CONTACT

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- Die Reihe
- Finnish Echoes
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Die Reihe in Perspective

IN 1955 A PERIODICAL, *Die Reihe,* was launched under the editorship of Herbert Eimert and Karlheinz Stockhausen. Both editors were associated with the Cologne Electronic Music Studio, and the first number was devoted to electronic music. Seven more issues followed: 2. *Anton Webern,* 3. *Musikalisches Handwerk* ('Musical Craftsmanship'), 4. *Junge Komponisten* ('Young Composers'), 5. *Berichte, Analysen* ('Reports, Analyses'), 6. *Sprach und Musik* ('Speech and Music'), 7. *Form-Raum* ('Form-Space'), 8. *Rückblicke* ('Retrospective').

The finality suggested by the title of No. 8 was appropriate, since with that number (1962) publication ceased. *Die Reihe* was, however, no ordinary periodical. It aimed at definitive statements and at studies that were both extensive and deep (see for example No. 2, devoted to Anton Webern). It was translated, and published in English (No. 1, 1957, to No. 8, 1968): Universal Edition, who in 1968 took over the copyright to the second, revised edition still have it in print. Such a history of a short-lived periodical demands consideration of its contents as they were seen in the context of the early 1960s, as they are to be seen now and of the changes in the surrounding circumstances between then and now.

Die Reihe started several years earlier than its American counterpart *Perspectives of New Music,* which has lived longer; both are highly technical in subject-matter, vocabulary and spirit. Indeed, both were the subject of a furious raspberry blown by Alan Walker in the British *Composer* magazine in 1964-65. John Backus had written a criticism of *Die Reihe* in the first issue of *Perspectives of New Music.* Walker's article led to defences of these two journals by Hugh Davies, Peter Maxwell Davies and Robin Maconie, followed by a counter-attack by Walker (who once more took on *Perspectives* as well as *Die Reihe*).[1]

It was a brisk but minor outburst of firing on the long front line between new ideas and widespread comprehension. Also it happened at a confused part of the front, where a motley assortment of combatants misunderstood one another, lost the way and at times fired back on their own side. Should the record be left to gather dust beside so many other histories of warlike side-shows, or is there something that still has to be settled? We think there is, and what has to be settled is the matter of communication.

Not only was there little coherence in the use of scientific language in *Die Reihe,* but there was also a lack of integration of musical terms among the composers of that period (i.e. 1955-65). Alan Walker in his first blast wrote 'Modern music means less and less to more and more. Not only do we have a gulf between composers and listeners, we also have a gulf between one composer and another.' Today this communication gap seems to be closing. In the 1950s, in their social and economic condition, most European countries had left behind them the immediate post-war period of gloom and were expanding rapidly as new centres of wealth and power emerged. Man became, yet again in his evolution, proud and confident, turning his back on his social environment and tramping steadily along paths of self-imposed isolation. This isolationist standpoint was apparent in articles in *Die Reihe* and continued to be influential through the 1960s. This offshoot of the 'New Movement' produced an outburst of divergent approaches to the problems of the language and analysis of music and a vigorous search in fields outside those of music proper for methodologies that could be applied to music. The trouble was that the training of most musicians and musicologists was totally inadequate for them to make good use of the new methods. Thus personal isolation and the multiplicity of new techniques produced chaos instead of what should have been clarity.

In the 1970s man has relearnt suddenly and directly that he is not infallible, that nature rebels in the end, and he is once again re-examining his position from the communal point of view. History would appear to be moving towards a period of co-operation. This can be seen in the most recent works of many composers and in their 'neo-traditional' approaches. In recent years also, it has become evident that it is far more common for artists in general to be armed with at least a basic knowledge of science and mathematics, and that some display a knowledge well beyond the basic. One most interesting renewal, in the traditional sense, has been the re-emergence of the association between mathematics and music and particularly of Pythagorean ideas. Xenakis, the Greek-born composer, is of course a notable influence in this combination of scientific application and philosophical theory, which he has analysed in Chapter 8 of his book *Formalized Music.*[2] In *Die Reihe* No. 1, Boulez, in his article 'At the Ends of Fruitful Land', was particularly concerned with the communication problem, showing that there was already some awareness of it in the mid-1950s. He discussed the manner in which electronic sound in musical composition could relate to the listener or audience. This led him to the physical aspect of performance and the new listening techniques demanded by the medium. He asked 'Is a concert hall really necessary when the performing

artist has been eliminated? Is it not insolubly bound to the idea of the instrument?' He seemed to suggest that the electronic medium was to lead to a new approach, with the single sound and its intensities as the leading element, which in turn was to produce a radical and badly needed change in the audience/performer relationship. Unfortunately this does not appear to have led to a solution: for example, the impersonal relationship of audience and loudspeakers remains a major problem. Deeper than this, and recognised by Boulez, is the feeling concerning the re-emergence of music as a cerebral art, rather than one with emotional connotations. By 'cerebral', we mean an art that is built up by pure logic and created in a scientific, objective context. Electronic and computer music are clear examples, and the feeling that Boulez pointed out continues to affect their acceptance, though systemic art (painting and sculpture as well as music) has had 20 more years to become familiar and attitudes are changing.

The attacks by Alan Walker and John Backus on *Die Reihe* were on a different level, being concerned much more with detail. Backus in fact wrote at the beginning of his article that he would not concern himself with the musical content, yet towards the end he grew more excited (to judge by the style of comment), laying about himself more and more vigorously and calling into question the validity of the whole body of compositional techniques treated in *Die Reihe*: 'nothing more than a mystical belief in numerology as the fundamental basis for music". Walker referred to incomprehensible writing; the defenders of *Die Reihe* made the point in various ways that difficult (rather than impossible) comprehension was inevitable when the ideas to be discussed were new and *difficult*. The main point again was communication, and Backus's valid contribution was a thorough demonstration of the casualness of the writers in *Die Reihe* in adopting technical terms from disciplines other than music and using them with new meanings, when the meaning standard in the discipline from which they were borrowed was also relevant. We cannot better Backus's own statement:

> The baffling technical language we encounter contains a considerable amount of what appears to be scientific terminology — definitions, acoustical and physical terms, etc. Such terms borrowed from the field of science must be used with their precise scientific meanings. If any other meanings are intended, these new meanings must certainly be as exactly defined as possible. In general they should bear some relationship to the existing ones, and it is better to avoid saddling certain already overburdened words with additional definitions.

We shall not repeat the exercise of following through articles and displaying one instance after another of the violation of the above principles: Backus has done it thoroughly. One can hope that with the technical expertise that has grown up by 1977, in electronic music studios and other places where technology meets music, at least those musicians who are active in such work have learned the associated vocabulary, and we know of encouraging instances. A more intractable difficulty remains, though it is still one of detail. This is that some fields outside music have a well-defined use for a word that is also used, with a different well-defined meaning, within musical writing. An example is in the mathematical theory of permutations, which is inevitably applied in the study of serial composition. In that theory there is a relation between permutations that is known as transposition, but it is quite different from the musical transposition employed upon a pitch series. In writing where both must be used together, one at least must be in some way qualified. However, with good will between users of the ideas and an application of Backus's principle ('. . . new meanings must certainly be as exactly defined as possible'), there is no problem in overcoming this. The communication gap between technology and the arts (or rather between their practitioners) remains one of the widest such gaps in existence today and we consider the bridging of it highly important. We should add that after the exchange involving Backus (which roughly coincided with No. 4 of *Die Reihe*), Adriaan Fokker, in No. 8, returned to this problem of technological terms.

We have mentioned that Backus widens his attack to include other matters. So of course do the other contestants. Walker remarks that 'If you wish to understand modern music, you don't read about it, you listen to it'. Hugh Davies replies that 'one wonders what he would do when faced with Pound's *Cantos* or Eliot's *Four Quartets* if he knew nothing about the literature and aesthetic of China . . . and the host of other sources which are woven into this poetry . . .'. A good point, though we should add that Walker subsequently qualified his remark. Good points were made on both sides — one must cheer for Walker when he calls for comprehensible writing, even about difficult ideas. But there we will leave the contestants, and consider in detail some specific points in *Die Reihe*.

Underlying several of the articles in No. 1 is the relationship between electronic music and the adoption of a systemic approach in music. Krenek suggests that the most significant contributions to electronic composition have been strictly systemic: '. . . one comes to the conclusion that the extraordinary directness of appeal of so many twelve-note compositions is due to the conflict of . . . desire for spontaneous utterance and restriction imposed by technical procedure'. Klebe remarks: 'Of particular interest to me were experiments with rhythm . . . To my great surprise, I discovered that the limits beyond which the ear could not differentiate in any detail, roughly corresponded to the limits of the traditional instruments.' Stuckenschmidt remarks on the mental associations (or the lack of them) in electronic music, and points to a different sort of systemics from the serialist one when he says that 'all the elements of the music are statistically calculated'. Meyer-Eppler (a writer who is scrupulously correct in his technical terminology) also refers to 'aleatoric' music and provides a definition. In all this one has to realise that there was evidently another communication gap. In 1955 experiments in electronic music were going on in

Europe (notably in Cologne) and in the USA, and it becomes apparent that there was very little cross-fertilisation, for example in the translator's preface.

One of the most difficult authors to read is Stockhausen, and he contributes to No. 1 with an article 'Actualia'. Despite the difficulty this seems important, in that he describes a structured work which does incorporate chance. He approaches this, interestingly enough, from a serialist's permutational acrobatics and apparently unintentionally arrives at the conclusion of a deterministic system which incorporates some stochastic processes. We should consider that this was written during the heyday of serialism in Europe, and that the works of composers who were approaching this problem from the 'other side' — that of chance — were received with sarcasm and vociferous opposition. One of the composers in question was John Cage, well enough known to have an established name in Europe, but an American. Stockhausen was to become one of the influential forces in the joining together of the two camps, in the ensuing ten years, into a state of mutual respect if not of consolidation. These themes continue in later articles in *Die Reihe* such as '... how time passes ...' by Stockhausen in No. 3, where the inter-relation of two kinds of frequency (low frequency associated with rhythm, higher frequency with pitch) is also developed. Incidentally we should remark here that the articles on theory such as this are probably still relevant at least in part, but there are some on techniques such as the use of tapes in composition that are probably technologically obsolescent as regards the details of processes that they describe. In view of the interplay of technique and theory in *Die Reihe* all the articles must be read with this in mind, and it is our aim to draw attention to certain perhaps arbitrarily chosen points from various numbers that we think are still of interest. Since this reflects our personal fields of interest and research, we acknowledge a possible bias and suggest that the reader should look at the originals.

Eimert also writes in No. 1 on what we would regard as the place of systemics in art and composition. He points to Webern as the only one of the twelve-note composers who thought out the series non-subjectively, so that to a certain extent it functioned externally. This no doubt has something to do with the dedication of No. 2 to a study of Webern. For Eimert, electronic music naturally continues and develops the techniques of serialism. In No. 3 (in an article entitled 'The Composer's Freedom of Choice') he speculates on the relationship between serial techniques (in particular those of Webern) and other so-called 'ordered' systems. He states that they all consist of choices, which are controlled by the structural formulae involved in the composed work. He remarks that serialism is not total control, and in fact that within its system, control permits many new possibilities for choice. He speculates that perhaps information theory is the appropriate branch of science for investigating the structure of music. It is interesting to note that this

article was published in 1957, when information theory was beginning to be applied to linguistics (a close ally of music). Today this development seems to have 'got stuck'.

Chance gets a position of primacy in the contributions of John Cage, which bring out the fact that aleatoric composition is really just one form of systemic operation, so that serialism, systemics (in painting as well as music), aleatorics and the mobile (as for example in sculpture) are not neat categories, but intertwined properties. Cage sees the stochastic element as coming into art, far from arbitrarily, but because it is there all the time in the world and our comprehension of it, particularly in our moments of heightened perception. For example 'Minute 2.00 to 3.00' of his 'Indeterminacy' reads:

> Once when several of us were driving up to Boston, we stopped at a roadside restaurant for lunch. There was a table near a corner window where we could all look out and see a pond. People were swimming and diving. There were special arrangements for sliding into the water. Inside the restaurant was a jukebox. Somebody put a dime in. I noticed that the music that came out accompanied the swimmers, though they didn't hear it.

Numerous articles throughout the eight numbers of *Die Reihe* consist of detailed analysis. These are interesting for their identification of the 'permutational invariants' that characterise the pitch series, their transpositions, inversions and retrogrades. Such analysis still requires much further development. Just one difficulty in its mathematical treatment will be enough to mention here. Occurrence (or recurrence) of a pattern is something that should be evaluated statistically (roughly, *one* of the questions is 'this could have happened by accident, but how likely is it to have done so here?'). Such investigations are notoriously messy when the property to be investigated has been found by looking over the material first — notorious, that is, in other fields such as biology and sociology where unhappy experience shows that you can always find some sort of pattern if you look hard enough, but if you do that you cannot use the same probabilities as would have been appropriate if you had said *before looking* 'what are the chances of finding such-and-such a pattern?'

Among the more unusual articles we can only point out a very small selection. Kagel (in No. 7) describes a method of composition by writing notes on a page, then performing geometric transformations on the written material to produce new, derived phrases of music. Three other articles in No. 7 concern architectural projects. Cage describes in No. 3 how he randomises, using successively the random imperfections on an ordinary sheet of paper, some tosses of a coin and the *I-Ching*. But perhaps you should dip into *Die Reihe* yourself.

NOTES:

[1] Alan Walker's two articles which set this whole thing off were entitled 'Words and Music' and appeared in *Composer* No. 13 (Spring 1964), pp. 23-25 and *Composer* No. 14 (Autumn 1964), pp. 11-12. John Backus's '*Die Reihe*: a scientific evaluation', *Perspectives of New Music,* Vol. I, No. 1 (Fall 1962), pp. 160-171 was reprinted as the first of a sequence of articles, again using the title 'Words and Music', in *Composer* No. 15 (Spring 1965), pp. 16-25: the other contributors were Hugh Davies, Peter Maxwell Davies, Robin Maconie and (replying to all these) Alan Walker. Hugh Davies's contribution, '*Die Reihe* reconsidered' was continued in *Composer* No. 16 (July 1965), pp. 17-21.

[2] Iannis Xenakis, trans. Christopher Butchers, *Formalized Music: thought and mathematics in composition* (Bloomington; London: Indiana University Press, 1971).

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We are pleased to announce that all eight volumes which make up this series of publications devoted to contemporary music are once again readily available.

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Echo Piece at Muddusjarvi

IN APRIL 1976 HOWARD SKEMPTON AND I visited Sweden and Finland to give some concerts of English experimental music, and to perform my environmental composition *Echo Piece* at Muddusjarvi in northern Finland.

I had previously visited Finland in April 1974 at the invitation of the English artist Ros Wayland who lives and works there; we had stayed for a week in Lapland, at Muddusjarvi, a horseshoe-shaped lake to the north-west of Inari. While exploring this lake and its surroundings we discovered a cliff on the northern side of its eastern arm which gave out a strong echo, clearly audible at a distance of quarter of a mile away on the frozen surface of the lake. For some time I had been interested in the acoustics of open air spaces, and in Lapland I was particularly impressed by the distinct resonance of sounds reflected not only from prominent natural features such as this cliff, but from all parts of the landscape. This is due partly to the coldness of the atmospere, and to the sparseness of sounds of human activity. In the stillness of the early morning the barking of a dog, for example, is thrown back from the surrounding low hills with a reverberation time of up to ten seconds (comparable with that of a large building such as St. Paul's Cathedral). Using a woodblock which I carried with me to test environmental resonances, Ros Wayland and I discovered that by walking to different points on the surface of the lake we could produce clearly perceptible changes in the time-lag of the echo from the cliff, and in the timbral quality of the woodblock sound and its echo, and that different rhythmic relationships between a pulse (based on natural walking pace — one stroke played every two or four steps) and its echo could be explored by altering the relative positions of player and listener. The idea of a piece to be performed by two players with woodblocks, making use of the acoustic properties of this natural arena by moving around in the space, was worked out during the following days.

The musical context of this kind of work may be briefly mentioned. Our participation in experimental music since the time of the Scratch Orchestra (of which Howard Skempton and I were co-founders with Cornelius Cardew in 1969) had often included open air performances, and we were familiar with pieces such as those of Alvin Lurier which make use of spatial resonance and extended performance space.[1] I had also become interested in some of the work of visual artists such as Lawrence Weiner and Richard Long which has to do with defining perception of the natural environment.[2] The earlier music of Terry Riley and Steve Reich, although not specifically spatial, used echo techniques and rhythmic phasing: in his solo performances Riley used a mechanical 'time-lag accumulator', and some of Reich's pieces were based on a pulse which gradually moved out of phase with itself. It had occurred to me previously that rhythmic phasing could be transposed into real space, making use of the natural time-lag of sounds heard at a distance from their point of origin, but it was at Muddusjarvi that the plan took shape for a work incorporating movement of performers in relation to a natural echo.

Towards the end of 1975 Ros Wayland wrote to me that he had succeeded in interesting Finnish Television in the idea of filming a performance of *Echo Piece* at Muddusjarvi. I had some initial reservations about the idea of attempting to record this work, and about the disturbance to the natural environment which might be caused by the incursion of a television crew; nevertheless it seemed worth taking the chance of documenting it in this way and of presenting it before a public audience. I discussed it with Howard Skempton and we agreed to make Muddusjarvi our objective for the following April. Howard and I had been working together as a percussion duo for two years and had composed a number of pieces based on rhythmic systems for drums and woodblocks. We both saw the opportunity to perform *Echo Piece* as a valid extension of this kind of work.

