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JULY 2003

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Luciano Berio, Composer of Mind and Heart

PAUL GRIFFITHS

Luciano Berio, an Italian composer whose many compositions, ranging from chamber music to large-scale orchestral works and from operas to songs, combined innovative imagination and analytical depth with a richly sensuous feeling for sound and form, died yesterday [May 27] in Rome. He was 77.

An outstanding orchestral and vocal composer who was perhaps most remarked upon for his works with solo voice, he was especially known during his long residence in New York City for conducting his own works with the Juilliard Ensemble, which he founded.

Mr. Berio's love for music was exuberantly promiscuous, and it drew him close to Italian opera (especially Monteverdi and Verdi), 20th-century modernism (especially Stravinsky), popular music (the Beatles, jazz), the great Romantic symphonists (Schubert, Brahms, Mahler) and folk songs from around the world. All gave him models for original compositions or arrangements, or for works that were neither entirely new nor entirely old, works in which threads of the old could be combined with new strands. An outstanding example is the middle movement of his *Sinfonia* for orchestra and vocal octet (1968-9), where the entire scherzo from Mahler's "*Resurrection*" *Symphony* rolls along, supporting a tapestry of short quotations, new ideas and spoken interjections. Even when his music is ostensibly original it conveys a homage to the past. For him to write an opera, a concerto, a string quartet or a piece for solo clarinet was to contribute to a tradition. That did not mean following traditional forms, which would have been far from his thinking. Rather, the piece would emerge and develop as if it were a memory, evoking textures and situations from the past.

Mr. Berio was born on Oct. 24, 1925, into a musical family long resident in the Ligurian coastal town of Oneglia. His grandfather was his first teacher, and he grew up surrounded by chamber music. Immediately after World War II he entered the Milan Conservatory, where he studied composition with Giorgio Federico Ghedini, whose neo-Baroque style was an early influence, along with the music of Stravinsky.

Among his fellow students was the American singer Cathy Berberian, whom he married in 1950, and with whom he made frequent visits to the United States, encountering a fellow Italian, Luigi Dallapiccola, at Tanglewood, and electronic music in New York. Under these influences he entered the modernist stream with works like *Chamber Music* (1953), a set of James Joyce songs he wrote for Ms. Berberian to sing with clarinet, cello and harp.

A meeting with another Italian, Bruno Maderna, brought him to the Darmstadt summer school, the annual meeting place in Germany for the European avant-garde. He attended regularly between 1954 and 1959, and so came to know Pierre Boulez, Karlheinz Stockhausen, Gyorgy Ligeti, Mauricio Kagel, among others. Contributing to their endeavors for radical innovation, he produced his most complicated conceptions, notably *Tempi Concertati* for flute, violin, two pianos and four instrumental groups (1958-9).

Other works of this period include his first electronic pieces. He was co-director with Maderna of a studio for electronic music at the Milan station of Italian radio and produced one of the early classics of tape music: *Thema (Omaggio a Joyce)* (1958), based on a recording of Ms. Berberian's reading from Joyce's *Ulysses*. In the same year, with *Sequenza I* for flute, he instituted a series of solo studies, each considering the history, performance style and aura of an instrument. By the time of his death he had composed 14 such pieces, for most of the standard Western instruments, including the human voice.

As patterns of virtuosity, these pieces often prompted elaboration. For example, *Sequenza VI* (1967), which has a viola player scrubbing vigorously at tremolo chords, generated in succession *Chemins II* for the same viola player with nonet (1967), *Chemins III* for the viola with orchestra (1967), *Chemins Iib* for small orchestra (1969), a score from which the original solo viola has disappeared, and *Chemins Iic* (1972), in which it has been replaced by a bass clarinet. Here Mr. Berio was using his own music in the ways he often used others' music, as material to be analyzed, explored, imitated and developed.

Meanwhile, he was pursuing his fascination with the human voice and with the drama of song.

