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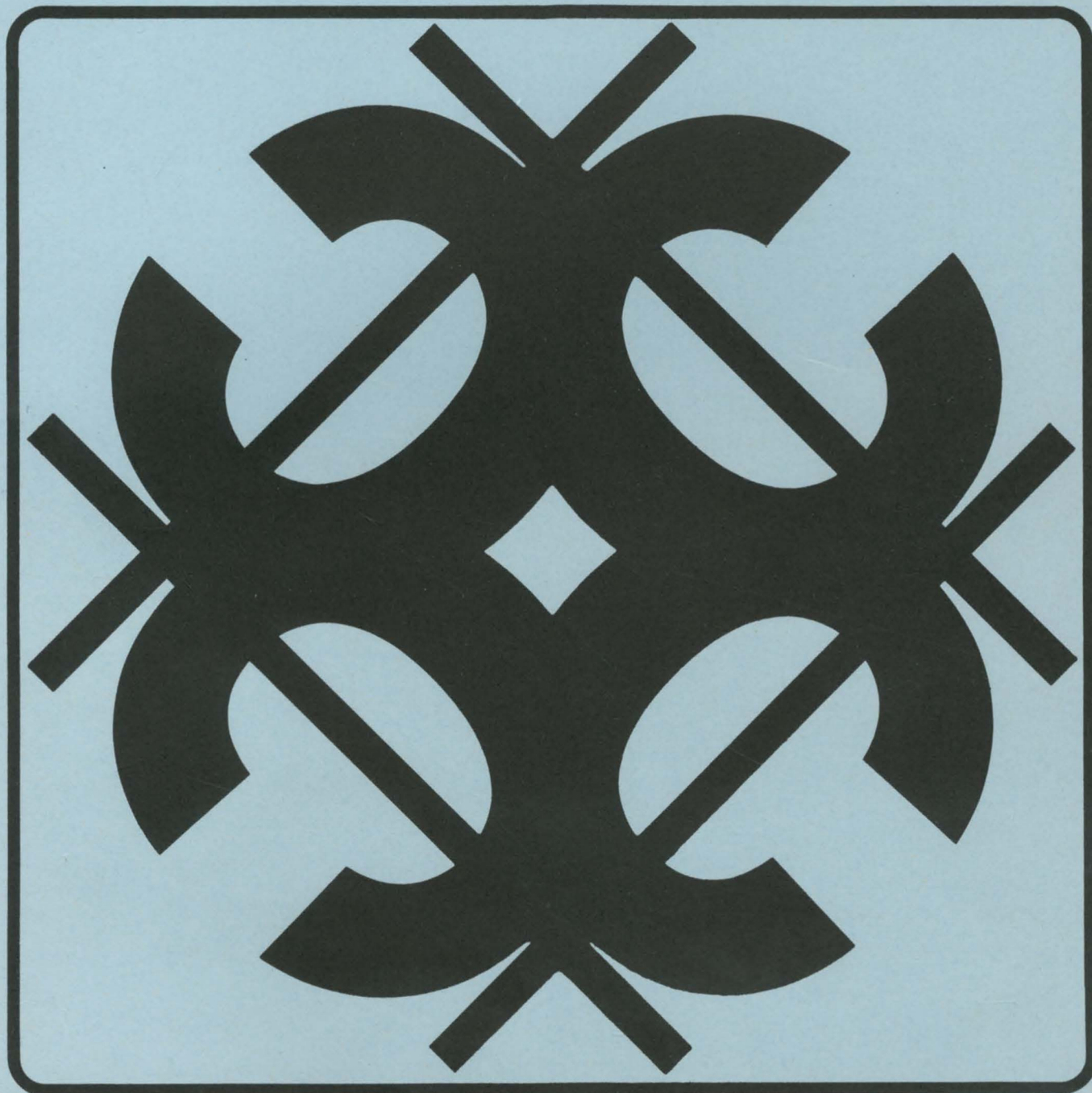
# CONTACT

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Today's Music

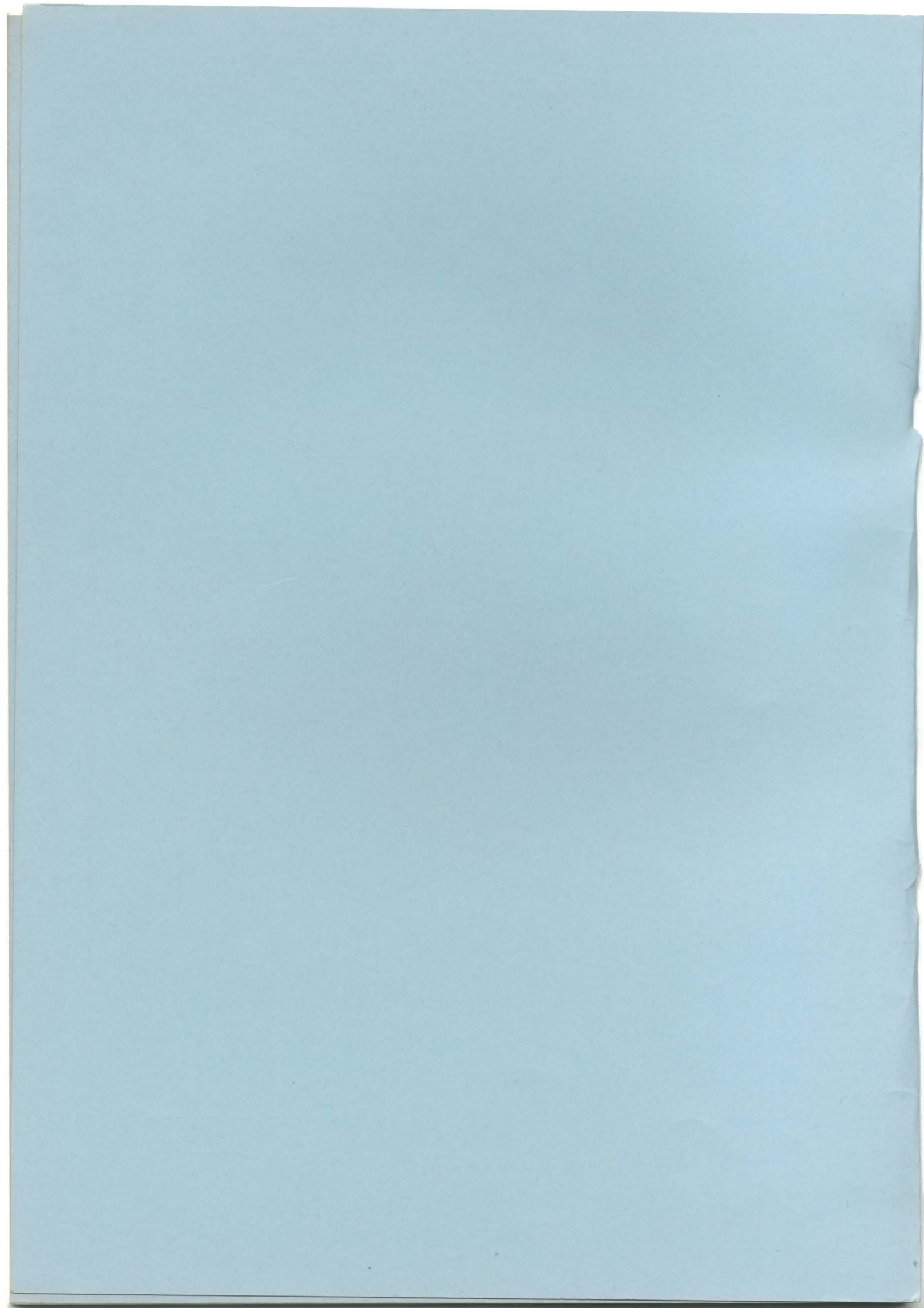
No 12  
Autumn 1975

25p



- Lutosławski
- Canadian Music
- Some Co-ops

- Electronic Music
  - New Scores
  - New Books
- 8





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# CONTACT

## AUTUMN 1975

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### ISSUE 12

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## CONTACT 13

This issue, due in February/March 1976, will include:

- an interview with the Canadian composer Murray Schafer
- a report on the recent music of Henri Pousseur by Dick Witts
- the second of our articles on electronic music studios, featuring the studio at University College, Cardiff
- further reviews of music from the fifth edition of the Experimental Music Catalogue
- an examination of the new, enlarged edition of Shoenberg's *Style and Idea* by Keith Potter (held over from this issue).

CONTACT should now appear regularly each year in February, May and October. Copy date for all material, both editorial and advertising, will in each case be the first day of the month preceding that of the relevant issue, i.e. 1 January, 1 April and 1 September. No copy received after these dates can be guaranteed consideration for the following issue. All correspondence concerning editorial matters should be sent to the editor at the address on page 1; that concerning advertising to Mrs. Hilary Bracefield, Department of Music, Barber Institute of Fine Arts, University of Birmingham, Birmingham B15 2TT.

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## Advertising Rates

Half and full page advertisements covering any aspect of 20th century music are available. For current rates, please write to Mrs. Hilary Bracefield at Birmingham University (address as above).

Readers of the last issue will be pleased to know that the records of Philip Glass's *Music with Changing Parts* are now again available from Nigel Greenwood Inc. Books, 41 Sloane Gardens, London SW1; Tel. 01-730 8824. Two Richard Landry albums are also available from this address, and it is hoped that not only the formerly available *Music in Fifths/Music in Similar Motion* Glass album but the forthcoming six-record set of *Music in Twelve Parts* will also be there soon.

Apologies to Peters Edition that our acknowledgement of their kind permission to reprint examples from four works by George Crumb in CONTACT 11 (see p. 22) did not meet with all their requirements. We have been asked to state that the extracts from *Madrigals Book II* (sic, actually *Book III*), *Black Angels*, *Songs, Drones and Refrains of Death* and *Eleven Echoes of Autumn* by George Crumb used in the article 'The Music of George Crumb' by Richard Steinitz which appeared in the Summer issue of CONTACT were reprinted by permission of the Publishers, C.F. Peters Corporation, New York.

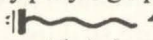
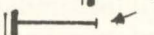
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THE PREFERENCE for musical minimalism which is evident in the works of many younger Polish composers has found little sympathy in the music of Witold Lutosławski. In the late 1960s and early 70s his younger contemporaries were fond of basing large sections, or even a whole work, on one or more very simple ideas which would then undergo a number of repetitions and permutations. For instance, Zygmunt Krauze, in his *Polychromia* for clarinet, trombone, cello and piano (1968) and *Piece for Orchestra No. 1* (1969) which are played at one dynamic level throughout (usually quiet or very quiet) and *sempre legatissimo*, and Henryk Mikołaj Górecki,<sup>1\*</sup> in his preference for large expanses of very quiet or very loud music in such works as *Refren* (1965), *La Musiquette 2°* (1967) and the Second Symphony (1972), seem interested in painting as much of the canvas as possible in one go. While there is evidence that these ideas, though sugared with an emergent romanticism, are continuing, Lutosławski's music, on the contrary, is above all dramatic. Its detail is considerable, and its sonority radiates from within the music: it is not applied to it externally. Transitions between sections and movements and transformations of the music's character are essential for the forward movement, the sense of progression and the dramatic content. Lutosławski has spoken of "the listener undergoing a direct experience, and not of him becoming aware of the actual organization of the musical material",<sup>2</sup> and yet transition and transformation are as vital for the listener in this respect as for the composer.

Transition in its simplest sense in Lutosławski's music was first used in *Trois Poèmes d'Henri Michaux* (1963) to blur the movement from one pitch area to the next in sections of *ad libitum* playing by means of a slight overlap, or to merge timbres into one another by a similar means, or, in later works, to move into a new section. However, *Jeux Vénitiens* (1961) had been the first work in which Lutosławski used aleatoric counterpoint, repeated *ad libitum*; here, though, changes from *ad libitum* playing to conducted sections are abrupt (cf. the first movement), or, as in the last movement, blocks of orchestral colour (in which durations are only approximate) are overlapped to such an extent that the joins are not audible. This latter device resulted from a desire to pile up blocks of sound rather than to form any transition between them.

In the first movement of *Trois Poèmes d'Henri Michaux* ('Pensées') sections are linked by synchronised changes from orchestra to choir. Perhaps as a reaction to the massive effect of *Jeux Vénitiens*, transitions are important here. Precise instructions determine exactly where in his particular mobile<sup>3</sup> the player stops in order to go on to a new one, or to give way to a new timbre. In order to ensure that changes, at the conductor's signal, do not occur at the same time in all parts, transitions are formed either by playing up to the next caesura in the mobile, or by playing up to the end of the mobile itself. This is notated by using a wavy line after the mobile ( ||:  ); where he wants performers to break off suddenly he uses a straight line ( ||:  ). In the String Quartet (1964) this latter device is particularly important. For instance, in (34) of the Main Movement the two violins and viola "repeat the phrase until the pizz. of the cello, then break the phrase and go on immediately to (35)".<sup>4</sup> These two devices have helped Lutosławski to distinguish between transition and dramatic juxtaposition. The implications of transition, however, go deeper, and I would like to examine some of these in more detail.

Since 1961 Lutosławski has been developing a novel concept of form in which the overall structure is divided into two major parts. *Jeux Vénitiens* is in four movements conceived as three plus one, the latter acting not only as a climax to the other three but also balancing equally with them. The String Quartet consists of an episodic Introductory Movement followed by a Main Movement. In the Second Symphony (1966-67) there are again two movements, *Hésitant* and *Direct*; the first is fragmentary, the second, employing the full orchestra for the first time and coming only one second after the end of *Hésitant*, is one continuous development to the climax. *Livre pour Orchestre* (1968) uses the form of four 'chapters' with interludes, but again conceived as three plus one, while the full version of *Preludes and Fugue* for thirteen solo strings (1972) offsets the weighty Fugue with seven clearly contrasted and characteristic Preludes. In the 1960s Ligeti coincidentally developed a similar concept of form: his Cello Concerto (1966) is in two movements, *Lento* and *Agitato*, and the Double Concerto for Flute and Oboe (1972) uses the form of *Static/Slow* – *Virtuoso/Brisk*.

\* Notes at the end of the article.



For Lutosławski, however, the placing of the main movement at the end of the work ensures the audibility of the arch shape, with which he has been working since *Funeral Music* (1958), which he significantly dedicated to Bartók. Here the first movement closely follows the arch shape of the first movement of Bartók's *Music for Strings, Percussion and Celesta* with its 2:1 (Fibonacci) proportions. Lutosławski has said: "It seems to me that what can be described as 'fulfilment' can happen only once in a musical work";<sup>5</sup> from this it follows that there must be a progression through the earlier movements, or the first part, towards the climax in the second part. In this respect, transition is important not only between and within sections of a movement, but also between movements themselves in order to transform the essential character of the music. There are a number of ways in which this takes place.

The climactic point of the first movement of *Funeral Music*, and indeed that of Bartók's *Music for Strings, Percussion and Celesta*, represents not only the highest point of the arch shape before the downward curve, but also a simultaneity of events, both intervallic and rhythmic. It is possibly from this example that Lutosławski developed one of his finest and most compelling methods of reaching his 'fulfilment'. In *Jeux Vénitiens* we are presented with a paradox in the first movement: sections A, C, E and G (aleatoric counterpoint) for accumulating woodwind, percussion, brass and piano are extremely nervous and agitated, and yet the overall effect is static. On the other hand, sections B, D, F and H (measured) for strings consist of long held notes with only occasional sudden movement from isolated instruments: the effect here is of a much faster music. The sudden changes between sections are enhanced by the durations, and transition is neither present nor intended. But during the course of the last movement Lutosławski brings the (static) *ad libitum* sections into line with the (faster) measured sections by progressively shortening the durations of aleatoric sound blocks until their entrances become so frequent that an inevitable single pulse emerges. A more sophisticated example of this, probably the finest, is to be found in the Second Symphony where the transition from the *ad libitum* playing of *Hésitant* to a measured 3/4 dictates the form of most of the second movement.<sup>6</sup>

In simple terms the whole of Lutosławski's Second Symphony is about transition and transformation. *Hésitant* consists of two contrasting ideas which I have called A and B,<sup>7</sup> both of which are subjected to transformations of pitch and timbre. Chattering semiquavers predominate in all appearances of A, whereas B, a trio for double reed instruments, is characterised at first by long semibreves and a tenuto crotchet pulse which diminishes in value until B approaches A in terms of rhythmic intensity. At this point Lutosławski has reached a moment of crisis, where the rhythmic identities of A and B are in danger of merging. So far there have been five alternating appearances each of A and B after the introductory exposition of the pitch and interval group (cf. Example 3). Each appearance of A is organised according to the following scheme: statement – brief pause – brief postlude (repetition of pitch content and timbre) followed by a pause before B. Thus the whole texture is fragmented but systematically ordered and strictly controlled. Where A and B almost merge, a continuous quasi-development (C) begins, based on A1-5. Entrances of timbres come increasingly quickly here, and in this way Lutosławski anticipates the Direct movement, forming a subconscious link, or transition, between the two. Example 1 shows how the timbres of A and B are transformed, illustrating that transitional ideas are at work even when the structure is fragmented.

A2 is related to A1 (in timbre) as a lower resonance in a manner not unlike the relationship of tuba and piano to flutes and harp in the first movement of Tippett's *Concerto for Orchestra* (1963). (In fact, if one examines Tippett's groupings there are striking similarities.) A3 and A4 act as another related pair, and A5 (prior to the development) is a modified superimposition of A1-4 (cf. Tippett again). The timbres of B1-5 progress from treble instruments downwards. This downward movement is the *raison d'être* of the closing section (B6) of *Hésitant*, where B in its original long note-values completely takes over, attracting even the brass instruments we heard in A (this time without horns but with tuba). Lutosławski thus forms a transition between A1-5 and B6, both in terms of timbre and of movement. The continuous and very characteristic 'straight-line descent' lasts between three and four minutes, and can be summarised as in Example 2; (vi) and (vii) are repeated:

Transformations of timbre are also perfectly matched by transformations of the basic interval group. Lutosławski has briefly discussed his ideas on pitch organisation in Nordwall's book: "I am primarily interested in those twelve-note chords whose adjoining sounds give a limited number of interval types. . . . Twelve-note chords constructed from one, two or three types of intervals have for me a distinct, clearly recognizable character, while twelve-note chords comprising all types of intervals are colourless – they lack a clearly defined individuality."<sup>8</sup> As for timbre he believes that: "most sophisticated combinations of instrumental colours sound rather dull. . . if the intervals and harmonic aggregations do not contribute to the colour effect".<sup>9</sup> Example 3 traces transformations of the basic group, and illustrates how each appearance of A and B has its own special intervallic and harmonic construction.



Example 1. Lutosławski: Second Symphony, Hésitant.

A 3tr. 4cr. 3tr. (introductory exposition)

A1 3ft. 5tom-toms celesta


A2 4cr. gr. cassa kmb. rull./picc. arpa

A3 3cl. vibr. pf.

A4 2pti. tam-tam celesta arpa pf.

A5 3fl. 3cl. 3cr. 5tom-toms cel. arpa pf.


C = A1-5

B1 2ob. c.ing. (♩ )

B2 2ob. c.ing.

B3 c.ing. 2fg.

B4 ob.1 c.ing. fg.1

B5 ob.1 c.ing. fg.1 (♩ )

Example 2. Lutosławski: Second Symphony, Hésitant.

B6 (i) 2 ob. c.ing.

(ii) tr.1 tr.1 tba.

(iii) 3 fg.

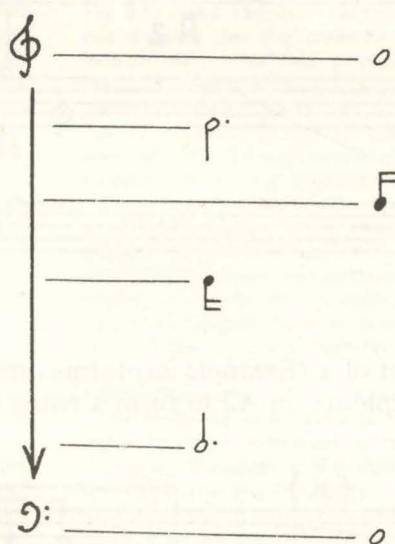
(iv) tr.1 2tr.

(v) 3 fg. (+tr.3.)

(vi) 2 tr. tba.

(vii) 3 fg.

(vi)  
(vii)

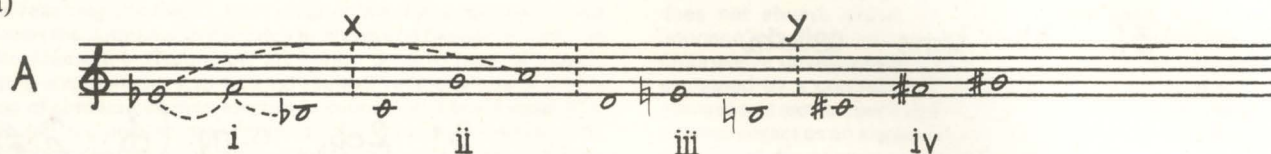


(approximate rhythmic symmetry)

Example 3. Lutosławski: Second Symphony, Hésitant.

Basic interval group exposed in A and its transformations:

a)

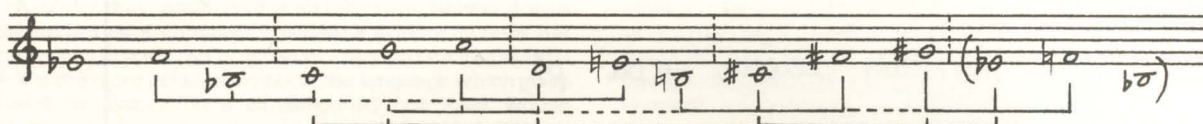


x = major second, fifth and tritone.

y = transposition of x, where fourths replace fifths to complement the first hexachord. By splitting up the resulting twelve notes into four trichords, we can see that Lutosławski's concern for intervallic unity is not unlike Webern's.

Secondary groups, themselves transpositions of x(i), are already present in the complete sequence of pitches:

b)



The pitch class content of A1 is directly related to that of A (Example 3a), but more interesting are the relationships that exist between the instruments in A1: each is related at the unison to the other's retrograde (sometimes modified) of its initial statement:

c)



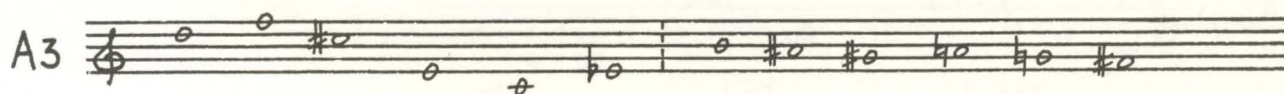
The hexachordal content of x (Example 3a) forms interesting semitone and whole-tone relationships with y, and these are exploited in A2 to form a rising ('straight-line') progression of pitches:

d)

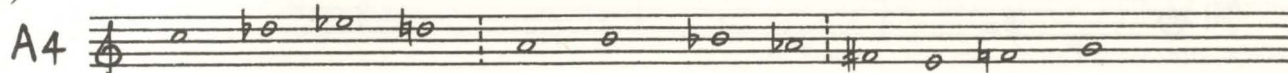




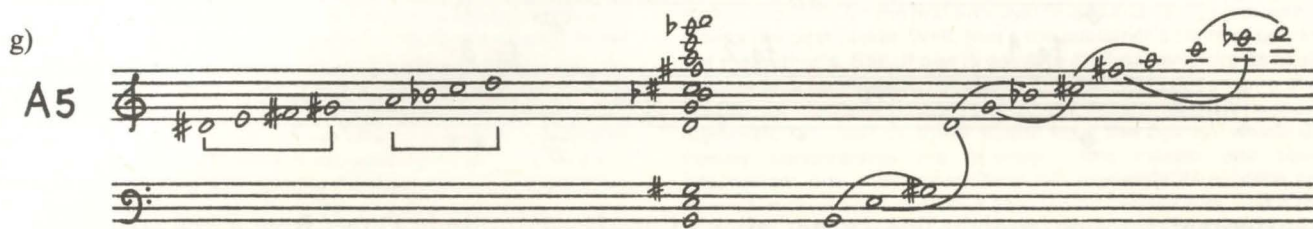
e)



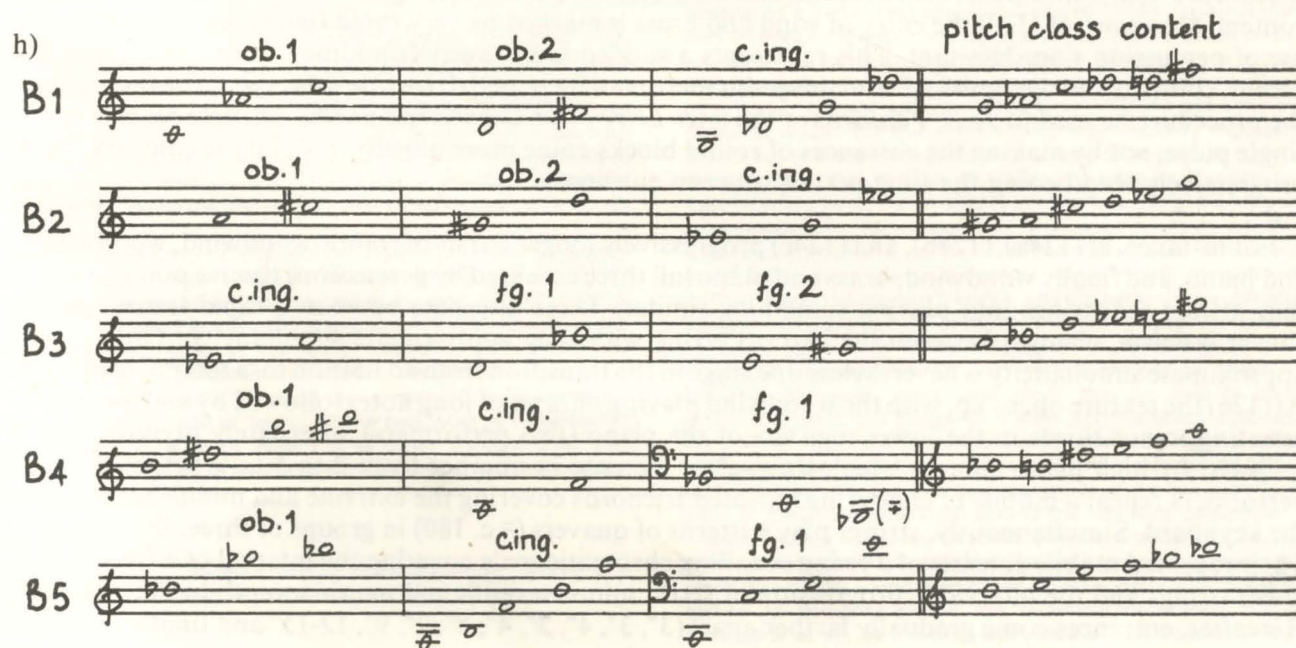
f)



A5 is characterised not only by the generously spaced twelve-note chord of the repeated mobile, but also by scalar fragments which relate to earlier sections (especially A1). Pitch classes appear in one- or two-octave transpositions, but these pitches have been chosen here to illustrate the intervallic content.



