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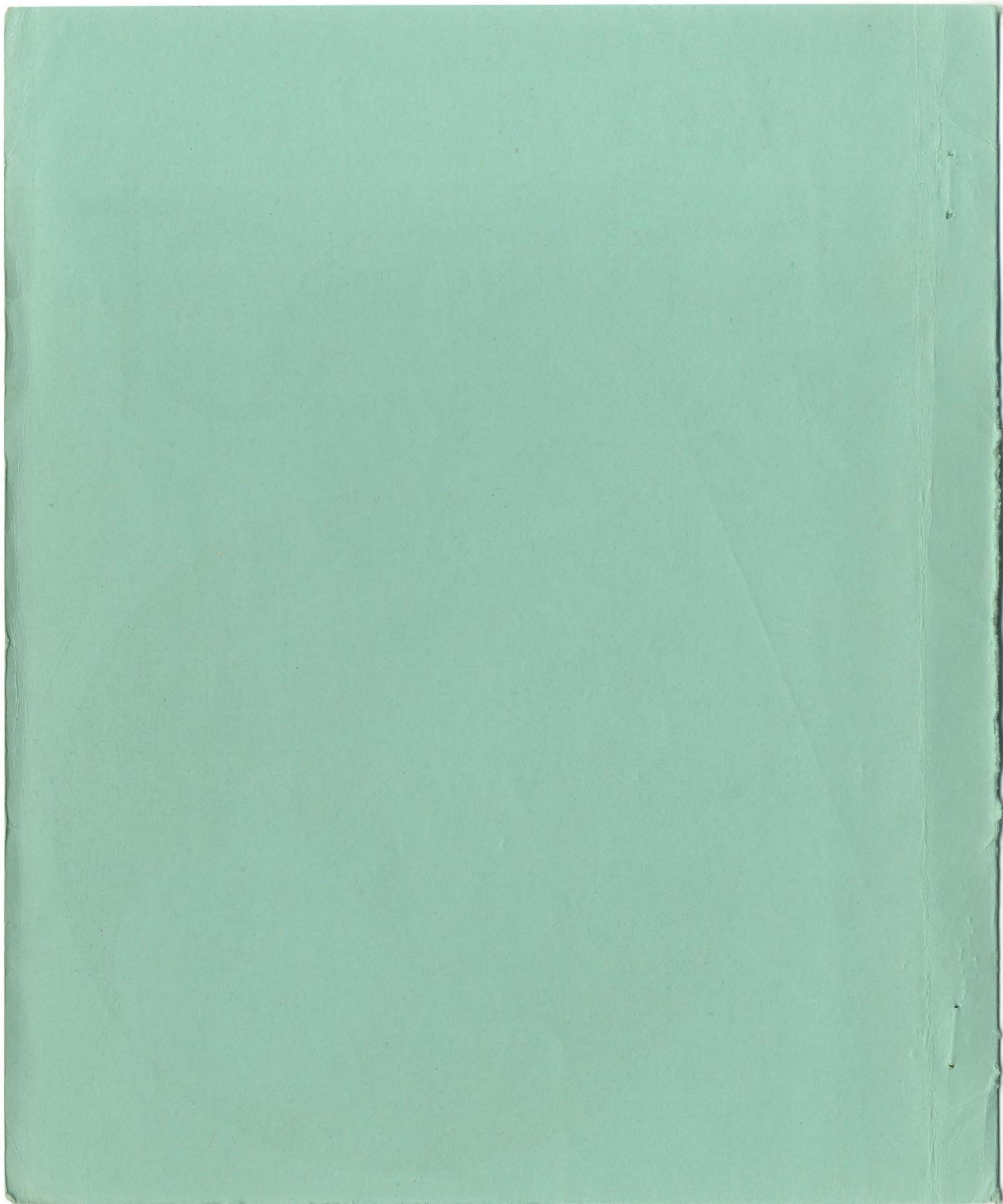
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Contemporary music in Australia: a composer's-eye view

"The swagman with his hilly is camped by a billabong." The romantic image has survived in Walking Matilda much like marmalade at an English breakfast. The reality was - is - rougher than jam: flies and loneliness and sweat for a start, and a 'swaggie' who is as often a mean, amoral, cantankerous 'drop-out' as he is a loveable eccentric with coxys swinging from the brim of his hat.

In an article about contemporary music in Australia it might seem a pointless digression to discuss the personality of the swagman, the rigours of bush life and even the music of the early settlers. But to explain why I do not believe there is such a thing as Australian music per se, it seemed only sensible to provide an historical and social perspective. I do not intend to be an accurate historian and will use fantasy and folk-lore - an Australian characteristic, perhaps - to aid a sense of evolution. Facetiousness is not intended.

Long before British colonisation the aborigines had lived as nomadic hunters celebrating tribal ritual in corroborees, complete with the now ubiquitous didgeridoo. That indigenous heritage was met by ignorance or indifference by most musicians for more than a century. The creation of Corroboree in 1946 (a ballet by John Antill) is regarded as the first conscious musical link with heritage. No Australian composer since then would wish to forget it.

It is unlikely that convicts were allowed the luxury of musical instruments in the first voyage of 1778. Soldiers sent to guard them were probably not so much deprived as disinterested. Accordions, tin whistles, 'fiddles' and pianos remained basic instrumental fare for at least a century. Composition as such did not exist. New words were set to favourite jigs and ditties of the British Isles which described the voyage, the arrival and the way of life. These rapidly became the 'bush songs' or folk inheritance of the settlers, broadcast by itinerant swagmen throughout the country and remembered by succeeding generations for their nostalgic rather than musical value.

On small settlements, where 'cow-cocky' farmers suffered reverses with a remarkable lack of bellyache, entertainment was rude by necessity:

"Joe gets the old concertina out, Kate plays descant on the tin whistle and Ma picks up her skirts and prances round like a pegasus in a circus ring, banging the kettle for a drum. Dan sings about life in the bush to the tune of Blue Bells of Scotland."⁽¹⁾

Amongst more affluent colonists, there existed a type of settler who was anxious to affect some of the gentilities he or she had known, or wished to know in

England: a fondness for musical soirées or an English Christmas dinner in a temperature of a hundred degrees:

"The governor's wife has recently received a Broadwood grand piano from England...

"Miss Wilhelmina Matthews will perform a new sonata for pianoforte by Mr. Isaac Nathan(2) and an arrangement of La Sonambula, souvenir de Bellini, by Mr. W. Vincent-Wallace in a concert at Government House next week. Madame Hilda Riley will sing arias from Mr. Mendelssohn's Elijah and also Songs of Home by Mr. Thomas Baker!"(1)

Settlers, both wealthy and poor alike, clung to familiar European concepts of what makes a song, a sonata or an evening of music-hall on the gold fields. Only the literature, the spoken language, dress, certain architecture and paintings reflected a radically changed environment. This is understandable. As art forms they are less abstract than music and mutations are more easily observed. A composition was not thought respectable unless it replicated the successful formulae of works from abroad. Intimidated, skilled musicians produced dull, fashionable stereotypes, although a history of 'tinkle' music and conservatism is not peculiar to Australia.

It is unfortunate that geographic isolation did not bring a sense of adventure, and ironic that since radio, television and the jet, our closer physical contacts with East and West have encouraged individual artists to ignore current fashions if it suits them.

The inherent danger of such freedom to choose and reject is a tendency to reject rather than choose. Although it is natural for the Australian composer to assimilate Eastern ideas and techniques, it is ridiculous to pretend that, by doing so, he or she can eschew the European tradition. Our civilisation, whether we like it or not, is solidly European in origin. An umbrella rejection of that inheritance would be artificial and dishonest. This temptation to forget the knife and fork applies to European or American artists as much as to Australians at a time when the western world seems fascinated by all aspects of oriental culture. It should perhaps be pointed out that, in terms of ethnomusicology and its effect upon composition, Australia, and more particularly Sydney University, anticipated this trend a decade before the rest of the world.

A potentially greater danger than the denial of one heritage is the simple fusion of two or whatever number is involved. The superficiality of an instant mix of East and West could lead to 'Hong-Kong-Hollywood' pastiche or, as happened in one Far Eastern country, My Fair Lady harmonised in root positions only. Extreme examples certainly, but the fact that they can occur, like unplanned 'mickey-mousing' in a film, is worrying.

Are there any characteristics which could justify the term 'contemporary Australian music'? It would seem more logical to describe characteristics of individual Australian composers, because identity springs from not one but many schools, or alternatively, remains too personal and idiosyncratic for a rag bag of labels.

It is true that a growing number of composers favour the Polish (?) fashion for protracted clusters, an absence of rhythm and melody creating a sense of timelessness. Cynics would call it stasis. This method, aided by the elasticity of proportional notation, has a strong following partly because of its lack of specificity.

The listener may be directed (usually by the title of the piece) to link sound patterns with visual images of events in Australian history or aspects of the landscape etc.. An impressionist technique, though it may be visually evocative, does not insure national characteristics in the music, though it may well be a characteristic of the composer, as it was with Debussy or Ravel.

Similarly, an electronic, mixed media or music/theatre work which contains explicit textual, visual references to the country (perhaps including an ensemble of didgeridoos, recorded sounds of dingoes howling, film of Ayers Rock or Indonesian gongs amongst the violins) does not automatically imply an Australasian technique of composition.

It is paradoxical and perverse that, at a time when nationalism is losing its significance, certain Australian composers should feel an obligation to prove 'ethnicity'. Possibly when there have been several generations of Australian composers, instead of two or three, or when we can feel more secure about remaining in home territory to live, study and compose, the uneasy search for a cohesive, 'national' school will cease.

If it is the function of living Australian composers to serve as guinea-pigs for the future, so be it. Personally, I believe that the diversity of styles which flourish at present is healthier than a state of uniformity.(3)

ALISON BAULD

Notes

- (1) Fictional examples.
- (2) Isaac Nathan (1790 - 1864) is generally acknowledged as having been the first professional composer in Australia.
- (3) For further information on contemporary music in Australia and details of the most important Australian composers see James Murdoch, Australia's Contemporary Composers (London 1972).

