

21ST CENTURY MUSIC

MARCH 2000

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21ST-CENTURY MUSIC is published monthly by 21ST-CENTURY MUSIC, P.O. Box 2842, San Anselmo, CA 94960.

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Prospective contributors should consult "The Chicago Manual of Style," 13th ed. (Chicago: University of Chicago Press, 1982) and "Words and Music," rev. ed. (Valley Forge, PA: European American Music Corporation, 1982), in addition to back issues of this journal. Typescripts should be sent to 20TH-CENTURY MUSIC, P.O. Box 2842, San Anselmo, CA 94960. e-mail: mus21stc@aol.com. Materials for review may be sent to the same address.

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An Interview with Michael Riesman

ANDREW SHAPIRO

I first met Michael Riesman in January 1998 when I worked at Philip Glass's Looking Glass Studio in downtown Manhattan. I spent hours pouring over scores (many of which remain unavailable at any library), listening to dozens of recordings in the "tape closet," watching videos, and of course, simply spending time around the studios where I was able (appropriately enough) to minimally assist Riesman as he was engaged in developing what was to eventually become Glass's video opera, *Monsters of Grace*, in collaboration with Robert Wilson.

Michael Riesman serves Glass's music in many capacities. He is long time musical director of the Philip Glass Ensemble (as well as a keyboard player therein), synthesizer technician, producer, and "orchestrator" of Philip Glass's ensemble music.

I spoke with Michael Riesman in New York City on January 5 at Looking Glass Studio. He generously shared his lunch hour and his thoughts with me while he was in the midst of preparing the Ensemble's performance of Glass's music for the film *Dracula*, just a few days before the group was heading off on tour to Australia.

SHAPIRO: The experience that I've had working at Looking Glass was, for the most part, watching you and Kurt [Munkasci, the producer and president of Euphorbia Productions, a wing of Philip Glass's production enterprise]. It wasn't until a few months afterwards that I met Philip at the rehearsals for *Monsters of Grace*. I'm wondering, at what point did you get involved in working on a piece? Is it while Philip writes the music or does he finish the score and hand it to you and then ask you to develop it and/or orchestrate it for synthesizers, or do you sit down in meetings before he even writes one note?

RIESMAN: No, actually he usually just goes ahead and writes the music. I get brought into it after he's got stuff down. Occasionally, he'll have a question for me like when he was writing the score for *Kundun*, he wanted to integrate the Tibetan Monks singing low tones. And he called me up to ask me what pitches they would be [singing] if we did that. And then when he found out that they sang on B to B-flat, I said, "Well we could get them in tune so it could be a specific pitch. Then he asked me if it would be OK if he wrote cello and bass parts [tuned down] to low B, if we could manage to deal with that in the studio, I said "Yes." So, I get involved sometimes in an advisory capacity for certain musical details about how things might get done.

SHAPIRO: So it would be sort of like a composition major in music school asking a flute player, "Is it possible to do such and such?" It's that sort of orchestrational council from time to time?

RIESMAN: Right. And then also for film scores a lot, sometimes there have to be decisions made fairly early on in terms of budget.

SHAPIRO: Recording budget?

RIESMAN: Yes. We have a lump sum to do a film score where we have to deliver the score for a certain amount of money and then it becomes an issue compositionally for Philip to know how many instruments he'll be able to write for and how many we'll be able to synthesize to make it sound like X number of instruments and so he'll ask me questions about that. He'll ask questions about how many players I think we'll need. Also, we'll discuss possible instrumentation before he even writes the music so that he's aware of what his limitations are and what kind of a band he can write for.

SHAPIRO: Do you think that Hans Zimmer, or another real Hollywood guy who is concerned only about delivering film scores, asks his orchestrators or arrangers or assistants similar questions, or is it that Philip is dipping into that genre as well as also being in other places?

RIESMAN: Well, if you're Hans Zimmer, you have all the money you need to produce the soundtrack. It's really not an issue. What happens with Philip is that he does some Hollywood movies. With *Kundun*, there was no question about how big an orchestra we could use. We could do whatever we wanted. We used a full orchestra and chorus. We had 80 players by the time we got done. Same thing with the music for *The Truman Show*. We had as many players as we wanted, there was no issue because it wasn't our budget; it was their budget that paid for the orchestra and they had their production people come and they made out the checks and we didn't even think about it. But, many of the projects that we do are independent films, low-budget projects like Errol Morris's *Thin Blue Line* and *Brief History of Time*. Those were both projects where there was limited budget and it was a flat fee for the entire composing and production of the soundtrack. And those were both projects in which Philip came to me and asked what I thought we can get away with in terms of how many musicians we have to hire and so on.

SHAPIRO: Is that why the *Thin Blue Line* soundtrack is just for string quartet?

RIESMAN: Well it's more than that, there's trumpet. It was string quartet with occasional added brass and strings, very little woodwinds and a little percussion. But, the focus was on the string quartet so it's a natural kind of impression that you'd walk away with because there's just a solo trumpet here and there.

SHAPIRO: Is there a certain film score of Philip's that you worked on that you like more than others or is there even a favorite one?

Or even in general, what are certain [recording] projects that you hold in high regard? For instance, I think that the best things that I've heard on the newer re-releases are the *Music in Twelve Parts* and *Einstein on the Beach* in the Nonesuch versions. I think they're beautiful records.

RIESMAN: I have a very special feeling about the *Einstein* re-recording.

SHAPIRO: Then how do you feel about the following: I've spoken with people older than me and so when they were first hearing *Einstein*, it was on the old Tomato Records version and, of course, when I first listened to it, I heard the new Nonesuch recording. And so, I'm hearing the new version as being the piece. And some would say that the older version has more soul and more character. Is this just a question of people becoming familiar with [the first version] and so that's what they think the piece "is?" How do you deal with change in the new version?

RIESMAN: For my taste, I much prefer the new version. I should say with one exception: I think that the original reading of the speech at the end in the old version is far superior but the guy who did that in the original version passed away so it was just something that we couldn't duplicate. But, I don't know if it's just that people heard that first version and are attached to it as you say or if it's just a quality that doesn't particularly appeal to me that's in that version. I mean, it's definitely sort of rawer sounding and so from that point of view I can understand that maybe some people would prefer the earlier take. I know also that the same thing is true of the new *Koyaanisqatsi* release, which for me just completely destroys the old one in every respect. But, there are people who think the old one sounds much better. And again, it's more of a nastier sound and the voices are a lot more aggressive sounding and the new one is mellower and so it's a question of taste. People like that old sound on the old records.

