

the new music newspaper

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25c

WHAT IT'S ALL ABOUT

This little publication appears for only one reason: the enormous amount of New Music activity occurring in Melbourne. During the last few months at least 40 events dealing with contemporary composition/performance have taken place. Predictably, most of these have been completely ignored by the local press and those few which have received notice have been treated at best with condescension or non-comprehension. Although there is an improvement in this at the moment, it is probably safe to assume that the nature of the Australian mass media will eventually assert itself over efforts to work within it, leaving, as before, the broad mass of fine, strong work being done in isolation.

As a result of this it occurred to a number of us that it was necessary to produce our own documentation and it must be stressed that we firmly intend to keep this newspaper going only so long as there is enough activity to sustain it.

That this issue has confined its attention to Melbourne is not to be construed as intentional paro-

chialism. It is intended that from the next issue information from other States will be included.

Included in this issue is a listing of past events which is most certainly not complete. For the items that have been omitted through ignorance, the appropriate forgivenesses are sought. This list is included to acknowledge the existence of these events and to extend a "well-done" to the performers and composers for having produced so much.



It will be a policy to present in each future bi-monthly issue:

- reviews
- a list of upcoming events
- the odd serious article
- a centre fold of a current score by a local composer.

(*Playboy* and *Cleo* eat your hearts out!)

We feel justifiably proud to present Ron Nagorcka's "Atom Bomb" in this issue. Ron reports that this hour long work is the first part of a trilogy which will form a community opera for untrained performers.

Another feature we introduce here is (to use a borrowed term) self-criticism. We hope to present writings by people about events they have put on in which they critically assess the extent of their own success or failure. With people talking freely about their own work perhaps much of the nauseating aroma that has accumulated around criticism would vanish and we might have a forum for honest artistic dialogue.

Warren Burt
Les Gilbert

THE CLIFTON HILL COMMUNITY MUSIC CENTRE

"... the human essence is no abstraction inherent in each (or any) single individual. In its reality it is the ensemble of human relations."

—Karl Marx (1)

"... mere purposive rationality, unaided by such phenomena as art, religion, dream and the like, is necessarily pathogenic and destructive of life; and its virulence springs specifically from the circumstance that life depends on interlocking circuits of contingency, while consciousness can see only such short arcs of such circuits as human purpose may direct."

—Gregory Bateson (2)



some aspirations see the light of day

"In today's consumer-oriented society, it is generally assumed that the creation of good music requires the following three things:

(a) expensive acoustic and/or electronic instruments.

(b) a large amount of musical expertise.

(c) an audience.

It is our belief at the CHCMC that good music depends solely on imaginative people using any sound production/manipulation resources available to them."

—early statement from the Clifton Hill Community Music Centre.

I must make it clear from the outset that I am the co-ordinator rather than the director of the Clifton Hill Community Music Centre (CHCMC). What follows is my view of the centre in a wider philosophical/social context and the ways in which the CHCMC relates to that context. Others involved in the Centre may see it differently (and perhaps, less pretentiously?).

The CHCMC is located in a building where a wide variety of other community activities occur. The importance of this should not be underestimated. The (often frustrating) interaction with drama groups, girl guides, Greek clubs and school activities provides potential interaction of great importance. We find ourselves forced into a "circuit of contingency".

So — for me, the CHCMC has provided an opportunity to explore exactly these "interlocking circuits of contingency" within which music properly belongs. My own music in particular, finds an environment in which it cannot be short-circuited — a context for which I have searched for unsuccessfully for a long time.

Alienation is not a new concept within the contemporary music scene. For some time composers and performers have been aware that "genius" and "virtuoso" are bourgeois concepts; that the romantic elitist concept of the musician transferred its impact into the twentieth century avant-garde (3). Twentieth Century technology — removed from the reach and understanding of its audience compounds this by further mystifying the creative act. (4).

Romantic bourgeois concepts are even more evident in competitive music relying on rhythmic and harmonic gimmickry to attract a commercial audience. Rock music cannot claim to be revolutionary no matter what its content — in fact it can be seen as a prime example of cultural imperialism. Revolutionary ideals are no excuse for musical and social naivete.

Now if (like Cornelius Cardew and others) we focus on short trains of causality which it is possible for us to manipulate (eg. fight for acceptance of contemporary music in the concert hall, fill our music with a revolutionary content, turn traditional instruments into avant-garde art objects) in order to correct identifiable musical or social imbalance, we are provided with no overall wisdom — we are involved in politics rather than social process, and we do little or nothing to counter the alienation and oppression; we may very well compound it. In fact, we may even deny art by our "mere purposive rationality".

Alienation and oppression are complementary concepts. Music has certainly become a major tool in making people complacent beneath totalitarian oppression. And bureaucratic totalitarianism is today's major tool of oppression. (5)

We assert the value of art when we assert its power within, rather than over people's lives. And to protest evangelistic art is to do the latter rather the former. The task is rather to encourage the inherent creative impulse in everybody and to assert the essentially communal nature of that impulse.

It should be noted that the statement from the CHCMC quoted above contains:

- a political viewpoint
- an attack on bourgeois aesthetics
- a blast at academia
- implied criticism of high technology and the concert-hall
- an attack on the mystified and "objective" aesthetic use of the word "good".

However, the positive invitation to music-making which ends the statement is a constructive counter to its negative assertions. (6)

It is both undeniable and inexplicable that men need to sing and dance. To do so communally is to assert life. To assert life

expertly is to make a profound cultural statement. To not do so is to short-circuit social process. is to accept nihilism. Therefore we must. (7).

- After a year of much frustration and excitement, those involved at the CHCMC can claim to have been successful in achieving
- nothing spectacular
- much of importance
- the introduction of personally viable music to a reasonably small/large group of people from varied cultural and intellectual backgrounds
- the provision of a context for musical conviviality outside the elitist conviviality of the avant-garde
- the provision of opportunities for the examination of music within its wider cultural context — within the "circuits of contingency" to which it properly belongs.

Ron Nagorcka

Notes:

- (1) From the "Theses on Feuerbach". The "or any" is my addition. However, I imagine the original German to have this sense.
- (2) *Steps Toward an Ecology of Mind*. G. Bateson. Paladin Edition p. 119. From an article entitled "Style, Grace and Information in Primitive Art."
- (3) See especially *The Theory of the Avant-garde*, R. Poggioli.
- (4) Consider the similarities in this regard between large orchestras and expensive centralized electronic music installations.
- (5) as exhibited by the Soviet Union and increasingly it seems by the Peoples Republic of China, as well as by Sweden, "social democracies" and all blatantly capitalistic systems. Revolution is, after all, a matter of continuing dialectic — the glorification of Mao Tse Tung is a denial of his philosophy. Be watchful for the Stalinist trap!
- (6) Unless of course an invitation to involvement is seen as threatening! Another circuit.
- (7) With apologies to Chris Mann for overt borrowing of linguistic style.