Sections B1-5 consist of transpositions of one interval-group, that of major third/minor sixth and tritone (with important octave transpositions within each section). Example 3h gives the pitch content (in ascending order) of the repeated mobile. Notice how the tritone group is systematically moved. (The same interval-group is used for the brass interjections in the first movement of the Cello Concerto.)





B6 (cf. Example 2) consists of seven parts:

i)

ob.1 ob.2 c.ing.

B6(i)

kr.1 kr.1 tba.

(ii) = B3

fg.1 fg.2 fg.3

(iii) = Bb(i)

kr.1 kr.1 kr.2

(iv) = B5

fg.1 fg.2 fg.3

(v) = B2

kr.1 kr.2 tba.

(vi) = B5

fg.1 fg.2 fg.3

(vii) = B4

Hésitant's closing 'straight-line descent' allows Lutosławski to begin Direct from a low, almost inaudible level (entrance of the double basses). In this way the 'ascent' to the single pulse is given purpose, greater perspective and increased power. There are, however, a number of implied 3/4 ideas in Hésitant itself, which again link the movements. For instance, the first silent bar is a 3/4 bar, and the first three notes of the first trumpet imply a unit of three. In A1, the players' parts are regulated by individual metres (but played ad libitum), and here, especially in the tom-toms (actually in 3/4), there is a strong preference for units of three (e.g. 3/8, 9/16).

After the strings have emerged from the depths with a great deal of microtonal blurring of the harmonic field, the rest of the orchestra is introduced as unobtrusively as possible. Here contrasts of timbre and rhythm are minimal; Lutosławski concentrates on broadening and defining the harmonic field and pitch content. However, at (120) the entry of wind and brass is marked by very rapid figurations and the first use of percussion since Hésitant. This represents a sudden break away from integration back towards accent, contrast and dynamism. From this point there is an increased drive towards regularity, but unlike the procedure he used in *Jeux Vénitiens* or the later *Livre pour Orchestre* Lutosławski here reaches the single pulse, not by making the entrances of sound blocks come more quickly, but, on the contrary, by progressively lengthening the time period between entrances.

For instance, at (124a), (124b), and (124c) progressively longer bursts of frantic woodwind, woodwind and piano, and finally woodwind, brass and piano (all three accented by percussion) reach a point where they attract the strings into playing something similar. These alternate between a rapid frenzy and a slower lyricism, changes between the two occurring with only approximate simultaneity. This approximate simultaneity is nevertheless one stage in the transition from ad libitum to 'a tempo' playing. At (126) the texture opens up, with the woodwind playing phrases of long notes followed by arabesques, arresting minor thirds in the lower registers of the piano (two performers), alternately preceded and followed by high piano chords, which themselves increase in number from 2 to 5 to 9 before both performers repeat a mobile of chattering repeated trichords covering the extreme and middle ranges of the keyboard. Simultaneously, strings play patterns of quavers (= c. 180) in groups of three, five or six. Their repeated mobile consists of a rising or falling chromatic scale covering the interval of a fifth in the lower strings and the intervallic progression of sixth, minor seventh and major seventh in the violins. Hereafter, entrances come gradually farther apart (3", 3", 4", 5", 4", 5", 7", 9", 12-15" and finally into 3/4

time), and mobiles of colour are gradually transformed into mobiles of rhythmic articulation based on quaver units (i.e. audible rhythmic units) where the number three becomes increasingly important (cf. Example 4). Not only are the entrances farther apart, but within these mobiles are carefully written-out rallentandos (cf. Example 4) which pull against the onward-going ostinati.

Example 4. Lutosławski: Second Symphony, Direct, page 58

132 12-15" J-ca 180

fl. picc. 1 2

fl. 1

ob. 1 2

c. ing. 1

cl. 1 2 3

fg. 1 2 3

trbe 1 2

cor. 1 2

rbni 1 2

I cmpli

II t. di b.

III xil.

cel. 1

pf. l.es.

vni 1.5. 29 2.6. 30 3.7. 27 4.8. 28

vle 2.4.6 8,10,12

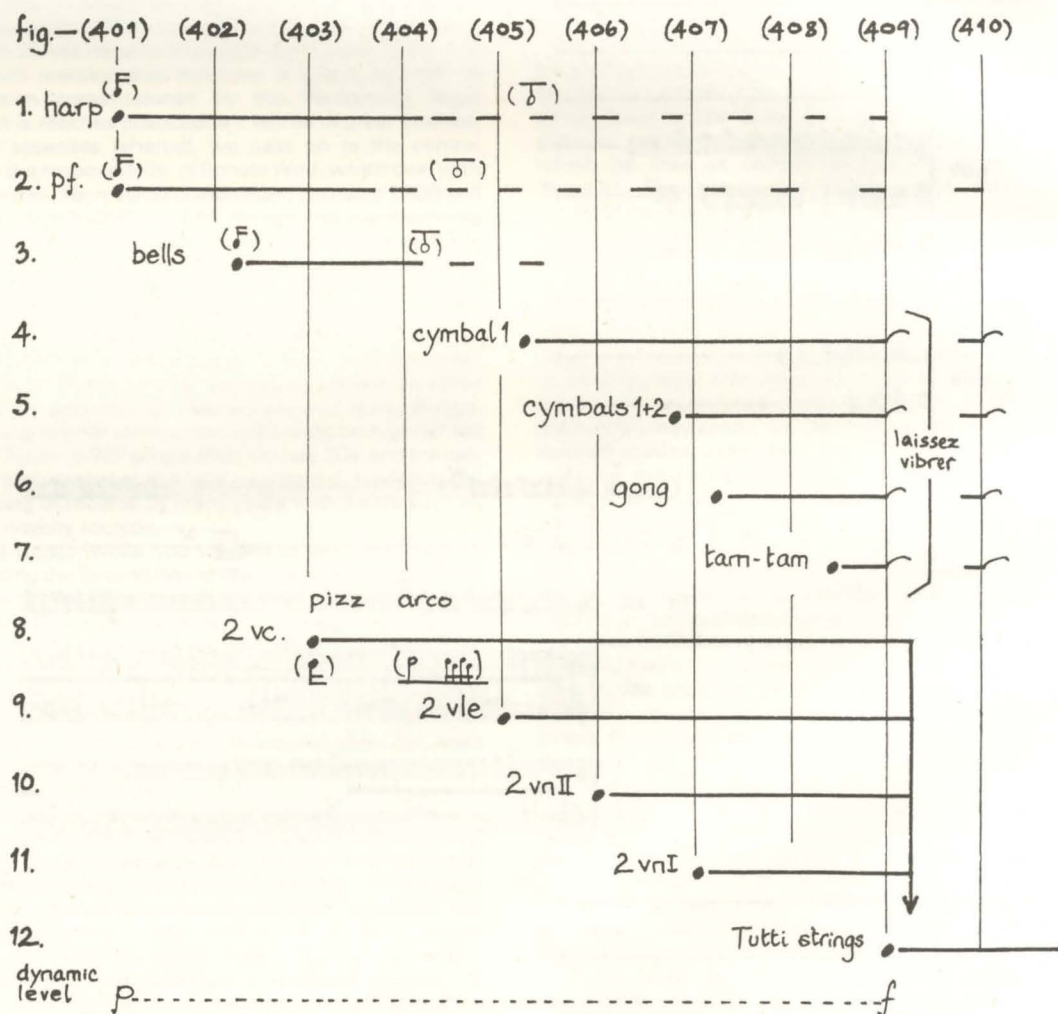
1) partie céleste gr 2. pianista | la partie du célesta est jouée par le 2<sup>e</sup> pianiste



In this manner one begins to listen to rhythmic tension rather than the interplay of larger rhythmic sound blocks. Yet even when the 3/4 is established at (133) its identity is disguised by triplets and quadruplets and later by a brief return of the *ad libitum* playing at (134). It is only after a battle in which syncopations and polyrhythms make it seem as though Lutosławski has forced *ad libitum* ideas into a strait-jacket that the real, long-awaited homophony arrives, and the relationship between aleatoric and non-aleatoric passages is made quite clear. The increased rate of harmonic change from mobiles to single pulses where the harmony changes on every beat corresponds to the change from a dream world to physical reality, from fantasia to muscular symphony, from expectation to fulfilment. Careful manipulation, therefore, of pitch content, rhythmic articulation and timbral distribution in both movements ensures that the shape is totally successful despite the fact that he composed *Direct* first. To this end, transition between and transformation of these parameters is a prerequisite of the 'fulfilment' of which the composer has spoken. Looking back at the *Trois Poèmes d'Henri Michaux*, we can now see how fruitful were Lutosławski's ideas about transition and how they led him towards a greater awareness of the possibilities of straight-line movement, particularly with regard to pitch and timbre (cf. especially (29) to (142) of 'Pensées').

In *Livre pour Orchestre* timbral transitions are vital in transforming the character of the last Interlude and disguising the starting point of the Final Chapter. The Interludes are really quite insignificant, intended to serve as points of relaxation after the taxing main movements where the audience can cough, shuffle and so on. Each Interlude lasts about 20 seconds: the first is for three clarinets, the second for two clarinets and harp and the third for harp and piano. There are thus timbral links between the Interludes but only gradually does one realise that the last Interlude is growing into something much larger. Example 5 illustrates this transformation.

Example 5. Lutosławski: *Livre pour Orchestre*, figs. (401)–(410).



While the harp, piano and bells begin with quick notes and fade out with long notes, the second layer (strings) have fairly consistent figurations of long and short notes. But because their number is multiplying, there are more occurrences of short notes which give the impression of quickening movement. Cymbals, gong and tam-tam have irregular patterns of one to four strokes throughout from



(401) to (410). The pitch field of harp, piano and bells broadens out from pitches in close position to extreme registers. Similarly in the Final Chapter, two cellos begin by oscillating between two notes a tone apart (pizzicato) and then a semitone apart (arco), gradually attracting the remaining ten pitches from the other stringed instruments.

This slow release of energy spreads outwards from soft undulations, the music becoming increasingly potent and physical until the whole texture throbs in rhythmic synchronisation. Taking less time to reach a homophonic driving pulse than the second movement of the Second Symphony, the Final Chapter of *Livre pour Orchestre* is more immediate in its impact, more poetic in its means and much less cataclysmic, despite similar proportions of build-up, climax and recession.

In *Preludes and Fugue* transition is perhaps more important than in any of Lutosławski's other works. In the preface to the score the composer says:

**The work can be performed whole or in various shortened versions. In case of the performance of the whole, the indicated order of the Preludes is obligatory. Any number of Preludes in any order can be performed with or without a shortened version of the Fugue. The Preludes are always to be played without rests between them; in fact they are composed in such a way that the overlapping of the ending of any Prelude and the beginning of any other one is possible (my underlining).<sup>10</sup>**

Transitions between Preludes thus have to act as *real* transitions between any two, possibly chosen at random, rather than as sections merely placed at the ends of Preludes. Pitch organisation here provides the vital link.

If we examine the transitional material (repeated ad libitum) at the end of each Prelude, we observe that Lutosławski restricts himself to six pitch classes, which are complemented by the opening of the succeeding Prelude (see Example 6). The opening of the first Prelude to be played is, of course, heard without any simultaneous, overlapping material. Intervallic links between the transitions and the Prelude openings exist in the exploitation of fifths (and fourths), chromatic groups separated by a minor third and 'submerged' tritones (Example 6). All transitional material, consisting of repeated pitches, is harmonic. Musical ideas in the Preludes tend towards the melodic, but because the harmonies invariably result from an overlap of melodic lines which themselves form part of a fixed harmonic field, the line between melody and harmony is now oblique. The transformation of melody into harmony, and vice versa, has taken place.

Example 6. Lutosławski: *Preludes and Fugue*

	Opening pitches	Pitch class content	Transitional pitch class content
Prelude 1			(permuted, transposed, and repeated ad lib. at the end of each Prelude to overlap with the beginning of any other)
2			
3			
4			
5			
6			
7			



Just as each Prelude has its own characteristic textures and ideas, so the Fugue uses six clearly defined subjects (S1-6), played *ad libitum* and ending in a repeated mobile. Between the subjects appears episodic material (E1-6) in which the rhythms are strictly notated. The subjects are thus static (=exposition) and the episodes dynamic (=modulatory episode), thus forming transitions between subjects. In the introductory episodes rhythmic movement is followed by a point of repose. As the episodes progress, rhythmic movement becomes more important, until in E3 and E4 points of rest have virtually disappeared. At this juncture the move into S4 and S5 is imperceptible. However, in E5, the longest episode, movement and repose are again on equal terms, and this sharply defines the metrical nature of the episode. This is linked to the next section by gradually shortening the time period between the entrances of the individual subject blocks in S6, where S1-5 are brought back as an accompaniment to S6 until they almost reach a metrical pulse in a manner similar to the Second Symphony and *Livre pour Orchestre*. Likewise, a blurring of identity occurs between (51) and (52) after the simultaneous appearance of all six subjects, where Lutosławski confines the *ad libitum* subject material to strict metrical control before allowing it to break away after (52).

Such devices of disguising the distinctions between *ad libitum* sections and metrical music have helped Lutosławski to reach that 'fulfilment' which he seeks. As such, transitions and transformations are becoming, in his more recent music, much more sophisticated. Transformations in the character and shape of different musical ideas are now an essential part of his development technique towards that one goal where all differences are ironed out, where the horizontal and vertical fabric is indivisible. It is significant that all six subjects in the Fugue are capable of superimposition, illustrating I believe, just how oblique the line between harmony and melody has become for Lutosławski, and how deep-rooted were those implications of transition and transformation in the early 1960s.

<sup>1</sup> See John Casken, 'Music from Silesia', *CONTACT* 5 (Autumn 1972), p. 23ff.

<sup>2</sup> Quoted in 'The Composer and the Listener', *Lutosławski*, ed. by Ove Nordwall (Stockholm: Wilhelm Hansen, 1968), p. 121.

<sup>3</sup> The term 'mobile' is used here to describe a melodic unit repeated *ad libitum*, in which the pitch content is strictly limited to a number of characteristic intervals. See also Note 8.

<sup>4</sup> Instructions in the score.

<sup>5</sup> In Nordwall, *op. cit.*, p. 115.

<sup>6</sup> Lutosławski has said: "I would . . . suggest that form be capable of definition in one sentence". (*Ibid.*, p. 105.)

<sup>7</sup> Lutosławski himself refers to them as 'episode' and 'ritornello'.

<sup>8</sup> *Ibid.*, p. 109ff.

<sup>9</sup> *Ibid.*, p. 113.

<sup>10</sup> Instructions in the score.

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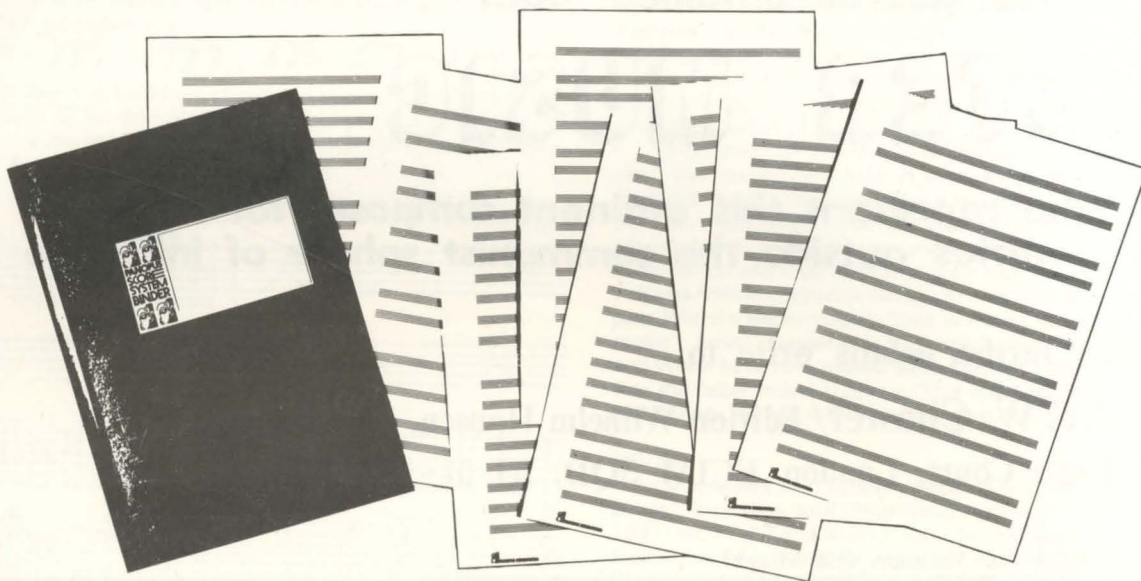


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## Contemporary Music in Canada ~ 2

### The Avantgarde and Beyond

**While some may regard it tragic that Canada never was able to develop anything even remotely resembling a national musical tradition, the same lack of tradition is a blessing now when older nations are fighting hard to shed parochial prejudices in order to become world citizens. Canadians already are world citizens.<sup>1</sup>**

This statement by Udo Kasemets might seem to invite a paradox. But it does seem evident that the unique strength of North American culture in this century is directly related to the very absence of a rich and significant tradition. It is arguable that only America could have produced a Charles Ives or a John Cage, a Harry Partch or a Murray Schafer for the very reason that these creative figures, and many others like them, came to artistic maturity in a society largely unburdened by the oppressive and weighted emotional ambience of what might be called 'the great tradition'. Only in such a milieu, uncluttered by the historical consciousness of the age, is the artist 'free to be himself', to put it in the form of a Cageian aphorism. Thus it is that we have indigenous to the North American continent a unique breed of individual, part inventor, part artist, whose ingrained eccentricity and persistent disdain for tradition have nourished the irreverent attitudes which in the historical sense have been labelled 'avantgarde'.

As much as the European community may resent the implication, there is solid evidence that the centre of gravity of artistic activity in the West is gradually shifting away from the traditional European centres towards the New World. The main beneficiary, of course, has been the United States. But Canada, too, as a smaller member of the North American community, is beginning to feel the winds of change as moribund Old World traditions, imported wholesale in the early years of the century with great fanfare, are swept aside to make way for 'the tradition of the new'.

Two outstanding pupils of John Weinzwieg provide a reasonable starting point for this continuing survey of contemporary Canadian music.<sup>2</sup> Harry Freedman (b.1922) and Harry Somers (b.1925) are by no means the most technically advanced composers active in Canada, but they must certainly be considered two of the more substantial creative minds in Canadian music today. Freedman's early interests in both painting and jazz have, by his own admission, significantly coloured his attitude to music. A visual imagination, in the romantic sense, pervades many of the composer's best-known works, most significantly the atmospheric *Tableau* (1952), a highly contrapuntal and atonal evocation of Arctic barrenness and solitude, and *Images* (1957-58), musical impressions of three paintings by Canadian artists: 'Blue Mountain' by Lauren Harris, 'Structure at Dusk' by Kazuo Nakamura and 'Landscape' by Jean-Paul Riopelle.

Although Freedman's early work – for example, the *Fives Pieces* for String Orchestra and the *Nocturne*, both dating from 1949 – written under the influence of his principal teacher, Weinzwieg, reveal a competent and individualistic handling of twelve-note technique, the composer gradually abandoned the system in search of a more expansive and in his view less restrictive means of musical expression. By the early 1950s – after a period of study with Ernst Krenek, himself a composer of diverse tendencies – Freedman discovered, largely through the example of Bartók, alternatives to the pervasive techniques of the Second Viennese School. The *First Symphony* (1953-61), written partly under the influence of Krenek, is the first major work of Freedman's to reveal a subtle shift from the Schoenbergian to the Bartókian idiom. It is an impressive work of considerable expressive power which displays to great advantage the composer's marked sensitivity to orchestral colour and his assured mastery of polyphonic techniques.

Soon after the successful premiere of the *First Symphony* in Washington in April 1961, Freedman composed a *Wind Quintet* in which one senses a release of certain tendencies which had lain close to the surface from the beginning, most notably jazz. Of his *Quintet*, the composer has written:

**The work is designed to display the potential of the woodwind quintet, particularly the variety of colour. The first movement involves two elements: a rhythmic figure, urgent and constantly varied, and a quiet**



section of sustained harmonic interest in which the tempo of the previous section is not so much maintained as suggested by the widely separated entries of the individual instruments. The slow movement is a fantasia exploiting the expressive colour of the solo instruments. The last movement is again rhythmic in spirit. It is sort of a jazz rondo, with short excursions into blues and Latin-American music.<sup>3</sup>

The range – perhaps somewhat limited – of Freedman's aesthetic boundaries can be felt in the Wind Quintet: the classic formal construction of the whole, the extraordinary aural sensitivity of the central slow movement and the characteristic play of asymmetrical metres and heterometric structures in the final movement.

In more recent years Freedman has produced several notable film scores and a very successful ballet, *Rose Latulippe* (1967), written on a Centennial Commission for the Royal Winnipeg Ballet, which have consolidated his position as a craftsman who has managed to speak simply and directly without succumbing to naivety and conventionality. His fellow composer Udo Kasemets provided a balanced assessment of Freedman's achievement when he pointed to a "lack of depth... in Freedman's work which separates him from the foremost rank of Canadian composers. Otherwise," Kasemets goes on to say, "he has all the making of becoming a prominent figure on the Canadian scene, especially since he has captured in his music much of the spiritual atmosphere of this country."<sup>4</sup>

It is safe to say that the prolific Harry Somers is the most widely performed composer in Canada today. A student of Weinzwieg and Darius Milhaud, Somers has created an impressive number of works in many forms, including two symphonies and a number of other large orchestral works, two piano concertos, three string quartets, two violin sonatas and five piano sonatas, several vocal-chamber works and seven stage works, of which the opera *Louis Riel* (1967) may be considered the first truly successful Canadian work of its kind.

