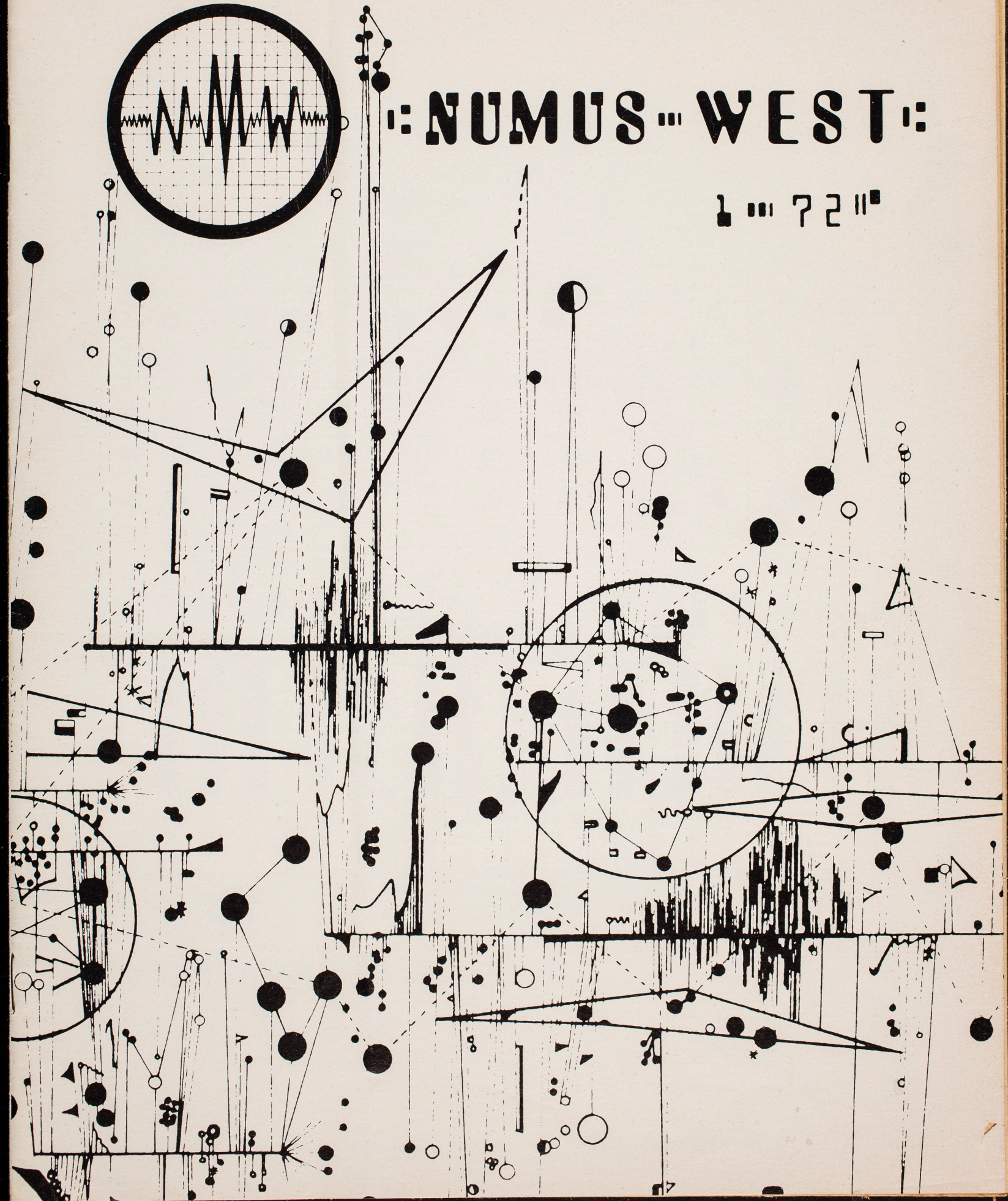


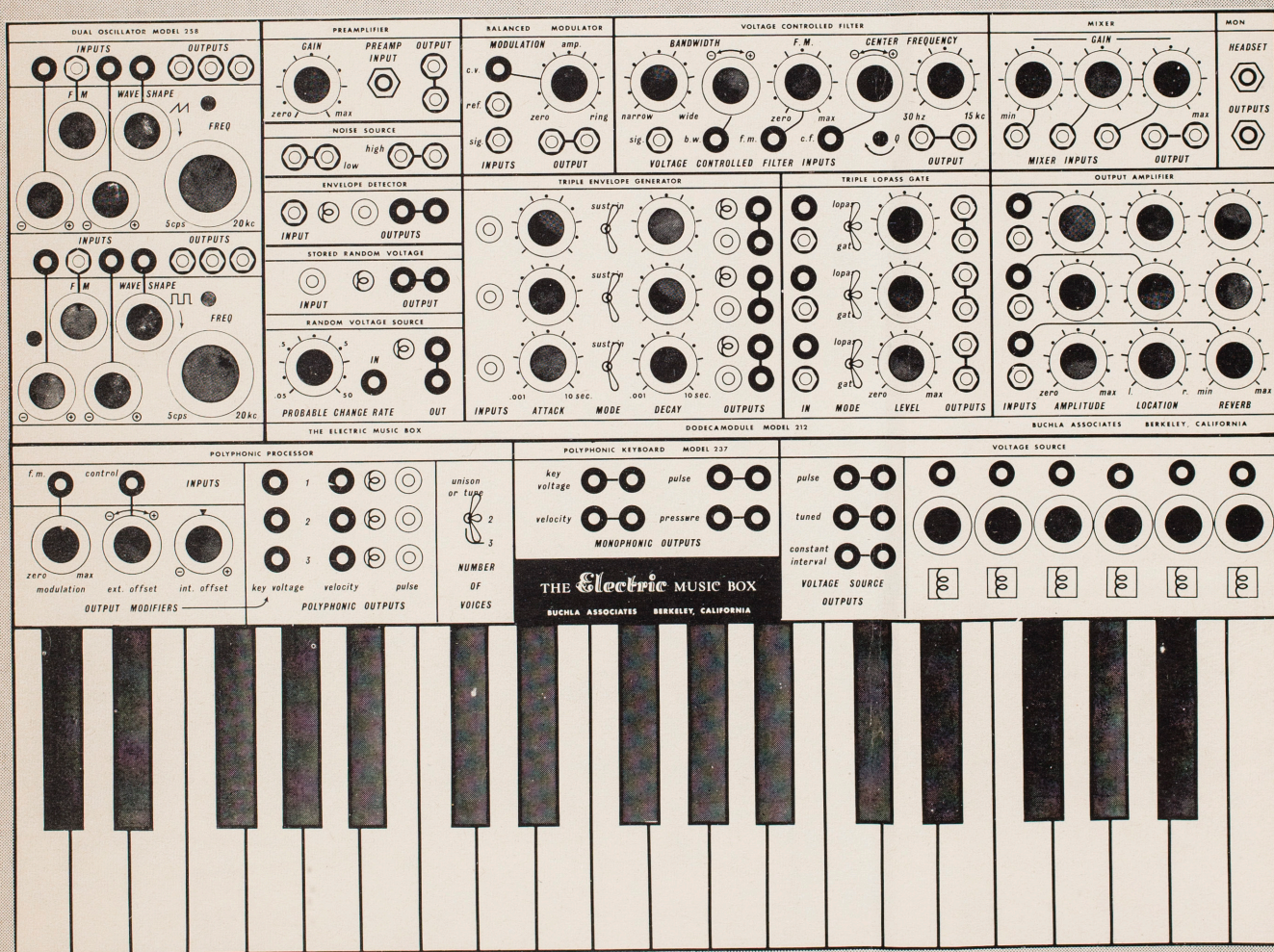
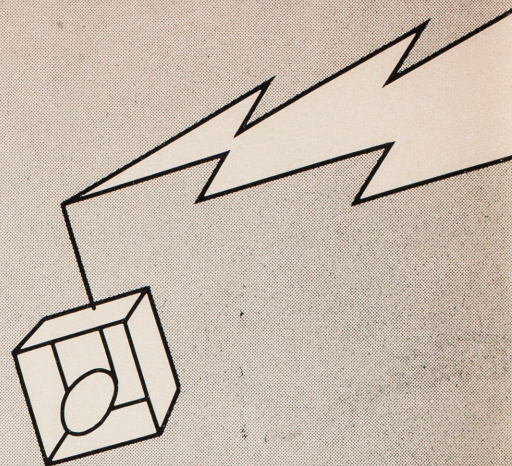
NUMUS WEST

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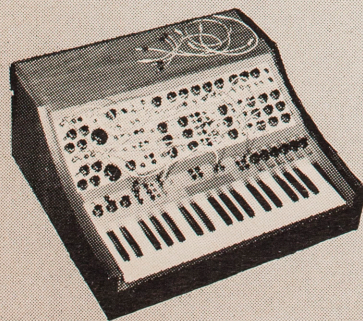


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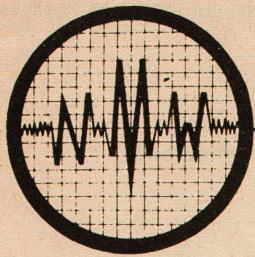


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EDITOR'S OUTPUT

by Louis Christensen

We are pleased to announce the founding of NUMUS-WEST, an organization devoted to the dissemination of knowledge of new music through publications, concerts, and lectures. The most immediate result is the present journal, to which we invite you to subscribe (see inside back cover).

Each issue will contain reports on new music activity in seven areas from San Diego, California, to Vancouver, B.C. NUMUS-WEST will also include one or more feature articles and NUMUS-INTERNATIONAL, a section devoted to information about new music activity in other countries and reviews of important foreign publications and recordings.

Our correspondents from south to north are:

Prof. Pauline Oliveros, University of California at San Diego
Dr. Edward Applebaum, University of California at Santa Barbara
Dr. John Chowning, Stanford University
Prof. William Maraldo, Mills College
Prof. David Bloch, Portland State University
Dr. David Shrader, University of Washington
Prof. Cortland Hultberg, University of British Columbia
Dr. Louis Christensen, Seattle University (NUMUS-INTERNATIONAL)

What you hold in your hands is a mirror — a mirror of one aspect of our culture: new music. If NUMUS-WEST is to be a good mirror, it must bring the image into sharp focus so that we can take a good look at what we do . . . and perhaps the best ideas and the best work reflected here will inspire new activity.

The west coast has traditions in experimental music. Both Henry Cowell and John Cage are Californians, and several other pioneers are westerners. When they laid the groundwork for their careers, it was at a time when it was assumed that if their message were strong enough they would eventually break through in the east or in Europe and in time their accomplishments would become common knowledge.

But the situation has changed. The sheer mass of activity, the role of synthesizer technology, multi-media, and improvisation in the new music tend to decentralize it and, instead, the new music culture becomes part of its environment. Great work is going on in cells, often so isolated that it is unknown on the other side of town. That is why we think there is a need for NUMUS-WEST.

There is also another problem. While no one needs expertise in order to decide whether he or she is entertained or elevated by listening to music, professional criticism of new music demands considerably wider background study than is required by earlier styles. One look at our list of distinguished correspondents establishes that NUMUS-WEST can serve this function with confidence.

The editor's experience with European journals of new music suggests strongly that it takes us too long to hear of important new pieces and publications. When it comes to the smaller countries, a language curtain seems to descend and only the most sporadic news is available. The NUMUS-WEST staff and their connections are able to communicate directly with musicians in most of the European languages.

The greetings you will find sprinkled through this journal are from west coast composers as well as from national and international leaders in new music. This symbolizes NUMUS-WEST's double function as a mirror of west coast activity and at the same time as a channel of communication to other centers for experimental music. The support from those who have contributed the most to the path of progress is indicative of the high hopes many have for a publication that can serve as a stable focal point in our new music culture.

(continued)

In order to realize these goals, we will need support; and so I invite the readers of NUMUS-WEST 1 72 to contemplate the level of support you think it deserves and measure it against the following suggestions:

- † Send in your subscription order.
- † Detach the inside back-cover page and display prominently in your department.
- † Show this issue to students, colleagues, and friends and explain to them where to write if they wish to subscribe.
- † Support our advertisers who support us.
- † Tell your local new music organization about NUMUS-WEST.
- † Become your campus or town representative of NUMUS-WEST. (See advertisement, page 17), or help look for someone who is interested, perhaps by writing about it in your department newsletter or by asking the editor of your campus newspaper to announce it.

One word about our format. We felt it best to begin publication by sending an actual issue to the people who are most likely to be concerned. We chose 8,000 college teachers of music theory, history, and composition, members of the Music Library Association, and a number of musicians and institutions in Europe. The expense dictated that we had to use as much ingenuity as possible in order to keep the production costs down. In the next issues we plan to gradually upgrade the paper and lay-out.

I look forward to reporting to you in the fall issue, NUMUS-WEST 2 72, and leave you for now with this thought:

THE NEW MUSIC SPEAKS FOR YOU, BECAUSE IT SEEKS TO RECONCILE MAN WITH HIS TIME.

... End of Editor's Output.

Front Cover: Excerpt from
Elegant Journey with Stopping Points
of *Interest* (Schott)
by Robert Moran.

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NUMUS-WEST

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NUMUS-WEST is published twice yearly.

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Subscription rate for 1972/73 is \$2.00 for North America, \$2.30 elsewhere.

Business address: P. O. Box 146, Mercer Island, Washington 98040

Publisher-Editor: Louis K. Christensen

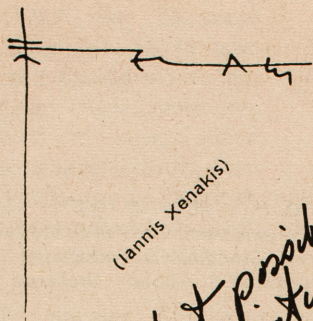
Assistant Editor: Sharon Dunstan

Printed at THE OUTLOOK, Seattle, Washington

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GREETINGS FOR "NUMUS"



(Iannis Xenakis)

Congratulations on your first issue and best wishes for your activities. John Cage

I wish you the greatest possible success with your new organization, NUMUS-WEST.

Cordially,
George Arnold

Greetings and good luck for a worthy venture for a worthy cause.
Walter Fort

I'm delighted to learn of the emergence of the new publication & I hope it enjoys a long & robust existence.
Cordially,
New Powell

Please permit a (just barely) senior of many winds of new music sent to extend his warmest congratulations on the birth of Numus - West.
Milton Balliett

May NUMUS-WEST be more spiritual than all the other organizations and magazines which I have seen rising and falling since 1950.
Stockhausen

New Music in the Los Angeles Area

by Edward Applebaum

Edward Applebaum (1937) received his Ph. D. from UCLA in 1966, in Composition. Since that time, he has spent a great deal of time in Europe, particularly in Scandinavia; he has three times been a recipient of awards from the American-Scandinavian Foundation.

He was Composer-in-Residence with the Oakland Symphony Orchestra 1969-1970; for them, he wrote his SYMPHONY No. 1.

He has written music in several genres, including chamber works for diverse solo instruments, a STRING TRIO and MONTAGES (a trio for clarinet, cello and piano). In addition, he has several orchestral works and a VIOLA CONCERTO. At present, he is completing a triple concerto, for the Montagnana Trio and Chamber Orchestra with voices. Then, he will begin work on an opera.

