BIOGRAPHY

OTTO W. HENRY (1933-)

Otto Henry was born in Reno, Nevada on 8 May, 1933. Moving east in 1938, his parents settled near Ashville, N.C. Henry began his musical studies late, taking up the French horn and composition only in high school. Two years of study at the University of North Carolina at Chapel Hill were followed by two years of service in a U.S. Army band, first in New York City, then in the Panama Canal Zone. He returned to his studies in 1956 at Boston University where he completed a B.M. and M.A. in composition under Hugo Norden and Gardner Read. A developing interest in ethnomusicology lead to a further year of study.

In 1961, Henry was appointed chairman of the department of music at Washington and Jefferson College in Washington, Pa. Isolated from the resources of a large metropolitan area, Henry began experimenting with electronic music. In the attic of his house, he slowly designed and built his own electronic instruments and produced over twenty electronic compositions. In the summer of 1964, he attended the first electronic music seminar given at the University of Toronto under the direction of Myron Schaeffer.

Henry moved to Tulane University in New Orleans in 1965 to complete his doctoral studies and to build an electronic music studio. At Tulane he joined with composer Paul Epstein to produce six concerts of electronic music. In 1968, he was appointed to the faculty of the School of Music, East Carolina University, where he became director of the programs in electronic music and ethnomusicology. Henry completed a dissertation on electronic music and received the Ph.D. from Tulane University in 1971. In 1972, he made an ethnomusicological field trip to the island of Malta where he studied the complex patterns and systems of bell ringing.

Henry's earlier compositions centered around music for brass instruments, such as the <u>Passacaglia and Fugue</u>, for bass trombone and piano (pub. Robert King). Of the many electronic compositions, <u>Lucifer and Symphony No. V</u>, for magnetic tape are the most significant. At East Carolina University, Henry has produced live and aleatoric works for instruments and Moog synthesizer, such as <u>Liberty Bell</u>, for percussion and tape, and <u>Omnibus I</u>, for any combination of pitched instruments (pub. Media Press).

Résumé:

Otto W. Henry b. 1933 Reno, Nev.

407 Student St Greenville, N.C. 27834 919 752 3989

Degrees:

Mus.B.(Hons) Theory Boston University 1958 A.M. Composition Boston University 1959

Ph.d Musicology Tulane University 1970

Dissertation: The Evolution of Idiomatic and Psychoacoustical Resources as a Basis for Unity in Electronic Music.(UM 70-24,525)

Training:

Composition:

Gardner Read Hugo Norden Musicology:

Karl Geiringer Gilbert Chase Howard Smither Robert Preston Ethnomusicology:

Norma McLeod

Positions held:

1954-56 United States Army Bands

1959-61

Director, Mattignon High School Orchestra, Cambridge, Mass.

Lecturer in Music, Boston Center for Adult Education

Instructor in Classical Guitar, French horn, Boston Music School

1961-65

Assistant Professor of Music Chairman, Department of Music Washington and Jefferson College Washington, Pa. 1965-68

Associate Director, Tulene University Electronic Music Studio, New Orleans, La.

1968-

Assistant Professor of Music (Electronic Music Composition, Ethnomusicology) School of Music, East Carolina University, Greenville, N.C.

1974-

Associate Professor of Music

Honors and awards:

Pi Kappa Lambda

Listed in <u>Riemann Musik</u> <u>Lexikon</u> Ergänzungsband, Personenteil A-K p.515-6

Listed in <u>Index to Biographies of</u>
<u>Contemporary Composers</u>, 5. Bull (ed)
Metuchen, N.J.: Scarecrow Press, 1974

Percussive Arts Society Competition, Outer Banks
1975. Honorable mention for No
Sound of Water
Hinshaw Pub

International Society for Contemporary Music (ISCM) Honorable mention for Sonata (Aeolian Harp) East Carolina University Research Council Grant for June-Aug. 1972: Music Resources in Malta

East Carolina University Research Council Grant for June-Aug. 1976: Folk Music of the North Carolina Outer Banks

Hinshaw Publication Award, Mars Hill Choral Composition Festival, 1976 (Sanctus)

Hilda Honigman Composer's Cup N.C. Federation of Music Clubs 1977

Music Publications:

Passacaglia and Fugue, for bass trombone and piano. North Easton, Mass.: Robert King Music Co., 1961.

Liberty Bell, for ten percussionists and tape. Champaign, Ill.: Media Press, 1970.

Omnibus (1), for unspecified pitched instruments. Media Press. 1971.

Omnibus (2), for unspecified percussion instruments. Media Press, 1971.

Do Not Pass Go, for three timpeni, two players. Media Press, 1972.

The Sons of Martha, for soprano and four percussionists. Media Press, 1972.

Sanctus, for mixed chorus and soloists.
Chapel Hill, N.C.: Hinshaw Music, Inc., 1977.

Recording:

Between the Sound and the Sea. Music of the North Carolina Outer Banks. Karen Helms and Otto Henry. New York: Folkways Records, FS 3848.

Reviews of Music:

Passacaglia and Fugue, for bass trombone and piano. Brass Quarterly, v.3, No.4, Summer 1960.

Divertimento di tre toni, for trombone and piano. Brass Quarterly, v.4, No.2, Winter 1960.

Variations for Brass Trio, for trumpet, horn and trombone.
Brass Quarterly, v.4, No.4, Summer 1961.

Three Serial Duets, for two trumpets.

Brass Quarterly, v.5, No.3, Spring 1962.

The <u>Pure Land</u>, for synthesizer and painted slides.

James Boeringer, Bucknell U.: Cage, et al. <u>High Fidelity and Musical America</u>, July 1977, p.34.

Articles:

The nature of the change in music. <u>Topic 5</u>, A Journal of the Liberal Arts. Washington, Pa., Washington and Jefferson College, Spring, 1963.

Western music and the Oriental influence. Topic 6, Fall, 1963.

A Preliminary Checklist: Books and Articles on Electronic Music. New Orleans, La.: Tulane University Electronic Music Studio, 1964.

The Tulane University Electronic Music Studio. Yearbook, v.3, 1967. New Orleans: Inter-American Institute for Musical Research.

The electrotechnology of modern music. Arts in Society. Madison, Wisconsin, University of Wisconsin Press, v.7 No.1, Spring-Summer, 1970.

Music and the new technology. Arts in Society, v.9 No.2, Summer-Fall, 1972.

Music, Book and Record Reviews:

Music Library Association (MLA) Notes

v. 24 no. 3, March, 1968

D. Martino: Strata

R. Reynolds: Blind Men

M. Feldman: Structures

v. 25 no.1, Sept., 1968

J. Druckman: Animus I

M. Subotnick: Prelude No. 4

L. Hiller: Machine Music

M. Davidovsky: Synchronisms 1-3

v. 29 no. 4, June, 1973

P. Lawson: Valentia Extramaterial

W. Albright: Danse macabre

C. Hampton: <u>Catch-up</u>

P. Chihara: Driftwood

vol.30 no.2, Dec., 1973

6. Self, J. Paynter, B.

Dennis, E. Pehkonen, R.

M. Schafer: Music for

Young Players (Universal)

V. Globoker: La Ronde

M. Bon: Display II

T. Loevendie: Aulos

W. de Ruiter: Two Quartets

Together

vol.31 no.1, Sept., 1974

A. Tisné: Ozma

A. Bouchourechliev: Ombres

E. Rexach: String Quartet

No. 2

Library Journal (LJ)

N. Crowhurst: Electronic Music Instruments. June, 1971

N.A. Jairazbhoy: The Rägs of North India. Sept. 1971

T. Dwyer: Composing With Tape Recorders. Sept., 1971

E. E. White: Appreciating India's Music. Oct., 1971

P. Holroyde: The Music of India. July, 1972

P. Collaer (ed): Music of the Americas. March, 1973

H. Russicol: The Liberation of Sound. March, 1973

E. Harich-Schneider: A History of Japanese Music. Aug., 1973

Yearbook, Vol. III, 1967 Inter-American Institute for Music Research L.M. Cross: A Bibliography of Electronic Music. U. Toronto P. 1967 Electronic Music from the University of Illinois. Heliodor HS25047

Electronic Music. Turnebout TV 340045

Music from the Once Festival. Advance FGR-5

Bertran Turetzky, Recital of New Music. Advance FGR-1

Ethnomusicology, Vol. 16 No. 2, May 1972

P. Boulez: Boulez on Music Today

Some recent performances and concerts:

North Carolina Composer's Symposium, Salem College, Winston-Salem, N.C. Jan. 27, 1976 Shirley Recital Hall: Follow the Sun, for Moog Synthesizer and Color Organs.

Richmond Technical Institute, Rockingham, N.C. Feb.13, 1976 Queen's College, Charlotte, N.C. Feb. 15, 1976 Wingate College, Wingate, N.C. Feb. 16, 1976

Program:

The Good Woman of Setzuan
Beethoven's Fifth
Shamen

The Sound of Water Follow the Sun

Visual Arts Forum, East Carolina University Fine Arts Center, April 22, 1977 Jenkins Auditorium (dedication concert). Wingate College, Wingate, N.C. April 29, 1977 Dickson-Palmer Center (dedication concert)

Program:

The Gateless Gate
The Pure Land

four Landscapes from H.G. Wells Phoenix, Burning

Bring Back Yesterday

Performances of <u>The Pure Land</u>, for Synthi AKS Synthesizer and painted slides:

Virginia Commonwealth University, Electronic Music Festival Richmond, Va. Jan.15, 1977 School of Business Auditorium.

Sixth Annual Electronic Music Plus Concert Middle Tennessee State University, Murfreesboro, Tenn. Jan. 22, 1977, Learning Resources Center.

North Carolina Composer's Symposium, Salem College, Winston-Salem, N.C. Feb. 19, 1977 Shirley Recital Hall.

Bucknell University, Lewisberg, Pa. Whispers of the Dead, A Concert of Avant-garde Music. March 12, 1977. Vaughn Literature Auditorium.

Philadelphia College of the Performing Arts Electronic Music Symposium, April 22-23 1977.

California Institute of the Arts, Newhall, Calif. Wiley Cyn Hall, May 7, 1977.

University of North Carolina at Greensboro, New Music Week, Kirkland Hall, Sept.9, 1977

Philadelphia College of the Performing Arts, Evenings for Electronic Music. Oct.3-Bell in the Empty Sky. Nov. 7-In the dry woods...
Dec. 5-The Gateless Gate.

Crane School of Music, State University College, Pottsdam, N.Y. Evening Concert Series. Crane Percussion Ensemble, Sara M. Snell Theater, Nov. 30, 1977- No Sound of Water.

CATALOGUE OF COMPOSITIONS Otto W. Henry (b. Reno, Nevada, 1933)

1. Rondo Pequeño, for two trombones. Feb., 1956.

2. Mountain Spring, for solo guitar. July, 1956.

3. Folksong Suite, for flute and piano. Dec., 1956. 4. Entr'acte, for French horn and piano. Merch, 1957.

5. Academic Rondo, for French horn and piano. April, 1957.

6. Toccata, for French horn, trumpet or trombone alone. Oct.,1957.

7. Divertimento di tre toni, for trombone and piano. July, 1958. Review: Brass Quarterly, V.4, No. 2, Winter, 1960.

*8. Passacaglia and Fugue, for bass trombone and piano. Jan., 1959. Review: Brass Quarterly, V.3, No. 4, Summer, 1960. Published by Robert King Music Co. North Easton, Mass.

9. Symphonic Rondo, for orchestra. Feb., 1959. Master's thesis, Boston University.

10. The Blue Guitar, for orchestra. May, 1959.

11. Dichotomy, for brass sextette (2 tr., 2 hr., 2 tbn). July, 1959.

12. Three Bentu Songs, for bress quintet (2 tr., hr., tbn., ber.). Sept., 1959. Review: Brass Quarterly, V.7, No. 3, Summer, 1964.

13. Three Serial Duets (I), for trumpet and trombone. Feb., 1960. Review: Brass Quarterly, V.5, No. 3, Spring, 1962.

14. Three Serial Duets (II), for horn and violin. Feb., 1960.

15. Three Serial Duets (III), for flute and clarinet. March, 1960.

16. Prelude and Fantasy, for horn and violin. March, 1960.

17. Trio for violin, cello and piano. June. 1960.

18. Variations, for brass trio (tr., hr., tbn.). Aug., 1960 Review: Brass Quarterly, V.4, No.4, Summer, 1961.

19. Music for Stalag 17 (Washington and Jefferson College dramatic production). Oct., 1961.

20. Passacaglia and Fugue for bass trombone and orchestra. Nov., 1961 (arr. of no. 8).

21. Vision II (electronic music- private studio at composer's home at 219 E. Wheeling St., Washington, Pa.). 6:30 (mono), Dec., 1961.

22. Washington Concerto (electronic music). 2:20 (mono), Dec., 1961.

23. January the Sixth (electronic music).7:40 (mono), Jan., 1961. 24. The Essence of 2 or 3: Composition for Voice and Tape Recorder

(with Joseph Kagle, Jr.). Indet.-ca. 40" - (mono), Feb., 1962. 25. Jurassic I and II (electronic music). 6:25 (mono), April, 1962.

26. Sam Gita (electronic music). 5:45 (mono), May, 1962.

27. Quartet for Brass (2 tr., hr., tbn.). July, 1962.

28. Four Pieces for Symphonic Wind Ensemble. July, 1962.

29. Gymnopede, for woodwind quintet. Sept., 1962.

30. Four Songs for Magnetic Tape. 6:45 (mono), Nov., 1962.

31. Tintinnabulation (electronic music). 5:35 (mono), Dec., 1962.

32. Aurora 7 (electronic music). 6:28 (mono), Dec.,1962.

33. Dancing Music (electronic music ballet). 8:24 (stereo), Feb., 1963.

34. Aknuf and the Stones: a Happening for Voices and Tape Recorder (with Joseph Kagle, Jr.). 17:30 (mono), May, 1963.

- 35. Sonatina (electronic music- arr. from no. 34). 4:35 (mono), June, 1963.
- 36. Rondo Pequeño, for band (arr. from no. 1). June, 1963.
- 37. Music for A Far Country (Washington and Jefferson College dramatic production). Oct., 1963.
- 38. Sinfonietta for Band. Nov., 1963.
- 39. Passacaglia and Fugue for bass trombone and band (arr. from no. 8). Nov., 1963.
- 40. M. Mussorgsky: Pictures at an Exhibition, arr. brass sextette (2 tr., hr., 2 tbn., tba.). Jan., 1964.
- 41. J.S.Bach: Fuga IV (WTC, Bk. I), arr. brass quintet (2 tr., hr., 2 tbn.). Jan., 1964.
- 42. J.S.Bach: Toccata in d, arr. brass sextette (2 tr., hr., 2 tbn., tba.). Feb., 1964.
- 43. J.S.Bach: Eight Little Fugues, arr. brass quartet (2tr., 2 tbn.). Feb. 1964.
- 44. J.S. Bach: Canzona in d, arr. brass quartet (2 tr., 2 tbn.) Feb., 1964.
- 45a. Symphony in One Movement No. I, for magnetic tape. 20:45 (Stereo), April, 1964.
- 45b. (same, revised EMS, Tulene University, New Orleans, La.: 16:30 (stereo), Aug., 1966).
- 46. Lucifer, the Son of the Morning (electronic music). 42:27 (stereo), May, 1964.
- 47. Four Landscapes from H.G. Wells (voices and magnetic tape).
 17:38 (stereo), May, 1964.
- 48. The Land of Wu (Li Po) (electronic music). 3:20 (mono), May, 1964.
- 49a. Symphony in One Movement No. II, for magnetic tape. 19:30 (stereo), May 1964.
- 49b. (same, revised Tulane University, Aug. 1966).
- 50. Sampson and the Lion: In the Garden of Delilah (electronic music). 12:30 (stereo), May, 1964.
- 51. Suite for Magnetic Tape No. 1. 27:15 (mono), June, 1964.
- 52. Suite for Magnetic Tape No. 2. 29:40 (mono), June, 1964.
- 53a. Symphony in One Movement No. III, for magnetic tape. 17:35 (stereo), June, 1964.
- 53b. (same, revised Tulane University, July, 1966).
- 54. Suite for Magnetic Tape No. 3. 13:50 (mono), June 1964.
- 55. Jazz Electronique (electronic music). 3:52 (mono), June, 1964.
- 56. Three Humors (electronic music- realized EMS Toronto University).
 11:00 (mono), July, 1964.
- 57. Variations (electronic music- EMS Toronto). 4:50 (mono), July, 1964.
- 58. Invention (study for magnetic tape- EMS Toronto). 1:00 (mono), July, 1964.
- 59. Triptych from the Bible, for voices and tape recorder. 15:46 (stereo), Nov. 1964.
- 60. Serendipity (electronic music). 3:16 (stereo), March 1965.

61. Two Scenes from Richard III, for voice and tape recorder. 13:50 (stereo), April, 1965.

62. A Tale from Baron Münchausen, for voice and tape recorder. 4:13 (stereo), April, 1965.

63a. Symphony No. IV in Three Movements, for magnetic tape. 19:32 (stereo), May, 1965.

63b. (same, revised Tulane University, Sept., 1966).

64. The Seven Deadly Sins (electronic music ballet). 23:06 (stereo), May, 1965.

65. Passages (electronic music- EMS, Tulene University)
4:32 (stereo), April, 1966.

66. Ballet 1966 (electronic music ballet). 6:55 (mono), April, 1966.

67. Symphony in One Movement No. V, for magnetic tape. 18:52 (stereo), June, 1966.

68. Symphony No. VI in Four Movements, for magnetic tape. 19:30 (stereo), July, 1966.

69. Midnight Special (electronic music- film by Bill Smith). 9:29 (stereo), July, 1966.

70. Music for The Old Glory (Robert Lowell- electronic music for the Tulane University dramatic production). ca. 25:00 (mono), Nov., 1966.

71. Pericles (electronic music for total theater). 11:40 (stereo), Dec., 1966.

72. The Sears Box, for amplified soprano and live tape manipulation. ca. 10:00. May, 1967.

73. Something for Color Organ (uses no. 65 plus throat mike, Theremin, ring modulator, color organ). May, 1968

74. Glorie Mundi, for band and tape. 9:12, Dec., 1968.

75. Beethoven's fifth (electronic music- realized EMS East Carolina University, Greenville, N.C.). 3:45, March, 1969.

76. Phoenix, Burning (electronic music). 11:49, Nov., 1969.

77. Seascape (electronic music). 8:32, Dec., 1969.

*78. Liberty Bell, for ten percussionists and tape (Moog Synthesizer). Dec., 1969. Published by Media Press, Urbana, Ill.

79. Music for Macbeth (Moog Synthesizer- East Carolina University dramatic production). Feb., 1970.

80. Music for The Good Woman of Setzuan (Brecht- songs and Moog Synthesizer interludes). April, 1970.

81. Shamen, for Moog Synthesizer. 11:40, May, 1970.

82. Concourse, for brass and tape (Moog Synthesizer). Nov. 1970.

*83. The Sons of Martha, for soprano and 4 percussionists. Nov. 1970. Published by Media Press, Urbana, Ill.

*84. Do Not Pass Go, for 3 timpani, 2 performers. Dec. 1970. Published by Media Press, Urbana, Ill.

85. Going Up, for Moog Synthesizer. 28:20, Dec. 1970.

*86. Omnibus (1), for unspecified pitched instruments.

Jan., 1971. Published by Media Press, Urbana, Ill.

*87. Omnibus (2), for unspecified percussion instruments.

Jan., 1971. Published by Media Press, Urbana, Ill.

88. If winter comes..., for Moog Synthesizer. 19:54, Feb., 1971.

89. Rebus, for unspecified brass instruments. April, 1971.

90. Through a Glass, Darkly (electronic music). 10:15, Sept., 1971.

91. Intermittencies (electronic music). 11:20, Sept., 1971.

92. Across the River, for live Moog Synthesizer performance. Sept., 1971. 4 Channel realization April, 1975. 8:20.

93. East is East, for live Moog Synthesizer performance.
March, 1972.

94. Follow the Sun, for Moog Synthesizer. 13:45, June, 1973.

95. Mass, for unaccompanied mixed chorus. Aug., 1973

96. Men and Angels, for soprano and 4 percussionists. Nov., 1973.

97. Wire Music, for emplified wires and 3 - 4 performers. Nov., 1973

98. The Cube, for tenor saxophone and piano. May, 1974.

99. Sonata (Aeolian Harp), for piano. July, 1974.

100. Circle, for symphonic wind ensemble. Aug., 1974.

101. Bicentennial Bag, for woodwind quintet. Sept., 1974.

102. No Sound of Water, for ten percussionists. 11:15, Oct., 1974.

103. Overture and Incidental Music to The Good Woman of Setzuan.
Moog Synthesizer. Arr. from no. 88. 4 channel, 17:05, Nov.,
1974.

Overture

The Cloud, the Rainbow and the Airplane

Selling Water in the Rain

Happy Coolie

Plum Song

Celestial Navagation

Finale: The Gods Ascend to Heaven

- 104. MacBeth. Suite arr. from no. 79. 4 channel, 26:50. Jan.,1975.
- 105. Sandman. Live performance piece for Electrocomp 200. May, 1975. 106. Candyman. Live performance piece for Electrocomp 200. May, '75.
- 107. The Sky and the Forest, for Moog Synthesizer. 4 channel, 10:53, Aug. 1975. With Super-8 mm film.

108. Green is a nice color, but not in my hair. Painted film. Aug. 1975

109. Transmission of the Lamp, for Moog Synthesizer. 4 Channel.

Bell in the empty sky - 6:57. May, 1975

In the dry woods, a dragon is singing - 8:59. March, 1975

The gateless gate - 10:55. Sept., 1975

111. The Sound of Water. Live performance piece for Synthi AKS and double deck delay. Nov. 1975. Used for film The Content of Watercolor (Edward Reep), produced by Rpbert Rasch.

- 112. (Four untitled pieces) Synthi AKS Synthesizer- 22: 4 channels. June 1976.
- 113. Libra. Live performance piece for Moog Synthesizer. Aug. 1976.
- 114. The Pure Land, for Synthi Aks Synthesizer and painted slides. Tape and live performance piece. 9:47, 4 channels. Sept. 1976.
- 115. (untitled). Synthi Aks Synthesizer. 9:45, 4 channels. Nov. 1976.
- 116. Bring Back Yesterday, for Synthi AKS Synthesizer and slides. 11:52, 4 channels. Nov. 1976.
- 117. Dark Visitors, for Tenor Saxophone and Amplified Piano. 10:52. Feb. 1977.
- 118. The Sears Box, for Soprano and Amplified Piano. 11:25 (revision of no. 72) Nov. 1977.

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B. SCHOTT'S SOHNE (EDITIONS MAX ESCHIG), PARIS

Henry, Otto W., * 8. 5. 1933 au Reno (Nev.): amerikanischer Komponist und Musiktorscher, studierte an der University of North Caroline in Chapel Hill (1952– 56), der Boston University Mass. (1951–59), der University of Toronto (1964) und der Tuiane University

Henry

of Louisiana in New Orleans (1965-70), wo er 1970 mit der Arbeit The Evolution of Idiomatic and Psycho-acoustical Resources as a Basis for Unity in Electronic Music zum Ph. D. promovierte. Er studierte Musiktheorie und Komposition bei Hugo Norden und Read, Horn bei John Coffee und David Battay, Musikwissenschaft bei Geiringer, Howard Smither, Robert Preston, Chase und Fr.C. Lange, Vergleichende Musikwissenschaft bei Norma Lead und Elektronische Musik bei Myron Schaeffer. H. war Assistant Professor of Music und Chairman am Music Department des Washington and Jefferson College in Washington/Pa. (1961-65), Associate Director des elektronischen Studios für Musik an der Tulane University und ist gegenwärtig Assistant Professor und Leiter des elektronischen Musikstudios an der East Carolina University in Greenville (N. C. Er komponierte Orchesterwerke (Omnibus I und II Er komponierte Orchesterwerke (Omnibus I und II für eine nicht vorgeschriebene Anzahl von Instrumenten, 1970), Kammermusik (Divertimento di tre toni für Pos. und Kl., 1958; Passacaglia und Fuge für Baßpos. und Kl., 1959, bearbeitet für Orch. 1961, für Blaskapelle 1963; Three Serial Duets, Nr 1 für Trp. und Pos., Nr 2 für Horn und V., und Nr 3 für II. und Klar., 1960; Gymnopede für Bläserquintett, 1962), Stücke für Blassrchester (Glaria mundi mit Tonhund. 1968: Re-Blasorchester (Gloria mundi mit Tonband, 1968; Rebus, 1971), Stücke für Schlagzeugensemble (Lüberty Bell für 10 Schlagzeuger, 1970); The Sons of Martha für S. und 4 Schlagzeuger, 1970). Elektronische Musik (Washington Concerto, 1961; Tintinnabulation, 1962; Aurora 7, 1962; 4 Symphonies in One Movement, Nr 1, 1964, Nr 2, 1964, Nr 3, 1964; tevidiert 1966, Nr 5, 1966; Lucifer, the Son of Morning, 1964; Jazz Electronique, 1964; Symphony N° 4 in Three Movements, 1965; revidiert 1966; Symphony N° 6 in Four Movements, 1966; Beethoven's Fijih, 1969; Going up, 1970), elektronische Ballettmusik (The Seven Deally Sins, 1965; Ballet 1966) und elektronische Theatermusik (Two Seenes from Richard III«, 1965, und für Macheth von Shakespeare, 1970). Von einer Reihe von Aufsätzen seien genannt: The Nature of the Change in Music (A Journal of the Liberal Arts, 1963); A Preliminary Checklist. Books and Articles on Electronic Music (New Orleans 1964, Tulane University Electronic Music Studio); The Electrotech-Blasorchester (Gloria mundi mit Tonband, 1968; Re-University Electronic Music Studio); The Electrotechnology of Modern Music (in: Arts and Society VII, 1970).

that are deemed music supervision. This indicates a need to clarify the supervisory practices in music education.

- The process of supervision in music is a complex and demanding responsibility that requires an experienced and broadly informed
- A curriculum for an advanced degree in music supervision should include study in the areas of: (1) curriculum development, (2) supervision and leadership, (3) individual and group dynamics, (4) audio-visual equipment and its use, (5) educational administration, (6) public relations technics, (7) budget and finance, (8) research methods and their use in music supervision and (9) trends and issues in education and music.

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CONTRAPUNTAL-HARMONIC FACTORS IN SELECTED WORKS OF BÉLA BARTÓK

Lawrence William HARTZELL, Ph.D. University of Kansas, 1970

The importance of counterpoint in the music of Béia Bartók was first documented by the composer himself, when he observed that his music became more contrapuntal after 1926. This increase resulted from the use of such traditional contrapuntal procedures as fugue, canon, and imitative counterpoint. These procedures, however, were employed within the confines of homophonic forms, implying a definite relationship between the disciplines of counterpoint and harmony. Therefore, it is the purpose of this dissertation to analyze contrapuntal passages from important compositions written between the years 1926-1945 in order to ascertain specific methods of constructing and combining melodic lines to produce harmonic sonorities and functions.

The study is divided into five chapters, the first of which is introductory and covers important literature relating to the composer and the specific interests of the dissertation procedure. Chapter II deals with the individual melodic lines, while Chapters III and IV treat two-part textures and three-and four-part textures respectively. Chapter V gives a summary of the study's findings, conclusions based on that summary, and recommendations for continued study of Bartók's contrapuntal-harmonic textures.

The above chapters employ the following procedures as a means of obtaining material. Frequencies of Occurrence for melodic and harmonic materials are compiled and compared to similar findings in the music of Johann Sebastian Bach. Bach was chosen because literature concerning his music is well-known, providing a common point of reference; and many of his practices may be observed in the music of Béla Bartók. Various methods of developing sonority, tonality, harmonic progression, and harmonic rhythm are discussed and submitted to internal comparisons. That is, practices observed in two-part textures are used as standards by which similar or dissimilar findings in three- and four-part writing are measured, in an effort to ascertain stylistic consistency within the various textures.

Bartók's contrapuntal melodies are found to be primarily conjunct, but somewhat chromatic due to a high degree of minor seconds. The most chromatic melodies are from three- and four-part contrapuntal textures, with melodies from two-part textures being considerably more diatonic. Tonality is attained in all textures by (1) construction of melodies on material from one diatonic scale, (2) construction of melodies on material from two scales of different diatonic formula based on the same tonal center, (3) construction of melodies on scale fragments. In all textures, thirds and sixths are found to be the most significant intervals in the construction of harmonic sonorities, with major seconds-minor sevenths, perfect fourths and fifths, and the tritone of secondary importance. Harmonic progression is found to be of two types. Either a given texture employs such a strong harmonic motion that the contrapuntal lines tend to emphasize their inherent harmonic properties, or a given texture employs such a strong contrapuntal motion that harmonic progression seems to result from the coincidental union of melodies. Rhythm plays an important part in the combination of contrapuntal and harmonic elements, in that a definite rhythm or rhythmic pattern is caused to recur at regular intervals, providing a norm against which an irregular harmonic rhythm

In conclusion, the present study reveals that Bartók's contrapuntalharmonic writing is a combination of traditional and non-traditional elements. This may be seen in his use of such traditional elements as diatonic scales, tertian-based harmonic sonorities, the concept of tonality, and definite harmonic motion and progression; and such typically twentieth-century materials as quartal and quintal harmonies, asymmetric meters, asymmetric measure divisions, and the extensive use of the tritione. Finally, various important relationships between counterpoint and harmony are enumerated.

Order No. 70-25,343 M \$4.00; X \$10.15. 225 pages.

THE EVOLUTION OF IDIOMATIC AND PSYCHOACOUSTICAL RESOURCES AS A BASIS FOR UNITY IN ELECTRONIC MUSIC

Otto Walker HENRY, Ph.D. Tulane University, 1970

Chairman: Robert E. Preston

This dissertation established that a community of ideas, concepts and direction exists in certain types of progressive or experimental electronic music. The basis of unity is identified as a common approach to the conceptualization of music as acoustical or electroacoustical sound, rather than the use of sound as an agent for expressing syntactical relationships and symbolic meanings. A distinction is made between the linguistic, telelogical and holomorphic concepts of traditional music and the autonomous and idiomorphic treatment of structural relationships and compositional determinants in recent electronic music.

The concept of the structural areas of music as parameters is reviewed. The use and function of pitch, timbre, duration and intensity in electronic music are re-defined as individual totalities which commonly exhibit total range and total ambience. It is shown that equality among the parameters in electronic music has occurred through the reduction of pitch and duration from proportional absolutes to proportional analogies.

The principal organizational resource is identified as valence, a synergetic approach originating in the electroacoustical concept of modulation. The determinants of relationship and organization are described as the acoustical resources of overtones, combination tones and beating, the electroacoustical resources of circuits and circuit-systems, and the psychological resources of contrast, denegation and surprise.

Historical precedents are considered and pertinent areas of psychoacoustical research and technological development are summarized and documented throughout. Related developments in recent vocal and instrumental music are noted and interpreted as indications of a synthesis of mid-twentieth century style in which the differences between the electronic and instrumental idioms are minimized through a common approach to music as acoustical sound.

Order No. 70-24,525 M \$4.00; X \$12.85. 284 pages.

THE GRADUALE DOMINICALE (MEXICO: PEDRO OCHARTE, 1576) OF JUAN HERNANDEZ. [STUDIES IN MUSIC #45]

Enid Patricia HOUSTY, Ph.D. The Catholic University of America, 1970

This copy of the 1576 Gradual Dominicale (Sunday Gradual) in the Library of Congress, Washington, D.C., is a very early example of a liturgical book with music printed in America. The chants of the Mass as contained in this Gradual have been revised by Hernández to conform to the decrees of the Council of Trent.

This dissertation presents a study of Hernández' versions of the chant melodies. And in an effort to determine the extent and nature of these revisions of the chant, comparisons are made between Hernández' work and the following sources: the Vatican edition of the *Gradual* (Rome, 1908), the Urbinas *Gradual* (Venice, 1560), and the Ratisbon edition of the *Gradual* (Rome, 1884).

Analysis of the sources shows that the chant in the sixteenth century was still enjoying a period of growth with the composition of new melodies and the revision of of the old melodies. Hernández' revisions which are based on his treatment of the melismas include variations in the grouping of notes, the modification of the "reiterative style," and the reduction of the length of the standard phrases.

Undergraduate Courses:

Music:

At the University of North Carolina: 1952-54.

Harmony, 2 years

History of Music, 1 year

Band, Orchestra, Recital Class, 2 years

French horn and pia no lessons, 2 years

At Boston University: 1956-58.

Counterpoint, 2 years
Composition, 2 years
Advanced Theory
Analytical Techniques
Vocal and Instrumental Arranging
Advanced Orchestration
Class 'Cello
Class Flute
Recital Class

Contemporary Techniques
Conducting and Score Reading
Collegium Musicum
Bach and His Predecessors
Wagner to the Present
Introduction to Musicology
French horn lessons, 2 years
Orchestra, 2 years

Language, Humanities and Science: At the University of North Carolina:

Freshman English
English Literature
English Composition
French, 2 years
Introduction to Physical Geology (Lab.)
Physical Education

Latin
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Latin I
American History, to 1865
American History, since 1865
Survey of Western Civilization
(Lab.)
Hygiene

At Boston University: General Psychology

Graduate Courses at Boston University: 1958-61

Music:	Credits:
Composition III Research and Directed Study in Composition Higher Contrapuntal Forms Musicology and Research Musicology and Research: Seminar on 17th Century Collegium Musicum	3
Music Notation Research and Directed Study in Theory of Music Research and Directed Study in Theory Pedagogy Music in the Middle Ages	3
Specialized Courses in Anthropology and African Studi	es:
Peoples and Cultures of Africa	3

Graduate courses at Tulane University, 1965-68

Seminar :	in Mu	sicol	logy	(Re	na	iss	and	ce)	0	0		0	0				0	0			3
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Seminar .	in Mu	sicol	Logy	(Me	die	eva	1)	0		0		0	0		0						3
Early Ba	roque											0	0	0							3
Late Bar	oque					0						0									3

Teaching Experience and Preferences:

Musicology: Experience in teaching and directing graduate studies in all historical areas.

Specialty: Twentieth-Century Music.

Ethnomusicology: Experience in introductory and advanced studies.

Specialty: African Music.

Composition: Composition on all levels, in all mediums; orchestration.

Specialty: Electronic Music studio, design, administration; composition in all areas of electronic music; Moog synthesizer.

Qualified as electronic repair and recording technician.

BOOK REVIEWS

Boulez, Pierre. Boulez on music today. Cambridge, Mass.: Harvard University Press, 1971. Translation by Susan Bradshaw and Richard Rodney Bennett. 144 pp, index, illus. \$6.95.

Boulez's book is a collection of opinions, commentaries and theories possibly gathered and enlarged from composition notebooks. It was first published as *Penser la musique aujord'hui* (Paris, 1963). The topic is strictly limited to avant-garde serial composition, although the title seems to suggest a broader range of contemporary subjects. For ethnomusicologists, the most striking feature of the book is the intricacy of the verbal or "literary" behavior of the author, who is acknowledged as one of the most important

mposers living today.

The book itself is divided into three unequal sections. The first and the test section, "Interior Dialogues", is a whimsical argument between two maginary characters. The dispute, full of literary quotes, arrives at no conclusions and circles back to the original point. In "General Considerations", Boulez comments upon the role of analysis, the abuses of some types of composers, and the necessity for an essentially intellectually controlled approach to composition. "Musical Technique", the third and largest section, occupies the remaining three-fourths of the book. Here, Boulez expounds upon his personal approach to composition, showing how musical resources can be conceptualized and integrated. Boulez draws examples from his own music and also from the music of Alban Berg and Anton von Webern.

The positive elements in Boulez's discourse can be identified as (1), the insistence upon the primacy of the listener's perception (2), the condemnation of mere mathematical organization, and (3), the plea for a rational balance between imagination and intellect. The book as a whole is marred by Boulez' contempt for other composers ("minor and slavish talents"— p. 21), by a superabundance of quotations and by an over-developed terminology. Despite the literary sophistication and scientific authority of Boulez's language, the organization and syntax reveal some inherent faults. Boulez is preoccupied with "thing" categories, with naming imaginary, abstract processes and then subdividing them into further component areas. The hierarchies thus con-

structed are impressive in language, but the meaning is obscure.

Viewed from the context of verbal behavior, three characteristics of Boulez's book can be singled out as typical of the avant-garde movement. The first characteristic is the practice of quoting from a fashionable repertoire of painters, poets, musicians and critics whose revolutionary maxims and intellectual philosophies can be used to attack the lingering traditions of romanticism. Isolated by what they consider to be a hostile public, avant-garde artists seek justification in literary authority as a means of defense. Second is the time-honored practice of disparaging one's contemporaries and criticizing established institutions such as the concert hall and opera for their essentially conservative and ultra-traditional repertoire. While

this practice is by no means restricted to the Twentieth-century, the degree of invective has taken on new dimensions. Boulez, like some other composers, constantly oversteps the boundaries of his ascribed insult-statis to offer himself as a target. The role of controversy in Western music has thus

acquired a new intensity.

The third practice consists of borrowing scientific concepts for the manufacture of a technical language. The new lingua Franca of music analysis has been the subject of dispute because its logic and word-use is imprecise in a strictly scientific sense (Backus, 1962; Cone, 1965). There are many good reasons why such a language has appeared, although the effect has been to create a "poverty of language" situation more acute than in any time in the history of Western music. One explanation can be found in the role of serial music as an accepted academic style which lends itself to the publication of learned articles intelligible only to specialists. Another explanation lies in the contemporary conceptualization of music as the abstract physical properties of an imaginary universe. Serial style has developed beyond the manipulation of a numbered series into a search for organic or synergetic types of organization. Several remarkable situations can be seen in this new concept of music. Each composition requires an exhaustive ordering of resources which constitutes an entire "theory" of music. The "theory" or analysis of a piece, then, is "quite equivalent to the piece" (Salzman, 1967, p. 160 ftn. 2). Since the highly abstract schema of serial music (as exemplified by Boulez's section on "Musical Technique") is seldom audible in the sounds themselves, the composer's verbalizations about his music become increasingly significant because they contain more information than the music itself.

In this light, Boulez's book is representative of the expanded role of verbalizations about music in the West. Although it is difficult to agree with some of Boulez's opinions and hard if not impossible in some instances to understand Boulez's analytical processes, it is necessary to concede that the issues are none the less vital and significant to the development of contem-

porary musical thought and practice.

East Carolina University Greenville, N.C.

Otto W. Henry

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Backus, John

1962 Die Reihe: a scientific evaluation. Perspectives of New Music, Vol. I No. 1:160-171.

Cone, Edward T.

1965 A budding grove. Perspectives of New Music, Vol. III No. 2: 38-46.

Salzman, Eric

1967 Twentieth-century music: an introduction. Englewood Cliffs, N.J., Prentice Hall.

JAIRAZBHOY, N. A. The Rags of North Indian Music: Their Structure and Evolution. 222p. illus. record. bibliog. index. Wesleyan Univ. Pr. 1971. \$22.50. ISBN 0-8195-4027-7. LC 77-120260.

The classical music of northern India is very pleasing to Western ears, but its theory and evolution are difficult to understand because of its culture-bound definitions and terms and its regional and historical variations. Jairazbhoy, professor of Asian music at the University of Windsor, focuses primarily on the scales and melodic formulas of the North Indian raga. He treats the kharaja or drone element extensively in one chapter, but mentions the tala or rhythmic element only briefly. The book

is scholarly, yet written with a clarity of expression and purpose rarely encountered. While it is technical, it avoids the stultifying lists of terms, styles, and historical sources so common in other works. Of special interest are the many pertinent musical examples, charts, and diagrams, as well as the 45-rpm disc of musical passages performed on the sitar by Vilayat Khan. Much credit is due to the publisher for an exceptionally clear format, and to the author for an unusually well-organized approach.-Otto W. Henry, School of Music, East Carolina University, Greenville, N.C.

This is an uncorrected proof of a review scheduled for Library Journal, Sept. 15, 1971

dia's Music: an Introduction, with an Emphasis on the Music of South India. 96p. illus. bibliog. Crescendo. 1971. \$6. ISBN 0-87597-059-1. LC 70-131051.

White served as a missionary in southern India for 40 years and studied under professional Indian musicians. However, a love and appreciation of music does not always qualify one to write about it. White's book is a sincere attempt to explain South Indian music, but it suffers from a poor literary style, a dependence on secondary sources, and an overly descriptive and subjective approach to what is surely one of the world's most highly developed systems

WHITE, Emmons E. Appreciating In- of music.—Otto W. Henry, School of Music, East Carolina University, Greenville, N.C.

This is an uncorrected proof of a review scheduled for Library Journal, Oct. 1, 1971

dia. fwd. by Ravi Shankar. 287p. illus. bibliog. index. Praeger. 1972. \$8.95. LC 76-158093. Books on Indian music tend to oversim- N.C. plify the subject, or else they focus too intensely on the terminology and the fine details. While Holroyde's book lies a lit-

tle on the romantic side and lacks a certain amount of scholarly detail, it is nonetheless authoritative and thoroughly readable. The religious, philosophical, and historical backgrounds of Indian music are thoroughly and sympatheti-cally treated; and the difficult concepts and taxonomy of the raga are interpreted and explained in meaningful Western terms. As a general but comprehensive

HOLROYDE, Peggy. The Music of In- essay on Indian music as a whole, this is one of the best books to appear thus far. -Otto W. Henry, School of Music, MUSIC East Carolina University, Greenville,

tory of Japanese Music. 720p. illus. bibliog. index. records. Oxford Univ. Pr. 1973. \$65. ISBN 0-19-316203-2.

MUSIC The lack of a treatise dealing with the historical development of Japanese music has long hindered the Western scholar's appreciation of this ancient and sophisticated music culture. Therefore, this volume, the culmination of over 20 years of research, emerges as a major new source. The book is organized into seven major historical periods, from prehistoric times to the present. The documentation and consideration of original sourcesarcheological, visual, literary, and musical-firmly supports the author's de-tailed and formidable account, which is

HARICH-SCHNEIDER, Eta. A His- carefully interwoven with cultural and political events. Many plates, charts, diagrams, and transcriptions supplement the text. Three recordings supplied with the book contain some rare and beautiful examples of Japanese music. - Otto W. Henry, East Carolina University, Greenville, N. C.