Although Somers managed to develop a distinctive and natural mode of musical expression early in his career, his musical style, more so than Freedman's, has undergone a process of subtle transformation and refinement, becoming in the works of the last five years or so increasingly abstract and economical. From the outset Somers has had a fascination for the manifold expressive possibilities of the human voice. This, along with an intense interest in contrapuntal techniques and procedures, has marked the composer's best and most characteristic scores. Concerning the latter point, Somers himself has noted:

**I was very involved with contrapuntal technique – attempting to unify conceptions of the Baroque and earlier periods, which appealed to me greatly, with high-tension elements of our time. A characteristic of my work has been "line" . . . whether you use the qualifying term "melodic" line, or simply "line", to signify a use of pitches in consecutive order, often completely exposed, of varying durations and intensities. This is a characteristic in some of my earliest work and is in some of my most recent. It is present in the *Suite for Harp and Chamber Orchestra* and in the *North Country Suite* for string orchestra of the 1940's. It is present in the works of the 1950's . . . with an ever-widening range of pitch and dynamic contrast, and reaches into works of the 1960's.<sup>5</sup>**

Baroque formal techniques, in particular fugal procedure, has become a personal element in much of the composer's music, a fact reflected in the very titles of some of his most successful works of the 1950s: *Passacaglia and Fugue for Orchestra* (1954), *Chorale and Fugue* ('Where Do We Stand Oh Lord') for mixed voices a capella (1955), *Fantasia for Orchestra* (1958) and the set of twelve piano fugues on twelve-note subjects entitled *12 x 12* (1951).

Somers does not respond negatively to the accusation that he is a 'romantic', even though his abiding interest in classical structural procedures might imply otherwise. A diversity of styles can be felt in Somers's music, all of them put to use as tools of expression which, in the romantic sense, is of primary concern to the composer. "It must be accepted," he has noted, "that the resources of my intellect are being used in order to give full and artistic voice to those things which I feel as a human being."<sup>6</sup> And on another occasion: "The demands of the material are the primary factors which determine the shape of the final composition and the material *itself* is determined by what I *feel* I want to say. . ."<sup>7</sup> Nowhere are these precepts better demonstrated than in his most recent compositions for voice: *Twelve Miniatures for Voice and Instrumental Trio* (1964), *Evocations* (1966), *Kuyas* (1967), *Improvisation* (1969) and *Voiceplay* (1971).

The twelve Miniatures, commissioned by the Canadian Broadcasting Corporation in 1963, are settings of Haiku texts for medium voice, recorder (or flute), viola da gamba (or cello) and spinet (or piano). Like the Oriental masters of this remarkable species of poetry, Somers has attempted to achieve a maximum depth with a minimum means. Although the Miniatures rarely lapse into an obvious kind of orientalism



evocative microtonal passages (No. 5) and subtle washes of pentatonic colour (No. 6) – the pieces do convey something of a 'Japanese' atmosphere, largely through the shakuhachi-like timbre of the recorder and the koto-like sonority of the spinet. Typical is the fourth song of the set, 'Night Lightning' (Example 1), which creates a dramatic and satisfying effect in a single bold gesture.

Example 1. Somers: 'Night Lightning' from Twelve Miniatures for Voice and Instrumental Trio.

The musical score for 'Night Lightning' is written for four parts: Voice, Recorder (Flute), Violoncello, and Spinet (Piano). The Voice part begins with a *Moderato* tempo and a *ff* dynamic, followed by a *Presto* section and a *molto rit.* section ending at *pp*. The lyrics are: "A light-ning gleam: in-to dark-ness trav-els a night heron's scream." The Recorder part starts with a *flutter* and *rall. sempre* marking, followed by *ff* and *sempre dim. e rall.*. The Violoncello part begins with *ff* and *sempre dim. e rall.*, ending with *pppp*. The Spinet part starts with *ff* and *sempre dim. e rall.*, followed by *laissez vib.* markings.

Music in French Canada quite properly deserves an entire study of its own. Francophone composers, mostly of Quebec origin, have contributed to Canadian music significantly out of proportion to their numbers. It should not be forgotten that the earliest roots of Canadian culture have their origin in France, specifically in those harsh northwestern regions of the Mother Country which provided the New World with a continuous stream of explorers, priests, men and women of courage and vision. Not surprisingly, French-Canadian composers have looked to France quite as much as their English-speaking colleagues have looked to England for spiritual sustenance. However, inasmuch as France in the early years of this century was culturally liberated to a degree far beyond England, contemporary French-Canadian composers have inherited a freedom of musical expression denied most of their English-speaking counterparts. They have, as it were, drunk at the source of avantgardism while their Anglophone brothers remained for an unconscionable time locked in the moribund 'Edwardian' aesthetic imported wholesale to Canada in the early years of the century by Ernest MacMillan, Healey Willan and company.

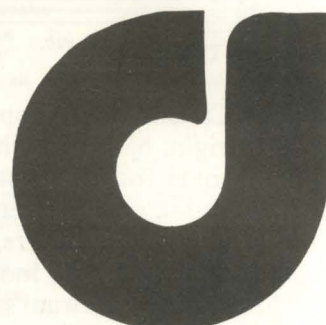
To be sure, a great deal of contemporary French-Canadian composition is imitative to a high degree; but, as has been suggested, the chosen models have been invariably progressive, stimulating and worthy of imitation. The Symphony No. 2 (1957) by Clermont Pépin (b.1926) absolutely revels in the bracing dissonant counterpoint, massive polytonal harmonies and driving motor rhythms characteristic of the music of his teacher, Honegger, while Jacques Hétu (b.1938), a student of Pépin and Papineau-Couture in Montreal and Jolivet and Messiaen in Paris, has managed to speak with conviction within the framework of post-Schoenbergian serialism, as is amply demonstrated by his Variations (1964) for piano solo. *Rituel de l'espace* (1956-58) by François Morel (b.1926) reflects this composer's intensive study of Varèse and the early works of Stravinsky, in particular *Le Sacre* and *Les Noces*. Although ostensibly in rondo form, *Rituel de l'espace* replaces traditional development in favour of an athematic cellular construction wherein spatially conceived sonorities – winds, piano clusters, bells – are juxtaposed with extraordinary aural sensitivity. The composer's early fascination with Debussy, Webern, Varèse and Messiaen has dominated his musical thinking to the point where sonority, timbre and nuance override considerations of theme and structure.



This same concern for what might be called a 'painterly' concept of sound distinguishes the music of Pierre Mercure (1927-66). Mercure, whose brilliant career was tragically cut short by a car accident in France, did not escape the influence of Stravinsky (in *Pantomime*, 1948) or of Ravel (in *Kaleidoscope*, also 1948). But by the early 1950s, at a time when many composers in English Canada were still grappling with the spectres of Vaughan Williams and Copland, Mercure had discovered Pierre Schaeffer's *musique concrète* and the music of Boulez, Stockhausen, Dallapiccola and Cage. The result was a series of iconoclastic scores linking electronically amplified and modulated sound with 'sculpting action' (*Structures Métalliques*, 1961, composed in collaboration with the sculptor Armand Vaillancourt), with dance (*Tetrachromie*, 1963, a work for winds, percussion and tape recorder commissioned by Les Grands Ballets Canadiens for the grand opening of Montreal's Place des Arts) and with film (*H<sub>2</sub>O per Severino*, 1965, an electronically extended series of eight improvisations for flute composed for a UNESCO-commissioned National Film Board documentary on water pollution).

With Mercure's untimely death Canada lost one of its brightest hopes, a musician who brought Canadian composition squarely into the mainstream of the Western avantgarde. However, through Serge Garant (b.1929), Gilles Tremblay (b.1932) and a handful of others, Quebec has maintained its lead as a centre of avantgarde activity in Canada. Like many of his compatriots, Garant completed his studies in Paris (with Messiaen and Mme Arthur Honegger) before settling in Montreal as a professor of composition at the Université de Montréal. Whereas Mercure attached himself particularly to *musique concrète*, Garant began his career as a follower of Boulez and a practitioner of that composer's rigorously controlled serialism. A case in point is *Asymetries No. 2* (1959) for clarinet and piano. The whole structure of the work rests on the use of asymmetrical sets of pitches, durations, attacks and dynamics. The first movement is based on twelve pitches, six cells of duration (2-4-6-8-10-12), five attacks and seven dynamics; likewise the second movement is built around twelve pitches, six cells of durations (this time 1-3-5-7-9-11), five attacks and seven dynamics, while the third movement combines factors from the first two. The character of the work is fixed through multiple permutations and combinations of tiny musical cells, its sole *raison d'être* the superimposition of these different structures.

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After a period of study with Claude Champagne in Montreal, Gilles Tremblay moved to Paris where he came under the spell of Messiaen whom he claims as a 'spiritual father'. While in Paris Tremblay also worked with Yvonne Loriod and the inventor Maurice Martenot, a fact reflected in the scoring of his *Kékoba* (1965), a chamber work for Ondes Martenot, vocal trio and a large percussion section (one player). Along with serial techniques, Tremblay familiarised himself in the late 1950s with electro-acoustical techniques, first at Darmstadt and later in Paris with the Groupe de Recherches Musicales de la R.T.F. under the direction of Pierre Schaeffer.

ANERCA

FLÛTE

CLAR

BASSON

VIOLON

ALTO

VCLLE

HARPE

PERC.

DURÉE: ad lib

S.D.C. (1) ad lib(2) (flutlar) mf

DURÉE: ad lib.

mf non vib. (vib. poco a poco ff: pp non vib.)

mf non vib. (possible)

DURÉE: ad lib

mf non vib. (vib. poco a poco ff: mp non vib.)

SUIVEZ LA CLARINETTE f L.V. étouffez ff

CAISSE CLAIRE laissez rebondir la baguette

avec bag de TRIANGLE GLISS SUR Caisse

CROTALES

mf p f L.V.

ad lib., à l'intérieur du solo de la clar

- Spatial relationships are of particular concern to Tremblay. Following a remarkable pair of piano pieces, *Phases* (1956) and *Réseaux* (1958), first performed by Yvonne Loriod in Cologne in 1959, he composed *Cantique des durées* (1960-62), a work for large orchestra which exploits spatial effects



through division of the orchestral forces into seven instrumental groups. The composer's most impressive achievement along these lines is the 24-channel sound environment he created for the Quebec Pavilion at Expo 67, a work more than vaguely reminiscent of Varèse's similar conception for Brussels.

In more recent years Tremblay has allowed a kind of musical pantheism to come to the fore, a legacy no doubt of his mentor Messiaen. In a programme note for *Solstices* (1972), the composer speaks of nocturnal and diurnal progressions, of seasonal times of activity and non-activity, of terrestrial zones and planetary motions, of regions of light and shade. Influenced, perhaps, by Stockhausen's recent megalomaniacal inventions, Tremblay suggests a division of the musical forces of *Solstices* into four (seasonal) groups, either within the same enclosure or ideally via Telstar between cities.

Montreal's McGill University has long been a centre of intense musical activity, rivalled in Quebec only by the neighbouring Université de Montréal. István Anhalt (b.1919) and Bruce Mather (b.1939) are two of the stronger musical personalities connected with McGill in recent years. The Hungarian-born Anhalt has the distinction of being one of Canada's most admired composers. The list of his compositions is relatively short, but each one is a product of a penetrating intelligence and a highly developed critical sense.

Almost in defiance of his principal teachers, Zoltán Kodály and Nadia Boulanger, Anhalt began his compositional career as an orthodox follower of Schoenberg. A typical product of this early period is the *Fantasia* (1954) for piano solo, an impressive twelve-note work which has gained for the composer admirers beyond the borders of Canada. Perhaps the best description of the piece has been provided by the mercurial Glenn Gould, who includes the work in his large and increasingly unorthodox repertoire. In his inimitable literary style, Gould writes:

**Though in some respects it [the *Fantasia*] acknowledges a debt to the later style of Schoenberg, especially in the unselfconscious use of ostinato and the generally expansive attitude toward tone-row motivation, it delivers its timely homilies in an accent that is both arresting and spontaneous. Perhaps the most impressive quality about Anhalt's music is its total lack of ostentation. While always persuasively projected, his structures never strain to make a point; organized with superb coherence, they never strive to impress us with virtuosity. His music paces itself so judiciously that one cannot be distracted by the ingenuity of its manipulation. Inverted canons come and go; four-tone splinters detach from the row, unravel into lethargic ostinatos, recoil into clusters; climactic paragraphs are delineated by the unmannered persistence of a treble or bass outline, secured with a Berg-like inexorability, uncompromised by any Berg-like exaggeration. And so one remains aware not of the method of operation, but only of the singularly purposeful voice which is allowed to speak because of it.<sup>8</sup>**

Other notable works of the composer's first period include a fine *Sonata for Violin and Piano* (1954), *Chansons d'Aurore* (1955), four songs for soprano, flute and piano on poems of André Verdet and *Comments* (1954) for contralto, violin, cello and piano, a highly unusual collage in three movements based on clippings from the *Montreal Star* relating to the murder of a famous Balinese dancer, the spectacular rescue of a trapeze star and, in a more prosaic vein, the daily weather report. Anhalt's serially oriented period culminates in the powerful *Symphony No. 1* (1958), essentially a large variation form governed by a central four-note pitch-group. Like all of Anhalt's works, the *Symphony* is a meticulously organised and beautifully proportioned composition of great emotional power.

Anhalt was one of the first Canadian composers to make a serious investigation of the vast new possibilities of electronic music. The period 1959-62 was an exploratory stage in the composer's development which was devoted exclusively to experimentation in the new medium at various studios, among them the Electronic Music Laboratory of the National Research Council in Ottawa, under the direction of Hugh LeCaine, and the Columbia-Princeton Electronic Music Center.

Four works simply titled *Electronic Composition*, each an exploration of a particular aspect of synthesized sound production, are the only compositions of this short middle period and the composer's only essays in this branch of electronic music. Over a period of more than a decade which has seen a tremendous proliferation of electronic composition, the vast bulk of it decidedly second rate, Anhalt's electronic studies have stood up exceptionally well as eloquent and persuasive arguments for the medium.

Since 1962 Anhalt has composed four large works which in different ways expand upon his earlier creative experiences while moving into a world of mixed media on a grand scale. The lavishly scored *Symphony of Modules* (1967) is a transitional work which combines in a surreal fashion a multiplicity of stylistic elements ranging from literal quotations from works of the classical era to a dense but strictly organised dodecaphony. More characteristic of Anhalt's latest style is *Cento on Eldon Grier's 'An*



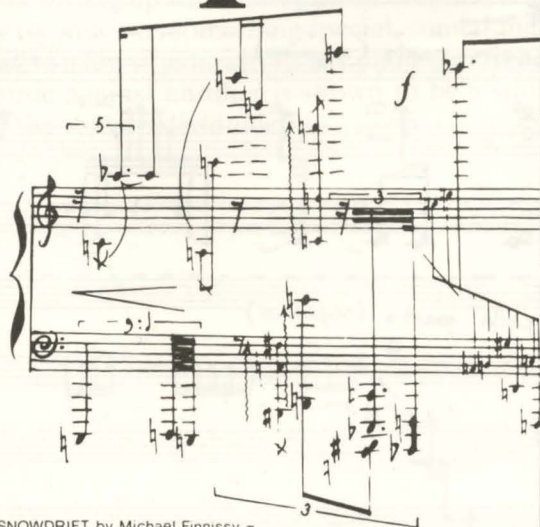
*Ecstasy* (1967), a 'Cantata Urbana' as the composer calls it, for twelve speaking voices and taped sounds consisting of spoken words, percussive effects and electro-acoustical signals. The work, based on fragments of 'An Ecstasy' by the Montreal poet Eldon Grier, is conceived as a homogeneous blending of live and recorded sounds, of real and unreal elements. Fragments of speech flow in and out of dense sound textures, creating an effect both haunting and disturbing.

Anhalt's most impressive work to date is *Foci* (1969), a richly textured work in nine sections for soprano, ten instrumentalists and four tape recorder operators. 29 voices, speaking/singing in nine languages on six channels of tape, are submerged in a dense and extraordinarily sensuous montage of live vocal, live instrumental and electronic sounds. Abstract images projected on surrounding wall surfaces add a visual dimension to the piece, while a ritualistic element is injected through a series of mannered and carefully staged entrances and exits of the performers, including the conductor. The speech-sounds of *Foci*, drawn from such diverse sources as the New Testament, Voodoo ritual, the Odyssey and a dictionary of psychology, lend a symbolic level of meaning to the work which, in the deliberately vague words of the composer, is "a series of views on life; glimpses of contemporary existence, and glimpses of past situations. . . . The piece is primarily about people, about individuals, and about small groups, in diverse contexts."<sup>9</sup>

No one musical example can adequately convey the idea of a work which embraces within its half-hour time-span tonality, improvisation, song/speech and electronic sound. Example 3, the opening page of the ninth and final section of *Foci*, entitled 'Testimony', communicates something of the textural complexity of the work. (It might be noted that the six channels of tape mentioned in the scoring do not appear in 'Testimony' until very near the end.)

Anhalt's most recent work, *La Tourangelle*, received its premiere in Toronto on July 17, 1975 under the direction of Marius Constant with the assistance of the composer. *La Tourangelle* is a "musical tableau in seven sections" based on the life of Marie Guyart, born at Tours in 1599 and known as Marie de l'Incarnation, founder of the Ursuline Order in New France. Again the composer calls for a heterogeneous array of musical forces consisting of a large and varied chamber orchestra, five vocalists who sing and declaim in French and English and two tape machines controlled in live performance from a master console. Like *Foci*, *La Tourangelle* brings together a diversity of styles in unorthodox

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relationships in an attempt to communicate ideas and emotions which are of spiritual significance to the composer.

Example 3. Anhalt: 'Testimony' from *Foci*, beginning.

*Example 3. Anhalt: 'Testimony' from Foci, beginning.*

Score for 'Testimony' from *Foci*, beginning. The score is written for a large ensemble and includes the following instruments and parts:

- FLUTE**
- CLARINET**
- TROMBONE**
- VIOLIN**
- VIOLONCELLO**
- DOUBLE-BASS**
- SOPRANO\***
- PIANO**
- CELESTA**
- GLOCK.SP.**
- VIBES**
- TUB. BELLS**
- 5 DRUMS\*\***
- 5 LARGE METALLOPHONE**

The score is marked with a tempo of *cca. 96* and a key signature of one sharp (F#). The initial tempo is *Rall.* (Ritardando), which then changes to *colla parte (soprano)* (follow the soprano). The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *sf* (sforzando). The Soprano part is marked with *Recitativo Appassionato* (Like an anguished plea) and *Largo*. The lyrics for the Soprano part are: "ACTION / THAT ENABLES ONE / TO ADJUST / TO THE". The score also includes instructions for the percussion section, such as *HARDEST MALLETS* and *Regular mallet*. The score is written in 4/4 time.

\* Amplified.  
\*\* Bongos, Conga, Tom-toms



At least passing mention must be made of Bruce Mather, a student of Oscar Morawetz, John Weinzwieg, Roy Harris, Darius Milhaud and Olivier Messiaen, who has in a very short time managed to develop a musical language of considerable individuality. Although he received the majority of his training in Toronto and California, Mather has long had an affinity for French culture. Accordingly, his music is governed by what might be called Gallic notions of order and restraint. A kind of neo-impressionism of the Boulez *Le Marteau sans Maître* kind characterises a great deal of the composer's music. In works such as *Orphée* (1963) for soprano, piano and percussion and *Madrigal II* (1968) for soprano, contralto, flute, harp, violin, viola and cello, settings of poems by Paul Valéry and Saint Denys Garneau, respectively, rarefield sonorities and refined textures prevail to the virtual exclusion of grandiloquence.

Finally we come to two composers who perhaps more than any others have given Canadian music an international reputation in recent years. Udo Kasemets (b.1919) and R. Murray Schafer (b.1933) are the most highly regarded representatives of what might be termed the experimental wing of the avantgarde in Canada. Both Kasemets and Schafer, in quite different ways, have derived an enormous percentage of their musical thought from the mind and the music of John Cage. Since 1960 Kasemets has made much use of chance operations and unusual performance methods in an attempt to approach a Cageian fusion of art and technology. Like Cage he sees art as a ritualistic and symbolic expression of the fullness of life here-and-now. In this context the creative act assumes preeminence over the art work itself, since artistic practice has been elevated to the status of a celebratory activity.

Kasemets's preoccupation with Cage's philosophy and Cage's own cultural heroes is indicated by the titles and the performance media of many of his most recent works. *T'* (T to the power of t) subtitled 'Tribute to Buckminster Fuller, Marshall McLuhan, John Cage' (1968) is 'composed' by members of an audience, who fill out computer cards – indicating their choice of frequency, amplitude, colour and intensity – which are then analysed and developed into graphs to be projected in the audience's view and followed by performers. Another audience-activated piece is *Music for Nothing* (1971) for four readers, four tape recorders and pendulum-pushers. In this piece pendulum sounds are fed into a cybernetic sound-system where they are allowed to interact with words on 'nothing' by Samuel Beckett, Norman O. Brown and John Cage.

Like the composer of *4' 33"*, Kasemets expects his audiences to participate creatively, to respond imaginatively to the infinite variety of sounds in the environment, in order that they might achieve a more intense awareness and appreciation of everyday life. With this existential goal in mind, Kasemets has channelled a great deal of his energy into the creation of ingenious 'perception exercises'. *Musicgames* (1971) is conceived as a series of seven sound perception and conception group exercises: *Songbirdsong* (1971) is a tape-recorded birdsong-cognition exercise, *Colourwalk* (1971) a colour-perception/notation exercise, while *Senslalom* (1972) is intended to exercise all five senses. As John Beckwith has noted, Kasemets "clearly sees his role as that of an artist-prophet, involved in a common quest for human survival, in which the arts must 'build a bridge between technology and humanities' ".<sup>10</sup>

R. Murray Schafer brings to his work a similar sense of mission, and like Kasemets he has devoted much of his time to the education of audiences, particularly young audiences. His educational booklets – *The Composer in the Classroom* (1965), *Ear Cleaning* (1967), *The New Soundscape* (1969) and *When Words Sing* (1970) illustrate the composer's experiences with young students and are among the first attempts to introduce Cageian concepts of creative hearing and sensory awareness into the Canadian classroom.

As an adjunct to his pedagogical activities, Schafer has composed several very successful works for youth orchestra and choir. *Statement in Blue* (1964) for woodwinds, brass, piano, percussion and strings and *Epitaph for Moonlight* (1968) for mixed chorus with optional bells are intriguing miniatures which effectively introduce young musicians to an unusual range of sounds, while *Threnody* (1966, revised 1967) for five speakers, chorus, winds, brass, percussion, strings and magnetic tape is a moving and bitter commentary on the bombing of Nagasaki, based on letters written by children who survived the holocaust.

As the self-styled "father of acoustic ecology", Schafer is concerned about the damaging effects of technological sounds on humans, especially those living in the "sonic sewers" of urban environments. His most recent booklets, *The Book of Noise* (1970) and *The Music of the Environment* (1973), are reasoned but impassioned pleas for anti-noise legislation and improvement of the urban soundscape through elimination of potentially destructive sounds.

Despite his extensive proselytising on behalf of the new soundscape, Schafer has continued to compose, and such is his stature in Canadian music today that each new work is something of an event in



the cultural life of this country. Beginning in the mid-60s with the bilingual television opera *Loving/Toi* (1965), Schafer has drawn upon the most advanced techniques of mid 20 th century composition to explore the mythology and symbolism of modern life; he is without question a contemporary romantic whose creative products can be viewed as dramatisations of the human condition. Several of Schafer's most representative works are studies on the theme of alienation, an aspect of modern life which the composer has explored with chilling effectiveness. *Requiems for the Party Girl* (1966, revised 1972), for example, documents the mental collapse and suicide of a young woman, The Party Girl, described by the composer as "the prototype of those stange, Harlequinesque creatures one meets occasionally at parties, beneath whose furious demonstrations of gregariousness and joie de vivre one detects obscured signs of terror and alienation".<sup>11</sup> Characteristically, Schafer utilises the full resources of the multi-media theatre to dramatise his theme. The result is a hybrid form which the composer likes to refer to as a "Theatre of Confluence", in effect a kind of neo-Gesamtkunstwerk.

Schafer's music knows no ethnic, stylistic or linguistic boundaries. In his constant search for new means of expression he wanders freely throughout the corridors of 'the global village'. *Okeanos* (1971), for example, fuses sounds of the sea with readings from Hesiod, Homer, Melville and Pound, while *Arcana* (1972) is based on a text by the composer translated into Middle Egyptian hieroglyphs and transformed into phonemes. Both *Music for the Morning of the World* (1970) and *Divan I Shams I Tabriz* (1970), based on ecstatic love poems of the 13th century Moslem mystic Jalal al-Din Rumi, were inspired by a trip to Turkey and Iran in 1969. Reacting to the premiere performance of *Lustro* (1973), a large triptych of which *Music for the Morning of the World* and *Divan I Shams I Tabriz* form the first two parts, the Toronto critic William Littler concluded that "listening to *Lustro* is like stepping into the middle of an aural sensorium, in which the ear is not only massaged, but perfumed, powdered and benignly walloped. There is nothing quite like it in Canadian music."<sup>12</sup> Like many young intellectuals, Schafer rejoices in the inexorable collapse of encapsulating specialisms and looks optimistically to a time when the growth of interdisciplinary undertakings will make possible a renewed appreciation of the relationships between the sister arts. Like Cage and Kasemets and many others, Schafer has visions of a world without boundaries.

