

Once A Bandsman But Never The Leader Of His Own Band

By DOROTHY CUTHBERTSON

When Glenn Glasow graduated from high school in Pine City, Minn., his ambition "was to have my own band and move to Chicago."

Why Chicago? "That was the nearest large city," replied Glasow, lifting his shoulders slightly and spreading his fingers in a gesture implying that the aspiration, at the time, seemed lofty enough for what he described as a "Minnesota farm boy."

Since then, Glasow, who was introduced to music at the relatively advanced age of 14, has traveled to and studied in Europe and India and has visited large cities near and far. But he's never had his own band.

HE IS DR. Glenn Glasow, composer-teacher and a member of the California State College at Hayward music department faculty.

Inasmuch as the closest thing to a musician there had been in Glasow's immediate family was a grandfather who played violin, Glasow might have remained in Minnesota to this day had he not incurred an injury at the aforementioned age 14.

"I couldn't do the things 14-year-olds do, and I was hyperactive," Glasow recalls. So, to occupy their son's time, his parents gave him a trumpet. Six months later he was playing jazz, although he hadn't yet learned to read music.

During his first two years out of high school, Glasow played in other people's bands, gradually becoming "disenchanted with the very narrow expressive range of the music I was playing."

His father, who both operated the family farm and worked in the local lumber mill, chose this period of his son's discontent to "prevail upon me to go to college to become a (school) band director — it was a secure living."

SO YOUNG Glasow went off to Hamline University in St. Paul, Minn., where, before he'd completed his first year, he lost all interest in directing bands.

It was during that year, Glasow remembers that he first heard a live performance of

a Mozart symphony. Although he knows he heard other works, "I don't recall the others."

It (the Mozart) was kind of a traumatic experience. I realized how limited my exposure and experience in music had been."

Encouraged, inspired and instructed by composer Ernst Krenek, Glasow began writing music in his second year at Hamline, and by the time he received his master's degree in 1948 he was spending a "great deal of time composing."

"I was also interested in teaching, because I had had teachers who had opened the world of music to me. I took teaching seriously," he said.

ATTESTING TO the latter is the fact that in 1957 and 1963 Glasow received special grants from the Danforth Foundation for "excellence in college teaching" and last year he was singled out by the state college chancellor's office for the Distinguished Teaching Award.

It was also while Glasow was at Hamline that another area of interest — Indian music — began taking shape. He heard "some ancient recordings by a German musicologist" and was "impressed with the vitality of the music."

Ten years later, in 1955, he was in Europe as a Fulbright scholar and encountered French composer Olivier Messiaen. Messiaen had recently written a treatise on new approaches to rhythm, in which he admitted he had adopted the ideas in Indian rhythm.

GLASOW BEGAN an informal but wide ranging study of Indian music, continuing his research after returning to St. Paul, where he was associate professor of music at the College of St. Catherine.

From there he went to the University of Illinois to complete work for his doctorate in musical arts, then headed west to become musical director of Station KPFA in Berkeley. He left the broadcasting business (although he still does critiques for KQED) to join the Cal State faculty in 1961.

It was a particularly fortuitous situation in which Glasow found himself at Cal State, as Dr. Karl Ernst, head of the college's creative

arts division, was interested in Glasow's study of Indian music.

(In an aside, Glasow explained the interest wasn't limited to him nor to Indian music. The department's general policy is to give its faculty a great deal of freedom, encourage "new approaches to the fundamental problems of music and teaching of music.")

WHEN THE college inaugurated a program in Asian studies in 1964, Glasow helped draft a sophomore program and began giving lectures on Asian music.

However, a lecturer isn't necessarily Asian music is a subject which Glasow stands ready to discuss any time.

"... Improvised, but it combines the freedom of the performer with the rather strict discipline of tradition."