Mr. Berio's first composition for the theater, *Passaggio*, had its premiere at the Piccola Scala in Milan in 1963 and was a provocative expression of its sole female character's subjection to social pressures. Subsequently his dramatic works became more poetic than political. *Laborintus II* (1965) is based on an anticapitalist poem by his longstanding friend, Edoardo Sanguineti, but the music provides a gorgeous, dreamlike flow of imagery for voices and chamber orchestra, more engulfing than supporting the reciter.

Between 1963 and 1971 Mr. Berio lived largely in New York with his Japanese-American second wife, Susan Oyama. He taught at the Juilliard School, where he founded the Juilliard Ensemble, and became more active as a conductor. He wrote *Sinfonia* for Leonard Bernstein and the Philharmonic, and his first full-scale opera, simply called *Opera*, for the Santa Fe Opera, which produced it in 1970.

In 1972 he returned to Italy, to a house on the edge of the hill town of Radicondoli, near Siena. In the mid-70's he became a co-director of Mr. Boulez's computer music institute in Paris, which he left in 1980 to establish his own facility in Florence, Tempo Reale.

His biggest work of the decade after *Opera* was *Coro*, for 40 singers and 40 instrumentalists (1975-6), an interweaving of folksong-inspired melodies with massive choral settings of words by Pablo Neruda, contrasting individual freedom with oppressive authority. He then returned to opera for two collaborations with Italo Calvino: *Una vera storia*, first performed in Florence in 1982, and *Un re in Ascolto*, written for the 1984 Salzburg Festival.

Both these works were, like *Opera*, deconstructions of the genre. The first part of *Una Vera Storia* is a theatrical analysis of Verdi's *Il Trovatore*, the second a new synthesis of the discovered musical-dramatic elements. *Un re in Ascolto*, which was given its American premiere by the Lyric Opera of Chicago in 1996, reworks parts of Shakespeare's *Tempest* in a form in which rehearsal, performance and memory coalesce.

Narrative is still more dissolved in *Outis*, first performed at La Scala, Milan, in 1996. The opera is loosely based on the myth of Odysseus and incorporates 20th-century images of assassination, exile and genocide. *Cronaca del Luogo*, performed at the 1999 Salzburg Festival, was a return to the format of *Passaggio*, with a single female character but now representing the heroic women of the Hebrew Bible.

The concern with Jewish subject matter in these later operas -- as well as in the magnificent *Ofanim* for instrumental groups, children's voices, electronic resources and, again, a solo female vocalist (1988-97) -- was stimulated by his third wife, the Israeli-born Talia Packer Berio, who was as important an influence on the music he wrote in his 60's and 70's as Berberian had been in his 20's and 30's. Ms. Packer Berio created the libretto for *Cronaca del Luogo* and also drew her husband's attention to the symphonic sketches by Schubert that he used in *Rendering* for orchestra (1988-90).

Other late orchestral works, notably *Formazioni* (1985-7) and *Concerto II* with solo piano (1988-90), show Mr. Berio's continuing ability to find new ways for the orchestra to speak, vividly and beautifully, while solo instruments went on having their say as he extended the *Sequenza* series. But perhaps his most personal and powerful achievements are works centered on a solo female voice, all the way from *Chamber Music* to *Cronaca del Luogo*: music that celebrates an individual's capacity, even in an unhearing world, to go on expressing pathos, love, and imagination.

He is survived by Ms. Packer Berio, of Radicondoli and Florence, and by two daughters, Cristina and Marina; three sons, Stefano, Dani and Yoni; four grandchildren and one great-grandchild.

Philip Glass: String Quartet to Strung Out

MARK ALBURGER

[The bar lines are] to divide the music into legible units [and do not] imply a rhythmic pulse [Philip Glass in notes to Glass, *String Quartet No. 1*].

The earliest piece of mine that is still played is the string quartet for '66 -- the Kronos Quartet has it. That's the earliest piece of mine which represents the music that I'm doing now [Philip Glass in Strickland, *American Composers*, 156].