#### NOTES:

<sup>1</sup> Udo Kasemets, *Canavanguard* (Don Mills, Ont.: BMI Canada Limited, 1968), p.109.

<sup>2</sup> For the first part of this survey see CONTACT 11 (Summer 1975), pp.3-13.

<sup>3</sup> Harry Freedman, sleeve notes for Freedman, Quintet for Winds (CBC International Service Album 208-S).

<sup>4</sup> Udo Kasemets, 'New Music', *The Canadian Music Journal*, V, No. 2 (Winter 1961), pp.51-52.

<sup>5</sup> Quoted in Peter Such, *Soundprints: Contemporary Composers* (Toronto: Clarke, Irwin & Company Limited, 1972), p.44.

<sup>6</sup> Quoted in Harvey Olnick, 'Harry Somers', *The Canadian Music Journal*, III, No. 4 (Summer 1959), p.11.

<sup>7</sup> *Ibid.*, p.13.

<sup>8</sup> Glenn Gould, sleeve notes for Anhalt, Fantasia (CBS 32 11 0046).

<sup>9</sup> István Anhalt, sleeve notes for Anhalt, *Foci* (Radio Canada International RCI-357).

<sup>10</sup> John Beckwith, 'Kasemets - Torrents of Reaction', *The Music Scene*, No. 251 (January-February 1970), p.5.

<sup>11</sup> Quoted in 'Requiems for the Party Girl', *CBC Times*, November 18-24, 1967, p.12.

<sup>12</sup> William Littler, 'Murray Schafer's *Lustro* Puts Listener Into Orbit', *The Toronto Star*, Friday June 1, 1973, p.58.

Music examples reproduced by kind permission of Berandol Music Limited, to whom we apologise for wrongly crediting BMI-Canada Ltd. with the publication of Barbara Pentland's Symphony for Ten Parts, two examples from which were reproduced in CONTACT 11. We have since learned that Berandol purchased BMI-Canada's catalogue in 1969. We also owe an apology to Summit Music who now publish Alexander Brott's *Three Astral Visions*, from which we also reproduced an example in the last issue. Let us hope that an increased knowledge of Canadian music in Britain will help prevent such lapses in communication in the future. (The Editor)



# R. MURRAY SCHAFER

IS NOT ONLY a successful Canadian composer but also an extraordinarily gifted teacher, with a particular flair for communication with young people. His classroom technique is refreshingly unorthodox, invariably producing an enthusiastic and active participation from his pupils. His books demonstrate clearly his novel teaching methods, and in spite of the ease and speed with which they can be read, they will generate in even the most hesitant teacher a desire to experiment and innovate in class using all the elements of music. For those who are eager to introduce themselves and their pupils to some of the musical ideas and conceptions of today, these books will provide the most stimulating material, expressed in instantly acceptable non-academic terms. Even the casual reader will find himself caught up in the lively language and the books, quite apart from their obvious use in the music class, also warrant inclusion on the general library shelves.

## **The Composer in the Classroom**

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This is a verbatim transcript of what went on in some of the classes which Murray Schafer was teaching involving pupils of the 13-17 year age group. In the form of discussions, it incorporates some experimental musical ideas in the context of the classroom and any instruments which are available there.

## **Ear Cleaning**

**£1.00**

First published in 1967, this consists of notes and suggestions for a series of nine lectures which formed the basis of an experimental music course with pupils in their middle to late teens. The provocative title sets the tone of the whole course which covers the entire new wide scope of what is considered to be music. Each chapter offers a most stimulating list of suggestions for exercises and projects based on the material discussed.

## **The New Soundscape**

**£1.35**

Subtitled A Handbook for the Modern Music Teacher, this book by Murray Schafer incorporates yet more ideas gained from his own teaching experience. Partly in the form of discussion and partly in direct reportage, he presents new musical ideas, taking as his starting point the formulation of a contemporarily accurate definition of music. The students with whom he discusses the various aspects as they arise are both amusing and serious in their reactions, contributing to the lively nature of this non-Text book.

## **When Words Sing**

This latest book in the series concentrates completely on the human voice, not as it is used in the traditional singing class, but more in the exciting ways in which it can be used as a vital instrument. As always, Schafer's approach is stimulating and lively, opening up fascinating new horizons and engendering an awareness of the exciting possibilities which exist vocally for everyone.

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# CONTEMPORARY MUSIC NETWORK

The Arts Council of Great Britain

## 1975~76 TOURS

### FIRES OF LONDON

- November 2 Cambridge Arts Theatre  
3 Abbotsholme School  
4 University of Keele  
5 Art Gallery, Blackburn  
6 University of Lancaster  
7 New Theatre, Eleanor Rathbone Building,  
University of Liverpool  
9 Northcott Theatre, Exeter  
10 Plymouth Arts Centre  
12 Aberystwyth Arts Centre  
13 University College of N. Wales, Bangor  
14 Royal Northern College of Music,  
Manchester  
15 Huddersfield Polytechnic

### BROTHERHOOD OF BREATH

- November 8 Leicester Jazz Society  
9 Horsham Arts Centre  
10 Redgrave Theatre, Farnham  
11 Bridgwater Arts Centre  
12 Plymouth Arts Centre  
14 Windsor Hall, Blackburn  
15 Stantonbury Theatre, Milton Keynes

### PHILIP GLASS ENSEMBLE

- November 15 Arnolfini Gallery, Bristol  
16 Oxford Museum of Modern Art  
17 Carlisle Cathedral  
18 St. John's Church, Newcastle  
19 York Arts Centre  
20 Bluecoat Hall, Liverpool  
21 Birmingham Arts Lab (Gosta Green)  
22 University of Keele  
23 Round House, London

### BOURNEMOUTH SINFONIETTA

- November 27 University of Southampton  
28 Queen Elizabeth Hall, London  
30 Cambridge Arts Theatre  
December 1 York Theatre Royal

### S.O.S.

- December 2 Hull Arts Centre  
3 Leeds Institute Gallery  
4 The Guildhall, Newcastle  
5 Southport Arts Centre  
7 Leicester Jazz Society  
11 Arnolfini Gallery, Bristol  
12 Plymouth Arts Centre  
13 Bridgwater Arts Centre

### CONTRAPUNCTI

- January 15 University of Keele  
16 North Hykeham School, Lincoln  
17 University of Hull  
24 Horsham Arts Centre  
25 Charterhouse School  
26 Luton Music Club  
27 Huddersfield Polytechnic  
28 The Fraternity, Carlisle  
29 Philharmonic Hall, Liverpool

### KONTAKTE

- January 18 University of Southampton  
19 University of Nottingham  
21 Horsham Arts Centre  
22 Arnolfini Gallery, Bristol  
23 Bridgwater Arts Centre  
28 Humberside Theatre, Hull  
29 Tees-side Music Society  
30 University of York

### SPONTANEOUS MUSIC ENSEMBLE

- February 10 Gardner Centre, Brighton  
11 Birmingham Arts Lab  
12 Leeds Playhouse (late night)

The Contemporary Music Network exists to increase the number of performances of important contemporary works throughout Britain. The Arts Council of Great Britain, with advice from the British Section of the International Society for Contemporary Music, co-ordinates and subsidises tours by distinguished British and foreign ensembles, providing valuable opportunities for the repetition of well-rehearsed programmes. Programmes include not only 'classics' of the 20th century, but also jazz, improvised and electronic music.

For ticket information and starting times, please contact Annette Morreau (01-629 9495) or local promoters.



## Some Co-ops outside London

This article is designed chiefly to indicate how some musicians and listeners are tackling the problem of creating employment for the exponents of contemporary music. Most of the material used was written by those actively involved in the organisations concerned.

### YORK MUSICIANS' CO-OP

Formed Autumn 1974 with the intention of promoting concerts of improvised music in York, originally along the lines of the London Musicians' Co-op.

There had been many previous attempts in York to establish a regular venue for improvised music. Many had periods of reasonable success. For instance, the Aduki Quintet and F & W Hat (under the auspices of the York Bureau of Inquiries – now defunct) had a series of weekly concerts in an upstairs room at the Lowther Hotel in the spring and summer of 1971. These concerts were run along the lines of a jazz club, and for about eight weeks had fairly full and regular audiences. There was a small admission charge of 10p. Publicity was fairly well organised with stencilled posters and handouts.

In the autumn of 1971 and winter of 1972, the Bureau again attempted to hold weekly concerts in the Drama Barn at York University, featuring the improvisation group F & W Hat, but also including one concert by a local baroque ensemble and one by Salt Water, a rock-jazz group. Admission was free.

The problem with both these series of concerts was that it was difficult to sustain impetus beyond the first four weeks, because of the encroachment of jobs and university studies upon the time available for organising publicity, and because of the small number of groups available.

In Spring 1974 a late night concert, in the vicinity of a bar and of a student-run snack bar, was presented at the university. The concert ran for about 1¼ hours without a break, and presented several short sets by many different groups of varying styles, including F & W Hat, Clap, Maserati Consort (spurious medieval music), folk songs, compositions by Christian Wolff and John Cage, and so on. There was a small admission charge. The concert was an undoubted success, both in attracting an audience, including many people who did not normally attend concerts of so-called 'avantgarde' music in the university, and musically and socially, because there was a good informal atmosphere, encouraging interaction between musicians and audience. This concert provided the model for the formation of the York Musicians' Co-op in the autumn of 1974.

It was decided that, instead of attempting to present one concert a week, using a nucleus of a resident group with the same repertoire, we would present approximately four concerts a quarter. Again, instead of having one or two people responsible for *all* publicity continually, one or two people would agree to handle the organisation for a concert in which they had an interest as performers. We agreed:

1) that primarily we were interested in establishing a regular venue or venues for improvised music, where musicians always knew that they could play regularly, rather than providing any kind of regular income. We decided to use the Lowther Hotel, King's Staithe, because the landlord, himself a musician, is sympathetic and charges only a nominal rent for the use of his room, and the pub is well known in the area for presentations of folk music and meetings of trades-unions and local left organisations.

2. we were treating each presentation as an individual event, with a different content from other events, rather than attempting to establish a regular series of concerts by one or two groups.

In the first quarter we presented only one concert, but there was a large communal effort to establish our presence. Publicity consisted of stencilled and hand-written posters, advertisements in the local press, an advertisement in the local *What's on...*, a mention on BBC Radio Leeds's 'What's on...' and stencilled handouts. Posters were erected in public libraries, museums, the art college, university



buildings, teacher training colleges and some shops. Admission was 25p. Our costs were kept fairly low by the use of stencilled and handwritten information.

Since this first concert we have had four concerts per quarter in the first half of 1975 which meet with increasing success. For three concerts we have turned people away fifteen minutes after the start, and have been able to pay musicians up to £2 each. This success we attribute to:

1. low costs and effective publicity. We have further reduced our costs since the first concert by abandoning advertisements in the local press and in the local *What's on*. . . (though I should add that the editor of the latter graciously prints some information about our concerts free of charge without any prompting from us), which were our two most expensive items. In the quarter January-March, we printed a poster with dates of the four concerts. However, there was much criticism of this, and after experimenting with lino-printed headings it was decided to print blank posters with the heading YORK MUSICIANS' CO-OP. This means, of course, that after the initial expenses the original plate is still in existence and does not date. For advance publicity, giving future dates, we used a stencilled information sheet with a general résumé of the Co-op's activities.
2. the fact that York is a small city. This means, of course, that dissemination of information is relatively easy. Two people can cover most of the places that will accept posters in an afternoon.
3. low admission. We believe, in opposition to Richard Marsh and the Post Office Corporation, that low prices *encourage* custom. Despite the fact that admission will certainly have to increase this autumn, we reckon that anything under 50p is a very good bargain nowadays for almost 3 hours of continuous good music.
4. the fact that the organisation of individual concerts is largely dependent on the musicians involved in it. Hence the burden of organisation is evenly distributed, and only lasts for each person for about ten days.
5. varied and mixed programmes. From the beginning a very wide definition of improvised music was taken, and it is likely that there will not be any restriction on types of music in future. Mixing has produced excellent results. For instance, the rock-jazz trio U.M.G. probably attracts a more conventional audience, but at one concert this was presented with music by Trevor Wishart (the tape-music composer) and Simon Woolf, who made various noises with their mouths, scraped balloons, broke glass, etc, etc. In a normal so-called 'avantgarde' concert the duo would probably have been accepted with starchy respect, but here, in a pub room, with the performers and audience in close proximity (two feet) and with a genial atmosphere, there was a close interaction. Those who would normally appreciate this music were able to do so without the accompanying tensions of the concert situation. Those who would not normally appreciate this music were able to accept noise events *at their face value*, and laugh or jeer as they felt appropriate, without malice on their part and without fear of censure. This kind of situation is normal at the York Musicians' Co-op, *not* exceptional.

Other artists who have appeared and been well received include: the John Lewis/Dave Smith Duo playing the music of Philip Glass; Warm 'n' Wet; a York rock group; Fred Frith, the guitarist from Henry Cow, who gave a solo concert; the Jan Steele/Phil Buckle Duo (saxophone/flute and drums); Beatroot, the percussion ensemble; a bebop group led by Piers Spencer; F & W Hat; Steve Beresford; Stuart Jones. For one concert involving the Birmingham drummer Phil Buckle, we received the assistance of the Yorkshire Arts Association. Despite the appearance of musicians from outside York, the emphasis is still on creating a scene for local musicians.

The programmes for this autumn are as follows (all programmes at the Lowther Hotel, starting at 8.0 p.m.):

- |             |  |
|-------------|--|
| 1 November  | Warm 'n' Wet and a Lancaster band.                                     |
| 15 November | Spontaneous Music Ensemble and Fateful Heart (traditional folk group). |
| 29 November | John Lewis/Dave Smith Duo and Trevor Wishart.                          |
| 13 December | Clive Bell and a York bebop band.                                      |

Details of the York Musicians' Co-op can be obtained from:

- |               |   |
|---------------|---|
| Will Bradford | White House View, Elvington, near YORK. |
| Keith Potter  | 17 Turners Croft, Heslington, YORK.     |
| Simon Woolf   | 48 East Mount Road, YORK.               |



## NEW MUSIC CO-OPERATIVE — SHEFFIELD

### Manifesto:

#### 1. Aims:

- a) To gather together all musicians within and outside the university to form a co-operative for the promotion of new music in Sheffield and South Yorkshire.
- b) To build up an educated audience who come, not just for the sake of attending, but because of a genuine interest in the field.
- c) To present at least four concerts every year.
- d) To invite guest performers in the field of new music to give concerts.
- e) To produce a pamphlet prior to each concert, outlining the music to be played.
- f) To exchange ideas with other similar Co-ops.
- g) To give concerts in a variety of environments: art galleries, schools, public places, concert halls etc.

#### 2. Administration:

The NMCO would be run by a committee which would decide the selection of artists, programmes and venues. A sub-committee would edit the pamphlet. Financial support would come from grants etc.

#### 3. Summary:

The NMCO would therefore

- a) be a flexible organisation.
- b) involve musicians from inside and outside Sheffield.
- c) present regular concerts.
- d) and a regular pamphlet.

The Sheffield Co-op's programmes this season are as follows (all programmes begin at 7.30 p.m.):

24 November	An evening of music by Gavin Bryars including <i>The Sinking of the Titanic</i> , performed by Sheffield University students. University Arts Tower, Lecture Theatre 4.
25 January	Nucleus Ensemble: Kagel, Stockhausen, David H. Cox, etc. University Drama Studio in conjunction with the University Music Department.
14 February	John Lewis/Dave Smith Duo: Philip Glass, Steve Reich, Terry Riley. University Music Department, Taptonville Road.
5 March	David Jones/Keith Potter Duo: music for percussion and bells by Harold Budd, David Jones, Tom Phillips, Keith Potter and James Tenney. Same venue.
27 June	Satie's <i>Vexations</i> , performed by Robert Dickinson and Christopher Thornton. Same venue.

The pamphlet to be produced is to be called *Musicom*. The first issue, available in December, includes articles on Stockhausen and Kagel and details of future events. It will have a local distribution around Sheffield.

The Co-op is willing to give electronic music workshops to local schools. It has applied for a grant from the Yorkshire Arts Association and is receiving some assistance from the University Music Department.

The Co-op seeks to dispel the elitist notions that surround much new music; it believes that new music can be enjoyed by the many and not only by the few, and that the few who do perform new music will reach the many. New and experimental music has to outgrow the Purcell Room/Music in our Time – once a week stage and spread itself farther afield.

Details of the Sheffield New Music Co-operative can be obtained from:

Robert Dickinson      20 Kenmor Avenue, Elton, BURY, Lancashire  
Tel. 061-761 3127.



## BRISTOL MUSICIANS' CO-OPERATIVE

The Bristol Musicians' Co-operative is a recently initiated institution. It is an informal organisation without any fixed constitution or declared aims, and so what follows is an indication of possibilities and suggestions from some of the people already involved rather than any kind of fixed policy.

The Co-op is visualised as a loose network of musicians enabling them to contact other musicians. The specific need, in response to which it has arisen, is the difficult situation of musicians who are experimenting with new forms and styles, and whose work thus lies on the fringe of what is defined as music.

There is very little opportunity in Bristol for such fringe musicians to play to an audience. There is very little encouragement of artistic innovation on the part of the official bodies with responsibilities for the fostering of the arts in the region. Such bodies seem content to support more conventional forms of art. Even the student bodies in Bristol, wherein a large potential audience lies, restrict their support to the big names; in fact to the people who no longer need the support.

Therefore this organisation seeks not only to present concerts, but also to be a focus for bringing pressure to bear where it is needed. It can further be a means of communication for more enlightened promoters/organisers to get in touch with experimental musicians.

1. The network can also create a dialogue within the musical community of Bristol concerning the music itself and perhaps be able to create new opportunities.
2. There is no intention to exclude performers or composers of any type of music from the B.M.C. Indeed there is no reason why non-musicians should not take part. Perhaps events can be organised where non-musicians create music.
3. In the future it would be nice to run musical workshops for kids in which their improvised offerings are taken seriously.
4. We also plan to make contact with musicians in other towns and organise exchanges of musicians.

The current series of Thursday Lunchtime Concerts at the Arnolfini Gallery have provided the opportunity for the B.M.C. to become active. A different group is playing on each occasion, and in some cases the bands are making their first appearance although they have existed in some form for some time. Money raised by these concerts will be put aside for expenditure on Co-op business.

Details of the Bristol Musicians' Co-operative can be obtained from:

Bob Holson	Bristol 658795.
Steve Mulligan	18 Church Lane, Clifton Wood, BRISTOL.
Ian Menter	Bristol 658271.

## BIRMINGHAM ALTERNATIVE ARTS CO-OPERATIVE

The Birmingham Co-operative has a broadly based membership of individuals and independent organisations (operationally based in different areas: Stoke, Birmingham, London) involved in various uncompromising, uncommercial, unsophisticated forms of creativity. Labelled avantgarde/experimental and intent on providing or agitating for a 'stage' (outlet) for their work.

How? By mutually agreeing to:

1. help organise regular exchange visits to participate in discussion, workshops, happenings, concerts etc.
2. a) pay personal expenses to and from meetings.  
b) share costs of hall hire where necessary.



3. help organise tours for artists on NONDO discs around the circuit of members' operational centres. Projected tour for October/November 1975: Roy Ashbury Band, One Music Ensemble.
4. help organise publicity: posters, press, radio as appropriate.

Any cash from events is to be divided equally among members as a token gesture. . . In some cases fees/expenses may be available through arts associations/students' unions etc. and could enable gigs to be offered to other people; but this will be the exception rather than the rule.

Individual members/groups, as well as the full A.A.C. complement, will be available (and willing) to accept paid bookings from colleges, arts centres, festivals etc. in the normal way.

## NONDO RECORDINGS/EVENTS

D. and E.D. Panton (Music)

9 The Hawthorns, Woodbridge Road, BIRMINGHAM B13 9DY.

NONDO, although a registered firm for recordings and events (one of many independent outlets for avantgarde/experimental composers/musicians), avoids trappings of commercialism. Reasons: a tight budget and nature of 'product'. Uncommercial, unsophisticated, uncompromising music is 'packaged' likewise. Labels, sleeves etc. are hand printed or duplicated. However, editing, processings, pressings and some recordings are done 'professionally'. Primary concern is the music's exposure via recorded/live events and composers'/musicians' royalty/fee rights from such events. Time may judge music's right to a place in mainstream of development; meanwhile, practitioners sincerely attend to artistic business and, if unhindered by premature obituaries, fulfil their social function.

NONDO HT LP 1370 (MONO)

Retail price £2.50 (To retailers, friends etc. £1.78) tapes, friends etc. 1970-71.

One Music - Dave Panton: alto sax, percussion,

NONDO DP EP 001 (MONO)

Retail price £0.70 (To retailers, friends etc. £0.50)

Roy Ashbury Band (Side 1) 1973.

One Music Ensemble (Side 2) 1974.

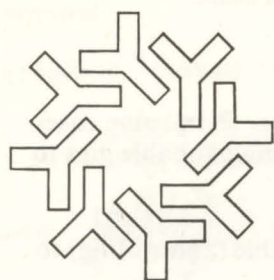
NONDO DP 002 (in preparation)

Derek Bailey plus One Music Ensemble 1973-74.

Registered in England No. 1943875

It is evident that the Musicians' Co-op movement is growing, not diminishing. All of the organisations publicised here have sprung up within the past 18 months. What must be understood above all is that the idea of contemporary music as something special, something only educated people can understand, and something confined to a few organisations in London, must be broken down. In addition, the attempt to set one type of music against another is shown to be a spurious division. Different musics can fulfil different needs in the same individuals.





# YORKSHIRE ARTS

CONTEMPORARY MUSIC NETWORK

**Nov.15 The Polytechnic Huddersfield  
FIRES OF LONDON**

**Nov.19 Arts Centre York  
PHILIP GLASS ENSEMBLE**

**Dec.1 Theatre Royal York  
BOURNEMOUTH SINFONIETTA**

**Dec.2 Humberside Theatre Hull  
SOS**

**Dec.3 College of Music Leeds  
SOS**

**Jan.17 Middleton Hall Hull  
CONTRAPUNCTI**

**Jan.27 The Polytechnic Huddersfield  
CONTRAPUNCTI**

**Jan.29 The University York  
ELECTRONIC MUSIC**

**Feb.12 College of Music Leeds  
SPONTANEOUS MUSIC ENSEMBLE**

**March 17 The University York  
MANTRA**

All these concerts are promoted with funds provided by the Arts Council of Great Britain and the Yorkshire Arts Association.

## **AULOS ENSEMBLE TOUR**

With Enid Hartle and Alexander Goehr

Nov. 1 Halifax Harrison House  
Nov. 3 Hull Humberside Theatre  
Nov. 8 Bradford Cartwright Hall

Nov. 10 Manchester R.N.C.M.  
Nov. 11 Sheffield University  
Nov. 12 Leeds University

Emperor Waltz  
Chansons Madacasses  
Fantasia in F minor  
Pierrot Lunaire

Strauss/Schoenberg  
Ravel  
Mozart/Goehr  
Schoenberg

This tour has been organised and funded by the Yorkshire Arts Association.

## **MATRIX IN RESIDENCE**

The Matrix will be in residence at York University for the week of 16-20 February 1976 with funds provided by the Yorkshire Arts Association. Masterclasses and concerts in Bingley, Huddersfield, Sheffield and York are planned.

## **YOUNG YORKSHIRE COMPOSER'S COMPETITION**

Closing date is 28 November but if you read this before then and are under 30 on 1 January 1976, were either born in, have a home in or study in Yorkshire do get in touch for full details.

For full details of the above contact Richard Phillips, Music Officer, Yorkshire Arts Association, Glyde House, Glydegate, Bradford 5 (tel. 23051) and watch out for articles and announcements in The Month in Yorkshire.



# Electronic Music Studios in Britain ~ 1

## The University of York

The first equipment for York University's Electronic Music Studio arrived in 1968 – a G36 Revox tape recorder and Uher A121 mixer – even before the Music Department became established in its premises in the Lyons Concert Hall building. On moving there, for a couple of years the studio existed on a rather makeshift basis, though it was allotted from the first the room that it now occupies. This is a 'room with a view' overlooking grass and trees from the first floor, about 20 feet x 16 feet in size, that had originally been assigned for a graduate room. Two smaller rooms complement the main studio: one a maintenance workshop, the other an editing room which has more and more tended to be used as an additional studio. This latter room also presently houses a small library of tapes, books and records of electronic music.