Xenakis and chance

Isual and Stratégie by Xenakis are musical games involving random or stochastic elements. JANE VAUGH, composer and ethnomusicologist, and W.A.O'N. VAUGH, who specialises in stochastic process theory, examine the rules of these games.

During the past 20 years or so, composers in many countries have been writing works which amount to musical games; This is to say that the players are divided into two or more sides or teams, that they may collaborate in part, but in part they also compete or oppose one another. Thus different performances of the same work will not necessarily sound the same, nor be of the same fixed duration, and in other ways the composer may break with the traditional idea of a musical composition as something he has laid down in a score, leaving only the usual variations of tempo, timbre, and interpretation.

Let us at once say, most emphatically, that the word 'game' is not intended to imply any lack of seriousness in the work. The present article will refer to the mathematician's notion of 'game theory' which, while it encompasses games (in the ordinary sense) like chess and poker, has had its main growth and applications in connection with more serious fields of human conflict like economics, politics, and war. It is the element of conflict, and particularly the mixture of conflict with co-operation, that is fundamental to the theory, and which we shall show to be fundamental to this type of composition. We shall also see that the element of chance or probability is fundamental too.

Although composers in the most modern tradition are thus currently interested in games, these have also appeared in many folk traditions. An excellent example is the Welsh 'Penillion', in which a harpist and a vocalist play a game: the harpist may suddenly change his tune and the vocalist must follow, instantly changing what he is singing, under strict rules and with great elaborations such as internal rhymes in the lines he sings. In classical Indian music a similar situation occurs between the tabla and sarod (or sitar) player.

The balance between co-operation and competition is a subtle one. Competition may be almost completely absent, as when a tennis player practices his strokes against a wall, competing only against the difficulties of the returns he has set up for himself. Here there is obviously not an opposing side, but there is still something to oppose. In Indian music a solo tabla player may play a game of this kind, when he utters rhythmic 'vocalises' as rapidly as possible, then immediately proceeds to imitate these sounds on his tabla.

As already mentioned, many composers have 'tried their hand' at game theory. One who, with the advantage of both mathematical training and musical ability, has often combined them successfully is Iannis Xenakis, the Greek-born composer. In this article, we intend to deal only with his use of game theory in the works Duel (1958-59), and in a more complicated, though similarly constructed, work, Stratégie (1962). Both works are written for two orchestras, each with a conductor. The two orchestras compete according to rules described by Xenakis in his book Formalized Music (London 1971).

In this book the composer describes his use of the 'two-person zero-sum game' in these two works, and this term had better be explained in more detail before continuing. A small, but necessary point is that this description may refer to something played by two individuals, or by two teams, using the word 'person' rather like lawyers do when they apply it to a company. The essence is that there are two sides. One can visualise the two conductors more or less competing against one another, each using his own orchestra as his instrument. The term 'zero-sum' refers to the method of scoring. In simple terms it means that one side's gain is the other side's loss, so that if you add up the total gain and loss of both at any time, they will balance out. A game does not have to be 'zero-sum', though many (especially gambling games) are.

In Duel the composer has provided five musical entities which he calls 'events'. These are:

- Event I A cluster of sonic grains such as pizzicati, blows with the wooden part of the bow, and very brief arco sounds distributed stochastically.
- Event II Parallel sustained strings with fluctuations.
- Event III Networks of intertwining string glissandi.
- Event IV Stochastic percussion sounds.
- Event V Stochastic wind instrument sounds.
- Event VI Silence.

The conductors direct with their backs to each other, and an 'exchange' consists of each one choosing an event and directing his section to play it. The complete game consists of a series of exchanges. The 'events' are thus played in pairs, and each pair is evaluated as pleasant, or unpleasant to hear. For example:

I with V is rated very good g⁺⁺
 while
 II with III is rated passable p
 also
 I with I is rated passable p

Note that if one conductor chooses I, the other can produce a wide range of qualities. He can choose so as to produce a combination that might only be p but might be g^{++} . Now we come to the first curious situation. Let us call the conductors X and Y. Then X is to try to choose so as to secure the best combinations, and Y is to oppose him by trying to secure the poorest. This certainly introduces an element of conflict into the situation, but its effect in producing a musical performance which is pleasing, or otherwise, is obscure. Conflict, however, is required if the performance is to be analysed according to the mathematical theory of games. Anyway, here is the complete table of evaluations:

(Y)

	I	II	III	IV	V	VI
I	p	g	g^{++}	g^+	g^+	p
II	g	p	p	g	p^+	p
III	g^{++}	p	p	g^+	g	p
IV	g^+	g	g^+	p	g	p
V	g^+	p^+	g	g	p	p
VI	p	p	p	p	p	p^-

(X)

Now suppose X's choice is down the side and Y's is along the top. Obviously Y can do pretty well: all he needs to do is choose column VI all the time and whatever X does the combination will either be passable (p) or worse (p^-).

So far the game looks a pretty poor one. So the mathematical manipulations begin, using game theory. Here we want to spare you the details, but we will have to try to give you some idea of what is going on. Firstly, mathematical game theory operates with numerical 'payoffs' rather than qualitative ones. Xenakis therefore quantifies according to what he describes as 'a rough numerical scale':

p^-	p	p^+	g	g^+	g^{++}
0	1	2	3	4	5

It is worth noting that if he used a different scale everything that follows could turn out differently. For example, he could have given much greater weight to the preferable qualities with the scale:

p^-	p	p^+	g	g^+	g^{++}
0	1	2	4	8	16

Why choose one rather than the other? We don't know and he doesn't say.

The numerical form of the evaluations is the following square array of numbers, called a 'matrix':

(Y)

	I	II	III	IV	V	VI
I	1	3	5	4	4	1
II	3	1	1	3	2	1
III	5	1	1	4	3	1
IV	4	3	4	1	3	1
V	4	2	3	3	1	1
VI	1	1	1	1	1	0

(X)

The gains and losses are now worked out according to this matrix, at each 'exchange'. For example, if X chooses III (look down the side) and Y chooses I (look along the top) we see that in the row and column chosen the figure is 5. This figure is the amount Y must pay to X. The game is a zero-sum one because the total of X's gain (plus 5) and Y's loss (minus 5) is zero, and so on for any other pair of choices.

Let us abbreviate the choice just described as (III, I); then (I, III) will mean that X chooses I and Y chooses III. Note that on (I, III) Y must still pay 5 to X which is a kind of symmetry, and this game is at present symmetric throughout (check, for example, the score 3 on both (IV, II) and (II, IV)).

Xenakis now proceeds in stages to modify the matrix to produce a game that possesses further game-theoretic properties. Some of the modifications look pretty arbitrary. For example, his very first step is, without comment, to modify the score on (VI, VI) from 0 (which is p^-) to 3 (which is g). Note that this pair is the peculiar one silence v. silence, and it seems at least likely that a change in your evaluation of that is going to change the game considerably.

The game at the moment looks pretty poor for Y, because all 'payoffs' (understood as from Y to X) are positive or zero. Thus X can never lose and Y can never gain. You might say this serves Y right, since his rôle is to try to get the least pleasant sounds played, but this is not the idea, and at a later stage Xenakis levels things up by making some 'payoffs' negative (X pays Y). However, a preliminary step is to break the symmetry. For example, whereas, before, the payoff on (IV, II) and (II, IV) was 3, he takes (IV, II) as 4, keeping (II, IV) as 3. He also again quietly jacks up the payoff on (VI, VI) or silence v. silence from 3 to 4, but he doesn't say anything about that. He prints a whole sequence of matrices embodying these and subsequent modifications, but we will not reproduce them all, since they can be found in Formalized Music.

His next step brings in probabilities. Here we will try to keep things elementary, but we must ask you to hold on to your hats and try to stay with us.

Some games are rather dull, in that there is a 'best' thing (called 'strategy') that each player can adopt each time they play the game. Look back to the matrix and you will see that Y might as well play VI (silence) every time. Then X can play anything from I to V and the payoff will be 1 ($=p$) while if he plays VI then the payoff is zero ($=p^-$) which is even better for Y.

Other games are better balanced between the two players. Manipulations which we will omit lead Xenakis to a new payoff matrix. It is delivered from the old one but, as we said above, it allows both positive payoffs (Y pays X) and negative ones (X pays Y), which makes sense. Other adjustments have been made in ways which are consistent with the requirements of game theory. The result is shown on the opposite page.

Now the situation has radically changed. An obviously good column for Y to play is VI (still silence) because he might win 3 from X if Y chose III, and would win 1 if X chose anything but VI. But if X knows Y has chosen VI so will X, and he will win 3 from Y.

The point is that if one player knows, or can even guess, the other's strategy, he can win. It is pretty obvious that what both of them should do is to keep switching all the time to baffle the other. X should choose rows which are good for him often, but not too often or Y will rumble him, so he must mix in all the choices. Similarly for Y.

What is less obvious, but is one of the most fundamental and most interesting

(Y)

	I	II	III	IV	V	VI
I	-1	+1	+3	-1	+1	-1
II	+1	-1	-1	-1	+1	-1
III	+3	-1	-3	+5	+1	-3
IV	-1	+3	+3	-1	-1	-1
V	+1	-1	+1	+1	-1	-1
VI	-1	-1	-3	-1	-1	+3

theorems of game theory, is that there is a best or 'optimum' proportion in which X should play the various strategies I to VI, and also an optimum (though in different proportions) for Y. To avoid having his opponent detect his pattern of play (in which case the opponent could improve his chances), each one should play his choices in a random sequence, but working it so as to balance out in the long run to his optimum proportions (called his 'optimum mixed strategy' if you ever want to look up some more game theory). The proportions for Xenakis' game are:

Strategy	I	II	III	IV	V	VI
X	14	6	6	6	8	16
Y	19	7	6	11	7	16

(all out of 56)

Another point, which we have not mentioned, that helps to guide Xenakis' manipulations is that he tries to make his game 'fair'. This is not the same as zero-sum. After all, you could lay 2 to 1 (your gain is your opponent's loss) on an even money chance like coin tossing, but you would be rather foolish to do so. At each exchange your gain is your opponent's loss and vice versa, but on average he wins 2 half the time and only loses 1 for the other half, so on the whole he will gain steadily. Mainly because he tries to keep his payoffs as simple small whole numbers, which do not allow very fine adjustments, Xenakis ends up with a game that, on average and in the long term, gives Y about a 7% advantage - rather better than the advantage of 2 in 35 that is taken at roulette, traditionally, by casinos.

