient of Alfred Hertz Scholarship to Vienna Academy of Music, 1962-64. Soloist in Vienna, San Francisco, Berkeley, and Los Angeles.
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(Continued on page 4)

PROGRAM

*Canti Per 13* (1955) . . . . . Luigi Nono  
Messrs. Shostac, Singer, Kirkbride, Yadzinsky, Reynard, Gaber, Lane,  
Hassell, Dempster, Downs, Rosenboom, Martin, Michii

Lukas Foss, conductor

*Five Pieces For Trombone and Piano* (1967)\* . . . . . Ernst Krenek  
Messrs. Dempster and Alsina

*Concertazioni Per Ghitarra* (1966)\* . . . . . Lawrence Singer  
Mr. Marcus and Messrs. Burnham, Singer, Levine, Martin

*Aria Per Alto E Strumenti* (1967)\*\* . . . . . Axel Borup-Jorgensen  
Miss Bekkelund and Messrs. Williams, Marcus, Haupt, Levine

INTERMISSION

*Knocking Piece* (1963)\*\*\* . . . . . Ben Johnston  
Messrs. Burnhan and Williams

*Seventeen Views* (1966-67)\*\*\* . . . . . Don Wilson  
Miss Abramowitsch and Mr. Haupt

*Theater Piece*

for Trombone Player and Tape (1966) . . . . . Pauline Oliveros  
Mr. Dempster  
Elizabeth Harris, Choreographer

\*First performance  
\*\*First United States performance  
\*\*\*First Buffalo performance

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GUEST PARTICIPANTS:

DONALD DOWNS, violin

JESSE LEVINE, viola

WILLIAM LANE, french horn

DARLENE REYNARD, bassoon

EDWARD YADZINSKY, bass clarinet

PROGRAM NOTES

Canti per 13 (1955). . . . . Luigi Nono

Nono belongs to that early group of three composers (the other two being Boulez and Stockhausen - as a matter of fact, the work is dedicated to Boulez) who ushered in the new music of Europe generally labeled avant garde. In this work, Nono maintains a strict serialism extending Schoenberg's (his father-in-law) 12-tone technique to rhythm and dynamics.

Five Pieces for Trombone and Piano (1967). . . . . Ernst Krenek

Commissioned by and written for Mr. Dempster, Mr. Krenek states that the work was stimulated by the new and special ways of trombone playing that were demonstrated for him. Mr. Krenek now resides in Palm Springs, California, and this work was completed there last June.

Concertazioni per Chitarra (1966). . . . . Lawrence Singer

In the Concertazioni per Chitarra e Alcuni Strumenti the timbre of the guitar is placed in an instrumental context, formed by the oboe, viola, cello and percussion. For the percussion, the score indicates only the determined and undetermined pitches and rhythms, leaving to the instrumentalist the selection of his phonic means. All instruments are treated with much individuality in the counterpoint as well as timbre (controlled vibrato, semi-oscillations of quarter tones, etc.).

In this score, the oboe is treated as an instrument with polyphonic capacities--able to transform itself without the slightest structural alteration into an instrument with the ability to emit more sounds simultaneously which are controlled. Also, it can pass from a single note to a chord and vice versa, enrich itself with new possibilities of timbre with "broken sounds", trilling chords, etc., and perform music with quarter tones using a determined intonation.

Aria per Alto e Strumenti (1967). . . . . Axel Borup-Jorgensen

Born in Denmark in 1924, the composer grew up in Sweden but returned to Denmark for musical studies in 1946 and lives there still today. His Opus 57, Aria per Alto e Strumenti was written for Merete Bekkelund in 1967 and first performed in May, 1967, at a concert arranged by the Danish branch of ISCM. The text consists of fragments from Monteverdi's Lamento d'Arianna. The old text and the title do not indicate a use of the early baroque aria form, but rather an approximation of its origin and expression which, when seen over the distance of centuries results in an art of static or rather, statuaric, expressivity.

Knocking Piece (1963). . . . . Ben Johnston

For two percussionists to play on the inside of a grand piano...All sounds should relate to knocking...

If the unity and simplicity of the knocking sounds are overemphasized, the realization will be monotonous. If the rationally controlled shifting tempi are not mastered, the realization will deteriorate into feigned vandalism. If the marathon ensemble cooperation and concentration required fail, the performance will be impossible to execute. A spirit of competitiveness between the performers will destroy the piece. The players must be friends; in quick alternation each must support the other.



Seventeen Views for Violin and Narrator (1966-67). . . . . Don Wilson

Each fragment (or "View") is a musical impression of one of seventeen Japanese haiku, four for each season and one on all four seasons. In its structure the work is modeled on the layout for the game, "Nine Men's Morris" or "The Mill": that is, sixteen of the seventeen fragments are distributed, together with their respective poems, on a single page in two concentric squares of eight fragments per square; the seventeenth fragment, representing the poem on all four seasons, is placed directly in the center.

A set of rules govern the progress of both violinist and narrator through this labyrinth: these specify either that one performer may follow the other wherever he goes, or that each performer may go his own way, oblivious to the other.

Aside from the purely chronological presentation of the seventeen fragments (Spring to Summer to Autumn to Winter), there are 160 ways of proceeding through the maze without repetition, over 3,000 ways with repetition. In all versions the performers must start and end with the fragment on the four seasons in order to provide a satisfactory frame for the presentation of the entire work.

Theatre Piece (1966). . . . . Pauline Oliveros

The tape portion, recorded by Mr. Dempster, was realized at the Columbia-Princeton Electronic Studies in New York City. The props were designed and executed by Miss Harris, who now resides in San Francisco. Miss Oliveros is now on the faculty of the University of California at San Diego.

no one is  
the only one

THE CLEVELAND INSTITUTE OF MUSIC  
Kulas Hall

PORTFOLIO 1

Sunday, November 19, 1967, at 8:30 p.m.

DON WILSON SEVENTEEN VIEWS, for violin,  
narrator, and slide of Japanese  
paintings and prints (1966-67)  
Robert Sanov, violin  
Andrew Tsubaki, narrator  
Don Wilson, projectionist

LUCIANO BERIO SEQUENZA V for Trombone Solo  
(1966)  
Stuart Dempster, trombone

RICHARD FELCIANO AUBADE  
Tania Rudensky, violin  
William Foster, viola  
Harvey Wolfe, 'cello  
Ethel Aronovitch, piano  
Paula Page, harp  
Richard Weiner, conductor

I N T E R M I S S I O N

RAOUL PLESKOW MUSIC FOR TWO PIANOS (1965)  
Donald Spies and Michael Burke  
pianists

PAULINE OLIVEROS THEATER PIECE FOR TROMBONE  
PLAYER AND TAPE (1966)  
Stuart Dempster, trombone  
Elizabeth Harris, choreographer  
Tape portion, recorded by Mr. Dempster, was  
realized at the Columbia-Princeton Electronic  
Studios in New York City. Props designed and  
executed by the choreographer.

DONALD ERB

KYRIE (1966)

"Things fall apart, the centre cannot hold,  
Mere anarchy is loosed upon the world."

- Yeats.

University Circle Singers  
William Appling, conductor  
Richard Weiner, percussion  
Donald Spies, piano  
William Hemsath, electronic tape

\* \* \*

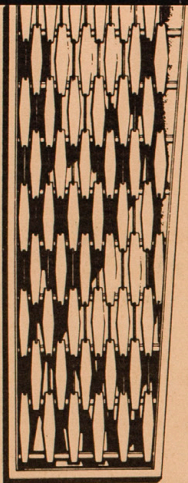
Steinway Piano  
William Kelleher, Piano Technician

\* \* \*

PORTFOLIO 2

SUNDAY, JANUARY 7, 1968. 8:30 p.m. Works by  
Johnston, Harrison, Boone, and others.

\* \* \*



The "Portfolio" series of concerts, in its second year at The Cleveland Institute of Music, was originally planned with a three-fold purpose in mind, namely to train our students in the notational and performance techniques of contemporary music, to serve the contemporary composer by giving his works a hearing, and to present to a contemporary audience a broad spectrum of stylistically varied works created in our own country and abroad.

The opening this season of a permanent electronic music studio at The Institute gives "Portfolio" added importance as a performing arm of an experimental study plan which reflects the Institute's deeper involvement in new trends in contemporary music.

VICTOR BABIN, *Director*

The Center for the Creative and Performing Arts in the  
STATE UNIVERSITY OF NEW YORK AT BUFFALO  
DEPARTMENT OF MUSIC

presents

## CREATIVE ASSOCIATE RECITAL I

STUART DEMPSTER, Trombonist

with Ed Burnham, Vibraphone  
Jerry Kirkbride, Clarinet  
Terry Riley, Composer-conductor  
Melvin Strauss, Piano  
Laurence Trott, Flute  
Jan Williams, Conductor

Wednesday, October 25, 1967

Baird Recital Hall, 8:30 P.M.

# MEMBERS OF THE CENTER

1967-1968

MIRIAM ABRAMOWITSCH .....	soprano
CARLOS ALSINA .....	composer-pianist
DAVID BEHRMAN .....	composer
MERETE BEKKELUND .....	mezzo-soprano
EDWARD BURNHAM .....	percussionist
STUART DEMPSTER .....	trombonist
HARLEY GABER .....	composer
JON HASSELL .....	composer-trumpeter
CHARLES HAUPT .....	violinist
JERRY KIRKBRIDE .....	clarinetist
JONATHAN MARCUS .....	guitarist-lutenist
ROBERT MARTIN .....	cellist
EGON MAYER .....	violinist-composer
MAKOTO MICHII .....	contrabassist
DAVID ROSENBOOM .....	composer-violist
LAWRENCE SINGER .....	oboist-composer
DAVID SHOSTAC .....	flutist
YUJI TAKAHASHI .....	pianist-composer
JAN WILLIAMS .....	percussionist

Lukas Foss and Allen Sapp  
Directors

# PROGRAM

## ANIMUS I

for Trombone and Tape (1966) .....Jacob Druckman

## \*SEQUENZA V

for Trombone Solo (1966) ..... Luciano Berio

## \*THEATER PIECE

for Trombone Player and Tape (1966).....Pauline Oliveros

Elizabeth Harris, Choreographer

## INTERMISSION

## ACUFENOS

for Trombone and Four Players (1966-III)..... Alcides Lanza

Mr. Dempster and Messrs. Trott, Kirkbride,  
Strauss, Burnham

Jan Williams, Conductor

IN C (1964) ..... Terry Riley

Creative Associate Ensemble

Conducted by the Composer

\*Commissioned by Mr. Dempster

\*\*All works on this program are being performed in Buffalo for the first time.



## COMING EVENTS

Thursday, October 26  
4:00 p.m., Baird Hall

Musicology Lecture  
Professor Colin Slim  
A Florentine Gift of Motets and  
Madrigals to King Henry VIII

Saturday, October 28  
8:30 p.m., Baird Hall

Leo Smit presents  
Music by Beethoven, Stravinsky,  
Chopin, and Copland - Guest Artists

Sunday, October 29  
8:30 p.m., Baird Hall

Penny Lund Senior Recital

Saturday, November 4  
8:30 p.m., Capen Hall

Metropolitan Opera Studio Ensemble  
in Shakespeare in Opera and Song

Sunday, November 5  
8:30 p.m.  
Albright-Knox Gallery  
Admission Free

Evenings for New Music  
with the Creative Associates

## PROGRAM NOTES

### ANIMUS I (Jacob Druckman)

The composer, who is on the faculty at the Juilliard School of Music, describes this piece as concerning itself with the relation of man and the machine which he created in his own image. The work was written for Davis Shuman.

### SEQUENZA V (Luciano Berio)

Luciano Berio was born in Oneglia, Italy, in 1925 and studied with Ghedini and Dallapiccola. In 1953 he founded the Studio di Fonologia at Radio Televisione Italiana in Milan. He is now professor of composition at Juilliard. About Sequenza V he says: "Behind it lurks the memory of Grock (Adriano Wettach), the last great clown. Grock was my neighbor. He lived in a strange and complicated villa up the hill, surrounded by a kind of Oriental garden with small pagodas, streams, bridges, and willow trees. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood, the closeness, the excessive familiarity with his name and the indifference of the adults around me prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of the Teatro Cavour and understood him. Like everyone else in the audience, I didn't know whether I should laugh or cry, and I wanted to do both. After that experience I stole no more oranges from his garden."

### THEATRE PIECE (Pauline Oliveros)

The tape portion, recorded by Mr. Dempster, was realized at the Columbia-Princeton Electronic Studios in New York City. The props were designed and executed by Miss Harris, who now resides in San Francisco. Miss Oliveros is now on the faculty of the University of California at San Diego.

### ACUFENOS (Alcides Lanza)

Born in 1929 in Argentina, Mr. Lanza received a Guggenheim Fellowship for 1965-66, a Ford Foundation Grant last year, and is now on a Pan American Union Fellowship. Much of his composing is done at the Columbia-Princeton Electronic Studios in New York City. This work was written for and dedicated to trombonist Per Brevig and was performed for the first time in New York City late last year with the composer conducting. Several composition techniques are mixed in this piece: aleatoric, free-serial, "group" technique, "closed-open" forms (as is the second movement), and free pitch notation. Only momentarily are rhythmical values and vertical synchronization among the different "voices." A few new notational signs appear in the score, particularly when the music goes "beyond the limits," that is, beyond the limits of pitch, range, speed and so forth. The conductor's part is, in a sense, also notated in the score.

### IN C (Terry Riley)

The composer, who toured Europe last spring, was born in California in 1935 and now lives in New York City. Mr. Riley has provided the following information: "IN C is to be played by an ensemble of any size by any instruments that can play its patterns. One of my main concerns was to set up a structure where the musical parameters were simple enough for even instrumentalists of limited technical means to play with assurance and yet have conditions that allow for great complexity. Another was to create an ordered framework which would give the performers a secure basis to play together in an exciting way. This is achieved through an economy of frequencies and a constant pulse rate which the ensemble must relate to at all times. In addition, there is a definite sequential order of cycle through which the entire ensemble must pass. The primary structural unit is a repeating pattern or cycle of which there are 53. The cycles are of varying metric lengths and the number of repetitions and the way they are aligned is left to the spontaneous choice of the performers. As the emerging cycles run concurrently, the effect is a number of patterns orbiting in concentric spheres. IN C was first performed at the San Francisco Tape Music Center, November 4th, 1964. Past performances have lasted between 45 and 90 minutes. The audience is invited to make itself as comfortable as possible."



THE 1967-68 GRINNELL COLLEGE CONCERT SERIES

presents

**STUART DEMPSTER**

Concert Trombonist

8:00 P.M.

FRIDAY, SEPTEMBER 15, 1967

ROBERTS THEATRE



## THE PROGRAM

### SONATA FOR SOLO TROMBONE (1961) . . . Barney Childs

Recitative

Double

Rondo

Written for Lloyd Weldy, professor of music at the University of Arizona, this sonata challenges the creativity of the performer. The second movement employs jazz-derived material and quarter tones. The performer assembles the third movement as he plays from groups of related written sections.

### ANIMUS I FOR TROMBONE AND TAPE (1966) Jacob Druckman

The composer, who is on the faculty at the Juilliard School of Music, describes this piece as concerning itself with the relation of man and the machine which he created in his own image. The work was written for Davis Shuman.

### SEQUENZA V (1966) . . . Luciano Berio

Luciano Berio was born in Oneglia, Italy, in 1925 and studied with Ghedini and Dallapiccola. In 1953 he founded the Studio di Fonologia at Radio Televisione Italiana in Milan. He is now professor of composition at Juilliard. About *Sequenza V* he says: "Behind it lurks the memory of Grock (Adriano Wettach), the last great clown. Grock was my neighbor. He lived in a strange and complicated villa

up the hill, surrounded by a kind of Oriental garden with small pagodas, streams, bridges, and willow trees. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood, the closeness, the excessive familiarity with his name, and the indifference of the adults around me prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of the Teatro Cavour and understood him. Like everyone else in the audience, I didn't know whether I should laugh or cry, and I wanted to do both. After that experience I stole no more oranges from his garden."

### RICERCAR A 5 FOR TROMBONE (1966) . . . Robert Erickson

The *Ricercar* is actually for trombone quintet, including alto and contrabass trombones. The tape portion used in tonight's concert includes four of the five parts recorded by Mr. Dempster; it was realized with the assistance of George Craig, chief engineer for FM radio station KPFA in Berkeley, California. Mr. Erickson is now professor of composition at the University of California at San Diego.

### THEATRE PIECE FOR TROMBONE PLAYER AND TAPE (1966) Pauline Oliveros

Choreography by Elizabeth Harris

The tape portion, recorded by Mr. Dempster, was realized at the Columbia-Princeton Electronic Studios in New York City. The props were designed and executed by Miss Harris.

THE CLEVELAND INSTITUTE OF MUSIC  
Kulas Hall

SUMMER CONCERT SERIES

Thursday, July 27, 1967, at 8:30 p.m.

PORTFOLIO

STUART DEMPSTER, Trombone

Assisted by:  
Donald Spies, piano

BARNEY CHILDS . . . . . MUSIC FOR TROMBONE AND PIANO (1966)

JACOB DRUCKMAN . . . . . ANIMUS I  
for Trombone and tape (1966)

LUCIANO BERIO . . . . . SEQUENZA V  
for Trombone solo (1966)

I N T E R M I S S I O N

ROBERT ERICKSON . . . . . RICERCAR á 5  
for Trombone (1966)

PAULINE OLIVEROS . . . . . THEATER PIECE FOR TROMBONE PLAYER  
AND TAPE (1966)

Elizabeth Harris, choreographer

Tape portion, recorded by Mr. Dempster,  
was realized at the Columbia-Princeton  
Electronic Studios in New York City.

Props designed and executed by the choreographer.

## PROGRAM NOTES

### Barney Childs - Music for Trombone and Piano

Barney Childs was born in Spokane, Washington, in 1926. He was educated at the University of Nevada, Oxford University (as a Rhodes Scholar) and Stanford University where he took his doctorate in English with a dissertation on the setting of poetry in the Elizabethan Madrigal. He has studied composition with Carlos Chavez, Aaron Copland and Elliott Carter, and is currently Dean of Deep Springs College, California, where he teaches English and music. He has been working with chance, choice and random techniques for several years, but always within larger composer-controlled limits.

Music for Trombone and Piano, written at Deep Springs, California, is concerned with sound and silence: here each shapes the other, neither is more or less important. The sonority and density of the sound vary constantly, gathering and fading, from austere clangor to tenuous resonance, from long static or slowly-changing steady-level sustained notes to single brief sounds illuminating and giving shape to silence: and all this defines and qualifies the function, the tensions and densities, of the silences in turn.

### Jacob Druckman - Animus I for Trombone and Tape

This work was written for Davis Shuman. The composer, who is on the faculty of Juilliard, states that Animus I concerns itself with the relation of the man and the machine, which he created in his own image.

### Luciano Berio - Sequenza V for Trombone Solo

Luciano Berio was born in Oneglia, Italy, in 1925. He studied with Ghedini and Dallapiccola. In 1953 Berio founded the "Studio di Fonologia" at Radio Televisione Italiana, Milan. He is now Professor of Composition at the Juilliard School of Music.

Mr. Berio has supplied the following note:

Behind Sequenza V lurks the memory of Grock (Adriano Wettach), the last great clown. Grock was my neighbor. He lived in a strange and complicated villa up the hill, surrounded by a kind of Oriental garden with small pagodas, streams, bridges, and willow trees. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood the closeness, the excessive familiarity with his name and the indifference of the adults around me, prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of the Teatro Cavour and understood him. Like everyone else in the audience, I didn't know whether I should laugh or cry and I wanted to do both. After that experience I stole no more oranges from his garden.

### Robert Erickson - Ricercar á 5 for Trombone

The Ricercar is actually for trombone quintet, including alto and contra-bass trombones. The tape portion used in tonight's concert includes four of the five parts recorded by Mr. Dempster; it was realized with the assistance of Mr. George Craig, the chief engineer for FM radio station KPFA in Berkeley. Mr. Erickson is now professor of composition at the University of California at San Diego.

## STUART DEMPSTER - Concert Trombonist

Mr. Dempster gained his experience in performance through the public schools and at San Francisco State College (BA - 1958). In the army (1958-60) he toured Europe with the Seventh Army Symphony. He then entered the MA program in composition at San Francisco State College and at the same time introduced two works new to Bay Area audiences. These were the Concertino d'Hiver for Trombone and Strings by Darius Milhaud and Ernest Bloch's Symphony for Trombone and Orchestra.

During his four seasons (1962-66) as principal trombone with the Oakland Symphony under Gerhard Samuel, he was personnel manager, not only of the symphony, but also of the Cabrillo Music Festival (Aptos, California near Santa Cruz) where he will be a soloist once again for the third straight summer. Up until fall 1966 he also performed occasionally with the San Francisco Symphony, Opera, and Ballet Orchestras and taught at the San Francisco Conservatory of Music and the California State College at Hayward. He was also a member of the Performing Group at Mills College.

Mr. Dempster is known locally for his performances of and experimentation in contemporary music through the Composer's Forum, KPFA's Performer's Choice, the San Francisco Tape Music Center, and notably the David Tudor-John Cage Festival (spring 1964). He premiered works of local composers Joseph Weber, Robert Moran, and Robert Hughes in Bay Area concerts which then led him to embark upon a commission program. The first major result was the recital of March 1966 at the Tape Center in which three commissions, from Luciano Berio, Robert Erickson, and Pauline Oliveros-Elizabeth Harris, were given their world premieres.

Mr. Dempster then went on an unprecedented tour of the United States, Canada, and Europe that was to take eight months and include lectures at Juilliard and New York University, a concert at the University of Illinois Festival, and a Carnegie Recital Hall concert. Alan Rich (New York World Journal Tribune) stated: "...gifted and...blithe San Franciscan, the trombonist Stuart Dempster...is one of those vital people who has worked out all kinds of new techniques to help composers make new sounds." The American Music Society (London) has said: "A musician of highest virtuosity and musical integrity, Mr. Dempster has devoted recent years to expanding both the resources and the repertoire of his instrument (and) in a remarkably short time in his career as a solo trombonist he has greatly expanded the sound potentiality of the instrument." This fall he is returning to the east coast where he will be at the University of Buffalo as a Creative Associate under Lukas Foss.

# *The San Francisco Conservatory Artists Ensemble*

Guest artists:

Stuart Dempster, trombonist

Milton Williams, baritone

## **PROGRAM**

### **SALVATORE MARTIRANO ~ Ballad**

Milton Williams, baritone

Alan Johnson, conductor

Owen James (flute), Page Roth (viola), Kenneth Timm (tenor saxophone)  
Stuart Dempster (trombone), John Mosher (double bass)  
Peter Magadini and Loren Rush (percussion)

### **BARNEY CHILDS ~ Music for Trombone and Piano** ♪ ♠

Stuart Dempster, trombonist

Loren Rush, pianist

### **PAULINE OLIVEROS ~ Theater Piece for Trombone Player and Tape** †

Choreography by Elizabeth Harris

Stuart Dempster, soloist

- intermission -

### **ANDREW IMBRIE ~ Three Sketches, for trombone and piano** † ♠

Stuart Dempster, trombonist

David Hemmingway, pianist

### **TERRY RILEY ~ For Ann**

Kenneth Timm (tenor saxophone), Bill Hendrick (trumpet)  
Stuart Dempster (trombone), Loren Rush (vibraphone)  
John Mosher (double bass), Peter Magadini (percussion)  
Alan Johnson (conductor)

† first performance

♪ first San Francisco performance

♠ commissioned by Stuart Dempster

MAY 22 & 24, 1967

8:30 p. m.

THE SAN FRANCISCO CONSERVATORY OF MUSIC

The San Francisco Conservatory Artists Ensemble is aided in presenting these concerts to the public through a grant from the San Francisco Foundation.



UNIVERSITY OF CALIFORNIA, SAN DIEGO

The Committee for Arts and Lectures

*and*

The Department of Music

present

STUART DEMPSTER, *trombone*

*Assisted by pianist* JOHN GARVEY

Friday, April 7, 1967

East Wing - Bldg. 210

Matthews Campus

8:30 p.m.

PROGRAM

CHANGES: ..... Larry Austin

*Open Style for Trombone and Magnetic Tape (1965)*

SEQUENZA V FOR SOLO TROMBONE (1966) ..... Luciano Berio

*This work explores the possibilities of the single instrument.  
Commissioned by Mr. Dempster*

MUSIC FOR TROMBONE AND PIANO (1966) ..... Barney Childs

INTERMISSION

RICERCAR A 5 FOR TROMBONE (1966) ..... Robert Erickson

*Commissioned by Mr. Dempster*

THEATER PIECE (1966) ..... Pauline Oliveros, Elizabeth Harris

*Commissioned by Mr. Dempster*

PROGRAM NOTES

Changes:

Larry Austin

Commissioned and first performed by John Mizelle (trombonist-composer) last year at Davis, California; the tape portion combines electronically distorted "live" trombone sounds and "pure" electronic sounds from various types of wave generators available to the composer at the electronic studios of the American Academy in Rome and the San Francisco Tape Music Center.

Sequenza V for Solo Trombone

Luciano Berio

"Behind Sequenza V lurks the memory of Grock (Adriano Wettach), the last great clown. Grock was my neighbor. He lived in a strange and complicated villa up the hill, surrounded by a kind of Oriental garden with small pagodas, streams, bridges, and willow trees. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood the closeness, the excessive familiarity with his name and the indifference of the adults around me, prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of the Teatro Cavour and understood him. Like everyone else in the audience, I didn't know whether I should laugh or cry and I wanted to do both. After that experience I stole no more oranges from his garden."

--- Berio

Music for Trombone and Piano

Barney Childs

Music for Trombone and Piano, written at Deep Springs in July, is concerned (as all music, of course) with sound and silence; here each shapes the other, neither is more or less important. The sonority and density of the sound vary constantly, gathering and fading, from austere clangor to tenuous resonance, from long static or slowly changing steady-level sustained notes to single brief sounds illuminating and giving shape to silence: and all this defines and qualifies the function, the tensions and densities, of the silences in turn.

Ricercar a 5 for Trombone

Robert Erickson

The tape portion of this work was recorded by Mr. Dempster. Consisting of live trombone sounds, it was realized with the assistance of Mr. George Craig, chief engineer for KPFA.

Theater Piece

Pauline Oliveros - Elizabeth Harris

The tape portion, recorded by Mr. Dempster, was realized at the Columbia-Princeton Electronic Studios in New York City. The music is by Pauline Oliveros, and the choreography is by Elizabeth Harris.

Portland State College  
and  
The Group for Contemporary Music  
present  
CONTEMPORARY MUSIC FOR TROMBONE  
performed by  
STUART DEMPSTER

Tuesday, April 18, 1967 8:30 P.M.

453 State Hall

PROGRAM

CHANGES: OPEN STYLE (1965)  
for Trombone and Magnetic Tape

Larry Austin

SONATA FOR SOLO TROMBONE (1961)

Barney Childs

Recitative  
Double  
Rondo

SEQUENZA V (1966)  
for Solo Trombone

Luciano Berio\*

Fifteen Minute Intermission

RICERCAR a 5 (1966)  
for Trombone and Magnetic Tape

Robert Erickson\*

THEATRE PIECE (1966)

Pauline Oliveros\* and  
Elizabeth Harris\*

Stuart Dempster makes his home in San Francisco. Until this year he was principal trombonist with the Oakland Symphony and he has been a featured soloist at the yearly Cabrillo Festival in Santa Cruz. A musician of highest virtuosity and musical integrity, Mr. Dempster has devoted recent years to expanding both the resources and the repertoire of his instrument.

In a remarkably short time in his career as a solo trombonist he has greatly increased the sound potentiality of the instrument. He has commissioned works from Ernst Krenek and Andrew Imbrie, as well as from several composers (\*) on this evening's program. He has performed extensively in the United States and has recently completed an extended tour of Europe.

## PROGRAM NOTES

CHANGES: OPEN STYLE was first performed at Davis, California. The tape portion combines electronically altered "live" trombone sounds and "pure" electronic sounds from various types of wave generators. Mr. Austin teaches composition at the University of California at Davis.

SONATA FOR SOLO TROMBONE was written for Lloyd Weldy (teacher of trombone at the University of Arizona). The second movement uses jazz-derived material and quarter tones, while the third movement is assembled by the performer as he plays from groups of related written sections.

Luciano Berio, one of Europe's best-known younger composers, has furnished this program note: "Behind SEQUENZA V lurks the memory of Grock (Adriano Wettach), the last great clown. Grock was my neighbor. He lived in a strange and complicated villa up the hill, surrounded by a kind of Oriental garden. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood the closeness, the excessive familiarity with his name and the indifference of the adults around me, prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of the Teatro Cavour and understood him. Like everyone else in the audience, I didn't know whether I should laugh or cry and I wanted to do both. After that experience I stole no more oranges from his garden."

Robert Erickson's RICERCAR is actually for trombone quintet, including alto trombone. The tape portion used tonight presents four of the five parts recorded by Mr. Dempster. Mr. Erickson has been, through his teaching at the San Francisco Conservatory, a sort of elder statesman in the recent new music movement in San Francisco.

The tape portion of Pauline Oliveros' THEATER PIECE, recorded by Mr. Dempster, was realized at the Columbia-Princeton Electronic Studios. For this piece the trombone has been reduced to its simplest terms: tubing used in its most fundamental visual and acoustical sense. Miss Oliveros is now Director of the San Francisco Tape Music Center (now located at Mills College), succeeding Morton Subotnick in that position. Miss Harris designed the props used in this piece, as well as the over-all theatrical conception.

