

contact

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FOREIGN MUSIC MAGAZINES

HILARY BRACEFIELD

We last looked at some of the foreign music magazines that have come to our attention in *Contact 15*; since then, two of those mentioned (*Analog Sounds* and *Numus-West*) have ceased to exist. Ephemerality is always a feature of the 'little magazine' of course, but here are notes on a variety of publications with which *Contact* is in touch, and which will have some interest for our readers.

AMC NEWSLETTER

American Music Center, Inc.
The Official United States Information Center for Music
President: Leo Kraft
Executive Director: Margaret F. Jory
Quarterly
Subscription: \$5.00 a year

*Obtainable from AMC Newsletter, 250 West 57th Street,
New York, NY 10019, USA*

The AMC appears to be trying to expand its activities and, by holding a charter (for which they are applying), to gain governmental recognition of the status they already feel they have. The Center would have to gain more credibility and support on the West Coast than a perusal of its news columns suggests it has, for its claim to be 'the official U.S. Information Center for music' to hold true. In this country the *Newsletter* comes nearest in scope to *Composer* magazine in being a mouthpiece for its composers, but has no pretensions to being a commercial undertaking. A recent issue (Vol. 20, No. 4, Fall 1978) includes two short articles: one by Jon H. Appleton on prospects for electronic music in the 1980s, and another on a development in the

commissioning of new works in the USA by William Mayer. The latter has been reprinted from *Horizon*: the reprinting of useful articles seems a policy of the *Newsletter*, which has more recently, in its Spring issue, reprinted Dick Witts' article in *Contact 18* on IRCAM — unfortunately without updating and without acknowledgement. The rest of the magazine is taken up with news of composers, first performances, publications, recordings, competitions, awards and prizes from which some useful information and addresses can be gleaned.

BRILLIANT CORNERS

Editor: Art Lange
Three times a year
Subscription: \$5.00 a year (individuals);
\$10.00 a year (institutions)

Obtainable from *Brilliant Corners*, c/o Art Lange, 1372 W. Estes #2N, Chicago, Illinois 60626, USA

Art Lange is a well-known poet, a leading exponent of the Chicago school of poetry, who has a long-standing interest in music. His music criticism pops up in other journals, such as *Parachute* (mentioned below). His idiosyncratic magazine of the arts is in a small offset-litho format, fat (up to 100 pages) and clearly printed. *Contact* has seen Nos. 1, 2 and 7-9 (Summer 1978) since Keith Potter last wrote about the magazine in *Contact 17* (p. 34). The issues include a large amount of poetry, prose and experimental creative writing, mainly from Chicago and New York writers. There is some art criticism, and discussion of and dabblings in multi-media ideas. Interviews, however, seem to reflect Lange's interest in music, for nearly all of them are with musicians. The interviews provide some fascinating and useful material, which makes a subscription well worthwhile.

No. 1 has an interesting article on Feldman's work of the 1950s by the poet Frank O'Hara. You may be able to buy a photocopy of a conversation with the influential saxophonist and composer Anthony Braxton by Peter Kostakis and Art Lange. This appeared in a 1976 issue (No. 3 or 4), now out of print.

This interest in jazz-orientated musicians continues with the reprinting of important articles on Thelonious Monk by Jef Langford. These articles are taken from *Jazz Journal International* and appear in Nos. 7 and 9. They provide a very full discussion of that controversial artist (and, in case you're wondering, the composer of the piece which gives the magazine its title). No. 9 also has an interview with Gunter Hampel, who like Anthony Braxton crosses the barriers into experimental music. Ned Rorem is the subject of the Art Lange interview in No. 7: some interesting views of other composers are voiced. No. 8 has an article on John Cage.

EAR

Editor: Bob Davis
Bi-monthly
Subscription: US (individual) \$6.00 a year;
US (institutions) \$10.00;
Overseas \$15.00 (air mail)

Obtainable from *EAR*, 3357 Kiwanis Street, Oakland, California 94602, USA (subscriptions)
Editorial address: *EAR*, 517 Cortland Ave, San Francisco, California 94110, USA

EAR is a lively newspaper-size magazine with lots of information on the Californian new music scene: a sort of *Musics*. The advertisements may be just as interesting to the British reader as the editorial matter itself. We have Vol. 6, Nos. 3 and 4 (May-June and July-August 1978). There are lots of reviews, some quite extensive, and regular columns (such as that by David Doty: on just intonation and gamelan music in the numbers we have), actual pieces (*On Noh Music* by David Simons in No. 3), interviews (e.g. with Lou Harrison) and even a free Jell-O-Disc with two pieces. The magazine is well worthwhile if you would like to keep up with West Coast activities.

