

the new music newspaper

no.2

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25c

WITH AT LEAST ONE FOOT ON THE GROUND

Thankyou for your support. The *New Music Newspaper* appears to be a success. The first issue of 600 has sold out except for a few copies we have retained for archival purposes. We now feel confident enough to offer postal subscriptions and information about that appears on p.19.

We would like to explain just what a bargain you are getting for your 25c. Needless to say all the writing, layout, distribution and endless legwork necessary for the appearance of the *Newspaper* is provided voluntarily by a large number of people, but the typesetting and printing cost for each single copy is approximately 70c. We decided that to facilitate distribution this was too high a price to ask and so we have undertaken to raise the extra 50c per copy. The La Trobe University Union Activities Committee has generously provided the subsidy for the first two issues.

One of the most gratifying successes of the *Newspaper* is that, as we had hoped, it is fostering dialogue and contributing to a sense of community amongst musicians working in New Music. Yes, we are talking to one another. Ron Nagorcka's article on Clifton

Hill New Music Centre elicited responses from several sources. This debate begins on p. 6 and we think it is only beginning. Buy the next issue for the next episode.

In the first issue's policy statement we omitted to say that we intend including articles on activities other than those just musical. This reflects the tendencies for New Music to converge and blur with other fields of

endeavour. Page 5 deals with the Video Show at La Trobe University and on page 17 Alison Richards talks about her performance piece "Women's Work". In the next issue Mick Banks and Corinne d'Cruz, recent visitors from the UK, will discuss their work during their stay here.

Also in the next issue will be a technology special with a few circuits for you to copy and a discussion on composing with cassettes. As an extra Christmas bonus we have received special permission to print Richard David Hames' Christmas Carols. The February/March issue we hope to be a bumper issue to coincide with the Australian Composers and Performers Seminar to be held here in Melbourne.

Reflecting the wonderful response we have had to the *Newspaper*, our little publication has had to expand a little more to 20 pages. Still we haven't had enough space to print everything we wanted to. In particular apologies to Carolyn Thompson and Julia Anderson whose scores will now appear in the next issue.

Warren Burt
Les Gilbert.



THIS ISSUE IS SUBSIDISED BY THE LA TROBE UNIVERSITY UNION ACTIVITIES COMMITTEE

KEITH HUMBLE



Piano Recital.
Sept. 15. 8.15 pm
Assembly Hall, Collins St.
Keith Humble performing works
by Werder, Kos, Humble and
Crumb.

For those of us that thought the days of the piano 'as we know it' are numbered, Keith Humble gave his second annual piano recital in the Assembly Hall on 15 September.

So it's getting to be a tradition which hopefully will continue when Keith returns from Paris and the U.S.A. next year. Booking a hall in the centre of Melbourne instead of using a secluded acade-

mic outlet for the event seems to have paid off as the Assembly Hall was almost full and the atmosphere in the mock-antique hall was quite pleasant as a result.

The Don Banks piece 'Commentary for Piano and Two Channel Tape' was written for the English Bach Festival and the piece makes more sense when it is performed in the atmosphere of an orthodox concert. I saw it performed in the rather grand environment of St Johns, Smith Square during the festival and I remember being very surprised and amused by the conversation between the two loudspeakers on either side of the stage — the

pronounced Bronx accent of Harvey Matusow's coming from one and the smooth Australian of Don Banks coming from the other. In Keith Humble's recital the shock of hearing normally obedient speakers discussing the audience and the pianist was lessened by the fact that the whole ritual of the recital had been rendered a little less daunting by Keith's informal method of concert-giving. He introduces each piece and seems to invite the audience to join him in the realisation of each composition.

So this time it was the piano writing which left the lasting impression and I resented the

intrusion of the speakers. But I was probably then in a state which Don anticipates in his piece. I'm sitting waiting for the piece to start but it doesn't happen. These two speakers begin discussing us. The comforting regular ritual of the recital room has been interrupted.

The piano reigns supreme in Commentary. Even when the loudspeakers join in a section of intense musical activity the voices are made to announce the fact in a humorous way so that, even though we know a synthesizer can beat a piano hands down at thirty paces any day at this sort of thing, the potency of the electronic contribution is reduced as a result. But the fact that many of the sounds are so simple betrays their origin in a very obvious way — son of VCS2! — and the drama of the piece is heightened by the pronounced character of those 'machine' sounds which are the very opposite poles from those rich painstakingly synthesized timbres which rival natural sounds for their interest and which can be employed quite easily in contemporary compositions with great approval from all concerned.

In the Assembly Hall we saw a comment on the concert ritual that was taking place somewhere. Surely *we* don't need to be commented on — or do we?

'Daktulophy' by Felix Werder and 'Reflections' by Bozidar Kos saw Keith Humble playing in top gear displaying a full range of virtuoso techniques. Werder's is a dense piece of writing and the title literally means dexterity which was displayed in plentiful amounts during the performance. A Straussian theme is pulled into many shapes during the piece to give rather an expressionist taste to a form which greatly resembles a Toccata for its incessant brilliance.

The Kos piece had a more defined structure. For a start it begins at the top of the piano's range and ends at the bottom. It builds up great pyramids of sound decorated by lyrical passages and isolated notes in the upper register. Some of us had heard Keith

play this a few weeks before in the Robert Blackwood Hall of Monash University and there in the large stage area with a superior piano it had sounded magnificent — a virtuoso piece showing off the more traditional techniques of writing and playing in the twentieth century.

Keith Humble's own sonata is a brief and concise work lasting only six minutes. The structure is based on sonata form. The 'exposition' is fairly regular but in place of the normal subjects there are sections of germinal material which gradually assume a more stable substance during the progress of the sonata. The development is a scherzo and, although the writing is far from the more traditional methods of employing sonata form, it does have quite a romantic feel about it. Keith calls this 'sonata forming' rather than sonata form. The sonata itself seems more sympathetic to the piano — more aware of the timbral nature of the instrument even though it does not venture out of its traditional resources — than any of the other pieces with the obvious exception of the last item by George Crumb.

For the majority of the audience 'Makrococosmos II' (Twelve Fantasy Pieces after the Zodiac for Amplified Piano) by George Crumb was by far the most popular work on the programme. The pieces vary in mood and exploit a vast range of piano timbres in a very approachable way, but although the musical structure of many of them is minimal, they display a remarkable degree of good taste in their use of sounds which might otherwise be dismissed as mere gimmicks.

There was no doubt that the success of these pieces owed a lot to the utter dedication and concentration of Keith Humble's playing. They sounded beautiful. After the concert I heard little growls of 'lightweight' — "no substance" — "easy for critics to write about" (which is true incidentally) — but *during* the concert there was a hushed air of studied concentration in the hall.

People were learning something about the piano but, more than that, they were listening to a fully-fashioned work which was good to hear. Whatever the level or the 'weight' of these pieces is, there wasn't a moment when the audience was bored.

It looks to me as though most of us are content to *talk* about composing with timbres, but when it comes to listening to a work such as this in the traditional concert environment, albeit at a 'lightweight' level, then our instincts are to treat it askance. As a devout member of the 'Bring back Ketelby and Suppe' Society I can never criticise any music for being 'lightweight'. There is no doubt that we must treat the *music* of Makrococosmos as performed by Keith Humble with respect.

Where timbre is a dominant parameter of the music it cannot be regarded in isolation and at the very least it must be seen as a solution to a structural problem on a par with the respect given to pitch organisation in a more conventional piece.

And this is why an excellent performance of Makrococosmos as Keith Humble gave in his recital is so necessary these days. It makes us more aware of the resources of the traditional piano with simple addition of amplification. There's a whole world of soft sounds associated with conventional instruments that we hardly ever hear.

Although Keith is born and bred a Melbourne man and feels very much at home in Australia, he has spent most of his adult life in Paris where he founded the Centre de Musique and ran a very successful series of concerts. Returning to Paris will be an essential part of 'rewinding' and catching up on recent developments in Europe besides the obvious emotional appeal of the place where Keith learnt his craft as a musician. Let's hope that we have many more recitals and A.C.M.E. concerts to look forward to in the future.

Keith Winter, 9 October, 1977.

'dedication and concentration sounding beautiful'

THE TIME MACHINE

In July 1976 I was appointed to the staff of The Victorian College of the Arts to design and establish courses in contemporary music language and performance and generally to direct both the initial focus and the continuing development of post-1950 music within the College. Of first priority was the establishment of a contemporary music performing ensemble which, it was thought, could examine in as practical a way as possible, the various technical, compositional and performing problems exposed during the study and analysis of repertoire. It was intended from the very start that this ensemble would work towards concert performance of a professional nature and within a matter of weeks we had realised our first project — a music-theatre interpretation of Robert Moran's graphical score, 'L'Apres-Midi du Dracoula.'

