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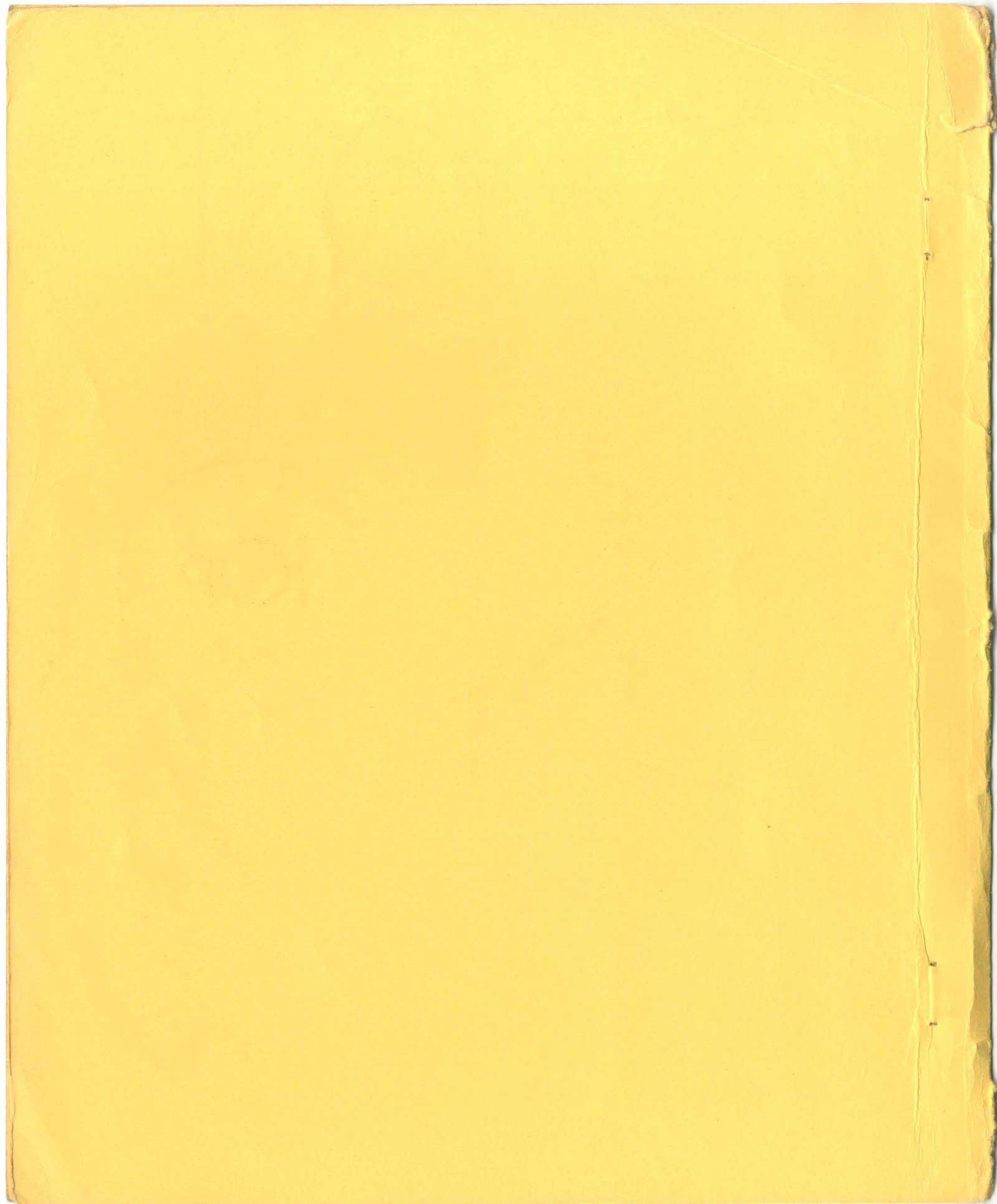
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E D I T O R I A L

CONTACT's basic intentions are to promote informed discussion of 20th century music in general and the music of our own time in particular. Articles on pop, jazz and contemporary folk music appear side by side with those on a wide variety of 'serious' music.

The magazine hopes to make CONTACT between those involved in the practice, study and enjoyment of the widely differing forms that contemporary music takes. It aims to draw attention to this diversity and to the fact that all its manifestations are the music of TODAY - written for the people of TODAY - and thus deserving our attention.

Recent articles include: YELLOW MUSIC FORTY YEARS ON (pop music in China today), THE VIOLIN FANTASY - SCHOENBERG'S SERIAL SCAFFOLDING, DEAD MUSIC (Grateful Dead), MUSIC FROM SILESIA (modern Polish music), TIPPETT AND 'THE KNOT GARDEN', A BROADENING OF THE SMILE (Bob Dylan).

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ELECTRONIC MUSIC SYSTEMS: THEIR HISTORY AND FUTURE

The rôle of electronics in the composition of contemporary music is frequently debated in terms of its general relevance without regard to context. Any desire to utilize electronic sounds and treatments requires a rationalization of musical ideas into a form suitable for implementation within the constraints of a particular technological system, and a pre-requisite for the success of any such operation must be an examination of the precise relevance of electronics in the form available to the projected compositional conception.

Composers who for one reason or another fail to gain a clear understanding of both the possibilities and the shortcomings of electronic sound synthesis will find the results of their efforts limited in achievement and often unsatisfactory, and this frequently engenders a general disillusionment as to the creative uses of the medium. A considerable proportion of the blame for such breakdowns in communication may be attributed to the technological systems and their designers who in many cases seem rather more concerned with developing complex sound processing techniques without paying sufficient attention to the increasing problems encountered in creating an effective dialogue between composer and machine.

The proliferation of relatively cheap mini-synthesizers has considerably extended the availability of electronic facilities for the many composers who would otherwise find it practically or economically difficult to gain access to one of the established studios. The units function as simple sound generation and treatment systems which are particularly useful as live performance instruments utilizing both internal and external sound sources. Under these operating conditions the design limitations prove advantageous in imposing a necessary restriction on the complexity of operation. The desire, however, to engage in more complex procedures, such as the construction of complete electronic tapes as the whole or part of a composition, demands more flexible facilities which will allow a sophisticated interpretation of musical structures. The restricted "language" of these units forces the composer to comply with the specific operational philosophy laid down by the designer of the unit in a fixed form, and it is this remote superimposition of one person's design limitations on the creative workings of diverse musicians which will in many instances prove detrimental to the development of meaningful electronic composition. These smaller synthesizers can function as the basis of a modest electronic music studio providing they are supported with essential ancillary equipment, which must include flexible sound mixing facilities and a bank of high quality stereo tape recorders preferably working at up to 15 inches per second.

The use of tape splicing, multitrack and even variable speed techniques greatly enhances the practical applications of these systems as they permit complex sound structures to be built up from basic source material.

The larger studios naturally provide far more comprehensive systems of sound processing. The increase in size, however, is not necessarily a guarantee of freedom from unwanted technological constraints, and a brief consideration of the history of electronic studios since the end of the second world war will illustrate some of the major stumbling blocks.

Up until the late 1950's most of the studios were entirely analogue in nature, designed and developed around the specific requirements of a single or a very closely-knit group of composers. The systems created were thus primarily intended to serve the needs of only one area of electronic composition and the result, naturally enough, was a series of highly individual studios, each instrument belonging to a notable epoch. The products of the "Musique Concrète" school in Paris contrast sharply with the all-electronic emphasis of the Cologne studio during this period, and these are but two selected examples. Compositional philosophies, however, change, and the inevitable alterations in requirements have shown up only too clearly the basic vulnerability of these non-digital, fixed device studios geared to a specialist conception. This factor has proved, in retrospect, to have been one of the greatest drawbacks in the advancement of electronic music systems.

The development of direct computer synthesis in America during the late 50's and early 60's offered totally different methods of sound specification by replacing the constraints of analogue circuitry with digital simulation procedures controlled by a computer programme. Within such a concept it became possible to develop communications between the composer and his material through the logic of language instructions, and several complete compositional programmes have been produced, such as Music IV, Music V and Music 360. Operational constraints, however, have emerged which limit the implementation of these systems. The primary drawback is the need for access to a considerable source of computer power to run these very large programmes. Linked to this: the simulation of digitally represented sound within a computer and its necessary final conversion into an analogue form on tape or directly through a loudspeaker requires the use of the processing system in a manner somewhat alien to its normal function. In addition, large computing installations maintain efficiency by sharing their power between several programmes at once, each of which must conform to some common requirements, and this dictates that any use of the machine for musical purposes will be controlled and influenced

by the operating system which is designed primarily to serve commercial and scientific requirements. The resulting loss of interactive control is considerable. At many centres the user is expected to run his programmes in an overnight batch stream, submitting his instructions on an evening, and, if he is lucky, receiving a few seconds of output the next day. Some composers find that mathematical specification is suited to their work and will endure the delay between idea and product in return for the considerable freedom of specification, and several important compositions have been produced in this manner. To others, however, the degree of computational knowledge required, especially when combined with the extensive delays in actual processing, renders the system unsuitable to their needs. Further, studios offering such facilities are few and far between, and in this country no institution has yet offered any of these large synthesis programmes except on a short term experimental basis.

The development of direct synthesis was counterbalanced by the introduction of interactive voltage control techniques for analogue studios, which considerably improved their potential by permitting the application of the functional characteristics of one device as control parameters for the performance of another. It soon became apparent to some designers that since such studios relied heavily on the complex specification of control sequences, their flexibility could be usefully enhanced by harnessing a small digital computer to order the functioning of the system via suitable interfaces.

Thus the hybrid system was born, offering facilities for real or nearly-real-time operation via programming routines, or the input of manual operations on the actual devices which could be remembered and manipulated. From a practical point of view the demands on computer power have been considered sufficiently economical by some major studios to allow the construction of completely self-contained systems with their own computers, where the maximum consideration may be given to the creative needs of the composers without interference from alien demands. Stockholm, Putney (London), and Utrecht electronic music studios all support hybrid systems and several other institutions on the Continent and in America have already followed, or are about to follow, suit.

The influence of hybrid techniques has spread to the smaller voltage control systems including the mini-synthesizers, where simple digital sequencers may be employed to record and repeat the control information for a simple series of events. It is unfortunate, however, that a few commercial enterprises and studios are so eager to suggest, for the sake of prestige, that such modest facilities render their systems "computerised", for these little memories do not indicate the true potential of a fully hybrid system which, above all, offers programmable logic as the key to solving the problems of man/machine communication in the form of a system control or "macro" language.

The hybrid systems have proved immensely successful and have already gone a long way towards creating useful and flexible approaches to musical composition. One important drawback still remains. Notwithstanding the flexibility of computer control, with its potential to translate musical instructions into the most useful practical terms for operating the system, there is still an ultimate dependence on the limiting characteristics of analogue devices. Durham University Electronic Music Studio, in addition to setting up a normal voltage control studio, is in the process of investigating the possibility of developing a new type of synthesis system in collaboration with members of the Computing and Applied Physics departments. The general upsurge of interest in the wider applications of digital technology during recent years has flooded the market with an ever-increasing range of basic components, offering the electronic studio designer new opportunities hitherto unavailable except at very great cost. To return for a moment to the direct synthesis systems approach: one of the main reasons for the requirement here of large resources is the peculiar demands made on the computing system. A standard digital computer is expected to serve the general processing needs of a whole range of applications, efficient in nearly all, but special, normally, to none. Computer sound synthesis taxes certain parts of the system to its operational limits and makes inefficient use of others, and the real need is for a digital sound generation system uniquely designed and built to satisfy as wide and as flexible a range of studio requirements as possible.