During 1970 the University made an establishment grant which enabled a thorough design to be carried out, and involved the purchase of a lot more equipment. The University has continued to support the studio financially in both maintenance and purchase of new equipment ever since, though, of course, never to the full satisfaction of all users! Nevertheless, the University deserves credit for supporting what must have seemed a remote pioneering venture at that time, though happily many other universities have since followed suit. The 1970 design for the studio was made by Michael Jeans-Jakobsson and myself, though it was adapted and developed by Jim Webster, the Department's technician from 1970-73. The heart of the design was the 12-in, 4-out console mixer, custom built by Calder Recordings of Hebden Bridge, from whom we also bought some of their splendid 1000 series capacitor microphones.

The basic philosophy of the studio has always been to provide access to sounds from whatever source for the use of composers. As it has turned out, there has been a considerable emphasis on high quality recording equipment, including a Nagra IV-S portable tape recorder and Dolby noise-reduction units, perhaps to the detriment of synthesizing and processing equipment, which still remains rather meagre: a few items of Moog equipment, two VCS 3 synthesizers with ancillaries and an assortment of filters. This imbalance is due partly to the fact that, once having decided to aim for the highest recording quality, it is difficult to stop short, and partly to the soaring prices of synthesizing equipment, particularly from American sources. A large ARP unit, for instance, seems highly desirable, though rather remote in terms of what is financially possible.

Whatever the equipment, more important is the use to which it is put. When the York studio first began, it was virtually impossible to find teaching in electronic techniques at any musical institution in this country. Since 1969 the teaching in the York studio has been in the form of intensive four-week courses held each year and available to all members of the Department. Each takes the form of theoretical and practical instruction in electronic sound and the use and uses of available equipment, listening seminars with music taken from the studio library and a creative project drawn from the student's own suggestions.

We have been fortunate in attracting a number of highly capable and creative postgraduates who have made electronic music here, and who have generated an interest and involvement in what is going on. Trevor Wishart has been active in the studio since 1969, making in succession *Machine*, *Journey into Space* and now *Red Bird*, as well as some smaller pieces. Martin Wesley-Smith, who arrived in 1971 from Adelaide having already made *Vietnam Image* there, made *Media Music* and some smaller pieces before his return to Australia last year. Denis Smalley, a New Zealander, arrived in 1972 having studied with the Groupe de Recherches Musicales in Paris, and he has been working a great deal on compositions using instruments and tape. Two recent compositions, *Slopes (Pentes)* and *Gradual*, have been awarded prizes in international competitions. Many other postgraduate and undergraduate composers have played an important part in promoting a community of experimental and compositional activity; among them Andrew Bentley, who has been making tape-theatre works, John Cardale, Tom Endrich, George Fraser, Martin Gellhorn, Jonty Harrison, Stanley Haynes, Kevin Jones, Ed Nelson, George Nicholson, Keith Potter and Keith Roberts.



York University Electronic Music Studio  
Department of Music  
University of York  
Heslington  
YORK YO1 5DD.

*Current Personnel*

Director: Richard Orton  
Senior Technician: David Malham  
Technician: Paul Ewen

*A Selection of works composed in the studio.*

Address enquiries for performance to the address above; we will then refer to the composer. Asterisked titles are available on recordings entitled *Electronic Music from York* from the studio. (For a review of these, see CONTACT 9 (Autumn 1974), pp. 31-33.)

Andrew Bentley	<i>MOAN*</i> (1972) <i>Kanashikere</i> (1973, tape with puppetry) <i>Telephones</i> (1974; tape with theatre of animation) <i>The Naked Light Show</i> (1975; tape with film and mime)
John Cardale	<i>Dionysus*</i> (1970) <i>1956 Manifesto</i> (1972)
Tom Endrich	<i>Visitation</i> (1971)
Martin Gellhorn	<i>. . . and now let's play through to the end . . .</i> (1972) <i>Compression ICES 1972*</i> <i>Feed Back with Filter Modulation</i> (1973)
Jonty Harrison	<i>Logorhythm</i> (1975) <i>In Two</i> (1975)
Stanley Haynes	<i>Variants I</i> (1970)
Kevin Jones	<i>Organisation</i> (1973)
Dominic Muldowney	<i>Awake - so to sleep</i> (1974)
George Nicholson	<i>Equation</i> (1970)
Richard Orton	<i>KISS*</i> (1968) <i>Kiss Combine</i> (1970; tape with four vocalists) <i>For the Time Being*</i> (1972) <i>Clock Farm*</i> (1973) <i>Ambience</i> (1975; bass trombone and tape. Written for James Fulkerson.)
Richard Pickett	<i>Light Black*</i> (1970; tape with puppetry)
Keith Sherlock	<i>Cranes at Sunset</i> (1971)
Denis Smalley	<i>Violonectomy</i> (1973; tape, two synthesizers and cello) <i>Cornucopia</i> (1973; tape and amplified horn) <i>Gradual</i> (1974; tape and clarinettist playing three amplified instruments) <i>Ourobouros</i> (1975)
Martin Wesley-Smith	<i>Media Music*</i> (1972) <i>The Austral-bloody-aise</i> (1972) <i>Grrr . . . . .</i> (1973) <i>Narcissus</i> (1973; tape with mime)
Trevor Wishart	<i>MACHINE . . . . an electronically-preserved dream*</i> (1971) <i>Journey into Space</i> (1973) <i>Red Bird</i> (work in progress)

List of main studio equipment as at September 1975:

Calrec 12-in 4-out custom-built mixer  
Quad stereo power amplifiers (2)



Four KLH 5 monitor speakers  
 Two VCS 3 synthesizers  
 DK1 keyboard for above  
 EMS sequencer 128  
 EMS pitch to voltage converter  
 Moog voltage controlled oscillator  
 Moog voltage controlled amplifier  
 Moog fixed filter bank  
 Telequipment D51 dual beam oscilloscope  
 Four Mullard high pass filters GF/001/02  
 Two Rhode and Schwarz tunable filters UBM BN12121/2  
 Department design phase unit  
 Eight Dolby 361 audio noise-reduction system units  
 Eight Revox stereo tape recorders (5 high speed; 3 low; 1 varispeed)  
 Teac A3340 four track tape recorder  
 Two BE1000 bias stereo tape recorders  
 Two 1/2" bias four channel tape recorders  
 EMT echo plate EMT 140  
 Nagra IV-S portable stereo tape recorder  
 Various microphones, windshields, headphones, power packs, test tapes and test equipment

This is the first of a series of articles designed to acquaint composers, technicians and other studio users as well as our general readers with current activities in electronic music studios. At present the series will be confined to those in Britain. Studio directors are invited to submit *brief* articles, following the layout displayed above, for inclusion in future issues. It must be stressed that only brief articles will be considered for publication, and that, since we only have space enough for one studio per issue, a waiting list may develop. The next studio to be featured will be that at University College, CARDIFF.

# ANALOG SOUNDS

## DIRECTIONS FOR NEW MUSIC

a new quarterly  
journal.

editor: jacob meyerowitz  
 analog sounds is published quarterly at  
 145 w 55, new york, ny 10019  
 subscription: \$15.00 for one year  
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### C O N T E N T S      october 1974 number 1

editorial: The new direction  
 units 1: Analogs and sounds - 9 pgs  
 The tools for beginning - 4 pgs  
 study 1: Tape reconstitution - 6 pgs  
 new medium 1: Analogies of sound - 6 pgs  
 Medium & process index - 3 pgs



# 2002

## TOMORROW'S MUSIC

A second series of contemporary music concerts in  
Liverpool promoted by the Merseyside Arts Association.

**1 NEW MUSIC FROM AMERICA**  
**SATURDAY 20 SEPTEMBER 7.30**  
**PHILHARMONIC HALL**

Leonard Bernstein	<i>Overture to Candide</i>
Charles Ives	<i>Decoration Day</i>
William Schuman	<i>New England Tryptych</i>
Aaron Copland	<i>Clarinet Concerto</i>
Aaron Copland	<i>Ballet Suite, Billy the Kid</i>

Gervase de Peyer (clarinet)  
Royal Liverpool Philharmonic Orchestra  
Conductor: Aaron Copland

**2 PAUL CROSSLEY / PIANO**  
**FRIDAY 17 OCTOBER 8.00**  
**BLUECOAT HALL**

Messiaen	<i>Chant d'extase dans un paysage triste</i>
	<i>Les sons impalpables du reve</i>
Tippett	<i>Sonata No 1</i>
Messiaen	<i>Premiere Communion de la vierge</i>
	<i>Noel</i>
	<i>Regard du Silence</i>
	<i>Regard de l'Esprit de Joie</i>
Tippett	<i>Sonata No 2</i>
Messiaen	<i>La Bouscarle</i>
Tippett	<i>Sonata No 3</i>

**3 THE FIRES OF LONDON**  
**FRIDAY 7 NOVEMBER 8.00**  
**UNIVERSITY THEATRE,**  
**ELEANOR RATHBONE BUILDING**

Ockeghem / Birtwistle	<i>Ut heremitus solus</i>
Maxwell Davies	<i>Psalm 124</i>
Duncan Druce	<i>New work</i>
Gillian Whitehead	<i>Harpichord Trio</i>
Maxwell Davies	<i>Miss Donnithorne's Maggot</i>

**4 PHILIP GLASS ENSEMBLE**  
**THURSDAY 20 NOVEMBER 6.00**  
**BLUECOAT HALL**

Philip Glass *Music in 12 Parts*

**5 PHILIP JONES BRASS ENSEMBLE**  
**WEDNESDAY 3 DECEMBER 7.30**  
**CRYPT WEST CHAPEL, METROPOLITAN CATHEDRAL**

John McCabe	<i>Rounds for Brass</i>
John Addison	<i>Divertimento for Brass Quintet</i>
Stephen Dodgson	<i>Sonata</i>
Gabrieli etc	<i>Music from the Renaissance</i>
Richard Rodney Bennett	<i>Commedia Four for Brass Quintet</i>

**6 CHOROS**  
**SATURDAY 17 JANUARY 8.00**  
**BLUECOAT HALL**

Janacek	<i>Mladi</i>
Varese	<i>Octandre</i>
Stephen Pratt	<i>New work</i>
Stravinsky	<i>The Soldier's Tale</i>

First performance by the new Merseyside  
contemporary music ensemble

**7 CONTRAPUNCTI**  
**THURSDAY 29 JANUARY 7.30**  
**PHILHARMONIC HALL**

Stravinsky	<i>Septet</i>
Crosse	<i>Ariadne</i>
Ravel	<i>Introduction and Allegro</i>
Janacek	<i>Capriccio</i>

**8 GILLIAN WEIR / ORGAN**  
**WEDNESDAY 11 FEBRUARY 7.30**  
**LIVERPOOL CATHEDRAL**

Camilleri	<i>Missa Mundi</i>
Langlais	<i>La Cinquième Trompette</i>
Alain	<i>Le Jardin Suspendu</i>
Bolcom	<i>Black Host</i>

**9 LINDSAY STRING QUARTET**  
**TUESDAY 23 MARCH 7.30**  
**PHILHARMONIC HALL**

Tippett	<i>Quartet No 1</i>
Ravel	<i>Quartet</i>
Bartok	<i>Quartet No 4</i>

**10 SUZANNE CHEETHAM / PIANO**  
**WEDNESDAY 14 APRIL 8.00**  
**BLUECOAT HALL**

Webern	<i>Variations for piano, Op 27</i>
Makino	<i>New work</i>
Xenakis	<i>Erryali</i>
Jolivet	<i>Mana</i>
Messiaen	<i>L'Alouette Lulu</i>
	<i>Par Lui Tout a été fait</i>



# New Scores

EXPERIMENTAL MUSIC CATALOGUE — 1: STRING ANTHOLOGY SUPPLEMENT (£1.20); VISUAL ANTHOLOGY (£1.50); LOGOS ANTHOLOGY (£1.10); CHRISTIAN WOLFF: PROSE PIECES (£1.50). Experimental Music Catalogue, 208 Ladbroke Grove, LONDON W10, from where a booklet listing all the pieces with descriptions etc. can also be obtained.

KEITH POTTER

When the EMC, the most important single source of experimental (as opposed to 'avantgarde') music in this country reached its fourth edition in 1972, CONTACT began regular reviews of its contents. A large proportion of the music then available was examined by reviewers of intentionally widely differing sympathies in CONTACTS 6—9 (1973-74) and Gavin Bryars, one of the EMC's three editors, himself contributed an introductory article on the Catalogue to CONTACT 6.<sup>1\*</sup>

Since the expanded list of the fifth edition was published earlier this year, a number of new anthologies have appeared. Not all the new material is yet available, so we will, as before, be covering it over the next few issues. Experimental music is not often treated seriously by the established musical press, and certainly not by those journals who regularly review new scores. (An exception occurred in *The Musical Times* recently,<sup>2</sup> when Roger Smalley reviewed five EMC anthologies and Michael Nyman's book *Experimental Music: Cage and beyond*. (London: Studio Vista, 1974);<sup>3</sup> the previous issue of MT had, as it happens, also contained an article on experimental music by Brian Dennis.<sup>4</sup> So perhaps things are changing, after all, though much more attention is still given to the 'big' foreign names of experimental music — Cage, Feldman, Wolff — than to the British musicians.) CONTACT will, therefore, continue to publish information and opinion on experimental music on a regular basis.

Some main points to note about the fifth edition of the EMC:

1. Though it does not amount to a major shift in emphasis, the new scores are drawn from a wider range — both stylistically (I think) and geographically. Not all of these have actually appeared yet, so it is hard to tell what, if anything, this means: certainly most of the new music published so far seems to be firmly 'experimental' in outlook as that term has been defined.<sup>5</sup> Among the new composer anthologies are Paul Burwell (*Subtle Sculpture*), Cornelius Cardew's recent political anti-experimental work (*Piano Album 1973*) and some earlier pieces (*Three Bourgeois Songs*), Alvin Curran's *Music for Every Occasion*, a collection of pieces by the Mexican composer Julio Estrada and a Stuart Marshall anthology (*Lies, Mistakes and Idiolects*) as well as some of the publications reviewed here. In addition, individual pieces by such composers as the Americans John Adams and Malcolm Goldstein, the Canadian Barry Foy and the English expatriate Martin Bartlett mark these composers' first appearance in the catalogue, either separately or in the new anthologies. This both reflects current concerns (political music) and an awareness of the dangers of the development of an EMC 'style'.

2. There is now much more emphasis on anthologies. New ones have been added (*Chamber Music*, *Educational* and *Majorca Orchestra* anthologies (the last-named in three volumes), *New and Rediscovered Musical Instruments*, Vol. I and anthologies of criticism and on performances of Satie's *Vexations*, in addition to those reviewed in this issue), and pieces have been located in new anthologies where possible, either under subject-matter headings (*Chamber Music*, *Educational*, etc.) or in individual composer anthologies (Cornelius Cardew's *Piano Album 1973*, for instance).

3. The anthology of critical writings and that on performances of *Vexations* already mentioned (neither of which is yet available), the increased information about each work, the biographical notes on the composers published in the Catalogue, the link-up with the American magazine *Soundings* (some copies obtainable direct from EMC) and the advertising of David Toop's Quartz/Mirliton publications, books on new music from Latimer New Dimensions, etc., are all evidence of a desire on the part of experimental musicians to create a bigger and better-informed public: what

Gavin Bryars in his introduction to the fifth edition calls "an indication, perhaps, of a climate of reduced secrecy". With Nyman's previously-mentioned book, these should provide ample information and discussion collected under a few easily obtainable covers on music that is still seriously underrated, and on which reliable facts and informed opinions are still hard to find.

4. The policy of optional withdrawal of scores from publication which EMC operates has now been brought out into the open, yet at the same time possibly nullified, by the publication of a list of officially banned compositions in the introductory booklet: pieces that no longer reflect the composers' current concerns and which therefore "may be obtained for genuine research only and not for performance". Some material previously reviewed in CONTACT has now been placed on this slightly sinister 'Death Row': for instance, the *Bryn Harris Anthology*,<sup>6</sup> and the better known *Scratch Anthology* (original edition, June 1971, but available in the EMC's fourth edition in 1972).<sup>7</sup> Other condemned works include — not surprisingly, I think — all of Cardew's music previously published by the EMC: the collection of five songs (1972), both versions of *The Great Learning* (1971 and 1972), *Schooltime Compositions* (1968) and *Octet '61* (at least I presume it is this, not *Octet '71* as printed in the introductory booklet), though this latter was (also?) published by Hinrichsen (Peters Edition) and *The Great Learning* (original version?) is shortly to be published by Universal Edition. Some of this material is still available in the anthologies, though, and, of course, no composer could actually prevent a performance of a 'banned' piece (or could he?). (I'm even thinking of presenting a concert consisting entirely of the 'forbidden music': in a lonely and secret place in the half-light of early morning, in which the pieces would be ceremonially executed (in both senses); all their composers to be present to witness the scene of destruction...) No, the point is obviously that the composers concerned no longer wish actively to promote these works which now have no value for them. This may seem the most obvious solution, though the fact that some of these compositions may still have a value for others (an educational one, for instance) should be allowed for.

So there is no fundamental policy change in the fifth edition of the EMC, only an extending and strengthening of previous decisions, with a wider variety of music, not all of it English, and a practical and creative attitude to the business of promotion and dissemination of music and ideas by the composers themselves. By and large, standards of production are high, bearing in mind the cheap methods of reproduction used, and most of the prices are eminently reasonable, since each anthology contains a sizeable number of compositions, often mixing attractively the known and the unknown and different methods of composition (conventional notation, verbal and graphic scores). The EMC would seem to be maintaining its position as an important force for new music, and as an example to other composers of how to participate successfully in the process of getting published and performed. Academics are slowly learning to take advantage of cheap methods of reproduction to publish their work independently of the conventional publisher who, increasingly, has neither the money nor the inclination to take them up. Composers should likewise be learning to capitalise on this situation and turn it into a positive force; an attitude which seems to me not only more realistic, but actually healthier in some respects.

\*\*\*\*\*

The *String Anthology Supplement* adds five pieces (not four, as stated in the introductory booklet) to the original collection reviewed in a previous issue.<sup>8</sup> The extra piece is *Dargason Dream* by Robin Kearsley (no biography given): this consists of a single page of syncopated snippets in F major for three cellos: the structure is a little unclear, but involves overlapping of parts and repetition ad libitum, also the instruction "parts are to be written by the players". Howard Skempton's *Bends for Cello* is another single page: a solo piece of 24 pizzicato notes marked "slowly"; rather like his *African Melody* published in the original anthology. *Upon the String Within the Bow*. . . *Breathing* by Malcolm Goldstein is a more ambitious project for string quartet or string ensemble no

\* Notes at end of the review.



smaller than a trio. It is partly graphic, but with copious and helpful instructions; fine bow control is required. It would be good for professional quartets who want to try something other than Haydn. Goldstein is an American violinist and composer in his early 30s.

The other pieces in the *Utriing Anthology Supplement* are conventionally notated. *Long-Player* by Gavin Bryars is for any combination of violin, viola and cello with piano (again not as listed in the introductory booklet, which contains quite a number of mistakes). It is slow, soft and consonant, being based, in part, on the vocal music of Percy Jackman. The viola and cello parts double the violin an octave lower. Since the piece was written for the artist-composer Tom Phillips' young children, the parts are technically quite simple, though there are a few awkward rhythms. All the players, including the pianist, are instructed to leave the stage while playing the final bars . . . Cornelius Cardew's arrangement for violin and piano of *The East is Red*, on the other hand, is a virtuoso work written for Janos Negyesy, who first performed it with the composer in Munich in 1972 shortly after it was written. While Bryars' simple piece has an honest experimental virtue about it, Cardew's bombastic arrangement only echoes the fundamentally bourgeois nature of the style it rather ineptly seems to be imitating.

The pieces in the *Visual Anthology* are much more typical of what the EMC has been associated with in the past. There are nineteen works, all of which have a strong visual element in performance. Nearly all the notations are verbal or graphic (Gavin Bryars' *Marvellous Aphorisms* are scattered richly throughout these pages includes photographs), and the contents inevitably resemble those of the *Scratch* and *Verbal Anthologies*<sup>9</sup> — indeed some pieces appear in more than one of these collections.

Seven pieces are by Greg Bright, whose maze-making activities have recently received some publicity owing to an ICA exhibition and the publication of his new books *Fontana Mazes* and the appropriately titled *Visual Music* (the latter published by Latimer New Dimensions in October this year). His maze pieces *Labyrinth II* for tracer and watchers (the maze used here is reprinted from *Greg Bright's Maze Book*, hdbk. Latimer, 1973; ppbk. Deutsch) and *Labyrinth III* for co-ordinator and a large group of people would be worth trying, and so would *For Your Amusement* for conductor, 'walker' and at least six other performers, though it is a little derivative. I particularly like *Tractors in the Snow* for eleven performers in a dark open space, using battery torches, a watering can, sand, flour, corrugated cardboard, lengths of string and various small objects. The cardboard is used to make three 'toy' tractors which are then 'driven' back and forth along routes covered with sand and flour, directed by torch bearers and assaulted by water and flour. "When a tractor breaks down, the driver buggers off home. The two torch bearers concerned pocket their torches and stand about chatting and freezing. (There are opportunities here for the histrionic but don't make a meal of it.) When three breakdowns see all the lights extinguished, everybody sods off out of it. It's too bloody cold to hang about."

Six pieces by Gavin Bryars include *To gain the affection of Miss Dwyer, even for one short minute, would benefit me no end* (he always did have a nice line in titles) for stereo playback equipment and at least 14 moveable, small loudspeakers strung on pulleys. Material fed into the system consists of typical 'stereo' demonstrations: the aim of the performers manipulating the pulleys is to make the moving stereo sounds absolutely still. . . Some walking pieces by Michael Parsons and Christopher Hobbs complete the collection.

It is in the nature of many of these pieces that they are more fun to do than to listen to or watch. Yet at the same time, the frequently simple performing actions may often validate the whole philosophy behind 'audience participation' in a vital way, and help to destroy the mystification that still surrounds so much new music today. By actively participating in such creative projects, the 'listener' will soon discover for himself that 'music', 'theatre' and 'everyday life' cannot be considered mutually exclusive. And, who knows, he may even enjoy himself a little.

The *Logos Anthology* is a collection of six pieces by members of the Logos group from Ghent, Belgium. Most European new music is, by definition, avantgarde rather than experimental, concerned with preserving the European musical heritage and the Art Object rather than breaking down the barriers that divide the listener from new music by reassessing the whole function of the composer to the society in which he lives. So it is interesting that this group of young musicians and students should look towards England, taking their lead from composers such as Cardew, Bryars, Hobbs and John White. Godfried-Willem Raes, the leader of the group, is represented by two pieces. The material for the four voices of *Eletronika* is inevitably geared to Dutch or French pronunciations, and the instructions in several of the pieces in the anthology are

either vague or rather badly translated. A more careful presentation of material in, for example, *Globe* by the interesting young composer and mathematician Jean Paul van Bendegem, would probably result in several performances over here. *Globe* points back to avantgarde origins in its use of ideas from Xenakis, but also forward to an experimental attitude in its use of a large balloon to represent three-dimensional space, on which the score is written. More 'purely' experimental are Stefaan van Ryssen's *A letter to an unknown person called 'Mr. AO' written on a pianowriter* and *Five People's Allegro* by Rui Galapez Gomez, the latter of which uses a contact-miked frame, a blackboard, a toy piano playing a classical piece and a recording of it played backwards. Logos are planning a British tour this season: hear them if you can. Further experimental music from Europe would be welcomed in the EMC.

Finally, a brief word only about Christian Wolff's *Prose Pieces*. Six of the 13 pieces presented here were published privately in 1968 as the *Prose Collection for Tom Phillips* (counting the two versions of *Play* separately); as such they have become an important part of the repertoire of many experimental music groups — being not only very successful pieces, but having the widely applicable virtues of variable performance numbers and, in most cases, variable instrumentation. The seven other pieces were added later, but the whole collection has anyway been available on photocopied sheets from EMC for some time, and a 'deluxe' edition which omits *Sticks* is published by Tetrad Press.

Though Wolff himself has now moved away from this sort of experimentalism into an experimental political music (in contrast to Cardew's anti-experimental political stand), the *Prose Pieces* continue to represent much of what is best in Wolff's music. The dedication of the performer in the precise execution of the intricate rules of *Fits and Starts*, *For Jill* or *Play* is vital if the truly experimental sound of these pieces is to be captured, even for a moment. To play Wolff's *Prose Pieces*, or any of his other music, is to know the meaning of the term 'experimental'.