While Glass had previously written a string quartet in 1963, a new work of August 1966 was simply designated *String Quartet*, later re-titled *String Quartet No. 1*. This is the earliest extant score of Glass's reductive style that has been recorded, and it is very different from both the descriptions of *Music for "Play"* and from later works.

String Quartet No. 1 is a ternary rondo, divided into two movements ("Part I" and "Part II") each modified ternary rondos, consisting of eight sections that are repeated in an almost symmetrical array, reminiscent of Bartók and pointing to later Glass works of the late 60s, for a total of 36 sections

Philip Glass. *String Quartet*. Structure.

Part I		
123454321	67876	123454
A	B	A
A-----	B-----	

Part II		
321	67876	12345432
(A)	B	A'
A'-----		

Sections last from seven to ten measures, with the longer ones having faster tempi, so that each section is between 21 and 24 seconds, and separated by a double bar and pauses of one-and-one-half to two seconds.

Philip Glass. *String Quartet*.

Relationship of Phrase Lengths to Metronome Marks.

7 measures	quarter = 80
8 measures	quarter = 88
9 measures	quarter = 92
10 measures	quarter = 100

Within each section, each of the four instruments is given its own repeating patterns which differ in duration, so that cells constantly overlap and are sometimes cut short. Four sections are marked forte (two in each part), 23 are mezzo-forte, seven are piano (four in Part I and three in Part II), and two are marked pianissimo (one in each part). The harmony is pervasively dissonant, revealing a penchant for seconds.

In the opening eight-measure section the first violin is tacet. The second violin repeats an eight-beat pattern: eighth rest, F# (quarter), G# (eighth tied to dotted quarter) F# (eighth), eighth rest, F# (eighth) G# (half). The viola repeats a seven-beat sequence -- quarter rest, C (half), E (quarter), C (quarter), C (half) -- while the cello's five-beat pattern is: F (higher octave) (half), F (lower octave) (half), quarter rest. The cells are repeated without variation, such that the viola and cello patterns must be cut off at the first double bar.

This is not very much like any of the descriptions of *Music for "Play."* Indeed, it sounds like an older composition, transitional from the transitional *Music for Ensemble [Woodwind Quartet] and Two Speakers*. One can only wonder.

String Quartet, now dubbed *No. 1*, had to wait 22 years before its world premiere by the ever-loving Kronos Quartet, so the work had little immediate impact in its day, aside from being shown to friend and colleague (at the time) Steve Reich and perhaps other. It probably contributed to Glass's decision to remain an active performer of his own works.

The first recording had to wait even longer -- 27 years -- and was finally made in 1993 by the Duke Quartet, on an album which also included the Barber *String Quartet*; and the Dvorak *String Quartet No. 12 in F, "American"* (Collins Classics).

Glass flavored his *Quartet No. 1* with suggestions of Asian Indian music (for example, pizzicato cello glissandos). In fact, the Glass set me to thinking where this most controversial of minimalists might have ventured had his 1966 *Quartet* (the first of three to date) established the pattern of his future work. For although there are germs of process-music present, the *Quartet's* variegated character -- a richly harmonized two-tier structure, punctuated by rests and with a lengthy "ambient pause" between its movements -- is fairly untypical of his later style. It reminded me more of Arvo Pärt than of mature Glass, with its quiet intensity and strategic use of timing. I enjoyed it a great deal and felt that the Duke Quartet enjoyed it too [Cowen, 75].

This dissonant uneasy polyphonic music is world's away from Glass's next work, the consonant upbeat monophony of *Strung Out*. To hear this more characteristic work we must travel to New York. The long way. The multicultural way. Clear around the world, via Africa and Asia.

It is the successful merging of Asian and domestic influences, including those like rock and jazz that had influenced Reich, that distinguishes Glass's mature style, which may be dated from late 1967, while the previous two years are crucial but largely transitional [Strickland, *Minimalism*, 205].

