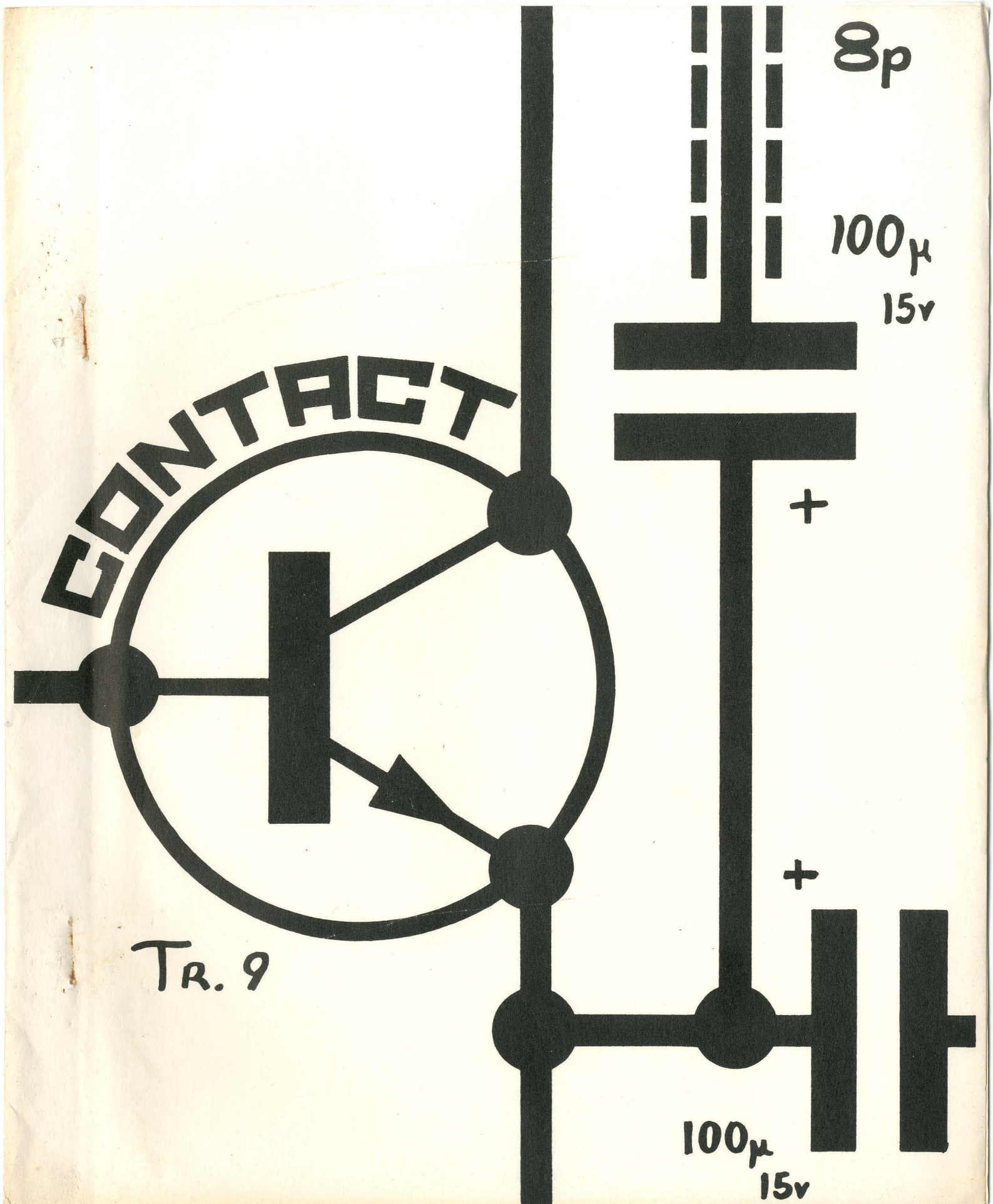
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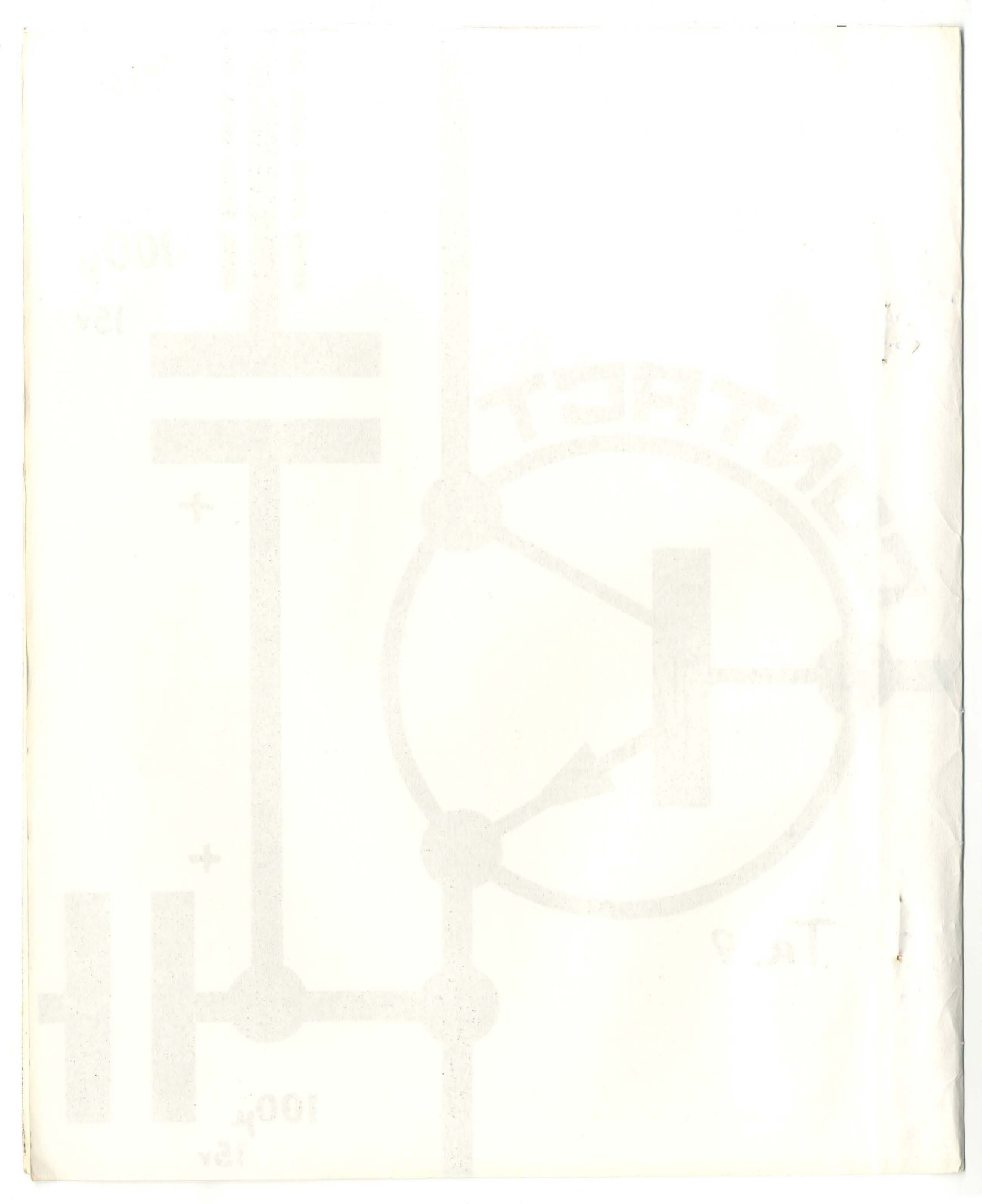

CONTACT No.3

AUTUMN 1971

EDITORIAL

This issue contains articles on jazz by two music critics, one himself a former jazzman. Kenneth Dommett writes the first of two articles on Louis Armstrong, who died earlier this year, and Don Locke discusses the state of modern jazz and its recent historical background. The next issue will include the second of Kenneth Dommett's articles and will also place considerable emphasis on pop music - with articles by David Mabey (writer and journalist) and Meirion Bowen (music critic of The Guardian).

Other plans for the next issue include a discussion of Schoenberg's opera "Moses and Aaron" by John Drummond - the second in our series of articles on this composer - a report from the Athens Festival of 20th century music by David Jones and an article on the music of Peter Maxwell Davies by the editor.

It is also hoped to compile a short concert calendar for future issues of musical events involving recent works around the Birmingham area. To help us to give a reasonably comprehensive list it would help if concert promoters would write in and tell us of their plans well in advance. Obviously it is not possible to include all events (especially all pop and jazz programmes) but those interested in advertising their concerts etc. are invited to do so in this publication - free of charge. Anyone wishing to advertise more fully should contact me at the address given below.

I should like to thank David Woodgates for his new cover design for this issue and Douglas Leadbitter and Philip Lane who helped with typing. In particular I should like to thank Hilary Bracefield who has taken over much of the work formerly done by the co-founder of the magazine, Chris Villars, who has now left Birmingham. Any further offers of assistance, especially with typing and distribution, would be most welcome. Our thanks also go to Birmingham University Musical Society for their financial assistance and sponsorship.

All contributions for Contact 4 should be sent to me not later than 29th January at the following address:- Barber Institute of Fine Arts, University of Birmingham, Edgbaston, Birmingham B15 2TU.

KEITH POTTER

C O N T E N T S

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ARNOLD SCHOENBERG

In Scholes' Concise Oxford Dictionary of Music there is the following definition for the term "Expressionism":- "A term borrowed from the vocabulary of a group of painters who began to come into notice about 1912. These professed to record in paint not impressions of the outer world but their "inner experiences". In music the idea of Expressionism seems to be the casting off of rules of every kind, so leaving untrammelled the recording of the "inner experiences". Schoenberg is regarded as the leading exponent of this theory - which seems a little strange in view of the very formal character of some of his music (his use of the Note-row....etc.)." The author very neatly sums up the apparent contradiction that lies in the understanding of Schoenberg's music. In fact there is no such contradiction; indeed, one would have to look far to find a more singleminded and consistent composer than Schoenberg.

