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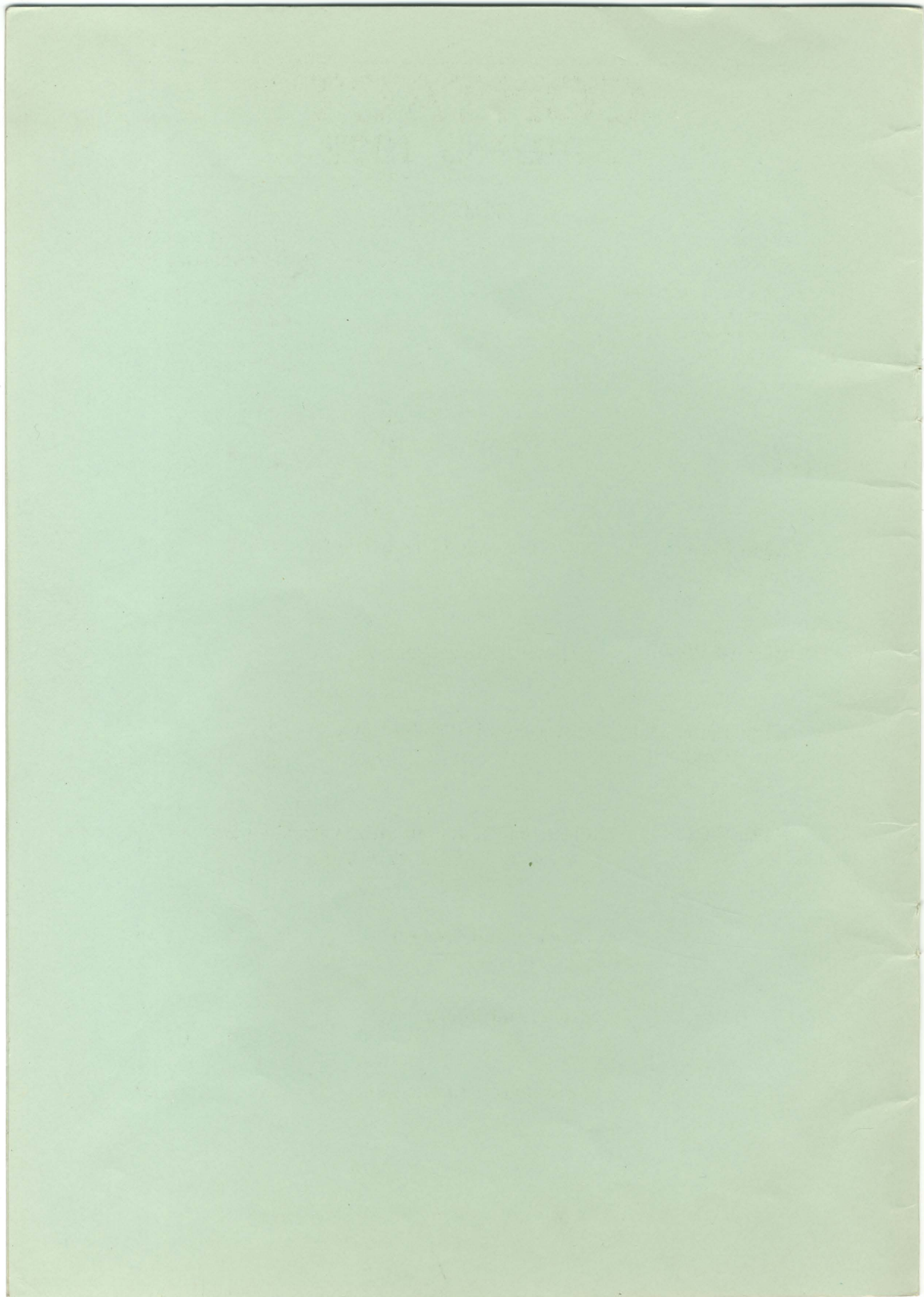
CONTACT

Today's Music

No 13
Spring 1976 25p



- Interviews with Murray Schafer & Philip Glass
- Henri Pousseur
- Electronic Music
- Concerts and Records
- Scores and Books



CONTACT

SPRING 1976

ISSUE 13

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Contact 14

This issue, due in June 1976, will include:

- an article by John Shepherd on Music and Society which forms the first of a series to which several authors will contribute
- an interview with John Cage by Alan Gillmor
- an interview with the jazz pianist Howard Riley by Malcolm Barry
- the third of our articles on electronic music studios, featuring the studio at the University of Durham
- discussion of a number of foreign publications on new music, including *Numus-West* and the Cologne *Feedback Papers*

Contact will now appear regularly each year in February, June and October. Copy dates for editorial material will be December 1 (February issue), April 1 (June issue) and August 1 (October issue). Copy dates for advertising material will be January 1, May 1 and September 1 respectively. 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 John Shepherd, 8 Springbank Croft, Parkhead, Holmfirth, West Yorkshire. tel: 048489 4244. Please note the change of address for advertising matters from that previously announced.

At present the rates for subscriptions taken out from *Contact 13* will remain as follows:

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Subscribers in the United Kingdom	£1.30 for 3 issues
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We also regret to announce that from *Contact 14* the over-the-counter price of the magazine will be 35p.

A limited number of copies of *Contacts 8, 9 and 10* are still available as a set at 75p (UK) or £1 (all other countries); both prices include postage and packing. *Contact 12* is available at 40p (UK) or 50p (all other countries), again including postage and packing. Photocopies of material from *Contacts 1-7 and 11* are available at 6p per page (including postage and packing). These issues are now only available complete, as well as in part, in photocopied form at the above rates. (Prices vary from £1.80 to £3.12 depending on the size of the issue.)

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Readers of *Contact* may be interested in subscribing to the American magazine *Analog Sounds*, which is a quarterly journal devoted to electronic music. The address for this is now 12 West 17th Street, New York, NY 10011 and a year's subscription costs \$16.00 (single issues are also available at \$4.25). These details replace those given in the advertisement for *Analog Sounds* on page 35 of *Contact 12*.

Cover by the Yorkshire Arts Association Design Unit.

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Interview with Murray Schafer

This interview was conducted at the University of York (UK) in May 1975, and covers three topics: Schafer's time in Europe in the late 1950s and early 1960s, his outlook on present day Canadian music and his thoughts on his recent work.

KSP I believe you lived for quite a while in Britain around 1960.

RMS About one and a half to two years. I originally went to Vienna because I thought that Vienna was the centre of all things musical, which was a pardonable idea, I suppose, for a young man to have.

JCS When was that?

RMS In 1956. I ambitiously saved all my money working in the merchant navy and I went to Vienna to study music. I arrived there and went to the Academy, but quickly realised that I couldn't study music because I wasn't really all that interested in the people that were teaching there. One didn't hear any music of Schoenberg, Berg or Webern, or even Mahler or Bach for that matter. All one heard was everything from Mozart to Bruckner. There was simply nothing other than the mainstream Viennese tradition, and so I studied medieval German instead to fill in the time. When that money ran out I came to this country because I could support myself here, and I also had a Canada Council grant. I studied for a while with Peter Racine Fricker, but I don't think he really influenced me very much. One of the things I did in this country was a book of interviews with British composers.¹*

KSP A very interesting book.

RMS I think it's reasonably good. The composers were chosen fairly carefully, so that each one, if not necessarily a great composer, is nevertheless characteristic of a particular school. In other words, Malcolm Arnold is there because he writes a particular kind of music which, regardless of what I think about it, is a part of today's musical scene. Again, Alan Bush writes a very different kind of music: it is perhaps not so much his music that makes him interesting as his political ideology. It's unusual to have a communist composer who firmly believes in the Revolution writing that kind of music in this country, and writing in a style which I accused him in that book of being really rather bourgeois.

JCS Do you have any general feelings about composers of that kind? I'm thinking particularly of Cornelius Cardew.

RMS I don't know anything about his current work, but I always find that sort of conversion suspect, although interesting. It seems to me that there are very few people who've had a total conversion mid-way in their career and still managed to produce something really significant following it. In any case, I certainly prefer the sort of person who works organically towards a goal to one who suddenly has a vision in mid-career and then abandons a certain direction: perhaps in order — this would be unkind to suggest — but perhaps in order to gain a wider following.

KSP What was your own music like when you first came to this country?

RMS It was very tonal, perhaps a bit polytonal in places. The only work of significance from my early period is the songs that I wrote on medieval German texts called *Minnelieder*, a work in which many people would rightly detect a Mahlerian quality. It was only after my ear had been exposed to the music of the more contemporary people that my music started to change.

KSP And the beginning of the 60s was quite an exciting time in British musical history . . .

* Notes at the end of the article.

RMS It was a good time for hearing lots of music of different kinds. In Europe, Vienna was a washout and in Paris one only heard French music. But in London at that time all kinds of music were available as they were in no other European capital. And there was a great deal of contemporary music, not only the younger people, but of course the classics: Schoenberg and his pupils were being vigorously pushed by the BBC. So there was a lot of activity at the end of the 50s and the beginning of the 60s: probably more than there is now. Looking at the papers, I'm rather shocked at the small amount of contemporary music which goes on in a big city like London now. I think there was more then.

JCS It appears to have got stuck somewhat: the BBC seems to have discovered a good thing and then failed to move on.

KSP Obviously these things can't go on for ever. It's a perfectly natural state of affairs to have a surge and then a stagnant period. And of course, there's the question of money: contemporary music is always one of the first things to go.

RMS I'm sure this is true. Because it has a small audience, it tends to be attacked. It's a question too of the direction in which people want to take music. Perhaps there's a wave of composers here that are taking music in other directions, like Cardew, which results in the post-war avantgarde now appearing unfashionably old. Consequently there's not a great deal of excitement or interest in it.

KSP But there also seems to be less excitement — full stop. There aren't so many new things to get excited about.

RMS I think you're right about that. I think it was a wave, the crest of a wave. It was a good time for me because I heard a lot of music, and having come from Canada where one just didn't have the opportunity of hearing that kind of music it was an invaluable experience. When I went back, I started the Ten Centuries Concerts in Toronto which were, I suppose, modelled on Glock's BBC Invitation Concerts, involving a wide range of music, including jazz.

KSP How was it like to go back? Did your music change at all?

RMS Yes, it began to change, but very gradually. I'm a slow learner, and so I reflect on things and think about them for a long time before there's a noticeable change. I think the changes are on the whole organic. I've used the word before — I like it; it seems to me the way I am. There have been enormous changes. If I think back to that period of 1960 and the kind of 'imitation Berio' I was writing then, and I think of what I'm doing now, there have been enormous, staggering changes.

KSP So the changes from about 1960 were in a broadly avantgarde framework, for want of a better word?

RMS I don't think I ever threw away tonality entirely, because even if the music was serial, it was serial not in the conventional way, but in the sense of writing things with long extended series of rhythms, and using certain intervals, such as a minor second or a perfect fourth, in all their possible permutations. This kind of procedure gives a certain tonal quality to a piece. There was a tonal feeling in a lot of my music all the way through: there still is.

KSP Where did the music-theatre aspect come in, as it has done to some extent? I was thinking particularly of the big opera.

RMS In about 1963 I decided that I wanted to write an opera, or I'd rather call it a work for the stage. I got a commission from the French network of the CBC to do a work for television. And the resulting bilingual piece, called *Loving* in English and *Toi* in French, is the only commissioned opera for television that we've ever had in Canada. Then there's *Patria*, which will eventually be in three parts of which two are now complete. Only the second part has been produced on the stage. It's a very experimental piece. It uses about 40 languages, actors, singers, a chorus, electronic sounds and dramatic effects — slides and so forth. Originally I wanted to write a work for two completely separate stages. It was to be performed simultaneously in two theatres which would be superimposed. In other words, having one stage at one end of a huge auditorium and the other at the other end, and the audience somehow moving between them. That was a technical trick that I couldn't master, so I finally converted the piece into works which would follow one another and be thematically related, but dreamlike in themselves.

KSP What are they about?

RMS *Patria 1* is about an immigrant in a new land, who finds it difficult to make contact with anyone around him because they speak different languages or nonsense languages. The audience tends to sympathise with him because he speaks the lingua materna of wherever it's performed. He speaks English if it's performed in an English theatre. The second part, *Patria 2*, is about a girl in an insane asylum who is surrounded by doctors, nurses and other patients who also speak in different languages. They try to interpret what she's saying but they do not understand. It's another study in isolation and alienation. The suggestion is that although the doctors and nurses are making interpretations of these crazy lunatics — including the protagonist, the girl — it is they (the doctors and nurses) who are mad, because they come out of our society. The girl, by comparison, is really rather rational and sane. The third part, which yet remains to be completed, is somehow linked up with the two protagonists, who in terms of the symbolism that's used, in terms of their intimations of an alter ego or companion or shadow figure, seem to be the person from the other drama. There are some notes on how it works which make it clear. They're works which are quite experimental, I think. The only problem with doing things like this is that if you do them in Canada — and I don't mean to put my own country down — their fame might not spread very far. Let me put it this way: if Stravinsky had written *The Rite of Spring* and done it in Vancouver, no-one would have heard of it yet. So there are certain disadvantages in doing things and putting them on in places where the important critics are not. I think that the effect of that work would have been quite different if it had been put on in any other place where people who are more familiar with contemporary idioms and the contemporary interest in theatrical experimentation could have seen it and sensed it.

JCS But wouldn't it be true to say that every Canadian composer faces an element of what you're talking about to a certain extent: this question of preparing a work for where the important critics are going to be?

RMS There *is* this difference. Don't misunderstand me — I'm not complaining — but a Canadian composer has certain problems that a European composer does not. Canada is not taken seriously as a place where music is generated. I think we're taken quite seriously inside the country now, but it will take some time before we're taken seriously outside. Let's talk about the English, for example. I think you have an attitude towards composers from Australia, Canada, New Zealand and so forth, which — I'm not trying to be rude — is conditioned by your attitude towards your former colonies. We can be accepted if we come to Great Britain and make a reputation here, but certainly nothing like the amount of broadcasting time that our CBC gives to British music — by courtesy of the BBC — is given to Canadian music in Britain. It's a two-sided attitude. The attitude of the people who are producing culture and disseminating it in Canada is that if you're any good, you'll get your music performed somewhere else.

JCS Would you say there is still persisting in Canada the rather romantic way of looking at Britain, part of which is the tacit assumption that anything that goes on in this country is automatically good? I would have thought that if anything it's probably declining, but is this to some extent the reverse side of the coin we've just been talking about?

RMS I think there is a feeling that Europe in general represents culture, and that if God had intended Canada to have culture Mozart would have been born there.

KSP But the USA has got over this one now.

RMS The USA has got over this, but it's had 200 years of independence for one thing — we've had 100 years. They have a much larger population than we do, and in every aspect of their life they've been encouraged to build a culture. Canada has not really, even in 100 years of independence, been encouraged to build a culture: it's been terribly dependent on the culture of Britain. All the music that was written in Canada 50 years ago greatly resembled the music that was being written in Britain, and not necessarily the best of it either.

JCS This is something that has been pointed out fairly forcefully by Alan Gillmor in his article.² One thing that strikes me in comparing the USA with Canada is that Canadian music is now where American music was in the early 1930s, when several composers were beginning to emerge who were managing to say something which was specifically their own, rather than imitating other styles. Of course there are exceptions in the States before this, but, generally speaking, one can assume that since the 1930s there has been what can loosely be called an American music. Would you say that this parallel was true?

RMS Except that we're into perhaps a different era of world history when nationalism is not quite as fashionable as it was in 1930. That militates against a nationalistic, Canadian style of music. On the other hand, there are some composers who are writing things that could not be written in any other country in the world. The music of Harry Somers, Harry Friedman or even myself reflects a society where there's lots

of space and a correspondence in the mind to a physical landscape that is devoid of people. That bleak, hard-edged landscape of the north comes out in a certain bleak, rugged quality which I do not find in the music of, say, the Italians. I think that's as far as I'd care to take it.

JCS You mentioned the decline of nationalism as a force. Couldn't it be said that through its very structure Canada is almost a living example of this decline in that it isn't really — one isn't intending a criticism by this — a nation? Couldn't it be that because of its social heterogeneity and mosaic-like culture it might throw up composers who are going to be very significant in the future?

RMS Certainly there are cultural differences. There are many different cultural pockets in the country, and the government is very concerned to keep them.

KSP On the topic of declining nationalism, it did seem that at the time you were first in Britain there was a lingua franca, an internationalism made possible by the new serialism. It was supposedly a common language which would do away with the nationalistic barriers and the nationalistic music of the past.

RMS There was that kind of feeling in those days. I used to be interested in this too until I saw the results of it. We were all in favour of internationalism until we realised that what it really meant was that we were going to be drinking Coca Cola in Persia, that one airport was going to be exactly like another, and that every piece of commercial crap was going to be spread around the world in greater and greater volume. For that reason, if for no other, I'm now in favour of a retreat into, let's say, a more parochial attitude towards culture; of trying to find your own culture in your own area; of trying to find out who you are and what makes you different from people in other places. It's not nationalism in a political sense, it's just trying to retreat from the great commercial machine that's been set in operation.

KSP But isn't an important part of that to do what I thought you were bemoaning? That is, not to be just parochial but to create an art for your community, for your own people, and not to be concerned whether the critics come and hear it? It's important to create a music for your own country or for your own region. Since Canada's such a big and diverse country, you can't create a music for Canada, so you create one for your own community.

RMS Yes, I would agree with you entirely about that. If there seems to be a contradiction in my own mind, it's because I'm in that entr'acte stage myself, of not quite knowing whether I should release all of my interest in international affairs and simply concentrate on a smaller area. But I suppose the fact that I've recently bought a farm in northern Ontario and am going to live on it represents some kind of a decision in terms of finding that parochial culture, even if it means going down and conducting the village choir again, and seeing what you can build up in the way of expressing something which the people are capable of doing, and which you can help to assist them achieve. I'm quite in favour of that, and have never been very far from it, I think, temperamentally.

JCS There are some tremendous parallels here with your Soundscape project, insofar as each community could be helped to determine its own sound environment. Is this part of the entr'acte you were talking about?

RMS Yes.

KSP How do you see your own music fitting in with your interest in the Soundscape project? How do the two connect up?

RMS They do insofar as a lot of things that I've learned about the soundscape are probably reapplied in musical expression. For example, we discovered when we measured the water of the Pacific Ocean lapping against the West Coast of Vancouver Island that the breakers came in approximately every eight to ten seconds, and I've found that makes a very nice kind of movement. It happens to correspond approximately with our breathing when we're in a relaxed state, and one can develop that musically in terms of an articulation - in phrasing, for instance, - that has a parallel to wave motion. I really feel that in this sort of way art can intimate, I won't say a higher reality, but it can intimate alternative modes of existence, alternative modes of living. And that may be one of our tasks as artists: to suggest other states of consciousness or other modes of existence in terms of say, the tempo of music, the kinds of frequency areas that one deals with, the kinds of textures and the way in which sounds are put together. I think we could learn a lot from the natural soundscape and perhaps incorporate it into art: perhaps save some of that natural soundscape before it's completely destroyed.

R. MURRAY SCHAFER

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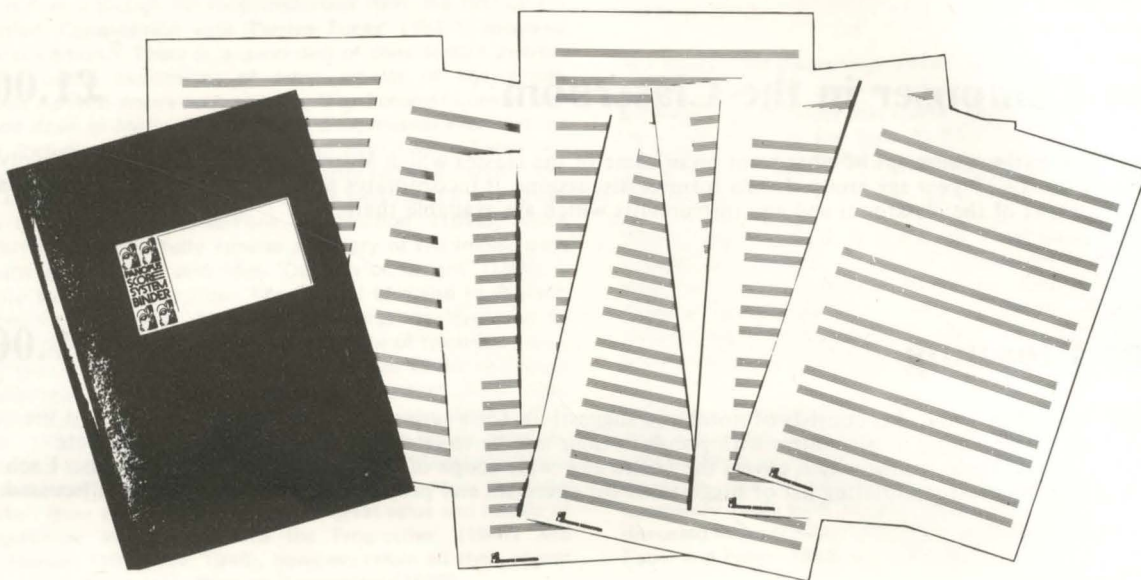
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JCS How difficult do you think it would be to get that sort of music accepted? For one reason or another the composer and the general audience have got so far apart that to try and convince people that a particular type of activity is art, and should be taken seriously, sometimes becomes extremely difficult. Do you see any difficulties in this direction, particularly if you're using sounds from the environment or even, indeed, composing the environment? To many people such a notion would be bordering on the nonsensical as far as their concept of art is concerned.

RMS Very often the things that stare us in the face and are the most transparently clear are the things that we refuse to see. The vision is too abrupt and too frightening to contemplate. I was suggesting yesterday³ that it's unmistakable that 20th century music has been incorporating more and more sounds of the environment into it, particularly through electronic music and musique concrete. If composers can bring the sounds of the environment into the concert hall and present us with a musicalised version of them, then it's a very definite step to say, all right, let's simply transform the concert hall into the environment, let's take our knowledge and our techniques and so forth, and go and work a bit out there. It's a perfect development, it seems to me.

JCS But, by your own admission, what's simple and obvious just doesn't gain acceptance, does it?

RMS The resistance, as you remember, was that people said they didn't want to have the environment organised. I would only point out to them that I'm talking about organising it after one has given it a great deal of consideration and study. There are already people who are organising the environment purely for economic or other reasons which are equally irresponsible socially. My attitude is: listen, if you're going to put up something like that, I want to be consulted about it. It's a soundscape matter, I happen to be concerned about the soundscape, I've given sound a great deal of thought and study, and I'm concerned about the aesthetic aspects of it – not merely the other, more conventional acoustic aspects.

KSP How does the World Soundscape Project fit into this?

RMS It's a research project designed to study the soundscape; the way in which the soundscape has changed through history; the way in which our impressions, our perceptions of sound have changed, and from that to perhaps be in a better position to make recommendations in terms of the design of soundscapes of the future. I don't think I see this as an imposition of anyone's will. On the contrary, it would give me great pleasure if people all over the world would start to take the soundscape seriously, question it, criticise it, and think of changes that they want to initiate in their local soundscape. The only way you can get an impression of soundscapes past is by reading through vast quantities of literature, taking out every reference to sound, putting it on card index and putting that into a computer, which we've done.

JCS Haven't you also been able to make some very educated guesses at the background noise of cities in the past?