THE ERB MEMORIAL STUDENT UNION BOARD

presents

## The 1966-67 Little Concert Series

featuring

### STUART DEMPSTER, Trombone

Wednesday, April 12, 1967

8:00 p.m.

School of Music Auditorium

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#### PROGRAM

Larry Austin  
(b. 1930)

Changes: Open Style for Trombone and Magnetic Tape (1965)

Commissioned and first performed by John Mizelle (trombonist-composer) last year at Davis, California, the tape portion combines electronically distorted "live" trombone sounds and "pure" electronic sounds from various types of wave generators available to the composer at the electronic studios of the American Academy in Rome and the San Francisco Tape Music Center.

Barney Childs

Sonata for Solo Trombone (1961)

Written for Lloyd Weldy (teacher of trombone at University of Arizona), the second movement uses jazz-derived material and quarter tones, while the third movement is assembled by the performer as he plays from groups of related written sections. The movements are: *Recitative*, *Double*, and *Rondo*.

Luciano Berio  
(b. 1925)

Sequenza V for Solo Trombone (1966)

"Behind *Sequenza V* lurks the memory of Grock (Adriano Wet-tach), the last great clown. Grock was my neighbor. He lived in a strange and complicated villa up the hill, surrounded by a kind of Oriental garden with small pagodas, streams, bridges, and willow trees. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood the closeness, the excessive familiarity with his name and the indifference of the adults around me, prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of the Teatro Cavour and understood him. Like everyone else in the audience, I didn't know whether I should laugh or cry and I wanted to do both. After that experience I stole no more oranges from his garden."—Luciana Berio.

Robert Erickson

Ricercar á 5 for Trombone (1966)

Robert Erickson's *Ricercar* is actually for trombone quintet, including alto trombone. The tape portion used tonight presents four of the five parts recorded by Mr. Dempster; it was realized with the assistance of Mr. George Craig, the chief engineer for FM radio station KPFA in Berkeley. Mr. Erickson has been, through his teaching at the San Francisco Conservatory, a sort of elder statesman in the recent new music movement in San Francisco.

Pauline Oliveros-  
Elizabeth Harris

Theater Piece (1966)

The tape portion, recorded by Mr. Dempster, was realized at the Columbia-Princeton Electronic Studios in New York City. The music is by Pauline Oliveros and the choreography is by Elizabeth Harris.

*Late comers will not be seated while the concert is in progress*

WALKER ART CENTER presents  
CONTEMPORARY MUSIC FOR TROMBONE

Performed by

STUART DEMPSTER

Assisted by

Barbara Nymark (piano)

8:30 pm, Wednesday, February 22, 1967 -- Lecture Gallery,  
Walker Art Center

PROGRAM

CHANGES: OPEN STYLE (1965)  
for Trombone and Magnetic Tape

Larry Austin

SEQUENZA V (1966)  
for Solo Trombone

Luciano Berio

MUSIC FOR TROMBONE AND PIANO (1966)

Barney Childs

Fifteen Minute Intermission

RICERCAR a 5 (1966)  
for Trombone and Magnetic Tape

Robert Erickson

THEATRE PIECE

Pauline Oliveros and  
Elizabeth Harris

Stuart Dempster makes his home in San Francisco. In addition to his work as first trombone of the Oakland Symphony and teacher of his instrument, he is a featured soloist at the yearly Cabrillo Festival in Santa Cruz. A musician of highest virtuosity and musical integrity, Mr. Dempster has devoted recent years to expanding both the resources and the repertoire of his instrument.

In a remarkably short time in his career as a solo trombonist he has greatly expanded the sound potentiality of the instrument. He has commissioned works from Ernst Krenek and Andrew Imbrie, as well as the composers on this evening's program. He has performed extensively in the United States and has recently completed an extended tour of Europe.

Barbara Nymark, who has taught at Concordia College in St. Paul, has appeared as soloist with the Civic Orchestra of Minneapolis and also in the Minneapolis Symphony Orchestra under the direction of Stanislaw Skrowaczewski.

#### PROGRAM NOTES

CHANGES: OPEN STYLE was first performed last year at Davis, Calif. The tape portion combines electronically altered "live" trombone sounds and "pure" electronic sounds from various types of wave generators. Mr. Austin teaches composition at the University of California at Davis.

Luciano Berio, one of Europe's best-known younger composers, has furnished this program note: "Behind SEQUENZA V lurks the memory of Grock (Adriano Wettach), the last great clown. Grock was my neighbor. He lived in a strange and complicated villa up the hill, surrounded by a kind of Oriental garden. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood the closeness, the excessive familiarity with his name and the indifference of the adults around me, prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of the Teatro Cavour and understood him. Like everyone else in the audience, I didn't know whether I should laugh or cry and I wanted to do both. After that experience I stole no more oranges from his garden."

Barney Childs has written the following notes: "MUSIC FOR TROMBONE AND PIANO is concerned (as all music, of course) with sound and silence: here each shapes the other, neither is more or less important. The sonority and density of the sound vary constantly, gathering and fading, from austere clangor to tenuous resonance, from long static or slowly-changing steady-level sustained notes to single brief sounds illuminating and giving shape to silence: and all this defines and qualifies the function, the tensions and densities, of the silences in turn."

Robert Erickson's RICERCAR is actually for trombone quintet, including alto trombone. The tape portion used tonight presents four of the five parts recorded by Mr. Dempster. Mr. Erickson has been, through his teaching at the San Francisco Conservatory, a sort of elder statesman in the recent new music movement in San Francisco.

The tape portion of Pauline Oliveros' THEATER PIECE, recorded by Mr. Dempster, was realized at the Columbia-Princeton Electronic Studios. For this piece the trombone has been reduced to its simplest terms: tubing used in its most fundamental visual and acoustical sense. Miss Oliveros is now Director of the San Francisco Tape Music Center, succeeding Morton Subotnick in that position. Miss Harris designed the props used in this piece, as well as the over-all theatrical conception.

Walker Art Center would like to thank Thomas Nee, who suggested this concert and aided substantially in its presentation.



THE SAN FRANCISCO TAPE MUSIC CENTER

PRESENTS

STUART DEMPSTER

TROMBONIST

*In a premier recital assisted by William Maginnis, sound technician*

8:30PM, March 21 & 22, 1966  
321 Divisadero Street, San Francisco, California

PROGRAM

*Changes:* Larry Austin

*Open Style for Trombone and Magnetic Tape* (1965)

Commissioned and first performed by John Mizelle (trombonist-composer) last year at Davis, Calif., the tape portion combines electronically distorted "live" trombone sounds and "pure" electronic sounds from various types of wave generators available to the composer at the electronic studios of the American Academy in Rome and the San Francisco Tape Music Center.

First San Francisco performance.

*Solo for Sliding Trombone* (1957-58) John Cage

These twelve pages are from *Concert for Piano and Orchestra* and consist of isolated sounds in time, often chosen by the performer.

First San Francisco performance in this form.

*Ricercar a 5 for Trombone* (1966) Robert Erickson

The tape portion of this work was recorded by Mr. Dempster. Consisting of live trombone sounds, it was realized with the assistance of Mr. George Craig, chief engineer for KPFA.

Commissioned by Mr. Dempster for this concert.

INTERMISSION

*Sequenza V for Solo Trombone* (1966) Luciano Berio

This work explores the possibilities of the single instrument.

Commissioned by Mr. Dempster for this concert.

*Theater Piece* (1966) Pauline Oliveros - Elizabeth Harris

The tape portion, recorded by Mr. Dempster, was realized at the Columbia - Princeton Electronic Studios in New York City. The music is by Pauline Oliveros and the choreography is by Elizabeth Harris.

Commissioned by Mr. Dempster for this concert.

*Sonata for Solo Trombone* (1961) Barney Childs

Written for Lloyd Weldy (teacher of trombone at University of Arizona), the second movement uses jazz-derived material and quarter tones, while the third movement is assembled by the performer as he plays from groups of related written sections. The movements are: *Recitative, Double, and Rondo*.

First San Francisco performance.

Wine will be served during the intermission and after the performance.  
Speakers courtesy James B. Lansing and Electrovoice. Printed by Andrew Hoyem.

# THE SAN FRANCISCO TAPE MUSIC CENTER

PRESENTS

## TROMBONIST STUART DEMPSTER

IN A PREMIER RECITAL

### TWO NIGHTS

Monday and Tuesday

MARCH 21 & 22, 1966

8:30 P.M.

Tickets at the door

\$2.00 General

\$1.50 Student

No reserved seats



## 321 DIVISADERO STREET SAN FRANCISCO

SIX PREMIERS INCLUDING THREE COMMISSIONS ON THE PROGRAM

Three commissions by Mr. Dempster for this concert from:

Robert Erickson, Luciano Berio & Pauline Oliveros - Elizabeth Harris

First San Francisco performances of:

Larry Austin - *Changes: Open Style for Trombone and Magnetic Tape*

Barney Childs - *Sonata for Solo Trombone*

First local performance in this form of:

John Cage - *Solo for Sliding Trombone*

---

"..... played an exciting improvisatory trombone role."

Alexander Fried, San Francisco Examiner

"..... quite the best garden hose player since the late Dennis Brain."

Dean Wallace, San Francisco Chronicle

"..... added much to the artistic success of the occasion."

Alfred Frankenstein, San Francisco Chronicle

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Stuart Dempster is in his fourth season as principal trombonist with the Oakland Symphony under Gerhard Samuel, was a soloist at the Cabrillo Festival in 1965, is third season principal trombone, San Francisco Ballet Orchestra, has been for three years a member of the Mills Performing Group, and is also teacher of trombone, San Francisco Conservatory of Music & California State College, Hayward.

THE ISAACS GALLERY

A D E                    N O S T R E                    M E D I A  
M I X E D                C O N C E R T S                X A X I M  
X I M X A                S T R E C N O C                I D E M X  
E D A M I                E R T S O N                    A D E

directed by udo kasemets

Saturday, January 28, 1967

Sunday, January 29, 1967

L B J

L B J -- L O U D B R A S S A N D J A Z Z -- L B J

L B J

a festival of 3 x 3 concerts

PARTICIPANTS

STUART DEMPSTER, trombonist, assisted by John Mills-Cockell, audio-engineer and Udo Kasemets, pianist

AJB -- Graham Coughtry (trombone, single-string lute, voice, claves, harmonica), Robert Markle (tenor saxophone, guitar, piano, harmonica), Nobu Kubota (alto saxophone, mouth piece recorder, flute, bell roller, tin can, voice), Gordon Rayner (drums, cymbals, bagpipe mouth-piece, microphone, light bulb, voice)

THE KINETIC IMPROVISATION UNIT -- Harvey Brodhecker (valve trombone), Stu Broomer (bass), George MacDonald (percussion), Doug Pringle (saxophone)

THE NIHILIST SPASM BAND -- John B. Boyle (noe-kazoo), John Clement (kazoo, Favro-guitar), Greg Curnoe (traps, noe-kazoo), Murray Favro (drums, Favro-guitar), Archie Leitch (slide-clarinet), Hugh McIntyre (noe-bass), Art Pratten (Pratten-kazoo), William A. Exley (vocalist, megaphon)

PROGRAMME

T H E O P E N I N G C O N C E R T

Saturday, 8 p.m.

Sunday, 3 p.m.

Sunday, 8 p.m.

Selections from among the following pieces:

- (1) COUGHTREASTISH
- (2) JOY TO THE WORLD
- (3) SENTIMENTAL MEDLEY
- (4) FREE (with a film in progress by Gordon Rayner)
- (5) THE SEA

-AJB-

THE CONCERT BETWEEN THE OPENING  
CONCERT AND THE CLOSING CONCERT

- Saturday, 8.45 p.m. (1) Larry Austin: CHANGES: OPEN STYLE for trombone  
and magnetic tape  
(2) John Mills-Cockell: REVERBERATIONS in 7 movements  
for solo trombone and 4 loudspeakers  
-Stuart Dempster\*  
(3) Harvey Brodhecker: SYPHON  
(4) Stu Broomer: LOVE TRANSMISSION 253  
-The Kinetic Improvisation Unit-  
(5)\*Luciano Berio: SEQUENZA V for solo trombone  
(6)\*Pauline Oliveros - Elizabeth Harris: THEATER PIECE  
-Stuart Dempster-

- Sunday, 3.45 p.m. (1)\*Robert Erickson: RICERCAR a 5 for trombone and  
magnetic tape  
(2) John Cage: SOLO FOR SLIDING TROMBONE  
-Stuart Dempster-  
(3) Harvey Brodhecker: SYPHON  
(4) Doug Pringle: SOLAR CHANGES  
-The Kinetic Improvisation Unit-  
(5)\*Luciano Berio: SEQUENZA V for solo trombone  
(6)\*Barney Childs: MUSIC FOR TROMBONE AND PIANO  
-Stuart Dempster

- Sunday, 8.45 p.m. (1)\*Barney Childs: MUSIC FOR TROMBONE AND PIANO  
(2) John Mills Cockell: REVERBERATIONS in 7 movements  
for solo trombone and 4 loudspeakers  
-Stuart Dempster-  
(3) Stu Broomer: LOVE TRANSMISSION 253  
(4) Doug Pringle: SOLAR CHANGES  
-The Kinetic Improvisation Unit-  
(5)\*Robert Erickson: RICERCAR a 5 for trombone and  
magnetic tape  
(6)\*Pauline Oliveros - Elizabeth Harris: THEATER PIECE  
-Stuart Dempster-

\* Commissioned by Stuart Dempster

THE CLOSING CONCERT

Saturday, 10.30 p.m. Selections from among the following pieces:  
Sunday, 5.30 p.m.  
Sunday, 10.30 p.m.

- (1) HOMAGE TO GUILLAUME DUFAY
- (2) I WANT TO QUIT
- (3) IT'S STARTED
- (4) SUNDAY WORK

-The Nihilist Spasm Band-

BOWDOIN COLLEGE SENIOR CENTER

presents

STUART DEMPSTER, trombonist

in a lecture-recital on new music

Changes Open Style - - - - - Larry Austin  
trombone and tape

Sequenza V - - - - - Luciano Berio  
for trombone solo

Music for Trombone and Piano - - - - - Barney Childs  
Elliott Schwartz, pianist

Intermission

Ricercar à 5 - - - - - Robert Erickson  
trombone and tape

Theater Piece - - - - - Pauline Oliveros  
choreography by Elizabeth Harris

January 16, 1967

8:15 p.m.

Wentworth Hall

PROGRAM NOTES

LARRY AUSTIN (b. 1930 in Burtan, Oklahoma) is associate Professor of Music at the University of California. His CHANGES: OPEN STYLE was commissioned and first performed by John Mizelle. The tape portions combine electronically altered "live" trombone sounds and "pure" electronic sounds from various types of wave generators available to the composer at the electronic studios of the American Academy in Rome and the San Francisco Tape Music Center.

JOHN MILLS-COCKELL (b. 1943 in Toronto) has studied composition and electronic music with Samuel Dolin and Gustav Ciamaga and is currently assistant at the Royal Conservatory Electronic Music Studio.

LUCIANO BERIO (b. 1925 in Oneglia, Italy) is the founder of the Studio di Fonologia at Radio Televisione Italiana, Milan, and was visiting Professor at Juilliard School of Music last year. About the work in the program he says: "Behind SEQUENZA V lurks the memory of Grock (Adriano Wettach), the last great clown. Grock was my neighbor. He lived in a strange and complicated villa up the hill, surrounded by a kind of Oriental garden with small pagodas, streams, bridges, and willow trees. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood, the closeness, the excessive familiarity with his name and the indifference of the adults around me, prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of the Teatro Cavour and understood him. Like everyone else in the audience, I didn't know whether I should laugh or cry and I wanted to do both. After that experience I stole no more oranges from his garden."

PAULINE OLIVEROS, who worked last summer at the U of T Electronic Music Studio, is the head of the San Francisco Tape Music Center. The tape portion of the THEATER PIECE, as recorded by Mr. Dempster, was realized at the Columbia-Princeton Electronic Studios in New York City. The music of this work is by Pauline Oliveros, the choreography by Elizabeth Harris.

ROBERT ERICKSON has been considered, through his teaching at the San Francisco Conservatory, the elder statesman of the recent new music movement on West Coast. His RICERCAR is actually for trombone quintet, including alto trombone. The tape portion used in this concert presents four of the five parts recorded by Mr. Dempster; it was realized with the assistance of George Craig, chief engineer of the FM station KPFA in Berkeley, Cal..

JOHN CAGE (b. 1912 in Los Angeles) needs no introduction. The SOLO FOR SLIDING TROMBONE is in fact part of CONCERT FOR PIANO AND ORCHESTRA, performed in another version at last season's opening concert of this series. The part consists of isolated sounds in time, often chosen by the performer.

BARNEY CHILDS (b. 1926 in Spokane, Washington) is Dean of Deep Springs College. His MUSIC FOR TROMBONE AND PIANO is concerned with sound and silence: here each shapes the other, neither is more or less important. The sonority and density of the sound vary constantly, gathering and fading, from austere clangor to tenuous resonance, from long static or slowly-changing steady-level sustained notes to single brief sounds illuminating and giving shape to silence; and all this defines and qualifies the function, the tensions and densities, of the silences in turn.

\*\*\*\*\*

This concert has been made possible through the assistance of THE CANADA COUNCIL, BMI CANADA, BAY-BLOOR RADIO, HANS MOELLER PIANO and THE ROYAL CONSERVATORY ELECTRONIC MUSIC STUDIO.

\*\*\*\*\*

The second MIXED MEDIA CONCERT (on February 25/26), ELECTRONICS, CYBERSONICS, METAPHONICS will center around music in combination with technology and will feature such inventive and eminent composers-performers as Alvin Lucier from Brandeis University, Gordon Mumma from Ann Arbor and Lowell Cross of Toronto.

NORTHERN MICHIGAN UNIVERSITY

PRESENTS

STUART DEMPSTER

TROMBONIST

PROGRAM

Changes:

Larry Austin

Open Style for Trombone and Magnetic Tape (1965)

Commissioned and first performed by John Mizelle (trombonist-composer) last year at Davis, Calif., the tape portion combines electronically distorted "live" trombone sounds and "pure" electronic sounds from various types of wave generators available to the composer at the electronic studios of the American Academy in Rome and the San Francisco Tape Music Center.

Music for Trombone and Piano ..... Barney Childs

Barney Childs has written the following notes: "MUSIC FOR TROMBONE AND PIANO, written at Deep Springs in July, is concerned (as all music, of course) with sound and silence: here each shapes the other, neither is more or less important. The sonority and density of the sound vary constantly, gathering and fading, from austere clangor to tenuous resonance, from long static or slowly-changing steady-level sustained notes to single brief sounds illuminating and giving shape to silence: and all this defines and qualifies the function, the tensions and densities, of the silences in turn."

Sequenza V for Solo Trombone (1966) ..... Luciano Berio

Luciano Berio is one of Europe's best-known and most talented younger composers, and has furnished this program note: "Behind SEQUENZA V lurks the memory of Grock (Adriano Wettach), the last great clown. Grock was my neighbor. He lived in a strange and complicated villa up the hill, surrounded by a kind of Oriental garden with small pagodas, streams, bridges, and willow trees. Many times, with my schoolmates, I climbed a high iron fence to steal oranges and tangerines from his garden. During my childhood the closeness, the excessive familiarity with his name and the indifference of the adults around me, prevented me from realizing his genius. It was only later, when I was perhaps eleven, that I saw him perform on the stage of the Teatro Cavour and understood him. Like everyone else in the audience, I didn't know whether I should laugh or cry and I wanted to do both. After that experience I stole no more oranges from his garden."

INTERMISSION

Ricercar a 5 for Trombone (1966) ..... Robert Erickson

Robert Erickson's RICERCAR is actually for trombone quintet, including alto trombone. The tape portion used tonight presents four of the five parts recorded by Mr. Dempster; it was realized with the assistance of Mr. George Craig, the chief engineer for FM radio station KPFA in Berkeley. Mr. Erickson has been, through his teaching at the San Francisco Conservatory, a sort of elder statesman in the recent new music movement in San Francisco.

Theater Piece (1966) ..... Pauline Oliveros — Elizabeth Harris

The tape portion of Pauline Oliveros' THEATER PIECE, recorded by Mr. Dempster, was realized at the Columbia - Princeton Electronic Studios in New York City. For this piece the trombone has been reduced to its lowest terms: simple tubing of pipe used in its most fundamental visual and acoustical sense. Miss Oliveros is now Director of the San Francisco Tape Music Center, succeeding Morton Subotnick (well known to Bowdoin audiences) in that position. Miss Harris invented and designed the props used in this piece, as well as the over-all theatrical conception.

8:15 P.M.

KAYE AUDITORIUM

WEDNESDAY FEBRUARY 15, 1967

Electronic Equipment Courtesy of Northwest Radio Supply

PROGRAM NOTES

THE CONCERTS AND LECTURES COMMITTEE

of the

WISCONSIN STATE UNIVERSITY  
RIVER FALLS

presents

Stuart Dempster - Trombone

Barbara Nymark - Piano

PROGRAM

- CHANGES: OPEN STYLE.....Larry Austin
- SEQUENZA V.....Luciano Berio
- MUSIC FOR TROMBONE AND PIANO.....Barney Childs
- intermission -
- RICERCARE.....Robert Erickson
- THEATER PIECE.....Pauline Oliveros



## PROGRAM NOTES

CHANGES: OPEN STYLE was commissioned and first performed by trombonist-composer John Mizelle last year at Davis, California. The tape portion combines electronically altered "live" trombone sounds and "pure" electronic sounds from various types of wave generators available to the composer at the electronic studios of the American Academy in Rome and the San Francisco Tape Music Center. Mr. Austin teaches composition at the University of California at Davis.

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#### INTERMISSION

Robert Erickson's RICERCARE is actually for trombone quintet, including alto trombone. The tape portion used tonight presents four of the five parts recorded by Mr. Dempster; it was realized with the assistance of Mr. George Craig, the chief engineer for radio station KPFA in Berkeley. Mr. Erickson has been, through his teaching at the San Francisco Conservatory, a sort of elder statesman in the recent new music movement in San Francisco.

The tape portion of Pualine Oliveros' THEATER PIECE, recorded by Mr. Dempster, was realized at the Columbia-Princeton Electronic Studios in New York City. For this piece the trombone has been reduced to its lowest terms: simple tubing of pipe used in its most fundamental visual and acoustical sense. Miss Oliveros is now Director of the San Francisco Tape Music Center, succeeding Morton Subotnick in that position. Miss Harris invented and designed the props used in this piece, as well as the over-all theatrical conception.

Stuart Dempster, world reknowned  
avant-garde trombonist will be appear-  
ing in North Hall on February 21 at 8:00 p.m.

In his performances, Dempster who makes  
his home in San Francisco, incorporates  
electronic stereo tape recordings so  
that his programs of new music are thus  
electronically expanded to present a  
unique and stimulating expression.

According to the New York Times, "he  
played, sang, hit his trombone, slapped  
its mouthpiece and the recorded tape  
followed suit in four part canon."

Besides Dempster's work as first trom-  
bonist for the Oakland Symphony and teacher  
of his instrument, he is a featured  
soloist at the yearly Cabrillo Festival  
in Santa Cruz.

Theater piece for Trombone Player Jan. 1966

Commissioned by Stuart Dempster \$200

Staged by Elizabeth Harris

1)

- 2) 1. March 21, 22/66 Stuart Dempster, San Francisco Tape Music Center
2. Jan. 16/67 S. Dempster, Bowdoin College Senior Center
3. Jan. 28, 29/67 S. Dempster, Isaacs Gallery, Toronto, Canada
4. Feb. 15/67 S. Dempster, Northern Michigan Univ.
5. Feb. 21/67 S. Dempster, Wisconsin State U., River Falls
6. Feb. 22/67. S. Dempster, Walker Art Center
7. March 10/67. S. Dempster, U. of Illinois
8. April 1/67. S. Dempster, U.C.D.
9. April 12/67. S. Dempster, Erb Memorial Student Union, "Little Concert Series"
10. April 18/67. Portland State College
11. April 7/67. U.C.S.D.
12. May 22+24/67. San Francisco Conservatory of Music
13. July 27/67. Cleveland Institute of Music
14. Sept. 15/67 Grinnell College.
15. Oct 25/67 SUNY Buffalo

16. Nov. 5/67 SONY - Buffalo Institute of Music

17. Nov. 19/67 Cleveland Institute of Music

18. March 26/68 SONY

3) Commissioned by Stuart Dempster

4

5

6

7. 1. San Francisco Examiner March 22/66

"Trombone Soloist - A rare Recital"

2. Seattle Post-Intelligence, Oct. 15/70. "Oliveros in Exciting Concert"

3. N.Y. Times March 27/68. "Concert is Given for the Fun of it"

4. U. of Washington Daily, Oct 16/70 "Kaleidoscope"

8. Program Notes: The tape portion of Pauline Oliveros' Theatre Piece, recorded by Mr. Dempster, was realized at the Columbia - Princeton Electronic Studios in N.Y.C. For this piece the trombone has been reduced to its lowest terms: simple tubing of pipe used in its most fundamental visual and acoustical sense. Miss Oliveros is now Director of the San Francisco Tape Music Center, succeeding Morton Subotnick (well known to Bowdoin audiences) in that position. Miss Harris invented and designed the props used in this piece, as well as the over-all theatrical conception

7. cont 5. San Francisco Chronicle May 24/67. "An Adventurous Trombone Man"

6. S.F. Examiner May 23/67. "Avant-Garde Concerts Offered a Suggestion"

7. Seattle Times Oct 11/70.

Theater Piece for John Baldessari

1970

III } IV

2 channel tape 25'

1966

Three Songs for Soprano and Horn 1957  
Text by Carl Sandburg and Walt Whitman



Three Songs for Soprano & Piano 1957

An Interlude of Rare Beauty (Duncan)

Spider Song (Duncan)

Song no. 3 from Maximus (also)

1. San Francisco State College - Composers Workshop 1958
2. UC San Diego May 1969, Betty Wong Piano + Bonnie Barnett

# SOIRÉE

IT'S NEW ELECTRONICS  
STUDIO IN A  
SF CONSERVATORY  
OF MUSIC WILL OPEN  
BENEFIT CONCERT  
DEC. 18<sup>TH</sup>  
8:30 P.M.  
\$2.50

L. JOHNSON

THE SAN FRANCISCO CONSERVATORY OF MUSIC  
1201 Ortega Street

Presents

SONICS I

Monday, December 18, 1961, 8:30 P.M.

SOUND: STUDY NUMBER ONE  
Philip Winsor

TRAVERSALS  
Ramon Sender

M... Mix  
Terry Riley

IMPROVISATION FOR MIXED INSTRUMENTS  
AND TAPE  
Laurel Johnson  
Pauline Oliveros  
Ramon Sender  
Philip Winsor

TIME PERSPECTIVES  
Pauline Oliveros

Intermission

Technical Assistance  
Ellis Gans  
Charles Shaefer

We are happy to welcome you to this first of a series of concerts of electronic music at the Conservatory. Eight weeks ago work began on the building of an electronics laboratory for the production and playback of electronic compositions. The admission charge will assist in the continued improvement of the studio facilities. Donations of technical skill, electronic equipment and/or money will be gratefully accepted.

You are invited to tour the laboratory  
Coffee will be served in the lounge.

# Experiment In Electronic Composition

*By Alfred Frankenstein*

The San Francisco Conservatory of Music is the first of the Bay Region's educational institutions to establish a laboratory for electronic composition, and it introduced the work of that laboratory, perhaps a bit prematurely, in a concert Monday night.

The available equipment is still a little primitive, both for synthesis and playback, but it was nevertheless worthwhile to hear how Terry Riley used it for romantic and nostalgic ends in a composition called "M . . . Mix," and how it was used for quite the opposite ends in the vigorous, crackling, energetic "Time Perspectives" of Pauline Oliveros.

There were also two pieces by Philip Winsor and Ramon Sender, but they draw F's in my book for their abuse of that chattering, fluttering decrescendo which has become the cliché of clichés in electronic music and ought to be prohibited more rigorously than consecutive fifths in elementary harmony.

At the end we were given an improvisation for mixed instruments and tape which demonstrated, among other things, how much the younger generation is indebted to tape in its search for new effects on standard instruments. It also demonstrated something else of greater importance. Tape music takes place, so far as the auditor is concerned, in a mysterious, unearthly space, but the improvisation, with Laurel Johnson on percussion, Sender on piano, and Miss Oliveros on stomach Steinway, took place on the stage of the conservatory's auditorium, and nowhere else.

Music is still an art of people, they seemed to be saying, and that is a comfort to know. DEC. 1961

Time Perspectives 1961

1 4 channel tape 20'

2 Dec 18/61 San Francisco Conservatory of Music

3

4

5

6

7 "Experiment in Electronic Composition", Dec/61

8.

To Amelia Karhart

1. Buffalo Evening News, June 19/74, "UB Festival to Honor Karhart"
2. Buffalo Evening News, June 21/74.

To Those In the Grey Northwestern Rain Forests  
(see Gravity is the 4th dimension)  
(See Cheap Commissions)

1976

For unspecified performers : 1 or more.