#### NOTES:

- 1 Gavin Bryars, 'Experimental Music Catalogue', *CONTACT* 6 (Spring 1973), pp. 23-25.
- 2 Roger Smalley, 'Experimental Music', *The Musical Times*, Vol. 116, No. 1583 (January 1975), pp. 23-26.
- 3 For a further review of Nyman's book see *CONTACT* 10 (Winter 1974-75), pp. 38-41.
- 4 Brian Dennis, 'Repetitive and Systemic Music', *The Musical Times*, Vol. 115, No. 1582 (December 1974), pp. 1036-38.
- 5 For a full discussion of this see Nyman, op. cit.
- 6 See *CONTACT* 6 (Spring 1973), pp. 25-27.
- 7 See *CONTACT* 9 (Autumn 1974), pp. 29-30.
- 8 See *CONTACT* 6 (Spring 1973), pp. 27-30.
- 9 For a review of the *Verbal Anthology* see *CONTACT* 7 (Winter 1973-74), pp. 31-32.

EXPERIMENTAL MUSIC CATALOGUE — 2: HOBBS/WHITE DUO PERCUSSION ANTHOLOGY (£1.50); MICHAEL PARSONS: PIANO PIECES (£1.20).

#### BRIAN DENNIS

Here we have a batch of systemic pieces. There are two exceptions: *Ragtime* by Michael Parsons — an occasional piece à la Joplin, but more confined harmonically: e.g. limited pitch areas, mechanistic changes of key etc. — and Christopher Hobbs' *Timpani Studies* 'ready-made' material from a timp. manual transcribed for two sets of four wood blocks.<sup>1</sup> An interesting inclusion this, not only as a continuation of Hobbs' former pre-occupation with ready-made material — as in *Remorseless Lamb* (Bach's *Sheep may safely graze* stretched, mangled and juxtaposed demonically ad lib), his *Early Tudor Ready-Made* (a grey, menacing collage for four organs), *The Muzak Lovers* (Tchaikovsky reduced to a grinding loop) and many others — but as an investigation into the audibility of systems themselves. In other words, the *Timpani Studies* do not sound ready-made, they relate only to the 'sound' of the Hobbs/White Duo. (White's *Photo-Finish Machine*, for example, uses the same combination. This latter piece, also anthologised, I discussed in my *Musical Times* article mentioned above.) The *Studies* are therefore a foil; they intrigue the ear with four-square patterns in random counterpoint while relating to (a) the audible procedures of the White piece and its kin, (b) the more complex, less audible procedures of, say, Hobbs' *A Fair Lick* and (c) the use of random



numbers in *Lincoln E. Moses Comes Down From the Mountain* (also by Hobbs).

If this exception highlights the otherwise numerical percussion on pieces in this anthology, Parsons' *Ragtime* provides an 'alternative style' to his equally repetitive (but never repeating) piano pieces. *Rhythmic Study 4* is the largest of these (lasting about 25 minutes), and is based on a single matrix (see Example 1). There are 17 lettered sections (A—Q) which alternate with 16 numbered sections: the former expand two bars at a time from 3 to 36 bars; the extra bar of Q mirrors the extra bar of numbered section 1, otherwise the numbered sections are fixed at 14 bars. The lettered sections are derived by applying a fixed rhythmic pattern to the matrix. For example, the rhythm of A (♩ ♩) sweeps the matrix three times to complete its cycle (see Example 2). The rhythmic unit of B (♩ ♩ ♩) produces five bars; another crotchet is added in C to produce seven bars and so on. By contrast, the numbered sections build-up and then break down, the matrix starting in crotchets followed by subdivisions (e.g.

♩, ♩♩, ♩♩♩, ♩♩♩♩, ♩♩♩♩♩, ♩♩♩♩♩♩, ♩♩♩♩♩♩♩ — each value X 8). Bar 2 of Section 1 shows the beginning of the process (see Example 3). By shifting the matrix one pitch at a time, the 16 sections are formed: i.e. bar 1 of Section 2 starts on the F (see Example 4).

Example 1

Example 2

Example 3

Example 4

Example 5

The left-hand harmonies of *Rhythmic Study 4* change inexorably with each section, a feature also of the four-part *Canon*, whose subject is confined to the 'field' shown in Example 5. Each part enters a fifth below or a fourth above and one crotchet out of phase. This progressive rhythmic variety is also a feature of the shorter *Variations*, whose minimal character reflects Parsons' long standing partnership with Howard Skempton: the essence of variation-form reduced to a skeleton. But are these pieces systemic? Hobbs' definition — 'music in which the structure and note to note procedure are dictated by a numerically expressible construct' — scarcely applies. Here is a conundrum for those academically inclined, since Parsons was the first to apply the word (derived from 'systemic art' with which he is closely associated). The parent word 'machine', first coined by John White, is still found among pieces in the *Duo Anthology* e.g. *Photo-Finish Machine*: "a process is switched-on, runs full cycle, then stops" (certain 'rogue machines' are stopped by other means, i.e. after an agreed period). White's *Newspaper Reading Machine*, *Twin Reflections Machine* and many others make no reference to numbers but 'process' is inherent and essential.

The 'rounded-process', often a distorted or inverted palindrome,

## Example 6

STEADY PACE JOURNEY CHRISTOPHER HOBBS  
(1st three modules)

Prayer 1

Prayer 2

is a feature of several of the duo pieces, White's *Yet Another Exercise*, for example. The latter operates through a series of number-against-number patterns from 1:1 through combinations of 3:4:5 back to 1:1. *Purple Passage* (White) and *Steady Pace Journey* (Hobbs) run a series of expanding modules which contract midway (see Example 6).

A second *Hobbs/White Duo Anthology* is scheduled for a later date; the residue will stay in manuscript (Hobbs' *Heavy Viking Systems*, for example, would be a volume in itself). Spawned after the break-up of the Promenade Theatre Orchestra, the prolific duo repertoire represents three years' exploration of a few non-pitched instruments and their structural potential (1971-74). Overheard at a Hobbs/White concert (a remark to a distinguished practitioner of post-Webern piano music): "this is what I regard as real modern music". Small wonder that the experience is irrepeatable. Hobbs and White have now moved backwards and forwards respectively into the 'alternative' tradition. This inexhaustible area is proving particularly fruitful at the present time.

## NOTES:

<sup>1</sup> For interviews with these composers see Peter West and Peter Evans, 'Interview with Christopher Hobbs', *CONTACT 3* (Autumn 1971) pp. 17-23 and Keith Potter, 'Some Aspects of an Experimental Attitude: an interview with Michael Parsons', *CONTACT 8* (Summer 1974) pp. 20-25.

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KARLHEINZ STOCKHAUSEN: Nr. 17, *MIKROPHONIE II* for choir, Hammond organ and four ring modulators. English version translated by Hugh Davies and Richard Toop. Universal Edition, UE 15140E, 1975 (£11.25)

## SIMON EMMERSON

Nr. 17 *Mikrophonie II* was composed in 1965 and is closely related to two works of the previous year. In the summer of 1964 Stockhausen had written Nr. 16 *Mixtur* for orchestra with four sine wave generators and four ring modulators, one of the first examples of live electronic music, in which the instrumental sound is transformed and played back simultaneously over loudspeakers. Immediately after this he wrote Nr. 15 *Mikrophonie I*. (Perhaps one should say "wrote out". Both Wörner and Harvey in their books list these works in numerical order, but the composer writes that *Mikrophonie I* was written immediately after *Mixtur*, (*Texte III*); perhaps the sketches had been written earlier and the elaboration delayed.) In spite of its name, *Mikrophonie I* is not so closely related to *Mikrophonie II* — indeed the formal relationships of *Mikrophonie I* were not developed until the group work *Ensemble 1967*. — while *Prozession* (also 1967) uses almost the same electronic set-up for the tam-tam, whose part starts with material from *Mikrophonie I*.

The ring modulation process in *Mikrophonie II* is different from that used in *Mixtur*. In a ring modulator, two signals (A, B) are combined both additively (A+B) and subtractively (A-B). A and B may vary from the simplest sine wave to the most complex spectrum, even to noise. Each may vary from short attacks to long sustained sounds. (Though A and B must sound simultaneously for any output to result.) The richer A and B, the more complex and possibly noisy the output. In *Mixtur* and studio works such as *Telemusik* (1966) (as well as a host of electronic and live electronic works from many composers previously and subsequently), one of the inputs is a sine wave. This simplifies matters considerably and generally results in a less complex, 'cleaner', sound. The other input remains as complex as desired.



In *Mikrophonie II* the 'complex' input is vocal: eight singers are divided into two each of first sopranos, second sopranos, first basses and second basses; each group feeds one microphone, each of which in turn feeds four separate ring modulator/amplifier/loudspeaker systems. Potentiometers control the level of modulated sound and hence the ratio of live to electronic sound. The Hammond organ output is kept very low and functions mostly as the second input to the four ring modulators. On the Hammond organ the timbre may be continuously varied: i.e. the proportion of the overtones to the fundamental frequency. Thus the vocal sound is modulated with a whole spectrum of (harmonically related) waves — unlike the simple sine wave used in *Mixtur*. The resulting modulated sound is therefore very complex and often dense, especially when the singers make percussive short sounds (whose spectra are non-harmonic with many transient components), or the organ plays chords or even clusters.

Stockhausen tries to redress the balance of this internal complexity (which does result at times in apparent distortion, although this effect, the mediation between 'natural' and 'synthetic' sounds, is one of the compositional determinants of the piece) by a choice of Hammond organ pitches which reinforce the fundamental or specific overtones of the vocal sound. Yet I would think that control of the overtone structure — a major pre-occupation in works such as *Stimmung* (1968) and *Sternklang* (1971) — which this type of modulation complicates, has led to a return to the use of a pure sine wave input for the ring modulation used in *Mantra* (1970).

*Mikrophonie II* is in fixed moment form (this may arguably be a contradiction in terms). As in many pieces from this period, the Fibonacci series determines the moment durations (from 3 to 144 units of about a second). The number of times each duration occurs seems to be determined mostly by the natural number series: i.e. 1 of 144 units, 2 of 89, 3 of 55, 4 of 34, 5 of 21, 6 of 13, but then 8 of 8, 2 of 5 and 2 of 3. There are eight moments in which taped excerpts from previous works play an integral part: a repeated cycle of

*Gesang der Jünglinge*, *Carre* and *Momente* three times each; nine different extracts in all, though two are played simultaneously — hence the eight moments (one of each duration up to 89 units). These are associated with a monophonic vocal texture in each case. The relationships between other moments are determined by degrees of change between monophony and polyphony, which link directly to the 'known-unknown' and 'natural-synthetic' series which lie behind the piece: an example of Stockhausen's expansion of serial thinking in the late 50s and early 60s to a much higher conceptual level.

The translation of the score into English seems at first unnecessary — the text consists of nonsense phrases — except for the convenience of the introduction and directions. Yet listening to the recorded (German) performance, one can hear that to appreciate fully the significance of the nonsense phrases and the many styles in which they are to be sung, the meaning of the individual words must be clear. Problems lie with the greater number of softer consonants in the English, which make the rhythmic declamations much more difficult: "either and either either" instead of "oder und oder oder" for the second basses in Moment Three, for example. The layout of the score seems at first to be relatively free, but in fact most aspects of a performance are determined. The notation of the Hammond organ part combines exact pitches with near graphic presentation of cluster, tremolo and trill formations, along with indications for timbre and dynamic, which control the modulation level directly. The vocal parts are notated with varying degrees of freedom with respect to rhythm, pitch and dramatic nuance, from exact to "within a given range" to free. Style of singing is very important, with instructions such as "à la Jazz, cool" and "like an old crone". In fact the composer has explained that (contrary to much music of this type) the score became freer during rehearsal, the final result allowing more possibilities for the singers and the organist to interact according to the 'acoustical context'. Another British performance is now urgently needed.



# New Books

MUSIC AND SOCIETY (*Cultures I*, No. 1, 1973), edited by G.S. Métraux.  
UNESCO and la Baconnière.  
(Obtainable in Britain from HMSO, £4.50.)

JOHN SHEPHERD

For a while now some Western musicians have been increasingly concerned with music as a form of 'social' communication. (This is not meant to imply that music can ultimately be anything other than this, since all thought and action is socially mediated. The use of the word 'social' in this context is meant to emphasise the central feature of the musical process, which is more often than not ignored.) Reasons for this concern are not difficult to find. Until recently the practice of 'serious' music was exclusively associated with a cultural élite, who tended to view art as an other-worldly creation essentially dissociated from the untutored everyday world of 'mass' or 'social' existence. Great art revealed mysteries that were in the natural order of things and hence unquestionable. As such, art could only be understood by the initiated. This gap between 'high' art and general populace has been steadily increasing ever since the middle of the 19th century, with the result that there is now a minimum of communication between potential audiences and many 'serious' composers.

But this view of art had another consequence. Because art was only accessible to the initiated, any suggestion that the significance of a particular work or style could be ultimately located in the social background of its creation was unthinkable. Not only would this imply that art did not reveal permanent truths fathomable by only a few of the more highly-tuned minds, but that it, and the particular social order of which it formed an integral part, were more than open to debate and question by people in general. 'Serious' music, then, has been, and generally still is, associated with an attitude of élitism in society that many people find hard to condone.

Uneasily aware of both this association and the lack of communication that exists between themselves and the public at large, some composers have attempted to write political music, or, at the very least, 'socially informed' music which has its audience very much in mind. Again, some writers have attempted to view music in terms of its cultural and ideological milieu, thus paving the way for an understanding of different musics that does not depend on preconceived notions of art. In the case of both composer and writer, the focus is upon music as a form of 'social' communication.

The UNESCO publication *Music and Society* is entirely in accord with this concern. The articles it contains are, we are told, "designed to analyze some of the components of the equation *Sound + Musician + Society = Communication*." Generally speaking, the more interesting contributions come from composers and performers. Ravi Shankar, for example (in one of five interviews conducted by Jack Bornoff — the others are with Berio, Boulez, Yehudi and Diana Menuhin and Andrew Lloyd Webber) discusses the initial problems he encountered in communicating Indian classical music to Western audiences, whereas Andrew Lloyd Webber comments on the vagaries which often seem to surround success in the 'pop' world. But the overriding concern of the composers seems to be in communicating through sound with people who are largely disaffected with anything but 'light' or 'popular' music. Berio, therefore, spends most of his time discussing the possibilities of presenting 'serious' music through television, while Boulez is to some extent concerned with different ways of presenting contemporary music 'live'. In a mere ten pages, moreover, Francois-Bernard Mâche speculates on what, in the 20th century, is the socially most apt approach to 'serious' composition (serial, aleatory, conventional or electronic).

The most thought-provoking article in this general vein is by R. Murray Schafer ('The Music of the Environment'). Schafer's article, which is clearly based on his *Soundscape* project, points to the way in which people are mostly unbothered by the doubtful aesthetic quality of the sounds which surround them in industrial society, and suggests that some form of acoustic design in our society would be of benefit to the spiritual life of individual communities. Such an

undertaking would have the advantage of awakening people to the qualities of different sounds and involving them in aesthetic decisions concerning their acoustic surroundings. Pierre Schaeffer ('Sound and Communication'), on the other hand, approaches the problem of communicating with people through the sounds of the environment in a converse fashion. For whereas Murray Schafer's problem is to get people to wake up to the sounds of the environment in the first place, Pierre Schaeffer's is to get them to accept those sounds as part of a more formal musical composition. Sounds which are largely ignored in the environment paradoxically produce rather more violent reactions in the concert hall. Schaeffer, through an analysis of the dialectic stages in aural perception and apprehension, therefore moves towards the construction of a musical language from natural sounds which might be more meaningful and acceptable to an audience. Schaeffer's article is useful in presenting in English some of the arguments put forward in his *Traité des objets musicaux*.

Of the remaining articles, which discuss some aspects of music in its social context, it is unfortunate that only one, 'Music and Sociology' by Alfred Willener, attempts to discuss in any way the fundamental question of how music, as a non-referential medium (that is, a medium that cannot convey concrete thoughts or concepts), can be socially significant. This difficulty is highlighted for Willener through a traditional formulation of the 'sociology of music'. Within this formulation "the sociology of musical creation" is sandwiched between "the sociology of the lives of musicians" and "the sociology of the targets of music" (that is, a study of audience reaction as measured through audience attendances and record sales). Since "the sociology of musical creation" is extremely problematic, there may, within the framework of this formulation, be only two approaches to music: "on the one hand, research on music, outside of society and of sociology, and, on the other hand, the sociological treatment of cultural production and consumption without taking into account the specific musical phenomenon as such." Either music is a purely artistic phenomenon in the sense described above or, in a totally positivistic and rational fashion, it must be viewed as being totally determined in its expression by the social environment.

Willener cannot accept either of these alternatives, and proceeds to look for other possibilities by reference to the work of Lévi-Strauss, Bourdieu and Adorno. Specifically, he makes the suggestion (based on Bourdieu's notion of the apprehension of generic codes) that "the sociology of music is possible to the extent that art... presupposes the manipulation of codes and ideologies". Consequently music as a form of socially constructed 'knowledge' "puts into motion social meanings, determined themselves by the structure and functions of society". The reverse side of this process, emphasised more by the work of Adorno, is that music as a form of 'social' communication may, of its own accord, influence the creation and articulation of these structures and functions. Instead of viewing the sociological analysis of musical experience itself as an impossible or unimportant stage in a similar analysis of musical process, therefore, Willener sees it as central to the understanding of any dialectic involving the 'production' and 'consumption' of music in society. Although no concrete suggestions are made as to how codes and ideologies might be expressed through the musical experience, nor how this experience may influence social process, the article is none the less valuable in underlining the importance of an adequate sociology of music to any understanding of music as communication. It is also instructive in questioning Adorno's attitude to much 20th century music.

The rest of the articles in this collection are concerned with circumstances which, in the manner just mentioned, are more peripheral to a study of music as communication. Jack Bornoff ('Technology, Techniques, Music') briefly and superficially indicates the role played by electronic media in altering listening habits during this century; Kurt Blaukopf ('Young Music and Industrial Society: an Essay on New Patterns of Behaviour') attempts, from an inappropriately 'intellectual' stance, to "prepare a definition of the new patterns of musical behaviour of [pop] groups" and to "throw some light on the social, technological and



other factors which have contributed to the emergence and spreading of these new patterns in industrial societies"; Edith Gerson-Kiwi ('The Musician in Society: East and West') and Trần Văn Khê ('Traditional Music and Culture Change: a Study in Acculturation') indicate the changes occurring in the musical life of some traditional societies as a result of the influx of western industrial civilisation; and Joseph Eger ('The Audience Revolution — a Profession of Faith'), in a sentimentally euphoric article oblivious of many of the harsh realities of present day life, sees changes in audience behaviour as heralding a 'new art' or music symptomatic of a new global 'togetherness'.

But despite all the attempts to write socially 'meaningful' music and to understand music in its social context, there emerges one train of thought in some of the contributions which seems to belie the very philosophy implied by those same attempts. This train of thought emerges in a marked hostility to so-called 'pop' music. Berio, for example, tells us that "in certain highly sophisticated countries . . . the radio and record industries are ruining the potential ears and brains of the musical audience through the very low standards of pop music". For Boulez, 'pop' music has little worthwhile content. "Eliminate the microphones of a pop group, and it no longer exists. A large part of the impact is obviously due to sound power: the volume of what you hear is more important than the content. The substance is shallow indeed unamplified; . . . "This criticism evokes the rather bizarre image of a medieval consort trying to perform a Romantic symphony. Would one say in this case that the symphony is of shallow substance? But the most explicit contradiction is achieved by Francois-Bernard Mâche. In one breath we are told that "sound recording . . . brought to ears which were . . . willing to hear . . . the voices of other musical civilizations, thus calling to mind the relativity of aesthetic dogma", and in another that the output of 'serious' music "is almost insignificant . . . as compared with the vast mass of sonorous banality liberated by the advent of the musical industries." Charity, it would seem, does not begin at home. In the face of these authoritative statements one might tentatively put forward two thoughts. The first is that 'pop' music might not be the homogeneous entity it is sometimes imagined to be, and that the vast and varied production subsumed under that label should not therefore be judged simply on the basis of one type or a small sample of that production. The second is that brilliance at 'serious' music does not necessarily provide a person with the appropriate set of criteria for judging any type of 'pop' music.

GENESIS OF A MUSIC (2nd edition), by Harry Partch  
Da Capo Press, 1974 (\$18.00)  
also Harry Partch: DELUSION OF THE FURY  
CBS M2 30576, three-record set (\$5.95)

MARTIN DREYER

Tired of tearing around with the trendies? Brownd off with Berio and Boulez? Finding the avantgarde spaced-out or the rearguard reactionary? Then settle down with a copy of *Genesis of a Music* in hand or *Delusion of the Fury* on the turntable. Oriental fragrances will displace your continental claustrophobia. You may even rekindle what remains of your musical innocence.

Harry Partch is 20th century music's supreme Blakean innocent; beyond that he is difficult to pigeonhole. Let us start from his dislikes. He has had nothing to do with Western music since the disillusionment of his 20s (he was born in 1901), when he burnt all his compositions in a cathartic spasm and achieved a new exhilaration. As an American he detested the European chauvinists of New York, Hollywood's "mindless caterwauling", and by-the-way mood-muzak. Who doesn't? But Partch set his mind to constructive alternatives. He also deplored what he saw as the extreme specialisation of creative participants in the performing arts: a theatre of dialogue without music or a concert of music without drama, these he calls "basic mutilations of ancient concept". This is more than a plea that we resume the search for a *Gesamtkunstwerk* at the end of the rainbow. It is a demand for a rediscovery of music's by now lost origins.

Starting from the hypothesis that music's roots lie in natural body rhythms and speech intonation, he abandoned traditional scales, instruments and forms as perpetuating the breed of technically accomplished but minutely specialised, blinkered musician he most abhors: the inevitable product of Western worship of 'progress' in the arts. His opening survey of historical trends, entitled 'From Emperor Chun to the vacant lot', is an entertaining account of his own reawakening to "Corporeal" music, contrasted to a wasteland into which "Abstract" music has lured us. Among the influences on

his work that he admits are Yaqui Indian songs, Chinese lullabies, Hebrew chants for the dead, Christian hymns and Congo puberty rites. All are musics of necessity, all are vocal, all have mystical, even magical, connotations.

Corporeality for Partch stems from "the essentially vocal and verbal music of the individual — a Monophonic concept". All expression begins with the human voice, "the most dramatically potent and the most intimate tonal ingredient a creative man can put into his music". He excludes 'serious' singing from this category. So he reserves particular admiration for ancient Greek drama, Japanese Noh plays and early 17th century Florentine music-theatre. His own first embodiment of this revived corporeal philosophy was in settings of 17 lyrics of Li-Po (8th century A.D.) for intoning voice and viola, completed in 1933. The viola is fretted to facilitate playing of the 43-tone scale which Partch evolved to reflect tiny inflexions of vocal intonation. In his own recording of the work, now regrettably unavailable, there is an extraordinary correspondence between voice and instrument — at times they cannot be differentiated.

The intricacies of the new scale, which amounts to a division of the whole tone into eight roughly equal parts, are explained in minute detail in *Genesis* and consume half the book. These pages, always carefully written, will delight any mathematician, but they provide valuable material for any musician reviewing just intonations, equal temperaments or the Pythagorean "3-Idea Paralysis", as Partch calls our circle of fifths. To accommodate the new scale and its derivatives, Partch personally designed and built some 27 instruments, mostly keyboard and percussion, with evocative names like Eucal Blossom, Zymo-Xyl, Cloud-Chamber Bowls and Spoils of War. A series of excellent photographs, several in colour, show them to be works of art in themselves.

It is hard to believe that the first draft of *Genesis* was written in 1928, so contemporary is its impact, though the first edition was not published until 1947. It has long been out of print, and this new edition fills a vital gap. Three new chapters and several appendices have been added, providing fascinating details on the instruments and their notations, and on his six major music-theatre works, culminating in *Delusion of the Fury* (1965-6), now available in a recording produced under the composer's supervision. Subtitled 'A Ritual of Dream and Delusion', it embodies the Greek idea of tragedy juxtaposed with comedy, its two acts (without interval) comprising a Japanese-based drama — "a music-theatre portrayal of release from the wheel of life and death" — and an African farce. Six new instruments were constructed specifically for *Delusion*. The instrumentalists are the Chorus, and whenever possible join the singers, who must also dance, act and mime, in ritualistic utterances on stage. Even when rare 'American' words are used, they sound more appropriate to the jungles of Borneo than to Western arts. What is needed now is a film of the work in this country, though its hypnotic rhythmic momentum will still excite even the most jaded ear. With the two records of *Delusion* comes a discussion-demonstration disc, in which Partch himself describes all his instruments. This is by far the quickest way to an appreciation of the personality of the man and the sounds of his music.