"it turned out to be a good fun piece with Dadaistic overtones and as music-theatre goes, a parody of a Kagel type advertisement for musical pantyhoose.

Felix Werder in *The Age*.

The first performance of this work was given in the Victorian splendour of the Assembly Hall in Collins Street to a largely bewildered but enthusiastic audience. Since then we have recorded the piece and it has been broadcast many times both in Australia and by the major European Broadcasting services. By this time we had named ourselves the Victorian Time Machine and the reputation of the ensemble started to strengthen considerably.

"impeccably presented and professionally performed . . . it is not often that we are treated to such virtuosity."

Stephen Jones in *Dilletante*

Our official policy has been to introduce to Australian audiences the latest music-theatre and multimedia works of the international avant-garde, and to encourage new concepts and modes of expression through the commissioning and imaginative presentation of such pieces. The already quite extensive repertoire of the group, much of it written during the past ten years or so, is being continually renewed and enlarged through an unusually close liaison with interested publishers and

composers around the world. We have tended to specialise in the realisation of graphic and other forms of indeterminate scores, although by no means to the exclusion of other forms of contemporary expression.

"Missed the concert but heard a tape later of Richard Meale's Interiors / Exteriors performed by the Victorian Time Machine directed by Richard Hames. Electrifying!"

Warren Burt in *New Music Newspaper*

The constitution of the Time Machine, which is a variable one, able to draw at any one time from a nucleus of specially selected players, singers, actors, dancers and technicians, demonstrates our strong commitment to works of a multi-dimensional nature. The quality of our product is, I hope, ensured both though the severe audition/training scheme imposed upon prospective players; the utilisation from time to time of guest professional artists, (in 1977 these were Peter Clinch, Graham Hair, Laurie Whiffin, Bill Fontana, Nan Hassall and James Fulkerson who is to return again to Melbourne next year as Research Fellow in Composition and Composer-in-Residence at the Victorian College of the Arts) and, last but not least, the extraordinary number of

hours devoted both to the design and preparation of program content. It was estimated, for example, that well over thirty hours of actual rehearsal was given to the preparation of 'L'Apres-Midi du Dracoula'.

"the musical gestures were delicately executed and they created an atmosphere of elusiveness and mystery."

Keith Winter in the *Australian*

We have recently commissioned for performance in 1978/79 new works from Barry Conyngham, James Fulkerson, Richard David Hames, Bill Fontana, Will Eisma, Jo Kondo and Robert Saxton. It is hoped that future plans will permit interstate and overseas appearances, commercial publication of recordings and scores, and the establishment of an annual new music seminar; indeed at the time of this article going to press several of these projects are well under way.

A brochure listing an extensive guide to 'repertoire-in-rehearsal' during the coming season is available from The Victorian College of the Arts, 234 St Kilda Road, Melbourne. Tel: 62-5061. The Time Machine is now available for concert bookings, new music workshops, and short-term residencies.

Richard David Hames

During 1977 the Victorian Time Machine played:—

paul chihara	branches
phillip corner	sang-teh
bill fontana	wave/spiral ***
james fulkerson	mobiles and loops *
	co-ordinative systems no. 2 *
	film for fulkerson *
	music for brass instruments ii *
	co-ordinative systems no. 4 ***
jon gibson	multiples *
robert moran	elegant journey *
	l'apres-midi du dracoula *
richard meale	interiors-exterior plateau
terry riley	in c
tomasz sikorski	no title *
john cage	musicircus *
alvin lucier	chambers *
richard hames	monody for dufay ***
	a bell ringing in the empty sky *
mauricio kagel	musik fur renaissance-instrumente *
barry conyngham	mirror-images ***
peter maxwell davies	fantasia and two pavans

*** indicates a world premiere performance

* indicates first performance in Australia.

VIDEO SPECTRUM

two concerts as part of a week of images

Video Concerts

Sept. 13 and 20. 8 pm.

La Trobe University Union Hall.

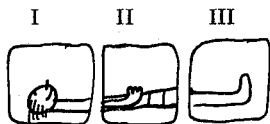
Works by Jones, Burt, Viola, Mann, Randall and Bendinelli performed by the above plus Kira Perov and Malcolm Ellis.

As part of the Video Spectrum Show at the La Trobe Uni Union, there were 2 concerts which utilized video installations as an integral part of the performance. The pieces were:

Tai Chi — by Stephen Jones — in which 2 screens — a large colour projector and a smaller black and white monitor displayed different tapes revealing various facets of modified and unmodified Tai Chi movement.

Information by Christopher Mann. The poet read his poems in a dead pan, condescending, intimidatory manner. As contrast and opposition, 3 camera operators and a mixer/switcher made lyrical abstractions from facets of his action.

Untitled by Robert Randall and Frank Bendinelli. This one is complicated. Robert lay on a cloth on the floor, wearing only orange briefs. He was displayed on 3 live monitors, thusly:



A fourth monitor, to the left of I, played a tape of Robert doing a series of movements, which movements he did live in rough sync with the video tape.

As he moved, he revealed the white backcloth was made of many strips of brightly coloured cloth which he proceeded to festoon himself with. Climax.

came when he was submerged completely by a black cloth with white stripes, after which he emerged in a "nude of the 20th century" costume — part of his body covered in bits of differently textured black cloth. Thru all this, Frank kept switching monitors so that the prerecorded tape appeared on I; II appeared on III, etc. etc. Sometimes the rhythm of the switching was quite ecstatic. This was all accompanied by an incredibly loud soundtrack from which Robert took his cues. Quite complex and lovely. My only complaint is its pop-oriented theatricality, but then again, I'm a sissy-bourgeois effete minimalist, so there.

Running Accordion II by Warren Burt, Bill Viola and Steve Jones. I played loops derived from a Cleo Laine song on the accordion and recorded these on 4 cassette loop players. These, placed at the 4 points of the compass, provided me with musical referents and an outline within which to first, walk in circles, later run faster and faster until I was whirling in the centre until I collapsed, still playing chords in harmony with the loops. While I was doing this, four cameras (midway between the cassettes) focused on me. With Steve Jones on the switcher, sometimes 4 sequential images were shown ("following" me around the circle), sometimes all 4 images were superimposed (for a merry-go-round of identical accordionists), until my collapse, when a montage of dying swans (me) concluded the piece.

Though there were hassles aplenty during the show, the gentle feeling of love shared by all the participants came to a culmination on Friday night when we spontaneously formed a chorus singing, quietly, sustained harmonics to Stephen Jones electronic drone accompaniment to *Tai Chi*.

—Warren Burt.

RELEVANT FRESHAIR

Students from LaTrobe University Sept. 12. 1.15 p.m.

Melba Hall, Melbourne University. "Devertivements for a Pianist" written and performed by Les Gilbert.

"Act on Action" written and performed by Rob Langworthy.

A series of lunchtime concerts devoted to local student composers performing their own work is a relevant breath of freshair. As a result, energy and commitment were the driving forces in this concert by Les Gilbert and Robert Langworthy.

Les's excellent pianistic technique never erred in charming the minimal melodic material which very slowly escaped the persistent 5 beat ground. Gradual phase pieces have been with us for some time but this one was unquestionably Les's. The repetition of tonics and fifths established themselves as air-borne platitudes, gently resonant over long periods of time.

Rob's electronic tape piece was evocative stimulus for his dance responses truly 'acting on the action'. With clearly articulated gestures he discovered the large chalked circle. At times his style was reminiscent of martial arts and oriental krishna-style antics, an aesthetically pleasing combination of creativity and discipline.

Both pieces were ongoing, containing a great deal of substance and were sensitively handled. An impressive engaging concert.

Ros Bandt



DID NAGORCKA REALLY GO THAT FAR OUT ON A LIMB? AND... DOES CHINA REALLY PRODUCE BARREN ARTISTS?

From: Dr. Richard David Hames, M.A. Ph.D. Director of Contemporary Music, Victorian College of the Arts.

Sir,

I am delighted that Mr Nagorcka "after having searched unsuccessfully for a long time" has been able to find a suitable context for his own music. But for him to assert complacently that all music belongs within this self-imposed limbo is both naive and reckless. Throughout the history of man's search for truth it has fallen to the individual artist to search for his own identity in relation to his work and to his society. It is entirely presumptuous for Mr Nagorcka to suggest that any one man has found a formula to which all musicians should aspire in order to provide evidence of their relevance to society. Indeed it is precisely this obstinate and short-sighted attitude, together with its application in the context of various socio-political doctrines, that have produced such barren art and artists in contemporary Russia and China.

His condemnation too of the so-called "bourgeois and elitist" concepts of the twentieth century avant-garde, and his sweeping generalisations regarding "harmonic gimmickry" and such, are not only totally misplaced but incorrect and should be regarded slightly with the contempt they deserve.

Face the facts Mr Nagorcka: all worthwhile *art* is inevitably elitist — yours even more so than mine!

