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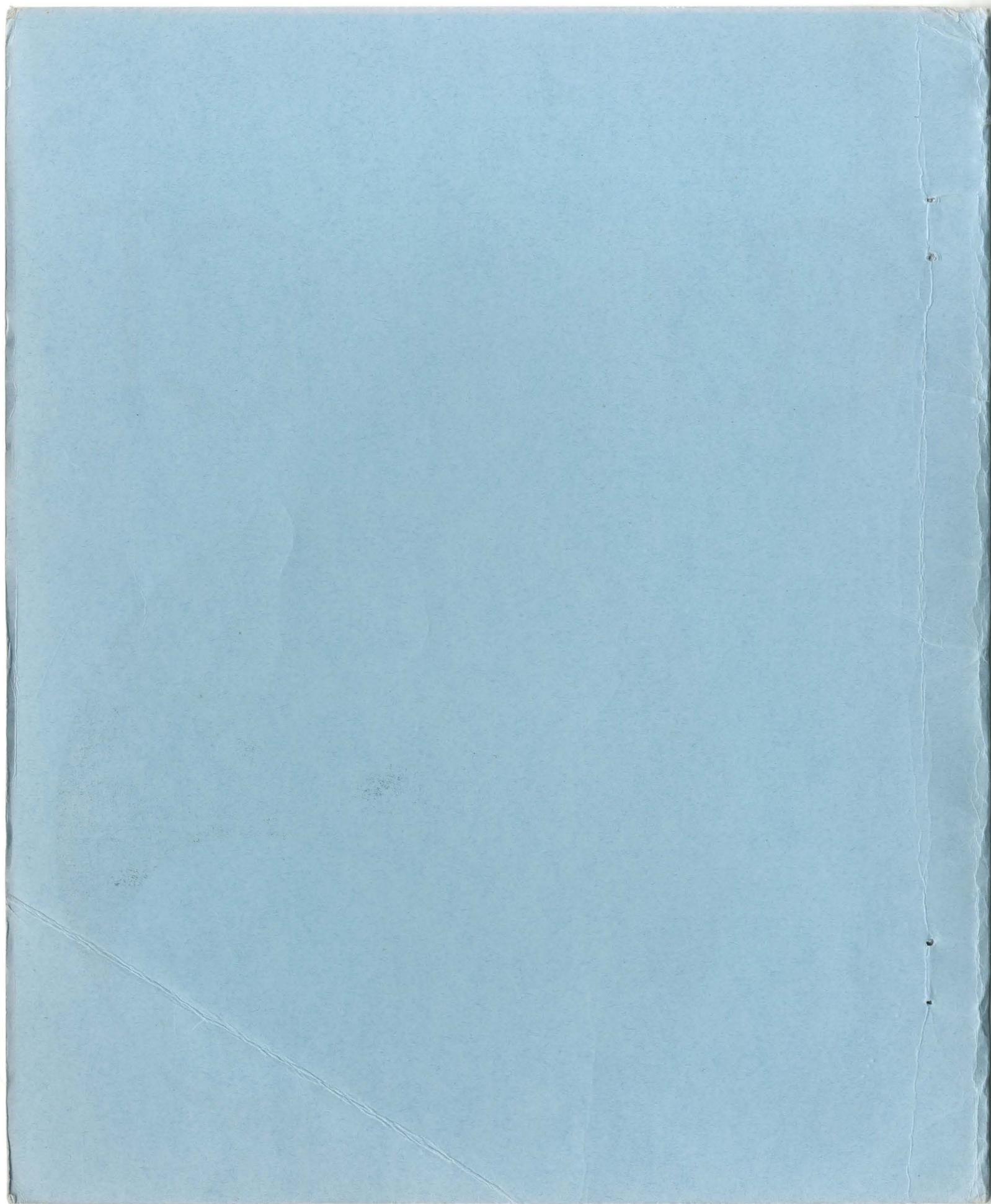
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summer 1974

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Associate Editors: David Ll. Roberts
Chris Villars

EDITORIAL

This issue sees a few further changes that regular readers may note. First, Hilary Bracefield's place on the Editorial Board has now been taken by Chris Villars, a philosophy student at Birmingham University who was, in fact, co-founder of CONTACT three years ago. Hilary Bracefield continues to give assistance with distribution and advertising in a more unofficial capacity. This is perhaps the best place to thank her for all the work she has done for CONTACT since the third issue in 1971.

Secondly, we have had to put the price up to 15p (subscription rate remains at 20p per issue). This is due to the familiar escalating costs of production which have lately become particularly acute. Various improvements to the layout and design of the magazine also necessitate extra money.

Thanks are due to Birmingham University Musical Society for its continued financial support.

CONTACT 9 will be on sale in October. It is proposed to devote a sizeable proportion of this issue to an examination of Schoenberg's position today, exactly 100 years after he was born. Articles will be mainly by composers, relating their own personal views of Schoenberg and his relevance to music today.

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CONTACT Magazine
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schoenberg as rhythmic innovator

The parameters of a musical composition are separable only in the mind of the analyst: what we hear is a relation of parameters. Although it may be revealing to analyse a certain musical dimension in isolation, we must avoid a betrayal of the fact by considering also the interaction of musical elements - a reciprocal process variously operative in historical evolution and in our immediate, aural experience of music.

While the parameters of pitch and duration can operate independently at one level - the vertical relationship of pitches and rhythmic pattern *per se* - at another level they are always interdependent: the horizontal relationship of pitches involves their organisation in time. For this reason the rhythmic, metric and phrase style of any one piece is strongly conditioned by the nature of the pitch system it uses. In tracing the evolution of rhythm and periodisation from the regularity of the eighteenth century to the complexity and freedom of the twentieth, it is therefore illuminating to consider parallel developments in the use of pitch. Techniques which are now common - the free, inexact rhythmic notation of works such as Berio's Circles, the use of tempo and texture as structural articulates and the fragmentation of "linear" musical time - are preceded by certain tendencies in Schoenberg's first non-tonal works of 1909 - 1911. That the simultaneous appearance of radically new concepts in the parameters of both pitch and time is not merely coincidental will become apparent when we consider the disappearance of harmony's structural power, the dispensability of a permanent harmonic dimension, and the rhythmic freedom which results from the absence of harmonic rhythm.

The structure of classical music was founded on the co-ordination of tonal statement with the temporal continuum in which it took place. Harmony articulated both tonality and, by its rhythm of harmonic change, the primary unit of temporal organisation - metre. The tonal statement of each harmonic phrase constituted a finite metrical pattern, usually symmetrical in proportion, which was multiplied into larger symmetrical periods, thereby creating the architectonic structure of a movement. It might be said that the harmonic, homophonic emphasis of classical music, because its structure of differentiated keys was built on a single, linear time continuum, demanded that basic metrical units of considerable structural potential (that is, symmetrical units) be clearly audible as vertical events in an unbroken, horizontal narration.

This harmonic periodisation continued through the nineteenth century until, in Schoenberg's music, the combined factors of chromaticism and counterpoint began to threaten traditional harmonic procedure. The structural function of harmony made possible by the diatonic-triadic system was destroyed by chromaticism with the result that, in the absence of any systematic control, the area of vertical pitch coincidence lost much of its compositional status: harmony was no longer structural, the constitution of simultaneities was entirely arbitrary and, with the disappearance of a permanent, functional harmonic dimension, homophonic control of texture became unnecessary.

At the same time Schoenberg was attempting to construct his music on a more thoroughly contrapuntal basis, increasing the melodic importance of each part. Schoenberg related this to the new harmonic freedom:

"You know what I think of contrapuntal combinations and that they can scarcely amount to anything of any real merit in dissonant non-tonal harmony."(1)

It is the validity of the "combinations" which is being questioned, as is made clear by another statement:

"there are many sections in which the individual parts proceed regardless of whether or not their meeting results in codified harmonies."(2)

Such a conception of musical texture differs fundamentally from that of the eighteenth and nineteenth centuries. The role of pitch simultaneity is now colorative, carrying no expectations of harmonic structural function but operating more in the manner of melody. The "perfect amalgamation of melody with harmony . . . to form a unity"(3) can now be effected by building both melodic and simultaneous configurations out of a single intervallic cell, as in the first of the Three Piano Pieces, Op. 11 (1909).