Ideally, book and records should be experienced together. It is always refreshing when a composer is articulate enough to produce a well-reasoned testament to his life's work. *Genesis of a Music* blends a healthy scepticism with a wry sense of humour. It is a good read. But it is also essential reading for any global villager concerned with the future of music or a future for music.

BARTOK ORCHESTRAL MUSIC, by John McCabe  
DEBUSSY ORCHESTRAL MUSIC, by David Cox  
BBC Publications, 1974 (£0.55 each)

JOHN SHEPHERD

Reading books whose aim is to provide an overview of some aspect of a composer's work for the layman is an occupation that can easily induce an ambivalent response. In the first place, one is loath to criticise writers whose knowledge of the music in question is extensive and often penetrating. On the other hand, one is constantly left with an uncomfortable feeling which derives from the fact that no amount of writing — whether it seeks to expose the technical aspect of the music, or parallel the aesthetic response — can replace the immediacy and power of the musical experience itself. This problem is, of course, central to any music book whose scope is not purely technical or biographical, and the dangers and pitfalls it involves are legion. The justification for running the gamut of these pitfalls in the case of the music guide can only be that the



author is a professional musician who has been able to examine and reflect on the music under discussion at comparative leisure. As a result his insights presumably provide incisive criticism against which the layman may consider and possibly re-evaluate his own response. In books such as these, therefore, writing which is technical or which 'describes' the emotional impact of the music only seems legitimate inasmuch as it conforms to this purpose.

Given these criteria, John McCabe's book on Bartók's orchestral music is largely successful. Although there is a great deal of technical discussion, and although there are times when this discussion seems to take over the line of thought, it is in fact never far removed from illustrating a critical judgement or describing an aspect of the composer's development. McCabe's description of Bartók's development is given further depth — particularly in the earlier, less technical part of the guide — by specific references not only to the way in which the composer assimilated elements of Bach and the styles of the later Romantics, but also to the way in which his work often paralleled or drew on the stylistic features of his contemporaries. Ultimately the guide succeeds because its aims are clearly thought out, concisely stated and generally followed through, and because McCabe has thoroughly penetrated Bartók's style. It will undoubtedly provide a useful supplement for anyone wishing to listen to Bartók's orchestral music in any depth.

In the sense that its largely classical and linear style is reasonably accessible to traditional forms of analysis, and its emotional impact generally unambiguous, Bartók's music is relatively easy to write about. Debussy's music, on the other hand, more than that of most other composers, seems to induce writers into the pitfalls mentioned above. Because the music is not easily accessible to traditional methods of analysis, technical discussion on many occasions appears superficial and unrelated to aesthetic experience. Conversely, and perhaps because of this initial inadequacy, writers often indulge in a prose style which not only seeks to outdo the composer (often to the point of meaninglessness) in the creation of vague and illusive atmospheres, but which also seems to have remarkably little to do with the music *as music*.

Unfortunately, these are temptations to which David Cox, in his guide on Debussy's orchestral music, tends to succumb. Although he keeps telling us that "Debussy's musical constructions have a logic and character of their own, completely justifiable in musical terms" (p.33 — see also p.35), there is little attempt to reveal what those terms are. Musical description (and that is all it is) is still couched in terms of tonality. And although most of the characteristics and hallmarks of Debussy's music, together with the influences on his style, are faithfully mentioned, they tend to be submerged in a considerable amount of background information and asides which add little to appreciation. Are the de Gaulle quotation on the characteristics of Frenchmen on page 25 or the attempt at anthropological discourse (rather ethnocentric) on page 46 really necessary?

It may, perhaps, seem unduly harsh to criticise the writer of what is, after all, a guide, for not attempting to distil Debussy's style in terms of categories of analysis which are drawn from the music itself and which are therefore likely to closely parallel the aesthetic response. The guide is useful in bringing under one cover information which would otherwise have to be sought in a number of different places. But given the degree of musical literacy assumed by the author, it does not appear that a more incisive exposé of Debussy's style would have been totally impossible. Although it deals only with thematic transformations, Deryck Cooke's article on Delius' Violin Concerto (*The Musical Times*, July 1962) — and Delius' style is nothing if not as 'illusive' and 'vague' as Debussy's — still serves as a model in this respect.

THE CONTEMPORARY CONTRABASS, by Bertram Turetzky  
(Volume 1 of THE NEW INSTRUMENTATION series, edited by  
Bertram Turetzky and Barney Childs)  
University of California Press, 1974 (£4.90)

LEROY COWIE

Nan chu'an: "Your body is unusually big; isn't your straw  
hat too small?"

Huang-po: "Though my hat may be small, the entire  
universe is within it."

(Transmission of the Lamp)

This book, which runs to 114 pages and includes a small gramophone record, is the culmination of more than 20 years hard work playing and inspiring, teaching and lecturing on the double

bass, and it contains a good deal of material either written for Turetzky or inspired by his playing and mastery of modern techniques. The academic and musical success which this book should earn will be deservedly won, as the scope is so wide as to include almost every aspect of playing. It is an encyclopaedia of modern sounds and effects available on the double bass, and is not only an important landmark in the history of string playing in general and the evolution of the double bass as a solo instrument in particular, but will be the definitive work on the subject for many years to come.

Chapter One begins with a telling complaint from Berlioz on the lack of pizzicato technique among string players. Some subtle distinctions are made about the respective positions and methods of plucking, whether slurred or expressive, or the very difficult tremolo and left hand alone species, or the oddities of less value like bi-tones, plucking behind the bridge or in the peg-box. Although less purely innovative, Chapter Two on bowing makes a sensible plea for a sharp contrast in the execution of *sul ponticello*, *sul tasto* and *col legno*. Reverse bowing (upside down under the strings) and bowing above the fingers of the left hand (coined 'AF') have less musical, but more visual appeal.

In Chapter Three, the bass is considered as a drum. There is as yet no standard notation for the many different effects the hands and fingers can produce over the entire surface of the instrument. The sounds which appeal most to me are the 'Rub' noises, which use sticky fingers, wood, cloth or coins on the body or strings. The chapter on vocal and speech sounds contains the most diverting ideas: singing, shouting, humming and talking with the instrument or in contrast to it. The use of phonetics in Kenneth Gaburo's *nsibe* (1969) is very musical. The special problem this creates is that the voice, the most important measure or symbol of an individual personality, may upstage the double bass itself and detract from the musicality of the experience.

Harmonics are the subject of review in Chapter Five. The controversy about the best part of the string to play them on is stated rather than resolved. The artificial and double-stop harmonics are discussed sensibly and the attractive pulled-harmonic gets a worthy mention. A miscellaneous chapter discusses mutes, scordatura, glissandi and some of the permutations of sounds produced when various effects occur simultaneously.

The last chapter, on amplification, is written by the physicist and musician Arnold Lazarus. This contains a good deal of useful advice for string players faced with this problem. Technical terms are explained clearly and the various sections are sensibly set out to help musicians who may have to lay out considerable expenditure for such equipment. Occasionally, though, the effect is Pinteresque: "This mechanical energy sets the air in vibratory motion, thus creating the phenomenon we know as sound."

Unfortunately there is no mention of the comic possibilities of the instrument; nor is there anything more than a passing mention of the French repertoire. I doubt if many bass players will experiment solely with this book without a back-up of study-books and pieces. Many will need more convincing about the value of tapping, rapping and knocking on the instrument, as well as the violent snap-pizzicato and *col legno*. The steps into amplification and contemporary notation are large ones for any performer to make. It may be quite impractical, but I would suggest that the five photographs, which tell us practically nothing, should be scrapped, *Inside* by Kenneth Gaburo should be printed in full, and the excellent record of effects should be expanded to include a performance of it. This would really help the uninitiated who find the book mostly double-dutch, and that as the book progresses it seems too much like a jet plane disappearing over the horizon.

It is, however, a first rate book for aspiring composers. The drawings are clear, as are the explanations of ideas and sounds; the variety of material is tremendous and it is very easy to use, with the authoritative clarity which abounds in every chapter. It is both scholarly and inspiring, definitive and comprehensive; a milestone in the search for new timbres which is the cornerstone of Turetzky's philosophy, at the same time futuristic and deeply traditional. The search for timbre is also a search for beauty.

THE COMPOSER IN THE MARKET PLACE by Alan Peacock and  
Ronald Weir  
Faber and Faber, 1975 (£5.50)

ALAN MCGECH

The history of music in the 20th century is much more than a chronicle and analysis of stylistic changes as they occur in the work of individual composers or 'schools' of composition. However,



musicians often feel wary of engaging in research which touches on the social and economic problems of the composer, in case, as mere musicians, they are considered unqualified to judge these matters, or more seriously, in case their efforts are later ruled to be outside the bounds of good scholarly endeavour by fellow academics. Personally, I feel that this need not be the case nowadays, and I view with pleasure the unbending of certain institutions with regard to interdisciplinary studies, but I still feel that Peacock and Weir as economists in their own right have an advantage over the musician in that they really know what they are talking about. It is to their credit, also, that at no time in their book, does 'economics' stand in the way of the real subject: 'the economics of composing music in the 20th century'.

Although I cannot agree with Asa Briggs in his laudatory preface that "this book is essential reading for any one who wishes to trace the patterns of change", I nevertheless find it an interesting and useful addition to my library (as a researcher in music and social change), and I'm sure it will provide stimulating reading for others, including the merely curious amateur. Some 171 pages of text with occasional illustrations and informative tables are introduced by a meaty first chapter entitled 'The Economic Characteristics of Music Composition'. We are introduced to the central topics of the book here, and quite frankly I found the occasionally sudden use of a term from the world of economics confusing on a first reading: one can see the problems in converting a highly specialised area of knowledge into one easily accessible to the layman. Also, the rather tedious sentence constructions of the introductory chapter tend to cause semantic confusions. Professor Peacock obviously has a lot to say, however, and his meaning cannot be mistaken for long. The punctuation and spelling errors can be eliminated from future editions.

In particular, the results of a survey carried out on behalf of the Performing Right Society by the Economists Advisory Group in 1972 show at once completely new information on the nature of composers' earnings (in a table on page 23), and at the same time suggest that Peacock and Weir have collected a body of statistical data and analyses far too large for the scope of this publication. The acknowledgements mention that this book is a spin-off from "a wider investigation commissioned by the Performing Right Society", and if this reaches publication it will be of great interest. Meanwhile, our appetites whetted, we pass on to the central chapters, largely the responsibility of Ronald Weir, which deal with changes in the market for musical composition between 1900 and 1970. From the birth of the PRS in 1914, through the developments in the gramophone and radio in the 20s (the latter becoming the biggest single music market, providing in Broadcasting Royalties almost half of the PRS's domestic income by 1945), through the growth of Mechanical Recording Rights and the erosion of the traditionally powerful position of the music publisher, Dr. Weir has built up a comprehensive picture of a very complex field of studies. Perhaps one should forgive him for leaning so heavily on other writings, particularly those of E.D. Mackerness and of Asa Briggs. Especially revealing are his comments on the troubles highlighted by the notorious 'Tuppenny Bill' proposed in the late 20s, and the cut-price retailing of records during the inter-war period, predating the supermarket selling of records by many years with series such as Woolworth's 6d novelty records.

The growth of music 'while you work' and also the boom in serious music during the Second World War, the new patrons of the arts (the Arts Council etc.), the new improvements in records (LPs began in 1948) and the beginning of the chain of obsolescences in music hardware, BBC programme changes and the growth of TV, the new teenage music market — all are discussed and the relation of the composer to these developments is kept foremost in one's mind for most of the time. The concluding chapter, 'The Market for Musical Composition Today', takes us well into the early 70s, even mentioning some of the problems caused by relationship with the European Economic Community.

One or two reservations about this otherwise excellent piece of work must be voiced. This is a descriptive and historical work and the authors make no bones about it, but I find the information is presented in too fragmented a way for one to muster it and analyse it in any way other than that chosen by Peacock and Weir. For instance, the central chapters deal with three historical periods (1900-14, 1914-39, 1939-70) rather than following one aspect through all 70 years at a time, which would make the whole study more coherent. Also, I feel that the book suffers from diffuseness in its attempt to appeal to a wide readership. I would welcome the completeness of tabular information which is an important feature of such works as Baumol's *Performing Arts: The Economic Dilemma* (published in America).

All in all, however, this hardback Faber publication is full of ideas which may relate to or encourage other types of social study of

music (of this century and earlier), as well as providing a valuable insight into the ramifications involved in what might once have been thought of as the relatively simple process of displaying one's musical wares in public.

BOULEZ ON MUSIC TODAY, translated by Susan Bradshaw and Richard Rodney Bennett  
Faber and Faber, paperback edition, 1975 (£0.80).

RICHARD EMSLEY

First published by Faber in 1971, *Boulez on Music Today* is a translation from the French of material originating in Darmstadt and subsequently published in French and German in 1963. As we are reminded by the German title, *Musikdenken Heute-1*, and by the text itself, the book was intended as only the first instalment of another of Boulez's 'works in progress'. Since the appearance of the English translation, the book has been widely read in this country; specific objections have crystallised as the dense content has been gradually assimilated. A convenient cue for reassessment is now provided by the appearance of the paperback edition.

To start with, we must acknowledge the remarkable ambition of the project. '... on music today' certainly does not overstate Boulez's intentions, which see him, in his own words, "ambitious enough to adopt a general and fairly exhaustive point of view" with regard to the whole 'problem' of contemporary composition. The survey proceeds from the personal soul-searching of a preliminary 'Interior Duologue' via 'General Considerations' to the final, and longest, chapter, which embarks upon a detailed, although stringently conceptual, exploration of 'Musical Technique'. Boulez gives a frank explanation of his ambition: "I feel that this is the most urgent work to be undertaken at present, for discoveries and ideas have followed one another with little cohesion".

So, as Bayan Northcott pointed out in his article at the time of the initial English publication, "This... is indeed an attempt to interpret the situation whole and to deduce the logical plan of action".<sup>1</sup> The whole basis of the book rests upon Boulez's commitment to a general, although precisely defined, approach to composition, which he sees as comprehensive, integrated and essentially 'musical'. The intention is first to justify this approach — by considering recent tradition, analysing the contemporary situation and dismissing other alternatives — before proceeding to its description and demonstration.

Seemingly, it has been very easy to misunderstand, or even to forget, exactly what Boulez's intentions are, and what they are not; the fault for this lies partly in the book's failure to make its aims clear. The object is never to discuss precise musical instances, but to establish a general, axiomatic basis for the creation of a fertile, whole and proscriptive musical dialectic. However detailed the application may seem, the idea will be one of concept rather than isolated musical example.

Boulez begins by attacking what he sees as a "symptomatic mistrust of the intellect", at the same time quoting Baudelaire: "I pity those poets who are guided by instinct alone; I believe them to be incomplete... Somewhere in every poet there must be a critic", and "The divine goal is infallibility in poetical creation". If such a "logically organised consciousness" points only one way forward, then other approaches become meaningless, as Boulez is quick to point out in his vicious attack on commentators who arrange music into "schools"... where 'tendencies' are indexed to the greater glory of tolerance" and on the "tribe of epigones" who play into the hand of such attitudes. Instead, Boulez believes that "... the living forces of creation are proceeding *en bloc* in one and the same direction" and that "a language is a collective heritage whose evolution must be taken over".

The details of Boulez's general approach to composition are specified more closely in the latter part of 'General Considerations' and in the first few pages of 'Musical Technique'. A basic contention here is that the new musical situation demands the formation of new structural principles appropriate to the true nature of the material: "New ways of dealing with material lead us far from traditional solutions. 'Harmonic' functions for example can no longer be thought of as permanent; the phenomena of tension and relaxation are not established on at all the same footing as before, and, certainly not in fixed and mandatory terms; tessitura, in particular, is a deciding factor here... Similarly, horizontal functions have few direct links with the old contrapuntal laws... the responsibility of one sound in relation to another is established according to conventions of distribution and lay-out. As with vertical relationships, they can be divided into three groups; from



point to point, from a group of points to another group of points, and finally the relationships between groups of groups . . . Because of this morphology, local and global structures — responsible for the form — no longer obey permanent laws. There is also an absolutely new way of conceiving large forms: homogeneity or otherwise of their different components, causality or isolation of their various events, fixity or relativity in the order of succession and in the hierarchy of classification, potentiality or actuality of the formal relationships".

At the same time Boulez emphasises the need for integrity of approach, pointing out the error of compositional 'speculations' which have remained merely 'partial' and attacking the use of 'anecdotal' ideas — both these false steps being typical of the 'epigonal' composers. Boulez favours the axiomatic method of constructing theories of 'pure' form which may be applied to diverse material, while at the same time demanding that such systems be founded upon exclusively musical criteria (rather than proceeding from numerical or graphic symbols).

Complementary to this are Boulez's 'local' and 'global' structures which are consequents of his belief in the unity of form and content. Here he quotes Lévi-Strauss: "The content draws its reality from its structure, and what we call form is the *structural disposition* of local structures, in other words of the content".

As a final item in this summary, I will quote Boulez's definition of the series and its structural function; the concept is in marked contrast to those definitions we have by Stockhausen: "The series is — in very general terms — the germ of a developing hierarchy based on certain psycho-physiological acoustical properties, and endowed with a greater or lesser selectivity, with a view to organising a FINITE ensemble of creative possibilities connected by predominant affinities, in relation to a given character; this ensemble of possibilities is deduced from an initial series by a FUNCTIONAL generative process (not simply the consecutive exposition of a certain number of objects, permuted according to restrictive numerical data). Consequently, all that is needed to set up this hierarchy is a necessary and sufficient premise which will ensure the total cohesion of the whole and the relationships between its successive parts. This premise is necessary, because the ensemble of possibilities is *finite* when it observes a controlled hierarchy; it is sufficient since it excludes *all* other possibilities".

The most persistent objections to the book seem to have been on two counts. The first arises from Boulez's position in the musical world: the style of the 'Interior Duologue' may be thought of as a literary ploy used to avoid a directness of assertion which would sound pretentious ("Did you expect a personal confession of faith from me? I have to disappoint you"), and the over-vicious polemical attacks of 'General Considerations' may be thought suspect. Secondly, it has been claimed that the book is incomprehensible. Bayan Northcott quite rightly reported that "Many terms appear . . . without detailed explanation, and sometimes without unambiguous support from context",<sup>2</sup> although this problem arises equally from Boulez's very characteristic prose style: one of Northcott's most penetrating observations was that of "Boulez's self-conscious emulation of [Mallarmé's] peculiarly French intellectual mystique" which goes hand in hand with "the immaculate image of the conductor, the rarefied qualities of the compositions and the doctrine of his book".<sup>3</sup>

Most of these problems will be resolved only by individual taste. One's attitude to the book will depend to some extent on one's attitude to the music it represents (presumably it may be taken to relate to Boulez's compositions of the late 50s and early 60s); if one considers the style of *Pli selon Pli* to have been one of those with the greatest 'potential' since 1950, then one would also be likely to respect Boulez's position and the content of the book. Likewise, sympathy for Mallarmé 'the dandy' would assure sympathy for its style.

Much of the incomprehension and frustration caused by *Boulez on Music Today* might finally be excused on the grounds of the book's intentions, which necessitate a general and conceptual approach. Besides the misunderstanding which has resulted from failure to appreciate these intentions, frustration has been felt by those who expect compositional recipes. As Boulez warns in his 'Provisory Conclusion': "We end our investigation of technique itself on the threshold of form . . . the real work of *composition* begins here, at a point where it is often thought that only applications have still to be discovered; all these methods must be given a *meaning*".

#### NOTES:

<sup>1</sup>Bayan Northcott, 'Boulez's theory of composition', *Music and Musicians*, Vol. 20, No. 4 (December 1971), p.34.

<sup>2</sup>Ibid., p.32.

<sup>3</sup>Ibid., p.36.

THE MUSIC OF STOCKHAUSEN, by Jonathan Harvey  
Faber and Faber, 1975 (£6.50).

#### RICHARD TOOP

Anyone who sets out to analyse post-war serial music in general, and Stockhausen's in particular, has an unenviable task ahead of them. In the first place, there are no norms, no traditional forms which the reader can be assumed to know about. In the second place, by definition, there can be only one correct solution; for the first time in musical history every pitch, every duration, every dynamic is liable to be the inevitable result of a predetermined scheme. So exact analysis presupposes page after page of magic squares, permutation tables and the like, and yet these numerical details — essential to an understanding of the way a piece is made — can't of themselves give any idea of the inherent effect of a musical composition, only of the author's technical resourcefulness.

Of course, Stockhausen's music wasn't written to be analysed; and a composer who can say "I'm trying . . . to produce music that brings us to the essential ONE. And that is going to be badly needed during the time of shocks and disasters that is going to come" is clearly concerned with broader perspectives than those of composition technique. On the other hand, although Stockhausen trusts above all in the power of his recent works to rebuild the ethical force of music in the times to follow some impending cataclysm, it is the works of the 50s that have already done more than those of any other post-war composer to systematically rebuild musical language. It's precisely these older works that hold the greatest fascination for Jonathan Harvey — they account for well over half the book — and that in turn condition his general analytical tone.

"This important and innovative study of Stockhausen's music makes available for the first time systematic analyses of his works" claims the dust-jacket. Well, that's the publisher's claim of course, not the author's. Still, if one is going to analyse serial works at all, then only a systematic approach — by which I mean one that reveals the complete system on which a work is based — is really legitimate. In most of those works from the 50s on which Dr. Harvey concentrates his attention, this carries one basic implication: one must show how the materials of a piece are derived in their entirety from a basic set of proportions, and if the composer has chosen to modify or supplement his 'pure' conception (there's hardly a work of Stockhausen's from the 50s which doesn't contain such modifications), then the analyst is duty bound to enumerate and explain the alterations in relation to the original conception; that is, to show what was so wrong or ineffective in the original format of the composition as to necessitate the revisions. If one doesn't do this, then one can't go much beyond a phenomenological investigation of the work's surface: one sees the effect without identifying the cause.

The analysis of *Piano Piece V* — and to a lesser degree that of *Piano Piece X* — suffers fairly acutely in this respect. In *V*, Harvey identifies only those 'character groups' which stand out clearly from the grace-notes + long note layer, and the serial arrangement of the grace notes goes by without a mention (though there is an allusion to it in the next chapter). One can't hold it against Harvey that he doesn't realise that the whole final page is added on to the pre-ordained serial structure (actually it borrows its proportions from the beginning of the next piece) so as to reinforce the feeling of a 'coda'; I doubt whether anyone who hasn't seen the basic sketches would. But this sort of thing is particularly important in Stockhausen's case since, for all the reputation he may have as a manufacturer of formidably all-embracing systems, it seems to me that if the works up to *Kontakte* prove any one thing, it's his genius for compromise, for recognising the exact point at which the conception threatens to swallow communication, and reacting accordingly. This leads to another fundamental consideration, namely that Stockhausen's works, and the early ones in particular, are not just organisational systems dreamed up out of the void, but a series of extremely acute responses to an awkward music-historical situation. So it's not really sufficient to show *what* happens: at some stage, one must also be able to identify sufficiently with the composer's aims and historical situation to show *why*. Here lies, I think, a serious shortcoming of Jonathan Harvey's book, and it's one which is the more disappointing since, as a composer, he is in the ideal position to give a composer's-eye-view of the inner motivation behind the technical processes.

Stockhausen's first representative piece, *Kreuzspiel*, affords an extreme example of what I mean. Harvey's technical analysis of the piece is perfectly sound: four pages of text and a couple of diagrams suffice to demonstrate all the technical essentials. But why *Kreuzspiel* at all, as the next work after a Violin Sonatina which



employs a fairly watery brand of classic dodecaphony? Is it really just a matter of Stockhausen's having heard a piano study by Messiaen which attracted him as sound, a two-piano sonata by Goeyvaerts which attracted him as form, and then having spontaneously decided to set about changing the face of Western music? Hardly: there had to be some motivation more powerful than ennui with old traditions, something more than the novelty value of Messiaen's "fantastic star music" (as Stockhausen called it at the time). Indeed there was: "Nowadays there are hours when I have a singular longing to welcome the End, to relinquish everything human, and to enter into the One and Absolute". Not the recent Stockhausen in pessimistic mood, but a thoroughly typical quotation from a letter written shortly after the composition of *Kreuzspiel*; the aim of total serialisation, as conceived by Goeyvaerts and Stockhausen (though not by Boulez!) was to attempt a musical image of Divine Perfection: the more complete and consistent the organisation, the nearer it was supposed to come to the divine model.