Preliminary research we have carried out shows that digital sound generation and treatment devices are not only practical propositions but also cheap and powerful in their potential application, since we enter the philosophy of devices which have programmable specifications. In a hybrid studio the computer will control the functions of the various devices but it cannot alter the basic characteristics. In a prototype digital oscillator which we are developing the device characteristic itself, i.e. the actual waveshape, is digitally specified and hence may be altered at will. If we remember that sound complexes may be defined in terms of their constituent waveshapes, the device becomes an infinitely variable sound source - a considerable extension of the techniques used in the so-called "computer" organs which use a bank of stored waveshapes to specify the various timbres. The project sets out to construct a studio "black box" sound generation system entirely digital in operation, at a fraction of the cost of its direct synthesis counterpart, which will permit absolute sound specifications in any form capable of digital translation. Such a system will require, and indeed is ideally suited to, master control from a small digital computer, creating a parallel to the hybrid system. Thus this control computer will function as the interface between the composer and the sound processor and will be dedicated almost entirely to communication operations. Such a versatile system would be suitable for a variety of input techniques which could easily be changed without destroying the central system of sound generation, and we intend to include the following:-

1. The analogue specification and representation of all convenient devices (i.e. knobs, spinwheels, keyboard, registers etc.) integrated with an advanced and flexible computer graphics system. This would allow the composer to feed information into the system and also manipulate the product by the most appropriate method, playing interactively and in real time.

2. Programmable control of the sound processor both interactively and non-interactively via a specially constructed "macro" language. Some composers may wish to specify complete sound procedures in terms of a complex sequence of algorithmic instructions forming a complete section of a program. Such total conceptions are best suited to non-interactive operation using prepared paper tape. Others may prefer to select simpler structures and modify their development in the light of resultant sounds by direct interaction through a typewriter keyboard or any appropriate analogue input device mentioned in 1. with the running program.

It is intended that the former method should act as the primary input system creating an artistic relationship between the composer and a visual and physical representation of his sound material. Any analogue procedure used by the composer would not only be memorised but also translated and stored in the system language, permitting output in numerical form for modification by method 2. Such a method of operation would permit the user a complete freedom of choice between the physical, visual and mathematical specification of compositional ideas.

We hope that the creation of such a studio of unfixed configuration will permit study of the basic communication problems still existing, and serve to create methods of operation which above all are constructed in terms and facilities which are readily accessible to the many composers who find the present demands for a considerable understanding of technology unacceptable to their work.

PETER MANNING.

Owing to the devoted efforts of the people concerned, this first attempt was a great success in giving full satisfaction to the audience and establishing the firm position of the modern music in Japan.

So much for the build-up (in the official Japanese translation) which is interesting for its free and sweeping use of superlatives -

CONTEMPORARY MUSIC IN JAPAN

Contemporary Japanese music has hardly suffered from over-exposure, either in Japan or here in Britain. Our ideas of it are normally based on what little traditional music has been played in the West. The impressions gained are hardly representative of the ways in which contemporary music is moving in Japan today, though Japanese composers are undoubtedly strongly influenced by their ethnic styles - as witnessed by their frequent use of traditional instruments. The most important characteristic of their music is the influence of a uniquely Oriental philosophy - a philosophy in which basic concepts of sound and time are very different to our own. We hear a music that may sometimes lack the purposefulness one may expect in Western music, and which is singularly lacking in allegros. While it may not be possible for a Westerner to fully understand the concepts involved, it is important to at least appreciate their existence when listening to music from Japan.

Several of the large festivals held in Tokyo during the 1960s played an important part in the musical development of Japan's younger composers. I propose to discuss these festivals briefly, and through them to introduce the reader to a wide variety of Japanese music and attempt to place it in context.

One of the first of these was the Orchestral Space festival of 1966, held in Tokyo's Nissei Theatre. It is interesting to quote the composer and critic Kuniharu Akiyama in his analysis of the festival.

"As the title indicates, the purposes of this epoch-making event were to promote the modern music in Japan in full scale by introducing prominent contemporary compositions of overseas and such excellent original ones of Japan as suggesting new directions of the modern music, and at the same time to make a strong appeal to the public for acquainting them with what modern music is. These ambitious aims of the festival attracted the keen attention of Japan's leading musicians, music critics, authors, artists of various fields, journalists and thousands of music fans. It was designed and produced by Toru Takemitsu and Toshio Ichihyanagi, both of whom are leading composers of modern music in Japan. Performances were made by Yomiuri Nippon Symphony Orchestra and other excellent solo players, and conducted by Hiroshi Wakasugi and world famous Seiji Ozawa. It must be further noted that this event was attended by Mr. Iannis Xenakis, world's greatest composer of modern music.

"Owing to the devoted efforts of the people concerned, this first attempt was a great success in giving full satisfaction to the audience and establishing the firm position of the modern music in Japan."

So much for the build-up (in the official Japanese translation), which is interesting for its free and sweeping use of superlatives -

another Japanese characteristic. The music presented was spread over three days: two orchestral concerts and a chamber concert. The programmes were as follows:

1st day

Krzysztof Penderecki:	<u>Threnody</u> (for the victims of Hiroshima)	(strings)
Georg Ligeti:	<u>Atmospheres</u>	(orchestra)
Toshi Ichiyanagi:	<u>The Field</u>	(shakuhachi and orchestra)
Iannis Xenakis:	<u>Stratégie</u>	("game for two orchestras and conductors")
Toru Takemitsu:	<u>Arc</u>	(piano and orchestra)

2nd day (To the memory of Edgar Varèse - who had died the previous year)

Motohiko Adachi:	Concerto Grosso for string orchestra
Edgar Varèse:	<u>Déserts</u> (orchestra and tape)
Toshi Ichiyanagi:	<u>Life Music</u> (modulators, tape and orchestra)
Toru Takemitsu:	<u>Coral Island</u> (soprano and orchestra)
John Cage:	<u>Atlas Borealis</u> (orchestra)

3rd day

Joji Yuasa:	<u>Interpenetration</u>	(two flutes)
Karlheinz Stockhausen:	<u>Refrain</u>	(three players)
Toshi Ichiyanagi:	<u>Nagaoka</u>	(string quartet)
Roger Reynolds:	<u>Ambages</u>	(solo flute)
Toru Takemitsu:	<u>Eclipse</u>	(shakuhachi and biwa)
Yuji Takahashi:	<u>Chromamorphe II</u>	(piano)
John Cage:	<u>The Wonderful Widow of Eighteen Springs</u>	(voice and closed piano)
Iannis Xenakis:	<u>Onta</u>	(piano and brass)

Certainly an ambitious programme, and a challenging one for all concerned (including the audience). Takemitsu's Arc is a large work in six movements, scored for full symphony orchestra with a fully integrated solo piano part - played on this occasion by Yuji Takahashi and in a later recorded version by Toshi Ichiyanagi. Coral Island is a slighter work by comparison, with a melodic flair that may have given the audience some little relief during the second concert. Nevertheless, the purely instrumental sections are characterised by sharpness of orchestration, with fleeting keyboard motives set against a landscape of divided strings or winds. This is a characteristic and personal feature of much of Takemitsu's music.

Ichiyanagi's Life Music was among the most radical works heard at the festival. The sounds of tearing cotton, crumpled paper, objects bouncing across piano strings etc., are picked up by contact microphones

and, together with sounds of electronic origin, are modulated or subjected to the effect of a contact breaker. These sounds are set against harsh spasmodic orchestral interjections to produce a collage of considerable impact. Ichiyanagi (b. 1933) studied with Cage and spent a total of eight years working in America. Motohiko Adachi's modestly titled Concerto Grosso turns out to be one which explores a full range of string-playing techniques: rasping quarter-tone clusters, the tapping of various parts of the instruments and wild glissandi. All are skilfully blended into a mature and powerful composition.

The young American composer Roger Reynolds' period of residence in Tokyo, and his enthusiastic and energetic cooperation with the leading figures of Japan's avantgarde, resulted in the Cross Talk festival of 1967-68. This was organised by Joji Yuasa, Kuniharu Akiyama and Roger Reynolds and was again spread over three days as follows:

Cross Talk 1 (November 1967)

Charles Ives:	<u>Chromatimelodtune</u>	(chamber orchestra)
Yuji Takahashi:	<u>Chromamorphe I</u>	(chamber orchestra)
Shuko Mizuno:	<u>Provisional Colour</u>	(piano)
Joji Yuasa:	<u>Icon</u>	(white noise - five channel tape)
Morton Subotnick:	<u>Play! No. 1</u>	(quintet, film and tape)
Charles Ives:	<u>Over the Pavements</u>	(chamber orchestra)

Cross Talk 2 (January 1968)

Salvatore Martirano:	<u>Ballad</u>	(chamber orchestra and singer)
Robert Ashley:	<u>In Memoriam .. Esteban Gomez</u>	(quartet)
Toshi Ichiyanagi:	<u>Appearance</u>	(three instruments, two oscillators, two ring modulators)
Roger Reynolds:	<u>Quick are the Mouths of Earth</u>	(chamber orchestra)

Cross Talk 3 (March 1968)

Larry Austin:	<u>Brass</u>	(brass quintet, film, projections)
Paul Chihara:	<u>Branches</u>	(two bassoons, percussion)
Robert Morris:	<u>Notes from the Underground</u>	(instruments and electronics)
Akimichi Takeda:	<u>A Field</u>	(two string instruments)
Milton Babbitt:	<u>Composition for Four Instruments</u>	
Yori-Aki Matsudaira:	<u>Distributions</u>	(string quartet, filters, ring modulator)
Alvin Lucier:	<u>Shelter 9999</u>	(film and electronics)

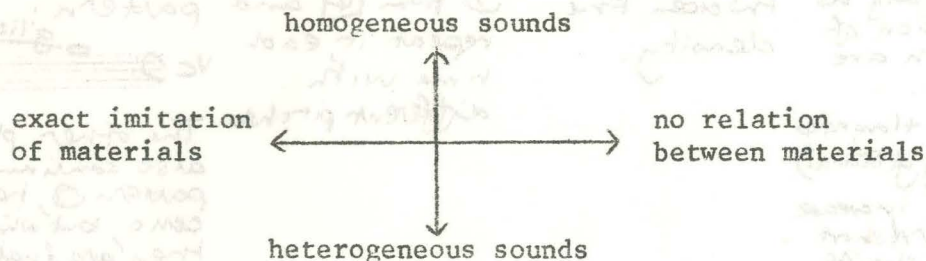
The fact that the festival was sponsored by the American Cultural Center may explain the preponderance of American music in the programmes. The opportunity was taken of presenting the world premieres of all the Japanese works, and of exposing some relatively unknown composers to the public.

Yuji Takahashi (b. 1938) is known primarily in Britain as a pianist. As a composer, he studied from 1963-66 in West Berlin with Xenakis and the influence of this composer has been profound. In Chromamorphe I two mathematical lattices define, respectively, the structure of timbres and the intensity registers. The choice of pitches was made with the aid of stochastic laws and computed manually. The result is a terse piece which one would be forgiven for confusing with Xenakis.