We arrived in Helsinki on April 3, 1976 to find that there were differences of opinion within the Finnish Television hierarchy about whether the programme should be allowed to go ahead. Thanks largely to Ros Wayland's enthusiasm and powers of persuasion (he was to direct the film) these were favourably resolved; we seemed to have succeeded in reassuring those responsible for the production that this was not to be a mere stunt or 'happening', as some of them had imagined, but a serious piece of acoustic investigation. Five days later we arrived at Muddusjarvi with a team of sound technicians and cameramen, and recordings were made in the early morning on April 9 and 11.

Here follows a description of the four movements of *Echo Piece* as it was performed at Muddusjarvi.

1. Starting at the foot of the cliff the first player (M.P.) begins walking, playing a regular pulse on the woodblock (one stroke

every four steps), so that as he moves away the echo from the cliff gradually becomes audible. He continues until he reaches a predetermined point at which the echo is heard one second after each stroke is played. Here he stands still and stops playing.

(Taking the speed of sound as 1,120 feet per second, the distance from the cliff at which the echo is heard after one second is 560 feet.)

2. After a short pause the second player (H.S.) begins walking away from the foot of the cliff, at a slightly different angle from the first player, playing a stroke on the woodblock every four steps. On hearing the regular pulse of the second player, the first player standing still at the point he has reached begins playing a pulse in alternation, fitting in his strokes exactly halfway between player two's strokes as he hears them.

   As the second player moves closer, because of the decreasing distance between them, the pulse as heard by player one appears to accelerate, so that he has to accelerate his alternating pulse to keep in time with it.

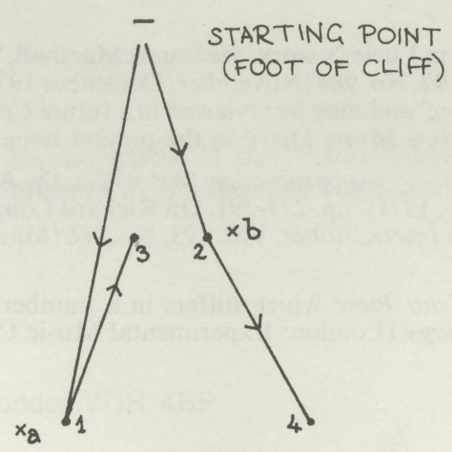
   For player two, a further acceleration in player one's pulse (over and above the actual acceleration played) is apparent as he approaches; he should not respond to this, but should keep his own pulse and walking speed as constant as possible, while observing the changing relationship between his own and player one's pulse as he hears it.

   Player two stops walking at a point half as far out from the cliff as the point reached by player one. Four pulses are now audible: the one played by each player, and the two echoes. The rhythmic relationship between them is heard differently by each player, and would of course be heard differently again by listeners in other parts of the space.

   Both stop playing and there is another short pause.

3. Player one starts walking back towards the cliff (see diagram). This time he plays one stroke on the woodblock every two steps (double tempo). Player two, standing still, plays in alternation to player one's pulse as he hears it. Player one maintains a constant pulse and walking pace, while the rhythmic relationships which he hears change as he moves in relation to player two's position and to the cliff. He stops walking halfway back to the cliff, parallel with where player two stands, and both then stop playing.

4. After another short pause, player two walks outwards to a point parallel with player one's previous position (i.e. also about 560 feet from the cliff), playing a stroke on the woodblock every two steps. Player one, standing still, again responds by playing in alternation with player two's pulse as he hears it. This time player two's pulse appears to him to



decelerate as the distance between them increases, so he has to slow down his alternating pulse to keep in time. Player two maintains a constant pulse and walking speed, while observing the changing rhythmic relationships with player one's pulse and with the two echoes as he moves further away.

The length of this performance was just over 6 minutes.[3]

Because of their spatial separation, the rhythmic and acoustic perception of the event is different for the two performers at every stage. Other movements were also tried, but those given above were chosen because they gave the maximum possible variety within the physical limits of the situation.

For the stereo sound recording microphones were placed at points a) and b) (see diagram), about 300 feet apart. This gave a difference varying between 0″ and ¼″ in the time each sound was recorded, depending on the difference in distance of its place of origin from each of the two microphones. Both microphones were connected with long leads to the same tape recorder in order to ensure exact synchronisation. The recording thus created the impression of hearing each stroke played and each echo from the two separate points simultaneously.

It should be stressed that this or any other form of recording could only be a partial documentation of the event, which by its nature makes use of a constantly changing spatio-acoustic structure with no single point of focus. The primary purpose of the performance was not to make a recording as such, but to demonstrate some of the acoustic characteristics of the chosen location and of the movement of sounds within it. (This implies no reservation about the actual recording made on April 9, which was of excellent quality thanks to the skill and sympathetic involvement of the two Yleisradio sound technicians, Esko Tolonen and Esko Ranta.)

The woodblocks which we had brought from London proved inadequate, and so we tried out various found materials to produce a sound with sufficient carrying power: stones, pieces of wood, metal bars and so on. The ideal sound source was discovered by Ros Wayland on the morning of the first performance: a pile of pine and birch logs, selected pairs of which when struck together gave out a clear ringing note. This discovery enabled the performances to be given with materials integral to the environment itself — a much more satisfactory solution than the use of imported instruments.

The television version, filmed on the morning of April 11, was shot with two cameras placed at points corresponding to the positions of the microphones in the sound recording. The two cameras should have been fitted with crystal synchronisation units to ensure that they were running at exactly the same speed. Unfortunately the need for absolutely precise synchronisation seems not to have been fully appreciated, and these devices were not made available. After some delay and in spite of technical difficulties the editing of the film was completed in March 1977 by Ros Wayland and Erkki Kaikkonen in the Yleisradio studios at Rovaniemi. Because of the lack of precise synchronisation it was decided not to attempt to cross-cut or mix the two sound tracks, as had originally been intended; each movement is seen and heard from one position only, with a change of viewpoint occurring in the pauses between movements. The completed film includes in addition to *Echo Piece* an interview and discussion about the work, and a second section based on my piano piece *Arctic Rag,* with close-up colour photography of rocks, lichen, plants and other features of the landscape around Muddusjarvi. When the film was seen in Helsinki the programme production department suggested making some cuts in *Echo Piece* before showing it. Perhaps it seemed to them too sparse and uneventful in visual terms for normal television viewing. Ros Wayland and I have not agreed to any cuts being made, since these would inevitably interrupt the continuity of the rhythmic changes which define the space acoustically as the performers move from one point to another. It remains to be seen whether they will now agree to show it complete.

NOTES:

[1] For a recent article on Alvin Lucier's work, see Stuart Marshall, 'Alvin Lucier's Music of Signs in Space', *Studio International,* Vol. 192, No. 984 (November/December 1976), pp. 284-290. (This issue is devoted to 'Art and Experimental Music' and may be reviewed in a future *Contact.*) Marshall's own work in this field is discussed briefly in the New Music Diary in the present issue of *Contact.*

[2] On Lawrence Weiner, see Lucy Lippard's essay 'Art within the Arctic Circle' in her book *Changing* (New York: E. P. Dutton and Co., 1971), pp. 277-291. On Richard Long, see Andrew Causey, 'Space and Time in British Land Art', *Studio International,* Vol. 193, No. 986 (March/April 1977), forthcoming at the time we went to press.

[3] A previous version of *Echo Piece* which differs in a number of respects from the present one was published in *Visual Anthology* (London: Experimental Music Catalogue, 1974), p. 7.

© JOHN MICHAEL EAST 16

The British Music Information Centre

EMERGING FROM THE HORROR of concrete and 'temporary surface' that one day will be smoothed into the rebuilt Bond Street tube station, one finds it a relief to look across Oxford Street and into Stratford Place towards the elegance of Lord Derby's former home which now flies the elephant flag of the Oriental Club. If you enter Stratford Place, passing on your right the limousines of the Kuwait Embassy and on your left the offices of Polydor, you will arrive at number 10, the home of the Royal Society of Musicians, in which are also housed the Incorporated Society of Musicians, the Composers' Guild of Great Britain and the British Music Information Centre.

The Centre will celebrate its tenth birthday on November 7. Its purpose is to facilitate performance of 20th century British music by providing a reference library of scores, recordings and biographical information, and mounting occasional events. It is open to the public, 10am to 5pm, Monday to Fridays.

The scores are in browser boxes arranged according to their performance requirements, e.g. orchestra, brass ensemble, solo instrument, opera, church choir, songs, school music. All the scores have been given to the Centre, mostly by composers or publishers. There are roughly equal proportions of manuscript and printed scores. They begin with composers working at the beginning of the century — Elgar, Delius, Stanford. (This we owe largely to a windfall which arrived when the British Council decided to disband its library of scores and discs.) And they carry on right up to the present; new composers are always emerging to contribute scores. It is to the emergent composer, not always young, that the Centre feels its most crucial responsibility. In most cases a publisher will not promote a composer unless he has already achieved some notable performances, and the Centre is the only place where his work can be on permanent display. Who can submit scores? If the composer is a member of the Composers' Guild, which set up and to some extent supports the Centre through a levy on subscriptions, his scores go in automatically. Scores sent by publishers are also accepted without question. In other cases there is a scrutiny panel which exists not to make an 'artistic judgement' but simply to preserve the objective integrity of the collection. The question of just who is a British composer is more awkward. So many Commonwealth composers are resident at some stage in Britain, and so many British composers reside for a time in other Commonwealth countries that we accept them both ways. This seems to make sense, though not so much for North America.

The records are all long-playing and all given by composers or record companies. Some have intrinsic interest as recordings, but our main interest in them is simply to have a recording to back up a score. Recordings of contemporary music are not best-sellers and are deleted pretty quickly: more than half our discs are now unobtainable though they may have been the only recordings ever made of a work.

The tapes are all large-size open-reel. (We have just obtained a grant from the Leche Trust for further equipment, including a cassette unit.) Apart from a few from Novello or private donors, all the tapes are owned by the composers and simply housed here for study. We record performances onto the tapes from recordings supplied by the composers or their publishers, or directly from radio.

It is as well to point out that we never allow any score or recording to leave the Centre or any copying to be done without the express permission of the copyright owner. If you wish to obtain performance material you can go directly to the publisher, or in the case of works in manuscript, we shall put you in touch with the composer.

As for listening facilities, in 1967 the fashion was for housing everything in a wooden cabinet: we now call this multiple unit the coffin. It can record onto tape or cassette from tape, cassette, radio or disc. It is connected to loudspeakers, but we normally use headphones, and the two separate record players and tape decks can only be used with 'phones, allowing everyone to listen undisturbed. The piano may be used for trying things over.

Scores, discs and tapes are indexed on cards. The Centre has also published five catalogues: *Orchestral Music* vols. 1 and 2 (1958, 1970), *Chamber Music* (1969), *Instrumental Solos and Duos* (1972) and *Keyboard Solos and Duos* (1974). A complete set costs £2.40 ($7.50) post free, or they may be had singly.

For composers who are already established, biographical information may be obtained from books, articles and record sleeves. But the Centre provides access to information on emergent, unpublished and unrecorded composers that would otherwise be unobtainable.

Special exhibitions are put on frequently at the Centre by publishers and the BBC for composers receiving notable anniversaries or significant first performances. This year we have already had Elizabeth Maconchy at 70 and John Joubert at 50, the one from Chester and the other Novello, and we shall have Wilfred Josephs from mid-June. During the Proms each year the BBC displays a score of each of its newly-commissioned works for public inspection. Record companies have so far been slow to see the value of this facility.

The Centre is available free of charge to performers, either individuals or groups, wishing to present programmes in which 20th century British works predominate. We have had performances by well-known improvisation groups, of electronic tapes as well as more orthodox recitals. These are informal occasions and may include scheduled discussions; the value of a friendly try-out both for composer and performers is inestimable. In the evening the Centre makes a very pleasant music room and has a faultless acoustic. Anyone who is interested should contact the Librarian at least three months in advance of the proposed date.

As well as material on British composers, the Centre regularly receives discs, scores and biographical information from the music information centres of other countries promoting their own composers. Though we can do nothing like this ourselves we can't stop the stuff coming in, and I for one wouldn't want to. The discs have all been catalogued, but the scores and pamphlets have still to be put in order.

There are of course other information centres nearer home. The Scottish Music Archive is part of the University of Glasgow campus, the Welsh Arts Council is setting up a centre as part of the University College, Cardiff campus and Dublin is also looking to do something of the sort. (There is of course no English Centre.) These other institutions are essential to our functioning as the British Centre and we in turn are able to direct special interest towards them.

A count was first made of visitors in 1969, when it was 354; in 1976 it was 1,323. They come from Greater London most frequently, but also from all over Britain, the Commonwealth, the USA and Europe. About half are students. Taken a different way, about half are looking for performance material: instrumentalists, singers, conductors, television and radio producers, many of whom come from continental stations. Some come specifically to look for a composer from whom to commission a work, something being done more and more by schools today. We see journalists, musicologists, librarians, musicians engaged in research, students with projects. There are also teachers, sometimes in groups. We have a special section where works intended for school use or for beginners can be browsed through — not that teachers ever confine themselves to that section.

As it comes to the end of its first ten years, the Centre is having to undergo a reappraisal of itself in order to prepare for its teenage. The principal factors here must be its potential for growth and its relationship with other bodies upon whom it must depend for financial aid. If the present ethos is to be maintained it must continue with its present services and say with double meaning, 'Everything given free'.

The Centre was originally furnished by a grant from the Gulbenkian Foundation. Since then it has existed on an Arts Council grant (£1,000 in 1967, rising to £3,500 in 1976) and a covenanted grant from the Performing Right Society (£1,000 per annum for seven years from 1971 yielding £1,640 per annum). Other small grants and donations brought the total income up to just over £6,000 for the first time last year. The staff consists of secretarial services provided by the Composers' Guild and a Librarian with a part-time assistant. The Arts Council has had to warn all recipients of grants that it may not be able to maintain them in the coming year and the Performing Right Society is not intending to renew its covenant. Discussions are now taking place under the auspices of the Arts Council; universities have been approached; certain trusts have shown cautious sympathy.

It is probable that the Centre must, like any ten-year-old, now enter a decade of growth. As the 20th century goes on, the material of the fairly constant number of living composers is being buried by that of the growing toll of dead composers. As the end of the shelving space comes within sight should we not enter the world of the microfiche? There is no doubt that the Centre's work for the living composer will have to be supported by specially interested parties; its growing value as a national archive may be a wider responsibility.

The British Music Information Centre (10 Stratford Place, London W1, tel. 01-449 8567) is open to the public Monday to Friday, 10am to 5pm.

Electronic Music Studios in Britain - 5&6

UNIVERSITY OF EAST ANGLIA, NORWICH

DENIS SMALLEY

THE MUSIC SECTOR of the School of Fine Arts and Music opened for business in the new Music Centre building in October 1973 after an eight year occupancy of premises in the University Village. The generosity of the Nuffield Foundation combined with the consultancy of Tristram Cary and Electronic Music Studios, London, enabled the building of the Electronic and Recording Studio and the purchase and installation of equipment for sound recording and electronic music composition.

Our sound engineer, Tryggvi Tryggvason, coming from Decca, took up his appointment during the summer of 1973. Most of his time for the first twelve months was spent in correcting anomalies, continuing the purchase and installation of equipment, and setting up the M.Mus. sound recording course. He is responsible for the day-to-day administration, and teaching related to sound recording.

Only with the appointment of composer Ian Bonighton as lecturer in October 1974 could composition activities start to take shape. His accidental death in May 1975 put a temporary halt to any new developments since under the University's financial restrictions at that time the vacant post was automatically frozen. However, the University was able to offer a temporary fellowship to continue (or recommence) essential teaching and composition development. I took up this one year fellowship in October 1975 and was appointed to a permanent lectureship in October 1976 when the post was unfrozen. It is therefore only recently that a composer has been assocated with the studio long enough to initiate compositional directions and teaching centred around the studio.

The history of the post of technician has also been a checkered one. A junior technician appointed in 1974 resigned in April 1975 provoking the freezing of the post until the Autumn Term, 1976. Our present technician, Michael Lewis, formerly of Grundig, joined us in November 1976.

The studio occupies three rooms — the sound engineer's office, the technician's workshop, shared with the computer, and the studio itself, a large rectangular room, comfortably decorated and furnished, capable of dealing with classes of up to 20 people. A listening room in another part of the building is equipped for editing. The three studio rooms are at first floor level adjacent to the balcony of the Concert Room (housing two Steinways, harpsichord and chamber organ) which is designed as a large, orchestra-sized recording studio in addition to its other roles for concerts and teaching. It is acoustically variable and linked to the recording studio by 20 microphone lines and closed-circuit television.

The studio and equipment are put to a variety of uses. The main, paired functions are as a composition studio (central jackfield and remote control to tape recorders in six postions) and as a control room for professional sound recording. The Midas mixer was purchased for outside recordings (M.Mus. recording projects and preparation of master tapes for LPs, several of which have been produced by the studio) but along with the Lockward Major and Tannoy speakers provides a flexible, interesting and powerful diffusion system for electronic music concerts. Presentation of electronic music before a public is regarded as an integral function since without it a composition studio can easily become inward-turning, avoiding a special part of its responsibilities. In addition, few people realise the problems and the vastly different impact which electronic music well-diffused among an audience can achieve. Our system was first used in the Norwich and Norfolk Triennial Festival last October and was further put to the test last November in a series of concerts of works for electronic sound and voice (with Sarah Walker) for the Arts Council's Contemporary Music Network. Finally, we provide and maintain equipment for teaching in the Music Centre.