RMS Yes. I made the assumption that if the ambient noise level is changing, there are certain sounds in the acoustic environment that must be heard above the ambient noise level: we call them signals. There are certain social signals that people must be aware of in a community: for instance, emergency vehicle signals – police car, ambulance and so forth. If one could measure those over a sufficient period of time, and discover any change there might be, one could then understand how the ambient noise level beneath that had also risen. To put it very briefly, we measured a contemporary siren in Vancouver in 1974 at 120 decibels on 'A' scale at about ten metres, and then measured all the emergency vehicle sirens that were ever used in Vancouver back to 1912. In 1912 the 'La France' siren was 88 decibels measured in exactly the same way. So you see, there was a rise of approximately 30 decibels over 60 years, or half a decibel per year. The assumption is that the ambient noise level has risen in the same way.

KSP Do you think the ambient noise level will continue to rise?

RMS That is the assumption. There's a theory I have about the 'sacred noise'. There are people in society who wish, for one reason or another, to have very special power. Very often those people accumulate that power by producing the biggest noise in society. I call that noise 'sacred', because those people put themselves into a position where the criticism of the noise becomes difficult or impossible. To criticise the noise is to be unsocial. For instance, the church bell in the Middle Ages was the biggest noise that the village or the town produced, a sound of about 85 decibels measured at the base of most churches. The church was the seat of power in the community. With the industrial revolution, it was the industrialists who usurped that position. Maybe the custodians of power today are the police and the military: the police and military can still make as much noise as they want with their jets, with their sirens or whatever, and people are afraid,

apparently, to come out and say that 120 decibels for a siren is too much.

JCS But you also get a counter-culture, I suppose, or an alternative culture with 'pop' music. This culture is very anti-police and anti-military, but produces as much, if not more noise.

RMS They try to steal the 'sacred noise' away.

KSP It would be very difficult to go into a disco and ask them to turn it down.

RMS Exactly. But the mere fact we've discovered that people are trying to produce sounds that are destructive — and any sound over 120 decibels can certainly be classified in that way — might get people to start thinking of alternative ways of dealing with the sound environment. The fact that we have criteria in terms of industrial hygiene for hearing loss in factories suggests that we're on to the industrialists now. We're criticising the noise they're making. We're saying: cut it down, you can't go on destroying the hearing of your workers the way you have been doing for the last 200 years. But this question of sheer volume is only one dimension of sound. There are also many other dimensions of sound which we should probably stop. One type of sound we're hearing much more of in the 20th century that was never heard before is that of steady-state hums and drones. This was made very clear to me when I went to Iran a few years ago. I listened to the stonemasons hammering, and I suddenly realised that all the sounds I was hearing were discrete or impact sounds. There were no steady-state drones that you get with the internal combustion engine or electrical devices. That is a big change which has occurred in the soundscape. And one thing for sure is that a drone such as this produces a certain drowsiness or state of boredom. The effect of changes like that on our behaviour is a subject which would be very interesting for psychologists to study.

I must tell you about the 50- and 60-cycle hum of electricity. We have a 60-cycle hum in Canada which is approximately B natural, and in Europe there is a 50-cycle hum which is approximately G sharp. When I'm doing relaxing exercises with students I've produced what I've called 'the note of prime unity', the sound that seems to come from the centre of your existence at any particular moment. They start to hum the sound spontaneously, and more often than not the sound has been B natural, even when there is no audible hum. When I was in Germany the note the students started to produce was G sharp. So I'm sure that sounds do affect us in mischievous ways, and it would be very interesting if more people spent more time studying just how they are affecting us. I think the B natural or G sharp expresses a certain basic and fundamental sort of quality, maybe the sort of quality for our society that Wagner sought in E flat: the big E flat chord at the beginning of *The Rhinegold*.⁴

NOTES:

¹ Murray Schafer, *British Composers in Interview* (London: Faber and Faber, 1963).

² Alan Gillmor, 'Contemporary Music in Canada — 1', *Contact 11* (Summer 1975), pp. 3-13.

³ Schafer is here referring to a seminar he gave in the Music Department at the University of York.

⁴ For further discussion of Schafer's ideas and the work of the World Soundscape Project based at Simon Fraser University, Canada which he initiated, see Schafer, *The Music of the Environment*, No. 1 of an occasional journal devoted to soundscape studies edited by Schafer (London: Universal Edition, UE 26751, 1973). This is reprinted under the same title in G.S. Metraux, ed., *Music and Society (Cultures I)*, No. 1, 1973), pp.15-52; the journal is obtainable in Britain from HMSO. For a review of this, see, *Contact 12* (Autumn 1975), pp.41-42. Alan Gillmor's second article, 'Contemporary Music in Canada — 2: the avant-garde and beyond', *Contact 12*, pp.15-24, contains a brief discussion of Schafer's educational booklets as well as his music. Further information on the World Soundscape Project can be found in David Toop's brief introduction in *Musics*, No. 5 (December 1975/January 1976), p.12. Schafer has now left Simon Fraser University, but both the Project and his interest in the field of soundscape studies continue. His book *The Tuning of the World*, which outlines soundscape research to date, will shortly be published by Alfred A. Knopf, New York.

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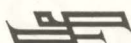
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Report on Henri Pousseur

FIRST, THIS IS REALLY only a report of a performance I heard in Brussels on February 24, 1975 of Henri Pousseur's *Die Erprobung des Petrus Hebraicus*. This RTB recording of a concert version (not the full treatment) was played by L'Ensemble Musiques Nouvelles and supervised by the composer.

Secondly, this article was originally drafted last June for *Contact 12*. It didn't appear in that issue due to lack of space, but it's appropriate that it fits into *Contact 13* (see below). Since the time of that first draft the Musiques Nouvelles group has visited London with Pousseur (QEH, London, December 12, 1975) to play parts of his 'opera' *Votre Faust*, composed during the 1960s; he's been appointed Director of the Conservatoire Royal de Musique at Liege. Finally, there was a short interview with Jeremy Noble on BBC Radio 3's 'Music Now' on May 30, a useful interview with Brigitte Schiffer in *Music and Musicians*¹ * and also Paul Griffiths' brief concert preview in *Time Out*.² However, the concert, promoted by the London Music Digest, was appallingly advertised (i.e. unadvertised). The group performed to a 'papered' audience mainly of journalists and old friends; both *Echos* and *Miroir de Votre Faust* had been heard twice before, once in Manchester and once in London, and apart from the pianist Marcelle Mercenier's sensitive version of *Miroir*, the group was ill-tuned.

Pousseur is not helped by having two publishers — Universal Edition and Suvini Zerboni, the latter not distributed well over here — and there is no Belgian equivalent of the Goethe-Institut (Simenon Institute?), Westdeutsche Rundfunk or Deutsche Grammophon to market him. So I hope that this report may be of some service by relaying information on the composer's recent and ongoing work.

I doubt if he's too worried by this relative anonymity. He's preoccupied with his vigorous life in Liège (he was born in Malmedy, a nearby town) and his efforts to channel socialist beliefs into practical activity:

We still live in a torn cultural situation. 'Classical' music is the heritage of the ruling class. A style of modern music has developed in the same way as modern branches of all artistic disciplines have developed, in increasingly violent reaction to this state of affairs. The necessity, though, is for a revolutionary act, not only on an artistic, but also a social level.

In spite of this, there is not yet a new popular art; one knows well enough the relative isolation in which modern art has lived and still lives. Because of their situation in this industrial society, the working class has been largely deprived of even the possibility of creating more living cultural values. Young people's music apart, itself also in a state of revolt, what we normally call popular modern music is only a terribly sub-product of middle class music, its function being essentially anaesthetic.

It seems to me, then, that modern artists have played the part of preservationists and primarily discoverers of the marketable cultural values of the future. Even their different ways of seeing the art of the past blends with this tradition-maintaining role. It is high time that they break out of their isolation, that they strive relentlessly to realise their indispensable function.

Widespread educative action (humble, attentive) on a large scale is most pressing, and it is in exactly this direction that we do our utmost to act. This action must be directed primarily at those in a position of influence in wider and wider circles (i.e. at intellectuals, lecturers and teachers of all kinds). Through these intermediaries we can hope progressively to reach what is still too contemptuously known as 'the people', in particular, the younger generations.

Who knows? When our proposals have been taken up, assimilated, changed, ameliorated by the people, what power will they be capable of wielding in the transformation of the world?³

This statement proposes a rather mandarin scheme:

Intellectual	_____	Teacher	_____	Working Class
Information	_____	Agitation/Transmission	_____	Assimilation/Transformation

which doesn't actively involve intellectuals in society's transformation or consider their own consciousness-raising! But the value of this Fabian concept lies in the acknowledgement that accurate analysis reveals how

* Notes at the end of the article.

structures and modes of performance mirror the prevailing economic base and class relations. From this we avoid errors, gain and promote levels of revolutionary consciousness. In this way, Pousseur's new job is consistent with his stated aims (we must note carefully what is attempted and achieved at Liège), and this attitude forms the nub of *Petrus Hebraïcus*.

A bit of background may be helpful. Pousseur is a 46-year-old (French-speaking) Belgian and one of the 50s European mafia (with Stockhausen, Boulez, Berio, Maderna & Co.), though he says:

I freed myself from being a prisoner of combinatorial construction. My musical language of the 50s was major 7ths. In the 60s [I aimed] to put together the two sides of me.⁴

These two sides involve:

1. The progressive musician striving

... to reveal a world (a totality of relationships between men and those of men to 'nature') by means of language and to bring about its existence — a world which will always surpass what it can formulate, which always impinges on us as this transcendence (whose weight, however, seems to be negative, more like a vacuum), and which therefore will always stimulate new definitions ... This seems to dispose of the opposition between the 'poverty' of the linguistic systems on the one side and the 'wealth' of the unsystematised forms of expression on the other ... Both 'moments' only serve to create communication between men themselves and between men and the world, and this communication should be as alive and rich as possible.⁵

2. The intellectual attracted to past creativity ("any human creation is carried in a general motion, a motion of history"),⁴ who simply loves 'the classics' and detests ascetic puritanism, but realises that these are products supporting the prevailing means of repression. This can be reconciled through "enriching the last word in the revolutionary thought of mankind ... bringing about permanent interaction between the experience of the past and the experience of the present" (Lenin).⁶ Or in the words of Mao: "Make the past serve the present ... Weed through the old to bring forth the new."⁷

His musical syntax, ideology⁸ and daily teaching all embody this concern with the creator's social position: the way the experienced music heritage imposes on a desire to assert his/her personality (already injected by a tradition) and the direct social results of the drive towards innovation. This is what distinguishes him from his friend Luciano Berio, whose use of past music is effectively sonoral (also, cf. the Sinfonia's second section, a mindless evocation of a name rather than a critique or parable of Martin Luther King's confused doctrine, i.e. Berio clarifies nothing). All of Pousseur's work relates to this: to attain the most fertile ('all-embracing') syntax, which implies retaining systems allied to repression, where elements can interact without restraining or restraint.

This is a central point of *Votre Faust* (1961-67).⁹ We've only heard extracts from this long music-theatre work in Britain. (There's a boxed set of the opera available in French or German, recorded by BASF, but Decca as UK distributors has no plans yet to market it here.) Several versions of the Faust legend are used, especially (as opposites) Mann's and Goethe's; they're linked to musical cross-references, integrations — beautifully achieved in 'La Chevauchée Fantastique', a musical ride from the 1760s to the 1960s — juxtapositions and transformations of past material. The resulting montage forms a parable on bourgeois creativity and the striving to overcome the diabolically magnetic attraction of a deified, elitist culture.

His other large-scale work of the 60s is the Schoenberg-Stravinsky synthesis piece for orchestra, *Phonèmes couleurs croisées* (1967),¹⁰ written in and for the USA and its partner *Crosses of Crossed Colours*¹⁰ for singer (preferably black), pianos, radios and tape. The colours are timbral, harmonic (as in *Icare Apprenti*¹⁰ of 1970) and racist. The crosses involve dimensions on a variable sense of time ('moments', but with vitality!), of harmony (his main mode of synthesising diverse material) and the dialectic (resolution of contraries) to liberty.

Finally, his latest big work is *Die Erprobung des Petrus Hebraïcus*,¹⁰ variously known as *Les Epreuves de Pierrot l'Hebreu* or *The Trials of Peter the Hebrew*. It was commissioned by the 1974 Berlin Festwochen¹¹ to commemorate the centenary of Schoenberg's birth. Pousseur's brief was "the significance of Schoenberg for us today", and the result was a double-action "chamber-musical-theatre piece" (Kammermusiktheatralisches Spiel):

1. The play:

Two actors; sketches, dialogues, mime. Peter's Dream (cf. *Die Jakobsleiter*). A process concerning a young composer who has been left a huge legacy as long as he can prove that he belongs to the donor's family. Each sketch (there are twelve: Peter and lawyer, Peter and doctor, Peter and psychoanalyst, etc.) parallels or comments upon the musical passages, and is inserted into:

2. The music:

Seven instrumentalists, three singers, one conductor/sound projectionist. Divided into three sections:

(i) The Heritage of Moses. A cantata based on identifications, correspondence and conflict between the symbolised destinies — Moses/quasi-myth and Aaron/contemporary-mundane; also the trek of tonality to the Promised Land of Serialism.

(ii) Abraham and Saul. Four variations (the series in its four principal states). Using structural techniques of the first serial works of the 1920s for a set of variations, the sacrifice of the old patriarchy (and the individual and social changes created) is explored.

(iii) Noah's Drunkenness. (No longer a defined, pre-ordained structure.) Discourse on Utopia between the Ark's navigator and his sons, describing a human world free of repressive authority; gradually becoming more Kafkaesque and contrary to hopes.

And, for clarity's sake, here's a catalogue of the sections. The spoken sections are in parentheses:

Prologue: Evocation

- Act One:
- a) Prelude: (Question and Command)
 - b) Antecedent: Justification by the Patriarchs
 - c) First Interlude: (The Vocation)
 - d) Exposition: The Reception of the Law
 - e) Second Interlude: (Home of Pharoah, the director)
 - f) Development: The Golden Calf and the People's Insurrection
 - g) Third Interlude: (The Custom's Check)
 - h) Consequent: View of the Promised Land
 - i) Postlude: (But who is P.H.?)

Nine sections (five spoken)

- Act Two:
- a) Prelude: (Examination of an Uncertain Issue)
 - b) Crescendo: First Sacrifice, with the Introduction and first variation:
 - (i) The Departure
 - (ii) The Arrival, or Abraham's Refusal
 - (iii) The Father
 - c) Interlude: (In the Underworld, the psychoanalyst)
 - d) Diminuendo: Second Sacrifice, transposed retrograde with cancrizans variation:
 - (i) The Son (Isaac/Saul)
 - (ii) The Mother (Sara), or the Confessions
 - (iii) The Surprise
 - e) Postlude: (A Perilous Confession)

Five sections (three spoken)

- Act Three:
- Sunday: (The Arrest)
 - Monday: Peter's Uncovering and Noah's First Conversation, with his son Tubal
 - Tuesday: (First Interrogation, on the Third Testament)
 - Wednesday: Peter's Torture and Noah's Second Conversation, with his son Jabal
 - Thursday: (Second Interrogation, on the Play of Mirrors)
 - Friday: Peter's Composure and Noah's Third Conversation, with his son Jubal
 - Saturday: (The Judgement)

Seven sections (four spoken)

Total: 21 sections (twelve spoken)

- Performers:
- Two actors
 - Soprano
 - Tenor/countertenor
 - Baritone
 - Clarinet and bass clarinet (one player)
 - Horn
 - Violin and viola (one player)
 - Cello
 - Synthesizer and direction (one player)
 - Harp, piano-strings and percussion (one player)

Piano, Hammond organ and percussion (one player)

Percussion: vibraphone, marimbaxylophone, tamtam, two triangles, two suspended cymbals, two large cowbells, two templeblocks, snare drum, two bongos, two tomtoms and piano (one player)

Each section is a representation of conflict between the charismatic individual (Schoenberg, Moses, Abraham, Noah) and a social group (population, generation, class). The biblical relations are not only necessary schematically (the Three Testaments — Old, New and of the Twelve Patriarchs — God's law and its heritage of repression, Schoenberg's similar theological references) but also because of religion's inescapable contradictions which perfectly mirror the sociological implications of the Festwochen brief. They also reflect Pousseur's attitude to Schoenberg (who was seen as musically Left and politically Right: "I am a conservative who was forced to become a revolutionary"),¹² that is, the awareness that to be progressive is to be so in the service of the ruling class. They touch on Pousseur's own patrimony as teacher and father (Petrus Hebraicus' initials are Henri Pousseur's reversed, just as Heinrich Faust became Henri the composer). So the Bible's blend of history and parable parallel the brief's instructions.

Naturally, the musical implications create a micro-social structure in which previous and ideal relations between/amongst the composer and the twelve performers can be analysed and explored. Pousseur has aimed over the past 15 years, via his 'mobile' structures, to "collaborate rather than impose"¹⁴ (and in his electronic works to create a "dialogue between the machine and me").¹⁴ But how can his musical personality cope with a brief that can easily spread the subject-matter across too many levels or into obscurity?

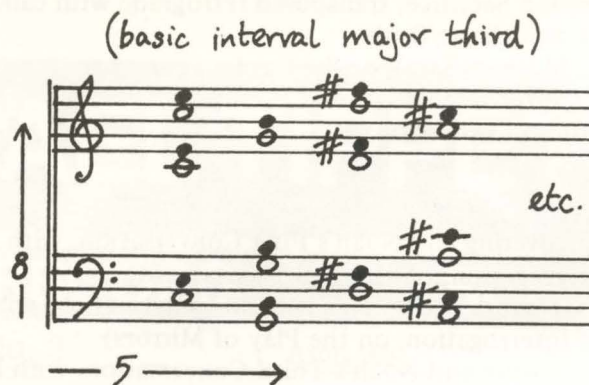
To become parable, history has to be purged of its random, empirical element, and organised so that the Idea becomes its central focus. The Bible achieves this by fusion or nexus of identity (through genealogy, eponymy and affinity of name) or structural connections (the Bible's 'mystical' numbers, the Testaments and Books). Taking this cue (backed by Schoenberg's "Somebody had to be [Arnold Schoenberg] and nobody else wanted to, so I took it on myself"),¹⁵ Pousseur's Maigret mentality investigates and discovers a chain of associations which not only link well historically and ideologically, but also sustain the parable element. The textural and narrative connections are woven into a multi-dimensional 'net', a scheme in which the musical references are also projected, so that all dimensions are regulated through a single system.

The 'net' process, principally a radio-ham term, has been described by the composer as "an architecture out of time".¹⁴ Musically, he's explained it in simple tonal terms:

Tonality is a three-dimensional net with three intervals (third, fifth and eighth) [with which] you can construct all possible tonal relations. When you're listening to tonality, you're moving in a fixed harmonic space.⁴

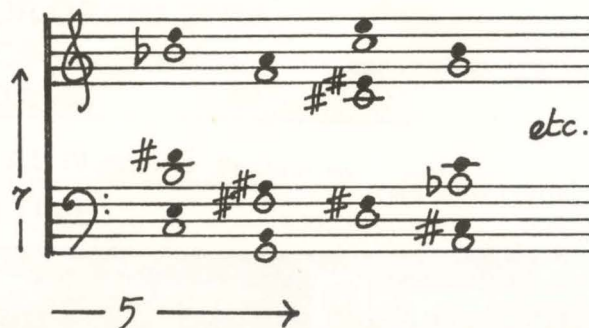
Simple tonal relations may normally be projected in this way:

Example 1



A vertical projection by major sevenths instead results in:

Example 2



This process of multiplying one interval system by others has associations with ring-modulation, and in the last act of *Petrus Hebraicus* the harp plays seven 13-pitch (symmetrically varied) sets, each one ring-modulated with a different frequency (see Ex. 3). But far more complex procedures are used throughout, with evolutions from a decade's exploration, and it's anyway only a part of Pousseur's ongoing concern with traversing and integrating multi-dimensional schemes.

Example 3.

The image displays seven musical staves, each representing a day of the week from Sunday to Saturday. Each staff contains a sequence of 13 pitches, represented by dots on a five-line staff. The pitches are arranged in a specific order, with some notes having sharp (#) or natural (♮) accidentals. A circled pair of notes on each staff indicates a 'modulating frequency'. The notation includes various accidentals (sharps, naturals) and a final double bar line on each staff. The label 'modulating frequency' is written above the top staff.

By dealing with the textual connections, I hope that by implication I'll explain an aspect of the musical ones. For example, in one area are characters and ideologies contemporary with Schoenberg (himself a focus of imperialism's crisis of creative tradition), particularly Sigmund Freud and Thomas Mann (though it's surprising that he omits Rudolf Steiner). Its historical pole is the letter¹⁶ sent by Schoenberg appealing for funds to the Secretary of the J.S. Guggenheim Foundation, Henry Allan Moe (this also forms the starting point of the play, as Peter's potential donor is J.S. Buddenheim: Guggenheim by way of Mann's *Buddenbrooks*, which also involves families and legacies). Henry Moe, as agent between the godly Guggenheim and the impoverished Schoenberg, belongs to a group of characters extending from Moses to Mao (with its spatial equivalent: Schoenberg's exile, the Israelites' trek, the Long March). Henry, of course, is a part of Pousseur and Karlheinz (Charles Henry) Stockhausen, just as Guggenheim's initials connect to the musical primary source, J.S. Bach.

These connections may make it sound like some esoteric *Wizard of Oz*, though we know of Schoenberg's serious indulgence in such games, as when he wished to call his son Roland until dissuaded for astrological reasons (his first son was called Ronald: both are anagrams of Arnold).¹⁷ Further, there are his 'musical

family's' use of ciphers in such works as Berg's Chamber Concerto. J.S. Bach and Brahms also spelt initials and names musically. In *Petrus Hebraïcus* it's actually one mode of the mythologising process in operation. See below the catalogue of connections I caught, though I'm bound to have missed some.

Three texts and their authors assert further influence within the scheme: Freud's *Moses and Monotheism*,¹⁸ Kierkegaard's *Fear and Trembling*¹⁹ (a set of variations on the Abraham and Isaac parable) and Ernst Bloch's *Atheismus im Christendom*.²⁰ Freud's late work projects the concept of patricide and fragmentation of the family (which adds a personal dimension, as Pousseur, in the First Act cantata of *Petrus Hebraïcus*, reflects on the present state of his colleagues, sharpened by the death of Maderna, especially in connection with Boulez's patricidal 'Schoenberg is dead')²¹ and on the alteration of names (the Egyptian founder of monotheism, Amenhotep IV became Aknahaton to represent the sun god Aton, which gave us Adonai, thus Anton, and which, combined with its pole Jahwe, is retained in Jehovah, Johannes and Henri). Kierkegaard examines faith in God's word through the sacrifice of Isaac; these speculations are extended by Pousseur to contrast the Old with the New Testament (Isaac becomes Saul/Paul).

Numbers also act as mythologising elements. We know of Schoenberg's cabbalistic curiosity and the significance for him of the numbers 12 and 13 (as in his birth and death dates):

(13 chimes are heard). 13. Not, indeed, 12, but at least a limit to this emptiness.²²

and of 13's Fibonacci neighbour, 21. Biblically, 12 and 7 ("thrice seven") imply perfection: 12 of space, 7 of duration. Pousseur follows Schoenberg in a play on these orderings. (See the listing of sections above; music examples I can't give until I've had a chance to look in real detail at the score, but see, for example, the harp pitches of Ex. 4a below.)