The choice between homophonic and polyphonic texture could now be made without regard for the restraints of harmony. Schoenberg freely indulges his contrapuntal ambitions in the Five Orchestral Pieces, Op. 16 (also 1909) - although there is still a place for the homophonic style purely as a means of textural contrast (Op. 16, No. 2 at Fig. 3, for example). In the absence of a structural harmonic language, simultaneities contribute more freely to colorative and textural interest. Op. 11, No. 2 and Op. 16, Nos. 2 and 3 all make full use of the new harmonic colours of atonality and, texturally, Op. 16 is striking for its profusion of long pedal chords (see the bassoon parts of the first piece) and ostinato figures - static configurations which could not be easily accommodated into the motional harmonic style of tonal music.

The significance of the new textural freedom for musical periodisation becomes obvious when we contrast the rhythmic presentation of harmony with that of melody. In tonal music the term "rhythm of harmonic change" is perhaps less truthful than "metre of harmonic change", for the moments of chord succession, organised in a necessarily uncomplicated way, very often define a series of identical pulse groupings otherwise known as metre. Similarly, harmonic cadence points define phrases whose length can be measured as an exact number of bars: thus, in the eighteenth and nineteenth centuries, the concepts of metre and metrical phrase-length were largely harmonic phenomena. The rhythm of a melody was infinitely more subtle than that of harmonic change, but structurally its role was elaborative rather than basic. Because it had to co-exist with harmony, sharing the same metrical basis and often aligning its phrase-lengths to the harmonic-metrical ones, melody became a subordinate rather than a controlling element in the area of periodisation.

In discovering itself to be without harmonic rhythm Schoenberg's music of 1909 - 1911 was free to exploit the rhythmic subtlety of melody with complete disregard for metrical periodisation. Although chords still existed, their purely colorative role - no longer suggestive of a permanent, structural dimension - demanded no more rigid a control than that of melodic figuration. The metrical concept of identical groups of pulses - and even pulse itself - became strictly unnecessary.

Before proceeding to a more specific view of Schoenberg's music, it must be emphasised that the above discussions represent only a theoretical explanation of certain phenomena in twentieth century music and why they should find some precedent in Schoenberg. His music does not revolutionise rhythm and periodisation in one fell swoop, but merely suggests - and that only in the pre-serial atonal works - that this might be possible.

It has been mentioned that the structures used to organise the parameter of duration have a two-fold consequence: first as they relate to the pitch parameter, and second simply as a means of organising rhythm and periodisation per se - as an absolute, self-contained formation. Because metrical concepts may become unnecessary in the first case it does not mean that the composer must abandon them as an intrinsic means of control in the temporal sphere. If Schoenberg does preserve conventional metre and pulse in his non-tonal music, it is in consideration of the second consequence, and not the first.

The works of 1909 - 1911 are most striking for their refusal to preserve consistent periodisation, tempo, figuration and texture throughout a movement. The "sonata" works of a few years before - the First String Quartet and the First Chamber Symphony - had used a high-powered, onward-moving rhythmic style to preserve continuity

within the advanced chromatic idiom. This is now discarded and musical line fragments into segments of differing pace and internal periodisation - a process already apparent in Op. 11. Schoenberg prefers collections of pieces to any of the classical genres, and tends more and more towards brevity, concise motivic material, local contrast and fragmentation. The diverse rhythmic figuration of a single piece often flaunts consistent symmetrical periodisation, and pulse is sometimes obscured to the point of complete negation.

These works often give the impression that Schoenberg is deliberately toying with our apprehension of time. In the second piece of Op. 16, three bars after Fig. 6, he presents a ten-bar episode whose progressively diverse cross-rhythms eventually cancel out all sense of pulse and metre, making time at once static and purely linear, absolutely without division.

A sense of varying pace and motion is fundamental to the structure of the music. Time is experienced in multiplicity: two or more planes of motion may be contrasted successively or simultaneously, as for instance in the opening bars of Op. 16, No. 4. Again, the fragmentary introduction to Op. 16, No. 1 communicates very little sense of pulse or metre - the cello entry at Fig. 4 does establish a certain pace but avoids any suggestion of metrical regularity.

In Op. 11, No. 1 we find the dualism of opposing time-planes operating as one of the primary elements of structure. The contrasts presented in this piece involve pitch much less than pace and density of texture: in Ex. 1 Motive c, extreme in its contrast with Motives a and b, enters at bar 12, marked to be played "much faster". Although notated in the existing $3/4$, its basic unit is that of a quaver or even semiquaver. The two different tempos and their contrasting figurations are juxtaposed and combined during the course of the piece: the proliferation of notes of shorter duration communicates the insinuation of "character II" - that is, Motive c and the separate time-plane on which it exists. In Ex. 2 (see page 8) the gravitation of time-plane I towards the area of time-plane II and vice versa is thus a representation of textural density.

The idea of varying tempo is carried into the very syntax of compositional language: apprehension grows in certain places as the music on time-plane I seems in danger of losing its hold on a metrical norm. Time-plane II has been described as faster than the basic moderato $3/4$. But rather than establishing an alternative tempo, it seems almost to exist in the absence of tempo. This sensation arises from the extreme rapidity of the figuration and from a complexity of internal periodisation so acute as to cancel out any sense of pulse. Bar 13, for example, combines rhythms of triple and quadruple (syncopated) metres (see Ex. 3).

Ex. 1

b. 1. *Möbian*

MOTIVE a MOTIVE b

langsam b. 9.

viel schneller b. 12.

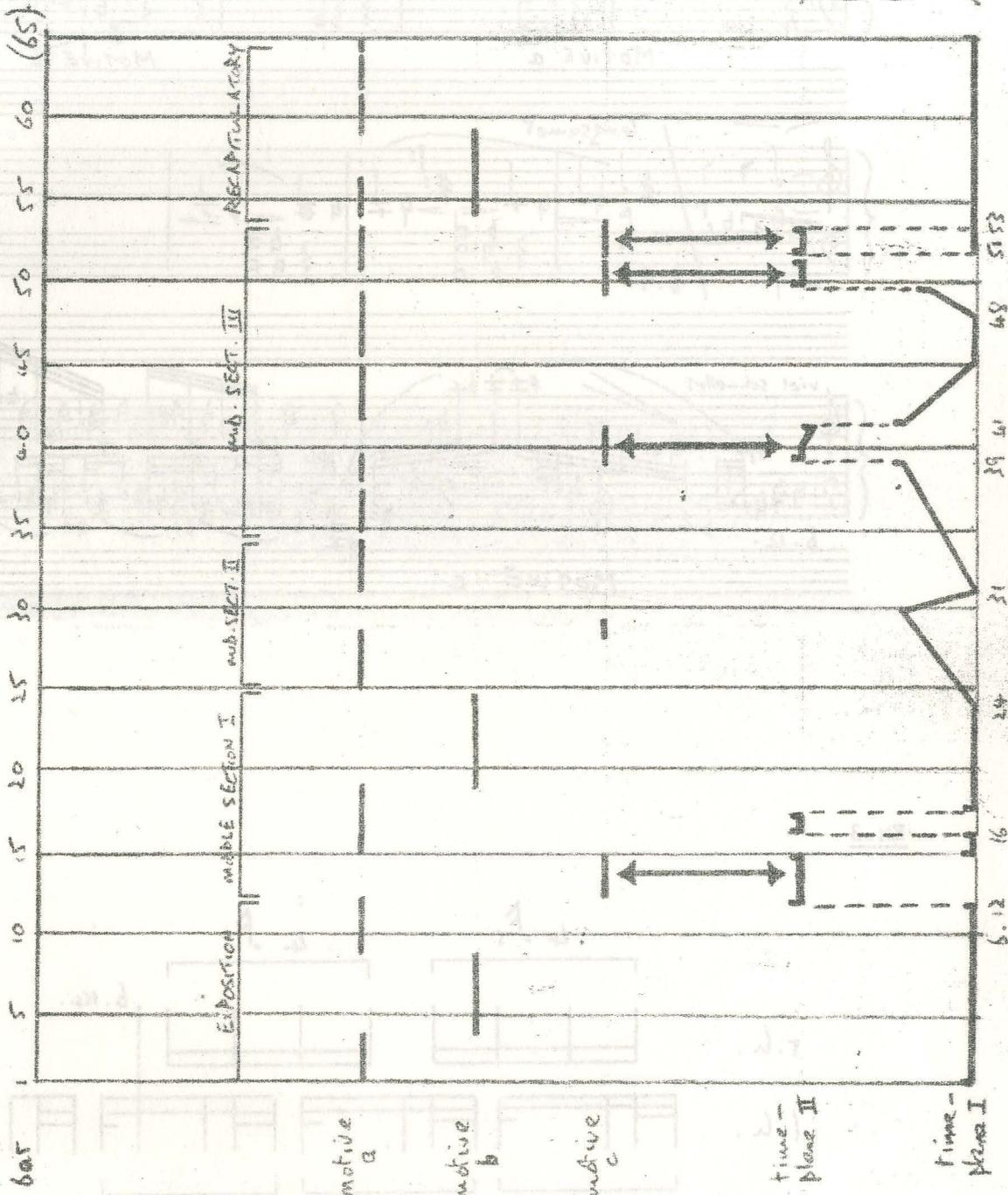
MOTIVE c

Ex. 3

r.h. 4. As 4. As b. 14.

l.h. 3. As 3. As 3. As

Ex. 2



Generally the composition follows the plan

- i) individual establishment of time-planes I and II in the exposition and middle section I
- ii) erosion of time-plane I by time-plane II in the central sections II and III
- iii) combination and resultant stasis in the final section.