This is an uncorrected proof of a review scheduled for Library Journal, August, 1973

COLLAER, Paul, ed. Music of the Americas: an Illustrated Music Ethnology of the Eskimo and American Indian Peoples. contribs. by Willard Rhodes & others. 207p. illus., some color. index. Praeger. 1973. \$25. LC 70-112028. CULTURAL STUDY/MUSIC This is essentially an illustrated book on unusual musical instruments and customs. Such a collection of photographs and general, descriptive commentaries has a certain value; but the present work is limited by its dated information and by its reliance on photographs (many of which have appeared in earlier collections) from museums and early field expeditions. Originally published in German (1968), it contains a lengthy historical introduction, 97 full-page pho-

tographs, a bibliography, a list of photo credits, and an index. The contributions of some eight authors (including Collear, Laura Boulton, and Willard Rhodes) are sometimes mixed together under the same topic or illustration, which gives the text a heterogeneous or even polyglot character.-Otto W. Henry, School of Music, East Carolina University, Greenville, N.C.

This is an uncorrected proof of a review scheduled for Library Journal, Mar. 1, 1973

RUSSCOL, Herbert. The Liberation of Sound: an Introduction to Electronic Music. 315p. illus. bibliog. index. Prentice-Hall: 1972. \$10. ISBN 0-13-535393-9. LC 72-1897. The author has produced an eclectic and overly descriptive work which evades the most interesting aspect of electronic music-how it is made-in favor of a literary and philosophic appreciation of its expression and historical development. Although the author's intentions to write a layman's introduction to this complex art form are honorable, the value judgments, the romantic tone, the tenuous historical background (stretching back to Franz Schubert), and the overemphasis placed on the roles of certain "great" men, such as Edgard Varèse, seriously

detract from this work. The popularization of any art form is often a difficult, thankless task; and an authoritative, objective, and comprehensive book on electronic music has yet to appear.-Otto W. Henry, School of Music, East Carolina University, Greenville, N.C.

DWYER, Terence. Composing with Tape Recorders: Musique Concrète for Beginners. 74p. illus. Oxford Univ. Pr. 1971. pap. \$3. ISBN 0-19-311912-9. LC number unavailable.

MIISIC Dwyer's book is only the second book in English dealing with the technique of making music with a tape recorder and is notable for that reason alone. Essentially, it is a novice's shortcut, but as such it is not to be despised, although many criticisms could be made from a more serious or technical viewpoint. The tone is pleasantly British: conversational, jovial and practical at the same time. Dwyer provides graded exercises as well as down-to-earth discussions of aesthetics and composing techniques.

Only a bare minimum of equipment is required. Sound sources are restricted to musical instruments and environmental noise. Music educators especially ought to examine this book with a view to classroom experiments.-Otto W. Henry, School of Music, East Carolina University, Greenville, N.C.

This is an uncorrected proof of a review scheduled for Library Journal, Sept. 15, 1971

MUSIC Crowhurst, an audio engineer, is the author of many articles and books, both technical and popular, on audio electronics. The present work is a practical introduction to the amplification and modification of instrumental sounds by electronic means and a valuable guide to selecting, matching, modifying, and repairing modern electronic equipment. The book is written on a layman's level, but the material presented is highly technical. Subjective criticisms and a proliferation of exclamation marks mar the work. Chapter 6, on electronic music

CROWHURST, Norman H. Electronic synthesizers, is particularly disappointing, as it deals only with the RCA, 546). 193p. illus. index. TAB. 1971. Moog and ARP synthesizers, omitting any mention of the Buchla, Electroany mention of the Buchla, Electro-comp, Ionic, and Synket systems. Aside from the technical sophistication, and the naïve evaluations of the role of electronics in music, the book should be useful to the young novice because of its many practical hints.-Otto W. Henry, School of Music, East Carolina University, Greenville, N.C.

This is an uncorrected proof of a review scheduled for Library Journal, June 15, 1971

MARCH, 1968

NOTES

THE QUARTERLY JOURNAL OF THE MUSIC LIBRARY ASSOCIATION

and subjectivity, as a musical piece is bound to be. Mathematics, too, are not hampered by the necessity of so unreliable and inaccurate a factor as the human performer.

Although all parameters of this work are organized, the most immediate interest lies in the use of rhythmic proportions. These often take the form of slow, regular groups of three, five, or seven (often occurring simultaneously), whose correct execution would be unreasonably difficultespecially as they frequently cross the bar lines-had Weinberg not provided alternative notations in which the rhythms are expressed in smaller groups. Modern music often succeeds in its intentions without the aids of harmony, melody, or regular (i.e. perceptible) rhythm, and Weinberg's solution to the problems posed by these absences is doubtless as sincere as, say, Ligeti's or Stockhausen's. It has, however, a more limited appeal, for the composers mentioned do at least keep in mind the fact that music has always been a recreation and an emotional pleasure. The school of composers that adheres to the musical philosophy of Milton Babbitt would appear to consider this attitude outdated.

It is a good thing that Apogee have included a work of this kind in their first series, for the immense variety of modern music must be demonstrated in an unbiased way before value judgements can be made. It may even be too early to make value judgements, but when the question is one of fundamentals, rather than of

intrinsic musical worth, one is tempted to express severe misgivings.

JOSCELYN GODWIN
Cornell University

Donald Martino: Strata, for Bass Clarinet Solo. (Apogee Series I.) Cincinnati: Apogee Press Inc., 1967. [5 p., \$4.00]

The continuing experimental trend in contemporary music has brought about an increasing concern for precision and accuracy in notation which is now taking on an aura of speculation that separates that which is written from that which is or can be played. Following this trend, Donald Martino's *Strata* for Bass Clarinet exceeds the limits within which accuracy can be demanded of an instrumentalist, but it supplies a highly attractive study in its aural and spatial aspects.

The chief difficulties in this work have to do with the controlled measurement of the larger and smaller units of time in a context in which neither is a stable element. With few exceptions, each of the fifty-nine measures contains an individual time signature which indicates the significant groupings, some of which are conventional (4/4), some of which are fractional (3/16 + 2/8 + 3/16). Duplet, triplet, and quintuplet "coloration" are common on both macro- and micro-levels; more complex proportional ratios (4:5, 6:5) also occur, and any of the types mentioned here are commonly subdivided into uneven rhythms. Metronome markings provide the speed of both the larger and smaller units, but as the dimensions of the units fluctuate, the markings have little value. The many conventional "mood" indications (drammatico; espr.) seem a little out of character.

The complete range of the instrument is used, from e_b to b_b " (the e_b key should be standard equipment on modern bass clarinets by now). The intervals are characteristically wide and employ major and minor sevenths and ninths or their octave compounds as the most typical units. Ten dynamic levels (4 F's to 5 P's) are called for, with gradations in between. What is even more surprising is that the bass clarinet is probably capable of accomplishing this.

Turning to the aural aspect, this piece

can be described as an a-thematic chain of kinetic sonorities separated by brief pauses, and herein lies its real merit. Unusual but carefully explained articulations combine with key-clicks, slap-tonguing, and lipbends to create a phantasmagoric texture of fleeting and constantly changing timbres. Flutter-tonguing, throat-tremolos, and key-tremolos between two unblown fingerings also contribute to the total effect.

As already suggested, the possibilities of these imaginative devices are hampered by an equally imaginative approach to the notation of rhythm, so complex that one must take to pencil and paper to discover if the composer has completed a 2/16 measure (m. 57). A curious six-measure postlude ("to Muffin, in Memoriam"), in which the measures are presented out of order (but numbered), remains without explanation. Speculation can be endured, but mysticism is out of place here.

Roger Reynolds: Blind Men. For mixed voices, 3 trp., 2 trb., bass trb., tuba, perc., pf. New York: C. F. Peters Corp., 1967. [Score, 26 p., \$6.00]

While this work is scored for mixed chorus, brass septet, piano, and percussion, nothing else about it is conventional. The brief text, an impressionalistic description of blind men in Cairo taken from Herman Melville's Journal up the Straits (1857), is used as a phonetic cantus firmus and interpreted in textures which illustrate the basic significance of the words. The visual shapes are thickened for intensity, elongated for duration, and bent across the staff to indicate relative pitch. The words are not intended to be especially intelligible per se; the text is available on cards, however, which may be used as the basis of slide or film projections, or even programs and posters.

The composition consists of three basic alternating units: *Time Mixtures* of one-minute durations that are based on unmeasured group effects, *Links*, governed by single events and the natural limitations of breath and resonance, and *Measured Sections*. Altogether there are twenty-one sections, each supplied with detailed descriptions of the effect desired. Often there are more words than notes. All per-

formers are called upon to interpret visual symbols of various designs. Special performance-signs for the instruments are carefully explained in the preface, and percussion materials are specified right down to the brand names ("Musser F-04, brass mallet").

The performers' positions on the stage are also specified. The seven brass instruments are positioned directly in front of the conductor and consist of Trombone 1. Trumpet 2, Trumpet 3, Tuba, Trombone 2, Bass Trombone, and Trumpet 1 in order from left to right and reading from top to bottom on the score. The SATB chorus is drawn up in two lines behind the brass and is assigned three "distributions": straight across, broken in half and bent forward, and divided into thirds with the two wings moved back into a square U-shape. They are instructed to assume these shapes at various times in order to cue each other or the piano and percussion which are placed on either side of them.

The choral parts are each divided into four sections (Sop. 1, 2, 3, 4, etc.) to facilitate tutti-solo textures and to provide a greater amount of complexity when needed. Singers are asked to participate in tuned glissandi, microtonal inflections, rhythmic intonations, and aleatoric selection of individual words. Various tone colors are produced by *Sprechstimme* declamation of vowels and consonants, and emotional interpretations ("anger—rage—disgust—resignation") further modulate the vocal sounds.

The brass have little or no melodic activity in the accepted sense; their activity consists of sustained or rapidly reiterated notes which are broken with improvisational "riffs," microtonal "bends," or glissandi indicated by thick curving lines. The final section calls for them to blow into their instruments without forming an embouchure, in order to create whistling sounds. The trombones are asked to play some exceptionally low if not impossible tones. On page 13, the bass trombone has a contra-G below the bass staff. It is not clear why the trumpets in the opening section are notated in the bass clef. Nothing a trumpet could produce would lie this low. The two percussion parts contain no timpani or snare drums, but everything else is present including five different sizes of triangle, high and low bass drums, and wooden chimes. Some of the vocalists are required to serve as extra performers. The piano is used more as a percussion instrument—the top must be entirely removed for access to the strings, frame, and sounding board, which are used as percussive surfaces. Three grades of plectrum are employed, and the hand is sometimes used to dampen the strings when the keyboard is used. An auxiliary pianist is called for on page 20.

Stylistically, this piece belongs in the train of Luciano Berio's Passaggio and best illustrates the break down of the conventional notational system, for it depends on verbal explanations and visual soundimages more than pitch and rhythmic duration. Some of the sounds even defy description (a set of tape-recorded examples is offered with the parts). The brunt of the labor inevitably falls on the conductor, who must assimilate and memorize each section to a greater extent than is called for in conventional music. It is largely a question of the composer's supplying the materials and the performers' supplying the realization of these materials. This is a work of sonorous textures, sometimes complex and confusing, sometimes bland and delicate, sometimes both at once, but always interesting because the composer "keeps his eye on the object" (as Tovey would say), and because of the literary quality of the text.

Morton Feldman: Structures [for] Orchestra. [3 (alto), 3 (Eng. hrn), 3 (B. cl.), 2; 4331; perc., celesta, harp, strings]. New York: C. F. Peters Corp., c.1962. [Score, 15 p., \$6.00; performance material on rental]

Mr. Feldman, a disciple of John Cage, has been experimenting with improvisational pieces (Durations; Last Pieces) in which the pitches are fixed but unmeasured. This is a written-out orchestral version of "what might occur if the work utilized indeterminate elements" (see the prefatory remarks to the score). These elements—durations, we assume—are here "fixed" and "precisely notated" in his own manuscript—not precisely enough, as it turns out. The score consists of 90 measures of 5/4 time; the tempo is to "fluctuate" between MM = 60 and 69, resulting

in some seven-plus minutes of pointillistic permutations of the chromatic scale. The effect, though more dissonant here, can be traced back to Schönberg's idea of Klangfarben as manifest in the third movement ("The Changing Chord") of his Five Pieces for Orchestra (1909). The indeterminate aspect goes back even further, to the curious rhapsodic preludes of Denis Gaultier, Louis Couperin, and Jean-Henri d'Anglebert (c.1650), which supply unmeasured whole-notes to be elaborated by the performer.

The concept is still a good one and could be highly interesting ("much like a series of reverberations from a common sound source"), if it were not marred by a certain indifference as well as an obvious lack of knowledge about the orchestra. The harmonic writing within each instrumental type is based on minor seconds, major sevenths, and minor ninths. The strings are muted (except for the contrabass) and are mostly occupied with only one type of artificial harmonic. The harp plays only harmonics. Seven pitches of antique cymbals are required, and the first two notes of these occur within four beats of one another, necessitating two performers at this point alone. All these instruments plus a celesta and eleven "chimes" produce a high treble sonority which is filled in below by the woodwinds and brass in a medium and low range. Some contrast is achieved by occasionally changing registers. An alto flute is specified; the piccolo and contra-bassoon are omitted, as are timpani and untuned percussion.

The wind instruments that occur in pairs are notated on a single staff, as is usual, but a curious predilection for positioning the second instrument above the first results in ambiguity. Stem directions are not consistent. The half-note minor second for the trumpets in m. 5, for example, is marked with a single stem. On the other hand, double stems are provided for unisons in the horn part and then marked "2" (i.e., played by the second horn). When the third and fourth horns are inverted in m. 57, the upper part is marked "2" instead of "4." Single whole notes in the paired woodwinds around m. 47 and in the trombones in m. 79 are not marked a 2 (i.e., played by both). Although mutes are specified for the horns, the circle and cross signs normally associated with hand stopping are used to bring about an occasional open sound. The same signs are employed in the trumpet parts.

The indication "In the score all instruments sounding as written" (sic) can not hold true for the celesta (which sounds an octave higher) or the contrabass, unless the pizzicato gb' in m. 25 is intended for the fourteenth position about three inches from the end of the fingerboard on the gstring. Spurious legato marks occur in the cello (m. 40), horns (m. 20), and in the trombone part (m. 50, 66). A single crescendo-decrescendo is supplied for the horns in m. 34-35, which also coincides with one of those double-stemmed notes marked

"2." No other dynamic indications are given except that the piece is to be "very soft."

Perhaps these mistakes are not at all important, for the score could be corrected by the conductor in less than an hour, but they serve to point out that the composer is not familiar with the orchestral medium. If a composer is lacking in a basic professional skill, how are we to receive his music in good faith? Perhaps publishers, when accepting such manuscripts, should more actively exercise their editorial responsibilities.

OTTO W. HENRY Tulane University

ORCHESTRAL MUSIC

Alun Hoddinott: Concerto Grosso, Op. 41. For two oboes, two bassoons, two horns, and strings. London [& New York]: Oxford University Press, 1966. [Min. score, 49 p., \$4.40; pts. on rental]

Idem. Symphony No. 2. London [& New York]: Oxford University Press, 1966. [Study score, 104 p., \$7.35; pts. on rental]

Gordon Jacob: Overture for Strings. London [& New York]: Oxford University Press, 1966. [Score, 15 p., \$2.80; pts. on sale]

Robert Starer: Mutabili (Variants for Orchestra). New York: MCA Music, 1967. [Study score, 63 p., \$3.25]

The two works of Alun Hoddinott share an opening gesture apparently borrowed from Stravinsky's Symphony in Three Movements, but there the resemblance ceases. The Concerto Grosso, dated June 1965 and first performed at the Caerphilly Festival the same month, is a curious conglomerate of harmonic styles. It juxtaposes shamelessly whole-tone passages with almost-twelve-tone lines, without attempting to justify either in any logical fashion. There is an occasional nod in the direction of serial procedures-a ten-note tune immediately inverted, for example-but evidently no stylistic commitment. For a work so titled, it is anamolously lacking in polyphony. The composer resorts most of the time to octave doubling when two or more instruments are playing at once. With a concertino of six wind instruments called for, it is rare that they are involved in anything more than a two-part texture, the pairs of instruments almost always playing a due and coupled in octaves. The publisher found two words in a review to quote: "...fine craftsmanship." If craftsmanship has anything to do with the organizing of musical structures and the idiomatic dispersal of instrumental textures, the reviewer must certainly have been thinking of a different work.

Hoddinott's symphony, dated May 1962 and first performed at the Cheltenham Festival the following July, is a 25-minute piece in four movements for large orchestra-woodwinds in threes, brass 4-3-3-1, timpani, percussion, harp, and strings. It displays many of the same characteristics as the Concerto Grosso: stylistic incompatibility, excessive doubling, lack of consideration for instrumental colors and idiomatic capabilities, a tendency to overstatement, and a tiresome insistence upon a limited number of rhythmic motivesidentical in both works-which seldom develop but are merely repeated. Hoddinott's devotion, both melodically and harmonically, to the whole-tone scale is touching, but a diet of major seconds, major thirds, and tritones leaves one wishing for something a trifle less bland.

Gordon Jacob, at least, is entirely famil-

Jacob Druckman: Animus 1, for trombone and tape. New York: MCA Music, 1967. [2 scores, 11 p. each, and tape,

\$15.007

Animus 1 was premiered by master trombonist André Smith during the Town Hall "Music of Our Time" program of March 1967 and will soon appear recorded on Turnabout, TV 34177. The trombone is the most versatile of all brass instruments and one of the most ancient of all metal horns. Its durable qualities will probably outlast even the tape recorder, which has finally met its equal here. There is something noble about the trombone's ability to stand and dish it out in this piece-a dramatic situation which is exploited by facing the speakers diagonally across the hall, according to the performance instructions, and having the performer sit, stand, exit, and re-enter from a position in front of the speaker on stage right.

But the trombone part approaches the impossible. The skips that leap beyond the octave and occur in fast succession combine with the wide range of special effects and the difficulty of constantly adjusting the part against the tape notation to present formidable obstacles. Besides muting, flutter-tonguing and glissando-all normal equipment-some effects are entirely unorthodox: singing while playing, whispering, clicking the tongue, and raising the back of the throat to change the timbre. Some are compounded, such as opening and closing the plunger on the mute while beginning to flutter-tongue gradually. In this respect, readers familiar with recent music will be reminded of Luciano Berio's Sequenza for solo trombone.

No tonal or metric qualities in the conventional sense are intended. Aside from six measured bars, this work (12 min. 40 sec.) is performed without the aid of barlines and usually without rests. Only the twentieth-century tactus, the second (which is inscribed above the tape part), and the partially notated electronic sounds guide the relative placement of the generally sharp, detached, and accented notes of the trombone. The traits of not repeating a pitch until at least six or more

others have been used and avoiding the octave and perfect intervals are already familiar. The form is through-composed, but vaguely sectional, with recurring hints of the initial motive.

The tape part is available in two or four channels and is notated on two staves in the score. Although the stereo distribution of the channels is not shown and no indication of timbre or sonority appears (two definite drawbacks), the texture and rhythm are sketched accurately enough and the graphic illustrations that replace these where conventional notation breaks down are well chosen. Two pauses have to be cued by the tape operator-everything else depends on the performer. The first and second cues begin with recorded trombone sounds that disappear into the electronic fabric which is sometimes marred by clichés-the "keyboard glissando," the "ascending burst of white noise," and the "reverberated click"-and by a little too much emphasis on reverberation and violent, speedmodulated sounds.

The score is carefully prepared but might have been provided with more annotation in the tape part and clef signs at the beginning of the trombone staves, which are hand-drawn and sometimes not evenly spaced.

Webster's dictionary defines "animus" as a disposition to do something or a feeling of hatred or animosity. In any case, Druckman has created an active and angry piece which succeeds in matching an instrument against an electronic score, combining them in an interesting if highly difficult composition.

Morton Subotnik: Prelude No. 4, for piano and electronic sounds (1966). New York: MCA Music, 1967. [Piano part, 12 p., and tape, \$7.50]

Most outstanding from a technical viewpoint are those portions of the score that are not strictly measured, and yet are not improvisational. The beginning and central sections are without barlines and rests but provide vertical strokes above the staff which mark off the duration of a second. The performer must align his given figures according to these and syncues of the tape, which is only partially notated on an extra staff; otherwise, no strict relationship exists. In the final section, the pianist is even freer and is asked to fit his simple figures into longer timespans of 10- and 15-seconds in length. Several metered sections employ conventional if asymmetrical rhythms.

The piano part is almost monophonic, but both hands are required to execute the wide intervals which follow one another rapidly. No obvious tonal or serial relationships can be detected. The composer seems to have declared a pox on both houses and concentrated on creating his own sound-world that for the most part avoids scales or tonal centers, using skips that are so wide that the interval distance is lost and the pitches become colors. On the other hand, the repetition of pitches as well as the persistence of a tremolo figure and a few melodic cells create small patches of tonal relations that give a delicate impression of a continuous train of related thought.

The tape runs continuously and requires no manipulation. The sound sources are entirely electronic but unusually varied and resourceful. Bombastic textures are avoided. While the repertory of bell sounds, rushes of white noise, clicks, and sustained tones are familiar enough, all of these are used in tasteful sequence. Some of the piano's material seems to be anticipated, and the part is occasionally metric enough to guide the pianist's tempo. The ending is particularly well managed and fades off mysteriously in wind-chime ostinatos.

The composer allows an uncommon amount of freedom in the execution of the piano part without shirking his responsibility in the areas of pitch, rhythm, and tempo. Although the wide intervals and extremes of range will not be hard for a competent pianist, a major difficulty will be the counting and adjustment of this part against the activity of the tape. Subotnik has created a sensitive and practical piece well adapted to its medium and thought provoking for both performer and listener.

Lejaren Hiller: Machine Music, for piano, percussion, and two-channel

chronize his part with certain infrequent tape recorder. Bryn Mawr, Pa.: Theodore Presser Co., 1967. [Score, 28 p., \$2.50. Three scores needed for perf. Tape recorder part available on rental from publisher.]

> Lejaren Hiller, director of the Experimental Music Studio of the University of Illinois, is, like Borodin, both a chemist and a composer. But Machine Music displays a wealth of organization and insight seldom achieved by his Russian counterpart. This piece is scored for piano, percussion, and tape, and is recorded on Heliodor (H 25047, HS 25047). The sonority will be too strange for conservative musicians, and the strict metric qualities will seem old-fashioned to the avantgarde-an unenviable stylistic position, perhaps, but one which Hiller makes the most of in any case.

> The annotation and design of the score is intelligible and attractive. The piano part is conventional in notation and depends heavily on percussive and rhythmic figures. The vertical organization uses thick, non-triadic chords and tone-clusters; the horizontal aspect has a twelve-tone format, or at least a tendency to cycle around various orders of the chromatic scale without pitch repetition. Wide intervals are characteristic, but do not rule out suggestions of tonal relations.

> The part for a single percussionist is, like the piano part, difficult and virtuostic in places. No standard notation for percussion exists in this area of contemporary practice; Hiller's scheme, however, is exemplary. Two staves for the four tuned instruments and a single line for the eighteen untuned instruments preserve the basic rhythmic line by utilizing explicit graphic symbols to show the sequence of alternation. A preliminary list explains these symbols and indicates different grades of percussion sticks as well. A stage plan is also included.

> The two-channel tape is used in alternate movements of this eleven-movement work, and it is provided with one measure of clicks, inaudible except to the operator who uses earphones at this point and who indicates the tempo visually to the other players before switching on the speakers. The two staffs provided for this part in the score are detailed without being cluttered. Timbres are described

verbally, and precise pitch and rhythmic notation is used wherever possible. Various electronic devices are mentioned and the acoustic or electronic derivation of the sounds is also indicated. The sound sources themselves vary from specified electronic frequencies to concrète montages and random splicings from earlier material.

Machine Music would be a good work to spring on a class in advanced analysis. The continuous eleven-movement organization is an arch-form with interesting cross-relations of instrumentation, texture, and compositional devices. All possible combinations of piano, percussion, and tape are exploited in trios, duets, and solos. The two trios are placed at the beginning and end while the second of three duos serves as the sixth, or central movement. The interior "wings" of the arch-form consist of solo-duo-solo-solo in the first half, and the same reversed for the second half.

Particularly interesting are movements II, V, and X—all solos which share the same arithmetical division of a one-minute time span (12 measures of 5/4 in MM = 60). The first solo for piano simply articulates two sustained and widely-separated minor seconds in durations which increase by two eighth-note values (2, 4, 6, etc.) until the length of 20 eighth notes is reached. This scheme is retrograded for movement X (bass drum and cymbal) and both versions are combined in movement V for tape, which uses random cuttings in half-second bursts.

Also relating across the central movement, V and VII use an identical alternation of six patterned measures, while III. VI (the center), and IX are based on an exchange of a single melody and several ostinatos which reveal the same or similar variational treatment. The first and last movements begin alike and share some patterned elements. The first movement is somewhat Stravinsky-like in its presentation and then irregular alternation of these patterns and also in its irregular accentuation of the same chord. The last movement is of climatic proportions and uses prerecorded rehearsal tapes from the other movements in a constantly accelerating recapitulation.

The continually varied but aurally related sections of this work create real concert-hall power and brilliant possibilities for performance. Ambitious ensembles should give it a try.

Mario Davidovsky: Synchronisms No. 1, for flute and electronic sounds; No. 2, for flute, clarinet, violin, cello, and electronic sounds; No. 3, for cello and electronic sound. New York: McGinnis & Marx, 1966, 1964, 1966. [No. 1: score, 5 p., \$2.50; performance materials, 2 scores and tape, \$12.50. No. 2: score, 17 p., \$4.50; performance materials, 6 scores and tape, on rental. No. 3: score, 8 p., \$2.50; performance materials, two scores and tape, \$12.50.]

These are among the few published compositions that combine conventional instruments with electronic music; they are valuable publications for this reason, but stylistically they tend to fall within a category that is rather predictable by now. (They are recorded on CRI 204-SD 204.)

The instrumental parts emphasize the intervals of the seventh, ninth, and octaveplus. Octaves and triadic outlines are avoided, and pitches are repeated only at the distance of six or twelve notes further on. The rhythm is non-metric and consists of tied and dotted values, different levels of triplets and quintuplets, a liberal sprinkling of grace notes, and contrasting sections of semi-determinate groups. The dynamic range is from ffff to pppp. All gradations, accents, and changes in dynamic level are non-expressive and occur with great frequency. Special coloristic effects, like dynamic markings, change rapidly and tend to be applied to single notes or small groups of notes. As for form, the pieces leave a vaguely strophic impression which is created more by the re-use of textures and special effects than by thematic variation.

The electronic portion, a 7.5ips twochannel tape supplied by the publisher, is also characteristic. All sounds are electronic in origin. Emphasis is placed on measured bursts of rapid notes which speed up or slow down and become loud or soft according to the pitch direction. The tone color may be varied from a sharp nasal sound to a hissing noise and reinforced by clicks and sustained belltones. All elements are blended in rapid succession (or simultaneously) and contrasted by the presence or absence of reverberation. If the approach seems dated, the technical adroitness of these pieces is not to be passed over lightly. The two-channel effects, for example, show a wealth of attention to detail and the channels manage to complement each other without stressing spatial displacement.

The tape part is partially notated on two clefless staves above the instrumental part and supplies some cues in rhythmic notation but neglects timbre except to indicate percussive effects. The tape itself must be started and stopped at given places. The instrumentalists who attempt these pieces must almost memorize the electronic part to develop any sense of control over their own.

The format of the scores is good but economical; Nos. 1 and 3 use the glossy inside and back of the cover. Synchronisms No. 2 is in manuscript and contains an explanatory preface which the others lack and badly need.

Synchronisms No. 1 (1963), for flute and electronic sounds, is the least impressive of the three, because the relatively high tessitura of the flute is almost devoid of overtones and thus limits the range and scale of the tape part. Only three special effects are used, and except for a few dotted lines the entire piece is barless. No. 2 (1964) is barred in conventional time signatures and combines four instruments (flute, clarinet, violin, and cello)

with the tape. More range is given to semi-determinate elements and though the instrumental parts are almost totally independent in places, there is enough complementary texture to balance this. The clarinet, a remarkably flexible instrument, is almost bare of special effects, which are concentrated in the violin and cello. The tape part has some well-handled stereo effects and is more active in the bass register.

Synchronisms No. 3 (1964) is the best of the lot because of its more developed cello part and more rhythmic electronic portion. Instrument and tape seem to be better matched here, probably because of the cello's polyphonic capabilities and wider range of coloristic effects, which include knocking on the bridge and hammering down on pitch positions with the left hand. There is more variety of form, and the piece is of a more substantial length.

The full potential of this idiom, while it has produced one of the more interesting forms of recent music, may not be realized for some time yet due to the inflexibility of prerecorded tape, the esthetic objections of "mechanicalism," and the inherent difference between instruments and electronic sound. A new trend towards "live" electronic manipulation without tape has begun and has gone a long way towards solving these problems which Davidovsky's three Synchronisms illustrate but do not overcome.

OTTO W. HENRY East Carolina University

ORCHESTRAL MUSIC

Dmitri Shostakovich: Concerto for Violoncello and Orchestra. [2222–1000–timp., celesta-str.] Ed. by Lewis Roth. New York: MCA Music, 1966. [Study score, 71 p., \$4.00]

Shostakovich created his cello concerto for Rostropovich, who has made it a part of himself. Some even claim that the incomparable cellist has it "tattooed to his skin." He always achieves victory with it whether contending with the Moscow State Orchestra, the Philadelphia Orchestra, or another.

When it first came out, the work provoked a wide range of comment. Alfred

Frankenstein called it "dull and trivial." Arthur Cohn acclaimed it with emphasis as "one of the *important* concerti of the century." Taken together, these judgments provide a harsh indictment of the twentieth-century concerto. To be sure, the repertory, especially for cello, includes few masterpieces. Thus, every substantial work is a welcome contribution. Here Lewis Roth has provided an excellent edition with everything clearly in place—not a mini-miniature that has to be deciphered, but the comfortable size of study score, 6×9 inches.

The concerto opens with a relentless four-note motive, attesting that Beethoven

Hampton's piece is supplied with two two-piano parts titled "Version One" and "Version Two." In both versions, the second piano can be tuned a quarter-tone flat. The two versions can be played simultaneously, or the first version can be pre-recorded on tape and synchronized with a live performance of Version Two. The use of a conductor is suggested.

Version One consists of four sections of approximately five measures each which explore different patterns of tone clusters and glissandos. The full twenty measures are to be repeated four times with one additional repetition of the first section. Version Two contains similar textures and sections, except that the order of the sections is transposed and an extra section of five measures has been added. The twenty-five measures of Version Two are to be repeated four times with one final repetition of the first section. In this manner, each version lasts 105 measures, and the textures of the various sections will begin and overlap at different times.

The notation devised for the different sizes and positions of tone clusters is clear and well-chosen. The instructions are explicit except in the matter of tempo, for which no indications are given. This is an attractive piece which should prove interesting to performer and listener alike.

OTTO W. HENRY
East Carolina University

Theodore Antoniou: Moirologhia for Jani Christou, for baritone and piano. Kassel: Bärenreiter, 1972. [Score, 16 p.; apply to publisher]

Theodore Antoniou: Parodies, for voice (actor) and piano. Kassel: Bärenreiter, 1972. [Score, 12 p.; apply to publisher]

Written in 1970, Moirologhia for Jani Christou, "for bariton [sic] and piano," is a setting of dirges (in Greek) by several authors in tribute to Jani Christou, a recently deceased young Greek composer and associate of Antoniou. A translation of the texts into English is printed at the front of the score as well as a eulogy to Christou written by Antoniou shortly after the former's death.

The score, a legible if not very distinguished reproduction of the composer's manuscript, employs graphic notation for much of the vocal line and includes drawings of figures in various positions to indicate activity suggested for the singer. Piano notation is mostly conventional, incorporating x signs for prepared strings and triangular noteheads for finger-stopped notes. An unavoidable suggestion of deterioration of compositional/ notational practice occurs with the appearance of kindergarten-sized notes and rests: these are used to indicate repetitions of a previously notated chord, an unfortunate result of what may have been expedience. In a piece whose theatrical aspects appear to comprise the primary level of access, they provoke a feeling of amateurism.

After a carefully timed entrance on the stage, the singer vocalizes more-or-less non-stop; his music begins with proportional notation of a continuous sliding line, moves to conventional notation and parlando, and then returns to the murmuring which continues as he exits. The final direction is "Instead of applausing [sic] public sings the same note, time = \infinity)." Antoniou's English directions are touching at times ("Frozen and colorless. No any expression"), distressing at others ("rich the climax. Line been pearced by electricity."); the appearance of typos in the preface as well is surprising when one realizes this same publisher is also responsible for MGG. The composer's admirable efforts to provide understandable instructions should not have been left by the editors as a source of possible embarrassment.

This problem is more acute in Antoniou's 1970 Parodies (e.g., "hoarsly, stutterly, stammerly, baritonicaly, asthmaticaly," or "neutraly, lyricaly, eroticaly, epicaly, sarcasticaly," even "homosexuely"), but there are fewer directions, more theater, and a text that has little semantic meaning: Sechs Laut- und Klanggedichte by Hugo Ball. (A sample line: "o katalominai rhinozerossola hopsamen lautilalomini hoooo."). A page of directions (both German and English) outlines the "plan" of the theatrics: the baritone begins in imitation of Figaro's aria from Rossini's Il Barbiere; he and the pianist have various confrontations

AVANT-GARDE MUSIC

Peter Lawson: Valentia Extramaterial, for flote, piano, [and] 2 or 4 percussion. London: Hinrichsen (Peters), 1971. [Score, 21 p., \$7.50]

William Albright: Danse macabre, for flute, clarinet, violin, cello, piano (1971). Brunswick, Maine: Bowdoin College Music Press, 1972. [Score, 33 p., no price cited]

Calvin Hampton: Catch-up [for] 4 pianos or tape recorder and 2 pianos. Version 1, 2. New York: C.F. Peters Corp., 1970. [2 playing scores, each 4 p.; the set, \$1.50]

Valentia Extramaterial's partially improvised and loosely coordinated sections raise a vital contemporary issue: how many decisions can be left to performers, how much improvisation can be reasonably allowed or required of them, and to what extent can a flexible, indeterminate framework be depended upon for consistency?

In Lawson's piece, the selection of the percussion instruments is left up to the performers. The percussion parts are freely notated in unmeasured graphic symbols which suggest various types of textures and densities. The piano and flute parts use conventional notation, but sometimes proceed independently of their relative positioning. The performers are asked to complete some sections by improvising upon previous material. The piano part, which seems to predominate, emphasizes irregular bursts of dissonant tone clusters, sometimes used percussively, sometimes spread out in wide figures. The flute participates actively with sharp punctuations, but is more effective in sustained and solo passages. Lawson takes great care to exploit the possibilities of combining different instruments, and the alternation of busy, sustained, and solo sections results in an interesting and varied formal texture.

Lawson's piece does not make excessive demands upon the performer's imagination or ability, nor will it require more rehearsal time and preparation than most contemporary ensemble mu-

sic. However, the function of the percussion parts is left undefined by Lawson's graphic notation. Are they to be interpreted as integral or ornamental? This is a particularly crucial issue—too important, perhaps, to be left to unspecified instruments, graphic notation, and the interpretations of as many as four percussionists.

William Albright's Danse Macabre is a strange blend of avant-garde effects superimposed on ordinary or even banal quasi-tonal materials. The piece is scored for flute, clarinet, violin, cello, and piano, but each performer also plays upon a number of percussion instruments strategically positioned according to an elaborate stage diagram. The duration is approximately 14½ minutes. The work is dedicated to the Aeolian Chamber Players and was commissioned by Bowdoin College.

The formal plan suggests a division into three broad sections: a mystic introduction, a sarcastic waltz in irregular meter, and a frenzied tarantella. Programmatic directions such as "slimy," "de profundis," "manaical" [sic], and "Dance to the Scaffold" reinforce the narrative character of the composition. The beginning even imitates the augmented fourth intervals of the Devil's violin tuning, after the manner of Liszt's Mephisto Waltz and Saint-Saëns's Danse Macabre.

The indeterminate sections are written in an eclectic mixture of modern notations—interesting enough in themselves, although overelaborate in places and hard to read because of the composer's manuscript.

Calvin Hampton's *Catch-Up* for four pianos (or two pianos and tape recorder) is a vivacious and deceptively simple piece consisting of mildly imitative passages of tone clusters and glissandos. Since it is neither complex nor technically difficult, it is likely to be dismissed as another example of minimal music with a facetious title. However, the interest and value of a piece like *Catch-Up* lies in the efficiency and economy of the system of fixed shapes which revolve and recombine like the parts of a mobile, creating organized variety from limited resources.

carries this cycle gracefully from start to finish. In the background, the vocal line accompanies in a quasi-recitative declamation. The musical language is nostalgic: triads with accessory tones leading to whole-tone sonorities, all within the framework of familiar tonal relationships. Curiously, ancient French texts often dictate an idiom associated with early-twentieth-century composers. The narrow low-middle range poses no problem for the singer other than that of perfect projection

of the language.

The text of Alan Rawsthorne's Two Fish-two witty songs for soprano and piano-is a 1641 translation by Joshuah Sylvester of poems by the late-sixteenthcentury French poet Guillaume de Barthas. This setting was found among Rawsthorne's manuscripts at his death. It was not dated but is thought to have been composed towards the end of his life. The subjects are, respectively, infidelity and fidelity between two fish of opposite sex. Interestingly, the second song is a rhythmically and harmonically adulterated version of the first. Compositional means are economical to the extreme; two major triads a half-tone removed, D and E, play simultaneously, then reverse as the pianist's hands move symmetrically by half-step. This is the primary motive for the suite, although other polytonal combinations appear and resolve symmetrically. The high-tessitura soprano (tenor) scuttles and hops about on chord members. The songs should be amusing encores to a vocal recital, or a charming introduction to mildly modern sounds for a young vocal student.

Vigneron-Ramaker's Vocalise, op. 18, is a chain of graceful melodic arches, its difficulty requiring a singer of considerable technical prowess. The piano score of this song-without-words is no mere accompaniment, and, although idiomatic to the keyboard, presents certain mechanical difficulties. The vocal and instrumental parts are beautifully balanced. The composer reveals an unusually strong sense of architecture, constructing his climaxes with rhythmic drive and ever-mounting melodic curves. The idiom is pan-tonal, by moment triadic, then whole-tone, chromatic, cluster, or fourth-chord combined in a convincing and original expression.

In Altena's Poème discontinu pour soprano, flûte, violon, violoncelle, et piano, expressionistic texts drawn from the collection "Poème discontinu" by Pierre Borgue are arranged into two movements lasting fifteen and a half minutes. Although the length is not sustained by the musical content, there are no musical-stylistic problems for the listener. The musical language is only very slightly post-impressionistic. The tonal vocabulary is triadic, both pure and with "wrong-note" accessory tones. There is much duplication of chord-tones between instruments, with the familiar atmospheric see-sawings of impressionism in the accompaniment. The vocal tessitura is low with effective high climaxes—a dramatic mezzo is indicated. The French text is abstruse and overbearing, contrasting overly-much with the transparency of the musical idiom; nor is the declamation convincing-an inconsistent treatment of the mute (schwa) "e" tends to displace the natural flow of the language. Characteristic French textsetting operates here: quasi-recitative use of duplets-triplets-quadruplets in alternation, often with repeated notes to accommodate the wordiness of the text.

Soler's suite is serious, dark, and learned. The whole-tone chords of the accompaniment are not atmospheric but functional, taking part in the gathering and release of tension. The text, in Latin, is among the most mystical of the writings of Saint Paul, and for that reason it is difficult to imagine these songs performed either in concert or in church. The voice and piano proceed independently of one another. The extreme bottom register of the piano is exploited, and, to some extent, that of the voice also. The piano writing is virtuosic, less so the voice. The sonorities are glorious at the end of the first piece where the texture thins and the text declares, "For ye died, and your life is hid with Christ in God." The vocal line tends to highlight unimportant words and is in no way illustrative of the text. The ideal here is Stravinskian—use of the text for sonorous rather than expressive purposes. This is a handsome, if austere, addition to the repertory.

ALDEN GILCHRIST
San Francisco

CHILDREN'S MUSIC

George Self: Shriek, for 4, 8, or more descant recorders. [3 p., \$.75]; John Paynter: First Star, for voices and instruments. [Instructions, 1 leaf, \$.65]; Idem: Autumn, for voices and instruments. [Chart, 1 leaf, \$.35]; Brian Dennis: Chant for Spike Milligan, for voices and instruments. [Chart, 1 leaf, \$.35]; Elis Pehkonen: Genesis, for voices, instruments, and tapes. [Instruction, 2 leaves, \$1.35]; R. Murray Schafer: Minimusic, for instruments or voices. [36 patterns, \$1.35] (Music for Young Players.) London: Universal (Presser), 1971-72.

Aleatoric music has by now penetrated into every medium and level of contemporary music practice. Music educators particularly have been quick to take advantage of the techniques of aleatoric and improvisatory music insofar as they encourage creativity and provide a performing medium for untrained composers and musicians. Another influential factor has been the increasing demand for aleatoric pieces at the high school and college level. Music publishers, therefore, have begun to issue easily assimilated compositions for bands, choruses, and mixed ensembles on a number of different performing levels which feature the fashionable new techniques of avant garde music.

Universal Edition's Music for Young Players, a series of some thirty-three simple improvisatory ensemble pieces by ten different composers, is one of the more successful responses to the new demand for aleatoric music at the educational level. The series as a whole is characterized by its practical arrangements of voices and instruments, by its clear score format, and by its economy of resources and design. The majority of the compositions are short, averaging about five minutes in length, but some are longer due to the use of indeterminate procedures. The performing levels vary from extremely simple children's pieces to more complex and intellectually demanding compositions that require a good deal of musical ability. Several repre-

sentative works from this series will be reviewed here.

George Self's Shriek, for four to eight or more descant recorders, contrasts a variety of special effects such as finger tapping, overblowing, covering the fipple, removing the end joint, and singing and playing simultaneously. The four instrumental parts are set in a line graph marked off at five second intervals. The written directions and notations are clear and easy to

As in several other pieces, the performers can gather sounds on a tape recorder for use during performance, if they wish. The brief duration (4' 5") and the sometimes isolated quality of the musical events are the only obvious shortcomings detectable in this piece, which should otherwise be quite interesting and enjoyable to perform.

First Star and Autumn, by John Paynter, for voices and instruments, are more properly children's pieces than some works in this series. Both pieces employ an effective ad libitum background on metallic percussion instruments. The singers follow a single melodic line, but proceed independently. Autumn uses a haiku text, while the words for First Star are taken from the traditional evening star wish. Both pieces are sensitive and impressionistic in character.

Chant for Spike Milligan, by Brian Dennis, is likewise suitable for very young performers. The text is a nonsense rhyme. The linear score is in three parts. Each singer has a single "boing," "ping," or "clang" percussion instrument which is struck at every third or fourth repetition of the word patterns. This is an easy, silly piece, and it ought to be fun to play (if you're a child).