Pousseur's fine ability to fuse groups of musical references is fully used in the first two sections of *Petrus Hebraïcus*. The Prologue, played in the foyer, is an instrumental 'homage' to Schoenberg, and sounds like early Schoenberg/Reger (see Ex. 4a); remember how performers everywhere chose the earliest pieces as their centenary contribution? It slips stylistically backwards through Brahms (another influence, cf. the Four Serious Songs, Op.121 with texts from the Old, Apocryphal and New Testaments, see Ex. 4b) to the recitative of Beethovens Ninth. The musicians are here interrupted, as by the bass soloist in the Beethoven, by the baritone, here actually a member of the audience. He questions the relevance of such a homage, quoting the 'Ode of Sorrow' critique from the end of Mann's *Doktor Faustus*,²³ which advocates Leverkühn's negative apotheosis as a more fitting witness to the fascist 30s. The other two singers interrupt from the audience, the soprano singing some sleezy pseudo-Weill (see Ex. 4c). The composer/conductor invites them to participate in searching for a suitable method of judgement. This leads neo-classically into the auditorium, where the cantata (quasi-Hindemith) commences the work's voyage through reversed and re-ordered chronology.

All the Brahms, Weill, Hindemith and other stylistic references are ultimately linked to the prime source: J.S. Bach's final fugue (twelfth key, B minor) from Book One of *Das Wohltemperirte Clavier*. Bach's theme employs 21 notes and 13 pitches (B sharp equals C natural, 12+1; see Ex. 4d), and has been cited by popular apologists as an example of Schoenberg's procedures prefigured by the divine Sebastian. Bach's chromatic and hierarchic configurations generate systems of operations affecting the whole of *Petrus Hebraïcus*. Pousseur's method of harmonic synthesis and polyphonic play of simultaneous dimensions parallel the original thematic treatment, an ironic paraphrasing of Berg's Bach-Schoenberg analogy.²⁴

The threading of pitch and mystical number associations with constructional and ideological affinities (the method employed by Berg and Webern to advocate their master's claim to inheritance)²⁵ ultimately focuses on our use of mythology to manufacture a false heritage and obscure our rights to collective possession of creativity. The end of the work is itself vague (a bourgeois cliché), though any piece which reflects the structure of *Moses und Aron* could hardly end with a snappy Hollywood chorus. Despite this, the parable clarifies how our image of creativity supports a false conception (a mystification) of change; it's also a clear critique of the Berlin Festwochen brief, and through it, Pousseur advocates a real socio-musical analysis of supporting true revolutionary activity against repression.

I've told you as much as one performance, a short look at the score and my own mind will allow me. *Petrus Hebraïcus* is over three hours long, remarkably intricate, and for me contains the finest of Pousseur's output. It needs to be put on in Britain ("Du sollst nicht, du musst"),²⁶ ideally by the Musiques Nouvelles group (the countertenor, Zeger Vandersteene, with his unbroken range from low tenor to soprano, would be difficult to replace). It seems doubtful that we shall hear anything from Peter the Hebrew for a while, which is a shame as, without the real thing, this report merely promotes the mythologising of Henri Pousseur.

Example 4. (a) Pousseur: *Petrus Hebraïcus*, opening of Prologue

MARCIA

(b) Brahms: 'O Tod, wie bitter bist du', third song of Four Serious Songs, Op.121

(c) Pousseur: *Petrus Hebraïcus*, Soprano's song in Prologue

(d) J.S. Bach: *Das Wohltemperirte Clavier*, Book One, final fugue

Petrus Hebraïcus: Identity Fusions

JS/B

Johann Sebastian Bach
 Johann Simon Guggenheim
 Johann Sigismund Buddenheim
 Johannes de Silentio (Kierkegaard's Pseudonym)
 Johannes Brahms (A-Brahms)
 Jubal/Jabal/Japheth — Babel

HP

Henri Pousseur
 Hebraïcus: Pierre/Pierrot/Petrus

AS

Arnold Schoenberg
 Akhillas v Simon (prophet)
 Abraham v Saul (Old v New Testament)
 Abraham v Sara
 Atonai - Sinai (Home of Jahwe)

P-S

Pousseur - Schoenberg
 Pierre (Boulez) v Schoenberg
 Pharoah v Simon
 Paul/Saul

M

Moses (the Law-giver)
 Moe (Henry)
 Mao
 Noe (the Second Father of Mankind)
 Mann (Thomas)
 Meister
 Mozart
 Marx
 Maître
 Martin (Luther)
 Mère-Mara

B

Brahms
 Beethoven } (N.B. chronology reversed in Prologue)
 Bach
 Boulez
 Berg
 Bloch (Ernst)
 B minor (fugue)

A

Arnold
 Alban - Akkad/Laban - Eleazar = Eleaban*
 Anton - Jason (Jasu = "may Jahwe make")
 = Jasuton*
 Abram/Abraham (N.B. Abra-Ham)
 Aron/Akhillas
 Amenhotep/Aknahaton/Aton/Adonai
 Adorno (Theodor Wiesengrund)

S

Schoenberg
 Saul/Paul (the Thirteenth Apostle)
 Sigmund (Freud)
 Simon (the Second Moses)
 Søren/Silentio (Kierkegaard)
 Serenus (Zeitblom of *Doktor Faustus*)
 Sara/Mara (i.e. Mary)
 /Myriam (Moses' prophetess sister) /Syriam

* = Abraham's faithful servants
 and Moses/Simon's disciples

Other connections: Luther/Calvin - Leverkühn
 Carl (Jung) v Sigmund (Freud)
 Carl (Bach) v Sebastian (Bach)

Noah/Aton: both are infant sun-gods born with the winter solstice

Shem becomes Jabal (progenitor of nomads), in Greek, Icarus
 Japeth becomes Tubal (progenitor of metalworkers), in Greek, Iapetus, father of Prometheus
 Ham/Chaim/Canaan becomes Jubal (progenitor of musicians), in Greek, Orpheus

In *Petrus Hebraicus* Noah's sons talk in many languages, and aim to build Babel to integrate their lifestyles.

The sons' Judaist-Hellenist fusion (historically instigated by Jason) is paralleled by Saul/Paul's synthesis of Christianity and Judaism. This fusion is also found in the texts of Webern's 'ideal' poet, Hildegard Jone.

Noah's curse on Ham/Canaan ("And Noah . . . knew what his younger son had done unto him", Gen.9.24, i.e. incest) parallels Schoenberg's disowning of his 'third musical son', Hanns Eisler.

Territory

Jahwe (a living mountain, an image of tyranny)
 Schoenberg (Beautiful Mountain) + Berg
 Mt. Sinai (of Moses)
 Mt. Moria (of Abraham)
 Mt. Ararat (of Noah)
 Pierre (Rock) Boulez (Ball)
 Wiesengrund (Meadowland)
 Beet-hoven (Flowerbed)
 Bach (Stream)

Numbers

3	12	13
acts	corridors (Act Two)	+ 13th, bounded by the
singers		Porte du Savior/ Porte de l'oubli
Testaments		
labyrinths (in Act Two)	mobiles (Act Two)	+ 13th
Schoenberg:	possibilities in	
<i>Pierrot's</i> 3 parts	each mobile	
<i>Moses und Aron's</i> 3 acts	Act One chorale:	
Opp. 11, 28, 48, 49, etc.	12 verses, 12 bars	
Noah's sons	in each	+ 13th bar percussion
Second Viennese School		between verses
Freud: <i>Moses and Mono-</i>	performers	+ conductor/composer/ sound projectionist
<i>theism</i> , 3 parts		+ Second Moses
	Patriarchs	+ Saul/Paul
	Apostles	

NOTES:

- 1 Brigitte Schiffer, 'Henri Pousseur', *Music and Musicians*, Vol. 23, No. 12 (August 1975), pp. 18-20.
- 2 Paul Griffiths, 'Pousseur's Concert with Musiques Nouvelles', *Time Out*, No. 300 (December 12-18, 1975), pp. 6-7.
- 3 From an interview in the Dossier *Vive Musique Nouvelle*, prepared for the opening of the Centre de Recherches Musicales de Wallonie (CRMW), Liege, December 9-10, 1972. Translation by Greg Barraclough.
- 4 From an informal talk given by Pousseur to Paul Patterson's composition students at the Royal Academy of Music, London on June 2, 1975.
- 5 Henri Pousseur, trans. Margaret Shenfield, 'Music, Form and Practice', *Die Riehe*, No. 6 (English edition, 1964 of the German original, 1960), p. 88.
- 6 V.I. Lenin, *Collected Works*, Vol. 10 (Moscow, 1962), p. 49.
- 7 Quoted in *To Trumpet Bourgeois Literature and Art is to Restore Capitalism* (Peking: Foreign Language Press, 1971), p. 28.
- 8 Several important articles are collected in *Fragments Theoriques* (Brussels: 2 vols. 1970 and 1972). His most recent book is *Musique — Semantique — Societe* (Paris and Tournai: Casterman, 1973).
- 9 Full score of the opera available from Universal Edition, who also publish *Miroir de Votre Faust* for piano and soprano ad libitum and *Echos de Votre Faust* for mezzo soprano, flute, cello and piano. *Jeu de Miroirs de Votre Faust* for piano and tape is recorded on Wergo 2549 021.
- 10 Published by Suvini Zerboni, Milan.
- 11 First performed at the Academy of Arts, Berlin on September 12, 1974 under the direction of Gideon Schein and subsequently at the Venice Biennale on November 9, 1974.
- 12 Quoted in Willi Reich, trans. Leo Black, *Schoenberg, a critical biography* (London: Longmans, 1971), p. 147.
- 13 'Garland Meets Wizard Composer', *Hollywood Sun*, (May 13, 1939), p.12.
- 14 From a lecture given by Pousseur at the Royal Northern College of Music, Manchester on March 1, 1974.
- 15 Quoted in Reich, *op. cit.*, p. 229.
- 16 Ed. Erwin Stein, trans. Eithne Wilkins and Ernst Kaiser, *Arnold Schoenberg Letters* (London: Faber and Faber, 1964; ppbk. edn. 1974), Letter 200, pp. 231-233. See also Reich, *op. cit.*, p. 210.
- 17 See Reich, *op. cit.*, p. 203.
- 18 Sigmund Freud, trans. Jones, *Moses and Monotheism* (London: Hogarth Press, 1939).

- 19 Søren Kierkegaard, *Fear and Trembling*, trans. Payne, (London: Oxford University Press, 1939) and Lowrie (New York: Princeton University Press, 1941).
- 20 Ernst Bloch, *Atheismus im Christendom* (Frankfurt: Suhrkamp Verlag, 1968). Not translated.
- 21 Pierre Boulez, 'Schoenberg is Dead', *The Score*, No. 6 (May 1952), pp. 18-22.
- 22 Reich, *op. cit.*, p. 98.
- 23 Thomas Mann, trans. Lowe-Porter, *Doktor Faustus* (London: Secker and Warburg, 1949), pp. 489-491.
- 24 See Reich, *op. cit.*, p. 129.
- 25 See Reich, *op. cit.*, pp. 32-33, 152 and 175. Also Anton Webern, ed. Willi Reich, trans. Leo Black, *The Path to the New Music* (Pennsylvania: Theodore Presser Co. and London: Universal Edition, 1963; original German edition Vienna: Universal Edition, 1960).
- 26 From Schoenberg, *Four Pieces for Mixed Chorus*, Op. 27.

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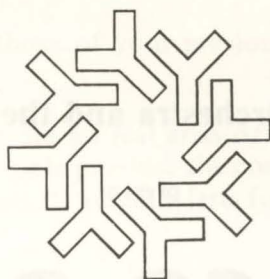
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YORKSHIRE ARTS

The Yorkshire Arts Association is doing more and more for music of this century and future advertisements in this magazine will feature our budding contemporary music scheme and our competition for young composers.

But in this issue we want to draw your attention to the recently released recording by the **Lindsay String Quartet** of Tippett's three quartets. It's on L'Oiseau – Lyre DS1/0/10 and it's superb, which we needn't tell you if you have already heard it or read the glowing criticisms that are coming in all the time.

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**Richard Phillips, Music Officer,
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Tel. Bradford 23051**

Interview with Philip Glass

*When Philip Glass was in Britain last year to play *Music in Twelve Parts* with his ensemble on a Contemporary Music Network tour sponsored by the Arts Council, we took the opportunity of talking to him in a restaurant just opposite Chalk Farm tube station in London before the last concert of the tour at the Round House on Sunday November 23, 1975. The muzak in the restaurant and other distractions have presented us with a few problems in transcribing the tape. So the extracts from our conversation which follow are not intended to represent a complete and well-documented logical survey, more an informal discussion moving swiftly from topic to topic just as anyone might have had with the composer over a meal. For those who want a more complete summary of Glass's musical development, there's Dave Smith's article in *Contact 11* (Summer 1975), pp. 27-33. What follows is intended to supplement this article with information about some of the composer's less familiar early process works and his most recent compositions.*

DS I've seen lists of your early pieces — I mean the early process pieces that postdate your very early activities — some of which we know nothing about at all. For instance, there's one called *Piece in the Shape of a Square*, isn't there?

PG In 1967, the year before my ensemble really got going, I wrote duets and solos. I was trying to work with amplified instruments, but individually. The pieces were based on cyclic principles, but in a very different way from my later work, not nearly so sophisticated. That was before I had the idea of additive process. It's funny, it's such a simple idea, but believe it or not I just hadn't thought of it then. Actually it was the result of a year or two's work: I looked back and thought of simplifying all the processes I had used into that one idea. You'd recognise the pieces as my music, but the instrumentation is different and the structure's just not as clear. A lot of them used a visual idea. So, for example, in the *Piece in the Shape of a Square* I made a big square about twelve feet by twelve feet and pinned up the music around it. There was music on the inside of the square and on the outside, and Jon Gibson and I played it, walking round in opposite directions and coming back to the beginning. Then I did a solo piece called *Strung Out* in which I also had to move around. It was a nice idea, good for one or two concerts. And the music worked. I still like *Strung Out*: the solo pieces tended to be more durable than the duets. All the pieces are very 'formative', but there's some good material there: you must hear them some time. These were all written in 1967 and 68. And then came a piece called *Two Pages* which became the first ensemble piece.

DS That's a unison piece, isn't it?

PG Yes, I just got all my friends together and played it. And that's how we started the ensemble.

DS How about *Music in Eight Parts*? We tend to think of 'parts' in relation to part-writing, so we imagine eight strands rather than eight sections.

PG That's exactly how it was. *Music in Eight Parts* was actually for eight contrapuntal parts. The piece begins in unison and with each successive note the number of parts increases. As it goes on, you get eventually to a twelve-note figure and the piece comes to sound like an accordion: it keeps opening up and closing. That's what I meant by 'parts' there. And then when several years later I wrote the first part of *Music in Twelve Parts* I wrote twelve contrapuntal parts. We played it at a concert in 1971, and afterwards someone in the audience asked me when I was going to write the other 'parts'. I realised that they meant 'parts' in the sense of sections. And that's where I got the idea for the whole piece. At first I tried to keep the idea of twelve contrapuntal parts throughout, but it broke down right away. It seemed like a useless encumbrance. So once I'd decided that I meant 'parts' in terms of sections I abandoned the idea of twelve-part counterpoint. But of course Part 1 uses twelve contrapuntal parts in any case, so the title works in all possible ways.

DS Was *Music in Contrary Motion* the first piece in which you tried writing in anything but similar motion?

PG My reasons for writing pieces were often very strange, as in the case of *Music in Twelve Parts*. *Two Pages*, you remember, is in unison. Someone asked me if I was attempting to trace the progress of musical history and if, therefore, my next piece would follow on logically and be in fifths. So I wrote *Music in Fifths*. That was all in parallel motion, so I obviously had to do one in contrary motion next. And after *Music in Contrary Motion* came its opposite again, *Music in Similar Motion*. It was a very easy going thing. In 1969 nobody knew me or cared much what I wrote, so I could make any jokes I liked.

KP Can you now?

PG I think so, actually. There are some jokes in *Music in Twelve Parts* that no-one has really caught on to.

DS The number of voices seems to increase with each piece you write.

PG Well, the ensemble is more stable now, and for economic reasons apart from anything else it's about the right size.

DS Do you ever find writing for your own group restrictive in any way?

PG Well, I have of course written vocal pieces and so on which don't use the same forces. I once wrote a piece for nine voices in which I defined a rhythmic phrase by the use of repeated syllables, building up a continuous rhythmic structure out of this material. But basically, you see, the reason why the group began in the first place was that no-one else would play the music. So it wasn't a restriction, it was the only way I could get my works played. And since a lot of my works have therefore been written for the group, my music now fits it very well. I'm writing for people, I'm not just writing parts any more. I may have lost the habit of writing abstract music; I suppose I could do it, but I'm not inclined to. Sometimes the reasons for composing the way I do are extramusical, which I don't think is a unique situation: baroque composers dealt with it all the time. I don't feel too restricted. I've had this medium at my disposal for eight years and it's gotten to be such a good instrument; we play so well together now.

Of course there have been some changes of personnel, and in the early days we used to have people sitting in for one concert quite regularly. Anthony Braxton, Frederic Rzewski, Richard Teitelbaum, James Tenney, Barbara Benari and Steve Reich are among those who have been involved, some much more than for just one concert. Some of them just wanted the experience of playing the music, and it was fun for us to have someone else in for a while. We haven't done this for about three years now, because in the end it turned out to be too difficult. It was something of an experiment, anyway. The first time we played Part 1 of *Music in Twelve Parts* we had five keyboards and four wind. That was too many. It's really chamber music and that requires very close playing. Even the sextet we have now is, considered in those terms, a lot of people.

Around 1969 and 1970 there was a lot of experimentation and exchange of ideas going on, and, for instance, I played with Steve Reich for a while, in his *Four Log Drums* and *Four Organs*. Jon Gibson was very close to the whole movement; he'd been involved with Terry Riley from 1964 and he's played with all four of us — Riley, LaMonte Young, Steve Reich and me. We saw each other all the time. There was very little in the way of concerts going on and there was nothing else to do. Two or three nights a week we'd be together pooling all this music. In a way it was a very generative period, but by 1971 it wasn't possible to do that any more. You can't believe how difficult it was when we started. No-one was interested in the music except the art people.

DS Did you ever have anything to do with the Fluxus movement?

PG No, I didn't. I don't think Steve Reich did either, but La Monte Young did.

DS I feel that some of the original ideas came from Fluxus.

PG Surely, surely. We had to find an audience, and since the musical people were ignoring us, we ignored them. We simply began to look for a whole new audience, and we found it first in the art world. We played in galleries. And a hundred people came to our first concert. That's a lot for a first concert of this sort, and it's the smallest I've ever had in New York. Those people formed the basis of our audience for the future. It was the only way to start: the only other thing to do would have been to throw it all in. Of course in England I'm only just getting an audience now. I really haven't played here very much, and my music is still something of an unknown quantity.

KP You came four or five years ago, didn't you?

PG Yes, we played in a couple of art colleges.

KP I don't think many people knew about it, did they?

PG No. It wasn't actually part of our original tour at all; we just came here on the way home.

KP But you weren't doing so many concerts then, anyway.

PG Not so many. That was in 1971.

KP What did you play here then?

PG We played *Music in Similar Motion* and *Music with Changing Parts*.

DS Do you still play pieces like *Music in Similar Motion*?

PG We haven't played that piece in about a year. But we're liable to do it again. We usually do a series of concerts every winter in New York in a big studio that seats about four or five hundred people. There's one downtown that we get free and we produce a concert ourselves.

KP Do you still play much in art galleries?

PG Not so much: they're too small. But we continued to up till a year or two ago.

DS I seem to remember you've said that you don't play *Music in Fifths* any more.

PG Well, no . . .

DS Why is that?

PG It's a very hard piece . . . Actually, I think we did it last year, using just one organ and two winds. The old pieces sound so different to me now. I'm really thinking about the pieces that are being done at the moment.

The problems of playing the music have changed now we play in bigger halls. If we get anywhere over five or six hundred people tonight it'll make a big difference to the sound from when the hall was empty at the rehearsal. It's totally different for each hall. There's so much detail in the music and we have to be able to hear it very accurately. Amplified music is a special problem. A lot of halls are built for acoustical instruments, and somewhere that's perfect for acoustical instruments can be just terrible for amplified instruments. Especially, for instance, places that string quartets like, very live places. Those can really kill us.

KP How was the Arts Centre in York? It's very small.

PG York was OK. The best for sound was Birmingham. It was in a converted BBC studio: a really good, clean sound.

DS What about Carlisle Cathedral?

PG It was nice. That was the one I was afraid of. In York we only used two speakers and to fill that space was no trick at all. In the Round House we're trying to present the music so that it's really omnidirectional and very well mixed in the hall. It's not always possible to do that, but it's part of our 'aesthetic'.

DS You're playing Parts 1, 2, 3, 7 and 8 of *Music in Twelve Parts* tonight. How often do you play all twelve?

PG We've done it three times so far, in New York, Paris and Houston. In that case we play three parts at one sitting, starting at 6 pm. So we play till 7 pm, then take a short break, then play till 8.15. Then we take a dinner break and start again around an hour and a half later — that means Part 7 starts around 9.45. We take another short break and start playing Part 10 at 11 pm, finishing Part 12 at midnight.

KP So the average length of a part is 20 minutes.

PG About that, yes. It makes a very nice evening. You'd be surprised, those evenings go by very quickly. Because the music changes so much. It's almost the only way to hear what the piece is about; it really is one piece of music, it turns out. I wasn't quite sure about that when I wrote it.

KP You composed it over a long period, didn't you? And you were playing the early parts before you'd finished writing the last ones.

PG Yes. As soon as I got the first four parts ready we began performing, and as I wrote new parts the programmes changed. I began composing the piece in the spring of 1971 and finished in the spring of 1974. The first concert of the whole piece was in the spring of 1974 in New York. That was the first time we got to hear it complete.

KP It would be very good to do it in the Round House. There's the right atmosphere and a bar and a restaurant...

PG Well, we'll be in Europe again next summer and fall, perhaps we can come over and do it, if we can find a sponsor. When the conditions are right I'll do it.

KP In your programme notes for the performances of *Music in Twelve Parts* there was no mention of Part 8. Could you tell us something about that?

PG It's based on the diminution of a long, held figure against a regular pattern. It has to do with the principles of cyclic music combined with augmentation and diminution.

KP Like Part 2.

PG It's similar to Part 2, but done in a different way. Then half way through, Part 8 breaks into a completely different kind of music. The earlier parts tend to be monothematic. Parts 1, 3, 4, 5 and 6 all tend to be one kind of music all the way through. In Parts 7, 8 and 9 the music gets more broken up into sections. Part 2 was composed at the same time as these parts, and that's why there's a break in that too. Part 8 changes right in the middle; Part 2 changes a lot two-thirds of the way in. Parts 10, 11 and 12 are monothematic once again.

KP Do 9/10 and 11/12 work as pairs? You played them without a break in York.

PG Part 1 goes straight into Part 2. There's a break of two eighth-notes between Parts 2 and 3, but there's a rhythmic identity between the two. There's another break between Parts 3 and 4. Then after that the parts tie all the way through. So we can do 7/8, 8/9 or 9/10 and so on. On a tour like this it's really helpful, because if you do eight concerts in a row you go crazy with the programming just trying to do something different. You don't want to play the same music every night. The piece is big enough to enable us to make different programmes everywhere. One night we did Parts 4/5 and 6/7, another night we did 5/6 and 10/11. One nice programme is 1/2 and 11/12. We did that in Birmingham.

KP Could you explain a little more about the interaction between the idea of augmentation and diminution and the cyclic principles at work in *Music in Twelve Parts*?

PG I'll give you a specific example. In Part 5 there's a regular cycle of six eighth-notes that occurs in the left hand of the second organ. Then against that I have different rhythmic values. For example, you can obviously have quarter-notes: three of those fit into one cycle. You can also have dotted quarter-notes: two of those fit one cycle. Then you can have half-notes: three of those will fit into two cycles of six eighth-notes. All these rhythmic groupings have to fit the cycle. So in Part 5 I begin with groupings that fit two or three cycles, then four, three and two, and by the end you get cycles of eight, cycles of six, then four, three, two, three, four, six, expanding and contracting until you're back at the beginning. You get a very long rhythmic figure resulting from this. Since this example only uses two pitches for the melody, it's very clear what's going on. That's the way I use augmentation and diminution within a rhythmic cycle. Unless you work within the cycle there's no trick to it. The fun of it is getting the patterns to fit into the rhythmic cycle.