"The performer-composer is always re-thinking the mean of his own traditions. This is the situation in which the Western composer has found himself since 1920... To combine Indian with Western music is to defeat the purpose of Indian music." The latter "by its nature is always religious, even love songs... It is extremely evocative, meant to create in the listener a state of mind — tuning in, turning on, dropping out? — the experience is spiritual in its nature."

Glasow, who spent summer 1965 in India on another Fulbright, said a number of Indian performers, when on tour in the United States, change their style to conform to American tastes.

PERFORMANCES IN the United States are generally shortened "because Americans don't have much time," and "more flaboyant because Americans like novelty." Glasow's tone didn't imply approval of the concessions.

Glasow's current interest is the "establishment of a studio for electronic music at Cal State this summer."

He is now "praising the students," who are responding with great interest, and equipment is being purchased for the project.

Electronic music, Glasow said, "opens a whole world of sound which we have not had before... And it's a long way from leading a band in Chicago."

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Cal State Features Pianist



Pianist Richard Fields will be featured in California State College at Hayward's College-Community Symphony concert May 21 at the Chabot College Auditorium.

The concert will begin at 8:15 p.m. Admission is free. Conducted by Harold Paul Whelan, the 75-piece symphony will perform works by Handel, Mendelssohn, Stravinsky and Liszt.

Fields, who will graduate from Cal State in June, was the Berkeley Piano Club's 1967 scholarship winner.

A pupil of Adolph Baller, Franke Denke, Professor Whelan and Trula Whelan, Fields has performed with the Stockton Symphony and has received the Morrison award at San Francisco State, the Cal State alumni scholarship and the Omega Psi Phi scholarship.

The young artist will play Liszt's Piano Concerto No. 1. The symphony will also perform Handel's Concerto For Two Wind Choirs and Strings, Mendelssohn's Symphony No. 4 in Italian and Shostakovich's Four Etudes For Orchestra.

"CHILDREN'S HOUR" ON CAL STATE STAGE

Richard Woods, Valerie Corsun in Hellman Drama

★ ★ ★

'Exhausting Play' Close To Staging For Cal Staters



MARY ANN MACKEY

Workshop In Singing Scheduled

OAKLAND — Miss Madi Bacon, founder and director of the San Francisco Boys Chorus, will be the instructor for a "Singing Power" leadership session Saturday at the North Oakland Cultural Arts Center, 365 45th St., Oakland.

The session is for recreation directors, teachers, camp counselors, agency and church workers, and everyone else interested in song leadership skills. The 9:30 a.m. to 3 p.m. institute is sponsored by the Oakland Recreation Department cultural arts committee.

Miss Bacon is a former professor of music at the University of Chicago and dean of music at Roosevelt University. She will be assisted by Miss Elinor Zar, a music assistant for the San Francisco Boys Chorus and music teacher in the Martinez public schools.

Registrations will be accepted by the cultural arts committee at the Oakland Recreation Department office, 1520 Lakeside Drive, 273-3794. Cost of the institute is \$3.

Ohlone Singers Will Perform

Ohlone College's Chamber Ensemble and Chorus, in conjunction with Contra Costa College, will present a joint concert of Renaissance and modern choral music June 2 and 4.

Conducted by G. S. Smith and P. L. Eaton, the program will feature the works of Verdi, Durufle, Vaughn, Williams and Gabrieli.

The 4 p.m. concert on June 2 will be presented in St. Anne's Episcopal Church, 2791 Driscoll Road, Fremont.

The June 4 performance will be at 8:15 p.m. at Contra Costa College, Richmond.

With rehearsals well under way for the California State College at Hayward production of Lillian Hellman's "The Children's Hour," Donald B. Muir, professor of speech and drama and director of the play, is a more-than-usually busy man.

"THIS IS A very exhausting play for the actors," Muir explained. "They are continually exploring the characters they portray, looking for the traits that will fill out the basic outline. This is a very tiring process, but the actors show a great deal of enthusiasm and are willing to put forth the effort to make this a truly professional production."