Shuko Mizuno (b. 1934) has been active as a composer and as a member of the Group Ongaku - one of Japan's original new music groups. (The other members were Mieko Shiomi, Yasunao Tone and Takehisa Kosugi). Mizuno's compositional style is typified by a page from his Orchestra 1966. (See Ex. 1).

Mizuno defines his method of scoring as follows: "I have constructed a simple graph which defines a field of 'response patterns'.

Ex. 2



"In a simple example

Ex.1 Shuko Mizuno: page from Orchestra 1966

7. Solo Instruments (Vn1, Vn2, Vn3, Vn4, Vla, Vc, Cb)

Clockwise Conducting

$\frac{1}{4}$ $\frac{1}{4} - \frac{2}{4}$ $\frac{1}{4} - \frac{2}{4}$ $\frac{3}{4} - \frac{4}{4}$

Vn1 → Vn2
 Vn3 → Vn4
 Vla → Vc
 Cb

ditto ditto

(mutual response) (mutual response) (mutual response) (central response)

ff ff

P Free from patterns indicated in [4].
 R "Irregular Groups" Rests as long as the duration of one breath are permitted.
 O short notes + long notes (including glissandi)
 U Gradually increase the number of short notes and shorten the length of rests, so that the whole density thickens.
 I Gradually increase the number of short notes and shorten the length of rests, so that the whole density thickens.
 S Make various phrases freely using one or seven notes in "Irregular Groups". Pitches are indeterminate.
 E Ex.

Short notes only. Gradually thicken the density.

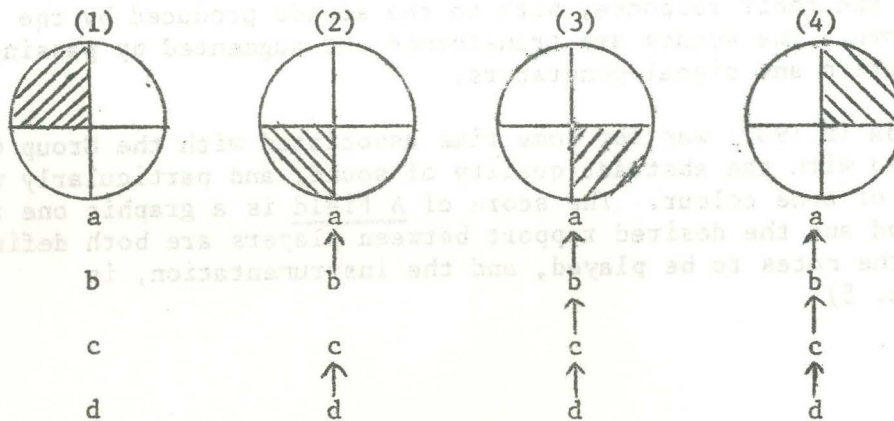
Long notes only. Play only pattern ② from [4] and repeat it each time with different pitches.

(Focus)
 Ceno continuously repeats the following pattern: gliss.

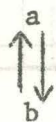
The other players must also continue to repeat pattern ②, hearing the Ceno, but while repeating they gradually approach the pitch of the Ceno's pattern. When the above focal point has been reached, repeat until conductor's cut-off.

3 note phrase 5 note phrase 7 note phrase etc.

• = brief (but varied lengths)

Ex. 3

"The shaded quadrant indicates time as signalled by the conductor. In (1) four instrumentalists, a,b,c,d, each realise individual projects without reference to each other. As the second quadrant of time begins (2), b begins to imitate a according to some response pattern taken from the graph above (Ex.2). A position in the upper left hand corner represents the closest form of imitation, where sound and materials match. In the lower right hand corner, both the materials and the sound of the imitating instrument must be diametrically opposed to that of the model instrument. The relationships can, of course, be far more complex, as:

Ex. 4

"These types of response patterns are not possible in a solo piece such as Provisional Colour for piano. The graphical techniques are used to direct changing relationships based on pitch and rhythm."

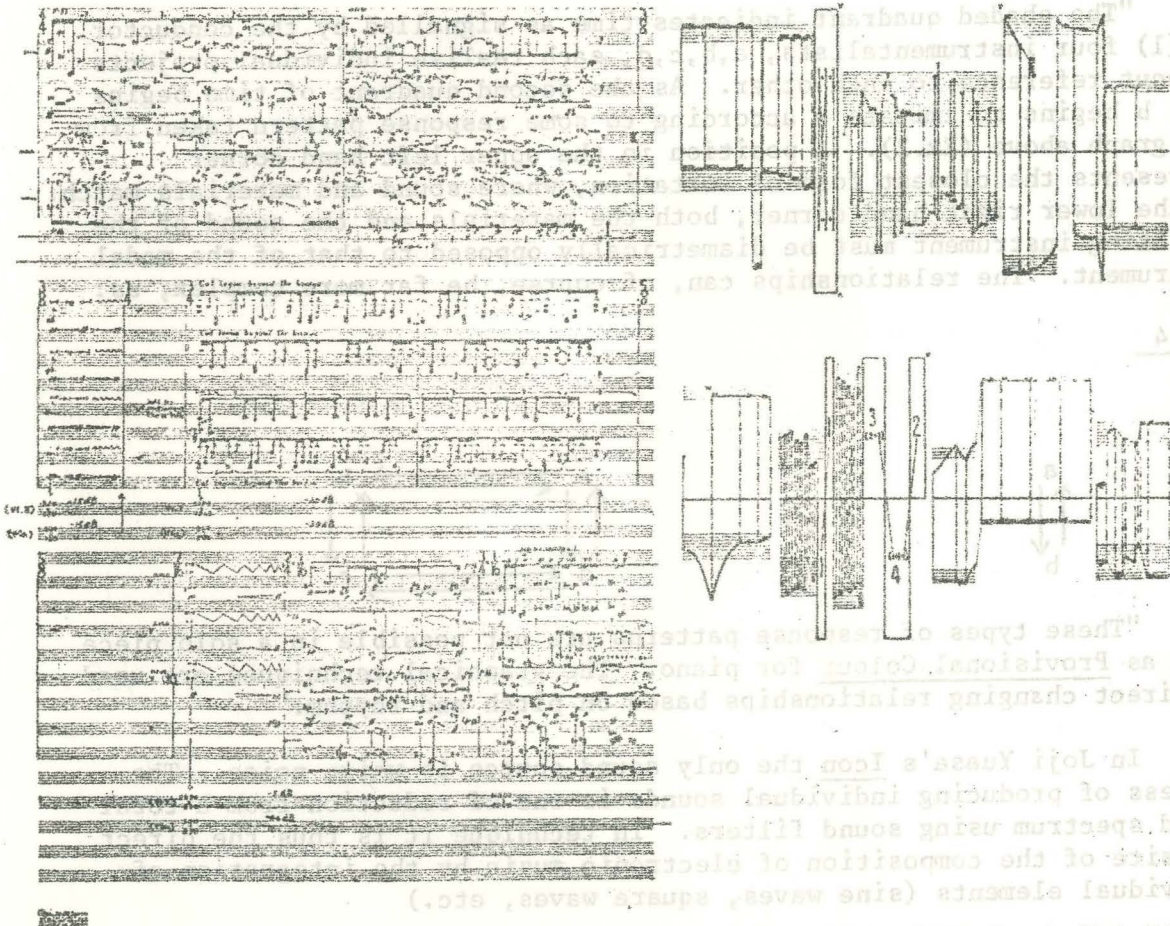
In Joji Yuasa's Icon the only sound source is white noise. The process of producing individual sounds is one of reduction from a total sound spectrum using sound filters. In technique it is thus the direct opposite of the composition of electronic music by the integration of individual elements (sine waves, square waves, etc.)

Ichianagi's Appearance represents one of his live electronic pieces. The three performers (on this occasion playing ocarina, trumpet and double bass) interpret a graphic score which gives indications of the type of

sound to be played and their response, both to the sounds produced by the other players and their own. The sounds are transformed and augmented by passing them through ring modulators and signal generators.

Akimichi Takeda (b.1937) was for some time associated with the Group Ongaku. He is very concerned with the abstract quality of sound, and particularly with his own perception of tone colour. The score of *A Field* is a graphic one in which playing method and the desired rapport between players are both defined. Information as to the notes to be played, and the instrumentation, is ambiguous. (see Ex. 5).

Ex. 5



left: page from *Distributions* by Yori-Aki Matsudaira (composer's copyright)

above: pages from *A Field* by Akimichi Takeda (composer's copyright)

Yori-Aki Matsudaira (b.1931) graduated from Tokyo University in biology and teaches biophysics in Japan. His orchestral piece Configuration and his flute piece Rhymes for Gazzelloni have both been broadcast by the BBC. Distributions, in contrast to the other Japanese works performed at the Cross Talk festival, is for the most part meticulously scored, as shown above. The electronic section results from the modulation of two portions of the quartet's live sound. The piece represents a crescendo of complexity in compositional and playing techniques (see Ex. 5).

The Cross Talk festival was particularly important to Japanese musicians, for Japan had been culturally remote from the West since the Second World War. It perhaps puts the American contribution to the programmes in perspective to note that not even Charles Ives had ever been heard in live performance there before.

The second Orchestral Space programme followed in June 1968. The music played was as follows:

1st day

Iannis Xenakis:	<u>Polla ta Dhina</u>	(chorus and chamber orchestra)
Toru Takemitsu:	<u>November Steps</u>	(shakuhachi, biwa and orchestra)
Toshi Ichihyanagi:	<u>Up to Date Applause</u>	(rock band, tape and orchestra)
Krzysztof Penderecki:	<u>Fluorescences</u>	(orchestra)

2nd day

Yuji Takahashi:	<u>Six Elements for Four Violins</u>	
David Behrman:	<u>Players with Circuit</u>	(live electronics)
Roger Reynolds:	<u>Ping</u>	(piano, flute, harmonium, bowed cymbals and tam tam, 16mm. film, visuals, two-channel tape, photocell sound distributor, electronics, 14-channel sound system)
Toru Takemitsu:	<u>Cross Talk for Sam Francis</u>	(two Argentinian bandoneons and tape)
Aaron Copland:	<u>Violin Sonata</u>	
Toshi Ichihyanagi:	<u>The Third Fashion</u>	(film and tape)
Steve Reich:	<u>Piano Phase</u>	(two pianos)
Takehisa Kosugi:	<u>Catch Wave</u>	(transistor radios and frequency transmitters)
Krzysztof Penderecki:	<u>String Quartet</u>	

3rd day

Earle Brown: Modules I & II (two orchestras)
 Joji Yuasa: Projections for kotos and orchestra
 John Cage: Concerto for prepared piano and orchestra
 Roger Reynolds: Threshold (orchestra)

From the Japanese point of view this festival started in lower gear, for Takemitsu's November Steps (now well-known in this country) is a comparatively quiet and reflective piece, with an extended dialogue between shakuhachi (a vertical end-blown bamboo flute) and biwa (a Japanese lute). These two traditional Japanese instruments thus find themselves in a contemporary setting and their parts look decidedly graphic in notation (see Ex. 6).

Ex. 6 Takemitsu: November Steps.