Dr. Applebaum is on the faculty of the University of California, Santa Barbara.

The Los Angeles area has many exciting programs of contemporary music for those willing to seek them out. A brief summary of some of this year's events will illustrate this . . .

The **Monday Evening Concerts** at the Los Angeles County Art Museum continue to be one of the most important series in the country. The directorship has passed to Dorrance Stalvey, and new ideas are surfacing. The list of contemporary composers presented on this year's series includes: Ghezzeo, Manzoni, Applebaum, Pousseur, Milburn, Kohn, Sessions, Martino, Wolpe, Christou, Boone, Samuel, Gilbert, Stockhausen, Selig, Subotnick, Penderecki, Gaburo, Halffter, Erb, Takahashi, Kagel, Takemitsu, Colgrass, Crumb, Powell, and Shrader — truly an imposing collection! The season began with a memorial concert for Stravinsky. All this, in addition to the more conventional repertoire.

Leonard Stein's **Encounters** series, presented at the new Pasadena Art Museum, continually plays to filled houses. Its lecture/concert format has introduced the world's most important composers to Southern California; this year's guests are: Takemitsu, Harrison, Kirchner, and Ligeti.

The **Los Angeles Philharmonic Orchestra**, under Ernest Fleischman's enlightened leadership, has been making tremendous efforts to bring new music into the community. The resistance has been, as one would expect, rather severe; Fleischman's and

Mehta's efforts have often been met with unjust criticism, both from the press and the contemporary musical community. A brief list of the innovations should lead to serious evaluation by these critics, and will hopefully give rise to reflection on the part of the management of other orchestras:

First, and foremost, is the **Contempo** series. Now several years in existence, this series has performed orchestral works of many Los Angeles composers, and has brought significant works of Europeans to Los Angeles for the first time. This series is given each spring at the Music Center, and has attracted world-wide acclaim. Naturally, it has been plagued by problems, mostly financial; but it does represent a major effort on the part of the most significant musical organization in Southern California.

Second, each fall the Philharmonic travels to various campuses in the Southern California area, and presents varied programs; new works form a significant part of the repertoire.

Third, this year's Hollywood Bowl season initiated a mini-marathon series, under the direction of Lukas Foss. At least one of these concerts was devoted to contemporary music, exclusively.

Finally, this year's subscription series contains works by Krenek, Takemitsu, Gerhard, and Crumb (*Echoes of Time and the River*).

I'm sorry that space prevents me

from going into greater detail, but I feel the point is sufficiently made.

Henri Temianka's **California Chamber Symphony** presents some contemporary music, although of a more conservative nature than the L. A. Philharmonic. He has recently performed works of Copland, Milhaud, and Schiffrin, among others.

KPFK, the Pacifica station in Los Angeles, regularly presents new music, some of it unobtainable elsewhere due to the station's liaison with European broadcasting stations. New recordings and tapes get regular billing on KPFK. Also, there is a series of programs, **The Composer Speaks**, in which Henri Lazarof interviews and plays works of many local and visiting composers.

The two composer organizations which give several concerts each year are the National Association of American Composers and Conductors (NAACC) and the International Society for Contemporary Music (ISCM). The activities of each fluctuate according to the availability of funds, since both depend largely upon the colleges and universities in the area for financial co-sponsorship.

Indeed, it falls upon the colleges and universities to regularly present contemporary music. This is natural, since the sociology of serious musical art in this country has dictated an alliance between the composer and the institution of higher education. And, virtually unlimited rehearsal time and enthusiasm overcome many of the obstacles encountered in the

professional musical life of the community.

To my knowledge, Cal-State at Long Beach, UCLA, San Fernando Valley State College, and UCSB have ensembles devoted exclusively to the performance of new music; there may be others of which I'm unaware. Each ensemble performs several times each year; specific details can be obtained from the respective directors: Don Andrus, Paul Chihara, Daniel Kessner, and Ed Applebaum.

Lastly - the festivals. The Ojai Festival, given in May each year, usually includes some exciting new works by the more and the less

known. The Claremont Summer Festival often has new works, too. And - Richard M. Nixon's alma mater, Whittier College, has just concluded a Festival of Contemporary Music.

I felt it necessary to give this descriptive summary of new music in the Los Angeles area, since it represents a microcosm of the problem which led to the creation of NUMUS-WEST. There is very little communication between the various areas and people in this area. It is too easy an explanation to claim this is merely the result of geography - although this surely plays a part.

Somehow, what is lacking is a "holding center"; as of now, it simply doesn't exist, largely due, I think, to a lack of imaginative and inciteful organized effort to define the problem.

What does exist is a twofold musical community: there is the professional musical world, and the professional academic music world; most of us have enough experience to realize that there is frequently little in common between them! The genesis of this aesthetic schizophrenia is not difficult to determine; the real madness is that it continues...

Very warmest regards for the success of Numus West. May it show us things we might never have imagined.

ROBERT ASHLEY
2520 WEBSTER ST.
BERKELEY, CA.
94705
!!

The very best of luck with your new venture, which will

be very helpful
Kessner
aburo

Congratulations and best wishes on the birth of a new publication! May Numus-West flourish, as I'm sure it deserves to!
Paul Chihara

NUMUS -Composition 1972

Study an object you enjoy looking at ... a chair, table, auto, a friend, piano, etc. Study the shadow of this object, then using either white paint or chalk, paint in the complete shadow of the object. With great care remove the object, leaving the painted shadow ... in fact, place the object at a great distance from its painted shadow. Invite friends to come and visit this painted shadow. You may wish to paint the shadows of every object in a room. Following this action, remove every object from the room, except for one small, loud transistor radio. Music always helps. You may wish to have your friends bring polaroid cameras and photograph the shadows. Such a collection of photos would look nice in a local museum.

Robert Moran
February 1972
San Francisco



The Bay Area Music Scene

by William Maraldo

William Maraldo is Co-Director of the Mills College Center for Contemporary Music. His formal training in composition was with George Crumb, Lukas Foss, and Olivier Messiaen. He is a former assistant director of the Centre de Musique (American Artists Center, Paris), an organization which presented bi-weekly concerts of new music and rarely performed traditional works. Since 1968, his work has been in the areas of electronic music composition, film and film sound tracks.

Part I The Performing Groups

In speaking of new music activity in the Bay Area during the past three years one should first acknowledge that such activity has been almost solely the result of efforts by two organizations: the New Music Ensemble (of the San Francisco Conservatory of Music) and Mills College Center for Contemporary Music. Both groups have consistently endeavored to present a compendium of recent music with a rare regard for "presentation", so that the performances are generally as provocative and interesting as the works themselves.

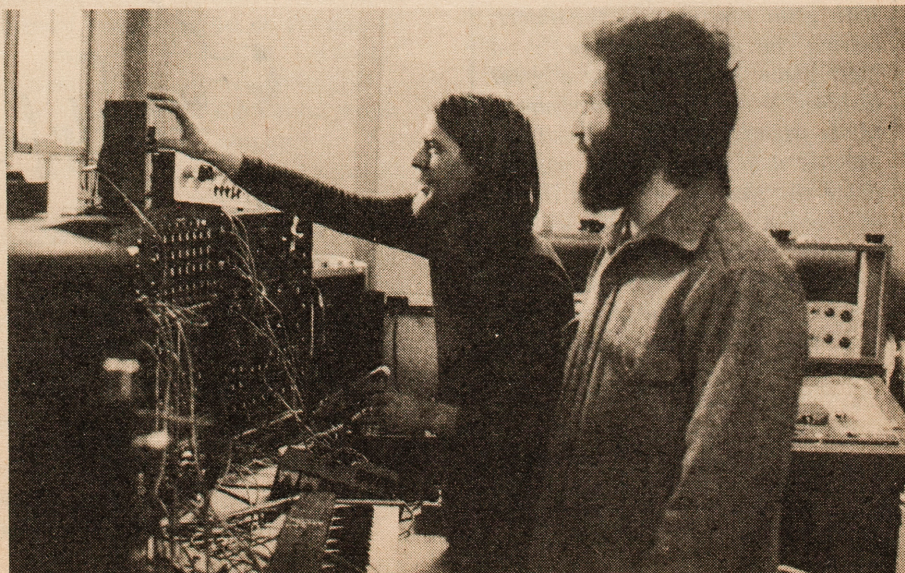
The New Music Ensemble was founded in 1969 with a grant from the Ford Foundation. Directed by Howard Hersh with Robert Moran as Associate Director, the ensemble is composed of about twenty advanced student musicians of the San Francisco Conservatory of Music. The programming of directors Hersh and Moran has encompassed a variety of new works for both small and large instrumental ensembles, some with electronic modification, and others for electronic instruments alone. These works are often within the context of a program which includes one or more small works from another period. Often a guest composer is given the opportunity to present his work — there have been full evenings devoted to the works of John Cage, and

recently an evening was given to the compositions of Haubenstock-Ramati. On both occasions the composers were present and actively involved. The ensemble has also attempted to reach a larger public by presenting a series of rather informal concerts at the Community Music Center, downtown San Francisco.

I was recently informed that this concert season will be the last season for the New Music Ensemble. A most unfortunate situation (and one which occurs far too often these days) — the grant expires and the Conservatory will not continue to subsidize the group so it will be 'retiring' from

service. In April the ensemble will present *HPSCHD* by John Cage and Lajaren Hiller, and in May there will be new works by Ivan Tcherepnin, Douglas Leedy and others. Thereafter, a loyal and appreciative San Francisco audience will have to look elsewhere for this music.

The Center for Contemporary Music at Mills College was established in its present form in 1969. The Center is under the joint direction of Robert Ashley and the author. The concerts supported by the Center represent new directions in the area of chamber music composition as well as those which incorporate the



Public users at work in the Moog studio.

technology of our time as tools to new ways of musical expression, i.e. presentation, or the artistic investigation of the sound/space. Last season, for example, in accordance with this philosophy, we presented *Music With Roots in the Ether*, a nine-evening festival of concerts featuring both instrumental and electronic music, theater events, video and audio environments. The physical space, dictated by the nature of each event, became as varied as the events themselves, and the composers utilized everything from a small converted office to the several open (out-of-doors) and naturally beautiful areas of the Mills campus. PULSA, a group of artists/engineers who live and work communally near New Haven, Connecticut, were special guests for the duration of the festival. With the help of twenty-four programmed aircraft strobes and speakers, a small synthesizer, and two large screen video projection systems, they daily presented (both in and out-of-doors) a series of "sound/light sensoriums" continually modifying the environment and one's perception of it as well.

This season the most ambitious undertakings have been in the area of music theater. In mid-February Jean-Louis LeRoux conducted the Mills Performing Group in a production of the Brecht/Weill songplay, *The Little Mahogany* (original 1927 version) which was directed by John Duykers. In early March a theater version of Cage's 34.776 (employing projections, video, prepared pianos, and percussion) was directed by Robert Sheff; and in later April the Center will present new works by Robert Ashley, Jon Weiss, Joji Yuasa, and the author.

Before closing, I would like to mention the programs of the Electronic Music Ensemble (San Francisco Conservatory students) directed by Alden Jenks, and the series of tape music concerts presented by Mills College graduate students of electronic music. The thoughtful and yet informal events by these two groups have attracted the attention of many young musicians throughout the Bay Area.



Lars Gunnar Bodin, visiting Swedish composer and lecturer in music during spring term at Mills College.

Part II The Electronic Music Studios at Mills College

In addition to its concert-giving activities, the Center maintains electronic music facilities through the Mills College Department of Music that are open to all composers, musicians, and students in the Bay Area. Besides serving the students of Mills College, the studios are perhaps unique in being open to the public on a non-profit basis. Originally the Center was established with the support of a grant from the Rockefeller Foundation, but for the past two years the facilities and staff have been completely subsidized by Mills College. The public user pays a fee of \$1.50 to \$5.00 per hour for the various electronic music studios and \$10.00 per hour for the recording studio. This fee also includes instruction and engineering assistance, which is provided by Jon Weiss and Robert Sheff, two young professional musicians with considerable training in the area of electronic music. A recent grant from the National Endowment for the Arts, with matching funds from Mills, has enabled the Center to employ two other staff assistants and therefore offer the complete facilities to a greater number of public users than was previously possible.

In considering the development of the present studios, it was first of all our intent to provide "state of the art" technology which would bring the composer in touch with the electronic and musical resources of his time, and secondly to allow him considerable flexibility toward the creative uses of that technology. During the past three years we have been able to realize many of our original intentions.

The present facilities comprise five separate studios, plus an equipment room, an engineer's work room, and an office. These facilities incorporate most of the best known devices of the contemporary studio: Moog Synthesizer, Buchla Synthesizer, two and four track synchronous recording and mixing and a full complement of sound modifying devices. While most of the equipment is assigned to the various studios by function, the overall design of the facility permits any important piece of equipment to be moved to (or remotely connected to) the recording studio. As of January this year, the Center has completed a professionally equipped multi-track recording studio, thus allowing the composer access to an area of music technology not generally available to him, if at all. While a composer may have access to sophisticated sound-processing equipment through a

typical electronic music studio, that studio will seldom offer the equally important multi-track recording facility.

The Mixing Console is a professional eight-input, eight-channel matrix/stereo mix down unit, designed and built at the Center for Contemporary Music. Input modules and all active circuits are Opamp Labs commercial products. The console feeds a four-track sel-sync recorder and four channels of echo/reverberation devices.

Just recently, the Center has

received a two year grant from the Ford Foundation which will allow 16 young American composers to individually study multi-track recording techniques and the use of electronic music instruments in connection with these techniques. In order to assure a wide selection of talents and stylistic interests, the 16 participants have been chosen by a Nominating Committee of distinguished composers and musicians from throughout the United States.

Public response to the facilities is continually increasing. At the present

time, the studios are being used by more than 100 Mills students (both undergraduate and graduate) and by an equal number of public users. The quality of the projects from the various users has more than justified the goal of offering professional facilities at non-profit rates.

Plans for the future? Our engineer, Nick "Costanzo" Bertoni, is busy working on a digital control system which should be of considerable value to any composer interested in sound — and its movement in a time/space continuum.

Three Themes

by Pauline Oliveros

Pauline Oliveros is teaching composition and electronic music at the University of California at San Diego.

Introducing the UCSD Music Community:

"What is your favorite sound?"

Roger Reynolds, Composer: *"I assume you mean independent of contextual functions?"*

Robert Erickson, Composer: *"I used to think I had favorites; now I don't, really. The most I could say is there might be a time and a place."*

John Mizelle, Composer: *"My favorite sound is Every sound; my favorite sound is No sound."*

Charlie White, Composer: *"How about the sound of my head?"*

Damian Bursill-Hall, Flautist: *"Sometimes my favorite sound is absolutely nothing."*

Libby Poole, Violinist: *"I never thought about that. I don't know if I have one."*

Tom Nee, Conductor: *"Baby's nursing."*

Wilbur Ogdon, Composer: *"Hmmm. It's me. As long as I can hear me, I'm happy."*

Jack Leung, Composer: *"Birds are my favorite sound."*

Warren Burt, Composer: *"I don't have a favorite; I like them all."*

James Campbell, Audio Expert: *"Clavichord." "(You didn't ask me whether short or long or anything.)"*

Oliveros: *"That's because your output is your revelation!"*

Peter Gordon, Composer: *"Silence."*

Ernie Morgan, Composer: *"I like birds a lot. What's that one that sings all the licks?" "Mockingbird?" "Oh, yeah!"*

Bruce Rittenbach, Clarinetist: *"My 2½-year-old son, Eric, whispering."*

Keith Humble, Composer: (A roaring jet drowns us out). *"I can't think! After the day I've had. Bloody exams from 8:00 a.m.!"*

Stan Evans, Composer: *"Depends on my mood. Do you mean right now?" (He runs his finger across the carpet.) "I like this very much."*

Joe Julian, Composer: *"That's a tough one. I'd have to say the sea."*

Rheinhard Berg, Composer: *"Silence."*

Because it's impossible."