So Xenakis stops there, and proceeds to the analysis of Stratégie.

Stratégie is a similar game but much more complex: each conductor has a choice of 19 events instead of 6 (they are made up of 6 basic events and some compounds of these). His analysis is much briefer and includes proposals for simplifying the scoring system so that all of the $19 \times 19 = 361$ choices need not be examined individually. Otherwise it is basically the same. For both games, Xenakis also provides a few suggestions of a purely organisational nature, such as the provision of referees or scorers, prior decision by the conductors to play for a fixed number of minutes or a fixed number of engagements, and so on.

So what are we to conclude from this? Xenakis has certainly achieved one thing: he has written two works with a clearly defined plan to produce substantial differences in what the audience hears each time they are performed. If you consider (and we do) that music which essentially varies from one performance to another has an attraction, like a mobile sculpture, then this is good.

On the other hand, if we have managed to make our analysis at least partly clear, we are sure you will recognise that there is a strongly mechanistic element in the successive modifications he makes to his 'payoff matrix'. He commits himself to follow a set of rules which lead him to a game which has certain qualities (zero-sum, fairness) which belong to game theory. He says almost nothing about whether he thinks these game-theoretic qualities correspond to aesthetically pleasing qualities in an actual performance. Perhaps he does not care. Almost the sole exception is a remark on page 118 of Formalized Music:

"The sonic processes derived from the two experiments are, moreover, satisfactory". We think this could be correctly translated as: "It sounded quite good when we played it".

In the present day climate of opinion many people may not find this particularly significant. What may disturb some people more is that we seem to be approaching what is sometimes referred to (pejoratively) as 'machine music'. We have emphasised the way in which Xenakis develops these two works by adopting a strict set of rules (those of game theory) and apparently letting them lead where they will. We did so deliberately, because this is a central portion of the picture. But is not all of it, and we must redress the balance.

Firstly, like most systems of law, the rules allow more initiative to someone who is master of them than might appear at first glance. Secondly, we both believe that he is doing something very important by bringing into one of the arts ideas which are central to present-day scientific thinking, and are constantly spreading into other fields. We are moving into a period when we must think in terms of fluidity, variable performance and probability, and the tools for dealing with these include the theories of games and of stochastic processes. Not only economists and census-takers, but engineers

geologists, and all of us living in an uncertain world are being forced to accept the necessity of this new mode of thought. It will inevitably influence the arts and Xenakis has shown himself as a leader in absorbing this influence.

JANE and W.A.O'N. WAUGH

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Pierrot's voice: new monody or old prosody?

Why do musical analysts invariably concern themselves with scores rather than sounds - using their eyes rather than their ears? Before Pierrot, Schenkerian scrutiny has its worth: a melodic line can be neatly slotted into its harmonic context, contrapuntal ingenuities admired as inevitable pieces in a musical jig-saw, and the recognition of formal outlines provide enormous satisfaction to the listener who likes to have his intellectual preconceptions confirmed by musical sounds. For the ordinary listener, however, this type of analysis simply will not do: it bears no relevance to what he can actually hear.

Pierrot threw, and still throws, audiences off balance by its treatment of the voice. The listener, however musically adroit, needs aural signposts. But Sprechgesang, atonally accompanied moreover, provides few of these: we tend to understand less through very familiarity with the mechanics of speech than, for example, with those of the piano. We react as negatively to Sprechgesang as did Darwin's French beans to the playing of his trombone.

The majority of us use a comparatively small range of intonation in ordinary speech, concentrating most of our expression within the bottom third of the voice and covering a pitch-range of roughly a perfect fifth. It seems likely that this is considerably less than was common in Shakespeare's day, a consequence of the separation of written word from spoken sound hastened by the advent of print technology. There may indeed have been a permanent decline in the physiological potential of our voices over the past few centuries as a result.

Pierrot calls for a speaker to cover a range of nearly two and a half octaves (from E flat below middle C to G sharp on top of the treble staff), four times the normal speaking compass. This would present little difficulty if the vocal line were to be sung, but since (with a few exceptions) singing is to be avoided - as Schoenberg specifically states in his preface - the performer has a serious problem. The need to sustain the speaking line with enough resonance to fill a hall, over up to five instruments, without resorting to the type of head-tone characteristic of song, can easily mean that upper notes, particularly above C an octave above middle C, degenerate into a meaningless shriek. Listen to an inexperienced performer at the start of Der Dandy (No.3) or in the upper reaches of Heimweh (No.15), and this will become abundantly clear (see Ex. 1). The problem of quantity can be easily mastered by the subtle use of amplification, but producing a sustained line with the kind of extreme vocal tension implicit in speaking in the upper ranges is a virtual impossibility. This, far from 'liberating' the human voice, as Hans Keller claims, shackles it into impotence.

Then what was Schoenberg really after? Exactly what type of vocal declamation is required? The preface tells us that

Ex. 1 No. 3, Der Dandy, bars 1-5

Rasch ($\text{♩} = 76$)

Mit ei-nem phant- ta- - stischen Licht-strahl-er-
leuch-tet der Mond die kry-stall-nen Fla-kons

"The reciter has the task of transforming (the) melody, always with a due regard to the prescribed intervals, into a speaking melody [Sprechmelodie]" (1)

An absolutely strict rhythm must be maintained, but the voice must rise or fall immediately after reaching each note, avoiding in doing so any tendency to a 'sing-song' form of speaking voice ['singende' Sprechweise].

"On the contrary, the difference between ordinary speech and a manner of speech that may be embodied in musical form (2) is to be clearly maintained."

Herein lies the crux. This is virtually a confession by Schoenberg of the shortcomings of the notational system at his disposal. For his instructions seem quite feasible until applied to those poems, usually in slower tempi, where notes of longer duration are required from the reciter. Der kranke Mond (No.7) is an example of this. Strict application of the 'immediate rise or fall' rule results in a vocal line proceeding through an endless series of glissandi: the net effect contrasts poorly with the flute's crisp melismata and emasculates the poem's surreal irony.

A realistic evaluation of Schoenberg's intentions for the reciter must start from any revelations the score itself can provide about his treatment of language. But if we are to make any decision about the affinity of the vocal line to ordinary speech, we must discover not only what prosodic parameters - pitch-direction, pitch-range, rhythmicality and pause, for example - the score embraces, but what effect these have in terms of actual sound. Since Pierrot is, in the broadest sense, a freely atonal work, we may start from the assumption that each note is as important as its neighbour in the vocal line. Exceptions, of course, spring readily to mind: the repetitions necessitated by the passacaglia of Nacht (No.8) or the intermittent fully-sung notes, the fleeting tonal innuendoes of O alter Duft (No.21). Just as remarkable, however, is the independence of the vocal line in Der Mondfleck (No.18) from the instrumental crab canon that mirrors the text. From that broad assumption of free atonality it follows that the vocal line, far from being a melodic continuum with harmonic implications, may be an attempt to convey some of the intonation patterns of speech.

A straight note-count over the whole work shows the bulk of the vocal line extending from middle C to E flat a tenth above, with a slightly denser concentration between C sharp and B. In addition, two notes are used markedly more than the rest: D above middle C (180 occurrences), which appears to have

a 'tonic' function, and the G sharp above (157 occurrences), its 'dominant'. These two are the nodes around which the vocal line revolves, and it can hardly be an accident that they form a tritone. No other note occurs more than 130 times, most considerably less. In addition, a third, upper nodal point is formed by E flat, which regularly functions as either a climactic note in a vocal phrase or as springboard for upward or downward leaps. Even those with an abhorrence of mathematical computation as a relevant approach to musical analysis cannot deny the obvious significance of this for the speaker: she must find the relative D and G sharp in her own voice and be able to return to them at will. The D does in fact correspond, within a tone or two on either side, to the pitch-level at which most of us (with octave variance according to sex) normally express ourselves, and the G sharp, with similar slight variations, to the tonal level we may use for ordinary stress in speech, along the lines of tonic accent in Gregorian chant. By extension, the upper E flat will be reserved for strong additional emphasis and anything above that for purely frenetic expression. A breakdown of this note-count according to the three sections of the work shows a relatively low median pitch-range over Part I, an even distribution of levels in Part II, and a relatively high tessitura in Part III - a build-up of intensity that reflects the increasingly grotesque images assailing Pierrot's path.

There are other prosodic features which suggest more than a casual approach to the sounds of language on Schoenberg's part. Words spoken at ordinary speed in everyday speech are largely guessed at by listeners according to context - if only because most of us have an all-embracing concentration span of only a few seconds. The word-distortion that results from the distension of vowels - an inevitable process in concert hall performance - puts a premium on the use of syllabic text-setting, if a modicum of intelligibility is to be maintained. Consequently Schoenberg is restrained in his use of melismata: over the whole work, there are some 75 examples, and nearly half of these occur in Parodie (No. 17). This poem is also notable for the incidence of rests within words and in the middle of phrases at other than punctuation points, a technique not unknown in Bach recitative, but which betrays Schoenberg's attention to enunciatory detail.

Ex. 2 No. 17, Parodie, bars 6-10

The musical notation shows two staves of music. The first staff covers bars 6-10 and includes the lyrics: "sitzt die Du-en-na-mur melnd". The second staff continues the melody with lyrics: "im-ro-ten R6ck-chen da-". The notation includes various rhythmic values, accidentals, and dynamic markings such as p and pp . There are several rests marked with 'x' above the notes, indicating intentional pauses or hesitations within the words.

There are in fact examples of such (usually) short rests for juncture - intentional pause or hesitation - in all but four of the settings. The predominance of simple time-signatures is in line with German being, like English, a stress-timed language - its stressed syllables tend to be isochronous - but this is counterbalanced by the abundant use (in all but

five of the settings) of triplets, which 'flatten out' the rhythmic pulse and move the vocal line closer to the realm of song than speech.