1st day

2nd day

3rd day

4th day

5th day

6th day

7th day

8th day

9th day

10th day

11th day

12th day

13th day

14th day

15th day

16th day

17th day

18th day

19th day

20th day

21st day

22nd day

23rd day

24th day

25th day

26th day

27th day

28th day

29th day

30th day

31st day

32nd day

33rd day

34th day

35th day

36th day

37th day

38th day

39th day

40th day

41st day

42nd day

43rd day

44th day

45th day

46th day

47th day

48th day

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77th day

78th day

79th day

80th day

81st day

82nd day

83rd day

84th day

85th day

86th day

87th day

88th day

89th day

90th day

91st day

92nd day

93rd day

94th day

95th day

96th day

97th day

98th day

99th day

100th day

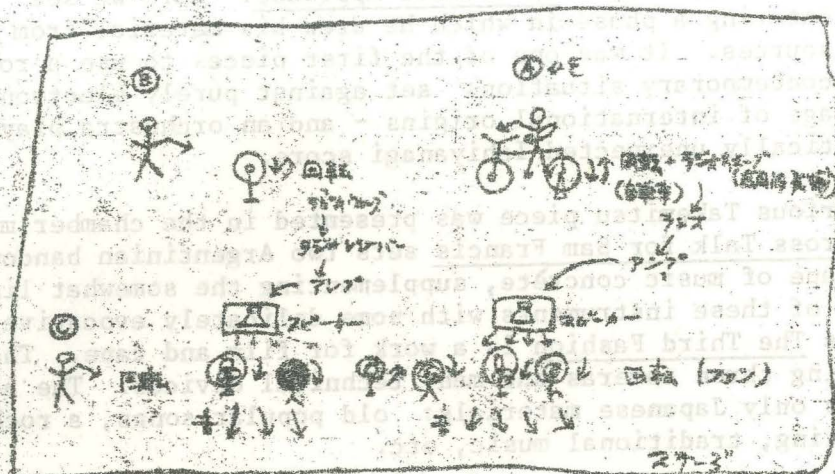
However, the audience were rapidly blasted out of any contemplative melancholia by Ichiyanagi's Up to Date Applause. Here we see Ichiyanagi entering a phase in which he drew his material from a great variety of sources. It was one of the first pieces to use a rock band in a truly contemporary situation: set against purely electronic music - a tape collage of international origins - and an orchestra playing a characteristically unexpected Ichiyanagi score.

A curious Takemitsu piece was presented in the chamber music concert. Cross Talk for Sam Francis sets two Argentinian bandoneons against a tape of music concrète, supplementing the somewhat limited tonal range of these instruments with some delicately evocative sounds. Ichiyanagi's The Third Fashion is a work for film and tape. The film was made using three cameras and many technical devices. The accompanying tape employs only Japanese materials: old popular songs, a rock band, temple chanting, traditional music, etc.

Takehisa Kosugi (b. 1938) had for some years been associated with music theatre and in particular with the Group Ongaku. Catch Wave employs small transistor radios and miniaturised radio frequency transmitters. The piece is concerned with the mode of interaction of the transmitter and the receiver and with a random modulation of the amplified signal (see Ex. 7).

In Joji Yuasa's Projections for kotos and orchestra we find an excellent solution to the problem of involving kotos in a truly contemporary situation. While the majority of Japanese Gagaku instruments have a rawness of sound that blends well into a contemporary composition, the koto has a far mellower and richer sound. For this reason it is used extensively in music of folk origin. Yuasa uses kotos to augment and highlight the extremely rich sonorities of his orchestral fresco. The result is a piece in which one first suspects a strong Western, and particularly Polish, influence. But this has been tempered by the Oriental philosophy into a truly original composition,

To the amazement of all concerned with the second Orchestral Space festival, it turned out to be a huge financial success. It also captured an audience which included the same young students and intellectuals as were normally to be found staging anti-American demonstrations. Partly to capitalise on this situation, the U.S. government, through the American Cultural Center, agreed to underwrite the Cross Talk Intermedia festival of February 1969. This was to be Japan's first real introduction to multi-media and was realised on a grandiose scale. A glance at the programme illustrates this.

Ex. 7 Kosugi: Catch Wave

Catch Wave '68 #1

1st dayGordon Mumma: Beam (from Pontpoint)

(violin, viola, bow arm coordinate sleeves, Cybersonic control system, computer, four-channel distribution)

Stan Van Der Beek: Found Forms

(nine 16mm. projectors)

Toshi Ichiyanagi: Tokyo 1969

(electronic music, computer-generated sound, rock band, pop music, 14-channel sound system)

Toshio Matsumoto: Projections for Icon

(six 16mm. projectors, visuals, lighting, pneumatic projection surfaces)

Joji Yuasa: Icon

(five-channel tape)

Robert Ashley: That Morning Thing

(five actors, eight actresses, male pianist, female entertainer, visuals, six-channel tape, lighting, electronics, directional tweeters, 14-channel sound system.)

2nd day

Takahiko Iimura: Circles
(multi-projections, visuals, pneumatic projection surfaces)

Alvin Lucier: Sound Environment Mixtures
(four-channel tape, 14-channel sound system with sequencer)

Yori-Aki Matsudaira: Electronic Music Assemblage
(two-channel tape, five voices, ring modulator)

Roger Reynolds: Ping
(as before)

John Cage: Music for Carillon No. 5
(two prepared pianos, electronics, ten-channel sound system)

Tatsumi Hijikata: Caw-Caw Dance
(dancer, ten elderly women, ten workers, six crows, giraffe, visuals, suspended objects)

George Cacioppo: Holy Ghost Vacuum, or America faints
(two-channel tape)

3rd day

Group Ongaku: 441 4867; 0474 82 2603; 712 9374
(Shiomi, Mizuno, Kosugi) (five musicians, three pianists, six stereo tape decks, CDS relays, transistor radios, RF transmitters, 14-channel sound system)

David Rosenboom: She loves me, she loves me not
(two musician actors, two percussionists, witch doctor, visuals, SCR drivers, electronics fiber optics, 14-channel sound system)

Stan Van Der Beek: Poem Fields
(nine 16mm. projectors, nine 35mm. projectors)

Gordon Mumma: Digital Process
(four stereo tape decks, Cybersonic control system, 14-channel sound system with sequencer)

Toru Takemitsu: Kwaidan
(two-channel tape, visuals, 14-channel sound system)

Salvatore Martirano: L's G.A.
(gas-masked politico, helium bomb, two 16mm. projectors, two-channel tape, 14-channel sound system).

Unfortunately the Japanese contributors to the festival were not quite prepared for the event and several last-minute changes in the programme had to be made, including, to everyone's dismay, the withdrawal by Hijikata of his Caw-Caw Dance five days before the festival, when he realised that its quality was not up to that of the other items on the programme (as he saw them).

To some extent Cross Talk Intermedia saw out the birth pangs and teething troubles of Japan's aspiring multi-media composers. Once it had happened they nurtured a belief in the concept that had perhaps been previously lacking. This led logically to the preparation for Expo '70 on a cultural scale that had no precedent.

It would require too much space to present the full programme of music at Expo '70; mention of a few highlights will have to suffice. Toru Takemitsu designed the Japan Steel Federation Pavilion as a concert hall: "an organ to metamorphose the volume of space, previously divided into stage and audience area, simply into the space of combined qualities" (in Takemitsu's own words). Over a thousand speakers were used in an elaborate system involving twelve signal sources. The works played through this system were Takemitsu's Crossing for chorus and orchestra, Xenakis' Hibiki Hana Ma for solo Japanese instruments and orchestra and Yuji Takahashi's Yeguen for wind instruments and sculpture. All three works are among their respective composer's most powerfully expressive.

Joji Yuasa made a significant contribution to the Textile Pavilion with his accompaniment to the film Ako. Multi-projections covered the inner surface of the dome. Once the audience had been thoroughly immersed in this, they were subjected to the effects of clusters of wind instruments, and strings in glissando and pizzicato as the sound filled and traversed the pavilion. Yuasa's Telephonopathy, which used the voices of telephone operators and other telephone effects from all over the world as raw materials for a display through an eight-channel sound system, was heard in the same pavilion.

The festival plaza boasted among its technological wonders a live electronic synthesizer, and this was used for performances of works by Kosugi, Ichihyanagi, Matsudaira and Akiyama. Twelve "environmental musical works" were written using the technology of the plaza by Kosugi, Ichihyanagi, Matsudaira and Shinichi Matsushita.

Having attempted an introduction to contemporary Japanese music by way of a review of the major festivals during the period 1966-70, I took the opportunity of discussing the article with Toru Takemitsu, who was in London to direct a concert of his music at the Round House (see Reviews). Takemitsu was born in 1930 and is today the best known and probably the most appreciated of contemporary Japanese composers. (By the way the May festival referred to here has, of course, now taken place.)

Having read the article, would you consider that it gave a balanced representation of the musical scene in Japan up to 1970?

I would say so. The composers presented at those concerts include many of the leading figures from our culture. Unfortunately the situation at present is not so very different. There have been concerts, of course, but always on a smaller scale. Always, Toshi (Ichiyanagi), Joji (Yuasa), Kosugi, Takahashi - and I must say, Toru Takemitsu - are composing new pieces. So is Akira Miyoshi, but he is much more Western influenced. And Michio Mamiya; I like him, but his attitude is very much like Bela Bartok. I must say nowadays, after November Steps, after Eclipse and Makoto Moroi's piece Five Dialogues for shakuhachi, there is a greater interest amongst our contemporary composers in the use of traditional Japanese instruments.

And how was Ichiyanagi's The Field received in 1966?

By the orchestra - very badly. They did not like the improvisational elements in it; they had to do some very strange things. But we had more of a revolt on our hands with Up to Date Applause. The idea of playing alongside a rock band - The Mops - did not appeal to the orchestral players at all, who were playing Debussy and Beethoven elements.

I asked Ozawa if he thought that the piece worked. He thought that it did. Did Toshi think so?

Oh, yes. He said "It's O.K." smiling. But always I am very grateful for Seiji. He is a great supporter for Orchestral Space and will be in Tokyo for our next Orchestral Space festival in 1974. He is always saying to me "You should have Orchestral Space". He has a very good understanding for new music and his attitude is just right.

You mentioned a festival to be held in Tokyo at the end of this month.

Yes, Yuji Takahashi and I organised that one. We will perform Toshi's very old piece Music for Electric Metronomes as well as two of his new pieces. And he will take part as the pianist. The festival includes five concerts within the period 23rd - 27th May, and occasions the opening of a new theatre in Tokyo. For it I invited Peter Serkin from America, Cathy Berberian, Roger Reynolds and Maurice Fleuret, the French critic who organises SMIP in Paris. On the 26th we have a marathon concert from 6.00 p.m. to 2.00 a.m. Roger Reynolds will supervise one and a half hours of it, when he will perform his piece I/O. He will bring films, tapes and slide projections and present a Don Davis piece called One Man Band. There will also be new films by Harry Partch - Dreamer and The Remains. Maurice Fleuret has one and a half hours in which he will include a performance of Ligeti's Chamber Concerto, and Xenakis' Anaktoria. Both Reynolds and Fleuret will give their opinions of how Western music is developing now. Then we have the TransSonic Group which

includes Toshi, Yuji, Joji, Yori-Aki Matsudaira, Minao Shibata, Hikaru Hayashi and myself. We will present a programme for one and a half hours. After that there will be a symposium between Roger Reynolds, Maurice Fleuret, TransSonic Group and the audience. At another concert we have a new Lukas Foss piece - Ni Bruit, Ni Vitesse. That is a very Japanese influenced piece. I invited Lukas Foss over to Expo '70, together with Vinko Globokar and Peter Sculthorpe. We had an interesting symposium at that time.