Elis Pehkonen's Genesis, for voices, instruments, and tapes, is scored for speaking and singing choruses, solo voice, unspecified instrumental ensemble, suspended cymbal, and two tape recordings. Graphic box-score format is used throughout. The score is a little hard to sort out because the six groups of parts change levels from page to page. The text from the first chapter of Genesis is set in strophes which are marked off by a cymbal stroke and the intoning of "And God said . . ." by a solo voice. The speaking chorus whispers, speaks and shouts, while the instruments and singers pursue different sets of repeated patterns. Two pre-recorded tapes are specified, one of fast running water, the other of "any continuous sound." The tapes are to be played back at different speeds during the performance.

My chief objection to this piece is the sensational choice of text and the manner in which it is set, which is going to garble the words badly. Also, I think the tape part is superfluous and only adds a fashionable

"mod" flavor to the piece.

R. Murray Schafer's Minimusic, for instruments and voices, has an interesting and original score format. Each page of the octavo-sized score is to be cut into three leaves to allow separate turning. Each leaf contains a "box" of verbal and graphic

performing instructions, a timing in seconds, and several arrows indicating which direction the player can proceed. The terminology and notation are somewhat technical. The performing instructions call for fauxbourdon, mordents, trills, and other traditional effects. "Jazzy lines," hymn tunes, mirror inversions, and transpositions are also required, so that the musical training of the performers should be well advanced. Close co-operation is another requisite. This piece should be very exciting and challenging to perform, and young musicians can probably learn a great deal from it.

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STUDIES AND METHODS

ENCLOSED ARE TEAR SHEETS FROM THE December 1974 ISSUE OF THE QUARTERLY JOURNAL OF THE MUSIC LIBRARY ASSOCIATION On behalf of the editorial staff, many thanks for your contribution. Frank C. Campbell James W. Pruett, Co-Editors

POPULAR MUSIC

A Survey of Books, Folios, and Periodicals With an Index to Recently Reviewed Recordings

Edited by ROBERT M. JONES

This list attempts to be as comprehensive as possible, listing the year's production in the field, and drawing together items published within the preceding quarter which are readily available in the United States. It is a multi-media listing of books, folio-type music, new periodicals in the field, recently reviewed recordings, and other materials which might be of particular interest. The record reviews are indexed from a basic list of periodicals; however, if an important review appears in a source other than the basic list, it is cited with full bibliographic information.

Country and Western music, Soul, MOR ("middle of the road"), musical comedy, and the various forms of rock music are covered. Folk music, gospel, early blues, and jazz are excluded at this point. Books which formerly appeared in this journal's "Books Recently Published," now appear in this list. Folio scores are listed after an examination of new issues. Normally excluded from this list are easy arrangements from the original, concert band arrangements, and choral octavo arrangements. Also excluded are 45-rpm records.

This list is compiled by the MLA Committee on Popular Music: Joy Davis, Doug Gibbons, Irwin Kraus, Karl Van Ausdal, and Robert Jones, Chairman.

BOOKS RECENTLY PUBLISHED

Albertson, Chris. Bessie. New York: Stein and Day, 1972. 253 p., \$7.95. ISBN 0-8128-1406-1. LC card 79-163353.

Bertoncelli, Riccardo. Pop story. Suite per consumismo, pazzia e contraddizioni. Introduzione: G. E. Simonetti. Roma: Arcana, 1973.

Biamonte, Salvatore G. L. Armstrong, l'ambasciatore del jazz. Milano: U. Mursia, 1973. 165 p., L2000.

Buckingham, Jamie. O happy day; the Happy Goodman story. Waco, Texas: Word Books, 1973. 224 p., \$5.95. LC card 76-144361.

Carles, Philippe, and Jean-Louis Comolli. Free jazz, black power. Paris: Union générale d'éditions, 1972. 435 p.

Originally published in Paris: Éditions Champ libre, 1971.

Caserta, Peggy. Going down with Janis. As told to Dan Knapp. Secausus, N.J.: L. Stuart, 1973. 298 p., \$7.95. LC card 73-76819.

Decker, Tom W. So you wrote a song, now

Mr. Jones is the music acquisitions librarian, University of Illinois, Urbana.-Ed.

flutes, a director who coordinates the visual aspects (slides, lights, mirrors, performers' movements) and two "technician/performers who electronically manipulate and distribute the sound." The title and basic concept come from an unpublished manuscript by Buckminster Fuller in which "1" and "0" denote a "suggestive pattern of complementarities" between male and female such as "singular-plural," "discontinuous-continuous," etc. From this arises a basic structure which consists of four sections (A,B,C,D) labeled Growth, Awareness, Abundance and Tranquility interspersed with three episodes of "pre-verbal expression" (Anxiety, Anger, and Mirth). Space prevents giving more than this cursory view, but be assured that in the score Reynolds has given generalized directions not only for pitches, but for lighting cues, actors' movements and emotional states, and the few stage materials required (brown paper for a "path," risers and cushions, screens and backdrop, and mirrors). The latter serve among other things to cue in the singers' various "modes": slurs, tones and chords. Pitches for these are derived from a Pitch Chart, which also gives the material performed by the three woodwinds. These play exclusively multiphonics, fingerings for which are provided in the score. To facilitate matters, a full set of performance materials is available from the publisher. The full score thus serves as a general guide, much in the manner of Schoenberg's Partizell or simplified score (see op. 22). 1/0 is in fact an American cousin of the Gesamtwerk. With Teutonic thoroughness the composer even takes the audience's reaction into his scheme: "N.B.: If the individual audience member wishes, he may participate in the performance in the following way: CON-SIDER TWO STATES OF ATTEN-TIVENESS. 1) totally receptive and relaxed, . . . 2) single-minded concentration on one element . . . Begin with (1). At the moment any particular element catches your attention, enter state (2), concentrating all your attention upon one item until it stops or you are distracted. Then immediately return to (1) and continue alternating between these extremes." Shades of Stockhausen! 1/0 was commissioned and performed by the Encounters series in Pasadena in January, 1971. Although no duration is given, I would guess from the directions

that it would last ideally between 45 minutes and an hour.

LAWRENCE Moss University of Maryland

Vinko Globoker: La Ronde, experiment in collective work by an indefinite number of performers. Frankfurt: Litolff (Peters), 1972. [Instructions, 7 p., \$3.50]

Maarten Bon: Display II, improvisation for 9 more/less musicians. Amsterdam: Donemus (Peters), 1972. [Performance score, 19 p., \$7.50]

Theo Loevendie: Aulos, for one or more wind instruments and/or stringed instruments. Amsterdam: Donemus (Peters), 1972. [Score and instructions, 4 p., \$2.00]

Wim de Ruiter: Two Quartets Together [for flute, bass clarinet, vibraphone, 2 violas, and 2 cellos]. Amsterdam: Donemus (Peters), 1972. [Score, 27 p., \$9.00]

Reviewing indeterminate or improvisatory compositions poses special problems. Lacking a definitive, fixed and predictable framework of sound and time relationships, the analysis and evaluation of such pieces can only be approached through an appraisal of their rigor, economy, and practicality as individual functioning systems. Especially important to the effectiveness of an indeterminate composition is the finite closure of alternative choices. A "good" piece, in my opinion, is one in which the system will generate a satisfactory performance every time. The rules or "grammar" of the piece should be fool-proof and bugfree like a computer program, taking all possibilities into account. Another important consideration is the efficiency of the score format, the graphic symbols and the verbal instructions. The performer should be able readily to translate the composer's ideas and symbols into sound. He should also be able to comprehend and creatively manipulate the system and its alternatives to the best advantage of the composition.

According to the above criteria, Vinko Globokar's *La Ronde* contains a few loose ends. The work consists of a set of verbal

and graphic instructions which are divided into models, procedures, transformations, and rules. A minimum of seven instrumentalists or singers stand in a circle. Only portable instruments are allowed. The participants have individually selected and memorized two or three models and one group of two transformations from the lists provided. (Models are simple activities such as continuous sound, continuous noise, speaking, and whistling.) The transformations involve changes in texture, density, tempo, duration, timbre, intervals, and dynamics. Any participant can start the piece by beginning to play his model. After a moment, the first participant, while continuing to play, gives a signal to the player on his left or right. The second player is obliged first to imitate the sounds of the first player, and then to apply his selected transformation. The second player then signals the player on his left or right, who imitates, transforms, and signals in the same manner. In this way, the sounds and their transformations begin to spread around the

The rules give some alternatives. A player may choose to play a model or remain silent when he has been signaled. Any player can advance to the center of the circle, whereupon all the players are obliged to imitate what he is doing. Any player can give a "stop and re-begin" sign if the current situation seems impossible. Also, any player can give the sign for the end of the piece.

Theoretically, several impossible situations could develop. Two players could monopolize the piece by passing imitations and transformations back and forth between themselves, to the exclusion of everyone else. Everybody could advance to the center, leaving no one to imitate. Here, the "stop and re-begin" rule can cover a multitude of sins, and could provide some interesting situations. But what if a participant who has chosen a speaking model signals someone who has chosen an intervallic transformation? What happens after a person advances to the center of the performer circle? Does he step back, does he remain there? What do the other performers do if he steps back?

Finally, there is the possibility that a disgruntled performer could give the sign for the end only seconds after the piece has begun. Although every piece must ultimately depend upon the good will of the

performer, it is a little too much to ask him to second-guess the composer by filling in the gaps in the system.

Maarten Bon's Display II-an "improvisation for nine or more/less musicians"is scored for four groups of two instrumentalists and singers. In the score, the composer mixes graphic symbols, verbal directions, and indeterminate rhythmic durations. The piece consists of a series of eclectic and loosely-related improvisatory sections co-ordinated by a conductor. Verbal explanations appear here and there, above and below the score, in the margins, sometimes along one edge, wherever there is room. I object to the superfluous complexity of this piece, which is caused by an overexpanded repertory of cursory effects and by a lack of closure of alternatives. Directions like "You can repeat this two bars as many times as you want (at least fifty times)" are self-defeating. I also object to the substitution of roman numerals for ordinary dynamic markings (e.g. IX for p-crescendo) and arabic numerals for special effects. In sum, the composer has elaborated the piece beyond the limits of conceptualization.

Aulos, by Theo Loevendie, is a solo or ensemble piece of about five minutes' duration for one or more wind or stringed instruments. The composer specifically excludes the trombone as a possible performing instrument for reasons not explained. If the piece is performed by more than one instrument, only instruments with similar ranges are acceptable.

The score consists of single five-line staves. The spaces of each staff represent four instrumental registers, and each staff has the duration of ten seconds. The composition consists of the spaced alternation or continuation of some eight simple textures disposed in the four different registers. Towards the end, double staves provide for a choice of textures. This piece is well-conceived, direct, and simple to interpret, and the performer has ample opportunity to elaborate according to his taste and ability.

Wim de Ruiter's Two Quartets Together has a standard score format with indeterminate placement of precisely notated pitches within a time-measured bar—an arrangement that has already become a popular convention. Improvisation is not called for, and graphic signs appear only

occasionally in the piano part. Pitch-order relationships derive for the most part from the liberal twelve-tone field ideal wherein a pitch is not repeated until six or more different pitches have been used.

De Ruiter has literally combined two separate pieces, a quartet for two violas and two cellos, and a quartet for flute, bass clarinet, vibraphone, and piano. However pointless or iconoclastic this combination may seem, one does not have to search far for precedents—Cage's Aria with Fontana

Mix, for example, or Charles Ives, or even further back to the renaissance parody mass or the medieval motet.

More conservative and abstract in comparison with the works reviewed above, de Ruiter's composition is nonetheless skillfully crafted, imaginative, and above all idiomatic

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ORCHESTRAL MUSIC

Serge Nigg: Visages d'Axël [3333; 4431; timp.; perc.; celesta, piano, 2 harps; str.] Paris: Ed. J. Jobert (Elkan-Vogel), 1968. [Full score, 157 p., \$22.75, performance materials on rental.]

Serge Nigg's Visages d'Axël, dated June 6, 1967, though the first movement had been performed several times before that, is based upon the drama Axel, which occupied Villiers de l'Isle-Adam for much of his creative life. Arthur Symonds characterized the play, posthumously published, as a "typical Symbolist drama," and its author (credited with having fathered the Symbolist movement) as "a remarkable poet and a remarkable satirist, imperfect as both. He improvised out of an abundant genius, but the greater part of his work was no more than improvisation . . . No one in his time [1838-89] followed a literary ideal more romantically."

According to the composer (born in Paris, 1924, of Russian and Scottish ancestry), the two parts of his Visages represent two essential aspects of the disenchanted hero. "In the first, Le Monde visionnaire, there is an attempt to penetrate the reality of things. Axëlis also a voyant in the Rimbaudian sense: a being gifted with visionary powers that permit him . . to see beyond Time and the Visible . . The second part, Le Monde passionel, plunges into the universe of tender, violent, and unrestricted passions. Its fulfillment is realized only in the final perspective of the literary work: a kind of dissolution of the élan vital."

Nigg's score, meticulously edited and handsomely printed, calls for woodwinds in threes, four horns, three trumpets, three trombones, tuba, a substantial battery (including vibraphone and marimba), celesta, piano, two harps, and the usual strings. Total duration: twenty-one minutes.

The style is mercurial despite frequent ostinatos and a good deal of instrumental doubling. Some passages, especially those with divided strings, have an impressionist air; many harmonic structures are clearly bi-chordal. But, while two decades separate Visages from his Variations for Piano and Ten Instruments (1946)—the latter identified as "the first twelve-tone work written in France"—for Serge Nigg the serial method, albeit now of a relatively personal variety, appears still to be an organizing force, and an effective one.

HALSEY STEVENS University of Southern California

Ivana Loudová: Chorale, for Wind Orchestra, Percussion and Organ. New York: C. F. Peters, 1973. [Score, 19 p., \$5.00]

Peters continues its impressive series of publications of American Wind Symphony Orchestra commissions with the Chorale for Wind Orchestra, Percussion and Organ of Ivana Loudová. The composer's name is new to me; apparently she is of Polish origin, a supposition that is strongly reinforced by the character of the music, which owes a considerable debt to Penderecki, Serocki, and Gorecki. Only eleven minutes in duration, the Chorale displays most of the familiar instrumentational gestures found in the scores of the three Polish

at Mantua, thus having no particular con-

Even though scholars would appreciate a more consistent and critical editorial practice, brass players should welcome these attractive editions.

WILLIAM PRIZER
University of North Carolina
at Chapel Hill

Hunter Johnson: Trio for flute, oboe, and piano. New York: Galaxy Music Corp., 1972. [Score, 28 p., and parts, \$7.00]

To ears surfeited with the sound of the usual string and keyboard ensembles, this Trio will seem particularly fresh. The literature for such a combination surely cannot be very extensive, perhaps because composers have not been attracted by its inherent stiffness and narrow range of color. But one man's rejection may be another's acceptance and it is gratifying to hear how wonderfully expressive Hunter Johnson has made his choice.

The work is traditional only in being based on a fast-slow-fast three-movement form. All else is unmistakably Johnsonian. There is still that quality of nostalgia his work has always had; but now, through the restricted medium, rendered more disciplined, yet remaining as warmly lyric and powerfully expressed as ever. The surface characteristics that the listener will get at first hearing (much more will come later) are the major/minor thirds permeating the chordal structure and melodic line, the octave doublings in all combinations, and the constantly shifting meters and tempos.

The two wind parts are written mostly in middle and upper registers while the piano ranges all over the keyboard. The texture is always open, with widely spaced sounds, and could be called a kind of sober luminosity. The sonorous material adds up to an intensely personal tonal/atonal idiom which distinguishes Johnson as a composer who mines his own vein and bears little resemblance to those in his own or other generations.

The score is excellently printed with John Kirkpatrick's usual meticulous editing. The parts are eminently readable and generous with cues.

BURRILL PHILLIPS
Cornell University

Paul Seiko Chihara: Driftwood [for string quartet]. New York: C.F. Peters Corp., 1971. [Score, 14 p., and parts, \$4.50]

Driftwood is another in a series of pieces (Branches, Logs, Willow, Willow) generated by Paul Chihara's highly personal compositional image of trees and nature. In this piece, the flow and exchange of quiet polyrhythmic ostinatos and more active sections of delicate filigree figures suggest a mildly impressionistic picture based on the kinetic motion of the subject.

Driftwood is a very reserved piece, contemplative and tonal in places, but content to convey motion rather than themes. Missing is the percussive, dissonant polyphony so characteristic of quartets after Bartók. An unusual feature is the scoring for two violas instead of two violins. A substitute Violin II part may be obtained from the publisher, but the additional dark sonority of the original viola part is preferable. The string writing is idiomatic and conventional in notation and utilizes a wide range of special effects. Except for a code of indeterminate length, the piece is measured throughout. Its relatively short duration (71/2 minutes) contributes to the intimacy and subtlety of expression.

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ORCHESTRAL MUSIC

André Bouchourechliev: Ombres pour orchestre à cordes. Paris: Alphonse Leduc (Presser), 1973. [Score, 38 p., \$10.00]

Boucourechliev's Ombres is written for a small string orchestra of four 1st violins, three 2nd violins, two violas, two cellos and one contrabass. Each part has a separate staff and the parts may be doubled. True to the designation "Hommage à Beethoven" which appears in the title, this work produces the impression of a nostalgic parody of a Beethoven piece in tone-cluster or sound-oriented style. The borrowed textures and fragments were probably adapted from an idealized gloss of the Beethoven style rather than from any one specific work, although one is tempted to start digging around in the late string quartets for thematic quotations.

The main difficulty of Ombres lies in the realization of its indeterminate durations. The entrances, durations and tempos of several whole sections of this work do not exist except as the conductor creates them. This is usually the case in the sound-oriented idiom: the instrumental parts are not difficult by themselves, but the instrumentalists and conductor must co-operate in a more sensitive and responsive manner than in traditionally notated music.

If a structural form has to be assigned to this piece, then the most appropriate plan would seem to be a slow seven-part sonata rondo with a return of the development section as a coda. However, the real "form" of this piece lies in its processes, and not in its thematic manipulations.

The opening section consists of long-held cluster sonorities and vague melodic fragments of cantus-firmus-like slowness. No

Antoine Tisné: Ozma, pour 2 trompettes, 2 cors, 2 trombones, 2 percussions. Paris: Éditions Musicales Transatlantiques (Presser), 1972. [Score, 59 p., \$16.00]

with percussion solos. Another feature

which might work to the detriment of this

piece is common to the sound-oriented

idiom in general: the restrictions imposed

by the very clarity and simplicity of the

notation itself. Although clarity and sim-

plicity of design and content are desirable

elements in any notation system, there is

always the danger of resorting to a mere

permutation of the special effects and gim-

micks which the notation expresses most

easily. Fortunately, Ozma seems to have

enough direction and formal structure to

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be able to avoid this trap.

Ozma, by Antoine Tisné, is scored for a double brass trio with paired percussionists. The indeterminate durations, the prevalence of special effects and the cluster-like vertical sonorities belong to the "sound-oriented" style of avant-garde

composition.

The work is organized into seven short faisceaux ("bundles" or "clusters") which alternate between static and active textures. Pitch is specified by the use of conventional music staves, but the positions and durations of the notes are determined by the performers. No metric time signatures are used in this piece, and the length of the numbered bars depends upon the conductors interpretation of the mood of the musical context. The notation is particularly well-designed and explicit in meaning. The extended note-heads and density-beamed accelerandos and decelerandos used here are already familiar conventions. Some organization by twelve-tone field is evident, especially in faisceaux VI, where the composer takes clever advantage of various ways of dividing twelve pitches among the alternating trio groups.

The brass parts call for some rapid tonguing, but do not make unusual demands on the performer. Fluttertonguing and muting is overdone, but good use is made of other special effects such as glissandos, breathing through the instruments, and rattling the valves. The percussion parts have some extremely rapid passages as well as some difficult alternations, but the parts as a whole are well-planned and should not surpass the capabilities of agile percussion-

The textures are carefully structured for variety and shape. The continuity of the piece may suffer for having been divided into so many sections, most of which begin

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metric time signature appears and the conductor is instructed to beat only the beginnings of bars. The second section commences an imitation of a long Beethoven rhythmic development in a double meter identified as Tempo di Beethoven (ritmo di due battute). Tone clusters in the violins and violas swell and recede in intensity over a fast rhythmic ostinato figure in the cellos and bass. A return to the slower materials of the first section is followed by an aleatoric double-page filled with random melodic fragments which the players select at will. After a brief return to more sustained sonorities, a second parody is introduced in alla breve time which resembles the incisive beginning of the seventh movement of the String Ouartet in c-sharp minor, op. 131. A fourth sustained and unmeasured section follows. The final section (coda) introduces another aleatoric page of fragmented parts which reassemble and fade out on a high dissonant tone cluster.

Ombres is a subtle, mysterious piece full of almost-remembered melodies and processes. It is an effective piece because for all its simplicity of means, it takes full advantage of the nuances of the string idiom and of the contemporary approach to sonority, indeterminacy and process.

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for your contribution.

Frank C. Campbell James W. Pruett, Co-Editors

WILSON DAILY TIMES

WILSON, N. C., THURSDAY AFTERNOON, NOVEMBER 6, 1969

ACC Arts Festival Concert

Performance Of 'HPSCH Is Well-Planned, Rehearsed

By OTTO W. HENRY

Last night's Contemporary Arts Festival Concert at Atlantic Christian College featured music of the Avant Garde. Highlight of the evening was the second performance of the John Cage and Lejaren Hiller piece "HPSCHD", performed by guest harpsichordist Neely Bruce with the assistance of about 10 tape recorders, an urn of coffee and two trays of cookies.

In his preliminary remarks, Mr. Bruce urged the audience to move about Howard Chapel freely, to partake of the refreshments and to join him on the stage and read the score with him.

They complied with gusto, and, it seemed to me, with some relief. "HPSCHD" soon developed into a delightful music gallery as people strolled about talking and inspecting the equipment.

The earlier half of the concert was taken up with Douglas Leedy's "Usable Music I" (1967), William Hellermann's "Ariel" (1967), and William Duckworth's "Western Exit"

Leedy's piece "for very small instruments with holes" realized by 18 members of the ACC Band using harmonicas.

from behind the audience in the balcony) were short, plaintive and somehow touching in their simplicity and directness.

"Ariel", an electronic composition for tape alone, seemed dry and academic by comparison.

"Western Exit" combined two slide projectors, a film and an announcer with nine instruments (mostly percussion). The instrumental sounds seemed to revolve in repeated sections and generated a slightly strange rock atmosphere.

The visuals (also by the

The two movements (performed composer) superimposed their rhythms on this ostinado. The combined effect was like a cross section of newsreels; past, present and future.

> Duckworth's composition, like a great deal of music today, is not so much a statement about music or about life, as a question involving both.

Atlantic Christian College is to be congratulated for efforst in presenting this program. Well planned and well rehearsed, this mammoth undertaking makes one look forward to the future offering in contemporary music from Atlantic Christian College.

YEARBOOK

Volume III

GILBERT CHASE, Editor

1967

REPORTS

THE TULANE ELECTRONIC MUSIC STUDIO

The Electronic Music Studio of Tulane University was organized in the Fall of 1965 under the auspices of the Department of Music and under the direction of composers Paul Epstein and Otto Henry. Existing audio equipment was centralized, augmented and designed into a practical console which is able to serve the department's recording needs as well as provide the necessary facilities for the production of electronic music. The filters, gating circuits and other modulators were previously designed and built by Mr. Henry and are being replaced by a more compact unit with a view towards the live manipulation of electronic and acoustic sound elements. The studio is located in room 117 of Dixon Hall, adjacent to the stage.

The Inter-American Institute for Musical Research has lent its support by handling the studio's correspondence and providing facilities for the filing and storage of the growing tape collection and archives. The studio has also been able to assist the Ethnomusicology program in the processing and extraction of information from field recordings.

Graduate courses in studio techniques will be offered for the first time this fall (1967) to a limited number of students.

At the end of its second year of operation, EMS Tulane has produced five major concerts as well as participating in two extended runs in connection with the New Orleans Group. Paul Epstein composed the audio portions for 4/66, and more recently for the intermedia production of Ionesco's Victims of Duty. Otto Henry has produced electronic music for Tulane University Theatre productions and an experimental concert in collaboration with chorographer Frances Gamache.

Highlight of the current year was a pair of concerts by the ONCE Group (Gordon Mumma, Robert Ashley) in which the studio combined with the New Orleans Group to produce Constructions by Paul Epstein and Franklin Adams, and Pericles (Kenneth Koch) by Otto Henry and Gerald Hoke—both in intermedia techniques.

O. W. H.

Merriam, A. P. and R. F. G. Spier:

1959 "Chukchansi Yokuts songs." Actas del XXXIII Congreso Internacional de Americanistas, II: 611-38. San José, Costa Rica: Lehmann.

Merriam, A. P., S. Whinery, and B. G. Fred:

1956 "Songs of a Rada community in Trinidad." Anthropos, 51:157-74.

Waterman, R. A.:

1943 "African Patterns in Trinidad Negro music." Evanston: Unpublished PhD Dissertation, Northwestern University.

Norma McLeod Tulane University

RECORDINGS

Electronic Music from the University of Illinois. Heliodor H25047/HS25047.

Since the emphasis in this recording is placed on the combination of electronic and instrumental mediums, the title is slightly misleading. This emphasis, however, is not misplaced as these compositions by Lejaren Hiller and his colleagues from the Experimental Music Studio of the University of Illinois demonstrate. Hiller's Machine Music (1964) for piano, percussion and tape exhibits real concert-hall power, especially in its oneman percussion part which must be something to see. The piano part is most effective when it is strongly rhythmic or involved in action on the bare strings. The taped portion is not a foreign element here, and the strength of the other parts assures that it does not dominate. Alternating solo passages among the three media lend structural interest and variety to the piece.

The short pieces by Kenneth Gaburo are the only ones for tape alone. Lemon Drops (1965) slips unnoticeably into a casual cocktail jazz-style complete with electronic guitar, piano, "vibes" and bass. The joke wears thin on repeated hearings. For Harry (1965) uses strong ring-modulated chords combined with the metallic gliding sounds of some unidentified stringed instrument. The piece is dedicated to Harry Partch and probably relates to his enharmonically-tuned instruments, but the notes provided with the recording make no mention of this.

In the case of new and experimental music an increased obligation is placed upon those who compile record-jacket notes to supply pertinent information about the music itself rather than the biographical pedigrees of the composers. Aside from a preliminary and inaccurate listing of the works and the performers, nothing is said here about the music except for several parenthetical remarks concerning Gaburo's pieces. For example, no mention is made about the electronic portions of Charles Hamm's Canto or Salvatore Martirano's Underworld. Canto may not use taped sounds and if so its inclusion in this company is hard to justify. If it does, they cannot be separated from the instrumental parts, at least in a recorded performance. The text, a long poem by Ezra Pound, is shared by a soprano and a woman's speaking voice, often at the same time. Comprehension of the words is further complicated by the fact that the microphone placement favors the chamber ensemble. The instrumental parts (mainly woodwinds and percussions) seem to be written in a "dodecaphonic" style with sustained tones that are sometimes bent out of tune against an irregular and agitated texture.

The most significant pieces are presented on the second side. Futility 1964, by Herbert Brün, uses a mildly reproachful text (his own?) addressed to the listener by a woman's voice in alternation with electronic commentary — a form which is maintained right down to the end, but one which does not fail to hold the attention. The voice part, consistently held below the level of the electronic portions, has a curious flat quality to it.

Salvatore Martirano's Underworld (1965), easily the most exciting work on this recording, is performed by the Contemporary Chamber Players of the University of Illinois, who were also heard in Canto. It is important to notice how well the instruments and the taped portions combine and how this is achieved by bringing the instruments up to the level of the tape. Although improvisatory techniques play an important part in this piece, the structural element can be audibly perceived and it takes more than pauses to accomplish this kind of skillful organization. An unsual feature is supplied by speaking performers who talk, sing, yell, and laugh; the second section is set off by continuous laughter which is psychologically eatching. Satirical popular elements are well used. At one point the saxophone and drums cross over into a raucous jazz style followed

("Oh, yeah — yeah!") by a parody on a Latin-American rhythm section that fades and revives as if taken over from a short-wave radio. Dipping square-wave tones provide a satisfactory conclusion.

One reviewer has characterized the compositions on this recording as "pretty worthless stuff" (except for the Gaburo pieces). This reviewer takes the opposite viewpoint; music such as this is not for everyone and it will indeed be worthless to those who persist in thinking of music in nineteenth-century terms.

Electronic Music. Turnabout TV 4004/TV 34004S (Composers of the Columbia-Princeton Electronic Music Center)

Given four composers who not only come from different backgrounds but also from different countries, it is quite likely if not certain that their compositional styles will vary considerably from one another. But bring them together and train them at the same electronic music studio and they develop more or less the same stylistic idiom — and why not? They share the same equipment, the same instructions, and the same technicians. The result is a "studio style" which is nowhere better illustrated (or proven) than on this recording. This is not to imply that such styles are not musically valid: simply that they are in a certain sense restrictive at a time when the electronic idiom needs to free itself from dogma. There is something to be said in this respect for composers who are independent from large studios.

The style represented on this recording might be characterized as one which is based on velocity. Rasping sounds, such as are made by hitting a thin stick across a corrugated surface, are common, as are sonorities reminiscent of a knife-blade being scraped on an eccentric and rapidly revolving grindstone; or, more to the point, a pre-recorded tape being passed across a playback head at fast-forward speed. High-pitched and hollow-sounding percussive impacts which resemble a reverberated xylophone note can also be distinguished. The impression is one of a burst of irregular speed separated by silence or swishing white

noise. The ratio of noise components to pitch-elements is disposed in favor of the former.

This is the common background of these compositions; each has the right to be judged on its individual merits, however, and the listener should not be too quick to stereotype them into a single category. Study No. 1 by Andres Lewin-Richter is one of the two pieces that uses electronic sources exclusively. Although short (3:35) the diversity of materials is too great to impart a sense of form by tension-relaxation. The composer's notes also refer to an objective of "instrument-like sounds" which cannot be taken literally.

Ilhan Mimaroglu is represented by three pieces, two of which draw on literary and visual associations. Le tombeau d'Edgar Poe (1964) restricts the material to a voice recording of Mallarmé's poem, which is subjected to manipulation and then re-combined with the original to form a kind of melodrama. Bowery Bum (1964) was suggested by Jean Dubuffet's Visual Study No. 3 on the same subject and is interpreted in one direction by the limitation of the sound-sources to an element corresponding to the india ink of the original. What the composer uses to represent this ought not to be told as it detracts from the enjoyment of this otherwise well-constructed piece. Intermezzo, also by Mimaroglu (1964), lacks interest and is very characteristic of the "velocity" style described above.

Tzvi Avni's Vocalise (1964) provides some of the best moments on this recording, principally because he knows when to stick with an idea. The combination of his wife's textless singing voice with electronic material is curiously appropriate and adds a certain dramatic value. The voice is used both "real" and manipulated. A partial recapitulation, based on the lyric texture of the opening, imparts the right amount of formal balance.

On the other hand, Variations for Flute and Electronic Sound (1964) by Walter Carlos, for all of being scientifically notated and scored, cannot bridge the gap between "live" flute and taped sound. The fault lies in both mediums as neither concedes anything to the other. The special effects that have been a part of the solo flutist's stock-in-trade for thirty years are entirely lacking in the flute part which is written in an ambu-

latory quasi-tonal fashion. The flutist is not named. The same lack of congruity is also noticeable in Dialogues for Piano and Two Loudspeakers where the contrast between the fixed and intrinsically unalterable pitches of the rather ordinary piano part and the multi-colored and continuously variable material of the tape is too strong. A partial solution would have been to "get out and get under" the piano cover in order to compete with the electronic sounds on their own terms.

Music from the Once Festival. Advance Recordings FGR-5.

The ONCE Group of composers, architects, and film-makers are producers of the yearly ONCE Festival of Contemporary Arts in Ann Arbor, Michigan. A commercially available recording of the music of Gordon Mumma, Robert Ashley, George Cacioppo, and Donald Scavarda is an important event.

In a manner of speaking, the music on this record is as ugly as a broiled lobster, but what a delicious taste it has for the ears! Listeners who place too much value on exterior details will find both the form and the sonority of these pieces hard to swallow. Form in more conventional music is based on progression and predictability, avoided here in favor of a game-like framework of rules around which a largely unpredictable and improvisatory process can be constituted. Why this should be so is in part connected with the sonority; in fact, nowhere else can form and sonority be found in such close relationship. In Robert Ashley's in memoriam Crazy Horse (symphony), for example, individual pitches are unspecified. This leaves the performers free to create combinations of sound that are impossible to notate. Quartertone dissonances and embouchure distortions are only a few techniques thus possible - sounds that are to be appreciated more for their acoustical nature and incapacity for repetition than for their harmonic qualities.

What is really remarkable about this recording is that ordinary instruments in the hands of extraordinary musicians are capable of sonorities hitherto available only in electronic music, and that the two mediums can be shown to be rapidly approaching each other. Techniques have now almost developed to the point where they no longer dominate their individual fields, but through a process of transposition and exchange can be relegated to their proper position as subservient to the composer's will. This process is not yet complete, but may be illustrated here by the use of the concept of modulation in both instrumental and electronic music. Modulation is an electronic technique which causes one sound to modify and combine with another, and involves not only frequency and overtone structure but amplitude as well. Gordon Mumma's Music from the Venezia Space Theater, originally composed for the 27th Venice Biennale of 1964, uses specialized electronic devices which cause the selected sound-materials to control or modulate themselves ("cybersonics"). Time on Time in Miracles by George Cacioppo (1964) requires the brass players to hum into their instruments while playing, which produces changes in timbre and pitch; the original sound of the instrument is thus modulated by the voice.

Form can also be seen as a common element, but is better understood as both a psycho-acoustical and a temporal aspect. At the beginning of Mumma's Music, a long metallic-sounding chord or "spectrum" establishes an impatient expectancy that begins to take on meaning as it is realized that many complex and interesting things are happening on a micro-cosmic scale, particularly in the higher frequencies. The listener, in other words, finally becomes "tuned" to this spectrum, only to have it cut out from underneath him suddenly, and the experience of being physically "dumped" is hard to avoid.

Donald Scavarda uses silence to achieve a similar plane of expectancy in his Landscape Journey for clarinet and piano. John Morgan's clarinet playing is so subtle that it is difficult to separate sound from silence. By bending or forcing the clarinet reed and using false fingerings he creates instrumental "spectrums;" three and four separate tone-areas can be heard, which further combine to produce others that barely hover within the range of audibility. Furthermore, these tones seem to be individually controlled and are made to enter and develop while other tones are still sounding. Anything so subtle and complex and, at the same time, so classically simple, would be hard to name.

Advance Recordings is to be complimented for issuing a highly significant recording of the works of an important group of American composers. Libraries and music schools that do not own this record are overlooking an area they cannot afford to neglect; the same is true of anyone who has a serious interest in contemporary music.

Bertran Turetzky, contrabassist, in a Recital of New Music. Advance Recordings FGR-1.

It is one thing to be an accomplished performer, but quite a different thing to be an accomplished performer on an instrument for which there is no significant solo literature. While it is probably true that the capabilities of the contrabass as a solo instrument lend themselves more to the twentieth-century idiom than the Romantic, it has remained for Bertran Turetzky to provide the stimulus; for this he deserves much credit. The fact that the contrabass has more designations and nicknames than any other instrument in the history of music is not a reflection of its popularity but rather of its mixed ancestry and the stereotyped character of its orchestral function. Whatever you choose to call it, the sheer resonating power and lyric qualities of this instrument will be a revelation to the most hardened of professionals. It is capable of sandpaper and velvet, almost at the same time, and the contrasts are dazzling: Mr. Turetzky commands the range and sonority of a brass section. Not to be overlooked are the lyricism of the string tones and the organ qualities of the double stops. The timpani-like pizzicato is well known, but the more unusual percussive effects can set the concert hall ringing like a series of explosions. Neither are the more delicate nuances lacking.

The compositions on this recording were commissioned by or written for Mr. Turetzky and while all of them are based on serial techniques, they are illustrative of a wide range of contemporary practice. Two unaccompanied solos invite comparison. William Sydeman's For Double Bass Alone (1957), in three movements, is the oldest but none the less interesting for being more conventional, because of the lyric and rhythmic textures in which the bass is made to accompany itself with left-hand pizzicati and double stops. George Perle's Monody II (1962) explores a greater variety of special effects; the alternation of these gives the impression of three or four different instruments, but the total effect is still monophonic. The snap pizzicato in this piece eracks like a rifle.

Three compositions combine other instruments with the contrabass. Duo (1963) by Ben Johnston is the most interesting of these although the attention is drawn more to the flute than the contrabass. The three movements are based on two combinatorial hexachord rows, and micro-tonal inflexions are employed to good advantage, particularly in the second movement. In Donald Martino's Cinque Fragmenti (1962) the oboe is no match for the bass which is used as a multiple instrument that functions in a chordal, percussive, and melodic capacity, and sometimes crosses the oboe's register by means of harmonics. No attempt has been made to exploit the oboe beyond some extremely wide intervallic skips. Two (n.d.) by Kenneth Gaburo adds a soprano and flute to the bass, and takes both its name and basic structure from "Two loves at variance," a poem by Virginia Hammel. Its drawn-out text syllables and agitated texture have a decided dodecaphonic sound.

Charles Whittenburg's Electronic Study II with Contrabass (1962) also conforms to a type but is remarkable for Turetzky's agile and brassy performance. Based on a serial foundation of five notes, the outward impression is one of a free form with commentary by the contrabass. The sonorities of the instrument and the synthesized tape complement each other very well in certain sections. The tape portion is entirely electronic but eschews the purity of the "sinus-tone" school for a more colorful approach. This piece is well known and has received several important performances; but the distance of five years makes the extensive reverberation and white noise sweeps seem a little dated now.

Those who are interested in learning just what the contrabass is capable of, ought to become acquainted with this recording. It remains to be seen if other players of this instrument are capable of taking advantage of Mr. Turetzky's example.

Otto W. Henry

HENRY, OTTO. Passacaglia and fugue for bass trombone and piano. The Composer, 59 Westland Ave., Boston 15, Mass.

McKAY, GEORGE FREDERICK. Suite for bass clef instruments. Ann Arbor, Mich., University Music Press, 1958. tuba (baritone) and piano

André Ameller's twelve-tone study, Kryptos, is one of the most abstract, and certainly one of the most difficult works in the repertoire of the trombone. The work opens with a statement of the row (which contains no g but has both c# and db) by the trombone, echoed by the piano. This is followed by a very slow variation of the row over changing, atonal, rapid figurations in the piano; a scherzando section in which the row is broken up and alternated with free figures; a slow section in free canon which is not strictly atonal; and a cadenza-like section which is reminiscent of the opening statement and which is followed by another version of the first variation. The work closes with a coda based on the opening statement. The whole work is very brilliant and airy. The treatment of the atonal material is free and imaginative, by no means strict or mechanical; and the formal scheme, although also quite free, is nevertheless satisfying. The texture is generally light and open, providing good balance between piano and trombone. The most distinctive feature of the writing is the angularity and wide range of the melodies, which in the piano may cover more than four octaves in the space of a few notes. In the trombone it is a poor four-note phrase which can't manage to encompass at least an octave. This presents no particular difficulty for the pianist, but it requires the ultimate in accuracy and agility from the trombonist.

Technical considerations: BBh (opt GGh)-b' (opt e#''); 6, 8; ten

clef, mute, wide and difficult skips; 6 min.

The Passacaglia of Otto Henry's Passacaglia and Fugue is in a neo-baroque idiom, brought up-to-date by the strongly quartal orientation of its theme. The baroque influence is carried over into the passacaglia variations, which are strict patterned variations in the spirit of Sweelinck and Scheidt. The theme of the passacaglia also serves as the subject of the fugue, but here it is broken up into uneven rhythmic fragments whose interaction gives a slight feeling of the dispersed melody technique, although there is actually none present. The ending is bombastic, but not ineffective. The whole work is resolutely quartal, austere and thoroughly masculine. It is well and idiomatically written for the bass trombone, an instrument for which it is very difficult to write effectively. Bass trombone players should take grateful notice.

Technical considerations: C-a'; 3/2, 4; 6½ min.

George F. McKay's Suite for bass clef instruments was the prizewinning composition of the 1957-58 composition contest of the National Association of College Wind and Percussion Instructors. NACWAPI (if you are eligible to belong and don't, you should) is no doubt performing a noble service by its efforts, through annual contests, to build up the

REVIEWS

BORDEN, DAVID. Fifteen dialogues for trombone and trumpet in Bb. [Rochester, N. Y.] Ensemble Publications, 1962.

HENRY, OTTO. Three serial duets for C trumpet and trombone. The Composer, 1960.

With his Fifteen dialogues for trombone and trumpet, David Borden has provided brass players with some really excellent duets. Musically they are put together with care, sophistication and technique the like of which is usually reserved for more substantial media. In fact, not since Richard Franko Goldman's Duo for tubas have any brass duets worth analyzing musically come to this reviewer's attention. Mr. Borden applies a wide range of solid compositional technique to his task. Harmonically his favorite intervals are ninths, sevenths and seconds, although some duets have more quartal elements. Melodically he favors wide, angular skips, often in nearly atonal sequences. Rhythmically he ranges from very simple, conventional meter to nearly a-rhythmic bursts of almost un-countable variety. Pointillism is his favorite technique, but he also makes skilled use of the time-honored techniques of canon, sequence, inversion, retrogression, and many others. Structurally most of the works depend for expansion and cohesion on motivic elaboration. From the standpoint of instrumental technique the duets range from moderately challenging to extremely difficult. The difficulty lies in the combination of very wide, difficult-to-hear intervals with complex rhythms. The more difficult Dialogues make excellent training pieces for rhythm, solfège and ensemble for advanced conservatory students. All of them make challenging study material and even suitable recital pieces. This reviewer is attracted to them primarily as exercises in problem-solving - more like mathematical puzzles than works of art but their extreme difficulty and technical display should not obscure the fact that most of them are also pieces of considerable musical cleverness.

The composer has kindly provided the reviewer with the following list of corrections to the published edition: p. 8, staff 4, meas. 1, trpt, should be $d\sharp''$ instead of $e\sharp''$; p. 18, staff 1-2, g in trb should be tied over the bar-line; p. 18, staff 4, meas. 4, trpt, $g\sharp'$ instead of g natural'; p. 19, staff 5, meas. 5, $b \nmid g$ instead of g natural.