EAR MAGAZINE

Editor: Beth Anderson and others
Approximately 10 issues a year
Subscriptions: US (standard) \$10.00 a year;
US (artist, student, unemployed) \$6.00;
Overseas (air mail) \$15.00

Obtainable from *New Wilderness Foundation*, 26 Second Avenue, Apt. 2B, New York, NY 10003, USA
Editorial address: *Ear Magazine*, New Wilderness Foundation, 365 West End Avenue, New York, NY 10024, USA

Beth Anderson was co-editor of EAR (West Coast) for some time and founded EAR MAGAZINE (East Coast) when she shifted to New York in 1975. We have Vol. 4, No. 7 (November 1978). It seems more concerned to publish ideas and pieces than news. This issue has pieces by John Melcher and Annea Lockwood (who has worked in England), views by Rhys Chatham, Peter Gordon, Michael Sahl and Eric Salzman among others, an interview with Ernest Gisella on the use of music in video art and some contributions which I was not sure were pieces, views or poems.

INTERFACE: JOURNAL OF NEW MUSIC RESEARCH

Publishers: Swets and Zeitlinger BV, Amsterdam
Editors: Jan L. Broeckx (Ghent) Gottfried M. Koenig (Utrecht) Herman Sabbe (Ghent) Frits C. Weiland (Utrecht) Quarterly
Subscription: No details given

Obtainable from: *Swets & Zeitlinger BV, Publishing Department*, 347B Heereweg, Lisse, The Netherlands

The history of this Belgian/Dutch periodical is rather confusing. The journal arises from the collaboration of editors in Ghent and Utrecht and combines two previous publications: the *Yearbook* of the Seminar for Musicology in Ghent and *Electronic Music Reports* of the Institute of Sonology in Utrecht. The Seminar for Musicology also put out an occasional series of modern works in score: *Documentae Musicae Novae*.

Interface began as a twice-yearly publication; it is now quarterly. Its aim is scholarly: the 'discussion of all questions which fall into borderline areas between music, science, and technology including specialized musicological and technical problems'. Most contributions are in English or have an English parallel text or summary. *Contact* has at present only Vol. 4, No. 1 (November 1975) which contains the report of the International Conference on New Music Notation held in Ghent in 1974. I have gleaned from EAR (see above) that the September 1977 issue includes a number of articles on electronic music, and that the December 1977 issue has one on multiphonics.

Devotees of electro-acoustic music and advanced European analysis may find it worthwhile to investigate the earlier *Yearbook*. No. 6 (1969), for example, has an article in French by Henri Pousseur on polyphony, with special reference to Schoenberg's Op. 31. The *Documentae* publish music of composers who have some Belgian/Dutch affiliation. The work of Karel Goeyvaerts and Luis Goethals predominates; No. III contains the score of *Cantate aux Alentours* by Pierre Bartholomé, and No. V, handsomely produced in bright red, *Répons avec son Paysage* for actor and seven instrumentalists by Michel Butor and Henri Pousseur. It would be best to enquire about these publications from the Seminarie voor Musicologie, 45 Muinkkaai, 9000 Ghent, Belgium.

THE NEW MUSIC NEWSPAPER

Editors: Warren Burt and Les Gilbert
Bi-monthly
Subscription: \$4.00 Australian a year

Obtainable from: *Les Gilbert*, Monash Avenue, Olinda, Victoria 3788, Australia

By the time you read this, the *Newspaper* will be defunct, but you may like to send for the back issues. Relying on subsidy from wellwishers at the Universities of Melbourne and La Trobe, Warren Burt and Les Gilbert have set out to

produce an unpretentious forum for the new music scene in Australia, drawing largely on activities in Melbourne. The *Newspaper* was a much needed venture, and one hopes it may find the funds to re-start. Any future editors should canvass for more support and interest in the rest of Australasia. Anyway, Nos. 1-3 (up to January 1978) were received by *Contact*. They have news and reviews (largely of concerts and events), lively letters to and from prominent people on the music scene (just as nasty to each other as sometimes happens in *Musics*), reproduced pieces and short articles.

PARACHUTE

Directors: France Morin, Chantal Pontbriand

Music Editor: Raymond Gervais

Quarterly

Single issues: \$2.50 Canadian

Subscription: \$9.00 (one year), \$16.00 (two years), Canada;
\$15.00 (one year), \$25.00 (two years) Europe

*Obtainable from: Parachute, C.P.730 — Succursale N,
Montréal, Québec, Canada H2X 3N4.*

*English agent: Nigel Greenwood Books Ltd, 41 Sloane
Gardens, London SW1*

Parachute was reviewed in *Contact* 15 (p. 34) and *Contact* 17 (p. 35) Keith Potter. It still provides articles and information on such aspects of the arts as film, dance, the visual arts and music. This is done without any overwhelming Canadian bias. *Parachute's* information section is also very extensive.

Articles may be in French or English without parallel text, and most recent issues have had an article on music. In No. 8 (Autumn 1977) Alvin Lucier is interviewed by Douglas Simon after a performance of his piece *Music on a Long Thin Wire* (1977). In No. 9 (Spring 1978) John Tilbury talks after a concert in Montreal to Ramon Pelinski, speaking very frankly about the avantgarde of the 60s and his present standpoint though his interview is apparently very inaccurately transcribed. No. 10 is a special film issue, while in No. 11 (Summer 1978) Art Lange's *Brilliant Corners* interview with Gunter Hampel turns up again. There is also a huge collage in words: *La musique et la mer* by Raymond Gervais.