Larry Livingston, Conductor: *"Swish! Basketball swish."*

Gordana Stojanovic, Conductor: *"Water drops."*

Heidi Von Gunden, Composer: *"High flute."*

David Gamper, Audio Expert: *"I have so many. A good, heavy, low, steady drone with delicate harmonics changing up above." (With hands clasped.) "A flute playing alone by the sea."*

Zina Louie, Composer: *"God!—I like listening to hummingbirds."*

Irene Solomon, Secretary: *"Swiss cowbell, in the Alps."*

Mike Magee, Composer: *"I don't suppose I have a favorite sound."*

David Guion, Composer: *"An unfair question on short notice. I like all kinds of things."*

Y. Lim Yip, Poet: *"Cracking, grating, grinding."*

Jeff Lohn, Pianist: *"You haven't asked me a question."*

Grace Tsou, Composer: *"Quiet."*

Louise Spizizen, Harpsichordist:
(Smiling broadly.) *"That's it!"*

Ken Gaburo, Composer: (Ken is out of town, but I am sure he would like the sound of St. Michael pouring the water of life from cup to cup.)

Joe Friedman, Guitarist: (He jingles his keys in his hand.)

John Glazier, Guitarist: *"My bathroom door."* (What are you going to do when you move away, John?)

Lin Barron, Cellist-Improvisor: *"I think wind chime sounds. The glass tinkle, tinkle ones."*

Barbara Durphy, Administrative Assistant: *"What a question! I've never thought of that before. The voice - the ocean."*

Barbara Alvarez, Secretary: *"Quiet!"*

Burt Turetzky, Contrabassist: (A dirty laugh.) *"A sigh."* (Next day's amendment): *"The sound of ecstasy with a Hammond organ background."*

Barry Liesch, Composer: *"Are you serious? I do like voices."*

Ron George, Percussionist: *"I don't think I have one."*

Joan George, Clarinetist: (On an inhale with Lion's breath.) *"Beedeep!"*

Pam Sawyer, Trumpeter: *"Do I have to have a favorite sound?"*

John Silber, Chairman, Performer: *"O-o-o-o-h, Damn!!!!!!"*

Ann Silber, Housewife: *"Birds. They bring back so many memories."*

Peter Salerni, Composer: *"A Thai instrument. The Pi Nai."*

Bob MacDougall, Composer: *"Hmmm."*

Lenore Eric-Alt, Painter: *"Birds."*

Polly Campbell, Soprano: *"Baby cooing."*

Nancy Turetzky, Flautist: *"Wind chimes."*

Beverly Ogdon, Soprano: *"A well-sung high C."*

Karen Reynolds, Flautist: *"High altitude atmosphere."*

Mary Nee, Stage Designer: *"The sea at night."*

Jill Humble, Weaver: *"My dog's sound, Woof!"*

Virginia Gaburo, Pianist: (Unavailable for comment, but I am sure she appreciates the voice of Mother Nature.)

My own favorite is the memory of undifferentiated masses of sound before my auditory perception was highly developed.

* * *

From a Sound Journal 10-18-71 UCSD Leitmotiv

It took a while to learn to look ahead of the actual sound in order to see the jet or jets. I look up only because I know the source is up; otherwise, the location would be obscure. It comes to consciousness first with a high-pitched whine with cycles through the partials of the engine drone. While growing inexorably, the sound is reverberant, reflected from many places in the landscape. As the pressure wave passes through the campus, it peaks when the lowest part of the sound seems to sweep or drag across the ground. There are usually many responses from the resonant wooden-frame building. A window rattles in sympathy or a loose board sings. Depending on the proximity, an on-going lecture or concert is always masked by the sound, sometimes every 5 or 6 minutes. My sternum vibrates, too. With really close jets the sound usually distorts at some point, like an over-driven speaker. I suppose this is actually the distortion of my own over-driven ear. Sometimes the jet sounds pop into hearing suddenly without any gradual crescendo from the threshold of audibility. Depending on my state of mind, I can love it or leave it ... but a volume control would be nice. The only way for a composer to beat it is to include it. Try *Nine and a Half for Henry* (and Wilbur and Orville) by Robert Erickson.

1-5-72: Today walking across Revelle campus, a motorcycle forms a chord with the Central Utilities building. How to represent, express the spatial quality of that chord? At what point did it become a chord? Rather than two separate sources? There was a fusion. What happened to the chord?

1-9-72: I was giving an entrance exam for my class, Electronics in Music. The task was to make a graphic representation of Subotnick's *Side Winder, Part II*, the major sections.

During the third time through the recording, I heard an amplitude modulated glissando about 2 seconds long. It had presence. I had not noticed it before. Most of the class noticed it, too. It was the back door of the hall, which had opened, allowing a string of people to silently walk in. The string of people did not understand why everyone turned to look at them.

1-14-72: Jim Tenny is tired of being a computer expert. He plays ragtime, instead. Tonight he entertained us with three rags by Scott Joplin on my old Ivers and Pond upright. His versions are smooth and fluid with a remarkable coloration appearing in the voicing. The last one was called *Stop Time Rag*. Jim didn't know the derivation of that term. Being an old tap dancer, I reminded him that tap dancers do their thing during the stops.

2-3-72: Terry Riley's *In C* is like a flock of migrating birds in flight.

Last night my illness manifested itself in wakefulness and overstimulation. I did not sleep for 21 hours. When I yawned hard, I could hear an electronic drone in my head. The yawn seemed to connect me with the inner sound world, but only momentarily. I recognized the sound. It is similar to some of my own electronic music. When I closed my eyes, visions moved continuously in color and were accompanied by internal dialogue or sound. I had pictures of micro-organisms magnified. The dialogue asked over and over again: "What are you?" "Where do you come from?" "What do you bring?" The answer was continuous movement, deep, dark colors and siren-like sounds. I am still hearing the high-pitch drone of my nervous system, but the rushing sounds subsided with the fever. I slept from 5 a.m. to 8 a.m. I'm still awake, improving rapidly, but still overstimulated. Is this flu bug aptly suited to my musical needs?

Karlheinz Stockhausen's *Kontakte* is musical matricide. Mars at war with Mother Earth.

2-10-72: Juan Carillo's work for quarter-tone guitar. Strange falling sensation as melodic-harmonic progression descends in quarter-tone

increments. A long forgotten staircase. Down into the depths of memory.

2-2-72: I thought I heard an owl hooting, but it was 3 o'clock in the afternoon and only my nose resonating at the frequency of my dried out nostrils. Curious how internal sounds predominate during illness, I could hear all kinds of roars and drones in my head during the height of the fever. No wonder the heralding of a future Shaman is preceded by illness. I was also visited by innumerable images and the sensation that those bugs were busy rearranging my internal organs. These are the many things that early society appreciated as signs that one was possessed and therefore a liaison with the Gods. In fact, illness was prerequisite for a Shaman. Initiation was the ritual removal of the organs by the deities and replacement of same, according to Mircea Eliade in his book, *Archaic Techniques of Ecstasy*. The Shaman is also a drummer.

"Fire of whatever kind transforms man into spirit; this is why Shamans are held to be masters over fire and become insensitive to the touch of hot coals. Mastery over fire or being burned are in a manner equivalent to initiation." Shamans are also experts at learning the language of the birds and animals. He or she not only recognizes the sounds but can produce them at will. "Animal language is only a variant of spirit language."

According to Eliade, the drum is of primary importance to the Shaman. It can carry the Shaman to the center of the world or enable him to fly through the air, summon or imprison spirits. The drumming enables the Shaman to concentrate and regain contact with the spiritual world through which he is preparing to travel. (No wonder I always went for the drums in kindergarten! Too bad the teacher always intervened and gave the drum to a boy and forced me to play toy trombone.)

The Shaman's drum is always especially made. The right tree is chosen by magical means and is cut for the shell. During the animation rites, the Shaman has to relate the life history of the drum animal. He relates the life history of the tree. Through his own voice the animal tells of its

birth, history, parents, childhood, and life to the time it was brought down by the hunter. Also, the drum is called the Shaman's horse. When the Shaman drums, he is believed to go to the sky on his horse.

* * *

From a Dream Journal

10-18-71: I and some other were going to visit Harry Partch. We could see that he was in bed, bandaged and groaning, but perhaps asleep. We slipped quietly out of the house. All the same — Harry was making an effort to get up. We drove somewhere.

10-21-71: I am walking along a path with Bob Erickson leaving school. We talk in a friendly manner. He meets someone who stops him. I start to stall and wait for him but decide to continue on my way. I begin to soar over the ground. I realize that I can fly. The streets are steep like San Francisco. I run up a steep one, flap my arms and fly up very high. I can feel the breeze. I have a dollar and some change in my hand which I manage to stuff in my pocket. I fly home to Lin.

11-6-71: I am running a projector for John Silber. The wall is too dark for

the image. The image is abstract dim color changes. He asks me to try projecting on the ceiling, which is white. I can't get the image in focus.

11-9-71: I am playing my accordion in a small band. In it are Ken Gaburo and Natalie Mann. I play a very jazzy introduction, 12 bars instead of 8. Ken is laughing and saying he can't remember the tune. I continue playing the chord background for no particular tune. Natalie begins to sing in a high, beautiful voice. I find some dirt in my hand and throw it on the floor. I examine a small wooden cabinet. There is dirt inside mixed with spider eggs. I pull out a handful and see many black spiders crawling around. I am mildly afraid.

11-11-71: Tom Nee arranged a performance of Sound Patterns in Minneapolis. It was a large chorus in a large hall with an hostile audience. The piece was sort of buried in a huge program of conventional orchestra works. Tom was conducting but also sitting in the audience. I was very surprised at the sounds. There was a fantastic moment with a long chord where the basses sounded like



Robert Erickson and Pauline Oliveros

feed-back near 16 cycles. It shook the hall. The performance continued until I began to hear raspberry-like sounds from the chorus that did not belong. I got angry. I stood up and yelled, "Stop!" I went up on the stage, yelling "Stop!", and demanded to know who was making that sound. It was a woman with a bird whistle. A small child was with her. I demanded to know why she thought she could do that. I turned to explain to the audience how contemporary music gets sabotaged by performers. There were very few people left and most were leaving. A sense of embarrassment hung in the atmosphere.

Later there was a party at Nee's house. There were big pictures of the chorus. Tom was commenting on the elderly members, calling them "geezers." Whole lines of chorus were white-haired.

Lin and I were trying to catch a taxi. We didn't want an old one. We managed to get a bus-like taxi. Many people either got on or off. We drove across country. The trip seemed very fast - almost like a plane ride.

1-20-72: There is a party. Will Ogdon is present. He has brought special wine. I am served steak and vegetables. For some reason, I must leave. I do not have time to eat. I take my plate to the next room and wrap the steak in aluminum foil to protect it from the cats. The hostess takes the steak, which has turned into a five-dollar bill, and clips it with her scissors as a reminder.

3-17-72: In a café a woman appeared with a contrabassoon. She was short and blond like Gordana Stojanovic. The contrabassoon was gleaming with a high gloss, and was somewhat fatter than an ordinary one. The woman removed the bocal and began to play the instrument like a jug with her lips some distance from the opening. Remarkable sounds issued forth; bird-like frequency modulations and insect cries. She had modified the instrument with some invention of her own. After her café performance, I asked her if she would demonstrate this instrument in Bob Erickson's new Instrumental Resources Seminar. I wondered how we could pay her, knowing that the department was officially out of money.

— DE L'EXPERIENCE MUSICALE A L'EXPERIENCE HUMAINE —

Ce titre apparemment vague dissimule un proposé qui ne s'est pas départi d'émettre depuis les premiers balbutiements de la Musique Concrète.

J'ai été accusé d'empirisme, de bricolage. Je revendique plus encore que la création d'œuvres nouvelles, le droit d'expérimenter en musique, tout comme on fait en sciences.

Inversement, je n'ai cessé de dénoncer l'illusion qui prétend fonder les sciences humaines sur le modèle des sciences de la nature, de marquer sans originalité, sans finalité, ni richesses. J'ai osé avoir mis à l'épreuve, dans le champ très particulier de la recherche musicale, une méthode adéquate, susceptible d'être finie relative à l'ensemble des recherches sur l'homme.

Le problème se pose en tous cas. Si la science constituait en effet la panacée universelle, l'unique chemin de la connaissance, à quel servirait l'Art? Ne voit-on pas des créateurs contemporains tentés par le dérisoire et l'inutile, détournés de leur vocation profonde? Laquelle?... Je l'ai suggéré aux dernières lignes du Traité des Objets Musicaux: "L'Art, c'est l'homme, à l'homme décrit, dans la language des choses." Pierre Schaeffer

From the Musical Experience to the Human Experience

This apparently vague title conceals a concept which, in spite of its persistent assertion, has not been refuted since the earliest stammerings of Musique Concrète. I have been accused of empiricism as well as of 'tinkering'. But I feel that the right to experimentation in music has priority - even over the need for innovative works, as is the case in the sciences. On the other hand, I am compelled to point out that using the Physical Sciences as a model for the Humanistic Sciences is sheer illusion. Such an idea is a distortion of the problem and serves no purpose. I believe I have put a method to the test which has proven adequate in the very specialized field of musical research.

The success of this method, however, rests on its ability to be generalized to the sum of our efforts to understand man.

The problem stays with us just the same. If Science in effect constituted a universal panacea - the only road to knowledge, what is the purpose of Art? Are we not observing contemporary creators who are veering from the path of their true vocation with the result that their efforts become directed towards the ridiculous and the useless? But what is that vocation? . . . I have suggested it in the last lines of Treatise on Musical Objects: "Art is man, described to man, in the language of things."

Pierre Schaeffer
(translated by Louis Christensen)



Stanford Computer Music Project

by John Chowning

John M. Chowning was born in Salem, N.J. in 1934. He received the B.Mus. degree in composition from Wittenberg University in 1959 after military service. He studied composition in Paris for three years with Nadia Boulanger. In 1966, he received the doctorate in composition from Stanford University, where he studied with Leland Smith. With the help of Max Mathews of Bell Telephone Laboratories, in 1964 he set up a computer music program at Stanford. Dr. Chowning currently teaches music theory and computer-sound synthesis and composition at Stanford's Department of Music.

Over the past several years the Stanford Computer Music Project has made significant progress in several areas. My own research has been primarily in acoustics. One of the initial problems I set for myself was the realization of a dynamic sound space or an artificial control over the acoustical environment in which electronic sounds are cast. We now have programs which not only allow control over the "environment", but which also allow the movement of sounds through the illusory space.