Schoenberg's use of pitch-movement shows him at great pains to obtain an exact effect, despite his own apparently casual attitude to language in Style and Idea. There he professed indifference to texts in Schubert Lieder he knew well:

"I had completely understood the Schubert songs, together with their poems, from the music alone, and the poems of Stefan George from their sound alone..."(3)

The actual written text was not important. The key lay in its sounds. Despite the immediate rise or fall rule noted earlier, there are still some 50 examples of repeated notes in Pierrot. Whereas the ratio of falling to rising intervals over the whole work is about 3:2, this increases noticeably with minor and major seconds: there are twice as many falling as rising, and in fact nearly 20% of all intervals used in the work are falling minor seconds. Apart from what this reveals of Schoenberg's attitude to speech intonation, along with the high incidence of augmented and diminished intervals where simpler forms would have served equally well, we may deduce that Schoenberg was indeed attempting an accuracy of vocal line unattainable with the notational means at his disposal. Even simple speech inflexions, let alone Pierrot's tortuous vocal neuroses, are far too complex to be contained within a system of notation based on equal temperament and devised for the 'harmonious' interaction of executants. Merely from the standpoint of pitch-movement, a simple semitone is much too wide an interval to describe accurately the minute intonation changes of ordinary speech, as Harry Partch and other experimenters have found. We may remember that Schoenberg himself abandoned the five-line staff for the speaker in his Ode to Napoleon, Op. 41 (1942) in favour of a single line - though with ledger lines he notates well over an octave compass even then. In the Ode, the effect of this reduced scoring is to leave the reciter a great deal of freedom in every aspect of his delivery except rhythm.

For purposes of brief historical comparison, we may take 1600 as the date from which composers of the modern era became seriously concerned with the transfer of vernacular patterns into music drama. The Florentines' guiding credo was a return to the word, and yet from the moment that a paying public was admitted to deride or admire, the word was to fight a losing battle with the voice - until this century. In this sense, then, the music of Pierrot restores the humanity to the human voice that had been refined out of it over the preceding three centuries.

Schoenberg's real antecedents, however, are to be found much earlier. The written language of the Greeks contained clear indicators of prosodic features in the spoken word: acute and grave accents for rising or falling intonation patterns and rough and smooth 'breathings' for aspirated or un-aspirated initial vowels. It was these very features that virga and punctum in Gregorian chant were intended to convey. These signs and their neumatic derivatives presupposed an oral tradition and conveyed only relative pitch-relationships. Standardisation of pitch did not occur until after the invention of the staff. Seen in this context, Schoenberg's inevitably

relative pitch notation for the Sprechstimme brings the wheel round full circle - he is both a new monodist and a very old one. Plus ça change...?

Amid the general welter of superlatives provoked by Schoenberg's centenary canonisation, it is difficult to maintain a sense of perspective. It is now possible to see, however, that Pierrot's is not merely a new voice rising from the ashes of a perverted monody, a renaissance in musical treatment of language unheard since Monteverdi. Paradoxically, despite Schoenberg's minute attention to prosodic features of speech, his primary concern is a rediscovery of long-neglected human sounds - as purely musical sounds. In a vital sense, Pierrot's journey represents the nocturnal writhings of Western music emerging in a new dawn of self-discovery in this century.

MARTIN DREYER

Notes

- (1) From the preface to the score, as quoted in Arnold Schönberg: the formative years (2nd edition of the English translation, London 1971), p. 139.
- (2) My underlining.
- (3) Arnold Schoenberg, Style and Idea (London 1951), pp. 4-5.

Glossary

Intonation - speech melody as it functions in sentences (as opposed to single words). Not to be confused with the usual musical meanings of singing/playing in tune or Gregorian recitation notes.

Pause - an aspect of continuity, or lack of it, in speech. Unfilled pauses, notatable in music only by rests, may result from taking a breath, difficulty in enunciation, or hesitation, intentional or otherwise.

Prosody - an umbrella term covering vocal effects superimposed on vocabulary and grammar in speech. Major prosodic features are pitch, dynamic level, duration and silence.

Rhythmicity - intersyllabic variations in speed of utterance. It covers such musical features as legato, staccato and glissando which, in speech, tend to affect rhythm.

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Discography

De Gaetani, Jan; Contemporary Chamber Ensemble, cond. Weisberg - Nonesuch 71251.

Stiedry-Wagner, Erika; Kolisch, Auber, Steuermann, Posella, Bloch, cond. Schoenberg - CBS 61442 (Mono).

Thomas, Mary; Fires of London, cond. Maxwell Davies - Unicorn RHS 319.

These three excellent recordings are essential listening, providing a contrast between two different present-day performances and Schoenberg's own 1941 version. The following are added for the sake of completeness:

Beardslee, Bethany; ensemble, cond. Craft + four other works by Schoenberg - Columbia M2S-679 (2 records; U.S. import).

Escribano, Maria; ensemble, cond. Cerha - Turnabout 343155.

Howland, Alice; ensemble, cond. Zipper - Concert-Disc 232 (U.S. import).

Laine, Cleo; Nash Ensemble, cond. Howarth + Ives songs - RCA Victor LRL1 5058 (in English).

Pilarczyk, Helga; Domaine Musicale Ensemble, cond. Boulez + Serenade Op. 24 - Everest 3171.

Sziklay, Erika; Budapest Chamber Orchestra, cond. Mihály + 3 other works (Boulez, Webern) - Qualiton 11385.

Thomas, Mary; London Sinfonietta, cond. Atherton + complete works for chamber ensemble - Decca SXLK 6660-4 (box set of 5 records).

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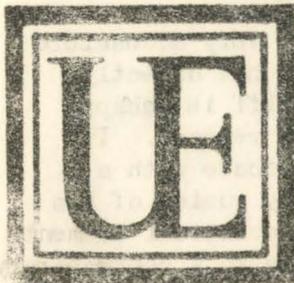
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Some aspects of a political attitude

CORNELIUS CARDEW INTERVIEWED

BY KEITH POTTER

Two and a half years ago CONTACT planned to publish an interview with the well-known English experimental composer Cornelius Cardew, but for a whole variety of reasons, including the vagaries of the machine on which our discussion was recorded, the project was temporarily shelved. So when Cardew came to York to give a piano recital at the Arts Centre on the Contemporary Music Network's scheme on 21 October last year, I took the opportunity of talking to him for the magazine again.

The intervening period had seen a fundamental change in Cardew's outlook, about which he had already been talking to me in 1972 but which he had not, at the time of that first interview, yet begun to put into practice. Broadly, it was the change from an experimental attitude in music, stemming from Cage, to a political one, defined by the composer's present sympathies with the Communist Party of England (Marxist-Leninist) and exemplified by the change in his music which has been charted and described in CONTACT 8.

It was therefore no longer as an experimental composer that Cardew spoke, but as a fully committed composer of political music who has little good to say about his experimental past and all his previous works. So I began by quoting something which I had already said to another experimentalist who has recently turned to writing political music and who knows Cardew well - Christian Wolff.

It seems to me that there is a basic difference of attitude between you and Wolff. You in your attempt to write political music seem to be concerned directly to get through to a mass audience, to write music that is accessible to a mass audience. You are therefore writing settings of Chinese revolutionary songs, short tonal piano pieces and so on in a very accessible idiom, to communicate not with a contemporary music audience but directly with the population at large. By contrast, it seems that Wolff is unhappy about doing that quite so directly because of purely musical reasons. It would seem that he is hoping, first of all, to try to communicate with a contemporary music audience through the means of contemporary music: of his music as that audience has always known it, but adding this political element to it. This means that Wolff's music is much more accessible to a contemporary music audience at the moment than yours, but it doesn't make it accessible to a mass audience in the same way that yours has the potential of being. You haven't succeeded yet, I think, and I don't know whether you will, but there's

the possibility of success there at the moment which there isn't in Wolff's music. Would you agree with that?

It depends what you mean by accessible. In what sense is Christian's music accessible to the avantgarde audience? It's accessible in the same way as his old music was. It means they can derive the same things from it; they get basically the same satisfactions. Or rather some of them now don't, because it's been injected with an element of Socialist politics. But generally speaking, the language is more or less the same.

I think People's Liberation Music - performing, in a pop idiom, songs on militant working class themes and political folksongs - has the potential to do propaganda, and make music for a working class audience. So that's why it's good to develop that. But really I don't think the question of style is primary. Some composers may see the most important thing as the working class and its culture, others the ideas of Communism. Others might just say they want to support democratic tendencies in society - that they're against fascism and so on. But at whatever level they choose to support it, it doesn't matter what style they use. They should turn their abilities, including the style they've mastered, and use them in support of it. We made a big switch and came over from doing avantgarde stuff which nobody could understand to doing something which a lot of people can understand. Incidentally, the avantgarde audience can understand it too, even though it's not their usual fare.

You've been doing political music for about two years. What do you feel you've learnt from it? Has your approach to it changed?

We threw ourselves into it at the start, had a lot of experiences, made a lot of experiments and had these fierce ideological struggles with audiences and with other musicians, and learnt a lot. What's happened in the intervening period, almost without anybody noticing, is that a repertoire has built up. We now have musical material to put forward; we aren't reliant upon putting forward a Cage piece and having an ideological discussion about it - we actually have some new music. PLM has lots of songs; we've done some music for the working class movement and so on.

You're playing two Piano Albums tonight. Could you tell me something about the later of these, Piano Album 1974?