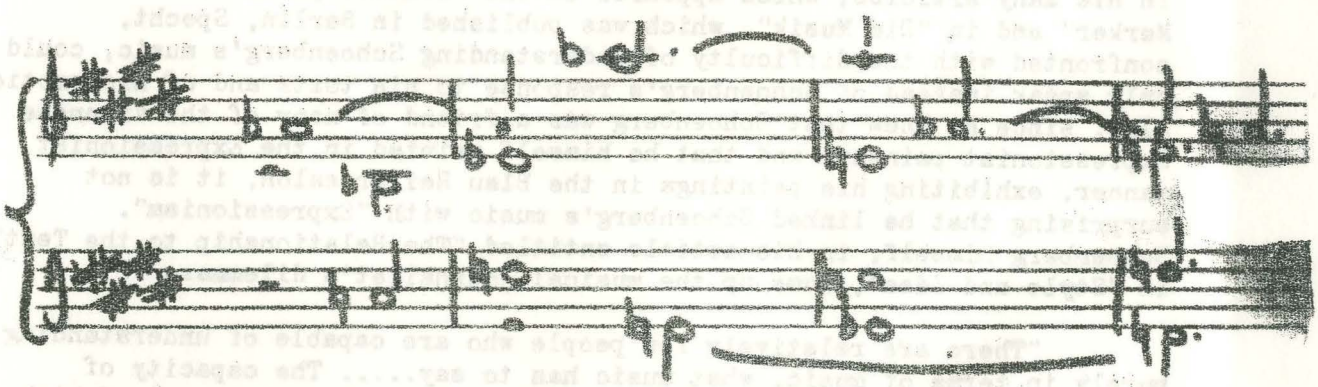
Richard Specht, the Viennese musical journalist,is probably most to blame for spreading the idea that Schoenberg's music was "Expressionist". Although he was a firm supporter of Schoenberg during the difficult early years of this century and one who constantly defended and tried to promote Schoenberg's works, it is sad to have to say that Specht probably did more harm than good to the understanding of his music. In his many articles, which appeared in the Viennese periodical "Der Merker" and in "Die Musik", which was published in Berlin, Specht, confronted with the difficulty of understanding Schoenberg's music, could only speak instead of Schoenberg's response to his texts and of his emotions. Also, since he knew that Schoenberg was a friend of many of the Viennese Expressionist painters and that he himself painted in the Expressionist manner, exhibiting his paintings in the Blau Reiter salon, it is not surprising that he linked Schoenberg's music with "Expressionism". Schoenberg himself, in his article entitled "The Relationship to the Text" in "Style and Idea", sums up the musical journalist's dilemma:-

"There are relatively few people who are capable of understanding, purely in terms of music, what music has to say..... The capacity of pure perception is extremely rare and only to be met with in men of high calibre. This explains why professional arbiters become embarrassed by certain difficulties. That our scores become harder and harder to read, that the relatively few performances pass by so quickly, that often, even the most sensitive, purest man can perceive only fleeting impressions - all this makes it impossible for the critic, who must report and judge, but who is usually incapable of imagining alive a musical score, to do his duty even with that degree of honesty he might perhaps decide on, if it would do him no harm. Absolutely helpless, he stands in the face of purely musical effect and therefore he prefers to write about music which is somehow connected with a text: about programme music, songs, operas etc..

One could almost excuse him for it when one observes that operatic conductors, from whom one would like to find out something about the music of a new opera, prattle almost exclusively about the libretto, the theatrical effectiveness and the performers".

For the Expressionist painter the painting is only a means, but for Schoenberg music was always the "end". The sudden rise of Expressionism may explain the sudden appearance of a hitherto unprecedented movement of pictorial art in imperial Germany and Austria but it cannot explain the continuation of Germanic musical art, a tradition which had been strong for centuries. Faced with the difficulty of understanding Schoenberg's music, the musical journalists tried to explain it by linking the music with Expressionism, but in doing so they do not explain why the music is difficult to understand and they throw no light on Schoenberg's approach to composition.

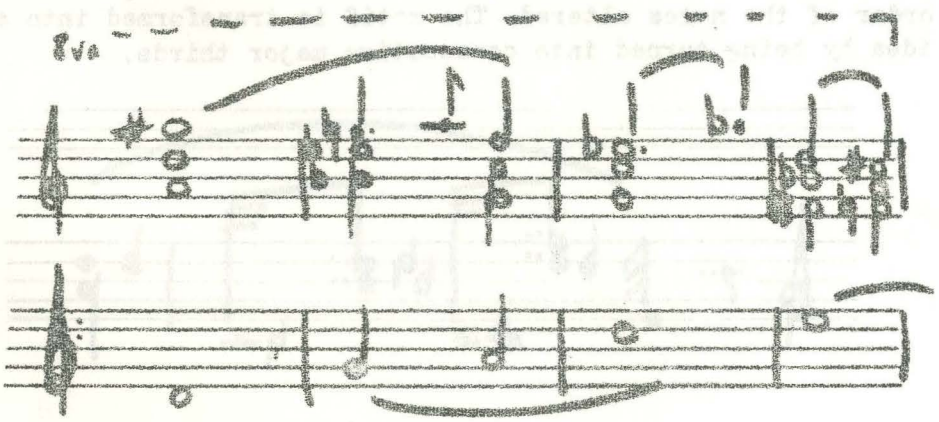
Schoenberg's music becomes more and more difficult during the first ten years of this century because he is using sounds which are unfamiliar to the listener brought up on the classics. That is, the vertical sounds, the harmonies, become more varied and more dissonant in terms of tonal harmony. The process of development is clearly shown in Schoenberg's music. "Verklarte Nacht" is intelligible to anyone familiar with Wagner and so too is the first string quartet. Both are extremely chromatic and constantly modulating, but yet remain basically diatonic. The first real break with diatonic harmony occurs in the Chamber Symphony OP. 9. It opens by introducing a new sound to music, the chord built up of fourths:-



Although Mahler in his seventh symphony and Strauss in "Salome" had used melodic ideas of upbuilt fourths, Schoenberg's use of fourths is so important because it is the first real instance of the use of non-triadic harmony. The significance of this is staggering. For as long as man could remember composers had always used triadic, diatonic harmony. All the vertical sounds in every piece of European music had been almost the same - either a major or minor triad, all dissonance being conditioned by these triads. The triad had always provided a fundamental degree of similarity to music, a basic sense of unity, since all vertical sounds were practically the same.

In his article "Composition with twelve notes" Schoenberg himself describes the developments in harmony; "Richard Wagner's harmony had promoted a change in the logic and constructive power of harmony. One of its consequences was the so-called impressionist use of harmonies, especially practised by Debussy. His harmonies, without constructive meaning, often served the colouristic purpose of expressing moods and pictures. Moods and pictures, though extra-musical, thus become constructive elements incorporated in the musical functions; they produced a sort of emotional comprehensibility. In this way tonality was already dethroned in practice if not in theory. This alone would perhaps not have caused a radical change in compositional technique. However such a change became necessary when there occurred simultaneously a development which ended in what I call the "emancipation of the dissonance"."

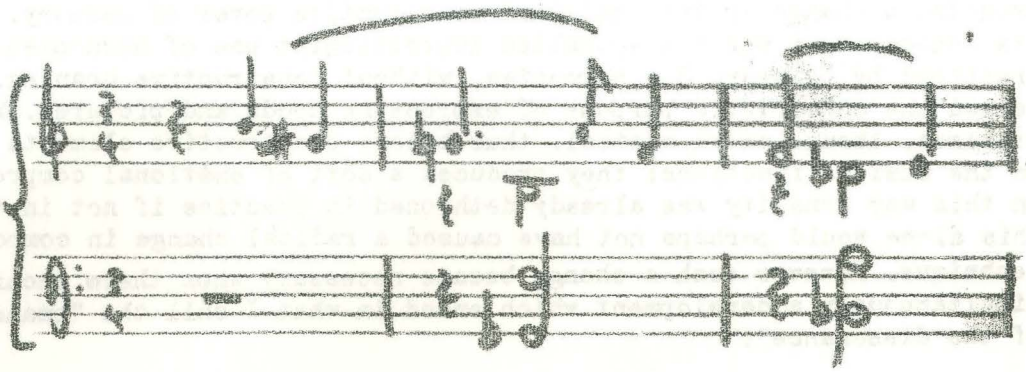
Since the composer is no longer using diatonic harmony, his harmonies are no longer dissonant in respect to diatonic harmony. There will always be in music a sense of dissonance and consonance, but in non-diatonic music this sense is determined by the musical context in which the harmonies are set. Thus consider the famous 'atonal' passage from the last movement of the second string quartet:-



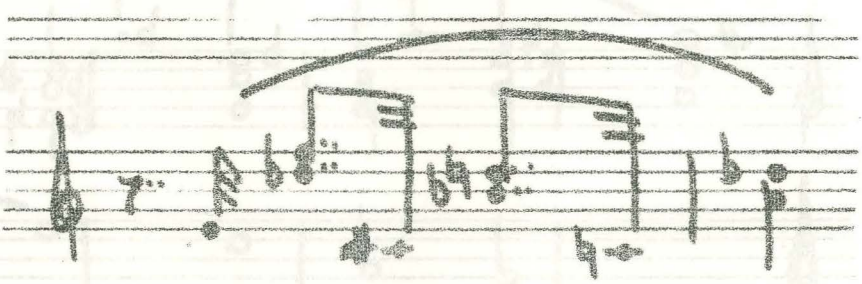
The chord of fourths in this passage becomes consonant with respect to the more dissonant chords surrounding it. When a composer uses a more varied non-triadic harmony he loses the sense of similarity of his harmonies. He must therefore replace this in order to bind his music together. Notice in the example from the second quartet how smooth the part writing is; were it not so the change in harmony would be abrupt and crude, but the smoothness of the individual parts prevents this from being so, and also helps bind the music together. But the principal way of achieving this is by replacing the similarity of harmony with a similarity of melody. Thus Schoenberg limits the variety of his melodic material and makes much use of small motifs which pervade the texture of his music.

The piano pieces OP. 11 are Schoenberg's first completely 'atonal'

works. From the opening of the first piece:-



we see Schoenberg's rich new 'atonal' harmony. On looking further into the piece the degree of motivic similarity is evident. The three note motif of the opening melody can be seen throughout the piece and Schoenberg makes considerable use of this motif either in its original form or with the order of the notes altered. The motif is transformed into an entirely new idea by being turned into consecutive major thirds.



Thus one small motif accounts for the thematic structure of the bulk of the piece. Set contrapuntal forms which perform the two-fold task of providing smooth part writing and strictly controlled melody come more and more into use in the works of Schoenberg's so-called 'free atonality' period. In 'Pierrot Lunaire' he uses a passacaglia (No.8 'Nacht'.) The passacaglia controls the harmony to make it consistent; in the first section it is based on thirds, and the use of the passacaglia motif controls the more dissonant intervals so that the greater dissonance occurs regularly on the strong beats of the bar. In the second part a different harmony is used over the passacaglia theme, but the first three-note motif is never absent from the music.

In No. 18 from 'Pierrot','Der Mondfleck', a combination of strict counterpoint and fugue is used. The canon between the piccolo and clarinet is not strict, although its retrograde from the centre is strict. The

sections of the canon are divided into short sections; the spacing between the parts varies. A three part fugue is carried by the piano, using the material of the piccolo and clarinet parts by adding harmonies to them. In this piece the counterpoint serves to drive the music forward as well as regulate the harmony. There is nothing 'Expressionistic' about the music of 'Pierrot'.

In his book 'Serial Composition and Atonality' George Perle says "The assertion, frequently made, that the vertical dimension in atonal music is merely a resultant of linear detail is an evasion of the problem and, in any case, an overstatement. In atonal works not based upon rigorous contrapuntal procedures there is in general a total interpenetration of harmonic and melodic elementsrather than a partial interpenetration of functionally differentiated planes, as in tonal music."

Perle does not entirely cope with the concept of harmony within 'atonal' music; he is too much concerned with the contrapuntal working of the 'linear elements'. The fact of the matter is, that it is the harmony which dictates the use of counterpoint. So rather than the 'linear elements' being 'verticalised' to form chords, it is the chords themselves which are used melodically, almost as arpeggios. I find it difficult to imagine Schoenberg, a composer brought up on the rich chromatic harmonies of the late 19th century, should suddenly, for no apparent reason, begin to write rigorous counterpoint in 1909. The movement towards non-triadic 'dissonance-emancipated' harmonies, could not possibly happen without the most far-reaching consequences. Music is a fusion of elements of diversity and unity into a satisfactory whole. This fusion works at various levels of consciousness. Before 1900 nobody was aware that the most basic method of giving unity to music, i.e. the use of consistently similar harmonies, functioned at all. It was inconceivable to use non-triadic, non-diatonic harmony.

