Sliding & whooshing around

Most of the electronic music we have produced on the many brands of no-fuss/no-muss music synthesizers. They are available for as little as $300 or $400, so composers everywhere have access to them, and, in many cases, own their own units. With such wide availability, one might expect the number of users and the lingua franca of new music, but instead, they seem to me to have become the bane of new music.

What I am suggesting is that, rather than recorded on tape, because they all tend to make use of such wide availability, one might own their own units. With access to them and, in many cases, own their own units, they are allowed to improvise by activating photo cells with flashlights and manipulating a few switches. It must be great fun to try to puzzle out which dial is controlling what.

In close proximity to the performer, the equipment is rather limited in many ways, but it is much better suited to his sphere, almost like watching a fascinating photo cell with flashlights and manipulating a few switches. It must be great fun to try to puzzle out which dial is controlling what.

A while back he did a piece called "Runthrough," which is actually not very exciting and original work is interesting just to listen to at the same time.

Now, Behrman has designed a more sophisticated set of electronic equipment and written a score to go with it. The equipment is rather limited in many ways, but it is much better suited to his current concerns than any ready-made synthesizer would be.

Beckman and Katherine Morton played "Homemade Synthesizer Music with Sliding Pitches" for about an hour at the Kitchen on January 23. It begins as a collage of sliding sounds, mostly in the upper register. The sounds come in like little stress, starting very softly, getting louder as they slide up a few notes, and then fading out on a lower pitch. A few soft, sustained pitches in the background serve to orient the ear, creating a minor key feeling. Later, the sliding effects become less prominent, and stable pitches take over, floating in and out in various ways.

Unlike most electronic music, there is a great concern for harmony. The tones often overlap into fairly thick chords, and every note is precisely in tune. The basic sounds are all triangle or sawtooth, and the tone color is relatively consistent, and the music has a pleasant quality as it drifts from sound to sound, always maintaining a moderate volume level.

The concert was also interesting to watch, as the audience sat close to the performers. It was an intimate atmosphere, almost like watching them at home in their studio, and one could try to puzzle out which dial was controlling what.

The CUBICULO in Association with Comer Rees presents An Evening of Medieval Poetry and Music with WILLARD TRASK and THE KANTOREI CONSORT Wed. Feb. 17 8 PM

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THE AMOR ARTIS CHORALE THE AMOR ARTIS ORCHESTRA
Johannes Somary, music director

FEBRUARY 4

FEBRUARY 5

FEBRUARY 6

FEBRUARY 7

8 PM

8 PM

8 PM

8 PM

8 PM

8 PM
Continued from preceding page

power, tension, and energy-con- wartz, trumpet. The excellent with the fact that the music .But italso of technique because younger I emphasize the conventionality techniques put to the use of an uncon- trenched. But the new Carter music that is new in its soul and
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deed of in most contemporary music is new in itssoul and
the entire quartet's expressive the juxtaposition of the two duos, and the various
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taken at Carter's speeds and in the juxtaposition of the two duos, and the various

order similarly disrupted. There are short stretches of tacet bars for each duo, and the various movement changes occur at such distances that each movement of one duo will eventually coincide with some part of each movement of the other pair of players. This sets up many conflicts and/or complementation of volume, and emotional approach so that the entire quartet's expressive power reaches dimensions un- unheard of in previous contemporary music. This is music that is new in its soul and bones as well as in its chronology. Trying the music at my own shawl's pace on the piano, I was startled to find out how much of it is laid out in rhythms and motives which give its a slowed-down, and sometimes split-duo state, a the village VOICE, February 1, 1973

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the music becomes as clashing the juxtaposition of the two duos, the music becomes as clashing
and the juxtaposition of the two duos, the music becomes as clashing

Tuesdays and Thursdays at 8 p.m. and Saturdays at 5 p.m.