— and any system which attempts to change fundamentally this state of affairs is bound for self-destruction in the long term, at least without reciprocal social change.

I am
Yours faithfully,
Richard David Hames
(bourgeois composer)

A LETTER TO RON NAGORCKA FROM CHRISTOPHER MANN

Nagorcka — ok, to start somewhere near the end — "to assert life expertly." — you gotta be kiddin — C19th — especially after a somewhat twee put down of other "romantic elitist concepts". Culture schmoltzer have you read that one about Gudinski being a counter culture vulture! Cultural statements are those (or any) commodities — ("good")? "sound production" — you've made the same mistake — if you're doing pieces, work, and trying to have some control over distribution and not therefore be alienated from the product (audience?) that produced must be a reflexive analysis (not a statement) and it's an advantage to be accurate (before I get shot down by snide references to efficiency of exploitation just think about the property of contingency . . . cheap argument . . . short circuit). The alienation of the gimmickry of time and interval — by the way, ideals pay! — i is every excuse (and others). Causality is a commodity. Reifi-

cation is a commodity — we all know that music is a huge industry flogging the "inherent creative impulse" — what the fuck. A "communal" "must" has nothing to do with footnotes!

Definitions (do "both performers" make a state?). Y see, the use of analysis is that it is alienating — that's why an audience ain't on — it's not enough (obviously) to "remind people that people are in chains" — they've got to hate you for it — and here I get into strife — they've got to hate you because the reminding has to be local, coz abstracts — nouns — are well-formed information — stuff that don't mean. No, I'm not trying to replace artist as hero by artist as anti-hero — but the violence of accuracy.

Courtesy of entrepreneurs it's not intellectuals that own the dialectic, it's not the punks that own romanticism, but it is capital that owns the news — as well as the conceptual copyright on all other drama — . . . and who are these dealers that sell duds to the changers? and what but a definition bothers to ask? To translate this — claim it as meaningful, a figure of speech — is to swap the exercise for the prop, to wait.

Overheard in a pub in Meningie: "but there was never one word said about itinerant . . . there's also the indefinite article . . . there's one, how can it mean two? . . . there's no point in going into correspondence."

Christopher Mann.

or
it can't be teacups?

A LETTER TO WARREN BURT FROM CHRISTOPHER MANN

a dinky requiem for a conservative movement, and as they say thru history — 'if it moves shoot it, if it don't cut it down'. Excuses for survival being reformist bad taste the only spread is a suffix of changes — ponderosity made messy 'working together' is either a pastime or exploitation — advertisements for definition — pieces — can only be tautologies of glass liners; — 'performance' as peddling clap to a wet check of one liners

positivism — the pockets of definition — a line on takes
sloppy dilettantes twee punk : pink issues aint on / bread aint spotty /
but don't piss in the cupboard
con the spelling off v an ad
rip off a wing e today
cops n robbers of the palet
pull off a prefix
cream the terms of r & r
up your ad

A LETTER TO CHRISTOPHER MANN FROM WARREN BURT

Christopher,

OK — to — to get — to get with —

I'm surprised at you! After railing at Nagorcka about 19th Century concepts, you blow it just as badly.

An audience ain't on because that sort of division of labour is 19th C. and alienating by its very definition (audience = passive recipient = alienation *does not* equal active recipient).

Making them hate you for it is just as bad as making 'em love you for it.

Dialectics, arguments, disagreement, discussions is dead. We must opt OUT of that one which breeds only more etc, and into one of people working together. (Keeping ourselves constantly involved in activities which help us see things clearly.)

Warren Burt.

a bummer of sorts
jack — jus a tic f umpies larder / th ol dunny knock
fed up n tidy trying t flog context t bars
a smacked down dicky then . .
a coz with the lot please mister
histior aint nothin but a blow job
th funny thing about tautologies is that they are surprising
a flunkey of bothering
history is a shoe that's the wrong size
cluttery tongued — my, what a moot point
apologies : the story of a grammatical value
tongue raker to the wakes
words & why not — a map of mistakes
nouns are the small change of cliches / truisms / tautologies
— cross out that which need not apply
addictions are the states of play
there is enough in a word to keep a cliché happy for years
gouty & dumps to scab th buck standard
: a dole broker t shit
. a jingoist t dates
blinks as eye burps pickled in envy
blank hanker hood home
t tab conpunction with substances of file
t deed th wick in all it's story
corrugate some distempered cause — packet of hits
a comfort pall on literacy a tinkered lick
t push sticky mounts a further is useful
t swap vain f traitor is astub tongued sentence
sugar the couching in quotes stays but the summons
a) not me big
or) say so.

Christopher Mann.

FICTION FRICTION FRACTION FACTION FASHION FISSION
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Ros

real hot jazz with cool vegies PRESSING & BROWN

Jeff Pressing and Brian Brown
Sept. 22. 6.30 pm.
Coconut's Cafe, La Trobe University.

If there are still some people who studiously draw boundaries between so-called Modern Jazz, and so-called New Music, the performance of Brian Brown and Jeff Pressing on September 22nd proved more than an adequate refutation of just such an idea. I stand to be corrected in suggesting that these two very capable musicians make an elegant mix of the adventurous Miles Davis, and of many other stylists all reaching out of restrictive traditions.

Friday night was in most cases — and in the best sense of the expression — sounds for the ears! From the very first phrase, it was obvious that the diners-by-candlelight at La Trobe's Coconuts Cafe were to be treated to an hour, not of munchy musak, but of two essentially musical identities determined to have their say, and to say it if necessary at slightly more than comfortable sound levels.

In that short space of time we savoured memorable helpings of contemporary vocal techniques; electronic improvisations; sound poetry — intoned by a very 'cool' Jeff Pressing — keyboard explorations — which gave to the familiar electric piano the shimmering quality of a glockenspiel — and much more besides which defy ready-made categories. True to the spirit of contemporary improvisation the players shared between them a variety of instruments, including tuned cowbells, flutes, saxophones, AKS Synthesiser, large claves and keyboards, demonstrating on each a pleasing and, at moments, stunning virtuosity.

Highlights of the evening for me were the flute duo which, even had it been actually scored, could hardly have been more unified (some written music had been prepared, in case the improvisation did not flow as well as planned, but it was never necessary to make use of it); the

cafe's very own vitamiser which had to get into the act by providing not only a useful recurrent motif, but one of those artistic accidents which brought one bracket gracefully to a close; and Jeff's lyrical piano solo. (Enough of delicious recipes and their ingredients!)

No improvisation is ever entirely successful: in the words of vibes player Lionel Hampton to a shocked protege, "... I only count the right notes." Friday night was no different, but did at least 'succeed' in generating a very immediate atmosphere, and it did 'successfully' overcome the distance between superstar and adoring public. That the performers knew their instruments, and that their time sense was impeccable was never in doubt. What did pose an obstacle, however, was the nature of improvisation, itself: the unexpected; the very real problem, as much sociological as musical, of making an adequate synthesis of two imaginations. It is a tribute to their musicianship that, when an idea was not properly circulating among the players, one would bow out for a time and visibly search for some new way of complementing his partner. Here were two people creating a sound environment which suggested a much larger ensemble — and yet with the flexibility to adjust to each new development.

There were, as always, exceptions to this general rule. There were 'wrong' choices of instrument; momentary disorientation due to some sudden transition in the music; events which seemed extended beyond their value to the improvisation; surrenderings to virtuosity for its own sake or as a basis for searching — in short, all the usual shortcomings (and shocks-how-lovely!) we associate with contemporary improvisation. To the sterility of a score and its tendency to circumvent the spontaneity of performers we must, nevertheless, prefer such 'disadvantages'.

I implied earlier that Modern Jazz and New Music were almost synonymous, at least in their shared characteristic of being

explorative, and in their refusal to be confined to traditional gestures. What Jazz seems to possess, which is not so apparent in other new musics, is a genuine zest for life, an unconquerable optimism and a love for the singable. Even such an artist as Meredith Monk appears to succumb to a private, introverted form of expression that is daunting to all but the few. This is not necessarily to be taken as an adverse criticism. New Music, in order to be such, must remain firmly within its own time, and must therefore raise issues of importance to contemporary society. What wonder then that exponents of the new music tend towards a pessimistic frame of mind well illustrated by the rankling 'angst' of much of serial music.

Jazz musicians and composers, however, while adopting serial techniques, never seem to have forsaken the optimism inherent in even the most melancholy Blues. As witness to this, Jeff Pressing and Brian Brown did indulge themselves over the threshold of pain — but only for a moment at a time. Their message in each case was an enthusiasm for the unusual, for the unexpected — for the vivacious: small sacrifice, then, the gasps of vegetarians intent on music-to-midnight escapism.