Published Zweitschrift Spring 1979 4/5

Tom Sawyer

1958

Federick Buhke Childrens Theater  
San Francisco



To Valerie Solanas and Marilyn Monroe  
in Recognition of their Desperation is a  
dedication as well as a title. The piece  
was composed in 1970 at the time that the  
Women's Liberation movement in its  
various forms was just emerging, or  
re-emerging. The dedication is  
intended to remind one of the social  
issues represented by the actions  
and fate of Valerie Solanas and Marilyn  
Monroe. Neither woman was strong  
enough to withstand the pressures  
of our society. Solanas in her  
desperation tried to take the life of  
Andy Warhol. Monroe either took her  
own life, or was murdered. Both  
had expressly wanted to be con-  
sidered seriously as creative artists.  
But those desires were never realized.

Though the ~~title~~ title To Valerie Solanas  
and Marilyn Monroe in Recognition of  
Their Desperation is not programmatic,  
there is a feminist principle  
embodied in the relationship of the

~~players~~ musicians as they play the piece.

Each player has the same instructions. Individual players might dominate from time to time briefly, but the overall intention is for everyone to support a blended sonority of changing color. In this respect no one is a star performer but all have a common purpose.

Part of the creative process is given over to the players as well. Each player is limited to five different pitches of his or her own choice. The players make qualitative rhythmic and dynamic variations of their own invention while dwelling on single pitches. Major sections are cued by the colored lighting and two special flashes. The conductors signal group attacks, releases and overall dynamic shapes.

P. Olverio

5-11-81

To Valerie Solanas and Marilyn Monroe In Recognition  
of their Desperation

1970

1. Chamber Version ~~1970~~ September 1970  
\* Orchestra Version January 1971
3. \* Commissioned by the New Music Ensemble, San Francisco  
Conservatory of Music, Howard Hirsch, Director.
2. 1st Perf Chamber Version Hope College, Holland, Michigan  
Sept 1970 Harrison Cypher, Director
- 1st Perf Orch. Version Grace Cathedral, S.F., Ca. Jan. 1971  
All City Orchestra + New Music Ensemble.

4.

5. Smith Publications, Sonic Art Editions, 1980 Catalogue of American Music

6.

7. 1. "Experimental Music Concert is Planned"
2. S.F. Chronicle Feb 25/80 "Impressive Work by Arch Ensemble"
3. The Independent & Gazette Feb. 27/80 "Tour de Force by Arch Ensemble"
4. Mills College - Mill Stream Feb 21/80 "Arch Ensemble: Performance of 20th C. Music"
5. Tribune, Oakland Ca. Feb 26/80 "Three Diverse concerts by Arch Ensemble"
6. Phoenix, Feb 28/80 "Uncompromising modern music in Knott Hall."
7. S.F. Bay Guardian March 20/80 "The Arch Ensemble: To Valerie Solanas..."
8. Tribune Oakland Ca. Feb 22/80 "Pauline Oliveros shows Feminism through music"
9. "Impressive Work by Arch Ensemble"
10. New West Magazine April 7/80 "All in the Mind"

11. N.Y. Times Dec 2/79 - Notice
12. Village Voice Dec. 17, 1979, Tom Johnson
13. N.Y. Times Dec 4/79. "Music: Work by Oliveros"
14. The Advocate Feb. 22/79
15. L.A. Times Aug 2/78.
16. Minneapolis Star, "Interaction Key in Flexible Work"
17. St. Paul Pioneer Press, March 22/76
18. Minneapolis Tribune, March 22/76
19. St. Paul Pioneer Press, March 19/76
20. Minneapolis Paper, March '76, "St. Paul Chamber Orchestra play works of Pauline Oliveros"

Traveling Companions (Saugerties, N.Y.) July 7, 1980

Trio for Accordion, Trumpet and String Bass

Trio for Clarinet, Horn, and Bassoon

1956

## NOTES

Jean Zeiger Cunningham is a member of the Oakland Symphony Orchestra and has participated in most first performances in the Bay Area that have required the services of a flutist. - Milton Williams teaches voice in Burlingame and performs also as a jazz bassist. - Dwight Peltzer, faculty member of the San Francisco Conservatory of Music, will be appearing in March as guest artist at several new music festivals in the east, including the University of Illinois Festival of Contemporary Arts.

Of the six composers represented on this program, three are Bay Area residents. - Pauline Oliveros recently returned from Europe where, in Holland, at the Gaudemus Festival, she was awarded first prize for her "Sound Patterns for Mixed Chorus." - Salvatore Martirano is a Ford Foundation Composer in Residence at the Berkeley Public Schools. His "O,O,O,O, That Shakespeherian Rag" for chorus and instrumental ensemble is planned for a later concert. - Loren Rush is a member of the faculty of the San Francisco Conservatory of Music. "Mandala Music" will be performed at the University of Illinois Festival of Contemporary Arts in March.

"Mandala Music" is more a musician's erector set than it is composed music. The material for construction, or improvisation, is presented as groups of pitches, some with given durations. The geometry of the mandala indicates to the performers the relationship of any "moment" to the whole of the improvisation, involving them in situations in which they are performing either as soloists or supporting other soloists, dominant or equal members of the ensemble, or performing in free solo or group cadenzas.

"PERFORMER'S CHOICE is indeed fortunate to be allied with KPFA in this new adventure. These concerts would not exist without KPFA's encouragement and sponsorship. By such encouragement of the new and imaginative KPFA has become an oasis in the wasteland of American radio'.

Dwight Peltzer and Loren Rush  
for PERFORMER'S CHOICE

## PROGRAM

Loren Rush . . . . Mandala Music - Improvisation for three  
or more performers\*

Jean Zeiger Cunningham, flute  
Julia Lee, flute  
Loren Rush, vibraphone  
Dwight Peltzer, piano  
Milton Williams, double bass  
John Chowning, percussion

Luciano Berio . . . . . Sequenza for solo flute

Jean Zeiger Cunningham

Salvatore Martirano . . . . . Cocktail Music\*

Dwight Peltzer

Pauline Oliveros . . . . . Trio for Flute, Piano  
and Page-Turner

Jean Zeiger Cunningham and Dwight Peltzer  
assisted by Phil Winsor

(intermission)

Arnold Schönberg . . . . . four early songs

Die Aufgeregten, op. 3 no. 2  
Hochzeit Lied, op. 3 no. 4  
Traumleben, op. 6 no. 1  
Warnung, op. 3 no. 3

Milton Williams and Nathan Schwartz

Pierre Boulez . . . . . Première Sonate\*\*  
in two movements

Dwight Peltzer

Loren Rush . . . . . Mandala Music (version 2)

\*first performance

\*\*first Bay Area performance



PERFORMER'S  
CHOICE 2

Gerhard Samuel, conductor  
Dwight Peltzer, piano soloist

west coast premiere of  
Robert Erickson's concerto  
for piano and seven instruments

Edgar Varese / octandre

Anton Webern / concerto  
for nine instruments, opus 24

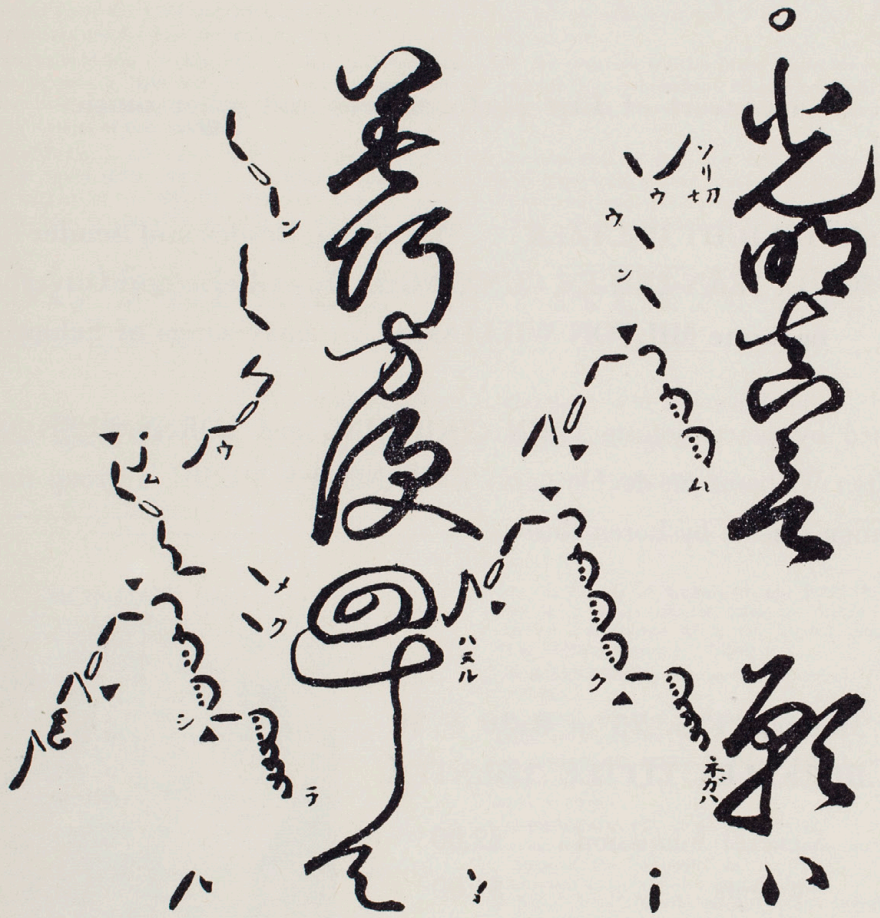
Hall of Flowers  
Golden Gate Park  
San Francisco  
May 13, 1963

KPFA PRESENTS

PERFORMER'S  
CHOICE 1

SOLOISTS  
Dwight Peltzer, piano  
Jean Zeiger Cunningham, flute  
Milton Williams, baritone

BERKELEY LITTLE THEATER  
FEBRUARY 25, 1963



**KPFA FOLIO**

February 11-24, 1963

*kpfa* presents . . .

## *Performer's Choice 1*

a concert of first performances and other music

**pianist DWIGHT PELTZER . . . Martirano, Boulez and Sender**

**flautist JEAN ZEIGER CUNNINGHAM . . . Berio and Oliveros**

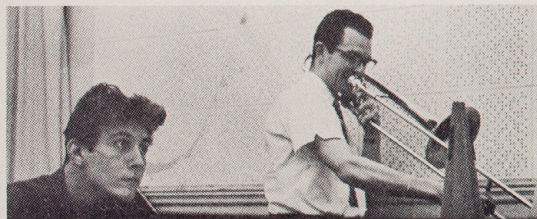
**baritone MILTON WILLIAMS . . . early songs of Schonberg**

joined by percussionists JOHN CHOWNING and LOREN RUSH (with Milton Williams on double bass) in MANDALA MUSIC, a group improvisation schema by Loren Rush.

**Monday, Feb. 25 at 8:30 P. M.  
BERKELEY LITTLE THEATER**

General Admission . . . \$2.00

Students . . . . . \$1.00



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# THE KPFA FOLIO

VOL. 13, No. 23

FEBRUARY 11 - 24, 1963

of non-commercial programming described herein. Subscriptions are regularly \$12 per year, with introductory subscriptions at \$3 for a three-month period available to newcomers. Contributing subscriptions are also available at \$25, \$50 and \$100, and lifetime subscriptions at \$1,000. Students may subscribe for six months at a special rate of \$5.

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In certain parts of the East Bay, listeners may prefer hearing the same programs on KPFB, at 89.3 mc.

Broadcast hours for KPFA and KPFB are from 7 a. m. until midnight on weekdays, from 8 a. m. until midnight on Saturdays and Sundays. Sometimes, for special reasons, we stay on later.

A date in bold-face capitals after a program listing means that the program will be heard again on the date shown. A date in light face after a listing means that the program is a rebroadcast of one originally heard on the date shown. In musical listings, the parentheses show performers, record label, and the approximate time in minutes of each selection.

Pacifica Radio, which exists solely to bring non-commercial broadcasting to you, also operates two stations in other areas. KPFA (90.7 mc), at 3729 Cahuenga Blvd., North Hollywood, serves southern California. WBAI (99.5 mc), at 30 East 39th St., New York City 16, serves the New York area. Their programming is similar but not identical. Subscriptions are transferable. KPFA's phone number is TRiangle 7-5583, WBAI's is OXford 7-2288.

## FM/94.1 mc

## KPFA

2207 SHATTUCK AVE.  
BERKELEY 4  
THORNWALL 8-6767

### the cover

is a text of Shomyo chant, used in Sennyuji Temple, Shingon sect. (See program listings at 8:15 p.m. February 15, and 7:30 p.m. February 21.)

### MONDAY, February 11

#### 7:00 ORCHESTRAL-VOCAL CONCERT

Continuing our series presenting the complete opus 6 concerti grossi of Handel, and the symphonies and selected works of Mahler.

HANDEL Concerto Grosso No. 7, B $\flat$  major.

(Bamberg Sym—Lehmann) (Arc 3086) (17)

SAINT-SAENS Symphony No. 3, C minor, Op. 78 (with organ)

(Dupre, Detroit Sym—Paray) (Merc 50167) (36)

HENZE Five Neopolitan Songs

(Fischer-Dieskau, Ens—Kraus) (DGG 18406) (17)

MOZART Symphony No. 38, C major, K. 200

(Suisse Romande Orch—Magg) (London 389) (16)

MAHLER Kindertotenlieder

(Tourel, NY Phil—Bernstein) (Col 5597) (26)

9:00 COMMENTARY: Helen Nelson. (February 10)

9:15 THE STRANGER: Albert Camus' famous novel of the alienated hero is read by actor Edward Binns.

We present it in six installments, Mondays-Wednesdays-Fridays in this Folio. (KPFA)

9:45 SCHOOLCAST: Dwight Newton.

10:00 THE MAGNIFICAT IN D MAJOR: Johann Sebastian Bach's liturgical piece for the feast of the visitation for soloists, chorus, and instruments.

(New York Phil—Bernstein) (Col ML 5775)

10:30 EVANGELICAL THEOLOGY—AN INTRODUCTION: The first of two lectures by Dr. Karl Barth.

The second will be broadcast at this same time Wednesday. (January 20) (WBAI)

11:30 ORCHESTRAL CONCERT (January 28)

MOZART Piano Concerto No. 17, G major (31)

MAHLER Symphony No. 1, D major (50)

1:00 FORGOTTEN WOMEN IN AMERICAN HISTORY

—I: The Causes of Frances Wright (1795-1852). Beginning a series of six talks by Gerda Lerner, novelist and author of a forthcoming biography, "The Grimke Sisters." (WBAI)

1:30 MISANTHROPE: Menander's comedy. (February 3) (BBC)

2:30 MUSIC OF THE ITALIAN MASTERS: Frank de Bellis. (February 10)

4:00 CHILDREN'S BOOK SAMPLER: Elyn Beaty talking about stories of adventure and romance from bygone days.

#### 4:15 PROGRAMS FOR YOUNG PEOPLE

Stories for Young People: Toby Halpern reads "The Song of the Swallows" by Lee Politi.

Charades: Gael Rudwick and friends.

A Signpost to a Ribbon Maker: Arlene Sagan reads Janet Nickelsburg.

The Rose and the Ring: Jan Dawson with part seven of Thackeray's novel.

#### 5:30 MOZART-SCHUBERT CHAMBER CONCERT

Beginning a Folio-long series of the complete Mozart Quintets, and a two-Folio-long series of the complete Schubert Quartets, to be heard on Monday, Wednesday, and Friday.

MOZART String Quintet No. 1 in B $\flat$  major, K. 174 (Barchet Quartet, Kessinger) (Vox VBX-3) (26)

SCHUBERT String Quartet No. 1 in B $\flat$  major, D. 18 (Endres Quartet) (Vox VBX-5) (25)

#### 6:30 KPFA NEWS

7:00 COMMENTARY: Charles Frankel. (FEBRUARY 12)

7:15 THE NEGRO SELF-HELP MOVEMENT: Don Warden, chairman of the Afro-American Association, speaks to the Social Workers Standards Committee of the San Francisco Public Welfare Department.

8:30 FOLK MUSIC WITH ROLF CAHN (FEBRUARY 16)

- 9:15 SOVIET PRESS AND PERIODICALS:** Review and comment by William Mandel. (FEBRUARY 12)
- 9:30 MACBETH IN SAUSALITO:** Jack Aranson, actor-manager of the Gate Theatre in Sausalito, discusses his new production of "Macbeth" with Bay Area theatre director Earle Marsh and playwright Con-nacht Davis. A brief scene from the production is included.
- 10:15 CHAMBER MUSIC BY TELEMANN:** The Telemann Society Chamber Group with Theodora Schulze, oboe and recorder, Dorothy Walters, harpsichord, and Richard Schulze, recorder. (Vox PL 16 210)
- 11:00 VOICES, 1962-63—I.** The first of a series of poetry programs recorded at the International Music Hall, Batman Gallery, in San Francisco this winter. Andrew Hoyem and David Meltzer read selections from their work. They are introduced by Richard Barker, editor of *Aquarius* magazine.

## TUESDAY, February 12

### 7:00 KEYBOARD CONCERT

- W. F. BACH Capriccio; Three Fugues (Neumark) (Folkways 3341) (7)
- SCHUMANN Kinderscenen, Op. 15 (Haskil) (Epic 3358) (20)
- STRAVINSKY Serenade in A (Rosen) (Epic 3792) (13)
- HANDEL Harpsichord Suite No. 4, E minor (Heiller) (BG 592) (10)
- LISZT Hungarian Rhapsody No. 19 (Harowitz) (Col 5771) (10)
- DEBUSSY Images I (Gieseking) (Angel 35065) (15)
- BEETHOVEN Sonata, C major, Op. 53 (Arrau) (EMI 1513) (27)
- BARBER Sonata for Piano, Op. 26 (Pollack) (Artia 1513) (16)
- 9:00 COMMENTARY:** Charles Frankel. (February 11)
- 9:15 OBSERVATIONS ON THE RUSSIAN MIND:** By Mrs. Maurice Hussey, an artist who has visited Russia frequently in the last few years. (WBAI)
- 9:45 MUSIC FROM HISTORIC HOUSES—I:** This is the first in a series of thirteen half-hour programs of and about music written for performance in England's great historic houses. Hampton Court is visited and music by Purcell, Pygott, Henry VIII, John Bull, Holburne and Bassano is performed by the Ambrosian Singers and the Academy of St. Martin in the Fields.
- 10:15 SOVIET PRESS AND PERIODICALS:** William Mandel. (February 11)
- 10:30 MY WORD!** From the BBC. (February 8)
- 11:00 THE FORGOTTEN ONES:** California FEPC consultant Daniel Panger describes a summer's day visiting on farms near Bakersfield. (January 19) (KPFK)
- 11:30 CHAMBER CONCERT** (January 29)
- HONEGGER Sonatina for 2 Violins (8)
- SCHOENBERG Transfigured Night (28)
- BOCCHERINI Sextet, E $\flat$  major, Op. 24, No. 1 (14)
- SESSIONS String Quartet No. 2 (33)
- 1:00 RHETORIC AND REALITIES OF AFRICAN SOCIALISM—III: A Political Scientist's View.** Prof. Ruth Schacter Morgenthau of Boston University in another of the talks recorded at the African Studies Conference in October in Washington. (WBAI)
- 1:30 MUSIC FROM HISTORIC HOUSES—II:** Queen's House, Greenwich is the subject of this BBC program. Music, historically associated with this house

and the reign of King Charles, includes compositions by Gervaise, Etienne Nau, Nicholas Lanier, Henry Lawes, and Charles himself.

- 2:00 U. S. NUCLEAR POLICY—PROVOCATION OR DETERRENCE?** A conversation between Prof. J. David Singer, author of "Deterrence, Arms Control and Disarmament," and Walter Goldstein, assistant professor of political science at Brooklyn College. (WBAI)
- 3:00 BIRDS THAT TALK:** James Fisher in a BBC program in which most of the talking is done by birds.
- 3:30 PERSONAL FREEDOM IN WESTERN EUROPE—V: Spain.** Ernest Davies, former Under-Secretary of State for Foreign Affairs, discusses the conditions which face anti-Franco organizations and individuals in Spain. Recorded in London by Mike Tigar.
- 4:15 PROGRAMS FOR YOUNG PEOPLE**  
With a Song and a Dance: Natalie Lessinger.  
The Rose and the Ring: Jan Dawson. (The last episode will be heard Thursday.)
- 5:30 MUSIC OF JEAN BARRAQUE**  
Beginning a two-Folio-long series on some important European composers, to be heard on Tuesdays and Thursdays. In this Folio: Barraque, Nono, Berio, and Boulez.  
BARRAQUE Sequence, for Soprano and Instruments Semser, Ensemble, Albert) (Vega) (18)  
Piano Sonata (Loriod) (Vega) (33)
- 6:30 KPFA NEWS**
- 7:00 COMMENTARY:** Urban Whitaker. (FEBRUARY 13)
- 7:15 THE SENATE INTERNAL SECURITY SUBCOMMITTEE:** A documentary study. This program presents, largely from portions of the Subcommittee's own transcripts, a review of the major hearings it has held, as well as the limitations on and powers of investigative committees as shown in the Subcommittee's history of hearings and of controversies. Produced by Burton White for Pacifica.
- 8:45 MUSIC FROM HISTORIC HOUSES—III:** Music composed for performance at Brighton Pavilion includes songs and piano music by John Field, William Reeve, Samuel Webbe, and Michael Costa. Soloists include soprano Patricia Clark, Hervey Alan, baritone, both accompanied by Clifton Helliwell. Joan Davies plays a Sostenuuto piano of 1822.
- 9:15 WHAT'S WRONG WITH THE COMMON MARKET?**  
Four talks recorded by Mike Tigar in England at a meeting sponsored by the Forward Britain Movement. Speakers are Douglas Jay, M.P.; Anila Graham, Indian economist; William Pickles of the London School of Economics; and Barbara Castle, M.P. This is the program originally scheduled for January 16, but displaced by timely material on the investigation of Pacifica Radio.
- 10:45 JAZZ ARCHIVES:** Philip F. Elwood. Trumpeter Cootie Williams and his Rugcutters—small combo jazz from the Ellington band of the late 1930's. Part II. (FEBRUARY 13)
- 11:15 AN AGE OF SONG:** First in a series on the music and literature of the Elizabethan era. Tonight's program features "Ignatius his Conclave" by John Donne. Produced by Lee Whiting. (KPFK)

## WEDNESDAY, February 13

### 7:00 ORCHESTRAL CONCERT

- HANDEL Concerto Grosso No. 8, C minor (Bamberg Sym—Lehmann) (Arc 3086) (18)

FORTNER Impromptus for Orchestra  
(Cologne Orch—Rosbaud) (Festival) (12)  
MAHLER Symphony No. 7, B minor  
(Vienna Orch—Scherchen) (West 2221) (78)

9:00 COMMENTARY: Urban Whitaker. (February 12)

9:15 THE STRANGER: Edward Binns continues his reading of Camus' novel. (KPFK)

9:45 SCHOOLCAST: Dwight Newton.

10:00 TERESA BERGANZA sings a program of Italian and Spanish songs including works by Cesti Pergolesi, Scarlatti, Granados, and Turina. (London 5726)

10:30 EVANGELICAL THEOLOGY — SPIRIT. The second of two talks by Dr. Karl Barth. (WBAI) (January 27)

11:30 LOTTE LEHMAN SINGS LIEDER: From the recording issued by Columbia in honor of the 75th birthday of Lotte Lehman we have selected songs by Beethoven, Mendelssohn, Schumann, Strauss and Wolf.

12:10 NOON CONCERT: The Wednesday noon concerts from Hertz Hall on the University of California campus in Berkeley begin again with pianist Gabriel Chodos playing works by Beethoven, Schubert, and Brahms.

1:00 FORGOTTEN WOMEN IN AMERICAN HISTORY—II: The Prudence Crandall Case of 1833—America's First School Desegregation Case. Novelist and biographer Gerda Lerner continues her series. (WBAI)

1:30 FROM THE CENTER: The decline of power in the labor unions, as examined by Father Paul P. Harbrecht, S.J., and members of the staff of the Center for the Study of Democratic Institutions. (January 22)

2:30 JAZZ ARCHIVES: Philip F. Elwood. (February 12)

3:00 MISS PLIMSOLL: From Sir Harold Nicolson's collection of memoirs, "Some People," Judy Brundin reads a chapter devoted to a remarkable woman.

3:45 DEMOCRACY IN AMERICA—V: A Study in American Manners—Any Woman is a Lady. Continuing our series of dramatizations from De Tocqueville, produced by George Probst. (September 21)

4:15 PROGRAMS FOR YOUNG PEOPLE  
Tell-me-Again Tale: Stella Toogood.  
When We Sing: Ernie Sheldon and two plus one.  
The Naturalist: Bird Fancier's Delight. (BBC)

5:30 MOZART-SCHUBERT CHAMBER CONCERT  
MOZART String Quintet No. 2 in C minor, K. 406  
(Barchet Quartet, Kessinger) Vox VBX-3) (23)  
SCHUBERT String Quartet No. 2 in C major, D. 32  
(9)  
String Quartet No. 3 in B $\flat$  major, D. 36  
(17)  
(Andres Quartet) (Vox VBX-4, VBX-5)

6:30 KPFA NEWS

7:00 COMMENTARY: Rabbi Sidney Akselrad. (FEBRUARY 14)

7:15 MOVIES (AND KPFA): Pauline Kael. (FEBRUARY 14)

7:45 THE SONG OF THE EARTH: The text upon which Gustav Mahler's Symphony No. 9 is based—as translated from the Chinese by Hans Bethge in "The Chinese Flute"—has been retranslated into English by Eric Vaughn. Dietrich Faehl reads the poems in their German-Bethge form; Patrick Omeirs reads Vaughn's English translations; and the Mahler symphony follows.

9:15 HALF A HEMISPHERE IN REVOLUTION: John Ohliger reads a report by Herberito M. Sein, citizen of Mexico, lecturer, part-time AFSC worker. Mr.

some highlights  
in

# public affairs

THE S. I. S. S.  
February 12

THE DAY OF JUBILEE  
February 20

GERALD HEARD  
February 16

THE EXILES  
February 21

ALDOUS HUXLEY  
February 23

NOBODY WANTS THEM  
February 24

Sein's observations were published last October by the AFSC.

9:45 BOOK REPORT: John Leonard. (FEBRUARY 14)

10:00 GOLDEN VOICES: Anthony Boucher continues his series of obituaries with the Italian contralto Cléo Elmo (1912-1962), in excerpts from operas by Ponchielli, Cilea, Massenet, and Verdi. (FEBRUARY 15)

10:30 SEXUAL SYMBOLISM OF THE AMERICAN AUTOMOBILE: S. I. Hayakawa with a few well-chosen words, which have not been improved upon since he selected them in 1957. (KPFK)

10:45 VOICES, 1962-63—II: George Hitchcock reads a selection of his poems in the second program of this series recorded at the Batman Gallery, San Francisco. He is introduced by Richard Barker.

11:30 SING ME A SONG OF SOCIAL SIGNIFICANCE: John Ohliger with musical spoofs.

## THURSDAY, February 14

7:00 FOUR QUARTETS

SHOSTAKOVITCH String Quartet No. 2, Op. 69

(Tchaikowsky Quartet) (Vanguard 6033) (32)

HAYDN Quartet in D minor, Op. 76, No. 2

(Budapest Quartet) (Col SL 203) (19)

COWELL Quartet No. 5 (1962)

(Beaux-Arts Quartet) (Col 5788) (19)

BEETHOVEN String Quartet No. 13, B $\flat$  major, Op.

130  
(Barylli Quartet) (West 18639) (38)

**9:00 COMMENTARY:** Rabbi Sidney Akselrad. (February 13)

**9:15 MUSIC FROM HISTORIC HOUSES—IV:** Penhurst Place, the home of Sir Philip Sidney, is the great English house visited in this program. Music by John Ward, Tessier, Bartlett, and Byrd.

**9:45 BOOK REPORT:** John Leonard. (February 13)

**10:00 TWENTY-FIVE CENTS A WINE-O:** Bowery resident Leonard Russell talks with Charles Hayden and Hamish Sinclair. (WBAI) (January 23)

**10:45 THE RAPE OF THE FOURTEENTH AMENDMENT:** Wiley Branton, Southern Negro attorney, in a speech at the annual meeting of the Northern California Branch of the ACLU in San Francisco last November. (January 15)

**11:30 CHAMBER CONCERT** (January 31)  
**BEETHOVEN** Piano Sonata No. 23, Op. 57 (23)  
**REICHA** Wind Quintet, E $\flat$  major (25)  
**SCHUBERT** Piano Sonata, D major, Op. 53 (37)

**1:00 RHETORIC AND REALITIES OF AFRICAN SOCIALISM—A Sociologist's View.** William H. Friedland of Cornell University in the fourth of a series recorded at the African Studies Conference recently in Washington. (WBAI)

**1:30 MUSIC FROM HISTORIC HOUSES—V:** This fifth in a series of thirteen programs about great English manors discusses Chiswick House in London. Music by Bonocini, Handel, Georgiana Cavendish is performed by Gerald English, tenor, Roy Jesson, harpsichord, and the Aeolian String Quartet.

**2:00 MOVIES:** Pauline Kael. (February 13)

**2:30 MUSIC FROM HISTORIC HOUSES—VI:** Hengrave Hall, after 1525 the family home of Sir Thomas Kytson and his descendants, employed the harpsichordists Edward Johnson and John Wilbye. Music by Wilbye and Johnson is performed by Singer in Consort directed by Richard Wood with Charles Spinks, harpsichord.