KP In your earlier pieces, such as *Music in Fifths*, you were just expanding a melodic figure without this use of cycles, weren't you? In that case there's no limit to what you can put in and how far you can go.

PG Yes, that's right. But when I began writing *Music in Twelve Parts*, I saw there was this other way of doing it. It put more restrictions on me, but it somehow made it spicier. I complicated the idea of the additive process by forcing it to fit into a cyclic process. The example I've just given is only one way of doing it. To give another instance: in Part 2 there's a figure of twelve eighth-notes that fits against a double cycle of six. With these notes I just take them all and double the values. So the first time you hear them in eighth-notes, later on in quarter-notes and eighths and then in dotted quarters and so on. At the same time I've divided the cycle of six so that you feel it very strongly in 6/8 rather than 3/4. Within that you have three against two happening in one part and the doubling of the values of the melodic figure in the other parts.

DS So you can fix on either one or the other.

PG Yes, you can relate the melody either to the dotted quarter-notes or the quarters at any one time. The best thing is to hear it all ways at once: that's the most fun. That's when you really start moving with it: you hear threes against twos and against that a double augmentation and a triple augmentation and so on. Parts 2, 5, 6 and 8 are based on this problem of combining devices of augmentation and diminution within a fixed rhythmic cycle.

DS Have you ever thought of using the rhythms by themselves in this kind of way?

PG Jon Gibson, a member of my ensemble, did a very nice piece like that. He stamps his feet, claps his hands and speaks all at the same time in different meters. Other people are working in this general area and you can't do everything!

KP Your ideas seem to change somewhat towards the end of *Music in Twelve Parts*, especially the harmonic ideas. We don't know anything that you've written since, so could you perhaps talk about this and where it has led you?

PG When I'd finished writing Part 8, I started looking at the earlier parts and became bored with the rules. There seem to be so many rules in music, and I just decided to break them all. So Part 9 became very chromatic, because there wasn't any way of putting chromatic music into the earlier parts. I thought of chromaticism in terms of ornamentation, working on the ambiguity of the sixth and seventh degrees of the minor scale.

KP When those chromatic passages come in during Part 9, it's just amazing!

PG Yes it is, isn't it? And yet somehow it does seem part of the music, it seems to grow right out of it. And in Part 11, for instance, they're just modulations really. But Parts 11 and 12 should really be heard in the context of the whole piece. Because if you've been sitting in a concert hall since 6 pm, and suddenly around 10.30 you start to hear all these modulations, the effect in the context of your listening experience is extraordinary. You don't hear the effect as modulations at all.

In my later piece, *Another Look at Harmony*, I began taking the problem of rhythmic structure and applying it to the problems of real root movement, though this is also apparent in Parts 11 and 12 of *Music in Twelve Parts*. With *Another Look at Harmony* I tried to find a structural, rather than a functional way of using harmony, in which the relationships between key centres would be based on a rhythmic structure and not on a release of tension from unstable intervals such as augmented fourths. I find that I can look at musical history in a very narrow way now. I can see all 19th century music as the resolution of the tritone. And when things get that simple, it's quite easy to step out and do what you want. Of course it horrifies the people who spend their time studying that music when you say that. But I look at it in a very simple way. It makes the idea of what you're going to deal with quite apparent then. So when I decided to get involved with harmony, I took a VI-II-IV-V-I cadence with some altered things in it, so it sounds a little bit odd. The first thing I did was to use it with an additive process. Every time each chord comes back, it has either a beat of three, four, five or six. So imagine a bass line and a figuration in the right hand; the bass line gets gradually longer. What's so curious is that you start hearing this cadence that you've heard all your life in a very different way.

I've composed another four-hour piece since *Music in Twelve Parts*. It's an opera called *Einstein on the Beach*, which I've written in collaboration with Robert Wilson. He's an artist who did the piece called *The Life and Times of Joseph Stalin*.

DS The mind boggles at you writing an opera . . .

PG It was fun. I wrote it last summer.

DS Does it use similar techniques to those of your previous music? How many vocal parts are there in the opera?

PG The techniques are the same. There are no real arias or anything like that. I don't think you people would ever call it an opera. My own ensemble provides the core of the musicians, and I also have a violinist, twelve singers, four actors and four dancers. It actually lasts four and a half hours — without any breaks . . .

KP What's it about?

PG I couldn't really tell you. It's like a . . . I don't know what it's about!! Robert Wilson and I just did it together, and we tried to find out where Einstein was in the piece.

KP Did you have a libretto to work from?

PG No, I worked from drawings. The thrust of it is visual and aural, there's no story. Wilson would make a set of drawings, and I would write music for them. I'd play him the music, he'd revise the drawings, and then I'd write some more music for them and so on. A lot of the music is based on the kind of rethinking of cadential formulae that I mentioned earlier in connection with *Another Look at Harmony*. When I composed a violin solo for *Einstein*, the same VI-II-IV-V-I progression formed the basis of a chaconne, only I used very strict arithmetical processes with it. And it sounds very much like a Bach chaconne, except that it isn't! It's something both different and familiar at the same time. In general, *Music in Twelve Parts* doesn't make these kinds of references. But in the music I'm writing now, I'm using this kind of historical reference, material that's around, in a very conscious way, but at the same time unconscious of its historical weight, if you know what I mean. *Einstein* is already scheduled for performances in New York, the Opéra Comique in Paris, the Avignon Festival and Berlin.

Glass is not interested in publishing his compositions, since he believes that easy availability would result in a lot of mediocre performances. Two recordings of his ensemble have been issued by his own company Chatham Square Productions, Inc., 24 East 81st Street, New York, NY 10028, USA. They are:

Music in Fifths/Music in Similar Motion
Music with Changing Parts (double album)

LP 1003
LP 1001/2

In Britain these records are now again obtainable from Nigel Greenwood Inc. Books, 41 Sloane Gardens, London SW1; Tel. 01-730 8824. At the time we made this interview, the recording of the complete *Music in Twelve Parts* had not been finished. We hope to be able to advise readers as and when the records become available. Copies of Dave Smith's article 'The Music of Philip Glass' in *Contact 11* are now available in photocopied form at 6p per page, i.e. £0.36 including postage.

Electronic Music Studios in Britain - 2

University College, Cardiff

BEING SITUATED in a Physics Department is bound to influence the nature of any electronic music studio. The fact that it is possible to take an undergraduate degree in Physics and Music and a postgraduate diploma or M.A. courses in Electronic Sound at Cardiff inevitably leads to a more scientific approach to the use of equipment, an approach which has been noticeably absent in Britain until recently. Construction of the main studio was begun in 1971 after the award of a grant from the Leverhulme Trust, and it is now suitable for the production of four channel compositions.

Before 1971 computers had been used to generate sound for psychoacoustic experiments, so it was only natural that this aspect of synthesis should be developed. Music IVB was running on the large College computer as early as 1969, but the rudimentary conversion facilities led to its eventual abandonment. However, the PDP8 computers, which do have decent analogue-to-digital and digital-to-analogue converters, are still used for real-time concrete sound 'crunching' routines of different complexions, powerful extensions to the limited range of accurate analogue treatments available in the main studio and possessing more flexibility. The computers are also used for compositional organisation and voltage control, although this latter aspect has not been developed. For the most part the computers are used only for sound treatments impossible to obtain with analogue devices.

The main studio was designed for one man operation, with remote controls which enable all devices to be operated from one point. The mixer has any number of inputs to 18 channels, twelve switchable to six monitored groups with large, easily visible peak programme meters. (These are the most useful meters for audio work, as they measure the peak values of signals instead of the r.m.s. or, roughly speaking, the average intensity normally indicated by a VU meter.) All the usual treatments must be patched or switched, and in addition there are a number of mid-frequency boost units which insert a sharp notch of variable size in the frequency response. The whole unit was built in the department to complement the Synthi 100 synthesizer, so that the studio can be run in a number of different configurations simultaneously. The Synthi 100 has been modified a little, but no radical changes have been made. For example, the filter and oscillator amplitudes are now directly voltage controlled by the composer to make amplitude and frequency modulation spectra simple to control, and the sequencer now has another button to provide single clock pulses, useful for inserting predetermined event timings into the memory.

The second studio has a selection of specially built live performance equipment. The digital organ generates each note frequency from a single voltage controlled oscillator and also an envelope pulse either on each chord or each new note depending on the setting. Being voltage controlled, the whole keyboard output can be frequency modulated to produce complex timbres and textures. The mixer has eight channels useable in any configuration including six into two stereo outputs. There is also a range of special devices designed for specific events including voltage controls operated by feet, hands, light and other interfaces and also a range of microphones including minute contact microphones for instrumental use.

There is a sound recording studio linked to the other two, which is also used for preparation of performances by the Cardiff Composers Ensemble, which features tapes and live sound treatments in much of its work. A special aspect of musical research involves the employment of new devices to produce novel transformations of live instrumental sound with particular reference to the guitar and double bass. The main psychoacoustics project is a search for physical correlates of pitch using experiments on the perception of complex tones and stochastic signals. Another interesting field yielding fascinating results is the monaural localisation of sound, where spectral coloration causes apparent lateral elevation of the sound source. (As the external ear filters incoming sound according to its elevation, some illusions of source elevation can be created by deliberately filtering certain signals heard monaurally.)

The future looks bright for digital hardware, and already it is possible to build fast microprocessor systems for the real-time control of electronic sound in various coded forms. The most immediately attractive approach seems to be the use of Walsh functions, but possibly the more universal binary representation will yield a simpler system to control and understand. These possibilities are being looked into and simple devices are already operating. After the large computer programmes of the 60s this flexible 'small' technology

will inevitably change the shape of electronic music studios in the future. The special environment of the Cardiff studios will continue to contain a combination of music, physics and psychoacoustics so necessary to a composer of electronic music.

Cardiff Electronic Music Studio
Department of Physics
University College
P.O. Box 78
Cardiff CF1 1XL

Current Personnel

Lecturer and Director of the Studio: Keith Winter
Ph.D. students in electronic music: Mark Griffiths and John Schneider
Ph.D. student in electronics: Chris Newman
Also five students working to an M.A. in contemporary and electronic music and four on the postgraduate diploma course (two artists, one film-maker and one psychologist).

The members of the Psychoacoustics Group are as follows:

Lecturer: Philip Williams
Postdoctoral Research Assistant: Mike Greenhough
Tutorial Fellow: Jeff Bloom
Ph.D. student: Phillip Jones

A selection of works composed in the studio

Address enquiries for performance to the address above; we will then refer to the composer.

Brendan Barrie	<i>Missa</i>
John Exton	<i>Conversation Piece for Two Voices</i> (male and female) <i>Breathing Space</i> (four channel tape)
Martin Gellhorn	<i>Feedback with Filter Modulation</i> (1973; partly composed at York University Electronic Music Studio)
Mark Griffiths	<i>Environmental Studies</i> (1975; violin, piano and tape) <i>Bass Piece</i> (1975) <i>James Stephens Verses</i> (1975; ensemble, voices and tape)
Jonathan Harvey	<i>Inner Light (1)</i> (1972) <i>Inner Light (3)</i> (1975-76; orchestra and four channel tape)
John Schneider	<i>Dust</i> (1974; four channel tape) <i>Home Again</i> (1974) <i>Voyage</i> (1975; electric/acoustic guitar and tape) <i>Voyage II</i> (1976) <i>Voyage III</i> (in progress)
Finch Winter	<i>Rock and Roll</i> <i>Counting</i>
Keith Winter	<i>Time Flowers</i> (with Neil Ardley; jazz soloists, orchestra and tape) Tape for Gavin Bryars' <i>The Sinking of the Titanic</i> (1972) <i>Act without Words</i>

List of main studio equipment as at February 1976

18 channel mixer (six channel o/p), own design and construction
Portable eight channel mixer, own construction
Tannoy, KEF, Quad monitor speakers
Synthi 100 synthesizer with modifications
Two VCS 3 synthesizers
Teaching synthesizer, own construction
Digital organ with voltage control and pulse o/p, own construction
Three 12-bit A to D converters
Four 12-bit D to A converters
B & K Real time analyser
 3rd octave band pass filter set
 Sine/random generator
 Level recorder
 Frequency analyser
 Artificial ear
Spectrum shifter, Surrey Electronics
Grampion spring reverberation
25 channel 3rd octave graphic equaliser (40 dB per channel), own construction
Two PDP8 computers with 12 relay outputs
Dolby 'B' noise-reduction (4 channels)
Five Revox A77 tape recorders (3 high speed)
Revox G36 tape recorder
Magnetophone 28 two channel tape recorder
Studer A80 four channel tape recorder (one inch)
Teac four channel tape recorder
Thermionic FM eight channel tape recorder
Remote control for all tape recorders
Various amplifiers, pedal controls, signal generators, acoustic and contact microphones, headphones and test gear

This is the second 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 in the above format 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 the University of Durham.

Concerts and Records

WARSAW AUTUMN FESTIVAL 1975

JOHN CASKEN

The 19th Warsaw Autumn International Festival of Contemporary Music was held between September 20 and 28, 1975. The organisers presented a full and varied programme with three concerts each day and a press conference the following morning. In a relaxed and informal atmosphere composers answered questions about their works, and performers were there to openly discuss with the composers the previous day's concerts. Altogether 82 composers were represented, with a total of 98 works. 25 of these composers were Polish, with 27 Polish works. The list of first performances was impressive, with 16 world premieres (eleven of these by Polish composers) as well as 45 first Polish performances. Very few changes were made to the programme, concerts began on time, and played to large and interested, if not always enthusiastic audiences. In general the programme notes were well prepared, although some translations read rather awkwardly, and the occasional misprint was unfortunately amusing (e.g. "The pleasure of participating in communal slinging is well known").

There was an impressive number of representations from other countries. Eastern European countries represented were Hungary (eleven composers), Yugoslavia (one), Czechoslovakia (one — Martinů!), and a number of Russian composers were presented in a concert given by the Tallin Chamber Choir. Western Europe fared less well, although the Trio Mobile of Copenhagen gave an interesting all-Scandinavian programme.

From Germany there were works by Hans-Karsten Raecke, Josef Anton Riedl and Dieter Schnebel. Raecke's *Raster* (1973) for two prepared pianos with four players is a systemic piece inspired by the principle of raster pictures and sounding like music from West Africa. Riedl is co-founder of the electronic studio in Munich, and he organises fantastic open-air spectacles consisting of pieces marrying sound and visual objects (e.g. *Vielleicht-Duo*, described as Light/Scene/Environment/Action). In Schnebel's *Choralvorspiele I/II* for organ with accompanying instruments and tape, the possibilities of complementing the organ sounds (pipe sounds, mechanical sounds and motor and wind sounds) are wide-ranging, but were not all used in the performance given by Gerd Zacher. Nevertheless, the music's striving "to reach, through the sphere of sacred and restraint, the area of freedom" was well captured.

France was represented by Messiaen (organ works) and Francois-Bernard Mâche's *Naluan* for tape and chamber ensemble. Sadly, Harrison Birtwistle was the sole British composer in the festival: Jane Manning sang his Cantata with the Ensemble 20. Jahrhundert from Vienna conducted by Peter Burwick. Ton Bruynel was similarly the only Dutch composer, but caused quite a sensation with his *Phases* for quadraphonic tape and orchestra. He describes it as a symphonic piece in two parts, but a piece in which "intonation and figuration has been avoided in order to free the timbre from instrumental habits and usages". The overall impact of *Phases* is of a large sound mass moving in space. The tape part consists of amorphous noise comprising all the audible tones, on to which the sounds of the orchestra are projected and blended. The resultant sound is rich, and although it never goes anywhere it is never still. As usual the PRTV Symphony Orchestra from Katowice played marvellously, and the conductor was the talented Jerzy Maksymiuk.¹

Unfortunately, I was unable to attend any of the concerts including music by Bussotti, Nono and Manzoni, but was able to hear works from South America. I particularly liked *Mein blaues Klavier* (1969-70) for organ by the Chilean Juan Allende-Blin. From Brazil, Almeida Prado's *Aurora* for piano solo, wind quintet and orchestra (given in a version for two pianos) was disappointing, but Marlos Nobre's First String Quartet was thorough and not uninteresting.

As usual, North Americans, both spectators and composers, were there in force. Eleven American composers were heard, and together they spanned more than 60 years of music ranging from Ives to the most recent trends. The Center of the Creative Arts from

Buffalo received a stormy reception with Lejaren Hiller's non-descript *A Portfolio*, and most people found Feldman's *Instruments* very hard to take: both are long and uneventful. But the Wilanów String Quartet who played Ives' Second String Quartet and Crumb's *Black Angels* in separate concerts received rapturous applause. The Ives was well done, and they managed, sensibly, to integrate the quotations without emphasising them. Their performance of the Crumb was impressive but unfortunately spoilt by bad amplification, with too much background noise and high distortion. For this reason the piece's surrealist qualities came over less well. *Dialogues II* (1975) by Dennis Eberhard for percussion solo, tape, lights and projections is a pantomime piece for one performer. This worked well as music-theatre, and as well as being one of the most 'outrageous' works of the festival was also one of the most enjoyable.

Other major pre-war composers represented apart from Ives were Schoenberg and Janáček. Roswitha Trexler (soprano) and Roman Ortner (piano) gave a rather perfunctory performance of Schoenberg's *Das Buch der Hängenden Gärten*: the uplifting sensuality of these songs was hardly present at all. Janáček's *Cunning Little Vixen* and *From the House of the Dead* were performed by the State Theatre Operatic Ensemble from Brno. The presentation of the former was delightful, very simplistic and very colourful. The singing was good and the orchestra excellent. There were nice touches, such as the animals smoking and huge bluebells used as flash cameras at the wedding. *From the House of the Dead* was well produced on the whole but rather wooden in performance. Yet the play within the play (Act Two) was splendid, with a nice contrast between the hopeless desolation of the prison and 'the breath of air' suggested by the entertainment. The soliloquy of the final act, I feel, is too long, and the symbolic freeing of the eagle at the end of the opera was not as effective as it should have been.

The main purpose of the Warsaw Autumn, however, is to provide an international platform for Poland's own composers. Of these, particularly memorable was Włodzimierz Kotoński's *Aeolian Harp* (1972) for soprano (Roswitha Trexler) and four instrumentalists playing an assortment of instruments: three zithers, acoustic and electric bass guitars, lute, psaltery (Hackbrett), two jew's harps, small chimes, recorder and electric organ, all of which undergo slight amplification. This is one of Kotoński's best works and shows great originality in combining these timbres. The music is largely hypnotic and quiet, and the interesting mixture of ethnic sounds is an important part of a movement away from Western European art music as we understand it (cf. Partch's work).

Zygmunt Krauze, a composer some 13 years younger than Kotoński, has emerged recently as Poland's most interesting and progressive younger composer. His new use of folk music (especially Polish) and folk instruments, though not as 'coloured' as in Kotoński's work, is yet another example of a departure from Western post-Renaissance traditions. But Krauze freely uses quotation and collage in preference to original invention and strict notation. *Fête galante et pastorale* (1974-75) is a spatial piece written on commission from the Musikprotokoll 74 Festival in Graz for the Castle of Eggenberg, where the whole floor of the castle (26 rooms) was filled with 13 sound layers from tapes situated in 13 different rooms. Also six instrumental ensembles performed live music. In the concert version performed in Warsaw the piece was reshaped to form a sequence of sound changes, imitating a listener's experience of walking through the rooms. The work, a kind of kaleidoscopic historical anthology, incorporating blurred tonalities and systemic patterns, caused some interesting audience reactions, with some people openly and freely expressing their approval.

Kazimierz Serocki's *Concerto alla cadenza per flauto a becco e orchestra* (1974) shows yet again this composer's incredible technique and his unceasing exploration of the possibilities of new sound-combinations, yet all whipped up into characteristic energy and ebullience. This is a most exciting work, and if over-long, the constant barrage of ideas at least keeps the listener attentive. Again the use of recorder and orchestra (the soloist using six recorders and six separate mouthpieces) perhaps suggests that, more and

more, composers are now looking to instruments outside the orchestra.

Two lesser-known Polish composers produced quite interesting works. The Katowice orchestra performed three movements from Barbara Buczkówna's seven-movement *Anekumena*, a concerto for 89 instruments. These were characterised by a kind of mezzo-forte busyness with little differentiation of events but a nice sense of colour. The Concerto for percussion by Zbigniew Bargielski was equally active but far more purposeful. Conceived as a block-variation structure, it had some most attractive sounds; coincidentally, the most interesting were orient-inspired (e.g. high oboes with rattling metallic percussion).

The Cathedral of St. John was packed for an all-Penderecki concert. The short *When Jacob Awoke* (1974) I thought very interesting, with plenty of bite, rhythmic drive and engaging (and audible!) details formed into a good shape. His *Magnificat* (1974) was far less concentrated and contained a good number of Pendereckisms. Krzysztof Knittel, as the youngest Pole, was represented by *points/lines* (1973) for clarinet, tapes and slides, showing the influence of American and German ideas. The overall effect, if interesting in itself, was a little thin. Baird, Dobrowolski, Meyer, Stachowski and Bogusław Schäffer, as more senior Poles, produced interesting works, but those presented in this year's festival showed a preference for consolidation rather than experimentation.

NOTES:

1 Bruyner's *Phases* was played later at the ISCM Festival in Paris. For further comment on the piece, see the review that follows. (Ed.)

FESTIVAL D'AUTOMNE, PARIS/ISCM FESTIVAL 1975

RICHARD ORTON

The Festival d'Automne in Paris, spanning three months in all, contained a high concentration of events towards the end of October with three concerts of works by Dieter Schnebel immediately preceding those of the International Society for Contemporary

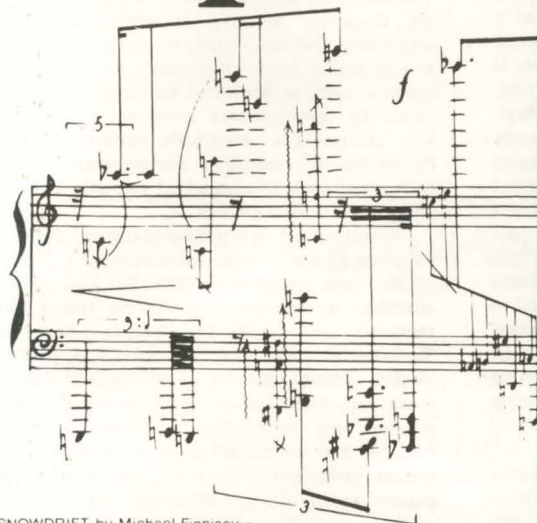
Music. This close juxtaposition of Schnebel and the ISCM gave much food for thought, for while the work of the former can seem to hover uncomfortably between attitudes of the experimental and of the avantgarde, between process and object, between involvement and observation, these performances at least expressed with some force the dilemma of the contemporary artist (or human being, for that matter). The polished presentations of the ISCM's 'musical objects', on the other hand, put up a formal facade penetrable only by the most obvious or the strongest compositional thought.