EVA & WARREN AT STOREY HALL: they made it this time



Warren Burt & Eva Karczag
 June 10. 9 am - 9 pm.
 Lower Storey Hall, RMIT.
 Dance: Eva Karczag with assistance from Libby Dempster and Nanette Hassall.
 Music: Written by Warren Burt with assistance from Anton Bruckner, Claude Debussy, Joel Adabe, Charles Parker, John Birks Gillespie, Howard Skempton, Les Gilbert and played by Warren Burt with assistance from John Crawford, Roger Anderson, Bill Fontana, Les Gilbert.

Outside Storey Hall heavy doors creak as the homegoers prepare to brave the Friday night rush hour in the rain. Trams send their rumblings into the room just as they do at the Symphony Concerts at the Town Hall providing Melburnians with an inexplicable sense of security. Sometimes the people in a hurry stop

at the door and look in while they put on their coats or unfurl their umbrellas.

Inside Eva and Warren are laying to rest the sun above the masonry and greyness with, of all things, a tape-delayed chord organ raga. And the people laid out around the hall's perimeter are oblivious to the heavy stream of traffic only a couple of brick walls away.

Eight hours down and four to go. A strange taste in the mouth and a buzzing in the head attributable to this twelve hours of dance and music, sometimes in that order, sometimes not.

The music for the day: Warren playing that old tear-jerker Howard Skempton to perfection with a stumblebum technique; a dazzling 45 minute display of live electronic manipulation; "Night in Tunisia" on piano, clarinet and piano accordion; together with

many other bits of Burtaphenalia including a Bruckner loop piece! and a never to be repeated flying piano accordion piece.

The dance: Eva weaving enchantment through space. Her movement is successful because she recognises the inherent harmony of complying with gravity's pull on the limbs. Often in her rolling dances the floor falls away from under her and she is left floating. Her economical grace flows. Her movements seem to have no beginning and no end. Gestures melt in a continuous flow of motion.

This improbable marathon was successful in many particularly magical ways. Mainly it was because both Warren's music and Eva's dancing are rooted in reality, with the consequence that there are no limitations.

Les Gilbert.

STANDING WAVE SOUND SCULPTURE

BILL FONTANA

"a demonstration of how different frequencies have distinct physical dimensions"

The term "Sound Sculpture" may create the expectation of visually beautiful objects that also make beautiful sounds. Essentially many musical instruments from various cultures can be described in this way.

My use of the terms "Sound Sculpture" refers not to tangible physical objects but to tangible physical/spacial relationships between sounds. The most obvious example of this¹ is the "Standing Wave Sculpture" I had set-up in the R.M.I.T. Gallery last May as part of a Sound Sculpture exhibit.

This Standing Wave Sculpture is based upon the extraordinary acoustical properties of pure sine waves. A sine wave is the simplest of all sounds in that it is a pure frequency with no harmonics. Visually it can be represented:



with the crests representing loud spots and the troughs soft spots. When a sine wave from between 40 cycles per second and about 500 cycles per second is played in an environment having sound reflections (a normal room) the reflecting sine wave is distributed throughout the room according to a whole spectrum of possible phase relationships (two extreme possibilities being reinforcement when the crests coincide and are said to be in phase or cancellation when the crest is out of phase with the trough). Thus when walking through this room the sine wave changes — getting louder or softer — these changes giving the sound what seem to be physical dimensions. An interesting experiment to conduct with a single sine wave is to find a silent pocket in the room and remain in it motionless while another person changes the frequency of the sine wave slightly and then returns to the original frequency. When the original frequency returns the silent pocket also returns and as that frequency is changed one will have the sensation of the pocket moving past. This experiment is a good demonstration of how differ-

ent frequencies have distinct physical dimensions.

In the Standing Wave Sculpture that was set-up at R.M.I.T., four different frequencies were used simultaneously (each one having its own dimensions). A deliberate effort was made in the tuning of these sine waves to avoid harmonic relationships that would cause them to interact with each other. As much as possible they were four physically/spacially independent standing waves.

One variation which I at times added to the Standing Wave Sculpture was to have a portable tape recorder with a pre-recorded sine wave that was slightly out of tune with the highest frequency Standing Wave (so as to make slow beats with it) be mobile in the space. One would think that with both of these frequencies being constant that the beats would also

be constant. Amazingly enough the beats would change as the portable sine wave travelled in space. Thus the change in beats (actually a change in pitch perceived as a rhythmical phenomenon) became a definition of motion interacting with a particular acoustic environment.

At the conclusion of the exhibit at R.M.I.T. it seemed the next step is to explore manipulating standing waves with motion. Not with motion of the listener as much as the physical motion of the loudspeakers themselves. At a concert I gave at the Clifton Hill Community Music Centre last June a first attempt at this was done with small hand held loudspeakers. This worked so well that my next Standing Wave Sculpture will involve an electro mechanical system mobilizing about 8 small wide range loudspeakers in a way that can be precisely controlled. With any luck this will be ready early next year.

Bill Fontana
June 15th, 1977 — Sydney.



¹Besides the sculptural properties of sine waves described here my present work is concerned with two other types of sound sculpture:

a) sound sculptures made from extracting formal relationships between sounds as they are located in a naturally occurring sound environment, i.e. my Kirribilli Wharf or Royal Parade Sound Sculpture With Resonators,

b) composed pieces that have an indeterminately long time structure that explore distributing musical instruments over a large spacial area, i.e. music for Handbells, Wave Spiral for Rin Gongs, Untitled work for 20 guitars in a lobby, Horizon Sculpture for Large Wind Ensemble, Proposed Boat Whistle Event for Sydney Harbour etc . . .

On April 18th this year RMIT Union took a definite stand towards "The Arts" and began its programme entitled "THE EXCHANGE". It seemed self-evident that an institution covering 7½ acres with a population of 13,000 represented a fairly heavy responsibility and that they deserved something better than hobby classes and artists lost in academia.

The main thrust then behind the programme was "to provide the RMIT community with access to the creative process." A continuing programme was to be attempted with a constant interchange of ideas and personnel. *Confrontation* backed up by more formal types of events and exhibitions seemed one way of "opening up" RMIT.

The first group of artists "The Dance Exchange" plus composer, Bill Fontana and writer, Simon Hopkinson were chosen very carefully. Russell Dumas, Nanette Hassall, Simon Hopkinson had all taken part in a compositional workshop at La Trobe in December 76. During this brief encounter they realized that although each artist was working in a different discipline their ideas embraced a similar attitude — a desire to use everyday situations, space, environment as an inspiration for their work.

CONFRONTATION: the desire to up-turn people's preconceived ideas; to make one look at something in a slightly different way; and to cheer up the day to day existence at RMIT began in April with a Dance Semaphore piece. The artists signalled messages from certain vantage points in and around campus and out into Franklin and Swanston Streets. People who had only previously gazed at eye-level on their way to "the Caff" were suddenly nudged and told to look up or out on to the street — and there were people dancing!

Bill Fontana followed on cue and set up a street music stand in Bowen Lane. Resonators were placed in large bottles; sea-shells; tubing and passers by were invited to listen to the sounds (MUSIC!!). The fact that one girl thought she was having a hearing test reinforced Bill's belief "that so many people miss out on the beauty that surrounds them in terms of natural sounds." Bill in between preparing tapes for performance use with the other artists worked towards a 10 day exhibition of

recordings and sound sculptures in RMIT Gallery. A measure of the success of this exhibition is that he has been invited to do a three week exhibition of The National Gallery next year in addition to numerous invitations from Educational Institutions.