The performance of Friday night was divided into two brackets, totalling about an hour's playing. As a way of indicating their indifference to custom, the musicians spent a relaxing half-hour-or-more in between 'spots', chatting with the audience, which contained many of their acquaintances. When it seemed the 'right' time — that is when they felt prepared to, and the listeners appeared sufficiently settled, they began the second bracket. As the performance ended there were no appeals for 'more'. The people were fulfilled and the musicians, by way of appreciation, quietly content.

All that really could be added were the words of Brian Brown: "Thank-you for supporting Jazz".

Robin Teese

THE COMPOSER'S COLLECTIVE

The Composers Collective is a loosely structured group of young composers and musicians who are

writing
playing
involved in new music.

the collective realises that new music involves many areas:—

music theatre
electronic music
jazz
as well as "conventional" systems and
involvement in other art forms such as
dance
video
film

the collective is "loose" to enable flexibility of involvement

and to breakaway
from as much of the rigidity that institutionalized music has collected.

also it enables working together to be easier and enjoyable
and the ease and joy
injects added vitality and energy

the collective has come together primarily to provide a platform for performance of the music and ideas of its members

Also to
contact
communicate
discuss
deal-ing as much as possible with Australian music

the collective has about twelve members at the present moment but the number will fluctuate depending on time, commitment and involvement

the collective has no aims other than the wishes of its members

the initial stage was to organise a programme of

music written and performed by the collective and then to take this programme to tertiary institutions via the student unions.

this has been realised and two performances have already happened. One at RUSDEN STATE COLLEGE and the other at LA TROBE

THE NEXT PERFORMANCE will be at the Guild Theatre, Union House, Melb. Uni. at 1.10 on Tuesday, 18th October. There will be another at RMIT whose date has to be decided and Monash Uni performance has yet to be finalised. Dates for these can be found by contacting unions involved or looking out for posters.

The Programme that is being presented is as follows:

1. "Sun" for piano solo by Ken Guntar
2. "Little Suite for flute and piano" by Robert Smallwood
3. "On a Rhythm" for 10 percussionists by Greg Riddell
4. "Piece for Wine Glasses" by Chris Wyatt
5. "Lament for Benjamin Britten" for solo clarinet by Alan Stevenson
6. "Filtered music for flute and piano" by Evan Duggan
7. "... Two" a music theatre piece by Ken Guntar.

After this initial setting up energy has been generated among its members to keep the collective going and to attract others to become involved. There were tentative steps at first but much of the caution has now evaporated.

The next step the collective is doing after the concerts is to go away to a farm to

talk
play music
play
enjoy
whatever

and to find what the next step will be.

Ken Guntar.

'loosening up structures...
..throwing caution to the winds'

Gracciano

♩ = 42

per chitarra sola

Brian Howard.

Handwritten musical score for guitar solo titled "Gracciano" by Brian Howard. The score is written on ten staves of five-line music paper. It features a variety of musical notations including eighth, sixteenth, and thirty-second notes, rests, and accidentals (sharps, flats, naturals). Dynamic markings such as *mf*, *f*, *mp*, *p*, *pp*, and *f2* are used throughout. Performance instructions like *gliss*, *vibr.*, *ord.*, *pizz*, and *3* are present. The piece concludes with a double bar line. Below the staves, there is a section of text providing performance instructions and a date.

Montepulciano, August 1976.

An accidental affects only the note that it immediately precedes,
 The note which concludes a glissando must be sounded,
 o (above the note) ... harmonic ; + ... pizzicato with the fingernail ;
 fff ... as fast as possible ; fff ... very fast ; fff ... fast.

THE LISTENER AS COMPOSER AND THE MEDITATIVE MUSICAL PROCESS THAT IS 'LISTENING CENTRES'

Someday we may live in a society in which the "artist" as such is unnecessary. Not because a repressive totalitarian state did not allow creativity but because the "average person" had learned to regard his own sensibility as being significant.

The implication of this vision of the future calls into question not only the entire significance of the "artist" in western society but of all the economic, political and social structures in which we live.

A statement made recently by the Australian Minister for Defence — Mr Killen — is symptomatic of the aesthetic wasteland in which many of our contemporaries live —

"anyone in the country who does anything for any reason other than profit is either a maniac or a potential bankrupt" —

What would be revolutionary about a society in which it was normal for people to value their perceptions, ideas etc — is that human motivation would be dramatically altered. It would no longer be normal for most people to be motivated by profit and power.

As a composer living and working in a society very different from the utopia I wishfully hope for — I would like to suggest an aesthetic philosophy which is the basis of my work — and is hopefully a step towards the utopian revolution just described:

that the most creative of musical activities is listening — equal in aesthetic value to composing.

In its most basic form it means that wherever you are — if your mind and ears are open — the sounds going on around you will seem worth listening to. As the listening becomes a more normal activity one will have less and less need for a consumer oriented muzak issuing from a radio or a record player. Sounds which had previously been sources of irritation such as the continuous drone of a refrigerator motor will now have interesting harmonics that change in subtle ways as you slowly move your head around.

Listening experiences of this type have considerable philosophic importance for me, since by definition I am a composer. It's as though whatever I really start listening to becomes a composition — on this basis anyone can be their own composer. It's a matter of learning to value one's own perception, which in terms of the history of western music seems hard to do — since it is a history of rare and gifted individuals.

The portable tape recorder is a significant medium for notating listening experiences. A few years ago I started carrying around a high quality miniature tape recorder with me wherever I went — so as to make tape recorder notations of listening a "serious" part of my work. Because of the present sophistication of the microphone/recorder technology one can in fact make recordings of everything one is hearing — the implications are staggering — it is possible to notate one's listening — and to make it available to many other people — not out of a desire to discourage people from doing it themselves but to widen a vocabulary. People listen to particular types of music because the patterns of a particular type

have become familiar and meaningful. If the ambience of anywhere has never been more than noise to someone, maybe countless tape notated examples will plant some patterns.

"listening centres" started out as being a private meditative musical process that could be realized under any conditions.

....find a continuous sound process in your environment to use as a listening centre

....listen to all the sound events of that place in relation to the centring process

....repeat this listening process at different times with different centres

More recently "listening centres" has grown beyond being a private meditation into having aspects of public or group meditation and performance music. The form generating aspect of what is here a "centre" is not at all new to the history of music. Any music that ever used a tonality or a drone or a repeating rhythmic pattern as a way of expressing the integration of seemingly individual events is kindred to "listening centres". What seems to be unique to "listening centres" is its concern for music as function of a centred consciousness existing in the everyday world. Thus my answer to the question "what is music?" is that you and I are at any given moment and at this "musical moment" the whole world of sounds around us is transformed.

Bill Fontana.

'SELF IMAGES' WOMEN'S CONCERT

Concert by the Women's Collective.

Sept. 20. 1 pm.

La Trobe University Union Hall.

Works by the Women's Collective and Julia Anderson performed by the Women's Collective and the Contemporary Dance Ensemble.

During 'Self Images' — the women's concert was given by the women's collective. Those partaking were Joan Lawrence, Julia Anderson, Tina Westaway, Lyn Witney, Sylvia O'Toole, Angela Leuchan, Kristina Thorburne, Caroline Healy, Maureen McKenry, Julie Doyle and Carmel Healy.

The first two pieces 'Stones' and 'Vocal Additions 1' which were designed to follow one into the other, were presented with the performers sitting in a circle on the floor.

'Stones' evolved through the group of women improvising together with stones as the instruments of music-making. It seemed a challenge to create a structure which would enhance the individual and varied qualities of each stone. Those who partook were enthusiastic and everyone's ideas became intricately bound together in a group piece, which was marvellous to be a part of.

There were seven overlapping sections in 'Stones': the opening section being the result of a situation, whereby the concert was scheduled to begin at 1.00 pm and some of the performers could not be there since they had classes until 1.00 — hence, the person who arrived first was to begin a slow regular tap which was joined by the others as they arrived. The second section branched out from this tap by varying it rhythmically. Our instinct for playing games came out in "Knuckles", the third section. There followed 'Silence', Exploratory improvisation of the 'musical' attributions of stones, a klangfarbenmelodie, which was eventually broken as performers in 'Vocal Additions' collected their scores.

'Vocal Additions 1' by Julia Anderson consisted of each performer independently proceeding through their scores thus 1, 12, 123, 1234 . . . all the way up to 51. This was an extremely demanding piece to perform. It seemed to grow as the clear but rapid enunciation of female vocal sounds accumulated in a sustained high energy performance (for fifteen minutes!). The notation was simple and explicit and it facilitated almost immediate fluency.

'Price Rite' was composed by Julia in so far as she set-up and defined the situation. In this each woman in the piece devised her own set of sounds to repeat in saying prices and commodities for sale from a brochure. These sets turned out to be very varied and were amusing, being mimicry of salesladies. Individual voices came across well in the performance, beginning with fragments and ending in a continuous garble.