**3:00 COMBAT FATIGUE: They Still Live in Fear.** Herbert C. Archibald, chief of the Veterans Administration Mental Hygiene Clinic in Oakland, discusses the after-effects of combat. (February 7)

**3:45 FROM THE HASLEMERE FESTIVAL:** This concert directed by Carl Dolmetsch includes music for recorders, lute, viols, and clavicord. Pieces by Christoph Graupner, Couperin, Luis Milan, Dowland, Cabezon, Thomas Marc, and Tiburcio Massaino.

**4:15 PROGRAMS FOR YOUNG PEOPLE**  
 Time for Rhyme: Bob Ellenstein again.  
 Forest Lore: Josh Barkin.  
 The Rose and the Ring: Jan Dawson reads the ninth and final episode of Thackeray's fireside pantomime.

**5:30 MUSIC OF LUIGI NONO**  
 Polifonica-Monodia-Ritmica, for Chamber Orchestra (English Chamber Orch., Maderna) (Time 58002) (11)  
 Epitafio No. 2 per Garcia Lorca, for Flute, Percussion, and Strings  
 (Gazzelloni, Scarlatti Orch., Scherchen) (Festival) (14)  
 Incontri Musicale, for Orchestra  
 (Domaine Musicale Ens., Boulez) (Vega) (6)  
 Sara Dolce Tacere, for 8 Solo Voices  
 (Vocal Ens.) (Festival) (8)  
 Variante, for Violin and Orchestra  
 (Kalisch, Donaueschingen Ens., Rosbaud) (Festival) (16)

**6:30 KPFA NEWS**

**7:00 COMMENTARY:** Sidney Roger. (FEBRUARY 15)

**7:15 SPECIAL REPORT:** Prepared weekly by KPFA News. (FEBRUARY 15)

**7:30 INDIA PRESS REPORT:** Paul Wallace.

**7:45 PERFORMANCE PREVIEW:** On February 25th at the Berkeley Little Theater, first performances of works by Boulez and Salvatore Martirano will be played by Dwight Peltzer (you might remember his performance of Bartok's Third Piano Concerto with the San Francisco Symphony and Fiedler this past summer). Will Ogdon will discuss these works with the performer and demonstration passages will be played.

**8:45 EIGHT UNDERGRADUATE POEMS:** Hamish Sinclair reads some of the poems T. S. Eliot wrote and published in the Harvard *Advocate* between the years 1908 and 1910. (WBAI)

**9:00 THE COMMUNE—A TOTAL FAILURE?** Choh-Ming Li, professor of business administration and chairman of the Center for Chinese Studies, UC-Berkeley, one of the Faculty Noon Lecture series on problems of Communist China today.

**9:45 THE POET IN THE THEATRE:** Bernard Kops, young British poet and playwright, talks about his childhood in the East End of London, his approach to poetry and drama, and reads from his work. Produced by Mike Tigar through the courtesy of the BBC, London.

**10:30 MODERN JAZZ SCENE:** Philip F. Elwood. Trombonist Curtis Fuller, Part I. (FEBRUARY 15)

**11:00 VOICES, 1962-63—III:** Geoffrey Brown and Jack Foss read selections from their work in this third program from the Batman Gallery, San Francisco.

## FRIDAY, February 15

### 7:00 ORCHESTRAL CONCERT

TCHAIKOWSKI Piano Concerto No. 1, Op. 23  
 (Richter, Vienna sym—Karajan) (DGG 18822) (37)  
 SIBELIUS Symphony No. 1, E minor, Op. 39  
 (Philadelphia Orch—Eugene) (Col 5795) (40)  
 SHOSTAKOVITCH Violin Concerto, Op. 99  
 (Oistrakh, Leningrad Phil—Mravinsky) (Monitor 2014)

**9:00 COMMENTARY:** Sidney Roger. (February 14)

**9:15 THE STRANGER:** Edward Binns reads Camus' novel. (KPFK)

**9:45 SCHOOLCAST:** Dwight Newton.

**10:00 MAN ON EARTH:** S. P. R. Charter. (February 10)

**10:30 THE AGE OF THE TALKING MACHINE:** Byron Bryant and Leslie Strickland with early recordings from the English music hall. (February 5)

**11:15 SPECIAL REPORT:** By KPFA News. (February 14)

**11:30 MUSIC BY LISZT** (February 3)  
 Symphonic Poem No. 4: "Orpheus" (11)  
 Prelude and Fugue on the Chorale, "Ad nos, ad salutarem undam" (28)  
 Hungarian Coronation Mass (26)

**1:00 FORGOTTEN WOMEN IN AMERICAN HISTORY—III:** Sarah and Angelina Grimke (1792-1873, 1805-1879). Slaveholders Turned Abolitionists, the First American Women to Give Public Lectures and to Advocate Women's Rights. Third in the series by Gerda Lerner. (WBAI)

**1:30 CIVIL LIBERTIES IN CALIFORNIA—A PROGRESS REPORT:** By Ernest Besig, to the 28th annual meeting of the Northern California ACLU. (January 20)

**2:00 MODERN JAZZ SCENE:** Philip F. Elwood. (February 14)

**2:30 CONQUISTADOR:** Bob Grey presents the dramatic prologue to Archibald MacLeish's long poem. (KPFK)

- 3:00 **THE PRICE OF PEACE:** W. H. Ferry speaks to the Santa Monica Professional Men's Club. (KPFK) (February 2)
- 3:45 **GOLDEN VOICES:** Anthony Boucher with recordings by the late Cloe Elmo. (February 13)
- 4:15 **PROGRAMS FOR YOUNG PEOPLE**  
The Kingdom of Mouseland: Ishvani Hamilton reads a story.  
Rosalie Serells sings about animals.  
Wayfarers All: Margie King reads from "The Wind in the Willows."  
What's Going On? Judy Brundin.
- 5:30 **MOZART-SCHUBERT CHAMBER CONCERT**  
MOZART String Quintet No. 3 in C major, K. 515 (Barchet Quartet, Kessinger) (Vox VBX-3) (34)  
SCHUBERT String Quartet No. 4 in C major, D. 46 (Endres Quartet) (Vox VBX-4) (22)
- 6:30 **KPFA NEWS**
- 7:00 **COMMENTARY:** Robert Schutz. (FEBRUARY 16)
- 7:15 **REPORT TO THE SUBSCRIBER:** Trevor Thomas. (FEBRUARY 17)
- 7:30 **MY WORD!** The BBC clever ones. (FEBRUARY 19)
- 8:00 **SHOMYO:** The ancient pentatonic chant is discussed with KPFA music director Will Ogdon by Katumasa Tagasako. On-the-spot recordings made by Mr. Takasago in Japan include kikkei-bongosan and eiday-shomyo.
- 9:30 **THE ELEVENTH HOUR:** Reserved for programs of importance which arrive too late for scheduling.
- 10:30 **OCTOBER JOURNEY:** From her volume of stories "Blackberry Wilderness," Sylvia Berkman reads her moving story of a woman who has almost killed herself. (WBAL)
- 11:00 **FROM THE HASLEMERE FESTIVAL:** A performance of Clementi's sonata "Didone Abbandonata" on the fortepiano. Carl Dolmetsch discusses the fortepiano before the performance.
- 11:30 **MIDNIGHT SPECIAL:** Gert Chiarito and troupe.

## SATURDAY, February 16

- 8:00 **ORCHESTRAL VOCAL CONCERT**  
HANDEL Concerto Grosso No. 9, F major (Bamberg Sym—Lehmann) (ARC 3086) (17)  
SZALONEK Confessions, for voice, choir, and chamber orchestra (Soloists, Warsaw choir, Silesian Philharmonic—Markowski) (Festival) (6)  
SZABELSKI Improvisation for choir and chamber orchestra (Warsaw choir, Cilesian Philharmonic—Markowski) (Festival) (8)  
MAHLER Symphony No. 8, E major (Choir, Soloists, Rotterdam Phil—Flipse) (Epic 6004) (82)
- 10:00 **COMMENTARY:** Robert Schutz. (February 15)
- 10:15 **PROGRAMS FOR YOUNG PEOPLE**  
Stupid Emilien: Peter Gerald reads a Russian fairy tale.  
Fun Songs: From a Treasury of Folk Songs for Children (Elektra EKL-223).  
Irish Tales: Dr. Michael O'Connor reads his own story, "Plod's Shield."
- 11:15 **A VIEW OF JUDAISM:** Rabbi David Robbins at the 1962 Berkeley Encampment for Citizenship.
- 12:35 **FOLK MUSIC FROM KASHMIR:** Selected from a recent Ethnic Folkways Library recording release, songs and instrumental music from Kashmir. (FE 4350)

some highlights

in

# music

PERFORMANCE PREVIEW

February 14

SHOMYO CHANT

February 15 and 21

THE FLAMING ANGEL

February 16

COWELL AND TOCH

February 17

INA SOUEZ AND COSI

February 17

JOSHUA

February 23

1:15 **THE RIGHT TO INVESTIGATE:** Two San Francisco attorneys, Edward Heavy and Alan Maremont, argue the rights of Congressmen to investigate, and of the individuals summoned. Elsa Knight Thompson moderates.

2:15 **FOLK MUSIC WITH ROLF CAHN** (February 11)

3:00 **THE WRITINGS AND SPEECHES OF ABRAHAM LINCOLN—I.** The first of eight readings by Raymond Massey. This afternoon, Lincoln's First Public Address (1832) and his Letter to Andrew Johnston (1846). (KPFK)

3:30 **DE GAULLE'S FRANCE—III: The Union of the New Republic (UNR).** Mike Tigar interviews Diomed Catroux, long-time member of the Gaullist party.

4:00 **EQUIPMENT REPORT:** Robert S. MacCollister.

4:30 **THE FLAMING ANGEL:** Prokofieff based this opera composed between 1920 and 1926 on a novel by the Russian poet Brussov. On this Westminster recording, the opera is performed by soloists, chorus of the French radio, and the National Opera Orchestra conducted by Charles Bruck.

6:30 **KPFA NEWS**

6:45 **ADVISE AND CONSENT:** Fred Seiden's calendar of political events.

7:00 **COMMENTARY:** Frank Quinn.

7:15 **CAN CONSCIOUSNESS BE CHANGED?** Philosopher Gerald Heard says it can be, and rests his case on historical research into the twice-born who developed integral thought, and on present experiments with LSD. This talk was presented to the School for Nursery Years in Beverly Hills. (KPFK)



**8:15 MUSIC OF INDIA:** Ishvani Hamilton with the aid of Shri B. Gupta demonstrates the rhythmic basis of Indian music.

**9:00 THE RUN-AROUND:** A play in two acts by Pauline Kael, set at the University of California in Berkeley in 1938. The cast: Louise, Leslie Jones; Kenneth Palmer, Patrick Omeirs; Abbie Reed, Tanya Lohman; Keith McCendree, Aaron Mosley; fraternity boys, Eric Vaughn. Produced for Pacifica by Eric Vaughn.

**10:30 THE MACHINE IN THE GARDEN—Industrialism and American Literature.** In his third Beckman lecture, Leo Marx, professor of American literature at Amherst, discusses "The Tragic Pastoral"—Hawthorne, Melville, and F. Scott Fitzgerald.

**11:30 NIGHTSOUNDS:** Well, Virginia, you'll just have to listen for yourself.

## SUNDAY, February 17

### 8:00 SUNDAY MORNING CONCERT

LASSUS Missa VIII Toni

(Aachener choir—Rehmann) (Arc 3077) (22)

STRAVINSKY Mass

(Netherlands Choir—de Nobel) (Epic 3231) (20)

DURUFLE Requiem, Op. 9

(Soloists, Choir, Lamoureux Orch—Durufle) (Epic 3856) (41)

MOZART Mass, C major, K. 317

(Soloists, Choir, London Ens—Blech) (Odeon 80055) (28)

**10:00 REPORT TO THE SUBSCRIBER:** Trevor Thomas. (February 15)

**10:15 BOOKS:** Kenneth Rexroth.

**10:45 WORKING MEN—VII:** John Ohliger presents The Union that Survived, the AFL.

**11:15 CREATIVITY:** Ernest Van den Haag, professor of social philosophy at NYU, distinguishes the various meanings of the word. The address was originally delivered before the psychiatric faculty at Harvard, and again before the Society for the Advancement of Psychoanalysis in New York. (WBAI)

**12:00 JAZZ REVIEW:** Philip F. Elwood.

**1:30 CALIFORNIA 1863:** Erwin Goldsmith continues his reconstruction of history, from the original documents.

**2:00 GISLEBERTUS, SCULPTOR OF AUTUN:** Connacht Davis talks about the sculptor, who lived from 1100 to 1150, with the publisher of his most recent biography, Arnold Fawcus of Trianon Press, and Mrs. Genevieve Benton of the DeYoung Museum in San Francisco.

**2:45 INA SOUEZ AND COSI FAN TUTTE:** The famous soprano of the Glyndebourne recordings of Don Giovanni by Mozart, now resident and teaching in San Francisco, discusses the opera, its recording, and her colleagues with Will Ogdon. The re-issued recording of Mozart's "Cosi Fan Tutte" follows.

**6:30 KPFA NEWS**

**6:45 MISCELLANY**

**7:00 COMMENTARY:** Keith Murray. (FEBRUARY 18)

**7:15 A TRIBUTE TO COWELL AND TOCH:** Two senior citizens of America's composing world are recognized in this new Columbia recording. The performances are by the Beaux-Arts String Quartet and the Philadelphia Woodwind Quintet.

### 8:10 PEKING'S VERSION OF SOCIALIST LEGALITY:

**A CHINESE COPY:** Jerome Cohen of the UC Law School faculty discusses law, the legal system, and the citizen's attitudes toward law in China. Another in the Faculty Noon Lecture series on problems of Communist China today.

**9:00 THE POETRY OF RABINDRANATH TAGORE:** Ruth Prince and Mitchell Harding read selections with musical background by Ravi Sankar (sitar), Chatur Lal (tabla), N. C. Mullick (tamboura), and Bupesh Guha (flute). (KPFK)

**9:30 SHIMBER BERIS—Educating for Insight:** Its founders, David and Virginia Burden, discuss a small international experimental boarding school in Baja California, Mexico, with Art Wadsworth. (KPFK)

**10:15 NEW WORLD SYMPHONY:** A new recorded performance of a familiar symphony by Antonin Dvorak. Leonard Bernstein conducts the New York Philharmonic. (Columbia ML 5793)

**11:00 POEMS BY ROBERT HUTCHINSON:** The poet reads from "The Kitchen Dance" (Swallow) and from newer work. (WBAI)

**11:30 THE GOON SHOW:** In response to massive popular demand, we begin a rerun of six recent Goon Shows. This one is The Tale of Men's Shirts; the rest will follow on Sunday nights at the same time.

## MONDAY, February 18

### 7:00 CHAMBER CONCERT

SCHUBERT Quartettsatz, C minor

(Endres Quartet) (Vox VBX 14) (9)

BACH Excerpts from "The Art of Fugue"

(Ens—Brott) (CBC 126) (28)

MOZART Quintet, G minor, K. 516

(Griller Quartet, Gilbert) (London 132) (32)

BEETHOVEN Violin Sonata, C minor, Op. 30, No. 2

(Oistrakh, Oborin) (Philips 500-030) (28)

GLASOW Trio

(Festival Ens.) (Festival) (17)

**9:00 COMMENTARY:** Keith Murray. (February 17)

**9:15 THE STRANGER:** Edward Binns continues his reading of the Camus novel. (KPFK)

**9:45 SCHOOLCAST:** Dwight Newton.

**10:00 FORGOTTEN WOMEN IN AMERICAN HISTORY IV: Dorothea Dix (1802-1887).** Gerda Lerner talks about the woman who single-handedly transformed the care and treatment of the insane and handicapped in this country. (WBAI)

**10:35 FROM THE HASLEMERE FESTIVAL:** Alan Loveday plays Bach's Third Sonata for solo violin on a Florentine violin of about 1750. Carl Dolmetsch discusses the instrument and its bow.

### 11:00 THE DESTRUCTION OF THE EUROPEAN JEWS:

An interview with Raoul Hillberg of the University of Vermont. (WBAI) (February 3)

### 11:30 CHORAL CONCERT (February 7)

DUNSTABLE Six Motets (24)

LASSUS Chansons, Madrigale, Villanelle (21)

MONTEVERDI Lamento d'Arianna (14)

BACH Motet, "Singet dem Herrn ein Neues Lied" (10)

HINDEMITH Six Chansons (7)

SCHOENBERG Friede auf Erden, Op. 13 (9)

**1:00 RESISTANCE AND SURVIVAL: Four Survivors' Views.** Arnost Lustig, Eugene Heimler, S. B. Unsrdorfer, and Ezra Jurman first talk about Professor Hillberg's book (see 11 a.m. listing above), and then of their own experiences. (WBAI) (February 3)

- 3:15 FROM THE HASLEMERE FESTIVAL: Music by Telemann, Frescobaldi, and Heinichen played by Carl Dolmetsch and others.  
TELEMANN Concerto in A minor  
FRESCOBALDI Aria detta la Frescobalda  
HEINICHEN Concerto in G
- 4:00 CHILDREN'S BOOK SAMPLER: Elyn Beaty, with books for 8-to-12 year-olds.
- 4:15 PROGRAMS FOR YOUNG PEOPLE  
Stories for Young People: Toby Halpern reads "A Boat for Peppe" by Leo Politi.  
Charades: Some more from Gael Rudwick.  
A Signpost to the Minerals: Janet Nickelsburg read by Arlene Sagan.  
Mr. Popper's Penguins: Lew Merkelson with Part One of his reading of the story by Richard and Florence Atwater.
- 5:30 MOZART-SCHUBERT CHAMBER CONCERT  
MOZART String Quintet No. 4 in G minor, K. 516 (Barchet Quartet, Kessinger) (Vox VBX-3) (33)  
SCHUBERT String Quartet No. 6 in D major, D. 74 (Endres Quartet) (Vox VBX-5) (26)
- 6:30 KPFA NEWS
- 7:00 COMMENTARY: Hallock Hoffman. (FEBRUARY 19)
- 7:15 A COAT UPON A STICK: A review of the first novel by Norman Fruchter which was highly acclaimed by British critics and has just been published in this country by Simon and Schuster. The reviewer is novelist Morris Renek, author of "The Big Hello." (WBAI)
- 7:30 FREEDOM OF SPEECH OR CONSPIRACY? Some of the basic issues involved in the current investigation of Pacifica Radio are discussed by George Crocker, a San Francisco attorney and writer, and Albert Bendich of the UC Speech Department and a former ACLU attorney.
- 8:30 FOLK MUSIC WITH ROLF CAHN (FEBRUARY 23)
- 9:15 SOVIET PRESS AND PERIODICALS: William Mandel with review and comment. (FEBRUARY 19)
- 9:30 THE CITY THAT KNOWS HOW: A Poetic Drama in the manner of T. S. Eliot, about—one guess—San Francisco. The verse-drama is divided into six parts: "Berkeley," "Pacific Heights," "Market Street," "The Fire-Water Sermon," "Death by Cirrhosis of the Liver," and "What the Fog Said." Cast includes Claire Isaacs, Ann Dolleymore, Jerry Kilker, and Jere Brian. Written and produced for Pacifica by John Leonard.
- 9:45 I MUSICI PLAY BACH: Two concerti played by the I Musici ensemble with soloists Severino Gazzeloni, Roberto Michelucci, Maria Teresa Garatti, and Leo Driehuis.  
BACH Concerto in D minor for Violin and Oboe, BWV 1060  
Concerto in A minor for Flute, Violin, and Harps. BWV 1044
- 10:30 THE MAGIC OF MARCEL PROUST: Howard Moss, poetry editor of *The New Yorker*, reads from the initial chapter of his recently published book of the same title. (WBAI)
- 11:00 CONTEMPORARY MUSIC IN EVOLUTION: Gunther Schuller.

## TUESDAY, February 19

- 7:00 ORCHESTRAL CONCERT  
HANDEL Concerto Grosso No. 10, D minor (Bamberg Sym—Lehmann) (Arc 3087) (18)  
MOZART Symphony No. 1, E $\flat$  major, K. 16 (London Phil—Leinsdorf) (West 18861) (7)

some highlights  
in  
**drama and  
literature**

MACBETH IN SAUSALITO  
February 11

SONG OF THE EARTH  
February 13

THE RUNAROUND  
February 16

TAGORE  
February 17

THE CITY THAT KNOWS HOW  
February 18

HOUSEBOATS  
February 24

MAHLER Symphony No. 9, D minor  
(Vienna Sym—Horenstein) (Vox 116) (87)

- 9:00 COMMENTARY: Hallock Hoffman. (February 18)  
9:15 OPERATION RETURN—I: In the first of two related programs, Hamish Sinclair talks to New York high school students who had dropped out of school but returned under a special program to get their diplomas. (WBAI) (February 7)
- 10:15 SOVIET PRESS AND PERIODICALS: William Mandel. (February 18)
- 10:30 MY WORD! (February 15)
- 11:00 PARVATI AND THE SCULPTOR: Eileen Cramer reads her own story. (WBAI) (January 26)
- 11:30 CHAMBER VOCAL CONCERT (February 5)  
RICHTER String Quartet, C major, Op. 51 (16)  
HAYDN Five Scottish Songs (9)  
SCHOENBERG Quartet No. 3 (30)  
SALZEDO Three Poems of Mallarme (8)  
SHOSTAKOVITCH String Quartet No. 8 (19)
- 1:00 RHETORIC AND REALITIES OF AFRICAN SOCIALISM—V: Its Connection with Pan Africanism. John Marcum of Lincoln University is heard in the last of this series. (WBAI)
- 1:30 MUSIC FROM HISTORIC HOUSES—VII: The long history of Nettlecombe Court and its music is told and performed in this program from the BBC. Hazel Schmid, soprano, Geraint Jones, at the organ and piano, and the Dartington Hall String Quartet play music by Novello, Purcell, Mozart, Haydn, and Handel.

2:00 OPERATION RETURN—II: Hamish Sinclair and Dick Eiman talk with teachers and staff concerned with the project described in the listing at 9:15 a.m. today. (WBAL) (February 7)

3:00 A WEST INDIAN IN BRITAIN: Ted Braithwaite, from British Guiana, talks of his experiences as a teacher in East London and a welfare officer. (BBC)

3:30 PERSONAL FREEDOM IN WESTERN EUROPE—VI: Portugal. Albert Lodge, who was a lecturer in English at Lisbon University until he was deported, discusses civil liberty in Portugal and his own disconcerting experience. This is the last program in a series from a London conference sponsored by Amnesty.

4:15 PROGRAMS FOR YOUNG PEOPLE  
With a Song and a Dance: Natalie Lessinger.  
Mr. Popper's Penguins: Lew Merckson with part two.

5:30 MUSIC OF LUCIANO BERIO—I  
Epifania, for Soprano and Orchestra  
(Berberian, Sudwestdeutscherfunk Orch., Rosbado) (Festival) (34)  
Sequenza, for Solo Flute  
(Gazzelloni) (Time 58008) (8)  
Differences, for Flute, Clarinet, Harp, Viola, Cello, and 3 Tape Channels  
(Castagner, Lewis, Pierre, Trampler, Barab; Berio) (Time 58002) (14)

6:30 KPFA NEWS

7:00 COMMENTARY: Marshall Windmiller. (FEBRUARY 20)

7:15 THE AGE OF THE TALKING MACHINE: Byron Bryant. (MARCH 1)

8:00 POEMS OF CHRISTOPHER VINCENT, who is a nine-year-old Berkeley boy with a vivid, even a somewhat corrupted, poetic imagination. Jan Dawson reads a brief selection of his poems as they were dictated to his older brother.

8:15 THE PASTORAL SYMPHONY: George Szell conducts the Cleveland Orchestra in this rather new recording of Beethoven's Symphony No. 6 in F major, Opus 68. (Epic LC 3849)

9:00 AN OPEN HOUR, for timely programs from the worlds of music, the theatre, the arts, and politics.

10:00 LOST LAKE: Russell Kirk reads an uncanny story based on fact from his new collection "The Surly Southern Belle" (Fleet). The tale is set in the heavily wooded area of Northern Michigan near Mr. Kirk's home in Macosta. (WBAL)

10:30 JAZZ ARCHIVES: Philip F. Elwood, and a Mouldy Miscellany. (FEBRUARY 20)

11:00 THE CONSERVATIVE INTELLECTUAL: Mike Tigar interviews Lord Windlesham, chairman of the Bow Group, an organization of young British conservatives devoted to research on current political problems.

11:45 MISCELLANY

## WEDNESDAY, February 20

7:00 CHAMBER-KEYBOARD CONCERT

PERLE String Quintet, Op. 35  
(Trampler, Beaux-Arts Quartet) (CRI 148) (27)  
BRAHMMS Quintet No. 2 for Strings, G major, Op. 11  
(Prades Ens) (Col 4711) (29)  
DENNY Partita for Organ  
(Moe) (Fantasy 5010) (22)  
SCHUBERT Piano Sonata, A major, D. 959  
(Rosen) (Epic 3855) (37)

9:00 COMMENTARY: Marshall Windmiller. (February 19)

9:15 THE STRANGER: Edward Binns reading the Camus novel. (KPFK)

9:45 SCHOOLCAST: Dwight Newton.

10:00 I MUSICI PLAY BACH: A rebroadcast of the recorded concert of Monday evening.  
BACH Concerto in D minor for violin and oboe  
Concerto in A minor for flute, violin, and an harpsichord

10:45 THE FORCES AGAINST CASTRO: Jose Suarez, information officer for Alpha 66 and II Frente Nacional-Escambray, talks with WBAL volunteer Gene McGarr. (WBAL) (February 3)

11:30 MUSIC BY TELEMANN: The Telemann society plays sonatas by Telemann, some found in the pages of Voxmann's periodical, The Faithful Musicmaster. (Vox PL 16 210)

12:10 U. C. NOON CONCERT: At the moment of publication the details of this Wednesday noon concert are not known. There is a recital from the University of California, however, and we hope that you join us.

1:00 FORGOTTEN WOMEN IN AMERICAN HISTORY—V: Susan Anthony and Elizabeth Cady Stanton 1815-1902, 1820-1906), partners in the solutions of women's problems. Another in the series by Gerda Lerner. (WBAL)

1:30 DON BLUDGEON WAS A PUPPET: The Lorca play, adapted and produced for the BBC by Raymond Raikes. (February 10)

2:30 JAZZ ARCHIVES: Philip F. Elwood. (February 19)

3:00 THE STAR CHILD: An Oscar Wilde story read by Jan Dawson. (February 3)

3:45 DEMOCRACY IN AMERICA—VI: The Cement of Democracy. In another of the series based on De Tocqueville, a study of American religion.

4:15 PROGRAMS FOR YOUNG PEOPLE  
Tell-me-Again Tale: Stella Toogood.  
When we sing: Ernie Sheldon plus two.  
Mr. Popper's Penguins: Part Three. The remaining parts may be heard tomorrow and Friday.

5:30 MOZART-SCHUBERT CHAMBER CONCERT  
MOZART String Quintet No. 5 in D major, K. 593  
(Barchet Quartet, Kessinger) (Vox VBX-3) (28)  
SCHUBERT String Quartet No. 8 in B $\flat$  major, D. 112  
(Endres Quartet) (Vox VBX-4) (28)

6:30 KPFA NEWS

7:00 COMMENTARY: Herbert Hanley. (FEBRUARY 21)

7:15 FOOD VS. NATIONALISM—POLITICAL STABILITY IN CHINA TODAY: Chalmers A. Johnson of the political science department in another of the University of California Faculty Noon Lectures on problems of Communist China today.

8:00 TWO CONCERTI: A new recording by the New York Philharmonic of concertos by Shostakovich and Francois Poulenc. Andre Previn and Gold and Fildale are the soloists with Bernstein conducting.  
SHOSTAKOVICH Piano Concerto No. 1  
POULENC Concerto for Two Pianos

8:45 THE DAY OF JUBILEE: A dramatization by means of flashbacks of events leading up to the Emancipation Proclamation. The program was written by Dan Panger, directed by Frank Carpenter, and produced by Lee Whiting. (KPFK)

9:45 BOOK REPORT: John Leonard. (FEBRUARY 21)

10:00 GOLDEN VOICES: Anthony Boucher presents the earliest recordings of vocal music by three recently deceased composers: Jacques Ibert (1890-1962), Hanns Eisler (1898-1962), and Marcel Delannoy (1898-1962). The singers include Frydor

**10:30 BODEGA BAY—THE EXPERT REPLIES:** An informal debate between Alexander Grendon, coordinator of atomic development and radiation protection for the state of California, and David Pesonen, secretary of the Northern California Association to Preserve Bodega Bay and Harbor. Moderated by Joan McIntyre.

**11:30 SING ME A SONG OF SOCIAL SIGNIFICANCE:** John Ohliger with more spoofs of our time.

## THURSDAY, February 21

### 7:00 ORCHESTRAL VOCAL CONCERT

HANDEL Concerto Grosso No. 11, A major (Bamberg Sym—Lehmann) (Arc 3087) (19)

HINDEMITH Sinfonia Serena (Philharmonia—Hindemith) (Angel 35491) (34)

MAHLER Das Lied von der Erde (Ferrer, Patzak, Vienna Phil — Walter) (London 4212) (61)

**9:00 COMMENTARY:** Herbert Hanley. (February 20)

**9:15 MUSIC FROM HISTORIC HOUSES—VIII:** Music by Taverner, Smert, Cornyshe, and Henry VIII as played in Eltham Palace. The Pro Musica Sacra and soloists are heard.