With the help of Warren Burt the first phase of "The Exchange" ended with a 12 hour piece in RMIT Gallery.

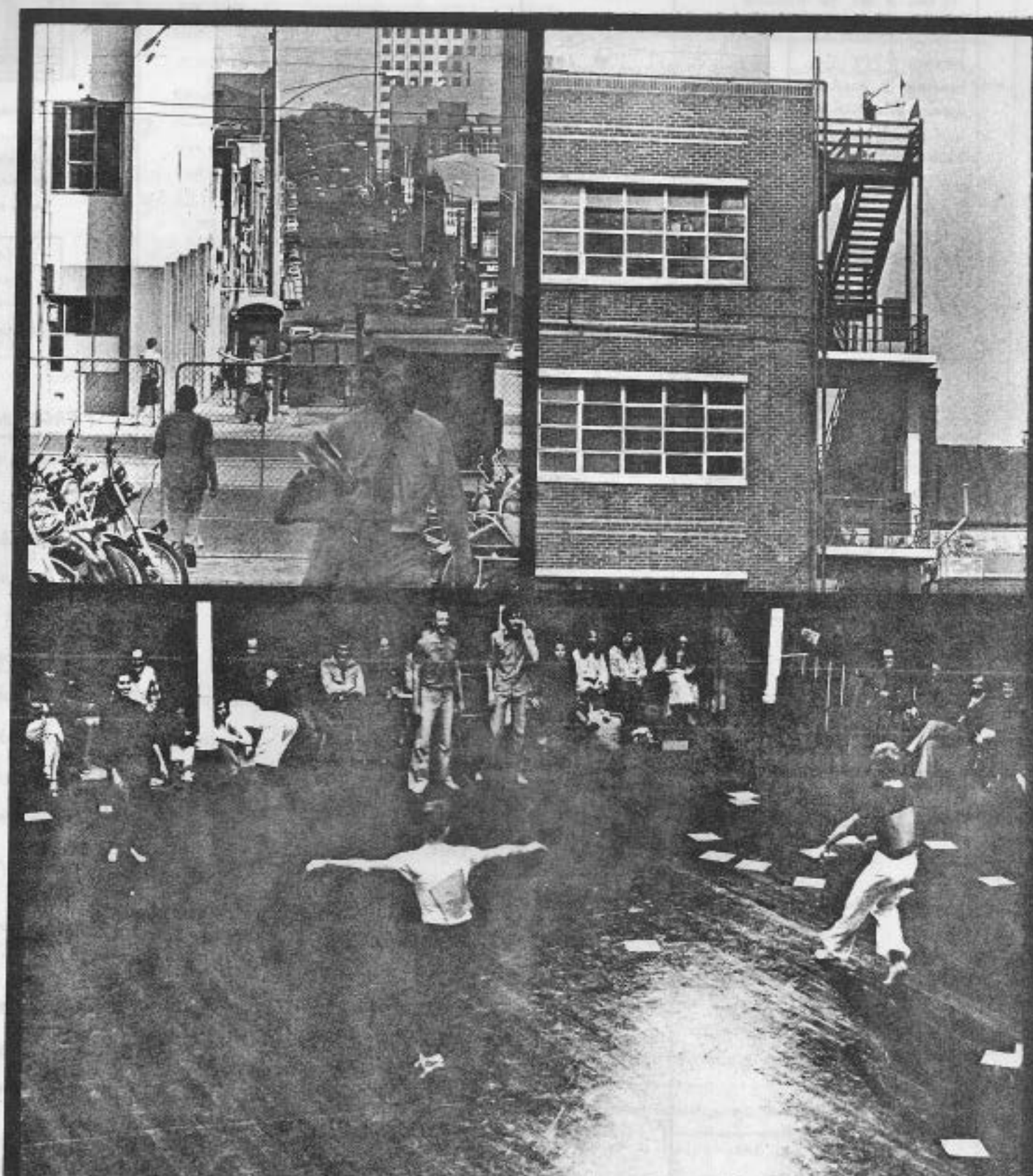
Donna Greaves

R. M. I. T. THE EXCHANGE



Simon Hopkinson meanwhile extended the process with carefully controlled lift-pieces culminating in a not too subtle (but great fun) champagne Brunch. Simon who enjoys working in an "open-ended" situation and has agreed to be the continuing link in "The Exchange" is merrily

continuing his interest of placing two different realities together. A few weeks ago at 8 am in a cool 3° he was the host for a dinner for 4, catered for my Maxims of South Yarra in a vacant spot along Swanston Street which RMIT had hoped would be the site of Union House.



standing wave dance

The standing waves carve the room into many new subdivisions. The following is a series of suggestions by which to explore the space.

... Stand at the edge of the space ... move slowly forward passing through the channels of sound ... can you find a silent space ... find a channel of low sound.

... explore the dimensions of this channel — up and down as in a corridor.

... find the borders of a channel of higher pitch ... rock gently in and out of the channel of sound.

... sometimes new channels exist below you ... close to the floor ... find one such area ... sit or lie there for a time listening ... softly sing to yourself with the sound.

... you can change the spaces in the room by moving (& singing) ... run through the space carrying the note with you ... fall back gently into the floor in the same place you were lying ... continue running and falling until you have changed that space.

... jumping will bring you into new spatial dimensions that lie above you.

Nanette Hassall.

<p>PERFORMER 1</p> <p>Both tapes: FF recd. Rewind 15 sec & set to RECORD.</p> <p>□, O, & any Fragments randomly with long pauses between events.</p> <p>Both tapes: Rewind 20 sec. & set to RECORD.</p> <p>SING D1 → REW/SET 5" REC. → SING D2</p> <p>Start with D1 and repeat cycle 10 beginning of both tapes.</p> <p>SING D4 ← REC./REW 5" ← SING D3</p> <p>TAPE 1, play (25 min / 16 min / 10 min) *</p> <p>TAPE 2, FOLLOW CYCLE 1</p> <p>TAPE 2, play (25 min / 16 min / 10 min) *</p> <p>TAPE 1, FOLLOW CYCLE 2</p> <p>STOP BOTH TAPES REW. BOTH TO BEGINNING</p> <p>CO-ORDINATE</p> <p>KEEP PLAYING</p> <p>REPLAY BOTH TAPES</p>	<p>* A</p> <p>Repeat till both tapes of performer 1 stop.</p> <p>* B</p> <p>No coordination is required between players from the beginning of B till the end of C.</p> <p>* C</p> <p>(During which Cycles are interrupted if necessary to play □ & O according to words in played-back definitions.)</p> <p>* D</p> <p>Repeat till both tapes of performer 2 STOP.</p> <p>* E</p> <p>(Coordinated)</p>	<p>PERFORMER 2</p> <p>FF TAPE 1 5 sec. SET BOTH TAPES TO RECORD</p> <p>SING D1 → FF/SET 5" REC. → SING D2</p> <p>Start with D1 and repeat cycle 10 end of both tapes.</p> <p>SING D4 ← REC./FF 1.5" ← SING D3</p> <p>Rewind tape 1 to beg.</p> <p>TAPE 1, PB (25 min / 16 min / 10 min) *</p> <p>TAPE 2, FOLLOW CYCLE 2.</p> <p>Rewind both tapes to beginning.</p> <p>TAPE 2, PB (25 min / 16 min / 10 min) *</p> <p>TAPE 1, FOLLOW CYCLE 1</p> <p>STOP TAPE 2 FF TAPE 1 to END & REW 15"</p> <p>SET BOTH TAPES TO RECORD</p> <p>□, O & any Fragments randomly with long pauses between events.</p> <p>REWIND BOTH TAPES</p> <p>REPLAY BOTH TAPES</p>
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Try again

Repeat n x.