'Home Made Jamm' the final piece was performed with women of the Contemporary Dance Ensemble and Lyn, Joan, Julia, Tina and Sylvia making the music. This was a collectively improvised piece based on individual interpretation of an initial dance phrase on musical gesture. The first gesture was a real dance gesture, which the musicians took a while to come to grips with — as Warren said, had it been simply walking we probably would have been off right away. Nevertheless, some marvellous combinations of dance and music resulted including vocal sounds. The second event based on a gesture by Lyn on flute, was less restrained and included some interesting percussive work. Musicians hope to work further with the dancers.

Carol Baxter recorded the whole concert on video.

Julia Anderson

THE NEW AUDIENCE SERIES

I think the aim when we started was to start the long road back. By that I mean that contemporary music has moved so far from "the people" that either all composers should just turn 'round and give up, opt out, or what have you, which many have done, or we must reach out, entice, fight for a hearing . . .

. . . for many years now I have voiced violent disagreement with those who have on the one hand said that you can't sell new music, the prime offender being the ABC programmers and publicity people (though heavens knows how they explain the explosion under Hopkins). Then there are those who say the solution is alternative music systems which while I understand and sympathise with I can't help

trying one last effort . . .

. . . for too long know the policy of confrontation has been the norm . . .

. . . we must try a little love, flattery and above all faith . . .

The New Audience series is to me a middle ground, based on the personality of those who are Australian music . . . we are not trying to break new ground . . . it's a kind of coalition of all those people who want to listen but don't like the party lines being put forward . . . or don't understand enough to realise there are party lines . . .

. . . I was not amazed that it was a success, which it was, we seem to have a set number of

people 150 to 200 who will come . . . the thing that was surprising was the fact that very quickly there seemed to be a group feeling . . . a feeling that they were an audience with a common interest, not blahh I'm sitting here, entertain me, or I dare you to make me think or react or walk out . . .

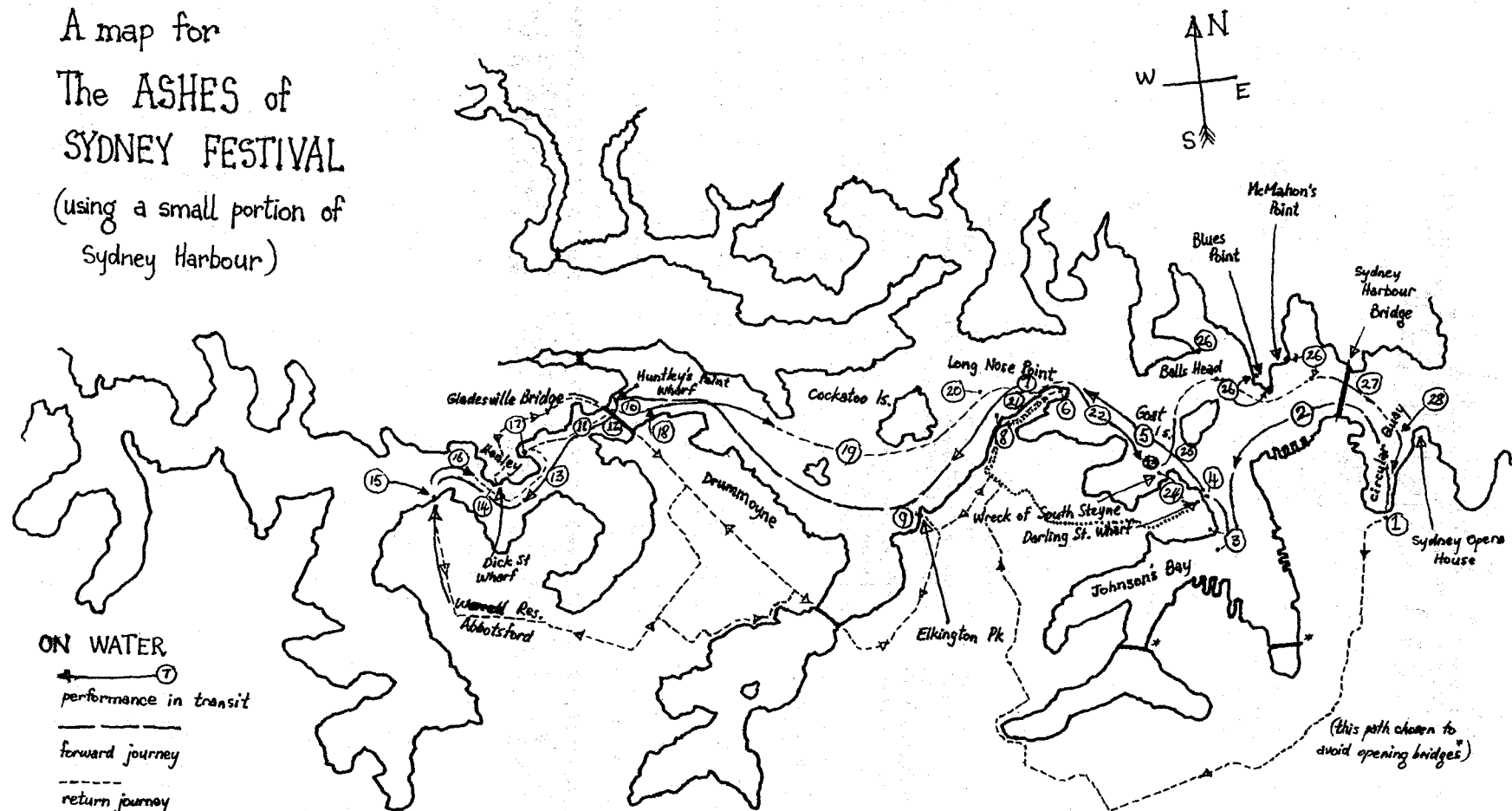
. . . next year? . . . yes there will be a next year . . . female composers even . . . and some special performer guests from overseas and interstate.

. . . one last word . . . you bet . . . turn off your F.M., put down your latest overseas record . . . and join the new Audience . . . meet some composers and some people who want to listen together . . .

—Barry Conyngham.

A map for The ASHES of SYDNEY FESTIVAL

(using a small portion of
Sydney Harbour)



ON WATER

- 7 —
performance in transit
- forward journey
- - - -
return journey

ON LAND

- - - - - Land route for Jacqui Carroll & Mermaids (1-14). Bruce Keller & Steve Champion (8-10). J.C. B.K & John Nobbs (15-20); Steve Dunstan & Phil Connor (-24)

The Ashes of Sydney

present

The Ashes of Sydney Festival

The Ashes of Sydney Festival
March 6, 5.30 - 8.30 pm
Sydney Harbour.
Organised by Greg Schiemer.
Performed by a cast of thousands.

4 Hudson Ave,
Port Macquarie, 2444
6 October, 1977

Dear Warren,

Thanks for the telegram. I can't find any photographs at all of the Ferry Concert. I only had a few and these have been lost since my last move. The only graphic documentation was done on video-tape. Do you still have a copy of Jilba's tape that I gave you? Anyway it doesn't really matter that a few photographs are missing, when a summary of the ideas and problems could still generate some ideas among other people.

The intention to have a concert on a ferry came to me during my student days from 1969-72 when I lived on the foreshore of Sydney Harbour at Drummoyne. The idea was probably inspired by the frequent pop and jazz concepts that were held on the harbour.

The harbour cruise event was a follow up to a previous concert in which several people in the performing arts (including Jacqui Carroll, Helen Herbertson, John Salisbury, Margret Roadknight, Hartley Newnham, Tony Maydwell, Roger Frampton, Geoff Collins, Michelle Smith, Carl Vine & others) helped me to make sure I actually had an opportunity to hear a work I wrote six years earlier. This concert was funded by Jacqui Carroll and myself - to the tune of about \$500 - and we decided to pay ourselves a doubtful tribute by calling the program the Ashes of Sydney (Sept. 19th, 1976).

When the Sydney Festival put on an extravaganza modelled on what any other city might do, the opportunity was too good to miss.

Organised entirely from a public telephone, and in the same spirit as one organises a sports match, a picnic or a woolshed dance, it was billed as a concert of Music and Dance on water. It was run on a lo-cholesterol budget that could be funded by the spectators.

Sydney Harbour - for those who don't know it - is a very long winding river with numerous bays and peninsulas, and a few bridges and islands. We decided to put the audience aboard the ferry and have a series of performances, mainly around the foreshores, but linked by other items on board. A few performances on the shore were to be repeated several miles apart and a military-type land manoeuvre was planned to move performers (including mermaids complete with harp!) to various locations within a given time.