Otto Henry's Three serial duets for trumpet (C) and trombone are not as easily approached. The twelve-tone technique is rather free. The rhythms are quite intricate in the slow movement and enlivened by pointillistic effects in the fast. The duets are reserved and introspective, generally well written for the instruments, and rewarding for serious players.

In his Divertimento di tre toni, Otto Henry has imposed upon himself the task of restricting his harmonic and melodic material to three tones: C, F and G. He occasionally allows himself the liberty of a pianoforte glissando or of transposing the series to another key, but otherwise, aside from the full chords of the coda, he sticks determinedly to his three notes. His harmony is of necessity quartal, his form sectional and his rhythm relentlessly simple. Mr. Henry has allotted himself an almost impossible task, for monotony is inevitable with such restricted material; and the work really becomes an exercise in problem-solving, or in coaxing the greatest possible variety out of three reluctant notes. The result, if not entirely successful, is interesting; for Mr. Henry at least has an idea and is trying to do something with it - and ideas are hard to come by these days, especially in trombone solos. The sheer difficulty of the musical problem gives the performer an unusually real sense of participation in a work where every nuance counts. For just how much can be done with only three notes? It is a game that performers as well as composers can play.

Technical considerations: F-e''; 3, 4; ten el.

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Robert Swanson, trombone

PROGRAM

Beethoven Drei equale for four trombones

Andante

Andante moderato Adagio sostenuto

CORELLI, ARCANGELO Sonata in D minor, (originally in

E minor, No. VIII)

Preludio Allegro Sarabande Giga

Mr. Montesanti

SANDERS, ROBERT L. Sonata in E flat major

Moderato Scherzo Chorale Finale

Mr. Groner

Intermission

HENRY, OTTO Passacaglia and fugue for

bass trombone and piano

(first performance)

Mr. Groner

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Passacaglia and Fugue

Otto Henry

GEORGE W. Powers, bass trombone
Martha Stonequist, piano

From Duo Concertante for Flute and Clarinet

Alan Kemler

Andante cantabile Allegro scherzando

Allegro moderato

Andante tenderoso

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Miriam Stern, accompanist

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OTTO HENRY

Divertimento di Tre Toni (1958)

MAHLER

From Symphony No. 3, first movement; trombone solo (transcribed by Allen Ostrander)

TIBOR SERLY

Concerto

Allegro moderato
Piu lento
Allegro

Intermission

EUGENE WATTS

Andante from QUARTET FOR BRASS

John Rhea, trumpet Dale Turner, trumpet Raymond Turner, trombone

MORDECHAI SHEINKMAN

Divertimento

Allegro ma non troppo

Vivace Adagio Allegretto Moderato Allegro

Claude Hill, harp John Rhea, trumpet Sherman Friedland, clarinet

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OTTO HENRY A list of instruments employed by the composer in his private studio at 219 E. Wheeling St. Washington, Pa. I. Commercial Equiptment. 1. Eico Model RPK - 100 Tape Deck. 2. Eico Model HF-12 Amplifier. 3. Eico Model 488 Electronic Switch 4. Sony Model 262-D Tape Deck 5. VM Model 700 Tape Recorder (2) 6. Wollensak Model T-1515 Tape Recorder. 7. Fischer Model K-10 Reverberation Unit. 8. Lafayette Model TE-22 Audio Generator (2) 9. Lafayette Model ML-176 Bulk Tape Earser. 10. Lafayette Model PA-292 Microphone Mixer. 11. Audio Model 400 Tape Head Demagnitizer. 12. Cosino Tape Magazine. 13. Ohmite Model VT-4 Variable Transformer. 14. Monarch Model PRE-101 Pre-amplifier (2). 15. Moog Model TC Theremin 16. Harman Kordan Model A-500 Stereo Amplifer. 17. Electro-Voice Speaker (2). II. Constructed Instruments and their sources. (F.C.Judd: Electronic Music & Musique Concrete; Spearman, Lon. '61) 18: Controlled Bell Gate (p. 39). 19.Ring Modulator (p. 49). 20. Passive Tone Control (p. 46). 21. White Noise Generator (p. 36). (R.P. Turner: The Electronic Hobbyist's Handbook: Gernsback Lib. #69) 22. Bandpass AF Amplifier (p. 53). 23. Signal Rejection Amplifier (p. 56). 24. Voltage Regulated Power Supply (p. 83). 25. Miniature Power Supply (p. 94) 26. Wave Clipper (p. 119). (Alan Douglas: Electronic Musical Instrument Manual; Pittman, NY '62) 27. Bell Gate (p. 108) 28. Electronic Organ Filters (p. 90 ff) (Radio Electronics Magazine) 29. Variable Bandpass Filter (June '56 p. 113) 30. Tunable Phase-Shift Audio Filter (R.L.Ives; May '63, p. 49) (Radio & Television News) 31. Balenced Modulator ("Special Effects Apmlifier") G. Southworth; Sept. '55 p.67. 32. Low-Pass Filter (Fleming; May '55 p. 47). (R.H. Dorf: Electronic Musical Instruments. (Radio Mag. Mineola NY'58)

33. Frequency Divider.

34. Amplified Coil. 35. Cartridge Harp.

(Misc.)

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OTTO HENRY: COMPOSITIONS FOR MAGNETIC TAPE.

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- 1. Vision II (1961)
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- 3. January the Sixth (1962)
- 4. The Essence of Two or Three;
 A composition for voice and
 magnetic tape. (1962)
- 5. Jurrasic I and II (1962)
- 6. Sam Gita (1962)
- 7. Four Songs for Magnetic Tape (1962)
- 8. Tintinnabulation (1962)
- 9. Aurora 7 (1962)
- 10. Dancing Music (Ballet 1963)
- 11. Sonatina (1963)
- 12. Aknuf and the Stones; a happening for voices and magnetic tape (1963)

- 13. Symphony in One Movement No. 1.
- 14. Lucifer, the Son of the Morning
- 15. Four Landscapes by H.G. Wells (with voice 1964)
- 16. The Land of Wu. (with voice 1964)
- 17. Symphony in One Movement No. 2
- 18. Sampson and the Lion; In the Garden of Delilah (1964)
- 19. Suite for Magnetic Tape No. 1.
- 20. Suite for Magnetic Tape No. 2.
- 21. Symphony in One Movement No. 3.
- 22. Suite for Magnetic Tape No. 3.
- 23. Jazz Electronique (1964)
- 24. Three Humors (EMS, Toronto, 164)
- 25. Variations (EMS, Toronto, 164)
- 26. Triptych from the Bible

 (EMS, Toronto, 1964 with voices).

Washington And Jefferson College Washington, Pa.

A bibliography of articles of interest to the practical electronic musician selected from Radio and Television News 1952-58 (RTVN), Electronics World 1959-64 (EW) and Radio Electronics 1959-64 (RE).

This bibliography is designed as an aid to those musicians who are purchasing and building electronic instruments for use in a private electronic music studio. Selection was made on a purely subjective basis. Articles of special interest to the author are marked with an asterisk (*). Amplifiers, pre-amplifiers and power supplies were generally omited although these periodicals abounded with information pertaining to the same. Persons interested in these instruments should make their own survey. Special attention is called in this respect to Rufus P. Turner's book The Electronic Hobbyist's Handbook mentioned later in this bibliography.

I. Tape Recorders and Recording.

Corn, M. Quater-Track Crosstalk Remedy. May 63 p.83 EW

Blechman, F. Tape- Winding Nomogram. Oct.64 p.38 EW.

Brandt, W. TV Music and the Broadcast Technician. Oct. 61 p.45 EW

Buegel, K.F. Four-Track Tape Systems. Mar. 61 p.39 EW.

Burstein, H.*Tape Recording. beg. Sept. 55 p.57 RTVN

Tape Recorder Equilization Curves. July 64 p.39 EW.

Testing Tape Recorders. Dec. 61 p.58 EW.

Which Tape to Use. Nov. 63 p.35 EW.

" Home Tape Recording; Planning Your Purchase. Mar. 56 p130

Fajardo, R.S. Tape Loops for Language Labs. Sept. 61 p.61 EW.

Hoefler, D.C.*Pages From a Tape Editor's Notebook.beg.Nov.53 RTVN

Hogan, J.V. Adding VU Meter to Tape Recorder (sic) Oct. 64 p.104 EW.

James, R. Checking Tape Recorder Heads. Jan. 61 P.83 Ew.

Larson, J.A. Special Effects with a Tape Recorder. Aug. 60 P. 40 RE

MacAllister, J.L. A Tape System You Can Build. (Viking)beg. Feb 56 RTVN

Maskasky, J. Put More on Your Tape May 62 RE

McRoberts, J.A. Erasing Troubles in Magnetic Recording. Apr. 55 p. 56 RTVN

Reed, A. 20 CPS Tape Recorder Switch. Apr. 59 p. 102 EW.

^{*} ditto for oscillators.

Washington and Jefferson College Washington, Pa.

ADDENDA II

A continuation of a bibliography for the practical electronic musician drawn from two periodical sources know progressively as (1) Radio Craft-(RC)-Radio Electronics (RE from Oct. 1948) and (2) Radio News (RN) - Radio and Television News (RTVN from Aug. 1948)-Electronics World (EW from 1959). These magazines can be found in almost any public library.

I. Tape Recorders and Recording.

Burstein, H. Improving Low Priced Tape Recorders; beg. Apr. 55 p.33 RE Lowdown on Tape Playback Equilization; Nov. 58 p.78 RE Servicing Home Tape Recorders; beg. May 56 p.75 RE Stereo Tape Comes of Age; beg. Nev. 56 p.57 RE Clears, F.T. A Quasi-Technical Discussion of Magnetic Recording; Feb. 48 p.5. Crowhurst, N.H. Second Speaker Adds Realism; May 56 p.75 RE Di Elisi, F.J. Add Bias-Erase Indicator to Tape Recorder; Dec. 55 p.46 RE Dorf, R.H. Notes on Sound Recording; Aug. 49 p.43 RE Tape Recorders; Mechanical and Electronic Characteristics; Nov. 5. Frank, R. Understanding the Wire Recorder; Feb. 48 p.43 RN Gnessin, D. Magnetic Tape Erasure; Mar. 55 p.86 RE Heller, S. New Devises in Tape Recording; June 55 p.36 RE Tape Recorder Operation; Apr. 56 p.36 RE Hust, L.B. Build your Own Tape Recorder; Feb.48 p.39 RN Ledbetter, J.B. Adapting Home Recorders for Professional Use; Jan. 49 p.68 1 Miller, W. Versitile Equiptment Key to Good Recording; Apr. 51 p.35 RTVN Queen, I. Tape Recording; beg. Aug. 52 p. 38 RE Read, O. The Recording and Production of Sound; beg. Jan. 48 end Dec. 48 RN A Flexible Record and Reproduce System; Nov. 50 p.42 RTVN Sherwin, R. Tape Recorder Switch; Jan. 55p.167 RE Smollin, M. Tape Recorder Servicing; Sept. 54 p.40 RE Sprinkle, M.C. Connecting Loudspeakers; June 50 p.40 RE Stark, P.A. Adapt Your Tape Recorder to Record Stereo; Oct.59 p.53 RE Tremaine, H.M. Practical Sound Engeneering; beg. Mar. 51 p.52 RTVN Magnetic Tape Contact Prints; Feb.50 p.52 RE Tape Recorder Glossary; July 55 p.90 RE

II. Hum.

Coriell, E.F. Audio Hum Check List; May 53 p.65 RE

Field, R.M. Some Hum Servicing Problems; Nov.50 p.50 RE

Fleming, L. Controling Hum in Audio Amplifiers; Nov.50 p.55 RTVN

French, H.E. Ground Loops and Hum-m-m; Apr54 p.56 RE

Geisler, L.E. Humless Pre-Amp Heater Supply; Mar. 58 p.117 RE

Langham, J.R. Hi Fi Expert Tracks Down Hum; Aug. 48 p. 36 RC

McRoberts, J.A. Background Noise Reduction on Tape; Oct. 56 p.42 RE

Tracking Hum and Noise in Magnetic Recording; June 57 p.41 R

Hum Squelcher and Tone Control; Nov. 58 p.132 RE

Hum Suppression; Nov. 58 p. 135 RE

III. Reverberation.

Costigan, D.M. Build This Simple Echo Unit; Feb. 56 p. 52 RE Dundovic, J.F. Synthetic Reverberation; Jan.49 p.68 RTVN Hansen, C.L. Simple Echo Box; July 52 p.51 RE Michels, H. A Simulated Echo Chamber; New.51 p. 47 RTVN (Echo for Tape Recorder; july 56 p.109 RE)

Washington and Jefferson College Washington, Pennsylvania

CONCERT

by

The W.& J. Concert Band
Otto W. Henry, Director

Featuring music from television and movie sound tracks

PROGRAM

Entry of the Gladiators (March)

An old circus march, heard in several movies

Julius Fucik

The Valiant Years

Music from the recent television series on the memoirs of Winston Churchill

Tales from Wells Fargo
Current television western

Mort Greene

Alfred Hitchcock Presents
From the television mystery show

arr. by James
Ployhar

Tunes of Glory

Motion picture starring Sir Alec Guiness
as a Scottish soldier.

Malcolm Arnold

Bathsheba Lou Singer

The Misfits
Modern western with Marilyn Monroe and

the late Clark Gable

Hollywood western

Exodus

A story of the Israeli independence

Ernest Gold

Magnificent 7 Elmer Bernstein

Monday, Dec. 18th, 1961 8:30 P.M.
Auditorium of the Beth Israel Synagogue.
265 North Avenue
Washington, Penna.

Concert band sets first performance

Washington and Jefferson College's Concert Band will present its first concert of the year next Monday December 18, in the Beth Isreal Synagogue Auditorium.

Performing for the first time under the direction of Mr. Otto W. Henry, the Concert Band will present a program of music from motion pictures and television programs.

The program will include themes from "Exodus," "The Magnificent 7," "The Misfits," "Bathsheba,"
"Wells Fargo" and "The Valiant Years." The Concert Band will also play the "Thunder and Blazes March."

The Concert Band will begin its performance at 8:00 p. m. next Monday at the Beth Israel Auditorium, 256 North Avenue.

Students, faculty and friends of The College are invited to attend this premier performance of the 1961 Concert Band. Admission is

The Concert Band is primarily composed of members of the W & J Marching Band whose performances this year included half-time programs at the home football games.

Mr. Henry, chairman of The College's Department of Music as well as director of the Concert Band, has stated that this year's band has a very professional outlook and will explore the musical literature to provide the greatest enjoyment to the listeners as well as themselves.

R. + B - 12/15/61

Oct 8th

Dr. Otto Henry Is **Performing Today**

Dr. Otto Henry, professor of choreography and dance by 8:15 p.m. today.

His program will include "Music for 'A Midsummer Night's Dream' " written earlier this year for an ECU Playhouse production of the Shakespeare comedy - "The Pure Land," written in 1977 for Moog synthesizer and painted slides; his electronic realization of three Eric Satie "Gymnopedes," featuring there is no admission charge.

ethnomusicology and electronic Sara Berman; "Four Landmusic in the East Carolina scapes from H. G. Wells;" and School of Music, will perform an electronic realization of some of his own works at a Wagner's "The Ride of the recital of electronic music at Valkyries."

> Dr. Henry was last year's winner of the Hinda Honigman Gold Cup a statewide award for original composition sponsored by the N. C. Federation of Music Clubs. His winning composition, a choral work entitled 'Sanctus," was commissioned by Mars Hill College.

The public is invited and



Mr. Henry conducts open rehearsal of band.

Henry Organizes W&JBrass Quintet

Otto Henry, College Band Director, has announced the formation of a new instrumental music group on

The new group, a Bass Quintet, is presently making plans for several appearances before the students and faculty during the remainder of the school year.

The Quintet, composed of Fred Lipkind and James Scott on trumpets; Frank Kuzy on baritone; David Levin on the trombone and Mr. Henry playing the French Horn, are currently practising every Monday evening in the Student Center.

Tentatively Henry plans a concert for the Quintet in the Spring of 1962. The works of several Italian composers will be performed during the Spring Concert. Composers such as Gubreilli and Pieruiqi will be highlighted in this program.

Previous to the Spring performance, the Quintet will take part in the traditional caroling at Christmastime. This participation will be part of the Annual Christmas Sing held outside the Student Center prior to the vacation.

Henry has high praise for the members of the Quintet and states that they are doing extremely well for the brief amount of time they have spent in rehearsal.

Red & Black - 11/17/61

Band performs tomorrow night

Featuring a balanced program of classical music, show tunes and movie themes, The College Concert Band will present its annual concert in McIlvaine Auditorium tomorrow at 8:30 p. m.

The Concert will open with Stephen Foster's only march, "Santa Anna's Retreat," and continue in the classical vein with Berlioz' "March to the Scaffold." Strauss' "Death and Transfiguration," Mussorgsky's "Pictures at an Exhibition" and Ravel's "Bolero."

In a review of Broadway, the band will then present highlights from Lerner and Loewe's "Camelot," and selections from Bernstein's "West Side Story."

Selections from movie scores will round out the winter concert. The band will present highlights from Gold's "Exodus," Gould's "Windjammer" and Rosa's "Parade of the Charioteers."

Mr. Otto W. Henry, director of the Concert Band and chairman of W & J's Music Department, also announced several other concerts scheduled for the second semester.

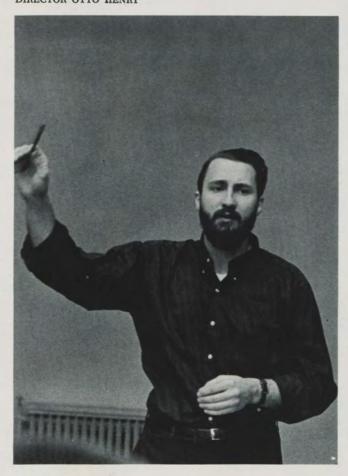
On April 20, the band will participate in The College's Arts Festival with an afternoon concert of music by Sanders, Stravinsky, Russo and others.

"Pop" favorites will be highlighted on May 16-17 at the concert band's annual "Straw Hat Concert" presented on the patio behind the Student Center.

In addition, the band will present the February 15 selections at concerts in surrounding areas.



DIRECTOR OTTO HENRY



WASHINGTON AND JEFFERSON COLLEGE

Washington, Pa.

CONCERT

bv

The Varsity Concert Band

OTTO W. HENRY, Director

PROGRAM

SANTA ANA'S RETREAT FROM BUENA VISTA		
Stephen Foster (1848)		
SYMPHONIE FANTASTIQUE: Movement IV		
"March to the Scaffold" Hector Berlioz		
DEATH AND TRANSFIGURATION: Finale Richard Strauss		
PICTURES FROM AN EXHIBITION: Prominade; Catacombs;		
the Great Gate Modest Mussorgsky		
BOLERO Maurice Ravel		
INTERMISSION		
Highlights from CAMELOT Lerner and Loewe		

Highlights from EXODUS Ernest Gold
WINDJAMMER Morton Gould
PARADE OF THE CHARIOTEERS from BEN HUR

WEST SIDE STORY: Selections Leonard Bernstein

Special thanks are due to the members of the college faculty who are participating in this concert.

Friday February 15, 1963 at 8:30 P. M. McIlvaine Auditorium

WASHINGTON AND JEFFERSON COLLEGE WASHINGTON, PA.

Presents

THE W & J BRASS QUINTET

EARL WHITEMAN, trumpet
*HARRY PENCE, trumpet

WILLIAM EDD, trombone

JAMES LONG, trombone

*OTTO HENRY, French horn

(* Faculty)

PROGRAM

Henry PurcellTRUMPET TUNE

AYRE

(c.1695)

TRUMPET TUNE

Anthony HolborneFive Pieces (c.1599)

1.The Marie-Golde

3. The Choise

2.Patiencia

4.Last Will and Testament

5.The New-Yeres Gift

Giovanni Da Palestrina RICERCAR DEL PRIMO TUONO (c.1580)

INTERMISSION

Johann PezelSonata No. 2 (1670)

Gottfried ReicheSonata No. 1 (1697)

SONATA No. 21

SONATA No. 22

Nicholas Rimsky-Korsakov Notturno (c.1890)

Paul HindemithMorgenmusik (1932)

I.Massig bewegt

III.Bewegt.

Edmund HainesToccata (1949)

WASHINGTON AND JEFFERSON COLLEGE WASHINGTON, PA.

Presents

THE W & J BRASS QUINTET

EARL WHITEMAN, trumpet

WILLIAM EDD, trombone

*HARRY PENCE, trumpet

JAMES LONG, trombone

*OTTO HENRY, French horn

(* Faculty)

PROGRAM

George Frederick Handel Three Pieces from the WATER MUSIC

1. Allegro

2. Bourree

3. Allegro

Anthony Holborne (d. 1602) Two Pieces

1. Honie-Suckle

2. Night Watch

Gottfried Reiche (d. 1734) Sonata No. 18

Johann Pezel (d. 1694)THREE PIECES

1. Intrade

2. Sarabande

3. Bal

INTERMISSION

Johann Sebastian BachFuga IV

(from THE WELL-TEMPERED CLAVIER)

1. Promenade; Bydlo

2. Ballet of the Chickens in Their Shells

Ludwig van BeethovenTrio Op. 87

4. Finale; Presto

(Earl Whiteman, Otto Henry, William Edd)

1. from Suite for Brass Quartet (1956)

2. from Quinter for Brass (1958)

WEDNESDAY, MAY 12 AT 8:00 P.M. STUDENT CENTER

WASHINGTON AND JEFFERSON COLLEGE WASHINGTON, PA.

The 1963 W & J Arts Festival presents a combined concert by

The Kiltie Band of Carnegie Institute of Technology Richard E. Strange, *Director*

The W & J Concert Choir William E. Saul, Director

Program

I. THE KILTIE BAND

Entrance of the Pipers.		
Outdoor Overture	Copeland	
Suite No. 2 in F	Holst	
Symphony for Band	Persichetti	
II. THE W & J CONCERT CHOIR		
What Care I? Around Us Hear the Sounds of Even A-Roving Aura Lee The Rebel Soldier Madame Jeanette Give Me Your Tired, Your Poor	Dvorak arr. RobertonPoulton arr. SheppardMurry	
Accompanists:		

GARY PETERSON

DAVID PERRY

Lecture-Recital on Electronic Music By W & J Professor at AAUW Meeting

Professor Otto W. Henry, composer, and Chairman of the Music Department at Washington and Jefferson College, will present a lecture-recital on Electronic Music at the March 20 meeting of the American Association of University Women (AAUW) Washington Branch, in the Current Events Club House, The program is scheduled for 8:15 p. m., and members are invited to bring guests.

Mr. Henry will present a brief history of this new music and its aesthetics. He will use his own compositions demonstrating the different materials with which the electronic composer works. Compositions to be featured are Version II, Washington Concerto, January the Sixth, and Suite from The Essence of 2 or 3.

Professor Henry has had extensive training and experience in his field. He was born in Nevada and when quite young, moved to Asheville, North Carolina. He attended the University of North Carolina for two years as a music major. He then entered military service and performed in the U. S. Army bands at Fort Dix, the First Army Band in N. Y. City, and the 60th Army Band in the Canal Zone.



PROFESSOR OTTO W. HENRY

After his discharge, he entered Boston University and completed his baccalaureate work majoring in Theory. While earning a Master of Arts degree he studied French horn with John Coffey of the Boston Symphony and composition with Dr. Huto Norden and Professor Gardner Read.

Mr. Henry's compositions have been performed at the New England Conservatory, the Brookline Library, and Boston University. Reviewers have referred to his work as "Neo-Baroque" in style. In 1959, Professor Henry began work on a Ph. D. in Musicology, specializing in African Ethnomusicology.

Before coming to Washington and Jefferson College, he was director of the Mattignon High School Orchestra, lecturer on contemporary music and music appreciation at the Boston Center for Adult Education, and a member of the Instrumental Society of the Boston Music School.

Members of the A.A.U.W. committee planning Tuesday night's program are: Mrs. Elbert Davis, chairman; Mrs. B. H. Berman, Mrs. A. V. Holland, Mrs. R. G. Johnson, Mr. J. G. Milligan, Dr. E. B. Noble, Mr. Leonard Quetch, and Mrs. Milton Rosenberg.

Mrs. W. H. Perkins is chairman

Henry initiates discussions on diverse areas of music

Mr. Otto Henry, chairman of the Music Department, initiated a series of three lectures Tuesday evening in the Student Center on different types of musical composition and reproduction.

The first lecture concerned the experimental field of "electronic music." Henry demonstrated how various objects, such as water or rusty cans, can produce a wide variety of sounds that may be utilized in an extreme form of composition.

"African music" will be the theme of Henry's lecture December 5. He will discuss and demonstrate a panorma of African native music existent prior to European influence, and draw an analogy between Negro music and the jazz field.

Henry's third lecture, December 12, will concern the "twelve tone serial technique of composition."

Mr. Herny initiated a music lecture series Tuesday night



Thursday, April 16:

Melodia dancers perform tonight

The Mario Melodia Dance Troup will close out the 1964 Arts Festival with a performance in The College Gym tonight at 8:30.

The first part of the program will be devoted to folk dances and will feature the dances of Spain and Scotland. An "American Medley" will follow, presenting a barn dance, the Charleston and Jazz dancing.

The third segment will feature

dancers performing to electronic music composed and presented by Mr. Otto Henry. Electronic music is produced by things other than musical instruments. The means used include audio generators and looping, blending and splicing of audio tapes.

Following an intermission, the troup will present a classical ballet to the music of Mozart's Eine Kleine Nachtmusik.

Shortly after the end of the performance there will be a reception for the members of the troup and The College community in the Student Center. This will give the students an opportunity to meet some of the performers, most of whom are between the ages of 16 and 21.

Mr. Melodia is a choregrapher, director and dancer who has worked in such productions as "West Side Story," and "Oklahoma" as well as numerous other assignments in choreography in the tristate area and New York. The dance group was also present at last year's Arts Festival.



Members of the Mario Melodia Dance Troup in rehearsal.

The Music of John Cage

Thursday, April 16, 1964 at 3:00 P.M. Student Center

PROGRAM

I.

A Flower (1950)

The Wonderful Widow of 18 Springs (1942)

Bonnie Williams, Lyric Soprano

II.

4 Minutes, 33 Seconds for Piano (1952)

I: 33"

II: 2' 40"

III: 1' 20"

Otto Henry, Pianist

III.

Cartridge Music (1960)

Performers: Otto Henry Harry Pence

IV.

Radio Music (1956)

Performers

Bonnie Williams Otto Henry Harry Pence Conway Jeffers Arnold Cushner Ronald Freiwald Richard Cowan Charles Rosenberg

"There is no such thing as silence. Something is always happening that makes a sound."

written in response to a request for a manifesto on music, 1952.

instantaneous

& unpredictable our ears are now in excellent condition

nothing is accomplished by writing a piece of music
" " hearing " " "
" playing " " "

- John Cage: Silence

Washington and Jefferson College 1964 Arts Festival: April 9-16.

The MARIO MELODIA DANCE TROUPE

Thurs. April 16-8:30

WASHINGTON AND JEFFERSON COLLEGE 1964 ARTS FESTIVAL

The MARIO MELODIA DANCE TROUP

Program

I.

Folk Dances

1. Hora

Carol Willard Larry Cervi
Sandi Morrison Gordon Schu
Barbara Hawn Don Salvo
Sharon Balogh Sparky Metz
Peggy Wieland Rudy Kasmiersky

2. Spanish

Mario Melodia Sue Kress Darcee Bickler

3. Scottish

Susan Lang Highland Dancers.

II.

American Medly

Mario Melodia Larry Cervi Don Salvo

1. Barn Dance

Darcee Bickler Sue Kress Sharon Balogh

2. <u>Charleston</u>

Carol Willard Barbara Hawn
Sandi Morrison

3. Jazz

Peggy Wieland Darcee Bickler
Carol Schroedel

III.

Modern Dance

- 1. Cheironome (Electronic Music)....Otto Henry
 Betty Malezi
- 2. Antiphon (Electronic Music).....Otto Henry
 John Hart Roslyn Sher
 Betty Malezi Bonnie Constantino

Intermission

IV.

Classical Ballet

Divertimento

(Music: W. A. Mozart: Eine Kleine Nachtmusik)

- 1. Allegro
- 2. Romanze
- 3. Rondo

Ensemble.

Choreography Mario Melodia
Pianist Matt Cvetic
Percussionist Ron Marrica

Lighting courtesy of West Penn Power Company Curtains courtesy of W & J Buskin Club

Thursday April 16th, 1964 at 8:30 P.M.

EXPERIMENTAL WORKSHOP:

Electronic Music

Wednesday, April 15, 1964 at 3:00 P.M.

Student Center

Preliminary Remarks by Mr. Otto Henry Chairman, Department of Music.

PROGRAM

I.

II.

Oskar Sala..... 5 Improvisations Karlheinz Stockhausen.....Studio No.I III.

Myron Schaeffer	Summer Idyll
Vladimir Ussacherski	Recorder
Otto Henry	Sonatina

More electronic music may be heard Thursday evening April 16th at 8:30 when the Mario Melodia Dance troup performs Mr. Henry's electronic ballet Antiphon.

"The old masters could sing but lacked the teachings of science to supplement those of art - a moble union, which enables moving melody and powerful harmony to be at one . . . What might we not accomplish if we discovered the physical laws in virtue of which - mark this well - we bring together in proportions as yet unknown the ethereal substance in the air and thereby not only produce music but also perceive the phenomena of light, vegetation, and life itself! Don't you see! Those laws would equip the composer with new powers by making possible instruments far superior to those we have, and perhaps result in a grander harmony than that which governs our present music. . . Composers have so far worked with a substance they did not understand."

Honore de Balzac, Gambara

WASHINGTON AND JEFFERSON COLLEGE WASHINGTON, Pa.

OTTO HENRY: Compositions for Magnetic Tape
A Concert of Electronic Music

PROGRAM

DANCING MUSIC (Ballet, 1963)

THREE HUMORS (realized at the Electronic Music Studio, University of Toronto, 1964)

- 1. Somber
- 2. Romantic
- 3. Mischievous

LUCIFER, THE SON OF THE MORNING (1964) Second Movement: The Temptation

THE ESSENCE OF TWO OR THREE (1962)

- 4. Polka Dots I
- 5. Professionalism

INTERMISSION

JAZZ ELECTRONIQUE (1964)

SONATINA from AKNUF (1963)

FOUR LANDSCAPES FROM H. G. WELLS (1964)

- 1. The Crystal Egg
- 2. A Dream of Armageddon
- 3. The Valley of the Spiders
- 4. The Time Machine

Voices: Mary Jane Hohenstein Joseph Kagle

SERENDIPITY (1965)

FRIDAY, MAY 7 AT 8:00 P.M. STUDENT CENTER

This program is dedicated to the memory of Myron Schaeffer, the late director of the Electronic Music Studio, University of Toronto.

february 9 tuesday 3:00 p.m. Lecture

- ADAS #6: The Dada Revolt: A Play-

a play-lecture by J. Kagle

Question: How is a moose when it spins?

Answer: Remember on a dark and stormy night your mother is your best friend.

tuesday 8:00 p.m.

february 16 - ADAS #7: The Past Today - three movies.

Rembrandt: A Self-Portrait The Titan

Three Paintings by Hieronymus Bosch

tuesday 8:00 p.m.

february 23 - ADAS #8: Essence of Two or Three: Composition for Voice and Magnetic Tape.

> Music: Otto Henry Voice: Joseph Kagle

tuesday 8:00 p.m.

ADAS #9: Number Nine - three movies

W.B. Years: A Tribute Mark Tobey: Artist The Drawings of Leonardo Da Vinci

tuesday 8:00 p.m.

- ADAS #10: "What Are You Carrying, Stones?" "Stones!"

A controlled dramatic experience

by J. Kagle Music: Otto Henry

may 4 tuesday 8:00 p.m.

- ADAS #11: Movement in Art and Life - two movies.

> Dancer's World Art and Motion

- ADAS #12: The End. may 25 tuesday 8:00 p.m.

196419651964196519641965196419651964196519641965 KEUK ACOLLEGE ART DEPARTMENT PRESENTSTHEKEUK ACOLL



september 10 thursday 8: p.m.

- ADAS #1: Introduction-two movies

Art in the Western World From Renior to Picasso

september 22 - ADAS #2: Quartet tuesday 2:00 p.m.

Introduction of Series Four Landscapes from H. G. Wells Voices: Mary Jane Hohenstein Joseph Kagle Music: Otto Henry The Land of Wu by Li-Po Voice: Joseph Kagle Music: Otto Henry January the Sixth (Sonata for hu-

man voices and magnetic tape) Music: Otto Henry

october 6 tuesday 8:00 p.m. ADAS #3: So this is ... I said it was ... and you said yes.

> An examination of reality and illusion in life and art.

october 27 tuesday 8:00 p.m.

ADAS #4: Language and Painting: Two Ways of Seeing.

january 19 tuesday 8:00 p.m.

- ADAS #5: Two Painters Look at Painting.

J. Kagle and R. Best

ANHALLHE GEMANHALLHEGEMANHALLHEGEMANHALLHEGEMA

J.S. Bach

DANCE WORKSHOP CONCERT

- 1. Gavotte and Nusette
 Choreographed and danced by Joanna Gewertz
- 2. The Modern Temper

 Barbara Decker, Carol Heineman, Betty Malezi

 Choreographed by Joanna Gewertz
- 3. Continuum George Abend Carol Engelson (Choreographer), Diana Rau, Edgar Weinstock
- 4. Counterpart Improvisation Choreographed, danced and played by Barbara Decker
- 5. J'attends Une Chose Inconnue Improvisation Choreographed and danced by Carol Engelson
- 6. Analytical Cubism: Enriched or Adulterated Alfred H. Barr, Jr. Joanna Gewertz (Choreographer), Barbara Decker, Larry Miller Lecturer: Peter M. Sander

INTERMISSION

- 7. Choreia Otto Henry Choreographed and danced by Betty Malezi
- 8. Visions and Prophesies

 Joanna Gewertz (Choreographer), Barbara Decker

 "...and when she could hide him no longer, she made for him an ark and set it by the river's brink. And his sister stood afar off." Exodus 2
- 9. The Maskers

 John Hart, Carol Heineman, Lynn MacGregor, Betty Malezi

 Choreographed and spoken by Barbara Decker. Masks--Merry Morton
- 10. Parable

 Choreographed and danced by Joanna Gewertz

 "...this diagonal force...determined by past and future...the perfect metaphor for the activity of thought." Arendt
- ll. Act Without Words II

 Bentley Anderson, Richard Hughes

 Samuel Beckett
- 12. Theatre Piece
 Thomas Witt
 The Dance Workshop
 Conceived and directed by Thomas Witt

Production designed by Merry Morton. Sound by George Honchar. Lighting by Doug Maddox. Accompaniment by Thomas Witt. We gratefully acknowledge the help of Fred Youens, Inga Newbeck, Mike Frank, Beverly Silverstein, Marge Levitt, Arlene Stimmel, Nik Skarlis and students of the Department of Drama.

case annual presentation of experimental music

STROSACKER AUDITORIUM, . CASE INSTITUTE OF TECHNOLOGY . TUESDAY, MAY 4-8:30 P.M. . ADMISSION FREE

INTERMISSION

tzara: w sylvester

† If defective tape of VISAGES is replaced by Austrian distributor in time

7 GUEST ARTISTS

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GORDON MUMMA

interlude for space theatre

ROBERT ASHLEY

the bottleman: experiment
in two scenes II

GEORGE MANUPELLI

the wolfman

ROBERT ASHLEY

the OMCE Stous of ann atbot, michigan the OMCE Stous of ann atbot, michigan for this performance: r ashley, b borking & manupally & muma, j wenter

the case annual presentation

production

poster photograph

wilding-white charles covic

experimental music

poster design

audio & video equipment

program

richard sidman william hemsath,

wilding-white

our appreciation to the Alpha Phi Omega National Service Fraternity for their assistance, and to the Case Committee for Special Programs, Osman Mawardi, chairman

strosacker auditorium

may 4 1965

1	TAPE	prelude and march OTTO HENRY	
2	FILM	blinkety blank NORMAN McLAREN (animation, hand-painted sound track)	
3	TAPE	dialogues for man and machine HENK BADINGS	
4	FILM	the house GEORGE MANUPELLI	
		(concrète sound track by ROBERT ASHLEY)	
5	TAPE	visages † LUCIANO BERIO	
		OR	
	TAPE	le rire BRUNO MADERNA	
6	DADA	DA l'amiral cherche une maison à louer HUELSENBE JANKO, TZAI	
		(triple poem, 1916)	
		huelsenbeck: o prufer janko: r wilding-white tzara: w sylvester	

† If defective tape of VISAGES is replaced by Austrian distributor in time

INTERMISSION

7 GUEST ARTISTS

the ONCE group

SPECTACULAR · MUSIC · THEATRE

including

from GALLERIES

interlude for space theatre

ROBERT ASHLEY

the bottleman: experiment
in two scenes II

GEORGE MANUPELLI

the wolfman

ROBERT ASHLEY

the onch group of ann arbot, machigan for this performance: r ashley, b borkin, 8 manubelly, 8 mumbs, J wester,

PRELUDE AND MARCH -- OTTO HENRY (United States)

Though Otto Henry is on the faculty of Washington-Jefferson College, his studio is entirely self-built. The small independents, including Berlin's Herman Hesse and Pierre Henry of Paris, contribute their share in the face of such obstacles as expensive equipment, time-consuming assembly, and strictures on performance. These men honor the world of sweat and soldering-iron, where musical creativity and electronic ingenuity go hand-in-hand.

UNIVERSITY OF TORONTO
FACULTY OF MUSIC

A PROGRAMME OF COMPOSITIONS

by students of the

SUMMER SEMINAR

ELECTRONIC MUSIC STUDIO

CONCERT HALL, EDWARD JOHNSON BUILDING AT 8:30 P.M. WEDNESDAY, AUGUST 12TH, 1964

The Lone Tree and Others

Paul Pedersen Poem by Chiang-wan

The lone tree, isolated from its crowd, Stands facing me. Clearly in silent words it says, "We have no companion, you or I".

Western wind, blowing all the night long, Even the autumn forest over there has grown thin.

To voice all the grief of man, Autumn rains wail and Autumn winds issue their angry howl.

Torontoniana

John Donald Robb

This piece is a collage of electronic sounds organized in an overall pyramid of sound. The title refers to the place and time of its composition and a mood suggested by the season. Certain sounds used are reminiscent of sounds heard in the streets of Toronto.

Three Humors
Somber
Romantic
Mischievous

Otto Henry

These three short pieces are an attempt to explore three extremes of human emotions or humors which were suggested to the composer by the nature of the electronically produced material as they were first conceived. The first piece employs only three "Spectra" or sound sources which are transposed to different pitches and keyed with a "Bell Gate". The Romantic Humor consists of a legato melody accompanied by an arpeggio. This arpeggio was actually created by filtering the melodic notes themselves as they were played, so that although the texture is full, no more than two pitches are sounding at once. The third humor was created from filtered pitches and manipulated by splicing and speed variations.



G. Ciamaga Bruse Mother UM Sattebaum Jean Eichelberger Dory
Hugh Steizes William William

Jan Jarsell

NEWCOMB COLLEGE

Department of Music

A Program of Electronic Music

on the occasion of the establishment of an

Electronic Music Studio

4:00 p.m. October 31, 1965

Newcomb Art School

Yod Nono

Morton Subotnick

Pinball (1965)*

Jean E. Ivey

Quintona (1965)*

Ernst Krenek

Tonegroups I (1965)*
Tonegroups II (1965)*

Paul Epstein

INTERMISSION

Thema: Omaggio a James Joyce (1958)**

Luciano Berio

The Temptation (1964)

Otto Henry

Caligula (1961)

Roberto Gerhard

Do Not Attempt to Defeat the Interlock (1964)

Edward Zazda

^{*}Realized at the Electronic Music Studio, Brandeis University.

^{**}Realized at the Studio di Fonologia Musicale, Milan, of which Berio was a founder.

ELECTRONIC MUSIC STUDIO, TULANE UNIVERSITY, NEW ORLEANS, LA.

Work on an electronic music studio was begun in September of 1965. The studio's objectives are to provide an experimental center for faculty, students and area composers, to centralize the repair and maintenance of the Music Dept.'s audio equipment, and to create facilities for research in psycho-acoustics and ethnomusicology. The Music Dept. allocated what funds could be spared for this purpose and approved the use of room 117 in Dixon Hall. As this is a very small room, the first three months were spent in providing floor-to-ceiling shelving and suitable work tables. The initial resources consisted of an Ampex 350-r, a Magnacord P16-J (both full-track) and a Viking 86, as well as an Ampex 620 portable amplifier. The first purchase was a dehumidifier as two relays in the worn Ampex 350 had already opened up. Temperature and humidity control remain the most troublesome problem. The air conditioning cannot be done without, but it is of the wet variety necessitating the constant operation of the dehumidifier; both of these create a considerable amount of noise and it is difficult to hear. The Ampex and Viking are mounted on the right of a 6' X 2' work bench, the Ampex flat and the Viking above the former's amplifier on shelves. An EICO RPK-100 is mounted flat on the left and the Magnacord is on a rack adjacent to this. This provides two full-track and quarter-track stereo units that can be operated independently. Shelving is provided above the EICO for an amplifier, two audio generators and an electronic switch. The central area is taken up by a 20" X 36" cabinet into which modulators and patching boards have been installed. A UST-4 and a Viking 78-Q deck are auxilliary units which are removable for use by the music faculty.

The usual shielding and impedance problems are present. The modulator console provides two outputs for each instrument to eliminate exterior coupling when a split signal is desired. A one-to-one patching relationship insures that all combinations of modulators are available, although a complicated circuit takes one the appearance of the telephone

switchboard at AT&T during a heavy rush hour.

Next year's plans call for the addition of a commercial BP filter as well as the construction of instruments to replace those that are on loan. Appended here are details of instrumentation and activities fostered by the studic. A bibliography of articles on electronic music has been prepaired and is available from the Interamerican Institute for Music Research which is handling the studio's files and correspondence. A revised bibliography on studio instruments will be forthcoming and a list of composers, studios, instrumentation and compositions is planned. Greetings and best wishes to all our colleagues in the field.

Paul Epstein, Director Otto Henry, Associate Director DEC

PROGRAM NOTES: Experimental Concert. Dixon Hall. December 4, 1966.

Please note: The audience is requested to sit in the central portion of Dixon Hall and not too near the front, for the best visual effect.

THE ELECTRONIC MUSIC CONCERT often seems a sterile affair because an audience is assembled but not used. It cannot react as an audience, for the visual cues and the human personality are missing. There is nothing to look at; the sound issues from loudspeakers and is not reinforced by the gravitation of the conductor's baton and the musician's gestures; the kinesthetic sense is not awakened.