During the years of 'free atonality', Schoenberg believed that he was being destructive, that he was destroying the harmonic foundation of music. But he himself only dimly perceived that with each step towards greater harmonic freedom, he was replacing this by tight and even more rigorous control of the melodic aspect of his music. Thus by the time he wrote 'Pierrot Lunaire' this development had gone so far that he was now using rigorous set contrapuntal techniques to bind his music together. The idea that 'the vertical dimension in atonal music is merely a resultant of linear detail' could not be further from the truth. As Igor Stravinsky said, music is heard vertically, as a series of chords. the composer before 1900 who used basically similar harmonies had to seek melodic diversity; the atonal composer, who uses a variety of chords, must seek greater melodic unity.

The factors that drove Schoenberg forward - his respect for tradition and his commitment to the development and propagation of German musical art - were the same factors which caused so much opposition from a less advanced, though similarly committed, audience. They considered that Schoenberg was destroying music as they knew it - on the contrary, he was continuing it. This realization that Schoenberg was a traditionalist has led contemporary critics to assert that Schoenberg represents the end of a tradition, not the beginning of a new approach to composition. The tradition of Bach, Mozart, Beethoven, Wagner, Brahms, Bruckner, Mahler and Schoenberg knows no 'beginnings' or 'ends'; the tradition itself is that of a constantly evolving, constantly striving forward, approach to music. It is true that Schoenberg's music marks the end of tonal music, but in destroying tonality he necessarily created the factors that will bind together the music of the future.

LAURENCE WILLIAMSON

WHERE HAVE ALL THE TUNES GONE?

I read with interest John Drummond's observations on tonality in the previous issue of Contact.

I cannot speak with any authority on the condition of twentieth century man in general, though I can understand that the traumatic experiences that composers such as Dallapiccola and Xenakis have undergone might have significantly affected their taste in music to the point of rejection of the emotional posturings of the classical military symphony (whether Haydn 100 or Beethoven 5 or 9).

However as a fellow-composer whose last one-act opera disappeared even before the watchful gaze of the hawk-eyed sentinel, I would like to make a few comments vis a vis the position of tonality in the twentieth century.

I would suggest that Mr. Drummond's band of contemporary tonal composers is not so small as he imagines. Significant tonal references occur in the works of such avant-garde figures as Penderecki, (the close of both the Stabat Mater and the St. Luke Passion) Henze, (second movement of the fifth symphony) and Varese. (the opening of the final tutti of Arcana). Numerous examples could be cited from the less radical composers of this century. Originality is not synonymous with being harmonically adventurous.

In most of these cases (as in the four quoted) the composer has used the vocabulary of tonality without the grammar. The composers of the last century discarded the conventional grammar of tonality in their attempts to expand the expressive possibilities of their language. Though the grammar was abandoned, the language, of tonal sounds, remains available for use.

The major accusation that the tonal composer faces is that when audiences wish to listen to tonal music they are perfectly content with that of Haydn, Mozart and Beethoven. Composers since have failed to reproduce their perfect balance of form and content. To try and re-establish the outdated structural relationships of tonality produces only a pale shadow of the past.

In this century there has been a great expansion in the vocabulary of musical language available to a composer. I can see no reason why any composer should wish to abandon the technical and expressive opportunities that this increased vocabulary can offer, in favour of a small part of it.

No-one would dispute that the most basic structure of all works having artistic pretentions is to establish a context, depart from it and return to it. In most twentieth century styles this context is created purely by the composer with the minimum reliance on pre-existing technical assistance. The composer then has the

difficult task of extablishing an integrated vocabulary and grammar for each of his works. Not surprisingly there are few completely satisfactory solutions, as the method ruthlessly exposes a composers limitations. The enormity of the challenge and the uncertainty of its outcome can be very stimulating to the creative imagination. There is some virtue in compositional bewilderment.

Though it must often seem so to the elite with perfect pitch, tonality or the use of a pitch area is not the only means of establishing a context. This can be achieved by a harmony (Schoenberg's Five Orchestral Pieces Op. 16 No. 3), a rhythm (Varese's Ionisation), a melodic idea (as in serial technique) or by an awareness of timbre (as in electronic music). The 'weaker brother of the true Impressionist' is not interested only in superficial effects but in achieving a deeper awareness of the quality of sound.

We can, today, write for a more attentive and educated audience who, by means of record or tape, are able to hear a work many times. The twentieth century composer in his more subtle use of more extensive musical vocabulary demands a much greater degree of perception from his listener than did his nineteenth counterpart. This in twentieth century music the return to the original context is usually much more artfully concealed. Many composers feel that they can be more ambitious in their musical language and technique.

To promote a greater understanding of his music the composer is sometimes persuaded to describe his techniques in print. Emphasising 'innovation' and 'originality' enables the composer, or his analyst, to discuss those aspects of his work that an audience unfamiliar with his music would find most difficult. He may also promote a valuable exchange of ideas with other composers. What should really concern composers is Communication.

DAVID H. COX

John Drummond replies:-

Since David Cox and I have argued quite fer ociously on musical matters frequently in the past, he will I am sure eagerly expect me to take up the weak points and misconceptions in the agove article.

The final sentence - "what should really concern composers is communication" - is a sentiment with which I whole-heartedly agree, although I would add the further words "through music" - "what should really concern composers is communication through music." The fact that, as Mr. Cox points out, present-day composers sometimes find it necessary to describe their techniques in print - and, often, their message-content as well, if Tippett is anything to go by - seems to me to be a self-confessed failure on their part to communicate in musical terms. This, curiously, is in spite of the fact audiences today are "more attentive and educated". Why should it be that composers find themselves with this failure in communication?

If two parties are communicating on the level of exchange of ideas, a communications failure is likely to occur when the two parties either do not use the same language, or when the speaker does not speak clearly, or when there is no common ground of ideas. For rational communication from mind to mind, the most basic criterion is a common language. It is argued by most authorities that human language developed precisely for the purpose of the communication of information and ideas. Language is composed of two things: vocabulary - i.e. words which are sound-equivalents to the information or idea, sound-equivalents with certain associations; and grammar - i.e. a method of linking words together so that information which is a complex of constituent parts can be readily understood. Grammar is a method of presenting relationships between words so that their meanings become clear. For a meaningful communication of ideas, vocabulary and grammar are inseparable - grammar is hardly conceivable as an abstract divorced from words, while words disconnected from grammar are inappropriate for the communication of ideas. Tonality is, to my way of thinking, a complete language, and neither merely a vocabulary nor merely a grammar. To suggest, as Mr Cox does, that in the nineteenth century composers "discarded the conventional grammar of tonality" and then to say that "the grammar was abandoned" is not merely logically suspect, but gives the grossly misleading impression that such composers were able to convey developing ideas without the use of grammar.

Tristan und Isolde, which might be taken as an example of Mr Cox's viewpoint, is in fact based upon conventional (and analysable) tonal grammatical procedures, even if those procedures are not immediately perceptible to the ear. (They are more perceptible to a present-day ear than to the ear of 1865.) It is undeniable that Tristan greatly expanded the expressive possibilities of the tonal language, but it is important to emphasise that this was not done at the expense of grammar. Expressiveness has never meant abandoning grammar and concentrating on inventing new words (with, as Mr Cox points out, a few old words thrown in for good measure). The freedom to express something excitingly new is not best served by abandoning all controls, no matter what the anarchists say. Scoenberg invented a new language, we are told - so did the inventor of Esperanto. But unless Esperanto can communicate ideas which cannot be expressed in English, which has the benefit of a long tradition of developing expressive sophistication, it would seem rather pointless to address English people in Esperanto. And, let us make no mistake about it, tonality is the language with which we are most familiar - the musical language we learn from childhood to graduation.

To extend the analogy one step further, I would firmly propose that it is still possible to communicate new ideas through English vocabulary and grammar. Perhaps these new ideas will require additions to the vocabulary (words from foreign languages, like 'sputnik', or words that realign and compress existing words and roots - 'launderette', 'mini') and modifications to the grammar ("Sensational escape bid from Chinese cookie factory!") but languages, whether verbal or musical, are organic, developmental phenomena.

Mr Cox suggests that some composers are "interested ... in achieving a deeper awareness of the quality of sound", and quite rightly rebukes me for flippantly suggesting that Impressionist composers are

interested only in superficial effects. My argument above, about tonality as a grammar-plus-vocabulary, relates to the field of rational communication. If purely sensory communication is the aim of the composer, then the means of rational communication may not be applicable. "The cat sat on the mat" communicates an idea; "cat-mat" is a word-complex that has purely sensory effect, the ideal relationship between a particular cat and a particular mat being unimportant. (Erudite readers: forgive the trivial example.) "Cat-mat" is not something to be understood, it is something to be experienced. Since sensory effect is never absent from aural communication (whether verbal or musical), and, indeed, may be part of the means of attracting attention to the ideas, it is easy to see how the two may become confused.

Furthermore, sensory communication may become a part of idea-communication itself: the emphasis a speaker gives to different words in "the cat sat on the mat" may convey reams of information about the animal world, the manufacture of carpets, and the moral benefits of repose. Purely sensory communication, however, divorced from idea-communication, has always seemed to me a rather introverted approach to music. For composers to occupy their time merely communicating a deeper awareness of sound is as irrelevant to what music is about as discussing the attributes of God is to a religious faith. Musicology is already in danger of becoming a theology of music; if the creative artists of today also indulge in such introspective, exclusive pursui then I see every justification in asking "where have all the tunes gone?."

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THE PRESENT STATE OF JAZZ

Back in the 1960's I heard one of Britain's best known jazz commentators complain that there had been no radical innovations in jazz since the Miles Davis Band of 1949-50. My first reaction was that to expect a revolution, or even a significant development, every ten years was pitching it a bit high, even for a music which has evolved as fast as jazz. But the truth was that a revolution, more radical than any previous change of direction, was already well under way, a revolution which met with the inevitable dislike, incomprehension and hostility, and which has now resulted in a steep decline in the popularity and understanding in which jazz gloried in the late 50's. Ten years ago many people, myself included, expected the strange new idiom to be absorbed and modified into a new and more easily acceptable mainstream style, just as the fresh departures of bebop were clarified and codified in the more popular jazz of the 50's. And just as bebop itself became more intelligible and more widely-appreciated as a result, so too it seemed likely that we would eventually look back on the 'new wave' or 'new thing' or 'avant garde' or 'free jazz', as it was variously called, with more understanding and greater discrimination.

The latter is, I think, true, but the former is not. There is a widespread feeling, even among the most dedicated of jazz enthusiasts, that jazz has burnt itself out in some seventy frantic years. Certainly the new jazz is an interest even more esoteric than the old, and the idiom has to a large extent simply coalesced with other contemporary musical movements, in particular progressive pop and what we might call the straight avant garde.

To understand the New Wave we have to go back to its beginning in the first recording, in 1958 and 1959, of Ornette Coleman. Startling as they seemed at the time, it is clear now how deeply rooted the music is in many aspects of the jazz tradition. Coleman's complete disregard for orthodox pitch was probably the hardest thing to stomach - "Don't you guys ever both to tune up", trombonist Bob Brookmeyer once shouted in desperation - but there was also the fact that the solos seemed to lack any structure or musical basis, and to cap it all he played a plastic saxophone, a joke instrument, while his musical companion, Don Cherry, played what was described as a 'pocket trumpet', a shrivelled-up cornet which looked as if it had been left too long in the wash. Michael Frayn and Kenneth Tynan heard Coleman during his first season in a New York Club, and their reaction was typical. Frayn wrote: "Ornette Coleman's Quartet was making the most extraordinary noises, far out on some limb of its own. A famous English dramatic critic sitting about two feet in front of Mr. Coleman's deeply disturbed saxophone shouted to me, 'I think they have gone too far.' 'I think perhaps they had."

