

AMERICAN COMPOSERS' WORKSHOP			SAN FRANCISCO CONSERVATORY OF MUSIC		1201 Ortega Street
Monday June 20	Tuesday June 21	Wednesday June 22	Thursday June 23	Friday June 24	Director Dr. Robin Laufer
11:00 a.m.  Opening session  Music by the Parrenin Quartet	10:00 a.m.  Chamber orchestra rehearsal for concert of Friday evening	10:00 a.m.  Ensemble rehearsal for "Marginal Sounds" by Ernst Krenek, to be performed at Mr. Krenek's lecture.		10:00 a.m.  Chamber orchestra rehearsal for concert of Friday evening	Workshop Chairman Robert Erickson
2:00 p.m.  Serenade Morton Subotnick Variations for Sextet Pauline Oliveros "The Sick Rose" Philip Winsor Sonata for Violin and Piano Christopher Lentz Songs Herbert Fromm	2:00 p.m.  Line Studies Kenneth Gaburo Harpsichord Quartet Elliot Carter "Celebration Trio" William Mayer Three Songs for Clarinet & Piano David Ward-Steinman Trio David Del Tredici Music for Three Winds Timothy Thompson	2:00 p.m.  <u>Parrenin Quartet</u> Quartet Donald Martino Five Epigrammatic Portraits Ray Green Scherzo Peter Odegard Quartet Robert Basart Quartet Movement Wilbur Ogden Dialogues for Clarinet & Piano George Rochberg	2:00 p.m.  Quintet Gunther Schuller Serenade Concertante Richard Swift Septet for Winds & Piano Dean Williams Wind Quintet Paul Turok	2:00 p.m.  "Is American Music Coming of Age? The Position of America in the Musical World of Today"	Symposium Panel Members Dr. Kurt Herbert Adler Dr. David Boyden Dr. Alfred Frankenstein Alexander Fried Andrew Imbrie Ernst Krenek Dr. Robin Laufer
		8:30 p.m.  Lecture - Concert Ernst Krenek "The Crisis in Inspiration" and a performance of "Marginal Sounds" conducted by the composer	8:30 p.m.  A concert of contemporary American string quartet music  Parrenin Quartet	8:30 p.m.  Chamber orchestra concert, conducted by Thomas Nee and Gerhardt Samuel; Anahid Ajemian, violinist  Chamber Concerto, George Burt Chamber Fantasie, Ben Weber Two Pieces for Chamber Orchestra, Richard Hoffman "A Set of Pieces for Theatre or Chamber Orchestra," Charles Ives	All events are open to the public. There will be no admission charge.  For reservations, telephone Lombard 4-8086