This is the contemporary predicament of electronic music: it is a new art form searching for a medium. In this concert, we are attempting to supply both a visual and a kinesthetic element in varying degrees, first by using the narrative qualities of the human voice ($\underline{\text{H}} \cdot \underline{\text{G}} \cdot \underline{\text{Wells}}$), second by modern dance choreography ($\underline{\text{Fifth}} \cdot \underline{\text{Symphony}}$) and finally by theater accompaniment - the manipulation of colored lights, scenery and theatrical props ($\underline{\text{Lucifer}}$).

While there have been earlier attempts in this direction, none have approached the purpose we have expressed here. In effect, we are seeking a synthesis between this special type of music and the other arts, an experiment that has sometimes produced lasting results.

ELECTRONIC MUSIC, now some twenty years old, is divided into two basic schools of thought. The more intellectual type derives from Herbert Eimert at Radio Cologne and is heavily scientific, highly mathematical, and depends upon the post-Webern serial technique. The second style derives from Pierre Schaeffer at Radio Diffusion Francaise in Paris and perhaps from men like Henk Badings and Vladimir Ussachevsky. This style is less abstract and freer from imposed dogmas.

The music itself exists and was created on magnetic recording tape and is played only through loudspeakers. The creative process eliminates the middle-man interpreter and resembles the oneto-one relationship between the artist, his canvas and the viewer. The "thematic material" is selected from microphonic recordings ("Musique Concrete"), electronic oscillator blends ("Electronic Music") or sometimes both ("Tape Recorder Music"). A common feature of electronic music composition is the limitation of the basic sound sources to as few as possible because of the wide range of possibilities inherent in modern electronic audio technology. There are six basic techniques: Splicing, Blending, Transposition, Retrograde, Tape Loops and Reverberation. Any version obtained by these processes may be further transformed by filtering, modulation and variation of the attack and decay pattern by gating. Multi-channeled stereo effects offer further possibilities. All of the above techniques are employed, sometimes simultaneously, in the FIFTH SYMPHONY, to be heard tonight.

The Fine Arts Committee

of the

Tulane University Center Program

Presents

AN EXPERIMENTAL
CONCERT:

ELECTRONIC MUSIC

AND THE

THEATER SERSONAL

ELECTRONIC MUSIC by OTTO HENRY
CHOREOGRAPHY AND DESIGN by FRANCES GAMACHE

Sunday, December Fourth, at 8:30 PM

Dixon Hall

Tulane University

- 1. The Crystal Egg
- 2. A Dream of Armageddon
- 3. The Valley of Spiders
- 4. The Time Machine

NARRATORS: Dr. Norma McLeod Dr. Richard Schechner

11

Symphony in One Movement No. 5 for Magnetic Tape (1966)

DANCERS:

Nobokov Yamada Frances Gamache Monique Mendelson Jan Michiels

Alan Gamache

intermission

111

Lucifer, the Son of the Morning (1964)

- 1. The Fall
- 2. The Temptation
- 3. Angelic Concert
- 4. Prayers of Exhortation
- 5. Final Judgement; Inferno

DANCERS and PERFORMERS:

Robert James
Erika Monk
Michael Hills
Raymi Barclay
Margaret Powell
Douglas Crimp
Barbara Henry
Margie Scheuermann
Milton Scheuermann
Charles Gonzalez
Joyce Prophet
Brenda Robinson
Robbie Hoffman
Amanda Miller

Evelyn Smith
Diane Desmond
Teresita Dorsey
Nina Galler
Rebecca Gonzalez
Sheila Ford
Nancy Finsten
Victoria Gonzalez
Catherine Goldstein
Carolyn Sapp
Audrey Skylar
Ariana Schwartz

PRODUCTION STAFF

Costume and Prop Design: Heie Boles

Florine Ford

Publicity: Jan Friedman Lighting: Diane Andrews Electronic music, now twenty years old, is created on and for magnetic recording tape and need not be written out except in the composer's imagination. In a sense, it is music for loudspeakers without human performers and therefore lacks the visual and kinesthetic appeal of instrumental or vocal music. This concert attempts to supply these missing elements by a fusion of movement, light and theatrical design.

* * *

OTTO HENRY is associate director of the Electronic Music Studio at Tulane University where he is working on a Ph.d in musicology. He studied composition at Boston University and was chairman of the Dept. of Music at Washington and Jefferson College, Washington, Pa.

FRANCES GAMACHE studied at Randolph-Macon Woman's College and the Rhode Island School of Design in Providence where she taught modern dance and choreographed recitals. She was director of creative dramatics and dance for the Looking-Glass Theater and is now Arts Co-ordinator for Project Score in New Orleans.

Property * 11 * 10 * 10 11

Electronic Music Rates Encore

by Bill Rushton and Suzanne Stamps

Since its birth twenty years ago, the dilemma of electronic music in concert has been the inability of the audience to empathize with the product of a mere machine. In an effort to overcome this problem with a total audience response, last Sunday night in Dixon Hall choreographer-designer Francis Gamache and composer Otto Henry of the graduate music school integrated electronic music with a program of dance, drama, and visual effect. Their imaginative experiments succeeded, evoking thunderous audience response.

In all three works Henry avoided the raucousness often displayed by his scientist contemporaries in lieu of an overall pleasant sound. Yet, only in the "Symphony in One Movement No. 5" did the sound drift out to a framework of almost traditional musical sounds. Otherwise, Henry's composition asserted stock purity of an aesthetic material claiming both its own right to be and its duty to influence the other arts.

Morality Play

The most striking effort of the evening was a contemporary morality play based on Milton. The five-part composition, called "Lucifer, Son of the Morning," capsuled the history of man with a kinetic collage of aluminum panels, polyethylene webs, dancers, lights, and music. Part three of this work, "The Angelic Concert," was the program's most aesthetically successful statement of the program. An abstraction of music, light manipulation, and other-worldly stage props. From here, with the use of stereophonic equipment, the piece crescendoed in a way that has never been achieved by traditional musical forms and methods of performance.

In contrast to the richness of the Lucifer production, the Symphony was accompanied by five dancers in stark black leotards on a stage that was bare except for multi-level modules and swags of cheesecloth. The dancers, slow and independent at first, gained speed and organic unity by entwining themselves in the gauzy nets and climaxed their ballet with what looks like a Martian taffy-pull. Accompaniment for this climax included the flashing of nearblinding lights, part of the versatile palate of Lighting Director, Diane Andrews.

The only tedious part of the evening came during the first work, "Four Landscapes from H. G. Wells"; Dr. Norma Macloud and Dr. Richard Scheckner read passages from the author's work. Members of the audience found it difficult to follow the thread of the work, but the interplay of the music with an occasional phrase was enough to prompt associations in the listeners' imagination.

Electronic Music Set at Tulane

A concert featuring a combination of electronic music and theater accompaniment will be presented Sunday at 8:30 p. m. in Dixon Hall on the Tulane University campus.

Sponsored by the Fine Arts Committee of the University Center, the presentation is the first concert of its kind to be given in New Orleans.

The free concert will be open to the public.

Under the direction of Otto Henry, graduate student in the Newcomb College department of music, and Mrs. Frances Gamache, special student at Tulane, dancer and choreographer, the concert will include several electronic compositions by Henry with accompaniment of simple narration, modern dance choreography and the changing of lights, scenery and theatrical props.

Electronic music, Henry explains, "is music by and for magnetic tape recorders and is heard only through loud speakers.

"But because music audiences are accustomed to visual cues such as instruments, performers and conductors, electronic music, by itself, gives them nothing to see and they react only to physical sounds

"To give audiences 'something to look at,' we are experimenting with this concert in providing theatrical accompaniment by adding human performers, motion and various lighting effects," he says.

Henry, assistant director of the music department's electronic music laboratory, is also the composer of several preludes being played during the presentation of the play, "The Old Glory" by Robert Lowell, currently in production at the Playhouse on the university campus.

Times-Pigayone, New Orleans. Sun. Dec 4 1966

Electronic Music Leaves Audience Slightly Stunned

by Bill Rushton

A generally unappreciative audience was occasionally stunned, but rarely outraged by last week's electronic mu-sic and "intermedia" events at Tulane. Concerts were held Thursday and Friday nights, and a panel discussion Thursday afternoon.

The program was an important milestone in local cultural progress, bringing forth the commendable debut of a new intermedia group, the local "first" of an instrumented electronic music concert with live performers, and a second smash success by the New Orleans Group which created a mild sensation at their concert last year.

Ann Arbor, Michigan's seven-year-old ONCE Group, composed of Robert Ashley and Gordon Mumma, dominated the two-day event with five pieces that demonstrated an end to the myth that electronic sound is totally dehumanized and dehumaniz-

Eerie Presence

Their opening number, "Mesa: 5 Source Duo," used three harmonicas connected to a four-speaker stereo system by two tables full of amplifying equipment. The duo was limited in the number of sounds that could be superimposed at one time, but eerily reinstated the performer-instrument presence for which previously disgruntled

audiences have clamored.
Similarly their "Four Ways," "The Wolf Man" and "Wave Train" exhibited instruments, performer-instrument relationships, and performance-audience relationships in traditional patterns, but utilizing radically different materials.

One of the instruments in "Four Ways" was a briefcase with speaker underneath and microphone inside, with moveable lid to regulate the sound source pitch; "Wave Train" used the sounding boards and randomly plucked strings of two grand pianos as sources for electronic

manipulation; and "The Wolf Man" utilized combinations of lip, teeth, and tongue formations from a performer yelling into a microphone. Background tapes of a jet plane landing, a WWL com-mercial, and other sounds were shunted through amplifiers and wave generators for static and other effects. One chief problem was the dangerous decibel levels reached by the duo, complicated by additional problems of style refinement that most tape-only composers have avoided.

De Gustibus Debut

The De Gustibus Group of director Gerald Hoke, composer Otto Henry, choreo-grapher Frances Gamache and photographer Bill Smith debuted Friday with a poem-play "Pericles," staged with intermedia techniques. Four projectors with excellent footage paced the production, which suffered mainly from unimpressive lighting.

Hit of the evening was the New Orleans Group's "Compositions," an extraordinarily well-structured piece disrupted only when "Tulane Drama Review" Editor Richard Schechner bumped over his building blocks. While artist Franklin Adams mounted plastic bags filled with white plastic on a suspended rope to the right, composer Paul Epstein tied white balloons to a similar rope on the left. On stage, Schechner built a cardboard box tower into the loft, accompanied by Epstein's music, while Adams' slides of cubical, spherical, and amorphous shapes danced over their respective groups. The music included pile-driving sounds from the new library, with the industrial motif further enhanced by sending materials for the three constructions across the auditorium via pulleys, assembly-line style.

Dessert for the program was the "Pop" event "Orange Dessert," created and

(Continued on page 5)

the performers offered a thought-provoking discussion on electronic music Thursday, genuine audience enthusiasm left much, much to be desired.

But the overall effect was fewer decibels. Although performers offered a both encouraging and neces-sary, and New Orleans stands (Continued from Page 4)
narrated by Ashley of the
ONCE group. Two Newcomb
coeds in orange dresses were
sent through charm school sent through charm school paces on how to walk and sit, followed by a film strip reminiscent of a TV super-knife commercial which showed an

With the exception of "Con-structions" and "Dessert," "Dessert,

enriched for having enced it. orange being peeled, sliced, and topped with flaming branOn Thursday and Friday, February 9 and 10, the Fine Arts Committee in conjunction with the Tulane Drama Review and the Department of Music, will present two programs of unusual interest. The programs will be held in Dixon Hall at 8:30 p.m. The first will be a concert of electronic music by Robert Ashley and Gordon Mumma of the ONCE Group. The second will be a program of electronic music, theatre, and intermedia by the ONCE Group, the Dallas Chamber Ensemble, the New Orleans Group, and De Gustibus.

On Thursday, February 9 at 4:00 p.m., there will be a forum on "Intermedia and the Tradition". The forum, also to be held in Dixon Hall, will be open to the public at no charge.

Robert Ashley and Gordon Mumma have been pioneers in the development of electronic music as a performance medium. They organized the Co-operative Studio for Electronic Music in Ann Arbor, and as members of the ONCE Group have performed extensively in this country and abroad. The Dallas Chamber Ensemble, under the direction of David Ahlstrom, has also been active in performing new music and intermedia. The New Orleans Group, directed by Franklin Adams, Paul Epstein, and Richard Schechner, last year produced a happening, "4/66", and is currently engaged in a production of lonesco's Victims of Duty, to be seen in April. De Gustibus consists of composer Otto Henry, choreographer Frances Gamache, and theatre director Gerry Hoke. Last month Mr. Henry and Mrs. Gamache presented a program here of electronic music and theatre.

Tickets for the evening programs will be on sale at the University Center Information Desk, ext. 322, Monday through Friday from 12:00 to 4:00. General admission to each program is \$1.25; all students and Tulane faculty and staff \$1.00

Robert Ashley and Gordon Mumma have distinguished themselves both through their work in electronic music and intermedia and through their performances of new music in this country and abroad. In 1958 they organized the Co-operative Studio for Electronic Music in Ann Arbor, Michigan, and in 1960 they began the annual ONCE Festivals. They have been pioneers in the development of electronic music as a performance medium. The latest result of this development, "cybersonic" instruments that produce and alter electronic sounds without the necessity of magnetic tape, is seen in Mesa.

Jerry Hunt and Houston Higgins are members of the Dallas Chamber Ensemble. Under the direction of David Ahlstrom, the Ensemble has performed a wide range of new music, both electronic and instrumental, as well as intermedia.

The New Orleans Group was founded in 1965 by Franklin Adams, Paul Epstein, and Richard Schechner. Last year the Group presented a happening, "4/66", and it is presently engaged in a production of Ionesco's Victims of Duty, to be seen in April.

Pericles is a production of De Gustibus, a group consisting of theatre director Gerald Hoke, composer Otto Henry, choreographer Frances Gamache, and lighting designer Bill Smith. In December, 1966, Mr. Henry and Mrs. Gamache presented a program here of electronic music and theatre.

The Fine Arts Committee in conjunction with The Tulane Drama Review and the Department of Music presents

TWO PROGRAMS OF

ELECTRONIC MUSIC THEATRE INTERMEDIA

Dixon Hall
Tulane University
February 9 and 10, 1967
8:30 p.m.

FEBRUARY 9, 1967

A PROGRAM OF ELECTRONIC MUSIC PERFORMED BY ROBERT ASHLEY AND GORDON MUMMA

Intermission

MUSIC FOR SOLO PERFORMER (1965) Alvin Lucier
for amplified performer

FOUR WAYS (1966) Robert Ashley
for amplified objects

FEBRUARY 10, 1967

A PROGRAM OF ELECTRONIC MUSIC, THEATRE, AND INTERMEDIA

PERICLES Kenneth Koch

Morton Potash, Frances Gamache, Alan Gamache, Jacqueline Potash, Paul Issa, Joe McQuitty, Douglas Crimp, Evelyn Smith, Joyce Prophet, Nina Galler, Raymi Barclay.

SUR DOCTOR JOHN DEE Jerry Hunt with TABULATURA SAYGA

Jerry Hunt and Houston Higgins

Intermission

CONSTRUCTIONS Franklin Adams and Paul Epstein

Paul Epstein, Erika Munk, Richard Schechner, Raymi Barclay, Franklin Adams, Margaret Powell

ORANGE DESSERT Robert Ashley

Erika Munk and Judith Reed

Technical crew: George Gattoni, Ned Dameron, Brenda Miller, William Meyers, Bill Smith, David Rittenberg Robert Ashley and Gordon Mumma have distinguished themselves both through their work in electronic music and intermedia and through their performances of new music in this country and abroad. In 1958 they organized the Co-operative Studio for Electronic Music in Ann Arbor, Michigan, and in 1960 they began the annual ONCE Festivals. They have been pioneers in the development of electronic music as a performance medium. The latest result of this development, "cybersonic" instruments that produce and alter electronic sounds without the necessity of magnetic tape, is seen in Mesa.

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Sunday Music Series — Delgado Museum of Art

Program — Sunday, March 13, 1966 Downman Auditorium

A CONCERT OF ELECTRONIC MUSIC

TWO MOVEMENTS FROM AKNUF (1963)
Prelude and March

Otto Henry

ELEGY (1964)

Robert Ceely

NOTTURNO (1956

Bruno Maderna

MUTAZIONI (1955)

Luciano Berio

ETHDE NUMBER 1

Michel Philippot

TONEGROLIPS I (1965)

Paul Epstein

TONEGROUPS II (1965)

Paul Ebstein

Ramon Sender

GNOMES (1964)

Burt Levy

This concert is presented by the Electronic Music Studio of the

Department of Music, Newcomb College



NEXT CONCERT: MARCH 27
TULANE/NEWCOMB CHAMBER CHOIR, JOHN KUYPERS, DIRECTOR;
AND HARPSICHORD SOLOIST, PETER HANSEN
4:00 P.M. Downman Auditorium

AND THE STATE OF T

Sunday Music Series — Delgado Museum of Art

Program — Sunday, May 14, 1967 Downman Auditorium

ELECTRONIC MUSIC AND INTERMEDIA

MIDNIGHT SPECIAL

music, Otto Henry
film, Bill Smith

The Wolfman

Robert Ashley
Richard Schechner, voice

The Sears Box

Otto Henry
choreography, Frances Gamache
Valerie de Casas, soprano

Museumpiece

to James B. Byrnes

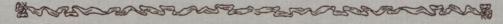
Franklin Adams, Paul Epstein,
Richard Schechner

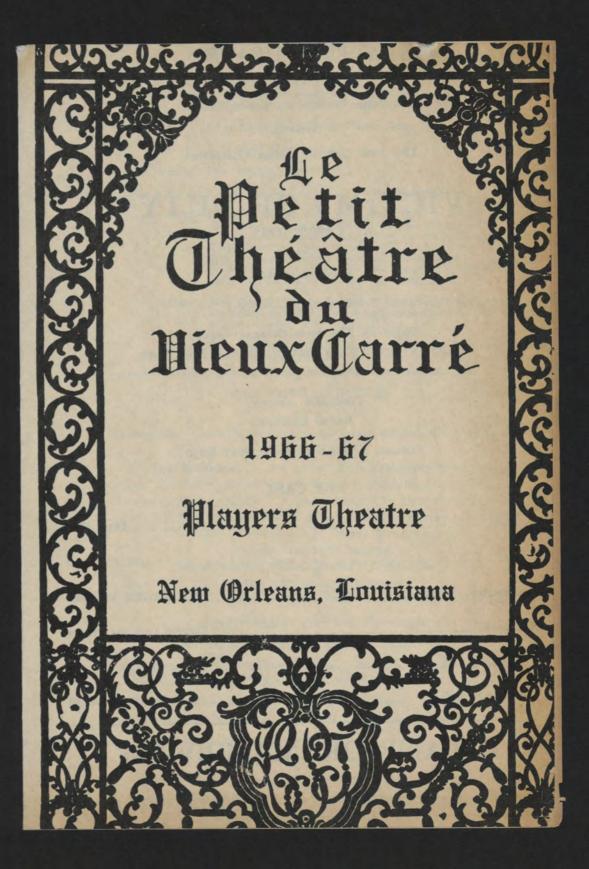
Pericles

Kenneth Koch
music, Otto Henry
films, Bill Smith
direction, Gerald Hoke



NEXT CONCERT: MAY 21 BEAZER-WILLIAMS CONSORT 4:00 P.M.





PLAYERS THEATRE

of

Le Petit Théâtre du Vieux Carré

presents

The New Orleans Group Production

of

VICTIMS OF DUTY

(a pseudo-drama)

by

Eugène Ionesco

Produced by JILL YOUNG

Staged by The New Orleans Group:

FRANKLIN ADAMS, PAUL EPSTEIN, RICHARD SCHECHNER with motion picture images by DENNIS CIPNIC

Production manager:
RAYMI BARCLAY

Associate Technical Director, JERRY ROJO

THE CAST

Madeleine	LYLA HAY
Choubert	Gerald Hoke
The Detective	Arthur Wagner
Nicolas d'Eu	BRONISLAV RADAKOVICH
The Lady	JACQUELINE POTASH
General Understudy	Morton Potash

TULANE DRAMA REVIEW

QUARTERLY MALLOT YELLOW

SUBSCRIPTION \$5.00

crew for VICTIMS OF DUTY

film crew Morton Potash, Raymi Barclay, Chris Alderman, Doug Crimp, Franklin Adams.

still photography Chris Alderman, William Harlan, Matt Herron.

lighting Jerry Rojo, Gordon Smith.

sound Paul Epstein, Otto Henry.

properties and costumes Raymi Barclay, Sylvia Lackey, Mandy Miller.

construction and painting Franklin Adams, Paul Epstein, Richard Schechner, Jerry Rojo,

Jill Young, Xavier de Callatay, Barbara Baker, Andy Diamond, Gordon Smith, Ned Dameron, Mandy Miller, George Gattoni, Raymi Barclay, Bill Harlan, Doug Crimp, Dan Eubanks, Manfred Kuechler, Joe McQuitty,

Jo Beth Barnes, Judy Wolf, Linda Patrick, Virginia Tomasek,

Tom Hasselle, Ned Callihan, Fred Brownstein.

projectionists Jean Douglas Crimp, E. Palfrey Dameron, Daniel Eubanks, III,

Paul-Anthony Gabriel-Issa, Gianlorenzo Gattoni, William Harlan, Manfred Kuechler.

William Harian, Manifed Rucciner.

house Mary Radakovich, Peggy Shapiro, Jim Mambourg, Stuart Turner, Travis Boykins, Margaret McNamera, Mary Campania.

ACKNOWLEDGMENTS

We would like to thank the following for contributing services and commodities for VICTIMS OF DUTY

JEAN SEIDENBERG THE RECORD CENTER-SHOPPER'S WORLD
THOS. COOK AND SON WDSU-TV AND RADIO TIMES PICAYUNE STATES-ITEM
VIEUX CARRE COURIER CLARION HERALD ANDY DIAMOND

New Orleans Traffic Engineering Department

NU-DEAL OPTICAL SIMONE SANZENBACH

TULANE UNIVERSITY THEATRE

LINDA SEAGRAVE, Publicity director of Le Petit Theatre

ANDREAS REISING, SUNRISE BAKERY

about Tonight's Play and Playwright

"As for plot and motivation, let's not mention them."

"Every play is an investigation brought to a successful conclusion."

"Naturalistic drama. The theatre of Antoine."

"The theatre's a riddle, and the riddle's a thriller."

"Refined detective drama."

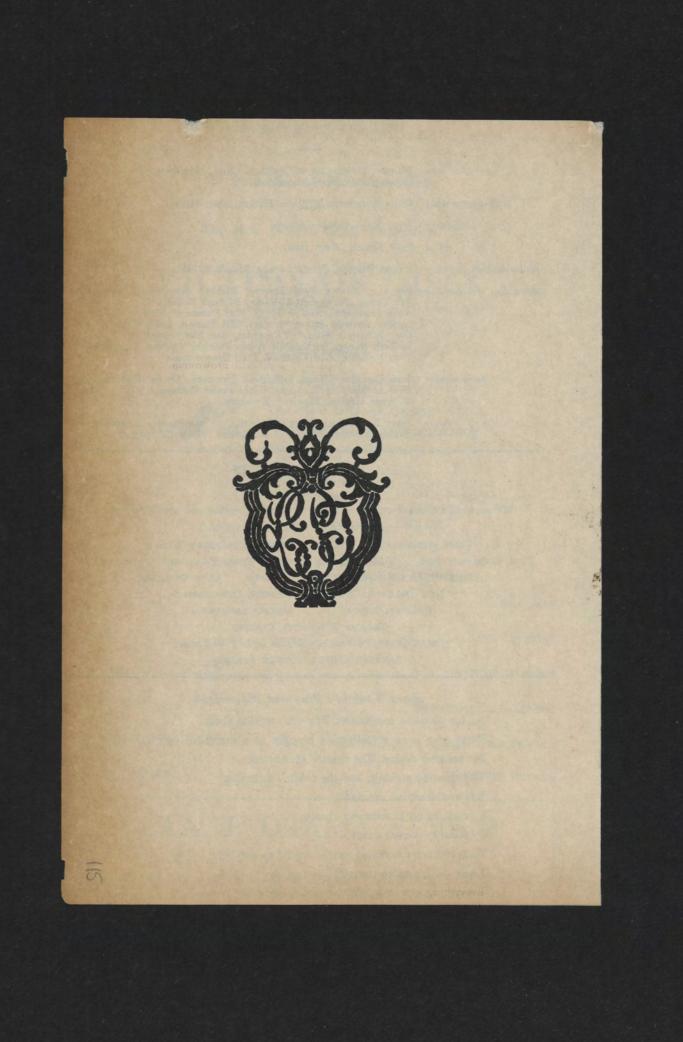
"I dream of an irrationalist theatre."

"Personality doesn't exist."

"Each character is not so much himself as another."

"Life's getting more cheerful."

"Everything can be comprehended in time."



NEWCOMB COLLEGE
Department of Music
Electronic Music Studio

May 4, 1968 Dixon Hall 2:30 p.m.

INTERSECTIONS:

ELECTRONIC and FILM

Intersections I (Ampex 351)
II (Filmstudy I)

Paul Epstein

Something for Color Organ

Otto Henry

Intermission

Midnight Special Music Film

Otto Henry Bill Smith

Intersections III
IIR (I ydutsmliF)
Painted Film

Paul Epstein and Franklin Adams
Paul Epstein
Bill Smith

Following the program there will be a panel discussion moderated by Dr. Peter S. Hansen.

We are dealing with process; and a process is an intentionality, whether human, natural, or mechanical. What is new is the manner in which our processes come together and the effect of the coming together on each intentionality involved. In the past such intersections permitted only those conflicts that could — and would — be resolved. Dissonance implies and demands resolution. But other kinds of intersection are possible. Two intentionalities may cross without impinging on one another, without suggesting any particular relationship or association between them. Or they may collide in such a way as to cause the cancellation of one or both. Between these two extremes lies the continuum of possibilities that forms the arena in which today's art operates.

John Cage

[&]quot;Invade areas where nothing's definite (areas -- micro and macro -- adjacent the one we know in)."

NEWCOMB COLLEGE
Department of Music

A PROGRAM
IN MEMORY OF

EDGARD VARÈSE

1883-1965

Sunday, April 17, 1966 Dixon Hall 8:30 p.m. NEWCOMB COLLEGE
Department of Music

A PROGRAM

IN MEMORY OF

EDGARD VARÈSE

1883-1965

Sunday, April 17, 1966 Dixon Hall 8:30 p.m.

OCTANDRE (1923)

Roy Irvine, flute
Michael Pierce, clarinet
Hamp Gillespie, oboe
Matthew Huntley, bassoon

Otto Henry, French horn
John Mosier, trumpet
Theodore Demuth, trombone

Conductor; John Kuypers

VARESE AS I KNEW HIM

Gilbert Chase, Professor of Music and
Director of Inter-American Institute for Musical Research

VARÈSE

Films by Thomas Bouchard:

Glimpses of Varèse.

Varèse's workshop as he left it.

Verges sequence, with music specially composed by Varèse, from Bouchard's film Around and About Joan Miro.

\intermission \

DENSITY 21.5 (1936)

Richard Harrison, Flutist

THE ELECTRONIC MUSIC OF VARÈSE

Paul Epstein, Instructor in Music and Director of Electronic Music Studio

IONISATION (1932)

Charles Blancq Margaret Frishe
Steve Bland Otto Henry
George Bohmfalk Roy Irvine
Mary Ann Bulla John Joyce
Ronald Dowd John Nadas
Paul Epstein Content Sablinsky

Conductor; John Kuypers



A NATION OF FREE MEN CANNOT SURVIVE

WITHOUT

EDUCATION



IN NEW ORLEANS

1966 TULANE CONFERENCE NEW ORLEANS

The Program

11:30 a.m.—REGISTRATION

Mezzanine, Tulane University Center.

12:30 p.m.—LUNCHEON Kendall Cram Ballroom. (Luncheons guaranteed only with advance reservations)

Presiding: Mr. A. J. Waechter, Jr., chairman, New Orleans Conference.

Invocation: Rev. George D. Hopper, coordinator of religious activities, Tulane.

Speaker: Dr. Joseph E. Gordon, dean, College of Arts and Sciences.

Address: "THE UNDERGRADUATE COLLEGE": Tradition, Change and Rededication.—A brief look at its history and tradition and an examiniation of the forces shaping its future. A call for our rededication of effort and resources to the role and purpose of this "heart" of the complex university.

2:00 p.m.—PANEL SESSIONS

A. "HOMAGE TO T. S. ELIOT": Out of the Sacred Wood, through the Waste Land, into the

Rose Garden.—T. S. Eliot's death is too recent to permit any definitive assessment of his achievement as a poet, but to many readers he has seemed, perhaps more than any other of our time, the modern poet.

Student Council Room A.

Moderator: Dr. Donald Pizer, professor of English.

Speaker: Dr. E. Philip Bollier, professor of English

B. "ADVENTURES IN ELECTRONIC MUSIC"
 —A discussion and demonstration of the newest trends of experimental music.

Moderator: Dr. Peter Hansen, professor and chairman of Music department.

Speaker: Mr. Otto Henry, graduate assistant, Music department.

C. "THE CITY—STANDARDS BY WHICH WE LIVE AND DIE"

Student Council Room A.

Moderator: Mr. James Lamantia, associate professor of architecture, member of American Institute of Architects and of Vieux Carré Commission.

Speaker: Mr. John Lawrence, dean, School of Architecture.

3:15 p.m.—PANEL SESSIONS
A. "YANKEE DOODLE"—The Soldier of the

American Revolution.

Student Council Room B.

Moderator: Mr. Charles L. "Pie" Dufour, New Orleans States-Item columnist, historian, author and Tulane lecturer.

Speaker: Dr. Hugh F. Rankin, professor of history.

B. "INDIA: THE SPIRITUALIZED SOCIETY"—
The Indian vision of the Great Society and what it portends for the future of democracy in Asia.

Student Council Room B.

Moderator: Mr. Pendleton E. Lehde, president, Pendleton Terminal Corporation and a Fellow in the Institute of Electronic Engineers.

Speaker: Dr. Robert C. Whittemore, professor of philosophy.

C. "NEWCOMB COLLEGE PERSPECTIVES"

President's Rooms A and B.

Moderator: Dr. David R. Deener, acting dean, Newcomb College.

The Student and Today's Stresses—Miss Florence E. DeFroscia, Newcomb student body president.

The Student and Academics—Miss Elsa Freiman, captain, Newcomb College Bowl Quiz Team.

The Faculty—Dr. Joseph Cohen, director, Scholars and Fellows Program, and associate professor of English.

4:30 p.m.—RECEPTION—Mezzanine

NEW ORLEANS · MARCH 26, 1966

CONFERENCE

in New Orleans

1966 NEW ORLEANS CONFERENCE COMMITTEES

CO-CHAIRMEN-Mr. & Mrs. A. J. Waechter, Jr.

ATTENDANCE COMMITTEE: Mr. and Mrs. Horace Thompson, co-chairmen; Mr. Charles G. Andry, Mr. and Mrs. Patrick J. Araguel, Mr. and Mrs. W. L. Argus, Sr., Mr. and Mrs. Gordon B. Hyde, Mr. and Mrs. William Bacher, Mr. and Mrs. John Carter Bailey, Mr. Simon N. Ball, Mr. Warren P. Balovich, Mr. and Mrs. Earl F. Bartley, Mr. Frederick H. Bauer, Jr., Mr. Raymond C. Bergeron, Sr., Mr. and Mrs. Archie Boggs, Mr. and Mrs. E. Philip Bollier, Dr. Edward A. Boudreaux, Mrs. Ethel C. Brett, Mr. Leo E. Broders, Mr. and Mrs. James Carbine, Dr. Calvin Andre Claudel, Dr. Ilorence J. Dean, Miss Loretta R. Doerr, Mr. W. L. Ferguson, Jr., Mr. and Mrs. Emmett Fremaux, Mrs. Elizabeth Hughes Freret, Mr. and Mrs. Cameron Gamble, Mr. J. H. Gibert, Mr. James W. Hailey, Jr., Mr. Sheldon J. Hanemann, Mr. William T. Hess, Mr. and Mrs. Lloyd Huerkamp, Mr. and Mrs. George D. Hopkins, Sr., Mr. and Mrs. William S. Huey, Dr. and Mrs. Wynn Irvine, Mr. John E. Jackson, Jr., Mr. and Mrs. Lee Johnson, Mr. and Mrs. Louis Jones, Mr. and Mrs. Nolan C. Kammer, Mrs. Altha Day King, Mrs. Allen B. Koltun, Mrs. C. E. LaPrairie, Mr. Harold A. Levey, Mr. Stanley McDermott, Jr., Mrs. Elizabeth D. Marsh, Mr. Edward B. Martin, Mr. Marvin S. Mingledorff, Mrs. J. Ellery Murrhee, Mr. and Mrs. Henry J. Read, Mr. and Mrs. Frank Riess, Miss Paulinea Robillard, Mr. and Mrs. Henry J. Read, Mr. Richard R. Rotharmel, Miss Fannie Rayne Russ, Mr. J. Wm. Salisbury, Mr. and Mrs. Donald F. Schultz, Mrs. Margaret N. Sidney, Mr. Howard J. Smith, Mr. and Mrs. Breard Snellings, Miss Isabelle S. Snodgrass, Miss Grace A. Steckler, Mr. and Mrs. Walter Trautman, Mr. and Mrs. James F. Turnbull, Mr. Ellsworth O. Van Slate, Mr. Irwin E. Volker, Mr. and Mrs. James F. Turnbull, Mr. Ellsworth O. Van Slate, Mr. Irwin E. Volker, Mr. and Mrs. James F. Turnbull, Mr. and Mrs. Peter Wilbert, Mr. and Mrs. John G. Weinmann, Mr. J. Arthur White, Mr. and Mrs. Peter Wilbert, Mr. Manfred Willmer, Mr. and Mrs. John W. Wilson.

HOSPITALITY COMMITTEE: Mr. and Mrs. Joseph McCloskey, Co-chairmen; Mr. Allain C. Andry, III, Mr. Max Barnett, Jr., Mr. Edmond J. Bendernagel, Jr., Mr. Edward B. Benjamin, Jr., Mr. and Mrs. W. Mente Benjamin, Mr. Peter L. Bernard, Jr., Mrs. A. B. Bland, Mr. and Mrs. Thomas W. Born, Mr. Louis D. Brown, Mr. E. Philip Bultman, Jr., Mr. James N. Burlingame, Mrs. Clay Calhoun, Dr. Gerald M. Capers, Mr. and Mrs. Hodding Carter, Mr. A. Watson Chapman, Rev. Sherwood S. Clayton, Mr. Murray Cleveland, Dr. and Mrs. Harold Cummins, Mr. Arthur Q. Davis, Miss Kathryn Davis, Mr. and Mrs. Moise W. Dennery, Mr. Donald W. Doyle, Miss Adele Drouet, Mr. and Mrs. Tatham Eskrigge, Mr. Clifford Favrot, Mr. H. M. Favrot, Jr., Mr. Arthur Feitel, Mr. and Mrs. Darwin S. Fenner, Mr. Douglass Freret, Mr. Harry P. Gamble, Jr., Miss Barbara Gessner, Mr. Louis S. Goldstein, Dr. Joseph E. Gordon, Mr. Nicholas Gordon, Mr. and Mrs. Ken Gormin, Mr. M. Carter Hall, Jr., Mr. and Mrs. Paul Hogan, Jr., Mr. C. M. Horton, Mr. Adolph E. Jastram, Mr. Arthur L. Jung, Jr., Mrs. Reichard Kahle, Miss Susie B. Keane, Mr. Joseph L. Killeen, Mr. William C. Knight, Mr. Harvey C. Koch, Mr. John W. Lawrence, Mr. and Mrs. Robert C. Lynch, Mr. and Mrs. E. Patrick McCloskey, Mrs. Andrew McCollam, Mr. and Mrs. Edward A. McLellan, Mrs. John F. Manson, Mr. Ernest B. Mason, Dr. C. V. Menendez, Dr. Joseph C. Menendez, Dr. George W. Meyer, Mrs. R. King Milling, Mr. and Mrs. Lloyd Monroe, Col. James A. Moreau, Mr. and Mrs. Buford M. Myers, Jr., Mr. and Mrs. Waldemar S. Nelson, Mrs. Claudia Odom, Mrs. Lester J. Paltron, Mr. H. C. Parker, Jr., Mr. Jack Pizzano, Mr. Peter J. Pizzo, Jr., Mr. W. Shepard Pleasants, Jr., Mr. Robert G. Polack, Mrs. Robert Reynolds, Mrs. Wm. I. Ricciuti, Dr. Karlem Riess, Mr. and Mrs. George B. Riviere, Mr. Albert A. Robbert, Jr., Mr. and Mrs. Bohn C. Weed, Mr. Rudolph J. Weinmann, Mr. Millard D. White, Mr. Thomas C. Wicker, Jr., Mrs. Hollon H. Walshe, Dr. and Mrs. John C. Weed, Mr. Rudolph J. Weinmann, Mr. Millard D. White, Mr. Thomas C. Wicker, Jr.

REGISTRATION COMMITTEE: Mr. Robert E. Bermudez, Mrs. Lela M. Crawford, Mr. William Decker, Jr., Mr. and Mrs. Theodore Dennery, Miss Josie DiMaggio, Miss Lillie H. Nairne, Mrs. Mattie C. Tisdel, Mr. and Mrs. Robert Eskrigge Young.

ARRANGEMENT COMMITTEE: Mr. and Mrs. Frank Riess, Co-chairmen.

DECORATIONS COMMITTEE: Mrs. Lela M. Crawford, chairman; Mrs. Harold Curtis Ball, Mrs. Harry Barkering, Mrs. Eugene J. Bergeret, Miss Ellen Page Brydon, Mrs. Bernard Eble, Mrs. Florence P. Forio, Mrs. Carolyn Geier, Miss Janet E. Hooper, Mrs. Margaret P. Hutchinson.

Presented by THE TULANE ALUMNI ASSOCIATION

Place: Tulane University Center, Saturday, March 26, 1966

Registration: 11:30 a.m., Luncheon: 12:30 p.m.

Panel Sessions: 2:00 p.m. and 3:15 p.m.

Cost: Registration fee \$1.00 (No registration fee for

those who attend luncheon.) Luncheon \$2.00

MODERN DANCE RECITAL -- 1966

Newcomb College

DOXOLOGY	Jeanne-Nell Gement Kathleen Mc Hugh Susan Schwartz
A STUDY OF LEVEL	Robbie Hoffman
Accompaniment	Otto Henry
GAVOTTE 966	Intermediate Dance Class
RECIPROCITY	Monique De Labistide Frances Gamache
Accompaniment	Otto Henry
MAM® SELLE MARIE	Janice Michiels
Accompaniment	Mrs. Presti
CHESS GAME	Advanced Dance Class
Choreography Accompaniment	Frances Gamache Otto Henry

Special thanks to Mrs. Presti and Mr. Otto Henry for their wonderful assistance with our musical accompaniment.



THE TULANE UNIVERSITY THEATRE

Presents

Two Plays From

ROBERT LOWELL'S

THE OLD GLORY

Directed by ARTHUR WAGNER Production Designed by RICHARD KENT WILCOX
Costumes Designed by NEIL BIERBOWER
Technical Direction and Lighting by ROY H. LONGMIRE
Original Score by OTTO HENRY

MY KINSMAN, MAJOR MOLINEUX

Robin	Eddie Avery
Boy (his brother)	JAY LIEBMAN
	RICK HURST
1st Redcoat	DANIEL RUBENSTEIN
2nd Redcoat	MICHAEL BERGER
	Victor B. Miller
	F. John Fett
Tavern Keeper	MARGUS J. GRAPES
	SABIN EPSTEIN
	Rosary Hartel
	RICHARD RUSS
	PHILIP McCoy
Man	MILT OBERMAN
Watchman	Mort Potash
	Sydney James
	Francine Gindi, Sylvia Lackey, Pyramid
	SELLERS, ELLIOT JOFFE, TRIC SEHRT, MIKE DURST
	4 1 D 1 1 D D D .

TIME: Just before the American Revolution

PLACE: Boston

BENITO CERENO

Captain Amasa Delano WILLIAM WOLAK
John Perkins Pope Freeman
Don Benito Cereno Luis Q. Barroso
Babu Anthony Cebrun
Atufal HAROLD VANN
Francesco Paul Anthony Issa
American Sailors MIKE DURST, GUY BRUPBACHER, DANIEL RUBENSTEIN
Spanish Sailors DAVID BURKE, ELLIOT JOFFE, MORTON POTASH
Negro Slaves Fred Sampson Jr., Percy Spencer
CHANDLER DUNCAN, FLOYD JOHNSON, CHARLES
NIZALAK, ALPHONZO YATES, MICHAEL BUCKSELL,
CALVIN BLACK, BETTY ANN WHITE, ELAINE
CUNNINGHAM, GILBERT MATTHEWS, RICKEY POWELL

TIME: About 1800

PLACE: The Decks of the President Adams and the San Domingo

MY KINSMAN, MAJOR MOLINEUX and BENITO CERENO

in the Playhouse, November 30 - December and December 7-11

NOTES ON THE CURRENT PRODUCTION

These two history plays out of Robert Lowell's trilogy The Old Glory have a unique history of their own. Having been turned down by a number of commercial producers and the Lincoln Center Repertory Company, the plays were finally offered a production in 1964 by a new and unique theatre enterprise which was housed in a church in mid-town Manhattan and produced by the resident Episcopalian minister. Called the American Place Theatre, it had recently been formed with the express purpose of presenting plays of fledgling playwrights and, hopefully, the dramatic writings of distinguished authors in other forms of literature. Lowell's plays filled the American Place Theatre's initial bill admirably: three new plays by one of America's most distinguished poets, written in a charged and lucid language rarely found in the American theatre, and dealing with unconventional dramatic material. The third play of the trilogy, Endicott and the Red Cross, was dropped before opening night, but My Kinsman, Major Molineux and Benito Cereno were an immediate success and established the American Place Theatre as one of the most important experimental producing theatres in the country. Both plays are concerned with events out of the American past: My Kinsman, Major Molineux, based on the short story by Nathaniel Hawthorne, deals with the period of the American Revolution and Benito Cereno, based on the novella by Herman Melville, tells a story taken from the autobiographical writings of the actual Captain Amasa Delano. The semi-nightmare world of the Hawthorne short story is transformed by Lowell into a complete nightmare, while the traditional study of Good and Evil in the Melville novella is more specifically related in the play to contemporary tensions.