**9:45 BOOK REPORT:** John Leonard. (February 20)

**10:00 THE DIME IN THE JUKE BOX:** Dr. S. I. Hayakawa says we talk too much. (February 10)

### 11:30 CHORAL AND ORGAN CONCERT

MACHAUT Notre Dame Mass (26)

SCHOENBERG Variations on a Recitative (15)

PALESTRINA Missa Papae Marcelli (28)

SATIE Mass for the Poor (18)

**1:00 DE GAULLE'S FRANCE—IV: The Communist Party.** Mike Tigar interviews Rene Andrieu, editor in chief of the Communist Party newspaper in Paris and a member of the party's Central Committee.

**1:45 CONRAD AIKEN READS FROM "USHANT,"** his autobiographical novel (Meridian). (February 10)

**2:45 MAHLER'S SYMPHONY No. 6:** A performance by the BBC Symphony Orchestra conducted by Berthold Goldschmidt. The program and symphony is introduced by Deryck Cooke.

### 4:15 PROGRAMS FOR YOUNG PEOPLE

The Fifty-First Dragon: A story by Heywood Broun read by 12-year-old Frederick Levine.

Mr. Popper's Penguins: Lew Merckelton. Forest Lore: Josh Barkin.

### 5:30 MUSIC OF PIERRE BOULEZ—I

Poesie Pour Pouvoir, for Speaker, Orchestra, and Electronic Tape

(Bouquet, Sudwestdeutscherndfunk Orch., Rosbaud, Boulez) (Festival) (19)

Etude No. 1, for Electronic Tape (Musique Concrete Studios) (Festival) (3)

Le Marteau Sans Maitre, for Alto and Instruments (Cahn, Domaine Musicale Ens., Boulez) (Vega) (31)

### 6:30 KPFA NEWS

**7:00 COMMENTARY:** George Johns. (FEBRUARY 22)

**7:15 SPECIAL REPORT:** Prepared by KPFA News. (FEBRUARY 22)

**7:30 THE INFLUENCE OF SHOMYO:** This second program about the ancient pentatonic chant of Buddhism is interested primarily in Japanese music influenced by Shomyo. Katsumasa Tagasako has prepared the program with Will Ogdon sifting in.

**8:30 THE EXILES:** A group of relocated American Indians talk over problems of the reservation, and

life apart from it. Moderated by Joan McIntyre.

**9:30 THE NIGHT OF THE HUNTER:** Charles Laughton in a reading of Davis Grubb's novel, with music by Walter Schumann. Mr. Laughton directed the filmed version with James Agee's screenplay. (Victor LPM-1136) (KPFK)

**10:15 MUSIC NEWS:** KPFA Music Director Will Ogdon. (FEBRUARY 22)

**10:30 MODERN JAZZ SCENE:** Philip F. Elwood, with Part II on Trombonist Curtis Fuller. (FEBRUARY 22)

**11:00 THE DREAMS OF GUNTER EICH:** Four of the five dreams of the contemporary German poet and playwright. Peter Roxborough provides the English narration, and Ruth-Inge Heinze, Lenore Brown, Inge Solbrig, Franz Amor, and Mr. Roxborough read the original German.

## FRIDAY, February 22

### 8:00 TWENTIETH CENTURY VOCAL MUSIC

STRAVINSKY Renard

(Soloists, Ens—Ansermet) (London 9152) (16)

DALLAPICCOLA Five Fragments of Sappho; Two Anacreontics

(Soederstroem, Ens—Dallapiccola) (Epic 3706) (13)

HARRIS Abraham Lincoln Walks at Midnight (Tangeman, Harris, Thaviu, Salzman) (MGM 3210) (14)

SCHOENBERG Cantata: The New Classicism, Op. 28, No. 3

(Ens—Craft) (Col 5099) (9)

COPLAND Twelve Poems of Emily Dickinson (Lipton, Copland) (Col 5106) (29)

WEISGALL The Stronger, a chamber opera (Bishop, Ens—Antonini) (Col 5106) (26)

**10:00 COMMENTARY:** George Johns. (February 21)

**10:15 THE STRANGER:** Edward Binns concludes his reading of the Camus novel. (KPFK)

**10:45 A CRY FOR HELP:** The voices of some men and women who have attempted suicide. (BBC)

**11:15 SPECIAL REPORT:** By KPFA News (February 21)

**11:30 THE ROMANTIC CONCERTO** (February 9)

WEBER Clarinet Concerto No. 2, E $\flat$  major, Op. 74 (22)

SAINT-SAENS Cello Concerto, A minor, Op. 33 (20)

SCHUMANN Concerto for 4 Horns, F major, Op. 86 (21)

BUSONI Violin Concerto, Op. 35 (27)

**1:00 FORGOTTEN WOMEN IN AMERICAN HISTORY—VI: Frances Willard's Temperance Crusade,** a Political School for Women (1839-1898). Gerda Lerner concludes her series. (WBAl)

**1:30 THE NEW ISRAELI LITERATURE:** Editor and writer Joel Blockner comments. (WBAl)

**2:00 MODERN JAZZ SCENE:** Philip F. Elwood. (February 21)

**2:30 WHAT IS GREAT ARCHITECTURE:** Trevor Thomas moderates a conversation among architects Theodore Matloff, Morton Karp, and Stephen Heller, and landscape architect Gero Marten. (January 21)

**3:30 MUSIC NEWS:** Will Ogdon. (February 21)

**3:45 GOLDEN VOICES:** Anthony Boucher with early recordings of vocal music by Ibert, Eisler, and Delannoy, all of whom died in 1962. (February 20)

### 4:15 PROGRAMS FOR YOUNG PEOPLE

Three Strong Men: Sheldon Rudolph reads a tall tale from Japan by Claus Stamm.

Rosalie Sorells sings about what people did when they first came west.  
Mr. Popper's Penguins: Lew Merkelson concludes his reading of the story by Richard and Florence Atwater. (Little, Brown and Co.)

### 5:30 MOZART-SCHUBERT CHAMBER CONCERT

MOZART String Quintet No. 6 in E $\flat$  major, K. 614 (Barchet Quartet, Kessinger) (Vox VBX-3) (22)

SCHUBERT String Quartet No. 5 in B $\flat$  major, D. 68 (15)

String Quartet No. 7 in D major, D. 94 (17)

(Endres Quartet) (Vox VBX-6, VBX-4)

### 6:30 KPFA NEWS

7:00 COMMENTARY: William Brinton. (FEBRUARY 23)

7:15 REPORT TO THE SUBSCRIBER: Trevor Thomas. (FEBRUARY 24)

7:30 MY WORD! The BBC word buffs. (FEBRUARY 26)

8:00 AN ECONOMIC POLICY FOR THE WEST: Joan Robinson, a pupil of Keynes and now a reader in economics at Cambridge, talks with Mike Tigar. The interview was recorded in London at the BBC studios. (January 16)

8:30 MEET THE PERFORMER: KPFA's music director is quite determined that there will be a performer to meet at this time but who it is to be remains the only unknown factor.

9:30 THE ELEVENTH HOUR: For new programs of timely interest.

10:30 COMPOSER'S CORNER: Still in quest of chance music the composer's corner turns to Loren Rush and his group improvisation schema called Mandala Music. The first presentation of Mandala Music will take place on February 25th at the Berkeley Little Theater.

11:30 MIDNIGHT SPECIAL: Gertrude Chiarito and specialties.

## SATURDAY, February 23

### 8:00 ORCHESTRAL CONCERT

HANDEL Concerto Grosso No. 12, B minor (Bamberg Sym—Lehmann) (ARC 3087) (15)

BEETHOVEN Symphony No. 8, F major, Op. 93 (Cleveland Orch—Szell) (Epic 3854) (27)

MARTIN Petite Symphonie Concertante (soloists, Orch—Stokowski) (Capitol 8507) (21)

MOZART Piano Concerto No. 21, C major, K. 467 (Foldes, Berlin Phil—Schmitz) (Decca 9973) (25)

MAHLER Symphony No. 10 (Cleveland Orch—Szell) (Epic 3568) (26)

10:00 COMMENTARY: William Brinton. (February 22)

### 10:15 PROGRAMS FOR YOUNG PEOPLE

The Story that Might Have Happened: Robin Goodfellow tells it with the help of an oatmeal box, a cheese grater, two plastic cups, a jar, a fly spray, a nail, a screw, a balloon and some children.

The Naturalist: a program from the BBC called "The Arctic in Retreat."

The Frog Princess: Peter Gerald reads another Russian fairy tale.

11:15 LAW, PROTEST AND CIVIL RIGHTS: In the last of the series from the 1962 Berkeley Encampment for Citizenship, Ann Ginger talks with the members.

12:00 BODEGA BAY BALLADS: Topical songs about the Bodega Bay controversy introduced by Malvina Reynolds.

12:30 ENGLAND, THE UNDERDEVELOPED COUNTRIES, AND THE COMMON MARKET: Terence McCarthy, socialist, economist, and consultant in market planning research, is interviewed by WBAI volunteer Marvin Maurer about England's dilemma. (WBAI)

1:30 ESCAPE! Anthony Boucher reviews new titles in the literature of mystery and science fiction.

2:00 WILDERNESS LAND: Robert Marshall.

2:15 FOLK MUSIC WITH ROLF CAHN (February 18)

3:00 THE WRITINGS AND SPEECHES OF ABRAHAM LINCOLN—II: Raymond Massey reads The Bear Hunt (1846) and a speech given at Peoria, Illinois (1854). (KPFF)

3:30 WHAT ABOUT THE WORKER? Four of the automated themselves, members of the N. Y. Typographical Workers Union, discuss the problem as they see it with their instructor in a course at the Cornell School of Industrial and Labor Relations. The instructor: Peter Freund; the members, from Local 6: Art Berger, Edward Shaner, Mark Rosenberg, and Aaron Wool. Co-chairmen of the program are Ronald Gross of the Ford Foundation Education Program and Hamish Sinclair. (WBAI)

4:45 JOSHUA: Julian Herbage introduces Handel's oratorio, Joshua, in an Aldeburgh performance recorded by the BBC. The Aldeburgh festival chorus and orchestra are conducted by Charles Cleall with soloists Peter Pears, Jennifer Vyvyan, Norma Proctor, and Trevor Anthony.

### 6:30 KPFA NEWS

6:45 CALENDAR OF EVENTS

7:00 COMMENTARY: Robert Pickus.

7:15 ORGANIZED AMERICANS: Sam Kalish.

### 7:30 TWO CONCERTI

BACH Concerto for 4 harpsichords in A minor (Veyron-Lacroix, Beckensteiner, Alain, Paillard) (West. 19019)

BRAHMS Piano Concerto No. 1 in D minor, Op. 15 (Fleisher, Cleveland Orch—Szell) (Epic 3484)

8:30 FROM THE CENTER—XXVIII: Aldous Huxley on the Politics of Ecology. Mr. Huxley says the most pressing problems for democracy in the next ten years are the population explosion, the arms race, and rising nationalism. He is introduced by Robert M. Hutchins, chairman of the Center for the Study of Democratic Institutions, in this opening meeting of the Center's recent weekend symposium, "Prospects for Democracy."

9:30 FRANCES AND LEV SHORR: A recorded chamber concert by this San Francisco violin and piano duo taken from Music Library Recordings MLR 7094.

HONEGGER Second Sonata for Violin and Piano

STRAVINSKY Sonata for Piano (1924)

BACH Sonata No. 4 in C minor for Violin and Cembalo

STRAUSS Improvisation for Violin and Piano

10:30 THE MACHINE IN THE GARDEN—Industrialism and American Literature. Leo Marx, professor of American literature at Amherst, concludes his Beckman lectures at the University of California with "Vernacular Pastoral," a discourse on Mark Twain and Ernest Hemingway.

11:30 NIGHTSOUNDS: What would Thurber have said?

## SUNDAY, February 24

### 8:00 SUNDAY MORNING CONCERT

BACH Cantata No. 80, "Ein Feste Burg"

(Soloists, Schuetz Chorale, Pforzheim orch—Werner) (Epic 3857) (30)

MARTINU Les Fresques de Piero della Francesca  
(Royal Phil-Kubelik) (Capitol 7159) (18)  
STOCKHAUSEN Gesang der Juenglinge  
(realized at Cologne WDR Studios) (DGG) (13)  
HAYDN St. Theresa Mass, B $\flat$  major  
(Soloists, Choir, Vienna Sym-Krauss) (Vos 700)  
(44)

10:00 REPORT TO THE SUBSCRIBER: Trevor Thomas.  
(February 22)

10:15 BOOKS: Kenneth Rexroth.

10:45 WORKING MEN—VIII: John Ohliger with songs  
and stories on historic strikes.

11:15 DANNIE ABSE, POET, GOLDERS GREEN: Mr.  
Abse, whose latest published work is "Poems,  
Golders Green," reads and talks about his work.  
This program was recorded in London at the BBC  
by Mike Tigar for Pacifica.

11:45 CONSUMER PROTECTION: John Hopkins.

12:00 JAZZ REVIEW: Philip F. Elwood.

1:30 A HOUSEBOAT IS NOT A HOME: Or, Things are  
not What They Might Be in Sausalito. A panel dis-  
cussion based on an article in the *San Francisco  
Chronicle* by Grover Sales, who charged that frivo-  
lous Sausalito bohemians were controlling local  
literary life, and that *Contact magazine* was the  
symbol of the frivolity. Mr. Sales defends himself;  
*Contact* editor Bill Ryan attacks; and Pauline Kael  
moderates.

2:15 AN OISTRAKH RECITAL: From two recent re-  
cordings, a selected program of music for violin  
and piano played by David Oistrakh accompanied  
by Lev Oborin and Vladimir Yampolsky. Included  
is Beethoven's Sonata in C minor, Opus 30, No. 2  
and shorter works by Bartok and Kodaly.

3:00 NOBODY WANTS THEM: Most people living in  
San Francisco's Skid Row area are single, poor,  
elderly men—not alcoholics. This program was  
edited from tapes recorded at the recent San Fran-  
cisco hearings by the Senate Subcommittee on In-  
voluntary Relocation of the Elderly, and includes  
statements by some members of the Subcommittee;  
some of the people directly concerned; and various  
private and civic authorities. Produced by Burton  
White for Pacifica.

4:20 GIANNINI SCHICCHI: The first of three one act  
operas by Puccini to be broadcast on successive  
weeks at about this time. Lamberto Gardelli con-

ducts the chorus and orchestra of the Maggio Musi-  
cale Fiorentino. The principal soloists are Fernando  
Corena and Renata Tebaldi. (London OSA 1153)

5:20 LANGUAGE AND CREATIVE LITERATURE UNDER  
CHINESE COMMUNISM: Shih-Hsiang Chen in the  
last of the Faculty Noon Lectures at the University  
of California on problems of Communist China  
today.

6:15 NEW DIRECTIONS IN MODERN ART FROM  
SOUTH AMERICA is the title of a collection on  
display until March 10 at the Kaiser Center Art  
Gallery and the Oakland Art Museum. Hal Babbitt  
of Kaiser Industries, chairman of the exhibit, and  
Therese Heyman of the Oakland Art Museum talk  
about the collection.

6:30 KPFA NEWS

6:45 REPORT ON SCIENCE: John Cooper.

7:00 COMMENTARY: Robert Tideman. (FEBRUARY 25)

7:15 Orlandus Lassus: New German Lieder, Chan-  
sons, Madrigals, and Villanelle by this cosmopoli-  
tan of the sixteenth century. The performances are  
by the Singgemeinschaft Rudolph Lamy and are  
from the Archive Production series issued by the  
History of Music Division of Deutsche Grammophon  
Gesellschaft.

8:00 MAN ON EARTH: S. P. R. Charter. (FEBRUARY  
28)

8:30 THE MARRIAGE BROKER: Irving Field, since  
1925 New York's leading maker of marriages, tells  
Dick Elman and Gene McGarr about the ins and  
outs of the arranged marriage. (WBAI)

9:00 MUSIC OF THE ITALIAN MASTERS: Frank de  
Bellis. (FEBRUARY 25)

10:30 FEINSTEIN VS. THE FILM FESTIVAL: Movie-  
making in Communist countries is one of the topics  
in this conversation between Jiri Weiss and Herbert  
Feinstein. Mr. Weiss is the Czech film director who  
won 1960's San Francisco Film Festival Prize for  
best script and returned to judge the 1962 Festival.

11:15 THE GOON SHOW: Peter Sellers, Harry  
Secombe, and Spike Milligan in "The Chinese Legs."



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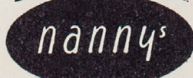
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Wed. David Jones, Fred Mjia, Flamenco  
Thurs. Redwood Canyon Ramblers  
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Valentine

May 1968

Written for SMic Arts Group

1. June 7 1968 Carnegie Hall New York SAG
2. Sept 30, 1968 Mills College TapeCenter Lowell Cross

# SONIC ARTS GROUP

## JUNE 6, 7 STEINWAY HALL IIIw57

JUNE 6

GEORGE CACIOPPO..... k (1968)\*

BARBARA LLOYD  
GORDON MUMMA ..... Home (1968)\*\*

DAVID BEHRMAN..... Runthrough (1966)\*

ALVIN LUCIER.....Vespers (1968)\*

ROBERT ASHLEY.....Wolfman (1964)

JUNE 7

ALVIN LUCIER..... Chambers (1968)\*

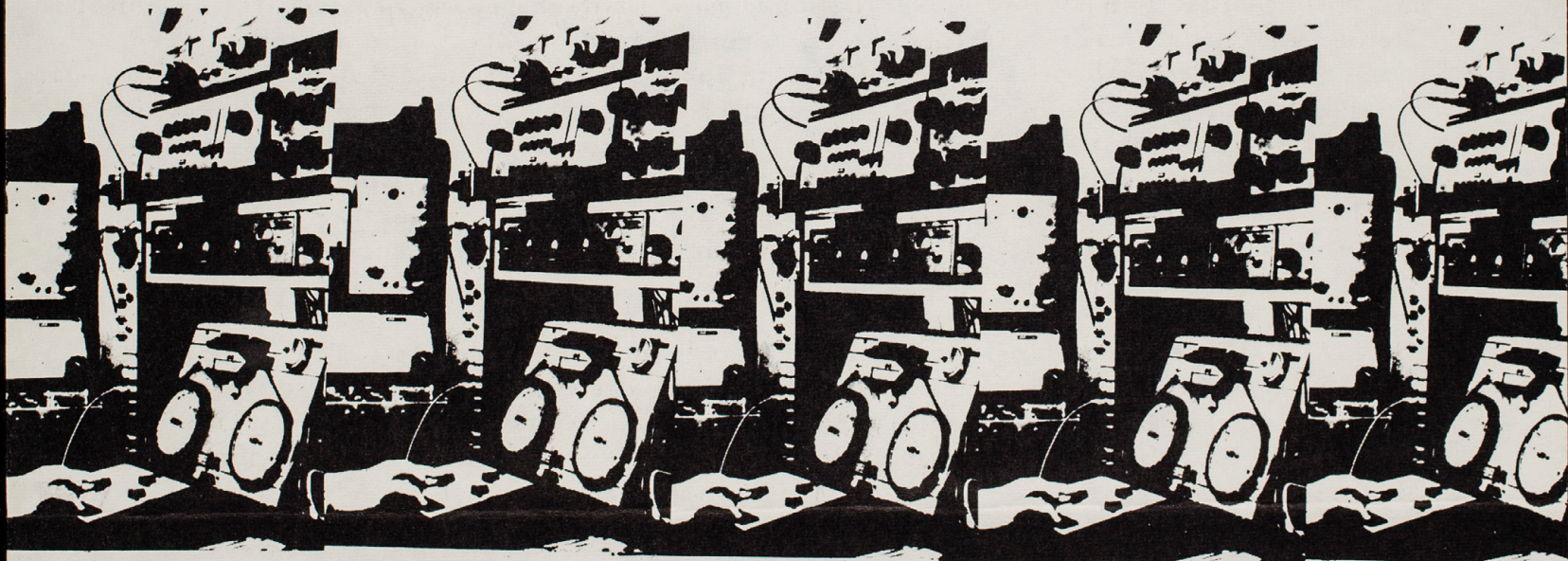
DAVID BEHRMAN..... Runthrough (1966)  
(Version II)

PAULINE OLIVEROS.....Valentine for SAG (1968)\*\*

ROBERT ASHLEY.....Wolfman (1964)

BARBARA LLOYD  
GORDON MUMMA ..... Home (1968)  
(Version II)

\*\*World Premiere  
\* New York Premiere



### Ashley Behrman Lucier Mumma

Sonic Arts Group-chiefly the four composer-performers, Ashley, Behrman, Lucier and Mumma, but affiliated with about a dozen other composer-performers, is the first group to establish an international reputation as creators and performers of the rapidly expanding repertory of live electronic, or "cybresonic" music (music generated and controlled in performance by electronic means). Since its founding five years ago the group has performed at concerts and festivals of new music in London, Athens, Brussels, Paris, Los Angeles, Ann Arbor and New York.

ROBERT ASHLEY was born in 1930 in Ann Arbor, Michigan, and studied at the University of Michigan and the Manhattan School of Music. Besides his activities as pianist and composer, he is one of the organizers of the annual ONCE Festival, and a director of the Performance Arts Research Laboratory at the University of Michigan. His film soundtracks have won prizes at several international festivals, and his music has been issued on Advance and ESP recordings.

" Wolfman , an essence, perhaps, of nightclub entertainment, political harangue and dispassionate scorpio-rising, is a magnified phonemic sequence accompanied by magnetic tape. " The work was premiered by the composer at the 1964 Festival of the Avant Garde in New York.

DAVID BEHRMAN was born in 1937 in Salzburg, Austria, and was a student of Wallingford Riegger, Karlheinz Stockhausen, and Henri Pousseur. As a violist and pianist he has presented concerts with Christian Wolff, Nam June Paik, Frederic Rzewski, Max Neuhaus and others in various parts of the U. S. and Europe. He has worked as a composer in both the electronic medium and with instrumental means. He has published numerous articles and has produced several new music records for Columbia Records' Odyssey series.

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GEORGE CACIOPPO was born in 1929 in Monroe, Michigan. In 1959 he was awarded a Koussevitzky Prize in Composition at the Berkshire Music Center. Mr. Cacioppo was a founding member of the ONCE Group. His works are published by BMI of Canada and recorded on Advance Recordings. Currently he is a recording engineer at the University of Michigan.

k was written for the Sonic Arts Group and premiered at the 1968 ONCE Festival.

BARBARA LLOYD was born in Chicago. After studies Princeton School of Dance, she was graduated from Mount Holyoke. Later she studied at the Connecticut College School of Dance. She has danced with Aileen Passloff, James Waring, William Davis and Yvonne Rainer, and has been a member of the Merce Cunningham Dance Company for five years.

ALVIN LUCIER was born in Nashua, New Hampshire, and studied at Yale and in Rome. As conductor of the Brandeis University Chamber Chorus he has premiered numerous important works by Earle Brown, John Cage, Morton Feldman, Henri Pousseur, Karlheinz Stockhausen, and others. Mr. Lucier is presently director of the Brandeis University Electronic Music Studio. His music is recorded on the Odyssey series. Vespers offers "acoustic orientation by means of echo location. " Electronic equipment for Vespers was furnished by Listening, Inc., Arlington, Mass. Chambers 1968, about three years in the making, was completed during the composer's recent trip to the California shores of the Pacific Ocean.

GORDON MUMMA was born in Framingham, Mass., and is a French hornist, composer, and one of the organizers of the ONCE Festival. During 1966 he was guest lecturer at the Brandeis University Electronic Music Studio. Since 1966 he has been associated with the Merce Cunningham Dance Company. He has published numerous articles, his music is published by BMI of Canada and recorded on Advance and Odyssey. "Home is an unmultiplexed polyphase radio communication array. "

PAULINE OLIVEROS was born in 1932 in Houston, Texas. She studied composition with Robert Erickson and Thomas Nee and was a member of the San Francisco Tape Music Center from 1961 through 1967. In 1966, she became Director of the Tape Music Center at Mills College and is currently Lecturer in Electronic Music at the music department of the University of California at San Diego.

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Through the generosity of one of Pacifica's Directors, and the support and faith of all our subscribers, we were able to sponsor the Directors' Awards Competition for new music by American composers, and the concert this month of the winning music.

Judges of the works were Roger Sessions, Alfred Frankenstein, and Robert Craft. Gerhard Samuel will conduct the concert, and the music will be performed by first-ranking professionals. We will broadcast the concert, and record it for distribution to our sister stations KPFK and WBAI and to the foreign radio systems which have been so generous over the years in providing programs to us at little or no cost.

Seating is very limited at the Museum. We urge you to plan now to attend . . . Friday evening, January 12, 1962 . . . share with us the excitement of premiere performance, and the pride in this important milestone for us. *You* have made it possible.

### PROGRAM

*Concertante for Harpsichord, Oboe and Strings* ..... Charles Wuorinen  
*Tre Laude (Tre Trio for Instruments)* ..... Robert Lombardo  
*Song Cycle on Poems by William Blake* ..... Philip Winsor  
*Quartet for Clarinet and Strings* ..... Donald Martino

### Intermission

*Concerto da Camera for Viola and Chamber Orchestra* ..... William Sydeman  
*Variations for Sextet* ..... Pauline Oliveros

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# THE KPFA FOLIO

VOL 12, No. 20

of non-commercial programming described herein. Subscriptions are regularly \$12 per year, with introductory subscriptions at \$3 for a three-month period available to newcomers. Contributing subscriptions are also available at \$25, \$50 and \$100, and lifetime subscriptions at \$1,000. Students may subscribe for six months at a special rate of \$5.

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A date in bold-face capitals after a program listing means that the program will be heard again on the date shown. A date in light face after a listing means that the program is a rebroadcast of one originally heard on the date shown. In musical listings, the parentheses show performers, record label, and the approximate time in minutes of each selection.

Pacific Radio, which exists solely to bring non-commercial broadcasting to you, also operates two stations in other areas. KPFA, at 3729 Cahuenga Blvd., North Hollywood, serves southern California. WBAI, at 30 East 39th St., New York City 16, serves the New York area. Their programming is similar but not identical. Subscriptions are transferable. KPFA's phone number is TRIangle 7-5583, WBAI's is OXFord 7-2288.

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### the cover

is again by Sandra Johnstone,  
this time a photograph of one of  
her own ceramic sculptures

## MONDAY, January 1

### 9:00 CHAMBER MUSIC

- MOZART Quartet, G major, K. 80  
(Barchet Quartet) (Vox VBX 12) (17)  
RICHTER Quartet, C major, Op. 51  
(Smetana Quartet) (Supraphon 303) (16)  
SCHUBERT Impromptus, Op. 90  
(Engel, piano) (Epic 3232) (26)  
BARTOK Sonata for Two Pianos and Percussion  
(Berlin Ens) (Decca 9963) (26)

**10:30 VERDI'S REQUIEM:** A new recording by Russian soloists, the State Academic Chorus and Moscow Philharmonic, conducted by Igor Markevitch. (Parliament PLP 154) (86)

**12:00 STRATFORD-ON-SHATTUCK: Coriolanus.** The bard comes to Berkeley for two weeks of Shakespearean programming which we might call a festival if we weren't tired of festivals. Throughout this *Folio* you'll find about a dozen of Shakespeare's plays, a series of seven lectures, and some other things. This opening play is a BBC World Theatre radio production. (JAN. 4)

**2:30 EYES WEST—I: Purpose and Design.** The first of a number of programs recorded at this Fall's Eyes West conference held in Monterey. Lewis Mumford speaks to the threat of "our increasingly irrational and functionless and purposeless world." Mr. Mumford is Ford research professor in governmental affairs at the University of California this year.

**3:30 EDINBURGH FESTIVAL:** A sonata recital by Brenton Langbein, violin, and Maureen Jones, piano. SCHUMANN Sonata No. 1 for Violin and Piano, A minor

DEBUSSY Sonata for Violin and Piano, G minor  
(PROKOFIEV Sonata No. 2, D major, Op. 94

**4:30 SHOULD A COMMUNIST BE ALLOWED TO SPEAK IN OUR SCHOOLS?:** The question for debate

at a meeting on the Berkeley campus held under the auspices of the Associated Students of the University of California. The affirmative is taken by Albert Bendich, lecturer in the department of speech at UC and formerly staff counsel for the ACLU. Mr. Edward E. Heavy, a San Francisco attorney who has authored several bills to bar communist teachers in the schools, takes the negative.

### 6:00 ORCHESTRAL CONCERT

- VIVALDI Oboe Concerto, F major  
(Caroldi, Milan Orch—Santi) (Vox PL 10720) (9)  
MOART Symphony No. 4, D major, K. 19  
(London Phil—Leinsdorf) (Westminster 18861) (7)  
HINDEMITH Concerto for Trumpet, Bassoon and Orchestra  
(Little Sym—Millar) (Fantasy 5001) (15)  
BEETHOVEN Piano Concerto No. 1, C major, Op. 15  
(Arrau, Philharmonia—Galliera) (Angel 35723) (36)

**7:15 EYES WEST—II: The Designer's Responsibility.** Henry Wolf, who has been art director of *Harper's Bazaar* and *Esquire* and is presently serving in the same capacity for *Show*, discusses the designer's responsibility both to himself and to the public in another talk from the conference for artists and designers held at Monterey. (JAN. 4)

**8:00 EDINBURGH FESTIVAL:** Orchestral music performed by Paul Badura-Skoda, piano, and the Scottish National Orchestra, conducted by Alexander Gibson.

