

# contact

Contact: A Journal for Contemporary Music (1971-1988)

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## FOREIGN MAGAZINES

KEITH POTTER

'Foreign Magazines' rather than 'Foreign Music Magazines' as the title this time, since two of the four publications detailed here are as much, or more, about other contemporary arts than music. This can only be good, for it will, I hope, foster a little more communication between the practitioners of, as well as the audiences for, different art forms. And it also capitalises on a lamentable, but important (inevitable?) reality: namely that contemporary artists of the plastic variety, for instance ('plastic' in at least two senses . . . ), are more likely to find a common ground with contemporary composers and improvisers, for instance, than are most classically trained performers. And — allowing, of course, for the trendiness of the art scene — this goes for their respective audiences too.

In addition to the four publications below, we have exchanges in varying states of repair with a number of others. Notable among these is that with the Belgian/Dutch *Interface*, *Documenta Musicae Novae* and their various predecessors: at the time of writing I am much looking forward to receiving the issue of *Interface* containing the report of the International Notation Conference held in Ghent in 1974 and *Documenta Musicae Novae V* which I believe is devoted to Henri Pousseur and Michel Butor. Though this section is devoted to non-British periodicals, I should say here that we have an exchange with the quarterly English journal *Tempo*, which is currently being kind enough to detail our features in each issue in its new News Section, edited by Howard Skempton. *Tempo* can be obtained from Boosey and Hawkes Ltd., 295 Regent Street, London, W1R 8JH. I am keen to hear from lots more editors. Watch this space, as they say.

### BRILLIANT CORNERS

Editor: Art Lange

Quarterly

Subscription: \$5 per year for individuals

\$10 per year for institutions

Individual and sample copies: \$2 each

Back issues available only with a \$50 lifetime subscription

Obtainable from the editor at 1372 W. Estes #2N, Chicago, Illinois 60626, USA

Describing itself as 'a magazine of the arts', *Brilliant Corners 5 & 6* (Spring and Summer 1977 respectively) arrived just in time to be included in this issue, and incidentally via a mention we had in the Canadian magazine *Parachute* (see below): the grapevine works! There's more poetry in these two issues than anything else (Art Lange, the editor, is himself a poet, though none of his own poetry is published in these two numbers), but each contains two features by or about or with a musician. No. 5 has a piece of prose by Alan Axelrod called 'A Song by Charles Ives' and a long interview with improvising soprano saxophone player Steve Lacy, which is actually a translation from the French of the interview by Raymond Gervais and Yves Bouliane published in *Parachute 4* (Autumn 1976). It's useful to have this available in English and a selected discography is included, but a) the 35 footnotes of the original French version, which not only allow one to follow up more of the records but also other written material as well, are omitted, and b) there's a more up-to-date, and I think better interview with Lacy by Paul Burwell, David Toop, Herman Hauge and Steve Beresford in *Musics 12* (May 1977), which incidentally draws on the earlier one anyway. No. 6 prints the text of a sort of play-with-music by the American composer Ned Rorem, and Art Lange himself contributes an article called 'A Synergistic Approach to "Jazz"' which discusses some aspects of free jazz, largely that of familiar British musicians such as Derek Bailey, Paul Lytton and Evan Parker; a (very) selected discography is included here too.

Past issues have included Frank O'Hara on the music of Morton Feldman and an interview with Anthony Braxton. I should like very much to see these, though — in common, I imagine, with most would-be readers — I can't afford the \$50 'lifetime subscription' in order to do so.

#### THE CANADIAN MUSIC EDUCATOR

Editor: Duane A. Bates  
Interim Editor: Barbara L. Keane  
Quarterly

Subscription: \$10 per year for which you receive four Newsletters as well as the magazine. This actually constitutes the basic rate per year for membership of the CMEA and also entitles you to free access to their Resource Centre, Information and Loan Services (the Centre is in St. Catharines, Ontario). Add \$0.50 (surface mail) or \$2 (air mail) if you live outside Canada; reduced rates are available for students and retired people.

Obtainable from Professor Sandra Davies, Faculty of Education, University of British Columbia, Vancouver, B.C., Canada V6T 1W5

CMEA in the above information is the Canadian Music Educators' Association, and this is their official journal. We have been sent Vol. 17, No. 4 (1976), in the introduction of which Barbara Keane, the Interim Editor, writes: 'The articles selected for publication... are chosen first, of course, for their inherent usefulness for the music educator in Canada. In organizing each issue, the editors also attempt to choose articles which reflect a geographical and philosophical diversity among the authors.' Most of the issue we have been sent is in English, but the opening article, 'Le Role Des Arts Dans Le Developpement De La Personnalité Humaine — Part 1' by M. Maurice Marthenot, is in French. There is an interview with the American composer and teacher Edmund J. Siennicki entitled 'The Composer in the Classroom', 'Towards the Development of Truly Contemporary Listening' by Walter H. Kemp, an advance notice concerning the 13th World Congress of the International Society for Music Education (ISME) which will be held at the University of Western Ontario, London, Ontario, from August 12-20, 1978, 'Rj Staples, Pioneer Music Educator' by Don Cowan, 'Extended Learning Experience in the Arts' by Howard Alexander and 'The Organ World — The View from Now' by G. E. Chubb. All these are quite short; the whole issue has 40 small pages.