Schnebel's *Maulwerke* ('Mouth Pieces') is an extended composition for "organs of articulation and apparatus for the reproduction of sounds and images". It is a complex work in five sections with many levels of interaction, and uses three groups of vocalists amplified and distributed through a sound system and three projection-screens placed above the groups. The choice of the vocal ensembles is interesting, bringing a new recognition of the value of 'training'. The first is a group of three professional solo singers; the second, a quartet of trained choral singers; the third, five male 'experimental' vocalists, presumably untrained in the conventional sense. On the centre screen is projected film of the mouth and body activities of the five young men, usually in close-up, often amusingly counterpointed with their live movements and sounds. On each side are two smaller screens for the projection of slides: words, phrases and score-graphics which comment on or abstract from the sound activity.

The method of composition here is more a means of directing the performer's attention to the physical processes of producing sound from the human vocal organs and of shaping these collective processes into a form communicable to an audience. Different sections therefore correspond to the different organs: lungs and diaphragm, larynx, the vocal cavity, the movements of the tongue and lips are all separately 'studied' and the results 'communicated'. The work thus has a clear didactic function: what is presented at any performance is a certain stage of the on-going process of learning for composer and performer alike and the beginnings of this process for the audience.

This broadly 'educational' solution to the distance between composer and performer is more obviously confirmed in Schnebel's *Schulmusik*, a collection of pieces for various ensembles performed

the copiers



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with evident enjoyment by young performers from Munich and Grunstadt in the third of these concerts. The second concert consisted of a number of shorter works including the better-known *Fur Stimmen* (. . . *missa est*) and transcriptions for a spatially-dispersed vocal ensemble of the 'Contrapunctus I' from Bach's *The Art of Fugue*. But for me it is above all *Maulwerke* which suggests for the future a fruitful research collaboration between composer and performer.

The French ISCM committee's policy of four times pairing an orchestral or instrumental concert in the early evening with an electro-acoustic concert late at night might have seemed on the face of it a good idea. In practice I would have said not so, for while the orchestral and instrumental concerts always began punctually, the electro-acoustic ones never did, owing to the over-running of the earlier programmes, and after two hours listening to live musicians it is not easy to settle down to listen to loud-speakers. Not surprisingly, then, the great majority of the audience left immediately after the first concert each evening. The solution? Perhaps more combined programmes and concerts earlier in the day. At any rate, the effect here was to discriminate against the electro-acoustic composers, whose work was by no means generally of a lower standard than that of the composers of the orchestral and instrumental pieces. A curious censorship, too, in not allowing any work of the Groupe de Recherches Musicales to appear in the programmes. One would have thought this an ideal opportunity to display a representative sample of its work.

Of the 41 works I heard during this festival, I would single out very few for particular mention. The Dutch composer Ton Bruynel's *Phases* for orchestra and tape was deeply impressive: washes and waves of continuous sound which, with the composer at the potentiometers, was overbalanced in favour of the tape.¹ The American Robert Morris's tape *Thunders of Spring over Distant Mountains* exhibited a sure technique over too long a period of time in a work very reminiscent of *Telemusik*. Fernando Grillo, from Italy, took a rather previous neo-dada stance in his own performances of his two solo works, *Paperoles* and *Etolie*, for double bass and cello respectively: one sound or 'theatre-event' at a time, slowly and carefully prepared, with plenty of silence in between. The British composer Michael Finnissy's *Wild Flowers* for two pianos gave a splendid impression of energy and taut organisation, and his title could as easily have referred to the Labeque sisters who performed the work. The American John McGuire's *Frieze* for four pianos presented a wall of continuous patterns, the construction of which was perhaps too obvious: it was not the only work which needed a less formal presentation than it received here.

But the most exciting piece in the festival was undoubtedly the Frenchman Gerard Grisey's *Vagues, Chemins, le Souffle*, completed in 1971 when the composer was 25. It is a substantial work for two orchestras and two conductors in which space plays a prime role: the orchestras should be deployed in the form of a huge 'S' with a conductor in each hollow and the audience surrounding the orchestras. In the performance in the Theatre de la Ville, this deployment was not possible, so we heard a 'non-spatialised' version with the two orchestras side by side on stage, roughly in the form of a large lower-case 'm'. Following naturally from this interest in space is an interest in timbre and the changing timbres that result when a pitch is transferred from one instrument to another in a different location. So it becomes necessary for the composer to speak of a 'choreography' of sounds, despite the fact that no-one moves. It is altogether easier, of course, to achieve this spatial movement in electro-acoustic music, but in this case timbral changes resulting directly from spatial changes are minimal. What in part gives Grisey's work its strength is the variety of timbral subtlety which naturally follows the composer's decision to use the auditory space in this way. At the same time, I have no wish to deprecate the many other compositional elements of this intricate work, which is one of the few in the ISCM Festival that I should like to hear again.

Apart from the Finnissy already mentioned, the British works in the festival — Barry Guy's *D*, Bernard Rands' *Aum* and Denis Smalley's *Slopes* — did not quite achieve the impact they have made at performances in this country. But there can overall have been few complaints about the quality of performances; the general standard was high, with particularly impressive conducting from Michel Tabachnik.

NOTES:

¹See the preceding review for further discussion of this piece (Ed.)

GREEK MONTH IN LONDON, NOVEMBER 1975

RECORDINGS OF CONTEMPORARY GREEK MUSIC:
GREEK COMPOSERS 2ND SERIES, EMI Greece CSDX 62-66
GREEK ELECTRONIC MUSIC, VOL. I, EMI Greece CSDX 67
JANI CHRISTOU. VOL. I, EMI Greece CSDX 68
(Imports available from specialist dealers)

DAVID JONES

The ICA policy in preparation for the Greek Month in London of taking 'soundings' from Greek and European specialists resident in Athens and London and then acting independently of given recommendations resulted in a now well-publicised outcry of criticism uniting the Right and Left in Greece, with pertinent questions raised in the Greek parliament and the press. The final programmes were not, indeed, fully representative of Greek art at this important time in its history. The selection of the pictorial arts on view at the ICA and Wildenstein Galleries implied an outdated touristic and internationalistic viewpoint, ignoring much of a basic Hellenic identity. In music, where the standard of works was excellent, no composers under the age of 39 were represented, and all except two were resident outside Greece. Social and economic together with political factors have forced these artists to make a career abroad, often at the price of a certain loss of national identity. As with all Eastern European nationals, the ties of homeland are strong and the severance is never complete. The return to historic and positive roots in a contemporary reassessment of Byzantine origins, together with those of philosophy, classical antiquity and naturalistic forces, was felt strongly in the works represented. Whatever may be said of the ICA's policy and the composers who withdrew works in the understandable interests of national solidarity, enough of a selection of the important figures were played to represent a cross-section of what is important in Greek music today.

The programme of Jani Christou and Iannis Xenakis presented by the New Philharmonia Orchestra under Elgar Howarth at the Festival Hall on November 13 showed the contrast of approach between the two outstanding and original minds in Greek music. The clarity of vision and control of compositional and instrumental resources in Christou's *Patterns and Permutations* presents a close discourse within an integrated structure. It is a score containing hidden problems of balance and interpretation not adequately solved in this performance, which concentrated on the subtle lines while overlooking the cumulative dramatic drive essential not only in the vital opening bars, but as a generative forward pulse throughout the score, in which the strong melodic sequences are paths within a stronger organic unity. The same composer's *Tongues of Fire*, however, was projected with subtle yet powerful intensity. The direct communication of these two works contrasted well with the three by Xenakis, in which complexity of materials and objectives and his resultant use of 'sound masses' in *Antikhthon* and *Synaphai* come dangerously near to dissipating the instrumental textures with an incessant battery of sounds which, to me at least, failed to communicate anything. In contrast, *Aroua* for twelve solo strings is a beautifully conceived work, which in the New Philharmonia's sensitive performance outlined the interplay of delicate strands of diversified soloistic and textural material in soft and gently austere sounds.

A lecture on Nikos Skalkottas by John Papaioannou followed by three of his compositions covered the work of the father figure of the 'new music' in Greece. The two remaining concerts were of chamber dimensions. The Round House event on November 16 featured two works by Anestis Logothetis with the London Sinfonietta under the composer's direction in *Odysee* and the Arditti String Quartet in *Klangraum I.II.III*. The score of each work was displayed on slides during the performance. The former allowed the Sinfonietta to exercise their creative abilities in material and notational procedures relatively new to them, and the results were a highly interesting exploration of controlled and expanding densities, performed with conviction even if not fully realising the work's totality. In *Klangraum* a more restricted use of 'bands of sound masses' moving slowly towards an impressive climax was the characteristic feature. The Arditti Quartet also played works by Yannis Ioannides (a closely integrated essay in homophony), Dimitri Terzakis (a convincing exposition of a single idea within a linear microtonal language of contracting and expanding time units) and Xenakis' *ST-4*: an expressive performance of the last named which encompassed the work's technical difficulties with apparent ease. Under the direction of Elgar Howarth, the Sinfonietta with the versatile Michael Rippon introduced an essentially English version of Christou's *Anaparastasis* . . . *astron*, though it remained a convincing account of the inner struggle

towards articulation of a man in the grip of an insurmountable tension. On any future excursions into music-theatre works of this nature, the Sinfonietta needs to overcome its inhibitions in the sphere of sound combined with gesture to understand the purpose behind the notes. For an utterly convincing performance of this work, listen to the recording of it included in this review.

The programme in the ICA Theatre on November 22 introduced the integration of instruments, live electronics and prerecorded tape in ensemble pieces by Adamis, Logothetis, Vassiliadis and Mamangakis, as well as the purely instrumental *Nomoi* by Terzakis, all in authoritative performances by Greek musicians closely associated with the works. Michael Adamis directed precise and clearly articulated performances of his own *Kratima*, concise in its treatment of live and processed materials, which revealed a new clarity of structure since I last heard it in Athens, and Terzakis' *Nomoi*, which showed a lyrical expressivity of gesture within an exposition of Byzantine derivations with strange cross-references of language superimposed.

Soloists with prerecorded tape were featured in the three remaining works, the most impressive of which was *En Pyri* by Stephannos Vassiliadis played by Andreas Rodoussakis (double bass with live amplification by contact microphones) with sound projection by the composer. From the moment of the emergence of quasi tape loops of incredible beauty and a look of indecision on the face of the performer, we were off on a sound journey of discovery through seemingly uncharted seas. Played in a larger hall, the work's effect could have been overwhelming; in the confines of the ICA Theatre the dimension was different though not less illuminating. Inspired by a strange event that took place on the eve of the death of Christou, the eight-track tape treats the sounds of fire and nature together with instrumental, vocal and other concrete material; the double bass sounds are those associated with wood and are of an essentially non-musical calibre. Sounds of stillness and tension are set against a slow accumulation of tape material, with a relatively low intensity of an elemental character and nocturnal echoes of nature, moving towards a powerful climax of exhilarating intensity, which interacted with sympathetic vibrations from the Takis sound sculpture *Luminous Electromagnetic Musical* (part of the ICA art exhibition) and leading to a high sound amplitude ultimately diminishing in volume to the peace of sounds suspended in silence. This work confirmed my previous impression of Vassiliadis from the 'Fourth Hellenic Week' in Athens in 1971, as a highly original sound artist.

The other two pieces were expressionistic vehicles for the versatile and highly talented flautist Stella Gadedi. In *Five Synthemata* by Anestis Logothetis, taped sounds of imaginatively projected piano sonorities are used as a point of departure for the soloist to create her own sound-world. The experiment worked successfully, having a two-dimensional quality frequently absent from tape music. Direct pitch material was limited: it could perhaps have been replaced completely by multiphonics, key and air sounds and pitch bending, which were used so extensively and with such care in this performance. During *Parastasis* by Nikos Mamangakis, the flautist increased her range of activities to include vocalise and theatrical elements, with an electronic tape, the dramatic intensity of which is heightened by alienated speech and extracts from the 30s Nuremberg rallies to emphasise the anti-fascist nature of the sound dialogue.

Coverage during the month also included a week of concerts of music for electronic tape and a single night of popular music with Maria Farandouri. In providing such a panorama, the London Music Digest introduced to London audiences many of the divergent currents of activity that constitute Greek music today. Frequently demanding pieces were given in authoritative performances, and the 'Greek Month in London' gave the largest exposure of Greek music here outside the programmes of the English Bach Festival.

Contained in the recordings under review are a number of works included in the 'Greek Month in London'. For an extensive survey, 'Greek Composers 2nd Series' gives good value, presenting 14 out of the 19 works played in the 'Hellenic Weeks of Contemporary Music' held in Athens. The first record presents four works from the first two festivals, including the attractive and imaginative *Six Likes* for solo tuba by Theodore Antoniou and the evocative *Trittys* by Nikos Mamangakis. The other records in this set are of works covered in my review of the 'Fourth Hellenic Week'.¹ The performances and recordings are of excellent quality. Records of electronic music do not generally have a relaxed atmosphere of the kind encountered on 'Greek Electronic Music', Vol. I. The answer may lie with the use of the VCS 3 coupled to a restraint and even a dry humour, for the pieces are well conceived if not substantial in content, and indicate contrast in approaches to the media.

In the first issue of a projected series of records devoted to Jani Christou, four works from his last years are given the outstanding

performances the music demands from artists concerned in their premieres. The frenetic nature of *Anaparastasis 3* and to a lesser extent that of *Anaparastasis 1* demand the extrovert 'theatrical' element present in the Greek personality combined with an amazing degree of control over the forces unleashed. Coupled to the psychological drama of Christou's work is a remarkable sound palette used with originality, where 'sound masses' are projected with an almost spiritual quality, giving rise to completely different results from their use in the hands of Logothetis or Xenakis while still retaining certain of their qualities. This is an important issue of challenging music by one of the original minds of our time.

NOTES:

¹David Jones, 'Athens: the Fourth Hellenic Week of Contemporary Music', *Contact 4* (Spring 1972), pp.17-19.

MICHAEL TIPPETT: STRING QUARTETS Nos. 1, 2 and 3
Lindsay String Quartet
L'Oiseau Lyre DSLO 10 (£3.25)

MALCOLM BARRY

This is not the only recording available of Tippett's string quartets (Nos. 1 and 3 are available on GSGC 14079, No. 2 on GSGC 14130), but this issue has the advantage of collecting them together on one disc, which contains 71 minutes of music. Value for money is assured in at least one respect; another is the recording itself, which is excellent, the levels being consistent throughout and the overall rich acoustic allowing the sonorities of the instruments full play without obscuring the detail in the fast passages, of which there are many.

Tippett is also fortunate in his performers, for the Lindsay Quartet bring a commitment and understanding to the works which is salutary considering the comparatively contemporary nature of the works and the comparative youth of the ensemble. There are one or two moments in the violinistic stratosphere that are uneasy, but the ensemble is excellent, while the leader's emphatic style of playing is audible on the disc, which adds verisimilitude to the recording as a performance. A great deal of care seems to have been taken with the whole record.

The quartets are recognisably consistent in style, but their chronology, as outlined by Tippett in the notes, is not very straightforward. The present first movement of the First Quartet was written after the premiere of the Second Quartet, and replaced the original first two movements, thus substituting a three-movement work for the four-movement original (of which more anon): "I often needed to rewrite what had seemed to be a finished work. . . . I have never had to be as extreme as that since." The completion of the First Quartet (original version, 1935), however, did mark the emergence of Tippett's 'first style'.

Hallmarks of the more familiar Concerto for Double String Orchestra are to be found in all three quartets, but particularly in the Second and in the opening movement of the First (revised version). In these Tippett shows himself to understand string instruments very well and to write very difficult, but idiomatic, music for them and, at times, against them. His structures seem melodically based rather than harmonically functional, and there are rhythmic elements familiar from other works. This melodic construction poses problems, however, because it does not easily accommodate the sonata pattern, and the transition in the first movement of the Second Quartet (between figs. 11 and 12) weakens the whole impression of that movement: neither in its presentation nor in its repetitions does there seem much point to this section. The development of the movement, too, is unsatisfactory, almost transparent. There are one or two other examples of such major inconsistency, some justified by their context, some not.

The First Quartet, as might be expected both from the nature of its gestation and its relative position, is, in some ways, the weakest of the three. After the taut and powerful first movement, in which Tippett demonstrates himself to be the British composer of his generation (and succeeding ones?) most adept at handling 'the dots' within his own consistent style (which is not to say that

style is easily definable), the slow second movement seems to strain towards a larger ensemble (Tippett's writing against the medium that, nevertheless, the Lindsay cope with more than adequately). This movement includes the occasional half bar of ascending lines that sound almost Elgarian, an odd memory for Tippett to conjure. The finale of the work seems neither to follow logically from the slow movement nor to consolidate the work as a whole; would it have rounded off the original version more easily? It is an early example of Tippett's use of additive and cross rhythms.

The strength of Tippett as note manipulator is present in both the later quartets, but so is the unevenness of the individual works themselves. The less convincing parts of the Second Quartet, mentioned above, have to be balanced both within the first movement itself and also by the second movement, a short piece in imitation in which all the Beethovenian concepts of growth are translated into the 20th century: a very fine piece.

The finale of the Second Quartet is a sonata allegro, and Tippett moves to harmonic construction with a somewhat predictable effect. (The opening march-like section sounds as if designed to be a shock; if this is the case it should, perhaps, follow on more swiftly from the close of the third movement.)

If harmonic structuration is not the most congenial medium for this composer, as the finale of the Second Quartet suggests, the problem of the organisation of a quartet, tradition and all, becomes paramount. In the Third Quartet, as if sensing this (and it was written soon after the Second), Tippett throws over tradition and reverts to melodic organisation with three fast fugues contrasted by two slow movements ('lyrics'). It is the longest of the three works, the most assured but still containing some unevenness. After the astonishing fourth movement, in which texture replaces pitch (Tippett believes he may have been influenced by the Bartok quartets) anything might be an anti-climax, and a lyrical alternation of simple and compound triple time in imitative texture most certainly is.

The works are uneven and not one of them seems to be an undeniable masterpiece, but this is what makes them, and thus the record, so desirable. The problems of writing music in the 20th century are here encapsulated: the search for structural arbiters, the abyss of freedom, the balance between pitch and texture and

methods of infusing life into music. It is significant that Tippett "felt them [the quartets] to be in a consciously evolving sequence" and "intended to pursue the sequence with certainly a fourth, at not too long a distance. Since the fourth never got written the sequence was closed — by the prolonged composition of *The Midsummer Marriage* and everything that happened after."

The juxtaposition of the last two movements of the Third Quartet gives a clear indication in the music itself of the reasons for the closure of the sequence. This juxtaposition raises the whole question of drama in music and the balance between melodic and harmonic construction. Tippett knew when to move on to other interests.

CORNELIUS CARDEW: FOUR PRINCIPLES ON IRELAND AND OTHER PIECES

Cornelius Cardew (piano)

Cramps Records (Milan) CRSLP 6106, Nova Musicha N.6
(Not yet available in this country)

MALCOLM BARRY

The career of Cornelius Cardew has been consistent in at least one respect. Since about 1960 he has been the most challenging single English musician, continually questioning, and causing to be questioned, the criteria for judging music, either through his own work or by being the agency through which novel developments have passed and are brought to our attention. The ex-assistant of Stockhausen who outdid *The Master* with the intricacy of the ground plan of *Treatise*, foreshadowed the new attitude to tonality in *Volo Solo* and became the harbinger of relaxation and simplicity with *The*

MICHAEL TIPPETT AT 70

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Great Learning remains in the vanguard: his current preoccupation with the political significance of (his) music has been influential. Regular readers of *Contact* will not need reminding of Cardew's attitudes to his own earlier music and of the purposes of his current compositions.¹

This record includes music from the *Piano Album 1973*, the score of which is reviewed separately in this issue, and *Piano Album 1974*. Thirteen short pieces, firmly tonal and almost defiantly euphonious, are played by the composer. There are pieces based on Chinese folk and theatre songs, Irish revolutionary ballads and traditional proletarian songs as well as original compositions. The techniques used are those of virtuosic decoration and variation, though the principal theme is never obscured by the latter and remains firmly in the forefront. A variety of styles is used, from a Brahmsian treatment of *The Red Flag* through Debussy and other techniques of expanded tonality to a straightforward transcription of a rock idiom. The pieces sound well and idiomatic and are, for the most part, played definitively, although there are one or two examples of a single bar where a 're-take' would not have come amiss.

The record was made in Italy and, at the time of writing, no British distribution has been arranged. An aspect of the difficulty of distribution may well lie in the cover, for if the problem of the embodiment of concrete ideas in music remains a philosophical discussion, photographs in which the words "You are now entering Free Derry" figure prominently or which picture demonstrations in support of the Provisional IRA leave no doubt of the sympathies of this particular musician and, presumably, the message of his music. Such presentation is scarcely likely to commend itself to those large record companies that arrange distribution for small labels. Cardew is not Paul McCartney, pace *Give Ireland back to the Irish*.

The music is simple and convincing, the melodies and rhythms clear and the harmonies unproblematic and 'right'. All the pieces have significance beyond themselves, i.e. they are composed with a specific meaning in mind and they aim either to persuade or to document. Whether this is achieved, given the use of generally unfamiliar material (Chinese songs, for example) is open to doubt, although the unfamiliarity is, perhaps, not such a problem: programme notes on music of all kinds seem an essential part of concerts and, once the embodied meaning is communicated verbally, the music can speak on its own terms. Compare Liszt's propagation by paraphrase of 19th century music; the activities of Cardew are not so different in type.

The deliberate simplicity of the music, its style and purposes, represent the challenges of Cardew's current output rather than the music itself: a position opposed to that of most contemporary music. Most of Cardew's works force the reviewer to reconsider his criteria for the assessment of music and to state a position, for the familiar props disappear. For a moment music is no longer to be understood as an autonomous language, and historical process as marching with Darwinian force towards the future with originality as its *sine qua non*. The dialectic of its evolution is suspended precisely because an avantgarde composer dares to write music that has signatures of time and key; if the doctrine of progress is so tenuous (or so vague as to be all embracing), one wonders why the tunnelling towards the ultimate audio-musical ideal continues beneath the streets of Paris.

Cardew might thus be seen as an instrument of liberation for composers — "let a hundred flowers blossom" — for, in his wilful disregard for 'musical history' by the extreme eclecticism of his style, the precarious mannerism of our age is thrown into relief: there is little historical necessity for most avantgarde music, either actually or musically. The record could also be liberating for listeners, once they have realised that the lack of problems in the music is *not itself* a problem, and if they have the courage to tear the blinkers of a fake musico-historical consciousness from their ears.

The purpose of the music is ideological and extra-musical; judgement of its success in this direction must be a matter for each individual, and the music does not fail if the record is not in the list of best selling albums. The success of the music as music depends also on the individual listener, and if he has the courage of his own ears he may even come to outgrow the somewhat patronising attitude taken up towards Cardew in certain quarters. If the avantgarde past is forgotten, 'light music' might be a suitable epithet for the record, providing pejorative associations are not implied.

The past, however, cannot be forgotten. Cardew still has 'a name': hence the record and hence this review. Whether any other musician starting from Cardew's present position would receive this attention is at least doubtful, which is, perhaps, a vindication of Cardew's attitude towards avantgarde music (he calls it "exclusive, fragmented, indifferent to reality" and attacks it for its class character). The record, simply by being made, has thus already achieved a kind of success.

NOTES:

¹See *Contact 8* (Summer 1974), pp. 34-37, *Contact 10* (Spring 1975), pp. 22-27 and *Contact 11* (Summer 1975), pp. 44-45.