Do you like traditional Gagaku performances?

Oh, yes. I like them very much. But I prefer Noh theatre.

Could you categorise Stomu Yamash'ta's The Man From the East?

That is very much influence by Western music. Rock music, jazz, and so on. But it is the music of his generation. Many Japanese newspapers criticise The Man from the East. "Terrible piece - if you are Japanese you cannot see more than a few minutes of it." But in London it was very well received - large audiences each time it was played.

In spite of the strong Western influence, the piece was obviously written by a Japanese musician. And he had conceived a production that was popular, so the large London audiences were at least being introduced to Japanese culture, even if it was only in small doses.

I do not know the Red Buddha players too well, but I am sure they must be good. And Yamash'ta must have brought a Japanese conception to the performance. He is very honest; he lived in America for a long time, and I met him there. He was not so well known at that time. When he came to my apartment he asked me to listen to his playing. He played a Darius Milhaud piece and a Shostakovich piece. It was very good, and I thought he had an excellent feeling for Japanese culture.

Roger Reynolds made an observation after watching a Gagaku performance that I think you reinforced in your programme note to the Round House concert: that it is the event of making a sound that is at least as important as the sound itself. For the biwa player, for example, the action of striking the instrument has as much significance as the sound produced. I think Yamash'ta's style reflects this influence.

Oh, yes, that is right. But his development was initially through American jazz musicians. He played with many of them, and with new rock groups. I listened to that, and then I played him several of my pieces - Kwaidan, for example. He hadn't heard these pieces before and liked them very much. But for him, Kwaidan and rock music had the same quality, the same values. Then he came back to Japan and I introduced him to many composers,

and several of them came to concerts of his. He wrote a number of pieces, like Red Buddha. In these pieces he used techniques from all the styles in which he was interested.

And now in Japan there is more interest in our traditional styles from the young people. We have the National Theatre which always presents very beautiful programmes: Kabuki - not so popular - good Noh Theatre and very old Japanese Buddhist chanting. I think in this context that Yamash'ta shows very honestly himself. I hope so. I saw Red Buddha in Kyoto - sometimes it gave me some funny feelings, but it was the way Yamash'ta felt, so it's O.K.

(Takemitsu subsequently wrote Cassiopeia, for solo percussionist and orchestra, for Yamash'ta).

How is Japanese rock music developing these days? Very little permeates to London, although John Peel played a couple of pieces by the Flowering travelling Band on the radio last week.

Ah, yes, they are friends of Yamash'ta. He cooperates with them sometimes when he is in Tokyo.

Are they entirely Western influenced, as they sounded in the brief excerpts that I heard? Their style was heavier than early Led Zeppelin, but with the finesse that one expects from the Grateful Dead or Can.

When they started they were very much like the Rolling Stones. But now one of them is learning biwa, and another the Noh flute. They want to inject a Japanese feeling into their music. Kosugi's group, the Taj Mahal Travellers, also play rock music sometimes.

Would you ever think of using rock music in one of your own compositions?

For me? No. I love to hear it. I have many records - not just Japanese rock music. I would love to use it, but my musical mentality does not allow it. But for Toshi Ichianagi it is quite different. I like him very much - we live in the same apartment block, together with Joji Yuasa. My musical aesthetics are closer to those of Joji, and we started the Experimental Workshop in 1951. Toshi studied with John Cage, and his first wife, Yoko Ono, had a strong personality. Toshi did several pieces for her. So we are quite different - I find him very, very interesting.

Turning to some composers that we have not discussed so far, could you say anything about the work of Teruyuki Noda, Shinichi Matsushita or Maki Ishii?

Noda is a gifted composer, he has much talent and I like a lot of his music. Matsushita is living in both Osaka and Hamburg; he teaches mathematics. Of course, he is older than our generation, being in his fifties. He has just written a very big cantata - two hours, I think. A large orchestra and choir, very influenced by Penderecki, with a biblical text. Ishii was also influenced by Penderecki and one would find many tone clusters and large percussion forces in his music, such as Kyoso. He is very quick at composing, as in his piece So-Gu II for Gagaku and orchestra. For me he is becoming much more interesting. I hope he will be writing some very good music.

Has Joji Yuasa written many orchestral pieces?

Not so very many. Of course, there is his piece Projections for kotos and orchestra in which he uses the kotos in a very beautiful way. Then last year he wrote a very fine orchestral piece called Chronoplactic. A little Ligeti-influenced, but still very much Yuasa-flavoured.

Could you use the koto in your music?

I don't think so. It has a very beautiful sound, but I like a more complex sound, as with the biwa. My favourite Japanese instruments are the biwa, shakuhachi and sho (a kind of Japanese mouth organ). But I don't like to write music for them. Eclipse was my trial piece. I wanted to get to know the instruments and this type of music better. I first got to know Western music and we did not have a great opportunity to get to know biwa and shakuhachi music in Japan. Some years ago young people found Gagaku music boring, but now things are changing and the music has wider appeal. I was very moved, when I first heard a biwa and shakuhachi concert. I like to know the origin of sound - how sound is born. Some of the traditional music at that time was a little cheap, and based around koto and samisen music (the samisen is a three-stringed lute), but I was suddenly inspired by the biwa and shakuhachi, and of course Noh Theatre. Always I like to hear the origins of sound - I will listen to the bird songs, although I would not use them in the way Messiaen does.

You are composing another biwa, shakuhachi and orchestra piece at the moment?

Yes. That is for Seiji Ozawa. But I find it very difficult to write this kind of music. After November Steps I said: "That is the last piece". But Seiji persuaded me otherwise. At last I said "O.K. - one more piece". And this will be called Autumn.

What is the difficulty in using the traditional instruments that you like so much?

For me, one sound from biwa or shakuhachi is so good - perfect. I can do nothing to improve it.

Are there any difficulties in composing a purely orchestral piece?

There are some, but not the same.

Are you becoming an idealist in this respect? Are there sounds that you would like to use, but you are afraid that you will destroy their original feeling?

Maybe, but the performer has a special role for me; he must create the sounds, and I do not want to give him inflexible instructions for this. But my thoughts here are very different to those of John Cage.

You have conceived at least one happening in the shape of Blue Aurora for Toshi Ichianagi. (A piece that John Cage first performed in Tokyo that centres around events involving the colour blue). Are there other compositions of this sort?

There is Seven Hills' Events, which I wrote in San Francisco during my six month stay there with my family. That involves seven performers amongst an audience. Each one is on top of a ladder and is equipped with an electronic megaphone and a basket of flowers. I wrote a text based upon weather forecasts and the constellations. Each performer communicates his part of the text to the others with the megaphone; also a tape is used. At the end of the piece the flowers are thrown to the audience. Another piece is called Time Perspective. This involves any number of performers, amplified grandfather clocks and a judge. The performers choose from a number of locations. For example, one might say "I would like to be Fiji Island" or "I would like to be London". Then he must take the relevant card that gives him instructions from which he must evoke certain impressions. Also, certain games take place. It is a very strange piece - only one performance so far by Toshi and some of his friends, including Jasper Johns.

On the original programme for the Round House concert Blue Aurora was included. Why did it not materialise?

We had some difficulties. I wanted to do a London performance of it, but it was not to be. It is a very difficult piece to realise and I needed more correspondence with the performers.

How is Western culture received in Japan? Do you know many contemporary British composers or ensembles?

Not so many. But young people have a greater curiosity nowadays and they know Hugh Davies and Gentle Fire, Cornelius Cardew, Birtwistle, Maxwell Davies, Bennett, Bernard Rands. But British music is not well represented in Japan.

I heard that you were involved in an incident in France last year.

Yes, I have a very big piece, but it is still not performed. It is called Gemini, for two orchestras. A companion piece for Cassiopeia and Asterism. There are two conductors and oboe solo - Heinz Hollinger - and trombone solo - Vinko Globokar. We had the rehearsal: marvellous. With Michel Tabachnik and Gilbert Amy. But then the orchestra went on strike. Of course, this was partly financial when they asked for two orchestral fees, which our budget could not accommodate. Well, that's one of the hazards of writing for more than one orchestra!

ROBERT HALL.

(Music examples by kind permission of the composers and C.F. Peters Corporation - to the latter of whom we also apologise for the omission of an acknowledgement for permission to publish the extracts from Schoenberg's Violin Fantasy in CONTACT 6).

experimental music catalogue

Eddie Prévost: SPIRALS (75p)

Richard Reason: GAMES FOR MUSICIANS (£1.25)

Both these works have been around for some time. Spirals (1967) is a graphic work, described as "a piece for playing or contemplation". The score itself is rather like bacilli beneath a microscope: four interlocking ellipses of different sizes are enclosed in a circle, and are each to be used as a stimulus for musical improvisation. The circle itself may also be treated as a section of a helix. Each spiral is a different world - relating only to itself and, intuitively, to those one step larger and smaller.

Unfortunately, any player who tries to follow the instruction that "each player will gradually progress along the spiral in any way he chooses" will find himself going round in circles, as these are not spirals but chains of ellipses. However, I imagine this is merely a pedantic point and quite irrelevant to any inspired performance of the work. For:

"The outer circle..... (is) a cross section of a spiral and as such it can only represent one time. The score can therefore only be conceived by the player at the time of the performance."

Like many graphic works, Spirals may stand or fall as visual art, but it may only ultimately be judged by the realisation of accomplished performers. The two remaining members of AMM, Lou Gare and Eddie Prévost himself, are primarily jazz musicians and the piece seems to have the sophistication, and something of the structure, of a jazz composition. The spirals themselves - relating to each other in layers, and to the circle - are like the improvised solos of jazz in their independence. The overall structure is controlled, the details left to individual initiative. This kind of music relies on experience.

I imagined that, because of this, Spirals would be best suited to a small group of musicians. However, in the performance at the Round House on March 2nd, a large ensemble was employed in what was advertised as "Ritual Music Theatre" - a somewhat different version of the piece. This

performance only confirmed my belief, in spite of the composer's involvement in the direction of it.

A picture of the score was projected onto the performance area and groups of instruments, arranged according to type - percussion, strings, saxophones - were positioned along each spiral, with gongs around the outer circle. For most of the time the texture was muddy (one of the drawbacks of using large groups of improvising musicians), but periodically each group would have its unison "solo". This certainly helped to structure the whole, but the trivial nature of the repeated themes and rhythms had rather a comic effect that may have been intentional, but which rapidly became boring. Any overall significance was soon lost and the music held no "magic" - an essential ingredient - in spite of the title given to the performance, the lighting and the cloaks worn by the performers. The structure of Spirals is reputedly based on the Tree of Life; while I can understand this by reference to the score and the original instructions, there was very little Kabbalism put across on this occasion.

I do not wish to judge the work on this one performance, yet the score can only ultimately be judged by its realisations. Spirals still awaits a convincing interpretation.

Of an entirely different kind is Richard Reason's Games for Musicians. This is populist and educational, simple and humorous - in the best tradition of Scratch Music.

It is the exact opposite of Spirals: eclectic where the latter is refined and concentrated, and playable by non-musicians or the inexperienced: a "plain man's guide to the aleatory". It has been suggested that one of the avantgarde's important functions is educational: to teach people to make art themselves, to teach people a new awareness of things - sounds and objects - around them, and to show them that they need not rely on others for their entertainment. I think this is one side of the musical coin; Spirals represents the other. It is "dramatic" in that it separates audience and performer, but there is a fundamental need for this also. In education there is a need for both lecturing and practical work.

