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Zappa and Zappa: Counterculture California in the 1960s

The Performance Practice Institute at Utah State University

Caine Jazz Combo

Andrea DeHaan

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Zappa and Zappa:

Counterculture California in the 1960s

➤ PROGRAM

Trio Sonata Op.4 No.1

Andantino-Allegro Assai
PPI Ensemble

Francesco Zappa
(1717-1803)

Blessed Relief

Caine Jazz Combo

Frank Zappa
(1940-1993)

Poem: Upon Taking Hold

Andrea DeHaan, Reciter
*Accompanied by Frank Zappa's recording of Francesco Zappa
with the Barking Pumpkin Digital Gratification Consort*

Robert Duncan
(1919-1988)

Trio Sonata Op.4 No.2

Largo non tanto-Allegro Assai
PPI Ensemble

Francesco Zappa

More Trouble Every Day

Caine Jazz Combo

Frank Zappa

Poem: Light Song

Andrea DeHaan, Reciter
*Accompanied by Frank Zappa's recording of Francesco Zappa
with the Barking Pumpkin Digital Gratification Consort*

Robert Duncan

Trio Sonata Op.4 No.3

Andantino-Tempo di Minuetto
PPI Ensemble

Francesco Zappa

» Essay Before a Concert: Counterculture and California

Today's concert takes a broad look at the concept of "counterculture" by considering three manifestations that flourished in California from the 1950s to the 70s. After the second world war, the so-called 'left coast' was increasingly attractive to artists, musicians, and intellectuals who became alienated by the metropolises of the Eastern seaboard, especially New York. As a result California developed a reputation as a haven for those individuals and movements that sought to define themselves in reaction to mainstream, middlebrow, American culture. One of the first of these movements was the Beats whose focus moved from New York City to San Francisco in the late 1950s. These beatniks espoused spiritual and sexual liberation, reveled in experimenting with illicit drugs like cannabis and LSD, so adopting a lifestyle at odds with societal mores of the time. In reveling in experimentation and excess, their artworks and literature tended to shock, but they fought any attempts at censorship, celebrating idiosyncrasy. During the 1960s as beatniks were transforming into hippies as civil rights and anti-war protests took center stage, another subtle countercultural movement took root in the Bay Area. Based in Berkeley in and around the University of California, this was a movement interested in the performance of music written before 1750, specifically in performing such music "authentically." Defined against the romantic ideology that governed the mainstream performance of classical music in the United States and Europe, these musicians attempted to recover the performance style of the 18th century and earlier through the resurrection of forgotten or neglected instruments like the harpsichord and lute and the use of period treatises and other historical sources to govern performance decisions. Quite the opposite of the Beats, this movement grew to value utmost fealty to the musical score and carefully crafted interpretations that were presented as recreating the performance of such

works from their period of composition. The actual result, though, was quite the opposite. Rather than recreating the past, a goal which is impossible to realize especially with such an evanescent medium as music, these musicians created an avant-garde approach to classical music (at complete odds with the aesthetic goals of the Beats), which was thoroughly modern in its rejection of subjective interpretation and romantic excess.

Meanwhile, south of San Francisco, first in San Diego, then in the barren deserts of Southern California, a young musical iconoclast was exploring the experimental electronic compositions of Edgard Varese while playing drums in an R&B band. By the 1960s Frank Zappa and his group The Mothers of Invention were producing cross-genre music that shared with the Beats a disdain for authority while praising idiosyncrasy. While 1960s San Francisco was dominated by the hippies (many of whom were former beatniks), in Los Angeles the "Freak scene," an intensification of the anti-establishment ethos of hippy subculture, flourished, and their soundtrack was the music of Frank Zappa. Throughout the 1970s Zappa experimented with a number of different styles and genres while maintaining his anti-establishment credentials while developing a growing reputation in the field of avant-garde classical music. In his 1984 album *Francesco Zappa*, Zappa turned his roving musical mind to the early music movement, recording an entire album of the 18th century Italian musician Francesco Zappa (no relation). However, true to style, Zappa rejected the ethos of the early music movement, evoking their objective style by performing the works on his synclavier (an early digital synthesizer) rather than early instruments.

The point of this evening's juxtaposition of visual art and music is not to draw a direct line from the Beats and Early Music to Frank Zappa (though this can be done, circumstantially), but rather to note that all share a common countercultural identity despite a variety of aesthetic viewpoints. This variety was, in itself, perhaps the most important

aspect of California counterculture--- the place attracted all who felt themselves at odds with the mainstream and to varying degrees accommodated them all within the social and cultural geography of the state.