RECORDS RECEIVED

CRI 163	Charles Ives; William Flanagan
CRI 190	Charles Ives
CRI 233 USD	George Crumb; Stefan Wolpe
CRI SD 261	Karel Husa
CRI SD 283	George Crumb, Charles Jones
Obscure	No. 1 Gavin Bryars
	No. 2 John Adams; Gavin Bryars; Christopher Hobbs
	No. 3 Brian Eno
	No. 4 Max Eastley; David Toop
Virgin V2038	David Bedford

Scores and Books

'WALLPAPER' MAGAZINE: No. 2 (December 1974); No. 3 (April 1975). A quarterly published in London (11 Ascham Street, NW5) and New York (437 Springtown Road, New Paltz, NY 12561) (£1.00 or \$2.40 each)

STEWART SCOTNEY

Wallpaper is not a score or a book, but neither is it really a magazine. It's a limited edition issue of art-works, published on a quarterly basis, in far too small a quantity to make a real impact on its potential audiences. The issues are composed of tantalising glimpses of works in progress, but give us no biographical details about the artists. These omissions will, I hope, be remedied in future issues. I know nothing of their distribution methods, but a selling price of £1 with a limited issue of 260 copies is obviously not designed to give the artists involved much of a financial return for their efforts. As all the contributing artists are also contributing editors, one senses a modicum of artistic anarchy. But the works lie together quite well. *Wallpaper* also publishes cassette recordings by their contributors. Unfortunately they didn't send me one, so a lot has been missed out, and I can't attempt a complete review.

The general impression I have of issues 2 and 3 is that they could be invaluable aids to the cassette sound recordings. They don't completely stand, artistically, on their own. They show no evidence of being completely finished works, which gives a certain spurious spontaneity to the pages. By the way, the cassettes are priced at £2.50 each, (plus 20p VAT and p.&p.), so knowing something of the costs involved in making recordings, I can see that these too won't make anyone involved with *Wallpaper* into petty bourgeoisie.

While issues are dated (December 1974 and April 1975), the individual works only show a year date, and thus give us no clue as to gestation periods or eventual plans for further development, if any. So presumably the dates of issues are near the dates of artistic birth; but one cannot be certain. This is very important, both to the artists' own individual motivation plans and to us. I note that Richard Bernas has chosen to mention some rather vague details about the performance of his composition *Almanac for October*, but one's natural curiosity demands more. It is surely a part of the communication process.

Both issues are wrapped in the most godawful patterned, coloured wallpaper I've ever seen. It's a very kitsch method of presentation, and the only excuse for it would appear to be the title; but it could be an eloquent idea with a bit more work. (Poor communications again?) This is where anarchic editorship is shown at its worst. Looking at them shut, they reminded me rather of Habitat scrap-books. But when one opens the pages, the art-works take over. A thing I like is that there are quite a few blank pages, which gives one lots of space to record personal reactions, thoughts and impressions.

All the individual pieces are worthy of study, some more than others. None, however, show a fully rounded originality. Because of space I can only record my first impressions of some of them. Andrew Eden's 'Man in a Room' is a conceptual piece of view plotting; it's also a plan for D.I.Y. self-sculpture. Olivetti have done similar kinds of plans, in a much more complete, complex and dreadful form, in their 'man future' type of exhibitions. However, Eden's piece does raise the question of how much room man (why not woman too? — they live alone) really needs to live in. We are given no evidence of how autobiographical, or biographical, this piece is. The views are too narrow, and we are not allowed to see what *kind* of person the viewer is. The views are eventually shown as separate pieces, becoming pyramids. This segmented view is one which has been in use in art schools, to my knowledge, for at least 30 years. The views are also strictly limited, and only one person's view(s) is/are considered. So what happens when the man moves, when he introduces friends, even when he is truly alone? 'Man in a Room' is, I feel, an expression of a vacuum and of 'the waiting' therein: a kind of schematic view of a Beckett play, but a limited view.

Richard Bernas, the pianist and member of the now defunct group Gentle Fire, has provided the only two pieces of music that

the magazine has published so far: *Almanac for October* (in issue 2) and *Almanac for March* (in issue 3). They are, of course, both designed for performance. Here is, quite clearly, a case where one needs the cassettes. Visually the works look absolutely fascinating: rather in the tradition of those 'launching pad' pieces much beloved by such composers as Terry Riley and Philip Glass. (The kind of thing that makes my eyes water, as I try so desperately hard *not* to allow myself to be hypnotised!) Both *Almanacs* are, to a great degree, dependent on numerical systems for defining rhythmic scenarios. I sometimes wonder just how much creativity these kind of works give to performing artists, or am I asking questions that musicians don't bother with? It would be interesting to hear *your* views on this subject. The reason I ask is that in Bernas's musical talents and Bill Shepherd's *Two Works* (in issue 2) we have a perfect case for cross-fertilisation of art forms. If the two artists were to work together, I feel that they could stage the essential 'stepping stones' necessary in order that we may journey on to the next stage of avantgarde music making. For, as I know from my own preliminary work on transforming my poetry into (electronic) pulse voice music, if one uses letters instead of numbers one can weld two art forms together. Bill Shepherd's works are a kind of fractured poetry, or word puzzles, and deserve the closest attention of composers and singers.

In issue 3 are a series of *Narratives* written by Anthony Howell, 13 in all. The writing is strangely style-less. Each of the episodes states bare facts, and leaves one feeling incomplete. As an example of what I mean, here is the third narrative:

"There is one more charming than he ever was talented who will come into a fortune when he produces an heir. He loves boys and has been withheld his inheritance. Having enough to drink on, he hardly craves any fortune. He most loves boys who have been convicts. Getting on, he has decided that he could use a fortune to better the chances of convicts. He has found a wife and sent her off abroad with instructions to conceive."

This is, indeed, work in progress! One wonders why it was not fleshed out a lot more.

Amikam Toren's *Blindfold* and *Trio* are not so much works in progress as bare notes to aid him in preparation for basic research. They are a record of a walk round a room, blindfolded, and three scribbles done with eyes closed, open and closed again. Very basic work, and not particularly interesting.

I feel that I should offer the editors a couple of suggestions: they should consider using one editor per issue, and one artist per issue too. At the moment it's all rather superfluous and too light: there's no evidence of continuous development. One should have seen something, because real art demands real efforts that should be evident in the standards and choice of works on show. These two issues fail because of this. But time is on the editors' side: they must use it to good effect.

John Welch has given us the mood of *Wallpaper* in the opening lines to his short piece called *White Eggs*:

"The mind away, it's exciting. Good wing mirrors essential. Eggs, wing are the mind. Its good essential. Are wings? Eggs attractions at beavers. Essential mirrors good, exciting, it's away, the mind."

Wallpaper starts off as a good idea, but it's too lightweight, too insubstantial, to hold my attention. The format needs a lot of work and so do the contributions. Policy needs firmly working out. Art is hard: these issues commit the crime of trying to make the creative effort look easy.

ROGER SMALLEY: MONODY for piano with live electronic modulation.

Faber Music Ltd., F0503, 1975 (£3.00)

PETER MANNING

Monody for piano with live modulation was first performed by Intermodulation in March 1972, publication of the score, however, being delayed until 1975. Stockhausen's *Mantra* for two pianos and ring modulators had appeared two years previously in 1970, but it would be misleading to attach too great a significance to this precedent. Indeed, Smalley himself should be credited with being, perhaps, the first major composer to produce a score for this particular live instrumental/electronic combination: *Transformation I*, first performed in March 1969. This earlier work is characterised by very expansive piano writing, exploring freely contrasted effects of contour and timbre. The introduction of ring modulation at strategic points in the work is not wholly successful, for the additional spectral complexity becomes at times too overpowering. Several effects are nevertheless very striking, particularly at points of transition between passages for piano alone and those for piano plus modulation. Far greater consideration is given to the acoustical properties of this sound processing technique in *Monody*, and in this respect at least some similarities may be found with the structures of *Mantra*.

The piano is ring modulated throughout the piece against a sine wave generator, the pitches of the latter being controlled via a special electronic keyboard positioned near the left hand of the performer. Additionally, in four sections of the work two small percussion groupings, one consisting of conga drums and bongos and the other of triangles, are employed to add an extra degree of articulation to the monody. Detailed instructions are given for setting up the electronics, using an E.M.S. (London) VCS 3 synthesizer and keyboard. It would be perfectly possible, however, to use any ring modulation system, providing an associated sine wave generator could be accurately tuned in performance to the tempered pitches indicated in the score.

The piece develops three interrelated ideas which are used alternately, dividing the monody into 21 sections. One common factor is supplied by the timbral relationships created by ring modulating a limited series of pitches against particular tunings of a sine wave generator. The effect of this electronic process is to produce sum and difference tones, where, if A is the fundamental frequency of

the piano note and B the frequency of the generator, the output from the modulator consists of two tones: one at a frequency of A + B and the other at a frequency of A - B. The frequency spectrum derived from a piano source is, in fact, more complicated, for the harmonics of the notes themselves modulate with the sine wave.

Smalley uses these characteristics structurally by deriving two continuums: one extending from ring modulated products with wide frequency spectrums to products with narrow ones and the other progressing in the reverse direction. The third idea provides a central polarity by creating a texture which, although oscillating and permutating within itself, remains essentially static over the duration of a section. The latter is employed exclusively for the four sections incorporating percussion. In these sections, 13 - note groupings are permuted according to the Fibonacci series. The triangles provide the articulation for the first two sections, complementing the bell-like sounds resulting from ring modulation of higher register piano notes, and the drums provide the articulation for the last two, complementing the deep percussive sounds of ring modulated notes of a lower register.

The other sections are based on the two 'wedge' ideas, an initial dominance of the decreasing spectrum type becoming replaced by an increasing dominance of its counterpart. The cyclical nature of the repeating note sequences, subjected to constant permutations of rhythm and pitch order, creates an absorbing series of changing timbres.

Ring modulated sounds have very distinctive characteristics owing to the general 'non-harmonicity' of the frequencies generated. Smalley's use of limited pitch sets and sine wave generator tunings effectively explores the more subtle qualities of this strange sound world to create a work of a very delicate nature, a quality which is perhaps undervalued in many contemporary works. Even the two sections incorporating percussion. In these sections 13-note by employing widely spaced pitches in a pointillistic fashion, are clearly perceived as expansions of the gently twisting textures encountered in those sections which employ narrower groupings, restricted in some cases to a single octave.

The piece makes a very individual contribution to the contemporary piano repertoire, and it is to be hoped that its publication will lead to wider public appreciation. The electronic requirements are not too daunting, the only equipment required apart from the ring modulator and sine wave generator being a microphone, amplifier and loudspeaker.

Roger Smalley

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EXPERIMENTAL MUSIC CATALOGUE: CORNELIUS CARDEW:
PIANO ALBUM 1973 (£1.50); THREE BOURGEOIS SONGS
(£0.90).

ERIK LEVI

I must begin by quoting from Howard Skempton's perceptive review of Cardew's recent book *Stockhausen serves Imperialism* published in *Composer* magazine (Spring 1975):

"The aspect of Cardew's character which emerges most clearly from these pages is his passionate commitment to truth and realism, a towering quality which more than adequately explains his apparently self-destructive repudiation of earlier work. . . This book is highly recommended. We have nothing to lose but our complacency."

Similarly, the composer's own programme notes printed at the back of *Piano Album 1973* give us a lucid explanation for Cardew's drastic change of style. Again I feel compelled to quote, for reasons which I shall try to justify later:

"I have discontinued composing music in an avantgarde idiom for a number of reasons: the exclusiveness of the avantgarde, its fragmentation, its indifference to the real situation in the world today, its individualistic outlook and not least its class character. I have rejected the bourgeois idealistic conception which sees art as the production of unique divinely inspired geniuses and developed a dialectical materialist conception which sees art as the reflection of society and at the same time promoting the ideas of the ruling class in a class society".

One may argue that to quote so many words in an attempt to justify a composer's musical style and personality is in fact contradicting a principle of so-called 'objective' musical criticism, which should concern itself primarily with music pure and simple. But with Cardew the problem is much more complex. I must confess that after studying these pieces I am no nearer to forming a balanced assessment of his present musical idiom. However, on the number of occasions at which I have seen Cardew either speak about or perform his music, I have been shocked by an almost vicious feeling of hostility and prejudice displayed by politically close-minded middle class audiences. It's no wonder that the music can never be given a chance if our political prejudices cloud over appreciation of it. The words "we have nothing to lose but our complacency" still ring in my ears!

Ideally, the editor ought to publish a number of different reviews of these works, and thereby set in motion some healthy discussion. My position must appear untenable to Cardew, as I draw a line between music and party politics, and I make no apologies for reviewing these works as music rather than assessing their political validity. I also realise that a large amount of what I say is bound to be clouded by my bourgeois, elitist musical education, and that it therefore might appear meaningless within the present context. However, in purely historical terms I sincerely believe that Cardew's violent rejection of Cage and Stockhausen is one of the most courageous and important events of the 20th century (pace Hans Keller).

As to the music itself. Well, it's all too easy to sling out the usual clichés such as 'writing down', banality of phrase' and 'over-simplistic musical idiom'. Let me again quote from Cardew:

"Upon what musical sources and traditions should we base our work? In what style should that material be presented bearing in mind that it must be accessible to the broad masses of so-called 'uncultured' people? The pieces I am presenting here are tentative experiments in a number of different directions seeking provisional answers to these questions."

Tentative and provisional are indeed significant words, for Cardew has subsequently moved towards pop music in an attempt to reach a wider audience. One hopes, however, that he won't turn his back on the piano for ever, for in purely pianistic terms his writing is both skilful and imaginative, technically challenging without being virtuosic for its own sake, and more important, covering a surprisingly wide range of expression. Another quality that is immediately apparent is the direct optimism of these pieces: the deliberate simplicity of the musical ideas couched in a straightforward harmonic idiom that somehow avoids both sentimentality and predictability. When Cardew uses folk material (as in the first four pieces in the *Piano Album*, based on Chinese revolutionary melodies), I am irresistibly reminded of a work like Shostakovich's Eleventh Symphony (no doubt a work Cardew would reject as a prop of Soviet imperialism), which similarly builds up impressive structures around revolutionary songs.

With the *Three Bourgeois Songs* I am less happy, partly because I'm not convinced that Cardew has fully solved the problems of setting the English language. All too often the prosody seems awkward, though in fairness Cardew avoids the irritating melismatic

writing of Britten and Tippett.

In summing up, I can't pretend that any of this is great music, nor am I convinced that Cardew's style or message (which I much respect) is sufficiently powerful to reach a wide public. Prokofiev once said that his greatest difficulty was to remain simple without sacrificing his personality and originality. Cardew's repudiation of the individual leads his music dangerously close to anonymity and ultimately to the very complacency which he so despises. Nevertheless, for all my reservations, I can see in Cardew's work a positivism that refreshingly contradicts so much of today's pretentious and depressingly nihilistic art.

EXPLAINING MUSIC, by Leonard B. Meyer
University of California Press, 1973 (£3.50 or \$10.00)

JOHN SHEPHERD

Explaining Music is Leonard B. Meyer's latest offering in his self-admittedly personal quest for a productive and rewarding analytical/critical method. The author's purpose in developing such a method is, in the words of the publicity blurb, "to discover the secret of the singular — to explain how the patterns peculiar to a composition are comprehended by, and affect the listener". However, because "idiosyncratic relationships can be explained only in terms of general principles", and "because such principles, as formulated in existing music theory, often are inadequate for Mr. Meyer's purposes, he proposes new explanatory hypotheses from time to time". Consequently, the book is "theoretical as well as critical".

Explaining Music is divided into two parts which do not, however, correspond to the theoretical-critical distinction just mentioned. In the first, which is based on the Ernest Bloch lectures given at the University of California at Berkeley in 1971, Meyer principally considers what are probably the two most important inter-related constituents of tonality: conformant relationships (that is, relationships in which "one . . . identifiable, discrete musical event is related to another such event by similarity") and the hierarchic structures of which these relationships are such essential building blocks. In the second part, originally conceived as an independent book, the author considers an aspect of tonality clearly inherent in its hierarchic structure: namely, the way in which the important 'events' of a piece carry implications which are variously realised throughout its duration. Meyer elucidates this process by reference to different types of melodic structure. Finally, the two halves of the book are drawn together by a brief but perceptive discussion of the first 21 bars of Beethoven's *Les Adieux* Piano Sonata.

To put it in a nutshell, the criticism in this book is first-rate, but the theories — or, more correctly, the theoretical implications — are rather more questionable. On the one hand, Meyer is so steeped in the tonal tradition from which the individual analytical examples are taken, that his personal observations and insights will undoubtedly prove extremely valuable for other people wishing to examine pieces in that tradition. On the other, his inability to go beyond a certain restricted viewpoint has both unduly circumscribed the effectiveness of his explorations, and permitted the continuation of unquestioned and possibly unfounded assumptions about the function of music.

That his quest for a critical method has been partially circumscribed is admitted by Meyer in a somewhat roundabout way. Right at the beginning of the book (p. ix) he states that: "As I intend the term, criticism seeks to explain how the structure and process of a particular composition are related to the competent listener's comprehension of it." The nature of this comprehension is expounded on towards the end of the book (p. 242): "A competent listener perceives and responds to music with his total being . . . Through such empathetic identification, music is quite literally *felt*, and it can be felt without the mediation of extramusical concepts or images. Such kinesthetic sensing of the ethos or character of a musical event is what the term *ethetic* refers to." It is precisely this ethetic relationship, which stands at the heart of musical apprehension, that is problematic for Meyer: "Ethetic relationships are unquestionably important . . . [but] are hard to analyse with rigor and precision . . . [There is an] absence of an adequate theory of ethetic change and transformation" (pp. 245-246). (Again: " . . . the analysis must end here . . . [because] the rigorous analysis of ethetic relationships is beyond my knowledge and skill" (p. 267).

The remedy, it would seem, is in Meyer's own hands. In his opening chapter, 'On the Nature and Limits of Critical Analysis', the author draws a basic distinction between critical analysis and style analysis. Whereas critical analysis is concerned with the singular and idiosyncratic, style analysis "is concerned with discovering and describing those attributes of a composition which are common to a group of works" (p. 7). Theory, moreover, "endeavours . . . to discover the principles governing the formation of the typical procedures and schemata described in style analysis" (pp. 7-8). To complete the relationship: "Critical analysis uses the laws formulated by music theory . . . in order to explain how and why the particular events within a specific composition are related to one another" (p. 9).

It could be assumed from this last statement that the principles and laws of music theory would be of crucial importance to the development of a critical method. But apparently this is not so. In being required to explain why the melodies of Palestrina, for example, display a certain structural feature, Meyer suggests (p. 8) one answer "with a general law of some sort". This law might be "the Gestalt law of completeness, which asserts that the human mind, searching for stable shapes, wants patterns to be as complete as possible". Beyond this, however, Meyer does not think it necessary to go. There is thus no need to enquire why the mind searches for stable shapes: " . . . I doubt that the explanation of musical practice needs to be pushed back this far. As a rule we are, I think, satisfied with the least inclusive law which will account for the events described."

But satisfaction is surely the thing Meyer does not attain. In one breath he tells us that "the rigorous analysis of ethetic relationships is beyond my knowledge and skill", and in another he strongly implies that the psychological processes — which he clearly sees as important to those ethetic relationships — do not themselves require that same 'rigorous analysis'.

It is possible to trace this conundrum to the central difficulty in understanding the functioning of music. Unlike words and pictures, the significance of music cannot, as Meyer has already said, be approached through "the mediation of extramusical concepts or images". If, indeed, music can be said to have 'meaning', then it is undoubtedly to be located within the internal structuring of the particular composition in question. And since music both originates and is efficacious within the minds of men, it can be assumed: a) that there must be a conformance between musical structures and the structure of the human mind, and consequently b) that this structure can be ultimately revealed through the analysis of any musical idiom. Both these assumptions are implicit in Meyer's thought: "In music, psychological constants such as the principles of pattern organisation, the syntax of particular styles, and typical schemata . . . constitute the rules of the game . . . For any given musical repertory, the 'rules' determine the kinds of pattern that can be employed in a composition" (p. 14). It follows, then, that music can be satisfactorily explained in terms of itself, and it is symptomatic that, in supporting his idea of the 'least inclusive law', Meyer incorporates Mario Bunge's view that "every system and every event can be accounted for . . . primarily in terms of its own levels and adjoining levels".¹

Since, on the surface, there would seem to be nothing inherently fallacious in this line of argument, Meyer looks elsewhere for the cause of his difficulties with ethetic relationships. He apparently concludes that the cause is to be found in the impossibility of distinguishing between psychological constants and the conventions of a particular musical idiom: "In theory, it is possible to distinguish between archetypal patterns and schemata. The former would be those patterns which arise as the result of physiological and psychological constants presumed innate in human behavior. The latter would be those norms which were the result of learning. But the distinction breaks down in practice. For most traditionally established norms have some basis in innate constants, and, on the other hand, patterns derived from innate constants become parts of tradition." "This being the case", concludes Meyer, "the terms will be used more or less interchangeably." (p. 214)

It is not to be disputed that psychological or physiological constants are incorporated in all forms of musical expression. But since, on Meyer's own admission, the constants are assimilated in, and become indistinguishable from the norms of specific musical idioms, would it not be more fruitful to seek for the basis of ethetic relationships in these different and identifiable norms? Here, however, the difficulty of musical 'meaning' again comes into play, because if it is assumed that musical significance is to be located in the structuring of particular norms, then it is not a very big step to further assume that this structuring is rooted in the extra-musical 'beliefs' and 'ideas' of the appropriate culture.

Although this difficulty cannot be discussed here, it is far from insoluble.² Moreover, in situating different musical 'meanings' in the particular cultural milieu of their creation, the solution not only solves Meyer's problem — by providing an explicit basis for under-

standing ethetic relationships — but puts the significance of his book in a clear perspective. For the book does not 'explain music'. It simply elucidates — with, it should be reiterated, considerable perception and lucidity — the fact but not the function of tonality. It accounts for the 'what' but not the 'why'. And since it is the norms, rather than the culture-specific significance of tonality that Meyer has so clearly set out, absolutely no conclusions can be inferred about any other kind of music.

NOTES:

¹ Mario Bunge, 'The Metaphysics, Epistemology and Methodology of Levels', in Whyte, Wilson and Wilson, eds., *Hierarchic Structures* (New York: Elsevier, 1969), p. 24.

² cf. Shepherd, Virden, Vulliamy and Wishart, *Whose Music? A Sociology of Musical Languages* (London: Latimer New Dimensions, forthcoming), Chs. I-III.

The AVANT-GARDE FLUTE: A HANDBOOK FOR COMPOSERS AND FLUTISTS, by Thomas Howell
(Volume 2 of THE NEW INSTRUMENTATION series, edited by Bertram Turetzky and Barney Childs)
University of California Press, 1974 (£4.00 or \$10.95)

THE OTHER FLUTE: A PERFORMANCE MANUAL OF CONTEMPORARY TECHNIQUES, by Robert Dick
Oxford University Press, 1975 (£6.75)

DAVID ROBERTS

The evolutionary process by which composers have made progressively greater demands upon players to extend their techniques and to cultivate ever more *recherché* effects has developed in this post-Cage era to a stage where many musicians now look upon any sound that can be coaxed from an instrument as being capable of a legitimate musical application. In the light of the extensive experimentation which has been carried out, many well-established notions as to the fundamental nature of various instruments have needed revision. The double bass must surely be the most extreme example: where formerly it was seen as one of the most limited of instruments, it must now be viewed as perhaps the most fantastically rich in resources. The case of the Boehm flute is less spectacular, but nonetheless striking. The familiar picture of the flute as being strictly monodic, confined to the semitonal scale, with a limited timbral range, has undergone drastic revision; none of these limitations now holds good, and many other unsuspected capabilities have had to be taken into account.

The literature on these new possibilities has until now been restricted. The most familiar exposition has been Bruno Bartolozzi's idiosyncratic but lively and readable *New Sounds for Woodwind* (London: Oxford University Press, 1967), which indicates the nature of some of the new techniques, but being a general study, is able to give only a small selection of the special fingerings, etc. Two articles by John C. Heiss dealing with flute multiphonics (quasi-chordal structures) have appeared in *Perspectives of New Music*, Vol. V, No. 1 (1966), and Vol. VII, No. 1 (1968). Another useful, though quirkily-presented, short guide is *Special Effects for Flute* by Sheridan W. Stokes and Richard A. Condon (Culver City, Cal.: Trio Associates, 1970).