SHAPIRO: As you know, I've become familiar with the score for *Monsters of Grace* in which Philip does write specifically for the voices, flutes, and saxophones. But a lot of times he'll just say "synth bass" or "woodwinds" or "brass" or "pitched percussion" for the synthesizer parts. Do you take that and just do your own thing with it? Do you say something like "Oh, I think a marimba [patch] would sound good here and yet he didn't specifically say 'marimba'" or "I like this bass sound over that bass sound?" Do you find a creative outlet or any responsibility there to make that piece happen in a sense, because this lack of orchestral intention clearly has so much to do with what the music actually turns out to be -- and it's something that he doesn't indicate, so you're really making such a huge contribution to the piece. By the way, that bass sound that you made with the souped up 10th partial above it is gorgeous. I'm referring to the sound used to create the promotional demo.

RIESMAN: Thank you. It depends on the project. A lot of the things Philip writes are for electronic keyboards.

Monsters of Grace is a case in point, where he wrote a score with three keyboard parts and then pencilled in various things about the kind of sounds that he imagined the keyboards would be making at any given moment. However, when it came time to actually realize *Monsters* we basically threw out all of that information after discussing it with Philip because, it was actually Kurt Munkacsi's idea, we wanted to turn the whole keyboard world into Persian samples and Mediterranean sounds. And so, we decided that, yes, this is a good idea, yes we will do it and then basically I went on a sample search where we bought a lot of [sample] CD's and we actually couldn't find anything that we wanted. I wanted very much to find a Persian santur, which is a Middle-Eastern hammered dulcimer, and we couldn't find a commercially available sample so I hired a Persian santur player and he came in and we sampled it. He had some other instruments that we needed; there were some commercially available samples available but they weren't very good. So I sampled him doing an oud and something called a saz, which is also a plucked instrument. And then, after we had collected all of these samples then I just tried stuff out. I said, well, this kind of works for this and this kind of works for that. And with Kurt's input, into the concept of what we were going to do, we got the idea that we were going to juxtapose these sounds with western sounds. So there would be the samples with let's say the synth bass sound that you talked about, which was a western synth bass sound.

SHAPIRO: So, the piece is very much about appropriating and fusing these two styles together. Certainly the thing to do in this post-modern artistic climate.

RIESMAN: Yes.

SHAPIRO: Something that I'm wondering about -- and I think that this is especially important to the people who would be reading this in conservatories, and I know that we've both come out of that world of hard-edged academia -- What would you say to someone if they said, "From my point of view this is kind of ridiculous. Who is this person (Philip) who claims to be in the classical tradition and yet, he's not doing the work himself" or "He's just writing 'woodwinds' but he's not scoring these things very specifically, which is so important to the composer's mindset and production [of the score] in that academic world." The prevailing thought is that Philip resembles a pop composer who hires people to do his work for him.

RIESMAN: Well, first of all, Philip does write every note. So, it's not that I'm taking his song and arranging it or taking the melody and arranging it. He writes his own harmonies, bass lines, and inner voices -- everything. But it's more of a question that what he's doing is in a tradition harking back to the baroque when Bach wrote *The Art of the Fugue*. Bach didn't say who was supposed to play what. In the body of Philip's earlier work, including *Music with Changing Parts*, *Music in Fifths*, *Music in Similar Motion*, *Music in Twelve Parts*, *Two Pages*, and so on, there is no instrumentation specified at all. He just wrote pure music -- just notes -- which could then be realized in any number of different scenarios.

And I think the same thing is true in something like *Monsters of Grace* where he writes a keyboard part, which he doesn't intend to be played on a piano or an organ -- it's going to be played on something else. But, he writes it with the intention that there is some freedom. When he writes "brass sound," it's only a suggestion. He's never been dogmatic and said, "Oh, that doesn't sound like brass" when I come up with a sound to realize something that he's doing. So, there's a sound design element that's involved, which is really separate from the composition. Part of sound design is a practical issue. We have a certain amount of synthesizers and a certain amount of channels in the mixing console, and so on, to deal with, and I have to be within the bounds of the gear that we have.

SHAPIRO: What do you feel about the academic attitude towards this? I'll even get a little deeper by saying that the prevailing attitude which I know of is that Philip started out with these tremendously gorgeous pieces that seemed to satisfy a certain pop appeal and also contained a certain, shall I say, legitimate artistic substance, particularly in the music using additive procedures in pieces like *Twelve Parts* or *Einstein*. And yet later on, let's say with pieces like *Monsters of Grace* or *The Truman Show*, the music is for the most part written in a regular metric flow like 4/4 or 3/4 -- a thought is that the newer work has really abandoned a lot of the earlier artistic aggressiveness and exploration, and that Philip has just smoothed out into being more of a pop composer. I'm curious to know your thoughts about that and how you may rebuff the sentiment that he's beneath the academic tradition.

RIESMAN: Well, I don't think that Philip has ever been particularly popular in the academic world. No matter what he was doing, I don't think people would like it just because he is, in fact, a popular success.

SHAPIRO: So it's a lot of jealousy?

RIESMAN: Well I wouldn't say it's only jealousy. There are people who just don't get it. In terms of his earlier music they just think it's repetitive, period. And those same people probably feel that his new music is not as repetitive but that it is as equally inane as it had been repetitive earlier. So, again, they just don't get it. They don't see that he's not trying to do the same kinds of things that they might be trying to do in terms of "art on a pedestal" or something like that. I mean, he's making music, and much of it is beautiful music. Some of it might not be as successful as other things, however.

SHAPIRO: That reminds me, couldn't the term "Gebrauchsmusik" that Paul Hindemith used meaning "music for everyday use" very nicely serve to define Philip's catalogue? So you could say that Philip has written a lot of Gebrauchsmusik?

RIESMAN: He's written a lot of Gebrauchsmusik. He's written music... A lot of it has been collaboration with filmmakers and dancers. A lot of it is a sort of music on demand for a particular project. Not everything he writes is great and certainly not everything he writes is revolutionary. But he's changed. He's grown.

He's changed his, shall we say, his purpose in that early on he was sort of all alone struggling with even getting recognized and getting heard and getting accepted at all. Original minimalist compositions were so severe and so pure in their content. They were stripped down to the barest essentials of what was the most economical way to present this new kind of music. And then, over the years, the whole rigor of the minimalist concept relaxed and metamorphosed into something different, really starting with *Einstein* where suddenly there were melodies on top of something else. There was a "tune." And that was sort of the beginning of the end of what you might call the minimalist phase of his career.

SHAPIRO: That's interesting. So *Einstein* is the bridge between those two worlds. I've spoken with other people who feel the same way.

RIESMAN: *Einstein* definitely added a new element.