The second play on tonight's program could not have been accomplished without the enthusiastic cooperation of the Drama Department at Dillard University, the department's directors, Mr. Ted Gilliam and Mr. Joe Greenhoe, and the dozen or so students who made the long trip between Dillard and Tulane faithfully throughout the rehearsal period. To all of them we owe our thanks.

THE MAJOR SEASON

An engrossing and hard-hitting story of greed within a post-Civil War Southern family, Another Part of the Forest by Lillian Hellman, will be presented in the Arena February 15-19 and February 22-26. Henry IV, Part I, one of the most popular of Shakespeare's histories, will close the season on Apil 19-23 and April 26-30.

The Tulane



University Theatre

THE STAFF FOR THE TULANE UNIVERSITY THEATRE

Paul S. Hostetler	. Executive Director
Paul Antonie Distler	Director
MONROE LIPPMAN	Director
Arthur Wagner	Director
RICHARD KENT WILCOX	Designer
NEIL BIERBOWER	Designer
Roy H. Longmire	Technical Director
R. NEAL APPLEBY	Technical Assistant
Mike Crouch	Technical Assistant
JEFF JENKINS	Technical Assistant
CORA LEE LOGAN	Technical Assistant
DIANE LAIZER	Properties Assistant
CARROLL MACE	. Costume Assistant
E. Frederick Churchill	. Publicity Director
James A. Curtin	House Manager
RUTH WILSON	

THE STAFF FOR THIS PRODUCTION

Stage Manager	Gerald Hoke
Assistant Stage Manager	Robert Rines
Lighting	Thomas Maes, J. Strahs
Sound	Cora Lee Logan
Make-up Crew	Betsy Monroe, Lisa Kressman
Properties	
	WICK HOWARD, JAY LIEBMAN
Wardrobe	PAULA NEAL, SUE STEVENS
Set Construction	R. NEAL APPLEBY, MIKE CROUCH,
	JEFF JENKINS, CORA LEE LOGAN,
	DIANE LAIZER, ELLIOT JOFFE,
	TOM UNDERHILL

ACKNOWLEDGMENTS

Le Petit Theatre du Vieux Carre Navy R.O.T.C.



The Tulane University Theatre

Summer Theatre

July 5-9, 1967

presents

Friedrich Dürrenmatt's

THE PHYSICISTS

Directed by GERALD HOKE

Designed by R. NEAL APPLEBY

Lighting Designed by R. P. MOYER and L. J. DeCUIR

Electronic Score by OTTO HENRY

THE CHARACTERS

	D T
Irene Straub	
Inspector Richard Voss	Richard N. Russ
Marta Boll	Carole Cullum
Blocher	Bill Campbell
Guhl	
Herbert George Beutler (Newton)	
Fräulein Doktor Mathilde Von Zahnd	
Ernst Heinrich Ernesti (Einstein)	Donald Deagon
Frau Rose	Dorothy Connell
Oskar Rose	Tony Bultman
Adolph-Friedrich	Erik Lucas
Wilfried-Kaspar	
George-Lukas	
Johann Wilhelm Mobius	
Monika Stettler	Harriet McFaul
Uwe Sievers	Lloyd Pye
McArthur	Steve Gifford
Murillo	Jim Spring

SYNOPSIS OF THE SCENES

The play takes place in the drawing room of a villa belonging to the private sanatorium known as Les Cerisiers.



ACT ONE

An afternoon in November



intermission



ACT TWO An hour later

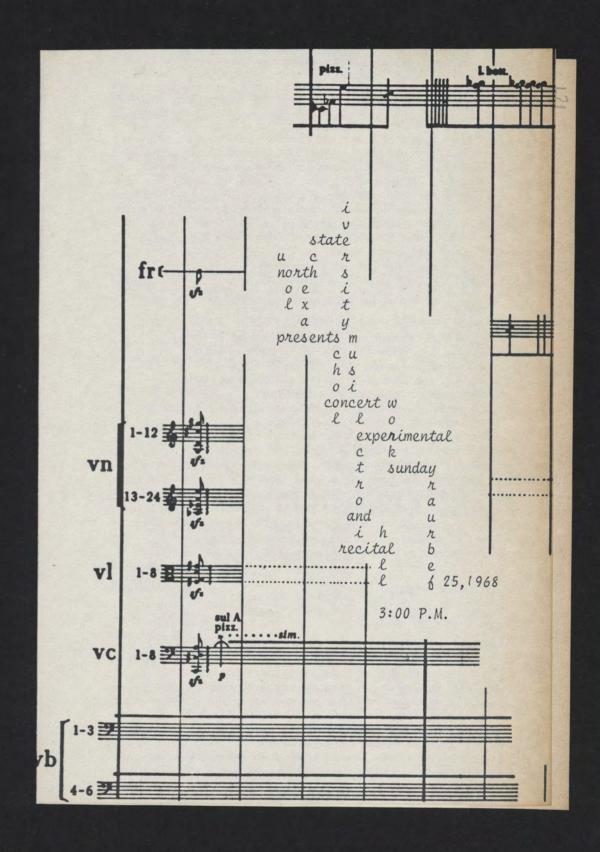
THE STAFF FOR THIS PRODUCTION

Technical Director F. John Fett
Stage Manager L. J. DeCuir
Assistant Stage Manager Paula Neal
Lighting R. P. Moyer
Sound Craig Maumus
Properties Cora Lee Logan, Molly Hopkins, Steve Gifford
Wardrobe Carroll Mace, Sherry DeMuth, Shelly Herman, Paula Neal
Script Craig Maumus
General Understudy George Spelvin

ACKNOWLEDGMENTS

Le Petit Theatre du Vieux Carre Susan O'Malley

Now the cities over which I ruled are dead, the Kingdom that was given unto my keeping is deserted; only a blue shimmering wilderness. And somewhere round a small, yellow, nameless star there circles, pointlessly, everlastingly, the radioactive earth.



PROGRAM

Intersections I (Ampex 351) for magnetic tape, 1967, with Intersections II (Filmstudy 1) for Super 8 mm film, 1968. Paul Epstein

Paul Epstein was born in Boston and educated at Brandeis University and the University of California at Berkeley. In 1962-63 he studied composition with Luciano Berio in Milan, Italy. He is now Assistant Professor of Music and Director of the Electronic Music Studio at Newcomb College of Tulane University.

Intersections I and II are the first of a projected series of pieces derived from a notion of process. The title has multiple implications: the intersection between film and tape, between the two tracks of tape, between subject and compositional operations (content and form) in both media, and the intersections of various processes within each medium.

Song for tenor voice and prepared tape Vernon Martin

Grant Williams Tenor

Oh, I have slipped the surly bonds of earth and danced the skies on laughter-silvered wings. Sunward I've climbed and joined the tumbling mirth of sun-split clouds and done a thousand things you have not dreamed of, wheeled and soared and swung here in the sunlit silence. Hovering there I've chased the shouting wind along and flung my eager craft through the footless halls of air. Up, up, the long delirious burning blue I've topped the windswept heights with easy grace where never lark nor even eagle flew. And while with silent lifting mind I've trod the high untrespassed sanctity of space, put out my hand and touched the face of God.

John G. Magee Royal Canadian Air Force Killed in training, Age 19

Arabic 6120 for IBM computer Loyd Lott

Arabic 1620 is the first computer composition from NTSU, and as far as we know, it is the first in the Southwest. The composition is the results of

research incorporating the Richard F. Smiley computer program.

Arabic 1620 consists of sounds generated entirely by computer and recorded on magnetic tape. Instead of hearing a prepared tape of this computer music, it is possible to transmit the computer's real-time sound directly to this concert hall from the Computer Center in the Business Building; however, regulations of the Federal Communications Commission forbid this.

The computer offers many possibilities which are not possible with human performers. For example, all of us understand a quarter note, a sixty-fourth note,

a thirty-second note, but what about a sixty-fifth note, an eleventh note, a ninety-ninth note? These can be performed by computer. Also, if we can have three, four, or five notes in one beat, why not have any number from one to twenty-four notes in one beat? This too can be accomplished with the computer. For more technical information, here are a few of the procedures used in writing for the IBM 1620 digital computer.

For every note of music, there are four figures typed on IBM cards which represent the sound. The first column is the octave column which specifies the octave by numbers (from 0 to 6); the second column is the note column which specifies the note within the octave by letter; the length of the note is specified by the last two columns (from 01 to 99). A note may be sharpened by substituting the letters J, K, L, M, N, O, and P (corresponding to the octave placement) in the octave column and putting the note letter in the note column (for example, middle C which is the beginning of the fourth octave is coded as 4C and if it is sharped, it is MC on the cards). For notes with flats, the same letters are substituted in the note column to represent A-, B-, C-, D-, F-, F-, or G-, flat, respectively. For example, a B-flat in the second octave is written as 2K. To fix the code for the entire note, we can have an eighth note G in the fifth octave which is written as 5G08.

The IBM cards, which contain the note information for the composition, are processed in the computer. An AM radio placed near the computer console monitors the sound when the computer starts playing. A tape recorder records the music from the computer, and the tape is modified in the NTSU Electronic Music Composition Laboratory by adding reverberation, modulations, and filtering for various tone colors. No notes are added in the Electronics Lab; they are generated solely by the 1620 computer.

Arabic 1620 is in ternary form with a short introduction. The A section consists of a theme based on a 12-tone row; the B section contains "events" of thematic material transposed, inverted, and in retrograde; the final A returns to the original theme of the composition.

Dancer Sandra Harris'
E-11 Merrill Ellis

The E-11 electronic performance instrument was built by Dr. Robert Moog especially for the North Texas Electronic Music Composition Lab for the purpose of investigating real-time performance techniques. Traditionally, electronic music has been prepared on very bulky and awkward configurations of instruments that cannot be moved from a lab. This small transistorized instrument is portable and can be moved to any location for performance. The objective of this piece is to reveal the musical possibilities inherent in live performance with electronic synthesized sound.

SHORT INTERMISSION

Midnight Special electronic music — Otto Henry film — Bill Smith

The title of this work is taken from an old blues tune ("Midnight special, shine your light on me") and explores both the visual and auditory ramifications of the subject—trains—although not necessarily on the same conceptual level.

The musical portion was derived from six basic sine-tone chords and developed

^{*} Miss Harris is the Modern Dance Instructor of the Physical Education Department, NTSU.



Newcomb College
Tulane University
New Orleans

Memorial Service

Harriott Sophie Newcomb

July 29, 1855 - December 16, 1870

Dixon Hall

Thursday Afternoon

April 21, 1966

One O'Clock

PROGRAM

DAVID RUSSELL DEENER, ACTING DEAN, NEWCOMB COLLEGE Presiding

Academic Procession - Salve Festa	Dies R. Vaughan Williams
Invocation	THE REVEREND W. DONALD GEORGE Chaplain, Chapel of the Holy Spirit

The Silver Swan	 Orlando Gibbons
My Heart to Thee Now Makes Its Plea	 Orlando di Lasso
Song from Ossian's Fingal	 Johannes Brahms

THE NEWCOMB CHORUS

James Ratcliff - Director

Horns - Claus Sadlier, Otto Henry

Piano - Sandra Goldstein

SCRIPTURE READING

Two movements from "The Lamentations of Jeremiah" Alberto Ginestera

- 1. Recordare Domine quid acciderit nobis
- 2. O vos omnes qui transitis per viam

TULANE - NEWCOMB A CAPPELLA CHOIR

John M. Kuypers — Director

BENEDICTION

Recessional - Cortege Joyeux G. F. McKay

IN MEMORIAM

Esther Finlay Harvey Newcomb, 1895 Emeritus Librarian April 16, 1966 Electronic Music Studio, Department of Music, Newcomb College
Tulane University, New Orleans, Louisiana

A PRELIMINARY CHECKLIST: BOOKS AND ARTICLES ON ELECTRONIC MUSIC Compiled by Otto W. Henry, Associate Director

Because of the limitations of time and the unavailability of over three-fourths of this material for checking, this initial attempt remains unannotated and lacking in bibliographical depth in certain respects. The style and form used here were dictated by the contents which were obtained mainly from the following indexes:

Applied Science and Technology Index
Essay and General Literature Index
Guide to the Musical Arts (1953-56)
Guide to the Performing Arts
International Index
Music Index
Reader's Guide to Periodical Literature

The entries here are listed alphabetically by author rather than divided into subject headings. Certain variations and ommisions are caused by the original listings which vary in detail from index to index. Many of the articles listed under "anonymous" do have authors listed in the periodicals concerned, as well as titles. This is a reflection of the Guide to the Performing Arts' maddening habit of listing subject content rather than bibliographical information. We chose to issue this listing in its present form in hopes that it would nevertheless prove useful to research in this area. Some of the entries will be found to be mere notices of an event and perhaps of little worth except to persons like myself who are attempting to document certain phases of this movement.

Grateful acknowledgement is made here to Ann Basart, Ray Wilding-White, LeJaren Hiller, and others from whose articles and reports we have culled a few extra entries not mentioned in the above indexes.

ECU Now Has Electronic Music Studio

By JERRY RAYNOR Reflector Staff Writer

Without fanfare, East Carolina University has established an Electronic Music Studio. This is one of those seemingly routine developments which may well presage an influential trend in the musical role of the university in the immediate future.

As the first Electronic Music Studio in the eastern part of North Carolina, it brings to easteners their first concrete, continuing contact with such music, and will, of course, be of great interest to young musicians training at the university.

Otto W. Henry, a young music professor on the faculty of Tulane University in Louisiana, in 1968 was asked to come to Greenville to establish the Electronic Music Studio at ECU.

Henry now serves as an assistant professor of musicology and also as director of the newly established electronic studio.

When Henry first arrived at ECU, his first task was to build an acceptable console to produce electronic sounds.

"Based on knowledge gained from earlier experiments, both at Tulane and for my own personal workshop, I built a complete console here," Henry explained.

"Some of the individual components which make up this console include pulse generators, mixers, filters, ring modulators, vibrato units, amplifiers and other sound and sound mixing devices. These units are all tied into a patch panel.

"The circuit connections are made in series or in parallel," he further pointed out.

His home-made console looks more like an elaborate device for conducting an outer-space flight then an instrument to shape music, but he showed how easily it can be made to function with a few knowledgeable manipulations and placement of patch cords.

"Our next step was procuring a commercial console," Henry continued. "This was made possible by Title VI grant funds. We purchased our Moog Synthesizer, which is a sophisticated console.

The Moog Synthesizer is the creation of Dr. Robert A. Moog. "Dr. Moog has a doctorate in electronic engineering," Henry stated. "Since 1957 he has been designing instruments for electronic music, an integrated console. The Moog Synthesizer is his major product. One of the beauties of it is that it eliminates the need to splice tape, which is a torturous process. It also gives you more freedom."

The physical set up at ECU is a studio in three separate parts. "One is my studio, the other is the Moog Studio, and then there is the tape studio," Henry pointed out. "The three together constitute the ECU Electronic Music Studio."

Already, courses in electronic music for ECU students are underway. "This quarter we are teaching courses in electronic music history," Henry remarked. "In the spring quarter we will begin offering courses in composition of electronic music."

Like the instruments for creating the new music, the scores too have a new look. Instead of the conventional composition sheets, electronic music is composed using sheets of patching diagrams with

notations shown by drawing in the connections.

One part of the Moog Synthesizer has appearance of a conventional instrument. This is the keyboard controller,

A native of Asheville, Henry is enthusiastic about the future of electronic music as a new field in the modern fast-paced growth of American culture.

"In effect, it is a brand new medium," he states. "It has been in existence only about 20 years. Electronic music is becoming increasingly important, to the point that planners at ECU felt it ought to have an electronic music studio as part of the music program here."

He notes that "every progressive major university with a music department has such a studio, or is taking steps to get one."

ECU is the fourth North Carolina university to have an electronic music studio. "The University of North Carolina at Greensboro was the first to get theirs," Henry remarked, "and Chapel Hill and Duke both have one. However, ours at ECU is the largest and most complete of the four."

One of the exciting aspects of this field of music is that it is still in its stage of infancy. As a consequence, a serious experimenter in electronic music in in effect a contemporary pioneer in a field which promises great discoveries and breakthroughs in the near future.

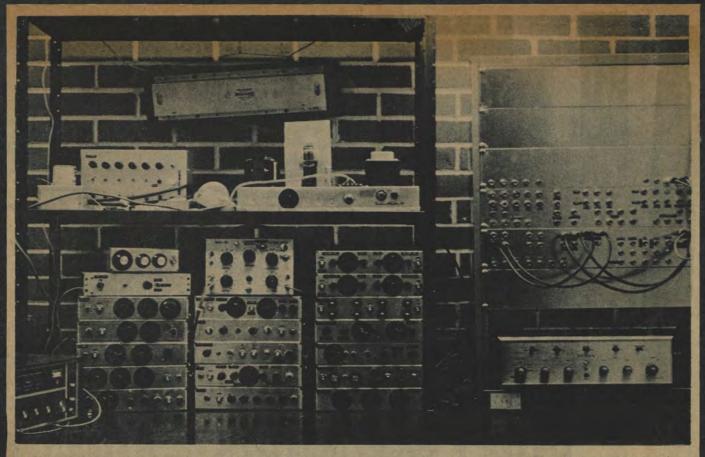
"It involves a willingness on the part of a student, and especially a composer, to work hard, to try one thing after another, and to be receptive to new thoughts and approaches," Henry commented. "Composers have a meager amount of published material or established theory to build on, and must arrive at theory and practical results on the basis of intuition and long dedicated hours of experimentation," is the way in which Henry described the path of progress in this music.

"I'm like so many people in this field of music," Henry says. "I'm not a trained electronics man. I managed, however, to learn to read schematic diagrams, and I've found out how useful a few simple tools, especially a screw driver, can be."

Henry revealed that his first real interest in electronic music goes back to about ten years ago. "That was when I was first exposed to the 'musique concrete' of the French composer Pierre Schaeffer, an early composers of electronic music. I was also fascinated by work done by a German composer, Oscar Sola. In German electronic music is called 'electronisher musik'."

Perhaps Henry's earlier training in the specialized field of non-Western music influenced his receptivity to the new sound in music. 'I'm a specialist in African, Arabian, and Asian music, with emphasis on the African field," Henry noted.

Henry indicates that the range of sounds possible with electronic music is almost endless. "In conventional music you depend primarily on rhythm, tempo and melody for your structure. In electronic music, you have a wide range of sounds which can be created through the more accoustical elements of pitch, intensity, timbre and duration."



a variety of electronic components — pulse, generators, mixers,

Continuing his explanations, think in terms of melody, but of shapes and contours of music. By using the various electronic components in various comtensity, timbre and duration, a composer can shape sounds as he wishes, but it must be done well.

"Therefore, it takes new concepts of thinking about music as well as new methods to apply," he stated.

Henry admits that it is quite possible "to imitate the sounds of conventional instruments with the electronic components."

One of the side effects of the paucity of published materials on electronic music is the opportunity it provides people in this field to work in close relationship with others. Exchanging data and ideas gained from "painstaking, sometimes torturous work" - as Henry refers to it, "is one means of broadening each other's knowledge.'

A good example of this willingness to share with others the fruit of discovery is a recent report Henry made to Dr. Gertrud Marbach, who is setting up an electronic music project in Weihergarten, Germany, Dr. Marbach had written earlier. asking Henry to furnish information.

Among statements and ideas Henry remarked: "You don't expressed by Henry in the report

-"By modifying the values of certain components I have increased the usefullness of some binations based on pitch, in- of these instruments as producers of electronic music. -On plans for students:

> "beginners learn the classical studio technique, advance to the use of my instrument system and then to the Moog Synthesizer . . . the student also learns to trace short-circuits, to make simple repairs and to solder patch cords and line connections.

-"I do not hesitate to recommend to the young composer that he persist as I have in a fundamentally experimental attitude towards the composition of electronic music.

-"Above all else, studios today and the people who administer and use them must avoid complacency and dogma. The intuitive knowledge I have gained from constructing my own instruments had had a profound and beneficial effect on my composition . . . I encourage . students to acquire not only a knowledge of the use of elecrtonic instruments, but also an understnading of their function.

-"Personally, I conceive my music in terms of the function of my instruments.

HOME MADE CONSOLE ... at ECU was built by Otto Henry using filters, ring modulators, vibrato units and other units to create a workable console.

> -"Whenever I feel I have exhausted the possibilities of an instrument I have constructed, I do not hesitate to disassemble it and re-use the parts in other projects.

> -"I have come to depend on the sustained reactions of complex circuits which produce continuous events that can be shaped and controlled manually.

> -"Along with many others, I feel that live performance will eventually supersede tape music as the proper equipment is developed."

> These are general ideas expressed in addition to descriptions of technical equipment and its assembly and operation.

And, ending his ideas of experimentation and theory contained in the report, he states: "I see the possibilities of a stylistic unity in which the objectionable contrasts of electronic style and musical instrument style can be avoided."

Henry realizes that much of the objection to "electronic music" on the part of the average uninitiated listener is due to unfamiliarity of what this music really sounds like. "It has always been this way, with anything new," he commented. "It takes time for people to become accustomed to new ideas, new concepts, new sights and sounds.'

The fact that electronic music is still relatively unknown to many music lovers does not mean it is without its devotees. This was proven in a late January concert Henry gave at ECU's Recital Hall which was a very well attended one. . .not only by younger music lovers, but with a good showing of older

In this concert, Henry, with two assistants, featured some of the compositions of musicians who are beginning to be well known for their works, as well as some of his own, such as "Liberty Bell III."

The completion of the ECU Electronic Music Studio; enrollment of students in courses designed for study in this field; and a successful concert all point to the fact that - in Greenville at least - electronic music is indeed becoming a form of music people are beginning to listen to.

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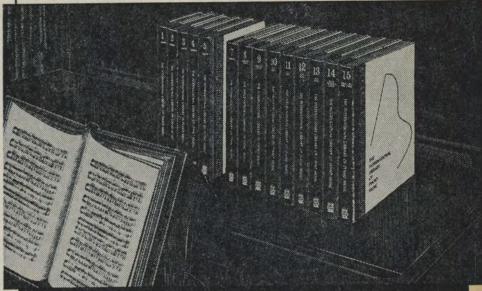
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NEW ORLEANS

February 11-14, 1968

TEMA CON VARIAZIONI Tchaikovsky
(FROM TRIO, OPUS 50 IN A MINOR)

Festival Arts Trio of L.S.U.

Jonathan Sack, piano Dino Constantinides, violin Thaddeus Brys, cello

3:30- 3:45 pm COFFEE

Lounge, Dixon Hall

3:45- 4:30 pm GENERAL SESSION

Chairman: Walter Jenkins, Theory Section

3:45- 4:30 pm Program of Electronic Music Auditorium, Dixon Hall

Paul Epstein and Otto Henry
Tulane University Electronic Music Laboratory

New Orleans

8:30 pm PIANO RECITAL

Auditorium, Dixon Hall

SYLVIA ZAREMBA

Newcomb College New Orleans

Six Variations, K. 398 Mozart on "Salve tu Domine" by Paisiello

Romanze, Op. 118 Brahms

Intermezzo, Op. 118 Brahms

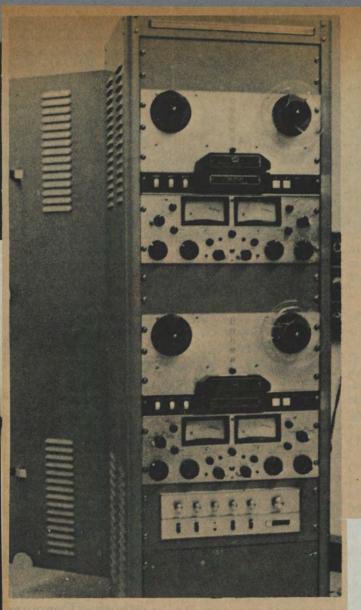
Gaspard de la Nuit Ravel

Ondine

Le Gibet

Scarbo

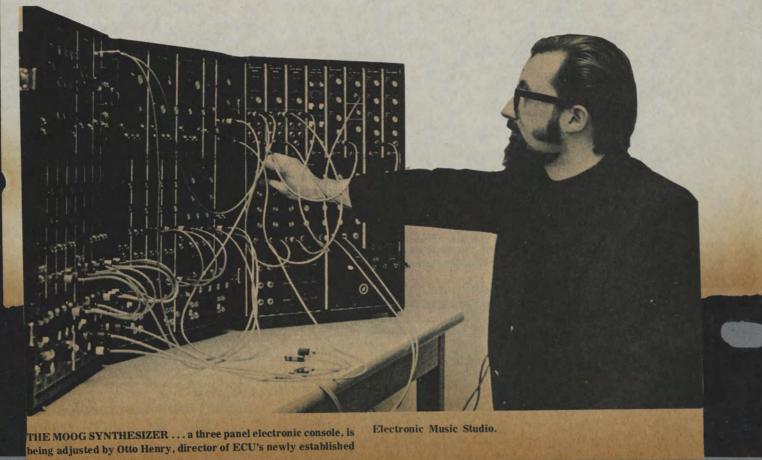
INTERMISSION



CROWN TAPE DECKS . . . are used to record recitals and for certain stages in electronic music composition.



Text And Photographs By Jerry Raynor





(Staff Photo by Ross Mann)

DR. OTTO HENRY of East Carolina's School of Music discusses the Music Department with two members of the Southern Association of Colleges and Schools, E W Doty (center) of the University of Texas, and Leslee Wyatt (right), of the University of Texas at

Austin. SACS representatives have been touring 'the campus since Sunday, checking on facilities for ECU's accredidation. A team from SACS visits the campus every ten years to study the classes and programs being offered.



QUARTET HONORED — East Carolina University artist-in-residence, Ed Reep and faulty film makers Dr. Robert Rasch, Henry Stindt and music composer Dr. Otto Henry were honored at a reception Wednesday in Men-

denhall Student Center following the premiere showing of "The Content of Watercolor," a film about Reep's work. Left to right are: Rasch, Reep, Henry and Stindt. (ECU News Bureau photo)



SCHOOL OF MUSIC

PRESENTS

The Symphonic Band

SPRING CONCERT

PAUL KOSOWER, Cello
JAMES HOULIK, Saxophone

PROGRAM

Variants on a Mediaeval Tune

Norman Dello Joio

Ritmo Jondo Bulerias Saeta

Carlos Surinach

Four Pieces for Cello and Wind Ensemble (1961)
Andante Maestoso
Moderato Lirico
Prestissimo
Lento Calmato

Garrotin

Gregory Kosteck

Mr. Kosower, Soloist

INTERMISSION

Star-Edge for Alto Saxophone and Band Mr. Houlik, Soloist

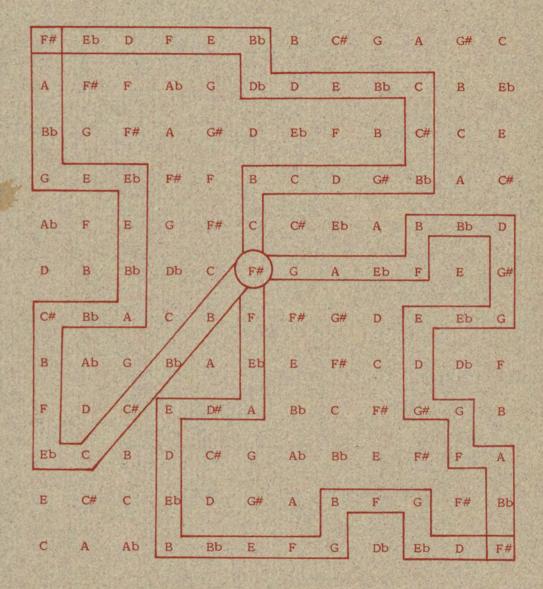
Warren Benson

Gloria Mundi for Band and Tape
(First Performance)
Conducted by the Composer

Otto Henry

FRIDAY, APRIL 25, 1969 - 8:15 P. M.

2nd Festival of Contemporary Arts



Atlantic Christian College February 19-March 22, 1969 Wilson, N. C.

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Guest Artists

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BUNYAN WEBB, Guitarist, North Carolina State University

WILLIAM YOUHASS, Percussionist, Memphis State University

FATHER IAN AND CAROLINE MITCHELL, Author of "American Folk Mass"

FESTIVAL COMMITTEE

Arthur D. Wenger, President, Atlantic Christian College Lewis Swindell, Dean, Atlantic Christian College William Duckworth, Festival Chairman

J. Ross Albert Mildred Hartsock
Russell Arnold Thomas Marshall
James Cobb Milton Rogerson
Paul Crouch

The cover design is the score to PITCH CITY by William Duckworth

ELECTRONIC MUSIC

Abgesang (1967)

Otto Laske

Lucifer (1964)

Otto Henry

Pere Facts from "Urboui" (1968)

David Rosenboom

Presentation of 1969 Student Composition Award

Dr. James Cobb, Chairman, A.C.C. Department of Music

Road Rock (movie and tape) (1967)

Gilbert Trythall

5 March 1969 Hackney Music Building 8:15 p.m.

CONCERT

FATHER IVAN AND CAROLINE MITCHELL

Father Mitchell, a guitar-playing Episcopal priest showed an interest and talent in composition while still a young man. After ordination and marriage to Caroline, the Mitchell's moved to St. Christophers Mission on the Navajo Indian Reservation in Utah. There they developed a working knowledge of the language and they lived and worked with the people on the reservation.

It was here he composed the AMERICAN FOLK MASS, a major work for guitar, bass, banjos and chorus. The Mass, believed to be the first work of its kind, has gained him an international reputation and has been produced and performed in many major cities. It so impressed the late Joseph Cardinal Ritter of St. Louis that he commissioned the Episcopal priest to render the Roman Catholic English Language Mass into the folk idiom.

The Mitchell's appearances have included such diverse places as The Statler-Hilton in Denver, The Muelbach in Kansas City, Eleventh Hour in Indianapolis, Improvisation Club in New York and on the Johnny Carson TONIGHT show.

18 March 1969 Wilson Gym 11:00 a.m. EAST CAROLINA UNIVERSITY CONTEMPORARY ARTS FESTIVAL TUESDAY, 22 APRIL 1969 SCHOOL OF MUSIC RECITAL HALL 3:00 P.M.

THE MUSIC OF OTTO HENRY

Compositions in the Electronic Idiom

Four Landscapes from H.G. Wells [1964]

The Crystal Egg

A Dream of Armageddon

The Valley of Spiders

The Time Machine

Lucifer [1964] performed with color organs

The Sears Box [1967], for amplified soprano

Grave
Invention on a 60 Hz.Hum [I]
Con amore [Iullaby]
Invention on Delayed Playback [canon]
Con fuoco
Invention on a Hum [II] [arioso]
Amabile
Patricia Hiss, soprano



An informal discussion follows the above program. Acknowledgement is made for technical assistance by Henry Ross [lights] and James Stockner [audio].

EAST CAROLINA UNIVERSITY SCHOOL OF MUSIC presents in

FACULTY RECITAL

Otto Henry - Electronic Music

assisted by
THE EAST CAROLINA UNIVERSITY
PERCUSSION ENSEMBLE, HAROLD JONES, Director

PHOENIX, BURNING (1969)
ANGELIC CONCERT (1965)
BEETHOVEN'S FIFTH (1969)
INTERMISSION
SEASCAPE (1969), for Moog Electronic Music Synthesizer 6:57
LIBERTY BELL (1969), for 13 percussionists and Moog Electronic Music Synthesizer
The East Carolina University Percussion Ensemble, Harold Jones, Director

THE MOOG SYNTHESIZER: an informal demonstration of this instrument will be

given by Mr. Henry at the conclusion of the concert.

THURSDAY, JANUARY 22 8:15 P. M. SCHOOL OF MUSIC RECITAL HALL

EAST CAROLINA UNIVERSITY SCHOOL OF MUSIC

Presents In

FACULTY RECITAL

OTTO HENRY

Electronic Music for the Moog Synthesizer

1.	Overture to The Good Woman of Setzuan (Bertolt Brecht)	3:11
2.	Through a Glass, Darkly	10:15
3.	Across the River (performed on the Moog Synthesizer)	ca. 10:00
	INTERMISSION	
4.	Shamen	9:15
5.	If Winter Comes	20:44

Thursday, September 30, 1971 8:15 P.M. Fletcher Music Center Recital Hall

All compositions on this program were composed and realized on the Moog Electronic Music Synthesizer during 1971 in the East Carolina University Electronic Music Studio.

EAST CAROLINA UNIVERSITY SCHOOL OF MUSIC

Presents in Faculty Recital

OTTO HENRY ELECTRONIC MUSIC

 Midnight Special (1966)
 9:29

 Pericles (1966)
 11:40

 Intermittencies (1969)
 11:20

INTERMISSION

East is East (1972), for Moog Synthesizer ca. 10:00 Symphony No. V, for Magnetic Tape (1966) 18:20

> Wednesday, March 15, 1972 8:15 P.M. School of Music Recital Hall

GREENVILLE, NORTH CAROLINA 27834

OFFICE OF THE CHANCELLOR

March 24, 1976

Dr. Otto Henry School of Music East Carolina University

Dear Dr. Henry:

Dean Pittman has been boasting of your success in the competition of the League of Composers-International Society for Contemporary Music and I want to offer my personal congratulations on your accomplishment.

The entire campus community acquires distinction from achievements such as yours and we are grateful to you for your professional dedication.

Sincerely,

Leo W. Jenkins

LWJ:rf

GREENVILLE, NORTH CAROLINA 27834

OFFICE OF THE CHANCELLOR

November 30, 1976

Dr. Otto Henry School of Music East Carolina University

Dear Dr. Henry:

Dean Pittman has informed me that your composition Sanctus was one of the winners of the Hinshaw Publication Award for the Mars Hill Choral Series.

Please accept my congratulations for your success in this competition. The reputation of the School of Music and indeed the university is enhanced by activities such as yours and I am personally grateful to you for it.

Best wishes for your continued success.

Sincerely,

Leo W. Jenkins

LWJ:rf

GREENVILLE, NORTH CAROLINA 27834

OFFICE OF THE CHANCELLOR

May 13, 1977

Dr. Otto Henry
School of Music
East Carolina University
Greenville, North Carolina 27834

Dear Dr. Henry:

Dr. Pittman has sent your recording Between the Sound and the Sea and I very much appreciate the gift.

The fine work that you have done is particularly appropriate to the regional role of East Carolina University. I wish to congratulate you for bringing your high competence to a study of folk music in this area.

I have enjoyed listening to the recording and look forward to playing it frequently for interested visitors to my home.

Sincerely,

Leo W. Jenkins Chancellor

/dvh

GREENVILLE, NORTH CAROLINA 27834

OFFICE OF THE CHANCELLOR

December 6, 1977

Dr. Otto Henry School of Music East Carolina University

Dear Dr. Henry:

I was pleased to learn that you received high recognition by the North Carolina Federation of Music Clubs, for outstanding composition.

Your achievement reflects great credit on the School of Music and the University. You have my appreciation and best wishes for continued success.

Sincerely,

Leo W. Jenkins

LWJ/sb

cc: Dean Everett Pittman

RESEARCH PROJECT: MUSICOLOGICAL RESOURCES IN MALTA SUBMITTED TO THE RESEARCH COUNCIL, EAST CAROLINA UNIVERSITY APRIL 4, 1972 OTTO W. HENRY ASST. PROF. OF MUSIC I. Need. Because of my background in musicology I have been invited to participate in a field research project by two prominent ethnomusicologists, Dr. Norma McLeod of Tulane University, and Dr. Marcia Herndon of the University of Texas at Austin. Dr. McLeod and Dr. Herndon have been engaged in a survey of the music of Malta. Their preliminary findings have uncovered a large body of manuscripts in the archives and music collections of Malta which may be of considerable musicological importance. Although certain aspects of Maltese culture, such as religion, politics, economics and society have been dealt with thoroughly, the music of Malta has been completely neglected by trained scholars. Because of its central location, its role as a cultural melting pot and its vast time depth of over a thousand years of recorded history, Malta should prove to be a treasure house of missing and undiscovered works. II. Research Design. The proposed research will be conducted in Malta over a twomonth period, from May 20 to August 2. Three stages can be identified: A. Preliminary: First of all, it will be necessary to establish personal contacts and working relationships with authorities and custodians who control access to the music collections and archives. Introductions and proper contacts have already been assured by the initial work of Dr. McLeod and Dr. Herndon. B. General Survey of Available Collections: The major objective here is to evaluate the scope, time depth and general value of the music available. Besides the archives of the Royal University of Malta, it will be important to locate and search through the music collections of the major churches, fraternal organizations and societies.



ETHNOMUSICOLOGY, INC.

Otto W. Henry School of Music East Carolina University Greenville, N.C. 27834

Dear Otto,

It is very late, but I am still mindful of the fine job you did on the Book and Record Exhibit at the SEM meeting in Toronto, and want to thank you personally for it. You had more complications to cope with than anyone before you, and yet the results were magnificent. I saw a lucky student, out of the corner of my eye, who was just sitting there with earphones on listening to records. I wish I had had time to do that. What a good assortment of records you collected for him to hear! I thought the books were very well selected too.

Thank you for your patience with me, with Kolinski, and with the Canadian customs. And if you can write up something to give to next year's exhibit maker, it would be much appreciated.

With best regards, and all good wishes for the New Year,

Sincerely,

3arbara

Barbara Krader 1 Berlin (West) 45 Adolf-Martens-Str. 10

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January 24, 1973

EAST CAROLINA UNIVERSITY MAGAZINE FOR ALUMNI AND FRIENDS VOLUME V, NUMBER ONE, 1972

ETHNOMUSICOLOGY

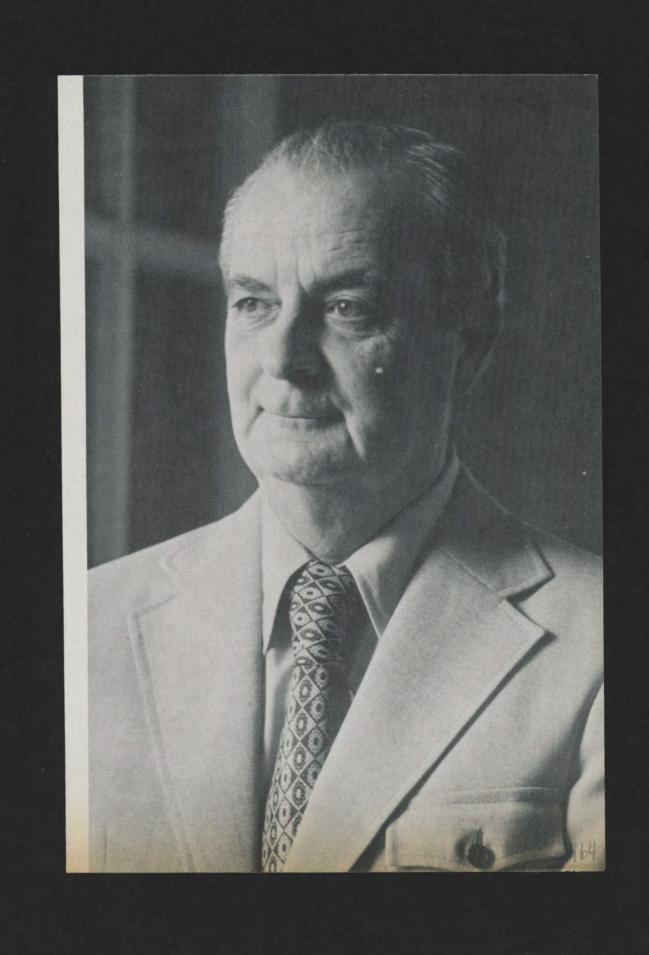
Ethnomusicology is a comparatively recent discipline, but one which has advanced rapidly in scope and significance in the past twenty years. Ethnomusicology attempts to uncover and correlate relationships between music and musical behavior on a world-wide basis. Therefore, an ethnomusicologist is a product of an interdisciplinary training which combines a study of Western and non-Western music with the study of anthropology, sociology, linguistics, psychology and other pertinent areas. He must deal not only with the theoretical and acoustical properties of music, but also with the physical and verbal behavior of musicians and listeners as well as the cultural values which shape and reinforce the functions of music in society.

The ultimate goal of ethnomusicological studies is to bring about a better understanding of mankind through his music. Music, like language, is a universal phenomenon. People all over the world practice some form of music, whatever their technological or economic level might be. While the understanding or enjoyment of music is usually not cross-cultural due to ethnic or other dissimilarities, the role and function of music within each individual culture tends to extend across cultural and social institutions. An ethnomusicological investigation of almost any people, for example, would have to become involved with religion, politics, economics, education and kinship because these factors always find some manner of expression and representation in song, dance or instrumental music.

At East Carolina University, a program of studies leading to a Master of Arts in Ethnomusicology was approved in the Fall of 1970. The present program was designed not only to train ethnomusicologists. but also to broaden the musical experience of performers and music educators by exposing them to the alternate realities of non-Western music and culture. The program consists of three area survey courses (Euro-American music. African music, and the music of Asia and the Orient), an introduction to ethnomusicology, and an advanced seminar in theory and method. In addition, a comprehensive survey course, Music of the World's Peoples, is offered at the freshman level as a general service course. Courses in ethnomusicology are cross-listed with anthropology courses in the school catalog, and because of the special relationship between the two disciplines. ethnomusicology majors must complete at least twelve hours of anthropological studies before beginning work on a thesis.

The interdisciplinary nature of ethnomusicological studies is also illustrated by the variety of students who enroll in the courses. The program serves anthropologists, sociologists, psychologists, linguists and, in fact, anyone whose particular interest or speciality happens to intersect one of the many cultural or scientific viewpoints from which music may be studied.

—Dr. Otto W. Henry School of Music



EAST CAROLINA UNIVERSITY MAGAZINE FOR ALUMNI AND FRIENDS VOLUME VI, NUMBER TWO, 1973

MUSIC AND THE NEW TECHNOLOGY

Otto W. Henry Composer who has specialized in electronic music. He is on the faculty of East Carolina University, where he presides over a Moog Synthesizer and related activities.

AND-THE WEW-TECHNOLOGY

The communications explosion has produced an immediate and obvious effect upon the creation, transmission, reception and interpretation of the aesthetic experience. The relationship between technology and music is so close today that any advance in technological design or instrumentation results in a corresponding expansion of concepts and resources in music. However, music is also a product of the society in which it exists, and the changes wrought by technology upon modern society will also effectively determine the course and expressive content of the music. I would like to relate some recent developments in society and music to the expansion of communication and technology in this country.