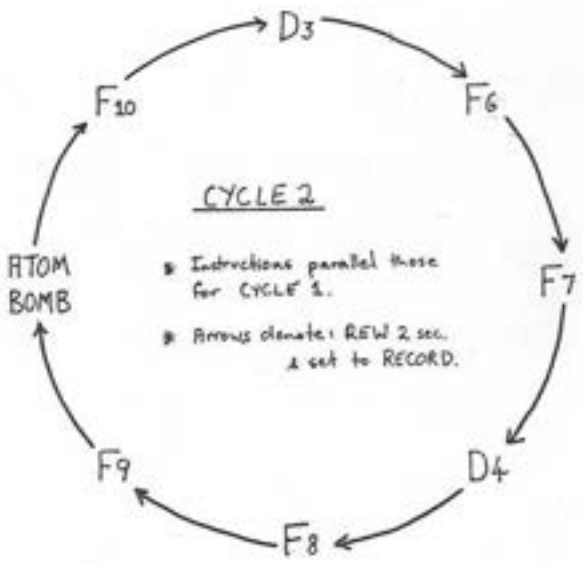
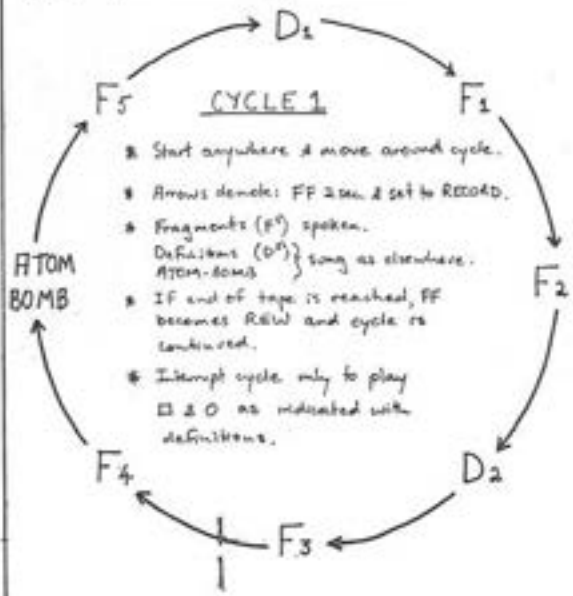
PERCUSSION:
Each player chooses 2 percussive sounds, designated □ & O

DEFINITIONS (for both performers).

- D1 **CYBERNETICS** *noun* The comparative study of complex (electronic) calculating machines and the electrical circuits of the human nervous system, aimed at a greater understanding of the human brain.
- D2 **RADIATION SICKNESS** *noun* A disease brought on by exposure to different kinds of radiations from radioactive substances, with symptoms that vary from skin-burns in one type of source to nausea, loss of white corpuscles, internal bleeding, and death in another type.
- D3 **TRICHOLOGY** *noun* Operation at the base of brain for relief of mental illness.
- D4 **EXPECTORATORY** *noun* An operation for the relief of mental illness, consisting of the removal of certain portions of the brain tissue.
- TRANSISTOR** *noun* Trade name of a device which takes over most of the functions of a vacuum tube. **XEROGRAPHY** *noun* The electronic reproduction of printed materials, a process invented by Chester F. Carlson and handled commercially by the Haloid Company of Rochester, N.Y.

FRAGMENTS: PERFORMER 1.

- 1 Give third-world envy a chair.
- 2 One unrepentant Hippie at a time.
- 3 Which sounds from earth are worth preserving?
- 4 Remind people that people are in chains.
- 5 What - no fire?
- 6 Beauty is a social product.
- 7 Do not limit politics to what you think musically.
- 8 It just sounds BANG, politically speaking.
- 9 The artwork ends as a fetish because it was a commodity.
- 10 If you love music, join a Union.



FRAGMENTS: PERFORMER 2.

- 1 Of course the confounded goat was an atom-bomb.
- 2 On the whole, I'd rather be a mystic Marxist.
- 3 And yet his political palette is from the twenties.
- 4 I notice that Hesse has adopted radical musical ideas.
- 5 Hit a metal chain in secrecy against a tam-tam.
- 6 As for our fatal continuity...
- 7 I can have a musical opinion as a Marxist.
- 8 The choice is between slavery & terror & I'm not so sure about terror.
- 9 The very essence of electronic media is distortion.
- 10 The definition of information is the destruction of the state.

VICTORIAN STATE OPERA

at grant street felix and george
finally get together



Victorian State Opera
June 1-3. 8.15 pm.
Grant St Theatre.

"Sex Doll" written by Walter Haupt, performed by Murray Copeland with orchestra conducted by Richard Divall.

"Mo" written by George Dreyfus, performed by Hilton Bonner with orchestra conducted by Richard Divall.

"Agamemnon" by Felix Werder, performed by Ian Cousins, Christine Beasley, Pauline Ashleigh, Hartley Newman, Helena Nickarz, with orchestra conducted by Mark Foster.

Melbourne this year has seen quite a variety of Contemporary Music concerts and, with them, a number of exciting new works by local composers. Such activity will, in one sense, encourage a greater cultural awareness, in an

area where people are only beginning to find their creative independence. On the other hand, misinterpretation and general artistic mismanagement may cause pieces — indigenous and otherwise — to go uncomprehended, and thus fail to communicate.

In this regard, a lesson should be learned from the recent performance by the Victoria State Opera, at Grant Street, of three Music-Theatre works: Walter Haupt's "Sex Doll"; George Dreyfus' "Mo" and Felix Werder's "Agamemnon". Here was an opportunity to present a concert comprising mainly of Australian compositions; here was an example of a lack of research into the pieces themselves, their form, their theatrical possibilities.

"Sex Doll", scored for mime, slide show and small chamber orchestra, was written as an indictment of our materialistic, "disposable" society. The doll, itself, while not lacking in importance, is nevertheless only one of the numerous concerns Haupt throws up at us. The performance at Grant Street seemed to miss this point entirely, concentrating on the sexual aspect, at the expense of the philosophic and the social — both of which are of equal force in the composition. The use of low partitioning in the stage area might have more satisfactorily articulated those events not relating to the sexual. This idea might then have given greater effect to the philosophic nature of the slides, rather than a very confusing and often ludicrous, relationship.