Games for Musicians is a series of cards in a wallet. Each card contains a separate idea for a piece of music. True to the title there is a crossword - "For Lonely Musicians". "Live Music": "This game can be used educationally with children", the feet acting as notes on a large stave drawn on the ground. And much humour: after cutting up a selected piece of classical music, one is instructed to "make a cup of instant coffee (white)". There are games using dice, genuine Scratch Orchestra improvisation rites, e.g. "each player draws anything on his

L.H. player's fingernail(s)". And little stories which one either makes up or takes from books or reads from the preface (an amusing little anecdote about an incident in a railway carriage).

The "work" as a whole has no instructions, formal presentation or self-justification. It is a jumble of ideas, entertaining in itself and offering plenty of scope for realisation or further creation - an important part of the educative process. It encourages the reader to think of music as something more than sound, that theatre, sculpture, narrative, are all just a part of the "art of the future". It shows him that music need not necessarily be performed inside a concert hall or on conventional musical instruments.

However, it is not particularly original. Cardew's Schooltime Compositions, and other works produced by the Scratch Orchestra have done it all before. Thus it is really another anonymous piece of Scratch Music, which had to be written, but whose ultimate originality should not be too closely scrutinised.

GRAHAM BUCK

KEYBOARD ANTHOLOGY (£6.00)

The Experimental Music Catalogue's Keyboard Anthology is an excellently produced and copied book - 30 pieces and 91 pages at a cost of £6.00. This may seem a high price, but when one considers the total possible duration of the music represented, it is good value.

Many of the composers have been associated with the Scratch Orchestra (though Cardew himself does not feature here), but the contents are very different from the doodles found in "Scratch Music". For one thing, much of the writing is of a specific kind. There are no pieces which do not use the standard stave for pitch notation, and there is little gimmickry - indeed, one or two ideas are a valuable simplification of an over-complicated system. In Bryn Harris' Learn to 'Play the Piano' any ligature represents one beat. Pedantic repetitions of accidentals are avoided (in Christopher Hobbs' Out of Exercise 3 and elsewhere). The only serious technical accident is the reversal of the content of pages 2 and 3, but the obviousness of the error prevents any disastrous musical consequence.

I do not doubt the sincerity of these composers. On the contrary, I am struck by the seriousness even of the pieces with picturesque titles - Czerny's 100 Royal Bouquet Valses for the Piano by Lanner & Strauss, Arranged for Such as Cannot Reach an Octave or Pretty Tough

Cookie, both by Christopher Hobbs. In the first of these, the title only refers to the origin of the then manipulated material (insidiously including plenty of octaves) which, in common with much of this anthology, evolves at a pace so leisurely that I would become very impatient.

I would react thus particularly to three of the four pieces by Hugh Shrapnel. A complete performance of his Cantation II would last four hours, with a conventional musical interest that is minimal. Here we are still in the era of contemplation of sound for its own sake, events repeated over and over again until any connection with previous and different events is lost. But, correspondingly, as in Steve Reich's Drumming or Stockhausen's Stimmung, the sound itself must be all the richer in internal interest. Such could not be said of Cantation II or of the same composer's Tidal Wave, where "the sound overwhelms the whole area of performance" for about 140 minutes. I feel that a piece of music presented as a composition must demonstrate considerable 'sweat-per-unit-duration' by the person who puts his name to it. These long time-spans are filled with sound which is the result of little personal sacrifice on the part of the composer - compared to that of the audience.

The much shorter pieces of Richard Reason and Terry Jennings seem to have the same low 'sweat factor'. They have the air of written-out improvisations - first, rather than second, thoughts. My contention is that music of this sort is far better left unwritten - not uncreated I hasten to add - and that it should exist in the existential conditions of an improvisation, in moments that are convincing at first hearing and which one should not attempt to recapture. To plagiarise Cage: "the recording of such a work has no more value than a postcard".

The most attractive piece is one of two by Gavin Bryars. It is called The Ride Cymbal and the Band that caused the fire in the Sycamore Trees. The material, consisting entirely of jazz clichés, is divided into eleven 'areas' or tonal centres, delineated by pedal notes from two cellos. As with any piece where the performer is in complete control of both form and duration, the composer runs the serious risk of a tedious performance; but here there is the possibility of a well-balanced slice of bitter sentimentality.

There is a Satie-like quality to the shorter pieces by Howard Skempton, Edward Fulton and Michael Chant. Under the right conditions, the simplicity of these pieces could be refreshing. In a concert environment they could be deadly. Cage and others have successfully exposed the artificiality of the concert situation - the careful split into doers and recipients. This music is not suited to that atmosphere. Its maximum benefit is to those who choose to perform it alone, in a deserted piano warehouse at dead of morning.

ANDREW WILSON-DICKSON.

VERBAL ANTHOLOGY £2.00

In assessing experimental music, especially 'text' pieces, it is necessary to suspend traditional modes of judgment. I therefore offer only personal reactions. I have considered the thirty-three pieces contained in this EMC Verbal Anthology (the bulk are by Gavin Bryars, Christopher Hobbs and Hugh Shrapnel) in relation to two questions: "How good is the idea?", and "How well might it shape out in performance?" - for it is the hallmark of many such pieces that they are best left to the imagination.

Let me say immediately that anyone with a taste for the absurd will find plenty to please him here. It is impossible not to be attracted by the extravagant titles and the 'deadpan', yet highly precise, language with which the frequently lunatic events are notated. This is especially true of the contributions by Gavin Bryars and Chris Hobbs. Bryars' The Harp that once through Tara's Halls instructs the performer to take a pre-recorded accompaniment to a "record-your-voice-and-send-a-message-to-a-loved-one" booth, and, by adding first the solo, then superimposing alternately accompaniment and solo, make a cumulative series of records - "until the desired fidelity is achieved". The same composer's Far away and dimly pealing begins: "Cause sounds to occur at least one mile from the performer. Do not use explosives and do not allow someone else to make the sound for you". It ends with the laconic postscript "the only attempt I ever made at this was thwarted by an express train severing the means whereby the sound was to be made". Best of all, perhaps, is a piece called 1,2,1-2-3-4, in which performers attempt to imitate music they are hearing over a headset, the audible results being further complicated by the fact that the pieces they hear are arranged in a pattern that changes systematically from player to player, while the organ chord which they are all hearing by the end is tuned at variance to the instruments. These bizarre proceedings are set in motion by the leader tapping his feet to the rhythm of the title: "then everyone switches on his tape/cassette and begins".

The contributions of Chris Hobbs fall into a similar category. For me the most interesting is Too soft to touch, but too lovely not to try, which involves the activation of vibrating surfaces (such as piano sound-board with pedal down or tam-tam) by sounds emanating from outside the performance area (they may be environmental) which are amplified and broadcast over small loudspeakers placed close by. Chris Hobbs is also responsible for the most sensitively written piece, a miniature that appears as the second of Two Compositions, 21 May 1969 (it will also be found in Nature Study Notes, favourably reviewed in Contact 6).

Hugh Shrapnel, by contrast, displays an almost traditional seriousness of purpose, reflected in his avoidance of obscure titles and concern, in at least three of the ten pieces by which he is represented, for purely musical processes of a highly specific nature. This is especially the case in his two Waves pieces. In Waves I players, working either singly or in groups, produce wave formations, a wave being defined as "a sequence of sounds related to an initial sound or group of sounds (the source), but continually moving away through change in one or more characteristics of the source (medium of change), directly or indirectly, at any speed, for any length of time, with increasing impetus of motion, to a definitive point relative to the source, such that further motion is impossible". The overall form of any realisation may be either left to chance, or else planned, in which case it may itself describe a large-scale waveform. In Waves II each member of a first group maintains a sound while his counterpart in an identically constituted second group, beginning from the same sound, must diversify to a point relative to it, then return, motion to and from the extreme point being of the same length. The piece consists of a series of such processes, players working sometimes in conjunction, sometimes independently. These are simple ideas perhaps, but ones that could scarcely fail to produce exciting results in performance.

In general, then, few could take exception to this good-humoured anthology. Not a single piece shows the slightest tendency towards destructiveness; even Bryars' The Heat of the Beat, where brass and percussion instruments are subjected to "a wide range of temperature treatments (ice, fire, heating and cooling appliances, fans etc.)" in an attempt to sway them from a maintained D flat triadic monority, warns against damage to the instruments. As the toys which make up the performing requirements of the same composer's Made in Hong Kong "should only be borrowed or taken from children with their consent, and only after the performer has fully explained to the owner why he wants that particular toy".

CHRIS ROOKE.

reviews:

books

POP MUSIC AND THE BLUES by Richard Middleton.

Gollancz, 1972. £4.00

There are very few fields of human endeavour which escape the academic study machine, particularly that in America, so it is surprising how few books have been available which deal seriously with the various forms of popular music, especially when so much has developed in the U.S.A. But the industry is starting up. Most of the books cited in Richard Middleton's useful bibliography have been written in the 60s, and it is the emergence of pop music (from Rock 'n' Roll on) at this very time which is the subject of his book. Possibly it will prove to be one of the first outcomes of a much needed closer study in both musical and sociological terms of blues, jazz, and pop in the U.S.A. and the rest of the world; it will certainly be a useful reference book and starting-point.

Obviously the result of a lot of work and much synthesis on the author's part, the book is inclined to read like that. In five chapters, Dr. Middleton has to cover all aspects of the blues from origins in Africa through its beginnings amongst the American slaves to its three main historical styles as he sees them: the earliest form, country blues; city blues (from the first move to the towns up to modern exponents); and the sophisticated tradition (such as the work of B.B. King, Kansas City blues, and soul). Dr. Middleton's summary of this complicated subject is by the far the best I have read - it is provocative but compelling in argument on the sociological aspects, and information to the layman on the technical and musical sides. But so often a series of brief points, conclusions and summaries makes one cry out for more detail, more musical examples, more evidence of his conclusions. Certainly he points to the available records of the music - writing blues down evaporates its essence - and one is driven to them to hear just what he is talking about - but this section could really have made a book on its own. I am not being quite fair to a serious study of the blues when I add that it is strange to read a book about such people as Robert Johnson, Lightnin' Hopkins, Bessie Smith, Big Bill Broonzy, and Muddy Waters, and to feel that somehow they have been finally laid to rest - they usually come across so live!

The second half of the book deals with pop: Rock 'n' Roll, "two attempts at synthesis" (Merseyside and Dylan), Rhythm 'n' Blues, Soul, and some later manifestations (up to the time of Sergeant Pepper only). Dr. Middleton is of course concerned with the aspects of pop music which have come through from the blues. But once again, one feels that he has to have rather a lot to one side, including much mention of the other, considerable, influences on pop music. He discusses sensibly, however, the relationships between the essentially negro blues and the white teenager, and his reasons for the emergence of modern pop at all. It is pleasing to see him put the effects of commercialism firmly in their place, a subject which over-colours much discussion of pop music. As in the blues section much of the musical discussion is a bit of a Cook's Tour through the 'standards' of well-known groups, and expects an intimate knowledge of their work.