Dr. Christopher M. Scheer, Associate Professor of Musicology, Utah State University

» LYRICS

Trouble Every Day

Well I'm about to get sick
From watchin' my TV
Been checkin' out the news
Until my eyeballs fail to see
I mean to say that every day
Is just another rotten mess
And when it's gonna change, my friend
Is anybody's guess

So I'm watchin' and I'm waitin'
Hopin' for the best
Even think I'll go to prayin'
Every time I hear 'em sayin'
That there's no way to delay
That trouble comin' every day
No way to delay
That trouble comin' every day

Wednesday I watched the riot . . .
Seen the cops out on the street
Watched 'em throwin' rocks and stuff
And chokin' in the heat
Listened to reports
About the whisky passin' 'round
Seen the smoke and fire

And the market burnin' down
Watched while everybody
On his street would take a turn
To stomp and smash and bash and crash
And slash and bust and burn

And I'm watchin' and I'm waitin'
Hopin' for the best
Even think I'll go to prayin'
Every time I hear 'em sayin'
That there's no way to delay
That trouble comin' every day
No way to delay
That trouble comin' every day

Well, you can cool it,
You can heat it . . .
'Cause, baby, I don't need it . . .
Take your TV tube and eat it
'N all that phony stuff on sports
'N all the unconfirmed reports
You know I watched that rotten box
Until my head begin to hurt
From checkin' out the way
The newsman say they get the dirt
Before the guys on channel so-and-so

And further they assert
That any show they'll interrupt
To bring you news if it comes up
They say that if the place blows up
They will be the first to tell,
Because the boys they got downtown
Are workin' hard and doin' swell,
And if anybody gets the news
Before it hits the street,
They say that no one blabs it faster
Their coverage can't be beat

And if another woman driver
Gets machine-gunned from her seat
They'll send some joker with a brownie
And you'll see it all complete
So I'm watchin' and I'm waitin'
Hopin' for the best

Even think I'll go to prayin'
Every time I hear 'em sayin'
That there's no way to delay
That trouble comin' every day
No way to delay
That trouble comin' every day

Hey, you know something people?
I'm not black
But there's a whole lots a times
I wish I could say I'm not white
Well, I seen the fires burnin'
And the local people turnin'
On the merchants and the shops
Who used to sell their brooms and mops
And every other household item
Watched the mob just turn and bite 'em
And they say it served 'em right
Because a few of them are white,
And it's the same across the nation
Black and white discrimination
Yellin' "You can't understand me!"
'N all that other jazz they hand me
In the papers and TV and
All that mass stupidity
That seems to grow more every day
Each time you hear some nitwit say
He wants to go and do you in
Because the color of your skin
Just don't appeal to him
(No matter if it's black or white)
Because he's out for blood tonight

You know we got to sit around at home
And watch this thing begin
But I bet there won't be many live
To see it really end

*'Cause the fire in the street
Ain't like the fire in the heart
And in the eyes of all these people
Don't you know that this could start
On any street in any town
In any state if any clown
Decides that now's the time to fight
For some ideal he thinks is right
And if a million more agree
There ain't no Great Society
As it applies to you and me
Our country isn't free
And the law refuses to see
If all that you can ever be
Is just a lousy janitor
Unless your uncle owns a store
You know that five in every four
Just won't amount to nothin' more
Gonna watch the rats go across the floor
And make up songs about being poor*

Blow your harmonica, son!

PERFORMERS

The Caine Jazz Combo

Branson Bell, Saxophone
Bridger Bush, Trumpet
Carolee Beck, Vocals
Aaron Walker, Trombone
Lance Ruby, Guitar and Vocals
Sean Hebner, Piano/Keyboards
Whitney Eliason, Bass
Justice Ferguson, Drums

Significant and long-time supporters of the arts at Utah State University, the Marie Eccles Caine Foundation--Russell Family sponsors annual student scholarship stipends awarded to outstanding student musicians who participate in the Caine Chamber Ensembles. Caine ensembles are comprised of dedicated students and musicians, who study and perform literature for small ensembles at the highest levels. Scholarship awards are determined within each instrument area.

The Performance Practice Institute at Utah State University

Amy Thacker, Violin
Estelle Carr-Rhodes, Violin
Josiah Cordes, Violoncello
Samantha Bunderson, Harpsichord

The Performance Practice Institute (PPI) at the Caine College of the Arts embodies a project-based approach to the study of the history of performance, which enriches the intellectual and artistic life of the students involved while making accessible to Utah audiences exciting concerts of lesser known repertoires, especially those from the pre-1750 period. Events in this series are held in the spring, with a yearly alternation between larger projects and more modest events that build upon the previous year's activities.

Andrea DeHaan, Reciter

Andrea DeHaan earned her MA in Creative Writing, Poetry emphasis, from Boston University in 1999, where her instructors included Robert Pinsky and the late Derek Walcott. She is also credited with founding the Creative Writing program at Bridgeprep Academy of Arts & Minds Charter High School (formerly Academy of Arts & Minds) in Miami, Florida. Upon moving to Utah in 2011, Andrea left teaching to pursue a career in arts administration and currently serves as the Administrative & Events Coordinator for the Nora Eccles Harrison Museum of Art.



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