The basic moderato develops a brittle quality in bars 25 - 38 as a result of proliferating short note-values. It collapses at bar 39 where the music slips on to time-plane II. Static qualities develop in bars 55 - 58 where pedal notes and repeated chords bring the music to a halt. The combination of Motives a, b and c has naturally resulted in a neutralisation of the metrical-motional qualities of Motive a.

Obviously a much more systematic and thorough analysis of Schoenberg's atonal works is possible with regard to their rhythmic organisation. Such a survey is beyond the scope of this article, the principal aim of which has been to relate temporal phenomena to their tonal - or non-tonal - context.

RICHARD EMSLEY

Notes

- (1) Part of letter 222 from Arnold Schoenberg. Letters (selected and edited by Erwin Stein, translated by Eithne Wilkins and Ernst Kaiser, London, 1964).
- (2) From a reference to the first and second movements of his Second String Quartet, Op. 10, in the essay My Evolution, published in Musical Quarterly, October 1952 as an English translation by Schoenberg of the 1949 original which was in Spanish.
- (3) Schoenberg's view of his First Chamber Symphony, Op. 9, as quoted in Willi Reich's Schoenberg: a Critical Biography (London, 1971), p. 23.

(The music example from Schoenberg's Op. 11, No. 1 is reprinted by kind permission of Universal Edition.)

bertram turetzky

interviewed

Last autumn the famous double bass player made his first tour of Europe. Leroy Cowie, himself a player of avant garde music for the bass, interviewed him while he was in London for a recital on October 14.

What prompted you to take up the bass?

It was basically my interest in jazz that set everything in motion. I had always wanted to play in a band. I was playing guitar at the time and they said if you want to play in the band you have to play the bass. So I bought a bass and I was playing in the band a few weeks later. I think I was playing very badly. I didn't know what I was doing and I didn't know the changes of the tunes when this began. And I think I had a very unorthodox technique. It was not an elegant pizzicato sound - it was almost a slap. But it had a lot of unfocused energy and I have been spending the rest of my life trying to focus all that energy - to make it do something that one can control and really use.

So your first influences were from jazz in fact, not from classical music. Have you ever been torn between the two cultures?

For while I was and when I began to see my friends and contemporaries being cut down by the jazz life, so to speak, it upset and frightened me. The whole social status and psychological problem of being a jazz musician and living in the jazz community were clearly not for me. So I decided that I had better do something different and get out while I could - and I did. I don't feel like an outsider. I'm not active in jazz any more and I doubt if I would have been a great contributor. I think I was a good participant - it was great fun and I have a lot of great memories in my heart and in my ear. I still hear some wonderful music that I was involved in but the life was not for me at all.

But it still seems unusual for a bassist to be prominent in the symphonic as well as the jazz field.

Yes, I am trying to think if there is anyone in the States who is prominent in both fields. Richard Davis does a lot of freelance playing in New York and his legitimate playing is very fine, but his forte is in the jazz-field. My teacher is David Walter - a symphonic player (he played with Toscanini in the NBC Symphony Orchestra) who has also played in the Johnnie Smith Quintet at the same time. I think that's probably the only person I can think of at the moment who does it. Eddie Gomez

was a Zimmermann student at the Juilliard School and was a fine legitimate bass player, but went into jazz instead of symphonic work - so I'll have to exclude him.

Most of your technical innovations seem to be oriental, for example quarter tones, glissando, pizzicato, sul ponticello, bowing glissandos. When you worked in the Greek band, just what were the instruments involved?

In the Greek band we always had a drummer, a bass, an accordion or piano. And a Greek band always has to have a bouzouki. The other instruments were violin and clarinet: the leader was really a violinist but he would play clarinet as well. So it was two lead and three rhythm instruments.

But it was the bouzouki which really influenced you from the point of view of your own development?

Absolutely. The bouzouki fascinated me.

Your pizzicato tremolando came directly out of this?

Yes. I heard the Indians and I heard the Armenians but the virtuosity of the bouzouki just knocked me out. It was just great.

You also visited an Indian band?

I did that several years ago, in fact. I heard them when I was on the East coast in 1970. I really heard Mr. Ral play for a good length of time, and I heard some Indians who have visited the University of California at San Diego and listened very carefully to see what I could learn. And I listened to recordings on the Nonesuch Explorers series on which there are some fine Indian musicians. I listen and see what there is to do on the bass.

One of the things you do is a tremolando with the right hand on one string and a melody with the left.

Well, that's a tambour/sitar doubling effect. I think that the point is that I and many other Americans are more interested in what is going on in the East than in looking to Mother Europe for a nod of acceptance. By Mother Europe I mean basically Germany, Italy and France - the nations with the monopoly of so many aspects of music for so many years. So many Americans still look to Europe for answers and guidance and I felt that just isn't the answer. It is not a question of disrespect - it's a question of a man having to find his own sound world in an aesthetic and artistic sense.

You said that Italians think that Verdi is better than Beethoven.

In fact it is not a joke. Many Italians will tell you with a straight face that there is not a work like Falstaff. But for me the question which is better, which is the greater work - that is a waste of time. Let's take Falstaff and Beethoven's Seventh Symphony - they are both great masterpieces and in my life I have room for both of them very nicely. It's nationalism and Americans are only just beginning to understand about that. You people are away ahead of us.

You said that a composer friend's suicide was the event which led you into solo playing, because you felt that the new works had to be performed.

Well, what happened was that the suicide of this young composer made me realise that one really had to deal with the music of our time. Now I was interested in having music written for me. Pieces had been written for me by the time of that suicide that really touched me. But when that happened I realised that this is something one has to deal with on a human level. One has to take care of the composers. Most of our friends are composers and what is exciting is that many of us started together. A guy like Donald Erb in the late 50s when we first met was, like all the rest of us, working at two or three jobs for a while - working in a church choir, teaching ear-training and harmony at the Institute in Cleveland, and knocking himself out to write pieces: worked very hard. Well, suddenly something starts to cook. By 1964 he had written a duo for Nancy and me for our New York debut. The Seventh Trumpet, a recent orchestral work by Donald Erb, has had at least 50 performances all over the world. That's a lot for a living composer, and it's exciting to see what's happening. And we've grown up with these people: I find also that if someone asks where did you learn what you know, I would say from composers. With the exception of Viodone Moss and David Walter who were very important in my development. I think I told you that Rostropovich pointed out that he learned everything he knows from Shostakovich, Prokofiev and Benjamin Britten - not from cello works, not from cellists. I have done the same thing. Of course I have more sources than Rostropovich. Probably he has more sources than he admits. But I admit the old music, ethnic music, Eastern music, jazz - just everything I hear is fascinating.

So it was an evolution of ideas over the years. But the death of the composer triggered it off. What was his name?

His name was Nicholas Capabianca.

How would you compare the reception of your music here with that of American audiences?

I have been playing new music since 1955, and the audience in Warsaw was probably the high spot of audience reception in my whole life. It was intoxicating. I almost cried. It was like being a pop star. They listened very diligently and seriously, but their response was absolutely phenomenal. I thought that last night in the Young Vic was a very warm reception, close to the norm in the US universities, when I get a lot of young people who identify with my philosophical ideas and see what I am trying to do with my instrument. The Oslo reception was more shy and reticent. Of course Norway is still a musically conservative country. It was okay, but not like Warsaw or London.