The studio's teaching functions cover several different kinds of courses. All students in composition undertake a studio apprenticeship which I feel to be an essential experience to retrain the ear, whether or not the composer is or intends to remain studio-orientated. Second and third year students in Acoustics II study electronic systems and elementary sound recording. Certain other specialised seminar series (Electronic Music for example, which is listening- and project-orientated rather than strictly compositional) involve concentrated studio work. The undergraduate course is partly assessed through continuous assessment, and for the final examination submissions composers may present a composition folio of work over their three years. The one-year, taught, post-graduate M.Mus. offers both sound

recording and electronic composition. M.Phil. and D.Phil. degrees are available in research only. To supplement its teaching facilities, the studio possesses an extensive library of LPs and a growing tape collection of works composed since 1970, which provide an indispensable research facility as well as a pool of works for possible concert use. We are a small music school (under 40 students) which favours concentrated work rather than courses of an introductory nature.

In recognising composition and creativity as valid research activities we have been fortunate to be able to receive applications from composers to realise a work in the studio out of term. So far, the studio seems to have been particularly attractive to French composers, partly because of my contacts with them, partly because of our equipment, and also because of the surfeit of trained composers compared with the lack of open studios in France. Although commissioning is not possible we have been able to offer visiting composers accommodation and all facilities for four week periods. Pierre Tardy and Fernand Vandenbogaerde completed works in 1976. André Bon and Paul Mefano have works in progress.

The System 2100 computer, a generous gift of the international insurance brokers Faber, Willis and Dumas was installed in April 1976. It is only now, with the stabilisation of studio personnel, with the working out of the computer's individual difficulties, and with the assessing of possible projects in detail that we have decided to begin the development of an elementary mixed digital synthesis system. Ideally I should like to see our two generation studio transformed into a three generation studio, a confluence of the classical studio with its still very much indispensable techniques, the analogue synthesizer and a mixed digital synthesis system.

Composers and commentators have recently been talking about what they call 'the crisis in electronic music'. Changing technological possibilities and ideas have not been paralleled by changing musical concepts. The result has been a confusion between means and ends, reaction and progress, and in the extreme, a situation where potentially progressive tools are used to create backward-looking products. Now that our basic equipment, mainly of very high quality, is installed with permanent personnel to work with it (a technician is perhaps more important than the equipment itself), we like other studios are entering a period of reassessment.

Electronic and Recording Studio
Music Centre
University of East Anglia
Norwich NR4 7TJ

Current Personnel

Directors: Denis Smalley (Lecturer)
Tryggvi Tryggvason (Sound Engineer)
Technician: Michael Lewis

A selection of works composed in the studio

Address enquiries for performance or educational use to the address above. We shall refer to the composer where necessary.

Ian Bonighton	*De Quartuor Vigilia Noctis* (1974)
	Three Perspectives (1974)
Denis Smalley	*Darkness After Time's Colours* (1976) first performance: Fylkingen, Stockholm, November 11, 1976
Pierre Tardy	*Dissensions* (1976) first performance: Norwich and Norfolk Triennial Festival, October 16, 1976
Fernand Vandenbogaerde	*Kaleidoscope* (1976) for four-track and stereo tapes (certain elements realised in the studio of the Conservatoire Municipal de Pantin, Paris) first performance: Festival of Metz, November 19, 1976

List of main studio equipment as at January 1977

Electrosonic 16-in 4-out mixer (with four EMS voltage-controlled quadrapans)
Midas 12-in 4-out mixer

One Quad 303, ten Quad 50E amplifiers
Studio monitors: four Lux LX77 speakers
Concert speakers: four Lockward Major speakers
eight Tannoy HPD 315A 12″ speakers in custom-built QLS cabinets (two speakers per cabinet)

Two Studer B67 stereo tape recorders (38, 19, 9.5 cm/sec)
Two Bias Electronics stereo tape recorders, one with variable speed (38, 19 cm/sec)
Revox A77 stereo tape recorder with editing modification and Angus McKenzie modification (38, 19 cm/sec)
Two Revox A77 stereo tape recorders (38, 19 cm/sec)
Two Revox A77 stereo tape recorders (19, 9.5 cm/sec)
Bias Electronics ½" four-track tape recorder (38, 19 cm/sec) with variable speed
Teac A2340 four-track tape recorder (19, 9.5 cm/sec)
Teac, Neal and Akai cassette recorders

Microphones:
Six Neuman KM84, three Neuman KM83, two Neuman omnidirectional capsules
Three AKG414, one AKG contact, one AKG Lavalier, two AKG D224
Two Calrec 1000, two Calrec 1050
Two Beyer M160

Synthi 100 synthesizer
VCS3 synthesizer
System 2100 computer, General Computer Systems Inc. (core capacity: 24,000 16 bit words; peripheral storage: two digital tape decks)
Eight Dolby noise reduction processors, A type, model 361
AKG BX20 reverberation unit
EMS variable speed unit
Transcriptors turntable with quadraphonic replay facilities and V15 mark 3 cartridge
Various headphones, test equipment etc.

MORLEY COLLEGE, LONDON

MICHAEL GRAUBART

MORLEY COLLEGE (unlike Goldsmiths' College, whose studio was featured in *Contact 15)* is exclusively an adult education college with no full-time students; most of its classes take place in the evenings or on Saturdays. In 1959 it became the first academic institution in this country to hold classes in electronic music, with Daphne Oram as tutor; owing to the lack of equipment, it was only through the generosity of Miss Oram in inviting students to her own studio that any practical work was possible at all. In 1964 Miss Oram became too busy to carry on, and the classes were discontinued until the present director set up the college's studio in 1971, the first class taking place in September of that year; from the outset, the emphasis has been on teaching the theoretical and practical fundamentals.

Our initial equipment (advice on which was kindly given by Hugh Davies) consisted of two Revox G36 and two Revox A77 tape machines (one with variable speed and self-synchronization), one VCS3 synthesizer, a small stereo mixer, an amplifier, two large Tannoy speakers, headphones, two microphones and an oscilloscope. This was stored (and partly operated) on two large trolleys, which had to be wheeled in and out of a small store adjoining the room in which the class was held.

The College's expansion into a new building in 1973 made it possible to instal the equipment in a permanent home, but the room is in use by other music classes for most of the week, the electronic music equipment — on a large bench and shelves — being protected by lockable shutters.

The studio is intended first and foremost to enable a number of students to work simultaneously. In addition, it was felt that a real understanding of the use of equipment could best be fostered by ensuring that students had to think out the matching and interconnecting problems themselves. For this reason, it was decided to do without a central patching system. Instead, each item of major equipment has been (or is being) fitted with strips of ¼" jack sockets on the front, enabling students to use whatever equipment they require (in situ or elsewhere) and connect it up by means of jack leads. This arrangement combines convenience with flexibility. It seems to us that the criteria for a class-teaching studio and for a studio intended to be used by one composer at a time are, in fact, very different.

The equipment is also used regularly by a live performance group. For this reason, and because of the director's own interests in taped electronic music as an art and as a teaching medium in which it is possible to listen to sounds over and over again till they are exactly what the composer wants, the emphasis in the electronic music class as such is on taped music, beginning with musique concrete and emphasising the creation of complete forms, however simple, before moving on to the use of synthesizers. There is a Friday evening class, primarily on sound, hearing and the theoretical aspects of the use of equipment, but including some analysis of electronic compositions. On Saturday (all day) the students use the studio for their compositional work, rotas being arranged when necessary to ensure the most efficient use of time and equipment.

The staff consists of the director, who also teaches the theory class. There are, however, occasional lectures by guest speakers, including Harrison Birtwistle, Tristram Cary, Lawrence Casserley, Hugh Davies, Lily Greenham, Stanley Haynes, Roger Smalleyand Peter Zinovieff.

Electronic Music Studio
Morley College
61 Westminster Bridge Road
London SE1 7HT

Current Personnel

Director and Tutor: Michael Graubart

A selection of works composed in the studio

Address enquiries for performances etc. to the above address; these will then be referred to the composers.

Graham Bradshaw	*Tribute to a Dancing Lady* (1975-76; partly composed at Goldsmiths' College)
Roger Cawkwell	*Technicolour Yawn* (1971)
Michael Graubart	*Improvisation on a chord* (versions 1 & 2) (1971,1972)
	Metabola for flute, bass clarinet, viola, percussion and tape (1974)
Peter de Moncey-Conegliano	*Hannele* (1975-76)
	Amphibian Fogg (1976-77)
Roger North	*On B♭* (1976; partly composed in private studio)
	Agony of Kings (1973-74; tape for music-theatre piece; partly composed in private studio)
Andras Ranki	*Dr. What on Earth* for flute, clarinet, bassoon, string trio and tape (1974)
Anne Ross	*Nine* (1975-76)

Studio equipment as at January 1977

Portable 5-in, 2-out mixer
Lux and Lecson amplifiers
Tannoy and Lecson speakers
Revox A77 tape recorder (low speed; two-track stereo)
Revox HS77 tape deck (high speed, with variable speed and self-synchronisation; two-track stereo)
Two Revox G36 tape recorders (one high, one low speed; two-track stereo)
Revox A77 tape deck (low speed; four-track stereo)
Akai tape recorder (low speed; four-track stereo)
Two VCS3 synthesizers
Touch keyboard with sequencer for one VCS3
EMS 8-octave filter bank
Simple envelope-follower (own construction)
Simple ring modulator (own construction)
Erskine Laboratories Type 13 oscilloscope
Microphones, headphones
Record player, electric organ, piano, percussion instruments

Successful experiments have been going on into the use (by means of some simple additional equipment) of the keyboard and sequencer as a sophisticated envelope-shaper.

This is the fourth of a series of articles designed to acquaint composers, technicians and other sutdio users as well as our general readers with current activities in electronic music studios. At present the series will be confined to those in Britain. Studio directors are invited to submit *brief* articles, following the layout displayed above, for inclusion in future issues. It must be stressed that only brief articles will be considered for publication and that, since we normally only have space enough for one studio per issue, a waiting list may develop. The next studios to be featured will be the West Square Electronic Music Studio, London and the studio at the University of Glasgow (*Contact 17*).

UNIVERSITY OF LONDON GOLDSMITHS' COLLEGE

MUSIC AT GOLDSMITHS'

M.Mus. courses
(two years part-time; one or two evenings per week)

Analysis
a comprehensive introduction to contemporary musical analysis, including hierarchical techniques, functional analysis, set theory, information theory, structural linguistics, semiology and other modern techniques which have been given musical application by analysts; examination by dissertation, portfolio, one written paper on aesthetics, criticism and interpretation and a viva voce

Composition
intended for graduates possessing original talent in this field; submission of a substantial work for orchestra or instrumental ensemble, which may include choral or solo vocal parts or electronic resources, a portfolio of smaller works, studies in analysis, one written paper on aesthetics, criticism and interpretation, a six-hour composition paper and possible viva voce will be required; all composition students have access to the department's well-equipped electronic music studio (see the article on this in *Contact 15)*

Musicology
study of the basic tools for research, including paleography, bibliographical work, techniques of deciphering early hand-writings and early forms of notation, of compiling and annotating a critical text, of adducing information from archival, iconographical and other historical sources, book production and interpretation; examination by special study, portfolio, one written paper on aesthetics, criticism and interpretation and a viva voce

M.Phil. and Ph.D.
Research degrees by thesis; forms of application can be obtained from the address below

B.Mus. (Hons) part-time *(usually four years; two or three evenings per week)*

B.A. Combined Studies (Hons) *(four years full-time; third year abroad)*
Music/French and Music/German are at present available

B.H. (Hons) *(three years full-time)*
Music/Dance

The above courses are offered in addition to the three-year full-time B.Mus. (Hons) degree course

Other non-degree music courses, Saturday Schools, concerts etc.: details from SASS Office at Goldsmiths' College

Further details concerning the degree courses above can be obtained from The Admissions Office, University of London Goldsmiths' College, New Cross, London SE14 6NW

Reviews and Reports

TADEUSZ BAIRD: CONCERTO for oboe and orchestra
Edition Peters No. 8324, 1975 (£12.50)
CHINARY UNG: TALL WIND for soprano, flute, oboe, guitar and cello
Edition Peters No. 6562, 1975 (£5.00)
WERNER HEIDER: STUNDENBUCH for twelve voices and twelve wind instruments
Edition Peters No. 8201, 1974 (£14.25)
TORU TAKEMITSU: GREEN for orchestra
Edition Peters No. 66300, 1969 (£6.00)

ADRIAN THOMAS

Only last autumn in these pages John Casken[1] berated Peters Edition for the high retail price of their music. Consider then these four scores: who is going to find £14.25 for a 53-page reproduction of Werner Heider's admittedly legible original manuscript? While in none of these scores is there any real waste of space, the price of each works out at roughly 30p a side. Now this holds true whether it's an MS copy (Heider) or printed (the rest), large staves (Ung) or small (the rest), large pages (Baird — 30 cms. by 42 cms. rising to 69 cms. for fold-ups, or small (the rest — just larger than quarto). At least with the Baird you feel you may be getting some value for money, for it is the best printed of this group, coming as it does from the formidable stable of PWM in Poland. (In passing, I might mention a feature of PWM's 'open' attitude to publishing. Just one year ago they brought out a catalogue (Katalog Dysponenda) of *all* the music — of every conceivable kind, from pop to propaganda, from medieval to modern — which they have published in the 30 years since the firm was reconstituted as a state concern after the war.[2] Included are details of which reprints are now available, how many copies have been printed, the price then and now (often the same if not cheaper) and how many copies remain in the shops as of January 1, 1976. It's the sort of socio-musical document I'd very much like to see published by our own houses.)

Tadeusz Baird's Oboe Concerto (1973) is his second composition for oboe and orchestra and is dedicated, like the *Four Dialogues* (1964), to the German oboist Lothar Faber. While in the earlier piece the oboe is primus inter pares in a chamber ensemble, the concerto uses a full-size symphony orchestra (triple woodwind, no oboes, plenty of percussion) as a characteristically active backdrop. The concerto re-emphasises Baird's fondness for four-sectioned compositions, and while he himself has asserted that 'the four parts [are] strictly differentiated in respect to their character, mood and tempo', the myriad of minute cross-references between the sections gives the work more the feeling of a Lisztian fantasia. Not, I hasten to add, that Baird's style bears any aural resemblance to Liszt, although in this piece his customary use of vague rhythmic textures is juxtaposed in the second and fourth sections with metred ideas of a decidedly more conventional nature. Baird, who was born in 1928, continues to base his style on an 'atomic' post-serial technique which in his hands results in a rather neurotic handling of pitch and instrumental colour. In the solo part especially he seems riveted by fast stepwise crabbing movement and by angular lines given a keener cutting edge by the pervasive use of short rests and grace notes. Because this concerto does not make any radical departures from Baird's style of the preceding decade, some may feel that it is something of a pot-boiler. His personal stamp is, however, unmistakeable and I wouldn't swop this 17-minute score for any of a number of other regurgitations coming from some of his supposedly more eminent compatriots.

Unfortunately, it's precisely this feeling of individuality that is lacking in Chinary Ung's *Tall Wind* (1970). Despite his first name, the 35-year-old Ung was, I gather, educated in the United States. His is, I must admit, a new name to me, and *Tall Wind* is one of just four of his works in the Peters catalogue. It consists of a vocalise which prefaces the settings of two of e.e.cummings' poems — *Sunset* ('stinging gold swarms upon the spires . . . ', also used by Berio in his *Circles* of ten years earlier) and *Sonnet* ('a wind has blown the rain away . . . '). For the most part the instrumental writing is conventional (little use of 'effects') and is based on a watery Boulezian idiom. The melodic athleticism and rhythmic fluidity is, however, not matched by the necessary balance of pitch control, and while Ung may be aiming at a quasi-Eastern drone in the repetitive heterophony, the circulation around limited notes in limited registers is quite at odds with the other aspects of his style. I also have a quibble to raise with Peters/Ung: nowhere is a guide to accidentals made explicit — in some cases they appear to apply only to the notes they preface, elsewhere possibly to the whole bar. This sort of oversight underlines the essential weakness of this score. The word-setting also is rarely more than ordinary.

Werner Heider is another name unfamiliar in this country, although the Goethe Institute's Exhibition called '28 Young Composers from the Federal German Republic', which has been doing the rounds in recent months, did give an opportunity to hear some of his music. (Incidentally, would the Arts Council not consider a similar project on young British composers and make a more thorough and informative show out of it?) Born in Bavaria in 1930, Heider has been the recipient of a number of German prizes and makes his living as a pianist, conductor and composer. His output covers solo works to music-theatre pieces, and *Stundenbuch* ('The Book of Hours') dates from 1972 on commission from St. Mathew's Church, Erlangen.

Heider describes in the preface how *Stundenbuch* may be seen as 'a series of meditative constellations'. As material he has taken a kaleidoscopic text by Eugen Gomringer consisting of 24 German nouns without capital letters and prefaced by 'mein' and 'dein' (geist, wort, frage, antwort, lied, gedicht, leib, blick, kraft, freude, trauer, schweigen, berkunft, anfang, weg, ziel, tod, traum, baum, blüben, gabe, haus, jahr, stunde). Although he goes on to talk about 'litany' and 'a return to pure essentials', the musical impression is one of archness and artifice, a poor man's *Stimmung*. It does share with the Stockhausen work both tonal stability (in Heider's case an intermittent D natural) and spatial grouping (in *Stundenbuch* the twelve singers are interwoven with the twelve instrumentalists around the perimeter of the concert area). But here 16-17 minutes is insufficient to set up the reflective atmosphere for which the composer is clearly aiming, and despite its careful structure and polychoral niceties *Stundenbuch* lacks the imagination of its predecessors in the field.