SHAPIRO: And so you could say maybe that this new element created a new music which became more mainstream, because, at the same time that minimalist music was evolving out of its character of the "bare essentials" and towards containing a tune, minimalism's new-found melodicism coincided with pop music accepting the minimalist art as part of its own character.

RIESMAN: And also, I think that *Einstein* was still repetitive, of course, but because it actually had more things that you could hear as a melody, the music was not as severe as the earlier pieces, so there was more of an easier listening experience. And certainly, following *Einstein* with *Glassworks* and *Koyaanisqatsi* and pieces like that, there was this whole other more popular and accessible aspect to the music.

SHAPIRO: Speaking of *Glassworks*, I need to say that your [solo piano] performance of *Opening* is just great.

RIESMAN: Thank you.

SHAPIRO: Back to some of the conducting stuff, whether it's your conducting of the Philip Glass Ensemble or whether it's your conducting of some other ensemble that is contracted out to do a film score or something like that. I've recently heard [music from] *The Secret Agent*, which was played by the English Chamber Orchestra--

RIESMAN: --Well there's a kind of curious story behind that.

SHAPIRO: Well, good. I'm glad that I bring that up. Now, there are certain parts that contain the solo English horn over really smooth string passages that are just so tender and really nice. I think that someone like Simon Rattle or James Levine or Kurt Masur, someone like that or for that matter any "real" classical conductor -- people who by the way have conducted Philip Glass scores -- would affect the music too much and screw it up.

How do you feel that you're qualified to work with a "traditional" orchestra and how do you feel that you're better for the task, and how do you approach working with an acoustic chamber ensemble differently than you would approach conducting and working with the Philip Glass Ensemble?

RIESMAN: Well, that's a bunch of different questions. First of all I'll answer what I think my particular qualifications are. I think that I really "get" Philip Glass's music and what needs to be done to it to make it sound good. And I say that because I've heard some bad performances done by other people who have attempted to do it, but they don't really understand, first of all, the importance of the absolutely, shall we say, devilishly severe rhythmic requirements; that you absolutely have to be exactly on the beat. I mean, you talk about people that are very, very sensitive to rhythm, like rap music or something like that, that if it's a millisecond off, it's wrong. Well, the same thing is true of the underpinning of Philip Glass's music. It really has to be absolutely right.

SHAPIRO: Can that be defined as a certain pop-oriented groove that traditional ensembles just don't understand how to execute?

RIESMAN: Yes. A subtle misunderstanding of that, where it's a little wishy-washy -- it just doesn't work. You mentioned my performance of *Opening*. I've heard someone else, whose name I won't mention, play that piece and it just grated on me; it was just impossible. I just couldn't stand it. And yet, that person thought they were giving a good performance. And then at the same time you still have to let the lyrical element be there and not kill it. So it's a combination of "there's a feeling there" and "there is an emotion there," and it has to come out, but it needs to come out within the confines of the rhythmic precision, so you need both of those things to work together, the rhythmic precision with the feeling still there -- a physical sense that the performance not just by a machine. So, it's something that I understand. I get it, and I do it naturally and I've been doing it for a long time now, and it's not something that's so easy for someone else just to jump into. I've worked with sort of "regular" musicians, shall I say, who haven't tried to play this music before and they walk into the first rehearsal and they think, oh, there's nothing difficult about this. Then, after they've played it for a while, they begin to realize that the challenges are there; that it's not as easy as it looks. If you really try to do it right and do it well and make it come off, there are a lot of challenges in it. As far as other conductors well, I've never heard Kurt Masur try to do Philip Glass. Pierre Boulez would never touch Philip Glass, because he absolutely despises Philip Glass.

SHAPIRO: That's not a personal thing is it?

RIESMAN: No, it's an artistic thing. He just doesn't get it.

SHAPIRO: It's interesting that this comes up because it reminds me of an interview that I read with Billy Joel. And he's what I now believe to be a different Billy Joel, one that has withdrawn from the spotlight a bit and is now approaching a more "classical" compositional style.

He said something about how, "I was reading the Sunday [New York] Times and I read an article that contained Pierre Boulez saying that 'unless you understand the need for serialism, you're useless.' Well, fuck you man, what about the rest of us?" So, I guess he's not alone with his sentiments, huh?

RIESMAN: Well, the whole movement that Philip Glass was part of, the whole minimalist concept has to do with a reaction to that whole European tradition that went, as far as I'm concerned, down a dead-end blind alley and never came out. They went into the serial thing, Schoenberg and everyone that went down that road and, it's a dead end. It's been played out and there's nothing there, in my opinion. So, Boulez is out there fighting the fight but meanwhile, the world is passing right by him in my opinion. It's a dead end and nobody really cares about serialism.

SHAPIRO: Briefly, just to get back to [the music for] *The Secret Agent* and your "curious story"--

RIESMAN: Well, the credits on the album read that we have soloists from New York and the English Chamber Orchestra. Actually what we did was, because it was a British film and it had British film financing or something of that sort, they had a requirement that the music track had to be played by British musicians. Therefore, we got the English Chamber Orchestra. But Philip said that he didn't want to just mail off the score; he didn't trust someone else to do it. He wanted me to do it, but I never went to England because we had a conflict about tour schedules. I think we were in the middle of a tour. I couldn't get out of the tour and go for two days to England. There was just no time. So what we did then was we actually recorded the entire soundtrack in New York with not just the soloists but also with an orchestra of New York musicians.

SHAPIRO: And so you paid The English Chamber Orchestra and they didn't even do it?

RIESMAN: No, they did do it. They overdubbed it. It's actually a recording of two orchestras playing, the English Chamber Orchestra playing over our New York musicians' performance. It actually made it sound great. They had a click track to work with. Harry Rabinowitz, who has conducted lots of film scores, conducted that ensemble. We share the credit as conductors. Basically, we did the entire recording in New York and then shipped it to England and they overdubbed.

SHAPIRO: What a pop method! What would be your guess as to that orchestra's feeling about their role in the project?

RIESMAN: I think that they were a little miffed, frankly. They felt that they were just coming in as sweeteners -- there was no real creative avenue there. They just had to match our performance and that was that. But that's what Philip wanted. Not necessarily would they have done a bad job but he wasn't sure if they would do a good job. He wanted someone from his camp there. I would have been perfectly happy to use just the English Chamber Orchestra.

SHAPIRO: Taking a large jump away from serialism, do you listen to current pop records like Brittany Spears's record or other pop records like New Kids on the Block to hear their production techniques?

RIESMAN: Yes. I check out the radio. I like to listen to the radio. I like to see what's on. Unfortunately, there's very little good radio in New York City. I just bought a new FM antenna so I can pull in WFUV, which is a great station for checking out new stuff. They're broadcasting from New Jersey. They don't come in well in Manhattan. WKCR (Columbia) is perhaps the best station in the city in terms of getting a variety of different things. All genres.