A digital computer is used to generate four channels of information which are recorded on a tape recorder. The computer program provides control over the apparent location and movement of a synthesized sound in an illusory acoustical space. The method controls the distribution and amplitude of direct and reverberant signals between the loudspeakers to provide the angular and distance information and introduces a Doppler shift to enhance velocity information.

The normal experience in listening to music and other acoustic signals is to have a continuum of sound source locations. This includes the direct signals from the locations of the sources and the indirect or reverberant signals from the surrounding environment. However, when music is produced for loudspeakers (synthesized music), the number of sound source locations is determined and limited by the number and location of the loudspeakers.

In conventional stereophonic

reproduction and in the more recent four-channel reproduction of music, the directional and distance cues of the various recorded sound sources are to some extent preserved, giving an illusion of location in an illusory acoustical space. In music which is synthesized, however, including electronic music, computer music, and some of the newer popular music, the techniques to project the location of a synthesized sound in an illusory space have not been up to this time defined to the extent that the total effect is in any way comparable to a good stereophonic or four-channel recording.

Localization Cues. To locate any real sound source in an enclosed space the listener requires two kinds of information: that which defines the angular location of the source relative to the listener, and that which defines the distance of the source from the listener.

The cues for the angular location are 1) the different arrival time or delay of the signal at the two ears when the source is not centered before or behind the listener, and 2) the pressure-level differences of high-frequency energy at the two ears resulting from the shadow effect of the head when the source is not centered [1].

The cues to the distance of a source from a listener are 1) the ratio of the direct energy to the indirect or reverberant energy where the intensity of the direct sound reaching the listener falls off more sharply with

distance than does the reverberant sound, and 2) the loss of low-intensity frequency components of a sound with increasing distance from the listener.

Simulation of Cues. The following defines the configuration of loudspeakers and listener and the means by which the angular location and the distance cues may be simulated.

In this system, four loudspeakers are placed so that they form the corners of a square, the perimeter of which forms the inner boundary of an illusory acoustical space, as shown in Fig. 1. The listener is located inside this boundary as close to the center as possible. Since the localization cues are computed for the listener who is an equal distance from the four loudspeakers, there will be a geometric distortion of the spatial image for any other listener depending on his

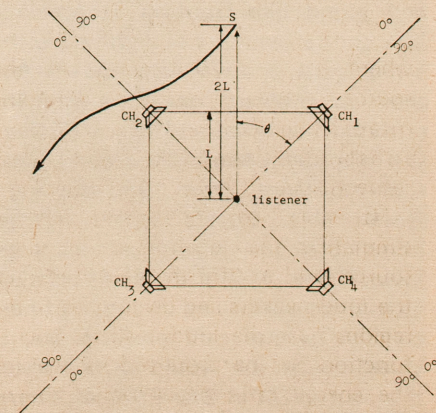


Fig. 1. Configuration of loudspeakers defining illusory and listener space.

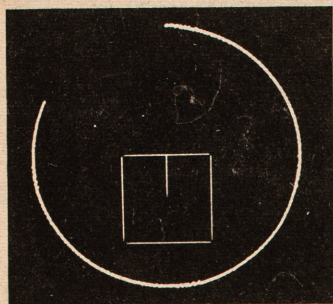


Fig. 2. Sound path of moving source (clockwise) around listener space.

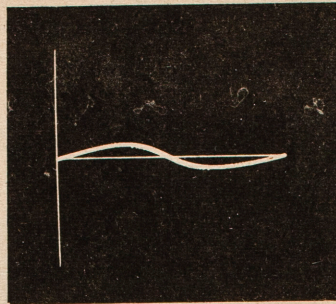


Fig. 3. Control function for Doppler shift, dD/dt .

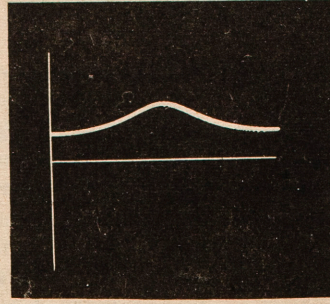


Fig. 4. Control function for amplitude of direct signal, $1/D$.

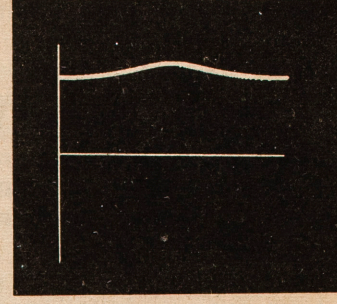


Fig. 5. Control function for amplitude of reverberant signal, $1/D$.

distance from the center. In the case of stereo simulation, the relative location of the listener to loudspeakers 1 and 2 is assumed (Fig. 1).

As in normal stereophonic and four-channel listening, the precise location of the listener is not known, which means, therefore, that any cues to location of a source which are dependent upon delay, phase, and orientation of the listener's head are inappropriate. The cue to angular location must be introduced by a changing energy ratio of the direct signal applied to a loudspeaker pair.

As shown in Fig. 1, the 360-degree space is divided into the four quadrants where each pair of loudspeakers are at an angle of 90 degrees relative to the listener. An obvious means of changing the ratio of the direct signal for the moving sound source S is to make the energy applied to the loudspeaker pairs proportional to the angle of displacement. Thus,

$$\% \text{ signal } CH_1 = \sqrt{1 - \theta/\theta_{\max}}$$

$$\% \text{ signal } CH_2 = \sqrt{\theta/\theta_{\max}}$$

where $\theta_{\max} = 90$ degrees. As the source moves into the adjoining quadrant, CH_2 and CH_3 are substituted for CH_1 and CH_2 , respectively.

It may be, however, that in simulating the location of a single source tend to "fill the hole" between the loudspeakers and de-emphasize the regions near the loudspeakers. Such a function can be produced by making the energy ratio proportional to the tangent of the angle. Thus,

$$\% \text{ signal } CH_1 = \sqrt{1 - \frac{1}{2} [1 + \tan(\theta - \theta_{\max}/2)]}$$

$$\% \text{ signal } CH_2 = \sqrt{\frac{1}{2} [1 + \tan(\theta - \theta_{\max}/2)]}$$

In order to simulate the distance cue one must synthesize and control the reverberant signal as well as the direct signal such that the intensity of the direct signal decreases more with distance than does the reverberant signal. The amplitude of the direct signal is proportional to $1/\text{distance}$. As an example, assume the distance from the listener to the point midway between two loudspeakers to be L (see Fig. 1); we wish to simulate a source at a distance of $2L$. The amplitude of the direct signal would be attenuated by $1/2$.

It is assumed that in a small space the amplitude of the reverberant signal produced by a sound source at constant intensity but at varying distances from the listener changes little, but that in a large space it changes some. Therefore, in these experiments the amplitude of the reverberant signal is made proportional to $1/\sqrt{\text{distance}}$.

Velocity Cues. In the presence of a moving sound source, a listener receives velocity information from the rate of movement of the apparent source position and the shift in the frequency of the source due to the Doppler effect (radial velocity).

The simulation of the Doppler effect is achieved simply by computing the distance D from the subject to the apparent source and making change in frequency proportional to dD/dt .

Reverberation. As was noted above, reverberation is an essential part of the distance cue. Reverberation also supplies the "room information," giving general cues as to size, shape, and material construction. In simulating a sound source in an

enclosed space, then, it is desirable for the artificial reverberation to surround the listener and to be spatially diffuse.

To achieve the surround effect and the diffuse quality each output channel has a reverberator with independent delays and gains [3]. In the simplest case some percent of the direct signal is scaled according to $1/\sqrt{\text{distance}}$ and passed to the reverberators equally. Their percent governs the overall reverberation time within the limits determined by the values of the delays and gains of the reverberators themselves [3].

It should be noted, however, that if the reverberant signal were to be distributed equally to all channels for all apparent distances of the direct signal, at distances beyond the echo radius [4] the reverberation would tend to mask the direct signal and eliminate the cue for angular location. In order to overcome this deficiency, the reverberant energy is controlled in the following two ways: 1) global reverberation, i.e., that part of the overall reverberant signal which emanates equally from all channels, is proportional to $(1/\text{distance}) (1/\sqrt{\text{distance}})$ and 2) local reverberation, i.e., that part which is distributed between a speaker pair as is the direct signal, is proportional to $(1 - 1/\text{distance}) (1/\sqrt{\text{distance}})$. Thus, with increasing distance of the apparent source the reverberation becomes increasingly localized, compensating for the loss of direct signal energy. In fact, this may be a fair approximation of a real acoustical situation, for as the distance of sound source increases, the distance to a reflecting surface decreases, thereby giving the reverberation some directional emphasis.

Program Control. For the purpose of sound synthesis a special computer program was written which is similar to those developed at Bell Telephone Laboratories [5]. The program and system allow up to four output channels at a 25-kHz sampling rate per channel. The output signals are recorded on a four-channel recorder-reproducer.

In order to generate the control functions for a moving sound source, a special subprogram was written. The program uses a CRT to display a square (Fig. 2) which defines the inner boundaries of the illusory space, and a double-jointed arm whose position can be read by the computer. When the arm is moved, a pointer displayed on the CRT moves in a corresponding manner. The user presses a button as he moves the arm and simultaneously a point trace of the movement is displayed on the screen. Since the points are plotted at a constant rate, their relative distance to each other indicates the velocity of the movement. The coordinates of the points are stored, the user types in a distance scale value for the Doppler shift, and the program then computes, displays, and stores the resulting control functions. It also allows the option for computing a geometric sound path.

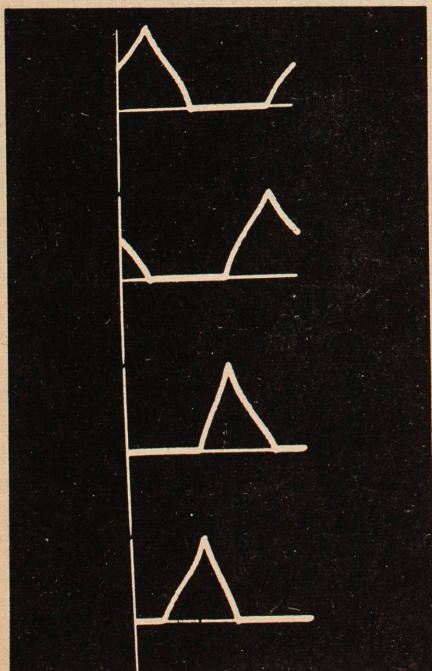


Fig. 6. Control functions for angular displacement, CH1-CH4.

As shown in Fig. 2, a nearly complete circular path is displayed where the center of the circle is the point midway between CH1 and CH2. Figure 3 shows the percent frequency shift versus time for a unit distance value of 20 feet and the source moving through the complete circle in 2 seconds. Figure 4 shows percent amplitude versus time (2 seconds) for control of the direct signal according to $1/\text{distance}$. Figure 5 shows percent amplitude versus time for control of the reverberant signal according to $1/\sqrt{\text{distance}}$. Figure 6 shows percent amplitude versus time for channels 1-4 where the amplitude is proportional to $\tan \theta$ as described before. The sum of these four functions is equal to 1.

A diagram indicating the manner in which the above functions are applied in the sound synthesis program is shown in Fig. 7. The original signal (21) is frequency modulated (22) for Doppler shift. The output (23) is amplitude modulated (24) for distance of direct signal, $1/D$. The signal (26) is then amplitude modulated (31-34) by the functions controlling angular location (CH1-CH4). The outputs (36-39) are passed through adders (76-79) and then to loudspeakers (1-4). Thus far, the direct signal has been processed for frequency shift, distance, and angle.

The frequency-modulated signal (23) also takes another path to produce the reverberant signals. It is attenuated (41) by some percent to control all reverberation time. The output (42) is then amplitude modulated (43) for distance, $1/\sqrt{D}$. This output (44) is modulated (27) by the distance function and the output (28) becomes the percent of the signal to become global reverberation. The output (44) is also modulated (29) by the $(1 - \text{distance})$ function. This signal (30) is then distributed in angle according to the same functions (CH1-CH4) which control the direct signal and added (46-49) to the global part. These four signals are then reverberated (71-74) and added to the

It should be pointed out that the numerical representations of the waves are actually stored on a disk file and not converted to electrical energy and applied to the speakers until after the computation is completed.

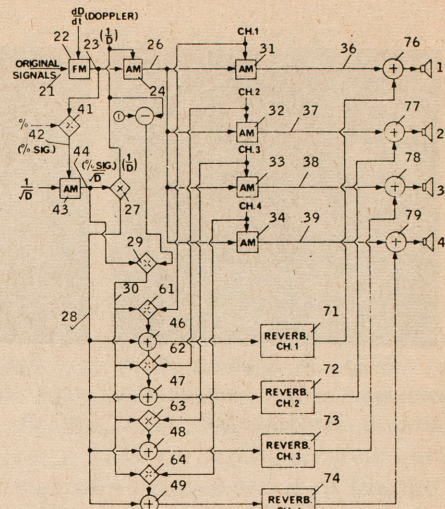
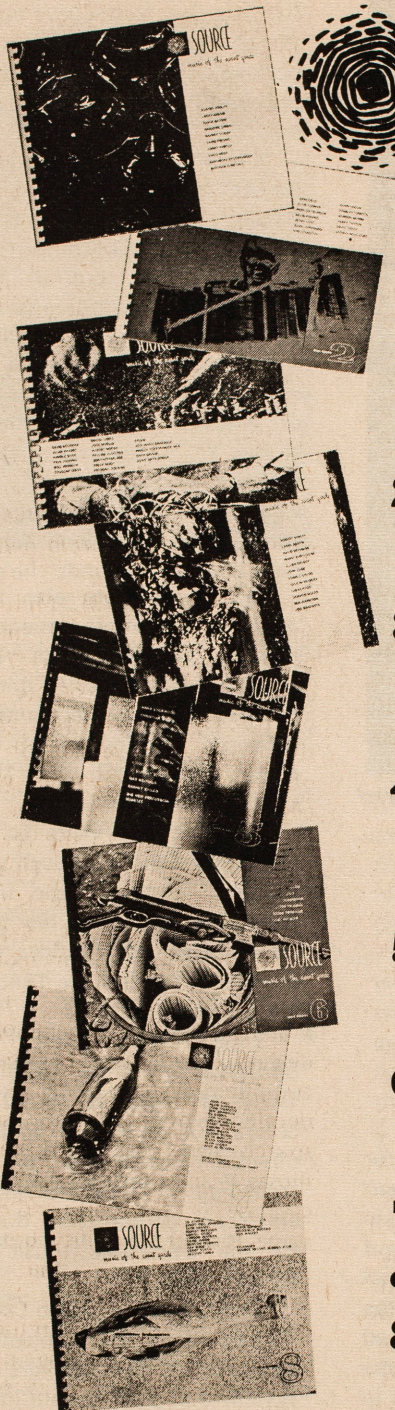


Fig. 7. System to process signal using functions shown in Figs. 3-6.

direct signal (76-79). Multiple input adders can be placed immediately before the reverberators (71-74) and also replace those before the final output (76-79) to allow the simultaneous movement of a number of independent sources where the circuit (Fig. 7) must be multiply defined only up to the reverberators and the final adders. This point is important because the reverberators cause the greatest expense, in computing time and memory, of the system.