At the last count how many pieces have been written for you?

About 150. Sometimes I get pieces I don't ask for. Some are terrific, some just pleasant surprises. Like Justin Connolly's duo for flute and bass which I saw for the first time yesterday and didn't even know he was working on. That was a great pleasure. I have lost count. I am trying to catalogue everything. I thought it would be nice to write a book called perhaps For Contrabass and Friends and try to document the pieces and how they came about. Then I realised that I would have to stop living and playing and just write the book. But I hope to do things with tape recorders and interview the composers and store it in a filing cabinet just like you have. If time permits we'll have an interesting documentary about the change of interest in our instrument and the change of interest in composers being closer to performers than they once were.

It seems that pieces you like are the Erickson Ricercar and Felciano's Spectra.

Spectra is a favourite. Nancy and I love it very much. Kenneth Gaburo's Inside and Chihara's Logs are two others. These three are, in a way, the cornerstones. I have warm feelings for the Erickson because of the fusion of all the pizzicato techniques and all the oriental sounds and the coloration of the ponticello sounds that make it sound quite Eastern - not bel canto at all. The Gaburo has all the vocal and speech sounds and rigorous composition. These will be the ones that point the way. The Chihara, of course, is just a very sensitive and beautiful piece of music that I am very moved by every time I play it.

Which American composers do you most admire and would like to see compose more for you?

I would like to have my friend George Crumb write a piece for me and he would like to. I like the music of George Rochberg very much. Both these Georges are great individuals and I admire them as people and artists. You could add Mario Davidovsky, who is a master of tape pieces. He is a great composer. Elliott Carter, of course. I would like a chamber work from Gunther Schuller. A solo piece by Donald Martino, who wrote a chamber piece for double bass and oboe in the 1960s, would be sensational. Bill Albright is also very gifted. A composer who knows a lot about ragtime, Bill Bolcom, has written some very clever music. Lauren Rush is a special creative force. Also Richard Wernick at the University of Pennsylvania, who is a colleague of Crumb.

Which European composers do you admire?

I must admit that I have a funny feeling about European music. Berio is a major figure. So is Maderna. Niccolò Castiglioni - he is very important. Stockhausen doesn't interest me at all on any level. That's maybe an unpopular feeling in England and Germany. The early pieces - like Gesang der Jünglinge - were major, but I have not followed his career. **Kagel** is certainly a fascinating composer. Maxwell Davies and Birtwistle David Bedford. I don't know what is going on in France. Ligeti is a fascinating composer. It would be noble if Lutoslawski has time to write a few pieces. Toru Takemitsu has expressed interest, along with Joji Yuasa. Witold Szalonek, Penderecki - it would be good for the bass if he would write a piece for it. A piece from Lutoslawski would be a sensation. Luis de Pablo in Spain I always hoped would write something, and some day it might be nice

discography of contemporary japanese music

The list of recordings of modern Japanese music below is intended partly as an appendix to Robert Hall's article on contemporary music in Japan in CONTACT 7. It was originally prepared by the author in 1972 for the ICES Festival (International Carnival of Experimental Sound) in London and actually forms only a very small part of a whole discography of avant garde music throughout the world. (It is intended to publish further, updated extracts from this in future issues of CONTACT.)

Very few of these records are easily obtainable in this country: the three records (all of music by Toru Takemitsu) in the GRAMOPHONE CATALOGUE (December 1973: the latest issue available at the time of going to press) are marked with an asterisk. Sources consulted in the preparation of the list are as follows:

JAPAN PHONOGRAPH RECORD ASSOCIATION
8-9-2 Chome Tsukiji, Chuo-ku, Tokyo, Japan

ONGAKU NO TOMO SHA CORPORATION
Kagurazaka 6-30, Shinju-ku, Tokyo, Japan

TOYAMA MUSIC LIBRARY
4-19-6 Nishi-Azabu, Minatoku, Tokyo, Japan

GRAMOPHONE CLASSICAL RECORD CATALOGUE

SCHWANN RECORD CATALOGUE

PETERS EDITION
119-125 Wardour Street, London, W1V 4DN

This list does not claim to be complete or up to date. Further information and/or corrections would be much welcomed and should be sent to the editor at the address on page 1 of this issue.

COMPANY	NUMBER	COMPOSER	TITLE	FORCES
CBS/SONY	SONC-16019	Kazuo Fukushima	Mei	Flute(s)
		" "	Shun-San	"
		Yoritsune	Soma-Ksah	"
		Matsudaira		
		Yori-aki	Rhymes for Severino	"
		Matsudaira	Gazzelloni	"
		Joji Yuasa	Interpenetration	"
		Toru Takemitsu	Masque	"
Columbia	NCC-8004N	Henwell Tercuit	Variations from 'Odoru Katachi'	
		Stomu Yamash'ta	Hito	
"	NCC-8015N	(Leo Brouwer)	(Exaedros)	
		Stomu Yamash'ta	Nenbutsu	
		" "	Uzu	
"	OS-10055J	Toshiro Mayuzumi	Pieces for Prepared Piano and Strings	
		Yuji Takahashi	Rosace No. 2	Piano
		Joji Yuasa	Projection Esemplastic	Pianos
		Sin-Ichi	Spectra No. 1	Piano
		Matsushita		
		Toshi Ichiyanagi	Music for Piano	
"	OS-10123-N	Yuji Takahashi	Orphika	Orchestra
		Maki Ishii	Kyoso	"
"	OS-10124	Teruyuki Noda	Choral Symphony	
		Takekuni Hirayoshi	Symphonic Variations	Orchestra
Crown	SWS-1-2	Keiji Sato	Calligraphy	Piano
		Toru Takemitsu	Corona	"
		Makoto Shinohara	Tendence	"
		Yoshiro Irino	Music for 2 Pianos	
		Haruna Miyake	Piano Sonata No. 3	
		Sin-Ichi	Spectre	Piano
		Matsushita		
		Maki Ishii	Klavierstück	Piano and page-turner
		Kazuo Fukushima	A Ring of the Wind	Piano
		Yuji Takahashi	Metathesis	"
		Motohiko Adachi	Monodia	"
		Ten Kora	Rezitatiiv	"
		Teruyuki Noda	Trois Développements	"

Decca (Headline)	Head 4	Toru Takemitsu " " " " " "	Corona(London Version) For Away Piano Distance Undisturbed Rest	Keyboards Piano " "
(Available from March 29 1974.)				
EMI-Angel		Maki Ishii Toru Takemitsu	Sogii No. 2 Cassiopeia	Gagaku and Orchestra Percussion and Orch.
King	SLC(J)358	Stomu Yamash'ta " "	Red Buddha As Expanding As	
L'Oiseau Lyre	DSLO-1*	Toru Takemitsu (Peter Maxwell Davies) (Hans Werner Henze)	Seasons (Turris Campanarum Sonantium) (Prison Song)	Percussion " "
Musicolour	YT1001-2	Toshi Ichianagi	For Yadanori Yokoo	Opera
Philips	SFX-7863	Masaaki Hayakawa Makoto Moroi Hozan Yamamoto	Requiem 'Santi' Chi-Kurai Gosho Space Unknown	Shakuhachi, Koto- Ensemble
Phonogram Group	6500-086*	Toru Takemitsu (Olivier Messiaen)	November Steps (Et expecto resurrec- tionem mortuorum)	Orchestra " "
Polydor	MG-2139	Toru Takemitsu " " " " " "	Stanza No. 1 Sacrifice Ring Valeria	Electronics and Instruments
Private Label		Joji Yuasa	Projections for Kotos and Orchestra	
RCA	SB-6814*	Toru Takemitsu	Asterism Dorian Horizon Green for Orchestra (November Steps 11) Requiem for String Orchestra	Piano and Orchestra Orchestra

