

herkzdi 7 Oktobjur 1993
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Greetings =====

Just got back from the mailbox. Only time to mail one letter so this one must cross the 305 River this afternoon or go into the box near the market.

Or I can send you a cassette copy if I have time to wrap it. I may or may not have time to write another letter to somebody, probably not.

In the back yard yesterday and this morning. Got the hinges moved on the storage cabinet and got all the paint touched up--ready to put things in it to keep them out of the rain.

There is also a metal cabinet with shelves and a drawer, but it cannot be repainted till the rust is removed. Rusted on all four sides. But no holes in it.

I wonder how I am going to track down Wally Holland who had a recording studio in Fullerton ten years ago--he tweaked altered several keyboards and put in microtonal capability. Lost track of him not long after that. But somebody may have his box or address.

What I did for Cassette # C449 was to copy most of the 19-tone done at his studio March 1983 and intersperse similar things played in 19 on the Mirage and the Korg. (Having to improvise to dodge the various keys on the Korg that have quit. It has not gotten any worse than it was 4 months ago, in fact two keys have apparently restored themselves.

Surely in a place the size of San Diego somebody will know how to fix them.

I can't wait for that day however, must use what I have now while still alive to do so.

And the copies must be mailed out. No benefit from posthumous feedback. So maybe I should recall what happened about ten years ago or so, when I was invited down here for the CME programs that week and then they had guest speaker from Australia, a big bruiser name of John Diamond who spoke at two different UCSD campus locations, demonstrating on the music students his theory that digitally recorded music caused stress in the listeners, which could be shown by feeling certain arm and shoulder muscles.

"Have I any volunteers?" the usual Stage Hypnotist's patter and played first an analog and then a digital recording of a passage from Beethoven's Ninth symphony -- much of this was excerpts from the Adagio. Jonathan and three others brought me to this thing.

Then there was another session at the lecture room of the CME and we went there--supposed to be a Dialog where we could ask questions or comment here and there. OK for a little while. Now I wasn't the oldest person there but nearly so--couldn't have been more than two more aged than I.

Diamond was scolding some student there because that person did not recognize the Adagio of Beethoven's Ninth Symphony.

Well two or three others didn't either. So what? This second lecture space was part of the CENTER FOR MUSIC EXPERIMENT, not part of Mandeville Hall or any ordinary other building on campus. Playing or listening to Beethoven's Ninth is NOT EXPERIMENT.

Diamond was raving on: Beethoven's Adagio was equal to the Sistine Chapel or the grandeur of the Parthenon.

"How dare you register at this University and take these classes when you are so ignorant as not to know this great piece?"

He scolded two other students similarly. Evidently he did not know how Build O 037 differed from the other lecture room in the OTHER conservative music building a little distance away.

Then on with his comments on how great Beethoven et al. were.

Then--the magic moment -- it was MY TURN.

I scolded him! I said I had not heard a certain key word used even once. that word was FEEDBACK. Composers have the right to two-way communication with their audiences. Otherwise how can there be any progress. He tried to counter that Bach and Beethoven and Tchaikovsky and so on were so great that they knew they were great and they would not need to descend to asking for appreciation from common louts like you (gesturing to the listeners).

The one time in my life that I knew I had the entire audience behind me, feeding me back oodles of Moral Support.

We were of course leaving him standing there as we went out by twos and threes.

This is the one and only time that I got any respect at a place like like that. I had to wait to age 64 to get it.

Another joker that might tickle your funnybone is that the examples of digital vs. analog were copied onto a cassette and played back on a dinky little portable from SavOn Drugs or some such joint.

I.e. nobody present at the first or second event in either building would have any way of proving that analog and digital were being kor not being compared!

This affair or his similar. lecture in some other city were written up in Audio Magazine or some such. I think I do have a xerox of. the article here somewhere.

The comparison I am making on Tape C 449 is of ten years ago with now, and of synthesizers made in smaller quantities that had been individually customized by Wally Holland, vs. keyboards here now that were made at distant factories in larger quantities and the customizing of them was limited to making them go to 19 tone. Comparing of timbres. Very subtle and probably losing to some extent in the copying process.

You asked about who wrote the articles about new xen-harmonic instruments. The ininitial article, OMNI, by Doug Garr of New York. The Connoisseur article by David Fleischer, who came to California and interviewed me and the others directly. I understand that Johnny Reinhard and his friends revised the article somewhat before it was printed. However, Fleischer did not criticize me. The LIFE article was the result of Todd Brewster coming to California and interviewing me and most of the others; he was critical of me primarily because I was wearing green shoes. Norman Seeff, who did the photographing for BOTH the OMNI AND the LIFE articles, wanted me to wear the green shoes, for both photos. California vs. NY. Apples and Oranges?

++++ P S got a note from Wendy Carlos. Information relevant to my xeroxes on the Novachord that I had sent a while ago. Also an idea I will try to track down what may have happened to the studio of Paul Beaver in Los Angeles (he died 1972 or so quite early) and I had seen his studio several times with two Novachords, his accessories for them, his Baldwin mini harpsichord and Hohner Clavinet and Ondesw Martenot and he was quite taken with my IN LIMBO tape. Where are those instruments now? did they survive? etc.