Dr. Middleton's conclusion is that in embracing the blues, with its roots in the non-Western world, pop music has learnt a contact with both Western and non-Western cultural tradition. He sees the more recent developments which include elements of many styles - Indian and modern African music, electronic, classical and folk music, reggae etc. - as possibly "a prelude to the appearance of a world-wide popular musical culture". This sounds rather a horrifying idea in musical terms - a kind of muzak - and I wonder if the present rather stereotyped pop music styles represent a marking-time before some new synthesis does arrive with a similar explosion to that of Elvis or the Beatles: but on the other hand Dr. Middleton has shown me just how derivative both these "white" styles are of a far more primeval tradition.

HILARY BRACEFIELD.

STOCKHAUSEN, LIFE AND WORK by Karl H. Wörner. Translated, edited and introduced by Bill Hopkins. Faber and Faber, 1973.

hdbk £6.00, ppbk £1.50.

This is the first book on Stockhausen to be published in English, but those who seek a detailed critical assessment of this composer's works will be disappointed.

Karl Wörner's book was first published in German in 1963. Five years later the author added extensive new material with the present English edition in view, but unfortunately died before he had decided on

the final form of the new book. Bill Hopkins has translated Worner's revision, re-ordered its contents and updated it in a few places - though there is no more than passing reference to works written after Kurzwellen (1968) with the exception of Op. 1970 (Kurzwellen mit Beethoven).

Worner did not attempt a "detached", critical assessment of Stockhausen. Instead he chose to compile what amounts to a reference book, consisting of a list of works (with discography), Stockhausen's notes on the works, biographical and other journalistic material and a series of chapters on some of the composer's particular preoccupations: "New forms in music", "Electronic music", "Spatial location in music" and "New music and society".

The difference is that, where reference books are normally expected to be objective and factual, this one is highly **subjective**, if still superficially factual. The reason is that much of it consists of undigested Stockhausen - some of which, incidentally, has already appeared in print, e.g. the composer's notes on the works are largely taken from record sleeves.

In fact, I find it hard to believe that Worner has really understood what Stockhausen is saying, still less the music itself. The whole book exhibits a total dependence on what comes straight from the "horse's mouth". Not that critics and analysts don't all too frequently find themselves in this position, but Worner's ability to evaluate his received opinion by reference to the actual music is placed in doubt. As with too many of Stockhausen's disciples, the author's consistnely adulatory tone rounds his subject in a hushed atmosphere of reverential awe which effectively prevents all penetration to the music.

This is not to say that the book has no value. Many of its details are fascinating: Stockhausen analysing Mozart, the concepts involved in the composer's serial music ("Serial music demands serial thought"), and Stockhausen's admirably unreverential attitude towards the music of the past, even Webern and Messiaen. (On becoming fascinated by the latter's Fourth Etude at Darmstadt in 1951, Stockhausen resolved to study with the composer in Paris. "There", he says, "I could find out how much Messiaen had learnt from others and how much was his own contribution.") Even the references to all pre-Stockhausian attempts at spatial music (described as "antecedents") are endearing. Worner gives the impression that all the composers from Willaert to Ives were just waiting for Stockhausen the man of genius to put their fumbings to shame. (Perhaps he is right.....)

But I am waiting for four books which will, I hope, provide what we really need on Stockhausen at the moment. Incredibly, the three volumes of the composer's collected writings (published in German as Aufsätze) have still not become available in English. Richard Toop has translated the first two of these, but at the moment doesn't appear to have found a publisher. Jonathan Harvey has written a book on the earlier music, to be published by Faber (date unknown). Two other surveys are at present in progress: by Richard Toop (UE) and Robin Maconie (OUP). These will surely provide the detailed critical examination of Stockhausen's music that is now so urgently needed.

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concerts

May 6th: The Round House, London

THE MUSIC OF TORU TAKEMITSU

with Aurele Nicolet, Ursula Holliger, Heinz Holliger, Roger Woodward, Michiyoshi Inoue, Kinshi Tsuruta, Katsuya Yokoyama, Stomu Yamash'ta, Della Jones, Gilbert Biberian, Brian Fieldhouse, Una O'Donovan and Tristan Fry.

Unlike certain other European capitals, London does not normally practise days devoted to the music of unfamiliar composers. Following the pattern established in recent years by the Parisien Journées de Musique Contemporaine, the London Music Digest devoted a day to the music of the versatile Japanese composer Toru Takemitsu, as seen and heard in film and concert scores written since 1961.

The experiment seemed to work on this occasion: moving the listener towards a better understanding of a composer of discernment whose technical equipment allows him to realise sounds that are meaningful in the various medias in which he moves with ease. The opportunity for such a retrospective survey exposes the dilemma of the man from the east equally attracted by both continents; the rapprochement between the two worlds on their own terms as demonstrated in the well-known November Steps is the meeting of opposites in an untenable position. The tenth Step for biwa and shakuhachi alone, played in this concert by Kinshi Tsuruta and Katsuya Yokoyama, is, however, an entirely different proposition - a traditional eastern point of departure towards new timbral possibilities in a closed intense world of sound. It is a journey into new regions where the melodic line of the shakuhachi may move in surprising directions.

Takemitsu should continue in the direction indicated by this work, and by Eclipse for the same two traditional Japanese instruments, also played in this programme. They are genuine expressions of the old world through new ears. Though he handles a mixture of cultures with greater care than many of his lesser compatriots, I feel that this approach is less successful. Examples of such western influence were evident even in his most recent music: an over-dependence on the harmonic vocabulary of post-Messiaen impressionism in Far Away for piano (here receiving its first

performance), and a strong dose of outmoded Darmstadt gestures in the earlier Stanza I for female voice and chamber group.

The composer's preoccupation with the relationship between sound and silence is demonstrated in all the works for chamber combinations by an emphasis on attack, resonance and decay coupled with the use of tape and microphone techniques. The multiphonics of Heinz Holliger were demonstrated in Eucalypts II and Distance. In the latter work he was partnered by an electronic organ in the absence of a sho (Japanese mouth organ), which plays long sustained sounds with soft perceptible beats, against decorative lines and mixtures.

Stanza II for harp, and tape, played by Ursula Holliger, displayed more contrasting and substantial material, where the known potential of the modern harp deployed delicate sounds interacting against a tape of sine waves, harp and sounds of the environment. This is one of the most impressive new works for the instrument, creating a natural music removed from the derivative sources that are so often a feature of contemporary harp works. It is a piece to be heard and accepted in the Round House, where the external world intrudes too often. For in Takemitsu's music, peace is required for the audience to give the necessary concentration to his precisely controlled, sparse textures.

DAVID JONES.

September 1973: MUSICA NOVA
in Glasgow

For many years now the Scottish National Orchestra, with its conductor Alexander Gibson, has made a point of including twentieth-century music in its concert programmes. As long ago as the early sixties, when Glasgow could boast one of the finest concert auditoria in the 'St. Andrew's Halls', it realised that more must be done to promote the music of our time. The result of this was the Musica Viva concerts in which a work of undoubted worth was performed twice, with a discussion in the interval; it was in this way that the British premieres of such works as Schoenberg's Violin Concerto and Stockhausen's Gruppen came to be heard. Unfortunately, due to withdrawal of support by the BBC and Gulbenkian Foundation, this series had to be discontinued a few years later.

Two years ago, in April 1971, the Music Department of the University of Glasgow and the Scottish National Orchestra joined forces to stage the first Musica Nova, which included works by Luciano Berio, Thea Musgrave

and Thomas Wilson. This year Musica Nova moved to September, a far more suitable time of year, coming as it does after the long recess, and included two concerts amongst the many stimulating attractions of the week.

A new feature of this year's Musica Nova was the invitation of a number of advanced composition students to participate in a series of seminars with the composers of the works to be performed. Unfortunately Berio was unable to be present due to illness and his place in the seminars and lectures was ably taken by Glasgow University's Cramb Fellow in Composition, George Newson.

The week opened with a chamber concert featuring the debut of the New Music Group of Scotland. Naturally, the programme consisted of works by the four composers. Originally, we were to have heard a performance of Berio's Differences but this was withdrawn and Visage played instead. This consists of electronic modification of, and addition to, vocal sounds by Cathy Berberian, played over four channels, one at each corner of the auditorium. As with all multi-channel music, the effect is rather distorted unless one is seated near the centre of the hall. Peter Maxwell Davies' Hymnos received an arresting performance by Keith Pearson (clarinet) and Edward Harper (piano and musical direction of the group). The third item on the programme was Gyorgy Ligeti's String Quartet No. 2 which received a performance truly exploiting its subtle lyricism, in spite of the difficulty experienced by the players in getting the parts in time. The closing work was Whisper Music by Martin Dalby, now Head of Music for BBC (Scotland). This sextet revealed a conspicuous mastery of the medium and received a stimulating and rewarding performance.

Following this recital there was a week of seminars, lectures, discussion forums and open rehearsals. It is perhaps unfortunate that there was little discrimination between the seminars for the composition students and composers and the public forum sessions. One felt that the generalities of the forums tended to pervade the seminars and that, quite rightly when faced with so many unknown faces, the composers felt a certain reticence about answering questions of a compositional or personal nature.

The opening lecture was to have been given by Martin Dalby, but due to a recent illness this took the form of a discussion between himself and Frederick Rimmer, Professor of Music at the university. The following evening Peter Maxwell Davies gave a stimulating account of the music that he has written since moving to Hoy, illustrating this with recordings of his music for The Devils and The Boyfriend as well as the Hymn to Saint Magnus (may a recording of this soon become available!) As previously mentioned, Berio's place was taken by George Newson, who, on

Thursday evening, gave a frank account of the processes at work in some of his own pieces. Having heard very little of his music, I found the excerpts from Arena very exciting, and suggest that, as Cramb Fellow, he might receive a Musica Nova commission for 1975. The closing lecture was given by Ligeti, who was also quite revealing about certain mechanical processes at work in his music, discussing Continuum in some detail.

Inevitably the major event of the week was the closing concert in Glasgow City Hall of the four premieres, three commissions especially for the occasion and the first British performance of Ligeti's Concerto for flute, oboe and orchestra.

As one might expect, not all the works proved winners, at least after a week of rehearsal and performance. Still, by Luciano Berio, proved the least convincing of all, consisting as it does of relatively short, soft eighteen-note chords with only an occasional forte or orchestral wash of colour. That virtually all the work was repeated before a brief closing section was only apparent by these same fortes and orchestral effects, but the increased tempo indication for the second time through was unaccountably omitted. Were this work to be included in a suite of movements illustrating various approaches to the idea of motion, then one feels that it would have a place, but as a whole in itself..... who would think of performing Farben alone?

Georgy Ligeti's Concerto for flute, oboe and orchestra dates from the beginning of 1972 and consists of two movements. The first is marked 'static-slow' and the second 'virtuoso-brisk'. The two soloists, here William Bennett and Michael Dobson, operate as leaders within their orchestral sections; the orchestra itself is treated in a concerto-like fashion. It is smaller than usual, consisting of three flutes, three oboes (doubling oboe d'amore and cor anglais), clarinets, bassoons, brass and percussion, four violas, six cellos and four double-basses. Of the soloists, only the flautist plays more than one instrument, with ordinary flute, alto flute and the bass flute, with its heart-rending beauty of sound. According to the composer the second movement is a variation of the first, but one is so absorbed by the intricacies of sound and texture, made all the more intricate by the use of microtones, that this is not immediately apparent.