RCA Victor	JRZ-2501	Toru Takemitsu Yuji Takahashi (Iannis Xenakis)	Crossing Eg�en (Hibiki-Hana-Ma)	Voices and Orchestra Woodwinds and Object Instruments (Electronics and Orch.)
"	"	SJV-1501 Toru Takemitsu Yuji Takahashi Toshi Ichiyanagi Joji Yuasa	Arc Chromamorphe II Life Music Interpenetration	Piano and Orchestra Piano Modulators, Tape & Orch. 2 Flutes
"	"	SJV-1503/6 Toru Takemitsu "	Arc Pause Uninterrupted Piano Distance Eclipse Water Music Vocalism Ai Kwaidan Son-Calligraphie No. 1 Son-Calligraphie No. 3 Requiem The Dorian Horizon	Piano and Orchestra Piano " " Biwa and Shakuhachi Electronics " " Piano " " Strings Strings
"	"	SJV-1509 Toru Takemitsu M. Matsumoto Michio Mamiya	Eclipse Poetry of Tree and Stone Music for 4 Kotos	Biwa and Shakuhachi
"	"	SJV-1513 Motohiko Adachi (Gy�rgy Ligeti) (Iannis Xenakis) (John Cage) (Roger Reynolds)	Concerto Grosso (Atmosph�eres) (Strat�gie) (Wonderful Widow of 18 Springs) (Ambage)	Strings (Orchestra) (2 Orchs.) (Voice and Piano) (Flute)
"	"	SJX-1003 Toshiro Mayuzumi and Makoto Moroi Toru Takemitsu Joji Yuasa Toshiro Mayuzumi Toshi Ichiyanagi Maki Ishii	Variations sur 7 Sky, Horse and Death Projection Esemplastic Campanology Situation Hamon Ripples	Electronics " " White Noise Multi-Piano Multiplier and Instr. Ensemble Electronics and Instr. Ensemble

RCA Victor	SJX-1026	Teizo Matsumura	Asparas	Orchestra & chorus
		" "	Poem	Koto and Shakuhachi
		" "	Space for the Past	Orchestra & Voices
Toshiba	TA-7002	Akira Miyoshi	Ondine	Narrator, chorus, Orch. & Electronics
"	TA-8040	Isao Tomita	Global Vision	Rock Band and Orch.
Columbia	OS-10121	Maki Ishii	Music for Piano and Shakuhachi	
		Joji Yuasa	Projection Esemplastic	Piano
		Shuko Mizuno	Tameno	Piano

ROBERT HALL

some aspects of an experimental attitude

AN INTERVIEW WITH MICHAEL PARSONS

Michael Parsons is an English composer; born in 1938, read classics at Oxford, following this with a year at the Royal College of Music, studying composition with Peter Racine Fricker (1961-62). During the 1960s he composed atonal and serial music in a "post-Webern" idiom and wrote music criticism for The Listener. But it was only after the formation of the Scratch Orchestra (of which he was one of the three founding members) in 1969 that he became known as a composer - now of experimental music using Cardew as a starting point. Parsons is not associated with the Maoist ideological group which was formed from members of the Scratch about two years ago, but continues to write music with an experimental basis.

On January 5 this year Parsons joined with three other composers who have not followed Cardew into his present political activity - John White, Chris Hobbs (previously interviewed in CONTACT 3) and Howard Skempton - to present a concert of their own recent music in the Purcell Room. The extracts which follow are taken from a long conversation which the composer had with Keith Potter on the Wednesday evening before the concert.

We had been discussing the history of English experimental music up to now, the part played by the Scratch Orchestra, and the present situation in which those former members of the Scratch who have chosen not to follow Cardew now find themselves. We got on to talking about the apparent attempts to get English experimental music out of its "ghetto situation" and, in particular, the Experimental Music Catalogue. (CONTACT continues its review of music from this in the present issue) and the book, Scratch Music, edited by Cardew (1972).

Is anybody buying pieces from EMC at all?

It's selling slowly, but regularly, I think. A few orders a week.

To what kind of people?

There seems to be a great deal of interest in English experimental music in America at the moment. The English publisher of Scratch Music has only sold 1200 copies in this country, but he's also sold 12,000 to America. Which surprised me very much, because, to me, that book is of rather esoteric interest. I can't imagine what it means to anyone who didn't go through the Scratch Orchestra. But again, I'm not really interested whether it sells or not. Once I've finished a piece, it's not that I'm not interested in what happens to it, but it becomes a secondary consideration: I get more interested in what I'm doing next. You can never be quite certain how other people understand your actions. I'm not saying one should be irresponsible and do things without considering the consequences. But this is one difference between politics and music. You have to be aware of the implications of a political act. In music it's more ... wait and see what happens. Experimental music is a meaningful concept, but experimental politics would be extremely irresponsible.

Do you go along with the term "experimental music"?

I prefer to regard it as an attitude rather than a particular type of music. When you make an experiment, the literal meaning is that you're trying to find something out ... You make an experiment in order to get some new information about the situation.

What exactly are you experimenting on? Are you experimenting on your audience, for instance?

Experimenting with sound, with time, with the act of listening ... Not on the audience, but with the audience, certainly. To find out what the reaction of an audience - not just any audience, but a particular one - might be. The same piece can, as you know, produce very different kinds of reactions in different contexts. That again is interesting: a piece is not the same in another context, with another audience. It's a different piece. Just as a Beethoven sonata played on a grand piano in a concert hall is a completely different sound from that which you get from a little upright piano in a small room. This is something you don't find in the notation, for instance, but it's an aspect of performance which is very vital. So to take an experimental attitude would be to take into account all of those things.

Do you think it's part of an experimental attitude to question an audience on how they reacted? As, for instance, Cardew did at the Burdocks concert in London a couple of years ago?

In that particular case he rather interrogated the audience: he seemed to be using the audience for his own ends. No, I would say that was not an experimental act. Because he was doing it to extract information for his own purposes. But for the audience to question each other, and for there to be a general atmosphere of questioning, I think definitely, yes. The concert is itself a question: a performance of a piece of music and the way people react to it are themselves enough. That's a valid form of communication: question and answer. Other questions arise out of it ... people go to the pub and talk about it later. I'm interested more in individual reactions than in any abstract idea of what the audience thinks as a whole. But I wouldn't question people with the intention of finding out what effect my piece had on them. Rather, simply as a way of getting to know them, if you like. I wouldn't just want to know what effect I'd had on them in that particular piece. Because that would again bring it back to the single musical object, which is what we're trying to get away from. That, to me, is what's important about the experimental attitude: this openness, the work is not self-contained and fixed, but something which you put into the world and which people make their own use of.

Nevertheless it is there, it is an object. It's like looking at a thing from different angles. But the work is still in a sense a musical object.

It is necessary to distinguish between the notation, which is constant and objective, and what you hear on a particular occasion, which is variable. One aspect of the experimental attitude is not to regard a piece of music as a fixed object, not to identify what happens with what is written down. Notation is designed to bring something about, but not to describe it precisely. Indeterminate scores (such as Christian Wolff's Burdocks), verbal scores, scores which specify procedures rather than sound-materials, make this distinction clear, but the same is equally true of conventionally notated music. What happens is an event, an activity. An audience's viewpoint depends on the attitudes and presuppositions they come with. A South Bank audience would probably be made up of individuals with different but related attitudes, so there would be something in common in their response to a given piece. A working class audience would respond quite differently, and this would make it a different sort of event entirely.

We continued this discussion about audiences for some while. Parsons didn't seem too sure of what kind of audience to expect at the concert, since there hadn't been an experimental music concert on the South Bank since the Gavin Bryars evening in December 1972. (In fact there was a very good turnout - which included many familiar faces.) Later we returned to the music in the concert.

All the music is fully controlled and notated - with the reservation that, having been through this experimental period, all of us having developed what I've tried to define as this experimental attitude to music, we recognise that control doesn't mean complete control over everything that's going to happen. It means that you establish certain controls, but that you're also interested in what departs from the controls, you're interested in the irrational elements as well. As soon as you establish a rational control of some kind, what it in fact does is to make you aware of things which are outside that control. And this is, I think, the essential thing about experimental music: the recognition of the limits of control. This still applies to what we're doing ... The more you control, the more you become aware of elements which you're not controlling - that's one way of putting it. For instance, Rhythmic Study No. 4, which I'm going to play in the concert: it's a very long piece, and although it's completely controlled in terms of the note-to-note sequence of events - in fact it's so completely predetermined that if the piece was lost, but you had the first few bars and knew what the procedure was, you could reconstruct it note for note - yet I've got no idea what effect it's going to have in the concert, played complete under those conditions. Because the controls don't cover all the aspects of it. They didn't, for instance, cover the length of it: the length is a result of the decisions made in writing it, but the actual length it came to is much greater than I'd expected. And the length is an essential part of it ... To take another, simpler, example: say you took the trouble to write out a whole page of single notes, all notated exactly the same. The notation would draw attention to the similarity of those notes. But performances would draw attention to the differences: all those single notes would sound different, each one would be slightly louder or softer, slightly longer or shorter - not to mention what else might be going on coincidentally. They'd all be unique, single moments. And you wouldn't maybe notice the uniqueness of each note if they were all different in other respects. But to make them the same in one respect - pitch, for instance - would emphasise their differences in other respects. To go back again to Cardew, who is in so many ways the source in this country of this attitude which I've defined as experimental - equal in importance to Cage, I think: the essay he wrote in the Treatise Handbook about LaMonte Young's X for Henry Flynt deals with exactly

this question ... The more you try to make successive sounds uniform, the more you realise this is impossible and the more you realise what you're in fact doing is revealing the differences between successive sounds. The aim is to produce a uniform succession of sounds, but the result is to produce a succession of different sounds.