SHAPIRO: I'd like to ask you about Uakti [the Brazilian group that has recently released a recording through Point Music, of dance music written by Philip Glass]. Certain parts of that record are so beautiful. What exactly is a glass marimba? This combination sounds like the sexiest percussion instrument.

RIESMAN: It's a marimba that's made out of slabs of glass [laughs].

SHAPIRO: Well, that's a very minimal response to the question [laughs].

RIESMAN: The Uakti group designs their own instruments. They play some traditional percussion instruments like tablas and various other drums, but they make a lot of their own instruments including the glass marimba. The wood marimba that they use is also a homemade instrument made from some special wood from the Amazon, so that's not a traditional instrument either.

SHAPIRO: How was it working with them? Your credit is "additional keyboards and produced by..."

RIESMAN: Yes, I played a slight amount of keyboard. There's hardly any keyboard.

SHAPIRO: Is the album your orchestration?

RIESMAN: Actually, they did all the orchestration and arranging. The part that I played is the keyboard in the introduction and then there's another plucked instrument that you hear coming in, the triplet that goes against the organ. You can't quite tell what it is. It's actually a combination of plucked sounds. So, to finish the story about Uakti. We got the idea to do this album since what would turn out to be the first part of the album was a commission from a Brazilian dance company. They commissioned Philip to write some piano music that would then be orchestrated and arranged by Uakti. They did their own orchestration of the music. This was mostly done by Marco Antonio Guimaraes. He's sort of the composer for the group.

SHAPIRO: He was the one that made the arrangement of *Metamorphosis I* from Philip's *Solo Piano* record?

RIESMAN: Right. They had already basically worked up and rehearsed all of the pieces before I even got [to Brazil]. I made some contributions as producer in terms of suggestions about the way to do things, but they pretty much produced themselves. I was there deciding whether a particular performances was a good take not; but, in terms of the arrangements, they really pretty much did that by themselves.

SHAPIRO: Is that piece touring at all? It sounds like the sort of commercial enterprise that would do quite well.

RIESMAN: Well, they do some touring. But they don't do enough. There was some discussion at the label (Point Music) whether they could get these guys to tour more.

SHAPIRO: In the United States?

RIESMAN: Anywhere.

SHAPIRO: Would you create new arrangements for Philip to play with them thereby helping the promotion [of the tour]?

RIESMAN: There's no way either Philip or I could go on tour with them because we're just too busy with our own work.

SHAPIRO: You say that you're booked up. I know that at BAM [The Brooklyn Academy of Music] you have the "Philip on Film" production this spring as well as the Australian tour beginning this weekend. What else is going on? I had read somewhere that there is a CD-ROM version of *Monsters of Grace* to be released at some point. Is that the case?

RIESMAN: Well that's only in discussion, there's nothing imminent. *Monsters* is kind of in abeyance right now because we've got other albums that are about to come out. There's another orchestral album that's already mixed and ready to go that includes *The Light*, which is an orchestral tone poem. There's *Symphony No. 3* which is for strings that was recorded in Stuttgart with the Stuttgart Chamber Orchestra and *The Light*, which was recorded in Vienna with the Vienna Radio Orchestra.

SHAPIRO: Were you conducting those groups?

RIESMAN: No. Dennis Russell Davies was and I was the producer. He's been instrumental in promoting Philip because he was the guy who was responsible for the creation of *Akhnaten*. When Dennis was the music director at the Stuttgart State Opera he was able to get them to commission Philip to write it. This was a very important commission because Philip had done *Satyagraha* in Stuttgart and Philip really needed to have another commission to really establish his credibility as an opera composer.

SHAPIRO: A "real" opera composer?

RIESMAN: As opposed to a one-shot *Satyagraha* phenomenon. *Satyagraha* was the first thing that he had written for a traditional opera company. So *Akhnaten* was very important in that sense.

I think that it really helped Philip a lot because he really started to think more seriously about writing for voice and writing for orchestra. A lot of the things that he had done in *Satyagraha* were very difficult; almost unplayable orchestra parts. By the time he got around to *Akhnaten*, the orchestra parts were not so impossible anymore.

SHAPIRO: Not impossible because he had learned what not to write from his first experience or because the orchestra knew what it was doing in terms of its approach to Philip's music?

RIESMAN: Philip had learned from the mistakes in *Satyagraha*. He had written parts that were really keyboard arpeggios and had given them to woodwinds and strings and they were very difficult and the players hated doing it because, you know, their hands would cramp up and there were no rests and there were no places to breathe and so on. So then, after then he begun thinking about the requirements of the orchestra. Wind players need to have rests and string players need to have things that fit the hand.

SHAPIRO: Do you think of your conducting as more like coaching than conducting?

RIESMAN: Well, it's not conducting if you're using a click track that everyone is listening to. But the most important part of conducting is the coaching. It's telling players how do something. It's telling people what kind of a sound to make and it's coaching them as to the mistakes that they're making whether they're rhythmic mistakes or intonation mistakes. When I'm working as a conductor in the recording studio, waving my arms is the least part of it. The most important part of it is that I'm listening to rhythm, intonation and expression and deciding whether this is a good performance or it's not a good performance and why, and then talking to the musicians about it. So, to me, this is what I think of as the meat of the conducting. It's not the showmanship standing up there and making lovely gestures and beautiful facial expressions and so on --

SHAPIRO -- to satisfy the Lincoln Center crowd?

RIESMAN: Yes. Really, it's in the preparation. Most of the work that I'm doing is working with our own ensemble where I'm also a member of the group when we're doing performances and so usually I'm actually playing.

SHAPIRO: I've wanted to ask you about that. With all of the people that I know of in New York, you would be the best friend to have. You play, you conduct, you record, you produce, you orchestrate, you're a synth programmer -- you do everything. How did that happen? Some people choose one thing -- they're a performer or a producer or an engineer. And yet, you seem to be doing all of those things. How do you feel you're able to do that and does all this make your work more thrilling in that, after you're done conducting and playing, you're running over to another synthesizer to reprogram it and edit a split key change or something like that?

RIESMAN: Well, it keeps it interesting for me. I'm always doing something different. And that I really enjoy.

SHAPIRO: I've really admired that for quite some time.