Richard Divall, never at home in a contemporary context, treated the score of "Sex Doll" as though it bore a traditional, precisely beaten time signature: it was, in fact, a graphic work, and demanded those elements of accident and surprise associated with such a medium. Finally — and this is inexcusable in the presentation of new works — explicit instructions (a pianola not piano was called for) were simply ignored, to the detriment of "Sex Doll's" dramatic integrity.

One thing for which the Victoria State Opera are to be applauded was their order of programming. After the high-tension "Sex Doll", George Dreyfus' artful mixing of styles — in "Mo" — was both a relief, and a delightful experience in itself. In the composer's words, "Mo" combines "the best" of two musics, that of Vivaldi and that of the Australian comic Roy Rene's own contemporaries. When one — the Vivaldi — is used as accompaniment for the other — music of the twenties — the result is eerie, but enlightening at the same time.

Pivotal among the stage props is a coffin (centre stage), from which the solo performer extracts a number of items, each of which represent an aspect of his past. At certain frightening moments, Mo recoils at the sight of this coffin, and retreats into his life's work and meaning — entertaining the people.

Tribute must be paid to the ingenuity of George Dreyfus, who unashamedly selected extracts — completely intact — from Vivaldi's "L'Estro Armonico", and delicately fitted them to such songs as "Underneath The Arches". The conductor, Richard Divall, did an excellent job on this one, now working in his own element.

A word should be said about "Mo", not as it was actually staged, but as it could have been, and indeed was supposed to be, staged. To provide a contrast to the singing, the composer originally wrote in a solo orchestral section, allowing the main character to converse with, or simply look at, the audience for the duration. Also part of the score was a backstage brass band playing at cross purposes with the principal "Baroque" ensemble. The spatial interest this might have afforded was left out of the VSO interpretation, and again such neglect should be deplored.

The final work on the program — Felix Werder's "Agamemnon" was the most successful of the night, particularly in its sustained dramatic tension, and the fine quality of the scoring. Mention should be made of the composer's advanced sense of theatrical space, the vivid costuming employed, and of the innovation — in this country, at least — of having the actors mime the words sung above and around the stage by the solo vocalists. Mark Foster's intelligent direction of the Melbourne Composers Ensemble (no strangers to New Music) equally assisted in evoking the sombre, timeless atmosphere of Greek Tragedy.

In discussing the piece, Felix Werder refers to the universal quality of the Aeschylus Oresteia trilogy, which has inspired him to do a complete setting of it. In a time when many writers find it difficult to address themselves creatively to a large audience, such an approach was amply commended by the tumultuous applause received by his "Agamemnon".

The Contemporary Music program offered by the Victorian State Opera, as part of its 1977 concert series, carried with it both a light of hope and a dire warning. If attendances at New Music Concerts continue to run at this high level we, as an autonomous culture, can only benefit. If, however, insufficient effort is made in both the research and the interpretation, especially of new local material, any benefits obtained may be just as rapidly forfeited.

Robin Teese

D.Z.O.

Deutsche Zupforchester with
Siegfried Behrend.
July 16-24. 8.15 pm.
Robert Blackwood Hall,
Monash University.

Melbourne enjoyed hosting the Deutsche Zupforchester by turning out packed houses to the three concerts during the week July 16th-24. Siegfried Behrend's

dynamism was a major factor in providing Australia's only Mandolin Orchestra with the opportunity of working side by side with its German counterpart.

The Blackwood Hall offered an excellent acoustic environment for the plucked timbres revealing great subtlety of dynamic contrast and orchestration but also some problems in integrating the continuo and the rest of the orchestra. The program ranging from Vivaldi to Logothetis sampled the repertoire's great diversity in terms of style and quality. Michael Troster, first mandolin proved inadequate as the leader in the two Vivaldi concerts, the G major for 2 mandolins and the C major for solo mandolin. His youthful inexperience also showed in Carulli's Concertino in A major for solo guitar.

The orchestra seemed more at home with the 'Flute Concerto in C major' by Baston, despite the recorder player's inability to phrase in the slow movement or bring out any subtleties in the work. The folk-like character of Rudolph Luck's 'Munchen Residenzmusik' was more musical with Behrend's beautiful hand gestures simplifying the architectonic nature of his interpretation. Without a doubt, the highlights of the concerts were the two modern works, 'Multiple Music' by Werner Heider 1975 and the Logothetis piece 'Styx' 1968, both of which were specially composed for them. The Heider score divides the orchestra into five groups which were intelligently co-ordinated by the conductor to deliver the identity of each of the sections, in fine style.

Even better, was Behrend's interpretation of 'Styx' with its post Penderecki — Ligeti textures of slowly moving drones established by busy repeated figures converging and separating over clearly defined time periods. This imaginative performance of a relatively insipid graphic score, coupled with the excellent quality of orchestral delivery reflected Behrend's most artistic direction. Had it not been for these two modern pieces, one would have been left rather disappointed.

Ros Bandt

Listen to "Amputations", Thursday nights 8.30-10 on 3CR for the latest and the greatest.

OUT AND ABOUT OR HITTING THE HIGH SPOTS AROUND THE TOWN WITH AN A ADVENTUROUS AARDVARK

... MELBOURNE CONCERT DIARY — a personal reflection — NOTE: this is a personal diary, and should not in any circumstances be confused with music criticism — any attempt to do so will be met with the utmost severity by the author — be warned — *web*.

MARCH: Not a month back from the States, and the season has begun already. My head was just about blown away by the amazingly sensitive playing of Phil Trelour (drums) and Dure Dara (percussion) who played with David Tolley (synthesizers) at the Musician's Club tonight. Despite the hostile vibes of the audience (what do you expect from that bastion of the Status Quo?), they played magnificently. David's playing was indeed a pleasure, refreshingly free from the usual synthozoid clichés, but Phil and Dure stole the show. I've never heard bells and trap sets sound so electronic or unobtrusive before. If this group keeps developing like this, soon they'll be really tight — three performers making one sound — what could be sweeter

the tape recorders failed again tonight in the performance of Tristram's Cary's *Narcissus*, at Melba Hall. I think that's one reason I love the piece so much — it's built in disaster potential. Tristram says that given adequate set-up time the piece can work properly. Maybe so, but at the moment I'm charmed by this unwieldy techno-monster that is actually a beguiling little piece for flute — it just has an unwritten part for a disaster movie in it, that's all . . . also heard Tris' *Romantic Interiors* for violin, cello and tape. Quite a nice piece really. From the electronics point of view, he's really defined one way of working with the Synthi 100 in that one . . . How good

APRIL: Bob Moran's *Elegant Journey* done by the Victorian Time Machine percussionists at Grant Street. Wow!