Coleman's approach had two main features. First there is that disregard for pitch. Jazz musicians had always placed special importance on precise shadings and gradations of pitch, but although they delighted in playing notes slightly sharp or slightly flat, or in slurring and sliding around the note, they never completely abandoned orthodox intonation: you could pitch a note wrong and make it sound right, but there was still a wrong and a right. But in Coleman's music there is no question of correct or incorrect pitch as such: any pitch will do so long as it fits the particular phrase. One of his reasons for choosing a plastic saxophone was that it allowed greater freedom in pitching notes, and it is significant that he prefers to work without a piano. Nevertheless this total disregard of conventional intonation is not without precedents. 'Poor' intonation was one of the characteristic features of the New Orleans bands, and although this is often put down to bad musicianship, particularly where brass instuments are involved, it is clear that clarinettists in particular make a positive virtue out of missing their notes. Coleman is reported to have expressed admiration for the work of George Lewis, who played in the most archaic of jazz styles, and when one hears Lewis's defiantly and gloriously out-of-tune clarinet one can understand why. In this respect Coleman had simply jumped 50 or 60 years, back to the roots of instrumental jazz.

The second important element in Coleman's music was the new orientation of the solo line. Typically a jazz solo was built on the structure of the tune being played. Whether it takes the form of

thematic or harmonic variation the length and shape of the solo is determined by the melodic and harmonic structure of the original melody. This was true even in bebop, where some attempt was made to break out from the tyranny of the bar-line, to get away from the tradition of dividing the solo up into simple two and four-bar units. With Coleman, however, the solo line dictates its own length and shape, so that instead of shaping the solo to the theme being played, the melodic line determines its own structure. The solo is constructed linearly rather than vertically. Naturally this gives the soloist great, almost complete, freedom in building his lines, but at first hearing such music inevitably sounds disorganized. We had become used to listening to the solo through the theme on which it was based, so that at any time we knew by reference to the melody or its supporting harmonies exactly where we were. But with Coleman this was not always possible, and his music came to be called 'free form' jazz. The label is not entirely accurate: in free form jazz the solist has complete freedom, with no restriction placed upon choice of key, harmonies, rhythms, bar-lines etc, but Coleman has seldom gone to that extreme. His approach has rather been to work from his original melody, usually basing the solo on some thematic, rhythmic or harmonic motif with which that theme provides him.

Coleman's highly original music provided the main impetus for the New Wave, but other strands in the new music can be traced back more easily to the jazz of the fifties. The first leads us to the music of Charlie Mingus, itself drawing heavily on the traditions both of bebop and of blues and gospel music. Mingus's apparently chaotic but fundamentally controlled and structured music made central use of bizarre sound effects - what one might call onomatopoeic noises, with saxophones literally wailing and screeching - and of constantly varying and overlapping rhythms. The sound effects take us back to the moans and cries of the traditional vocal blues; the rhythmic complexity marked a further step on the road which began with the heavy, indeed stilted, beat of traditional jazz and then moved through the solid pounding stride of early swing and the light flowing rhythm of Basie inspired jazz to the fragmentation of the rhythm section - drums and piano placing accents against the even beat of the bass - that we find in bebop. In the 60's both these aspects of Mingus's music - the wild sounds and the shifting rhythms - were taken further, even to the point of complete cacophony and the total absence of anything approaching the steady, forward-moving rhythm typically associated with jazz.

A second strand was the increasing harmonic sophistication of jazz, beginning again with bebop and reaching a climax by the end of the 50's. This sophistication took two forms, that of increasing complexity leading towards the experiments in polytonality and atonality that we find in the work of George Russell and, most strikingly, Cecil Taylor; and that of increasing simplicity, with Miles Davis introducing solos based on elementary modes and scales rather than harmonic progressions, and John Coltrane paring away the harmonic basis of his music to such an extent that his version of "These are Some of My Favourite Things" has been

dubbed "These are Two of My Favourite Chords." With this increased harmonic sophistication it now became justifiable, within the established jazz idiom, to play virtually any note against any other note; and once this point is reached the need for justification itself disappears, and one is entitled to play whatever one will. Thus the combination of Coltrane's complete control over soloing within a harmonic framework, be it complex as in the Giant Steps album, or simple as on "Favourite Things", and Coleman's abandonment of the fixed harmonic structure as such, opened the door to complete freedom.

Thus in the early sixties we see the boundaries of all the elements central in jazz - the solo line, the harmonic structure, rhythm, sound and pitch - being extended. Or to put it another way, the rules governing the use of these features were broken and abandoned, and jazz reached the point where anything went. It is not to hard to understand why jazz musicians, especially negro musicians, should have so emphasised complete freedom, the right to unlimited self-expression, and the nature of jazz as a music which does not conform to the rules or stereotypes of European music. There is, however, the problem which is being faced in the fine arts, with particular reference to abstract expressionism, but which has jet to be faced in jazz: the problem of how far free self-expression is of value just in itself, and of how far there is a need also for communication, for the artist to say something to his audience. This may be required on grounds not just of commercial, but also of aesthetic, viability. It is ironic, too, that in insisting on the freedom, the self-expression, the negritude, of their music, contemporary jazz musicians have often fallen for what is, after all, a white stereotype of the jazz musician as an untutored savage pouring out his emotions in a primitive frenzy, which communicates itself directly without reference to accepted musical conventions. I believe this has always been false, and the excesses of the jazz avant garde made the point even more plainly.

Certainly something of value has been lost in the frantic experimentation of the last decade, not just the strengths of earlier jazz idioms but also the strength implicit in the music of Ornette Coleman, Charlie Mingus, George Russell and the early Cecil Taylor. Fundamental here, I think, has been the influence of John Coltrane, an exceptionally powerful figure both personally and musically. Ornette Coleman, by contrast, has always been something of an outsider in jazz. He arrived on the recording scene as a complete unknown with his musical idiom already fully formed - his earliest recordings are in many ways his best. He has not changed his style much as jazz has gone on from his innovations; if anything he has become more conservative. And he has worked almost entirely with his own groups, having little contact with other major jazz figures. But Coltrane was right at the centre of the contemporary jazz establishment, so that when he turned towards free jazz, most notoriously in his tumultuous Ascenscion LP, the influence was as enormous as it was unfortunate. Archie Shepp is probably the most talented of those who have followed Coltrane into this dead-end of massed instruments roaring hoarsely at one another.

Breaking the rules can produce fresh inspiration but it can also lead to waywardness, and there is nothing so boring as the untrammelled self-expression of the man with nothing to express. One chaos gets to sound very like another, and the listener quickly judges, correctly, that he has heard it all before. This, I fear, is the point that jazz has now reached. Instead of capitalizing on the exciting developments of ten years ago, it has moved into the dead-end of freedom for the sake of freedom. We can only wait and hope that the time will pause and reconsider the many possibilities left unexplored in the frantic race for greater and greater originality.

DON LOCKE

C O N T E M P O R A R Y C O N C E R T C A L E N D A R

January 29th The Chasm - an offshoot of the Osiris Music Group - present a concert in the BMI. Judith Jones (soprano) - Cage: The Wonderful Widow of 18 Springs; Wolff: Song; Berberian: Stripsody. Simon Desorgher (flute) - Boulez: Sonatine; Varèse: Density 21.5; Anthony Gilbert: The Incredible Flute Music. Peter Lawson(piano) - his own Momenta 94. Two electronic scores - Varèse: Poème électronique; Simon Desorgher: Film Score.

February 23rd Barber 20th Century Concert. London Sinfonietta under David Atherton. Schoenberg: Pierrot Lunaire; Boulez: Le Marteau sans Maître.

February 25th Barber Lunchtime Concert. Paul Patterson: Live Electronics.

March 1st Barber 20th Century Concert. Motet Choir and Instrumentalists - Stravinsky: Mass. Carl Hickmann - John Joubert: Piano Sonata No 2 (first performance). New works by John Casken and Jolyon Laycock.

March 3rd Barber Lunchtime Concert. Holst: Savitri - one-act opera conducted by Anthony Carver.

March 11th Embarkation. Concert in Carr's Lane Church Centre.

March 24th Barber Lunchtime Concert. Embarkation.

INTERVIEW WITH CHRISTOPHER HOBBS

Christopher Hobbs - a composer, member of P.T.O., ex-member of AMM., editor of the Experimental Music Catalogue - was interviewed recently by Peter West and Peter Evans.

Could we start off by asking you something about your musical education?

I studied bassoon and piano at Trinity College of Music and composition and percussion at the Royal Academy. Before that I had been to grammar school in Northwood.

And you studied the usual kind of music there?

Yes.

Did you become less certain of the capabilities of conventional music while you were still at school?

It wasn't a matter of becoming less certain of it because we were lucky in having a music master enlightened enough to play us records of Cage and Boulez as well as Beethoven and Holst - and it became immediately apparent that I preferred the records of Cage and Boulez. So you could say that I took naturally to the newer type of music; though I had to study older music to pass the examinations, of course.

Do you think these examinations have any relevance?

None whatsoever. I didn't actually need to pass any to go to the College and I didn't take any while I was at the college....

That means you're totally unqualified?

Yes.

Then do you think that studies in traditional harmony and counterpoint are totally useless?

I've never found a use for them. It depends what you're trying to do - for some people it's obviously still very useful.

How do you make a living at present - is it by composing?

No, not by corposing. Through performing - experimental and commercial music. I've also done some teaching at Art Colleges.

You teach art or music?

Music. - as part of a liberal studies or fine arts course.

Why did you take it upon yourself to organise the Experimental Music Catalogue?

Because I thought there was not enough outlet for this type of music through the normal channels. That is, publishers weren't interested in taking the sort of music which I or the people I knew were writing and yet there seemed to be a growing number of people who would be interested in performing the music if only they could lay their hands on it. I thought that some sort of centralised collection was needed which could disseminate this music.

And are there a lot of people in fact buying this music from the catalogue?

Yes. In the early days it was mainly individuals but now it tends to be music libraries and so on. Not very much in England; mostly in America and Europe. It continues to sell, in fact it flourishes. It would flourish much more if I decided to devote all my time to it, which I haven't.

Could you tell us something about the objects of the Scratch Orchestra, with which I believe you're involved?

I'm involved with it rather less nowadays. I don't think it has any objects.

Does it aim to give enjoyment to people in the same way as traditional music does?

I don't think that comes into it very much. Just now there's a lot of discussion within the orchestra about aims and so forth, but I haven't been for some time. I think everyone's idea of the orchestra is different, which is why it's still very interesting.

But the music produced by the Scratch Orchestra is based on some kind of notation or other, isn't it?

Oh, very rarely nowadays. Most of the concert proposals are in the form of statements or quasi-metaphysical intructions, or whatever. What is done is far less well-defined than it used to be.

When the Scratch Orchestra play "popular classics" is it satirizing them?