"The Children's Hour" tells of two young women who run a boarding school for girls and are falsely accused by one of their pupils of an illicit act. The scandal created by this accusation and by the women's loss of their suit against the child's grandmother ruins the school and the lives of the two women.

"The school girls are all played by high school students from the area," said Muir. "I'm delighted and surprised that they are such fine actresses. Our own college actors find them rather sharp competition."

MEMBERS OF THE cast include Mary Ann Mackey and Valerie Corsun as the two teachers, Martha and Karen. Richard Woods plays Joe Cardin, Karen's fiance; Theresa Peters is seen as Mrs. Tillford, and Darlene Bridge as Mrs. Lily Mortar. Also in the cast are Terry Rose, David Marshall, Janis Jones, Pam Madieros, Robin Ruge, Karen Wallace, Stacy Thorpe, Debi Hillan and Gayla Nethercott.

"The Children's Hour" will be performed in the Highlands Playhouse on the Cal State campus Friday, Saturday and Sunday and May 24, 25 and 26 at 8:15 p.m. Tickets are free for Cal State students, 50 cents for other students and \$1 for general admission. Reservations may be made through the office of the Auxiliary Foundation, 538-8000, Ext. 225.



Daily Review Photo by Al Silva

Between Us Witches

Both Dale Walker and Sue Juenger are cast as witches in the Chabot College Drama Department's "Dark of the Moon," which will be staged Friday, Saturday and May 24 and 25 at 8:30 p.m. in the Chabot College-Community Auditorium. Walker, a Chabot drama major, is cast as John, the witchboy, in the play-with-music which tells the love story of a witch-boy and a mountain girl.

Cal State Choral Concert Planned

Although it may seem unusual to follow a world premiere with the performance of 15th and 16th century music, this is exactly what the California State at Hayward College Singers, under the direction of Harry Carter, are doing in preparation for the music department's Spring Choral Concert Friday and Saturday.

Less than a month after the first performance of Arnold Elston's cantata, "Great Age, Behold Us," with the Oakland Symphony Orchestra, the 40 musicians will be performing a group of motets by Josquin, Lassus and Gibbons.

"Although there are certainly some difficulties in such an abrupt change of styles, the experience has been most stimulating," Carter said. "In fact, you might say that after working on a piece like the Elston for the past six weeks, a return to music of the Renaissance was an aesthetic necessity for both myself and the group."

However, in an attempt to show that music of the present is not necessarily incompatible with that of the past, the singers will be joined by a double quintet of wind instruments to perform Stravinsky's "Mass," Carter pointed out.

In contrast to these examples of relatively early and recent religious music, the 75 members of the Cal State College Chorus, under the direction of Rudolph B. Salzer, will perform secular works by two well-known 20th century composers: "Three Elizabethan Part Songs" by Ralph Vaughan Williams and a movement from Aaron Copland's "Tender Land" entitled, "Stomp Your Foot."

The concert will be given on Friday and Saturday at 8:15 p.m. in Room A-1055 of the Music Building. General admission tickets, at \$1 for adults and 50 cents for students, can be purchased at the door or reserved by calling 538-8000, Extension 453.



Daily Review Photo by Jack Brain

DR. GLENN GLASOW OVERSHOT CHICAGO

Valley Opera Troupe To Hold Performance

The Valley Opera Association of Livermore, appearing at the Eden United Church of Christ, Birch Street and Grove Way, Hayward, on Sunday, will present a number of local artists in the 4 p.m. concert-style performance.

Ruth and Blaine Wilson, and

Saint Mary's Slates Foreign Film Show

Experimental 8-mm films from Holland, Canada, England and the United States will be shown during the International 8-mm Film Festival in Dryden Hall at Saint Mary's College of California Saturday and Sunday.

Screenings, with tickets available at the door, will be at 9:30 a.m. and 1:30 and 8 p.m. Saturday, and at 1:30 and 8 p.m. Sunday.

Prize-winning films in the two-day festival will make up the Sunday evening showing, with the winning film-makers collecting awards of \$500, \$300, \$100 and three honorable mention.