All the above give glimpses of the available possibilities, but what has been needed has been a comprehensive and systematic guide to the bewildering range of timbral, microtonal and multiphonic resources which have become available. The publication of both *The Avant-garde Flute* and *The Other Flute* is therefore very welcome; they go a considerable way towards satisfying the needs of composers and performers who are interested in working with these new techniques.

Although the authors present their material in somewhat different ways, and with differences of emphasis, the two books cover essentially the same ground. The following topics are dealt with in both: an explanation of the workings of the Boehm flute; standard fingerings for the tempered semitonal scale and trills; alternative fingerings for the semitonal scale (Dick's list is very much fuller than Howell's); fingerings for the quarter-tone scale and other

microtonal intervals (Howell places a special emphasis upon the 31-note-to-the-octave scale); glissandi for open-hole flutes; the effect of embouchure on dynamics, pitch and timbre; natural harmonics; multiphonics; singing and playing; whistle-notes; coloured noise; percussive sounds; fluttertongue; the effect of amplification. Dick describes in addition the use of head-joint alone, and makes some tentative comments on the substitution of other sound-sources for the head-joint. Between them, the coverage of the two books is very complete, and I can bring to mind only a few possibilities which are not mentioned in one or the other: the use of a mute (adhesive tape at the sides of the embouchure-hole); stopping the end of the instrument (producing a clarinet-like pedal note with interesting possibilities for harmonics); and, as my own contribution to the area of substitutes for the head-joint, the charming effect of playing violin or guitar pitch-pipes through the embouchure-hole.

It would be as well to point out that to produce many of the sounds described in either of the books one needs a flute with (i) a low-B foot-joint, and (ii) open-hole keys. An instrument with both these features must be considered the optimum, but even the common-or-garden variety with closed-hole keywork and a C foot is capable of producing a huge gamut of sounds.

The similarity in content of the books invites direct comparison, and for those flute-players who can afford only one of the pair, I can unhesitatingly recommend *The Other Flute* as my 'best buy'. In matters of presentation, Dick has a quite considerable advantage over Howell, whose book is a reproduction of a typescript with diagrams in a hand which is not always very clear. Dick's, by contrast, is a first-class typeset production with lucid diagrams of a readable size. (Dick's fingering charts are the clearest and most logical that I have come across; I should like to see his notation become standard.) Dick's explanations, too, are perspicuous and to the point, whereas Howell is rather too discursive for a reference manual.

Howell's book is by no means without its merits, however: his treatment of multiphonics, for instance, would be very useful to someone wishing to investigate the subject in depth. With his favoured 31-note scale he aims for a more accurate transcription of pitch than does Dick, who is satisfied with a 24-note scale.

Each book is accompanied by a demonstration record. Here again, Dick scores with a more useful selection of examples, which are better played and recorded. One side of his record is taken up by a performance of his own composition *Afterlight* for flute alone, which attempts to place in a musical context some of the new resources (a score of the piece is provided as a supplement). Although the recordings prove several of the effects described in the text to be surprisingly successful (the percussive sounds, for example), I found many of the demonstrations disappointing. What appeared so exciting on paper often turned out in practice to be something of a damp squib. Composers interested in employing the new techniques should therefore take to heart the advice of both authors that they should seek the collaboration of a flautist before attempting to make extensive use of the contents of the books, in order to sort the practicable and effective from the impracticable and feeble.

I cannot help but admire the industry and perseverance of both authors for carrying through their immense, albeit computer-assisted, task of codifying the multiphonics (Howell gives 1,826), and I am grateful that there is now available what must be a near-exhaustive listing. I do, however, think that these sounds have received attention disproportionate to their value as compositional material. They are unreliable and difficult to produce; their arbitrary and inconsistent nature precludes their use in any genuinely polyphonic sense; and of all the new resources I find them the least attractive considered purely as sound. Such a radical departure from traditional sonorities implies a radical rethinking of the context into which they are to be placed. The attempt to incorporate multiphonics into such a simple structure as *Afterlight* — a piece in direct line of descent from Jolivet's *Cinq Incantations* — I find quite unsatisfactory. My object is not to denigrate Dick's very instructive and spirited essay in these techniques, but to indicate that the new resources cannot simply be grafted on to the old stock. The new sounds demand new formal procedures, and offer a considerable challenge to composers' ingenuity.

To a certain extent 'the other flute' is merely a stopgap solution of a problem which has wider implications. The ideals of consistency of tone and fidelity to the tempered chromatic scale which guided Boehm's structural modifications in the last century brought into being a reliable instrument that was agile and free-speaking, with a pure and homogenous tone. The contents of these books indicate a questioning of these ideals, but they do not go to the heart of the problem: the instrument itself. What is really required are new kinds of flutes — and I use the plural deliberately — which are built to take account of our changing aesthetic standpoint.

Many of us look towards the example of traditional oriental

flute playing, which retains something vital which the Western flute has lost along the way towards the blind alley of refinement and finish in which it now finds itself.

STYLE AND IDEA: Selected Writings of Arnold Schoenberg, edited by Leonard Stein with translations by Leo Black
Faber and Faber, 1975 (£17.50)

SERIAL COMPOSITION AND ATONALITY: An Introduction to the Music of Schoenberg, Berg and Webern (2nd Edition), by George Perle
Faber and Faber, paperback edition, 1975 (£2.60)
KEITH POTTER

Now that the centenary celebrations are well and truly over and Schoenberg has been duly canonised, we can return to the serious business of examining his music and ideas on a rather more mundane level. We may even find that, with our perspective on this still controversial figure somewhat refreshed in the interval that has now elapsed, we can approach him from a new standpoint which seeks to emulate neither the fanatical advocacy of, in their different ways, Milton Babbitt and the *Perspectives of New Music* group or Hans Keller or Alexander Goehr on the one hand, or the divided loyalties of Pierre Boulez on the other. It's amazing that the pamphleteering has gone on for so many years, and it seems a good time to call a halt, for it's rather got in the way of the music and even of the ideas.

Presumably the revised and much expanded second edition of *Style and Idea*, which Faber have finally published after several years of waiting in a rather deluxe format and at the rather deluxe price of £17.50, can now be considered a sizeable contribution to this more sober approach. Schoenberg remains at once his own best and worst polemicist, and he wasn't above (or beneath) the really tub-thumping, heart-searching and even rather paranoid stuff of which, fortunately, not all composers are made. Yet to put it in a handsomely bound 'library' volume like this reduces its polemical impact and brings it down to the level of 'research material'. Even a case like 'How One Becomes Lonely' (his first big lecture conceived in English and dating from 1937), which tells again the sad story of the misunderstanding Schoenberg had to suffer, even with such an early work as *Verklärte Nacht*, and well illustrates how he defended himself against a hostile world, can now be looked on as part of history, even though it's a history that has repeated itself with a disconcerting regularity ever since. For there are still plenty of people who echo today the complaint that Schoenberg said he had heard more times than anyone had ever heard *Verklärte Nacht* itself: "If only he had continued to compose in this style!"

This volume, which really bears little resemblance to the first edition, except that it includes 13 of the 15 items which were collected under the same title in 1950,¹ tends, however tenuous the truth of it might seem, to give the impression that Schoenberg has won through. How different must that first edition have seemed a quarter of a century ago: a pioneering, cheaply produced little book of polemics, scarcely destined to make a big impact upon conservative musical England in the year Schoenberg died. (See the collection of views published in *Music and Letters* that year² for a sample of 'establishment' opinions of the time, and compare it with the mixture of 'establishment' and 'non-establishment' views which were published 23 years later in *Contact* 93: there are some interesting parallels.) I can remember trying to get hold of it as an undergraduate, and discovering to my amazement that it was out of print (and had been so for some years, I think). The rare copies which came one's way, including the illegal photocopies which Alexander Goehr mentions in his review of the new edition,⁴ made the whole thing more exciting, almost conspiratorial, as the passing from hand to hand of rare scores by Schoenberg and Webern in the 1930s, 40s and even 50s must have seemed. And the other sort of conspiracy, perpetrated by Babbitt (cultural hegemony imposed by intellectual supremacy), combined with the widespread lack of knowledge from which, despite the BBC's advocacy in the 1960s, all too many music students and music lovers seemed to suffer, made me determined to present something by way of fact and informed opinion in this magazine.⁵

Now here is a sizeable chunk of Schoenbergiana, edited with scholarly care and 39 pages of notes and appendices by Leonard Stein (though properly precise references to where the previously published material may be found is lacking), and translated where necessary, apparently with his usual great attention to nuance and every detail, by Leo Black. Schoenberg must have written a vast amount of words during the course of his life, even if you don't include his own books and, of course, his letters. This collection of 104 items (as compared with the original edition's 15) runs to 559 pages and is much more representative of Schoenberg's writings over the whole period of his life, with items dating from 1909 to the year of his death (the earlier date is wrongly given as 1911 in the preface), whereas the first edition, while including two items from as early as 1912, concentrates on the English essays of the 1940s. It contains many of his longer articles and lectures, whether originally written in German or English (some of the English articles which did not appear in the first edition were corrected at the time by that book's editor, Dika Newlin, for a second, unrealised collection). It also includes a small portion of his other writings, both previously published and unpublished: sketches for articles and lectures, speeches, unfinished projects, replies to questionnaires, replies to and a commentary on articles by others and so on. Most of these, complete or incomplete, were meticulously signed, dated and filed away, often in duplicate, under a multitude of headings which, unfortunately, were rather haphazardly adhered to, so that Stein found he could not use them in the preparation of this collection.

There is much, inevitably, that the book does not contain. The major omissions would seem to be Schoenberg's own analyses, a very sizeable manuscript entitled 'The Musical Idea and its Presentation' that Josef Rufer has called the composer's most fundamental theoretical work,⁶ his diary from 1912 (the year of the composition of *Pierrot Lunaire*) called the *Berliner Tagebuch*⁷ and, of course, the majority of his letters, only a small selection of which were published in Erwin Stein's edition.⁸ Much of this material may well fit better into separate volumes, of course. This is the plan, apparently, with the analyses and, quite naturally, with the unpublished letters; the diary has already been published in German,

and I hope an English translation will be encouraged out of someone soon to follow Humphrey Searle's forthcoming translation of H.H. Stuckenschmidt's full critical biography. I am particularly looking forward to reading 'The Musical Idea and its Presentation': I hope someone can manage to publish that, too, before long.

But it's therefore all that much more disappointing to find so many rather insignificant bits and pieces in the present collection, however occasionally titillating they may be to Schoenberg scholars. The published letters have already told us enough of Schoenberg's almost embarrassingly servile attitude to higher authorities, so we can do without his speech accepting the Honorary Citizenship of Vienna in 1949, with or without the cryptic references to the way that city had treated him in the past. And when so much remains to be said about the music, it hardly seems justifiable to print ephemera on such matters as 'Parsifal and Copyright' (1912) or even some of the sarcastic replies to criticism, apparently some kind of bad imitation of Karl Kraus.

The collection is divided into ten sections, which sprinkle the essays from the first edition into the new material along the way. There is no attempt at chronological ordering, even within sections, and Stein's placing of essays and fragments in sometimes odd juxtapositions seems to provide more a means of variety than of coherence on occasion. In Part I, 'Personal Evaluation and Retrospect', 'The Young and I' (1923) is interesting for its comments on the situation in which Schoenberg and his pupils found themselves immediately after the First World War. These remarks are complemented by those on Webern, Berg and others in the ninth section of the book called 'Composers': in particular the famous foreword to Webern's Op. 9 (1924), but even more so the almost paranoid attitude to Webern's apparent secretiveness about his compositional discoveries that Schoenberg shows in his discussion of the origins of *Klangfarbenmelodie* written in the last year of his life. This gives us a tantalising glimpse into the less familiar sides of the musical, as well as personal, relationships between the members of the Viennese 'trinity', on which the rest of the new *Style and Idea* unfortunately casts little further light.

There are some worthwhile apologetics in such articles as 'New Music: My Music' (c. 1930) and 'Constructed Music' (c. 1931)

Brian Ferneyhough



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in Part I, despite some unfortunate gaps in their sadly incomplete texts, but neither here nor in Part II, 'Modern Music', which contains several comments on the function of radio, only recently available commercially at the time the articles were written, do we find one of the best actual radio talks, and one of Schoenberg's most stimulating defences, that I have come across: his own highly illuminating talk, broadcast by the BBC in the centenary year and again in 1975, in which he demonstrated how he could have harmonised the theme of his *Variations for Orchestra* tonally by actually writing a version of it which the orchestra played as an example. Part III contains the famous 'Folkloristic Symphonies' (1947), but also such other rather different reactions to nationalism as 'Why no Great American Music?' (1934), which was a reply to an article in the *American Mercury*. Diatribes on critics and music historians may be found in Part IV, 'Critics and Criticism'.

Parts V and VI, entitled 'Twelve-tone Composition' and 'Theory and Composition' respectively, are more substantial. Much of the material is new, although the most important item, the first of the two entitled 'Composition with Twelve Tones' (1941), appeared in the first edition.⁹ There is a good deal of considerable interest here, with useful expositions of some aspects of twelve-note techniques. As with essays such as 'How One Becomes Lonely' and 'Heart and Brain in Music' (1946) from Part I, musical examples are plentiful, including several in 'Composition with Twelve Tones (1)' for a discussion of the *Variations for Orchestra* rather different from the one I mentioned above. But one of the best items in the whole book is the two-page 'Twelve-Tone Composition' (1923), which opens Part V, a wonderfully concise summary of the implications and results of this then new idea. 'Opinion or Insight' (1926) is apparently based on ideas from 'The Musical Idea and Its Presentation', mentioned earlier. A lengthy discourse on 'Problems of Harmony' (1934) is worth reading, but like some of the other essays in these two sections could in places have been better and more simply expressed. Part VII, 'Performance and Notation', is not without some original ideas, including several in 'A new Twelve-Tone Notation' (1924) of a quite surprisingly radical nature, but the material in Parts VIII, IX and X, 'Teaching', 'Composers' and 'Social and Political Matters' respectively, is, apart from the three items taken from the first edition, not of great value and mostly of autobiographical interest. 'Brahms the Progressive' (1947) and 'Gustav Mahler' (1912, rev. 1948), however, retain all their cogent vitality, as does 'Eartraining through Composing' (1939).

The new *Style and Idea*, then, is a significant but variable collection, making available a good deal of material, but not, I suspect, by any means all the most interesting of the previously unpublished writings. Even where articles have appeared in English outside the first edition before, as, for instance, in the case of the very important 'My Evolution' (1949), which went through versions in several languages before it finally appeared in *The Musical Quarterly*,¹⁰ it is useful to have them under one cover, and, of course, it almost goes without saying that the essays from the first edition form the backbone of the present collection.

Despite my admiration for the high quality of presentation displayed by this volume in these hard times, I find it a pity to think that the large typeface and quite wilful squandering of space in the placing of both text and musical examples must have contributed to its high price. It doesn't seem likely that a paperback edition will be forthcoming in the near future at least, so I hope Faber will consider Goehr's suggestion of bringing out a reduced version of the new edition containing the essential and non-autobiographical material. To confine the important parts of this book to library use would be to make *Style and Idea*, mark II as inaccessible in time as *Style and Idea*, mark I became, and thus perpetrate ignorance of Schoenberg's ideas yet again.

Faber have also recently brought out a paperback version of the second edition of George Perle's important and well-known *Serial Composition and Atonality* originally published in 1968. (The first edition appeared in 1962.) Perle is always in danger of alienating his would-be readers in the same way as Babbitt, with whom he has quite a lot in common. But there can be no denying that his book should be struggled with by all music students and that they are likely to get more out of it than out of the average piece of first-hand, or, worse, second-hand Babbittism.

I see little point in discussing it in detail, however, since a third edition has apparently been available in the USA for some years (Berkeley-Los Angeles, 1971), and it is this which should really have been made available to us in paperback form. One of the best discussions of the second edition, considered in the context of contemporary thinking about serialism in general, can be found in Roger Smalley's review in *Tempo* 90;¹¹ the force of his arguments, no matter what one thinks about Babbitt's approach and his music (and I don't always agree with Smalley's opinions of either of these),

has not been diminished by the intervening years.

NOTES:

¹ed. and trans. Dika Newlin, *Style and Idea* (New York: Philosophical Library, 1950; London: Williams and Norgate, 1951). The missing items are 'A Dangerous Game', which discusses the relationship of the artist to politics, and 'To the Wharfs', a strange fictional fragment which recalls Kafka. Both are so brief that it seems illogical to omit them from the present collection.

²'Arnold Schoenberg 1874-1951', *Music and Letters*, Vol.32, No.4 (October 1951), pp.305-323.

³'Schoenberg Today: the views of some contemporary composers', contributed to by Geoffrey Burgon, Jonathan Harvey, John Joubert, Virgil Thomson, Stuart Ward and Hugh Wood, *Contact* 9 (Autumn 1974), pp.3-18.

⁴In *Tempo* 114 (September 1975), pp.25-28. This review, incidentally, is useful, but contains a number of mistakes, including the attribution of 'A Dangerous Game', published in the first edition of *Style and Idea*, to the second, thus making a total of 14 items reprinted from the original edition instead of the correct total of 13. See also footnote 9.

⁵See *Contacts* 3, 5, 6, 8, 9 and 10. These cover a wide variety of subjects, too many to detail here; the authors of the individual full-length articles are Laurence Williamson, John Drummond, Arnold Whittall, Richard Emsley and Martin Dreyer. A complete set of photocopies of these, including the composers' contributions listed above, can be obtained from the editor for £2.00 including postage.

⁶'Opinion or Insight?', published in the present collection (pp.258-264) apparently uses ideas from this, and in his note on this item (p.524) Stein says that many of the main topics discussed in what must be one of Schoenberg's most ambitious projects were apparently dealt with in later books and articles. Its contents are discussed in Josef Rufer, *The Works of Arnold Schoenberg* (London: Faber and Faber, 1962) pp.137-138.

⁷Arnold Schoenberg, ed. Josef Rufer, *Berliner Tagebuch* (Berlin: Propylaen, 1975, in German). Charles Rosen has reviewed this, together with *Style and Idea*, in 'The possibilities of disquiet', *The Times Literary Supplement*, 74th year, No. 3,843 (Friday November 7, 1975), pp.1335-1336.

⁸ed. Erwin Stein, trans. Eithne Wilkins and Ernst Kaiser, *Arnold Schoenberg Letters* (London: Faber and Faber, 1964; ppbk. ed. 1974). For a review of this see *Contact* 9 (Autumn 1974), pp.34-35.

⁹It is this which was published in the original edition of *Style and Idea*, and not 'Connection of Musical Ideas' as Alexander Goehr, in his review mentioned above, mistakenly maintains.

¹⁰Arnold Schoenberg, 'My Evolution', *The Musical Quarterly*, Vol.38, No.4 (October 1952), pp.517-527.

¹¹Roger Smalley, 'Serialism for Today', *Tempo* 90 (Autumn 1969), pp.2-7.

STRAVINSKY, by Francis Routh
(MASTER MUSICIANS series)
Dent, 1975 (£4.50)

AN AUTOBIOGRAPHY, by Igor Stravinsky, reprinted with an introduction by Eric Walter White
Calder and Boyars, 1975, hardback (£5.95) and paperback (£2.50)

HILARY BRACEFIELD

In its 75th year of existence, Dent's Master Musicians series shows every sign of continuing life, with updating of older volumes and at least some attempt to deal with major 20th century figures. The

usefulness of the series is also, however, a danger, for it is widely used in schools and colleges, and one quails to think of some of Francis Routh's sentences turning up for decades in exam scripts.

I expected this latest volume to be a careful synthesis of all the available Stravinskyana, although to have swallowed all that and regurgitated it compactly, clearly and stylishly would have been no mean feat. Routh, unfortunately, has failed either to do enough swallowing or to make a neat job of the regurgitation. It would appear from his attempt that as yet critical biographers of such a major figure of the 20th century stand too close to see him in focus.

The most disappointing aspect of Routh's imperfect digestion is the biographical section. He explains in the introduction that the actual words of Stravinsky which he uses are placed in quotation marks. The exact sources of these are never given: annoying, as it can easily be done as Eric Walter White has in his *Stravinsky: the Composer and his Works*¹ with abbreviated titles of main sources inserted into the text itself. But I did not expect that almost the only source of Stravinsky's life up to 1934 would be the composer's own *Chronicle of My Life* (1936), now reissued as it happens in a new edition by Calder and Boyars under its American title *An Autobiography*. Routh has not just a few echoes of Stravinsky's words (almost unavoidable): the whole movement of the prose and ordering of the survey is taken direct, if summarised, from Stravinsky's 1936 account. This means that Routh presents as 'objective' fact views which *An Autobiography* presents as Stravinsky's own in 1935 when the book was written, and the danger is that in such a standard text they will become folklore.

For instance, of the first production of *Mavra* Stravinsky says: "*Mavra* was regarded . . . as a downright failure. Such was also the attitude of all the critics, notably those of the pre-war left. The condemned the whole thing then and there, attaching no importance to it, and regarding it as unworthy of closer examination. Only a few musicians of the younger generation appreciated *Mavra*, and realised that it marked a turning point in the evolution of my musical thought" (p.103).

Routh condenses this to:

"It was dismissed by critics of every shade as unworthy of closer examination . . . Very few realised that it marked a positive turning point in the evolution of Stravinsky's musical thought" (p.27). There is no evidence that Routh has done more than take Stravinsky on trust concerning either the attitude of the critics or the place of *Mavra* amongst Stravinsky's works. Another example, rather too long to give here, concerns the composition of the ballet *The Fairy's Kiss*, in which Routh's reliance on Stravinsky's 1936 account alone leads him apparently to infer that *all* the music in the ballet is by Tchaikovsky, ignoring Stravinsky's original pieces.

Although Routh seems to have been chary of appearing to lean on Eric Walter White's excellent survey, to the point of ignoring useful material on the life, phrases and ideas creep in, also unacknowledged. For example, it is White's idea that the *Dances Concertantes* were "overshadowed" by the *Symphony in C* (White p.372, Routh p.94), and Roman Vlad's, quoted by White (p.459) that the coda of *Threni* brings the music to "tonal polarization" (Routh p.125).

The most amusing example of Routh's inability to get away from his main source comes on page 17, where within one paragraph there are ten 'hes' and 'hims' referring to three different people; the most glaring, the account of the composition of *Apollo Musagetes*, which in its attempt to reduce several pages of the autobiography (pp.133-137 and pp.141-144) to two paragraphs becomes almost incomprehensible. Eric Walter White's own account of this is a model of how one can mix fact, comment and acknowledged quotation into a readable narrative.

Routh's approach thus means that there is little new to be learned from the 'Life' section. For British readers, for instance, he could have paid attention to the critical reaction to Stravinsky in this country (of which Stravinsky says little in *An Autobiography*). Routh has discovered nothing on the furore after the concert performance of *The Rite of Spring* in London in 1921, and could have enlarged on the aftermath of the premiere of *Symphonies of Wind Instruments*: Stravinsky's attention did not just "soon go elsewhere" as Routh says.