No, not at all. It's simply presenting our view of that music. In other words, a lot of people play the music as it is written and we are showing that there are other ways in which to do it. This way of presenting music might not be without humour but I don't think the basic intention is humorous. We have a similar activity in the Promenade Theatre Orchestra, where we make "ready-mades", as we call them. We take music from the past -

which has either been medieval or Elizabethan music - and make pieces from it. Just lately we've been using syncopation exercises for this purpose as well. But we make notated pieces out of this music and perhaps chop it around more than the Scratch Orchestra would have done. But there again the aim is not at all satirical; it's simply regarding it, being music of the past, as material to be used.

Moving on to your own compositions now, I see that you have a piece in the Catalogue called the "Arnold - Wolf-Ferrari Orchestra Book". Could you tell us something about this?

It was one of the first pieces that I wrote after my Word Pieces. It's a piece for orchestra lasting about twenty-five minutes, consisting of 250 particles from the works of some ninety composers which were chosen and then juxtaposed by random means.

This is also just to show a new way of looking at these old pieces?

Hopefully, yes.

In the catalogue there are quite a few graphic pieces, including one by yourself - Untitled Graphic.

It isn't in the catalogue at present, though I hope it will be eventually. The only difficulty at the moment is getting it printed. It really has to be done by computer print-out because it's 1296 pages long; 1296 separate drawings which could be very easily done by computer programme, though I haven't got the programme written out yet.

Could you tell the difference between, say, your Untitled Graphic and a page out of Cardew's Treatise?

I don't think that whether I could tell the difference or not has got anything to do with it. As I see it, the relevance of graphic notation is to act as a stimulus to the performer. If a performer reading Treatise receives the same impressions from the drawing as he does from reading a page of my Unitltled Graphic then that's not my fault or Cornelius's. It's simply the view of the performer. I didn't have any sonic ideas when I made the piece.

Presumably the purpose of the graphic piece is to divert the conscious mind away and let the subconscious....

Well, that's your view of it; and that being your view of graphic notation you could work on Treatise or Untitled Graphic in one way. But I take a very rational view of it. When I play Treatise I just read the numbers in the score or something like that.

Are you still open to the idea of composing a piece by the systematic use of rigorous methods, such as following random numbers?

Oh certainly, yes. Just as I'm also open to the idea of writing a piece by purely empirical methods.

So you can either compose with a pure method or not use one at all?

Well, no method is pure because when you apply it you invariably make mistakes. Or when you've written a piece or whatever you're making from that method then somebody makes a mistake afterwards in printing it or performing it or whatever. No method can be "pure". For example, when I did the Orchestra Book I decided to limit myself to the number of orchestral scores to be found in the Central Music Library in Victoria. That might be considered an impurity but I didn't feel that it was. It obviously meant that other people's choices affected my work. That it, if somebody had decided to take out all the scores of Schoenberg from the library, then none of Schoenberg's music would have got into my piece - although I wrote it over a period of some five months and the possibility is that I would have got some Schoenberg.

Which of your "musically-notated" pieces for large ensembles have been performed?

Czerny's Waltzes, a piece using Victorian piano music, has been performed. I can't remember what else there is, actually.....There's a piece for strings which hasn't been performed; two books for organ which as far as I know have never been done in public - but I keep meaning to play them. Music for the Crumbling Cookie has been played. And then all the more recent work has been done by the Promenade Theatre Orchestra - but most of it isn't in the catalogue.

Could you tell us something about the Promenade Theatre Orchestra?

It's a group of four people: John White, Alec Hill, Hugh Shrapnel and myself. It was formed in the New Arts Laboratory in London in 1969 and the group gradually coalesced around the summer of the following year. We play reed organs and toy pianos mainly, but also some other instruments like jews harps and swanee whistles, and we write our own music for these combinations. We've done some concerts at Cambridge and at various colleges in London and we were involved in a broadcast of Cage's Music for Amplified Toy Pianos.

Are you optimistic about the amount of penetration that your type of music is making into everyday hearing?

Oh, I'm very optimistic! I have to be, don't I? Certainly the financial situation as far as the organisation and sponsoring of concerts is concerned is getting far worse, but the position of actually writing music and playing it is, I think, far better than it has ever been before - because we have groups like the Scratch Orchestra, which wasn't in existence three or four years ago, and the Promenade Theatre Orchestra. There are a lot of people making music in various ways, I think more ways than there have been in the past - which is all to the good.

The avant-garde has always been described as having taken art to the extreme where it can't go any further. Can you as a composer see any way ahead?

I think the way ahead as far as the P.T.O. is concerned is to go backwards. That is, we're now playing and writing music solely for enjoyment - ours and other people's. In other words, we hope that people will enjoy the music, because we think that the sounds are very enjoyable.

Why is this "going backwards"?

It's going backwards because a lot of the music of the past was written solely to be enjoyed by people and by composers, whereas the view now is very often that of the composer writing music which the audience is often bludgeoned into accepting.

What is your opinion of the Dadaist composers?

Who writes Dada music nowadays? Very few people that I can think of. Kagel is still quite interested in that sort of thing, to judge from some photographs I saw recently. And I suppose you could say that Peter Maxwell Davies is, is his use of popular dances and handwound gramophones and so on. I don't think Cage's music was ever Dada because Dada was acting from an entirely different premise.

But you publish some of these pieces. I've seen some by Tomas Schmit.....

Yes, but that type of music doesn't interest me, I must admit. It seems to me very dated and late 1950's-ish. On the continent they're very much more backward in their musical tastes than we are. For them, new music means a concert of Cage's Sonatas and Interludes or the piano music of Morton Feldman, which nowadays people don't bother about in America or in England, let alone the theatre pieces which sprung up at the end of the 1950's.

So you think that music is a reflection of the age it was written in?

Well, I don't know why theatre music should reflect the late 1950's any more than the late 1960's; it simply happened that that type of music sprung up then.

Do any of the "conventional" composers past or present interest you?

I get interested in different composers as my own work progresses. So at the moment I'm very interested in hack Victorian composers such as Ezra Read and Albert Ketelbey, because I admire the job they were doing and I enjoy their music. But I also enjoy the music of Satie and Ives and occasionally Mahler.

Are you ever "inspired" to compose by hearing a certain piece of music?

Occasionally through hearing about another piece of music rather than actually hearing it. The word piece in my collection which uses vibrating surfaces - "Too soft to touch, but too lovely not to try" - is probably influenced to some degree by Alvin Lucier's Music for Solo Performer, though I hadn't heard that piece then. It's the one that uses brainwaves to resonate objects like gongs and so on. I think it generally is the case that the sound of another piece doesn't inspire me.

Can you see yourself ever writing a dramatic piece?

No. I thought of doing that once, but I immediately gave up the idea. I decided that the time for theatrical music was past. At one period in history composers might think in terms of writing theatre pieces and at other times of writing for toy pianos and reed organs. At the moment I'm mostly concerned with the latter.

Will the general public ever accept those pieces in which it seems to them that "anything goes", as, for example, in some of Cage's pieces?

I really think we're moving away from that now, you know. Before Cage, sounds were sounds and silences were silences and while the heyday of Cage's indeterminate music was around things were very mixed up. Now we go back to writing normal music again. We notate pieces - so does Cage. Something like the Harpsichord Piece is written down and so is Cheap Imitation. He's come back to writing "conventional music", if you like; and some of us have, also. A hostile critic might say that that's because we've gone so far along the path which we now realise to be a dead end, and so we've gone back to the big wide world of real music or whatever. And who can say - maybe it is that. At the moment the field of notated music, to be played by an elite, interests me more than the type of music that is played by a great many people.

Do you think that one can write in more than one style at once - for films and so on?

I'm sure if one's paid enough that one can. Several people I know have written quasi-Hindemith type of music for T.V. commercials or whatever, or for films, where they knew that they were going to be anonymous. There's nothing at all dishonourable about that. It's only from a very high-flown view of what art is about that one can say it's a betrayal or mere dabbling. It's not a question of dabbling, it's a question of being useful. It's also a question of making money!

What are your views on pop music?

Well, Terry Riley has always wanted to get onto the pop music scene and he's now succeeded in breaking through into it. There's certainly more money to be had in it, you know, so good for him! David Bedford also - he's in Kevin Ayers' group. No, there's nothing to prevent one from starting up a beat group at all, and why not do it?

Do you have an interest in any other forms of comtemporary music?

Jazz interests me rather more than pop, though the whole definition of "jazz" is so blurred nowadays, it's really impossible to tell whether something is jazz or not. I do very little listening to music, other than perhaps having Radio One on. I still hold on in an old-fashioned way to the Beatles and the Beach Boys and, going much further back, to Dixieland jazz and so on, or to people like Django Reinhardt, whom I admire very much. But beyond that, hardly anything. I don't particularly enjoy listening to music.

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LOUIS ARMSTRONG'S GREATEST YEARS

(The first of two articles about one of the greatest American jazzmen).

Legend has it that Buddy Bolden first played the blues in Lincoln Park (or was it the Odd Fellows Hall?) in New Orleans in 1894. If true the occasion marks the beginning of the history - of the recorded history, that is - of jazz. Louis Armstrong was born in that same city on 4th July 1900, so for all practical purposes his life may be regarded as synchronous with that of the music to which his name has become inseparably attached.

Jazz has produced several significant figures in its seventy-five years, but none more important to its development than Louis Armstrong. Up to his death, a few days after his seventy-first birthday, Armstrong had survived all but two of the major contributors to his art, Earl Hines and Duke Ellington. If one cares to call the roll of just a few of the great creative talents who predeceased him - Jelly-Roll Morton, Sidney Becket, Coleman Hawkins, Lester Young, Charlie Parker, John Coltrane, Archie Shepp - it is possible to discern the extent to which jazz has been transformed from its confident, uncomplicated beginnings to its present state of musical and quasi-political uncertainty.

Armstrong's role in that transformation was prime, and crucial. It could, of course, be argued that had Armstrong not appeared he would have had to be invented. The state of jazz at the time of his emergence was in any case conducive to such an appearance. Comparison between the ealiest aural evidence of traditional New Orleans ensemble playing known to us - the 1917 recordings of the Original Dixieland Jazz Band (1) - and a similar type of ensemble in what may be termed its 'classic' phase - the 1923 recordings of King Oliver (2) - reveal an expansion of the two - and four-bar basic 'break' patterns into more extended solos. Evidence of this is to be found in Oliver's own celebrated solos on Dippermouth Blues, in Dodd's clarinet work on many titles with the band, and in Armstrong's own solo (his first on record) on Chimes Blues (3). Even stronger evidence of this transition is to be found in the records by the New Orleans Rhythm Kings who by 1922 had already established something close to the ensemble introduction followed by a string of solos routine. All this lends support to the assumption that outside the recording studios - our only real source of information - solo performances were already a well-established feature of jazz well before Armstrong appeared in 1925 with the first of his epoch-making Hot Five recordings.

If that is the case, wherein lies the special importance of the Armstrong contribution? The short answer is in his virtuosity. By that is meant not just his technical command over his instrument (that is something in which Fred Keppard for one is said to have been his equal) but in the quality of the musical thinking to which he

harnessed his technique. He was blessed with a fertile musical imagination, no doubt largely instinctual, which drove him beyond the formal confines generally accepted by his contemporaries - with perhaps the sole exception of Bix Beiderbecke. In later years the technique began to show signs of wearing out, but the imagination never clouded, and we are fortunate that we are able to examine through the medium of his recordings stretching out from the first chorus in Chimes Blue to Hello Dolly! some forty years later, the course of that remarkable analgram of ends and means.