Martin Dalby's contribution to the evening was The Tower of Victory. Derived, in primary conception alone, from the Malaysian legend of A Bao A Qu's attempts to attain the state of Nirvana, the music, in its barest terms, consists of a single crescendo. But to limit it to that alone is to do both the composer and the work a grave injustice. The sense of atmosphere created by the orchestral textures and partially aleatoric processes is electric.

Perhaps the most expressive work of the evening was Peter Maxwell Davies' Stone Litany: Runes from a House of the Dead. As with all the works written by Davies in the years since his removal to Hoy, this composition shows the influence of the environment in which he finds himself. As the composer asserts, it is possible to determine within the course of Stone Litany the sonorities produced by the pounding of waves on cliff faces and the sighing of the wind across the bleak Orkadian landscape. The title is derived from inscriptions found on the walls inside the great neolithic structure on Stenness, Mainland, Orkney having perhaps the greatest abundance of these bichambered tombs in north-west Europe. These runes are written in Futhork, the Danish script of the end of the first millenium. This consists of sixteen symbols which comprise the first song. The second inscription bears some resemblance to the Japanese Heian 'wasan' of the same period. The third song, the longest musically and verbally, compounds several inscriptions to produce a sort of historical song. The closing inscription has been slightly modified by the composer to read 'Makus the Mighty carved these runes', Makus being the closest Viking name to Maxwell Davies' own. Throughout Stone Litany one can detect a sense of urgency - a sure knowledge of what is coming next. There is an almost Mahlerian feeling of development in the wonderfully worked out contrapuntal lines, a feeling further enhanced by the orchestral texture, whether strident brass or symbolistic washes of orchestral colour (with beautiful percussion effects - witness the ethereal sounds produced by rubbing the rims of glasses placed on drums for resonance). The shimmering percussion and tremolando cello supporting the melismatic plainsong-like vocal line proved a superb close to what must be one of Peter Maxwell Davies' most significant works to date. The soprano part was brilliantly executed by Jan deGaetani with perhaps the best playing of the evening by the Scottish National Orchestra under Gibson. May this work be repeated soon in their programme.

After the success of this venture one fervently looks forward to 1975 and the next Musica Nova.

JOHN KELSALL.

October 14th: Young Vic, London.
 BERTRAM TURETZKY, with
 NANCY TURETZKY and BARRY GUY.

A double bass recital in London is still a rare event and often characterised by elements of freakish comedy. The causes for this sad fact are, on the one hand, the inadequate repertoire, and, on the other, the shortage of players willing to undertake the tremendous hard work needed to unlock the subtle and mysterious beauties of the instrument. This was a pioneering event in technical innovation for all string instruments, whether plucked or bowed, for the many composers in the audience (Justin Connolly, Martin Dalby, Bernard Rands, Paul Chihara among others), and above all it was the most futuristic double bass recital ever attempted in London. It was absolutely right that the recital should be preceded by an informal talk in which Turetzky outlined his career and the evolution of his ideas.

The challenge of finding a repertoire and musical language for the instrument was placed in an American context which obviously fascinated the audience. Turetzky's first interest was jazz and his first professional work came in that field. When he later joined a symphony orchestra he refused to be intimidated by the European heritage as understood in the USA. The stiff German attitude that music is good for you, the Italian belief that Verdi is better than Beethoven and the arrogant provincial French belief in their own superiority - all this, according to Turetzky, made little impression on his search.

Casual work in a Greek band fired his imagination to explore the technique of Eastern stringed instruments, especially the up and down bow pizzicato. Another landmark was the suicide of a close friend, a composer who was condemned never to hear his own works played. With his marriage in 1959 to an outstanding flautist who shared his ideals for a new kind of music, the stage was set for the next chapter - the most important in double bass history.

The period of working closely with composers from all over the States began with many letters to them. Some who ridiculed the idea at first later submitted works after hearing a Turetzky recital, others wrote without being asked. The most successful pieces have been those written in close collaboration.

Turetzky's repertoire is dramatically different from anything heard in Europe. Pizzicato passages enjoy equal prominence to arco, and employ bravura, tasto and ponticello, chords and slapped effects. The 'pulled' harmonic can raise the string a semitone and is best achieved by sliding from the fundamental note to the new harmonic. The inspiration for

this came from attending a session of Charlie Mingus, the famous jazz bassist. A most curious effect was achieved by sliding the left hand finger down a string and plucking with two fingers on either side. This results in a high-pitched rising scale as well as the expected descending one: in short, a two-way glissando. Various percussive effects using the bass as a drum and the hands as sound generators, as well as particles of sounds produced col legno on different parts of the string, were demonstrated.

Our attention was drawn to the different effects obtainable by various wooden mutes. A total muted effect was only obtained by a metal one - a phenomenon which indicates that orchestral bass sections should have standard mutes in order to obtain the exact colour in any passage.

Turetzky humorously explained why he preferred to find harmonics near the nut, rather than near the bridge, since 'they sound fine on a clear day'. He played a short, melodic piece called Recitative and Aria by Alan Hoffman with an attractive passage in harmonics occurring twice.

Despite the many areas of discussion, Turetzky said at the start that the lecture form was dead unless given by someone very brilliant, and while talking he held the instrument as if it were part of himself. He prevented his sincerity from being overstated by his laconic wit and by the gentle irony of his many anecdotes from personal experience. But beneath the self mockery and humour the audience could see the patient determination, built up over years of searching: of building pieces out of difficult material, then recitals out of that. His clear statement of ideals revealed the full intensity of a lonely thinker.

The first piece in the recital itself Spectra for double bass and flute alternating with piccolo and alto flute by Robert Felciano. Felciano, a student of Milhaud and Dalla Piccola, wrote this work in 1967. There are five sections, separated by an interlude and double bass cadenza. After dramatic exchanges between the two instruments, an idea with staccato repeated notes occurs twice. A meditative passage using many 'pulled' harmonics, pianissimo ponticello sounds and restrained miniature motives is presented and pleasingly blended with flute glissandi. The mood is interrupted by a fast pizzicato passage and further abrupt exchanges but a subtle sensuous passage on the alto flute restores a meditative atmosphere and the work ends with a cunning pianissimo harmonic effect which challenges the listener to know which of the two instruments is playing.

Dialogue for unaccompanied double bass by Elliot Schwartz is a music-theatre work making much use of the spoken word and lighting effects -

hence Turetzky's joke of calling it his 'psyche-delicatessen piece'. It begins and ends in total darkness with long crescendos on sustained tremolo notes. The piece emerges as a divertimento and the mood is dictated by the vocal, extramusical and visual aspects, the double bass part supplying the punctuation. In fact, the bass pleads, half way through, for a bel canto solution to the conflicts. This is dismissed by a scurry of theatrical and verbal ideas building momentum until the performer shouts his first name. Much fun was had with the lighting in helping to articulate the structure of the piece through colours and shades, and its overall effectiveness indicates that more music of this kind should be written.

McPherson's Rant (1971), a duet for flutes and bass by Martin Dalby, was prompted by an Arts Council commission for Rodney Slatford, and was one of a series of commissions for solo ensemble instruments involving the double bass. Rodney Slatford, himself an outstanding soloist, publishes - through his own Yorke Edition - double bass music of the past as well as the many works written for him. Martin Dalby, Head of Music for BBC Scotland, has composed a great deal of music in a short space of time, and this extrovert piece demonstrated great individuality. The inspiration is an anonymous folk-tune which the cattle thief McPherson is said to have improvised before he was hanged on the gallows. Also well hidden in the piece are McKenzie's Reel and Feargan's Strathspey. Although indebted to Scots fiddle tradition, it is a virtuoso piece with subtle humour, exciting rhythms and interesting dialogues and counterpoints between the instruments. Nancy Turetzky, playing three flutes alternately tackled a ferociously difficult part with ease. Neither the many flutter tongue passages, harmonics, nor the sudden shifts from ff to pp seemed to cause her the least difficulty. A separate recital from Turetzky's distinguished partner would be very welcome. From the pieces by Dalby and Felciano it is clear that the musical possibilities of combining double bass and flute are rewarding and need further exploration.

Logs by Paul Chihara, the American-Japanese composer, was played by Turetzky with a four-track prerecorded tape of himself. This haunting work is part of a series of pieces inspired by wood and evokes an eerie world. The barely audible 'circular bowing' (the wood of the bow skimming the surface of the string, sounding like an ocean faintly lapping far away, or a human sigh) evokes an oriental sense of timelessness. The delicacy and miniaturism all contribute to the sense of repose - the sweet decay of logs rotting over the centuries in a forest where no-one has ever walked - and the long silence at the end of the work sustained the mood.

Kenneth Gaburo's Inside (1969) for solo double bass is an example of composer/performer collaboration. It is a quartet in the sense that

the piece is realised on four different levels - singing, playing, speech sounds and visual effects. The letters of the word Inside are taken separately and sung or spoken with the double bass. Despite the virtuosic demands of the singing part, this was a very tranquil work. Gaburo has also studied linguistics, and the composer's knowledge of phonetics showed an unusual ability to blend speech sounds with a virtuosic bass part. Despite its gentleness, it was clear that the work was the end-product of a long period of experimentation and refinement and its sense of repose came out of its completeness and perfection. It ended with an interrogative on the letter N.

Response with Memo 1 for two amplified basses by Bernard Rands provided the loudest event of the evening. Rands, a composer at York University, wrote Memo 1 for Barry Guy, who is also a composer. It has already received performances and broadcasts in this country, and the addition of Response, to be played in counterpoint with Memo 1 is a structural extension of the composer's original conception. Turetzky's expressive, rather than technical, approach to Memo 1 complemented Guy's complete freedom of sonic vocabulary. As volume was controlled by foot pedals the many bassists in the audience had to check carefully that what they heard matched what they saw. I felt that Rands had been provoked rather than inspired to write Response, as each entry Guy made intensified the conflict and, as the impetus of high speed pizzicato drove the piece on, one forgot the expressive qualities of the instrument. Had Liszt or Paganini been bass players, they might have sounded like Guy. The last climax, of symphonic proportions, was extraordinarily violent in character, with wood knocks and vocal shouts adding to the impression of two steam rollers, which had been out of control for some time, finally smashing spectacularly together in the best James Bond manner. It was a unique work and yet another area of pioneer research in which sonic material was used with great freedom and a good sense of proportion well understood by the performers. I cannot speculate where Guy's 'Fauviste' playing can lead to. But, by contrast, Turetzky's romantic approach to charting new lands in his voyage of discovery leads me to believe that he is best understood as a Renaissance man.

The last work, Ricercar a Trois by Robert Erickson, was played with two parts on tape and one part live. Although Erickson was a student of Krenek he is not a serial composer. His main interest has been in controlled improvisation and more especially in timbre, which is the subject of his book to be published shortly. It was clear from the opening pizzicato tremolando that this work could not have been written had Turetzky not existed. The abundance of pizzicatos used in every way made this Turetzky's Kreutzer Sonata. The bow made a spectacular showing in a passage of angry trills lurching over and under each other before

the final percussive passage. Drumming round the sides and shoulder of the bass brought the piece to an end. This was the best piece in the recital and moved freely in the oriental world of plucked instruments. This complex and mature work symbolises the new role of leadership that the double bass has taken from other instruments.

No bassist who has met Turetzky or one of his disciples has not been affected by this visionary idealism in some way. Now that his first visit to Europe is over, bass playing on this side of the Atlantic can never be the same again.

LEREOY COWIE

(The next issue of CONTACT will contain an interview with Bertram Turetzky).

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