Missed the concert, but heard a tape later, of Richard Meale's *Interiors/Exteriors* performed by Graham Hair, Laurie Whiffen, and percussionists from the Victorian Time Machine, directed by Richard James. Electrifying! And when you consider they put this complex post-Boulez score together in less than a week, the mind boggles

performed electronics with Chris Mann's voice at La Mama last week — we called it *Syntactic Switches*, and it turned out to be the sweetest little musical this side of *Das Kapital*. Pretty good for what (on my part, anyway) started out as a scrappy rip-off of Dunn, Tudor, di Marinis and various other friends who would gleefully strangle me if they knew how I was using their ideas. But Wittgenstein and information theory will out, and I think the piece is our political swan song. Out of politic and into lyric, says Chris, and I, at least temporarily, agree.

tonight Ron Nagorcka and myself did the first performance of his *Atom Bomb*, for the Williamstown Musicale. Watching the piece develop over its (very long) month of rehearsals, I've acquired a new respect for Ron. He really has gotten it together, compositionally. And unlike my own scabby dilettantism, his politics works — being deeply rooted in his life, how could it not? As for our audience of 10, when the last cassette tape had clicked off — no applause — only stunned silence — and awe. Nagorcka may just have a winner there. Or, as they say in the myth biz, "a first mature work"

David and Dure again at La Mama tonight — no Phil, but James Clayden's highly demanding cinema as a juxtaposition. High point of the evening was when David began a percussive routine in sync with Jim's synthetic sheep stampede! Later, when I asked him, he said he didn't even look at the screen once while he was playing. Ah, fate

Ron and I perform *Atom Bomb* tonight at Clifton Hill. Much tighter than the rather sloppy Williamstown performance — in fact the tape is good enough for radio — (what a pleasure to perform really well for a change) — and after the piece, our audience (25 this time) produces the same stunned silence. Yup, he's got a winner there, all right

MAY: Snark (Roger and Peta Anderson, Bruce McNicholl and Alan Poulter) and friends open the season today at Clifton Hill. They do this piece called *Incatation* which has them playing notes from the length of a breath (being in sync with your breathing) then switch over to heartbeat rhythms. Oh, I know it's been done before, but that's not the point (Is it ever?). When it's done this well, and the results are this beautiful, a unique statement has (again) been made

off to Sydney and Canberra for a week. So I'll miss the performance of *The Waiting Instinct in Ostriches*, which Ron, Malcolm and I have been preparing. Oh well, just give 'em a tape and off I go . . . but I'm really dying to see Mal's ostrich suit. It should be ludicrous.

The Exchange at RMIT doing *Red Paper Piece* — what a pleasure to see Russell Dumas' macho in contrast with Nan Hassall's delicacy . . . Only in a piece like this could it happen — where personalities can exist without interfering with one another. Later, Eva Karczag is a knock-out in her own rolling piece and Christopher Banner's rather obvious, but nonetheless highly effective, *Blue*. Seeing her dance like that, I really must work with her. How good that they're all here for a while. It really enriches the scene

Australia's most-performed - expatriate - Yank-minimalist-composer, Bill Fontana is at it again today. This time at Clifton Hill, for a total audience of 6, after a fruitless several hours of trying to get a sine wave out of my homemade oscillators (I should have told him) he devises the best socially oriented piece I've ever seen. He plays relatively pure tones through small loudspeakers, and while one of us sits in a chair the other 5 gently whirl the loudspeakers around the listener's head. While listening, the effects of the mechanical doppler shifts are (literally) phenomenal, but the sight of 5 people gently serenading a 6th, knowing that everybody will get a turn at being a listener and performer is completely precious

I really dislike saying bad things about performances, but in this case I'll make the exception. Don Bank's *Horn Trio* was brutalized by the Melbourne Trio and Alex Grieve last night in Melba Hall. They should really be ashamed. As one of Australia's best composers, I thought Don deserved a little more respect than that. A totally lifeless, painful performance. I'm really embarrassed for Don. 'Nuff said

JUNE: In Hobart, I miss the plane to Melbourne, so I'm unable to see the Victorian State Opera's production of the Haupt Dregus Werder program. Instead, we go to the Sandy Bay Chinese Restaurant where we have Seafood Special (wonderful), Almond Chicken (dry and tasteless) and Lichees with Ice Cream (splendid). Hmm, since I have to review the Operas on the radio tomorrow morning but who gets reviewed as the almond chicken????? no, my conscious must win out, if George's *Mo* was on second, and I ate the almond chicken second, that's it. My irresponsible acts of whimsy must be carried out with complete consistency — otherwise how will they be irresponsible acts of whimsy?!!

. . . . Plastic Platypus (Ron and Me) at Clifton Hill tonight. My cassette piece *Tasmanian D*, is, as it now stands, a flop. Bill Fontana puts his finger on it later when he points out that rhythmically, the structure is sloppy. Ah, well, back to the drawing board

a few days ago, Eva and I did the *12-hour piece* at RMIT. It worked. The day developed on its own, we did what came naturally, people dug it, we dug it. It was really nice being put in a gently non-demanding situation where all your resources were *truly* on the line. On the line, that is, without all the messy neuroticism that is so often the case in "concerts". Eva's fear that we might have been too precious, is, I think, groundless. If it was so, it's only because complete open honesty is much a rarity. We weren't trying to advance any theories, or build any reputations — we were there to just *be*. And we were

Les Gilbert's concert at Clifton Hill tonight was the first elegantly done New York loft concert I've seen south of the equator. When the Handel quote came in his *Harmoniumusic*, I nearly cried

(over)



warren's diary

Robin Teese and Roger Smith tonight played John White's *Photofinish Machine*. Their accuracy left much to be desired, but what their performance had, that the pristine tape I have of John White and Chris Hobbs doing it, doesn't have — is life. This was real seat-of-the-pants music, and when they really *did* come out together in the end, the effect was far more exciting than any accurate "musically correct" performance of the work could ever be

I blew it tonight. At the La Trobe Uni. tape concert, I played Ned Sublette's *Angels on a Fan* twice. I thought that like Webern, short pieces should be played twice. I learned that with composers like Webern and Sublette, short pieces should be played once

Musicircus (after Cage) happens at the National Gallery on Wednesday. Jim Fulkerson and Richard Hames love it. Ron Nagorcka and I hate it. On 3CR on Thursday night, the 4 of us argue about it for 45 minutes. The people at the station expect to see blood pouring out from under the studio doors, are amazed that we all come out on good terms. Ah, John Cage, your work is a perpetual source of heat, and more importantly, light

Jim Fulkerson, in residence at the Vic. College of Arts, tonight presents a solo trombone recital. 30 people come. As Gaburo says, that's a nice number. His own *Co-ordinative System 10* is beautiful, Alcides Lanza's *hip'nes I* is too engrossing to really be hypnotic (so it's success is it's failure is it's success???) but Tim Souster's potentially powerful *Music Room* falls apart through some not so good staging. Jim feels bad about it later, but, we live and learn

Melbourne State Students at Clifton Hill tonight — two really good pieces by Rob McWilliams and Tim Tyler — people to keep an eye on