Of wider implication is the failure to discuss important questions about Stravinsky's life and thought relevant to his music which Stravinsky deliberately and interestingly omitted from *An Autobiography*. One is the real importance of Stravinsky's religious thinking, especially in the 1930s. According to White, letters and comments of friends show that Stravinsky did go through a spiritual crisis at this time, and the composer gives some clues in his conversation volumes with Robert Craft. To my mind, Routh's one comment, on page 71, is not searching enough. Other questions concern the relationship of Stravinsky with his first wife, which the

composer himself says in *Expositions and Developments*² he will never discuss lest he "might betray something sacred" (p.43), the effect on him of the deaths in his family in the 1930s and the long and rather mysterious relationship with Vera de Bosset from at least 1932. There is also the question of the effect of critical opprobrium in the 1930s and the need to make a living with concert tours and transcriptions. Stravinsky, in the autobiography, is reticent on this; Routh could have found out more. No doubt there is still (as Routh says in the introduction) much Russian and American material to be released, but he has not managed to sift through a large amount of what has already been revealed, in the conversation books and in critical writings. This makes the Master Musicians book only an interim synthesis: a real pity, as so many use this series as a complete source.

The 'Works' section at least mentions all Stravinsky's known published compositions, and within the limitations of the series itself - little formal analysis is ever allowed - is more satisfactory. But here again, Routh has trouble just writing clearly about the works and Stravinsky's style and in deciding how to discuss the corpus at all. Again one feels that he has been unable to stand back from the works and see them clearly. A curious little section called 'Interlude' is a ragbag of points which apparently didn't fit elsewhere. A final chapter on 'Stravinsky's Aesthetic' is an incredible attempt to summarise ideas from *Poetics of Music* and a few other statements. Somehow this all needs recasting, perhaps integrated into the chapter on Stravinsky's style.

At times in the chapters on the works one wants more explanation then and there. Routh points out that the ending of *Petrushka* is a "final apotheosis, which is a marked feature of many later works" (p.73). This term and its implications for Stravinsky is not explained here or, for that matter, in later examples. For the general reader I think it needs to be. Of *Orpheus* Routh says "much . . . is mimed song" (p.87): I would also have liked more on this. Some fairly important works could have been dealt with in more detail, notably the *Octet*, the *Symphony of Psalms* and the *Mass*, while with others there is a surfeit of material from *An Autobiography* (as on *Les Noces*).

Three small points. On page 54 of *Stravinsky in Conversation with Robert Craft*³, the composer himself has surely exposed as false the view promulgated by Routh on page 92 that the *Scherzo Fantastique* 'depicts the life style of bees in a hive' (my italics). There is something wrong with the first paragraph on the *Symphony in Three Movements* (p.97) where an 'it' makes his comments appear to refer to the whole work instead of to the first movement only. On page 116 the sentences on *In Memoriam*, Dylan Thomas and *Elegy for JFK* seem to have got muddled.

The chapter on Stravinsky's musical style makes useful points as far as it goes, with good musical examples. It does not help the general reader much on the secrets of Stravinsky's individual rhythmic sense, on his eccentric accentuation of words or on his use of counterpoint. A table of the twelve-note sets of the later works is given virtually without comment (and contains one or two interesting differences from White's listings). In the end, we don't learn from Routh why Stravinsky has so individual a voice whether he says he is being influenced by Bach, Beethoven, Gesualdo, Tchaikovsky or whoever. Am I asking too much from a book which must conform to a series with an already defined shape? I think not. Routh has just not been able to step far enough away from his sources to give us the kind of clearly thought out insights which some of the books in the Master Musicians series have certainly done.

It is good to have *An Autobiography* readily available again. There is still much to be learned from Stravinsky's views on his life and times, and there are illuminating comments on such composers as Wagner and Beethoven and on, for instance, the encouragement of the BBC at a time when Stravinsky's fortunes in this country certainly languished. Eric Walter White's short introduction is useful, but what a pity that the opportunity wasn't taken to incorporate his corrections of the translation into the body of the text or at least as footnotes on the relevant pages. Incidentally, it is strange that the mystery of the anonymous translator is still unsolved. The autobiography remains an account remarkable as much for what Stravinsky does not discuss (as I have mentioned above) as for what he does, and will always need to be read alongside the later, freer conversation books.

NOTES:

¹Eric Walter White, *Stravinsky: the Composer and his Works* (London: Faber and Faber, 1966).

²Igor Stravinsky and Robert Craft, *Expositions and Developments* (New York: Doubleday, and London: Faber and Faber: 1962).

³*Stravinsky in Conversation with Robert Craft* (London: Penguin Books, 1962).

THE LEGACY OF THE BLUES, by Samuel Charters
Calder and Boyars, 1975, hardback (£3.95) and paperback (£1.50)

ERIC HILL

*My mother passed on when I was just about eight,
I started to learn I was growin' up in a world of hate.*

In conjunction with this book the Sonet record company have issued a series of LPs of recent recordings of bluesmen such as Bukka White, Champion Jack Dupree, Big Joe Williams and Lightnin' Hopkins. A total of twelve artists are represented and an LP is devoted to each. In addition there is a sampler record and two records called 'African Journey: a search for the roots of the blues'.

Samuel Charters' book is primarily a collection of biographical studies, and is best appreciated in conjunction with the recorded music. The author, like most writers in this field, is mainly aware of the sociological manifestations of black music, and as a consequence musical values hardly get mentioned. When they do, they're limited to remarks like: "And he was already a brilliant guitarist, with a kind of drumming frailed style; a surging rhythmic background to his dark voice".

Speaking as a musician, I would have welcomed some attempt at integrating Charters' poetical studies of the language and aura of the blues with some discussion of the melodies and rhythms actually sung and played. The author makes the point himself on page 113 that, for a young white, the words don't carry the emotional power that the music does, and although one chapter ('The Blues as Poem') consists of the words of several blues, they have little emotional effect when divorced from the aural experience.

The writing that most potently conveys the nature of blues music is to be found in the biographies of the artists themselves: the description of the life experiences that have gone into creating a blues singer. Quite often, when reading an account of a person's life, especially of someone who has survived with dignity against a background of poverty and racial discrimination, one can feel terribly voyeuristic, but that is never the case here.

The feeling of being in an ethnic minority is described from Charters' (white) point of view as an outsider in a black club on page 151: walk around parts of Bradford or Slough and you'll understand what he means. Every professional musician will recognise the insecurity of trying to get paid for something as intangible as music. This is conveyed most powerfully in a description of Champion Jack Dupree refusing to sing at a students' club until some guarantee of payment was made:

"Our talent is the only thing we got to get our money with, and it's no reason for us to give you our talent unless we get our money for it" (p.130).

The language (dialect) used in the blues is contrasted with the kind of early black poetry which imitated white culture: it wasn't until the first 'race recordings' of the 1920s that this dialect filtered through to the outside world. The differences between a written and an aural tradition, so relevant to the chapter called 'The Language, the Voice', are not discussed, but the chapter nevertheless proves most interesting. As does the book as a whole, if one accepts it as being directed at linguists and sociologists and not at musicians.

THE NEW MUSIC, by Reginald Smith Brindle
Oxford University Press, 1975 (£3.95)

RICHARD STEINITZ

The progress of new music in the 30 years since 1945 has been astonishingly rapid, fertile and diverse, and we may now expect the appearance of books devoted to charting this post-war era. Reginald Smith Brindle's study is the first to be published in Britain aiming specifically, as the author says, "to give a concise picture of the more adventurous evolutions of music since 1945".

Already available is Michael Nyman's *Experimental Music* (London: Studio Vista, 1974) which, for the Cage-oriented music with which it is concerned, is distinctly preferable. Nyman deals intentionally with a limited field, but then so, we find, does Brindle (but from a different standpoint) whose book is, by his own admission, far from comprehensive. Other books which a prospective purchaser might wish to consider are *Music in the*

Modern Age, ed. F.W. Sternfeld (London: Weidenfeld and Nicolson, 1973), containing piecemeal coverage of composers and works up to 1970; *New Directions in Music* by David Cope (Iowa: Wm. C. Brown Co., 1971), a useful if jerky guide unfortunately not marketed in the UK.; John Vinton's excellent and fascinating *Dictionary of Twentieth-Century Music* (London: Thames & Hudson, 1974) which, although commencing at 1900, has numerous articles, some of them outstanding, relevant to the post-war scene; and Eric Salzman's *Twentieth-Century Music: an Introduction*, the second edition of which (London: Prentice-Hall, 1974) allots about two-fifths to 'The Avant-garde and Beyond'. Salzman's book has more American emphasis and more objectivity than Brindle's, so that the two (indeed all that I have listed) largely complement each other. None provides a full picture of these eventful and turbulent years.

Of course, for any potential author, his very closeness to the birth-pangs, to the multifarious unsifted dross and achievement of the period, makes for many difficulties. How exhaustive should he be? How far should he attempt to evaluate? How can he impose order on the confusion of cross-currents whose stormy controversies have scarcely subsided? What degree of involvement, prior knowledge and understanding may he assume in his reader?

Faced with such problems, Brindle's preface reads, understandably perhaps, like a table of escape clauses. There is to be no mention of the more conservative composers, no biographical details, no attempt to discuss the total output of any one composer. Furthermore, Brindle writes, "my approach has been highly selective, . . . the book is made up of personal musical experiences and judgements". To a certain extent, of course, this is inevitable. But when it allows him to omit any mention of such composers as Birtwistle, Carter, Crumb, Lutoslawski, Petrassi and Reich, and to avoid reference to a single piece of music, let alone discussion of it, by, for instance, Henze, Takemitsu or Xenakis, then the very title of the book becomes questionable. As far as it goes, Brindle's study rests firmly on a Central European-Italian axis with a minimal coverage of America (mainly Cage, Brown and Feldman).

Given this rather narrow European viewpoint, there is some useful information, particularly concerning the immediate post-war years. The zealous, partisan attitudes of the late 40s and early 50s are well conveyed, and Brindle is surely right to suggest on page 23 that the rhythmic revolution brought about by total serialism was its most significant aspect. It is interesting to learn, for example, what recordings of Webern's music were available prior to the complete Craft set issued in 1957. There are competent chapters on 'Electronic Music' and 'Vocal Music — The New Choralism', a useful list of 'Some New Notation Symbols' and eloquent exposition of a handful of contemporary classics: *Stimmung*, *Passaggio* and *Il Canto Sospeso* especially.

The warmth which the author evidently feels towards these works reveals itself elsewhere, alas, all too rarely, whilst one continually finds oneself wishing for more thorough and comprehensive documentation, for illuminating explanation and insights. The brevity of the individual chapters (which follow a reasonably satisfactory sequence of 'isms' and techniques) aided by an effectively direct style, makes for admirable readability. Yet often they provide less than half the picture. More seriously, Brindle's frequent unwillingness to offer explanations for the strange manifestations of recent music constitutes an important opportunity lost, especially since, without them, sceptical readers may be further alienated rather than assisted towards a better understanding of the music itself. Chapters on 'Indeterminacy, Chance, and Aleatory Music', 'Improvisation — Graphic Scores — Text Scores', 'Numbers', 'Concrete Music' and 'Cage and Other Americans' tend to be mere catalogues of phenomena with far too little unfolding of the artistic, philosophical and social currents giving them purpose and meaning. For the uninitiated, the musical purpose of the activities described is likely to remain inexplicably baffling, whilst the author's critical, sometimes hostile tone towards the music discussed (he is surprisingly censorious for a composer who is himself hardly a conservative) provides slender advocacy to persuade the poorly-informed or antagonistic listener that any of it is worth his attention.

This lack of enthusiasm is disappointing. Despite it, there are useful things in the book, and if it fails either to convince the sceptic or to satisfy the keen follower of the avantgarde, it should, nevertheless, be helpful to the student with a newly-acquired curiosity about contemporary music but limited experience of it. Readers will find valuable the numerous music examples, all of them carefully explained (but, incidentally, none of them numbered although they are referred to by number in the text!). Presumably their provision is partly responsible for the high price of this 206-page paperback.

One would like to commend this book more warmly, but there are also, unhappily, some lapses in its authority and conviction.

On page 184, for instance, Brindle writes that "Eastern Europe is the last refuge of great religious music", citing Penderecki's *St. Luke Passion* and Ligeti's *Requiem* and *Lux Aeterna* as examples. Yet the first was written for Münster in West Germany, and the two Ligeti works long after their composer had settled in the West, the *Requiem* in response to a commission from Swedish Radio. Perhaps the author's reluctance to suggest answers to the many questions posed by new music betrays his own uncertainty. For not only is his chapter on 'The Avant-garde and Society' confused and inconclusive, it also seems to contradict assertions he made in Chapter 1. Whereas on page 1 we read that "In this century [music's] progress follows the history of peoples and societies as never before, and this close association of music and society is particularly evident since the Second World War", on page 182 we find that "The musical avant-garde . . . has not shown itself to be particularly interested in politics or sociology. If one excludes certain works . . . one must record that the work of the avant-garde, particularly that of leaders such as Boulez, Stockhausen and Cage, is singularly dissociated from this world". Similarly, on page 142, Brindle contends that "in the *Sinfonia* Berio's musical idiom, usually so constant and incorruptible, has for once failed him", apparently forgetting that in his contribution to Sternfeld's *Music in the Modern Age* he described the work as "a fine conception" of Berio's "full maturity". Although such contradictions are fairly infrequent, they do undermine one's confidence in the author's judgement. The field is still wide open for somebody to write a definitive and objective study of the last 30 years, explaining not only what has happened, but why, what it means, and how it reflects the social and artistic currents of the time.

TWENTY BRITISH COMPOSERS, edited by Peter Dickinson
Chester Music, 1975 (£2.95)

BRITISH MUSIC NOW: A GUIDE TO THE WORK OF YOUNGER COMPOSERS,
edited by Lewis Foreman
Paul Elek, 1975 (£6.50)

DAVID ROBERTS

The John Feeney Trust was established by the will of a former editor of the *Birmingham Post* for the purpose of furthering various charities and causes connected with Birmingham. Beginning in 1955, the Trust has commissioned a series of orchestral works from British composers to be given their first performances by the City of Birmingham Symphony Orchestra. *Twenty British Composers* is issued in celebration of the first 20 years of the Trust's musical activities. The main part of this short book is taken up by essays on various topics from 13 of the commissioned composers, and transcripts of radio interviews with two others (Bliss and Berkeley). An appendix gives lists of works for most of the composers.

There is nothing here of world-shaking importance, but the rather oddly-assorted collection does make interesting reading. Considered purely on their literary merit, Tippett's personal view of English musical life and Rawsthorne's witty and urbane comments on film music are the most memorable, but most of the pieces shed light upon their authors. Although the younger composers are represented (Bennett, Crosse, Dickinson, McCabe), it is the older and, by and large, more conservative end of the spectrum which predominates. From this direction come various rumblings on the current state of music, Robert Simpson's fulminations being the most violent and embittered. It is disappointing that when composers make attacks upon one another they so often do so without naming names; it would give us a much better insight into their personal blindspots if they did.

British Music Now is a title which raises one's hopes for a much-needed comprehensive survey of contemporary British musical life. But the actual concern of the book, as the subtitle discloses, is the very much narrower subject of British composers born since January 1, 1924. The title may well have been chosen for its brevity and memorability, but its implication that composition is the only significant form of musical activity is no less regrettable.

Composers are apportioned space according to the editor's view of their status. A full chapter is devoted to each of ten composers (Bedford, Bennett, Birtwistle, Blake, Davies, Goehr, Maw, Stevenson, Tavener, Wood); six more share chapters in pairs (Hoddinott/Mathias, Leighton/McCabe, Musgrave/Crosse); while a further ten are allocated from one to three pages apiece (Cary, Connolly, David Ellis, Harvey, Headington, Holloway, Milner, Payne, Shaw, Roger Smalley). 67 also-rans are treated to a dictionary-style listing of 'Other Composers' at the end of the book.

No doubt we shall all have our own opinions as to who should be promoted or relegated in this league table. But it is more than a personal predilection which leads me to say that the whole scheme is rendered absurd by the consignment of Cornelius Cardew to the 'Other Composers' section. Grave doubts must be held about an editorial policy which leaves almost entirely out of account one of the most important and influential figures of the past 15 years.

In justifying his omission from the main text of Cardew and all other experimental composers except David Bedford, Foreman advances this argument: "I believe that most of these changing groups [of avantgarde and experimental composers] may be important by their example but their actual music will amount to very little. They will probably be seen historically as more important as pamphleteers than as composers *per se*." Implicit in the argument is a widespread, though usually unspoken doctrine, one which is as dangerous as it is wrongheaded: it is that the importance of a composer or a piece of music resides solely in the value which posterity will eventually place upon him or it. The danger of such a viewpoint is that it leads to a total abnegation of critical responsibility towards contemporary music: since the arbiter of quality is time itself, we need neither listen to nor attempt to evaluate new music — quality will out in the end. The door is also opened to a critical shamanism of the type shown in the quotation — a pretended insight into the mind of the future. Certainly there are powerful arguments to be heard against Cardew et al, but let us hear them; to deny altogether the significance of the experimentalist movement in the contemporary musical scene is to distort the entire picture.

This aversion to the experimentalists leads Foreman to give details of the work of Christopher Hobbs, Michael Parsons, Hugh Shrapnel and Howard Skempton not under their own places in the alphabetic listing of 'Other Composers', but as subsections of the Cardew article. This anomalous treatment is not only misleading but gratuitously insulting, giving these quite individual composers the status of mere hangers-on.

The drawback of the composer-by-composer format is that each is dealt with in almost complete isolation from the others, with the result that no cohesive impression of 'British music now' emerges. We should have had at the very least an extended preface to fuse together the disparate elements. Again, the format lends itself most easily to the chronological survey of a composer's works, a treatment which is adopted with depressing uniformity by the contributors.

The volume is almost entirely devoid of music examples, which is a curious way of discussing unfamiliar music, and this leads to any number of attempts at purely verbal evocations of musical works, which rarely make interesting reading. The only chapter that does include musical illustrations is that on Peter Maxwell Davies, written by Stephen Arnold. This is certainly the most useful item in the book, and it is curious that no-one else was tackled in this way. Various writers do manage to produce readable and worthwhile results within the restrictions—Meirion Bowen, for instance, turns in an imaginatively-written piece on Harrison Birtwistle — but the book as a whole is unlikely to give much impression of the "exciting musical age" of which Foreman speaks in his introduction.

The usefulness of *British Music Now*, even with its severe limitations taken into account, is undeniable. It is a helpful tool to anyone who wishes to explore the subject further; the bibliography is reasonably full, the discography excellent. Though it is disappointing that the thing has not been done better, one should be grateful that it has been done at all.

SCORES AND BOOKS RECEIVED

David Bedford

The Tentacles of the Dark Nebula (Universal Edition)
When I Heard the Learn'd Astronomer (Universal Edition)

Harrison Birtwistle

The Triumph of Time (Universal Edition)

Anne Boyd

Angklung (Faber Music)

Earle Brown

Twentyfive Pages (Universal Edition)

George Crumb

Songs, Drones and Refrains of Death (Peters)

Peter Maxwell Davies

Stone Litany (Boosey and Hawkes)
Worldes Blis (Boosey and Hawkes)

Werner Heider

Stundenbuch (Peters)

Gerhard Holzer

Concerto for trumpet and strings (Peters)

Milko Kelemen

Abecedarium (Peters)
Olifant (Peters)

Krzysztof Meyer

Concerto da Camera (Peters)

Joseph Schwanther

Consortium I (Peters)

Peter Sculthorpe

Night Pieces (Faber Music)
Sun Music (Faber Music)

Douglas Young

Sir Patrick Spens (Faber Music)
The Listeners (Faber Music)

13 composers

Educational Anthology (Experimental Music Catalogue)

Brian Dennis

Projects in Sound (Universal Edition)

Terence Dwyer

Making Electronic Music, a course for schools; manuals and records (Oxford University Press)

Robert Erickson

Sound Structure in Music (University of California Press)

Max Harrison etc.

Modern Jazz; the essential records (Aquarius Books)

Emil Kahn

Elements of Conducting, 2nd edition (Collier Macmillan)

Ernst Krenek

Horizons Circled (University of California Press)

Geoffrey Norris

Rakhmaninov, Master Musicians series (Dent)

Rosalie Sandra Perry

Charles Ives and the American Mind (Kent State University Press)

Roger Reynolds

Mind Models (Praeger)

Howard Risatti

New Music Vocabulary (University of Illinois Press)

Inclusion in this list does not necessarily presume a review in a later issue.

In addition, it is hoped to bring reader's attention to a number of foreign publications in due course, including magazines and other materials not generally available in this country. We are hoping to arrange exchanges of various kinds and contact has already been made with the American magazines *Analog Sounds* and *Numus-West*, the Cologne Feedback Studio, the French Groupe d'Etude et de Realisation Musicale and *Interface*, a joint Belgian/Dutch journal, as well as with *Schmuck*, an international magazine which has now ceased publication. Editors of other foreign publications concerned at least partly with contemporary music are invited to send material and suggestions for ways in which we can act together for the mutual benefit of our readers.

CONTRIBUTORS TO THIS ISSUE

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Richard Orton Composer, also singer. Lecturer in Music and Director of the Electronic Music Studio at the University of York.

David Jones Composer and performer. Member of a percussion duo with Keith Potter.

Malcolm Barry Director of Music in the School of Adult and Social Studies, University of London, Goldsmith's College.

Stewart Scotney Literary and visual artist, freelance journalist and mature student at the University of York.

Peter Manning Senior Experimental Officer in Music at the University of Durham in charge of teaching, research and development in the Electronic Music Studio.

Erik Levi Accompanist. Lecturer in Music at Royal Holloway College, University of London.

David Roberts Musicologist and flautist. Lecturer in Music at the University of Sussex. At present completing a thesis on the music of Peter Maxwell Davies at the University of Birmingham and member of the new music group Gum.

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Eric Hill Guitarist. At first played jazz and then classical music. At present trying to resolve these apparent contradictions. Has two solo albums on the Saga label.

Richard Steinitz Composer, conductor and writer on 20th century music. Lecturer at the Huddersfield School of Music.

The following exhibits are submitted in support of the testimony of the witness, and are marked as follows:

Exhibit A - A copy of the report of the witness, dated and captioned as above.

Exhibit B - A copy of the report of the witness, dated and captioned as above.

Exhibit C - A copy of the report of the witness, dated and captioned as above.

Exhibit D - A copy of the report of the witness, dated and captioned as above.

Exhibit E - A copy of the report of the witness, dated and captioned as above.

Exhibit F - A copy of the report of the witness, dated and captioned as above.

Exhibit G - A copy of the report of the witness, dated and captioned as above.

Exhibit H - A copy of the report of the witness, dated and captioned as above.

Exhibit I - A copy of the report of the witness, dated and captioned as above.

Exhibit J - A copy of the report of the witness, dated and captioned as above.

Exhibit K - A copy of the report of the witness, dated and captioned as above.

Exhibit L - A copy of the report of the witness, dated and captioned as above.

Exhibit M - A copy of the report of the witness, dated and captioned as above.

Exhibit N - A copy of the report of the witness, dated and captioned as above.

Exhibit O - A copy of the report of the witness, dated and captioned as above.

Exhibit P - A copy of the report of the witness, dated and captioned as above.

Exhibit Q - A copy of the report of the witness, dated and captioned as above.

Exhibit R - A copy of the report of the witness, dated and captioned as above.

Exhibit S - A copy of the report of the witness, dated and captioned as above.

Exhibit T - A copy of the report of the witness, dated and captioned as above.

Exhibit U - A copy of the report of the witness, dated and captioned as above.

Exhibit V - A copy of the report of the witness, dated and captioned as above.

Exhibit W - A copy of the report of the witness, dated and captioned as above.

Exhibit X - A copy of the report of the witness, dated and captioned as above.

Exhibit Y - A copy of the report of the witness, dated and captioned as above.

Exhibit Z - A copy of the report of the witness, dated and captioned as above.