RIESMAN: But it goes back to when I started in the conservatory. I went to Mannes School of Music, by the way, and had a double major as both conductor and composer. So, I was interested in tape machines and things like that as well. When I got to Harvard, I did graduate work and got my doctorate. I was majoring as a composer, but I took courses in the computer science department. I studied computer languages, because I was interested in that kind of stuff. I think, if I hadn't been a musician, I would've probably been in physics or mathematics or something like that, because that has really fascinated me. Eventually, I decided to stop teaching (I was teaching at the State University of New York at Purchase in the academic world). I decided that I had had enough of the academic world; I just wanted to get out. So, the first thing that I did after I left teaching was (as a bread-and-butter job) to get into engineering. I was editing tape while I was playing on the side. I was putting together classical albums for CBS records and other companies -- sitting there with a razor blade and splicing tape, which is an activity that obviously requires both musical and technical skill and knowledge.

SHAPIRO: And as far as your performing, you grew up as a pianist?

RIESMAN: Yes. I started very early at piano and I played right through high school and conservatory. I never majored as a pianist or keyboard player. I never really thought of myself as primarily a keyboard player. As it turns out, one could say that it's one of the things that I primarily do. But, at the time that I was in music school I thought, "Well, yes, I can play, but I'll never be Peter Serkin or someone like that!" I wasn't interested in a career playing the same old music. I wanted to do something else, whether it was my own music or something else. I wanted to be involved in new music and actually, when I stopped teaching, the playing that I was doing was in clubs, playing in soft rock groups and stuff like that -- just because that's what I thought was exciting. It was something totally different, something removed from the academic world.

SHAPIRO: Someone once told me, "I think that Michael Riesman is a genius." What do you think about that?

RIESMAN: [laughs] Aw, gee... When Philip got the Golden Globe Award for *The Truman Show* he did say in his acceptance speech that he thought I was a genius -- so if he said that, I won't argue!

Pierre Boulez: Recent Works with Computers

ROCCO DI PIETRO

DI PIETRO: The new recordings of *Repons* and *Explosante-Fixe* are finally out. I note that these pieces have changed many times since the 70's and early 80's. Could you speak about their evolution and your involvement in electronics?

BOULEZ: Well, of course in the beginning my experiences with electronic music were fraught with difficulties. I had rather bad experiences with the medium of tape music and listening to loudspeakers in general was not at all satisfactory. But what was really restrictive from my point of view was the idea of the performer following the tape in a kind of straitjacket, that I found to be very detrimental to the performance in general. It was because of this that I pushed research at Ircam towards live electronics, live computer systems, and real-time situations. In this way, I wanted the "electronic element" (which over the years had evolved to the use of computers) to be geared towards the concert situation. I also wanted to make the language of computer programming much more intuitive for the composer. Before it was very cumbersome, with many figures and decibels and so on, and then there was the long wait before the computations were finished -- as much as a half-hour or more. This was completely discouraging, because the musician does not think as the engineer does. So I wanted to find a way to have a language which speaks clearly to the intuition of a composer, where you could make sketches rapidly, on the spot even.

DI PIETRO: I remember once that you spoke of these same problems, but how did this affect *Repons* and *Explosante-Fixe*?

BOULEZ: Well, I started and stopped both *Repons* and *Explosante-Fixe* many times, depending on the technology that was available. Gradually I moved to the midi-piano and midi-flute, and later still to the score follower, where the computer follows the score which you then can have act as a triggering mechanism within the performance. Later still I linked the instrumentalist and the score to a third aspect, called an artificial score. Here the computer reads the data of the performer's performance to modify the artificial score and have an interaction between the player and the machine, as in the violin part interacting with the computer in *Anthèmes*. All of that would take a very long time to explain in any detail.

DI PIETRO: I am wondering if the further projected expansions of these works will be coming any time soon? Sometimes I feel there is an aspect to Boulez like Schoenberg -- where it might not be necessary to carry out all the permutations of a cycle.

BOULEZ: Well, for example, with *Explosante-Fixe*, I am not in a hurry to complete the other projected parts. As it is, the three parts are very well linked to each other, and, if there are more of them, they will be added to an even bigger form. As for *Repons*, where I progressively added elements, you are in

the midst of a spiral form. Even if you add new sections it does not change the fact that it is still a spiral, you only have to mark the beginning and end of this process, so, in a sense, it does not matter where you stop. I am very fond of this type of form that is infinite, with its double meaning, that can be extended indefinitely.

DI PIETRO: So, in a sense, once a certain amount of the material has been completed (committed to paper and performed), you are in a trajectory of the long duration. At some point along this infinite spiral, perhaps it may not matter if the work materializes, like Schoenberg? For, in these works, one gets the impression of a seamless landscape, of Braudelian panoramas and vistas.

BOULEZ: Yes.

DI PIETRO: Just when you think Boulez is about to reveal himself, the entire perspective shifts right out from under you, in a seamless way. It's accessible / it's not accessible; it's revealing / it's not revealing. And then there are echoes or reminiscences -- very briefly, from any number of composers of the past and present, but very subtle, fully absorbed. Am I right about this absorption for example?

BOULEZ: Yes, for me, you can have influences, and actually you cannot live without influences, but they have to be absorbed in principle. You have to go to the core of what pushed the composer to write in the first place. Then you can use what you have discovered, but not stylistically. My last piece -- *Sur Incise* for three pianos, three harps, and three percussion -- is a continuous work, because I want to have more and more of these vistas, or panoramas, as you call them. The piece is actually a long trajectory, like *Repons* (which is also about 45 minutes). I want to get rid of the idea of compartments in a work. Once again this is similar to Proust, where you find that the narration is continuous. You have, of course, chapters in Proust, but the work has to be read in one go. That is one of my main goals in music for large-scale works. I don't want any breaks in the music, but you can introduce new ideas and abandon some other ideas, like the characters in a novel.

DI PIETRO: Is this happening also in *Anthèmes I* and *II*?

BOULEZ: Yes, in *Anthèmes* there are strophes, but the ideas are always coming back in a different order. That's what I call a mosaic-type form, which happens also in *Explosante-Fixe*. Ideas come back, but you never can foresee when they come back. That's a dialectic between recognition and the impossibility of foreseeing the recognition, as happens in *Repons* with the spiral form I mentioned before. Here, the musical ideas are enriched by what they have encountered. It's always the same form or arch, with changing combinations or mosaics.

DI PIETRO: Could you tell me how that happens with the violin of *Anthèmes* and the electronics?

BOULEZ: Well, the electronics have nothing to do with the form. The form has to do with the motives played by the violin. It would take too long to explain this in its entirety, how the form is conceived. I have the same type of development of ideas, but sometimes with the violin, and sometimes with the electronics. For instance, when there is some action on the violin, when the tone is prolonged by some electronic device (let's say sampling and so on), you can have pizzicatti which are very irregular in the violin and which are accompanied by samplings of pizzicatti in the computer, but completely aleatoric. Then you have a mixture of the aleatoric and written-down values, which is very interesting, because this mixture is completely unforeseeable.