JULY: Jim Fulkerson tonight with a concert of his own experimental works at Grant St. He's exploring the different relations the performer can have to different types of scores — indeterminate, aural, film, etc. Some of them work and some don't but the overall effect is of extremely modest person quietly and competently exploring what is

of interest to him. And when it works, as in that great clattering futurist noise machine piece *Mobles and Loops*, it really works! The Victorian Time Machine percussionists continue to impress me. Richard Hames can be proud of them

played Bob Ashley's *Sara, Meucken*, etc. on 3CR tonight. A deluge of complaints calls! The first time! What a strong piece. I guess they weren't ready for it out in radioland, even on the new music show

just listened to the tape we made at the La Trobe Uni live electronics concert tonight. The *Lucier Bird and Person Dyrning* really worked! It has the same crystalline purity Alvin's own performances always have the *Cage Cartridge Music* really soared. It even rivalled the Cage-Tudor performance I heard a couple of years back. Quite a sensitive performance. Congratulations, people. Jeff Pressing's *Tippety Tippety Torp* worked, both technically, and compositionally for the first time tonight. And when working, turned out to be quite a gnarly little piece. We must immediately, man, as Horse Badorties says, immediately, man, broadcast it on Thursday night!!

the station was deluged by complaints during the *Cartridge Music*. Not from the listeners though, from the staff! They thought the transmitter had gone on the blink. I told them the hum and crackle was part of the piece, but oh, well, people will (occasionally) as John Campbell says, be predictable

ACME, the Australian Contemporary Music Ensemble played tonight at Blackwood Hall. The thing that makes ACME usually so exciting is that normally they can take music I violently dislike (Davidovsky) or music which bores me stiff (Martino) or which I sometimes dig (Babbitt) and turn it into MUSIC! ie. they swing, and their playing sparkles, so even music I normally dislike becomes alive and wonderful. What happened, then Friday night? Instead of being delighted by the concert, I left the hall saddened, depressed and forlorn. The playing was excellent — Babbitt's *Composition for Four Instruments* never sounded so good — the music was all good, too. But it didn't swing. I might just as well have been listening

to a group of paid pros who do their job and go home. Why? Then it struck me. First of all, that great brown barn, Blackwood Hall may be acoustically perfect, but it's a rotten, alienating place for people to make music in. Any music done there is already fighting an uphill battle. And secondly, ACME itself was completely demoralized. ABC interference in its player's availability, the resulting bitter feelings had ripped it apart, and what was left was not musicians playing for the joy of it, but pros playing the notes. Perfectly. It wasn't enough. It never is

Peter Sculthorpe's *Music* was played tonight at Melba Hall. The piece I enjoyed the most was his *String Quartet 8*, well played by the Petra Quartet. The clicking, buzzing and crackling 2nd & 4th movements really moved. Fine music by the man who was the first Australian composer I ever heard of

back in Blackwood Hall today. John Wion played solo flute and Keith Humble solo piano. This time I defeated the Blackwood Hall syndrome by sitting in the first 3 rows. John Wion's flute playing was beautiful. The piece that most impressed me, among all the contemporary stuff, was Debussy's *Syrinx*. I've taught that piece for three years in 1st year theory. I know it backwards, forwards, tonally, structurally, atonally, Schenkerianically, melodically, contractually, insideoutanally, and when he played it, I forgot all that and just heard the Music. Thanks John. Meanwhile, Keith Humble continues to be brilliant (what else is new?). Don Banks' *Commentaries* was funny, with some beautifully dense piano writing, and Bozidar Kos wrote a piece for him that must be the 2nd hardest piano piece ever written. Keith brought it off beautifully. Of course

At Clifton Hill tonight, Phil Brophy, Anthony Monte and friends continued the development of their group/composition. Tonights manifestation was one of the most severely minimal performances I've ever heard. Merciless. Quite a fine thing, that. I can only approve

warren burt.

SOME OF WHAT'S BEEN: WHEN, WHERE & WHO

- MARCH 6:** MSO Proms. Town Hall Melbourne. Barry Conyngham's "Without Gesture" played by MSO, dir. John Hopkins.
- MARCH 15:** Musician's Club, St. Kilda, David Tolley, Dure Dara, Phil Trelour as "Connections" play music for electronics & percussion.
- MARCH 27:** New Audience I Melba Hall; Melbourne University, Music by Tristram Cary & Ann Boyd. T. Cary interviewed by Barry Conyngham.
- APRIL 14:** Recent work from Melbourne Uni. Electronic Studio - a tape concert organised by Paul Turner.
- APRIL 11-15:** Bill Fontana - Sound Sculptures at Tallis Hall, Melbourne Uni.
- APRIL 17:** Composer's Ensemble at National Gallery, Mark Foster, cond. works by Webern, Ives, Rooney, McKim.
- APRIL 17:** Percussion - Theatre at Grant Street Theatre, presented by the Victorian Time Machine directed by Richard Hames. Works by Maron, Hames, Lixier, Fontana.
- APRIL 22-24:** "Syntactic Switches" for Voices & Electronics by Chris Mann and Warren Burt; La Mama Theatre, Carlton.
- APRIL 24:** New Audience II Melba Hall, Melbourne Uni. Works by Richard Meale, with an interview by Barry Conyngham.
- APRIL 28-20:** "Connections" at La Mama Theatre, Carlton. Music by David Tolley & Dure Dara. Cinema by James Clayden.
- APRIL 30:** Permanent Red at the Pram Factory, Carlton - "May Day Seminar on the Arts" with musical diversions by Chris Mann & Felix Werder.
- APRIL 30:** Plastic Platypus performs Ron Nagorcka's "Atom Bomb" at the Williamstown Musicals.
- MAY 1:** "Snark", Roger & Peta Anderson, Bruce McNicholl & Alan Poulter play new compositions & improvisations at Clifton Hill Community Music Centre.
- MAY 12:** Twentieth Century Night at Melbourne Organ Festival, works by Plush & Plastic Platypus, among others.
- MAY 3:** Plastic Platypus performs Nagorcka's "Atom Bomb" at Clifton Hill Community Music Centre.
- MAY:** George Dreyfus at La Mama with songs, stories, and music.
- APRIL-MAY-JUNE:** "The Exchange" in residence at Royal Melbourne Institute of Technology presents many programs of contemporary dance/sound sculpture/street theatre, and others.
- MAY 16-21:** Bill Fontana Sound Sculpture Exhibit at RMIT.
- MAY 29:** New Audience III - Music by Don Banks with an interview of Don Banks by Barry Conyngham - Melbourne Uni.
- MAY 29:** Bill Fontana, Spinning Loudspeakers Event at Clifton Hill Community Music Centre.
- JUNE 1-3:** Victorian State Opera presents contemporary music - theatre pieces by Dreyfus, Werder & Walter Haupt.
- JUNE 7:** Plastic Platypus at Clifton Hill Community Music Centre plays music by Ron Nagorcka & Warren Burt.
- JUNE 10:** 12 hour piece at Lower Storey Hall, RMIT with Warren Burt & Eva Karczag.
- JUNE 13:** Les Gilbert plays New Pieces for Reeds & Piano at Clifton Hill Community Music Centre.
- JUNE 20:** Robin Teese, Roger Smith & Mindalgas Simankevicius play music by themselves, La Mante Young, John Cage and John White at Clifton Hill Community Music Centre.
- JUNE 21:** Tape Concert at La Trobe University. Pieces by David Tudor, Ned Sublette & Bill Fontana.
- JUNE 22:** Musicircus (after Cage) presented at National Gallery, organised by Richard Hames.
- JUNE 26:** New Audience III - Music by Peter Tahourdin & Barry Conyngham at Melbourne Uni.
- JUNE 27:** Jim Fulkerson - Solo Trombone Recital at Grant St. Theatre.
- JUNE 28:** Victorian Time Machine plays Terry Reilly's "InC" at National Gallery.
- JUNE 28:** Student composers from Melbourne State College at Clifton Hill Community Music Centre.
- JULY 4:** Jim Fulkerson's Compositions played by the Victorian Time Machine directed by Jim Fulkerson and Richard Hames at Grant St. Theatre.
- JULY 12:** Live Electronics Concert at La Trobe University. Pieces by John Cages, Alvin Lucier & Jeff Presing.
- JULY 11:** Blackwood Hall Monash University 1.15 pm. Petra String Quartet play Bartok's String Quartet 5 and Peter Sculthorpe's String Quartet 8.
- JULY 18:** Blackwood Hall, Monash University, 1.15 pm. Pro Arte Wind Quintet plays works by Ferenc Farkas, Klaus Huber and Malcolm Arnold.
- JULY 19:** Union Hall, La Trobe University 1.15 pm. Harmonium music for pedal harmonium & electronics played by Les Gilbert.
- JULY 22:** Union Concourse, La Trobe University 12.45 pm "Aquarium" - a sonic environment by Robin Teese, David Chesworth & Ken Brown.
- JULY 22:** Blackwood Hall, Monash University 8.15 pm. Australian Contemporary Music Ensemble, directed by Keith Humble, with works by Anthony Gilbert, Robert Erickson, Milton Babbitt, Donald Martino, Elliot Schwartz & Stefan Wolfpe.
- JULY 24:** 2 pm. Montsalvat, Eltham. Concert of Aboriginal Music by the Bwung-Gul Culture Group and Sextet for Wind Quintet & Didjeridu by George Dreyfus.
- JULY 24:** 2 pm. Learning Centre, Greensborough - Cartridge Music by John Cage presented by Les Gilbert, Rob Langworthy, Tina Westaway & Silvia O'Toole.
- JULY 24:** New Audience V - Melbourne Uni. Melba Hall. Pieces by Peter Sculthorpe & Isang Yun, played by the Petra String Quartet & Pro Arte Wind Quartet.
- JULY 25:** Phil Brophy, Anthony Monte and friends play *Schmuck Music* at Clifton Hill Community Music Centre, 8.30 pm.
- JULY 25:** 1.15 pm. Keith Humble/John Wion solo flute and solo piano recital at Blackwood Hall, Monash University. Works by Debussy, Berio, Crumb, Don Banks and Bozidar Kos.
- JULY 25:** University Gallery, Melbourne Uni. 1.15 pm. Music by Barry Conyngham played by The Petra Quartet & the Pro Arte Wind Quintet.

