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# The Composers' Cafeteria

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## *EIGHTH CONCERT*

Sunday, November 1, 1987, 8:00 p.m.  
Mills College, Oakland

### PROGRAM

#### **Key Largo (1987)**

**Clark Suprynowicz**

Kaila Flexer, *Violin*; Suzanna Stein, *Violin*; Emily Onderdonk, *Viola*; Mark Summer, *Cello*; Rob Sudduth, *Soprano Sax*;  
Peck Allmond, *Trumpet*

#### **A Philosophical Treatise on the Nature of Doubt (1987)**

**Raul Rothblatt**

Chris Williams, *Saxophone*; Kristie Foell, *Soprano*

#### **Jokes (c. 1300–1987)**

**James Jacobs**

Members of the Cafeteria, *Playing and Singing*; Future-Members of the Cafeteria, *Singing and Playing*

### — Intermission —

#### **“Blue Plate Special” (1987)**

**Cafeteria Members**

A Subset of The Cafeteria's Membership, *Various Instruments* which may include any or all of the following: Harald Dünnebier, Kaila Flexer, Gino Forlin, Kathy Geisler, Kyle Granger, James Jacobs, Johanna Johnson, Joy Krinsky, Stephen Mays, Randy McKean, Dan Plonsey, Jenny Plonsey, Randy Porter, Raul Rothblatt, Tom Statler, Clark Suprynowicz, Marc Wahrhaftig, David Weiss . . . and whoever else happens to be around.

#### **Ode to the Improbable (1987)**

**Joy Krinsky**

David Weiss, *Flute*; Dan Plonsey, *Clarinet*; Gino Forlin, *Marimba*

#### **The Eyes of Karlheinz (1987)**

**Gino Forlin**

Various Elements, Some of Whom May or May Not be Associated with The Cafeteria, *in One Capacity or Another*

## Tonight's Cafeteria

— Nathaniel Hawthorne, *The Scarlet Letter* (Edited by David Weiss)

## Tonight's Composers

**Clark Suprynowicz** writes: “*Key Largo* was an island first, then a movie. I have stolen the name because I like it, which is, I suspect, how most stolen things get that way. It’s also a bit of a pun on the opening (largo) segment, which returns to haunt us later, and winds up being kind of central to the whole affair.

“There’s improvising in this piece; first by the trumpet, later in the strings (a violin solo, followed by cello). Soprano saxophone is heard next, which mixes it up with the trumpet, before the trumpet wins out and takes us home.

“Improvising played a greater role in previous centuries than it has in this one, where it has been relegated to something called jazz, and your occasional guitar break on the radio. I am fortunate to have some very fine musicians playing this piece and carrying on that tradition. Of course, other Cafeteria members have been known to play notes that appear on no written page. It’s a special kind of music, calling for a certain courage and trust (I’m serious now), and a willingness to get into trouble. There are rewards commensurate with the risk.

“*Key Largo* is dedicated to Kaila Flexer, who knows why. I’d also like to thank Ken Durling for his inspired assistance.”

**Raul Rothblatt** submits the following article:

“A Philosophical Treatise on the Nature of Doubt”  
to Harry and Nietzsche

Dr. Brainaway, Wunderkind, philosopher, and neurosurgeon, has developed a surgical procedure to remove all doubt from the patient’s mind without leaving any physical or emotional scars; this operation is so successful that none of the patients have ever regretted the surgery. Already, many people have undergone partial versions of this surgery, and you probably even know some of them.

In this musical piece inspired by Dr. Brainaway’s triumph, music and language tourniquet one another until bot must be cauterized by a sardonic comment on the smug and illusory disyllabic theme of this opus. As this work is metaphorically related to the surgical experience, the operators (in this case, the musicians and the author) indulge in “the process” while the operatees (you) enjoy an evening of analgesia (“the product”) followed by the lingering side-effects that Art unexpectedly imposes on Life. A song of reason

would be overdrawn and lugubrious, but this musical statement is unanchored and fun to the point that later, when thinking, you might find yourself humming right along with the good doctor.

**James Jacobs**, speaking of *Jokes*, says, “This piece is inspired by Alan Dundes’ book *Cracking Jokes*. The music is mostly drawn from compositions by other people and pieces I wrote in my teens. It’s a work in progress—get it?”

The *Blue Plate Special* is offered up periodically by **Members of the Cafeteria**. The work is a collaborative effort; a collection of pieces and improvisations bound together by the sheer force of will of the performer/composers... who add the following comments:

**Joy Krinsky** writes of her composition, *Ode to the Improbable*: “This is a first attempt at exploring the musical possibilities that arise out of a situation in which the individual’s identity is precise and predetermined, but functions within a context of approximate and uncertain interaction. Or, can you make music while listening to a walkman?

**Gino Forlin**, describes *The Eyes of Karlheinz* as “a combination of the melody *In Ornette’s Face* and an overlude without a title. These are combined, re-combined, dismantled, stretched, regurgitated, stratified, and finally terminated and changed near the end. This piece is dedicated.”

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The Composers’ Cafeteria’s next concert is scheduled for:

*Friday, December 11*, 8PM, at **The Eighth St. Studio**, 2525 Eighth St. (near Dwight Way), in Berkeley

**Carol Adee, Kyle Granger, Chris Maher, Dan Plonsey, Randy Porter, David Sazeradee, Elaine Schnaidt, Tom Statler** and **Marc Wahrhaftig** are simultaneously seeking inspiration in the things most and least mundane/sublime. Bits of the real world intrude; wearily the composers pause to survey the littered scene: a universe of sound slips by and out the door like Goethe, the black cat.