Summary. By using graphic input devices in conjunction with a powerful computer system a means has been developed by which an illusory sound source can be moved through an illusory acoustical space, allowing a great deal of flexibility and control. At some loss in flexibility but a gain in real-time control, the processing system can be rendered as an analog device. With some care in the design of the reverberators some number of independent channels of synthesized music or recorded music with a minimum of natural reverberation can be transformed into two or four channels where the location, static or dynamic, of each input channel can be independently controlled in an illusory environment which can have a large range of reverberant characteristics.

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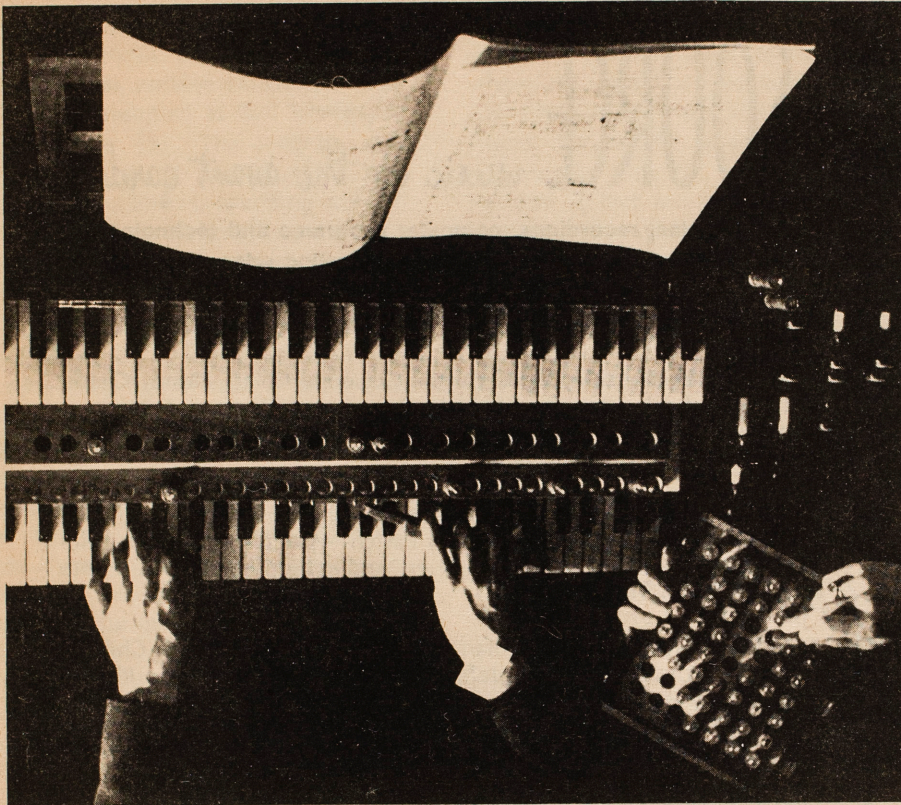
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A Swedish School of New Organ Music

by Louis Christensen

The little town of Uppsala is situated 45 miles north of Stockholm. Here is an old university full of traditions, a cathedral which is the seat of the archbishopric, and historical monuments connected with a thousand years of monarchy.

It is the academic, spiritual, and historical heartland of Sweden. Those who are more familiar with English conditions must imagine the towns of Oxford, Canterbury, and Windsor combined in order to achieve the same central position for English culture as Uppsala has for Swedish.

In 1964 the archbishopric was preparing to celebrate its 800th anniversary, and for the occasion a large composition was commissioned from Bengt Hambraeus, a central figure in the rise to international prominence of Swedish music during

the last two decades.

On June 16th, 1964, *Responses for Two Organs, Mixed Chorus, Tenor and Church Bells* was first performed in Uppsala Cathedral at a midnight concert. Heavy "blocks" of sound thundered from the main organ at the west gallery while brilliant sound "cascades" and free cadenzas came from the two-manual organ located in the choir.

The organs were played by Bengt Hambraeus and Karl-Erik Welin, respectively, each in his own way an engineer of this school of organ music. The chorus enters with a sonorous fabric of sound singing Latin stanzas from *Psalms 148, 150*, and the *Book of Revelation*; but the words are used as phonetic material, sometimes dissected into individual consonants and vowels and at times spoken.

The solo voice sings *Gloria in Excelsis Deo* to the accompaniment of the church bells in the tower (special permission from the police being required because of the lateness of the hour).

The statement by Hambraeus that he aimed at creating a "sonorous fresco" characterizes the aesthetics, not only in this piece, but, in a broad sense, of the compositions of the Swedish organ school in general.

The occasion and the piece formed a temporary climax to a developing new concept of organ music, the roots of which have to be found in the studies of Hambraeus a decade and a half earlier. In the early fifties, he went to study with Olivier Messiaen, whose love for refined sonorities and bells and "cave sounds" he shared.

But there were also the French master's rhythmic theories which became generators for Hambraeus' musical imagination. At the same time, Hambraeus was attracted to the concepts of "organized sound" of Edgard Varèse and often thought in a kind of musical geometry.

The summer visits to Darmstadt and the serialist approach also became powerful contacts, and in this way Hambraeus became a link between the three major contributors to the new musical currents since 1945: Messiaen, Varèse, and Webern.

The first major work is *Constellations* from 1958. The aural vision of organized sound of varying colors in layers in a huge room directed Hambraeus to convert a recording of *Constellations I* into an electronic composition during a visit to the electronic music studio in Milano, Italy.

This version is called *Constellations II* and must be projected to the audience via four speakers and a mixer system that permits rotating the sound among the speakers from one track while the other track remains stationary.

Constellations III consists of *Constellations II* plus added organ solo; *Constellations IV* is a version of *Constellations II* plus percussion; *Constellations V* is *Constellations II* plus voices; and *Constellations VI* is a free choice, in open form, for the different solo voices with or without the tape.



Bengt Hambræus

Hambræus worked on another family of compositions from 1956 to 1963 called *Rota*. In this cycle, *Rota II* is a tape composition consisting of organ sounds and bell sounds.

This work can be combined with *Rota I* (for three orchestra groups) and projected around the listeners from four speakers similar to the technique of *Constellations II*.

Tre Pezzi per Organo was written in 1967. The first movement, "Movimento," was written for David Tudor; the second, "Monodia," is a virtuoso unison piece over the entire range of the instrument; and the last piece, dedicated to Welin, is the beautiful "Shogaku," which was inspired by the Japanese mouth organ, "Sho."

The success of the Swedish organ school is in large measure attributable to its high level of performance. Hambræus, himself a superb organist, calls the playing of Karl-Erik Welin "phenomenal." Karl-Erik has the unique ability of becoming *one* with the instrument like an actor becomes *one* with the role he is playing.

This comparison suggests itself because Welin is also a leading performer in the area of new music called "Musical Theatre." At any rate, whatever medium he happens to be using, with Welin any performance carries the potential and the likelihood of the unexpected and the 'greatest' at any moment.

During my long journey through the US and Canada in the fall of 1971 I was very much aware of the fact, that there seemed to be little or no contact between many faculties working with the same topic, i.e. the electronic music (on different level from technical point of view). I know that this is a problem for many of my colleagues in these countries, and that any attempt to improve the communication would be highly appreciated. I regard the new periodical, NUMUS-WEST, as an important contribution to this matter, and have understood from the first sketches from Prof. Christensen, that our talks in the fall of 1971 will now be materialized - good luck, and may the number of issues be great!

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Bengt Hambræus

This unique combination of talents is well suited for the new organ music, considering that in a large segment of contemporary pieces the composers indicate only the structure and the succession of events (German, *verlauf*), but not the actual individual tones or their rhythm.

For example, in a certain type of composition the score may consist of three rectangles, each representing the swell, the great, and the pedal. The tone color registration is crucial, but the tonal event is indicated merely by a graphic pattern within the rectangle showing the range (broad band or narrow band) and whether it be continuous or discontinuous.

In this way the performer is at least the co-creator of the work. The exact share depends on the performer, but with Welin it is always a very large share.

The greatest example of this type of composition is Bo Nilsson's *Stenogram* (1959). Welin's use of the organ sound in a large cathedral, as in the recording of this work (Artist ALP 102), makes it unquestionably one of the greatest experiences in organ music of our time.

Only one who has experienced fright when bombarded physically by the soundwaves of a Bach organ fugue cadenza can totally fathom the perspective of the piece.

Even though the record is a weak substitute for the live performance, it gives a powerful impression of the event. Bo Nilsson was so impressed with Welin's interpretation that he insured no one else should play it by burying the score in a coffin!

Electronic music and organ sound share many characteristics, such as a wide range of potential timbres, the possibility of indefinitely sustained sounds, and concern with controlled projection of the sound in the room where the performance takes place.

Responding to the ambitions of composers and performers for unlocking the full potential of the organ without the limitations of the human anatomy, Carl Anders Zetterlund of Radio Sweden developed in the early sixties some technical aids for the organist. A nine-inch-long wooden board with felt-tipped knobs is used for quickly changing clusters (a "cluster-rake").

Another device is the board that fits over the entire manual and has a perforation for each of the keys. By means of lead weights inserted in the perforations as required, any cluster



The "cluster-rake", a lead weight in side-view, and a marine whistle (needed in Kagel's *IMPROVISATION AJOUTÉE*) in the lid of the box used for storing the lead weights.

can be played and, in addition, the hands are freed for changing registration or for playing the manuals not fitted with the device.

Some compositions require three performers in order to carry out the complex changes in sound.

These possibilities have been explored by Arne Mellnäs in *Fixations* (1967). This work must be played on a four-manual organ of which three are prepared by the perforated boards as described above. Six keys in each manual are fixed by the lead weights, forming three chords distributed in low, middle, and high register.

In this manner, almost the entire range of the organ can be employed without direct action by the performer. This sound mass continuum is contrasted by recurring disruptive events in the form of

figurations performed on the free manual. In the course of the composition, the changing timbre of the sound mass becomes steadily denser, while the figurations become more scattered.

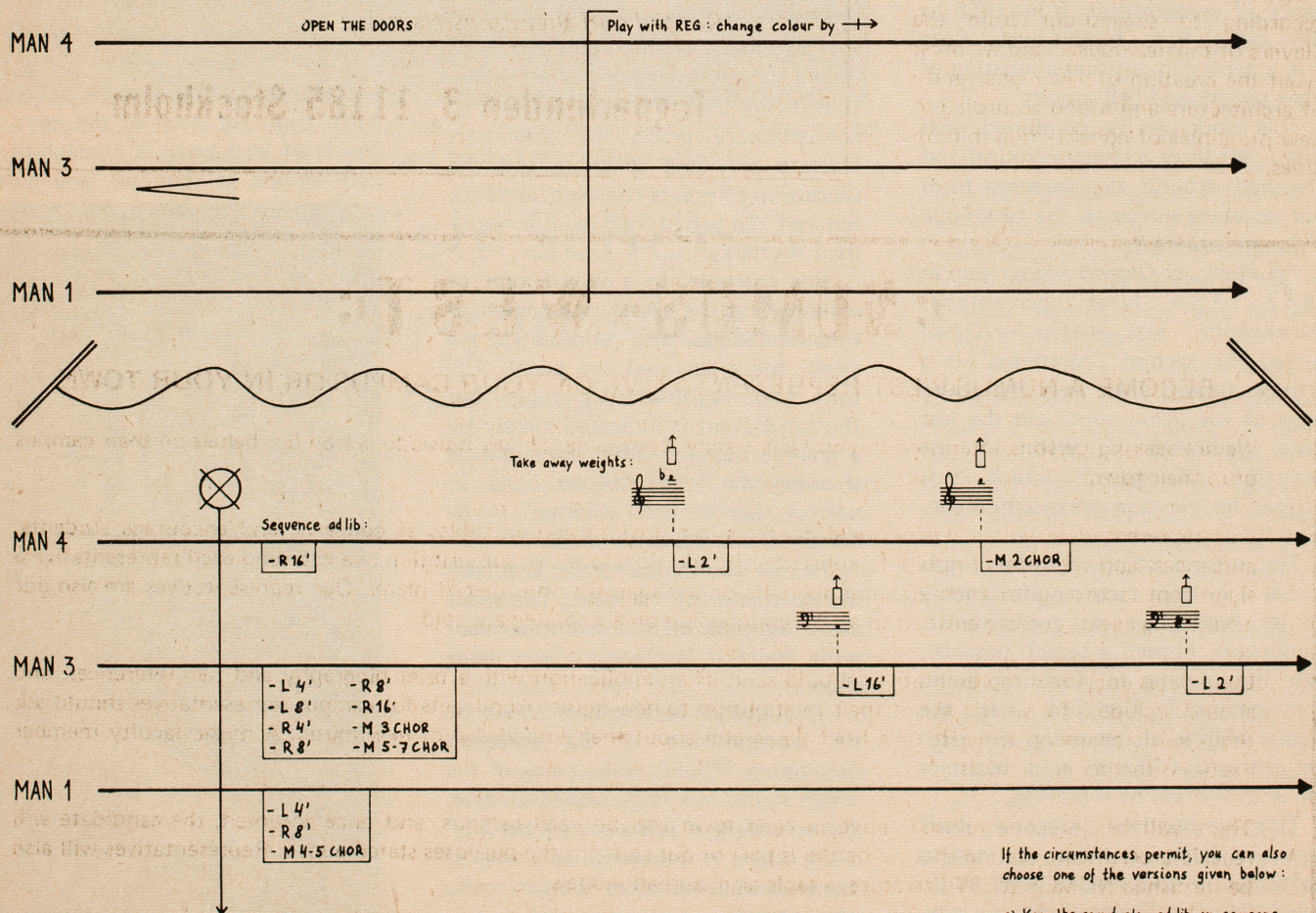
At the end of the work all registers are sounding, and at this point the performer switches the motor off and walks solemnly from the still sounding great organ at the rear of the cathedral to the smaller instrument located in the choir. On this instrument he starts the composition over again, but after a few minutes the sound of the great organ dies and he brings the work to a close.

These techniques are likewise well suited to the "non-figurative" music of Jan W. Morthenson, which, while using a fixed tone combination on the

manual, changes registration and air pressure according to the directions of the score.

Unusual effects result when we experience the birth of organ tone out of air noise as the pipes accept increasing pressure with the starting of the motor, as well as the expiration of tone when the motor is switched off. Morthenson's pieces require mechanical action so that the micro-intervals can be created by varying degrees of registration.

These experiences await the listener in *Pour Madame Bovary* (1962) and *Eternes* (1964). A recording of Morthenson's *Some of These* (1961) can be heard on Artist ALP 102. Each instrument will produce its own individual effects, and the music is far from being as ascetic and geometric as the score appears.



1. Go on according to the score.
2. Keep the sound without any change and switch off the motor.

If the circumstances permit, you can also choose one of the versions given below:

- a) Keep the sound, play ad lib on campane or campanelli.
 - b) Keep the sound, go to the choir organ and play the beginning of this piece.
- In both cases: the motor must be switched off — at once or after a short while.

In the notes to another piece, *Decadenza I* (1968), Morthenson writes: "This is a composition for organ and loudspeakers. It is a subjective commentary on the present situation of organ music and its function in society. You may describe *Decadenza I* as 'meta-music'—music on music." Another work, *Farewell*, was completed in 1970.