.....AND IT STILL GOES ON WITH THE BEST YET TO COME....

AUGUST 1: Bob & Mal Show: 1977 edition. 8.30 pm at Clifton Hill Community Music Centre, 6-10 Page St, Clifton Hill. Anti-Uranium Video piece and pieces for multiple guitars.

AUGUST 2: 1.15 pm Union Hall, La Trobe University - New pieces by Silvia O'Toole, Robert Langworthy & Roger Anderson.

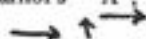
AUGUST 2-4: Daytime. Gryphon Gallery. Music and Lasers in Mazes. Electronic music by Paul Copeland. Choreography by Paula Dawson.

AUGUST 4: 1.15 pm. University Gallery, Melbourne Uni. Victorian Time Machine plays works by Hames, Fulkerson & Sikorski.

AUGUST 7: 2.30 pm. National Gallery. The Victorian Time Machine, in conjunction with the Vic. College of Arts Baroque & Renaissance Ensembles presents New Old & Disguised musics by Machaut, Dufay, Hames, Hames-Dufay, Purcell-Maxwell Davies, & Kagel. Directed by Richard David Hames.

AUGUST 8: Blackwood Hall, Monash University. Victorian Time Machine repeats Aug. 4 Melb. Uni. program.

AUGUST 8: 8 pm, Menzies Theatre, La Trobe Uni. The Play of A, based on Andy Warhol's "A", presented by



AUGUST 9: 1.15 pm, Union Hall La Trobe Uni. "Adventure Playground", music by & with Robin Teese & friends.

AUGUST 9: 8 pm, Sound Lab 2, Music Dept, La Trobe University, Live Multichannel Electronics by Warren Burt.

AUGUST 10: 12.30. Plaza Mall, Casey Wing, RMIT. Uplifting Chamber Music played by the Broken Consort.

AUGUST 16: 8.30 pm, Plastic Platypus performs *Son of Atom Bomb* by Ron Nagorcka & *Synthetic Popular songs* by Ned Sublette & Warren Burt. Clifton Hill Community Music Centre.

AUGUST 17: 11 am. Victorian College of the Arts. Lecture/demonstration by Richard Hames Contemporary Keyboard. Including a performance of a new Fulkerson piece.

AUGUST 22: 8.30 pm, Piano Piece, with Dom de Clario, Clifton Hill Community Music Centre.

AUGUST 29: 9 pm, Snark II, Roger Anderson, Peta Anderson, Bruce McNichol and Alan Poulter with new compositions and improvisations. Collingwood Education Centre.

AUGUST 31: Melba Hall, Anzas Conference, Computer Music Seminar. Demonstration by Jeff Pressing, Graham Hair & Barry Conyngham 2.30 pm.

WE HAVE FEW DEFINITE DATES FOR SEPTEMBER, but **SEPTEMBER 12-16:** at La Trobe Uni - there's a rather giant Video Show scheduled and **SEPTEMBER 19-23:** at La Trobe a feminist extravaganza entitled "Self Images" is scheduled. Both look very exciting. Watch for more information on them.

SEPTEMBER 6: 1-2 pm. Students from the College of the Arts play at La Trobe Union.

SEPTEMBER 8: 1-2 pm. Students from La Trobe play their compositions at the State College.

SEPTEMBER 15: 1-2 pm. La Trobe students play their compositions at Melba Hall, Melbourne Uni.

SEPTEMBER 15: 8.15 pm. Assembly Hall, Collins St. Piano recital by Keith Humble.

SEPTEMBER 19: 1.15-2 pm. Music by Faculty of Music, University of Melbourne Improvisation Group with Lights by Adele Ztar.

SEPTEMBER 27: 1-2 pm. Students from the State College play their compositions at La Trobe Union.

OCTOBER 4: 1-2 pm. Students from Melbourne University play their compositions at La Trobe Union.

The *New Music Newspaper* was put together in Melbourne, Australia, by Warren Burt and Les Gilbert. Photos and articles were contributed by Ros Bandt, Bill Fontana, Donna Greaves, Nanette Hassell, Ron Nagorcka, and Robin Teese. Thanks are due to the La Trobe University Union Activities Committee for their financial support.

We invite any contribution for printing. Letters, manuscripts, photos, announcements should be sent to:

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