As soon as my new music came out, all the grants stopped. . . I got down to something that was very reduced . . . music based on repetitive structures, very simple pitch relationships, [and] a steady beat. . . . People got very angry [Philip Glass in Glass, *Glassworks* commentary].

Paris began to seem like a dead end -- musically and dramatically -- for an American expatriate theatrical troupe and most of the company made its way back to New York -- Glass and Akalaitis via a hitchhiking detour through Northern Africa (Morocco and Tunisia), Central Asia, and India.

In North Africa on this occasion, and in previous visits, Glass was impressed by the visual arabesques and the unison tradition of ensemble playing. The composer's encounters with Kathakali dance-dramas of Kerala in South India were even more instructive, reflecting his own musical-sociological ideal.

Here are composer-performers completely in touch with their audiences. . . . Here is an art form that successfully unites music, dance, and theatre, sophisticated, yet completely understandable to the common people [Philip Glass in Blackwood].

Glass returned to New York in the spring of 1967, and worked as plumber, furniture mover, carpenter, taxi cab driver, and artist's assistant over the next few years. Like Reich, there wasn't even a question raised about pursuing the groves of academe for employment. These were blue-collar Ivesians without the isolation. As usual, New York sizzled with artistic activity.

I discovered there was another group of musicians working in a way similar to the path I had begun to follow. . . . Reich and I spent a good deal of time together. We showed music to each other, and there was a very active kind of dialogue going on. It was a healthy and exciting period. . . . I formed my own ensemble because I couldn't get anyone else to play the music [Philip Glass in Page, 11].

When I came back to New York I would say there were roughly thirty composers working in a very similar style. It's highly unfortunate that the larger community isn't -- Frederic Rzewski was one, and Terry Jennings was another, and Charlemagne Palestine was another, and Tom Johnson was another. Meredith Monk was a very important composer from that period. Philip Corner was another, David Behrman was another, Jon Gibson was another -- I'm just mentioning names almost at random. If you'll recall that period, it was a very intense generational search -- a lot of people were doing this music. Unfortunately, the media has concentrated on a handful of people and I think it's not been fair -- it's not just that it's not been fair, it hasn't reflected the variety and vitality of the music that was being done. Phill Niblock is another one. It's frustrating in a way because I object strenuously to this kind of reduction of history to a shorthand for the convenience of a newspaper editor. Maybe you don't have this problem -- when the editors say to you, "Look, the public doesn't want to know about all that. Just give me the main outlines." But in fact the reality of the music of the late '60s and early '70s was very dynamic and everybody was involved with everybody else's music. I hope someday there'll be a reevaluation of the whole period because there's so much music that's almost been forgotten. Dickie Landry is another composer worth listening to. A guy named Richard Munson is another one. Louis Andriessen and a whole bunch of other Dutch ones, English ones [Philip Glass in Strickland, *American Composers*, 157].

The collaborative element of those years was crucial. . . . I mean, you'd walk down the street and run into Lucinda Childs or Bob Wilson, Laurie Anderson, Merce Cunningham, or John Cage. It was like people say Paris was in the '20s [Philip Glass in Walsh, 75].

Glass attended the second evening of Reich's second series of Park Lane Gallery concerts (March 17-19, 1967) on Saturday, March 18, 1967, a program which consisted of *Melodica*, *Improvisations on a Watermelon*, *Four Pianos (Piano Phase)*, and *Reed Phase*. Reich recalls in 1985:

At the end of one of the concerts Phil Glass . . . came up afterwards, said hello, and told me he was back in New York . . . and I gave him my criticism, my scores, and the use of my ensemble as well. Phil then added Dickie Landry who I did not know. . . . while it is true that I played, with the rest of my ensemble, for Phil, he obviously played in my ensemble as well [Reich in Potter, 25].