'Each day I would watch the landscape, its transformations . . . and study Debussy's *Jeux*.' Thus Toru Takemitsu, the Japanese composer born in the same year as Heider, on his *Green* for orchestra. It's subtitled 'November Steps II', but bears little resemblance to the earlier composition (it does not include traditional Japanese instruments) except in the sphere of influence suggested by Takemitsu's comment. The French connection is strong, not only in the title's allusion to Verlaine, but in the deliberate recreation in Takemitsu's terms of the 'mystery of Debussy'. It's a short work (about six minutes, like the Ung), but a rare success, one in which the transparent Debussyian origins are sublimated to an imagination of a distinctly higher order than that apparently possessed by any of the other composers under consideration here. I'm not aware of any direct quotations, for Takemitsu has gone to the principles embodied in *Jeux*, not specifically to the musical ideas. So while *Green* favours instrumental textures such as divisi strings and rich woodwind colours, its abiding merit lies in the way in which the composer has achieved ebb and flow, seemingly organic growth as well as literal repetitions: qualities that still remain rather elusive in Debussy's *Jeux*, not to mention his earlier music!

NOTE:

[1]In his review of five scores in *Contact 14* (Autumn 1976), p. 31.
[2]Available from PWM (Polskie Wydawnictwo Muzyczne), P.O. Box 26, Warszawa, Krakowskie Przedmiescie 7, Poland.

VINKO GLOBOKAR: VOIX INSTRUMENTALISÉE for a bass-clarinettist
Edition Peters No. 8285, 1975 (£7.50)
VINKO GLOBOKAR: DEDOUBLEMENT for a clarinettist
Editon Peters No. 8359, 1975 (£12.00)

KEVIN CORNER

Vinko Globokar, a Yugoslav born in France in 1934, is, as I am sure most readers are already aware, a highly respected trombonist who has been responsible for many revolutionary innovations in the playing of his instrument. As a performer he has been a member of the ensemble New Phonic Art (the other members being clarinettist Michel Portal, percussionist Jean-Pierre Drouet and

pianist/composer Carlos Roqué Alsina); among the works inspired by his abilities are Berio's *Sequenza V,* Stockhausen's *Solo* and Kagel's *Atem.*

Globokar is also a prolific composer whose works have been included in concerts in Britain by, for example, the London Sinfonietta (*Etude pour folklora I,* written in 1968), but he is not widely know here as such. Many of his demands upon instrumentalists are bound to weigh against the wider dissemination of his scores: *Etude pour folklora I,* for example, calls on the performers to play Eastern European folk instruments. His other best known works are probably *Discours II* (1967-68) and *III* (1969) for five trombones and five oboes respectively and the more recent *Atemstudie* written for Heinz Holliger which makes impressive use of the oboist's technical command, notably by opening with a single note sustained for some two minutes without interruption but altered timbrally throughout its duration. Many of the other effects used in *Atemstudie* are also to be found in *Dédoublement.*

Neither of the two scores under consideration here bears a dedication, but both were presumably inspired by Michel Portal. *Voix instrumentalisée* was written in 1973 and consists of a mere four pages reproduced from the composer's MS. Its title really sums up the whole piece, as does the fact that it is written for the player rather than the instrument itself. The instructions to the performer at the head of the score are to 'sing, speak and play into the instrument without the mouthpiece; play as if on a trumpet'. An impressive array of effects is produced from the instrument, and more particularly from the instrumentalist, without playing in the customary way. Most of the sounds produced by the instrument consist of the percussive noises of the mechanism which, being of limited dynamic range, call for the use of two microphones, one for each half of the instrument, and two loudspeakers at each side of the stage. The instrumentalist is called upon to sing in the normal way as well as in falsetto and guttural fashion, to whisper as fast as possible and to indulge in Sprechgesang and stuttering on various consonants (all derived from the words 'L'art et la science ne peuvent exister sans la possibilité d'exprimer des idées paradoxales'). At several points in the score the player has to produce these effects simultaneously; in one section chromatic movements of the keys in contrary motion to a lip glissando are produced together with a quiet sustained sung note varied timbrally in a way reminiscent of Stockhausen's *Stimmung.* In the final section (Globokar actually prefers to call these sections 'structures') the key movements are, rather irritatingly, written an octave higher than is customary. Surely this is unnecessary: most clarinettists would prefer to read a few leger lines than to be troubled with an octave transposition of this type. The instrument is, after all, one which does not work on octave principles, and even the more normal transposition of higher notes down an octave can cause difficulties in certain circumstances.

In *Dédoublement* (1975) Globokar gives the performer some problems apparently unique in the literature of the instrument. Here only long and short sounds are indicated, but the score, which is again reproduced from the composer's MS and is in this case nine pages long, is divided throughout into units which, although the performer can choose his own speed, should not be slower than crotchet = 60 and must be constant. Again several actions sometimes occur simultaneously and in this case involve the use of a pair of timpani. Each line of the score consists of four parts: at the top a graphic representation of the position of the clarinet's bell in relation to the skin of one or other of the drums and to the audience; then a second line indicating the sounds produced by the clarinet, a third denoting the relative position of the pedal of one of the timpani and a fourth indicating merely the second drum, on which coins have been placed. The player has therefore three actions to perform: the manipulation of the timp pedal, the usual range of playing techniques and the moving of the bell of the instrument over the drums in an anti-clockwise motion.

Microphones are placed near the drum skins to pick up the resonances from them, and at first the clarinettist has to inhale through his instrument while fingering low notes, so that the sound is controlled mainly by the bell on the drum skin. Needless to say, these operations demand an unusual degree of co-ordination. The same three actions continue throughout, but the sounds gradually change, first becoming long and sustained and then modified by a lip vibrato specified at rates between two and 13 to each of the time units previously decided upon by the performer. Slowly more effects are introduced, such as singing as low as possible while playing and later singing as high as possible while playing (both effects demanding enormous concentration and practice to control, even though pitches are not specified, because of the difficulty of controlling two functions depending on the same air supply but not necessarily the same air pressure). Requests for the use of such techniques are of course frequently encountered these days, but are not usual over such wide ranges. Globokar also exploits the multiphonics which have become such a regular feature of contemporary woodwind playing, as well as glissandi (both vocal and instrumental) and fluttertonguing over the entire range up to and including the C sharp a twelfth above the stave (many players aver that it is well nigh impossible to produce fluttertonguing more than an octave above the stave). In addition he asks for tremolandi over more than three octaves, which involves a great deal of alteration in the formation of the embouchure. As these occur for only one second at a time the result could hardly be called a tremolando. If, however, these were sustained for longer they would certainly result in the production of pitches other than those notated.

Globokar has therefore used the clarinet fully in these two pieces, and in *Dedoublement* has come up with some very interesting ideas concerning resonances from the instrument. Both scores are produced on fairly stout card (more durable than the *covers* of most music), but interest will surely be restricted by the high prices. Finally, it would not, I think, have been beyond the publishers to provide translations of the performance instructions which are, with the exception of the explanation concerning multiphonics, entirely in German.

SOUND RECORDING PRACTICE, edited byJohn Borwick
Oxford University Press, 1976 (£16.00)

RICHARD ORTON

My interest in this book comes out of my involvement with electronic music, and the establishing and directing of an electronic music studio. I am therefore not among those for whom the book was primarily written (presumably budding sound engineers in the audio industry) but, since all electronic music studios must rely heavily on the equipment produced for recordings, stand to gain considerably from its study. There is no doubt that it fills a notable gap in the literature on the subject. There are many books, and articles galore, on specialised equipment or techniques, but there is no authoritative, even didactic, recent book on all aspects of sound recording. The Association of Professional Recording Studios is to be congratulated for supporting those of its members who recognised and responded to the need for a comprehensive manual of this sort.

The editor has assembled a team of contributors considerable in authority and number, which provides for both interest and variability. There are 21 authors for the 25 chapters divided under six broad headings. John Borwick himself writes an opening chapter as a 'Technical Introduction', then follow three chapters on 'The Studio', eight on 'The Equipment', seven on 'Techniques', three on 'Manufacturing Processes', and three on 'Allied Media': 'Sound Broadcasting', 'Television' and 'Film'. Rightly, I find the emphasis placed on the two central sections, with a total of 236 pages. I have found no other book which puts all the information on professional recording equipment and techniques so clearly and succinctly. Occasionally contradictory attitudes between authors appear (e.g. Tryggvi Tryggvason's clear preference for multi-miking techniques, and John Borwick's equally clear suspicion of them) but this does not obscure a general desire to inform. A very odd exception is John Keating's chapter called 'Popular Electronic Music' which should perhaps have been titled 'How I made these four albums'.

The editor's opening chapter, 'The Programme Chain', briefly outlines the various stages in the planning, recording, manufacture and marketing of a gramophone record. Inevitably, perhaps, my oblique relationship to the author's received economic assumptions gave pause: ' . . . it is of first importance that records do ultimately make money . . . However popular the work is felt to be, its marketability must be coldly assessed in terms of the record buying climate.' (I later reflected that, in this sphere too, electronic music ' may disobey this rule . . . ' (cf. p. 15).)

Alex Burd's chapter on 'The Acoustics' of the sound studio (later complemented by Stephen Court's 'Monitoring Systems') gives a salutary reminder of the importance of knowing the acoustic properties of the spaces you are recording in, on the one hand, and monitoring in, on the other. Thorough consideration of the frequency response, reverberation, background noise, sound insulation and possibilities for varying studio acoustics at need, would avoid the situation where the only acceptable place for listening to a tape is where it was made! It has often happened that recording engineers, performers and composers have been disappointed with recordings for this very reason.

I would like to have seen a more thorough consideration of special purpose microphones in the chapter on 'Microphone Circuits' or elsewhere. This is perhaps one area where the recording industry has over-dominated. In a book of this title, one might expect to see mention of hydraphones, contact, rifle and probe microphones despite their peripheral relevance to most professional recording studios.

In the section on equipment Richard Swettenham discusses 'Mixing Consoles' and signal routing; Michael Beville writes, in a chapter entitled 'Extra Facilities', on limiting and compression, noise reduction systems (concentrating largely on the Dolby system), equalisation, reverberation and, very briefly, tape phasing. Angus McKenzie writes informatively on 'Magnetic Tape' (the pocket history is interesting), on 'Tape Machines' and 'Equipment Alignment', and chapters on 'Mobile Control Rooms' (Richard Swettenham) and 'Maintenance' (L. G. Harris) complete the section.

The 'Techniques' section includes Derek Taylor giving a thoughtful account of BBC practice in recording speech and drama, Tryggvi Tryggvason on recording 'Classical Music', from solo performer to full orchestra and opera, Bob Auger on 'Location Recording', and Peter Tattersall on the special techniques used in recording pop. Tristram Cary just manages to encapsulate 'Synthesized Music' in 15 pages, and to point to some of the developments in the uses of digital devices that are taking place.

The theory and practice of disc cutting and manufacture, and tape duplication are well covered in the section 'Manufacturing Processes', while in the last section on media, Glyn Alkin writes on 'Sound Broadcasting' and 'Television', and Edgar Vetter on 'Film'. There are some useful appendices: on units and conversions, a selection of references to published Standards, on 'A.P.R.S. Information Sheets', and on 'High Sound Levels and the Impairment of Hearing'. The one appendix I find totally inadequate is the bibliography. Many more references should be given in a book which by its nature is likely to be used as a textbook. Virtually no articles are listed, and the selection appears haphazard, especially so for electronic and computer music. In addition to this too-brief bibliography, one or two of the chapters have short lists of references, and it would have been helpful if all authors had done this. One is not quite sure what the editorial policy was, but it has produced inconsistency here.

Complaints on technical matters are few. (I should like to thank David Malham for his consideration of the technical aspects of the book.) The phon, mentioned on page 20, is neither defined nor appears in the glossary or index. After John Borwick's exemplary definition of dB(m) as against dB(v) on pages 10 and 11, where an exhortation to clarify uses of these units is implied, it is a pity that later writers add to the possible confusion by referring to 'dBm as a voltage measurement' (p.51) and introducing yet another variant — dB(u) on page 56! The technically-minded will no doubt desire greater information on actual circuitry than is generally given in this book, and one might hope for a companion volume giving the technological side of the recording industry's coin.

VARESE: A LOOKING-GLASS DIARY, Volume I: 1883-1928, by Louise Varèse
Eulenburg Books, paperback edition, 1975 (£3.00)

DAVID HAROLD COX

Our assessment of Edgard Varèse is still evolving as more comes to be known about the man and his music. In providing information on Varèse's character and life, this book written by his wife is the most important contribution to date and likely always to remain the primary source of our background knowledge of the composer.[1]

However, apart from recounting the contemporary opinions of the composer's work (which were often so ludicrously inaccurate that they are only of interest in that they show the astonishing inability of critics in the 1920s to make informed judgements on the music of their own time), there is no attempt here to consider the music's lasting qualities or to revalue it in the light of the generally more sympathetic attitude we take to Varèse today. His other biographer, Fernand Ouellette,[2] does attempt his own evaluation of the music, but in a rather naive though enthusiastic manner: the approach of a music lover rather than a musician. It is not realistic to expect Madame Varèse, so close to her husband and his work, to do better than this and attempt the impartial assessment Varèse's work really needs at this time. Instead her musical judgements are based on the literal quotation of Varèse's extensive public utterances about his music, though it is a pity that references to the composer's more private opinions remain intriguingly rare.

That Varèse was the most uncompromising of composers is evident from only a cursory examination of his aesthetic and of his musical language. These characteristics can be traced back to the fashionable, but in this case genuine, situation of an unhappy childhood. Varèse was the eldest child of an unhappy marriage and grew up in an atmosphere of tension which frequently exploded into violence; his distaste for his father very quickly hardened into outright hostility, hatred and total rejection of parental authority.

One of the most penetrating insights into Varèse's character that Madame Varèse provides comes in the first few pages: '... suddenly he became furious and I was confronted by a stranger ... A complete change of personality occurred in an instant. What he said I hardly took in, but the brutality with which he spoke, the cruelty and coldness of his look horrified me as it astounded me ... All I could think was: "This is what his father must have been like."' Many of the problems the family encountered may well have been the result of Varèse being too like his father, but whereas the father's latent aggression was released in outbursts of physical violence, in the son's case it was channelled into artistic creation.

The paradoxical effect of controlled uncontrollable violence one feels released in those terrifying aggregations of incisive Varèsian sound arose from an experience deep within the composer's soul, an experience recreated in sound with integrity and vision rather than out of the more superficial desire to gain a temporary notoriety by shocking his audiences with an artificially adopted harsh and brutal musical language.

It is a feature of both biographies that details of Varèse's early life are sparse and in that they seem to have been transmitted only by the composer himself: possibly rather one-sidedly. It is unlikely that Varèse's father was quite the monster the composer depicted, but there is no doubt of the permanent effect he had on his child. Varese's hatred of parental authority was obsessive and quickly transferred into other relationships. Anyone who established authority over him soon discovered that it was strongly resented, and as a student he quarrelled with the head of the Schola Cantorum, D'Indy, and with the head of the Conservatoire, Fauré. Most significant of all, Varèse's opposition to the domination of any system in the sphere of musical creation originated in this hatred of arbitrary discipline being imposed upon him. The cause of his uncompromising attitudes, his continual emphasis on originality rather than imitation, can be traced back to the experiences of his childhood, which created a character intolerant of authority, fiercely determined, with a potentially violent temperament that under control could be transformed into the unique language of his music.

If the general effect of Varèse's childhood experiences is clear, its detailed sequence of events is not, and the two biographies available do present conflicting information at times: for example, Ouellette places the early death of Varèse's mother in 1900 shortly after a visit to Paris, whereas Madame Varèse states that it occurred when Varèse was 14, three years earlier in 1897. Whenever it took place there is no doubt that of all the events in Varèse's early life this made the most profound impression on him. 'Knowing that she was dying, she asked for her eldest son and when they were left alone she said to him: . . . "Protect your brothers; your father is an assassin . . . " ' Varèse's attempts to follow this advice brought the father-son conflict to a crisis which was only resolved when Varèse left home for Paris in 1903.

Once their subject has arrived in Paris, Varèse's biographers recount his early musical successes with some pride. The most important event in the life of a composer — his first publication — both totally omit; the brief three-page setting of Verlaine's *Un Grand Sommeil Noir,* released in 1905, was one success that Varese apparently chose not to reveal, although Madame Varese mentions the titles of a number of works — *Colloque au Bord de la Fontaine, Apothéose de l'Ocean* (had Varèse already fallen under the spell of *La Mer*?) *Dans Le Parc* and *Poème des Brumes* — from this period of whose existence one would otherwise be unaware. Nevertheless the song does exist and as the only surviving example of what Varèse's music was like in those European years at least deserves consideration from his future biographers, as well as being a powerful work that fully merits performance in its own right.[3]

Not surprisingly Madame Varèse's biography becomes much more detailed after she met Varèse in New York in 1918. From this point onwards the title of the book becomes increasingly appropriate as people, events and anecdotes pass through the pages in rapid succession. Indeed trivial encounters are recounted in such faithful detail that the book occasionally loses its readable style.

The most important area given extended treatment by Madame Varèse is her account of the history of the International Composers Guild founded by Varèse with Carlos Salzedo in 1921. The ICG transformed American musical life by introducing contemporary music to a general public only aware of the traditional classical repertoire. In so doing the ICG was rocked by several scandals relating to both the effect of its programmes and to the organisation of its internal politics. At times Varèse seems to have had as much difficulty in dealing with his patrons as with his critics.