It is scarcely deniable that Armstrong's most exciting work is to be found among the 63 titles recorded between November 1925 and December 1928 with small groups variously entitled the Hot Five, Hot Seven and Savoy Ballroom Five and discussion of his work is usually confined to these. These three years were for Armstrong a period of experiment and consolidation and the small group format suited the blossoming talents of the young virtuoso perfectly.

Nevertheless, in my opinion, to concentrate exclusively on these performances at the expense of his work with Fletcher Henderson between 1924 and 1925 and his accompaniments to blues singers is to ignore an important slice of his apprenticeship. Equally to dismiss quite as casually as some writers do the period immediately following his departure from Chicago and the beginning of the long period of fronting big bands is to reject the final flowering of imagination and technique which is Armstrong's great contribution to the history of jazz.

Armstrong was invited to join Henderson in 1924 as featured soloist. He was not Henderson's first choice: that honour was reserved to Joe Smith, a cornettist of great gifts, who at that time felt unable to accept a permanent place with the Henderson Orchestra. Armstrong's first records with the band, Shanghai Shuffle and Copenhagen, already tell us something important about him.

Neither solo is particularly original but both are infused by a confident assurance and a relaxed style which contrasts strongly with the stiff arrangements and the conventional approach of his colleagues in the band. It is interesting to observe how, during the thirteen months of his stay with Henderson, Armstrong's influence had leavened the lump of the collective Henderson imagination, and his last records with the band, Sugar Foot Stomp (a speeded-up version of Dippermouth), T.N.T., and Carolina Stomp find the band swinging easily, no longer a carbon copy of Roger Wolfe Kahn but a viable jazz band.

This was no insignificant achievement. Henderson's orchestra was then a powerful social influence among Negro musicians and the black public, and membership of it conveyed prestige; but it now

became an important musical influence and remained so for most of the next decade. It is not too great an exaggeration to claim that Armstrong's residence with Henderson not only influenced the personnel, particularly Charlie Green, Jimmy Harrison, Don Redman and Coleman Hawkins, but it actively influenced the kind of arrangements that Redman, Henderson and others were henceforward to make for the band. These in turn influenced virtually the entire course of big band jazz which dominated the field throughout the Thirties and early Forties.

If Armstrong's influence on Henderson was profound the debt was largely repaid in the experience he gained from playing with relatively sophisticated musicians and from the need to play easily from complicated arrangements. It also gave him his first opportunity to develop his solo style in relative freedom.

The elements of that style, dimly observable in the King Oliver records, are now fully illumined for the first time. The choice of notes is invariably apt and their delivery is direct, unencumbered by any unsureness of intonation. The tone is rich and powerful, the timing subtle, and the accentuation and placement of one phrase relative to another is so acutely judged that each strong beat generates within itself the maximum forward thrust, propelling the music on with unquenchable buoyancy and irresistible logic. And the technique by which these remarkable results are achieved, the infinite variations of pressure coloured by a variety of vibrati, especially the celebrated 'terminal vibrato', and the use of the choked half and three-quarter valve technique which opens out into a full, upward-rising sound, inspire excitement and admiration.

In marvelling at his brilliance in instrumental numbers it is sometimes forgotten that Armstrong possessed a great lyric gift and was also capable of discretion and restraint in the company of singers where the 'leading' qualities, for which he was already famous by 1925, were in less demand. One is always aware of his presence in an ensemble, but when he found a singer whose temperament matched his own he could work near-miracles of taste. Curiously he was less successful with Bessie Smith than with some other blues singers. Perhaps Bessie's genius offered too strong a challenge to his own individuality; certainly she preferred Joe Smith to accompany her, and he proved to be the perfect foil for her own elemental style. All the same Louis can be heard to advantage in several of the numbers he recorded with her while still a member of the Henderson band (4). Particularly notable are the Oliverish 'wa wa' accompaniment to Cold in Hand and the ensemble work in Sobbin' Hearted Blues and Careless Love. But the gem without doubt is Reckless Blues where he is heard muted throughout filling in behind one of Bessie's most inspired lyric performances and offering a useful corrective to Fred Longshaw's lachrymose harmonium.

But it was in Bertha 'Chippie' Hill that Armstrong found his ideal blues partner. Between November 1925 and November 1926 he partnered her in a series of classic performances beginning with Low Land Blues and Kid Man (5) which encompassed the beautiful Trouble in Mind and Pleading for the Blues, the strident Pratt City, (6, 7, 8) and ended with Lonesome Weary Blues. The backing he gave her in these recordings were of the kind blues singers dreamed of and confirm him as a master of the art of judicious understatement, while the deft and thoughtful support he gave to singers like Alberta Hunter, Victoria Spivey, Maggie Jones and Sippie Wallace adds a touch of immortality to material that rises only a little above the mundane..

Most of these accompaniments stem from the Henderson period or from the first year of the Hot Five and are in a sense complementary to that phase of his development since they involve him in the difficult problem of following and implementing ideas created by someone else and impose upon him a stricter discipline even than leadership.

But outside the recording studios Armstrong's life during the entire span of the Hot Five - Hot Seven era was dominated by the big band, the small groups being assembled for recording only. He left New York and Henderson not to return to the home-town atmosphere of the New Orleans aggregation but to double in two large orchestras, Erskin Tate's Vendome Theatre Orchestra and Carroll Dickerson's Dreamland Orchestra. Tate's orchestra, an under-valued because largely unknown factor in the musical life of Chicago, was a quasi-symphonic pit orchestra whose members were required to play light classics as well as the 'hot' music enshrined in their recordings (two featuring Armstrong as lead trumpet, the rest Keppard).

The association with Dickerson is more closely documented. It was from the ranks of this orchestra that Armstrong drew the members of his second Hot Five and with whom he subsequently made several recordings as 'front' man. As a corporate body Dickerson's orchestra presents a better impression than Henderson did, but the general effect it created was one of suavity unenlivened by any strong injection of red corpuscules.

(1) The Original Dixieland Jazz Band. RCA RD-7919
(2) King Oliver's Jazz Band. Parlophone PMC7032; also The Immortal King Oliver. CBS Milestone 63806
(3) Louis Armstrong with King Oliver. London AL3504 (10") deleted
(4) examples in (a) Fletcher Henderson: A Study in Frustration. CBS62001 (deleted) and (b) The Immortal Fletcher Henderson. CBS Milestone 63737
(4a) The Bessie Smith Story Vol. 1. CBS62377
(5) in Recording the Blues. CBS52797
(6) in Jazz Vol.4 - Jazz Singers. Folkways FJ2804 (?deleted)
(7) in Jazz Sounds of the 20s Vol.4. Parlophone PMC1177 (deleted)
(8) in Story of the Blues Vol.1. CBS66218

1971 CHELTENHAM FESTIVAL - A RETROSPECTIVE REPORT

All but the most casual of music followers must have become aware of the changing face of the Cheltenham Festival in the last few years. The first recent change came in 1966 with the addition of a 'second feature' to supplement the Festival's actual 'raison d'être' - a spotlight on one country or group of countries' music and musicians. In the last three years the festival has come more to resemble Edinburgh or Aldburgh through its diversity of concerts spread, as they are, right through the day, from piano recitals in the morning, through afternoon chamber music to the main feature in the evening, usually an orchestral concert.

1971 has seen, amongst other things, SMIBY - for the uninitiated, Scand--inavian Music In Britain Year . Several of the names of the composers represented were new to me; all the music certainly was, although one work, Blomdahl's Chamber Concerto, has been available here on disc for some years. Two works by Grieg - the Symphonic Dances and Piano Concerto - were the sole representatives of earlier centuries of Scandinavian music (Why no Berwald ?) so one was left with the impression, however rightly so, that Scandinavian music for the concert hall began with Sibelius and Nielsen. The BBC Symphony Orchestra, under the young conductor Leif Segerstam, gave remarkably idiomatic performances of Sibelius' 7th and Nielsen's 5th symphonies; the young conductor, aerial display simulations apart, seemed in control, and in the phrasing of the Sibelius in particular, one was reminded of the quasi-definitive performances of Tauno Hanninkainen some years ago.

More recent orchestral music by Scandinavians was also featured although, since this periodical did not buy me a 'festival subsciber's ticket, I must confess to not having gone to all the concerts. One work which some readers may have heard through two recent broadcasts was Per Norgaard's 'Luna'. The composer drew influence for the piece from Thomas Ring's 'Astrological Psychology'. Acoustically, the work resembled a similarly anonymous piece, 'Cloudscapes' by Elizabeth Maconchy, heard at the festival some years ago. The constant eerie effects were only occasionally broken by more violent outbursts, the most memorable gesture being the ending. Electronic music has obviously not been neglected by Scandinavian composers; as well as being incorporated into his orchestral 'Epitaffio', Arne Nordheim's electronic creations were heard in the annual concert of tape and live electronics, presented by Tristram Cary. Nordheim's 'Warsawa' struck one as a sort of electronic equivalent of Schoenberg's 'Survivor...', yet with more concern for the actualities of that terror-torn city than Schoenberg's epitaph piece. The sounds of explosion, falling masonry, weeping children were all fused into a collage both moving and frightening; my only criticism lay in its lengthy reiterations of the obvious terror-filled 'punch-lines', which made the work as a whole too long. Tristram Cary was represented by a live piece (assisted by family) which coupled his own dexterity on the VCS3 with his sons' selecting dice. The commissioned piece was David Jenkins' 'The Devil's Dream', made in the RCM studio, where he is a pupil of Cary.

Another pupil of his, Simon Desorgher, appeared in the Cirencester School Percussion Ensemble's concert under Elis Pehkonen, as guest flautist in Peter Lawson's new piece for flute, piano and percussion (to be published soon by Edition Peters), 'Valentia Extramaterial - extramaterial, that is, to a previous piece, 'The Cavern', similarly drawing inspiration from the west coast of Ireland, a favourite summer haunt of the composer. On one hearing, the work did not seem as personal as all his previous offerings, but, if

nothing else, the piece showed off the independant and combined talents of Simon Desorgher (complete with amplified flute), the composer at the piano, and the pupils of this widely travelled group of young school children. The conductor, Elis Pehkonen, was represented by his 'Music of Paradise', recently commissioned by Farnham; it brought together a choir and small instrumental ensemble in addition to the percussion, in settings of lines from Dante. Pieces by David Bedford (Fun for all the family), Christian Wolff ('Toss'), and John Cage ('First Construction in Metal') made up the rest of this refreshingly different concert.

One would have preferred the British works in the more major concerts to be as refreshing. The opening concert celebrated Sir Arthur Bliss' 80th birthday with a performance of his 'Morning Heroes'. However relevant this work must have been between and after the World Wars, its dated choral writing made it sound very dull, indeed, bearing in mind that it is practically contemporary with 'Belshazzar's Feast'. The most successfully invigorating passages were the purely orchestral ones, where one was given a glimpse of the composer of the ballet scores, which could never be called pedestrian or dull. The 'dullness' of the performance does not reflect on the Festival chorus, or the spirited devotion of Charles Groves, the conductor. How much more poignantly Mahler's 'Kindertotenlieder' expresses the melancholy of lost loved ones, especially given the dramatic intensity of John Shirley-Quirk in the solo part.

