

of horror and awe in
 some distant vision,
 take one turn from her
 knowledge it contains.
 will remain in my
 dancing clouds (giant
 held on huge sticks);
 by nasal-buzzing sing-
 h's Child prancing
 and her bed; the furtive
 taking pictures at odd
 running off as if he's
 us vision; David Gea-
 rry with tiny white-
 crawling over boulders
 the sequined, spotlit
 high above the scene
 dio-cage; the march of
 the playing/fighting
 filmed people floating
 still water clutching at
 angels in air; the ter-
 of gray-clad figures
 violent exercises, driven
 en force. The plaintive
 nk's music and the dif-
 es, sometimes like ges-
 toward, are articulated
 the entire cast.
 production full of energy

and devotion; Monk is an innovator
 in multi-media whose work must be
 experienced to appreciate its depth,
 honesty and memorability; The
 House is an extraordinary group of
 individuals, contributing and creat-
 ing to make the vision real.

And other music

Several other interesting and di-
 verse events at year's end were Bruce
 Ditmas (December 12 at The
 Kitchen), Dickie Landry (December
 17 at The Kitchen), and Phill Nib-
 lock (December 21 at Experimental
 Intermedia). Ditmas' solo concert ex-
 plored various combinations of
 drums and electronic percussion in a
 non-keyboard approach to synthesizer
 that was appealing and fascinating,
 especially in *Soweto*, utilizing electric
 congas with echo-plex in intricate
 rhythmic cycles. Landry's use of the
 quad-tape-delay system consistently
 strives for beauty in endlessly rip-
 pling lines. Landry and Richard Peck
 (tenor saxophones) played lovely in-
 terlocking sonorities but the ampli-
 fied violin of Michael Galasso was

barely audible (a problem that could
 have been rectified with their elabo-
 rate sound system). Niblock spent
 four hours of the winter solstice show-
 ing recent films (farm workers in
 Mexico and some incredible light
 studies in water, displaying sensuous-
 ness in nature outside the animal
 realm) with tapes of his music-based-
 on-numbers, i.e., scores in which he
 indicates pitches (often microtonal)
 by means of their frequency, desig-
 nates instruments to play these fre-
 quencies, and thereby creates a flow-
 ing expansion of tonality. In one
 magic moment, rippling leaves in
 wind were locked in rhythmically
 with the horn players' breath-pulsa-
 tion in sound.

The experimental music field is
 vast and varied and I will be covering
 as many of the activities as space al-
 lows. Each performance is a non-
 repeatable event; it is my hope that
 this column will stimulate readers to
 explore the broad range of contempo-
 rary creativity and search out the
 numerous small record labels that
 now bring new music to a wider au-
 dience. Δ

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