The preparation for the concert included organising a suitably priced and sized ferry and lining up performances together with an estimate of their duration. It meant knowing whether the tide would be favourable at a certain time and place, whether the performance could take place in daylight or whether artificial lighting could be provided or whether a performance could be staged unaffected by changes in wind conditions (eg. Bill Fontana's piece for Boat Horn and wind instruments). It involved having performance venues at suitable distances apart allowing time for the performers moving on land to co-ordinate with the cruise. It meant liaising with the captain, virtually telling him how and where to drive his boat, switch engines on and off and where to pick up the next performance. The rehearsals involved had to be done with an extra consideration - the timing of the land manoeuvres (which had to be estimated for worst case conditions). It involved having alternative moves

for every eventuality, eg. Jacqui Carroll had petty cash for taxi fares and back up transport in case of emergency. Above all it meant keeping a captive audience occupied - and not just captive. It involved having catering on board - someone actually came just for the Malaysian Curry. During the land manoeuvre test runs I would have travelled at least five hundred kilometres. The best response to our attempts to get free advertising was from 2JJ and the timing of this left us at the mercy of the weather. Yet even though it rained for several days up until a few hours before the start of the event we still had 120 people on board plus a dozen or so performers.

The order of the performances was:

Beginning at 5.30 pm Waterfront Decor (1) by Jacqui Carroll, the mermaids giving a farewell recital as the boat departs from Circular Quay.

In transit to the next performance, Blind Demon Pledge sings five political songs (2) on board, (Warren Burt) quite relevant. Boat passes under Sydney Harbour Bridge.

Boat enters Johnsons Bay. On foreshore, four wind players are waiting. Performance of Bill Fontana's piece for Boat Horn and wind players (3). Boat leaves for Darling St. Wharf, and berths waiting to pick up wind players. On board a toy piano interlude and another political song (4) by Warren Burt diverts attention from pause. Meanwhile Mermaids of Jacqui Carroll's Waterfront Decor are in transit by land to Long Nose Point.

Boat leaves Darling St. Wharf. Margret Roadknight sings accompanied by G.S. on banjo (5). Song ends just as boat approaches Long Nose Point.

(cont. next page)

Once again Waterfront Decor (6). Attention diverted to shore.

Meanwhile Car Vine sets up Drone Piece (7) on his own electronic instruments. Piece continues in transit past Cockatoo Island with a few further visual intrusions from the shore as the boat cruises past Elkington Park, and the mermaids make yet another appearance, on a small wharf (8) and on a cliff (9). While the boat is in transit Jacqui Carroll's Mermaids are in transit and Bruce Keller and Steve Champion are driving on land to Huntley's Point.

Carl Vine's Drone piece ends as boat approaches Huntley's Point. Darkness falls and the stage lamps are then used to light on shore performances. Bruce Keller & Co haven't arrived so boat pauses under Gladesville Bridge with its half-mile concrete arch, sustaining some long boat horn sounds (10). (The echos are quite long with a slow decay.) The boat then spots the two performers on Huntley's Pt. and berths to take them on board.

Performance in transit past Henley towards Abbotsford, Carl Vine (ocarina) and G.S. (banjo) (11), plus a tape of Nick Lyons (12). Then two Pierrot characters who just boarded ship begin their poetry readings (13) which carries on through tea. Deliberately the poems consisted of appalling verse & doggerel.

Meanwhile boat passes more Waterfront Decor (14) on Dick St. Wharf in Henley, this time in spot light & the Mermaids make their final appearance.

Tea is served while the boat moored off Abbotsford at Werrell Reserve. As after dinner music Bill Fontana's piece for Japanese handbells and portable sine — wave oscillators performed on board in darkness. (15)

Boat leaves Abbotsford. Marg Roadknight sings with accompaniment from Nick Lyons, Steve Dunstan, Carl Vine and Marjorie Maydwell, in transit to Henley (16).

Film projected onto boat shed out in the middle of the water,

the waterfront residence of Arthur Spring. Event staged by Martin Wesley-Smith, Adrian Keenan, and other members of Watt from the Conservatorium. Film made under water by George Gittoes, and simultaneously, George in the harbour wearing a wet suit in a shark proof net sings underwater into a hydrophone, which is input to the electronic music system operated by Watt. (17).

Boat continued on return journey. Marg Roadknight sings again (18). Marjorie plays first public performance of my piano piece Iconophony I (on harp) (19). Boat heads past Cockatoo Island, picking a small boat in the harbour on which a silent performance is staged. Conceived by Bruce Keller who stands at the head of the boat in a monk's habit complete with cowl, holding a lantern, the boat is rowed by a figure with an asses head (John Nobbo) and at the rear, the bride with her veil flowing twelve feet into the water! (Jacqui Carroll) (20).

Boat approaches Long Nose Pt. The audience then performing (in darkness on board) a Popping piece by G.S. (21). Steve Dunstan & Phil Connor alight for a performance on the wreck of the South Steyne, and old ferry destroyed by fire.

Performance in transit to South Steyne, by Carl Vine, Anthea Stutchbury & G.S., of an Ocarina

trio by Carl Vine (22). Vocal improvisation also by Warren Burt (23).

Steve Dunstan's piece on South Steyne on his own electronic instruments. (24). Warren Burt does Stalin Speeches as boat departs. (25).

Boat heads to Ball's Head to begin performance of Nan Hassalls Flag dance (26). (cf. note by Nan). (This performance stretches on shore for about 1½ miles.) Lighting done with marine flares.

Ernie Gallagher plays 1812 Overture on the piano as boat heads toward Opera House (27). Simulates Cannons by saying "Bang".

Warren Burt & G.S. give reprise performance of W.B's song "Great Art", with a surprise contribution from magician Bob Peacock (28).

Boat berths at Circular Quay.

What the concert meant was not adequately summed up by those critics who came. Jill Sykes came closest by saying it oscillated "between boredom and hyper-activity." David Ahern had reservations about the casual combinations of the serious and the foolish in the program.

However what I think it meant — the performing arts situation among the people trying to establish themselves in that field doesn't have to be survival of the fittest. People can be made to contribute without a sense of rivalry. Ideas, not funding, is the most necessary ingredient for a new deal for the performing arts in Australia. This is the way to interest the public. Funding is necessary only for the survival of the performing participants and their work. But a stimulating idea with a little effort can become public property.

Look, that about sums it up. Enclosed is a map of the concert. I hope it offsets the verbal weight of this letter.

I'll be in touch soon.

Regards,

Greg Schiemer.

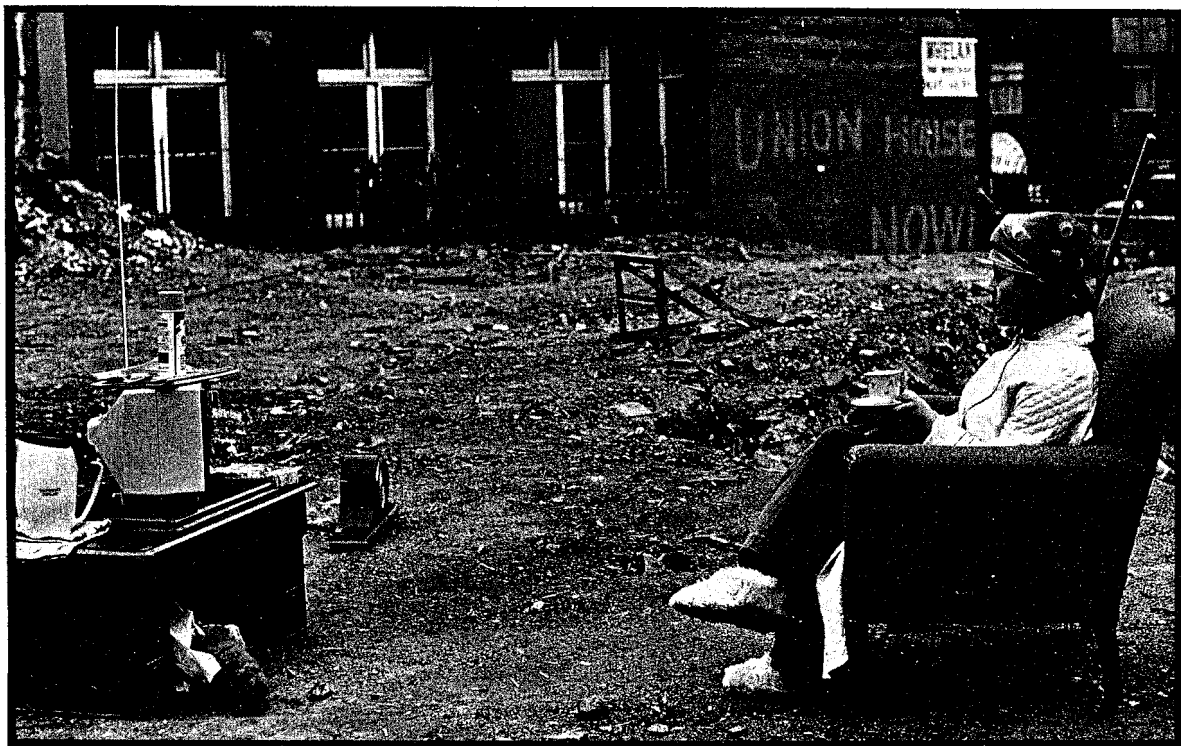
Dear Greg,

The simplest way I can think of doing this piece follows. The rehearsal with Lib went really well last night and the flares are no problem. I can't see that it's possible to have Mark on the ferry for 4 hours with no place to sleep . . . so it might be best if I just come to McMahon's Point near the appointed time to do the performance. I can leave Mark with my mother & Eva can hold the flare for me. This means Libby will be on the boat. Here is the map in order of the piece. I would really love to be picked up after the piece if it's possible but don't tear your hair out about it.