BRITTEN Four Sea Interludes and Passacaglia, from "Peter Grimes," Op. 33 a/b  
MOZART Piano Concerto, D minor, K. 466

**9:15 STRATFORD-ON-SHATTUCK: Much Ado About Nothing.** A Dublin Gate Theatre production, produced by Fred O'Donovan and directed by Hilton Edwards. (JAN. 5)

**12:00 STRATFORD-ON-SHATTUCK: The Sonnets.** To end each broadcasting day during this, our Shake-



# Oliveros Work Is Impressive

By ALEXANDER FRIED

Pauline Oliveros' "Variations" for mixed instrumental sextet was by miles the most impressive work in a Pacifica Foundation Awards concert of new American chamber music, Friday night at the San Francisco Museum of Art.

This young San Franciscan is evidently a brilliantly talented composer, and a lot can be expected from her in years to come.

Incidentally, Miss Oliveros proved that any musical idiom at all in which a piece is written (be it ever so strange or experimental) can be acceptable, so long as the inner feeling that goes into it is sensitive and creative.

Her "Variations" is a very avantgarde sort of "color-tone" music. It doesn't aim to be melodious. Rather it presents its tone patterns in pointillist spurts, murmurs, splashes and meaningful pauses of abstract sound.

## ATMOSPHERE

In this manner, her piece was alive and fascinating every moment. It had atmosphere. It had emotional value and a continuing suspense and fulfillment.

Not many years ago, American composers used to grieve because no one wanted to perform their music, and few people wanted to listen to it.

Now things have changed, most of all in chamber music, a field in which contemporary American scores show up these days in program after program.

Last night's concert, sponsored by KPFA after a national composition contest, packed the museum auditorium to overflowing, with an amazingly large, attentive audience, mostly of East Bay and local sophisticates. At 1st half of the program was very worth while.

The crowd had to bear a lot of suffering when it sat through a hopelessly boring, sterile 12-tone Quartet for clarinet and strings, by Donald Martino of Yale University. How in the world did such a work ever get into a program of prizewinners?

But there was a rewarding spark of feeling and novel tone color in "Three Praises," a somewhat devout and somewhat Near Eastern trio by Robert Lombardo, of New York, for flute, viola and a lively doublebrass.

## BLAKE POEMS

Also on the program were two laborious songs, self-consciously set to poems of Blake, by the Bay area composer, Philip Winsor.

A fair enough ratio of interesting passages turned up in two other works by New Yorkers — the "Concertante" for harpsichord, oboe and strings by Charles Wuorinen, and a "Concerto de Camera" for viola and a small orchestra by William Sydeman.

Gerhard Samuel provided

speare Folio, we are presenting a Shakespearean sonnet read by David Allen, with background music in the Elizabethan style by Curtis Biever, played on the harp by Margaret Ross—each an unforgettable production! Included in the fourteen sonnets to be heard throughout the period are "My Mistress' eyes are nothing like the sun," "Shall I compare thee to a Summer's day?," "When in disgrace with fortune and men's eyes," and so forth.

## TUESDAY, January 2

### 7:00 CHAMBER MUSIC

HANDEL Sonata for Flute and Harpsichord, C major, Op. 1, No. 7

(Baker, Marlowe) (Decca 116) (11)

BEETHOVEN String Quartet, No. 7, F major, Op. 59, No. 1

(Busch Quartet) (Columbia 4155) (42)

CHOPIN Andante Spianato and Grand Polonaise, E $\flat$  major, Op. 22

(Kentner, piano) (Capitol 7162) (15)

CARTER String Quartet

(Walden Quartet) (Columbia 5104) (40)

9:00 COMMENTARY: Robert Pickus. (Dec. 30)

9:15 MY LIFE—X: Nina Serrano Landau reads the concluding episode from the autobiography of the famous dancer, Isadora Duncan.

9:45 REBELLION IN THE FACTORY: The B. J. Ridick Nation article analyzing the real issues in this year's collective bargaining in the auto industry, read by KPFA's James Wilcox.

10:00 ON STORY TELLING: A modern master of the ancient art, Eudora Welty, delivers the William Vaughn Moody lecture at the University of Chicago, with readings from her own work.

11:00 ORCHESTRAL CONCERT (Dec. 18)

BRAHMS Symphony No. 3, F major, Op. 90 (35)

SCHUBERT Symphony No. 3, D major (21)

STRAVINSKY Symphonies for Winds (10)

12:15 THE KENNEDY-LANDRUM-GRIFFIN ACT: George Anderson, attorney for the ILWU, presents his views on the controversial labor bill before a Berkeley audience. (Dec. 26)

1:15 THE PLAY OF DANIEL (Dec. 25)

2:00 ESCAPE!: Anthony Boucher reviews mystery, science fiction, and fantasy. (Dec. 30)

2:30 FOLKSINGER'S CHOICE: Cynthia Gooding.

3:30 STRATFORD-ON-SHATTUCK: Barrymore's Hamlet. The great profile's own interpretation of the Prince of Denmark together with some of his own interpolations—from an Audio Rarities recording.

4:30 PROGRAMS FOR YOUNG PEOPLE

"With a Song and a Dance": Natalie Lessinger.

"The Marsh King's Daughter": Mike Tigar reads the

first of two parts of the Hans Christian Andersen fairy tale.

### 5:30 CHAMBER-VOCAL CONCERT

BOCCHERINI Sinfonia Concertante, G major (London Baroque Ens) (Westminster 18052) (13)

ISAAC Music for the Court of Lorenzo the Magnificent

(Pro Musica—Greenberg) (Decca 9413) (12)

HAYDN String Quartet, G minor, Op. 74, No. 3

(Griller Quartet) (Vanguard 1041) (16)

BUXTEHUDE Cantata "Ich bin eine Blume zu Saron" (Hudemann, Ens) (Cantate 1112) (9)

MILHAUD Sonata for Two Violins and Piano

(G. & W. Beal, Wingreen) (Monitor 2008) (15)

6:45 KPFA NEWS: Bill Plosser and Mike Tigar.

7:15 COMMENTARY: Steve Murdock. (JAN. 3)

7:30 GOLDEN VOICES: Anthony Boucher with the first of three programs on soprano Ninon Vallin (1886-1961), this first with recordings from the period of 1927 to 1936. (JAN. 4)

GOUNOD Faust: Ballade du roi de Thule

MASSENET Manon: Duo de la lettre (Miguel Villabella); Gavotte

MASSENET Werther: Air des lettres

BIZET Carmen: Seguedille

LECOQC La fille de Mme Angot: Duo politique (Andre Bauge)

AUDRAN La mascotte: Duo des dindons (Bauge)

8:00 COMMITTEE OF CORRESPONDENCE: The third panel discussion to be produced by those who use the Committee of Correspondence as a medium for exchanging and developing new ideas in foreign policy and international relations—ideas which hopefully could lead to peace. (JAN. 4)

9:00 ALDEBURGH FESTIVAL: Music from Venice, by Willaert, Buus, Spinaccino, Dammonis, Venetus and Weerbeke. Performance is by Julian Bream, lute, and the Purcell Singers.

9:30 STRATFORD-ON-SHATTUCK: The Elizabethan Shakespeare. The first of seven talks on Shakespeare by David Galloway, associate professor of English at the University of New Brunswick.

10:00 REVIEW OF THE (1861) WEEK'S NEWS: Martin Silverman. (JAN. 4)

10:15 JAZZ ARCHIVES: Phil Elwood and the second of three programs on Louis Armstrong in New York, 1924-1925. (JAN. 3)

10:45 ENOVID—THE ORAL CONTRACEPTIVE: Dr. Christopher Tietze, director of research for the National Committee on Maternal Health, is interviewed by Elsa Knight Thompson regarding the present state of knowledge on planned parenthood.

11:30 AT HOME WITH THEODORE BIKEL

## WEDNESDAY, January 3

### 7:00 ORCHESTRAL CONCERT

VIVALDI Bassoon Concerto No. 3, A minor (Bianchi, Milan Orch) (Vox 10740) (11)

HANDEL Harpsichord Concerto, G minor

(Marlowe, Orch) (Decca 10020) (23)

MOZART Bassoon Concerto, B $\flat$  major, K. 191

(Allard Lamoureux Orch—Markevitch) (DGG 18631) (17)

VAUGHN WILLIAMS Symphony No. 3

(London Phil—Boult) (London 977) (34)

IVES Symphony No. 3

(Eastman Orch—Hanson) (Mercury 50149) (20)

9:00 COMMENTARY: Steve Murdock. (Jan. 2)

9:15 NUTRITION AND MENTAL HEALTH: A discussion of the nutritional-biochemical aspects of mental health with Dr. George Watson, a research scientist

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in this field; Mr. David Brown, former editor and publisher and now a producer at 20th Century Fox, and his wife, Helen Brown, an author.

**11:00 MEMORIES OF FORD MADOX FORD:** A documentary on the later years of the author of *Parade's End* and *The Good Soldier*, produced for Pacifica Radio by Dick Elman.

**12:00 MISCELLANY**

**12:15 U. C. NOON CONCERT:** Renaissance and contemporary music for brass ensemble, conducted by Keith Polk.

**1:00 FORD MADOX FORD—A REMINSCENCE:** Nathan Asch talks about the Ford he knew in Paris in the twenties, and later in the United States—a contribution that came too late for inclusion in the WBAI Ford documentary heard earlier this morning.

**1:30 JAZZ ARCHIVES:** Phil Elwood. (Jan 2)

**2:00 ARNOLD TOYNBEE—II:** The second in a series of seven lectures by the English historian, recorded by the University of Pennsylvania. This afternoon, *The Problem of Comprising a Comprehensive Study of Human Affairs.* (Dec. 30)

**3:00 MUSIC OF THE ITALIAN MASTERS:** Frank de Bellis. (Dec. 31)

**4:30 PROGRAMS FOR YOUNG PEOPLE**

"Tell-me-again Tale": Stella Toogood.

"Art and Science": Martin Metal.

"Farming in the Nile Valley": The first of six programs taking you "Around Africa." (BBC)

**5:30 RECENT RELEASES:** A concert of new recordings heard in advance of regular Folio scheduling.

**6:45 KPFA NEWS:** Gene Marine and Bill Plosser.

**7:15 COMMENTARY:** Hal Draper. (JAN. 4)

**7:30 MOVIES:** Pauline Kael. (JAN. 9)

**8:15 FREEDOM AND THE INDIVIDUAL:** An address by Dr. Ashley Montagu, given at the current lecture series at the First Unitarian Church in Los Angeles, and recorded for Pacifica Radio by KPFA. (JAN. 5)

**8:45 CONSUMER PROTECTION:** John Hopkins with informative of interest to the wary consumer.

**9:00 GAELIC MUSIC:** Recorded at the Edinburgh International Festival by the BBC.

**9:15 HOLDEN ROBERTO:** The leader of the Union of the Populations of Angola, which has been engaged in a bitter revolution against the Portuguese colonial administration since March 15 of this year, talks with Dick Elman about the aims of his movement and Portuguese charges that the rebellion has been destroyed. (JAN. 8)

**10:00 SPECIAL REPORT:** On background to the news, prepared by KPFA public affairs. (JAN. 5)

**10:15 CALENDAR OF EVENTS:** Kay Kuhn.

**10:30 CONTEMPORARY MUSIC IN EVOLUTION:** Gunther Schuller. (JAN. 8)

**11:30 U.C. NOON CONCERT:** A recorded rebroadcast of today's live transmission from Hertz Hall on the UC campus.

## THURSDAY, January 4

### 7:00 PIANO-VOCAL CONCERT

BACH Motet "Jesu meine Freude"

(Soloists, choir, ens—Ehmann) (Cantate 1104) (24)

MONTEVERDI Madrigals from Book VIII

(Deller Consort, Ens) (Vanguard BG 579) (25)

BUXTEHUDE Cantata "All things ye do"

(Choir, Berlin Ens—Pflugbeil) (Cantate 72098) (15)

SCHUMANN Carnival, Op. 9

(Novaes, piano) (Vox 11160) (24)

some highlights

in

# public affairs

EYES WEST

Throughout Folio

ASHLEY MONTAGU

January 3

NORMAN THOMAS

January 4

PIEL ON CIVIL DEFENSE

January 7

JUGGERNAUT—WARFARE STATE

January 8

TOYNBEE

January 6, 13

URBAN-RURAL INTERDEPENDENCE

January 9

SCHUBERT *Der Gondelfahrer; Die Nacht*  
(Barvarian Choir—Kugler) (DGG 19046) (8)

SESSIONS *Second Sonata for Piano*  
(Abramowitch) (MLR 7003) (13)

9:00 COMMENTARY: Hal Draper. (Jan. 3)

9:15 THE ALBERT SCHWEITZER OF THE AMAZON:  
The founder and medical director of a hospital in the jungle of Eastern Peru, Dr. Theodor Binder, is interviewed by Elsa Knight Thompson of KPFA public affairs. (Dec. 25)

9:45 REVIEW OF THE (1861) WEEK'S NEWS: Martin Silverman. (Jan. 2)

10:00 COMMITTEE OF CORRESPONDENCE: Third in a series of four programs. (Jan. 2)

11:00 ORCHESTRAL CONCERT (Dec. 20)

RAVEL *Piano Concerto, G major* (22)

MOZART *Violin Concerto No. 3, G major, K. 216*  
(25)

DEBUSSY *Rhapsody for Saxophone and Orchestra*  
(9)

BADINGS *Capriccio for Violin and Two Sound Tracks*  
(8)

12:15 EYES WEST—II: *The Designer's Responsibility.*  
Henry Wolf speaking at the Monterey conference.

1:00 STRATFORD-ON-SHATTUCK: *Coriolanus.* (Jan. 1)

3:30 BOOKS: Kenneth Rexroth. (Dec. 30)

4:00 GOLDEN VOICES: Anthony Boucher. (Jan. 2)

4:30 PROGRAMS FOR YOUNG PEOPLE

"Tales Told from Memory": Josephine Gardner tells the "Hadja Story."

"Chantons Ensemble": Travis Fretter talks about and sings French songs.

- "Forest Lore": Josh Barkin.  
 "The Marsh King's Daughter": Mike Tigar reads the last of two parts of a fairy tale by Hans Christian Andersen.
- 5:30 CHAMBER-VOCAL CONCERT**  
 HANDEL Two German Arias  
 (Flebbe, Ens) (Cantate 1106) (16)  
 BACH Sonata for Flute and Continuo, C major  
 (Jeney, Angerer, Klika) (Vox VUX 2002) (9)  
 FAURE Songs  
 (Souzay, Baldwin) (Epic 3764) (25)  
 MATSUSHITA Chamber Composition for 8  
 (Japanese Ens) (Festival) (15)
- 6:45 KPFA NEWS:** Hanna Pitkin and Gene Marine.
- 7:15 COMMENTARY:** Sidney Roger. (Jan. 5)
- 7:30 STRATFORD-ON-SHATTUCK: The Modern Shakespeare.** The second of seven talks on Shakespeare by David Galloway, associate professor of English at the University of New Brunswick.
- 8:00 SOCIALISM IN AMERICA TODAY:** Norman Thomas—who needs no billing—speaking at the University of California, Berkeley, and answering a lot of questions. (JAN. 9)
- 9:15 ALDEBURGH FESTIVAL:** Music from Venice, by Andrea and Giovanni Gabrieli. The soloists, Purcell Singers and Festival Ensemble are conducted by Imogen Holst.
- 9:45 FRENCH-RUSSIAN LANGUAGE REVIEW—XV:** Leonid Belozubov. (JAN. 5)
- 10:00 REVIEW OF THE BRITISH WEEKLIES**
- 10:15 MODERN JAZZ SCENE:** Phil Elwood discusses trumpeter Howard McGhee in the second of two programs. (JAN. 5)
- 10:45 AUTOBIOGRAPHY OF KENNETH REXROTH**
- 11:30 PARAPSYCHOLOGY—A TABU SUBJECT:** Gardiner Murphy, director of studies in parapsychology at the Menninger Foundation, discusses the resistance to study of telepathy and extra-sensory perception (ESP) which prevails today. Recorded during a symposium given under the auspices of the American Psychological Association. (Dec. 23)

## FRIDAY, January 5

- 7:00 ORCHESTRAL CONCERT**  
 PROKOFIEV Symphony No. 5, B $\flat$  major, Op. 100  
 (Cleveland Orch—Szell) (Epic 3688) (41)  
 COPLAND Rodeo  
 (NY Phil—Bernstein) (Columbia 5575) (19)  
 BERLIOZ Harold in Italy, Op. 16  
 (Primrose, Royal Phil—Beecham) (Columbia 4542) (43)  
 MILHAUD Symphony No. 4 for Strings  
 (Zimmler Ens—Foss) (Sienna 100-2) (7)
- 9:00 COMMENTARY:** Sidney Roger. (Jan. 4)
- 9:15 FREEDOM IN THE INDIVIDUAL:** Ashley Montagu up to his usual form. (Jan. 3)
- 9:45 PETULANT YOUNG MAN:** The spirit of rebellion among the young men of Britain and their pacification is discussed by Colin Wilson in this talk delivered at the Institute of Contemporary Arts in Washington. (Dec. 31)
- 10:45 FRENCH-RUSSIAN LANGUAGE REVIEW—XV:** Leonid Belozubov. (Jan. 4)
- 11:00 CHAMBER MUSIC (Dec. 19)**  
 BACH Italian Concerto, F major (13)  
 HAYDN String Quartet, C major, Op. 76, No. 3 (22)  
 BEETHOVEN Eight Bagatelles (20)  
 ERICKSON Chamber Concerto (10)
- 12:15 PHILOSOPHY EAST AND WEST:** Alan Watts.
- 12:45 SPECIAL REPORT:** KPFA public affairs. (Jan. 3)
- 1:00 STRATFORD-ON-SHATTUCK: Much Ado About Nothing.** (Jan. 1)
- 3:30 MODERN JAZZ SCENE:** Phil Elwood. (Jan. 4)
- 4:00 THE ALBERT SCHWEITZER OF MODERN AFRICA:** An unorthodox view by Dr. Frederick Franck, who established a dental clinic at Schweitzer's hospital in Lambarene, and who is the author of *Days With Albert Schweitzer* (Holt, Rinehart, and Winston). (Dec. 25)
- 4:30 PROGRAMS FOR YOUNG PEOPLE**  
 The Little Orchestra Society, with Thomas Scherman as narrator and conductor, plays the music of Haydn. (NAEB)  
 "What's Going On?": Judy Brundin tells you about things happening soon.
- 5:30 TREASURY OF THE 78:** Music by contemporary Swedish composers not available on LP records. Commentary by Steve Bell.  
 WIREN Sinfonietta, Op. 7  
 (Radiotjaenst Sym—Wiren) (Aupol 16013-14)  
 LARSSON Concerto for Saxophone and Strings  
 (Stockholm Radio Orch—Larsson) (Radiojaenst RE 715-717)  
 LARSSON Music for Orchestra, Op. 40  
 (Orch—Garaguly) (HMV DB 11036-38)
- 6:45 KPFA NEWS:** Gene Marine and Bill Plosser.
- 7:15 COMMENTARY:** James Higgins. (JAN. 6)
- 7:30 SING ME A SONG WITH SOCIAL SIGNIFICANCE:** John Ohliger resurrects six campaign and post-campaign songs on FDR, including "Row, Row, Row with Roosevelt" and Josh White's recent "The Man Who Couldn't Walk Around." (JAN. 8)
- 7:45 EYES WEST—III: Form and Design.** Louis I. Kahn, one of the country's leading architects, speaks with great feeling about buildings that look like what they are and do what they are meant to do (most buildings do neither these days). One of the talks recorded at the Eyes West conference under the auspices of UC extension and the Western Art Directors and Artists Clubs. (JAN. 8)
- 9:15 REPORT TO THE LISTENER:** Trevor Thomas. (JAN. 7)
- 9:30 THE ELEVENTH HOUR:** Reserved for last-minute program arrivals, subject usually announced following the KPFA News.
- 10:30 FROM HERE TO SUNDAY:** Ed Cray, back at the old stand, with American folk music.
- 12:00 THE LONG TRACK:** Jazz with Mike Francisco.

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## 9:00 CHAMBER MUSIC

- HAYDN String Quartet, D minor, Op. 9, No. 4  
(Beaux-Arts Quartet) (Washington 451) (18)  
J. M. BACH Chorale Prelude and Variations  
(Miller, organ) (Boston B-402) (5)  
BRAHMS String Quartet, B $\flat$  major, Op. 67  
(Amadeus Quartet) (DGG 18626) (32)  
BEETHOVEN Sonata for Cello and Piano, G minor,  
Op. 5, No. 2  
(Schuster, Wuehrer) (Vox VBX 8) (21)  
IVES Sonata No. 4 for Violin and Piano  
(Druian, Simms) (Mercury 50097) (10)  
B. WEBER Episodes  
(Masselos, piano) (MGM 3556) (12)

10:45 COMMENTARY: James Higgins. (Jan. 5)

11:00 BOOKS: Kenneth Rexroth discusses new publications and any other subject that this occupation might lead him into. (JAN. 11)

11:30 FOLK MUSIC WITH ROLF CAHN (JAN. 8)

12:15 ARNOLD TOYNBEE—III: The third in a series of seven lectures by the eminent British historian recorded at the University of Pennsylvania. Today, the somewhat comprehensive subject of **Institutions, Society, Culture, and Civilization**.1:15 STRATFORD-ON-SHATTUCK: **Hamlet**. Another abbreviated version, directed by Hilton Edwards for the Dublin Gate Theatre, and starring Michael MacLiammoir and Hilton Edwards. (SA 781)

2:15 A DISCUSSION: From the Center for the Study of Democratic Institutions in Santa Barbara, the first of several we hope to present. This talk, centering around a paper by Harrison Brown and James Real, is introduced by Hallock Hoffman, secretary-treasurer of the Center, and includes both Professor Brown, professor of geochemistry at the California Institute of Technology, and James Real, a management consultant who is a part-time staff member of the Center. Among the others who comment are I. I. Rabi, Higgins professor of physics at Columbia, and Reinhold Niebuhr, vice president emeritus of Union Theological Seminary.

## 3:30 ORCHESTRAL CONCERT (Dec. 26)

- C. P. E. BACH Symphony No. 2, C major (14)  
DEBUSSY La Mer (27)

4:15 WHAT WENT WRONG WITH THE CIVIL WAR CENTENNIAL?: Historian John Scott of the Fieldston School believes that the Southern States have turned the Civil War commemoration into celebration of secession. He explains his views in a talk prepared especially for Pacifica Radio in New York. (JAN. 10)

4:45 STRATFORD-ON-SHATTUCK: **The Comedies**. The third of seven talks on Shakespeare by David Gallo-way, associate professor of English at the University of New Brunswick.

5:15 CINEMA REVIEW: Colin Young.

5:30 THE ARCHIVE SERIES: Recordings of important music before 1800, released by DGG-Decca.

- HANDEL Organ Concerto, G minor, Op. 4, No. 1  
(Mueller, orch) (Archive 3100) (15)

- PRAETORIUS Eight Sacred Choral Pieces  
(Bender Choir) (Archive 14003) (20)  
BACH Partita No. 6, E minor  
(Kirpatrick, harps.) (Archive 3131) (30)

6:45 KPFA NEWS: Bill Plosser.

7:00 REVIEW OF THE FOREIGN RADIO: Chris Koch.

7:15 COMMENTARY: Robert Schutz.

7:30 EYES WEST—IV: "Hello Out There!" Iconoclastic ad-man Howard Gossage, president of Weiner and Gossage agency, tells how "advertising is like a twelve billion dollar sledge hammer being used to drive a 49c economy-sized thumb tack." He shatters a number of Madison Avenue myths, including the one that claims advertising keeps the economy going, in this talk with questions and answers recorded in Monterey this Fall.

8:20 JAPANESE CHORAL MUSIC: Music for mixed and male chorus, based on Japanese folk songs. Seven different composers are represented in these performances by the Tokyo Philharmonic Chorus conducted by Nobuaki Tanaka.

9:00 STRATFORD-ON-SHATTUCK: **Twelfth Night**. Another Shakespearean classic in production by the BBC World Theatre. (JAN. 10)

11:30 MIDNIGHT SPECIAL: Mystical cultural rites conducted by Gert Chiarito and featuring live folk music provided by Berkeley folk singers.

## SUNDAY, January 7

## 9:00 ORCHESTRAL CONCERT

- ARRIAGA Los Esclavos Felices Overture  
(Madrid Orch—Arambarri) (Decca 9756) (8)  
CHOPIN Piano Concerto No. 1, E minor, Op. 11  
(Harasiewicz, Vienna Sym—Hollreiser) (Epic 3643)  
(39)  
MOZART Concerto for Flute and Harp, C major, K.  
299  
(Wanasek, Jellinek, Pro Musica) (Vox PL 8550)  
(31)  
BERG Three Pieces for Orchestra, Op. 6  
(Orch—Craft) (Columbia 5616) (19)

10:45 REPORT TO THE LISTENER: Trevor Thomas. (Jan. 5)

11:00 THE ILLUSION OF CIVIL DEFENSE: Gerard Piel, publisher of the **Scientific American**, in an already famous address, explains methods of computing three effects of thermonuclear blast. This talk was recorded at Town Hall in Los Angeles, but is fundamentally the same talk that caused such a stir in San Francisco recently. Many of you will remember William Winter's **As I See It** which was based in part on this talk.

12:00 JAZZ REVIEW: Phil Elwood with recent releases and other jazz.

1:30 STRATFORD-ON-SHATTUCK: **Two Gentlemen of Verona**. Adapted for radio and produced by the BBC World Theatre. (JAN. 8)

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## TWO OBSCURITIES

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Robert Hudson

January 11 to 30, 1962

- 3:10 **SALZBURG FESTIVAL, 1961:** Rudolf Klepac conducts the Salzburg Chamber Orchestra.  
 MOZART Divertimento No. 16, E $\flat$  major, K. 289  
 MOZART Divertimento No. 4, B $\flat$  major, K. 186  
 STRAUSS Serenade for Winds, E $\flat$  major, Op. 7  
 BEETHOVEN Octet, E $\flat$  major, Op. 103
- 4:40 **THE LAST REVOLT AGAINST ROME:** Yigael Yadin, former chief of staff of the Israeli Army and at present one of the leading biblical archeologists, talks with I. L. Kenen, editor of *Near East Report*, about some new findings that shed light on the inscription of Simon Bar Kochba. (JAN. 11)
- 5:15 **WILDERNESS LAND:** Robert Marshall. (JAN. 9)
- 5:30 **ORCHESTRAL CONCERT**  
 HANDEL-BEECHAM Love in Bath  
 (Hallweg, Royal Phil—Beecham) (Angel 35504) (46)  
 REIGGER Dance Rhythms  
 (Orch—Antonini) (CRI 117) (7)  
 KLEBE Omaggio, Op. 33  
 (Cologne Orch—Erede) (Festival) (13)
- 6:45 **KPFA NEWS:** Mike Tigar and John Ohliger.
- 7:15 **COMMENTARY**
- 7:30 **PHILOSOPHY EAST AND WEST:** Alan Watts. (JAN. 12)
- 8:00 **SONGS FROM THE SHAKESPEARE PLAYS:** Performed by Tom Kines, with Ewen McCuaig, harpsichord, Joan Steele, recorder, Joyce Sands, cello. (Folkways 8767)
- 8:30 **INVITATION:** KPFA's program which asks an important guest to submit to unrehearsed questions from a panel of staff members and program participants—this week's guest to be announced.
- 9:30 **STRATFORD-ON-SHATTUCK:** King John. Our festival rolls on with yet another BBC World Theatre adaptation of Shakespeare.