This hasn't come out as a series of short pieces like the Piano Album 1973, but is actually one half-hour long piece called Thälmann Variations, based on the Thälmann song which is still in use in German Communist circles. Thälmann was chairman of the German Communist Party from 1925 until 1933. He unified it and made it into a mass party, and led the fight against Hitler's fascism; in 1933 he was interned and in 1944 he was executed. This year being the 30th anniversary of his death there is a widespread campaign in Germany to popularise Thälmann and the work that he did, and to carry forward his line and develop it in the present situation. The piece is divided into three main sections. It starts with a very pastoral section which is an attempt to describe how the working class emerged from the peasantry and the rural proletariat. This does not present the theme in its original form. Then it develops in quite a

bourgeois, romantic tradition, before crystallising into a simple statement of the Thälmann song as it is sung in Germany today. Quite shortly after this, Eisler's song Der heilige Aufmarsch is introduced, to symbolise the energy and vitality that Thälmann brought into the German Communist Party; Eisler's song was about the building up of the armaments industry in Germany at the time when they were planning to attack the Soviet Union, and it's being used again today with new words about defending the Communist Party against the attacks of the State. Following this, there is a section based on Koechlin's song Free Thälmann! written in 1934. That's the end of the first part of the piece. Then there are three slow variations which I think of as dirges for Thälmann. And then there's a final section which is intended to represent how Thälmann's line is being developed by the Communists in Germany today. So the piece is programmatic in a sense - at least in talking about it beforehand to the audience you can outline the general subject matter. Its relevance to today is that we are facing a re-emergence of fascism in our society: it's very important to study what happened in the 20s and 30s and how the Communists dealt with the situation then. So you try to outline that situation and then present the piece, during which the audience has a chance to reflect on it. In fact it intensifies their experience of it.

So you see a fascist take-over as being imminent, do you?

I think the situation today is running parallel in some ways to that between the two World Wars. There's a lot of discussion about it, though I don't think there'll ever be a fascist dictatorship in this country. But what's certain is that you've got to fight against it, because it's what the capitalist class is going to try to achieve. They're in a very bad spot now, economically.

Well, that's just as true, if not truer, of this country as it is of, say, other parts of Europe, isn't it? Therefore a fascist dictatorship is almost more likely to happen here than in, say, Germany.

Well, there is a democratic tradition militating against it in this country - though it's risky to rely on that... But in fact the Trades Union movement in this country has never been smashed, it has an unbroken history. In all countries where a fascist dictatorship did exist the Trades Union movement was younger, for a start, and it was then smashed. So the Trades Union movement on the continent is in a slightly different condition from that here. Also the working class here has a successful history of struggle against fascism - for instance, we broke up the Mosleyite movement in the 30s.

During 1973 you were in Berlin on the German Academic Exchange programme. Did you learn a lot about political attitudes outside this country and the different problems involved?

Even in Germany the capitalists are obliged to carry out the same measures against the working class, to exploit them and to reduce their standard of living. One comes up against censorship no more than here or in America but the fight against it on the part of the Communists is on a much higher level. For instance, they're taking a much more militant stand against it in the universities than here. And the revolutionary intellectuals are much more

organised - there's a long tradition of that in Germany. A big difference between Germany and both England and America is that there's no Trotskyite movement there. In the struggle against fascism here, for instance, you find that the Trotskyites have a totally different analysis of what happened in the 30s from ours. They regard Hitler's rise to power as directly the fault of Stalin.

The most interesting thing that happened to me in Germany was getting involved in a campaign to set up a children's hospital instead of an artists' centre. The bourgeoisie was planning to open an artists' centre in an old hospital and the Communists led the local population in opposing it and demanding a children's hospital. I wrote a song for the campaign which was used on demonstrations and so on and even whistled by kids in the streets. So it got a very wide hearing and was used. Also other people helped write it. Three of us got together to discuss what we wanted the song to express. The others not only helped write the words but also commented on the music.

In what ways did they criticise it?

They said, for example, in the second half of the verse the tune should be higher, should gain in intensity. I had the whole verse on the same plane. They were saying, basically, that what I had written didn't match the requirements of the content in certain respects. The experience of this collective method is totally different from that of writing, say, the Piano Albums. In these I'm expressing a point of view quite personally and trying to engage other people in thinking about the subjects I think are important. In Piano Album 1973 in particular the ideas are presented in a very artistic way; some of the pieces are quite precious. Earlier arrangements I did of Chinese and Irish songs are also quite sensitive and artistic. The pieces by Michael Chant and Dave Smith that I'm playing tonight approach the whole subject from different points of view. Dave Smith has done some arrangements of Albanian songs in the conventional Socialist Realist style; he doesn't present them in the artistic way that I've used in my Piano Album 1973. His pieces could be played at a political meeting - say about Socialist Construction in Albania. Michael Chant's pieces are formalist, not so emotional. For instance, in his setting of the Internationale the first verse is a simple tune, the second verse has a complex struggle going on around the melody and the third verse is a mighty unison where the working class is united. So on the formal plane he has represented his view of the revolutionary ideal.

Do you think you're succeeding at any level on your terms at the moment? Is your message getting across to the people you want to hear it? You've admitted that the numbers involved are very small.

That's not the main point. If the numbers were great, we'd have to write a different kind of music anyway, like the song about the children's hospital in Germany.

So music for a real mass audience would be different from what you're doing now?

Yes, because the revolutionary culture is really produced by the masses.

The people who write the actual notes down are only reflecting the interests of the masses. So for the time being you can say that you're **successful** if the people who hear you - never mind how many - are interested in the subjects that you bring up and if they think about them with a basically correct orientation. In a concert that would be quite an achievement. You can't expect to organise people politically on the basis of a concert.

Are you doing quite a lot of concerts at the moment?

Not really. But I'm going to make a record of some of the new pieces for an Italian company. And I'm organising an American tour. Whatever it's in my power to organise, I'll do, on the basis of this material until something new gets written.

You are also still playing avantgarde music with which you now have no sympathy: Steve Reich, Dieter Schnebel and so on. Isn't continuing to be associated with this music compromising yourself?

People who are hostile will think so. Other people will understand very well that you have to earn a living. But if you look at the history of socialist artists and composers you'll see that they've fought to survive and have produced progressive art. Even if they get victimised, like Alan Bush, for instance. It's a growing trend. We think that these people, socialist artists, are wrestling with the problems that are acute today, whereas people like Stockhausen and Cage aren't.

But Cage has always been socially concerned, hasn't he? Presumably you don't think it's sufficiently defined.

I think he's mystifying people. Anyway, Cage and Stockhausen certainly misled me and I feel quite bitter about that. They influence young composers by telling them that there are formal problems in the development of bourgeois music and that we have to come up with original, unique solutions to them and build our careers on that basis.

I don't think that was quite what Cage was saying in the mid-60s, for instance.

It doesn't matter what he was saying, it's what he was doing, isn't it? To all intents and purposes he was still practising Zen Buddhism, as far as I'm concerned. Some pieces I can still admire as bourgeois music, others are completely decrepit. Like Cheap Imitation and Musicircus, which are completely empty. He hasn't said anything in these pieces; all he's done is to create a situation in which people freak out or feel confused.

So society is much more important than music?

Music is a reflection of the society and not vice versa. Whereas, in Darmstadt for instance, we used to think that what we were doing was the heart of the matter and it just 'so happened' that there was a world around it in the throes of social upheaval.

To many musicians, music is its own reality, even today. It's their own perfectly valid world.

They may think that. But it'll let them down in the end.

[Cardew's recently published book, Stockhausen serves Imperialism (London, Latimer New Dimensions, 1974), will be reviewed in CONTACT 11.]

Reviews

Since we began reviewing new books on contemporary music in CONTACT 7 we have slowly built up to a position where we are now attempting to comment on all important new books and reissues that relate to music which is a) composed, in the main, since 1945 and b) judged by us to be of considerable musical significance. As far as space allows, we will continue to uphold this policy in the future, though the lists for forthcoming books from publishers look excitingly long enough at the moment for us to warn that it may not be possible for all new books to receive up-to-the minute attention. While not wishing to turn half the magazine into a review of books, we believe that CONTACT should publish significant - and where necessary (as in the Adorno review in this issue) extended - comment by specialists, on books not all of which are adequately covered by other periodicals.

Scores, however, are a different matter. Of course, in one very basic sense, they are much more important than books, but there are so many of them and it is not easy to comment on all new scores usefully. (It's not so much the scores, but the music which matters.) CONTACTs 6-9 aimed at an extensive coverage of the scores in the EXPERIMENTAL MUSIC CATALOGUE and further reviews of new publications from this source will follow in future issues, since we believe experimental music to be important and frequently ignored by other magazines. From this issue onwards, we aim to present comment on just a few of the most outstanding scores which are newly available from commercial publishers; neither choice nor omission is intended to reveal any important stylistic bias.

Robin Holloway: Evening with Angels

OXFORD UNIVERSITY PRESS (£5.00)

Bernard Rands: Metalepsis 2

UNIVERSAL EDITION (£2.50)

Robin Holloway has a growing reputation as a serious-minded composer who is forging a uniquely personal style. Although the work takes its title from a poem of Wallace Stevens, Evening With Angels (1972) for chamber orchestra received its prime impetus from Tennyson's verses. This is typical of the literary inspiration of much of Holloway's work.

Evening With Angels lasts over half an hour and is impressively argued. Holloway labels the work as having nine movements, although this point might be debated, since the ninth movement appears parenthetically inside the eighth. The symmetry is satisfying: movements II, IV, VI and VIII present a refrain, III and VII are scherzos - malincolico and giocoso respectively, I and IX a prelude and postlude, while at the centre is V, a chorale-like adagio which is a wordless setting of 'Now sleeps the crimson petal'. The material is handled economically and imaginatively and 'developed' in the traditional sense, rather than used in block-form. Holloway's predilection for quoting Schumann and Brahms is now quite well known; however, nothing in this score leaps to the eye as a borrowing, although from time to time the music hovers on the brink of major-minor tonality.

By comparison, the quotation of the Benedictus from Palestrina's Missa Ut re mi fa sol la in Bernard Rands' Metalepsis 2 (1971) is perfectly obvious. Metalepsis 2 is a setting for mezzo-soprano, small (amplified) choir and twelve instrumentalists of 'Hymn to Steel: for five million human voices' by John Wain. The composer directs that "the work should be performed in the spirit of a Requiem (with no denominational bias) for those who suffer and die as a result of tyrannies - commercial, political and religious". The names of Henry Ford, Mao Tse-Tung and Stalin are sung by the choir and it would seem that the quotation of the Benedictus is an ironical gesture directed against gentlemen such as these - "Blessed is he that cometh in the name of the Lord". (The text is used to the same effect in Peter Maxwell Davies' Taverner.) I have no doubt that this is an important work which makes its point effectively.