Of the genesis of Varèse's own creative work at this time, Madame Varèse's biography reveals little apart from a most interesting sequence of letters written to his wife from Europe concerning the initial work on *Arcana.* They show how, after *Intégrales,* Varèse was driven to write again for large-scale orchestral resources regardless of whether the resulting composition was played, and give a description of the origin of some of the opening bars of the work, one of the best examples we have of how Varèse's sonic inspiration was frequently stimulated by the visual imagination of the play of light, colour and movement. Incidentally, in these earliest references to the work, Varèse was already using the title 'Arcanes', a fact that detracts from Ouellette's explanation of its origin as being coincidentally adopted during its composition as a result of Madame Varèse having shown her husband a copy of the writings of Paracelsus, Monarch of Arcana: in any case a movement difficult to achieve when one party is in New York and the other in Paris.

Madame Varèse's first volume is both suitable as a general introduction to the work of the composer for those who approach his music without the benefit of musical training and for the enthusiast and scholar who wishes to deepen his knowledge of one of the most original composers of our time, in that it provides

background information not otherwise available. One only hopes that it will soon be accompanied by the second volume which should throw some much needed light on one of the most vital parts of Varèse's life, the period of apparent silence between 1936 and 1954, which saw the genesis and composition of one of the most crucial works of the Varesian repertoire — *Déserts*.

NOTES:

[1]It was originally published in the USA in 1972 by W. W. Norton and Co. Inc. and in this country in 1973 by Davis-Poynter Ltd.
[2]Fernand Ouellette, trans. Derek Coltman, *A Biography of Edgard Varèse* (New York: The Orion Press, 1968).
[3]David Harold Cox's paper on Varèse given at the First American Music Conference at Keele University in 1975, which contained an extended discussion of this song, will be published by the US Embassy in its edition of the conference proceedings. (Ed.)

A JAZZ RETROSPECT, by Max Harrison
David and Charles/Crescendo, 1976 (£5.95)

JAZZ NOW: THE JAZZ CENTRE SOCIETY GUIDE, edited by Roger Cotterrell
Quartet Books, 1976 (£1.75)

MALCOLM BARRY

Writing about any sort of music is difficult enough; writing about jazz is more so. There are very few serious analyses of any type of jazz, or any style, and jazz criticism, where it is not reportage, remains social in origin, anecdotal in execution, or both. There are of course exceptions to this: André Hodeir's *Jazz, its evolution and essence*[1] remains a superb book on music, while statements by the musicians, e.g. Charles Mingus's *Beneath the underdog*,[2] retain their fascination. But generally the bibliography of jazz reflects the nature of the art: an act of performance that is immediate, vital and contemporary and, because of these qualities, essentially ephemeral.

Max Harrison is one of the best writers on jazz working in this country, and he shows in his articles that he has thought deeply about many of the issues in and surrounding his subject. He generates enough confidence in his quality of thought for the reader to accept that he mentions Nietzsche, Rilke and Rolland in the first two paragraphs of his introduction because they are helping his case rather than to prove he has heard of them. He is also not afraid of controversy or of putting jazz firmly in its place from time to time, and there is scarcely a subject in his book, which covers topics from Bunk Johnson and Fats Waller to David Mack and serial jazz (sic), that is not illuminated in some way by Harrison's thoughtful commentary.

He discusses the music under six headings: improvisation, collective creation, extension of the language, extension of the form, fusion with other music and the consideration of some individuals who do not fit into any mainstream. His method is to take the approaches of individual musicians and, having set up any idea, to place an individual within that context. There are many acute pieces, especially the longish article on Gil Evans.

The book is, however, open to criticism on two main counts. First, the blurb alleges that Harrison 'has written a jazz book with a difference: a fascinating and informed review of the art form in all its intricacies'. He hasn't. Even allowing for the enthusiasm that overtakes discretion, the author has merely selected from his output various articles that have appeared in *Jazz Monthly* or *Jazz Journal* and, some pristine, some revised, grouped them under the headings mentioned above. This is essentially a retrospect of Harrison rather than a retrospect of jazz. Those who are interested would probably have read the articles when they first appeared; emphatically not a book for the potential convert, it is not a successful proselytising agent either. Further, the book does actually read as a collection of articles; it suffers from a lack of stamina — a necessary condition for a book though not essential in an article.

The other main criticism stems from the nature of jazz itself. Musical analysis and musicology take place away from their subject ('straight' music); usually the last thing the protagonists in these fields consider is the noise of the thing they are discussing — rightly, for the subject of the analysis or the historical investigation is not music as sound but music as symbol, i.e. notation. Pace Hodeir, the preservation of improvisation in notation (for analysis) is lethal to the improvisation. Jazz is an immediacy that defies the scholarly apparatus or any criticism other than that of its performance and on its own terms. Collecting articles on jazz for publication in book form is about as fruitful as compiling a volume of racing reports from 20 years back. The essential frame of reference for the potential audience is their presence at the event or their knowledge of it. Without this frame of reference most of the point will be missed. If the records (Harrison is, inevitably, most concerned with records) are in your collection, this book is likely to illuminate them or your appreciation of them. Otherwise it's not going to mean a great deal, although it does serve to show once again that jazz, hampered in criticism by its lack of notation, analytical technique and epistemology, proves resistant to discussion of itself away from itself.

One of the best things that happened to jazz in Britain was the formation of the Jazz Centre Society, a pressure group/promotion agency that believes in jazz musicians as musicians rather than as jazzers.[3] *Jazz Now* is the JCS guide and is reasonably essential (a bluffer's guide?) to those in Britain (not just London) wishing to know where they can hear the stuff, who's playing it and where they can read about it. The best section of the book is the reference directory: entries here on nearly 250 musicians ranging from Beryl Bryden to Dudu Pukwana with brief resumés of their careers, details of their agents etc. There are a few inaccuracies such as incorrect telephone numbers and the like and doubtless there could be argument over the inclusion of some names, the exclusion of others and the relative lengths of entries. However, as one of the musicians said of the JCS itself, it may not be very good, but it's the only thing there is. This directory is followed by information on recorded and filmed jazz, books on jazz and, most important, many jazz venues: all very valuable.

There are also individual articles preceding this reference section, and these contributions are distinctly variable as regards both quality and relevance. Peter Clayton is cosy, Charles Fox historical and Michael Garrick a bit too 'up-market'; there are some interviews with older British musicians telling it like it was and short pieces on folk influences in modern jazz and reflections on the avantgarde. There is also one article which is quite irrelevant to the rest of the book; presumably it was felt that the author ought to be included.

Jazz Now does, however, have one example of very successful writing. The history and the anecdote are not to be despised in musical contexts, and Brian Blain's tribute to Phil Seamen is an excellent example of how the personal view and the anecdote may be rendered into a very moving piece of writing that will send the reader to the music of its subject. And that is what the JCS — and jazz — is all about.

NOTES:

[1]London: Gollancz, 1956.
[2]Harmondsworth, Middlesex: Penguin Books, 1975.
[3]For information about the work of the society, write to Charles Alexander, Full-time Administrator, Jazz Centre Society, 12 Carlton House Terrace, London SW1.

SIMON JEFFES: MUSIC FROM THE PENGUIN CAFE
Obscure No. 7 (£1.99)
Distributed by Island Records

ROGER DEAN'S LYSIS: LYSIS LIVE
Mosaic GCM 762 (£2.80)
Obtainable from Lysis Records, 78 Kenton Road, Harrow, Middlesex, HA3 8AE — £3.00 UK, £3.50 abroad

DAVID ROSENBOOM & J. B. FLOYD: SUITABLE FOR FRAMING
A.R.C. Records ST 1000
THE SOUNDS OF SOUND SCULPTURE
A.R.C. Records ST 1001
DAVID ROSENBOOM: BRAINWAVE MUSIC
A.R.C. Records ST 1002
Obtainable from The Aesthetic Research Centre of Canada, P.O. Box 541, Maple, Ontario, Canada, LOJ 1EO

DAVID ROBERTS

Aesthetic plurality has its problems. While everyone was still playing the game of the European masterwork tradition you knew where the goal was and you knew that the general notion was to kick the ball in that direction. There were inevitable squabbles among the onlookers as to whether the ball had gone into the net or not, but no-one was in any serious doubt that was where the players were aiming. But the field of play has changed a good deal: the old goalposts stand isolated and unregarded; the players are running every which way, simultaneously engaged in all kinds of new games. For the man on the sideline, it's not just the multiplicity of new sets of rules that is confusing, but the fact that nobody is letting on what those rules are.[1]

If you agree with R. G. Collingwood's argument[2] that it is impossible to understand the meaning of a statement unless one knows what question that statement was attempting to answer (and his argument presumably holds good for artistic statements as well as logical propositions), then you will appreciate that the lack of communication about the purpose and aims of present-day music must have drastic effects upon its comprehension. Each of the records under review is ambiguous as to intention at a very basic level and suffers for it to a greater or lesser degree.

Take, for instance, *Music from the Penguin Café*. The music sounds — at the aural equivalent of a first glance — like what one might call palm court rock — somewhere at the other end of the spectrum from punk rock. It's pleasant, undemanding stuff: chugging strings, tinkling electric pianos, restrained electric guitars and subdued vocals, with no uncouth percussion; all neatly performed and well-produced. I should be inclined to dismiss the record as excessively cosmeticised and effete if it were not that it appears on the Obscure label, if there were not something about the record-sleeve that suggested the record might not be all it seemed, and if, most importantly, I had not been informed that Simon Jeffes, the composer of the material, took a fairly serious view of what he was doing.[3] Everything appears to hinge upon the word *Zopf*, the name of one of the ensembles playing on the record. (The other is the Penguin Café Quartet, a subset of the former.) *Zopf*, literally 'a pigtail' (one of the tracks is called *Pigtail*), gives rise to *Zopfstil*, the German for late Rococo style. What I understand Jeffes to be attempting (and I understand it only very dimly) is the creation of a highly refined and deliberately mannered modern equivalent. Whatever is being attempted, the point at issue is that there is virtually nothing in the way the record is presented to indicate the ideology that stands behind it. Enigmas have their place, but are easily put together and lead to self-indulgence.

Lysis, 'an ensemble specialising in the performance of contemporary music, improvised music, and jazz', is a flexible combination of musicians formed around the nucleus of Roger Dean (piano) and Ashley Brown (percussion). On *Lysis Live* they are joined by Chris Lawrence (bass) and on one track by John Wallace (trumpet). Since we have already started delving into dictionaries I might as well point out that 'lysis' is the 'breaking down as of a cell (*biol.*)' — quite a neat name considering the group's aims. Though their repertoire extends to Bartók, Webern and Stockhausen, Lysis incline more towards jazz on this record. At least, I suppose that that's what they are doing — the group's wide span clouds the issue. The better tracks — *Wheeling, Electric Suite* and *Threely* — are certainly jazz, but I'm not sure into what category the 'improvisations' fall. These sound to me like lumpish and distorted Schoenberg with jazz gestures thrown in for good measure. One particular problem of improvisation in an atonal idom is that the rhythm section can find nothing useful to do. However, the record is well worth hearing for the sake of the three tracks mentioned above.

But my critical perplexity reaches new peaks with *Suitable for Framing* which I find so unmitigatedly awful that I feel sure I must be missing the point. Three works are represented: *19IV75* by David Rosenboom and J.B. Floyd, and *Patterns for London* and *Is Art Is* both by Rosenboom. All three are for two pianos, with the addition in the last-mentioned work of the mrdangam, an Indian drum. For 99% of the time the music is loud, fast, thick-textured and pounding. The result is gross and boring and reminds me of how much I dislike the sound of the piano. But — you never know — could this not be intentional? Especially so when its impact is such a definite one. Since the record is issued by the Acoustic Research Centre of Canada one wonders if one isn't being used as a guinea-pig in some experiment. Again, the enigmatic sleeve does nothing to disclose the intention behind the music.

The other two records put out by A.R.C. are far more interesting, though they too raise aesthetic and evaluative problems. The Centre has performed pioneering work in applying bio-feedback to musical — or at least sonic — ends.[4] In David Rosenboom's *Portable Gold and Philosophers' Stones*, which takes up a side of *Brainwave Music*, the brain waves of four appropriately-trained performers are picked up through electrodes and applied to the voltage-control inputs of a bank of resonant band-pass filters. Two of the performers are monitered for body temperature and two for galvanic skin response; these signals are used to generate a chord of pulse waves which are fed through the filters. By suitably regulating their brain waves the performers 'play' on the harmonics of the chord. This is to simplify the set-up considerably — in fact one of the points that worries me is that such a mass of electronic equipment is interposed between the performers and the output that it is difficult to know how much real influence they have over the result that emerges. If the performers were replaced by further electronic equipment which functioned similarly, would there be any effective difference, other the loss of a certain frisson from contemplating the thought that 'all this is produced by the direct activity of the human brain!'? This is a live issue for so much experimental music where the means are more interesting than the aural result. For all that, this is a moderately successful piece considered purely as sound, lying somewhere in the same stretch of territory as *Stimmung*. Less successful is the same composer's *Chilean Drought* where alpha, beta and theta brain waves are each used to filter three separate readings of a news description of a

drought that occurred in Chile in 1968. Rosenboom's *Piano Etude 1* consists of a very fast, repetitive piano solo that is modified by two band-rejection filters; these are controlled by the amplitude of the pianist's alpha wave. As the alpha signal slowly changes throughout the piece, the average centre frequency of the filters moves gradually upwards, thus altering the sounds of the piano. The record is certainly very interesting, but is it intended to be anything more than a demonstration of possibilities? (The question is not rhetorical; I really would like to know.)

Sound sculpture too is not without its difficculties: in what proportions should a sulpture be regarded as an object to be looked at, to be listened to or to be played upon? On the whole the examples of *The Sounds of Sound Sculpture* work well as regards their aural qualities, and, to judge by the photographs in the booklet that comes with the record, they look good too. They fall into two broad divisions. First come items that require the agency of players to produce the sounds. Into this category falls the work of François and Bernard Baschet which is already well-known and is given rather perfunctory treatment on the record. Less familiar is that of Harry Bertoia: it consists of variations on the theme of clusters of metal rods that form elegant sky-scraper-like blocks; when excited by the hand these produce sustained hissing, ringing, booming and clashing noises. The productions of Reinhold Pieper Marxhausen appear to revolve around the idée-fixe of doorknobs, the sonorous properties of which are well demonstrated. The second category is that of sculptures that play themselves. The automata of Stephan von Huene are exceedingly ingenious and produce surprisingly complex results. He is well-represented on the record by his *Totem Tones* Nos. 2-5 (a bewildering variety of toots and hoots: like a demented recorder class superimposed upon fog-horns) *Washboard Band* (crazed mouth-organ, washboard, etc.) and *Rosebud Annuciator* (frenzied xylophone and drum); these are all possessed of great charm. David Jacobs is also allocated a large slice of the playing time: his *Wah Wahs* and *Hanging Pieces* are to vacuum cleaners as a dinosaur is to a lizard. They should be truly spectacular seen in action, thrashing their pneumatic appendages in various states of tumescence and accompanied by assorted whooshings, whines and hums. Here of course still photographs are inadequate; is it conceivable that some enterprising institution should exhibit some of this fascinating work in this country?[5]

NOTES:

[1]This metaphor is respectfully dedicated to Hans Keller.
[2]R. G. Collingwood, *An Autobiography* (Oxford: Clarendon Press, 1939), Chapter 5, pp. 29-43.
[3]I am grateful to Richard Witts for this information.
[4]See David Rosenboom, *Biofeedback and the Arts: Results of Early Experiments* (Vancouver: A. R. C. Publications, 1975). For a review of this see *Contact 14* (Autumn 1976), pp. 34-35.
[5]For more information on the artists mentioned, see John Grayson (ed.), *Sound Sculpture* (Vancouver: A. R. C. Publications, 1975). This also was covered in the review cited above.

INTERNATIONAL GAUDEAMUS MUSIC WEEK, HOLLAND
SEPTEMBER 3-7, 1976

FLANDERS FESTIVAL, GHENT, BELGIUM
SEPTEMBER 7-8, 1976

RICHARD WITTS

Now and again I receive a news-sheet through the post that looks like the weekly handout from the nearby Spar grocer, except that it's written in an eccentric English. This news-sheet contains an out-of-date diary of contemporary music, blurred photographs of winners of obscure prizes, and .. well, Spar has more to offer.

Yes, it's the infamous bulletin from the Gaudeamus Foundation of the Netherlands.[1] It intrigues me that someone somewhere has money to spend on free newsletters about new music, so last summer I attended the International Gaudeamus Music Week, held mainly in Utrecht, Rotterdam, Hilversum and Amsterdam, to discover what Gaudeamus is all about.

We move it from the large level to the high level.

The 'Music Week' turned out to be a three-day competition of compositions for (officially) any medium by composers under 35. There were 19 composers (all male) and 21 works in the competition. These pieces had been selected by an all-male jury from a couple of hundred submitted the previous January. The jury were then to award four prizes on the evidence of a single concert performance. The five members of the jury were David Bedford (UK), Klaus Hashagen (W.Germany), Tomas Marco (Spain), Otto Ketting and Enrique Raxach (both Netherlands). Here's the schedule: FRIDAY 8pm 4 works (orchestral & choral), 10.30pm Italian pieces; SATURDAY 10.30am Italian & Dutch pieces, 2.30pm 5 works (chamber), 8.15pm 4 works (chamber); SUNDAY 10.30am Italian pieces, 2.30pm 4 works (chamber), 8pm 4 works (chamber orchestral & vocal).