—Nan

a land sea manoeuvre, sharks with the mermaids

WOMEN'S WORK DONE



Women's Work.
Sept. 8. All day.
R.M.I.T. Demolition site.
Performed by Alison Richards.

I wanted to start at one of the limits where existence becomes performance. An image of somebody's day — nobody's in particular. Like a real life. A day spent at home, with a restricted number of actions possible and endless time to perform them; one whole day of my real life.

I wanted the picture sharp and economical. If people stopped, looked, and came back later, I'd still be doing something — cleaning up, pottering around, watching the TV or reading the *Women's Weekly*, doing my hair or making cups of tea. A series of slightly different moving images, overlapping time and space.

I deliberately avoided inter-

pretation in performance. The piece itself was designed to provoke observation and response; I wanted to leave as much room as possible for individual reaction.

WHAT HAPPENED

It's very cold. People stare, come up and start asking questions. At first I respond in character, or stay silent, but they're dissatisfied. They want to know why, they want contact, they want to have their ideas confirmed. I talk to them, politely.

People bring me an orange, some sandwiches, a windcheater to put on under my dressing gown, they stay to have cups of tea.

I watch the TV. *Humphrey Bear*, daytime shows. Endless showbiz personalities, from Engelbert Humperdinck to Laurence Olivier. People watching me watching actors talking about themselves. Actors need to be understood, they need to be

loved, they say. I do some more sweeping.

People come to take photographs, to draw. Someone yells, 'Why don't you get a job?' I'd been vaguely concerned about getting bored, or overdoing my actions in an anxious attempt to 'be interesting', but concentration deepens as the day goes on. The cleaning women understand. 'Still there?' they call, shaking their heads.

In the afternoon, people begin to walk faster. They're going home. Fewer people stop, they just glance and go on. The last group of visitors leaves at about 6. I'd intended to light a ring of candles after dark to finally define the space, but the wind's too strong. The men come with the taxi truck, and the day's over.

'Women's Work' was part of the RMIT Union Arts programme 'The Exchange'.

—Alison Richards.

THRUST AND PARRY AT THE A.B.C.'S WAVERLEY STUDIO ...ANTIDOTE TO CALCINATION

Thinking experimentation and the open-forum idea-exchange have always been something of a Cinderella sin-drone in this country. One might even speak of a downright hostility from the ugly sisters of the academic club and the conductor - programmed G-string manipulators, step-mothered by a lotus eating establishment.

All this would really only be a historical sport, if it were not for the face slapping culture shock it has produced in our young students. Blushing in the hot houses of our conservatoria they are trained to create music for performers that are intellectually and emotionally debloomed and for an audience suffering from withdrawal symptoms.

When the prodigal Keith Humble returned home some years ago it was obvious that the first step towards a living culture would have to be taken through education. The major thrust being to bring both the academics (who have a vested interest in redundancy), and their ignorant students into the late twentieth century. The then music supervisor of the A.B.C., Peter Rorke, joined us in a bright idea to create a hard sell situation in which I was to act as a catalyst to Keith and by seeming confrontation engage the listener in a new musical awareness. These sessions which ran in 1969, were called "This Modern Stuff". They proved most successful, unfortunately for the wrong reasons. The public tuned in to hear a bull-fight and Keith and I soon tired of playing the matador to their bull. At the same time, just about everyone, particularly the mediocracy mediocrity whose smattering of ignorance was threatened, tried to sabotage the A.B.C. Orchestral Waverley Concerts hosted by Humble from 1967-74. These had tried to activate a fresh cultural life, to supplement the traditional fare, and to offer that which was not, normally, possible. In fact shortly before their Dies Irae these con-

certs became known as the secret concerts. But out of the ashes of the old grew the Phoenix of the new Waverley concert-workshop-occasions. These started in 1974 and are still in operation.

With a small dedicated group of performers a new concept in music making was slowly evolved. The workshop atmosphere, with open discussion among players and audience now replaced the statuesque concert hall. Value judgement played little part in this venture and the basic aim was simply to acquaint an interested public with up to date experiments and trends in sound production; to fill our artistic vacuum with current ideas; to give young composers a platform denied them by the official musical world; and to become an important showcase for new works created by overseas composers. In short, to create a living environment.

This latter aspect provided to students and to an enlightened audience important information about the work done in European and American centres.

As Humble and I were regularly on tours and fact-finding expeditions and consequently in contact with contemporary colleagues it was possible to create, over a number of years, a new awareness among students and public.

The new music supervisor of the A.B.C., Norman Bourke, continued the good work. Edited versions of the more interesting discussions as well as the more stimulating works were taped and offered for broadcasting. Some performers found it difficult to adjust to non-concert conditions, and they insisted on polishing performances rather than exploring performance variants. Some were scathing when asked to think outside their learned behaviour responses. Some were hesitant about this new way of music-happening but became soon enthusiastic. The public, generally were agreeably surprised to find themselves involved in music

rather than subsisting as passive partners.

Over the last three years the repertoire has grown and some 100 compositions were featured and discussed that would otherwise have been lost to us. They provided an antidote to the calcination process which is upon us.

Of particular importance was the exchange with overseas composers. Great help has been given by the Goethe Institute from whose library we borrowed extensively. The music was always new, in fact many works conceived in Germany were born at the Waverley Studio after barely the mandatory nine months.

Wolfgang Steffen's *Triplum*, by now a classic, was enthusiastically acknowledged. Other works which made an excellent impression were Martin Redel's fine *Music for Percussion and Piano*, Rolf Kuhnert's *Metamorphosen*, Helge Jorns imaginative *Flute Music*, Hans Vogt's *Music for Two Pianos* and Norman Linke's strong *Piccolotti*. Veit Erdmann's *Mosaik*, with its open form, lent itself to much experimentation and exploration of linear quality, and that old war-horse, Walter Haupt's *Laser Music*, caused many a middle-class eyebrow to pucker.

It must be remembered that this was no one way traffic. We established a solid pipeline to the German Studio of New Music and in 1976 we gave concerts at the Academy of Fine Arts in Berlin as well as many broadcasts in Berlin, Munich and Nuremberg featuring programmes of Australian music. Works by Humble, Sitzky, Sculthorpe, Copeland, Meale, Foster were very well received.

Very exciting too, have been the contributions from the U.S.A. Humble's reading of the Robert Erickson "Piano Concerto" some years ago and Warren Burt's various social-theatres have been sobering ear-openers.

Obviously many young composers let loose with the new freedom flirted with a sort of musical anarchy. Aleatoric devices and electronic means turned many into sorcerer's apprentices, but local and overseas examples presented in the workshops acted as a guiding influence. Not all experiments have been with technology. Many of the discussions and compositions were involved with aesthetics, a search for meaning and purpose, a need for form, and even on a more mundane level, the need for a new notation.

One of the dangers of the Waverley workshop was that it was tending to become a counter-establishment. There was an undeniable tendency to inbreed. This was one of the musical diseases of a Melbourne which proliferated with musical societies which did not patronise each other.

Many dialogues and confrontations have taken place. This year, we discussed my opinions that student compositions have become militantly anti-realistic and part of a clique-mistique. I felt that ego-tripping by untutored minds and an advanced subjectivity were beginning to lay the foundations of a new academicism. The formal style of the day, I maintained, was beginning to provide a means by which the student can turn out, with unthinking skill, works admired by his peers without having to create anew.

Other conflicts have involved the setting up of classics to compete with the present, and its antithesis, the pulling down of classics to justify the present. Still, anything is better than apathy. Debate & experimentation is better than hate and tradition.

Music is not a theology even though concert halls have become the Temples of middle-class necrophilia.

I don't usually like Boulez, but I must quote him fully to underline what the Waverley occasions are all about. "When a person wants to construct a new musical life, he needs opinions and counter-opinions. The discussion of opinions first introduces new life."

Felix Werder

...touché?

The *New Music Newspaper* is now in a position to offer postal subscriptions. The rate for one year (six issues) has been set at \$4.00. This high cost is necessary as we want you to receive the Newspaper in the best possible condition. To do this we have decided to send it out flat in a large envelope. Expensive!

We do have a small number of backcopies. Would you please indicate with which edition you wish your subscription to start.

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OLINDA, VIC. 3788.