Finally, a word on the production of these scores. The Rands is in the usual UE format and is impeccably laid-out and printed. The Holloway is a facsimile of the composer's manuscript, which although in an admirably clear hand is naturally less legible than a traditionally engraved score. It seems inevitable as the economic crisis bites harder that this is the form in which more and more scores by British composers will be appearing; however, it would be a sad and retrograde step if we were to come to regard it as the norm.

Elliott Carter: String Quartet No. 3

ASSOCIATED MUSIC PUBLISHERS (£5.00)
(G. SCHIRMER)

The appearance of a new Carter score is never less than a major event, but when it is a string quartet there is additional cause for excitement. It was the First Quartet which, back in 1951, took the decisive step into individual and uncompromising modes of expression, while its successor, eight years later, clarified this into a commitment to forms of ensemble writing based on the principle of independent characterisation. Now, with the arrival of the Third Quartet, it is possible to establish whether this essentially concertante line of development has been broken.

The answer is no. The work is, remembering the score with which Carter is now most closely associated, a kind of 'Double Concerto' for string quartet. The group is divided into two duos which, separated on the platform, pursue independent courses of action. Duo I (violin and cello), distinguished by a fluctuating, quasi rubato form of motion, exploits a cyclic arrangement of segments of four 'character'-movements. Duo II (violin and viola), by contrast, builds its six movements into a 'progressive' structure, playing in strict rhythm throughout, often in extended polyrhythms. The overall scheme is such that every possible combination of a Duo I movement with a Duo II movement is realised, with the segments arranged in an unbroken series of overlaps. The result is a definitive exploration of Carter's protracted involvement with multi-layered contrasts, the differentiation achieved, as in the past, by long-range structural processes (divergent paths of evolution progressing through varying degrees of articulation) rather than more localised, and hence limited, means. It should be added that AMP have responded magnificently to the work's special demands. The splendid clarity of the score leaves the reader mercifully free of additional complications. Any blemishes (e.g. the erroneous alignment of the Duo II partners in bar 140) are only incidental.

As may now be evident, in the Third Quartet Carter's musical language has reached a degree of elaboration that could hardly be exceeded. Indeed, an innocent observer of the score might readily be forgiven for mistaking its unprecedented complexity for outright perversity. We must await the British première, or at least (it is to be hoped) the prompt release in this country of the American recording, to prove him wrong.

CHRIS ROOKE

Books

PHILOSOPHY OF MODERN MUSIC, by Theodor W. Adorno

SHEED AND WARD, 1973 (£4.50)

Adorno's book consists principally of two essays; one on Schoenberg, written in 1941, and one on Stravinsky, written in 1948. After completing the Stravinsky essay the author wrote an Introduction designed to relate the two halves of the book.

Adorno's approach to his subject-matter is founded in the belief that the cognitive elements of music rest in the historical processes and tendencies articulated in and through the music. Modern music, as an incarnation of the ongoing contemporary social process, thus incorporates the dialectic of the bourgeois domination that is, and the society without domination that might be. Not only is this dialectic present in the antinomies of individual works, but also in the different compositional attitudes of various composers. For Adorno, then, the works of Schoenberg and Stravinsky become representative of two opposing mainstreams of composition prevalent in the Western world during the first half of this century. In Adorno's opinion "... only in such extremes can the essence of music be defined; they alone permit the perception of its content of truth... It is for this reason and not in the illusion of grand personality that only these two composers... are to be discussed. For if the total product of new music... were to be scrutinized in its entirety... these same extremes would again be encountered". (pages 3-4). The one stream - that of Stravinsky - represents reactionary and regressive tendencies, both in its attachment to 'archaic' sounds and forms, and in its avoidance of the inherent contradiction of its position. The other, however, in its conscious attempt to relentlessly pursue its antinomies to their ultimate conclusion, represents the forces of progress.

Adorno's book is, by any standards, difficult. This difficulty lies not only in the intensity and convolution of thought which brings together the apparently disparate realms of sociology and music, but in a style which is uniformly characterized by tortuous syntax and esoteric language. Although the translators have clearly struggled manfully with the original German, there can be little doubt that its complexity - which the translators acknowledge "makes translation seem impossible" has resulted in a prose strained far beyond the limits of readable English. Indeed, for any reader industrious enough to send off a few contributions to Essay's Corner, this book could literally be a good investment.

Upon a first reading it might appear strange that a book which is so obviously

polemic, and the implicit purpose of which might thus be deduced as rational persuasion, should indulge in such an obscure and mystifying style. Such a style, however, is not an entirely unnatural adjunct of Adorno's attitude towards the world and his material as that attitude is conveyed by the book. For despite Adorno's radical stance against the domination of industrial bourgeois society, he adopts an intellectual pose which is part and parcel of that same society. Domination in industrial society depends upon the centralised and authoritarian co-ordination of its members' activities by a privileged elite, a process which in turn is ultimately dependent upon the centralised dissemination of information. Given the high degree of the division of labour upon which industrial society is predicated, the creation of such information falls to a large degree within the province of the academic. There always exists, therefore, the potential for those who create information in our society to have, albeit unconsciously, a vested interest in the prevalent structure of that society. Certified as experts by society at large, there can exist the tendency for some academics to give the impression that their pronouncements have an authoritative weight which is beyond question.

This attitude is patently true of Adorno in the opening pages of his book. The author clearly considers himself to be in a position to determine the relative worth of all 20th century musics and cultural attitudes: "Because the monopolistic means of distributing music stood entirely at the disposal of artistic trash and compromised cultural values, and catered to the socially determined predisposition of the listener, radical music was forced into complete isolation during the final stages of industrialism. For those composers who wanted to survive, such isolation becomes a moral-social pretense for a false peace. This has given rise to a type of musical composition... which has adjusted to mass culture by means of calculated feeble-mindedness." (page 6). Although only Hindemith, Shostakovich and Britten are named, one gains the distinct impression that, outside the twelve note school and Stravinsky (who is dealt with separately), there are few composers who do not fall under this rubric. Adorno is equally dogmatic with regard to popular music: "... the perceptive faculty has been so dulled by the omnipresent hit tune that the concentration necessary for responsible listening has become permeated by traces of recollection of this musical rubbish, and thereby impossible." (page 10). By taking such an attitude, Adorno eschews any phenomenological approach to his subject that would acknowledge the different, but equally authentic and genuine world-senses articulated by different types and schools of composition. Rather than allowing various musical types to, as it were, present their own 'sociological' evidence, Adorno externally imposes upon them a view which is firmly rooted in his position as a member of an authoritarian and hierarchical academic tradition.

The one essential criticism that must thus be made against Adorno is that he does not examine the implications of his own position. Like many sociologists, he falls into the trap of criticising an aspect of his society, in this case music, in terms of the assumptional framework upon which that society is grounded. In this way the status quo not only of the society, but of the author's position in it, is paradoxically reinforced. Where Adorno could be elucidating both the implications of his own position, and those of the music he is examining, he is entrenching his academic role through mystification of his subject-matter - a process for which elaborate verbosity is undeniably

helpful. And whereas he could be acknowledging his culture-specific orientation to the world, and thereby opening up the possibility of realising the value of contradictory world-senses, he implicitly assumes that people in general, and himself in particular, can objectively stand outside both themselves and the society being examined. This assumption does nothing but underline the way in which Adorno's outlook is unconsciously bound to industrial bourgeois society.

In view of Adorno's ambivalent relationship to bourgeois society, it is not surprising to find that he thinks of the Schoenberg school as representing the forces of progress (another industrial concept), since twelve note technique attempts to negate tonality (which encodes and articulates the industrial world-sense) by an extension of trends already inherent in tonality. The interdependent but functionally separated fundamentals of tonality become completely isolated (alienated) and reintegrated to form a musical language where no one fundamental dominates another. Expressionism, in over-emphasising the isolated subjectivity of bourgeois society, forms the transition between late tonality and twelve note technique: "If the drive towards well-integrated construction is to be called objectivity, then objectivity is not simply a counter-movement to Expressionism. It is the other side of the Expressionistic coin. Expressionistic music had interpreted so literally the principle of expression contained in traditionally Romantic music that it assumed the character of a case-study. In so doing, a sudden change takes place. Music, as a case-study in expression is no longer 'expressive'." (page 49). Schoenberg's music attains its 'authenticity' through recognition of this change: "The subject of modern music, upon which the music itself presents a case-study, is the emancipated, isolated, concrete subject of the late bourgeois phase. This concrete subjectivity and the material which is radically and thoroughly formulated by it furnishes Schoenberg with the canon of aesthetic objectivism. The depth of his work is thereby discernible." (page 57). Parallel with Adorno's 'objectivity', Schoenberg's twelve note music seeks to objectively contain its own subjectivity and so stand outside itself. The pervasiveness of the Freudian outlook in both men's work thereby becomes apparent.

In a similar manner the temporal aspects of tonality become over-extended in the twelve note technique. Tonality, through the vertical co-ordination of horizontal lines originating with mensuration, essentially spatialises the temporal flow of those previously more independent lines. Twelve note technique, in its dislocation of centrally dominated fundamentals, and its retrograde rows (these rows, it can be argued, serve to encode and articulate a reversible time - and reversible time is the logical extension and conclusion of a spatialised time) serves to totally extinguish any sense of temporal flow: "The continuum of subjective time-experience is no longer entrusted with the power of collecting musical events, functioning as a unity, and thereby imparting meaning to them... Once again music subdues time, but no longer by substituting music in its perfection for time, but by negating time through the inhibition of all musical moments by means of an omnipresent construction." (page 60). In objectively stepping outside its constitutive subjectivity twelve note music potentially destroys the temporal flow of consciousness.

