

# contact

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#### EXPERIMENTAL ARTS PRODUCTIONS

2 Cleeve House, Calvert Avenue, London, E2 7JJ

STANLEY HAYNES

I formed Experimental Arts Productions in 1975 to promote performances of contemporary music and related art forms. In its first season Stockhausen's *Hymnen* was produced at the Round House in a new version which I prepared with the composer during 1975, for quadrophonic tape with four instrumental soloists. *Kontakte* was played in nine cities including London (the Queen Elizabeth Hall), and a series of concerts was also given in Scotland.

## The Piano: A History

CYRIL EHRLICH

A definitive, much needed history of the piano which is concerned with both its social and economic importance as well as its musical history.

*Illustrated with 8 pages of photographs, £6.95*

*New in the 'Master Musicians' Series*

## Schoenberg

MALCOLM MACDONALD

'Malcolm MacDonald's admirable book has the basic merit of stressing the human reality of Schoenberg's music, its relevance to the world which he lived in and we have inherited: and of relegating his technical discoveries to the status of means rather than ends... it conveys enthusiasm for and delight in the music.'

*Encounter. £4.25*

## Richard Strauss

MICHAEL KENNEDY

'An exceedingly well-balanced study' *Sunday Times*.  
'Compact and astonishingly comprehensive for its size' *Financial Times*. 'Succeeds in steering what must be a nightmare of a path through the critical levels on which Strauss is for ever being deposited.' *Guardian*.

*Both illustrated with music examples and 8 pages of photographs. £3.95*

## Music Since the First World War

ARNOLD WHITTALL

In this survey Dr Whittall traces the history of music in Europe and the United States and discusses the influence of a large number of individual composers. Special features of the book are the importance attached to tonality and extended examples of musical analysis.

Dr Whittall is Reader in the department of music at Kings College, University of London.

*Illustrated throughout with music examples, October, about £6.95*

*Coming in Spring 1977*

## Music in Transition 1890-1920

JAMES SAMSON

An account of the crucial decades in the development of music from the 1890s to 1920, devoting chapters to such key figures as Scriabin, Schoenberg, Berg and Webern and includes a discussion of the twelve-note method of composition. The book will be of special interest and use to students of one of the most important periods in the history of music.

Dr Samson lectures in the department of music in the University of Exeter.

*Illustrated throughout with music examples, about £6.50*

**DENT**

E.A.P. is soon moving to new premises in Kenton, where it is to be set up as a non-profit-distributing limited company.

The 1976-77 season opens with another performance on November 8 at 7.45 p.m. Once again a double concert has been arranged, and at 6.00 Ronald Lumsden (piano) and myself (sound) will present a programme of works for piano solo and piano with electronics. This will include Bartók's *Allegro Barbaro*, a selection from Book II of Debussy's *Etudes*, Boulez' Third Piano Sonata, French composer Luc Ferrari's *Und so weiter...* for amplified piano and quadrophonic tape and the first performance of my *Pyramids* for piano, filters and modulators.

Several further concerts are planned, the first of these being an Anglo-American concert to be held at the Institute of Contemporary Arts on November 21. Among the items to be performed are Babbitt's *Composition for Four Instruments* and Stravinsky's *Three Pieces for Clarinet*. The second, a concert of Anglo-French electronic music which takes place in the Round House in February 1977, will include a new piece by Gilbert for mezzo-soprano and five instrumentalists, Iannis Xenakis's *Mikka* for solo violin and pieces by Jean-Claude Risset and Radulescu. In the same month the group Triquetra (Irvine Arditti, Charles Hine and myself) will be presenting a concert/demonstration at the Tower Hamlets Music Library. This is intended as an introduction to electronic music for those who are unfamiliar with it, and it is hoped to arrange further small-scale concerts in other London boroughs.

In April 1977 a concert of Anglo-German music is to take place, featuring the Arditti Quartet in the first British performance of Mauricio Kagel's String Quartet directed by the composer. The programme will also include the first British performance of the duet 'Laub und Regen' from Stockhausen's *Herbstmusik*, a completely revised version of my *Rendezvous* for violin and tape and the first London performance of Paul Patterson's *Shadows* for clarinet and tape. Before the concert Kagel will give a talk. A concert of Anglo-Jewish music is also planned for this series and will include Schoenberg's *De Profundis*, Kagel's *Hallelujah* (for 16 voices and organ pipes) and the first performance of my *Shemah Yisroael* for cantor, choir and electronics. Outside London there will be a performance of Stockhausen's *Kontakte* at the Holywell Music Rooms in Oxford by Ronald Lumsden (piano), Charles Hine (percussion) and myself (sound projection).

On account of the increased number of promotions this year, funds are needed to set up a new office, to establish E.A.P. as a limited company and to provide part-time secretarial assistance. It is hoped to raise these funds from industry, since, through its association with electronic music, E.A.P. is closely connected with new developments in advanced computer and electronic technology.

For further information about E.A.P. please write to the above address.

#### SCORES AND BOOKS RECEIVED

**Tadeusz Baird**  
Konzert für Oboe und Orchester (Peters)

**John Becker**  
Symphonia Brevis (Symphony No. 3) (Peters)

#### **Jean-Yves Bosseur**

Anna Livia's Awake (Radio France)  
Completely Sweet (Editions françaises de musique)  
Le temps de le prendre (unpublished)  
Lire Schubert (unpublished)

#### **George Crumb**

Night of the Four Moons (Peters)

#### **Brian Dennis**

Poems of Solitude 1 and 2 (Experimental Music Catalogue)

#### **Morton Feldman**

De Kooning (Peters)  
Voices and Instruments (Universal Edition)

#### **Aloys Fleischmann**

Poet in the Suburbs (Oxford University Press)

#### **Vinko Globokar**

Dédoublement (Peters)  
Echanges (Peters)  
Notes (Peters)  
Voix instrumentalisée (Peters)

#### **Mauricio Kagel**

Mare Nostrum (Universal Edition)

#### **William Mathias**

Elegy for a Prince (Oxford University Press)

#### **David Maves**

Oktoechos (Peters)

#### **Roger Reynolds**

Compass (Peters)

#### **Toru Takemitsu**

Green (Peters)

#### **Chinary Ung**

Tall Wind (Peters)

#### **Malcolm MacDonald**

Schoenberg, The Master Musicians series (Dent)

#### **Robin Maconie**

The Works of Karlheinz Stockhausen (Oxford University Press)

#### **Graham Vulliamy and Ed Lee, eds.**

Pop Music in School (Cambridge University Press)

Inclusion in this list does not necessarily presume a review in a later issue.

In addition, it is hoped to bring readers' attention to more foreign publications in due course, including magazines and other materials not generally available in this country. Editors of foreign publications concerned at least partly with contemporary music are invited to send material and suggestions for ways in which we can act together for the mutual benefit of our readers.

#### CONTACT 15

This issue will include:

an article on new research into sound transformation techniques in electronic music by John Schneider

'Music and Society — 2: The Rise of Industrial Society and its Impact on English Folk Song' by Jim Sharpe

'Electronic Music Studios in Britain — 4: Goldsmiths' College, University of London' by Hugh Davies

many reviews of new scores, books, magazines and records, and reports of events both in Britain and abroad