The above address is also where you should send anything you would like us to print. Comments, letters, manuscripts, photos or announcements. We will take care of, and return anything you require returned.

The Australian Composers' and Performers' Seminar is to be held in Melbourne from 15-23 February 1978. With an impressive list of people already scheduled to participate, an exciting few days is assured. If you are a performer or composer your attendance is highly recommended. For all information contact Graham Hair at the Music Department, La Trobe University or Barry Conyngham at the Music Faculty, Melbourne University.

Or write to
Australia Music Centre,
P.O. Box N9, Grosvenor St,
The Rocks,
Sydney, N.S.W. 2000.

From 10 pm onwards, Thursdays on 3CR is the Modern and Experimental Music Programme. Prominently featuring tapes of local performances and the latest from across the oceans it is always well worth listening to. On the subject of radio, how about writing a letter to the ABC asking for programming to include contemporary music?

SEPTEMBER 4: Blackwood Hall, Monash University. Concert of Works by Bill Fontana.

SEPTEMBER 7-11: Mick Banks and Corinne d'Cruz of England in residence at Melbourne State College including several performances of "Morbidity Interests in the Arts & Sciences".

SEPTEMBER 8: 1 pm. Melbourne State College. "Devertivements for a Pianist" by Les Gilbert and "Act on Action" by Rob Langworthy presented by the composers.

SEPTEMBER 8: RMIT, proposed Union Site — Alison Richards presents "Women's Work".

SEPTEMBER 11: 2 pm — Montsalvat, Hillcrest Drive, Eltham. Steve Dunstan — a concert of music, acoustic and electric.

SEPTEMBER 12-16: Union La Trobe University. Video Spectrum Show — including at 8 pm on Sept. 13 & 16 in the Union Hall, Live Video concert by W. Burt, B. Viola, S. Jones, C. Mann, R. Randall & F. Bendinelli.

SEPTEMBER 12: 1 pm. Melba Hall, Melbourne Uni — Repeat of Sept 8 Melbourne State concert by Gilbert & Langworthy.

SEPTEMBER 14: Upper Storey Hall, RMIT — The Great Painting Race.

SEPTEMBER 16: Victorian College of the Arts. Victorian Time Machine & Vic. College of Arts Early Music Ensemble play "Nuper Rosarum Flores, Monody after Dufay", by Richard David Hames.

SEPTEMBER 19: 1 pm. Bill Viola talks about his Video & Music at Victorian College of the Arts.

SEPTEMBER 19-23: Self Images, Women's Art Show at La Trobe Union including Sept. 19, 6 pm and Sept. 20, noon, Union Hall, piano improvisations by Caroline Thompson, and Sept. 20, 1 pm — concert by Women's Collective.

SEPTEMBER 22: 6.30 pm. Brown & Pressing. Coconut's Cafe, La Trobe University.

SEPTEMBER 23: Canberra Carillon — Bill Fontana's Music for Carillon played by Paul Innes.

SEPTEMBER 26: 2 pm. Lecture/Seminar on the music of Xenakis by Nouritza Matossian at Victorian College of the Arts.

(The above lists some of the events occurring during September of which we were unable to give notification in the last issue.)

THIS ISSUE IS SUBSIDISED BY THE LA TROBE UNIVERSITY UNION ACTIVITIES COMMITTEE

....AND YES! IT STILL GOES ON AND ON

OCTOBER 2: 3 pm. Waverley Theatre — "Percussion Play". Work presented by Australian Percussion Ensemble and discussed by Felix Werder.

OCTOBER 2: 10 pm. La Mama, Carlton. Samuel Becketts "Words & Music" with music by Martin Friedel played by Composers Ensemble directed by Martin Friedel.


OCTOBER 4: 1 pm. Union Hall, La Trobe Uni. — Composers Collective from Melb. Uni. in a concert of their own works.

OCTOBER 9: 10 am — Waverley Theatre: Felix Werder's "Agamemnon" presented & recorded.

OCTOBER 11: 1 pm. Lecture/Seminar by Bernard Rands on his recent music at the Victorian College of the Arts.

OCTOBER 12: 8 pm. George Dreyfuss: Symphony No. 2, presented by Melbourne Symphony Orchestra, Dallas Brooks Hall.

OCTOBER 12: RMIT — "Ocarina Sculpture" by Bill Fontana presented.

OCTOBER 12:  8 pm with Crossfire at Grill Room, La Trobe Uni. Union.

OCTOBER 16: 3 pm. Waverley Theatre — Victorian Time Machine presents "Nuper Rosarum Flores" by Richard Hames and "Mirror Images" by Barry Conyngham.

OCTOBER 17: 8.30 pm. Clifton Hill Community Music Centre, 6-10 Page St, Clifton Hill. (Organ Factory): "Phantom Clarinets" & "Ocarina Sculpture" by Bill Fontana.

OCTOBER 18: 1.10 pm. Guild Theatre. Union House, Melbourne University. Concert by the Composer's Collective.

OCTOBER 19: 9 pm. Clifton Hill Community Music Centre. Australian Percussion Ensemble present works by J. Seal, R. Smith-Brindle, R. Nagorcka, M. Davidovsky & others.

OCTOBER 21: Piano & Electronic Recital by Hayden Reeder and Peter Mumme at Grant Street Theatre. 8 pm.

OCTOBER 23: 3 pm. Waverley Theatre. "Camerata" New music by Redel, Teese, Werder, Gifford, Foster and others rehearsed and discussed by Felix Werder.

OCTOBER 24-28: Powell Street Gallery, South Melbourne, "Two Artists Painting Powell St." event with Simon Hopkinson.

OCTOBER 24: 8.30 pm. Clifton Hill Community Music Centre — Women's Collective from La Trobe Uni. present their work.

OCTOBER 26: 8.30 pm. Clifton Hill Community Music Centre — Music Now, directed by Barry Conyngham improvises and plays music by Paul Turner, Phillip Green; Peter Sculthorpe, Ken Guntar, & Barry Conyngham.

OCTOBER 27: 6 pm. Lower Storey Hall, RMIT — repeat of Oct. 17 Clifton Hill program.

OCTOBER 30: 3 pm. Waverley Theatre — "Ensemble Techniques" — new music by Steffen, Vogt, Werder & others rehearsed and discussed by Felix Werder.

OCTOBER 31: 8.30 pm. Clifton Hill Community Music Centre; Plastic Platypus IV — with Warren Burt & Ron Nagorcka.

NOVEMBER 1: 1 pm. Melbourne State College, Works by Student Composers. Substitutions.

NOVEMBER 2 & 3: Plaza Level, Casey Wing; RMIT — "Sound-space" by Bill Fontana — vending machine sound sculpture.

NOVEMBER 6: 3 pm. Waverley Theatre — Victorian Time Machine presents Richard Hames "Bell Ringing in the Empty Sky" and Bill Fontana's "Wave-Spiral" for 5 Rin-Gongs.

NOVEMBER 7: 8.30 pm. Clifton Hill Community Music Centre. Piano Recital by Warren Burt — Music for the Amateur Pianist.

NOVEMBER 12-13: (All day) Clifton Hill Community Music Centre — "Coathanger Event" — Ros Bandt.

NOVEMBER 13: 3 pm. Waverley Theatre. Compositions by students from Melbourne University and Melbourne State College.

NOVEMBER 14: 8.30 pm. Clifton Hill Community Music Centre — Herb Jercher — *Cryptic Scriptic* new music for stick, guitar & electronics.

NOVEMBER 20: 2 pm. Clifton Hill Community Music Centre. Robin Teese; "Songs without Foundation".

NOVEMBER 20: 3 pm. Waverley Theatre. "Electronic Jamboree" with David Tolley, Peter Mumme, Ron Nagorcka and Warren Burt.

NOVEMBER 21: 8.30 pm. CHCMC John Dunkley-Smith. *Films*.

NOVEMBER 27: 8.30 pm. Tim Tyler & Andrew Uren play their music at CHCMC.

NOVEMBER 27: 7.30 pm. Hawthorn Art Gallery: Works by Stockhausen & Werder.

NOVEMBER 28: 8.30 pm. CHCMC — Ron Nagorcka's Opera — World Premier.

DECEMBER 5: 8.30 pm. CHCMC — Richard Hames.

DECEMBER 11: 2 pm. CHCMC — Final Jam.

The *New Music Newspaper* was put together in Melbourne, Australia, by Warren Burt and Les Gilbert. Articles were contributed by Julia Anderson, Ros Bandt, Barry Conyngham, Bill Fontana, Ken Guntar, Richard David Hames, Brian Howard, Chris Mann, Alison Richards, Greg Schiemer, Robin Teese, Felix Werder and Keith Winter. Photos were contributed by Phillip Ashton, Olaf Nilsen and Kira Perov. Thanks are due to the La Trobe University Union Activities Committee for their financial subsidy.