The Italian and Dutch pieces were not a part of the competition though some of the audience thought they were. As you can see, the schedule was quite cramped. It surprised me that the jury were able to issue prizes one hour after the last concert, having heard 37 unfamiliar works ithin 50 hours. At least one member of the jury was worried by this haste, though nobody took a stand and the winners were announced on schedule. The timetable was tighter than it had been in previous years for financial reasons: composers used to have a better deal before subsidy slipped — the concerts were spread over five days and works were publicly discussed in the morning after their performance.[2] Although I admire the Foundation's attempt to offer so much new music in a limited time, such a schedule is not fair to the competitors or the performers (e.g. the cellist Max Werner appeared in almost every concert).

The biggest mountain in the Netherlands is eighteen metres high. You can go on foot or helicopter.

The Gaudeamus Foundation is housed in a jokey grand-piano-shaped building at Bilthoven. This small, sleepy town is a retreat for tired business people, far removed from the lively and youthful activities of Amsterdam. But Gaudeamus isn't so much spatially dislocated as conceptually and practically out of touch. This also holds true for its partner, the Donemus Foundation, which is housed in Amsterdam.

I visited this documentation centre for new music before the competition and was the only visitor there the whole morning. I asked to see scores of works written for children by young Dutch composers; I was shown one or two works written for school orchestra (i.e. for parents) that were, I learnt later, totally unrepresentative of the Dutch music education scene. Tapes of these pieces were played to me on request, but through speakers in the library (no headphones) so that a typist had to listen too, and I had to listen through the typing. It seems to me that Donemus functions to look good on paper and in annual reports, giving the state a good conscience over its arts support. In practice it's ill-informed and unrepresentative of Dutch new music, too full of money and inertia. If you want to find out what's going on, try the Bim-Huis,[3] or contact Cliff Crego and the Asko Orchestra, or the very interesting group De Volharding (Perseverance).[4] This band, founded with Louis Andriessen, is a socialist group that plays at outdoor and indoor concerts, demonstrations and socials. They're a 'classical' relative of the British band Red Brass, and have a repertoire that includes Milhaud and Eisler, as well as Andriessen writing like Milhaud, Eisler et al. They've produced an LP and an EP, both worth hearing. I hope they'll tour Britain soon.

The Queen of the Netherlands flies in a helicopter. If you see a helicopter, It may be the Queen of the Netherlands.

During the competition some of the jury and competitors stayed at the Gaudeamus House (OK for tee-totallers) while the others were put up at plush hotels in nearby towns — if you're supported by Gaudeamus, the trip is certainly worthwhile for this alone.

To reach the various concert venues everyone travels in the same coach, and this is where we all meet the small but strong figure of Walter Maas, the founder of Gaudeamus. He's now 66, but acts like an octogenarian grandfather to everyone. An emigré German Jew, textile engineer turned estate agent, he began the Foundation to promote new Dutch music in 1945 as a tribute to the Netherlanders' fight against Nazi racism. He's an amazing man, hard-working, though a touch too harsh on his employees; what he says and how he acts epitomises the Foundation.

When the competition finished, I met several visitors to previous Music Weeks. They told me exactly the same anecdotes about Walter Maas that I'd already noted. For instance his patriotic love for the Netherlands leads him to grab the coach microphone and educate us in Gaudeamus news-sheet-style English: 'On the left you haf the cars. The cars in zummer all time are out.' (I.e. the cows do not go indoors during the summer.) These pearls of wisdom are apparently delivered year after year in the same manner, in the same quirky language. The air of a school outing and education trip becomes overbearing: 'It is now half-past six. You are free to leave the bus to eat. You must be back by half-past seven.' It's funny to watch middle-aged composers having to take this purposeless treatment (Goeyvaerts and Bedford sniggering behind teacher's back).

In other words, Gaudeamus has become a ritual that has lost its aim. It started with the post-war ethic that produced the United Nations. Both have now forfeited all influence and relevance in our world. A symptom of Gaudeamus's insignificance lies in the fact that those of us in the coach were its peripatetic audience. Although the concerts were public affairs, there was no public but us, who had been paid to attend. At Rotterdam I met a student from Leiden who had come along out of curiosity. He said that it was like seeing a family that breeds through incest — 'musicians applauding each other'. He said he didn't understand fully what

was happening, and believed that Gaudeamus didn't seem to want Dutch people to know about new music: the advertising was very poor and gave the impression of being very exclusive, not wanting to attract or help new audiences; it was typical of a State that was happy if the arts events took place quietly, without incident.

On the right you have houses for vegetables. Here we have ring-fart.

Although Gaudeamus claims that there are no restrictions on the type of material considered, the competition was dominated by late-1950s-style free serialism and Polish minimalism, most of the pieces blandly derivative. Further, there was a tendency to write academically dull testaments of proficiency (like the mid-19th-century vogue for Op.1 sonatas), sectionally structured with careful symmetry and contrast, lasting roughly 15 minutes. Where was the New Tonality? Why no music-theatre or allied trades? What had happened to all of those Riley/Glass/Reich sound-alikes that are surfacing around Europe? Why such an uncommon absence of works employing live electronics, or even tapes?

There were only two pieces to remind us that we were now in the 1970s. One was Jürgen Beurle's *Kontra* for three pianists, an over-complex score that generated a swirling cross-current of what a friend called 'boogie-romantic' vitality, tonal bass-lines thrown around and submerged among the three pianos. The other was Nigel Osborne's setting of two poems from the 1917 Soviet Revolution, scored for soprano (amplified) and a large chamber orchestra. This piece, *The Sickle,* one of two items by Osborne to be played during the Music Week, was totally assured in its construction and sonority. Its tonal affinities and clarity of texture recalled Shostakovitch; the second song in particular (Mayakovsky's 'Our March') had a sweep and self-assured air that we hadn't experienced in two days (it was the last work in the competition). Two members of the jury advocated it for first prize, but due to the absurd voting procedure, where works are nominated prize by prize, Nigel Osborne received nothing. This Londoner, incidentally, won a second prize three years ago in the Gaudeamus competition; it shows the level of influence that Gaudeamus has that he should still need to enter and that despite his evident ability we hear very little of him in Britain (there was no BBC scout present during the competition, I believe).

The predictable winner was *Les Soupirs de Geneviève* for nine solo strings by the 27-year-old Italian, Fabio Vacchi. Rigidly schematic orderings into 6x6 sections of durational, timbral and harmonic parameters were disturbed and undermined by arbitrary (notated) decisions of the composer. Fixed durations were progressively lengthened by a rallentando that destroyed and transformed the calculated relations. Little of this was apparent to my ear, but Vacchi produced sensitive and harmonically rich processes involving rather conventional sonority. Both Vacchi and Osborne received fine performances from the Netherlands Radio Chamber Orchestra under Ernest Bour. Some other competitors were not so lucky.

On the left we have the sea. You understand? No?! On the left! Ten kilometres on the left.

Fabio Vacchi's piece was of the sort I expected to win: the library at the Gaudeamus House is full of this kind of thing from past prizewinners. (Are any of these winning works ever played again?) Gaudeamus has projected an image to be reinforced year after year: composers write Gaudeamus pieces to win Gaudeamus competitions. In this way a false view of the present state of musical creativity is given and large amounts of money are expended to maintain a certain aesthetic and academic style of 'craftsmanship' (actually, mere mechanical labour) already 20 years out of touch.

Below are some of the notes I made during the competition. These specific points may give an impression of inclinations:

1. The tendency to delegate pitches arbitrarily to instruments as though colouring a pitch chart. A treatment of timbre that appears carefully distributed on paper — use of finely-shaded dynamic indications and precise articulation — is rarely related to instrumental capabilities or spatial location. (Of course, when it doesn't work you can always blame the performers.) E.g. Andrew Hodgson (Canada), *Mutations* for orchestra; Claudio Bilucaglia (Italy), *Sospiri* for string quartet and orchestra.
2. Treating wind instruments like keyboards. Precision of pitch in harmonically androgynous chords can never be assured. Many players refer pitch tuning to the *direction* of line implied in their own part. Anything harmonically static or slow-moving shouldn't be a simple transfer of chords realised via piano sonority. E.g. Davide Anzaghi (Italy), *Alena* for winds.
3. The tendency for stagnation to set in when density (e.g. chord-cluster of varied widths) replaces a less vertically-limited harmonic syntax. Movement by small degrees in either direction loses its identity as a change of state. E.g. Cornelius de Bondt (Netherlands), Wind Quintet.
4. The tendency to replace precise pitch indications by direction of hand movement in string notation. The predictable sequence of

harmonics that results is now as gripping as a major scale played step-by-step. E.g. Antonello Allemand (Italy), *Ideogrammi* for contrabass and piano.
5. There's a general lack of feeling for pace: everything is very rushed or very static, usually one then the other. It's either A or Z; B to Y are left out. E.g. Hans Darmstadt (W. Germany), *Hainuwele.*
6. It's symptomatic of Gaudeamus that they can find someone who in this day and age can write: 'the instruments are treated in a purely soloistic way, written with no reference to each other . . . They were then transcribed to the score and analyzed for vertical implications. As a result of the process of independence of lines, certain normally undesirable structures, such as octaves and triads occurred at several places. Some of these anathemas were corrected and some allowed to remain intact.' E.g. Richard Amromin (USA), Nonet. Some cliches:
1. Expanding and contracting string clusters.
2. Some sounds, some silence, some sounds, some silence etc.
3. Minimal gestures that to avoid stasis have to make direct neighbours of *ppp* and *fff.* All or nearly nothing.
4. String scordatura that (naturally?) ends a piece. You know the end's near when you hear those squeaky pegs.
5. Works that are simply catalogues of timbral possibilities: it's like reading the telephone directory.
6. Pedal held down until the sound dies away.
7. Pitch bending. ('Any microtonal distance will do.')
8. Minor third followed by minor ninth *or* augmented fourth followed by perfect fourth *or* minor seventh followed by major seventh.

Even if it's musically disappointing, the Gaudeamus Music Week does have some positive values. Given that, to please conservative palates, it must be a competition (though nothing during my stay convinced me that it had to be) then its good points are:
1. The prize money is very good.
2. It manages to interest composers from a range of countries. This year countries represented included Finland, Japan, Rumania and USA. There was also a special emphasis on new Italian music (and not a note of Berio, for a change). Next year the focus will probably be on French music.
3. A few journalists, publishers' representatives, radio producers and festival organisers visit the competition, and they do apparently follow up pieces that interest them.
4. Valuable contacts can be made with other composers and promoters. An element of bitchy competition is bound to exist, though competitors are inclined to be on their best diplomatic behaviour. The staff are hospitable and helpful. The fact that we're in Holland helps a lot.
5. Each competitor is likely to receive an adequate to good performance of his work. A tape is made and sent to the competitor afterwards.
6. To be a Gaudeamus prizewinner may be prestigious as far as job applications go, though previous winners have told me that it didn't lead to more performances or commissions.

It would have been useful to have had a concert of works by the jury. Very few of the competitors that I spoke to had heard anything by Klaus Hashagen or Tomas Marco. How can we accept what criticisms or advice they may offer in the two days of post-mortem that follows the competition if we don't know what their sound world is like? It would be very interesting to see Walter Maas's reaction to Bedford's latest space-rock epics.

Finally, it was evident that Cliff Crego's Asko Orchestra, who played the chamber works on the Sunday afternoon session at Amsterdam's Shaffy Theatre, have a large and sympathetic following. It's an 'amateur' group, partly of students, which, judging by Crego's opening speech, was quite critical of the Gaudeamus institution. It seems to me that Crego might be able to inject stimulus and purpose into this stale competition. As the Music Week still has so much going for it, perhaps Crego could be allowed to shape it into something more relevant. (After all, he has the right qualifications — his Americanised Dutch is as incomprehensible to the natives as Maas's German-Dutch.)

Now we are below the sea. We are under the land level: two metres under.

Further south I managed to catch a little of the five-month-long Flanders Festival, that bit of it that included the only contemporary music to be heard.

Obviously this festival is a tourist affair, centred on Ghent ('An Historic City'), though as it's promoted by the Belgian government, the events have to circulate a little, like the spring Holland Festival. It seems also to be aimed at attracting the tourists in from the coast, as none of the events appear at Ostend or Blankenberg.

The bias is towards imported artists. About 70 companies and groups were booked, 70% from outside Benelux. Too few local activities are promoted: surely when they've grabbed the tourists' attention they could show a little of their home-grown culture?

I managed to see two Belgian events. One was a second chance to attend a concert performance of Henri Pousseur's *The Trials of Peter the Hebrew.*[5] As the festival organisers seemed to have so much money to play with, it's a pity they didn't arrange a Belgian

premiere of the full theatre production (it was billed under Opera). This performance, in Ghent's Floraliapaleis was another radio recording, but by a different section of the national radio system, and is probably an improvement on the 1975 RTB recording (BBC please note).

Pousseur has recently altered the tape part for the last section. It's now much clearer and the live instruments are no longer obliterated. Pierre Bartholomée, director and pianist/organist of the Ensemble Musiques Nouvelles, has now taken up directorship of the Symphony Orchestra in Liège. There was, therefore, a switch-around in the group, the ring modulation/tape supervision and conducting being divided between Pousseur (tape) and a young conductor who looks set for a good career, Georges Octors Jnr. It's a shame, though, that there are now 14 in the group!

This performance was much more confident than the previous one. However, I feel that *Peter the Hebrew* loses some of its value the further away we move from 1974 and the Schoenberg centenary. At Ghent it didn't seem to be as sharp and antidotal as it was when surrounded by the grudging, half-hearted contributions to the centenary. Certainly, if it comes to Britain (and it ought to, if only to counteract the weak impression of Pousseur received in London last year)[6] it needs to be preceded by a big dose of echt-Schoenberg.

The other event was on the following afternoon. Maurice Béjart's Ballet of the 20th Century visited Ghent from its home base in Brussels. Béjart, a committed member of the Belgian Communist Party, employs a medium-to-large company of young dancers ('Where *does* he find them?' gasp the drooling ballet critics) that he enjoys placing in unified actions that seem to me to confuse solidarity with regimentation: Belgian Trotskyists that I met regarded Béjart's work as the epitome of fascist mass-spectacle, devoid of humanness.

At Ghent I saw his version of Boulez' *Pli selon pli,* danced to a tape. The analytical nature of Boulez' Mallarmé settings was paralleled on the stage by ambiguous images of arcane ritual. The common source of imagery was Mallarmé, even though Boulez focuses on phonetic and syntactical relations rather than allusive evocation. The effect was of Boulez pulling many strands in several directions, and Bejart pulling twisted strands in an opposed one; the composer aiming for the pluralistic and multi-directional, the choreographer for the narrative and chronological.

The performance was attended by many schoolchildren. The few reactions of which I was told confirmed my impression that the stage action narrows the multiplicity of thought and duration onto a one-dimensional and mundane level, feebly rectified by making the trivial actions contain some ritualesque and esoteric value. Béjart reduces *Pli selon pli* to mere anecdote. It all seems to endorse Cage's belief that the only successful collaboration between musician and dancer can occur when they go their own ways at the same time.

Away from all the official culture, it was good to see that in Ghent there was a lively alternative. Godfried-Willem Raes is a stimulating, energetic 26-year-old musician and organiser who operates with an improvisation group called Logos.[7] He and colleagues, including Monique Darje, work from a corner house that acts as office, workshop, rehearsal room, a place to sleep and eat — the door seems always to be open. At present he is organising a Workshop for Creative Music-making (electronic, jazz, mixed-media the poster proclaims) at the Paleis voor Schone Kunsten (!) in Brussels on the first weekend of each month, starting on Fridays at 5pm. There is a cheap coach and hovercraft service between London and Brussels that will make it worth the trip.[7]

The disenchanted hitch-hiking students that I met in Paris, who believed that Belgium had bugger-all in the way of culture, and thin chips, would have had a happier time thad they known of activities such as those operated by Raes. The Flanders Festival needs to be a little more open-minded (it may cost less to be so) and less obsessed with haute couture; after all, the Lucerne and Salzburg set will never flock to Ghent ('An Historic City'). They should be less nervous of using local talent, especially with informed and active people like Raes around.

NOTES:

[1]This is obtainable from the Gaudeamus Foundation, P.O. Box 30, Bilthoven, Netherlands. Write to get your name on their mailing list.
[2]See David Bedford's account in *Composer* No. 50 (Winter 1973-74), pp. 11-12.
[3]Address: 73-77 Oude Schans, Amsterdam, Netherlands.
[4]Write for further details and the discs (you'll have to pay) to: Jan Wolff, De Volharding, J. van der Helststratt 7, Amsterdam, Netherlands.
[5]See Richard Witts, 'Report on Henri Pousseur', *Contact 13* (Spring 1976), pp. 13-22.
[6]The composer's recent visit to this country, which did not include a London concert, will be discussed in *Contact 17.*
[7]Check on dates by phoning Godfried-Willem Raes at 091.23.80.89. The address of his headquarters is 2 Posteernestratt, Ghent, Belgium.

NEW MUSIC DIARY

KEITH POTTER

Three months (November 1976 to the beginning of February 1977) to cover in this issue, as opposed to only just over one month in *Contact 15,* so my comments will be somewhat briefer, even though the density of events attended was quite a lot lower for this period.