And in 1991:

After the second night my old friend from Juilliard, Phil Glass, came up and said he was back from studying with Nadia Boulanger and working with Ravi Shankar and had a string quartet he wanted me to see, which was certainly not anything like what he's doing now but which was getting away from dissonant intervals. From then until the beginning of '68, he and I played some things that I would basically give him criticism on and my reactions to. He knew Arthur Murphy from Juilliard. I said, "Listen, whatever you write, we'll get together and play it with Arthur." I introduced him to Jon Gibson and James Tenney, who became his group. All of this is in programs and can be verified historically [Reich in Strickland, *American Composers*, 42].

Jazz wind player Dickie Landry adds:

I met [Philip Glass] in '67. . . . He told me he was forming a group and asked me if I'd like to play and I said, "Sure." I was coming back to New York in the fall of '68 [Dickie Landry in Sharp, 42].

Besides showing Reich the score of *String Quartet*, the two composers got together frequently, alone or with others, to critique and play each other's music.

[Glass] had not employed unison repetition, rapid-fire tempos, and highly reductive diatonicism -- all of which were . . . essential to his mature style -- until his return to New York and exposure to the phasing of Reich with its fast, often diatonic, pulsing unison canons.

With regard to the possible influence of Riley's *In C*, Reich had the score and a tape of the San Francisco premiere.

Reich in February 1992: "I undoubtedly played the tape for Philip."

Glass in September 1992: "No, I never heard the tape. . . . I first heard Terry at the Electric Circus [in April 1969]" [Strickland, *Minimalism*, 211].

The connections with visual and other performance artists continued to be crucial for Glass.

Steve lived down on Duane Street. We all worked down there. . . . We spent a lot of time together when those ideas were forming. By that I mean, in my case, it was Michael Snow, Richard Serra, Keith Sonnier, and a number of other people. . . . What those people are concerned with -- people like Keith Sonnier, Bruce Nauman, and Richard Serra -- they're concerned with material as content. That's clearly true of the Ensemble. It's very easy to see how this translates into music. Material as content, and structure as process.

Those two ideas were two of the powerful ideas that evolved during the late sixties in the minds and in the work of half a dozen or so visual artists, and it's not an accident that those were the people who first supported me in terms of material support; arranging my concerns. In fact, I made my living with one of them. . . . All of my early concerts were in art galleries and were arranged by these artists. The original sound system that I had was built with money that was given to me by these people. When I did my first concert at the Cinematheque in 1967 or '68 downtown in New York, my first New York concert, Richard [Serra] was there helping me set up the concert.

These were the people that I worked with. It was really a community thing. There were other people, too. There were theatre people and dance people. Yvonne Rainer, Steve Paxton were the dance people that I remember [we were] very involved with, associated with, spent time with. There were the theatre people like the Mabou Mines and Richard Foreman. . . . When one of us did something, we all went to see it. If Richard had an opening, we all went to it. If Yvonne had a performance, we all went to it. So this was a real community of people. It wasn't an academic community. It was a community of performers and art workers.

It is also important to remember that we were the only people, for many of us. It was the only community that we had. There was no other audience. There was nobody else. For a number of years that was true. . . . For all of us, it was true. So that this kind of mutual support, that evolved out of a social situation, worked. It worked partly because we were so isolated. It was, obviously, the most important place that we could be at that moment. . . . The early people who understood it were each other.

I performed in one of Yvonne Rainer's pieces. She taught me. . . . I worked on Richard's films. Those things happened all the time. When I wanted to do a concert and wanted a poster, I asked Sonnier to do the poster, or Serra to do the poster, or Alan Saret to do the cover [for *Music in Similar Motion*, *Music in Fifths* (Chatham Square)], or Bruce Marden [for *Solo Music* (Shandar)] to do it. That's how those elements got in there. Those were just my buddies. They never charged me for it. I said: "Hey, how about a cover?" "How about a poster?" And they said: "Great. What would you like? Come over to the studio and we'll work it out." It was just like that. And the trick was to get someone to pay for holding [the concert]. It was very much a community of people.