For all practical purposes, culture in America has been dominated by urban monopolies which perpetuate a basically European concept of social hierarchies, each with its special category of music, such as "classic," "popular" or "folk." The expansion of communication, transportation and mass production and a growing dissatisfaction with urban values have begun to work towards a decentralization of commercial and cultural monopolies and towards a dissolution of conventional urban-rural relationships, now that the necessity of living or working in or near a large city has been eliminated. Traditional European concepts of urban and rural society are undergoing a process of re-evaluation and a new ethnic consciousness, distinctly American and uniquely

fitted to our own traditions and goals, can be seen arising from the turmoil of the past decade. The technological explosion, by its variety and sheer quantity, has provided the means by which the arts can escape the consequences of urban monopolies and outmoded European concepts of culture. New regional and local opportunities have been created by the proliferation of independent radio and TV stations, by the increase of local sound recording studios with their own labels and systems of distribution, and by the ubiquitous electronic music studio with its new potential for massed electronic sound and live performance.

United by the common element of electronic technology and a mutual desire to escape from conventional European molds and categories, popular and "serious" composers and performers are coming closer together than ever before. The recording and broadcasting monopolies and the closed, impenetrable concert halls which encouraged and upheld the distinctions between types of music can now be bypassed. In essence, half a century of trying to extend European concepts of music by counting pitches or by going back to Bach, or by squeezing American music into the conventions of European harmony and rhythm in a vain effort to gain admission to the urban studio and concert halls, has now come to an end. Contemporary musicians are finding it more necessary, convenient and meaningful to create their own media from the available technological resources and to mold their own expression according to newer, more relevant 306 values.

As the distinctions between different categories of music diminish, the European conventions which assign different roles to composers. arrangers and performers also come into question, for these specialties were based on separate abilities to write and interpret symbols for sound drawn on paper. Paper is not very useful anymore. The ability of magnetic tape to store and transmit sound and the the propensity of aleatoric and electronic music for textures and sonorities that defy description have practically eliminated the usefulness of music notation and have made it necessary for the composer to become his own performer and the performer his own composer. Thus a new oral tradition, living and alive, is being fashioned by electronic technology and its effects on society.

In short, the expansion of technology has brought about a new freedom and a new independence for the expression and communication of music. It remains to point out that a new responsibility is also called for, a responsibility to be shared by both the communications media and the musician. By responsibility, I do not mean slipping Beethoven's Ninth or Switched-on Bach in between the top forty. Responsibility means to be aware of one's contemporaries, to open up to Rock and Bluegrass, to electronic and aleatoric music, to let us all in together, while there is room and opportunity.

VISUAL ARTS FORUM. Dr. Otto Henri School of Music East Carolina Univ. Greenville, N.C. 27834 Dear Dr. Henri: On behalf of the Visual Arts Rethank you for your electronic muswas enlightening to us all. Hope to hear you perform again sometin cp:dm

April 26, 1977

On behalf of the Visual Arts Forum we would like to thank you for your electronic music presentation. It was enlightening to us all. Hopefully we will be able to hear you perform again sometime in the future.

Sincerely.

President

PROJECT: FOLK MUSIC OF THE OUTER BANKS; CONTINUED RESEARCH, RECORDING, DOCUMENTATION.

Otto W. Henry Karen G. Helms

I. Background of the study.

For the past two summers, Karen Helms and I have been engaged in a long-range project to study, collect, and record the folk music of Ocracoke and the Outer Banks. Ms. Helms is Artist in Residence at Richmond Technical Institute in Hamlet, N.C. She completed her Master's degree in 1973 at East Carolina University in Ethnomusicology. The current project is an extension of work done on her Master's thesis on the music of Ocracoke.

The music of the Outer Banks has always been overshadowed by the scenic attractions and the interesting geological and environment features. Little attention has been paid to the permanent residents, whose culture and society tend to be hidden by the annual influx of tourists and by the tourist industry and National Park Service facilities which extend the entire length of the islands.

It has been difficult but rewarding to penetrate this exterior facade and work with the people themselves. Last summer, Ms. Helms and I succeeded in gathering enough high-fidelity tape recordings to put together a record soon to be released by Rounder Records of Amherst, Mass. Our itinerary stretched from Ocracoke to Norfolk, Va., and consumed a week and several hundred dollars of our own money. Although some funds will be forthcoming from the recording, most of the royalties will go to the informants and we do not feel we can soon afford another such trip unless funding is located.

Meanwhile, the traditional music of the Outer Banks is evaporating as the older residents pass away. One of our best informants perished in an automobile accident just last month. There is an urgency in this matter, for the traditions are not being passed on and it is frustrating to watch the last remnants of the culture wash away like the sand dunes.

II. Objectives.

Much remains to be done. There are many informants who have moved away from the Outer Banks and are scattered along the Coastal Plains from Wilmington to Baltimore who need to be contacted. Ms. Helms and I would like to take three weeks in July-August for an extended field trip to the Outer Banks and Coastal Plains in order to contact these informants and to explore some new opportunities to record and document several categories we have not been able to cover before, particularly children's music and instrumental dance music.

Please post

ELECTRONIC MUSIC SYMPOSIUM APRIL 22 & 23

GALLERY

featuring works of Conrad Cummings
Jon Dattorro
Don Dailey

Brian Fennelly Gerald Frohmader Ulf Grahn Virginia Hageman Otto Henry

Anson Kenney Wayne Slaws Johnathan Kramer Scott Wyatt

Arthur Krieger
Roger Luther
Ladislav Medved
Larry Nelson
Alwin Nikolai
Frank Roloney
Andrew Rudin
Leon Silvan
Wayne Slawson
Scott Wyatt

you are invited to listen to works in the Gallery at any time

during the exhibit hours.

April 22 - 10:00 am to 5:00 pm

April 23 - noon to 7;00 pm

COLLEGE OF THE PERFORMING ARTS

250 SOUTH BROAD STREET, PHILADELPHIA, PENNSYLVANIA 19102

Evenings for Electronic Music

EVENINGS FOR ELECTRONIC MUSIC number 3 in a series of 5 concerts

MUSIC AND MEDIA: INTER-RELATING ELECTRONIC MUSIC WITH DANCE, FILM, THEATRE, & PHOTOGRAPHY

A panel will discuss methods of integrating music into collaborative structures, advantages and disadvantages of electronic music in mixed-media events, and special esthetics of inter-relationship in the arts. Panel members will include Tom Porett, award-winning photographer, media artist, and Phila. Col. of Art faculty member, Dorothy Rabensteiner Zang, composer and choreographer, Carlos Rausch, composer and former conductor of the Royal Winnipeg Ballet, and Andrew Rudin, composer of music for Fellini: Satyricon, Pennsylvania Ballet, and Alwin Nikolais Dance Theatre.

> Questions from the audience will be invited and Raphael Dannat will perform Mr. Rausch*s Para Gerrardo for flute and tape. Compositions by Porett and Rabensteiner Zang will also be heard The final installment of Otto Henry's Zen parables, The Gateless Gate, will open our program.

Coffee will be served. Admission is free.

The program featuring Larry Nelson of West Chester State has been rescheduled for March 6, 1978.

Composers are invited to submit tapes for consideration and -inclusion on our Feb. 6 and March 6 Evenings.

Dec. 20 is the deadline for submission of entries for our Symposium On Electronic Music to be held on April 19-20. Entry blanks can be obtained by writing to Andrew Rudin, PCPA, 250 So. Broad St., Phila., Penna. 19102

room 604

COLLEGE OF THE PERFORMING ARTS

ALMOST FREE CONCERTS

PCPA SHUBERT THEATRE



Otto Heary

East Carolina University

Music Dept.

P.O. Bry 2517

Greenville, N.C. 27834

PHILADELPHIA

COLLEGE OF THE PERFORMING ARTS

250 So. Broad St., Philadelphia, Pa. 19102

april 19 exhibit

april 20 lecture demo

On both days, between the hours of 11 am and 7 pm, a program works by the composers below

James Ayoob Ross Care James Dashow William Flohrer Gerald Frohmader Michael Gilbert

will play continuously.

Ulf Grahn
Thomas Hamilton
Otto Henry
Hubert Howe
Bentley Jarvis
Carl Michaelson
Kenneth Perrin

Richard Potts Robert Pruden Andrew Rudin Daria Semegen Steven Smoliar Lois Wilcken

OTTO HENRY: INTERMEDIA AN EVENING OF ELECTRONIC MUSIC WITH VISUAL EFFECTS PROGRAM THE GATELESS GATE (Moog Electronic Music Synthesizer and Color Organs)..... 10:55 By pursuing the philosophy of Zen, one discovers that barriers and obstacles to fulfillment are imaginary and do not exist. Thus one must learn to cross the "gateless gate" of reality. THE PURE LAND (Synthi AKS Synthesizer and painted slides)..... 9:47 The "pure land" is a Buddhist middle-heaven for souls of moderate asperations. The Pure Land is described in Buddhist literature as a glowing paradise inhabited by spirit-teachers and filled with strange landscapes. The slides which accompany this piece were created by mixing crystalline and acrylic paints directly on clear plastic slides. BRING BACK YESTERDAY (Synthi AKS Synthesizer with negative image slides)...11:52 "D, bring back yesterday. Bid time return" (Shakespeare, Richard II). Ordinary black and white negatives were framed in slide holders. They are projected through a red filter against a scatter background projector. FOUR LANDSCAPES FROM H.G. WELLS, for magnetic tape and voices (1964)..... 19:25 The stories of H.G. Wells are still among the finest examples of early science fiction. Well's descriptions of alien landscapes are especially interesting for the moods and impressions they create. 1. from The Crystal Egg Mr. Cave has discovered that a crystal object in his antique shop is a window to another world. 2. from A Dream of Armageddon Well's description of an air raid on Naples was written years before the invention of the airplane. 3. from The Valley of the Spiders In the distant past (or perhaps on a different planet), three horsemen pause to survey a sinister valley. 4. from The Time Machine The Time Traveller has pushed his machine to the last days of Earth, when life is almost extinct.

3136 Reynolda Rd., Winston-Sallem, N.C.. 27106 November 15, 1977

O. W. Henry
Assoc. Prof. Music
School of Music
East Carolina University
Greenville, N. C.

My dear Sir,

Your Sanctus was chosen the winner of the Hinda Ho-

nigman Gold Cup.

You and your Wife are invited to be guests of the Federation on Tuesday November 29, (Music Day of Culture Week) in Raleigh at Balentines, Cameron Village, Oberlin Rd. Banquet will in the General's Quarters, Lower Level, 6:30 P.M.

Please let me know as soon as you can about accepting

the invitation.

Also please send me information concerning yourself as we will need your History for the archives.

Congratulations.

Sincerely,

granes SWolf
Frances S. Wolff

Saturday morning, October 28 Hill Rehearsal Hall 11:00 A.M.

MEETING OF THE SOUTHEASTERN COMPOSERS LEAGUE

(open to members and to all visiting professional and student composers)

[NOTE: At this same time, members of the UNC New Music Ensemble will be appearing at the NCMTA Convention in Raleigh to perform this year's prize winning student composition, *Dodge*, by UNC graduate composition major, James Mobberley.]

Saturday afternoon, October 28 Hill Rehearsal Hall 3:00 P.M.

The New Music Ensemble Roger Hannay, director

The Percussion Ensemble Lynn Glassock, director

PROGRAM II

Paganini Set (1973)

Praeludio
Notturno I
Improvvisazione I
Corrente
Improvvisazione II
Notturno II
Sovraposizioni
Motetto perdendo

Jackson Hill

The New Music Ensemble Roger Hannay, director

Five Dream Sequences

Walter Ross

Triangle

Jane Wilkinson

No Sound of Water

Otto Henry

The Percussion Ensemble
Lynn Glassock, director

(conducted by Roger Hannay)

Hill Rehearsal Hall

Immediately at the conclusion of the concert:

Composer's Forum

(An interchange of ideas among visiting composers, performers, and audience)

Saturday evening, October 28 Hill Rehearsal Hall 8:00 P.M.

PROGRAM III

Two Songs on Texts by W. B. Yeats for soprano and orchestra

"The Cat and the Moon"
"We Have Fallen in the Dreams..."

Marajean Marvin, soprano

Concertino for Trumpet and Orchestra

Stanley Friedman

Robert Stine

Stanley Friedman, trumpet The New Music Ensemble Roger Hannay, director

INTERMISSION

Two Dances from *The Tempest*Dance of the Shapes 1973

Dance of the Island 1973

Music in Honor of Bayside, Long Island

Prelude and Variations

Ulf Grahn

Paul Dorsam

Jerry Sieg

UNC Wind Ensemble David Reed, director

Concert 3 Saturday - 8:00 pm 1 HUBERT HOWE & Canons 4 (10:25) TAPE Queens collège C. U. N. Y. 2 OTTO HENRY * The Pure Land (9:47) MULTIMEDIA E. Larolina University 3 DWIGHT GATWOOD * In Memorium, Cactaceae, TAPES U. of Tenn, at Martin ~ INTERMISSION~ 1 PHILIP HOWELL* Untitled by the Sea (8:00) Cambria Heights, N.y. TAPE Etude (4:35) 2 HANLEY JACKSON* Kansas St. University TAPE 3 LORAN CARRIER * Trombone Mirum (6:00) TAPE/TROMBONIST (R.Ross, Trombone) V.C.U. 41LHAN MIMAROGLU+GUEST COMPOSER Columbia - Princetou TAPE

SAXOPHONE DAY AT EAST CAROLINA UNIVERSITY

MARCH 23, 1977

2:30 P.M., RECITAL HALL, A. J. FLETCHER MUSIC CENTER

JAMES HOULIK, SAXOPHONE AND PAUL TARDIF, PIANO

IN RECITAL

PROGRAM

Suite Hebraique

Chasidic Dance

Hora

Cantorial Chant

Circle Dance

Sonata for tenor saxophone and piano James DiPasquale

Andante, Allegro moderato

Adagio non troppo

Allegro con brio

Dark Visitors

Otto Henry

Srul Irving Glick

Sinister

Tranquil; with the tender assurance of a lullaby

Freely, like an ancient myth

Frantastic, incongrous (Der Doppelganger)

premiere performance

Songe de Coppelius

Florent Schmitt

Music for tenor saxophone and piano M. William Karlins

I. = 60

II. To the memory of Coleman Hawkins

III. = 120

Pitt County Excursions

William Duckworth

March

Serenade

Air

Ragtime

BUCKNELL UNIVERSITY

DEPARTMENT OF MUSIC

WHISPERS OF THE DEAD:

A CONCERT OF AVANT-GARDE MUSIC

The Bucknell New Music Ensemble
Jackson Hill and William Duckworth, Directors

Guest Performers

DIANE GOLD, flute State College, PA.

JAN COWARD, bass clarinet
Philadelphia



Saturday, March 12, 1977 9:00 p.m. Vaughan Literature Auditorium

PROGRAM

Metamusic (1964)	
Jackson Hill, violin Tad Thayer, tenor saxophone Susan Willis, piano William Duckworth, conductor	
Whispers of the Dead (1976) Jackson Hill Premiere performance Diane Gold, amplified flute	
Music for Four (1968)	
The Pure Land (1976) Otto Henry for painted slides and synthesizer Fourth performance	

DUCKNELL UNIVERSITT

DEPARTMENT OF MUSIC

WHISPERS OF THE DEAD:

A CONCERT OF AVANT-GARDE MUSIC

The Bucknell New Music Ensemble

Jackson Hill and William Duckworth, Directors

Guest Performers

DIANE GOLD, flute State College, PA.

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Saturday, March 12, 1977 9:00 p.m. Vaughan Literature Auditorium

PROGRAM

Metamusic (1964)
Whispers of the Dead (1976) Jackson Hill Premiere performance Diane Gold, amplified flute
Music for Four (1968)
The Pure Land (1976) Otto Henry for painted slides and synthesizer Fourth performance

Intermission

Midnight Blue (1976) William Duckworth Second performance Jan Coward, bass clarinet Overture and Allegro (1959) David Amram Diane Gold, flute for spoken choir Jackson Hill, conductor Triptych (1973) Robert Sherlaw Johnson American premiere Heidi Shaw, flute Steve Bass, clarinet Grace Boeringer, violin Zoya Jenks, cello
Nancy Seth, piano Jackson Hill, percussion William Duckworth, conductor

Allegro



Salem College

"I am-hopelessly-a musician." -Aaron Copland

THE NORTH CAROLINA COMPOSER'S SYMPOSIUM

PRESENTS A

NORTH CAROLINA COMPOSERS CONCERT

SATURDAY, FEBRUARY 19, 1977 8:00 P.M.

SHIRLEY RECITAL HALL

FOUR Pieces for Organ (1966)

1. Chorale Prelude 2. Christe 3. Song 4. Ricercare

Margaret Mueller, organ

VASSILISSA Margaret Sandresky
1. Giant in Chains 2. Vassilissa and the Young Tsar
3. Sorcery 4. The Magic Bird 5. The Horse as Swift as the Wind Margaret Sandresky, piano
Lynn Peters, double bass

NUMEROLOGY NO. 2

Jay Williams, tape and trombone

Jay Williams

STRUCTURE (1965/1974) Roger Hannay
The Percussion Ensemble of UNC Chapel Hill
Lynn Glassock, director

INTERMISSION

out from sound it grew 11-11-11-18 in memorium variations

Ross Albert

PHONEMES

Marvin Lamb

Atlantic Christian College Contemporary
Chamber Players
Marvin Lamb, director

THE TWENTY-THIRD PSALM

Donna Robertson

Mary Endress, soprano Susan Carlson, flute

THE PURE LAND

Otto Henry

Otto Henry
Performer on Synthesizer and Painted Slides

Reception after the concert.

Technical engineer - Jay Williams

This Symposium is funded by the North Carolina State Arts Council and the Mary Babcock Reynolds Foundation. it is sponsored by Salem College, Wake Forest University and the North Carolina School of the Arts.

School of Music
SALEM COLLEGE
Vinston-Salem, North Carolina 27108

Bulk Rate
U. S. Postage
PAID
Winston-Salem, N. C.
Permit No. 31

Allegro



Salem College

THE NORTH CAROLINA COMPOSER'S SYMPOSIUM

PRESENTS A

NORTH CAROLINA COMPOSERS CONCERT

TUESDAY, JANUARY 27, 1976 8:15 P. M.

SHIRLEY RECITAL HALL

FANTASIA SUPER BACH

Frank Wiley

Frank Wiley, organ
Thomas Powell, chimes

RECITATION WITH FIVE REFLECTIONS

Donna Robertson

Recitation; The beat goes on; Scherzo; Bells; Soliloquy; Epilogue

John Woolley, trombone Ann Listokin, piano

PARTITA, OP. 28

Daniel Foley

Barcarolle; Gavotte and Musette; Adagio; Finale

Bob Priest, guitar David Cakes, guitar

ECUADORIAN PHANTASIE

Ann Listokin

Zany; Con Brio

Philip Dunigan, flute Nicolette Dunigan, flute Eugene Jacobowsky, violin Bob Madura, cello Ann Listokin, harpsichord FOLLOW THE SUN (Multi-media)
Otto Henry

Otto Henry

INTERMISSION

MY FATHER MOVED
THROUGH DOOMS OF LOVE

Roy Prendergast

OBERON, THE ENCHANTER

Margaret Sandresky

Eugene Jacobowsky, violin Paul Hatton, violin David Winslow, viola Nancy Anderson, cello

SONATA, Movement # 1

Hunter Johnson

Allegro molto à dinamico

Peggy Shuping, piano

FIVE SONGS OF THE DARK

Ross Albert

Dark ground; The underside of joy; Cubes of nightfall; The old ones; Goodnight

Donald Hoirup, baritone Marlene Hoirup, piano

THREE PRELUDES FOR PIANO AND TAPE

Frederick Beyer

Henry Ingram, piano

This Symposium is sponsored by Salem College, the North Carolina School of the Arts, and Reynolda House, and is funded by a grant from the Z. Smith Reynolds Foundation.

School of Music
SALEM COLLEGE
Vinston-Salem, North Carolina 27108

LEAGUE



League of Composers -International Society for Contemporary Music U.S. Section, Inc.

c/o American Music Center, 250 West 57th Street, Room 626-7, New York, New York 10019

February 27, 1976

Co-Chairmen

AARON COPLAND ROGER SESSIONS

Board of Directors

Honorary

RONALD ANDERSON MIRIAM GIDEON JOEL GRESSEL Treasurer JOSEPH MACHLIS BRUCE SAYLOR HUGO WEISGALL

MILTON BABBITT **ELLIOTT CARTER** ROBERT HELPS HUBERT S. HOWE, JR. President OTTO LUENING DANIEL SHULMAN ANDREW THOMAS

ELEANOR CORY Corresponding Secretary BRIAN FENNELLY THOMAS S. JAMES Vice President LEO KRAFT ERIK LUNDBORG JUDITH SHATIN JOAN TOWER

Dear Composer:

On behalf of the League-ISCM, I would like to convey our appreciation to you for having entered a work in our International Piano Music Competition. I regret to inform you, however, that your piece was not selected as a winner.

We were astounded by the large response to the competition: over 265 scores were entered. The judges -- Robert Helps, Seymour Shifrin, and Beveridge Webster -- spent many hours personally reading each score before finally meeting to select the winners. When all scores had been viewed, the judges felt that it would be impossible Recording Secretary to select material for only a single concert from this number. They PATRICIA SPENCER therefore suggested and the Reard of Directors has a great that the therefore suggested, and the Board of Directors has agreed, that the number of winners be expanded and that the remaining works be presented during the 1976-77 season.

The winning compositions are as follows:

Gregory Michael Ballard, Piano Music 2 Donald Freund, Clamavi Jacques Guyonnet, Chroniques Richard Hoffman, Piano Variations #2 Karl Kohn, Bits and Pieces Gregory Kosteck, Cantilena Robert E. Pollock, Departure Niel Sir, Composition for Piano Richard Wilson, Eclogue Peter K. Winkler, Humoresque

The works by Ballard, Freund, Guyonnet, Hoffman, and Kohn will be performed by Robert Black at the League-ISCM concert on May 20, 1976 at Carnegie Recital Hall in New York City. The works by Kosteck, Pollock, Sir, Wilson, and Winkler will be performed next season. Due to the large number of winners, more than one pianist may be employed.

All of these works are considered as finalists by the judges, and no distinctions between the works are made. The determination of which works will also be released on a recording will not be made until after all the concerts have taken place.

The judges felt great admiration for many of the works entered in the competition, and they regretted that it was impossible to have an even greater number of winners. Some of the works that the judges felt should receive special commendation are as follows:

Steven Block, eveningspun/black Martin Brody, Saxifrage David Chaitkin, Etudes Timothy V. Clark, Sonatine Classique Conrad Cummings, Remembered Voices Stephen Dankner, Bird in Space, after Brancusi David Diamond, Sonata #2 Jonathan Drexler, Gossamer Dances Michael Eckert, Tesserae Vittorio Fellegara, Ommagio a Bach Andrew Frank, Orpheum (Night Music I) Ulf Grahn, <u>Cinq Preludes</u> (regard sur musique de la France) Otto W. Henry, <u>Sonata</u> ("Aeolian Harp") Jere Hutcheson, Fantasie-Impromptu Matthias Kreisberg, Three Untitled Piano Pieces, 1972 Noel Lee, Four Etudes for Piano, set II Tod Machover, Sun Lawrence Moss, Fantasy for Piano Ernesto Pellegrini, Movement III, for Piano Raoul Pleskow, Pentimento Dorrance Stalvey, Changes John Selleck, Ichinen Sanzen Randall Snyder, Music for Audun Ravnan Francis Thorne, Piano Sonata William Valente, Fantasy for Piano (in the form of etudes) Beatrice Witkin, Contour for Piano Jonathan D. Kramer, Music for Piano #3

Once again, I would like to express our appreciation to you for your interest in the competition. We are encouraged by the response to this competition, and we hope that we will be able to conduct further activities of this kind in the future.

Scores will either be returned or deposited in the American Music Center Library, as stated in our announcement.

Sincerely,

Hubert S. Howe, Jr., President

Hubert S. Howe, Jr.

League-ISCM

School of Music East Carolina University Presents Fletcher Recital Hall Sunday, May 11, 1975 8:15 P.M.

A Recital of Compositions by

KATHERINE FORD GATES

assisted by
MICHAEL LEE — BILL DEVINS
DAVE BOSTON — BEV WHITE
CHAL RAGSDALE

Piece for Tape and Percussion Quartet (1973-74) Chal Ragsdale, conductor

Rick Latham Frank Oddis Jan Whitman Robert Dickey

Red Banks, for percussion (1975)
Sally Helton, multiple percussion
Sally Williams, prepared piano
Linda Walker, piano

Anthem, for saxophone and tape (1974)
Michael Haithcock, saxophone

* * * Intermission * * *

Omniverse, for Moog synthesizer (1973)
Video effects by Dave Boston*

Canticle for E. B. I. (1975)

Dee Ann Braxton, violin

Holiday Worth, viola

Claudia Carmone, cello

Cliff Bellamy, cello

Michael Smith, contrabass

Transmigrations, for dancers and tape (1975)
Michael Lee, choreographer

Bev White, costume designer
Bill Devins, lighting technician

Jeff Krantz, asst. lighting technician

Dancers

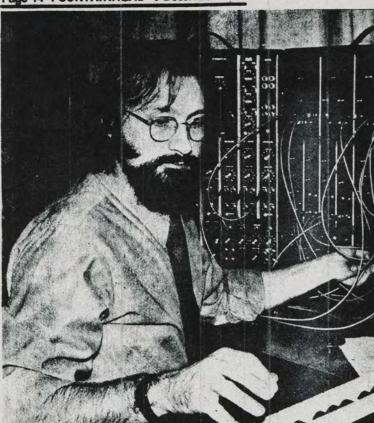
Joni Peetz Dan Nichols Trudy Tharp Clarnex Williams

Catherine Davis Steve Geiger Dana Mooneyham Elizabeth Pope

This recital is given in partial fulfillment for the Bachelor of Music degree in Theory-Composition.

^{*}Special thanks to WITN-TV for the use of their video equipment.

Page 14 FOUNTAINHEAD 6 December 1977



OTTO HENRY OF the ECU School of Music is the winner of the Hinda Honigman Gold Cup for original composition.

Otto Henry wins award

ECU NEWS BUREAU

Dr. Otto Henry, associate professor of ethnomusicology and electronic music in the East Carolina University School of Music, is the winner of a statewide award for original composition.

Henry was given the Hinda

Honigman Gold Cup after winning a competition for composers sponsored by the N.C. Federation of Music Clubs. He formally accepted the award at a recent Music Day dinner in Raleigh.

The winning composition, an avant-garde choral work entitled "Sanctus," involves the performers' own selection of pitches, with durations cued by the conductor

The work was commissioned in 1973 by Mars Hill College and published earlier this year by Hinshaw Music, Inc. as part of the Mars Hill College Choral Series.

Dr. Henry received his bachelor's and master's degrees from Boston University, and holds the PhD degree from Tulane University.

Composer's Cup To Dr. Henry

Dr. Otto Henry of the School of Music, East Carolina University, is the 1977 winner of the Hinda Honigman Composer's Cup. The award, for his composition Sanctus, was given during the 21st annual meeting of the North Carolina Federation of Music Clubs held Tuesday at Hilton Inn.

The award is one of those given each year during the annual North Carolina Culture Week.

Henry is Associate Professor of Ethnomusicology and Electronic Music and is also a member of the graduate music faculty EAST CAROLINA UNIVERSITY SCHOOL OF MUSIC

Presents

STUDENT COMPOSERS FORUM: MUSIC COMPOSED BETWEEN SEPTEMBER 1 AND OCTOBER 15, 1970

Fanfare for Two Trumpets

Jill Fraser

Rick Chapman, trumpet Jim Allison, trumpet

In Tenebris, I (Thomas Hardy)

Richard Holloman

George Hubbs, percussion
Brenda Dugger, english horn
Marcia Eubanks, clarinet
Sandra Little, piano
Michael Price, celeste
Richard Holloman, baritone
Stafford L. Starcher, conductor

Music for Brass Quintet

Bruce Frazier

Kenneth Molton, trumpet Nigel Boulton, trumpet Chris Lowder, french horn John Driver, trombone Eric Benson, tuba

Brass Quintet

Robert Perry

Tim Hutchinson, trumpet Brian McCulley, trumpet Mike Barker, trumpet John Driver, trombone Doug Adams, trombone

Textures in Time

Gafford Pearce

mixed media

Evolutions 1970

Bruce Frazier

electronic tape

Students of Otto Henry and Gregory Kosteck

Monday, November 9, 1970 Recital Hall, 8:15 P.M.

EAST CAROLINA UNIVERSITY SCHOOL OF MUSIC

presents

STUDENT COMPOSERS' FORUM

Music composed between October 15, 1970 and January 15, 1971

Prisms for Ensemble

Starcher

Alan Valotta, clarinet Betty Ann Worrel, bassoon Mike Price, piano Peyton Becton, percussion

Variations for Piano

Wages

Gary Wages, piano

Piece for Two Clarinets

Starcher

Alan Valotta, clarinet Marsha Eubanks, clarinet

Revelations 1970 for Tape

Holloway

Structures for Brass Sextet

Metal Forms
Lines and Curves

Robert Perry

Brian McCully, trumpet Rick Chapman, trumpet Leon Auman, french horn John Driver, trombone Doug Adams, trombone Dan Harris, tuba

West Wind (for Tape)

Billie J. Perry

Woodwind Quartet in Four Movements

Benson

Jeanette Dameron, flute Alan Valotta, clarinet Brenda Dugger, oboe Beverley Ervine, bassoon

"... peace" (for Tape)

Frazier

students of Otto Henry and Gregory Kosteck January 31, 1971 Recital Hall, 8:15 P.M. EAST CAROLINA UNIVERSITY SCHOOL OF MUSIC presents

E.C.U. Young Composers Forum

"Evenings Under the Roof"

Ford Gates Piece for Four Percussionists and Tape Leslie Kopp, conductor (1973-4)1. Carrie Bean 2. Tony McCutcheon 3. Sally Helton 4. Larry White Vortex, for Moog Synthesizer Bruce MacDonald (1974)Four Pieces for Two Clarinets Samuel Smith (1974)Samuel Smith and Bert Owen 1. B.V.S. 2. Requiem 3. Mood 4. Fugue Merridith Ezzard The Two Thieves, for Moog Synthesizer (1974)Moderations for Alto Sax and Piano Philips Johnson Michael Haithcock, Sax (1973-4)Robert Sullivan, Piano INTERMISSION Fall Love Music Robert Conger (1973-4)Robin Brown, Flute, Vince Pitt, Bassoon,

Sally Helton and Tony McCutcheon, Percussion Two Moog Synthesizer Realizations: (1974)1. Robert Conger: popular melody 2. Hal Tyson: piano piece Moderations for Alto Sax and Piano "Encore" Philips Johnson Robert Conger Mood Music for Tenor Sax and Brass Quintet Richard Macmahan, Tenor Sax Rick Chapman and Alex Holton, Trumpets

Steve Skillman, Horn; Doug Adams, Trombone Ricky Guptill, Tuba

April 3, 1974 School of Music Recital Hall 8:15 P.M. east carolina university school of music presents

a recital of compositions by gloria jill fraser

surfaces, for four percussionists and moog synthesizer (1974) ecu percussion ensemble

diamonds, for bass clarinet, tape and oscilloscope (1974) leslie kopp, bass clarinet

three studies for moog synthesizer (1973)

intermission

tape piece I (1972) tape piece II (1972)

walking music, for three young violinists (1974)
pamela bath
serena matney
brenda peterson

four score

jill fraser, moog III p robert miller, synthi aks ford gates, electrocomp dooley ezzard, mini moog

8:15 p.m.

friday, april 26, 1974

a. j. fletcher recital hall

Synthesized music performed at ECU

SYNTHESIZED SOUND: GLORIA JILL FRASER

By JOHN ROBERT WALLACE Special to the Fountainhead

Recently, I heard the creative efforts of a young composer who is writing for the synthesizer, the violin and who is also a woman. I shall, to give you a thesis, be describing my feelings in light of my past experiences about that concert, and so with Julie Andrews I shall start at the very beginning.

When I walked in, I had missed the first two pieces. My friend, Lee, said he had enjoyed them. Lee is an organist of supreme intuitive powers. I like to talk about my friends. That's what Jack Kerouac did, but Jack Kerouac's friends, like I guess so many of our friends repeat activities, and repetition, although the soul of advertising, is death to literature, in my opinion, anyway.

So while Gloria Jill Fraser pulled plugs, turned knobs, and adjusted speaker cabinets, Lee and I argued, the way people at concerts argue, feeling for the right response and delivering it ever so carefully as if its mere utterance gave it gravity and validity. I was bound and determined, approximately 50 years after John Cage did his radio thing in New York, not to like this "music". I used to think John Cage's random selection of radio signals was a statement on the nature of man's inability to communicate, a great operatic tragedy of disordered sounds in search of a direction.

By the end of the evening, after Lee had convinced me we didn't have to divide an octave into the traditional tone scale that man has been doing, I saw, as in a vision of flashing light and blinding revelation that the essence of music is really the creation of any sound. Any sound (a pretty loose definition, but a current one, nonetheless.) At this point I turn into a totally subjective creature, for I believe some sounds are physiologically more attractive to us than others, but that doesn't mean those other sounds are not music, to someone anyway. I also believe that every sound affects us, and although our choices of activity are pretty confined in this latter half of the 20th Century, one of the inalienable rights that is with us still is the right to choose what we consider to be music to our ears.

There were things about the concert I liked and things I disliked. If music is everywhere and can be everything, what sound is sweeter to anyone's ears than the sound of his automobile's motor turning over quickly and running quietly? To me, that sound is music. How much one can do with that sound is another thing, but it is a sound that at the right moment can bring great happiness, or failing to sound can bring instantaneous, but not lasting despair.

In Ms. Fraser's 1973 piece, "Three studies for moog synthesizer," there were moments of joy. There were sounds that created images in the mind, much like the impressionistic music of Debussy. There

were sounds I found offensive, loud rasping sounds that I associate with needless destruction, as in bulldozers tearing at the heart of a turn of the century house.

There were sounds that I could not live with for a very long time, like a man confined to his room with a dripping faucet. However, a musician has the right to explore the possibilities of any plant or animal it may. The dinosaur is no longer with us and the oak tree is still in the throws of evolutionary flux.

I'm not making any predictions as to the lasting nature of synthesizer music as I heard it in Ms. Fraser's concert, but I am in favor of seeing how the arrangement of sound develops. Her music is not without form. Certain sounds create certain patterns on an oscilloscope, say in the shape of a diamond In scoring her music, Fraser has woven these shapes together and varied them, much in the way traditional composers have treated theme and variation. Her sounds last for predetermined durations, they change in volume, pitch, and timbre. They even change direction through the projection from the various speakers. Her music does tend to avoid traditional rhythms, i.e.

Only in her last piece on the program, "Four Score," did anything like jazz rhythms creep in. The instruments, four synthesizers were a moog III p, a synthi aks, an electrocomp and a mini moog. In this piece, the sea surged, breakers crashed, birds twirped, things slowed down, speeded up, and dust in the grooves retreated and emerged. Sound loved itself and what it could do.

Let me mention one other piece before I bring this excursion into another of life's activities to a close. Ms. Fraser wrote a canon, or round, called "Walking Music for Three Young Vlolinists." Around a Young rectangle of six music stands, each containing three bars of music, three violinists followed one another in a regulated order, playing first the first bar, and when returning to it, playing the second bar, etc. until all the music had been played by each one of the violinists. The effect was marvelous, for instead of the simple repetition of the same phrase in a traditional canon, one was always hearing new phrases. The piece began with a solo violin, was joined by each of the subsequent violins, and finally tapered off as the last violinist played her last note.

My friends, life is where you are, and you can see it anyway you like. Any moment can be momentous, if you want it to be. You see, I worked at one time in the U.S.A.F. Security Service listening to weird high frequency signals, and Ms. Fraser brought back many more pleasant memories to me with her recreation of those signals than she could ever imagine. So just send out your signals. You never know who's listening.

School of Music East Carolina University Presents

A RECITAL OF COMPOSITIONS BY

PHILIPS JOHNSON

A. J. Fletcher Music Center Recital Hall Monday, November 8, 1976 9:00 P.M. Revision II (for magnetic tape)

1976

A. (4' 17")

Fanfare

1976

Ken Hubbard, alto sax

Revision II

B. (2' 29")

Six Pieces

1976

John McLellan, flute Teresa Meeks, alto flute Carrol Ridenhour, piano

Revision II

C. (3' 53")

Moderations

1974

Ken Hubbard, alto sax Diane Goodall, piano

Revision II was realized using the following equipment:

Moog IIIp Synthesizer

PAiA Sequencer (with power supplies and Moog interfacing by Philips Johnson)

PAiA 2720 series Synthesizer

Crown 700 tape recorder

Revox A77 tape recorder (2)

Teac 3440 tape recorder

Ampex 456 "Grand Mastering" tape

Special thanks to Eric Haas, Debra Fales, Buz Tyler, and Lucy Midyette.

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in Theory - Composition.

East Carolina University School of Music

Presents in Senior Recital

PHILIPS JOHNSON

COMPOSITION AND ELECTRONIC MUSIC

Across the River (Moog IIIp)	Otto Henry 1975
Sonatina Eddie Henderson, piano	1977
Environments (alto flute and tape)	1977
Morning Music Eric Haas, English horn Philips Johnson, flute Duke Ladd, piano Rick Latham, percussion Janet Reeve, bass	1976

A.J. Fletcher Recital Hall Tuesday, May 10, 1977 7:30 P.M.

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in Theory-Composition.

ELECTRONIC MUSIC PLUS

Saturday Evening, March 16, 1974, 8:00 p.m. Hill Auditorium, Social-Religious Building

Sondo
Intermission
Shunyata
Sunday Evening, March 17, 1974, 8:00 p.m. Hill Auditorium, Social-Religious Building
Kaleidoscopic Vision
Intermission
Excerpt

MIDDLE TENNESSEE STATE UNIVERSITY
MUSIC DEPARTMENT

Announces

O. Saran

SIXTH ANNUAL

ELECTRONIC

MUSIC PLUS

FRIDAY, January 21, 1977 SATURDAY, January 22, 1977

featuring

Guest Composer

DAVID COPE

Special Attraction

SOLEIL LASER MUSIC SPECTACLE

created by

Bruce Rogers

&

Gary Levenberg

ADMISSION FREE

Co-Sponsored By

THE TENNESSEE ARTS COMMISSION
THE MTSU STUDENT FINE ARTS COMMITTEE

THOM HUTCHESON, Director DAVID JENSEN, Asst. Director MATT WARD, Coordinator PROGRAM III

SATURDAY, January 22, 1977 2:00 P.M.- 5:00 P.M. Room 111(Environmental Simulation Lab), LEARNING RESOURCES CENTER, M.T.S.U.

BRUCE ROGERS GARY LEVENBERG Bloomington, Indiana "Soleil Laser Music Spectacle"

Continuous showing, 40 min. show

PROGRAM IV

SATURDAY, January 22, 1977 8:00 P.M.
Room 221(Media Classroom), LEARNING RESOURCES CENTER, M.T.S.U.

THOM HUTCHESON** Middle Tennessee State Univer-sity, Murfreesboro

GERALD LEFKOFF
West Virginia University, Morgantown

KENNETH JACOBS University of Tennessee, Knoxville

VINCENT McDERMOTT Wisconsin Conservatory of Music, Milwaukee

HENRY RINNE University of Tennessee, Knoxville

DWIGHT GATWOOD University of Tennessee, Martin

OTTO HENRY East Carolina University, Greenville, North Carolina

TOM JORDAN Indianapolis, Indiana

DAVID COPE Miami University, Oxford, Ohio

GIL TRYTHALL, music West Virginia University, Morgantown DON EVANS, visuals Vanderbilt University, Nashville, Tennessee

* MTSU Students ** MTSU Faculty

"Sonix II" for Alto Saxophone and Tape Delay

"Soundscape" for Trumpet and Tape

"Secret World" for Tape and Dancer

"Orpheus" for Tape and Videotape

"The First Alternative" for Tape, Soprano Sax and Percussion

"Images sur les Plastiques" for Videotape

"The Pure Land" for Tape, Slides, and Synthesizer

"Quartet" for Tape and Dancer

"Bright Angel" for Trumpet and Tape

John Duke**, saxophone

John Reid*, trumpet

Anne Holland**, dancer

Henry Rinne, saxophone Mark Gadson, percussion

Otto Henry, synthesizer David Jensen, slides

Suzette Surkamer, dancer

Tom Naylor**, trumpet

"Two Pleasantries for Five Inflatable Instruments"

MTSU CONCERT CHOIR

Neil Wright**, Conductor

Soprano I

Mary Loy Lesa Smithson Suzi Cooper Beth Love Lecia Wallace Eugenia Gilbert

Soprano II

Debbie Weatherspoon Stefanie Bratcher Julie Sharpton Amy Page Diane Gardner Kathy Crockarell Bonnie Patton

Tenor I

Phil Vincion Andrew McClarney James Satterwhite John Graves

Tenor II

Bobby McKnight Steve Tudor David Lee Pressley Templeton Tim Mullican Robert Rose

Alto I

Lisa Early Gwendolyn Taylor Beth Gunter Holly Parton Cathy Estep

Alto II

Tina Farrar June Hawkins Mary Kay Pedigo Cathy Chavarie

Baritone

Bill Young Ronald Fulghum Brad Beasley David M. Johnson Douglas Jennings James Martin Jim Johnson Matt Dobson

Bass

Allen Miller Mark Perry Randy Box Tom Robinson Patrick Duke

ACKNOWLEDGEMENTS

Dr. M. G. Scarlett, President, Middle Tennessee State University
Dr. Jack Carleton, Vice-President for Academic Affairs, MTSU
Dr. Marshall Gunselman, Director, Learning Resources Center, MTSU
Mr. Neil Wright, Chairman, Music Dept., MTSU
Mr. Gordon Holl, Director, Tennessee Arts Commission
Mr. Harold Smith, Director of Student Programming, MTSU
Mrs. Dorothy Harrison, Director, Public Relations, MTSU
Dr. Bill Jackson, Director, Instructional Development, Learning Resources Center, MTSU
Mrs. Judy Hall, Materials Production Service, Learning Resources Center, MTSU
Mrs. Anne Holland, Chairman, Dance Dept., MTSU
Dr. David Jensen, Faculty, Florida A & M University, Tallahassee
Omicron Tau Chapter, Phi Mu Alpha Sinfonia Professional Music Fraternity
Omicron Psi Chapter, Delta Omicron Professional Music Fraternity
MTSU Music Faculty
MTSU Print Shop, Jim Booth, Director

Auxiliary sound equipment provided by The Music Shop, Murfreesboro, Tennessee

THE SCHOOL OF MUSIC EAST CAROLINA UNIVERSITY

Presents in

FACULTY RECITAL

OTTO HENRY

assisted by

JILL FRASER, BRUCE MACDONALD,
FORD GATES, DWIGHT FLICKENGER,
SHEILA MARLOWE, HAROLD JONES
and the
EAST CAROLINA UNIVERSITY PERCUSSION QUARTET

Follow The Sun (12:45 – Moog Synthesizer	Otto Henry (1973)
realization)	

Wire Music	Otto Henry (1973)		
Pendulum Music	Steve Reich (1968)		

I Am Sitting In A Room	Alvin Lucier (1970)
Ford Gates, recitalist	

INTERMISSION

Two Songs For Soprano And Percussion Quartet	Otto Henry (1973)
1 The Come of Mouths (Violing)	

1.	The	Sons	of	Mar	tha	(Kipling)
2.	Men	and	An	gels	(Cra	ane)	

Sheila Marlowe, soprano
Harold Jones and the East Carolina University
Percussion Quartet

Be Prepaired	New Percussion Quartet (1968
Jill Fraser, pianist	

East Is East (Moog Synthesizer Performance) Otto Henry (1972)

Sunday, the Second of December, 1973, at 8:15 PM Fletcher Music Center Recital Hall East Carolina University School of Music

Presents

Compositions by Otto Henry

The Good Woman of Setzuan: Overture and Incidental Music for the play by Berhold Brecht. Moog Synthesizer, 1971.