DI PIETRO: The machine follows the violin?

BOULEZ: Yes, the machine is programmed to play a certain number of pitches, which are the same pitches that the violin plays, yet those pitches are totally aleatoric as they appear. But that does not mean that you cannot choose a field. You can make some pitches appear more frequently than other ones. You can orient the aleatoric process.

DI PIETRO: Have you experimented with the machine actually interpreting the sounds?

BOULEZ: No, that is precisely the difference between the machine and the human being. Because the performer has a gesture which is impossible to quantify. The quantities are each different. So, even if you have musical values -- for example, the fact that you have an accent, or a crescendo, or a gesture that you want to present -- these values are constantly augmented or shortened in a very tiny way. This kind of change of quantities is what makes the performance. With the machine, you cannot do that. Although you might do an approximation of the performer's spontaneity via computer, the result will sound artificial. If you ask, for instance, for a kind of aleatoric process on the accentuation, you can have it, but that's not a full real gesture; it's a kind of aleatoric gesture only. The gesture of the performer is directed towards something, and the machine, on the contrary, is not. With the machine, you can quantify very precisely, but that quantification is not a gesture in itself. You can make, from the quantity point of view, things which are much more complicated than a live performer would ever be able to do. Further, I notice in using machines that there are some things that are impossible for live players -- not only in terms of values but in terms of intervals. For example, with the violin you cannot really do very small intervals (because the fingers are too thick, simply that). When you do small intervals electronically you hear that difference between performer and machine possibilities very quickly. If you are organizing the pitch in such a microtonal way with a computer via the assistance of a conventional electronic keyboard, then you can play whatever you want, and you will have the pitch: very defined and impossible to play on our traditional half-tone acoustic instruments. So that is interesting. What I call the electronics is "transgression." You can transgress the limits of

what we can do with our traditional instruments now, and we also are finding new possibilities of performance. In a particular case, you can transgress boundaries with this new piece of mine for violin. I have some segments, which are artificial sequences that are triggered by the violin itself. And the pizzicatti are at such speeds that you could not play them with the fingers, yet you can very well hear it, because the computer is doing the pizzicatti. That's interesting: to transgress the limits of instruments, with the technology that is at our disposal today. The same with the ideas of space. With the violin, when you play, it projects because you are really there. But, if you add what I call a virtual score (a score which is electronic), then you can have the division -- sound projection -- in space very easily, and instantly you hear a sound here / you hear a sound there. This would be completely impossible under ordinary circumstances. Even if you actually set up multiple live violins separated in space with music stands, the reaction time will never be as quick as with a virtual score. The reaction time of a live performer is limited.

DI PIETRO: The computer has triggering mechanisms?

BOULEZ: Yes, we have what we call now the score follower. You inscribe the score in the computer and then each time the live performance is followed mostly by the electronics. Then at some point the live performance triggers the electronic music. Sometimes the score follower does not rely only on the pitch. It relies sometimes on the duration or on the attack -- because, in the case of the piece under discussion, the violin (unlike the keyboard) has a sound definition that is very precise. The performer must find the pitch, whereas on a electronic keyboard the sound definition is merely direct and goes straight into the machine. On the violin you have different fingerings, and it is much less easy sometimes to pick up the pitch of the violin with the score follower. So you have to rely on the other dimensions of the sound, which are not only the pitch, but the dynamic profile and/or the duration. You can decide, for example, that a sound duration of more than four seconds of a segment will trigger something, but that shorter than four will not trigger. You can decide according to various parameters. The whole triggering process does not at all have to be centered on the pitch itself. So you have various methods of approach and the characteristics are very fast..

DI PIETRO: Is the DX7 used with the score follower?

BOULEZ: No, the score is inscribed with a Midi-convention.

DI PIETRO: You have said that institutes like Ircam are plagued by people who think they are doing something marvelous just by playing around with the technology. But that it is much more difficult to invent a dialectical exchange.

BOULEZ: Yes, that is exactly what we have been talking about, because it is so easy to play with machines and have a kind of result which is not at all conceived properly. A composer may not have looked at the real relationship one can have between the invention of music and the tool one is using. The creative relationship is much more important than just playing with all the equipment as if it were toys.

Barney Childs in Memoriam

JIM FOX

Barney Childs, composer and educator, died at his home in Redlands, CA, on January 11. He was 73.

Childs was born in Spokane, WA, February 12, 1926, and moved with his family to Palo Alto, CA, in 1939. He earned a B.A. from the University of Nevada, a B.A. and M.A. in English Language and Literature as a Rhodes Scholar at Oxford University, and a Ph.D. in English and Music from Stanford University, where he was a Fellow in Poetry and Creative Writing. As a composer, Childs was largely self-taught until the early 1950's, when he studied at Tanglewood with Carlos Chaves and Aaron Copland, and in New York with Elliott Carter. By the late 50's, his works were performed regularly in New York (including performances at Max Pollikoff's Music in Our Time series and the Music in the Making series) and elsewhere throughout the U.S.

In 1956, he accepted a job as Instructor of English (later Assistant Professor of English) at the University of Arizona, where he remained until 1965, when he became Dean of Deep Springs College, CA. From 1967-71, he was Composer in Residence (Acting Dean, 1971) at the Wisconsin College Conservatory, Milwaukee. In 1971, he began teaching Literature and Music at the University of Redlands, CA, becoming a Professor in 1973 and a Faculty Research Lecturer in 1979. He was a Visiting Lecturer at the University of London, Goldsmith College, in 1989.

Childs was Poetry Editor of the journal *Genesis West* (1962-65) and an Editor of *Perspectives of New Music*. He was the author of numerous scholarly articles affirming his musical and aesthetic views, and, with the composer Elliott Schwartz, edited the book *Contemporary Composers on Contemporary Music* (1967, 1998). From 1964 through 1982, he ran Advance Recordings, a record company that championed the music of such contemporary composers as Richard Maxfield, Harold Budd, and Robert Ashley.

Childs's compositions freely explored diverse avenues of musical thought and drew inspiration from many sources, including traditional concert music (especially that of such composers as Hindemith, Ives, Ruggles, and Copland), the open-form works of John Cage, and jazz of all styles. He is particularly noted for his innovative and influential scores that invite their performers' collaboration in the very construction of the works and in which indeterminacy and improvisation sit side by side with traditional forms of structure and notation. His compositions include two symphonies, concertos for clarinet and timpani, five wind quintets, five brass quintets, eight string quartets, many chamber pieces for unusual groupings of instruments, and many solo works (often written specifically for such new-music virtuosi as bassist Bertram Turetzky). Among his most noted pieces are *Jack's New Bag*, *Any Five*, *Interbalances I-VI*, *Welcome to Whipperginny*, *37 Songs*, *Sonata for Trombone*, and *A Box of Views*.