Tickets for the screenings are 75 cents in the morning and afternoon and \$1 for evening programs.

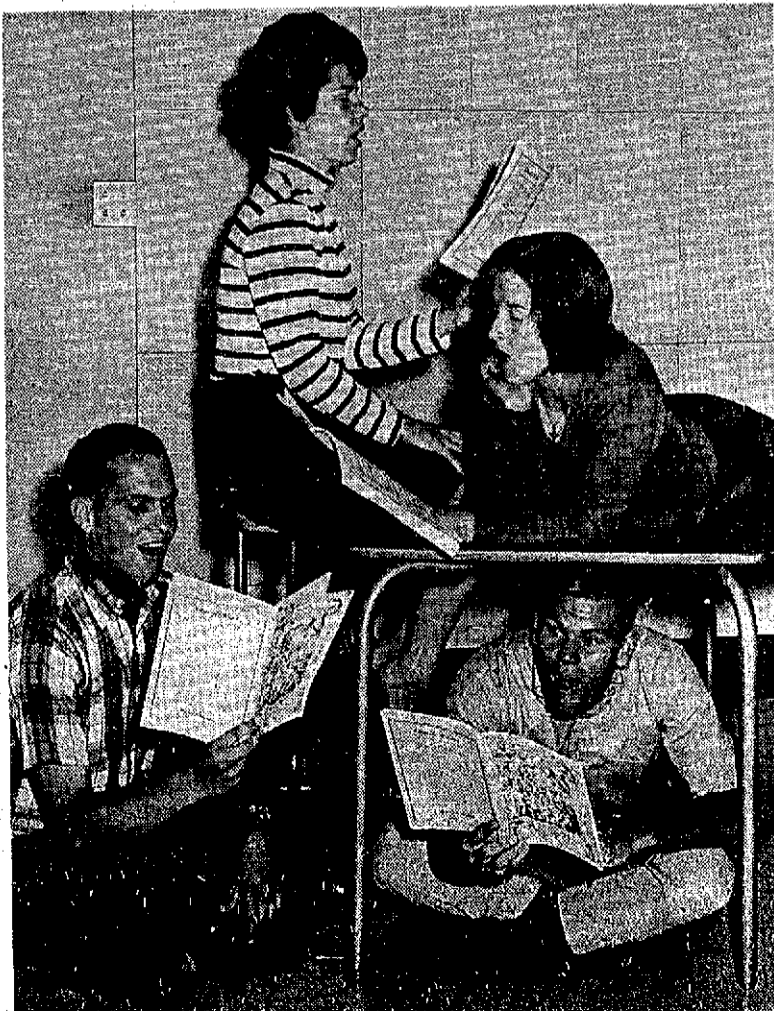
Gweneth Edmunds, all of Hayward, and Russ Sanborn of Castro Valley will be among the soloists.

Other singers will be Nan and Walt Davies, Peter and Nancy Del Grande, Jean Robinson and Nancy Verrier, all of Livermore; Gwen Edmondson of Pleasanton, and Elaine Torres of Dublin doing selection from "Marriage of Figaro," "Madame Butterfly," "La Boheme," "Masked Ball" and "Cosi Fan Tutti."

These performers and the other association members are in rehearsal for Mozart's "Marriage of Figaro" to be sung with the Livermore Symphony June 8 at Livermore High School under the baton of Dr. Arthur Robinson of Stanford University.

This production will be sung concert-style with costumes but minimum staging. However, the first fully staged and costumed opera, Puccini's "Gianni Schicci" and Act One of Verdi's "Masked Ball," will be produced in November.

Twenty-five soloists and a chorus of 30 will be needed for these performances. Interested singers are invited to call 447-3888 for audition information.



Daily Review Photo by Jack Brain

AN ABRUPT CHANGE OF STYLES

David Doane, Nicki McClusky, Judy Ratcliffe, Stephen Yool