The composer then played me Rhythmic Study No. 4, a 20-minute piece based on a ragtime pattern which is put through a series of rhythmic systems, thereby subtly changing its character. The new percussion pieces of John White and Chris Hobbs are also continuums and systems-based. We spoke about the relationship of these pieces to the music of Terry Riley and Steve Reich.

I was very excited when I first heard Terry Riley's music and took part in early performances of In C and so on. But at the same time I wanted to find some way of going on from the repetitive continuum situation; that is, to take that as a starting point and introduce some element of structure into it. Terry Riley sets up a great wash of sound, which is like a sort of raw material ...

You want more intellectual content?

Well, my piano piece has a type of structure which Terry Riley's music doesn't have.

But is it very perceptible, do you think, in that piece?

I think it's perceptible to varying degrees, obviously depending on how familiar you are with the piece. Most people will be hearing it for the first time, so it will depend on how familiar they are with that kind of music in general and also just how hard they listen. I'd like to believe that what's going on is fairly clearly perceptible: the notes get more spaced out, the sections get longer and the chord changes get further and further apart.

You want people to hear the process involved?

I want them to hear the general outlines of it, not how every detail is determined - I want people to hear the melodies, really. What interests me is the way in which the procedure which I used to write the piece reveals all sorts of melodic implications in the ragtime figure which one would never have suspected from hearing it initially. And playing it is like getting to know your own piece. Whereas most composers think they know a piece when they've written it, I wrote this piece and then afterwards realised that was only the beginning. But the melodies are not "composed" melodies, as

Mozart or Schubert would have written; they're "found" melodies - involuntary, if you see what I mean. They are by-products of the rhythmic procedure.

That goes back to another tradition of experimental music - the "found object".

Yes, it does. By transforming the figure according to a certain rhythmic procedure I knew roughly the kind of thing that was going to come up, but I didn't know exactly. And so what actually did come up is constantly surprising ...

What about the other piece of yours in the concert - Highland Variations?

This is for string quartet and is based on piobaireachd, the classical music of the Scots highland bagpipe.

That was another thing which seems to have come up with the Scratch Orchestra - a fascination with Scottish things.

We were interested in all kinds of music, and particularly in music from outside the European classical tradition, at that time. This is true, again, of a lot of Americans - Terry Riley and LaMonte Young have both become performers of Indian music.

And Steve Reich has studied Ghanaian drumming ...

Yes. And all these things are on record now. You could never have heard so many different kinds of music at any previous time. Scottish music, piobaireachd, is particularly interesting to me, because it has certain things in common with experimental music. It has a certain sort of inevitability, a certain uniformity and very restricted type of sound which it concentrates on to the exclusion of everything else - which is another characteristic of experimental music, I think. - A sort of extreme concentration on one thing. Neither uses contrasting elements in the way that is normally considered necessary for compositions.

experimental music catalogue

Robert Ashley: Fancy Free or It's There; Complete with Heat

David Jackman: Untitled Prose Collection

The work of Robert Ashley has followed a logical path over the years and has always retained a theatrical closed field situation allied to applied sound treatments: often the rationale behind a piece is more fascinating than the music in performance which can on occasion be extremely unpleasant. The composer presumably wants it that way - as his performances and those of his colleagues prove. His artistic relatedness to his most closely related partner, Gordon Mumma, is remote except in general terms, while his affinity in aesthetic position to Alvin Lucier is close; at least one of the pieces under review, Fancy Free or It's There, accepts this debt - though the procedures are essentially the Ashley of proportional procedures. A male speaker's voice is recorded by four cassette machine operators. Within the text are limits: limits of preparing for the initial attack - the accentuation of phonemes - the attack itself and the release leading to silence before the next act. Within each proportional ratio of time - within these limits - errors will occur (stuttering, delivery). These faulty elements - the "Fancy Free" factor - are recorded and replayed immediately by the tape operators, who themselves create a duality of anticipation of the text, and the act itself: their own reaction to the errors when they occur are the performance. It is an interesting piece in the study of, and reaction to, awareness, and works in performance - at least in the hands of the Sonic Arts Union, Ashley's own group. The diagram for performance replay equipment differs from the copy of the score published in the American magazine Soundings, and Dynaco 4 Amps and Pre-Amps together with Sony 110 Cassette machines are not necessary for performance - the circuits being identical in each drawing, except for the omission of special inputs.

Complete with Heat is an earlier work originally written for Bertram and Nancy Turetzky, though open to performance by any number of wind and string players, with or without a tape available from the composer. Pitches are specified, the duration and tone production are open within specified limits. It is a piece which requires considerable rehearsal and technical ability,

yet opens new areas of positive sound experiences. Like the Detail for two pianists, to which it is closely related, it is a creative performance work: one of the important contemporary American works of the 1960s and a major addition to the Experimental Music Catalogue.

David Jackman obviously feels a strong association with birds, for they feature one way or another so frequently in his Untitled Prose Collection. Unfortunately they do not produce any kind of originality in this context. All this sort of activity has been seen previously and towards a definite objective; the negative environmental activities are numerous, as also are the static activities such as sitting within a mandala without thought or action - even, as in another piece, spraying grass with a non-toxic colorant. On occasion he has a good sense of humour - as also should the reader. Pieces like these are useful for classroom work - preferably in a primary school where their ideas can be enjoyed to the full. The pieces are numerous, short and varied in content, though they improve towards the end and become musical on a primitive level. As they cover a three-year period and the mind processes can be followed through, one wonders why EMC thought this collection worthy of publication.

DAVID JONES

(These works, and those reviewed in the two previous issues of CONTACT, can be obtained from: Experimental Music Catalogue, 208 Ladbroke Grove, London W10. Discussion of EMC material continues in the next issue. A new edition of the catalogue is now in preparation.)

reviews:

books

SOUNDS AND SIGNS: Aspects of Musical Notation, by Hugo Cole

OUP, 1974 (£1.50)

Most books about notation make boring reading. There are studies of the notations of other cultures or ages, practical guides to conventional notation for the composer and copyist, suggestions for a reformed system (older books), often printed privately at the author's expense, as Cole points out), and descriptions of avant garde notations (eg. Erhard Karkeschka's Notation in New Music, recently translated and published by UE, 1972). Some are obviously better, or at least more readable, than others. But, it seems, a book on notation per se cannot help but draw on a welter of boring detail, the glossaries and catalogues of notational practices which have been considered almost their sole function up to now - and which, of course, fulfil the needs of many a scholar, composer or copyist as books of reference.

So it is good to be able to recommend this small volume as an eminently readable general study of notation in music, written by a practical man (a composer - particularly of operas for children - and teacher - author of a beginners' cello method - as well as critic on *The Guardian*) in a simple, step-by-step, practical way. I can fully endorse the blurb's claim that the book makes "absorbing reading for anyone, from one-finger pianist to composer, who has had to struggle with music as it is written down".

The reason for this does not entirely lie with the author's lucid style, however, but also with his precise viewpoint and choice of subject-matter. Cole chooses to deal with his subject generally - which does not mean that his book is not continually pinpointed with clear-cut simple illustrations of each aspect from real music (which it is). Rather, that a) the period covered is enormous - origins to electronic and avant garde notations - so that a small volume cannot help but be general, and b) that Cole is more interested in the general principles on

which notations are formed, and the ways in which notations reflect the needs and preoccupations of their users, than in a fully comprehensive description of the notations themselves. As Cole says, only avantgardists and ethnomusicologists have concerned themselves with these things in the recent past: a similar approach from a less specialised and committed writer is therefore all the more welcome for the general reader (though John Cage's Notations (Something Else Press, 1967) is not confined to avant garde activities, even if the layout tends to give this impression).

