

Disclaimer

We of The Composers' Cafeteria have no common ideological basis for our music, beyond the proposition that each composer be granted complete artistic freedom, and that no attempt be made to determine a group ideology. However, even this proposition has been subject to debate, and the composers have therefore requested that it be made clear that "the opinions expressed by any one composer do not necessarily reflect the opinions of The Composers' Cafeteria, or any of its constituent composers." Presumably, this disclaimer applies to the program notes as well.

"Philosophy in the Cafeteria"

"It's the nuts and bolts... of my life... that interest me the most: the family, the sewing... fixing up the house... that basic stuff/my husband is my best friend/chocolate... is about as good as life gets/life keeps me in shape! You run after your husband and kids all day and that's pretty good shape; that's good enough shape you need to do a show."

— Sally Jessy Raphael

Umm... need to do a show... We of The Composers' Cafeteria do believe that every musical composition deserves one performance. If that seems too evident on tonight's particular program, you must focus on the idea, this belief in this practice of programming, which is the beauty of The Composers' Cafeteria (with its ugly name) itself alone (which is why the name itself may one day become beautiful in a day of retroactive crowning glory!).

The Law of the Cafeteria is that admission to the group is contingent upon the petitioner's willingness to perform music more-or-less indiscriminantly and promiscuously. Still, while this writer has yet to perform in this context, he has received four performances (and twelve rehearsals) to date, and many a freebie. At this writing, it sure is easy to get into The Composers' Cafeteria—one is received lovingly. The simple idea behind the group has resulted so far in a potential orchestra of 30-some odd players. Perhaps you should join... or do something else. But for now... sit back and try to enjoy the music... and if you don't, then ask yourself if you can't however appreciate the *idea* as a thing of beauty in itself... about as good as life gets.

— Chris Maher

Tonight's Composers

Kathy Geisler has studied music very seriously in New York where all the heavies are. She has become a music professional in California where there seems to still be some hope for creating music in our lives. *Blues Centuries Old* is in four movements, and is scored for soprano and alto saxophones, French horn, two oboes, and tape.

Michael Macrone is working toward a doctorate in Advanced Grammar at the University of California, Berkeley. He has studied composition with the Celluretune Correspondence Course, located in a post office box in Jersey City. *The Telegraphed Man* was inspired by developments in biogenics and cybernetics. As early as 1950, mathematician Norbert Wiener claimed that "the idea that one might conceivably travel by telegraph ... is not intrinsically absurd ..." While he acknowledged the technical difficulties of such transit — "Any scanning of the human organism must be a probe going through all of its parts;" and it would be difficult to "hold an organism stable while part of it is being destroyed" — Wiener foresaw the day when new advances in technology would make translating the genetic code into a sort of Morse code as easy as erasing software. Today, scientists at Berkeley are bidding for the rights to a mapping of the human genome (*S.F. Chronicle*, 2/17/87), and though skeptics see the project as mere trading in "chromosome junk mail," AT&T and the USPS are busy fixing the rates for transmission of the human data ("Should we go with kilowatt-hours, or bulk rate?"). As Jean Baudrillard stated, "Space is no longer even linear or one-dimensional: *cellular space*, indefinite generation of the same signals ... Such is the genetic code ... of which we are no more than cells-for-reading."

David J. Reider, a Bay Area composer and performer, commutes often to Composers' Cafeteria meetings and rehearsals. About *Oma*, his latest release, he writes:

Oma is not the pretty little girl from the neighboring village who didn't play in the bush when I wasn't living in Nairobi. However, when I will have, she will have been.

Gino Forlin is a recent acquisition of the Bay Area. *Having Something to do with Stars* was conceived during a winter's eve bus ride from Brixton to East Putney, London, and completed on the Winter Solstice in Churt, Surrey (21/12/85). It is dedicated to Gail Ferguson, friend and inspiration.

Robert Marsanyi, composer of *Six Dancers*, contributes this on "what it is:"

The title refers to three couples waltzing on a ballroom floor. They're all different; they all change through the course of the dance. Once in a while they become aware of one another. That's where the music is.

The Blue Plate Special consists of nine short pieces linked by improvisational sections. This "collaborative composition" was performed earlier this month at the Marathon Musicale of the Musician's Committee for Anti-Nuclear Legislation. Any political references, therefore, are intentional on the part of the composers. The philosophy: The World Perspective Thing.

Jenny Rycenga Plonsey	David Reider	Joy Krinsky	Randy Porter	Michael Macrone	Dan Plonsey	Anon.	Kathy Geisler	Gino Forlin
<i>Nearly Spherical Blast Wave Dance</i>	<i>Sebastapol</i>	<i>One Possibility</i>	<i>Elegy For Ronald Reagan or</i>	<i>The History of Existentialism</i>	<i>Two Flats, 1 before, 1 After</i>	<i>The Poster (for this concert)</i>	<i>Say "56"</i>	<i>Titles are Meaningless</i>
The innocence of childhood games can turn sombre and sinister in our day and age.	The English sailors sang this as they sped homeward from the Crimea War. We won't be so lucky.	A short ditty, perhaps (but not necessarily) about arriving and arrival.	Stop the MAN wHo is beginning the enD of a planet or NOWZ The Time to Stop him Let's GO! or just "GO!"	Its application to æsthetic theories of late capitalist production (the dub version).	Duration of zero, but with lasting effect both forward and backward in time	Modified wrapping—paper fragment from who—knows—where. "Helium Diner." The "C.C.'s" alter ego?	A number I like very much. This piece lets every player come to beat 56 at their own rate so that we hear a line through the middle	Special acoustic arrangement of a heavy metal theme. The title is, in effect, meaning—less.

Other ingredients in the Special are David Adee, Marc Wahrhaftig, Tom Statler, Robbie van der Made, Irene Sazer, Chris Maher, and Steve Mays.

Kyle Granger performs *Whistling Dixie* on a Commodore Amiga using *Instant Music*, a program designed by Bob Campbell.

Jennifer Rycenga Plonsey studied music composition at Yale and the University of Toronto; she is currently earning a Ph.D. in the study of music and comparative religion. The *Threnody for Thurman Munson* was composed in the weeks following his death in August 1979. It is scored for any wind instrument and organ, and has been previously performed in versions with oboe and alto saxophone. The piece is unadorned, severe, and demanding for performers and audience alike. There are two large sections: the first concentrates on melodic fragments, while the second part consists of a series of chords, gradually augmented to extra-ordinary lengths. These held notes are meant to provide the participants with a ray of focus, and beyond.

David 80 is suspected of writing the following:

Tonight we will warm up for *Are You in Pittsburgh?* by playing a game called “Musical Instruments.” This game is inspired by the other game with a similar name that uses chairs. In the game of Musical Instruments each player selects one instrument from each of the following categories:

A – Instruments you can play skillfully.

B – Instruments you can play in an emergency.

C – Instruments you cannot play at all.

A piece is then improvised using a particular order, such as ABABC. Tonight’s order is ABCA, which stumbles into an immature ballad entitled *Are You in Pittsburgh?*

..... (detach here for your own use)