## MONDAY, January 8

- 7:00 **CHAMBER MUSIC**  
 CORRETTE Concerto for Three Flutes and Organ, G major, Op. 3, No. 6  
 (Ens, Alain) (Westminster 18694) (9)  
 MOZART Quartet, G major, K. 387  
 (Barchet Quartet) (Vox VBX 13) (29)  
 DEBUSSY Cello Sonata, D minor  
 (Janigro, Doyen) (Westminster 18511) (12)  
 BRAHMS String Quintet, F major, Op. 88  
 (Trampler, Budapest Quartet) (Columbia 5281) (28)  
 BARTOK Quartet No. 2  
 (Vegh Quartet) (Angel 35240) (26)  
 VARESE Ionisation  
 (Ens—Craft) (Columbia 5478) (5)
- 9:00 **COMMENTARY:** William Winter. (Jan. 7)
- 9:15 **STRATFORD-ON-SHATTUCK:** Two Gentlemen of Verona. (Jan. 7)

### CAMPUS RECORDS

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- 11:00 **ORCHESTRAL-VOCAL CONCERT** (Dec. 23)  
 C. P. E. BACH Magnificat, D major (49)  
 STRAUSS Three Songs (11)  
 IVES George Washington's Birthday (9)
- 12:15 **HOLDEN ROBERTO:** The leader of the Union of the Populations of Angola talks with Dick Elman. (Jan. 3)
- 1:00 **CONTEMPORARY MUSIC IN EVOLUTION:** Gunther Schuller. (Jan. 3)
- 2:00 **EYES WEST—VI: Form and Design.** Louis I. Kahn. (Jan. 5)
- 3:30 **SING ME A SONG WITH SOCIAL SIGNIFICANCE:** John Ohliger. (Jan. 5)
- 4:00 **CHILDREN'S BOOK SAMPLER:** Ellyn Beaty reads from and discusses new books for children.
- 4:30 **PROGRAMS FOR YOUNG PEOPLE**  
 "Stories for Young People": Toby Halpern reads the Grimm fairy tale, "The Frog Prince."  
 "Sam Hinton Sings": Produced and narrated by John Ohliger.  
 "The Boy, the Dwarf, and the Birds": A folk-story from Iceland told by Charles Stidwell. (BBC)  
 "Signpost to the Armored Ones": Written by Janet Nickelsburg and read by Arlene Sagan.
- 5:30 **CHAMBER MUSIC**  
 MOZART Fantasia and Fugue, C major, K. 394  
 (Gould, piano) (Columbia 5274) (10)  
 BEETHOVEN Quintet, C major, Op. 29  
 (Huebner, Barylli) (Westminster 18409) (31)  
 HAYDN Piano Sonata No. 3, E $\flat$  major  
 (Gould) (Columbia 5274) (19)  
 MATSUSHITA Piano Solo  
 (Hayaki) (Festival) (9)

- 6:45 **KPFA NEWS:** Gene Marine and Bill Plosser.
- 7:15 **COMMENTARY:** Casper Weinberger. (JAN. 9)
- 7:30 **REPORT ON MUSIC:** Glenn Glasow. (JAN. 9)
- 8:15 **STRATFORD-ON-SHATTUCK: The History Plays.** The fourth of seven talks by David Galloway, associate professor of English, University of New Brunswick, on Shakespeare.
- 8:45 **JUGGERNAUT—THE WARFARE STATE:** The mushrooming military establishment of the US and the decline of civilian control over the military are studied in depth in this special issue of *The Nation*, written by Fred J. Cook. Edited by James Wilcox.
- 9:45 **FRENCH-RUSSIAN LANGUAGE REVIEW—XVI:** Leonid Belozubov. (JAN. 9)
- 10:00 **SOVIET PRESS AND PERIODICALS:** William Mandel. (JAN. 9)
- 10:15 **FOLK MUSIC WITH ROLF CAHN** (Jan. 6)
- 11:00 **THE INVESTIGATOR:** Actual recordings from famous trials or hearings—the most famous of which is the Army-McCarthy affair, starring Senator Joe, Roy Cohn, Joseph Welch, Stuart Symington, and others. (Dec. 31)

## TUESDAY, January 9

- 7:00 **ORCHESTRAL CONCERT**  
 BEETHOVEN Symphony No. 1, C major, Op. 21  
 (Detroit Sym—Paray) (Mercury 50205) (23)  
 STRAUSS Death and Transfiguration, Op. 24  
 (Cleveland Orch—Szell) (Epic 3439) (24)  
 BACH Concerto for Three Harpsichords, C major  
 (Marlowe, Conant, Saidenberg, Orch) (Decca 10028) (19)  
 MOART Piano Concerto No. 26, D major, K. 537  
 (Haebler, Pro Musica—Hollreiser) (Vox VBX 110) (30)  
 STRAVINSKY Movements for Piano and Orchestra  
 (Rosen, Orch—Stravinsky) (Columbia 5672) (9)

9:15 **POPLAR EDUCATION:** Mortimer J. Adler, co-editor of *Great Books of the Western World* and director of the Institute for Philosophical Research, discusses education for the many as opposed to education for the few with Dick Elman and Jon Donald of WBAI.

9:45 **SOVIET PRESS AND PERIODICALS:** William Mandel. (Jan. 8)

10:00 **THE DIARY OF KW:** One of three forthcoming, unpublished short stories by Gina Berriault, author of the novel, *The Descent*. Read for KPFA by Nina Serrano Landau. (Dec. 23)

10:45 **FRENCH-RUSSIAN LANGUAGE REVIEW—XVI:** Leonid Belozubov. (Dec. 8)

11:00 **CHAMBER-VOCAL CONCERT** (Dec. 21)  
SCHUBERT Piano Sonata, B major, Op. 147 (21)  
WOLF Worldly Songs from "The Spanish Songbook" (33)  
STRAVINSKY Serenade in A for Piano (13)

12:15 **MOVIES:** Pauline Kael. (Jan. 3)

1:00 **SOCIALISM IN AMERICA TODAY:** Norman Thomas speaking at the University of California. (Jan. 4)

2:15 **FOLKSINGER'S CHOICE:** Cynthia Gooding.

3:30 **REPORT ON MUSIC:** Glenn Glasow. (Jan. 8)

4:15 **WILDERNESS LAND:** Robert Marshall. (Jan. 7)

4:30 **PROGRAMS FOR YOUNG PEOPLE**  
"With a Song and a Dance": Natalie Lessinger.  
"The Hunting of the Snark": A poem by Lewis Carroll is read by Boris Karloff.

5:30 **ORCHESTRAL CONCERT**  
SCHUMANN Cello Concerto, A minor, Op. 129  
(Rostropovich, Moscow Orch—Samosud) (Artia 1503)

SCHUBERT Symphony No. 5, B $\flat$  major  
(Orch—Walter) (Columbia M2L-269) (28)

NIELSEN Concerto for Flute and Orchestra  
(Jespersen, Orch—Jensen) (London 1124) (18)

6:45 **KPFA NEWS:** Bill Plosser and Mike Tigar.

7:15 **COMMENTARY:** Marshall Windmiller. (JAN. 10)

7:30 **GOLDEN VOICES:** Anthony Boucher with the second of three programs on soprano Ninon Vallin (1886-1961)—recordings of 1927-1931. (JAN. 11)

MARTINI Plaisir d'amour  
GROSPIERRE La violette doublera  
ANON (18th C.) Tambourin

DUPARC Chanson triste

FAURE Clair de lune

SCHUBERT Serenade

LASERNA Los amantes chasqueados; El jilgueroito con el pico de oro

NIN 20 cantos de Espana: Tonada de la nina perdida; Canto Andaluz; Polo (accompanied by the composer)

8:00 **URBAN-RURAL INTERDEPENDENCE:** John B. Jackson, editor and publisher of *Landscape Magazine* speaking in Berkeley under the auspices of the American Institute of Planners.

8:45 **ALDEBURGH FESTIVAL:** Music from Venice, by Claudio Monteverdi, performed by the Festival Ensemble and Purcell Singers, conducted by Imogen Holst.

9:15 **A YEAR OF BUTTONHOLING:** Ed Snyder, who is legislative secretary of the Friends Committee on National Legislation, talks with Elsa Knight Thompson about his experience during the last session of Congress. (JAN. 12)

10:00 **REVIEW OF THE (1861) WEEK'S NEWS:** Martin Silverman. (JAN. 11)

some highlights

in

# drama and literature

STRATFORD-ON-SHATTUCK

Throughout Folio

EUDORA WELTY

January 2

FORD MADDOX FORD

January 3

EMBERS

January 9

DIARY OF KW

January 9

10:15 **JAZZ ARCHIVES:** Phil Elwood with part three of three programs on Louis Armstrong in New York, 1924-1925. (JAN. 10)

10:45 **EMBERS:** A short story by the author of *Waiting for Godot*, Samuel Beckett, dramatized by the BBC. (Dec. 22)

11:30 **AT HOME WITH THEODORE BIKEL**

## WEDNESDAY, January 10

### 7:00 CHAMBER MUSIC

RAVEL Sonata for Violin and Piano  
(Druian, Simms) (Mercury 50089) (17)

HAYDN Piano Trio No. 17, E $\flat$  major  
(Fournier, Janigro, Badura-Skoda) (Westminster 18611) (10)

BACH Sonata for Flute and Harpsichord, B minor  
(Jeney, Angerer) (Vox VUX 2002) (15)

BRAHMS Clarinet sonata, E $\flat$  major, Op. 120, No. 2  
(Wlach, Demus) (Westminster 18446) (19)

MOZART String Quartet, D major, K. 499  
(Borchet Quartet) (Vox VBX 14) (24)

PINKHAM Concerto for Celeste and Harpsichord  
(Low, Pinkham) (CRI 109) (10)

BABBITT Composition for Viola and Piano  
(Trampller, Bauman) (CRI 138) (11)

9:00 **COMMENTARY:** Marshall Windmiller. (Jan. 9)

9:15 **INVITATION:** With an as-yet-undetermined guest. (Jan. 7)

10:15 **ORCHESTRAL CONCERT** (Dec. 25)

VIVALDI Concerto, E minor, Op. 4, No. 2 (13)

BEETHOVEN Symphony No. 6, F major, Op. 68 (45)

TAKEMITSU Requiem for Strings (8)

**11:30 WHAT WENT WRONG WITH THE CIVIL WAR CENTENNIAL?:** Historian John Scott of the Fieldston School explains his views on this in a talk prepared especially for WBAL. (Jan. 6)

#### 12:00 MISCELLANY

**12:15 U.C. NOON CONCERT:** Broadcast live from Hertz Hall on the University campus. The San Francisco State College Chamber Choir, A Cappella Choir and Orchestra, conducted by Dr. John Pagnell, perform "Welcome to All The Pleasures," by Henry Purcell.

**1:00 THE MADISON AVENUE VILLAIN:** A talk by theatre critic Robert Brustein based on his article in a recent issue of *Partisan Review*. (Dec. 30)

**1:30 JAZZ ARCHIVES:** Phil Elwood. (Jan. 9)

**2:00 STRATFORD-ON-SHATTUCK: Twelfth Night.** (Jan. 6)

#### 4:30 PROGRAMS FOR YOUNG PEOPLE

"Tell-me-again Tale": Stella Toogood.

"Art and Science": Martin Metal

"Guinea, a New State": The second of six programs taking you "Around Africa." (BBC)

#### 5:30 CHAMBER-VOCAL CONCERT

HAYDN Divertimento for Six Instruments, E $\flat$  major (Ens—Haas) (Westminster 18612) (12)

JOSQUIN DES PREZ Missa Pange Lingua (NY Pro Musica—Greenberg) (Decca 9410) (27)

BEETHOVEN Piano Sonata, G major, Op. 14, No. 2 (Gieseking) (Angel 35652) (16)

SCHUBERT Serenade for Alto, Women's Choir and Piano, Op. 135

STRAVINSKY In Memoriam Dylan Thomas (Ens—Stravinsky) (Columbia 5107) (8)

**6:45 KPFA NEWS:** Gene Marine and Bill Plosser.

**7:15 COMMENTARY:** Herbert Hanley.

**7:30 STRATFORD-ON-SHATTUCK: The Tragedies.** The fifth of seven talks on Shakespeare by David Gallo-way, associate professor of English, University of New Brunswick.

**8:00 EYES WEST—Y: Creativity Under Pressure.** John Houseman has had wide experience at working under pressure as a writer, director, and producer in radio, television, motion pictures, and in theatre. In this talk recorded at the Eyes West conference he draws upon this experience to give an entertaining, anecdotal account of the problems of creating under pressure, concentrating upon a blow by blow description of the production of the Mercury Theatre's *War of the Worlds*.

**9:00 BOOK REPORT:** When he returns from his vacation in New York, John Leonard will probably have something to talk about. Even if he doesn't, he will, anyway. (JAN. 12)

**9:15 MUSIC BY BACH AND MOZART:** Performed by Gustav Leonhardt and Geraint Jones, harpsichords, with the Geraint Jones Orchestra.

BACH Harpsichord Concerto, D minor

MOZART Divertimento for Strings, K. 136

BACH Concerto for Two Harpsichords, C major

**10:00 SPECIAL REPORT:** On background to the news, prepared by KPFA public affairs. (JAN. 12)

**10:15 CALENDAR OF EVENTS:** Kay Kuhn.

**10:30 CONTEMPORARY MUSIC IN EVOLUTION.** Gunther Schuller. (JAN. 15)

**11:30 U.C. NOON CONCERT:** A recorded rebroadcast of today's live transmission from Hertz Hall on the UC campus.

## THURSDAY, January 11

#### 7:00 ORCHESTRAL-VOCAL CONCERT

HANDEL Psalm 109, Dixit Dominus Domino meo (Soloists, Choir, Orch—Wenzel) (Cantate 72452) (39)

RAMBEAU Ballet Suite (Hartford Orch—Mahler) (Vanguard 1075) (7)

MAHLER The Song of the Earth (Dickie, Fischer-Dieskau, Philharmonia—Kletzki) (Angel 35858) (62)

**9:00 COMMENTARY:** Herbert Hanley. (Jan. 10)

**9:15 THE LAST REVOLT AGAINST ROME:** Yigael Yadin, at present one of the leading biblical archeologists, talks with I. L. Kenen, editor of *Near East Report* about some new findings that shed light on the insurrection of Simon Bar Kochba. (Jan. 7)

**9:45 REVIEW OF THE (1861) WEEK'S NEWS:** Martin Silverman. (Jan. 9)

**10:00 STRATFORD-ON-SHATTUCK: Macbeth.** An abbreviated version directed by Hilton Edwards for the Dublin Gate Theatre.

#### 11:00 CHAMBER MUSIC (Dec. 30)

GERVAISE Suite of Dances (4)

DEBUSSY Quartet, G minor, Op. 10 (25)

BETHOVEN Sonata for Cello and Piano, G minor, Op. 5, No. 2 (23)

SCHOENBERG Suite for Piano, Op. 25 (14)

**12:15 SHOULD A COMMUNIST BE ALLOWED TO TEACH IN OUR SCHOOLS?:** A debate between Mr. Albert Bendich and Mr. Edward E. Heavy. (Jan. 1)

**1:40 EMERGING AFRICAN IMAGES:** Dr. Joseph C. Kennedy, a social psychologist, has just returned from a year in West Africa under the auspices of the African Research Foundation. He talks with Dick Elman about the problems of identity in Ghana, Nigeria, and Liberia as his studies revealed them.

#### 2:15 ORCHESTRAL CONCERT (Dec. 29)

MOZART Horn Concerto No. 2, E $\flat$  major (15)

LISZT Piano Concerto No. 2, A major (21)

STRAVINSKY Ebony Concerto (10)

IRINO Concerto for Strings (20)

**3:30 BOOKS:** Kenneth Rexroth. (Jan. 6)

**4:00 GOLDEN VOICES:** Anthony Boucher. (Jan. 9)

#### 4:30 PROGRAMS FOR YOUNG PEOPLE

"Tales Told from Memory": Josephine Gardner tells the story of "The Bearskin."

"Forest Lore": Josh Barkin.

"Goblin Market": A poem by Christina Rossetti set to music from the Symphony No. 5 by Shostakovich and read by Judy Brundin and Arlene Sagan.

#### 5:30 ORCHESTRAL CONCERT

VERDI Ballet Music from Otello and Aida

(Berlin Orch—Fricsay) (DGG 19211) (15)

J. C. BACH Sinfonia Concertante, E $\flat$  major

(Vienna Sym—Guenther) (Vanguard BG 504) (21)

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BEETHOVEN Eleven Vienna Dances  
(Vienna Orch—Litschauer) (Vanguard 429) (18)  
STRAVINSKY Scenes de Ballet  
(NY Phil—Stravinsky) (Columbia 4047) (16)

6:45 KPFA NEWS: Hanna Pitkin and Gene Marine.

7:15 COMMENTARY: S. M. Lipset. (JAN. 12)

7:30 EMOTIONAL FACTORS IN NEAR-SIGHTEDNESS:  
Charles R. Kelley of Dunlap and Associates discusses  
psychological aspects of myopia in a talk recorded  
during the 1961 convention of the American Psycho-  
logical Association.

7:45 MUSIC BY ALBAN BERG: Recorded by the BBC  
at the Aldeburgh Festival, 1961. The performers  
are Joan Davies, Peter Pears, Gervase de Peyer  
and Benjamin Britten.

Three Songs, 1907

Sonata for Piano, Op. 1

Four pieces for Clarinet and Piano, Op. 5

8:30 REPORT TO THE LISTENER: Trevor Thomas. (JAN  
14)

8:45 THE ELEVENTH HOUR: Held open for programs  
concerning recent occurrences and scheduled for  
Thursday this week to make way for tomorrow  
evening's broadcast of the Pacifica Radio Awards  
Concert.

9:45 FRENCH-RUSSIAN LANGUAGE REVIEW—XVII:  
Leonid Belozubov. (JAN. 12)

10:00 REVIEW OF THE BRITISH WEEKLIES

10:15 MODERN JAZZ SCENE: Phil Elwood with re-  
cordings of pianist Wynton Kelly.

10:45 AUTOBIOGRAPHY OF KENNETH REXROTH

11:30 GAELIC MUSIC: Recorded by the BBC at the  
Edinburgh Festival.

## FRIDAY, January 12

7:00 CHAMBER MUSIC

C. P. E. BACH Quartet, G major

(Galling Ens) (Vox DL 463-1) (12)

SCHUBERT Piano Sonata, A major, Op. Posth.

(Wuehrer) (Vox VBX 10) (35)

BEETHOVEN Quartet, F minor, Op. 95

(Amadeus Quartet) (DGG 18536) (21)

DEBUSSY Preludes 7-12, Book II

(Ericourt, piano) (Kapp 6501) (20)

SHOSTAKOVITCH String Quartet, No. 2, Op. 69

(Tchaikowsky Quartet) (Vanguard 6033) (17)

9:00 COMMENTARY: S. M. Lipset. (Jan. 11)

9:15 THE FATE OF THE PUNJAB: The fast of Tara  
Singh, leader of India's six million Sikhs, to force  
the partition of the State of Punjab into Sikh and  
Hindu parts is discussed by J. R. Vohra, Washing-  
ton and UN correspondent of the *Times of India*,  
in an interview with WBAL's Jon Donald.

9:45 BOOK REPORT: John Leonard. (Jan. 10)

10:00 A YEAR OF BUTTONHOLING: Ed Snyder inter-  
viewed by Elsa Knight Thompson. (Jan. 9)

10:45 FRENCH-RUSSIAN LANGUAGE REVIEW—XVII:  
Leonid Belozubov. (Jan. 11)

11:00 ORCHESTRAL-VOCAL CONCERT (Dec. 27)

MOZART Symphony No. 9, C major, K. 73 (10)

RAVEL Three Poems by Mallarme (10)

HAYDN Lo speciale, opera buffa (44)

12:15 PHILOSOPHY EAST AND WEST: Alan Watts.  
(Jan. 7)

12:45 SPECIAL REPORT: KPFA public affairs. (Jan. 10)

1:00 STRATFORD-ON-SHATTUCK: King John. (Jan. 7)

3:30 MODERN JAZZ SCENE: Phil Elwood. (Jan. 11)

some highlights

in

*music*

PACIFICA RADIO AWARDS CONCERT

January 12

EDINBURGH FESTIVAL

January 1, 3, 11

ALDEBURGH FESTIVAL

January 2, 4, 9, 11, 13

U.C. NOON CONCERTS

January 3, 10

JAPANESE CHORAL MUSIC

January 6

SALZBURG FESTIVAL

January 7

MONTREUX FESTIVAL

January 14

4:00 YOUNG GIRLS ABROAD: An American girl just  
returned from Europe and a German girl visiting  
Los Angeles are interviewed by Peter Quigley for  
Pacifica in Los Angeles, KPFA—a strangely quiet, al-  
most virginal view of the world from two young  
girls on the edge of maturity.

4:30 PROGRAMS FOR YOUNG PEOPLE

"A Doll for Lilly Belle": Sheldon Rudolph reads a  
story by Dorothea J. Snow.

"Song from Here There": Vangie Elkins and Sonia  
Turman with their guest, Renee Reams, sing and  
play some American folk songs.

"What's Going On?": Judy Brundin.

5:30 TREASURY OF THE 78: Music not yet available  
on LP records. Commentary by Steve Bell.

DVORAK Symphony No. 4, G major, Op. 88

(Czech Phil—Talich) (Victor M304)

COUPERIN Harpsichord Pieces

(Landowska) (HMV Couperin Soc)

6:45 KPFA NEWS: Gene Marine and Bill Plosser.

7:15 COMMENTARY: Park Chamberlain. (JAN. 13)

7:30 SING ME A SONG WITH SOCIAL SIGNIFI-  
CANCE: For this program Byron Bryant has made

available to John Ohliger four songs from his col-  
lection of rare old 78's which take the minority  
position on prohibition, women's suffrage, the  
Scopes trial, and high tariffs. (JAN. 15)

7:45 MAN ON EARTH: S.P.R. Charter on ecology.  
(JAN. 14)

8:15 MISCELLANY

8:25 PACIFICA RADIO AWARDS CONCERT: Premiere  
performance of new music by six young American  
composers selected in Pacifica Foundation's national  
competition. The concert, conducted by Gerhard  
Samuel and broadcast live from the San Francisco

Museum of Art, will be recorded for foreign radio stations. Nothing supplants the interest of live performances and we hope you will join us at the Museum personally for this event. More information about the concert inside this Folio cover.

CHARLES WUORINEN Concertante for Harpsichord, Oboe and Strings

ROBERT LOMBARDO Tre Laude (Trio for Instruments)

PHILIP WINSOR Song Cycle on Poems by William Blake

DONALD MARTINO Quartet for Clarinet and Strings

WILLIAM SYDEMAN Concerto da Camera

PAULINE OLIVEROS Variations for Sextet.

## SATURDAY, January 13

### 9:00 ORCHESTRAL CONCERT

BEETHOVEN Prometheus Overture

(London Sym—Dorati) (Mercury 5000) (5)

W. F. BACH Harpsichord Concerto, E $\flat$  major

(Pinkham, Simbler Orch) (Boston 404) (14)

BRUCKNER Symphony No. 9, D minor

(Barvarian Radio Orch—Jochum) (Decca DX 139) (60)

COWELL Symphony No. 4

(Eastman Sym—Hanson) (Mercury 40005) (16)

10:45 COMMENTARY: Park Chamberlain. (Jan. 12)

11:00 BOOKS: Kenneth Rexroth. (JAN. 18)

11:30 FOLK MUSIC WITH ROLF CAHN (JAN. 15)

12:15 ARNOLD TOYNBEE—IV: The fourth in a series of seven lectures by the eminent British historian, recorded at the University of Pennsylvania. Today, the subject is **Man and His Environment**.

1:15 ESCAPE!: Anthony Boucher reviews mystery, science fiction, and fantasy. (JAN. 15)

1:45 STRATFORD-ON-SHATTUCK: **The Problem of Texts**. The sixth in a series of seven talks on Shakespeare by David Galloway, associate professor of English at the University of New Brunswick.

2:15 CHAMBER-VOCAL CONCERT (Dec. 28)

BRAHMS Waltzes, Op. 39 (18)

PROKOFIEV Piano Sonata No. 3, Op. 28 (7)

STRAUSS Eight Songs (21)

WINKLER Sonata for Cello and Piano, 1959 (7)

DALLAPICCOLA Quaderno Musicale de Annalibera (15)

4:00 STRATFORD-ON-SHATTUCK: **Othello**. Another abbreviated version starring Michael MacLiammoir and Hilton Edwards, directed for the Dublin Gate Theatre by Mr. Edwards. (SA 783)

5:00 THOUGHTS ON URBANIZATION: Lewis B. Mumford again, this time speaking informally in Berkeley at a meeting held under the auspices of the American Institute of Planners.

5:30 RECENT RELEASES: A concert of new recordings heard in advance of regular Folio scheduling.

6:45 KPFA NEWS: Fred Schott.

7:00 REVIEW OF THE FOREIGN RADIO: Chris Koch.

7:15 COMMENTARY: Ben Seaver.

7:30 STRATFORD-ON-SHATTUCK: **As You Like It**. Shakespeare carries on with a Dublin Gate Theatre production produced by Fred O'Donovan and directed by Hilton Edwards. (SW A-4)

10:00 PRESS REPORTS FROM INDIA: Paul Wallace.

10:15 CONGRESS AND THE NEW FRONTIER: William F. Shannon examines the successes and failures of the past Congress in a speech given at the keynote session of the ADA legislative conference held recently in San Francisco. Mr. Shannon is the Washington political correspondent for the **New York Post**.

11:00 ALDEBURGH FESTIVAL: Music from Venice, by Antonio Vivaldi, performed by Alfred Deller, countertenor, Julian Bream, lute, with the Festival Ensemble conducted by George Malcolm.

11:30 MIDNIGHT SPECIAL: Gert Chiarito does her bit by keeping Berkeley's folk singers off the streets on late Saturday nights—broadcast live from studio B.

## SUNDAY, January 14

### 9:00 KEYBOARD CONCERT

BUXTEHUDE Prelude and Fugue, G minor

(Kraft, organ) (Cantate 1130) (8)

WEBER Sonata No. 4, E minor, Op. 70

(Fleisher, piano) (Epic 3675) (23)

BRAHMS Fantasies, Op. 116

(Kempff, piano) (London 960) (21)

COPLAND Piano Fantasy

(Masselos) (Columbia 5568) (30)

HINDEMITH Organ Sonata No. 1

(Biggs) (Columbia 5634) (15)

10:45 REPORT TO THE LISTENER: Trevor Thomas. (Jan. 12)

11:00 MAN ON EARTH: S.P.R. Charter on ecology. (Jan. 12)

11:30 STRATFORD-ON-SHATTUCK: **The Value of Shakespeare**. The final talk in a series of seven on Shakespeare by David Galloway, associate professor of English at the University of New Brunswick.

12:00 JAZZ REVIEW: Chit-chat and music with Phil Elwood.

1:30 STRATFORD-ON-SHATTUCK: **King Lear**. Another abridgement directed by Hilton Edwards for the Dublin Gate Theatre, starring Michael MacLiammoir and Hilton Edwards. (SA 784)

2:30 EYES WEST—VI: **The Roots of Stimulation**. California photographer Ansel Adams discusses artistic inspiration with relevant examples from photography and other arts. Recorded at the Eyes West conference held this Fall in Monterey.

3:00 MONTREUX FESTIVAL, 1961: Eugen Jochum conducts the Amsterdam Concertgebouw Orchestra and the Bavarian Radio Chorus. The soloists are Maria Stader, Margrit Conrad, Richard Holm and Heinz Rehfuss.

BEETHOVEN Meeresstille und Glueckliche Fahrt, for Chorus and Orchestra, Op. 112

BEETHOVEN Symphony No. 9, D minor, Op. 125

4:30 FEDERAL AID TO EDUCATION—A DEBATE: Two opinions on whether or not the Federal government should subsidize education beyond the present level, and in what areas, are presented by Martin Mayer, author of **The Schools** (Harper), and Russell Kirk, author of **Academic Freedom** (Regnery) and editor of **The University Bookman**. The debate is moderated by Jon Donald of WBAL.

(Cont. on page 14)

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## PROGRAM NOTES . . .

In this **Folio** you'll find three major features, the first of which, the PACIFICA RADIO AWARDS CONCERT you'll find discussed at some length on the inside cover. The EYES WEST conference was planned for art directors, artists, designers, illustrators, photographers, art teachers, students, and others interested in the field of graphic design, and it was devoted this year to exploring the creative process. The distinguished artists from the fields of architecture, literature, motion pictures, music, philosophy, and advertising, and photography (most of whom are presented in this **Folio**) addressed themselves to the problems of creativity in their fields. The discussions centered around three components of the creative process—stimulus, organization, and appraisal; and the result of the conference is largely here for your consideration and, we hope, enjoyment.

ANSEL ADAMS has been a photographer since the early 1930s after training as a concert pianist. A native San Franciscan, he has authored a number of texts and photographic books including "Sierra Nevada, The John Muir Trail," "My Camera in Yosemite Valley" and portfolios of original photographs. He established the photographic department at the San Francisco Art Institute, and was co-founder of the first museum department devoted to photography as a fine art form, the New York Museum of Modern Art. He has three times been a Guggenheim Fellow and, in March of last year, was awarded the honorary degree of Doctor of Fine Arts from the University of California.

HOWARD GOSSAGE is president of Weiner & Gossage Advertising Agency. He graduated from the University of Kansas City and attended the Universities of Geneva, Grenoble, and Paris. He is working on a doctorate in sociology at the latter. He has written for Harper's magazine and other publications. At age 18 he paddled a canoe 1600 miles from Kansas City to New Orleans. "Ever since," he says, "everything else has been anticlimatic, canoe-wise."

JOHN HOUSEMAN is currently a producer at MGM and artistic director of the Theatre Group of the UCLA extension. He was regents' lecturer in the theatre arts department at UCLA last fall, and has taught at Vassar, Barnard, and USC. He was artistic director for the American Shakespeare Festival at Stratford, Connecticut, from 1956 to 1959, and has produced such films as "Julius Caesar," "Executive Suite," and "Lust for Life." He has produced three award-winning television series: "The Seven Lively Arts" (1957) and "Playhouse 90" in 1958 and 1959.