CONTEMPORARY ARTS ASSOCIATION FESTIVAL OF NEW MUSIC, August 24-27, 1960: SUPPLEMENTARY PROGRAMS

- 8-24-60 Johann Froberger Capriccio, C major Tuning order: Pythagorean, Just Intonation, Meantone, Well-tempered, Equal Temperament, Tempered Pythagorean. Played by Wesley Kuhnle on a harpsichord built and tuned by himself.  
1619-1667
- Arnold Schoenberg Quartet #1, D minor, opus 7, third movement, recorded by the Kolisch Quartet. The movement includes all the material of a famous song by Gershwin.  
1874-1951
- Lou Harrison Suite #2 for string quartet, recorded by the New Music Quartet. Post-tone-row composition in keyless polyphony, "secundal counterpoint," a stage in the development of composition without dissonance.  
1917-
- Charles Ives Call of the Mountains, finale of String Quartet #2. Composed 1911-1913, it incorporates in one polyphonic movement of completely original form consonant and dissonant extremes unprecedented in European music and free, unlike Schoenberg's music, of the Germanic formal tradition. Music of the present day has not yet caught up with this movement.  
1874-1954
- 8-25-60 Samuel Scheidt Cantio Belgica, "Wehe Windgen wehe." Tuning order: Pythagorean, Just Intonation, Well-tempered, Equal temperament. Played by Wesley Kuhnle on a harpsichord built and tuned by himself.  
1587-1654
- Carl Ruggles Evocations #3, dedicated to Charles Ives, recorded by John Kirkpatrick.  
1876-
- John Cage The Wonderful Widow of Eighteen Springs for voice and completely closed grand piano struck with fingers or knuckles.
- Hudy Ledbetter (Leadbelly) Eagle Rock Rag Played on piano and sung by the composer. Unlike jazz, which is harmonized, commercialized and sweetened to taste, this is a completely indigenous music, blocks of chords supporting a shout.
- Harry Partch Song from U S Highball. The words are genuine hobo, the music genuine Partch, played on instruments designed and built by himself to exploit his 43-tone scale, eliminating dissonance as a factor in composition.
- Lou Harrison Osanna from Mass Simple scalewise polyphony but post-tone-row knowledge.
- 8-26-60 William Byrd Malt's come down Tuning order: Pythagorean, Just Intonation, Meantone, Well-tempered, Equal temperament, Tempered Pythagorean. Played by Wesley Kuhnle etc.  
1542-1623
- Harry Partch Happy Birthday, from Even Wild Horses, an instrumental composition using 43-tone scale.  
Edgard Varese Ionization Outstanding survivor among the experimental noise-compositions of the 1920's  
1885-
- Gerald Strang Percussion Music A classically simple example of musical form using non-tonal instruments. Composed 1935, recorded by Gerald Strang especially for these concerts. We are also indebted to Gerald Strang for helping to combine these many examples on these few tapes.
- John Cage Construction in Metal. Composed 1938. The all-metal orchestration includes a 12-gong gamelan, automobile brake drums, anvils, and the strings of a piano swept with a tympani stick.
- Lou Harrison Song of Queztacoatl. Composed 1941. Wood blocks, dragon's mouths, bells, water glasses, sistrums, maracas, automobile brake drums, cowbells, rattle, etc.



8-27-60	John Bull 1562-1628	Hexachord	This famous composition has puzzled experts by its elaborate modulations, which fail to conform to any known historical tuning. We believe that this performance in Tempered Pythagorean tuning not only solves the problem but establishes the validity of that tuning for all early English keyboard music. Tempered Pythagorean composition builds around the fifth as Meantone composition builds around the third. Played by Wesley Kuhnle on a harpsichord built and tuned by himself.
	Arnold Schoenberg	Canon: The Parting of the Ways.	A Satire for mixed chorus, opus 28. A 4-part canon each voice entering with the complete 12-note series from the same pitch. "Tonal" is a C major triad, "oder atonal" 5 notes that stray far from C major--if you wish, you may call them atonal.
	Charles Ives	Putnam's Camp	The bands at a July 4 picnic end trying to play each other down. Composed 1903-1914, an example of liberated American music becoming noise-composition.
	John Cage	Imaginary Landscape #1.	Composed in 1938 on a record, the first example of what is now called Musique concrete, using a sine curve without overtones from a telephone company record used for testing equipment. Part of the accompaniment is made by striking piano keys with one hand and damping the strings with the other hand.
	Luciano Berio	Thema: Homage to James Joyce.	The opening of the Sirens chapter of Ulysses. Showing with examples the development of an electronic composition using voice without instruments.
	Gertrude Stein Karlheinz Stockhausen	If I Told Him: A Completed Portrait of Picasso, read by Gertrude Stein.	
		Gesang die Junglinge: Voices of the Children in the Fiery Furnace (Book of Daniel).	Electronic composition using voice without instruments.
	Edgard Varese	Deserts	Composition for instruments and electronic sound-generating equipment.
	John Cage	Fontana Mix	Composition of unrelated sounds by means of electronic equipment. (If this is too much for you, shriek. Or laugh. We won't object. Cage expects you to do so).
	John Cage	Concert for Piano and Orchestra.	Composition of unrelated instrumental figures played in random order. (You may join the recorded audience in laughing or booing as you please).

The Cage compositions, except Fontana Mix, were recorded at the 25-Year Retrospective Concert of the Music of John Cage, May 15, 1958. Fontana Mix and Deserts are from tapes provided by the composers.

When the program has ended I shall be content to answer questions until dawn.