Amongst the new British works, Nicholas Maw's 'La Vita Nuova' failed to get written in time (nay, started at all). Martin Dalby's 'Concerto Martin Pescatori' only confirmed my present opinion of this composer (the St. Martin's Academy looked as uncommitted as the music sounded) while the première of the new Fricker piece found me in a local hostelry! With such a dearth, one was more than thankful for the visit of Reginald Smith Brindle. 'Apocalyse' his new orchestral work, breathed a little fresh air into an oppressively hot Town Hall, albeit with rather pessimistic overtones. The composer's programme note spoke pessimistically of Man's future and 'the means of mass extinction', but more importantly, of 'the extinction of Man as a poetic, creative, spiritual being'. 'Where are the Leonardos and Michelangelos of today ?', Smith Brindle asks. The fresh new sounds and their assembly in this music only confirmed my first impressions of the composer on hearing his 'Amalgam' for chamber ensemble some years ago at a festival - that here we have one of our most individually exciting composers in Britain today. Hearing this work in the context of other British works in the week, one was led to speculate whether, perhaps every British composer should breathe the latin air to blow the stiffling Saxon cobwebs from his mind, and hence his musical language. (That a composer, other than Brindle, mentioned above spent some years in that air and returned to write the music he has, needs no further comment from me.)

(If the music of the present day was disappointing at Cheltenham this year, it was more than compensated for by performances of Mozart by Alfred Brendel, of exceptional quality. However relevant Mozart is to the modern world, I fear a discussion of the six piano concertos heard at the festival does not come within the primary aims of this periodical.)

PHILIP LANE

REVIEWS

Birmingham Triennial Festival 1971

"The main impulse behind the work came from seeing Sam Peckinpah's film 'The Wild Bunch'. ... It was not the violence of the film that so impressed me ... but the extraordinarily satisfying, thoroughly musical shape of the work. The way in which the opening part impelled the film inexorably forward through the various intervening parts to the final section - which was a powerful outburst - communicates to me the continuity of life. After the final culmination of events, there is a near-epilogue in which it is suggested that because life is what it is, and because human nature is what it is, it will happen again somewhere else. Naturally, in my music I've interpreted this feeling in my own way ... so that in the long run, the only really strong influence from the film that remains is the overall shape of the work and, more particularly, the fact that it ends with the same phrase with which it began. It seems to me that this sounds both the same at the end as at the start, and yet different, which is exactly what I wanted to do."

Such was the odd mixture of naive philosophical cliché and 'Pseud's Corner' material quoted in the programme note as the thoughts of John McCabe on his Second Symphony, given its first performance by Louis Frémaux and the CBSO on Saturday, September 25 in the Birmingham Town Hall. It strengthens my scepticism as to the helpfulness of composers' opinions about their own music. In this instance the unwary listener could have been misled sufficiently to miss what seemed to me to be the basis of the work - a struggle between staticism and dynamism rather than an inexorable forward movement. McCabe here attempts to build a symphonic structure by combining and contrasting the two opposing poles of contemporary musical thought. This he achieves with a certain amount of success. The basic five sections comprise a basically static opening pair, fast - slow, the former having a foreground of increasingly violent rhythmic ostinati, succeeded by three contrasted movements, fast (scherzo-like) - slow - fast, in which we seem to be more in the symphonic world of Walton. The 'happiest' stroke structurally speaking (its emotional effect seemed aimed at catastrophe) was the series of violent chords at the end which led to the recall of the opening staticism.

McCabe's handling of the orchestra was virtuostic, and in return the playing of the CBSO under Frémaux reached its now habitually high standard. There was perhaps insufficient individuality in the musical material - too much reliance on post-

Stravinskyian rhythmic idioms and glittering Tippettian counterpoint. One also felt that the basic idea of the structure did not need five movements to express it; in particular the fourth movement seemed redundant and never took wing melodically. All the same, the work deserves further hearing - the only sure way of assessing its worth. Luckily it is being played in the CBSO's Thursday series on March 9, 1972.

The remainder of the concert consisted of a very fine performance of Strauss's 'Don Juan' (with enrapturing playing by horns and strings), and an altogether over-precise, underpowered account of Rachmaninov's second Concerto with Aldo Ciccolini as soloist.

The premiere of another large-scale work commissioned for the Festival attracted a larger audience: John Joubert's oratorio 'The Raising of Lazarus', given by the City choir and the CBSO under Maurice Handford with Janet Baker and Ronald Dowd as soloists. I must admit at the outset that the whole evening appears in retrospect in the reflected radiance of Janet Baker, whose singing of Mary's solo in Scene 3 seemed more beautiful than any I have heard.

The text by Stephen Tunnicliffe tells the story of the 'Raising' as in John's Gospel with additions which attempt to convey the atmosphere more strongly through choral descriptions and through more sharply drawn images of Jesus and Mary; it is divided into three scenes, 'The Arrival', 'The Raising' and 'The Departure'. I was at first unconvinced of the textual plan as explained by Mr Joubert in 'The Musical Times', but the final couplet of the closing chorale-like verse provides the answer as Christ, entering Jerusalem,

"Faces now the hour appointed
All mankind to save."

Thus a parallel is drawn, and in the midst of triumph the suffering to come looms. There was here a happy correspondence between Joubert's often bitter-sweet harmonic and melodic style and the spirit of the events described. Thus Mary's song in Scene 3 expresses the central theme "with tears of joy and sorrow".

The work as a whole both benefited and suffered from its essential simplicity and directness. The text was often too explicit to allow the composer imaginative freedom, its imagery dangerously naive, its expression stolid. Joubert's music was generally effective (like McCabe he is a natural writer for the orchestra), and, as often with Britten, the presence of a text helped to offset his sometimes over-repetitious technique. I was a little disappointed in the music given to Jesus, but the orchestral portrayal of the 'Raising' itself was certainly the most imaginative piece of writing I have heard by Joubert. A simple chorale-like melody (accompanied symbolically by the organ) expressed orthodox Christian aspiration at the close of each scene; I hope I may be forgiven for finding the final quiet version rather predictable! The orchestral playing

was on the whole superb, but the choral writing did not always come over as effectively as it might - a larger choir seemed to be required. The warm reception given to the performance showed that there is certainly a market for this kind of work. What price a text with a truly contemporary impact?

ANTHONY CARVER

Fringe Events, arranged by the Birmingham and Midland Institute

1. Concert in St Chad's Cathedral arranged and conducted by John Tavener

20th September, 1971

In a concert of mixed works and mixed enjoyment given by the London Symphonietta Chorus, Margaret Lensky (mezzo-soprano), Delia Ruhm and Frederick Walsh (flutes) and Harold Lester (harpsichord), there was most interest and the best performances in two works by Tavener himself.

Responsorium in memory of Annon Lee Silver, who was to have sung in the concert, was given its first performance. A short effective work for two flutes, two sopranos and chorus, it consisted of a simple 5-note canon sung by the chorus, forming an accompaniment to the Latin Responsorium sung by the sopranos interweaving with the flutes in quite thrilling juxtapositions of notes.

Nomine Jesu (1970) part of a long work called Ultimos Ritos - Tavener seems much concerned at the moment with religion and ritual - used two flutes, organ, harpsichord, soprano and two choruses, with a group of parsons as speakers. The composer intends a meditation on the name Jesus, and as a constant background, one of the choruses intoned the name rhythmically on a single chord but in different European languages. This was punctuated by short, florid passages on the solo instruments, and by the solo singer, and also by the other chorus, who interjected at times the name of Jesus in Negroid and Asiatic languages. The other element was a reading of (I think) Matthew 1:21 in English, Latin, German, Italian and French in turn by the clergymen, usually after a soprano solo. The work had considerable unity, helped by the pedal effect of the intonation of "Jesus", and some force, with some interesting climaxes on solo instruments, and aroused interest in the rest of the work: which, one hopes, provides contrast to this section which was certainly of the exact length to extract all possible interest from the idea.

2. Concert of chamber works by John Joubert given by the Tunnell String Trio with Susan Tunnell (piano)

27th September, 1971

It was an interesting idea to have four chamber works by one composer illustrating his development and also to give a concert of instrumental works by a composer whom one is inclined to think of

as primarily a choral writer.

I had heard none of these works before, and wondered if the composer would have succumbed to the English tradition of string-writing of the post-Elgarian kind. But no, Mr Joubert is aware of the more unusual possibilities of music-making on such instruments, as investigated by Bartok, and it was with that composer that I found myself comparing these works in a concert absorbing from beginning to end. That comparison in no way belittles Mr Joubert's compositions, for I felt he has taken the ideas of Bartok only as a starting-point; he has gone on in his own way.

We had the most recent work first, the Kontakion for cello and piano, Opus 69, was composed for this concert. It is based on a Russian liturgical chant which provided the main theme of the work and gave it a sombre, modal flavour. The cello writing was strong and meaty, but from this one hearing I thought the piano part at times insipid and wispy and hard to reconcile with the two main ideas of the composition.

The rest of the concert consisted of a Duo for violin and cello Op 65 (1969-70), the early Sonata for viola and piano (Op 6), and the String Trio, Op 30 (1960). In all of these Mr Joubert gave the instrumentalists plenty of strenuous work to do of some technical and rhythmic difficulty, but allowed them to enjoy what they were playing, and this communicated itself to the audience, which is surely the point of intimate chamber music.

HILARY BRACEFIELD

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18th October: Queen Elizabeth Hall, London.

Concert of new music by young British composers given by the Music Now Ensemble directed by John White.

"The impetus that led me to my present musical activities was, in common with many other people, a profound dissatisfaction with the existing musical establishment; not just with "modern music" but with the whole musical climate which begets it." (Hugh Shrapnel) Not new sentiments, of course, but the sort of thing that many musical revolutionaries (and a few quacks) have said before and will doubtless continue to say. The dissatisfaction is I think, in this case, genuine and does not express itself in a negative way. Still more, the method is startlingly new (although it must be seen to take its place among the overlapping styles and aesthetics of recent music and has obvious predecessors).

Let me explain. The New Music - the latest to come from the centre of the British avant-garde in London - is diatonic, or at least based on diatonic roots. The concept is fairly free, of course, but the

fact remains true. And not only this, but it is also Beautiful Music. "Restful reed-organs, tinkling toy pianos, soothing psalteries, suave swanee whistles, jolly jaws harps - NO noisy electronics! (Just the job for that lazy Sunday afternoon!)" (from advert for PTO) In fact, the reed-organs and toy pianos (two of the principal purveyors of the New Music) were not much in evidence in this concert; but this, after all, was not a lazy Sunday afternoon with the Promenade Theatre Orchestra. (See the interview with Christopher Hobbs on page 17 of this issue.)

First performances of nine works by eight composers were featured in this programme. For special mention I would single out the two pieces by Christopher Hobbs - "Piobaireachd Exercise" based on bagpipe sounds (oboes coming very near to the real thing), and "55 Endings from 66 chorale-improvisations in 8 major keys" based on Karg-Elert's Chorale Improvisations for organ, OP. 65. In this latter piece Hobbs sets a single chorale ending for wind and string group followed by four endings played simultaneously on four reed-organs at the back of the stage. This process is repeated until 55 endings have been used. The description may sound simplistic; the effect of the piece is bewitching and very beautiful.

John White (the father figure behind the New Music) conducted some of the pieces in his own inimitable fashion -(enormous gestures using a baton of positively Boult-like proportions)- and provided a fascinating piece of his own called "Autumn Countdown Machine" which divided the players into four groups centred around metronomes and involving a very informal performance practice, including stopping to change speed, to reassess the situation as the composer says, and the occasional calling out of instructions to one another.