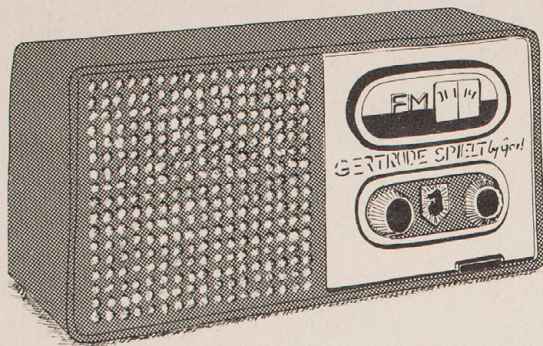
LOUIS I. KAHN is one of the country's leading architects, with offices in Philadelphia and a world-wide practice. A native of Estonia, he graduated from the University of Pennsylvania and has been consulting architect to the Philadelphia City Planning Commission, the Housing Authority, and the Redevelopment Authority during the past decade. He has taught at Yale, the University of California, and currently, at the University of Pennsylvania. He has won the Gold Medal award of the Philadelphia AIA chapter (1950) and the Arnold Brunner Prize of the National Institute of Arts and Letters (1960). Among his principal architectural designs are the US Consulate in Luanda, Angola; the First Unitarian Church in Rochester, New York, and presently, the Institute for Biology, Torrey Pines, California

LEWIS MUMFORD is an author and scholar, his most recent book being "The City in History" (1961). Among his other writings are "Culture of Cities," "Art and Techniques," "Conduct of Life," "Techniques and Civilization," and "In the Name of Sanity." He has taught at Stanford University, the University of Pennsylvania, and at MIT. He was co-chairman of the Wenner-Gren Conference on Man's Role in Changing the Face of the Earth (1955) and has been active in the movement to control nuclear energy. He is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. He was awarded the Royal Gold Medal of the Royal Institute of British Architects (1961) and the Gold Medal of the Town Planning Institute (London) in 1957, among other awards.

Mr. Mumford is also heard in another program in this **Folio**, "Thoughts on Urbanization." At press time we were not in possession of background information about the sixth speaker in our coverage of the EYES WEST conference, HENRY WOLF, beyond that printed in the program listing.

As for the third major feature of this **Folio**, STRATFORD-ON-SHATTUCK . . . what can you say about Shakespeare?

From KPFA . . .



. . . a new compact FM table radio made available to KPFA by a major manufacturer and distributor . . .

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This compact table radio is now available to KPFA listeners for \$35 (plus 92c tax), a price which includes a full year's subscription to KPFA . . . and which is considerably less than the strictly-controlled West Coast retail price of \$41.95. Present subscribers to KPFA may obtain this receiver for \$29 (plus 92c tax), a price that includes a six-month subscription to KPFA.

#### 5:30 CHAMBER-VOCAL CONCERT

BRAHMS Sonata No. 1 for Violin and Piano, G major, Op. 78

(Goldberg, Balsam) (Decca 9720) (27)

HANDEL Cantata "Siete rose rugiadose"

(Oberlin, Ens) (Decca 9414) (10)

SCHUBERT Six Goethe Songs

(Streich, Werba) (DGG 12030) (14)

SCHULLER Fantasy for Four Celli

(NY Ens) (CRI 144) (6)

6:45 KPFA NEWS: John Ohliger and Mike Tigar.

7:15 COMMENTARY

7:30 PHILOSOPHY EAST AND WEST: Alan Watts.

(JAN. 19)

8:00 MUSIC OF THE ITALIAN MASTERS: Frank de

Bellis. (JAN. 17)

9:30 STRATFORD-ON-SHATTUCK: Taming of the

Shrew. Our Shakespearean Folio winds up with one last Eamon Andrews studio production of the bard's work directed by Hilton Edwards for the Dublin Gate Theatre. Starring once again Michael MacLiammoir and Hilton Edwards. (SA A-7)

#### PACIFIC IMPORTS

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WRITTEN GUARANTEE

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With emotionally, financially stable female/females. View, space. Telegraph Hill location. 1120 Montgomery.

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Award-winning 1962 ART CALENDAR. Pictures by Bay Area artists. Historic dates, \$1.00. 6 for \$5.00. Graphic Arts Workshop, 271 Francisco, S. F.

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OL 5-8600

## BOULEZ

In things right true my heart and eyes have erred,  
And to this false plague are they now transferr'd.

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Lenore Peters Job—Judy Job.  
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OL 4-5921

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Technique & Improvisation  
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## HELP WANTED

Volunteer KPFA person to record programs in San Francisco evenings and weekends. Should have professional equipment. Contact Chris Koch at KPFA.

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Using ESPERANTO, the international language, one can correspond with people in at least 64 countries, read publications from 33 nations, get more out of travel abroad. Quickly learned. For information about guided home-study and conversation course, write Esperanto Society, 110 Cardenas Ave., San Francisco 27.

## MOTHER LODGE RESORT

Relax in a country setting at historic Hotel Leger, Mokelumne Hill, located off highway 49 in scenic Sierra foothills near Jackson. Small country hotel; restored and furnished in the old manner; outstanding cuisine; swimming pool; interesting side trips in vicinity. Air-cooled rooms from \$6 to \$10, suites \$12 to \$14 including continental breakfast. Reservations by mail or telephone Mokelumne Hill 5021 through Jackson.

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Piano instruction by college graduate. Beginners, intermediate. Classical only. PR 1-2174 evenings, weekends.

Fine old guitars, banjos, mandolins. Strings, accessories, repair. Jon and Deirdre Lundberg, 2126 Dwight Way, Berkeley, TH. 8-6519.

Guitar Lessons By Tape: Outside San Francisco, Berkeley area. Folk music, flamenco, blues. Beginners, advanced, professional. Individual instruction by tape. Rolf Cahn, 2003 Prince, Berkeley.

## PERSONAL

Reliable male desires inside retail sales, prefers books, records. SE 1-9243 after 6 p.m.

Mature, intelligent scholar needs contacts to provide useful scope for his training and creative abilities in psychology, Philosophy, comparative religion, writing and the arts. WA 1-3653.

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KPFA SPOKEN HERE! To buy or sell (a home, lot or income property) TUNE IN with us. TEPping REALTY CO. El Cerrito and Berkeley offices. LA. 6-5353.

READY TO SELL? Why not list with an active, interracial office that believes in integrated neighborhoods. Call and let's talk. Central Realty Service, Arlene Slaughter. OL 8-2117. KE 4-1531, evenings.

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She desires to speak with you in her closet, ere you go to bed.

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**DATED  
PROGRAM**

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a good new year's resolution —  
guy's drug stores for all your prescriptions!

**GUY'S DRUG STORES**

prescription center of the east bay

June 21, 1960

# Modern Music Festival Opens

By Alfred Frankenstein

The San Francisco Conservatory of Music started something new and important yesterday afternoon when it presented the first concert in a seven-program festival of modern American music. Since it was the start of a locally unprecedented venture, several mistakes were made, but the committee in charge made no mistake at all when it selected Morton Subotnick's "Serenade" to open this program and Pauline Oliveros' "Variations" to conclude it.

Both of these are ensemble pieces in the tradition of Anton Webern, a tradition which places heavy emphasis on sparks, spangles, flutters, and coruscations of sound, brings tone color and nuance into the central place formerly occupied by harmony, and rarefies rhythm to the point at which it becomes something else for which, as yet, we have no term.

## VARIED EFFECT

Similar as these two pieces are in idiom, they are totally

different in effect, and therein lay the value of placing them on the same program. The Subotnick is light, gracious, playful, lyrical—everything one thinks of in connection with the word "serenade." The Oliveros is intensely serious, forceful, vastly dramatic in its implications, and truly symphonic in its breadth of values. Like the music of Webern himself, it convinces you that the crack of doom rides on the next 64th-note, and the softer that 64th-note, the more awe-inspiring in its delivery. Webernism is fashionable nowadays, but Subotnick and Miss Oliveros transcend that. Both pieces are quite good, but the one by Miss Oliveros is, I think, the most remarkable I have yet heard by any of the younger American composers.

Tuneful, richly harmonized, skillfully expressive traditionalism came to the fore in a song cycle entitled "The Crimson Sap," by the Boston composer Herbert

Fromm. It was very sensitively performed, from the purely musical point of view, by Venetia Gatsos and Judith Paplow, but Miss Gatsos' English was not clear enough to give one a proper idea of the text which Fromm had set with such obvious care and affection. The lack of a mimeographed text sheet was Mistake No. 1.

## OTHER ERRORS

Mistake No. 2 lay in accepting a student work, the violin sonata by Christopher Lantz, and assigning it to stu-

dents—Oleg Kovalenko and Robert Schunamann — for performance. Mistake No. 3 lay in giving the Subotnick and the Oliveros little or no rehearsal, so that they had to be rehearsed before the audience.

To be sure, this sort of thing is not uninteresting, especially when the performers are such skilled professionals as those assembled under Gerhard Samuel for the "Serenade" and under Thomas Nee for the "Variations," but it wastes time

that could be put to better use with two rehearsed performances. After rehearsing the "Serenade," Samuel played it straight through. Nee did not show Miss Oliveros the same courtesy. This was unfair. The conservatory ought to give her—and us—at least one uninterrupted run-through before the festival is over.

This afternoon's program includes works of Elliott Carter, David del Tredici, Kenneth Gaburo, William Mayer and Timothy Thompson.

A PROGRAM OF CONTEMPORARY MUSIC  
Thomas Nee, Conducting

A Set of Pieces for Theater Orchestra Charles Ives  
I. "In the Cage"  
II. "In the Fall"  
III. "In the Night"  
Chamber Orchestra with Eva Knardahl, pianist

Dance in form of a Ciaccone Stefan Wolpe  
Ballad of Revolt Harald Saeverud  
Eva Knardahl, pianist

Variations for Sextet Pauline Oliveros  
Joanna Tousey, flute-piccorno John Reed, horn  
Peter Hadcock, clarinet Eva Knardahl, piano  
Thomas Lisenbee, trumpet Burton Dines, violoncello

Intermission

"Le Histoire du Soldat" (The Soldier's Tale) Stravinsky  
The Soldier's March  
Music to Scene 1  
Music to Scene 2  
The Royal March  
The Little Concert  
Three Dances: Tango-Waltz-Ragtime  
The Devil's Dance  
Great Choral  
Triumphal March of the Devil

Walter Maddox, violin Robert Zimmerman, bassoon  
Peter Spring, double bass Thomas Lisenbee, trumpet  
Peter Hadcock, clarinet George Osborn, trombone  
Robert Ayers, percussion

Saturday, July 29th  
8:30 p.m.



PACIFICA  
FOUNDATION

*presents its*

RADIO AWARDS CONCERT

PREMIERE PERFORMANCE OF MUSIC  
BY SIX AMERICAN COMPOSERS  
CHOSEN IN NATIONAL COMPETITION

JANUARY 12, 1962

8:30 P.M.

SAN FRANCISCO MUSEUM OF ART

*Reception in the Sculpture Court  
after the concert*

SINCE ITS FORMATION in 1949 Pacifica Foundation has championed the cause of contemporary music through its programs on KPFA (FM) in Berkeley, and more recently on KPFK in Los Angeles and WBAI in New York.

With the financial assistance of a member of the Board of Directors of the Foundation, the Directors' Awards in Musical Composition were announced in 1960. The judges selected three prize-winning works and three honorable mentions—and this concert completes the Foundation's recognition of these composers.

The intentions of the Directors are best stated in the original conditions of the Competitions . . .

*. . . The guarantee of a good performance for a musically-aware audience greatly increases the value of the Awards. The talented and serious composer today deserves nothing less. We regard such conditions as vital to the proper appreciation and ultimate judgment of new music.*

*WE INVITE YOUR SUPPORT . . .*

of KPFA (FM), Pacifica Foundation's listener-supported station in Berkeley. Through recordings, foreign transcriptions, discussions and concerts, our listeners enter the lively world of new music, and the best of older expressions.

Music, traditional and contemporary, is only one part of our programming. You may select from drama, news, children's programs, commentators and crusaders, politicians and poets. Our point of view is a simple one . . . you, the listener, should have the privilege of choosing and rejecting from a wide range of ideas and expressions. We ask your support for this ideal. Subscriptions and contributions are our only source of income.

*The Pacifica Radio Awards Concert would not have been possible without the generous help of . . .*

Robert Craft, Alfred Frankenstein, and Roger Sessions, who served as judges of the Competition . . .

and George Mardikian, who provided refreshments and staff for the reception which follows the concert. We cordially invite the audience to attend.

# PROGRAM



GERHARD SAMUEL, *Conductor*

CHARLES WUORINEN (1938), Concertante for Harpsichord,  
Oboe and Strings

Prelude — Sonata—	MARVIN TARTAK, <i>harpsichord</i>
Interlude — Recitative—	LELAND LINCOLN, <i>oboe</i>
Interlude — Rondo, Postlude	KENT ROSE, <i>violin</i>
	ELIZABETH BELL, <i>viola</i>
	SALLY KELL, <i>cello</i>

ROBERT LOMBARDO (1932), Tre Laude

Mesto	WALTER SUBKE, <i>flute</i>
Lirico	ELIZABETH BELL, <i>viola</i>
Recitativo; fuga; recitativo	ALICE OLSEN, <i>bass</i>

PHILIP WINSOR (1938), Song Cycle on Poems by William Blake

## TEXTS

### *The Sick Rose*

O Rose, thou are sick!  
The invisible worm,  
That flies in the night,  
In the howling storm,  
Has found out thy bed  
Of crimson joy;  
And his dark secret love  
Does thy life destroy.

### *The Fly*

Little fly,  
Thy summer's play  
My thoughtless hand  
Has brush'd away.  
Am not I  
A fly like thee?  
Or art not thou  
A man like me?  
For I dance,  
And drink, and sing,  
Till some blind hand  
Shall brush my wing.  
If thought is life  
And strength and breath,  
And the want  
Of thought is death;  
Then am I  
A happy fly,  
If I live  
Or if I die.

*Earth's Answer*

Earth rais'd her head  
From the darkness dread  
and drear.  
Her light fled,  
Stony dread!  
And her locks cover'd with  
grey despair.

"Prison'd on wat'ry shore,  
Starry jealousy does keep  
my den:  
Cold and hoar,  
Weeping o'er,  
I hear the father of the  
ancient men.

"Selfish Father of Men!  
Cruel, jealous, selfish Fear!  
Can delight,  
Chain'd in night,  
The virgins of youth and  
morning bear?"

"Does spring hide its joy  
When buds and blossoms grow?  
Does the sower  
Sow by night,  
Or the ploughman in  
darkness plough?"

"Break this heavy chain  
That does freeze my  
bones around.  
Selfish! Vain!  
Eternal bane!  
That free Love with  
bondage bound"

CAROL BOGARD, *soprano*  
JAMES STANDARD, *baritone*  
WALTER SUBKE, *flute*

JAMES RUSSELL, *bass clarinet*  
RUGGIERO PELOSI, *violin*  
SALLEY KELL, *cello*

WILLIAM SYDEMAN (1928), *Concerto da Camera for Viola and Chamber Orchestra*

Lento espressivo  
Allegretto

Recitativo agitato  
Grazioso

NATHAN RUBIN, *solo viola*  
WALTER SUBKE, *flute*  
JAMES RUSSELL, *clarinet*  
VIRGINIA OJEDA, *bassoon*

NELSON GREEN, *horn*  
KENT ROSE, *violin*  
RUGGIERO PELOSI, *violin*  
ALICE OLSEN, *bass*

*INTERMISSION*

DONALD MARTINO (1931), *Quartet for Clarinet and Strings*

Andantino cantabile  
Introduction: theme and  
variations  
Allegretto

MORTON SUBOTNICK, *clarinet*  
KENT ROSE, *violin*  
ELIZABETH BELL, *viola*  
SALLY KELL, *cello*

PAULINE OLIVEROS (1932), *Variations for Sextet*

WALTER SUBKE, *flute*  
MORTON SUBOTNICK, *clarinet*  
NELSON GREEN, *horn*

MARVIN NELSON, *trumpet*  
SALLY KELL, *cello*  
DWIGHT PELTZER, *piano*

*Design and Typography* by GRAPHIC ARTS ASSOCIATES, Sausalito, California

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Department of Music, University of California, San Diego

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# ELECTRONIC SIGHTS & SOUNDS

LOWELL CROSS  
DAVID TUDOR  
Guest Artists

PAULINE OLIVEROS  
Director

Friday, May 10, 1968  
8:30 p.m.

Recital Hall, Matthews Campus

## ELECTRONIC SIGHTS AND SOUNDS

\* \* \* \* \*

### VIDEO III

Lowell Cross, *Video*  
David Tudor, *Audio and*  
*Bandoneon*

Assisted by Students in  
Music 202 class, Seminar  
in Electronic Music

*"During our concert David and I began to branch off more and more on our own with the color TV, and I believe that we were really making a new piece that differed from our announced program. So I am proposing to David that we perform the first intentional performance of a joint work (yet unnamed) at San Diego in May."--L. Cross*

### PROGRAMS NOTES

*by Pauline Oliveros*

Lowell Cross is a doctoral candidate in Musicology at the University of Toronto. He is also an expert electronic technician and a composer. His publications include A Bibliography of Electronic Music, University of Toronto Press; The Stirrer and Video; and Electronic Music 1948-1953 (in preparation). His works include compositions for tape, instrumental ensembles, oscilloscopes and TV. His circuit designs are: Variable Channel reverser ("Cross-Channel"); The Stirrer; Circuitry for Video Series; TV circuitry for David Tudor's Bandoneon; Chessboard for John Cage's 0'00" II and The Video Stirrer.

David Tudor became interested in the Bandoneon through Mauricio Kagel, an Argentine composer who now lives in Cologne. Kagel composed Pandora's Box, a solo bandoneon piece for Mr. Tudor. Since then many other composers have written works especially for Tudor and his unique instrument.

The bandoneon is the national instrument of Argentina and is heard most often in the Musica Tijuca orchestras which play tangos. The bandoneon is capable of many different attacks and a wide range of dynamics. Since the bellows move in both directions it presents some startling stereo effects.

The Video series ordinarily use purely electronic sounds. Video III will use live electronic sounds provided by Mr. Tudor's equipment and possibly supplemented by his amplified bandoneon. One output of the necessarily stereo sound source is sent to the vertical and one output to the horizontal deflection circuit of the TV set. The TV images are exactly analogous to the sounds. Selected sound parameters trigger colors and shapes. Phase relationships determine the motion of the images.

Video III reveals the aural and visual imagery of the electronic world which appears in glimpses between the cracks of representational television.

*The next concert of Electronic Music will be held on May 23, with guest artist, Alvin Lucier.*



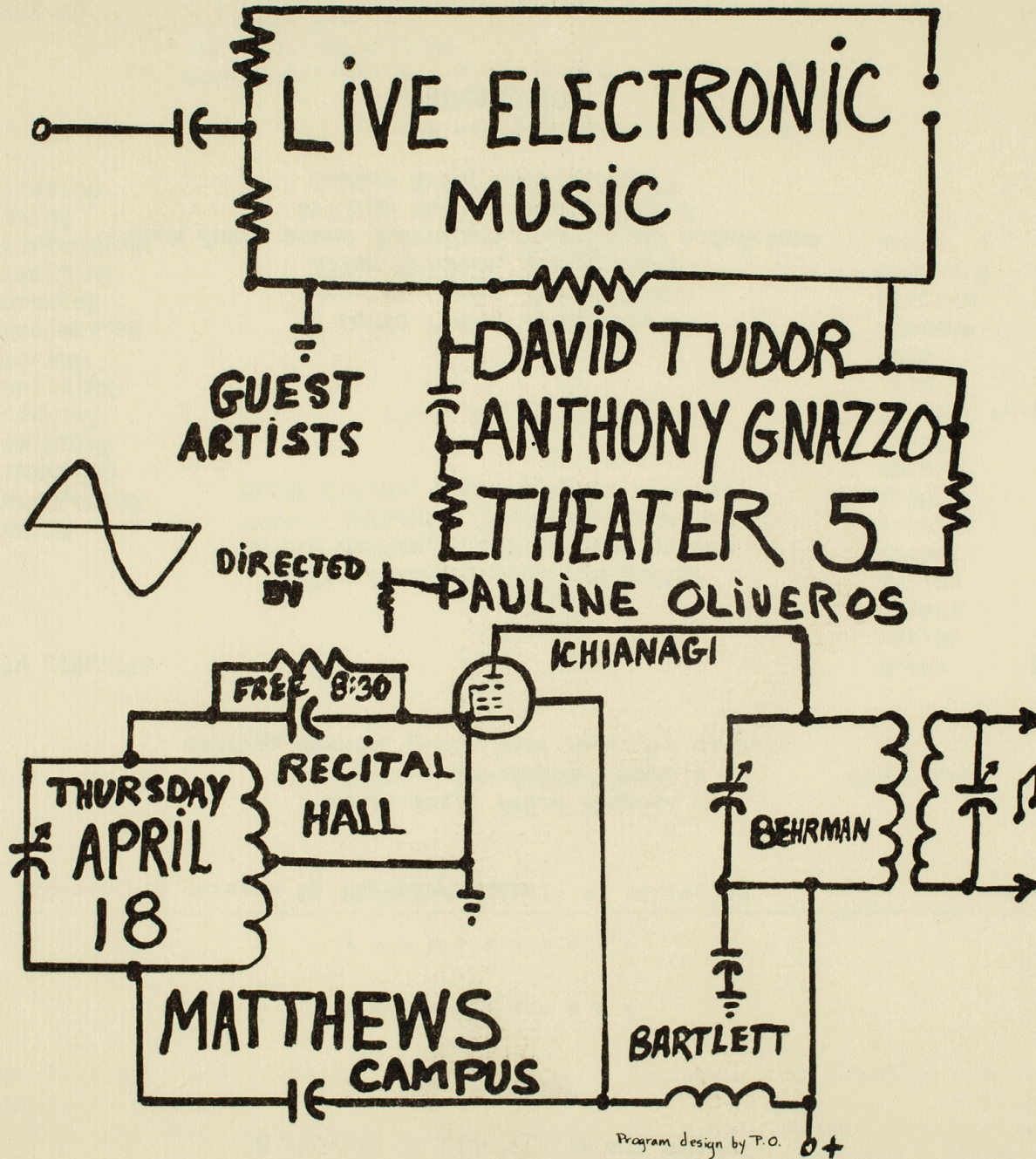
*This Concert is presented as part of NEW ART WEEK, May 8 - 15, 1968, under the joint auspices of the UCSD Departments of Music and the Visual Arts.*

*Don't miss other NEW ART WEEK events:*

*The Music of Harry Partch, in Concert, May 11 & 12,  
UCSD Art Gallery, 8:30 p.m.*

*Allan Kaprow: Happening, May 14, near Scripps  
Beach, 4:00 p.m.*

*Concert of Music by Niccolo' Castiglioni, May 15,  
Recital Hall, MC, 8:30 p.m.*



A PROGRAM OF LIVE ELECTRONIC MUSIC  
AND A COMBINE

\* \* \* \* \*

I. CITE LIBRE (*Electronic version by the performers*)

Martin Bartlett

*Charles Buel, voice console  
Jon Dutton, percussion console  
Jeffrey Raskin, great bass recorder console*

II. PLAYERS WITH CIRCUITS

David Behrman

*Allen Strange, electric guitar  
Donald Nemitz, electric bass guitar  
Victor Laruccia, function generator  
Keith Carter, pre-amplifier controls*

III. APPEARANCE

Toshi Ichiyanagi

*David Tudor, bandoneon  
Douglas Leedy, French horn  
Allan Goldman, string bass  
Alan John, sound distribution and ring modulators  
William Mullen, oscillator I  
Lester Weil, oscillator II*

\* \* \* \* \*  
INTERMISSION  
\* \* \* \* \*

IV. THEATER PIECE IV

Anthony Gnazzo

*Guest Artists, Theater Five  
Members of Music 10 Class  
Members of Music 202C Class  
Members of Thursday Night Improvisation  
Members of Audience*

THEATER PIECE IV (1967)  
(score)

many performers  
diversified actions  
multiple sounds  
constant repetition  
concentration

technical means as required

actors	playing		
	doing		
dancers	performing		sound
	reciting		grouping
poets	drawing		pattern
	projecting		phoneme
filmmakers	moving		rate
	building		film
people	singing	again and again the same	phrase
	painting		thing
musicians	chanting		word
	developing		figure
painters	being		light
			shape
sculptors			motion
			object
			action
			graph

HAVING

again and again  
the same

EXPERIENCE

....with an infinity of variation

\* \* \* \* \*

CREDITS

*Stage Manager - Lester Weil*

*Lighting - Jon Dutton*

*Technical and Stage Assistants - Ken Brodwin  
Dave Geren*

*Equipment Coordination - Alan Johnson*

*Allen Strange*

*Equipment Manager - Victor Laruccia*

*Technical Consultant - James Campbell*

## PROGRAM NOTES

by Pauline Oliveros

For the past twenty years electronic music has been associated with magnetic tape and a stage devoid of performers. The equipment found in most classical electronic music studios was never intended for music-making but was adapted by composers and technicians interested in electronic sounds and in the electronic manipulation of sound.

Now that technological media are no longer considered alien, and now that electronic pop has created a whole new era of live music, J. Petrillo's fear in the 1940's that canned music would replace the human performer seems unfounded.

Pop musicians such as the Beatles and the Rolling Stones, having conquered the stage and having sent millions of people to the dance hall, are moving into recording studios for sound modification techniques which confine them to records. Classical musicians, on the other hand, are moving out of the studio, stringing studio equipment out onto the stage with them.

Performers formerly concerned with Steinways and Baldwins are now concerned with the relative merits of McIntosh or Marantz. Methods of turning knobs and using patch cords have the same implications as striking or pressing keys. Some composers are more interested in sidebands than triads or tone rows; these same composers are designing and publishing exclusive electronic circuitry for their compositions. In keeping with this trend, many young composers are finding more guidance in the physics lab than in music theory classes.

Anthony Gnazzo, director of the Mills College Tape Music Center in Oakland, California, represents a new kind of composer. He is equally capable of reading a music score or schematic; of composing an instrumental ensemble or designing and building a twenty-channel sound distribution system.

David Tudor is a fantastic pianist and a pioneer among twentieth century performers, introducing new methods of sound presentation, acoustic and electronic. Many composi-

tions which give the performer responsibilities equaling or exceeding the composer's in determining the composition have been written exclusively for David Tudor. He is currently giving a seminar in Live Electronic Music at the Mills College Tape Center.

Both Mr. Tudor and Mr. Gnazzo have produced "combines": works which incorporate audio and visual circuits activated instrumentally. These works use no composing means but compose themselves out of their own composite instrumental nature.

Gnazzo's Theater Piece IV is a combine which includes theatrics and poetics with other artistic and natural elements

Toshi Ichiyangi recently returned to Tokyo after working in U. S. electronic music studios and computer centers on a grant from the Rockefeller third fund. He says of Appearance, "It leaves things open - at the same time, outside elements appear. It's like an old Japanese garden design: outside elements like the moon, clouds, trees change all year round. You look at the movement of the stars. Those things are included in the garden, however they are not controlled by the creator."

Martin Bartlett from Vancouver, Canada, is finishing his Masters thesis in composition at Mills College. Cité Libre gives instructions for musical responses but leaves the choice of "sound producing means" up to the performers.

David Behrman is on leave from his job as editor at Columbia Records and is a Creative Associate at the University of Buffalo. He is a founding member of the Sonic Arts Group, a New York performing ensemble devoted to live electronic music.

Players With Circuits represents the strongest link with traditional concepts of western music notation. His score provides a precise block diagram of the necessary equipment connections and specifications. Conventional pitch notation is used for the guitars, frequency and wave form for the function generator; amplitude and band width for the pre-amplifier is notated by graphics. Timing is controlled by synchronized stop watches.

## Variations For Sextet 1960

1. Flute, Clarinet, Trumpet, Horn, Cello, Piano.
2. 1. First Reading, American Composers Workshop, S. F. Conservatory  
Thomas Nee - Conductor.
2. San Francisco Museum of Art, Jan 12/62.  
Gerhard Samuel Conductor.
3. New Hampshire Music Festival July '61  
Thomas Nee - Conductor.
4. New Hampshire Music Festival, Aug '62.  
Thomas Nee - Conductor.
5. U. of Illinois Music Festival  
Kenneth Gaburo - Conductor
6. U. of California San Diego Nov. 1968  
William Mullen - Conductor.
  
- 3.
- 4.
- 5.
6. Pacifica Foundation National Award \$300.00
7. 1. San Francisco, "Music by Modern Composers - Oliveros Work is Impressive"  
2. San Francisco, "Modern Music Festival Opens"

~~Overture for~~ View from the Bridge

1958



What To Do

1972

a found piece  
for two or more performers



Why Don't you Write A Short Piece  
(Dedicated to Jean Eichelberger Sorey)

1970

1st Perf UCSD Nov, 1970

Sounding

The Wheel of Fortune March 1969  
Commissioned by William O. Smith, Clarinetist.

1. Seattle Times, April 6/80 "Anything Can Happen in Pauline Oliveros' Music"
2. Seattle Post-Intelligence, Oct 15/70. "Oliveros in Exciting Concert"
3. U. of Washington, Oct. 16/70 "Kaleidoscope"
4. "Oliveros. concert is Fascinating + Fun". Seattle Times Oct 11/70.

The Wheel of Life

1978

Willow Brook Generations and Reflections

1976

1. for mixed winds, brasses, and voices (20 or more)
- 2.
- 3.
- 4.
5. Smith Publications, Sonic Art Editions, 1980 Catalogue of American Music

The Witness

Aug, 1979

For virtuoso instrumentalists. May be played as a solo with imaginary partner, duo, or ensemble.

Commissioned by Joseph Celli.

1st perf.



the Yellow River Map

Oct 1977

Commissioned by the Experimental Sintermedia Foundation,  
New York City, Elaine Summers, Director.

1st Perf Pacem In Terris, Warwick, N.Y.

Description - a ceremonial sound and movement meditation  
for 50 or more people. Done in collaboration  
with dancer Al Chung Hwang.

Published New Wilderness Letter 1978