- 1. Overture
- 2. The Cloud, the Rainbow and the Airplane
- 3. Selling Water in the Rain
- 4. Happy Coolie
- 5. Plum Song
- 6. Celestial Navigation
- 7. P'ip'a Passes
- 8. Finale: The Gods Ascend to Heaven

Four Landscapes from H.G. Wells, for magnetic tape and voices (1964)

- 1. from The Crystal Egg
- 2. from A Dream of Armageddon
- 3. from The Valley of the Spiders
- 4. from The Time Machine

James Rees and Patricia Pertalion, Narrators.

Intermission

No Sound of Water, for ten percussionists (1974)

East Carolina University Percussion Ensemble Harold Jones, Director.

Phoenix, Burning, for magnetic tape and color organs (1970)

Fletcher School of Music Recital Hall Friday, November 15, 1974 8:15 P.M. THE SCHOOL OF MUSIC EAST CAROLINA UNIVERSITY

Presents in

FACULTY RECITAL

OTTO HENRY

Electronic Music with Slides and Film

The Sky and the Forest (1975). Moog Synthesizer with film.

Green is a nice color, but not in my hair. (1975) Painted film.

Across the River (1975). Moog Synthesizer with slides.

intermission

The Sears Box, for amplified soprano (1968). Sherry Miller, soprano

- 1. Grave
- 2. Invention on a Hum
- 3. Con Amore
- 4. Canonic March
- 5. Con Fuoco
- 6. Invention on a Sigh
- 7. Amabile

Transmission of the Lamp (1975). Moog Synthesizer and visuals.

- 1. Bell in the Empty Sky
- 2. In the dry woods, a dragon is singing
- 3. The Gateless Gate

Sunday, the Twenty-sixth of October, 1975, at 8:15 P.M. Fletcher Music Center Recital Hall

EAST CAROLINA UNIVERSITY SCHOOL OF MUSIC

Presents an

ELECTRIC HALLOWEEN CONCERT

(Electronic Composer's Forum)

You'll Scream Bloody Murder
(even tho your feet are on fire)(3:10)

David Winstead

Seascapes (14:15)
Shells
Fog
Gulls

Eldred Spell

Prelude to Butterflies (6:10)

Urbaniak/Holton

from Symphony No. 10 (2:30)

Sammartini/Winstead

Chasm (4:44)

Denise Hodges

INTERMISSION

Wolfperson

Robert Ashley

Adapted from Robert Ashley's 1964 avant-garde classic, Wolfman. Performed by Alex Holton, David Winstead and Eldred Spell.

Pavanne (2:24)

Fauré/Spell

Under the Rock (2:50)

Alex Holton

Occurence at Owl Creek (3:52)

Eldred Spell

Three Omens (11:10)

black cat full moon on the road

Alex Holton

Hungarian Rhapsody in c minor (4:45)

Liszt/Winstead

A.J. Fletcher Recital Hall Sunday, October 31, 1976 8:15 P.M.



THE EAST CAROLINA PLAYHOUSE

presents

CLAUDE WOOLMAN AMANDA MUIR

in

HAC-

A TRAGEDY BY WILLIAM SHAKESPEARE

Directed by EDGAR R. LOESSIN

Setting JOHN SNEDEN

Lighting ANDREW GILFILLAN

Costumes MARGARET GILFILLAN

Music OTTO HENRY

McGINNIS AUDITORIUM
FEBRUARY 16, 17, 18, 19, 20 and 21, 1970
EVENINGS AT 8:15
MATINEE 2:30

Woolman Stands Out In Presentation MacBeth

The East Carolina Playhouse production of William Shakespeare's "Macbeth" directed by Edgar Loessin, opened for a seven performance run (nightly through Saturday at 8:15 p.m. and one matinee Thursday at 2:30 p.m.) at McGinnes Auditorium on the ECU campus.

Playing to an audience of high school students from many schools in eastern North Carolina, this initial performance, marked by several first rate performances, was marred by a number of performances characterized more by well-learned lines recited than felt.

The production never moved with the gathering force of impending doom and tragedy which one expects of "Macbeth." Time and again, the breakthrough seemed on the never quite but materialized. The dark forces of evil hovered on the horizon, but never came into focus, a driving force to propel the actors into giving flesh and blood utterance to Shakespeare's memorable

The mechanics are there, well organized and ready to be brought to full life - hopefully, that particular reference to real life with interplay of forces inherent in this play will emerge in tonight's and succeeding performances. It will be a pity if this does not happen.

Woolman magnificant as Macbeth. He is Macbeth every moment he is on stage - suffering, tortured and driven by forces he cannot control. Every changing mood of

physically too, he is perfectly matched to the part - commanding, regal, every inch a royal figure. Woolman's full rich fine "Macbeth" are here - it only voice is a vehicle he uses with compelling power - an instrument of exceptional beauty.

Amanda Muir plays Lady Macbeth with an undercurrent real persons. of sweetness more suited to Mrs. Miniver than to Lady Macbeth. Her delivery is exact, sure, and pleasing, but her performance simply does not portray a grasp of the cruel, scheming woman employing feminine guiles to spur her man on to black deeds. It is only in the mad scene that she establishes conviction - in this brief scene she proves herself a fine actress.

Banquo, played by Lewis Weisiger, becomes a fully realized character. Not a line or gesture is wasted as Weisiger takes command and makes his Banquo a living person.

John Sneden rightfully steals the show with his rollocking performance as the porter, assuredly one of the most effective small characters ever penned by Shakespeare.

Robert Chase as Duncan; Ben Ramsour as Macduff, and David Weil as Maclolm fell short of being inspired. A certain woodenness marred their performances, although at times, especially Ben Ramsour in his portrayal of Macduff, managed to inject some real feeling.

John Sneden's basic setting, with changes of scenes suggested by changes of

Macbeth's complex, ill-starred lighting, is totally effective. personality is projected in Background music, special Woolman's interpretation. And electronic music by Otto Henry, is one of the unexpected pleasures in this production.

All the ingredients of a truly remains to be seen whether the well rehearsed cast can overcome the obstacles and give the characterizations the quality of

JERRY RAYNOR

mechanically support the lead

Thursday, February 19, 1970, Fountainhead, Page

taging and acting

consistently

performed on the moog throughout, the tension of the the less than Otto Henry's original music, unearthly helps action, the atmosphere, and synthesizer,

someone didn't trust the Bard's (or the Greeks') judgement in the matter. It's a spectacle for

to

evil supernatural forces at work

the sake of spectacle.

flag waving and too many birds chirping. The three spirits pop up where they don't

There is too much

increases.

spectacle tacked onto the text

And as this happens,

Sneden) perform their roles from his the show(Woolman, Miss Muir, and Sneden, in one short Porter's scene, gets all possible humor, Many of the other parts, weak and only 2 veteran actors tone beautifully. John meaning, and The

want

didn't

Shakespeare (or

belong

Why all the added spectacle to compulsion under which All this makes the drama effective in itself. almost mechanica falls. Macbeth human,

> denied of dying in the noble Greek fashion--offstage--is slain right before our eyes and has them), and finally Macbeth,

Electronic Studio presents Halloween horror/music hour

Students from the School of Music's Electronic Music Studio have joined forces to present a special far-out Halloween concert of Moog synthesizer sounds, tape music, live performance and visual effects that promises to be serious, spooky and amusing at the same time. This collective effort represents years of work and includes almost every imaginable category and style of electronic music, from tape manipulation to synthesizer realizations and live performance.

David Winstead's You'll Scream Bloody Murder and Denise Hodges' Chasm are tape manipulation pieces, composed with tape loops and razor blades. Eldred Spell's Seascapes and Occurence at Owl Creek and Alex Holton's Under the Rock and Three Omens were composed on the Moog Electronic Music Synthesizer.

In the category of electronic realizations are Winstead's versions of Sammartini's Symphony No. 10 and Liszt's Hungarian Rhapsody in C Minor, Spell's version of Faure's Pavanne and Holton's interpretation of Urbaniak's Butterflies, is adapted from Robert Ashley's 1964 avant-garde classic, Wolfman, which uses microphone feedback.

Among the special visual

effects will be color organs, color wheels, slides, kaleidoscope and lenticular projectors, strobe lights, and a host of other mind- and eye-boggling devices.

The concert will be held in the A.J. Fletcher Music Center Recital Hall on Sunday, October 31st (Halloween) at 8:15 P.M. Come and bring a friend!

The Oberlin Conservatory

R. Pellegrino, Director

PRESENTS a concert

Tuesday, February 27, 1973 1:30 p.m.-10:30 p.m. Wednesday, February 28, 1973 11:00 a.m.-7:00 p.m.

Kulas Recital Hall, Oberlin Conservatory of Music

Music by

O. Wilson

A. Gnazzo

A. Strange D. Bates

J. Hunt

***P. Lewis

G. Plain

W. G. Bottie W. Kimmel

L. Bassett

*G. Wilson

*J. Rinehart

*E. Miller

U. of California

California State U. Fresno State U.

U. of lowa

Southern Illinois U. Sangamon State U.

U. of Michigan

U. of Michigan

Heidelberg College Oberlin Conservatory

Berkeley, California Berkeley, California San Jose, California Fresno, California Dallas, Texas

Iowa City, Iowa Chicago, Illinois

Carbondale, Illinois Springfield, Illinois

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Tiffin, Ohio Oberlin, Ohio *** R. Pellegrino

O. Henry

R. Hannay

J. Eichelberger Ivey Peabody Conservatory

M. Babbitt

*B. Fennelly N. Creshevsky

H. Howe

**F. Morris J. Chadabe

J. Kramer R. Perera

E. Schwartz

Oberlin Conservatory

East Carolina U.

U. of North Carolina

Princeton

NYU

Brooklyn College Queens College

Syracuse U.

SUNY

Yale

Smith College Bowdoin College Oberlin, Ohio

Greenville, North Carolina

Chapel Hill, North Carolina Baltimore, Maryland

Princeton, New Jersey New York, New York

Brooklyn, New York

Flushing, New York Syracuse, New York

Albany, New York

New Haven, Connecticut Northampton, Massachusetts

Brunswick, Maine

The Oberlin Conservatory Electronic Music Studios R. Pellegrino, Director

Kulas Recital Hall Tuesday, February 27, 1973 1:30 P.M. - 10:30 P.M. Wednesday, February 28, 1973 11:00 A.M. - 7:00 P.M.

ELECTRONIC MUSIC: USA

GLASS AND STEEL (1970)

R. Hannay U. of North Carolina Chapel Hill, North Carolina

THE GREEN SHOVEL AROUSED (VERSION 5)

A. Gnazzo Berkeley, California

TRIFORM

L. Bassett U. of Michigan Ann Arbor, Michigan

AN IMAGINARY DANCE (1970-72)

J. Kramer Yale New Haven, Connecticut

PHOENIX, BURNING

O. Henry East Carolina U. Greenville, North Carolina

ALTERNATE ROUTES

R. Perera Smith College Northampton, Massachusetts

CETUS (1967)

O. Wilson U. of California Berkeley, California

OCCASIONAL VARIATIONS

M. Babbitt Princeton Princeton, New Jersey

THE DICKENS, WHAT?

W. Kimmel Sangamon State U. Springfield, Illinois

CIRCUIT (1970)

N. Creshevsky Brooklyn College Brooklyn, New York DRIFT

J. Chadabe SUNY Albany, New York

*GEOMANTEIA (1969)

J. Rinehart Heidelberg College Tiffin, Ohio

*EXIGENCIES

G. Wilson U. of Michigan Ann Arbor, Michigan

*SUNYATA

B. Fennelly NYU New York

*PATCHWORK

E. Miller Oberlin Conservatory Oberlin, Ohio

* **SIGNAL-MESSE

P. Lewis - Music F. Miller - Film U. of lowa lowa City, lowa

* **FIGURED FOR 16mm FILM AND QUADRAPHONIC TAPE (1972)

R. Pellegrino Oberlin Conservatory Oberlin, Ohio

**TOYS-LIGHTS KINESCOPE

F. Morris - Music R. Marquisee - Kinescoping Syracuse U. Syracuse, New York

transhelix

J. Hunt Dallas Texas

SKAGS (performed by Biome)

A. Strange California State U. San Jose, California

FREEZE (1972)

H. Howe Queens College Flushing, New York

OBERLIN COLLEGE

THE CONSERVATORY OF MUSIC

March 2, 1973

Dear Professor Henry:

Thank you for letting us hear your work. The audience which was drawn from a 100 mile radius was appreciative of the opportunity to hear so many of the composers working in electronic medium. I and my students were especially grateful for your positive response to the invitation.

Sincerely,

R. Pelleguin o R. Pelleguin o

.



The Music Department of Atlantic Christian College

Wilson, North Carolina

presents

FIFTH FESTIVAL OF CONTEMPORARY ARTS

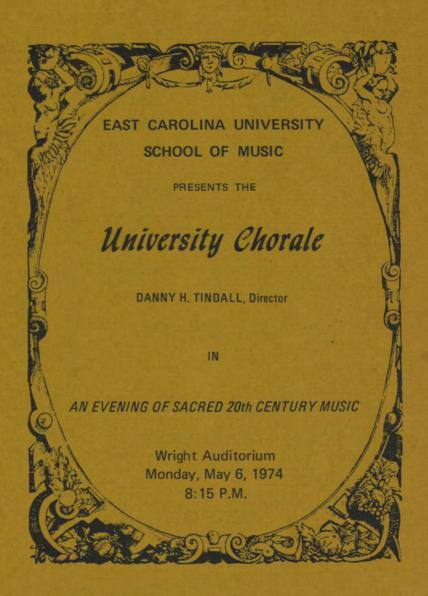
Concert—Panel Discussion Monday, March 20, 1972 8:00 p.m.

Omnibus 1	Otto Henr	У
Canon/Fugue and Toccata	John Davi	s
Gambit For Solo Percussion & Tape William Andrew Preston, Percussionist	m Duckwort	h

INTERMISSION

Panel Discussion

Robert Sherman Otto Henry, East Carolina University John Davis, North Carolina Wesleyan College William Duckworth, Atlantic Christian College



PROGRAM

PSALM 90

Charles Ives (1923)

MASS

Igor Stravinsky (1948)

Soprano SHEILA MARLOWE KAREN HELMS Alto SANDY MILLER Tenor Bass **BOB EDWARDS**

Oboe

Lisa Huffman Steve McKinny

English Horn John Goodall

Bassoon

Vince Pitt Susan Zeiglar

Trumpets

Alex Holton Jim Allison

Trombone

Bob Conger David Herring

Bass Trombone Tom Shields

Lee Hendricks Handbells

Organ

Carrie Bean Rie Davis Mary Ester Becker Susan Zeiglar Lisa Huffman Diane Bocks

Tenor

Chimes Larry White

Gong Jim Allison

MASS

Sanctus Agnus Dei Otto Henry (1973)

Soprano MARY MAY KAREN HELMS Alto SANDY MILLER Tenor **BOB EDWARDS** Bass

Soprano SHEILA MARLOWE SANDY MILLER

PROGRAM NOTES

MASS Igor Stravinsky

Stravinsky's MASS was composed in the United States during 1948, shortly after the composer's ballet "Orpheus" and just before his opera "The Rake's Progress." Although this performance will not employ them, Stravinsky preferred to use children's voices for the soprano and alto parts because of their "coolness of timbre"—a true indication of a traditional conception of the liturgical mass, returning to the era when female voices were not welcome in church services. The MASS was first performed in Milan on October 27, 1948 under the direction of Ernest Ansermet. The first American performance took place in New York's Town Hall in 1949 with the composer conducting. The genesis of the work dates back to 1942 or 1943 when, in a secondhand book shop in Los Angeles, Stravinsky came across some of Mozart's masses. Stravinsky has written: "As I played through these rococo-operatic sweets-of-sin, I knew I had to write a Mass of my own, but a real one." After the work's completion, the composer told the British novelist Evelyn Waugh: "My MASS was not composed for concert performances but for use in the church. It is liturgical and almost without ornament."

PSALM 90 Charles Ives

Apparently the composition of Ives' 90th Psalm covered a span of over thirty years. In his autobiographical "Memos," he included it among "some pieces . . . that father let me work over, and some he tried in the choirs—but had a hard time." There must have been two earlier versions of PSALM 90, both now missing—one that his father knew, and one that he left (with his best anthems and organ music) in the choir library of the Central Presbyterian Church when he resigned in 1902. Years later he learned that, when the church moved in 1915, these manuscripts were thrown out. So he evidently started to reconstruct the 90th psalm in 1923, but actually he recomposed it. The text, attributed to Moses, had moved him very deeply, and each time he went back to it he would have set himself a still higher goal. The final result combines the fresh melodic directness of his early anthems, the visionary daring of his harmonic revolt, and the mature transcendence of his Fourth Symphony. Mrs. Ives recalled his saying that PSALM 90 was the only one of his works that he was satisfied with.

John Kirpatrick, Gregg Smith

MASS Otto Henry

The MASS for Mixed Chorus and Soloists is almost entirely indeterminate in notation and style, which means that pitch and rhythm are not always specified by the composer. The conductor and the individual singers are given only the broader outlines of shapes, contours, and pitch areas to realize. While this approach places more responsibility upon the performers, the resulting textures can be infinitely more subtle and complex than in music which is notated in a traditional style.

Otto Henry



Percussive Arts Society

130 CAROL DRIVE

Dear Composer,

TERRE HAUTE, INDIANA 47805

EXECUTIVE OFFICERS

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ADVISORY COMMITTEE

DONALD CANEDY SAUL FELDSTEIN GORDON PETERS

HISTORIAN NANCY KENT Thank you for entering the Percussive Arts Society Composition Contest. The winners of the contest are:

"Six Invocations to the Suara Mandala" - Walter Mays
4320 Janesville
Wichita, KA 67220

"Two Movements for Mallets" - William J. Steinohrt
Wright State Univ. - Music Dept.
Dayton, OH 45431

"Siderals" - Marta Ptaszynska 45125 Fairmount Rd. Chagrin Falls, OH 44022

The following compositions recieved votes:

"Intrusions" - John Serry, Jr., Eastman Residence Halls, 424 University Ave., Box 320, Rochester, NY 14607

"Untitled Piece for Percussion Ensemble" - David Rosenthal, 427 lst St., Fillmore, CA 93015

"No Soundoof Water - Otto W. Henry, Sch. of Music, East Carolina Univ., Greenville, NC 27834

"Forests of the Sun" - Tim Clark, 663 East Ave., Strasenburgh Planetarium, Rochester, NY 14607

"Red Dust" - Donald Sur, 6 Ashton Pl., Cambridge, MA 02138

"Traces" - Randall Shinn, 906 E. Michigan, Urbana, IL 61801

"Five Alarm Time Cycle" - Peter Magadini, 105 Deloraine Ave., Toronto, Ontario M5M - 2Bl

"Lenore" - Mike Hayes, Box 5723 TTU, Cookeville, TN 38501

"Nonet 3" - Charles T. Blickhan, 496 E. Michigan, Apt. 3, Urbana, IL 61801

"Krishna" - Raymond Luedeke, 1708 Strongs Ave., Stevens Point,

Sincerely,

Neal Fluegel

Neal Fluegel
Executive Secretary, PAS

AMERICAN MUSICOLOGICAL SOCIETY SOUTHEAST CHAPTER

SPRING MEETING, APRIL 8, 1972

SCHOOL OF MUSIC EAST CAROLINA UNIVERSITY GREENVILLE, N. C.

9:00 -	9:30	Registration	and Coffee,	Lobby and	Faculty	Lounge
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9:30 - 12:15 First Session, B105

"Divergent Feelings in One Place: The Musical Consequences of a Goethean Mistake" Luise Eitel Peake (University of South Carolina)

"Tonal Organization in Haydn's Development Sections"

Harold Andrews (University of North Carolina at Chapel Hill)

INTERMISSION

"Problems of Authenticity in the Music of Haydn and Mozart"
Guest Speaker: Jens Peter Larsen (Copenhagen; Visiting
Professor: University of Wisconsin)

12:15 - 2:00 Luncheon, Holiday Inn

Concert by East Carolina Collegium Musicum, Barbara Henry and Robert Irwin, Conductors

2:00 - 4:30 Second Session, B105

Business Meeting

"The Blues Harp"
Otto Henry (East Carolina University)

"On the Rhythmic Significance of Beethoven's Annotations in Cramer's Etudes"

William S. Newman (University of North Carolina at Chapel Hill)

"The Wagner-Brahms Controversy: a Personal View by Hans von Bülow"

Susan Patrick (University of North Carolina at Chapel Hill)





friday 8:00 p.m. rehearsal hall

Welcoming remarks by James W. Pruett, chairman of the Department of Music, University of North Carolina at Chapel Hill and by Arthur Jannery, president of the Southeastern Composers League.

Second Fantasy
on Ives' Universe Symphony

Larry Austin

Ann Woodward, viola Donald Oehler, clarinet Francis Whang, keyboards David Wonsey, percussion

Midnight Blue

William Duckworth

Norwood Howard, saxophone

Fantasia on One Note

Arthur Hunkins

(for Aries synthesizer and Art Hunkins)

Voices of Darkness

Wayne Barlow

Susan Bradford, recitor William Chicurel, piano David Wonsey, percussion Roger Hannay, conductor

INTERMISSION

Prelude, Fugue and Big Apple

Walter Ross

David Reed, bass trombone

Bring Back Yesterday

Otto Henry

Otto Henry, Synthi AKS visuals by Otto Henry

Ukrainian Fantasy

Don Freund

Adrian Bryttan, violin

This is a Test #10536

Donald Evans

Sonnetto

Gilbert Trythall

Gilbert Trythall, Moog synthesizer

saturday
11:00 a.m.
room103

MEETING OF THE SOUTHEASTERN COMPOSERS LEAGUE

(open to members and to all visiting professional and student composers)

saturday 2:00 p.m. rehearsal hall

Partita for Electric Oboe

John Corina

John Corina, oboe with ARP synthesizer

Variations on a Theme of Webern

Donald MacInnis

Alan Smith, cello

Skaniadaryo

Jean Eichelberger Ivey

Barbara English Maris, piano

ARP-Dances

Roger Hannay

visuals by Donald Evans mime by Warren Johnson

INTERMISSION

Sound Pieces from Scratch

Frank McCarty

Raymond Gariglio, clarinet

Honeydew (video cassette)

Jerry Frohmader

Linguistics

Marvin Lamb

George Broussard, trombone

Music for Percussion and Tape

Frank Wiley

percussion ensemble: Larry Duckworth Robert Long David Wonsey

Frank Wiley, conductor



MARS HILL COLLEGE

MARS HILL, NORTH CAROLINA 28754

November 8, 1976

Mr. Otto Henry School of Music East Carolina University Greenville, North Carolina 27834

Dear Mr. Henry:

It gives me great pleasure to inform you that your piece <u>Sanctus</u> is one of the winners of the Hinshaw Publication Award for the Mars Hill Choral Series. The announcement was made Saturday afternoon by Don Hinshaw of Hinshaw Music Company, Inc. at the First Annual Choral Composition Festival at Mars Hill November 6.

Mr. Hinshaw will also publish Entreation by Bradley Nelson of Indianapolis, Indiana and Psalm 66 by Jerry Seig of Williamsburg, Kentucky If the composer can clear rights to the text, Hinshaw may include The Cries of New London by Rob Newell of Long Beach, California in our series.

Your piece is very effective and Bill Thomas looks forward to including it in his spring tour and on the second festival concert next fall.

We were sorry you were unable to attend, but look forward to having you with us next year.

Again, thank you for a fine piece that will add much to our series and congratulations on your award.

With very best wishes,

Sincerely yours,

Donna Robertson, Chairperson First Annual Contemporary Choral Composition Festival

Donna Raberton

DR/mb

cc: Mr. Donald G. Hinshaw

NORTH CAROLINA MUSIC (Listing of Final Five, of Fourteen Monthly Programs)

Program #10 (July 1976)

Alfred H. Yopp (deceased-Wilmington) Cakewalk
Performer-Dr. Richard Deas, piano
Eddie C. Bass (UNC-G) Three Pieces for Obos and Piano
Performers-Philip Koonce, obos Ralph Lockwood, piano
Harvey Miller (Breward College) Three Sandburg Songs
Performers-Ralph Watta, baritons, and chamber ensemble
Thomas Turner (UNC-Charlotte) Modules and Variables
Performers-Michael Moseley, guitar Thomas Turner, piano
TIME: 27°25°

Program #11 (August 1976)

Donne Robertson (Mars Hill College) Lave
Performers—Sarasota (Fla.) High School Girls Chorns
Jack Jarrett (formerly of UNC-G) Cyrano de Bergerag (opera)—Act III., Fart 2
Charles Lynam as Cyrano; Chris Davis as Romanne; Soloists, Chorale
and Orchestra of the UNC-G Opera Theatre under the direction of
Jack Jarrett
TIME: 29 "Ol"

Program \$12 (September 1976)

Otto Henry (East Carolina University) No Sound of Water

Performers-East Carolina University Percussion Ensemble,

Harold Jones, director

Frederick Beyer (Greensboro College) Three Preludes for Plane and Tapa

Performer-Henry Imgram, plane

TIME: 28'00°

Pregram #13 (October 1976)

Ann Listokin (Salem College) Four Spanish Songe
Performers—Ellen Poindexter Elkin, soprano Ann Listokin, plano
Wilmer Hayden Welsh (Davidson College) Passion Music (excerpts—
Prelude and Sanctus)
Performer—Wilmer Welsh, organ (UNC-G)
(John Philip Sonsa and) Arthur Hunkins/ The Stars and Stripes Revisited
Performer—Arthur Hunkins, Electrocomp synthesizer
TIME: 30°02° (29°00° to VO)

Program #14 (November 1976)

Rose Marie Cooper, ASCAP (Greensboro) Chamber Suite
Performers—Joel Andrews, herp Don Adcock, flute Tony Danby, obos d'amore
Jay Williams (NCSA) Bonophony
Performer—Jay Williams
TIME: 29'44" (28'34" to VO)

seventh annual porio

october 28-29,1977

university of north carolina chapel hill hall

The University of North Carolina Chapel Hill Department of Music Hill Hall

in cooperation with

The Southeastern Composers League and

The New York Composers Theatre

presents

THE SEVENTH ANNUAL ELECTRONIC-MUSIC-PLUS FESTIVAL

with

The UNC New Music Ensemble Roger Hannay, director

Guest Composers and Performers

and

Members of the Performing Faculty of the Department of Music

October 28 - 29, 1977

SPECIAL THANKS TO:

James W. Pruett, chairman, Department of Music University of North Carolina, Chapel Hill.

Arthur Jannery, president, Southeastern Composers League.

The New York Composers and Choreographers Theatre.

Charles Hauser, James Eddings, Daniel Sanchez, and Alexander MacInnis, UNC-CH, audio assistance.

Donald Evans, Vanderbilt University, assistance with visuals.

Cathy Van Maren, UNC-CH, administrative assistant

Kathryn Logan, UNC-CH, Assistant Music Librarian, publicity and programs.

Bill Meredith, UNC-CH, publicity and programs assistant.

Members of Phi Mu Alpha and Sigma Alpha lota.

Larry Rowan, UNC Physics Department

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UNC-G NEW MUSIC WEEK

FRIDAY/SEPT. 9: TARC CONCERT 4 MUSIC BY FRIENDS & FIENDS

University of North Carolina at Greensboro

New Music Week Kirkland Room 11:00 a.m. Friday, September 9, 1977

WONG BONG - FRANK MCCARTY

THE PURE LAND - OTTO HENRY

ELEMENTALS - JOHN SELLECK

Water

Earth

Air

Fire

AT REICHENBACH FALLS - JAY WILLIAMS

PRELUDE IN D MAJOR - FRANK WILEY

FOLKWAYS

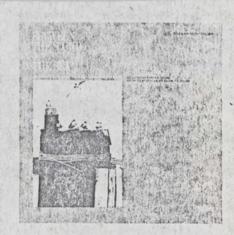
43 W. 61 St., N.Y.C. 10023 Tel. (212) 586-7260

RECORDS

SPRING

RELEASES

1977



FS 3848 BETWEEN THE SOUND & SEA: Oral Tradition Music of the North Carolina Outer Banks, Collected by Karen G. Helms. Recorded by Otto Henry and Karen G. Helms. Includes Harmonica medley, Lullabies, Mandolin Medly, and traditional songs with Edgar Howard, Isabel Etheridge and many others. Johnny O'Lou—Dile Gallop (d. 1976), Harmonica Medley—Isabel Etheridge (Home Sweet Home, Kitty Wells), Amber Tresses—Isabel Etheridge and Mary Basnight, Lullaby! Children's Song—Elizabeth Howard (Ole Tucky Buzzard, Oh, Pray Doctor), Mandolin Medley—Lawton Howard (Little Sydney (Cindy), Round the Mountain), Seventy-Two—Dick Tillett, Tom Dan'ls—Edgar Howard (whistle), Jule Garrish, Maurice Ballance, Matilda Jane Lee—Edgar Howard (whistle), Jule Garrish, Maurice Ballance, Mason Pogie Boat—Charles Stowe, Carolina Cannonball—Charles Stowe, Harmonica Medley—Jule Garrish (Casey Jones, The Old Sow[Jumped Over the Fence, The Little Ones Crawled Under], Booze Yacht—Jule Garrish, Maurice Ballance, Let's Keep the Holler Alive—Edgar Howard. Illustrated notes enclosed. FS 3848 BETWEEN THE SOUND & SEA: Oral Tradi-Let's Keep the Holler Alive-Edgar Howard. Illustrated notes enclosed. 1-12" LP'\$6.98.

In Wingate student center

Henry will give first concert

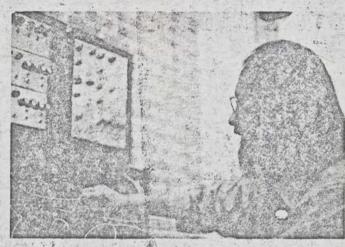
Otto Henry, a noted North Carolina electronic music composer and performer, will present the first musical concert in the Wingate College Dickson-Palmer Center this Friday evening at 9 p.m. The concert in the center's Helms

Forum will occur just hours after the dedication of the new center.

Henry's Friday evening performance of electronic music is an intermedia presentation with special visual effects accompanying his

music. The program will include compositions of various style, including those entitled: The Gateless Gate. The Pure Lane, Bring Back Yesterday, Four Landscapes From H.G. Wells and Phoenix Burning. Equipment used will include a moog synthesizer, Synthi AKS, magnetic tape, color organs and slide projectors.

Henry is a native of Nevada, but was raised in the North Carolina mountains. He attended the University of North Carolina at Chapel Hill, Boston University, and obtained his doctorate from Tulane Unitersity in 1970. He came to East Carolina University in 1968, where he designed and built one of the largest electronic music studios on the East Coast. Henry 4s active as a composer in both traditional



Musician Otto Henry

To open new student center

and electronic idioms. His music is published by Robert King, Media Press and Hinshaw Music.

Henry's concerts are informal and his program notes suggest to the listener the atmosphere and images of the

original compositions. His style of electronic music bridges the gap between comtemporary popular uses of the synthesizer and the more formal or "serious" art music, according to most electronic music experts.



EVENING CONCERT SERIES

PROGRAM FOR 1977-1978

Crane School of Music, State University College, Potsdam, New York

CRANE PERCUSSION ENSEMBLE

James Petercsak, Conductor Richard Holly, marimba soloist

Wednesday, November 30, 1977 8:00 p.m. Sara M. Snell Theater

PROGRAM

CRANE PERCUSSION ENSEMBLE PERSONNEL

Allison, Paul Benedict, Michael Brown, Kathy Cantisani, Pietro Donnelly, Jeffrey Dunda, Stephen France, Gary Gordon, David Holly, Richard Kayne, David Melito, Thomas Monahan, Ellen Moran, Kevin O'Shea, Dennis Rand, Christopher Severance, Scott Smith, Randall Swift, Charlotte Taormina, Peter Tranchino, Eugene Watnik, Robbi

STATE UNIVERSITY COLLEGE POTSDAM, NEW YORK 13676 CRANE SCHOOL OF MUSIC Telephone: (315) 268-2969 Show De Klein ho Sound of Enter was the 'het' of on covert. I really like the effect and evolution of the composition Erclosed please find program copy. el'd be interested is perforing other works by you, but you send title listing. Thank you

An Osterrsak

A.S. Big regards to mario



PROGRAM

Antiphon (1971)

Fisher Tull (1934 -)

Rondo Pequeno (1956)

Otto Henry (1933 -)

Celebrations for Chorus and Wind Ensemble (1966)

Vincent Persichetti (1915 -)

I. Stranger

VII. I Sing the Body Electric VIII. A Clear Midnight

II. I Celebrate Myself

III. You Who Celebrate Bygones IX. Voyage

INTERMISSION

Second Suite in F (1905)

Gustav Holst (1874-1934)

Spectrum for Tape and Band (1967)

Herbert Bielawa (1930 -)

Dr. Otto Henry, Tape Technician

Incantation and Dance (1962)

John Barnes Chance (1932-1972)

Celebrations

Stanger

Stranger,
if you passing meet me
and desire to speak to me,
why should you not speak to me?
Any why should I not speak to you?

I Celebrate Myself
I celebrate myself,
and sing myself,
and what I assume,
you shall assume
for every atom belonging to me
as good belongs to you
I loafe and invite my soul
I lean and loafe at my ease

Observing a spear of summer grass

You Who Celebrate Bygones
You Who Celebrate Bygones
Who have explored the outward,
the surfaces, of the races,
the life that has exhibited itself
Who have treated of man as the creature
of politics, agregates, rulers and priests,
I, habitan of the Alleghanies
treating of him, as he is in himself in his own rights,
Pressing the pulse of life that has seldom exhibited itself,
the great pride of man himself
Chanter of Personality, outlining what is yet to be
I project the history of the future.

I Sing the Body Electric
I sing the body electric
the armies of those I love engirth me
and I engirth them
They will not let me off til I go with them
respond to them and discorrupt them
and charge them full with the charge of the soul
Was it doubted that those who corrupt their own bodies
conceal themselves?
And if those who defile the living are as bad
as they who defile the dead?
And if the body does not do fully as much as the soul?
What is the soul?

A Clear Midnight
This is thy hour O Soul
Thy free flight into the wordless
Away from books, from art,
the day erased, the lesson done,
Thee fully forth emerging, silent, grazing,
pondering the themes thou lovest best,
Night, sleep, death and stars.

Joy, shipmate, Joy!

PROGRAM NOTES

Antiphon is in the nature of "liturgical festive music." Antiphonal contrasts between brass and woodwind sections are employed throughout the composition. The design is based on a tripartite framework with the outer rhythmic sections in extreme contrast to the lyrical flow of the middle section. In this short work, therefore, the full expressive range of the wind and percussion instruments is brought into play.

During my military service in Panama in 1955, I visited a small rural cantina where I found a local dance orchestra giving an impromptu concert on a motley collection of instruments. The songs and dances were Spanish in origin, but the raw, primitive vigor and the improvised harmonies came from their own culture and their own feelings about music.

The image of this music returned a year later when I had left the service and began to compose on my own. Rondo Pequeno was practically my first serious composition. Twenty years ago its rhythmic syncopations and peculiar twists were a bit avant-garde and it was never performed. It is still a difficult piece and I am grateful to be able to hear it performed after all this time.

Celebrations for Chorus and Wind Ensemble was premiered November 18, 1966 at Wisconsin State University at River Falls, the composer conducting. There is a great sense of warmth and joy in the score and this effective setting of Walt Whitman's text allows the words to project with perfect naturalness. (text included)

In 1905 Holst became involved in the rediscovery of English folk songs and came to realize that folk tunes had the simplicity and economy he felt essential to any great art! The result of this influence was a purification and simplification of his style combined with a new flexibility and freedom. The Second Suite (March, Song Without Words, Song of the Blacksmith and Fantasia on the Dargason) is based on folk tunes from Hampshire, each of which is treated in a different style.

Spectrum is a work for mixed media — a pre-recorded tape and live musicians. Two particular aspects of the piece are thus thrust beyond the traditional: instrumental color (electronic sounds) and harmony (cluster sonorities). To counterbalance these two extremes, the piece is formalized in a traditional ABA setting. The A section is an interweaving of four musical gestures which leads to the B section, which is predominated by the tape. The electronic sounds have their source in a piano and "white noise" After a solo exposition by the tape, the band slowly enters which propels the piece into the recapitulation of A. This time, the tape enters in tempo with the band, stating the first five notes of the A theme in an ostinate pattern. The ostinate overwelms the band as the percussion come into direct combat, with the tape. The percussion section succumbs and the band builds to the final statement of the tape which is soft and distant.

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN School of Music

AN EVENING OF ELECTRONIC MUSIC

OFFERED BY THE EXPERIMENTAL MUSIC STUDIOS

AS PART OF THE SPECIAL FOUR-DAY WORKSHOP IN ELECTRONIC MUSIC

Music Building Auditorium, Tuesday, July 11, 1978, 8:15 P.M.

- 1. HOOPLA! (1969) Edwin London musique concrete and electronically generated sound
- 2. Undefined Globals (1977) Robert Eichler electronically generated sound
- 3. In Celebration (1976) Charles Dodge computer generated speech text by Mark Strand
- 4. Arrows of Desire (1978)

 electronically generated sound
- 5. What Cheer! (1978)

 musique concrete and electronically generated sound

 Dan Senn
- 6. Rule III (1976) Paul Christian Koonce musique concrete

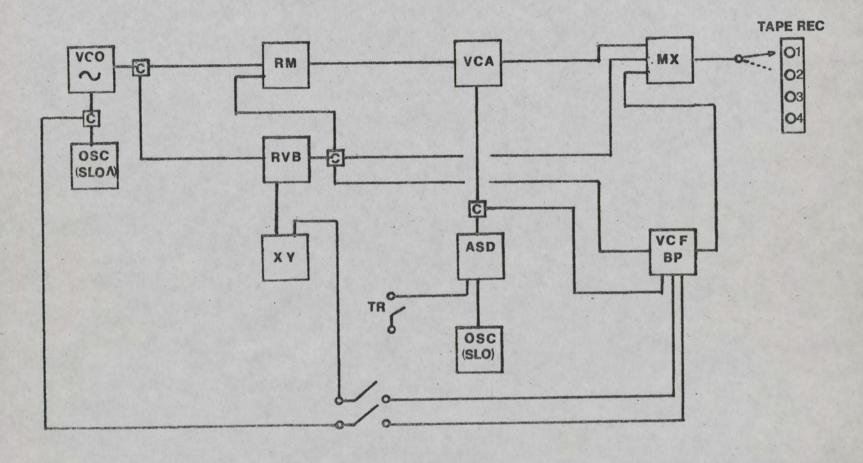
INTERMISSION (10 minutes)

- 7. Susurrus (1978) Robin Heifetz musique concrete and electronically generated sound
- 8. Devil's Hopyard (1974) Edward Diemente electronically generated sound
- 9. 4.11.56 J.C. Oliverio
- 10. For Jon Fragments of a time to come (1977) Lars-Gunnar Bodin computer generated sound

ARROWS OF DESIRE

SYSTEM SCHEMATIC synthi aks

OTTO HENRY



SCHOOL OF MUSIC EAST CAROLINA UNIVERSITY

Presents in

Faculty Recital

OTTO HENRY

A Recital of electronic music

MUSIC FOR A MIDSUMMER NIGHT'S DREAM (1978)

- 1. Overtune and March
- 2. Nocturne for a Fairy Queen
- 3. Bottom's Rhumba
- 4. Rock
- 5. A Dirge: Sixpence a Day
- 6. Ambience
- 7. Bergomasque
- 8. Phinale

THE PURE LAND (1977), for synthesizer and painted slides

INTERMISSION

THREE GYMNOPEDES (1888) electronic realization 1978

Eric Satie (1866-1925)

FOUR LANDSCAPES FROM H.G. Wells (1964) voices: Joseph Kagle, Jr., Mary Jane Hohenstein

- 1. from The Crystal Egg
- 2. from A Dream of Armageddon
- 3. from The Valley of the Spiders
- 4. from The Time Machine

THE RIDE OF THE VALKYRIES (1856) electronic realization 1978

Richard Wagner (1813-1883)

A.J. Fletcher Recital Hall Sunday, October 8, 1978 8:15 P.M. THE 1978 FESTIVAL OF NEW MUSIC

Saturday morning, October 28 Hill Rehearsal Hall 11:00 AM

MEETING OF THE SOUTHEASTERN COMPOSERS LEAGUE

(open to members and to all visiting professional and student composers)

[NOTE: At this same time, members of the UNC New Music Ensemble will be appearing at the NCMTA Convention in Raleigh to perform this year's prize winning student composition, Dodge by UNC graduate composition major, James Mobberley.]

THE 1978 FESTIVAL OF NEW MUSIC

Saturday afternoon, October 28 Hill Rehearsal Hall 3:00 PM

The New Music Ensemble Roger Hannay, director

The Percussion Ensemble
Lynn Glassock, director

-PROGRAM II-

Concertino for Trumpet and Orchestra

Stanley Friedman, trumpet soloist

Five Dream Sequences

Triangle

No Sound of Water

Stanley Friedman

Walter Ross

Jane Wilkinson

Otto Henry

The Percussion Ensemble conducted by Roger Hannay

Hill Rehearsal Hall 4:00 PM

--- Composer*s Forum ---

(An interchange of ideas among visiting composers, performers, and audience)