If it is Adorno's natural affinity with the Schoenberg school (he studied with Berg) that makes his discussion of it so largely perceptive, then it is his blind allegiance to the Schoenbergian aesthetic that renders his discussion of Stravinsky so suspect. Adorno's fundamental criticism of Stravinsky is that his music, in its denial of tonality, nonetheless articulates the domination of bourgeois society. The integrity of the individual subjectivity is threatened: "In Stravinsky's case, subjectivity assumes the character of sacrifice, but - and this is where he sneers at the tradition of humanistic art - the music does not identify with the victim, but rather with the destructive element. Through the liquidation of the victim it rids itself of all intentions - that is, of its own subjectivity." (page 143). The new collectivity thus favours the industrial forces of suppression: "Authenticity (in Stravinsky's music) is gained surreptitiously through the denial of the subjective pole. The collective standpoint is suddenly seized as though by attack; this results in the renunciation of comfortable conformity with individualistic society. But at the very point where this is achieved, a secondary, and, to be sure, highly uncomfortable conformity results: the conformity of a blind and integral society - a society, as it were, of eunuchs and headless men." (page 159). This, for Adorno, is the essential contradiction inherent in Stravinsky's music, a contradiction which impairs musical meaning. Stravinsky "is drawn in that direction where music - in its retarded stage, far behind the fully developed bourgeois subject - functions as an element lacking intention, arousing only bodily animation instead of offering meaning. He is so attracted to that sphere in which meaning has become so ritualized, that it cannot be experienced as the specific meaning of the musical act." (page 140).

It is from this position that Adorno criticises aspects of Stravinsky's musical language. A lack of thematic material compromises completeness of form: "His music is devoid of recollection and consequently lacking in any time continuum of permanence. Its course lies in reflexes... This lack of thematic material, a lack which actually excludes the breadth of form, the continuity of the process - indeed, it excludes 'life' itself from the music." (page 164). Again we are amazingly told that "Stravinsky's music remains a peripheral phenomenon... because it avoids the dialectical confrontation with the musical progress of time" (page 187); "such suspension of musical time consciousness corresponds to the total consciousness of a bourgeoisie which... denies the time process itself, and finds its utopia in the withdrawal of time into space." (page 190).

Adorno is unable even to consider that Stravinsky is articulating in his music a world-sense which he, the author, has not comprehended. He is unable to conceive that, for Stravinsky, the conscious variation of explicitly stated themes (a process which, for the listener, requires a long memory span, and so the ability to stand outside the temporal flow of his consciousness) and the consciously 'rational' ordering of temporality were unnecessary devices for what he sought to achieve. Only someone whose world-sense was so firmly rooted in the spatialised time of post-Renaissance thought could so paradoxically conceive of Stravinsky's music as 'timeless' and so possessing a temporality that 'vanishes into space'. Adorno cannot sense that immersion in the temporal flow of consciousness requires a releasing of consciously controlled time.

Perhaps the statement which best sums up the narrowness of Adorno's outlook is the following: "The total energy exerted (in Stravinsky's music) is placed in the service of blind and aimless obedience to blind rules; this energy is devoted to Sisyphus-like tasks. The best of the infantile compositions exhibit the delirious and confining gesture of chasing-one's-tail. This provides the alienated effect of not being able to escape one's own grasp." (page 179). Alienation does not derive from a lack of self-distancing and objectivity, but rather from an excess of it. And because distancing and objectivity is, in both a personal and social sense, what Adorno subscribes to, he cannot help but feel alienated in the presence of a music which is concerned with the revelatory process of continual Becoming, rather than the over-extension of the incarnatory process of static Being.

Adorno's musical 'ethnocentricity' is reflected in his attitude towards the consciousnesses of pre-literate and industrial man. Pre-literate consciousness, in Adorno's view, is simply a proto-version or undeveloped form of industrial consciousness: "The belief that the archaic simply lies at the aesthetic disposal of the ego - in order that the ego might regenerate itself through it - is superficial; it is nothing more than a wish fantasy. The force of the historical process which has crystallized the firm contours of the ego, has objectified itself in the individual, holding him back and separating him from the primeval world contained within him. Obvious archaic impulses cannot be reconciled with civilization." (page 168). Again we are in the hands of our old 19th century friend - progress.

The critical sociological and anthropological traditions of this century have dispensed with the notions of inherent social progress and the unquestioned superiority of modern Western man. Furthermore, in recent years, Marshall McLuhan and others have argued that the structuring of our consciousness and our society has during this century begun to change to something comparable with that of the consciousnesses and societies of pre-literate men. Instead of living in a contradictory world of individual purpose and social domination, of which the watchword with regard to both man and environment is that of conscious alienated control, we are entering a period where the immediacy of inter-personal relationships and the acceptance of rapid and frequently unpredictable change is fast becoming the order of the day. We are beginning to live more within ourselves and our world, and this is a situation which is simply incompatible with the domination of bourgeois society. For the increased intensity of man's relationships both with himself and the events of the world has resulted in many sectors of society becoming too aware to remain ciphers in a centralised system.

In many ways Stravinsky's music articulates this changed structure, a structure which is so clearly anathema for Adorno. Neither sociologically nor musically does Adorno escape the bourgeois - all must be highly conscious, 'objective', 'rational' and painful effort. Anyone who does not face 'the problem' in this fashion is reactionary and regressive. Adorno cannot conceive that to Stravinsky, who was brought up in a country which did not have a Renaissance, his formulation of the problem of late bourgeois society might have little significance or relevance.

JOHN SHEPHERD

DICTIONARY OF 20TH CENTURY MUSIC, edited by John Vinton

THAMES AND HUDSON, 1974 (£9.50)

A dictionary of 20th century music published in 1974 seems a trifle premature, but the editor was obviously surprised at how vast a work can be compiled at this point in the century - 830 pages of double-columned information. While it is necessarily incomplete, there is no doubt that this dictionary will remain as a piece of spade-work on which later compilations can feed and grow.

Originally published in the USA (by Dutton as A Dictionary of Contemporary Music) by a largely American team, despite the impressive list of European names amongst the 'board of advisors', the dictionary has an obvious American flavour in spellings and definitions of technical terms as well as in entries. The main task of such a work is to provide accurate, up-to-date, compact, impartial and useful information on its subject. How far does this book go towards fulfilling this duty?

The dictionary quite rightly, I think, restricts its entries to composers, general articles on countries and important 20th century subjects, and necessary definitions. (Such possible items as artists or performing groups are omitted, except where discussed in general articles.)

One wonders, however, just what criteria were used in choosing composers for inclusion. The editor says that "born after 1880 are alive after 1930" was a rule-of-thumb, but this is obviously waived if someone is considered influential or important enough: Debussy and Mahler, for instance, are both in, so is Scriabin.

He also mentions that "at least a hundred more composers" are not included because "insufficient information could be obtained on them". This seems rather hard on the unlucky ones. Were they mainly from Eastern Europe? Most of the non-British composers that I couldn't find are from such parts - Jiri Jaroch, Tomislav Zogrinski and Nikos Namangakis are examples. Possibly there are actually some who declined to be included. (I wonder if this explains Sorabji's absence?)

But although the editor says that performances, published works and recordings helped decide entries, he probably relied a great deal on the chief contributors from each country, which may explain some naughty omissions in the British entries.

Be warned - there seems hardly an American composer who has ever put pen to paper and called the result music who has not got his few lines and list of works, but while the usefulness of much of this information to the British reader is slight, the work's comprehensiveness brings to our awareness many who do deserve a greater hearing in this country. It also provides valuable information on composers from, for example, Canada, Latin America and Japan whom we could explore more fully.

For the British user, great fun can be had in treasure-hunting through the

pages for the 50 or so British composers included. Most entries are, however, considerably less than half a column and only a goodly list of works boosts a composer's mention to noticeable size. Amongst those whose entries reach a column or more are Richard Rodney Bennett, Peter Maxwell Davies and Cornelius Cardew, the last of whom is seen as the guiding light of the British avantgarde. Everyone will have his own list of who is missed out, but must agree that the British advisers have certainly been hard on the Welsh, Scottish and Irish composers, and on the less revolutionary of the younger generation. Some of those for whom a case could be made are Constant Lambert, Lord Berners, Elizabeth Maconchy, Priaulx Rainier, William Matthias, Havergal Brian, John Joubert, Alun Hoddinott, Jonathan Harvey, Richard Orton and John White - and others will readily spring to mind.

The general note on Great Britain is enlivened by some caustic comment on music before 1945 by Geoffrey Sharp and the choice of Tim Souster to write the post-war section (although this, written in 1970, is already behind the times: perhaps CONTACT will join TEMPO as a periodical on new music in the next edition!).

The commissioning of the articles on many major countries from a young practising composer makes these articles more stimulating than usual, if rather less impartial.

The articles on composers seem as accurate as possible - as they should be with their subjects still mainly living - with useful lists of works and bibliographies up to around 1969-70. The shorter entries are bare, of a who's-who type, with a tiny list of 'influences' as the only guide to the composer's style. Some major composers get short shrift: a criterion seems to be whether one is considered influential on modern music or not. Schoenberg (6½ columns) obviously is, Sibelius (32 lines) obviously is not. Of course, information on the older composers is readily available elsewhere and the value of this book is to have some detail on the younger composers, especially the avantgarde. But the need for encapsulating a composer's style into a paragraph or two makes for a lot of unsatisfactory general statements. One hopes that although the book should be in school and college libraries, its articles will provide the beginning of a study of a composer and not its end.

The most interesting entries are the 40 or so general articles on 20th century movements and ideas. Not perhaps for those who have detailed knowledge of the subjects, but then they will not need to look. For those who need a general introduction to or survey of such subjects as electronic music, twelve note techniques, text-setting and usage or indeterminacy, the dictionary provides clearly written, meticulous and interesting accounts. Worthwhile articles are also included on such related subjects as non-Western music, dance, folk music, jazz, pop and even musicals, though orientated towards their **use in** mainstream music or by 'serious' composers and necessarily rather breathless in style.

Cross-references are useful, and the proof-reading and general layout good.

Music examples are confined to the more important general articles and are to the point.