Naturally this music, as a reflection of divine permanence, is not dynamic in essence, but static. Hence the complete lack of harmonic movement in *Studie I*. When Harvey writes of this latter piece that "the limitation of the intervals to major thirds, minor sixths and minor tenths makes for a rather monotonous piece", he is making a perfectly reasonable musical judgement. When, however, in the next sentence, he claims that "it is a case of elaborate systematisation being used to achieve something that fantasy could have done much better in half the time", his assessment of the piece's aims is at a tangent to the composer's (which doesn't, of course, necessarily invalidate his judgement on its quality as music). In another letter dating from the time *Studie I* was being realised, Stockhausen writes: "It is unbelievably beautiful to hear such sounds, which are completely balanced, 'calm', static, and only 'lit' by structural proportions. Raindrops in the sun . . ."

Another shortcoming of the book as a source of 'systematic analyses' is, I think, attributable to Jonathan Harvey the composer rather than Dr. Harvey the analyst. In discussing the double function of each note in tonal music, firstly as an interval in relationship to the preceding note, secondly as one in relation to a tonic, Harvey goes on to observe: "Unless the double meaning of each note is made clear by the composer the significance of the music is less by half, or at least the pitch part of it is". The equation music = pitch (which the author allows to stand, despite the modifying clause) is central to Harvey's analytical approach; it's by no means an eccentric view of musical structuring, heaven knows, but it just isn't Stockhausen's, least of all in those works to which most analytical space is devoted. Pitch plays only a minor role in Stockhausen's formal thinking up to *Kontakte*; as often as not, it's the last aspect of a piece he thinks about.

A drastic example is *Piano Piece VI*: the composition went through several drastic revisions, during all of which the formal proportions, based mainly on durations and groupings, are either exactly maintained or enlarged, whereas at one stage the entire system for obtaining the pitches — little more than a mechanism in the first place, and bearing no relation to the remaining, organically organised parameters — was totally changed from a system based on filtered sets of 12 to systematic permutations of 6s. In *Piano Piece XI* the pitches have no autonomous existence at all: they are simply a transcription of the rhythmic values into interval ratios (the 2:1 ratios being rendered as 'dirty' octaves — sevenths or ninths). Once again, Harvey's actual analysis of pitch sets is perfectly sound for the most part; on the other hand, pitch and particularly its manipulation in terms of serial set relationships, plays almost no essential part in Stockhausen's broad-scale structuring (things are different in *Mantra*, the last piece Harvey discusses). This has a simple consequence: since for Stockhausen, pitch normally has only local, not formal, significance, there is a distinct shortage of analyses which explain Stockhausen's large-scale planning, one of the most imposing aspects of his work.

As I've suggested, the analytical shortcomings of the book result from its independence of the 'horse's mouth' as a source of information (in contrast to the books by Wörner and Cott);<sup>1</sup> yet in a way, this is one of the book's main strengths. For once, one has a sympathetic account of the music written from an upright stance, not on bended knees. And although the analyses, for all their faults, may constitute the chief novelty for English readers who haven't read — or can't read — the three volumes of Stockhausen's essays published in Germany,<sup>2</sup> it's the more speculative, philosophically tinged passages which provide the most food for thought. Harvey's attempt to locate the text compositions of *Aus den Sieben Tagen* within certain currents in European philosophy and literature is interesting, precisely because (and in the degree that) it diverges from Stockhausen's own interpretation of these pieces' raison

d'être (though it's a pity that he never actually comments on the acoustic results these texts have led to . . .). Seen in this light, even the defective analyses have a certain interest: they highlight the discrepancy between conception and realisation, even if — ipso facto — they are unable to comment on it.

To return to prosaic matters, the index to the book is as fine a piece of chaos as I have seen in years. *Inori* and *Herbstmusik*, both mentioned twice in the text, are omitted from the index. This latter also includes a fictitious work, "Vier Chöre" (correctly listed elsewhere in the same index as *Drei Chöre*), a wrong title ("Study for Orchestra") for *Formel* (always correctly titled in the text, though at one point wrongly described as a student work, i.e. pre-*Kreuzspiel*, only to be corrected a few pages later), a mis-spelling of *Monophonie* (also correct in the text itself) and a series of page references for the *Piano Pieces* which must have been arrived at by chance operations. No doubt this aberration is the work of the publisher, not the author. No correction is possible: it can only (to misappropriate a comment of Stockhausen's apropos of *Ylem*) "be purified by fire".

#### NOTES:

<sup>1</sup>Karl H. Wörner, *Stockhausen: Life and Work*, introduced, translated and edited by Bill Hopkins (London: Faber and Faber, 1973); Jonathan Cott, *Stockhausen: Conversations with the Composer* (hdbk., London: Robson Books, 1974; pbk., St Albans: Paladin Books, 1974). For reviews see CONTACT 7 (Winter 1973-74), pp. 34-36 (Wörner) and CONTACT 10 (Winter 1974-75), pp. 37-38 (Cott).

<sup>2</sup>Karlheinz Stockhausen, *Texte*, three volumes (Cologne: Verlag DuMont Schauberg, 1963 onwards). Richard Toop has translated the second of these, which will hopefully be published in due course (Ed.).

ELECTRONIC MUSIC SYNTHESIS, by Hubert S. Howe, Jr.  
Norton, New York  
Dent, London, 1975 (£6.50).

#### RICHARD ORTON

This book's claim to attention resides in its thoroughness and in its presentation of facts in an abstract and logical form. For this reason it could prove a useful reference book for students undertaking a course in electronic music. The author certainly envisages this, for he says in the introduction: "The book is divided into three major sections in order that it may be used in a variety of ways and in a number of different college-level courses." His material seems to have been developed over several years while teaching electronic music at the City University of New York and in summer schools at Southern Illinois University, Dartmouth College and the University of New Hampshire.

The first of the book's three main sections consists of two parallel chapters examining respectively the physical and psychological properties of sound. Here is not an exhaustive treatment of these subjects, but one intended to present those aspects relevant to electronic music. It is a valuable attempt to distinguish the physical facts of acoustics from the perceptions of psychoacoustics, and tends to make the reader more aware of the difference between, for example, frequency and pitch or intensity and loudness. (Loudness, as the author states, is a function of both frequency and intensity). There is an unevenness in the treatment of certain topics, however. I feel the section on 'Sound Intensity' is in need of some clarification, while the definition of white noise as a "mixture of all frequencies in equal proportions" is a gross oversimplification; on the other hand, the short, non-technical passage on 'Sound Absorption and Reverberation' is excellent.

The next major section, on electronic music equipment, discusses recording and playback equipment, signal generating, processing and control equipment and concludes with a chapter entitled 'How to Design an Electronic Music Studio'. Though photographs of the best-known synthesizers are included, the text makes no reference to specific systems. The difficulty with all generalised descriptions of equipment is precisely that they are general; a user always works with a particular machine and comes to know its strengths and its limitations through usage. So the author's decision not to refer to specific systems inevitably leads to riders like "It will be necessary to check out the precise characteristics of your system in order to understand exactly how these devices work." (p.102) But here as elsewhere, the clear heading of each topic under discussion and the informative, though general description of equipment functions would make it a very



useful resource for teaching or learning situations. 'How to Design an Electronic Music Studio' turns out to be a collection of useful tips: the maintenance of constant temperature and humidity, sound insulation, lighting, placing of loudspeakers, layout, cleaning and so on. A brief but practical guide.

While in the second section every effort has been made to remain general and perhaps neutral with regard to synthesizer systems, in the third and longest section, 'Computers and Electronic Music', the opposite decision has been made. Here the specific rather than the general dominates. For after an introductory chapter on basic concepts follows a long chapter which is, in effect, a reference manual for the use of the computer programme MUSIC4BF. This is a Fortran translation of MUSIC4B, a programme written by Hubert Howe and Godfrey Winham during 1964 and 1965, which is in turn an expanded derivation of MUSIC4 by Max V. Mathews and Joan E. Miller of Bell Telephone Laboratories.

This detailed and specific documentation of a computer programme for sound synthesis is probably the most useful thing Howe could have done, for even though MUSIC4BF will be superseded by more flexible and powerful programmes, the text will remain valuable as a source reference. I doubt whether the text as presented contains enough information for a 'layman' composer to begin work, but I do not see this as a major disadvantage, since no-one entering a new field could possibly expect to derive all the information he requires from a single source. A feature of this chapter is the use of the first six bars of the fourth movement of Webern's Five Pieces for String Quartet, Op. 5 for a transcription showing the preparation of data. The chapter ends with four 'worked examples' of arbitrary problems, showing the flowcharts and the Fortran code in each case.

The final chapter of the book, entitled 'Systems of the Future', is where we find at least some attention paid to hybrid systems where digital control is applied to analog equipment through a converter. One feels that the chapter is necessary for the sake of completeness, though in its five pages it can do no justice to its subject.

Let me now summarise my main adverse criticisms of the book. First, there seems to be a philosophical dilemma in having chosen to present electronic music equipment in such a generalised way on the one hand, and computer music in such a specific way on the other. Though I would resist the tendency, as the author has done, to make it into two books, the present volume seems compromised. Secondly, there is a great urge towards an impersonal, factual style which would be more suited to an encyclopaedic form, though the content is not comprehensive enough for this. This approach is often in conflict with the author's opinions, which (when he lets them through) are interesting but little argued. Finally, for one reading an author who avowedly emphasises the importance of musical experience, the lack of discussion of musical ideas is a severe disappointment. I will end with a quotation (from p.29) with which I can wholeheartedly concur: "It must be recognised that the nature of music is such that the discovery and recognition of any property of sound is a conceptual process that can never be concluded, but must be renewed continually as new observers and new music come to the fore. Some ideas may be of importance only to certain musical works and not to others. In fact, if the focus of attention could be directed more toward individual works rather than toward sounds in the abstract, the conclusions reached would be of much more importance to distinctly musical experience."

MESSIAEN, by Robert Sherlaw Johnson  
Dent, 1975 (£6.95)

MESSIAEN, by Roger Nichols  
(OXFORD STUDIES OF COMPOSERS series)  
Oxford University Press, 1975 (£2.50)

DENIS SMALLEY

A musician writing the first substantial book on a contemporary composer has a dual responsibility. Merely because it is the first, many look to its analyses and judgements as a basis for their own opinions, listening and further study. Secondly, the study of an important composer will inevitably touch on contemporary music in general, a sweaty arena where perceptive, published thought is rare. Robert Sherlaw Johnson's book on Messiaen is the first attempt at an in-depth examination of this composer's music. A first thumbthrough uncovers three indexes: Messiaen's works, works by other composers and a general index; and three invaluable appendices: a chronological list of works, a table of the

120 *degi-tâlas* and a list of the complete Messiaen birds in Latin, French and English with references to the works in which they appear.

The opening chapter disposes of the biographical details as quickly as etiquette allows so that on the fifth page we are already into the building blocks of Messiaen's style (sections on harmony, melody and form) in preparation for the early works in Chapter Three. Before a discussion of the organ works of the late 1930s, a chapter on rhythm and one on Christianity and symbolism broaden further the stylistic base. Thereafter all is chronological: the early song cycles, the war years, Messiaen and the Tristan myth (*Harawi Turangafita*, *Cinq Rechants*) and the 'experimental' period (1949-51). A chapter on birdsong and the first birdsong works takes us to the longest chapter, on the *Catalogue d'Oiseaux*, then on to the present with four pages of historical perspective to round off.

Analysis of style and individual works is at the heart of Johnson's book. He wants to show how Messiaen's music ticks, to explain the stylistic influences and their absorption and to elucidate in some detail the ingredients and forms of major works. This works very well up to the music of the 50s. Messiaen's own *Technique de Mon Langage Musical* provides the basic reference and, furthermore, discussion of works can proceed along traditional syntactic lines, allowing for the various original shifts and emphases in Messiaen's personal use of his own Western cultural heritage, his absorbing of more exotic cultural influences (Greek metre and Indian *talas*) and the musico-visual aspects of nature.

It is after the works of the 'experimental' period that Messiaen's language responds less successfully to Johnson's incisions. The analysis of *Réveil des Oiseaux*, for instance, produces a rather malformed chicken out of an uncomfortably hybrid egg. The sections of the work unveil an agglomerate of terms: *cadenza*, *strophe*, *refrain*, *episode*, *codetta* and *coda*, which Johnson maps out in a superimposition of three forms: Binary I (a fairly straight binary), Binary II (a sort of sonata form) and an arch form. But, we are told, in considering each form separately we must disregard certain sections (shaded out in the form scheme) which do not apply to all three forms. To get an arch you must forget about the final refrain. To find Binary I leave out Refrain 2 of Tutti II, the episode of Tutti IV and *Cadenza* VI. And if you want Binary II omit the introduction, *Cadenzas* II, IV, V and VI and the episode of Tutti IV. The obvious conclusion is that the form is not a superimposition of Binaries I, II and an arch. So much for the dangers of looking at scores from traditional angles. If the cap doesn't fit, don't try to squeeze the head inside. And if you need three mutilated caps to take care of one head, then you need another cap.

Even the setting out of the material is not correct. Messiaen, in his introduction to the score of *Réveil des Oiseaux*, identifies four piano *cadenzas*. Johnson finds six. We can concede him one extra to make five: the piano passage which introduces the dawn chorus, although it is significant that Messiaen looks upon this as the first entry of the dawn chorus rather than a piano section *per se*. We cannot, however, concede the second *cadenza* at Fig. 6. If we did, we should also have to throw in a passage of similar short length at Fig. 9 to make a seventh *cadenza*. These two shorter passages are not divisive like the *cadenzas* proper, but are merely part of instrumental ensemble sections. By way of side effect, this inaccurate identification of *cadenzas* crumbles the symmetry of Johnson's arch. Finally, Johnson does not note the 'Réveil' itself at Fig. 13, an event of some importance considering the title. It is a new section. Both the new material, the instrumentation, the composer and, most important of all, our ears tell us it is.

The *Catalogue d'Oiseaux* receives more space than any other work in the book, and therefore demands detailed discussion. In addition, Sherlaw Johnson's treatment of it will focus attention on analytical problems and attitudes in general. This chapter contains a general introduction to each piece, a classification of birdsong and non-birdsong material, a section on structure and a table for each of the 13 pieces setting out the musical material ("group structure") and form.

The elaboration of the musical material used in the work is comprehensive and useful (one can, indeed, say this of all the discussions of individual works in this book). The analytical procedure, however, is of doubtful value in getting to grips with the mechanism of the *Catalogue*. Johnson chooses parameters and arranges them in a series of continua: tempo (fast — slow), dynamic (loudest — softest), texture (most dense — least dense), register (high — low), rhythm (very seldom mentioned) and degree of dissonance. Each group of musical material (types of birdsong, colour chords etc.) therefore appears in Johnson's tables as a "continuum of varying characteristics which will vary according to the parameter chosen". The continua/parameters which provide the points of contact among musical materials are summarised in each table under the term 'mode'. We can agree with Johnson that



usually weak parameters like register and intensity can be strong unifying factors, *perhaps* holding a piece together, if indeed it needs to be held together by them for want of any other means. But what is more doubtful to my ears and eyes is whether this explanation is correctly elucidated or, more fundamentally, correctly conceived in the first place.

On reaching the book's final chapter we find a parallel drawn between the Johnsonian continua analysis and the use of continua by Stockhausen in *Gesang der Jünglinge*. Stockhausen, of course, is using a conscious, step-by-step scale of relationships to create points of contact between electronic sound and a boy's voice as a basis for organising the detail of his musical material. The *Catalogue d'Oiseaux* continua are Johnson's, not Messiaen's; they are not consciously syntactic and they are too vague and eclectic to explain why and how Messiaen's music works.

In travelling on from Messiaen's concept of mode in the *Mode de Valeurs et d'Intensités*, Johnson stretches the term to take in all the continua of all parameters, so that we now have a mode of parameters and continua. But what 'mode' really turns out to be is a general description to the left of each group structure table summarising what he considers to be important unifying factors in each piece. For *La Chouette Hulotte* for example: "suggestions of A minor, harsh sustained dissonance — all birds are of Group I(a)." Could we not dispense with this 'mode', an unnecessary, forced concept? We could probably use it to embark on a generalised gallop through the music of other composers — indeed, the whole of music history — creating such 'modes' on all sides.

Johnson's purpose in creating such modes and continua is to explain how Messiaen's music hangs together. But because of their general character they cannot do this on their own. Neither does a form scheme tell us the answer unaided: a symphony does not cohere because a first subject is joined to a second by a transitional passage. It is the more detailed syntax of the language which gives the answers. In discussing a contemporary composer whose syntax is not universal property, we must obviously delve into details which we might take for granted in a more traditional composer. In Messiaen's earlier works we can rely on traditional notions of melody, harmony and rhythm, but in his later works we

cannot. When the basic *values* of a syntactic system have changed, we must of necessity examine them. The most important value shift in Messiaen's sound is that of timbre: the stretching of concepts of pitch and harmony towards sound masses of greater or lesser complexity, and one step further to *musical objects*. This means an orientation away from the score towards the ear: a musical object does not always sound as it looks on the page, and many of Johnson's faulty diagnoses spring from this problem. This more progressive development in Messiaen's style is not satisfactorily explained by a continuum of degrees of dissonance, at once too general and too narrow a view. In fact, if one uses the concept of the musical object as an analytical tool, it means that discussions about degrees of dissonance are no longer adequate.

On a more detailed level, we can find the beginnings of answers to Messiaen's syntactic coherence back in his earlier works, in the technical device of the appoggiatura ("anacrusis — stress — désinence"), in rhythmic elements (various classes of repeated figures, tremolando, uses of silence of articulation), in the formal principle of varied repetition and in the growth of melodies away from intervals towards contours and noise shapes. If we were to enlarge this tentative syntactic list throughout Messiaen's works, we would find characteristics which cut across the seemingly disparate musical material, which explain the confluence of disparities and in fact eliminate many of them. Sherlaw Johnson does not ignore these elements. He mentions and rementions them all in various corners of his book, but never uses them in analysis; nor is he able to tie them together in a coherent picture of Messiaen's later music.

The final general problem in Johnson's analyses is the question of time and proportion. We sometimes have the largest proportions of a work laid out, but never the proportions of sections one to another, never in other words the *interior* proportions. So in the string of letters which make up a form scheme of refrains, strophes, couplets, interpolations or interludes, the same letter can often represent both a bar and a page of music: the timing of musical events is of such great importance to the workings of music that it cannot be pushed aside. But the measured proportions of time are not the only temporal concept at work in music: the passing of real

## Messiaen ROBERT SHERLAW JOHNSON

A full-length assessment of one of the most significant and individual composers of the twentieth century. Robert Sherlaw Johnson gives an account of the composer's life and early influences, and discusses his music in detail. '... factual exposition and a neat summing up of Messiaen's position in the history of music.' Martin Cooper *The Daily Telegraph* £6.95

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**DENT**



time can be suspended by the nature of the musical language. Messiaen's language is well known for this and Johnson, of course, does not ignore it, though it never enters analytical discussion as it should.

Were we able to accept the analysis of the *Catalogue d'Oiseaux*, the number of errors in the form tables exceeds the bounds of permissible human fallibility. I list the more obvious faults in three of the pieces:

'Le Lorient': Strophes H-H-H-E-A-E should be H-H-H-A-E-A. There is no footnote for the asterisk.

'Le Merle Bleu': Introduction i/H/g/A should be i/H/g/A/E. It is fairly impossible to tell where the introduction ends and Couplet I begins.

Second couplet A+g should be A+g-F.

c missing between fourth couplet and the coda.

The "résonance des parois rocheuses" needs separate classification.

'Le Traquet Rieur': Strophe I: D-C-E/D-A-E/D-A-D-B should be D-C-E/D-A-E-A-D-B or more simply D-C-E/D/A-B.

A full key to preface the tables would have helped. The reader needs to know without having to undertake research that a dash indicates succession, an oblique stroke indicates interchange and a plus sign indicates simultaneity. To be consistent, the order of entries in a section containing simultaneity should be maintained. The use of the word 'group' is confusing. It refers in this chapter to classification of bird material, non-bird material and also to a "musical unit" characterised by parameter combinations.

Musical analysis is double-pronged: it can elucidate the composer's compositional process and it can examine the ways music works by studying the notation *and* the sound, always with the aim of increasing the depth of understanding in the listener. Robert Sherlaw Johnson does a first class job in elucidating the composer's thought processes: the breakdowns of permutations, the use of birdsong, the complexities of the *deçi-tâlas*, the impact of Christianity or the Tristan myth, for example. But the consistently inadequate investigation into detailed syntax, interior proportion, real and psychological time and his tendency to analyse later works in too traditional a manner, sometimes misjudging basic analytical criteria often without listening to the evidence of the ear, are the serious drawbacks of the book.

In the light of my comments on analysis, I inevitably find the final chapter on historical placing a disappointment. We have a summary of Messiaen's descendancy, an attack on critics of his sectional forms, relationships drawn with the serialists, tenuous ties with Boulez and Stockhausen, a beautiful non sequitur about ring modulation and unnecessary mentions of Goehr (who was a Messiaen pupil) and Birtwistle and Maxwell Davies (who weren't).

Although I have spent most of my space in attacking Johnson's analyses and in looking at two works (only because these days analysis can so often be useless and misguided), I should not like readers to think I judge the good and bad in the book by the proportions of space I have devoted to each. Sherlaw Johnson's book is a mixture of good scholarship, perceptive comment, useful information and their antitheses. It is invaluable for anyone interested in Messiaen, but must be read with caution. In considering the dual responsibilities towards Messiaen and towards contemporary music in general, it is disappointing to report only partial success.

Roger Nichols' book on Messiaen is the latest in the Oxford Studies of Composers series, which aims at presenting a concise study for the less specialised reader. This kind of book makes unique demands on a writer: he must have a first class, full knowledge of the composer's music, be able to extract the quintessential and express it succinctly.

Nichols trots chronologically from work to work, introducing Messiaen's ideas according to each work's emphases, a labyrinthine experience which relies too much on the reader's deftness at selecting relevant stylistic information expertly enough to reconstitute a coherent, reliable view at the end. The presentation is, therefore, too muddled both for a study of Messiaen and for the needs of the reader of the Oxford Series. The relentless adherence to a prose-style presentation, though the most traditional procedure, is not always the clearest way of expressing ideas: a look at Johnson's book proves the advantages of deviation from paragraphed prose.

There is a liberal sprinkling of musical illustrations, rather unnecessarily generous for the earlier works; for some works no important point seems to be made by the quotation. Except for an excerpt from *Turangalila*, all orchestral works are quoted in reduction, which may save space but can so easily give a misguided impression of the actual sound, where very often that sound in itself is of prime importance.

The major drawback to the book lies in the personal inadequacies of the author, revealed in his extramusical analogies and in his attitude towards the creative process and music history. First, a childlike naivety permeates the language of extramusical description:

"Messiaen certainly takes beautiful advantage of the construction of the piano in the timing and placing of the low octave A. 'Sons impalpables' indeed." (Equally naive as a musical idea.)

"In this piece we can almost feel the effort with which Christ drags himself out of the mire of the world to join his Father in heaven." 'Prière du Christ montant vers son Père' from *L'Ascension*.)

Secondly, Nichols lives with hangups about the interaction and use of numbers and proportions in music (one could write a long history on the subject) and the perpetuation of the distorted myth concerning the separation of 'inspiration' and intellect in the compositional process. Many passages in the book read like pure biblical Hollywood:

"Of Messiaen's heart there has never been any doubt, and from its wholeness and oneness springs the unity of style. But in that unity there are many mansions, each one furnished differently according to the interactions of his heart with his no less active head."

"This desire of the heart is now brought under control by the head and allied to the 'charm of impossibilities'." (Non-retrogradable rhythm in the *Quatuor pour la Fin du Temps*.)

"... *Regard du Temps*, where the heart and the head take turns."

"The layout of the seven pieces is a clear embodiment of the composer's head/heart dichotomy." (*Livre d'Orgue*.)

Thirdly, the spectre of traditional tonality seems to pursue Nichols in an unhealthy manner:

"... some respect at least for traditional tonality ..."

"... good old-fashioned tonality."

"... the sort of passage that has caused pain to those devotees of the modern music for whom the perfect cadence is an obscenity."

"... now the unashamed glory of pure major triads ..."

It should be emphasised that these quoted extracts are by no means isolated selections from Nichols' book, and it would be possible to elaborate on such recurring attitudes and see how they must adversely affect any discussion of Messiaen's music, must injure analysis (if not prevent it) and encourage reactionary approaches inappropriate to Messiaen's music and contemporary music as a whole. But to do this would draw unsolicited attention to a book which is best ignored. At the very least it should not be administered to the kind of reader for whom it was intended.



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