Among the musicians that were involved [were] Steve and myself. . . . Jon Gibson was around then, too. He did works all through those years. Dickie Landry, who is really more of an improviser, worked in that area.

. . . there were many times when you would find four or five of us over, sitting around together. It might be Steve, Richard, and me. Laura Dean was, again, one of those people, like Lucinda Childs and the other ones. It was a complex situation. . . .

One of the reasons that we've been such mavericks all along has been our relationship with the art world [Philip Glass in Suzuki, 129].

By this time, Ravi Shankar and Alla Rakha had also moved from Paris to New York and were teaching at the Community College of New York. Here again in Glass's stylist development, it is unclear just how much Glass learned from these Indian artists pre- and post-Paris.

So I studied with them, not with the purpose of becoming a performing musician, but to learn better how the music worked [Philip Glass in Garland, 16].

When I was studying [tablas] with Alla Rakha, we spent a whole winter learning one piece based on only three elements. The piece consisted entirely of regroupings of those elements. . . .

I worked with Alla Rakha in 66-67, and that was just at the beginning of the music I'm doing now. I took the idea of arithmetic progress 1, 1+2, 1+2+3, 1+2+3+4, 1+2+3+4+5, the simplest way I could think of and after that it became more involved. Once you begin doing it, you get into extremely complex building processes: for instance, you go 1, 1+2, 1+2+3, 1+2+3+4, 1+2+3+4+5, and then you take that whole unit and call it one, thereby redefining the elements [Philip Glass in Sharp and Bear, 29].

The title [*Strung Out* (1967)] meant (1) that the music was strung out along the wall [the violinist obliged to promenade while playing]; (2) that it had to do with the idea of stringing a violin; and (3) it played on the current colloquialism of being "strung out" i.e., at the end of one's tether, of being dragged to the very edge of something [Philip Glass in *Music by Philip Glass*, 20].

The function of the amplification was to locate the sound at a stationary sound source (or sources), as a two-speaker system is used [Philip Glass in Suzuki, 532].

The scoring for amplified violin . . . points toward the use of rock amplification which was to characterize Glass's music, and which accounts in part for his "cross-over" success with the nonclassical audience [Strickland, *Minimalism*, 213].

The autograph score of *Strung Out* is dated July/August 1967, anticipating Reich's *Violin Phase* of October 1967, but the work was not published by Dunvagen until 1976. Again there is an uncanny parallel, now Young and Riley vis á vis Reich and Glass. In each case the older composer inspires, yet the younger composer anticipates.

While additive principles are found in *Strung Out*, they are used in a far less systematic way than in later pieces. If the 1968 photographs of Dorothy Pixley-Rothschild's performance, shown in *Music by Philip Glass*, are any indication, the Dunvagen score has been abbreviated in some fashion, perhaps simply by utilizing the da capo convention. Nevertheless, the music as notated is long enough to get across the point -- eight pages of strictly C-major arpeggios and scalar passages on the pentatonic collection CDEFG, delivered quickly and "mechanically," with a da capo involving an almost complete repetition. The musical material is at once severe and intuitive, and unlike many repetitive essays, save for the da capo, it is entirely written-out without repeats.

A modular conception is already in evidence in Glass's strict partitioning of the low EGC from the high EDC: Each element is handled and worked out separately, changes in one often seem to precipitate changes of the other. Ambiguity is ensured by the presence of high C in both note collections, and by varying groupings and slur lengths. While there are no meters or bar lines, ever-changing groups of two, three, four and more eighth notes are constantly felt as "de facto" changes in pulse or measure length.

From this point on, scales, arpeggios, modular constructions, changing rhythmic groupings, and changing pulse and measure lengths will continue to be among Glass's primary stylistic devices.

Philip Glass. *Strung Out*.