HILARY BRACEFIELD

STOCKHAUSEN: Conversations with the Composer, edited by Jonathan Cott

ROBSON BOOKS, 1974 (£3.50 hardback)

PAN BOOKS, 1974 (£0.95 paperback)

These conversations between Stockhausen and Jonathan Cott took place in 1971. The first was published in ROLLING STONE magazine during that year, and that should give to someone who has ever read the magazine a good idea of the level at which the book aims. Let me hastily say that that comment is not intended to be merely derogatory: ROLLING STONE, at its best, is intelligent and penetrating, if sometimes a little overwritten; at its worst it descends to an eclectic mumbo-jumbo begging candidature for Pseud's Corner. The book shows both the virtues and vices of the magazine, though fortunately the lapses are comparatively few. What it is not, however, is a highly technical discussion of the music. To be sure, there are technical details, often extremely informative (Hymnen and Mantra receive extended treatment), but they are proffered by Stockhausen himself; Cott does not pursue these leads, preferring to talk about the ideas behind the music. Thus it is that the book should have a fairly broad appeal; no great technical knowledge is required of the reader, yet there is sufficient meat to keep the serious student of Stockhausen's music satisfied.

Cott's credentials (as presented to us by the biographical note) are not immediately convincing: is an anthologist of Victorian fairy-tale novels, stories, and poems, the author of a meditative gloss on Goethe's Elective Affinities one's first choice as an interviewer of the greatest living composer? Credentials notwithstanding, Cott delivers the goods. The conversations are endlessly revealing and make excellent reading. Cott's great virtue is that he is an innocent in the contentious world of contemporary music, posing beautifully simple and ingenuous questions, though he is perhaps fortunate in that Stockhausen is a virtuoso talker who needs little stimulus to set him speaking at length. His chief failing lies in not following through a promising line of enquiry, being too eager to chime in with some recondite snippet of information in which he sees an analogy, often obscuring rather than clarifying, to something that Stockhausen has just said. The composer in his turn is rather too ready to agree with Cott's analogies, so that now and then one finds entertaining exchanges of apparent mutual agreement where one suspects that neither properly understood what the other was talking about. It would have been better had these been omitted. This is just one way in which Cott could have made a better job of the editing: certain topics recur naturally over the extended period of the conversations; there

seems to have been little attempt to gather these together. Since there is no index, this failure to collate information makes reference to the book extremely difficult.

Stockhausen has gained a reputation of being a severe and authoritarian figure, but what rises up out of these pages is a likable, rounded personality; Stockhausen the polymath: acoustician, architect, composer, conductor, conversationist, electronic engineer, father, husband, jazz pianist, lecturer, lover, mystic, orphan, pilgrim, philosopher, poet, polyglot, scientist, teacher, traveller, wit.

DAVID LI ROBERTS

EXPERIMENTAL MUSIC: Cage and beyond, by Michael Nyman

STUDIO VISTA, 1974 (£3.75)

Does writing about experimental music between hard covers constitute some kind of contradiction in terms - as the only review of Michael Nyman's new book that I have seen so far seems to be saying? I would emphatically dispute this view and my reasons will, I hope, be apparent in what follows.

Firstly, what is experimental music? Nyman, following Tilbury, Cardew and Cage (to trace the expressed notion back in order to its sources), distinguishes it from avantgarde music by its refusal to espouse the latter's aesthetic; its refusal to be a music

"which is conceived and executed along the well-trodden but sanctified path of the post-Renaissance tradition." (p. 2)

Indeed, his first chapter is, slightly subtly, entitled 'Towards (a definition of) experimental music'. To Nyman, then, experimental music is that written in the last 25 years or so which has its essential beginnings in the music and ideas of Cage: Feldman, Brown (only up to the middle 50s) and Wolff as well as Cage himself; George Brecht, LaMonte Young, and the Fluxus movement; the electronic and environmental music of the members of Sonic Arts Union, David Tudor and Lowell Cross and others; Ichiyangi, Ashley, Wolff's work in England, Cardew and the Scratch Orchestra and the English experimental music stemming from these experiences; the minimalist music of Young, Riley, Reich, Glass and Rzewski and the English experimentalists Hugh Shrapnel, Chris Hobbs, John White, Howard Skempton, Gavin Bryars and others.

It will be noticed - and it is an important distinction - that all the music under discussion is from America and England, none of it from continental Europe. Thus not only is the familiar and continuing (Stockhausian) Teutonic attempt at domination entirely irrelevant to this music, but so is

the whole cult of the composer as a unique personality, different from the rest of us - and not only different but superior. Boulez and Stockhausen, Berio and Bussotti, Davies and Birtwistle are all equally a part of this aspect of the tradition which may broadly be called the 'avantgarde': a term which is becoming increasingly historical and stylistic in its application - like 'classical' or 'romantic' - and which even seems destined to attach itself permanently to these composers, thereby changing its original meaning entirely. Nyman's book is important because it sets down this distinction clearly and concisely and attempts to define it in some detail, so that there shall, in future, be no excuse for ignorance of its implications.

In doing this, Nyman has succeeded in demonstrating that experimental music is important. He has defined it by constant reference to the music and ideas of Cage and in particular to the famous 'silent' piece, 4' 33", which he uses

"not because it is notorious (and misunderstood) but simply because it is the most empty of its kind and therefore for my purposes the most full of possibilities." (p. 2)

The first chapter is also structured around Cage's

"questioning of the traditional unities of composing, performing and listening: 'Composing's one thing, performing's another, listening's a third. What can they have to do with one another?'" (p.2)

By this means he has at least been able to hint at the importance of changing attitudes to notation, the concern for music more as process and less as time-object, the uniqueness of the moment rather than the uniqueness of permanence, the release from a dominating concern with the identity of a composer or a particular piece, the attitude to time, the concept of performance as task, as a game, the freedom (and restrictions) of the performer, the idea of the instrument as 'total configuration', music as theatre and theatre as music, the concept of listening 'focus'. And the consequences of all these and much more which add up to a fusion of music with life, rather than the avantgarde composer's far less realistic treatment of life as music.

"Art's obscured the difference between art and life. Now let life obscure the difference between life and art." (Cage, as quoted on p. 32)

This leads us into the bulk of the book where the different currents running through experimental music are picked out and examined in the succeeding chapters. Nyman has not only provided a coherent view of many aspects of experimental music as it is today, but a history of his subject, beginning with a chapter called 'Backgrounds' in which he describes Cage's early work and his links with Satie, Ives, Cowell and the Futurists, and continuing with 'Inauguration 1950 - 60: Feldman, Brown, Wolff, Cage' until we reach the seventh and final chapter, 'Minimal music, determinacy and the new tonality'.

At each stage Nyman picks out the essential points, asks and answers a lot of the right questions and gives liberal examples of pieces whenever this is possible. His sources, of unpublished as well as published material, are so extensive that he almost makes up for the complete lack of actual examples from the works of Cage, Wolff and Feldman, necessitated by their

publisher's unfortunate attempt to sabotage the whole affair by demanding huge fees for the smallest quotation.

As a history of experimental music the book might have been made more complete by a more than cursory glance at, in particular, American experimentalism before Cage: a fascinating subject to which Cage himself once devoted an article (reprinted in Silence). Names such as George Antheil, Henry Brant, Merton (not Earle) Brown, Ruth Crawford Seeger, Ray Green, Lou Harrison, Alan Hovhaness and William Russell, many of whom Cowell published in his magazine NEW MUSIC and who not only influenced Cage and his followers in varying degrees but are important in their own right, are entirely absent.

As are a good many names from the more recent years of experimental music, of course: not only most of the American contributors to SOURCE and SOUNDINGS magazines, many of whom Nyman presumably considers avantgarde rather than experimental, but composers working in England who are unconnected with the Experimental Music Catalogue, such as Hugh Davies, Graham Hearn, Anna Lockwood, Richard Orton and Trevor Wishart, whose present work could fairly be described in Nyman's terms as experimental in nature. Though it would be unfair to expect Nyman to mention composers who have only become known as experimentalists in the last two or three years (1972 seems to have been the closing date for applications), all these composers have been active for some years. There is, oddly, no mention either of David Bedford, even as an experimental performer, or of the many pop, free jazz and other improvising musicians (with the exception of AMM, Musica Elettronica Viva and Young's The Theatre of Eternal Music) who have had close associations with experimental music.

Finally, in the list of omissions, comes all mention of the recent political activities of Cardew, Wolff and others, the state of which is still partly undefined and, in the case of Wolff - if not also, as has been argued in these pages, of Cardew - still bears a strong relationship to his experimental past. All, that is, except for a footnote on page 2 (which, unlike the reviewer I referred to earlier, I do not think was added hastily afterwards) and some very open-ended statements in the final two paragraphs of the book. Nyman is in close touch with all the English musicians whom he discusses and a regular performer of their and others' music - which is both why he is so well qualified to write this book and why he concentrates, in the sections on recent English music, on London musicians of his acquaintance. Politics has been a concern of experimental and former experimental musicians for some three years now so, though I am sure he could easily have devoted a whole chapter to it, I suspect that Nyman considered it out of his brief and in too early a stage for useful comment in book form.

A few errors I have noted: Ionisation was written in 1931, not 1936 (p. 39); Schaeffer and Henry's Symphonie was pour un homme seul, not pour l'homme seul (p. 41) and there is also an umlaut missing off Jünglinge in the title of Stockhausen's composition on this page; there is some slight misquotation from Feldman on p.44; two different spellings of 'honoured' on p. 55; Wolff left Harvard some years ago and is now teaching at Dartmouth, New Hampshire (p. 56); the title of his piece mentioned on p. 58 is For 1, 2 or 3 People; Lucier's I am sitting in a room was written in 1970, not 1971. (p. 91); Ichiyangi wrote his piece for more than one electric metronome (p. 94); Tom Phillips' opera Irma has now received two productions, the first at Durham University, the second at York (p. 102).

Nyman has provided a decent bibliography, though there are some big omissions and I wish he had quoted his sources more accurately in the text. I soon got used to his quirky way with punctuation but I should have liked more acknowledgement of his indebtedness to previous articles (not always his own) in a few passages which can only with charity be described as paraphrase.

But Nyman has written a book on an important subject which needed to be written. I hope very much that people will read it rather than the reviews. And even more, I hope that they will go and listen to - and even play - the music.

KEITH POTTER

SCHMUCK

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