Remembering Barney Childs

AREL LUCAS

I met Barney at the University of Arizona when I was searching eagerly for my name on the list of those who had passed the placement test for freshman English. Barney poked his head out of the office door nearest the bulletin board and asked me if he could be of help. I have no idea what made him speak to me, but I think he had helped proctor the exam and knew who I was. I was spared "dummy English," and, after that, signed up for Barney's second-semester class.

He didn't always teach music. For many years at different colleges he alternated music teaching with English, depending on the jobs available, and these years at Arizona were English years. He wrote poetry, some later set to music, and his poems were my first introduction to his mind. Barney was patient with me. Although I sometimes saw him frustrated with students in class, he never focused on me the beam of sarcasm that he carried in those days (age 32). When -- I shudder to think now -- I asked him what his favorite song was, he clarified with me that I was indeed speaking of current popular songs, and then, after some thought and puffing, said Kurt Weill's "September Song."

Until I met Barney, I only knew 18th and 19th-century classical and 20th-century popular music. I had ransacked both my mother's and the public library's extensive music collections until I knew the 3 B's and their progeny by heart, and I was bored with them all. I had had a little music training on the piano, spending very little time at it as a college student. But I wanted to like and be a part of everything Barney was, so I began to go to concerts where his music was played. At first the dissonance of the music he wrote in those days (1958-1960s) put me off. But it was his and I was determined to like it, so I stuck it out. Soon I found it exciting instead of annoying. And I began to like the other music I heard at these contemporary concerts as well.

Although I can't find his photograph that for years sat in a silver frame wherever I was, I've unearthed the Christmas card he hand-crafted and had copied one year, of an arrangement he made of Charles Ives's *A Christmas Carol*. This is my reminder that Barney introduced me to the music of this quaint and unacceptably modern composer who led a double life as an insurance agent in New England, much as Barney was buried teaching freshman English in Arizona. Possibly Barney's work from this period has been forgotten. My favorite is *Welcome to Whipperginny*, but I see in my collection a copy of a playbill autographed by the playwright and director of *Solitaire*, a play for which Barney wrote music in 1960. I thought then and still do that *Solitaire* deserved better than to be forgotten after a little-theater production in Tucson. Written by another buried gem, Robert Hammond, in French and English while he taught French at Arizona, *Solitaire* is a *Six Characters in Search of an Author* tale. The music was recorded for local use by the Faculty Woodwind Quintet, directed by Samuel Fain of the Music Department.

When I acquired a tape recorder (a 25-lb. "student" "portable" Sony, reel to reel, that still works) to "do" sound for local theatrical productions, I recorded Barney's music, particularly his theater music. When we were together, his pipe smoke filled the room, and I learned not to taunt him about "smoking more matches than pipes," because it irritated him.

I also recollect in some detail the music for *The Cretan Woman* (Robinson Jeffers), directed by Pat Ryan (then of the Drama Department) at the Jewish Community Center at the end of 1960. Barney wrote incidental music for harp, and I recorded it. He had a great deal of difficulty working with the student performer to get the piece right. After he thought he had the recording as good as it was going to get, suddenly exclaimed to me that at last he knew what had been wrong with the performance from the beginning of rehearsals -- it had been played at exactly half time! My offer to start all over again went unheeded; it had been too much trouble to record as it was, and it was played this way throughout the performance, since my recording apparatus would only have distorted the pitch had we speeded it up (We tried it!). Barney also wrote the music for Hammond's *Bon Voyage*, which I assistant-directed, and this may have been our last collaboration in theater music.

Barney, a student of Elliott Carter's, had interviewed him for a music magazine, and I offered to transcribe the interview. (By then I think he had left the University, and I was back in Tucson working in the Drama Department.) If I had heard John Cage's name before I don't remember it. But this mention got my attention: Carter called Cage's music "obscene." What on earth, I wondered, could it be about one composer's music that could cause another composer to use such a word? It wasn't content he was talking about! My curiosity piqued, I rode a hundred miles on icy highways to experience my first Cage/Cunningham performance, and that changed my life as well.

Electronic music was another area to which Barney indirectly introduced me, since became familiar with Stuart Dempster, due to his commissioning works from Barney. And after I moved to San Francisco I went to see Dempster play at 321 Divisadero -- the address of the Tape Music Center, an early San Francisco venue for Subotnick, Buchla, Sender, Riley, Oliveros, and others in the early tape/electronic crowd.

When Barney introduced me to Aaron Copland it was almost physical --we were a few feet away from Copland at an Arizona concert when Barney elbowed his way into his teacher's dressing room.

When I succeeded in gaining admission as a transfer student in my junior year to Stanford, I was surprised, but Barney wasn't. How did I miss that he was only four years away from Stanford himself when I first met him? So I wondered at the hint of bitterness in his last letter to me when he answered a question. I had donated a tape or two of his to the music archives at Stanford and asked him about some of the music on them. He replied with as much as he could remember, but also that he hadn't heard that they were playing his music there.

He also wrote that he had seemed to have composed himself out of ideas, and I was very sorry to read that. I had tracked him to the University of Redlands, not having corresponded with him since the '70s. I see now from Web sources that those were very productive years for him. I met Barney in the May of his life, when mine was just beginning, and we kept track of each other for a few years, perhaps the summer of Weill's song. Then suddenly it was December. It was as though a few letters extended our acquaintance into the '70s, then one last letter a few years ago, then the end.

The University of Akron's Sylvia Smith Archives of Smith Publications and Sonic Arts Editions holds six of his published scores (1965-1987), and a short biography of him may be found at www.uakron.edu/ssma/composers/Childs.shtml. The scanned photograph of him that accompanies the bio only contains a few reminders of the Barney I knew. Certain planes of his face look familiar, but the photo is in black and white, and so does not show hair color, and Barney did not sport a mustache in the Arizona days. This was a Barney I didn't know, the Barney Childs who took up residence at the University of Redlands and taught there until he retired.

Barney began that life about where our contact left off, in 1974. Assistant professor of English at Arizona when I knew him (the least they could do after his undergraduate degree at Oxford and his Stanford Ph.D.), he was a full professor at Redlands when he died as an emeritus. While at Redlands he was director of their New Music Ensemble and member of the American Composers Alliance. His music was performed -- among other places -- at the University of California at San Diego by Bertram Turetzky, who I remember from the Arizona days. With Turetzky, Barney edited a series of textbooks published by the University of California, *The New Instrumentation*, from 1974-1985.