I considered only one piece - Hugh Shrapnel's Elegy - to be a total failure: an excessively boring 11 minutes of music based on a single downward scale. And I was not altogether happy with Gavin Bryar's "1,2,3,4" either. It started off very differently from any of the other pieces in the programme - pop-influenced, with everyone wearing bright-red earphones to pick up music, which we couldn't hear but which was supposed to be used by the performers, and I think it was Howard Skempton singing - very funny. It later lapsed into a singularly amorphous, negative sound which was closer in style to that of many of the other pieces in the concert but had none of their inventive melodic or harmonic qualities. It showed well the dangers inherent in writing this kind of music.

But for the most part it was a beautiful concert and a very happy evening; very restful and untortured - one of the best evenings I have spent in a concert hall for some time. As the first major showing of the New Music it augurs well for the future and I advise everyone, and especially those who don't like "modern music", to try it.

KEITH POTTER

29th October: Barber Institute of Fine Arts (University of Birmingham)

Lunchtime concert of works by Elgar, Tippett and Maxwell Davies, given by students from Birmingham University conducted by Keith Potter

Elgar's Serenade for Strings is one of those works which, for a successful performance, requires the production of that smooth string tone only produced when all the instruments are playing exactly together. Although the orchestra was able to produce this sort of tone for much of the work, its disintegration in certain exposed passages did spoil the performance a little. Nevertheless, it was generally solid and quite enjoyable.

The success in performance of the two Tippett madrigals lay in direct proportion to the musical strength of the two compositions themselves. "The Windhover", full of rather excessive fuzzy counterpoint with too much attention paid to word-painting and insufficient regard for achieving a sturdy overall structure, was not as well performed as "The Source", a far more direct and forceful work.

Judging from its position on the programme, the work by Peter Maxwell Davies was, I presume, meant to be regarded as the principal work of the concert. If this was so, then Davies' Seven In Nomine proved to be a miserable anti-climax. Davies' basic problem, like that of many other contemporary composers, is his misunderstanding of the function of counterpoint. Counterpoint is meaningless unless it is the means of providing comprehensibility to the harmony. If the harmonies of a work are deliberately controlled there is no structural need for a contrapuntally controlled texture. In this context counterpoint becomes irrelevant and artificial. Davies proves to be a sheep in wolf's clothing, a conservative masquerading as a radical. His counterpoint obscures the simple, quite unexceptional tonal and modally influenced harmony, rather than give comprehensibility to a complex harmonic structure.

LAURENCE WILLIAMSON

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Some thoughts on Contemporary Piano Music
prompted by two recent recitals

In the space of four days I had the unique opportunity of hearing the major piano works of the two most important single figures of the avant-garde in music today. On November 7th I heard Aloys Kontarsky play the complete piano pieces of Stockhausen (in London, alas, not in Birmingham). And on the following Wednesday the young American-born pianist Richard Bernas played Cage's Sonatas and Interludes for prepared piano, preceded by two short works by Graham Hearn and Richard Orton, in a recital at the Barber Institute.

It is significant that these piano works, both of considerable importance in the history of 20th century music, were written in their respective composers' earlier years: Sonatas and Interludes in 1946-48 and Stockhausen's Klavierstucke mainly during the early fifties. That is, during the period when both composers were writing totally determined and chiefly conventionally notated music. Since then, of course, both have "gone indeterminate", although it is perhaps not generally realised that they have since returned to fully-notated compositions.

May we therefore expect further solo piano works from these composers along similar lines to their earlier works? Stockhausen's eleven piano pieces were, after all, originally conceived as part of a projected set of twenty-one, abandoned after the composer's difficulties in completing IX and X and his desertion of total serialism per se. However, I see the possible new works as being radically different from the earlier ones, and by no means simply a return to earlier techniques and practices, I think both composers will find undoctored use of the keyboard too limiting for their expressive needs - although I hope I may be proved wrong. Both composers are too strongly creative musicians to sink to the naive twangings and thumpings of the inside of the piano which characterise so much contemporary piano music - but then genius has a way of using hackneyed and even unpromising material in new ways.

Cornelius.

Just up at the "Swan" [L.H. side at top of road] having a brief drink. Come up and have one and feel reinforced for the rehearsal!

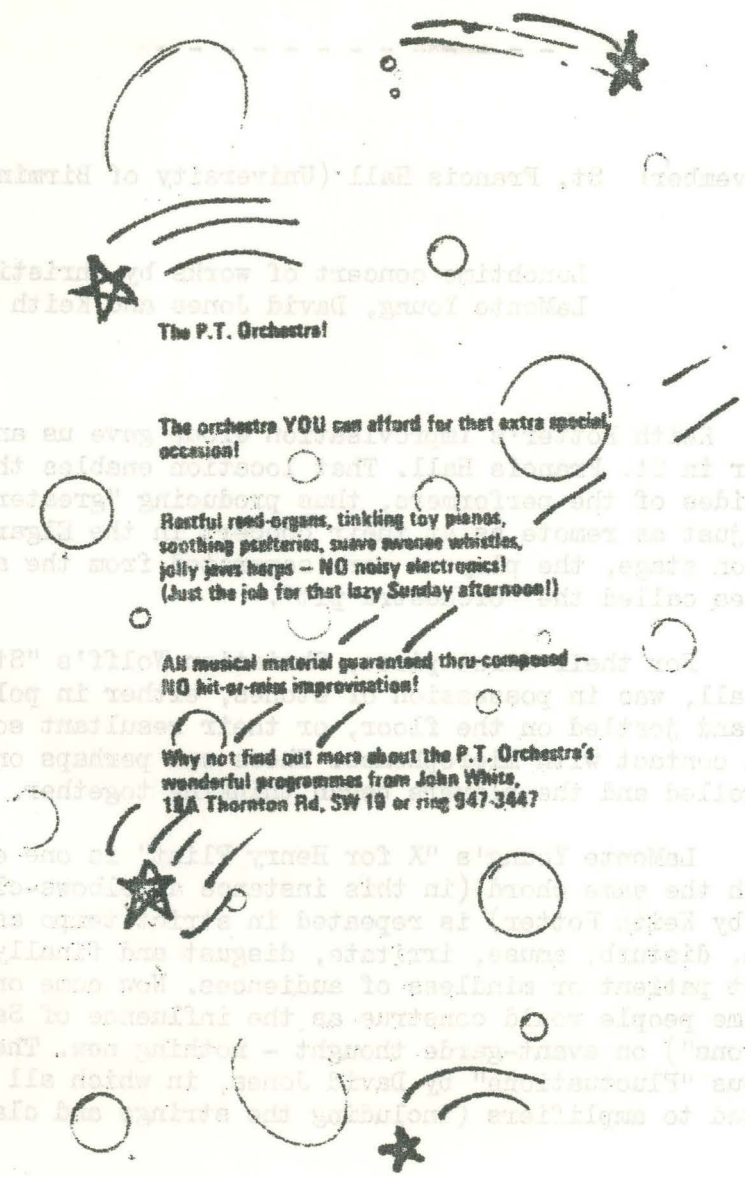
John.

P.T.O.

for Machines!!
Live Muzak!!!
Readymades!!!!

The use of electronic manipulation holds out more promise, I think, although Stockhausen's recent "Mantra" for two pianos is a disappointing work - due partly to its strange lack of resource and variety in the use of electronic manipulation of piano sound. (Ring modulators by themselves become boring after a surprisingly short time.) The promised mesmeric effect of this work just was not achieved as far as I was concerned; thus the above criticism would seem to hold good.

Contemporary piano music, to put it bluntly, needs a good kick in the pants and a composer of exceptional talent to take stock of the problems - limitations, implied conventions and all - and create something really startling (and probably quite simple in its basic idea when we all get to thinking about it). After all, the 1960's was probably the first decade in the history of the piano in which no work of any lasting significance was written for it as a solo instrument.



That new music for the piano is not completely dead was, however, proved by the inclusion of the pieces by Hearn and Orton in Richard Bernas' Birmingham recital. The former's Piano Piece II, a musical graphic score, can be played in many different ways. Mr. Bernas chose to play it softly and serenely and revealed his very personal identification with the piece, which, like the Orton, was written for him. Orton's "Pièce de Résistance" was a magical exploration of simple and occasionally chromatically altered chords and melodic fragments in a very tonal F major, in which each chord progression, each crescendo and diminuendo, was crucial and sometimes devastating - an exploration of subtle nuances and the gradual evolution from a static state which characterises much of the New Music.

KEITH POTTER

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11th November: St. Francis Hall (University of Birmingham)

Lunchtime concert of works by Christian Wolff, LaMonte Young, David Jones and Keith Potter

Keith Potter's Improvisation Group gave us another concert on 11th November in St. Francis Hall. That location enables the audience to sit on three sides of the performers, thus producing "greater intimacy", although I felt just as remote as at their concert in the Elgar Room last May where, seated on stage, the players were separated from the audience by a moat sometimes called the "orchestra pit".

For their first piece, Christian Wolff's "Stones", each musician, six in all, was in possession of stones, either in polythene bags, being rolled and jostled on the floor, or their resultant sounds being explored through contact with microphones. There was perhaps one moment when the piece gelled and the players began thinking together.

LaMonte Young's "X for Henry Flint" is one of those tedious pieces in which the same chord (in this instance an elbows-cluster on the piano, played by Keith Potter) is repeated in strict tempo as many times as to concern, disturb, amuse, irritate, disgust and finally exasperate any but the most patient or mindless of audiences. Now come on LaMonte! This is what some people would construe as the influence of Satie (in particular, "Vexations") on avant-garde thought - nothing new. There followed an innocuous "Fluctuations" by David Jones, in which all the instruments were connected to amplifiers (including the strings and clarinet).

Keith Potter's own piece - "Piano Music" in première - was played by Hilary Bracefield. It included a narration spoken by the pianist. Mr. Potter quoted freely from Schubert, Mozart and the classical repertoire, Debussy, Ireland etc. in, I presume, an attempt to illuminate the spoken text (of unknown authorship - Hans Keller, perhaps?) which made several bold and semi-serious presumptions of which the most puzzling was "In Mozart's time, everybody was avant-garde and nobody had to say so". It was obviously a healthy state of affairs, as Mozart discovered. I fail to understand what Mr. Potter was attempting. The work itself, consisting exclusively of quotations, was pastiche which drifted nebulously through many semi-descriptive, bodyless pieces, whilst outlining a facetious diatribe only equalled by Ogden Nash's poems for "The Carnival of the Animals" or Milhaud's settings of the agricultural catalogue. As an illustrated lecture I fear that Anthony Hopkins is more lucid. Besides which the old speaker-performer bit went out with Edmundo Ros.

My last point (I did not stay for the second performance of the Christian Wolff) is that Mr. Potter is beset with the problem of a group who cannot play their instruments. I do not object to untrained violinists, clarinettists,or whatever, having a go and being delighted with the effects produced with, or without, microphones. However, for concert purposes, every work demands an element of virtuosity or vivacity which was lacking here. The group accordingly killed "Fluctuations", as did Hilary Bracefield kill the quotations of Keith Potter. Furthermore, this lack of acquaintance with ensemble-work (a problem which the group should have solved for itself by now) kept "Stones" - the non-instrumental piece - well and truly on the ground throughout. Let us hope that the resourcefulness of Mr. Potter will conquer these odds in years to come.

HOWARD C. FRIEND

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The Editor: Is a third year undergraduate in the music department at Birmingham.

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