Part One, "The Background", is a short section dealing briefly with the origins and uses of notation and, much more fully, with the psychological problems of communication which notations set up, the contribution notation makes to our attitude to any particular kind of music, the need for flexibility, the denunciation of the idea that a notation has to be fully comprehensive ("The efficiency of a notation (or any directive system) has nothing to do with the completeness with which it 'describes' required sounds or actions", page 15). Cole deals briefly, but efficiently, with the extra-musical ideas that have an important bearing on musical notation (in this he acknowledges the help of Dennis Fry, Professor of Experimental Phonetics at University College, London): this section could, with profit, have been much longer. He has some pertinent things to say about meaningless precision (eg. in Boulez' Structures, Book 1) and some amusing examples to illustrate various points - as he does throughout. Chapter 4 is called "Response: how we read music" not "how to read music" as in the table of contents: the book is not that basic.

Part Two, "The System at Work", forms the major section of the book and after a preliminary "Lines of Approach" deals with each musical parameter in turn, followed by chapters on "Mood, Sense and Silence" (degrees of emphasis, ways of notating silence, what is not said by a notation), "Auxiliary Notations" (conductors' stick notations, analytical and teaching notations - the examples of graphic analysis could more profitably have been related to electronic or avant garde music as a more necessary help) and "Specialist Notations" (ethnomusicologists' notations and the notation of electronic music).

Cole is particularly good on the differences between graphical and non-graphical ways of presenting information, illustrating the differences by reference to road-signs as well as musical notation. He is good, too, on limitations of conventional notation, but his suggestion that only treble and bass clefs should be used in study-scores in the interests of the score-reader is a little surprising: what about all the ledger lines that would result in viola parts, for instance? By failing to check the facts in his use of Henry Cowell's admirable Musical Quarterly survey of the early days of indeterminacy in Western music (page 56), Cole unfortunately

perpetrates the existence of a piece which no longer is: a composition by Feldman for violin and/or viola, woodwind and solo cello called Intersection No.3. This is not the piano piece of that name and the work itself (though actually quoted in this example) cannot now be traced.

In the chapter on time, Cole's witty analogy concerning the limitations of our simple duple time relationships - "we are perpetually in the position of the mother of three who can only buy sponge cakes in packets of two, four or eight and is therefore always short, or left with a residue" (page 59) - will ring true to all those who have struggled to force complex rhythms into a notational system that is frequently too crude for them. Yet he does not mention Cowell's innovation, for instance, in his piano piece Fabric (1917): an ingenious extension of conventional notation through the use of different shaped note-heads for what he then calls sixth-notes, fifth-notes, etc., extending the American terminology. I cannot see that Britten's "Curlew" sign is of any practical value at all; apart from its presumably symbolic value it might as well be replaced by a pause mark. A discussion of the ways in which Britten (in Curlew River and the other church parables), Lutoslawski, Musgrave and others have attempted to combine a degree of vertical freedom with a fully-worked-out idea would have been of more value. The "mobile" concept is not discussed at all.

Part Three, "Today and Tomorrow", contains chapters on literary attitudes, the two opposing paths of twentieth century notational attitudes - towards complete determinacy and indeterminacy - and a thoughtful final chapter entitled "Where Now?". Predictably, this is the part of the book most open to argument, and some of what Cole says about indeterminate notations should not be taken too seriously. Yet much of what he says does make sense - Cole is not an unenlightened man in many respects. The huge areas that remain untouched in this discussion will undoubtedly be tackled by many other writers in due course.

KEITH POTTER.

concerts

February 2: Royal Northern College of Music, Manchester
MUSIC DIGEST: THE MUSIC OF EDGARD VARÈSE
Saar Radio Symphony Orchestra conducted by Hans Zender
Stephen Roberts (bass)

It was odd, to say the least, that Manchester got the Varèse concert on February 2 (a day before the Roundhouse got it, which prompts one to wonder if it was a cunning way of getting in an extra rehearsal with the help of the Goethe Institute, the German Cultural Institute, North West Arts and the Royal Northern College). After all, Manchester does not have much of a reputation for doing rash contemporary things (except for Nor-media, of course). The London Sinfonietta virtually played to themselves when they came on their Schoenberg-Gerhard pilgrimage since everyone was off getting their "personal experience" (as the posters tell us) at the Hallé. Then the "Master Musician" series with the Carter Double (no, I am not putting it on the same level as the Bach Double or Brahms Double), Cage's Cheap Imitation and Earle Brown's Centering, hardly precipitated a stampede for the Free Trade Hall. And where are the young hiding, one might ask? That Royal Northern College, haven of the seventies' musical young, does not yet seem to have made much headway in this century's music - it has a huge convocation of pianos but the tape recorder is as much on the outer as female clergy. But remember that it's a conservatory. Conservatories conserve. Composers from Berlioz to Debussy have consistently moaned about it. Hush, hush, whisper who dares, St. Cecilia is saying her prayers.

The opportunity of hearing any of Varèse's music beyond Octandre is rare in the UK - it is significant enough that the Saar Radio Symphony Orchestra did the honours. Someone like Bertram Turetzky is in a position to talk about how Varèse should be done, but we in the UK cannot yet be as choosy or as knowledgeable about performing behaviour - it is enough that we hear Varèse's music at all. However, there were a few fundamental blunders in Manchester. First, Varèse is not a polite orchestral aristocrat - those triple and quadruple sforzandi are not just a triple or quadruple insurance against having it too soft. We need it raw and sanguine (though not crude). So Octandre, besides being hesitant, was lacking in go, like a party where the booze runs out, and in those spots in the other works (Intégrales, Déserts) where one imagines a herd of elephants grinding to a halt with their trunks in the air, there should be nothing in reserve. We know from Varèse's tape work that

he wanted our ears stretched just short of screaming point, which brings me to blunder number two: that my ears were stretched to screaming point and the loudspeakers were brought to their knees in the Poème Electronique and Déserts. St. Cecilia was not alone at her prayers. It is just plain ridiculous to put the person in charge of sound diffusion somewhere back by the percussion, where he cannot balance or regulate anything to satisfaction. It was rather like the TV commercial for gas heating - "All you do is just turn it on". One could add "and turn it up full". In all it was a beautiful demonstration of tape hiss and distortion, not quite what Edgard Varèse ordered. The final complaint is about instruments. We have to put up with an electronic organ in Ecuatorial but do we have to put up with the kind of instrument which sounds as if it has been asphyxiated in several hundred-weight of cotton wool? Again, not a Varèse sound. The good point about Ecuatorial was that it was done with solo voice (Stephen Roberts) and not a male chorus. I have heard the male chorus version (hopelessly out of "sync" too) and it is obvious that the amplified solo voice is much better, on grounds of expressivity.

As a whole it was a unique experience to hear such a Varèsian spread: from the early intimate impressionism of Offrandes, much more subjective than the usual Varèse image, to the familiar Octandre composed in the same year as Stravinsky's Octet (quite a comparison). Intégrales straight afterwards, then to Ecuatorial ten years later in 1934, with the two ondes martenot so marvellously used. And on to the post-war music: Déserts with its tape interpolations, and the Poème (1958). It is ironic that the premature electronic man, so precocious in the twenties and thirties, the "explosive precursor of the disintegration of timbres, rhythm and sound argument" (as Xenakis put it), approached tape composition with a certain nostalgia when he was finally permitted to get there in the fifties. The Poème I can listen to (believe it or not) with affection - Varèse at last able to approach his ideal. But it is powerful instrumental music as he would have liked to put together 25 years previously rather than true idiomatic tape composition. That is the irony - that he could not think instinctively in the medium he anticipated and predicted. He could only approach it.

The live concert, whatever its shortcomings, gave new force to many listeners' impressions of Varèse - so different from the LPs. One only hopes that after this we are not settling into an extended drought.

DENIS SMALLEY

February 23: Central Hall, University of York
BROTHERHOOD OF BREATH

Chris MacGregor's Brotherhood of Breath arrived at York rather spasmodically, giving rise to that refreshing unpunctuality characteristic of jazz gigs where the audience, unlike any other concert audience, are happy to sit leisurely for the odd half-hour before the band actually gets to blow.

