NOTES

The s

Pipe Lengths should be two lengths, ca. 7 ½", of ½" thin-wall steel conduit tube. The wood claves are the lengths should be of the above ½" steel conduit cut in random lengths from ca. 6" to ca. 12 or seem down roughly at their nodal points onto a 1" thick foam rubber mat. They should be played by the pipe claves as beaters. (The vibraphone was originally scored as a homemade flute and the following were included in the original version for constructing the flute.) The flute is meant to be made of "handable" length of bamboo (or cane) or etc. that looks as tho is might become a flute. In the property of the pipe claves are meant to be at the chart. The finger holes are meant to be at the blowhole, end of flute, and one another. Use any pleasing sequence of tones are beginning.

New I

handles or not as wished. Maracas as usual. (The original version called for a homemade marimba and barried as follows.) The marimba should be of randomly cut lengths (ca. 12" to ca. 24") of 1"x 4" good or similar wood. String at nodal points over a communal box resonator or over tin can resonators.

Contells as usual. The Box should be, at the smallest, 12" x 12" x 18", and of 4 sides with a bottom (longwise), content together at indestructible edges and corners tightly "cabinetted". Good ½" wood should be used, and it almost impossible to recommend plywood, for the latter's manufacturing decline is such that it is no longer seful musically. Small and long edges are beaten with heavy dowels for high and low tones. The tone is

Player III

The original Tom Toms were 5 fine Chinese drums, deep to medium high. Any tunable drums of such range be used. Bass drum should be large. Coils are meant to be Chiming Clock chime-coils, and should be mounted very firmly to a large resonant box. Any substitute should have a rich, deep "fateful" sound. (Some might work—or perhaps heavy industrial springs.)

History and Suggestions

This is the first of my few original Ballets (Orpheus and Green Mansions are others)—by which I mean that I chose the subject and the shape, all others being almost entirely composed to the Choreographers already complete scenario and counts. It was first performed in a concert at the Little Theater in the Fairmont Hotel in San Francisco in 1942, and soon afterward was repeated in the same city in Sigmund Stern Grove. The excellent fresh choreography was by my beautiful friend Carol Beals. She also designed beautiful costumes, and I contributed a large "junk" mobile, which represented mystical matters on stage. The essential subject (now the Ecology movement has the same idea) is the battle between our love of our planet, with all that is on it, and the super-big forest killing mythic swaggart Paul Bunyan (the in-group Destroyer). Appleseed was quite real after all, and many have joined him, and I have assumed, I think quite rightly, that the numinous is on this side, and perhaps even a result of our action. The score is presented as a set of related phrases—a method initiated by Henry Cowell—so that the choreographer may assemble fairly long or short movements. The phrase may be used in any order or in any number of repetitions. The first usage may prove explanatory and is here given:

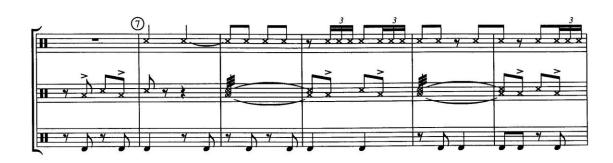
I: ABABC
II: CBA
III: AAABBCCCAA
IV: ABABC
V: AAB
VI: CABAC
VII: CCAABBCC
VIII: AABA

My present thought (1976) is that the size and sound of the score might interestingly be varied by simply replicating every player up to at least 4 of each, and then using such an ensemble after "Concerto Grosso" manner. In the 4-part (or more) tuttis, the grossly "parallel" chords produced by the sets of random pitches should give an excellent sound. (These instructions refer to the homemade flute and marimba).

Lou Harrison

IN PRAISE OF JOHNNY APPLESEED (A Ballet)









II. Seed