What has been described briefly here is the announcement of a new era of organ music. As a keyboard instrument, the organ has for over two centuries been overshadowed in contemporary relevance by the harpsichord and the piano, but now again the noble and mighty sound of the ancient instrument challenges the most creative minds of our time.

But these minds are also changing the organ. The famous organ maker, Flentrop, is modifying his designs according to suggestions from the players of the new music, and we must await the creation of new higher unity of architecture and sound according to new principles of construction in both areas.

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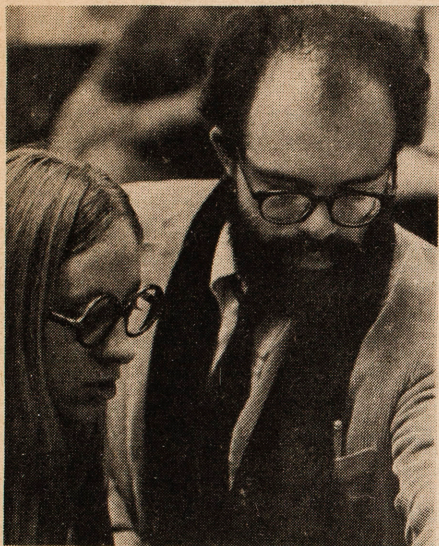
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New Music in Oregon Since 1967

by David Bloch

David Bloch is Assistant Professor of Music at Portland State University. He founded the Group for New Music in 1967 and directed all of its activities thereafter. He has lectured on contemporary music extensively on the West Coast as well as in the East. As pianist, he has appeared frequently in chamber music concerts throughout the Northwest. He is currently completing a doctoral dissertation on the music of Edgard Varèse for the University of Washington and will be giving numerous performances of a ragtime piano recital at Oregon colleges in May, 1972.

For a few years recently, Oregon was the scene of a significant amount of new music activity, centered at Portland State University, (until 1969, Portland State College) but taking place regularly throughout the entire state.

It began with a single concert given in Portland in May, 1965, in connection with regional meetings of both the American Musicological Society (Northwest Chapter) and the Pacific Northwest Section of the International Society for Contemporary Music (ISCM), and it was subsequently given at the invitation of the University of Washington during a weekend of new music on that campus. The program included works by William Bolcom, Morton Subotnick, David Chaitkin, and Mel Powell. Subotnick came to Portland for the performance of his *Play! No. 1*, the first in his series of game pieces; and Emmanuel Ghent came from New York for the Seattle performance of his *Triality I and II*. This is a work for trumpet, bassoon, and violin, which utilizes the polynome—Ghent's earliest attempt at a device enabling the coordination of up to seven simultaneous metric patterns by feeding electronic signals to the individual performers. Subotnick lectured at Portland State and Ghent at Reed College, thus setting the stage for what became a regular practice of lectures by visiting composers in the years which followed.

The interesting thing about this concert, however, was that, although critic Alan Rich described it "as exciting and edgy as any similar event anywhere in the East," (*High Fidelity*, July, 1965), it was an event whose performers had been assembled for this particular concert only. The present author was approached by a representative of the Rockefeller Foundation's Arts Program, while in Seattle for the weekend's events, and encouraged to make application for assistance in developing a new music ensemble centered in Portland.

The following year a series of concerts and one lecture, "Galimathias Musicum," was presented at Portland State. The series included a lecture by composer Ralph Shapey, concerts by faculty and students from the University of Oregon and by several members of the San Francisco Tape Music Center (works for tape and projections), and a recital of new music for cello and piano, which included Charles Wuorinen's *Duuiensela*, William Bolcom's *Decalage*, and Emmanuel Ghent's *Entelechy*. All of these works were being presented in the Northwest for the first time, and the program was repeated at the University of Oregon and at the San Francisco Tape Music Center. A final chamber program, comprised of Ralph Shapey's *Evocation* for violin, piano, and percussion; Christopher Lantz' *Desert* for clarinet, vibraphone, and two

pianos; William Bolcom's *Interlude* for two pianos; Alastair Hood's *Composition* for oboe; songs by Berg and Webern; and Webern's *Four Pieces* for violin and piano, was presented in Bellingham, Washington.

In December of 1966 a \$15,000 grant was received from the Rockefeller Foundation for the support of a new music ensemble, the Group for Contemporary Music, centered at Portland State College. This sum was supplemented by an additional \$5,000 in local funds, which enabled the Group to produce four concerts in Portland that season. Three of these toured Oregon to ten participating colleges and universities, for a total of twenty concerts outside Portland. The program was received with considerable interest in such geographically isolated areas as Coos Bay and La Grande, which, in all likelihood, were being introduced to works by living composers for the first time.

The first of the four concerts that season included George Crumb's *Madrigals, Book One* for soprano, vibraphone, and bass; Berg's *Seven Early Songs*; Henri Pousseur's *Madrigal III* for instrumental ensemble, and his *Trois Visages de Liège* for tape. Pousseur came to Portland and delivered two lectures, one of them on his opera, *Vôte Faust*.

The second program offered the world premiere of Morton Subotnick's *Play! No. 4*, a game piece for singer,

instruments, conductors, game players, tape, and film; and the composer was in attendance to assist with rehearsals and to lecture. Also included was William Bolcom's *Session 3* for E-flat clarinet, violin, cello, piano, and percussion, which had been commissioned by the Group. Both of these works have since become widely performed throughout the country.

Christopher Lantz was commissioned to write a new work for the third concert of the season, and the required instrumentation of singer, flute, violin, cello, piano, and tympani produced *Entreaty*, a semi-theatrical piece based on a text selected by the composer from medieval demonic incantations. Lantz came to Portland, as did Lukas Foss, for the preparation of the first Northwest performance of his *Echoi* for clarinet, cello, piano, and percussion. Both composers lectured. In addition to songs by Debussy, the program also included Steve Reich's tape piece, *Come Out*, one of his earliest tape-loop compositions.

The final program, and the only which did not tour the state, included Charles Boone's *Starfish* for E-flat clarinet, two violins, flute, piano, and two percussionists; Ravel's *Trois Poèmes de Mallarmé*; and Debussy's early *Symphony* for piano, four-hands. The size of the audiences for these concerts, which increased as the season progressed, proved that there was unquestionably a thirst for regularly produced new music performances in Oregon.

Because of the success of this first state-wide effort, the Rockefeller Foundation provided a second grant of \$24,000 to Portland State College, which, together with \$11,000 in local funds, assured a second season.

Changing its name to the Group for New Music, the ensemble produced its first concert of the 1967-68 season, which brought to Portland the composers Luciano Berio and William Albright. Berio prepared and conducted his *Laborintus II*, whose only other West Coast performance had been at Mills College the previous year. He also lectured on his theater music, illustrating with a taped presentation of *Passagio*. Albright played his *Pianoagogo*, and prepared *Tic*, a spectacle for two groups of performers, soloist, tape, and film. Also on the program were the Opus 14 and 15 songs for voice and instruments by Webern.

In January, 1968, Canadian composer Bruce Mather visited Portland, lecturing on new music by Canadian composers at Reed College and performing in the first two of four performances of his *Orphée* for soprano, piano, and percussion, and his *Fantasy 1965* for piano. Besides Bartok's *Village Scenes* for soprano and piano, this concert featured the Northwest premiere of Stockhausen's *Kontakte*.

A second program was devoted to the music of Mario Davidovsky and George Rochberg. The featured works were the three *Synchronisms* for instruments and tape by the former, and two works by the latter, *La Bocca della Verita* and *Contra tempus et mortem*. Rochberg came for the performance and lectured on "The New Sensibility." In March, 1968, the Group for New Music gave a single program at Reed College, which included the first West Coast performance of Alvin Lucier's *Music for Solo Performer*, which amplified human brain waves by means of an

encephalograph. This piece, together with John Cage's *Fontana Mix*, was interspersed with piano works by Chabrier.

The fifth concert included Donald Martino's *Parisonatina* for cello; George Crumb's *Night Music I*; Elliot Carter's *Sonata* for flute, oboe, cello, and harpsichord; and a new work, Mark DeVoto's *Fever-Dream Vocalise* (an amphigory), written for the Group and scored for soprano, flute, cello, piano, and percussion.

Finally, a concert in May at Lewis and Clark College was devoted primarily to works by Salvatore Martirano, who came and conducted his *Ballad* for voice and instruments. He assisted in the first West Coast performance of his *L.S.G.A. for Gas-Masked Politico, Helium Bomb, Tape, and Films*, and participated in an improvisation, together with his colleagues from Illinois: Ron Nameth, film-maker, Michael Holloway, poet, and Don Smith, flutist and organist—the extraordinary musician who also sang *Ballad*.

Several of these concerts toured beyond Portland, for a total of ten out-of-town performances. An additional concert given at the Portland Art Museum was presented at Oregon State College through the efforts of two students who had been motivated by earlier programs given by the Group on their campus.

After two full years of activity substantially supported by the Rockefeller grants, an attempt was made by the Group to continue its established pattern of new music activity with local assistance only. During the 1968-69 season, four programs were given in Portland, with very little touring—this involving only

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the tour of the Mather-Stockhausen program from the previous season, which was now taken to the Vancouver Art Gallery and to Simon Fraser University in British Columbia.

In December, 1968, David Tudor organized a concert of live electronic music at Reed College, in which the Group for New Music presented works by Takehisa Kosugi (*Dharma-Electronic*), Toshiyo Ichiyanagi (*Appearances*), David Behrman (*Players With Circuits*) and John Cage (*Variations III*). The Cage piece, an open score in the extreme, was begun during the intermission and resulted in maximum (though in some cases possibly unknowing) audience participation. Tudor acknowledged that Cage would have been "delighted."

In February, 1969, Morton Feldman came and lectured, during the course of which he read his paper, "Between Categories," which was subsequently published in *Source* and followed by a composition of the same title. The Group for New Music gave the American premiere of his *False Relationships and the Extended Ending* for three pianos, chimes, violin, cello, and trombone, in which the pianos were played by the composer, Robert Moran, and the present author, director of the Group. The local reviewer wrote that "the composition seemed less an artifact than a habitation. His pieces are not events which you go to hear but places that you enter and remain in because they sound marvelous." (*Oregonian*, February 24, 1969).

Also on this program were Feldman's *For Franz Kline*, Haubenstock-Ramati's *Credentials*, a setting of Lucky's monologue from Beckett's *Waiting for Godot*, and Castiglioni's *Canzoni* for soprano, two flutes, harmonium, piano, and percussion—a setting of medieval Italian sonnets, which presents a virtual catalogue of early musical styles.

The third concert consisted mostly of tape compositions by Milton Babbitt, George Wilson, and guest composer, Morton Subotnick, who gave a two-part lecture, in which he spoke of the early days of the San Francisco Tape Music Center, and

then gave an illustration using the Buchla equipment which he had brought. This culminated in the first hearing of *Touch*, his new four-channel tape composition, which became the core of the Columbia Record composition of the same title.

A final concert at Portland State University in May, 1969, included the first performance of William Albright's *Beulahland Rag*, written for the Group and scored for narrator, jazz quartet, improvisation ensemble, tape, and film; a theater work based on texts taken from Slonimsky's *Lexicon of Musical Invective*; Albright's *Grand Sonata in Rag*; and the *Improvisation sur Mallarmé* of Pierre Boulez.

Nearly all the rehearsals for the two large pieces were filmed, at the request of the university's Dean of Faculty, and this resulted several years later in a film, *Caprice will become the rule*, which attempted to capture something of the intense coordinative preparation of the seemingly chaotic Albright work.

The 1969-70 season offered two concerts: the first, a performance of Robert Moran's chamber opera, *Let's Build a Nut House*, at Reed College, and the second, a chamber program including Stefan Wolpe's *Piece in Two Parts* for six instruments, Stockhausen's *Refrain*, and the entire four books of Crumb's *Madrigals*, at Portland State University.

With the completion of the Crumb work, whose first part had been given four years earlier, the Group for New Music ceased to exist for lack of departmental and administrative support within the university, despite the steady following which had been built up over the years. This rather lengthy detailing of the Group's programs and activities was not intended to create the impression that this was the only such activity during this period. However, it was the most far-reaching and the most continuous and concerted effort to create in Oregon an environment favorable to the performing and hearing of new works. This it definitely accomplished in its time.

Several other notable programs of new music took place in Portland in 1969 and 1970. Two of these were chamber concerts of works for

tympani, "solo and in ensemble,"—most of them written for tympanist Jesse Kregal, principal percussionist for the Group for New Music since its first concerts and now principal tympanist with the Buffalo Philharmonic. The other was a superb program given by John Harbison and David Chaitkin when both composers were at Reed College for a year, which included their own works and one by Seymour Shifrin.

Portland organist Margaret Irwin performed Ligeti's *Volumina* and Castiglioni's *Sinfonie Guerriere et Amoroze* in a recital in Portland in 1970; and in May of the following year Portland State University held a student-organized festival, "Music Since 1960." This included a live electronic concert (Allen Bryant's *Pitch Out*, David Behrman's *Wave Train*, and Robert Moran's *Titus No. 1*); a chamber concert (John Clatworthy's *Musatrix*, two works by University of Oregon student Chris Houser, Terry Riley's *In C*, and others); and a theater music concert (Daniel Lentz's *Gospel Meeting and A Piano: Piece*, and Jocy de Oliveira's *Probalistic Theater I*).

A new faculty member at Portland State University, Tomas Svoboda, who came to the United States from Czechoslovakia in 1964, is a prolific composer of chamber and large ensemble works and has had regular performances at PSU and elsewhere in Oregon.

But the greatest effort at sustained new music activity now seems to be centered at Oregon College of Education in Monmouth, a small town southwest of Salem, Oregon's capital. Several programs were coordinated by the present author a few years ago, in which student and faculty performers presented works by Feldman, Castiglioni, Subotnick, Chaitkin, and Behrman. In the summer of 1969, as part of OCE's Summer Festival, Donald Funes organized their first Kinetic Theater concert. The Kinetic Theater was conceived to be not only a concert involving multi-media presentations, but one in which pieces would be selected from entries solicited throughout the United States in an effort to support and encourage multi-media work. Accordingly, the

second program, in 1970, presented five works: Gilbert Trythall's *Breathing Bag No. 4* (actors, visuals, electronic sound, and audience); Burton Beerman's *Improvisations* (musicians and dancers); Donald Wilson's *Tic Tac Toe* (two performers, piano, and audience); Philip Winsor's *Missa Brevis* (dancer, tape, slides, and three musical monks); and William Albright's *Beulahland Rag*, mentioned above.

The 1971 Kinetic Theater, directed by the present author, included Walter Kimmel's *A Just and Lasting Piece* (tape); Henry Gwiazda's *There Will Come Soft Rains* (tape and slides); John Downey's *Afternoon's Purple* (tape, instruments, lights); Allan

Blank's *Esther's Monologue* (singer, oboe, viola, cello); and Newton Strandberg's *Processional* (five sopranos, string quartet, piano, celeste, vibraphone, and percussion).

Oregon College of Education has also recently published *A Listing of Multi-Media Works Available From Composers at Colleges and Universities*, which is available from OCE's Office of Special Programs at \$1.25 per copy and which has already met with considerable interest from colleges and universities throughout the United States.