A. Modular partitioning and construction on Page One.

Low element	High element
EG	EDC
EG EG	ED
EGC	EDCD EDCD
EGC	ED
EG	EDC
EGC EG EG EGC	ED
EGC	ED
EG	EDC
EG	CDED CDED CDED EDC
	ED CDED
EGC EG	CD EDC
EG EGC EG	EDC
EGC EGE	CDED
EG EGC EG	CDED CDED CDED CDED
	CDE CD
	CDED CDE

B. Resultant rhythmic groupings

Kind of Group L H L L H L H H
of Eighth Notes 2 3 2 2 2 3 4 4 etc

The first performance of *Strung Out*, indeed the first performances of any of Glass's new works after his return to New York, was at Queens College, April 13, 1968; followed by the New School, May 9, 1968; and the Film-Makers' Cinematheque, May 19, 1968. The violinist in all of these concerts was Dorothy Pixley-Rothschild.

A tape of Pixley-Rothschild's performance of *Strung Out* was presented in November by the Pulsa group at Yale University, in a program which included an excerpt from Young's *Tortoise*, Riley's *Dorian Reeds*, and Reich's *Melodica* -- the only concert which represented the four major early minimalists.

There was one and only one concert, as far as I know, where works by the four of us were played in the same concert. It was put on by a group working out of New Haven called Pulsa. It was a tape concert. I brought a tape of *The Tortoise, His Dreams and Journeys* -- you know, very evolved stuff. Terry *Dorian Reeds* or something like that. Steve brought a phase piece. Phil brought a piece that was just a single line.

A single meandering violin line, sort of unfocused.

Clearly before he had worked with Steve Reich [actually, after he had worked with Steve Reich] [La Monte Young and Marian Zazeela in Strickland, *American Composers*, 69].

As Glass could not attend Pulsa concert, Reich served as press agent for the both of them. A recital at New School, April 18, 1969, featured both *Strung Out* and Reich's *Violin Phase*, performed by Paul Zukofsky, and reviewed by Carman Moore.

Mr. Reich's clarity and logic appeal to me much more than Mr. Glass's sudden wanderings. . . . [*Strung Out* started] from a "Rock-a-bye Baby" kind of tune [and] went on for about 15 minutes in a string of episodes which seemed occasionally to jump the track of logic [Moore, 28].

Carman Moore's May 1, 1969, review helped link the names Reich and Glass in the public mind and comparisons can be made between the two works. Where Glass is rigid and dynamic, Reich is flexible and passive. However, Reich's basic framework is a set, static 12/8 within which improvisational changes may take place. The well-circumscribed polyphonic box of Reich's pulse contrasts markedly with Glass's sprung monophonic lines. The compositions share ascending motivic motion and white-note -- Glass's pentatonic to Reich's hexatonic -- harmony .

Paul Zukovsky has recorded *Strung Out* in *Paul Zukofsky, Violin* on the Music Observations label.

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Concert Review

On Tour with Orchestra 2001

ARNOLD GESSEL

Orchestra 2001. Glinka Hall, St. Petersburg, Russia.
November 23, 1997.

When you go on an international tour with an orchestra, a world of associations opens. Together with Artistic Director James Freeman and the 13 musicians of Orchestra 2001 were composers George Crumb and David Finko, their wives, members of the ensemble's Board of Directors, and a three-person camera crew. The entire trip was funded by the Four Oaks Foundation, for a PBS documentary film.

The first full concert, November 23, 1997, at beautiful Glinka Hall in St. Petersburg (said to be Russia's most prestigious venue), was the final event of the week-long *"Sound Ways" International New Music Festival of St. Petersburg*, and featured Crumb's *Music for a Summer Evening* and *Ancient Voices of Children*, and Finko's *Fromm Septet*.

Crumb has an almost reverential following in St. Petersburg. On the previous afternoon, he gave a two-hour seminar at the Composers Society, and the admiration of Russian students and composers was palpable.

Michael Byalyk's concert review had glowing praise for the orchestra.