So many of the 'established' ('establishment'?) new music concerts attract so many of the same type of audience (or rather, so many of the so few) that one comes to accept this state of affairs as perfectly natural. Surely it shouldn't be? No wonder that many of the more experimental musicians have for some years now been seeking venues other than, for example, the South Bank and even such formerly staunch centres of experimentalism as the Round House: too entrenched nowadays? This despite (because of? no, that can't *directly* be true, of course) the changing policies of the London Orchestral Concert Board under its chairman of one year, Sir William Glock, who's now fighting the same battles on the London orchestral concert scene that he fought as Controller of Music at the BBC more than 15 years ago: on behalf of the European avantgarde composers of the 50s and (just) the 60s. It's a pertinent comment, I think, not only on the state of Royal Festival Hall concert programming (Beethoven, Mozart, Tchaikovsky, Beethoven, Brahms, Beethoven, in that order), which people like *The Observer* critic Peter Heyworth have been (rightly, I believe) knocking for years; it's also a comment on the state of our 'agencies for good' (the advancement — in at least two senses — of new music: note the word 'new', please) that someone like Glock should be needing to (wanting to?) fight the same battles twice. The arguments will be good ones, but they've been heard before. Meanwhile the musical centres of gravity have changed: or haven't these people noticed yet? Perhaps we should accept the sorts of distinctions to which I'm alluding here by making the demarkations obvious, as New York does with its clearly distinctive 'uptown' and 'downtown' cultures (e.g. Pierre Boulez on the one hand, Philip Glass on the other). If we're not happy to live with that kind of cleavage (if you see what I mean), then we've perhaps got to find another alternative. Less talk and more action? Can *Contact* do anything but provide another forum for the debate?

Monday November 8

Rather remiss of me to attend the pre-concert and not the main concert itself, but I was only able to get to the 6pm recital at the Queen Elizabeth Hall by Ronald Lumsden that preceded another onslaught on Stockhausen's *Hymnen* at 8pm by Triquetra-Plus, a group who I'd previously heard do the piece (with slightly different personnel and instrumentation) in the Round House in August 1975. Lumsden's piano recital included some Debussy études, Boulez' Third Piano Sonata and Mario Davidovsky's *Synchronisms 6* for piano and tape (also heard in Stanley Haynes' concerts before; this was instead of Luc Ferrari's *Und so weiter* . . . which I'd looked forward to hearing). There was also the first performance of *Pyramids* for piano and live electronics by Stanley Haynes; a piece which, while being satisfying structurally, relied overmuch on *Mantra*-type modulated rhythmic clichés. Of Haynes' interesting projects for the present season, including his concert in the ICA series on November 21,[1] this concert is the only one that's gone ahead that I have been able to attend.

Sunday November 14

After getting to all the first five of the Institute of Contemporary Arts' most worthwhile Sunday series,[2] I had to miss several of the later ones, including the Progressive Cultural Association's 'Support the Irish People' concert on November 7. However, I attended Melvyn Poore's solo tuba recital the following week, which provided an interesting and not unentertaining case for the tuba as a solo instrument with some good pieces, the composers concerned being the Americans David Reck, James Fulkerson and Earle Brown (the latter represented by a very individual interpretation of *December 1952*), the American John Schneider and the English composer Simon Emmerson, both of whom have written works especially for this player, and a piece by Poore himself, as well as a Stephen Foster medley of his own devising by way of an encore. Open-form Schneider (*TBA*) and very-open-form Brown came off better than (on this occasion) academically-respectable Reck (*Five Studies for tuba alone*); I also liked the way Poore dealt with Fulkerson's minimalist *Patterns III.* Close collaboration between player and composer paid off with Emmerson's *Variations* as well as with the Schneider and, predictably, even more so when composer and performer were the same (Poore's *Vox Superius*). As a continuation of 'performer/instrument extension' into the realms of a much maligned instrument, what Poore is doing seems worth pursuing, but in the end exhibits more limitations (or at least less than an apparent infinitude of possibilities) than, say, Bertram Turetzky's double bass, to take another 'lowly' instrument (in at least two senses). Poore's performing skill, his commitment and his engaging but unaffected platform manner should win him more audiences than he's currently getting. He combines his work as a player (with a trio of flute, tuba and piano as well as solo and other work) with being Musical Director at the Birmingham Arts Laboratory. This, the sole survivor of the 60s Lab scene, has, incidentally, recently started music publishing in a small way with Emmerson's *Variations.*

Monday November 15

The first of two concerts entitled 'Boulez at The Round House' put on by the BBC. In spite of recent, and not so recent, flops in audience attendance at this BBC new music series, there was quite a good crowd for this one, at any rate (the other, on November 29, I didn't attend, nor did I catch its broadcast later: it included the British premiere of the young Italian Giuseppe Sinopoli's *Drei Stücke aus Souvenirs à la Mémoire* and Elliott Carter's *A Mirror on which to Dwell,* as well as Schoenberg's Serenade, Op.24). Michael Finnissy's *Pathways of Sun and Stars* was the new (commissioned) work on this occasion. We don't hear much of this 30-year-old English composer in this country: like Brian Ferneyhough (with whom he's often been confused) he's found that his complex, 'European'-influenced style goes down better in Europe. This piece wasn't overcomplicated, though; in fact it was rather beautiful in parts. Boulez was represented as a composer as well as a conductor with the Labèque sisters' rendering of his *Structures, Book II,* a piece I find less hard to take than *Structures, Book I,* though that's not necessarily saying much.

Three Varèse works, *Octandre, Hyperprism* and *Intégrales,* occupied a vivid and exciting second half, though the performance of Octandre went askew and was replaced in the deferred Radio Three broadcast by a record. Varèse's relevance to contemporary composers was the intermittent subject of a conversation I had after the concert: I'm finding *more* in Varèse these days, but can see why some composers more experimental (even more 'minimal'?) than I are finding less in him. Varèse has in the past been taken up by both avantgardists (Boulez) and experimentalists (Cage); does it indicate that the parting of their ways has been taken a step further if those who feel themselves closer to Cage than to Boulez can't agree about Varèse any more? Or is it perhaps indicative of the opposite?

Saturday November 27

One of Goldsmiths' College's School of Adult and Social Studies Saturday Schools contrasts the approaches to electronic music of Hugh Davies, performing on his own instruments such as the shozyg, and Karlheinz Stockhausen, the film of whose lecture 'Four

Criteria of Electronic Music' as given in May 1972 at the Oxford Union was shown. It's always interesting to hear — and see — Davies play his instruments and to learn of the philosophy behind them, which is in many ways antithetical to that of Stockhausen, of whom he was formerly an assistant. Stockhausen's dissection of *Kontakte* and his (literal) tracing of its unfolding sounds in the air are built into a discussion of some of the composer's most seminal and most influential ideas concerning electronic music.[4]

Sunday November 28

The only one of the three 'political' concerts in the ICA series that I was able to make, this had a public debate afterwards in which the usual views were aired with the usual mixture of clear and muddled thinking, calm and (increasing) animosity that makes these occasions — however worthwhile, however necessary, however cathartic — ultimately deeply depressing. I'm not saying that we should shirk the issues, but *public* destruction of young composers' music and views (in this case a group now only loosely involved with the Royal College of Music in London and calling themselves the 'RCM Composers' Collective') is not a pretty sight, even if one agrees with many of the points made. It's a difficult one, I know: the issue of how to conduct the debate almost as much so as the content of the debate itself (form and content: pertinently — as well as inevitably — raised here with respect to the Collective's piece). And I don't think that the problem has ever been solved by shirking trenchant criticism either.

But rather than give an extended, personal critique of Christian Wolff's *Wobbly Music,* Frederic Rzewski's *Struggle Song* and works by John Marcangelo and Erhard Grosskopf as performed by an instrumental group directed by Cornelius Cardew (who also chaired the discussion) and Singcircle directed by Gregory Rose, I'll do better by promising not only more on Rzewski from me in a future issue but also that I've asked one of the RCM Composers' Collective to write about the Swiss political music conference last November for which the group's piece was originally prepared. I would also like to direct readers' attention to an article by Cardew in an issue of *Studio International*[5] to which I shall have cause to refer again later, which, while being centred on notation, discusses the social implications and explications of music and a whole range of topics including some of those I've raised briefly in this column so far; this article also contains a description and evaluation of Wolff's *Wobbly Music.* Finally in this list of forthcoming or recommended reading, there's Adrian Jack's very perceptive preview article to this concert in *Time Out.*[6]

Wednesday December 1

Quite a lot was made of Elisabeth Lutyens' opera *Isis and Osiris* before it was finally put on under the musical direction of Michael Graubart and the stage direction of Mike Ashman at Morley College (first night: November 26) that I felt I really should see it for myself. It's a pity that we *always* talk of this composer in terms of 'that indomitable lady triumphing over adversity and public neglect' — however true that may be. Lutyens was 70 last year and she certainly had a good share of commissions and performances then, at least, with broadcasts resulting from them spreading into 1977. It's also possibly a pity that we had to judge her only full-length opera to have made the stage so far on the valiant but inevitably under-financed resources of Morley — particularly noticeable in the stage presentation of what should really have been a thundering great epic so far as I could see. Lots of credit all round, but I'm afraid I *don't* think Lutyens is a good composer for the stage as it turns out and as far as it was possible (in terms of dramatic timing, suitability of and memorability of the music, for instance) to tell on this occasion. (Perhaps she shouldn't have written her own libretto.) In fact she did what she said in print[7] that she was afraid of doing to her audience: bored the pants off me.

Monday December 6

Concert No. 2965 at the Royal College of Music (who's counting?) was a performance by almost entirely student forces of Boulez' mighty *Pli selon pli* (what a lot of Boulez we've been hearing over the last month). This remarkable feat was brought off by Edwin Roxburgh, who conducted, and the college's Twentieth Century Ensemble as a follow-up to their by all accounts very successful *Gruppen* a while back. Among the large body of players, the only listed professionals were Jane Manning (soprano) and Hugo D'Alton (mandolin), both parts quite understandably not taken by students, though in fact Jane Manning stood in at very short notice (and how many times must she have done *that?*) for, I think, a student singer. The performance, apparently and evidently scrupulously prepared, was marred only by the omission of the central section of 'Tombeau'; Roxburgh's conducting of this extraordinarily difficult work appeared secure and almost effortless. The conductor said in his programme note that *Pli selon pli* was more difficult to prepare than *Gruppen:* this performance raised the question of where this group of players can go now.

Concert No. 2965 seemed among the most optimistic things on the London concert scene, since if students can tackle works like this with apparent enthusiasm, surely the indifferent attitude of so many professional orchestral musicians to most 20th century, never mind *new,* music must in time undergo some kind of change for the better. How I wish this performance had been made part of London University's contemporary music series held in the same hall only a few weeks earier.[8]

Tuesday December 7

A night that sounded like a real curiosity seeker's evening, shouldn't — in the sense that this is normally meant — have been one, but in the end turned out to be so. I refer to Yonty Solomon's performances at the Wigmore Hall of four earlyish piano pieces by Kaikhosru Sorabji, none of which had been played in public for over 40 years, if at all, and were only now on exclusive release to Solomon by permission of their extraordinary octogenarian composer.

Sorabji was an associate of such early 20th century English composers as Delius and Bernard van Dieren, but his music has, unlike theirs, been 'frozen', forcibly stored away from public ears, so that it now comes as something of a surprise and, indeed, in terms of present concerns, remarkably 'advanced'. I said that Sorabji shouldn't be regarded as a mere curiosity because I think that even those who may not have taken such intermittently 'over-ripe' but incipiently 'avantgarde' music seriously in the past are learning to do so now; such music of the 'alternative traditions' — alternative, that is, to those of us brought up on a direct line leading from Brahms and Wagner to Schoenberg to Webern to Stockhausen — now has a hold of a kind that is, and should be, influential compositionally today, just as much as Schoenberg is (or was).

At the same time, I said that in this instance Sorabji *did* turn out to be more of a curiosity than an actuality — at least he did so for me. This is no doubt due in part to our lack of knowledge of Sorabji's output as a whole: the gushing of the special pleaders (e.g. 'amongst the most important composers for the piano since Chopin' — Alistair Hinton in the extensive programme book for the occasion) needs to be checked by extensive listening. With which Solomon is reputedly going to help us, plans for performances of parts of the massive *Opus clavicembalisticum* being mentioned for the future.

Until then, *Le jardin parfumé* (1923; first performance since 1931), *In the Hothouse* (1918) and Toccata (1920; both this and *In the Hothouse* being the first performances authorised by the composer) and the incredible *Fantasie Espagnole* (1919; first English performance authorised by the composer) will remain as fragrant blooms of an architecture strange to behold and stranger still to hear (to mix my metaphors thoroughly). But *not* irrelevant.

This recital also included the first London performance of the

revised version of John Rushby-Smith's Second Piano Sonata and the first performance of Wilfrid Mellers' *A Fount of Fair Dances.* Both were in keeping with the voluptuous pianistic mood of the evening, but were vastly less original, less interesting and less relevant than Sorabji.

Friday December 10

One of the new venues I've been exploring is 2B Butlers Wharf, a rented space hard by the Thames which is slowly building a reputation as a kind of 'alternative South Bank' dedicated mainly to performance work of various sorts and open to any experimental artist or musician who wants to put on a show.

The first of my two visits there was to sit, stand and walk about shivering (it's *bloody* cold up there in the depths of winter) while Paul Burwell and David Toop played the closing stages of what was reputed to have been a five-hour improvisation. While Toop performed on flutes of various sorts, sometimes playing them into a trough of water, Paul Burwell used not only an incredible collection of percussion but also his own 'installation' of piano wires stretched throughout the dark space from pillar to pillar (treacherous for the perambulating listener) and hung with variously resonating objects such as packing cases,a milk churn etc., which had been part of the performed-on exhibition during the week. The 'presence' generated by the sounds of the performers, the slides on show, the audience huddled in dark corners, remote and communicating only through the music (so far as I could see) the sense of togetherness that only being in a freezing warehouse by the Thames on a Friday night can bring, the occasional far-off sounding of industry and shipping outside: this was in fact very real and contributed to a unique kind of experience.[9]

Saturday December 11

A triple bill of one-act operas put on by the Department of Theatre Design at Croydon College of Design and Technology in conjunction with the Department of Music at Goldsmiths' College and held at the Croydon college's Denning Hall. This provided a chance to see Hindemith's *Hin und zurück* ('There and back again'), a piece of naughty 20s formalism which turned out to be far less good than I had expected, though fairly amusing. Geoffrey Bush's *The Cat who went to Heaven* was a rather inconsequential piece, uncertain of its direction or purpose, it seemed to me, but Stanley Glasser's *The Gift* showed a real dramatic and comic flair and even beat Hindemith on his own ground. The sets and production for all three operas by members of the Croydon college under Arnold Dover were splendid; the conductor for the evening was Peter Moorse.

Sunday December 12

A visit to the Serpentine Gallery in the afternoon to catch the last day of an exhibition called '6 times', a group of performances and installations exploring change and duration. The six artists included Max Eastley, whose sound-sculptures are now fairly familiar to those in the musical world. Earlier in the fortnight for which the exhibition ran Eastley had got improvising musicians such as Evan Parker and David Toop over to play in the setting of his installations; I missed the performances, but the sculptures themselves, made of coloured wood and metal and mechanically operated to emit whirring and clattering noises, and a series of slides held my attention for quite some time.

The only other exhibit to do so was Charles Garrad's *A Room Remembered,* a partial reconstruction of a Mexican hotel room with changing lights to effect the passage of day and night, altering one's perception of ordinary objects and surroundings, the whole being filtered through the memory of the artist and one's own.

Musicians are starting to use gallery spaces more in this country now, as they have been doing in the States for many years. Artists like Eastley can effect a useful communication between the different worlds which are still surprising themselves at how much they have in common.

Then in the evening to the last in the ICA series to which I was able to get. By this time, and following on all the nonsense that was put around during the affair of Mr. P. Orridge, news of the imminent closure of the ICA Theatre had filtered through; now this is already a part of the history of closures of experimental theatres in various parts of the country. It doesn't seem immediately apparent if and how music at the ICA will be affected, for this very enterprising Sunday concert series was the first really serious effort at putting on music that Nash House had made for some time, and there were no plans for another this season at any rate. Meanwhile the occasional concert is going ahead. We shall have to await the outcome, but it will be more than just a pity if the Institute of Contemporary Arts doesn't include music on a regular basis in its future plans.

In this concert the American pianist and composer Stephen Montague included works for piano, tape, slides and various mixes of media in a typical mixed-bag programme which (deliberately?) set out to grind no axe or leave any particular style or mode of presentation untouched, from the post-Webernian *Music for Magnetic Tape and Piano Solo* by Andrzej Dobrowlski to Terry Riley's *Keyboard Studies II* to a realisation of John Cage's *Songbooks* for performer, slides, electronics and tape, Krysztof Zarebski's *Performance II* for grand piano, slides, 16mm. film, ultraviolet light, prepared objects and tape, pieces by Franklin E. Morris, Montague himself in collaboration with his brother John and, to end with, Tom Johnson's *Scene for piano and tape* in which a loudspeaker takes on an independent personality and challenges the pianist's authority which the player finally asserts by pulling out the plug on it.

All this resource, both personal and mechanical, let down Montague only rarely, and yet I rather agree with Brigitte Schiffer[10] that the pieces and his manner of presenting them were strangely old-fashioned. It's the old, anything goes, American 60s turned up again, and perhaps aspects of it are coming back into fashion once more (see the end of this column). But perhaps, like mini-skirts, these things have to be worn in inverted commas, as it were, in order to gain acceptance with the more sober 70s.

Monday December 13

A trip over to Egham, Surrey to Royal Holloway College (part of London University) for a lunchtime concert given by T.H.E.M.E. (The Holloway Experimental Music Ensemble). Since Brian Dennis went to the college it's become quite active in experimental music, though since the place isn't very easy to reach and since their events aren't too well publicised not all that many people outside Holloway get to them.