To be sure, other activity in new music has existed and continues to exist in Oregon. The University of Oregon has an active electronic music studio and is the scene of frequent

performances of new works, including many by resident student and faculty composers. And OCE has a fledgling electronic studio. Thus, while new music performances emerge sporadically in Oregon outside the Portland area, the metropolitan center of the state is at present largely dormant. What little activity takes place from time to time is for the most part conservative in nature and the consistent following of a few years back has dispersed for lack of a focal point.

It is unfortunate that the seed money, so generously planted by the Rockefeller Foundation, Portland State University itself and others, was not sufficiently fertilized to enable continuation and growth.

Contemporary Music in Seattle

by David Shrader

Percussionist, B.A. and M.A. University of Iowa, D.M.A. University of Oregon. Formerly percussionist with the Group for New Music, Portland, Oregon, currently instructor of percussion and music education at the University of Washington, and percussionist with The Contemporary Group at that institution. Dr. Shrader is also a member of the board and program chairman for New Dimensions in Music, Seattle, Washington.

Two organizations, The Contemporary Group at the University of Washington and New Dimensions In Music, Seattle, Washington, are actively involved in producing and presenting programs of contemporary music for Seattle audiences.

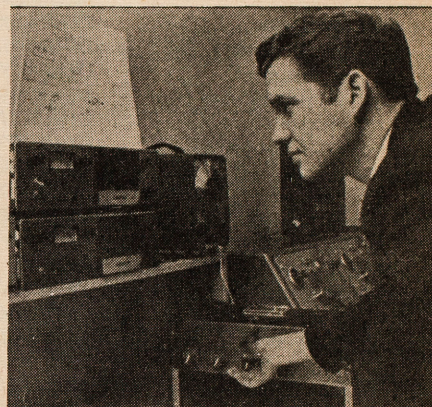
New Dimensions In Music, founded by Joan Franks Williams, has been dedicated to the performance of new music since its inception in 1962. The organization presents an annual concert season of from four to six major concerts with additional chamber concerts in less formal settings.

New Dimensions In Music also owns and operates an electronic music studio with a Buchla synthesizer as its major component. The studio,

available to local composers on a nominal fee basis, is directed by Jerry Jensen.

During the past year, New Dimensions In Music sponsored concerts featuring Morton Subotnick, Walter Trampler, Larry Austin and Paul Chihara, as well as other composers and performers.

In addition to their scheduled season of large concerts, New Dimensions In Music also initiated a series of "biodegradable" concerts, so named because they featured music designed for a specific location and utilizing the audience as performer. Two such concerts have been presented in Seattle during the current season with one more scheduled for April.



Through the years, New Dimensions In Music has attempted to promote composition of contemporary music by Northwest composers through commission and competition. This season, a concert of works by Northwest composers for soprano voice will be premiered by Florence Mesler on May 10 at the Seattle Center Playhouse. During the 1972-73 season, a competition will be offered to Northwest composers, the winning compositions to be premiered during that season.

In addition to the concert of Northwest composers, the 1972-73 season will include two other major concerts, as well as a series of at least three small chamber and "biodegradable" concerts.

The Contemporary Group, founded in the fall of 1966 by William O. Smith, Robert and Elizabeth Suderburg, and the Philadelphia String Quartet, under the administration of William Bergsma, has grown to include sixteen faculty performers and twelve undergraduate and graduate associates. A grant from the Rockefeller Foundation in 1967 made this growth possible, enabling Stuart Dempster, The Soni Ventorum Wind Quintet and W. Ring Warner to join The Contemporary Group and the faculty of the University of Washington in

1968; David Shrader and Pamela Vokolek followed in 1969. The Contemporary Group presents an average of fifteen to twenty concerts annually, its members dividing their time between performance and instruction.

During the past year The Contemporary Group has premiered works by George Crumb, George Rochberg, John Eaton, Robert Suderburg, William O. Smith, Steven Albert and Donald Erb. A listing of recently performed works is as follows:

Ton de Leeuw	THE FOUR SEASONS (1964)
Olivier Messiaen	QUARTET FOR THE END OF TIME (1941)
George Crumb	MADRIGALS, Books I, II, III, IV (1969)
Karlheinz Stockhausen	KONTAKTE (1959) for piano and percussion and tape
Lou Harrison	CONCERTO FOR VIOLIN WITH PERCUSSION ORCHESTRA (1959)
William Osborne	RHAPSODY FOR SOLO BASSOON (1958)
Joan Franks Williams	HAIKU (1970) for flute, cellos and percussion
Warren Benson	STREAMS (1968)
William Bergsma	CHANGES FOR SEVEN (1971)
Edgard Varèse	DENSITY 21.5 (1936-1946)
John Charles Eaton	AJAX (1972)
John Verrall	DIVERTIMENTO FOR THREE WINDS (1941/1971)
Arnold Schoenberg	QUINTET FOR WINDS, OPUS 26 (1924)
Alvin Etler	WIND QUINTET No. 1 (1955)
Bela Bartok	THIRD QUARTET (1927)
Josepf Vodak	MONOLOGY
William O. Smith	STONES for soprano and piano (1972)
Luciano Berio	O KING
Bruno Maderna	SERENATA PER UN SATELLITE (1970) for chamber ensemble
John Verrall	NONETTE (1970) for string quartet and wind quintet
William O. Smith	QUADRODRAM (1970) for clarinet, trombone percussion and piano
William Bergsma	ILLEGIBLE CANONS (1968) for clarinet and percussion
George Rochberg	TABLEAUX (1968) Sound-Pictures from "The Silver Talons of Piero Kostrov" by Paul Rochberg, for soprano and eleven players, written for Elizabeth Suderburg.
Robert Suderburg	CANTATA NO. 1 (1963) on the revelation of St. John for soprano and chamber orchestra.

Following this rather journalistic reporting of contemporary music activities in this area, it might be of interest to include some of my own personal observations and comments related to specific concerts and compositions.

The most recent concert of the Contemporary Group, University of Washington, featured "Ajax" by John Eaton. The twenty minute work called for string quartets, tuned 1/4 step apart, two woodwind quintets, tuned

1/2 steps apart, 3 harps tuned 1/3 steps apart, trumpet, horn, 2 pianos, tuned 1/4 step apart, and solo bass voice. The ensemble was alternately conducted by 1, 2 and 3 conductors.

The resultant effect was one of crunching dissonances staggering in a collage of overlapping tempi and meters. The micro-tone tuning proved effective and was not particularly difficult to achieve with student performers. The most easily perceived semi-tone tuning effects were created

with the two pianos, tuned respectively A-440 and A-428. The resultant combined sound was a resonant, hollow howl that was particularly effective in creating the mood of chaos and turmoil necessary to the portrayal of Ajax in his madness and despair. On the opposite end of the dynamic spectrum, I found the *Madrigals* of George Crumb, written for Elizabeth Suderberg of The Contemporary Group, to be particularly interesting. Written for soprano voice, small ensemble, including percussion, harp, flute and double bass, *Madrigals* focused upon melody, timbre and rhythm at the low end of the dynamic spectrum. As a percussionist, I was both intrigued and delighted with Mr. Crumb's very subtle and musical use of percussion timbre.

Both the University of Washington and New Dimensions in Music, have established Electronic Music Studios, in both instances built around Buchla Synthesizers. The availability of these two facilities has been responsible for a tremendous increase in interest in electronic composition in this locale. Both New Dimensions in Music and the University of Washington include concerts of locally composed electronic music in their annual concert schedules.

Within the past year, there has been a growth of interest in "real time" use of electronic music. In this capacity, the synthesizer competes as a "live" performance instrument often in ensemble situations with acoustical instruments.

This technique is not new to the area. Experiments were done several years ago here by William O. Smith, clarinetist, who, since 1968, has presented live time performances utilizing small synthesizers and tape recording techniques in live situations.

Although not new, "real-time" use of musical electronics seems to be of increasing interest to composers in the Seattle area. I, for one, am intrigued with this trend and hope that it continues.

Presently, Seattle audiences may choose from a broad spectrum of contemporary offerings. The climate seems healthy, and I think that we can look forward to a period of continuing growth.

MIKAEL SCHEREMETIEW, Director of Thalia
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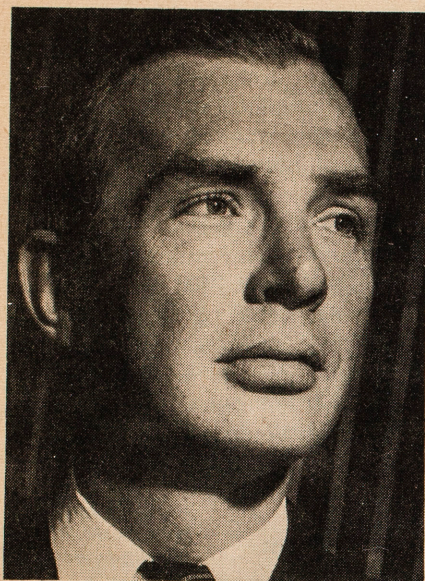
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Music Unlimited at U.B.C.

by Cortland Hultberg

Professor of Theory and Composition. Director, Electronic Music Studios. Director, University Chamber Singers. Joined U.B.C. in August, 1959.

This report from western Canada will concern itself, for this issue only, with new music at the University of British Columbia. Future articles will try to present information from a much wider geographical area, including all of the Province of British Columbia and much of the western Provinces where exciting developments are taking place. The decision to report only on activities in new music at U.B.C. was made mandatory since time prevented this author from gathering the necessary information from other musical centres in western Canada. However, such an "exclusive" report has some merit since music at U.B.C. is still rather new (without the old pedagogical hang-ups) and, via a curriculum in music that gives considerable weight to the 20th century, interest in and acquaintanceship with new music remain at a very high level.

Two major forces contribute to the intensive interest in new music at U.B.C. The first is the already mentioned curriculum in music where every student, regardless of major interest, devotes an entire year of his theory program to the music of the 20th century. In this course, each student is asked to work in all important 20th century idioms and media, via analysis, composition and performance. The second force for new music stems from the establishment of an electronic music studio in 1965 that has exerted a

strong influence upon all students here. Although offered principally to students in composition, the electronic music studio is made available to large numbers of students in upper-level theory courses and, through a summer, non-credit course, to a great many persons outside the Department of Music.

How these forces contribute to the creation and performance of new music at U.B.C. is perhaps best illustrated in the following chronology of concerts during the 1971-72 university year that involved performances of new music:

September 22:

(1971) Featured on a recital of piano music by Dale Reubart of this faculty was the premiere performance of *A Japanese Miscellany* (1969) by Elliot Weisgarber, faculty composer.

November 1: The first of six "Student Composers Series" concerts with tape works *Beebah* by Ivan Beller, *The Passionate Periwinkles* by Nora Gass, *Spectrum for Tape and Piano* by Anita Sleeman, and a string trio, *On Moment's Instinct* by Philip Lui.

November 10: The Cassenti Players (Zukerman, Weiner, Aitken & Brown) performed *Quartet* (1971) by Stanley Weiner.

November 22: The second of the "Student Composers Series" presented Francis Chan's *Two Songs . . . and Reflections*; *Tuesday* for guitar by John Hudson; *Musica Diabolica* for electric violin & trumpet, fender bass & tape by John Walsh; and tape works by Ivan Beller, John Halliday, Peter Turner and Philip Lui.

November 15: On its concert the University Concert Band performed *Colours* by faculty composer John Swan.

December 1: The U.B.C. Percussion Ensemble presented works by Colgrass, premiered works by J. Thiessen, Robert Jealous and John Hudson.

December 6: Graduating recital by Karl Kobylansky (M.M. in composition) with *Three Etudes* for piano, a work cast in an effective neo-late-romantic style; *Birth* (A Ligeti-like atmosphere), *Encounters* for solo domra and balalaika, and *Komilnyk* all three performed by the Vancouver Folk Orchestra; *Inhuman Poems* for soprano and percussion; *Recipe for a Flute Cake* for flute and "kitchenized" tape sounds. *Listen* for dancer and percussion ensemble; and the feature work, *Blow Spirit*, an Eskimo legend by Irene Baird, a theatre piece for chorus, percussion ensemble, tape projections & lighting. The *Blow Spirit* was subsequently performed at the Vancouver Planetarium (in the middle of a real snow storm) where additional visuals were most effective.

January 24:

(1972) Third concert of the "Student Composers Series" presented new works for piano by D. Scott, Philip Lui, Francis Chan and Fred Schipizky; *Four Serious Pieces* for free-bass accordion by L. Thiessen; *On Humour, Trivia and Relief* for electronic tape by Philip Lui and *Glimpse Lake* for flute, clarinet, guitar and piano by John Hudson.

February 11: Although not "new" in respect to all other listings here, a very interesting "Evening of Stravinsky" was presented by faculty performers. The program included: *Sonata* (1943-44), *In Memoriam Dylan Thomas*, *Duo Concertant*, *Three Pieces for String Quartet*, *Concertino* (1920), and *Concerto* (1935).

February 16: Mezzo-soprano Phyllis Mailing performed **Three Contemporary Songs** by R. Murray Schafer, **Evocations** (1966) of Harry Somers and **Poems of Young People** by Harry Freedman.

February 17: The University Symphony Orchestra premiered a new work by third-year composition major Gordon Lucas, his **Piano Concerto** (1971) with student Janet Wilson, piano.

February 22: The fourth concert in the "Student Composers Series" included piano works by Philip Lui, George Cotton and (with tape), Michael Trew; a tape piece by Philip Lui; a trio for soprano, flute and piano by Francis Chan; two solo euphonium pieces by Gary Weinreich; a **Suite** for clarinet and piano by Roger Knox; and a quartet for oboe, clarinet and two bassoons by Peter Taylor.

February 15: The University Choral Union gave the North American premiere of Gordon Crosse's **The Covenant of the Rainbow**, Op. 24 for chorus, 4-hand piano and organ.

February 28: Graduating recital by Michael Trew (B.M. in composition) presented **Canon for Piano and Tape**, **Five Songs** (1970-71) for soprano, flute, oboe and

violin, **Three Movements for Percussion Instruments** (with visual spellings in sound), **Dog** for voice and tape (Ferlinghetti), **Nocturne** for soprano and tape, **Dedicated to Gurdieff** for small chorus (with dramatic situations), and **Journey** for electric instruments.

March 3: A Joint Concert by the University Singers and University Chamber Singers premiered (with the Chamber Singers) a new work by Barry Truax (M.M. in composition, 1971, presently at Utrecht), **Moon Dreams**, sound realizations of seven poems by e.e. cummings.

March 9: The University Concert Band gave two premieres, **Latin Moods** (1971) by faculty composer John Swan, and **Quetzalcoatl** (1972) by graduate student Anita Sleeman.

March 13: Graduating recital by Don Porter (B.M. in composition) with **Crater** for symphonic band, **Zodiac**, suite for piano, **Collage** for clarinet choir, **Duet** for two violins, and **Planetary Percussion** for percussion ensemble.

March 20: The fifth concert of the "Student Composers Series" presented **Nittinat** for percussion ensemble by Kim Darwin;

Three Movements for Woodwinds by Robert Jealous; **Three Korean Pieces** for piano by Soon Cho; and an electronic tape piece, **Next Three Weeks** by Ivan Beller.

March 23: A graduation recital by flautist Robert Biglio included **Sonata** (1970) by third-year composition major Gordon Lucas.