#### PARACHUTE

Directors of publication: France Morin and Chantal Pontbriand  
Music Editor: Raymond Gervais  
Quarterly (not three times a year as we previously stated)  
Subscription: \$9 per year, \$16 for two years (Canada)  
\$15 per year, \$25 for two years (USA and Europe, air mail)  
Individual copies: \$2.50 each

Obtainable from C.P. 730 — Succursale N, Montreal, Quebec, Canada H2X 3N4

I first drew attention to this Canadian contemporary art magazine in *Contact 15*, when we had received issue 3 (April, May, June 1976). We have now received issues 4-7 (Autumn 1976 to Summer 1977) which go a long way towards fulfilling the promise of the earlier issue, not least of all in the features and, in particular, interviews devoted to music. No. 4 (Autumn 1976) includes an interview in English with the Italian composer and performer Mario Bertoncini as well as the original French version of the interview with Steve Lacy which was translated into English and published in *Brilliant Corners 5* mentioned above. No. 5 (Winter 1976) has an interview in English with Charlemagne Palestine, a 'Poem to the Music of Derek Bailey' called 'Off the Bridled Path' by Paul Haines and, among other contributions that will be of interest to musicians as well as to other artists, an article by Rene Payant entitled 'Alison Knowles et Dick Higgins: L'importance de l'événement'; this last is in French. No. 6 (Spring 1977) has Philip Glass interviewing Richard Landry (yes: it is that way round...), who does a lot of graphic work as well as music, in an issue devoted largely to the work of artists working outside the big centres: no other features on musicians, but a contribution from, of all people, Tennessee Williams on Lynda Benglis and an article on Robert Rauschenberg by Calvin Tomkins: *Parachute* sure can rattle up the big guns... No. 5 had promised an article in No. 6 on Glass's and Bob Wilson's opera *Einstein on the Beach* and had contained a short contribution by Glass in French, but neither No. 6 nor No. 7 have come up with it. (Incidentally, *Musics 12* has an extensive review of this work by David Cunningham; the 'book' of the opera is published by E.O.S. Enterprises, New York and is available in Britain from Nigel Greenwood Inc. Books.)

No. 7 (Summer 1977) commences with a report on what must have been a major artistic event, '03 23 03, Rencontres d'art internationales à Montreal', which took place from March 3-23 this year and included Ken Friedman, Raymond Gervais, Jon Gibson, Alison Knowles, Joan La Barbara, Steve Lacy, Charlemagne Palestine, Steve Reich, Michael Snow and Karlheinz Stockhausen among its many participants. There's also 'George Crumb and the Art Ensemble of Chicago: moving parallel in separate worlds' by Art Lange (more exchange between Chicago and Montreal) and some photographs (*Parachute* is always lavishly illustrated throughout) of *Topographie (solo)* by the French Canadian cellist Yves Bouliane. All the issues we have received contain sections such as 'Information', 'Livres et Revues' and 'Musique au Present' which document recent work of all kinds and list, for those interested in music, such things as recent records, books and magazines from all over the world, most of them of an 'experimental' nature. One of the

best things about *Parachute* is that you really feel when reading it that it's got its finger on the experimental artistic pulse not only in Canada, which would in itself be quite something, but in particular in the USA, of course, and also much of Europe, including Britain.

#### POLISH MUSIC

Editor in Chief: Tadeusz Marek  
Quarterly  
Subscription: \$4 per year (no other currency rates given)  
Individual copies: \$1 each

Obtainable from Export and Import Enterprise 'Ruch', Warszawa, ul. Wronia 23, Poland

*Polish Music* is published by the Authors Agency in Poland and has been running since 1966. In addition to issues 36-39, which appeared in 1975, we have been sent a 'List of Contents' covering the years 1966-74: in this, issue are numbered 1-4 for each year (e.g. 1/66) and not in a continuous sequence. The journal is published in English and German in parallel text; the reader does not require any knowledge of Polish and the journal is presumably intended exclusively as a promotional organ for Polish music in English and German-speaking countries and for others interested in contemporary music, who are more likely to read these languages than Polish.

Each issue is characterised by a fairly large number of short articles rather than in-depth studies. Some of these are reviews: No. 36 (1/75) has no less than four on different but often overlapping aspects of the 1974 Warsaw Autumn Festival. There are some pithy but not very analytical features on or by particular composers, sometimes about a particular work or idea (e.g. Boguslaw Schaffer's typically provocative 'The Multi-Instrumental Orchestra' or an article by Tadeusz Marek on 'A New Polish Opera: "Tamango" by Tadeusz Natanson' (both in 1/75), or the editor's feature in what seems to be an incidental series called 'Composer's Workshop' on Marta Ptaszynska's *Siderals* (2/75) or Zbigniew Wisniewski's own article on his *Kammermusik No. 4* in the same series (4/75)). Another incidental series is entitled 'Polish Music in My Repertory', with contributions from the violinist Wanda Wilkomirska (2/75) and the Czech conductor Vaclav Smetacek (3/75). No. 37 (2/75) is devoted largely to the work of women composers in celebration of International Women's Year, with articles on Maria Szymanowska (1789-1831) and Grazyna Bacewicz (1913-69) as well as the other features mentioned above. No. 38 (3/75) includes an article on 'Polish Music in Britain' by the English composer John Casken, who studied for some time in Poland, and some of No. 39 (4/75) is devoted to studies of the place of music on Polish radio, television and records. Each issue contains 'New Polish Compositions', a detailed list of new works with precise information of forces required and dates. The latter are presumably of composition; many of the works listed are already several years old and the information is compiled 'from the Contemporary Music Compositions Files of the Polish Composers Union Library': could these perhaps be newly published works? And also a 'Music Chronicle' detailing performances of Polish compositions throughout the world. I should like to receive more up-to-date issues of *Polish Music*.