The music was continuous, following the pattern set in the last few years of allowing one number to flow into the next, usually by way of a completely improvised transition. Much of the material was free; space for the next written theme was often prepared by several abortive attempts by drummer Louis Moholo and bassist Harry Miller to establish a steady pulse. When the horns refused to co-operate the beat would disintegrate by way of increasingly complex rhythmic embellishments into a very dense and sometimes impenetrable mass of sound. It is this, maybe, which gives much contemporary jazz its apparently static quality. At times a total of eight horn parts blanketed in percussion made it impossible to listen to the progress of any one instrument; one perceived a statistical field of sound, defined by extremes of register and the emergence of rapid successions of attacks. But there is movement, usually very gradual, eventually unstoppable. Here there were players of experience capable of making a crescendo run for five or six minutes, staying at the top for several more, and bringing things down just when they, as a body, wished. This potential for making the point over an extended period is also to be found in riff-based music, another technique used by the Brotherhood.

The influence of African kwela music was apparent in the employment of very diatonic riff patterns, unlike the use of the flat third and seventh in most rock music. One memorable example was the use, on a steady pulse, of a pattern including nothing more involved than an ascending major triad, apparently in 4/4 time but proving to be telescoped into 11/4, causing everything to move forward rather breathlessly.

It is interesting to note that many of the musicians in the Brotherhood - Nick Evans, Harry Beckett, Mike Osborne, Evan Parker and others - play in several bands or have one of their own. This flexibility of ensemble is prevalent in the new jazz scene to a degree not found among rock musicians. This means that, for instance, Evan Parker and Mike Osborne can integrate their differing improvisation styles into various types of music more freely and successfully than can their rock counterparts, without losing their individuality - noticeable in Parker's

quacking tenor or Osborne's smoother alto. Osborne's use of clarinet, however, disturbed this blending on account of the timbral difference between single-reed woodwind and saxophones and trombones, rather than any lack of instrumental versatility.

One small criticism must be made of the band's amplification. Rock groups from the Stones to Soft Machine seem to run into problems only when dealing with thousands of watts; the Brotherhood with a few hundred or so made MacGregor's piano sound reminiscent of parts of Mantra, and microphones didn't seem to solve the perennial problem of trying to hear the bassist. Obviously this was not the sort of music where Miller could use his electric bass, but the virtuosic performance given deserved clearer acoustic results.

It remains to hope that more "straight" musicians, on hearing the Brotherhood, will be provoked into considering the high level of direct communication achieved by this talented band despite their, at times, very complex music.

GLYN PERRIN

CARDEW IN LONDON AND BIRMINGHAM

On March 5 MUSIC NOW presented a concert of Chinese Revolutionary songs and new works by Cornelius Cardew in the Purcell Room, London. The artists taking part were Cornelius Cardew (piano), Jane Manning (soprano), John Tilbury and People's Liberation Music and members of the Scratch Orchestra. Three days later Cardew alone gave a programme of piano pieces at Birmingham Arts Laboratory. Both concerts included political discussion. Here DAVID JONES reviews the London programme and MELVYN POORE outlines the composer's present musical and political position.

Programmes of this nature are meaningless to review in terms of any established art music aesthetic. A truly revolutionary music is outside known art music and by its very nature creates newly established criteria for evaluation - beyond the cultural and class values of economic necessity that created the so-called known culture of art music, as opposed to folklorist or ethnic cultures born of genuine creative forces of self expression not bound by a

required adherence to public performance audience requirements. Major creative art will always establish its own terms of reference.

The programme in the Purcell Room came within the domain of the Marxist-Leninist wing of the British Communist Party, with a strong allegiance to the ideas of Chairman Mao and the achievements of contemporary Chinese music. The impression gained was that the purpose of the evening, from the performers' point of view, was not the music played but the discussion prior to Cardew's music (the Chinese works were performed in their original versions, not Cardew arrangements) when the way to a proletarian music came under discussion as a means to future development for the committed performers. The banner displayed on the concert platform beneath portraits of Marx, Engels, Stalin and Mao was a quotation from the latter, and perhaps relevant: "In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines".

The Chinese music has no more relevance to the West than the songs for the masses produced by Soviet composers during the Stalin era - an industrial society needs to produce its own sub-culture related to its own needs and experience. The recent Piano Album 1973 of Cornelius Cardew is a highly personal view of past music and political events and impressions - sardonic humour is allied to new ideas on old wine in new bottles within a traditional language handled with consummate musicianship. In certain respects the music contains progressive revolutionary comment, and even if not substantial in art terms - as an extension of the musical paraphrase - is valid and superior to other recent examples of the genre from more traditional politically motivated composers. One is aware this is only a step along the road for Cardew.

On the other hand, the contribution from the People's Liberation Music has the seeds of a positive contribution to their aims, if only they would use more rhythmic flexibility - especially as they have rock players and the music is geared in that direction. Why limit the song accompaniment to repetitive chord progressions? The melodic material is good, simple and impressive as political music or, as was the last song, potential chart music. The girl vocalist (most performers chose to remain anonymous in line with their view of co-operative enterprise) is a fine singer and an essential driving power of the group, though better sound balance and amplification must be used in the future. Even if one does not agree with certain of the ideas expressed by P.L.M. - especially those in a recent Time Out article - their music moves and is going to grow into something positive in the future.

With the growing current awareness which may appear to have lain dormant since the events of 1968, programmes such as this are a reality, to be accepted or rejected depending on the listener's political views. In any case the performers are not interested in the concert audience - but the audience they should approach - the proletariat - will no doubt not want this music any more than that of Cardew's predecessors in the thirties and forties. If they believe in their revolutionary ideas then this is the difficult road they must follow. The paths are varied for art; revolution and culture can still exist within the old environment - witness Luigi Nono - and remain valid, as also was the early music of Alan Bush. There is never a single road. Wherever his music may lead in the future, Cardew has the musical equipment to produce something really important one day to disturb our pre-conceptions of what culture is, and replace it with a known reality - the new progressive art.

DAVID JONES

The work of Cornelius Cardew appears to have taken an about-turn. Whereas he wrote in the preface to Four Works (UE 1967) that "the pieces also need camouflage to protect them from hostile forces in the early days of their life", he now rejects all his earlier work in this avant garde idiom and has denounced Treatise as being a work which "conceals what is intended" in its notation. Much of Cardew's previous work was very much involved with notational problems - that is, communication of ideas - following from his work with Stockhausen in the late fifties, especially the realisation of Carre which involved interpretation and realisation of Stockhausen's ground-plan and symbols.

Cardew has in the past believed firmly in the creative freedom of the individual - "The performer does not have to be a composer, he merely has to discover and use that modicum of creativity that is available to all" (Octet '61)- at the same time maintaining a fairly strict discipline over the actions of individual performers, making them more interdependent than independent.

The Tiger's Mind (Musical Times, June 1967) is the ultimate in social exercise governed by these universal principles. From the universal, Cardew moved to the particular in The Great Learning (which is now an embarrassment to him because of the anti-Confucian campaign in China). The various paragraphs contain a number of home-truths which can be "learned" by each performer according to his own individual responses; it is surely Cardew's most significant work to date and the most striking didactic musical essay since the Brecht/Weill collaborations.

Here we have an expression of social concern, not only for the benefit and rise of trained musicians, but also untrained musicians - Cardew prefers the work "enthusiasts".

With the Scratch Orchestra and Scratch Ideological Group (formed August 1971) the real crisis appears: though the "modicum of creativity" - to transplant my earlier quotation - "may be available to all", the actual music itself is not. In Cardew's terms, therefore, the notions of comprehensibility and function of music (and, in wider terms, art of all kinds) is incompatible with the exclusiveness of the avant garde and, by extension, the social and political system in which it has arisen.

What Cardew is preaching now as a result of these changes is that a new political system is required in this country in order to pool the resources of the "broad masses of so-called uncultured people" toward self-help and a new awareness of the individual's position in society. This is nothing new for Cardew, as I hope I have shown, for the principles are implicit in all of his works from Autumn '60 for Orchestra onwards. Instead of camouflaging his music for its own protection, he now exposes it and makes it blatantly subservient to the Revolution- he returns to a totally traditional style (or styles) as carrier of an extra-musical message which is scarcely reflected in the notes themselves. The social content of the earlier works has overflowed the banks of the music just as it did in a lesser way in The Tiger's Mind.

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