It was an evening of contemporary American classical music performed by the superb ensemble Orchestra 2001, under the direction of James Freeman. . . . An extraordinary sense of serenity was expressed both in the music and . . . the . . . playing . . . a feeling of spiritual union . . . joyful and sublime.

The Moscow concert, at Rachmaninov Hall of the Moscow Conservatory was excellent, though the audience was only half the size of the St. Petersburg one, due to several competing performances within the complex, including one with Dave Brubeck.

Chronicle

May 2

Death of George Wyle (b. Bernard Wissman, New York, NY), who co-wrote the theme song for *Gilligan's Island*, at 87. Tarzana, CA. "*The Ballad of Gilligan's Island*, which Mr. Wyle wrote with the show's creator and producer, Sherwood Schwartz, became one of the most popular television theme songs. . . . 'America doesn't want great music themes -- just something it can remember,' Mr. Wyle once said of the ballad. In recent years he wrote music and lyrics and directed choirs for community groups and schools in Thousand Oaks, CA" [The New York Times].

May 9

Francis Poulenc's *Les Mamelles de Tiresias* and Ralph Vaughan Williams's *Riders to the Sea*. Goat Hall, San Francisco, CA. Through May 18.

May 20

James Brown is pardoned by South Carolina officials for his past crimes in that state. Columbia, SC. "I feel good," says [the] singer. . . . Brown, [known for hits] including "I Feel Good," tried to get a pardon for his crimes in 2001. . . . In September 1988, Brown, high on PCP and carrying a shotgun, entered an insurance seminar next to his Augusta, GA, office and asked seminar participants if they were using his private rest room, according to authorities. Police chased Brown for a half-hour from Augusta into South Carolina and back to Georgia. The chase ended when police shot out the tires of his truck. Brown received a six-year prison sentence after he was convicted on charges of assault, failure to stop for a law enforcement officer, resisting arrest, carrying a pistol and drug possession. He spent 15 months in a prison near Columbia, SC, and 10 months in a work-release program in Aiken before being paroled on Feb. 27, 1991" [Associated Press, 5/21/03].

May 22

Ludwig van Beethoven's final manuscript to *Symphony No. 9* sold at auction for \$3.47 million to an anonymous buyer from an anonymous private foundation. Sotheby's, London, UK. "Student protesters at Tiananmen Square played it. The European Union claims it as its official anthem. Adolf Hitler requested it for his birthday celebrations. . . . A collection of Mozart symphonies was sold for a record \$4 million at a 1987 auction. . . . A single sheet of Beethoven's early draft of the opening of the Ninth sold last year for \$2 million, eight times more than the estimated price. That sheet was written in the composer's hand; [the final] manuscript . . . was made by a copyist and had revisions and raging comments by Beethoven. . . . Hitler said the composer 'had accomplished more than all Englishmen put together' and chose the Ninth Symphony to be performed at his birthday concerts in 1937 and 1942. The European Council adopted it as the European Union's anthem in 1972. Students in the 1989 Tiananmen Square protest played it from loudspeakers as a musical defiance of the tanks that rolled in. . . . Almost every one of the 575 pages has notes and revisions scrawled by Beethoven, including entirely new sections pasted over previous work. These hidden pieces of music have never been published. Beethoven was most vitriolic in the final choral passage section of the symphony. At one point he scribbled to the copyist, 'du verfluchter Kerl!' ('you damned fool!'), apparently for an error" [Jane Wardell, Associated Press, 5/23/03].

Keisuke Nakagoshi's *For Spring*, *Bagatelle for Violin and Piano*, *Four Temperaments*, and *Ballad*, and Vincent Peterson's *Jubilate Deo*, *Three Songs from Her Diary*, *Autumn Rain*, *Ashes of Soldiers*, and *Invocation*. San Francisco Conservatory, San Francisco, CA.

May 27

Death of Luciano Berio [10/24/25], at 77. Rome, Italy.

Writers

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