On this occasion the group played two pieces by Dennis, *Seven Poems of the Wang River* and *Two Rituals and a Fishing Song* (these two works were repeated at a lunchtime concert at Goldsmiths' College on March 1), *Three Pieces* for vibraphone and four psalteries by Howard Skempton and three piano pieces by Jonathan Parry, a Holloway student. Dennis's music is in the experimental tradition, but suffused with techniques owing something to European avantgarde music and with a tonal and textural aura that could almost be described as decadent. It's slightly strange, almost disconcerting music to listen to, since its roots are so apparent and so apparently disparate. But therein also lies its originality. Like Dennis's *Seven Poems,* which is in fact an extended arrangement of the song-cycle *Poems of Solitude II* with a clarinet playing the vocal line, Skempton's pieces use four psalteries, an imaginative and evocative touch of ethereal experimentalism which suits his style very well. Parry's pieces were more straightforwardly tonal, and possibly quite unambiguous in intent.

Other recent concerts at Holloway have included a recital of John White's piano sonatas by the composer, and there are plans to

stage Christopher Hobbs's operetta based on the W.S. Gilbert libretto that Sullivan never set, a concert performance of which was presented last year.

Saturday December 18

To 2B Butlers Wharf again for Stuart Marshall's *Heterophonics*. If possible it was even colder than on my previous visit, and to add to it Marshall's piece for three performers using first large woodblocks and then aerosol klaxons (which emit not spray but what has been adequately described as a 'ferocious honk'),[11] involved opening the large doors of the warehouse to let in the frozen night and the sounds of the klaxons as their players spread out down the river and, in one case, over nearby Tower Bridge. The whole piece lasted less than half an hour. Its premises were very simple but its ramifications in terms of perception of musical spaces and even 'social spaces' were more complicated and led naturally on to discussions that were continued in the local pub for some time afterwards.

Marshall has worked with Alvin Lucier in the States and his ideas bear some obvious relationships with such works as Lucier's *Vespers*. His own recent work has been more in video than in 'musical' performance art, I believe, and his background as an artist who has entered the fields of music and performance art allows him, like Max Eastley, to step over the barriers without any conceptual confusion. A good description and evaluation in context of *Heterophonics* written by David Toop appears in *Readings 1*;[12] some of Marshall's recent performances in his present home, Newcastle-upon-Tyne, are discussed by Kevin Stephens in *Music and Musicians*,[13] and Marshall has contributed a useful study of Alvin Lucier's work to the already-mentioned issue of *Studio* International.[14] This last is significantly referred to by Michael Parsons in his article about his own *Echo Piece* in this issue, which obviously has connections with the work of Lucier and Marshall.[15]

Friday January 7

After the Christmas break my first musical excursion of the New Year (excepting a furtive visit to *Twilight of the Gods* at the Coliseum) was to the real South Bank, to the last of the Park Lane Group's 'Young Artists and 20th Century Music' series in the Purcell Room. The young oboist Lorraine Wood played solo pieces by Isang Yun, Bruno Maderna, Niccolo Castiglioni and Vinko Globokar; having studied with Heinz Holliger she was well equipped to deal with the technical dexterities and trickery of most of the pieces, but in Maderna's *Solo* for musette, oboe, oboe d'amore and cor anglais the reliance on more purely musical virtues of planning formal organisation successfully (the piece is a kind of mobile) and the leaning of the work towards traditional forms of expressive playing found her, to my mind, wanting.

Alternating with the solo oboe works, a now three-man improvisation group called Accord, consisting of Christopher Heaton (piano), Richard Burgess (percussion) and Roger Cawkwell (electronics) played two extended sets: some good, loud but thoughtful playing from a group of musicians experienced in both jazz and various 'serious' fields who should be heard more than they have been to date in this country. Good to see the Park Lane Group taking improvisation seriously; I hope others take the cue from this quite successful venture.

Tuesday January 11

John White and three friends play two concerts at the National Theatre, the one at 6pm being the first concert to take place in one of the actual auditoria, the second happening immediately afterwards in the foyer, which has been the scene for quite a lot of varied musical activities in the past year or so and to which I've now finally managed to get.

Systemic pieces for percussion, double bass, tuba etc. go down in a rather strained fashion in the Cottesloe theatre, but in the foyer are only heard as background music to the clinking sounds of the bourgeoisie enjoying itself. No doubt this sort of music helps the drinks go down, but I'd hoped for more signs of audience involvement than on this occasion. Loud music goes down best; but the idea's still a good one. White's music varies somewhat in quality (doesn't that of most composers?): the best of his systemic pieces are very good and his easy-going attitude to the 'procedural' severities he adopts is refreshing. It will be interesting to hear how his music and that of Christopher Hobbs develops now that they have split up as a duo.

Sunday January 30

The more commercial end of the systemic spectrum gets under way with the return of 'Steve Reich and Musicians' to London, where they play the first of two sold-out concerts at the Round House under the agency of Allied Artists' London Music Digest between a British tour of *Drumming* on the Contemporary Music Network scheme. The only work in this concert is the new *Music for 18 Musicians,* receiving its British premiere. It's a really splendid hour's listening, one of Reich's best pieces to date, I think, and quite rivetting from beginning to end. This seems to be due to the extensions of typical Reichian techniques into the fields of subtler harmonic control and, in terms of rhythmic organisation, the combination of the more familiar regular rhythmic repetitions with pulsing notes played or sung for the length of a breath, in the composer's words 'gradually washing up like waves against the constant rhythm of the pianos and mallet instruments', a technique Reich apparently intends to explore further.

The harmonic basis of the whole piece is a cycle of eleven chords played at its beginning and end; each chord is then stretched out in turn 'as the basic pulsing melody for a five minute piece very much as a single note in a cantus firmus, or chant melody of a 12th Century Organum by Pérotin might be stretched out for several minutes as the harmonic center for a section of the Organum', to quote the composer in his programme note once again. The relationship of changing harmonic rhythm to constant melodic pattern is both ingenious and, while apparently new, is also an extension of familiar principles of process music. Most of all, though, it is the fascinating attention to texture and textural detail that makes this piece stand out as a landmark in Reich's development, an opulence of sound that is nevertheless carefully and purposefully controlled, the 'wave' motions of string instruments, clarinets and voices and the effective combinations of the latter two to create new, integrated timbres being particularly successful. I hope *Music for 18 Musicians* will soon be available here on record.[16]

Monday January 31

Back to the more modest English experimentalists with the first concert at another new concert venue, the Air Gallery in Shaftsbury Avenue.[17] The John Lewis/Dave Smith duo (electric organs) played some of their by now familiar repertoire of music by Philip Glass *(Two Pages* and *Music in Similar Motion*) and themselves, and Michael Parsons (piano) played a selection of pieces by John White, John Cage, Howard Skempton and himself. A large audience attended this concert which, arranged in a new venue at very short notice, bodes well for future events (see the end of this column).

Sunday February 6

The second Steve Reich concert contains familiar material with the ubiquitous *Drumming* as its conclusion. *Clapping Music* and *Music for Mallet Instruments, Voices and Organ* were, like

Drumming, heard on the group's last British tour in 1974, but *Piano Phase* turned up in a version for two marimbas that wasn't, however, entirely successful. For those, like me, who've played systemic music, it's consoling, at least, to find players of such professional skill and experience making elementary mistakes (*any* mistakes sound elementary in this kind of music) in several of the pieces during the evening. This music is so hard yet sounds so easy to those who haven't tried to play it. The experience is a salutary one. More Philip Glass next time, please;[18] and whatever happened to Terry Riley?

Among the many things that could appear in this column, I should particularly like to mention the work of the London Musicians' Collective, which will, I promise, be the subject of a full report in the next issue of *Contact.* At the time of writing they have applied for a grant to rent some premises and hope to be putting on events there shortly if everything works out. Their secretary is Paul Burwell,[19] from whom a regular newsletter can be obtained; No. 3 (February 1977), the latest one to hand, contains details about the premises and past and future events as well as quite a lot else. There's also a plan to make available their mailing list of colleges, magazines and other interested bodies to whom subscribers can send publicity material when putting on a gig; the LMC are very concerned about communication channels and should be a good one themselves. Since the autumn they have presented quite a lot of events in various venues, including a recent season at Action Space;[20] now they are particularly concerned to find work outside London for musicians: a good move which I hope will have some effect in connecting various bodies, such as other collectives and co-ops, with one another, a thing that the National Musicians' Collective doesn't yet seem to have done much towards. Further information is awaited; meanwhile subscription to the London Collective costs only £1. Write to Paul Burwell at the address below.

Among the material on tape which we hope to cover in a future issue are four cassettes issued in association with LMC and called simply *Blank Tapes,* various improvisations from various people including the Eddie Prevost Band, Item 9, Crystal Palace, Miru and Amnesia and Friends. Now that cassettes have improved so much in quality, buying experimental and improvised music this way seems a good alternative to records provided distribution channels can be set in motion. More information from the producer of this series, Robert Carter, at the address below.[21]

The latest issue of *Musics* magazine[22] available at the time of going to press was No. 11, which contains a lot of news and reviews of many of the LMC events up to their press date; also lots of records and tapes are reviewed and listed, as well as lots more besides. From the same stable a new magazine called *Readings* has now appeared, being a bi-monthly publication like *Musics* and 'devoted to writings on (reviews of) recent work that has no existence in time beyond its own structural duration — dance, performance, music, film etc.'. Some of the ground is the same as that covered in *Musics,* but there's a good deal of other material, and some reviews, notably the one of Stuart Marshall's piece already mentioned, are very good. The address to write to for a subscription (£1 for three issues or £2 for three issues by airmail to the USA or Canada) is the same as that for the LMC.

Also available on cassette is a 60-minute recording from *Audio Arts* produced in connection with the already-mentioned November/December 1976 issue of *Studio International. Audio Arts* is a quarterly magazine produced in the form of a cassette which normally contains interviews with or audio works by visual artists. The present issue includes pieces by Gavin Bryars, Christopher Hobbs, James Lampard, Michael Nyman, Michael Parsons, Howard Skempton and John White; we hope to review it in a future issue of *Contact.*[23] I also hear that another batch of Obscure records should be on the way soon; Tom Phillips' opera *Irma* has recently been recorded for the label.

Two forthcoming events to note. First a concert of Fluxus pieces at the already-mentioned Air Gallery on Monday May 23. Organised by Rob Worby, this will include such time-honoured favourites as LaMonte Young's *X for Henry Flynt* and *Poem,* Toshi Ichiyanagi's *Piano Music No. 6* and excerpts from George Brecht's *Water Yam.* Then a Mediamix concert at the University of York on Wednesday June 1, which includes pieces for various media and mixes of media by Trevor Wishart, Bruce Connor, Hal Clark, Tom Endrich, Mark Lockett, Glyn Perrin, Lyndon Reynolds, Paul Johnson and David Jones and Keith Potter.

Finally readers may be interested to listen out for a whole week of English experimental and improvised music on France Musique (Radio France's equivalent to BBC Radio Three). The details and dates aren't fixed yet, but the series will, I hope, produce an interesting perspective on the work of younger musicians in this country for a foreign audience.

NOTES:

[1]See Stanley Haynes, 'Experimental Arts Productions', *Contact 14* (Autumn 1976), pp.42-43.
[2]See the New Music Diary in *Contact 15* (Winter 1976-77, pp.42-46.
[3]Write to Melvyn Poore, Birmingham Arts Laboratory, Tower Street, Birmingham 4 for further details of this and of forthcoming events there.
[4]This film is available on hire from Allied Artists Agency, 36 Beauchamp Place, London SW3 1NU.
[5]Cornelius Cardew, 'Wiggly Lines and Wobbly Music', *Studio International,* Vol. 192, No.984 (November/December 1976), pp.249-255. This issue is devoted to 'Art and Experimental Music'. See also Michael Parsons' article in this issue of *Contact.*
[6]Adrian Jack, 'For whom?' *Time Out* No. 349 (November 26-December 2, 1976), p.13.
[7]See Richard Fawkes, 'Incest and Murder at Morley College', *Classical Music Weekly* (November 20, 1976), p.7.
[8]For a discussion of this series in the context of other recent student and/or college-based performances in London, see Simon Emmerson, 'Student Music', *Music and Musicians,* Vol.25, No.6 (February 1977), pp.20-21.
[9]Annabel Nicholson writes a review of the performances on Paul Burwell's installation in the first issue of the new magazine *Readings* (February 1977), p.11. In the same issue David Critchley gives an introduction to the work at 2B Butlers Wharf (p.13); write to him at 2B Butlers Wharf, Shad Thames, London SE1 if you are interested in the venue either as a performer or as a spectator.
[10]Brigitte Schiffer, 'ICA Sundays', *Music and Musicians,* Vol.25, No.7 (March 1977), p.52.
[11]By David Toop; see footnote 12.
[12]David Toop, 'Heterophonics', *Readings 1,* op.cit., p.3. For details of this magazine see above and footnote 9.
[13]Kevin Stephens, 'Newcastle', *Music and Musicians,* Vol.24, No.11 (July 1976), p.57. These included what appears to be the same piece as *Heterophonics* under the different title of *Idiophonics,* also Marshall's *Transparency Studies* and works by Alvin Lucier.
[14]Stuart Marshall, 'Alvin Lucier's Music of Signs in Space', *Studio International,* op. cit., pp.284-290.
[15]See this and footnote 9 above.
[16]For two recently published interviews with Steve Reich by Michael Nyman including discussion of *Music for 18 Musicians,* see 'Steve Reich: Interview', *Studio International,* op. cit., pp.300-307 and 'Steve Reich', *Music and Musicians,* Vol.25, No.5 (January 1977), pp.18-19.
[17]Air Gallery, 125-129 Shaftsbury Avenue, London WC2, tel. 01-240 3149. Contact Moira Kelly there for details of forthcoming events: see also above. The gallery is very keen to promote more music events of an experimental nature: write or ring if you have a project to offer.
[18]For a review of Glass's recent opera *Einstein on the Beach,* see Brigitte Schiffer, 'Paris: Festival d'Autonne' (sic), *Music and Musicians,* Vol.25, No.4 (December 1976), p.58.
[19]His address, to which all enquiries concerning the London Musicians' Collective should be sent, is 86 Auden Place, Manley Street, London NW1, tel. 01-722 1164.
[20]For Action Space information, get in touch with Martin Mayes, Action Space, The Drill Hall, 16 Chenies Street, London WC1, tel. 01-637 7664.
[21]Flat 1, 55 Brooke Avenue, South Harrow, Middlesex, tel. 01-864 7378.
[22]See *Contact 14* (Autumn 1976), p.41 for an introduction to this. *Musics'* editorial address is 48 Hillsborough Court, Mortimer Crescent, London NW6.
[23]This issue of *Audio Arts* (Vol.3, No.2) is available from 30 Gauden Road, London SW4 6LT at £3.40 (Europe) and $8.00 (all other countries, airmail).

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fluxconcert fluxconcert fluxconcert
AIR GALLERY SHAFTESBURY AVE. W.C.2.
fluxconcert fluxconcert fluxconcert
MONDAY MAY 23 AT 7.30 P.M.
fluxconcert fluxconcert fluxconcert

WORKS BY: brecht
          higgins
          schmit
          kosugi
          ichiyanagi
          yoko ono
          la monte young
          and others.....

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AIR GALLERY SHAFTESBURY AVE. W.C.2.
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RECORDS RECEIVED

Obscure No. 7	Simon Jeffes: Music from the Penguin Café
Mosaic GCM 762	Roger Dean's Lysis: Lysis Live
A.R.C. Records ST 1000	David Rosenboom & J. B. Floyd: Suitable for Framing
A.R.C. Records ST 1001	The Sounds of Sound Sculpture
A.R.C. Records ST 1002	David Rosenboom: Brainwave Music

SCORES AND BOOKS RECEIVED

Anne Boyd
As Far as Crawls the Toad (Faber Music)

George Crumb
Vox Balaenae (Peters)

Henry Cowell
26 Simultaneous Mosaics (Peters)

Roger Reynolds
. . . From Behind the Unreasoning Mask (Peters)

Charles Wuorinen
Flute Variations II (Peters)

Polish Music 36-39 (Authors Agency)

Polish Music, index 1966-74 (Authors Agency)

Wallpaper 5 & 6, double issue (published co-operatively by the contributing editors; see *Contact 13,* p. 40 for details)

Stefan Jarocinski, trans. Rollo Myers
Debussy: Impressionism and Symbolism (Eulenburg Books)

Keith MacMillan and John Beckwith, eds.
Contemporary Canadian Composers (Oxford University Press, Canadian Branch)

John Paynter
All Kinds of Music, three volumes, teacher's notes and three tapes (Oxford University Press)

Inclusion in this list does not necessarily presume a review in either the present or a later issue.

In addition it is hoped to continue to bring readers' attention to more foreign publications in due course, including magazines and other material not generally available in this country. Editors of 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.

CONTACT 17

This issue will include:

'A Short History of Intermodulation: a biographical cautionary tale for aspiring composer/performers' by Tim Souster (held over from *Contact 16*)

Electronic Music Studios in Britain –7 and 8: West Square Electronic Music Studio, London by Barry Anderson and the University of Glasgow studio by Stephen Arnold

a look at the Scottish Music Archive in Glasgow

many reviews of new scores, books, magazines and records, and reports of events both in Britain and abroad

Please note that Keith Potter's article on Frederic Rzewski and certain other items, including the new index, have been unavoidably held over and will appear in later issues. Future features also include an interview with Earle Brown and articles on LaMonte Young, young British experimental composers and new developments in improvisation and instrument building, as well as the continuation of the 'Music and Society' series with an article by Trevor Wishart.

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Kevin Corner Clarinettist (formerly a pupil of Alan Hacker) and composer. Lives in Manchester but is currently a member of the Cardiff Composers' Ensemble. Is also undertaking a thorough investigation into the literature for bass clarinet and piano.

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