March 24: A third-year composition recital of works by Francis Chan included two songs, **Farewell** (Li-Po) and **As I Rode to Claim My Bride**, **Sonata for Piano**; **Waiting** (Wang-Pieh) for soprano, flute and piano; and **Two Pieces for Wind Instruments**.

March 24 & 25: The Opera Workshop presented the **Comedy on a Bridge** by Martinu. Although not a "new" work, this performance marked the Canadian premiere.

March 27: The last "Student Composers Series" presented **Onyx** for concert band by John Hudson; **Two Songs for ?** by Ross Douglas; **Movement for Clarinet and Piano** by D. Scott; **Sonatina** for piano by F. Schipizky; **North Indian Ragas** for piano by J. Specht; and **Hot Lick** for flute and piano by Lorne Kellet.



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With best greetings,
Ginn

(Luciano Berio)

The old saying runs: "When there is enough faith,
there is enough doubt which is a great spirit
of inquiry, and when there is a great spirit
of inquiry there is an illumination."
Good Luck & Best Wishes for the future!

Aure Mellinas

With all
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Wishes
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Chapman

here I send you my
best greetings for the
start of "Numus-West"
— EVERYTHING being
done for the new music
is welcome, especially a
new Journal. I hope,
if it will be not exclusive
for the West-Coast, but
known everywhere around
the music-world

Yours sincerely,
Pyotr Ligeti

Today is definitely a time
to create a much more open
climate for new music
beyond the university enclosure.
Congratulations!
Yv. Talarhach

All best wishes for
"Numus-West" — may it contribute
to a true spiritual communication!
Sincerely, Per Nergård

NUMUS-INTERNATIONAL

by Louis Christensen

Louis Christensen holds a M.A. (1956) in Composition and Ph.D. (1961) from University of Washington. He has studied contemporary music in Scandinavia and was Bernadotte Fellow of the American Scandinavian Foundation 1964/65. In 1970 he participated in the Courses for New Music in Darmstadt, Germany and was Concert Director, now board member, of New Dimensions in Music, Seattle. Dr. Christensen is Chairman of the Fine Arts Department at Seattle University.

NEWSBRIEFS:

● The Swedish composer, Bengt Hambraeus, who is presently Head of Production at Radio Sweden, has accepted an appointment to McGill University in Montreal, Canada, as Associate Professor for the school year 1972/73.

● The first performance of *Paradigm* by Lukas Foss in ballet version took place at the Hamburg State Opera April 3. Choreography: Scott Douglas.

● The Donaueschinger Music Days will be October 21 and 22 this year. Dieter Kaufman's *Concertmobil* for violin, tape and large orchestra will be given its first performance under the direction of Ernest Bour with Saschko Gawrilof as soloist.

● György Ligeti is composer-in-residence at Stanford University during Spring Quarter. He is at work on a double concerto for flute, oboe and orchestra in response to a commission from the Berlin Festival Week. The work will be premiered on September 16 by the Berlin Philharmonic Orchestra directed by Christoph Dohnanyi, Soloists: Karlheinz Zöllner, flute and Lothar Koch, oboe.

● The American premiere of Ligeti's *Melodien* took place April 13 by the Los Angeles Symphony Orchestra directed by Zubin Mehta. It was commissioned by the city of Nuremberg as part of the celebrations

in connection with the Albrecht Dürer year 1971.

● The University of Rochester has conferred an honorary doctor's degree on Krzysztof Penderecki.

● At a special convocation on May 12, Seattle University will confer an honorary Doctor of Music degree on Denmark's "grand old man" of music, the composer Knudaaage Riisager.

● The Swedish composer Lars Gunnar Bodin is in residence Spring Quarter at Mills College.

● Last fall "Nuova Consonanza", the society for new music in Rome, premiered *I met Heine on rue Furstemberg* by Morton Feldman.

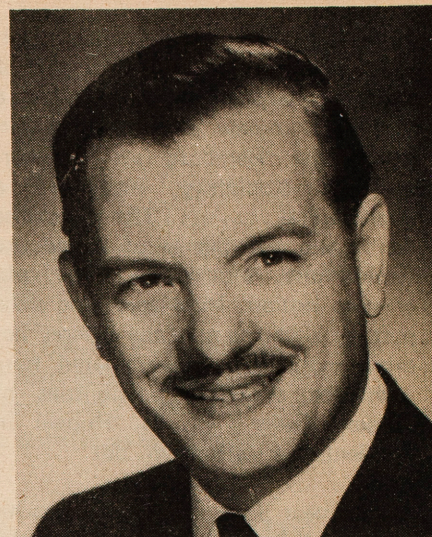
● Elizabeth Hall, London, April 4 at 7:45 p.m. Society for the Prevention of New Music, Tuesday Irritation Concert.

● Krenek has completed a work for organ and tape, *Orga-Nastro*, for the American organist Marilyn Mason.

● In Paris, the Great National Award for Music has been granted to Darius Milhaud.

● The Swedish organist and composer Karl-Erik Welin is composing an opera for the Royal Opera in Stockholm.

● The composer, Joachim Ludwig from Munich, a student of Herbert von



Karajan, has been commissioned to write an opera, *Rashomon*, for the Olympic Games 1972. It will be first performed in Augsburg.

● The Fifth International Webern Festival took place in Vienna March 12-17. Memorial plaques were unveiled at the composer's birthplace, as well as at his last residence. On the concluding day a concert was played by the Austrian Radio Symphony Orchestra under the direction of Michael Gielen. The program included Haubenstock-Ramati's *Tableau 3*; Luigi Nono's *Canti di vita e d'amore*; Webern's *Six Pieces for Orchestra* Op. 6 and *Cantata* Op. 29.

It should be recalled that the First International Webern Festival was held in Seattle in 1962. The specific reason that initiated it all was the transfer by Webern's heirs of his library and sketches to the Moldenhauer Archive, Spokane, Washington. Dr. Moldenhauer solved the mystery of Webern's death (*The Death of Anton Webern*, Philosophical Library, Inc. 1961) and compiled *Anton Webern: Perspectives* (Demar Irvine, Editor; University of Washington Press, 1966). The archive is in the process of being transferred to Northwestern University.

● Robert Moran's *Silver and the Circle of Messages* in ballet version with choreography by Ronald Hynd was given its first performance as part of the Ballet Festival Week of the

Bavarian State Opera in Munich March 5. It was "entirely in the region of abstract interplanetary harmony in a seemingly endless darkblue space in which the Hamburg set designer, Helmuth Koniarsky, suspended a silvery spiral The line of the dance and the planes of sound are wonderfully interwoven. The old creative notion, from ages long since past, of a 'harmony of the spheres' has once more been reformulated here with the technical possibilities of modern ballet" (K. H. Ruppel in *Süddeutscher Zeitung* Nr. 55).

● This year John Cage celebrates his 60th birthday. During January the German Academic Exchange Service and Galerie Kleber jointly sponsored a 'musical exhibit' in Berlin dedicated to the composer. In the surroundings of the art gallery, 15 concerts were held that formed a retrospective of Cage's creative career.

● The 26th International Vacation Courses for New Music in Darmstadt will be held from July 19 till August 6

this year. The roster of teachers is formidable: Mauricio Kagel, György Ligeti, Karlheinz Stockhausen, Christian Wolff, Iannis Xenakis, plus a list of distinguished instrumental lecturers. There will be lectures, workshops and concerts. For information write to: Internationales Musikinstitut Darmstadt, 61 Darmstadt, Nieder-Ramstädterstrasse 190, West Germany.

● The 1972 International Music Week of the Gaudeamus Foundation, Bilthoven, Holland - will be held September 8-15. The winners of the Gaudeamus composition competitions for 1971 were: 1st prize - John McGuire, U.S.A. for his *Decay for Eight French Horns*; 2nd prize - Maurice Weddington, U.S.A. for *Nina Larker Op. 25*, *Tina Norlov Op. 26*, *Susanne Rudjoning Op. 28*. 3rd prize - Tomas Marco, Spain for *Mysteria*.

● Ever since a dramatic appearance at the Donaueschingen Music Days in 1970, Sun Ra and his Solar Space Arkestra has been in demand for

performances at new music centers in Europe.

● The fall issue of NUMUS-WEST will contain feature articles on the music of Ligeti, as well as reviews of Ove Nordwall, *György Ligeti: Eine Monographie* (Schott) and the "Aural Score" by Rainier Wehinger to Ligeti's *Artikulation* (Schott).

● The editors of SOURCE (See ad page 13) have announced an "International Carnival of Experimental Sound" to be held in London and throughout Britain August 13-26. Twenty-six performances, including late-night and traveling concerts to be presented in trains, riverboats on the Thames, concert halls, radio and television by composers and performers of the avant-garde; presenting films, environments, electronics, lasers, software, computers, sculptures, sound poetry, plus categories yet to be invented. For further information, see the next issue of SOURCE.

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Membership and subscriptions may be placed with the SAMFUNDET or its sole agent: DAN FOG MUSIC PUBLISHER, Graabrødretorv 7, DK-1154, Copenhagen K.

● The experimental group "Fylkingen" in Stockholm has converted an old movie house especially for presentations of electronic music and mixed media pieces. Last October a "dedication concert" was given with works by Francois Bayle, Ralph Lundsten, Jan Morthenson, Ilmar Laaban, Lars Gunnar Bodin, Sten Hanson, Bengt Emil Johnson, Leo Nilson and Margaretha Aasberg.

* * *

NUTIDA MUSIK

NUTIDA MUSIK (Contemporary Music) is the title of both a concert series and a music journal sponsored by Radio Sweden (See ad page 30). The journal has been published since 1956 and is one of the most important publications in its field.

Three issues have appeared this season. The major theme for the first issue is the role of Pop music. Spokesmen for Swedish Pop have their say in several articles. The tone is melancholy ("1963-67 was the golden

age of Pop") with a touch of bitterness: the "fine music" on the one hand and "commercialism" on the other, have forced Pop from its function as "the people's music." Several pages of Pop lyrics are included as illustrations. On the occasion of two concerts by Sun-Ra and his Intergalactic Research Arkestra, another section is devoted to his music and his poetry.

The second issue contains a series of articles exploring the future of experimental music, what is ahead for electronic music, computer music, etc. "The Torches of the Future Over 2000-year-old Ruins" is the title of a report about the music, light - and fire drama *Persepolis* by Iannis Xenakis, which was performed at the Shiraz Culture Festival in Iran last fall amid the pillars of the royal castle of Xerxes and Darius. "There he mixed the battle noises from the dawn of history, horns, screams and whinnying horses with electronic music from a hundred loudspeakers and eight tape channels. Simultaneously, the red beams of the laser lights revealed how armies assembled on the brown mountains

with torches and fires. Later they approached the town and attacked right through the audience." The presentation describes the victory of youth and light by means of 'visible symbols dominated by music,' as the composer explains it.

The latest number of NUTIDA MUSIK considers the "housing problems" of music in our time, including sociological and architectural viewpoints. The feature concert in February presented the works of several Latin American composers: Gilberto Mendes (Brazil), Sergio Cervetti (Uruguay), Mariano Etkin (Argentina), and Alcides Lanza (Argentina).

* * *

MELOS

MELOS is published by the great German publishing house, Schott's Söhne in Mainz, and is in its 39th year of publication. Its subtitle is "Zeitschrift für Neue Musik" (Journal for New Music) and it is a major information source.

The first issue of this year poses the question: Does the new music need festivals? - to several prominent people. An article follows which examines "Heard and Composed Structure in Stockhausen's *Kreuzspiel*." "Japanese Impressions" takes a look at musical life in present-day Japan. "Shape and Technique of Musical Graphics" is a spectacular illustrated anthology of graphic art as the score for compositions with varying degrees of open forms. One of the most eye-pleasing examples is Robert Moran's *Four Visions, 1*. "Language as Music" follows, and Herbert Eimert writes "Thus began the Electronic Music."

* * *

DMT

Danish Music Journal is published by the Society of Young Tone Artists in Copenhagen and has had a 47-year history of uninterrupted publication. Issue number 8, 1971 contains a collage of statements by critics and participants in stage performances of Mauricio Kagel's "Hallelujah" and "Phonophonie" under the auspices of the Royal Theatre in Copenhagen. Repeat performances will take place on May 29 and 31.

The firm B & O announces a newly developed High Fidelity speaker (Beovox 5700), which features ultra linear frequency span from 25-20,000 Hz, new 2½ inch medium range dome and the Auxiliary Bass Radiator system. The latter consists of two 10-inch bass units, one active and one freely swinging, that mutually amplify each other resulting in greater frequency range, less distortion and better transient reproduction.

* * *

THE MUSICAL TIMES

This substantial English journal was founded in 1844! While it is not primarily geared to new music, it is an excellent chronicle of musical life. The March issue did not contain any articles on new music, but listed numerous performances.

RECORDINGS

WERGO

WER 60056
Joan Carroll sings
Strawinsky: *Three Japanese Songs* (1913). *Two Songs* to texts by Konstantin Balмонт (1912).
Henryk Gorecki: *Monologhi* for soprano and three instrumental groups.
Aribert Reimann: *Inane*, monolog for soprano and orchestra (1968).

WER 60060

New Phonic Art - Carlos Roque Alsina, Jean-Pierre Drouet, Vinko Globokar, Michel Portal (three collective improvisations, 1971).

WER 60057

The San Francisco Conservatory New Music Ensemble.
John Cage: *Variations III* for voices and percussion.
Loren Rush: *Nexus 16*.
Anesthis Logothesis: *Culmination*.
Robert Moran: *L'après-midi du Dracoula*.

WER 60038

Luigi Nono: *La Frabrica Illuminata* (1964); *Ha venido*, a choral movement for his daughter Silvia (1960); *Ricorda cosa ti hanno fatto in Auschwitz* (1965).

SUPRAPHON label issues a series of records that document new music in Czechoslovakia.

MAINSTREAM

MS 5001
Maxwell Davies: *Antechrist*.
Harrison Birtwistle: *Ring a Dumb Carillon*
David Bedford: *Come in Here Child*.
Richard Orton: *Cycle*.

SVERIGES RADIO

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CLAVE

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Luis de Pablo: *Vi*.
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PHILIPS

6500 050-051
Krzyztof Penderecki: *The Devils at Loudun* (1968)

CANDIDE

Ce 31042
Lukas Foss: *Geod*.

HARMONICA MUNDI

UV 30795
Karlheinz Stockhausen: *Aus den Sieben Tagen*.

CLASSIC

0920 217
Iannis Xenakis: *Anactoria - Morsima-amorsima*.

HMV

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Ralph Lundsten: *Gustav III - Nattmara*.

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Our correspondents from south to north are:

Prof. Pauline Oliveros, University of California at San Diego
Dr. Edward Applebaum, University of California at Santa Barbara
Dr. John Chowning, Stanford University
Prof. William Maraldo, Mills College
Prof. David Bloch, Portland State University
Dr. David Shrader, University of Washington
Prof. Cortland Hultberg, University of British Columbia
Dr. Louis Christensen, Seattle University (NUMUS-INTERNATIONAL)

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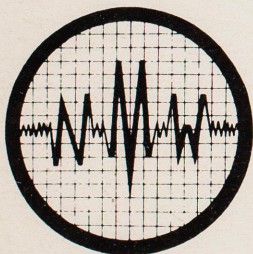
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