Rastascan Records (www.rastascan.com/other.html) has two of his pieces, *The Edge of the World* (with Marty Walker on clarinet, Barney on piano and celesta) and *37 Songs* (with Dave Hatt on piano). There should be some of Barney's music at Mills, the inheritor of the Tape Music Center. Although Tape Music Center concerts aired often on KPFA-KPFB, the Pacifica Foundation archives in Southern California have been unable to find those programs thus far. Some of Barney's scores are in the Stanford School of Music Library, as well as a couple of tapes in the department's Archives of Music. A recording and some scores may also be found at the San Jose State University Library. The last I heard Barney's music, it was on the vinyl at San Jose State. The last, that is, except in my head on February 14, Valentine's Day, Barney's voice singing "pa pa . . ." and his arm keeping time as he used to do.

A Valentine to Barney, long overdue. The University of Redlands paid tribute to him with a two-day festival at the end of January, under the direction of Philip Rehfeldt. His music deserves wider dissemination. If any ensemble or symphony is interested, the resources mentioned above are available, and I would be happy to assist if I can (arel@pacbell.net).

With love and respect to Barney Childs, 1926-2000, teacher and composer.

Concert Reviews

Frances-Marie Uitti: Cellist of Champions

ANTON ROVNER

Frances-Marie Uitti. September 13, Composers' Union Building, Moscow, Russia.

A notable event at the very beginning of the concert season in Moscow was a recital played at the Large Hall of the Composers' Union Building in Moscow by the famous American cellist, living in the Netherlands for many years, Frances-Marie Uitti. Born in Chicago of Finnish émigrés, Uitti studied cello with George Neikrug and Leslie Parnas, then went to Italy to study with Andre Navarra. Playing regularly all throughout Europe in numerous concerts and contemporary music festivals, Uitti had already made her debut in Moscow in May 1998, during the Moscow Forum Avant-Garde Plus Festival, which took place at Moscow Conservatory. This visit, her second to Moscow, was organized by the presently independent artistic manager Valeria Gorokhovskaya, with the aid of the Russian Composers' Union, the Gaudeamus Foundation (The Netherlands) and the Embassy of the Kingdom of the Netherlands in Moscow.

On September 13, Uitti gave a master-class at Moscow Conservatory's Rachmaninoff Hall, delighting the audience with her many novel tricks and extended techniques for the cello, the most striking of which was playing the cello with two bows simultaneously, an effect which allowed her to play on three or four strings at once. Other effects included all sorts of *col legno*, *sul ponticello*, and *sul tasto*; and playing on the other side of the bridge. As examples of her technical effects she played short fragments of the compositions that she had prepared for the recital in the evening.

In the evening on the same day, Uitti gave her recital at the Composers' Union Building. She started her program with György Ligeti's *Sonata for Solo Cello*, an early piece from 1952 which for the most part follows the traditions of Bartók, and the most "classical" piece on the program. She continued with Iannis Xenakis's *Kottos* (1979), a more radically extravagant piece, very technical and virtuosic, utilizing a fair share of glissandi that fit the dramatic, formal, and musical needs of the work.

György Kurtág's short, lyrical, and enigmatic *Message to Frances-Marie* was expressive and innovative in utilizing regular and simple means; the whole piece was essentially a four-part chorale. Here Uitti was able to delight the audience with her two-bow technique, playing the four-note harmonies on all the strings during the entire piece. This piece was written by the composer after hearing Uitti perform a Luigi Nono composition.

Elliott Carter's *Figment* (1995) was more dramatic and expressive, utilizing a dynamic, technical texture with rhythmically elaborate linear passages, double stops and new, innovative sounds. *A Moment of Repose* (1997), by Mikhail Liebman, was long, extremely quiet, and static in a dramatic way, compensating for the lack of extroverted dramatic action by means of the many delicate gradations of texture and subtle sound effects, some of which were produced by utilizing intricately used extended techniques, including harmonics, glissandi, and *sul ponticello*.

Etudes (1998), by Alexandra Filonenko, combined emotionally lyrical and technically experimental features, consisting of a wide assortment of harmonics and glissandi in the upper register of the cello, as well as other suave, fleeting and wavering effects, produced by both standard playing and extended techniques. A totally different type of piece was *Give me one more night* (1998), by Dutch composer Martijn Padding, which was more down-to-earth and dramatically eclectic, very much in the vein of contemporary Dutch music, combining elements of diatonic and chromatic harmonic languages, as well as elements of Neo-Classicism with more novel, outlandish techniques. In contrast to the previous piece the composer padded out more robust and fully sonorous textures, sometimes bordering on the grotesque, utilizing, among other extended techniques, the two-bow conceit for sonorous chords. The work was evidently written on a strict commission deadline and the composer, who ended up writing a composition longer than expected was begging his sponsors for one more night to finish it, hence the title.

Strijklicht, by Dutch Guus Janssen (b.1951), was another opulently eclectic piece, again following the Dutch vein, in combining tonal with atonal harmonies and Neo-Classical textures with experimental ones. The piece gradually adopted an almost minimalist type of sound, since the development gradually became more and more static, the lush textural sonorities taking up the place of the harmonic and melodic workings out. The title, "Light-Playing" involves a pun on the word "light," which, as in English, means both natural light and lightweight.

A new composition by Uitti herself was a short and lyrically dramatic, almost melodic (in the more extended sense) piece, demonstrating her excellent command of many aforementioned extended techniques, with innate emotional and lyrical qualities.

Carbon Copy Opera

JAMES L. PAULK

Michael Gordon, David Lang, and Julia Wolfe's *The Carbon Copy Building* (Text and drawings by Ben Katchor), directed by Bob McGrath, conducted by Martin Goldray, with Tony Buette, Theo Bleckman, Katie Geissinger, Toby Twining, and Bang on a Can Live (David Cossin, Bohdan Hilash, John Benthall, and Goldray). September 29, The Kitchen, New York, NY.

The Carbon Copy Building -- an experimental opera by Michael Gordon, David Lang, and Julia Wolf -- puts a comic-book drama by cult cartoonist Ben Katchor on the stage. Katchor's work, especially the series *Julius Knipl, Real Estate Photographer*, which has been running in alternative weekly newspapers for over 10 years, features dark humor built around a complex, surreal urban world of off-kilter characters with quirky occupations, and a brooding sense of depression and loneliness. I have been a fan and follower of Katchor for years, but I never imagined his work as an opera. I was wrong. The team which put together *The Carbon Copy Building* has managed to create a work which is amazingly true to the world of Katchor's cartoons. Usually, when something like a cartoon is expanded into the theater, let alone into opera, the hard-core fans are disappointed. With the cartoon, the sound is missing, and in Katchor's work, the color is gone as well, so the imagination fills in these elements. Because the music, the voices, and the stage are bound to be different from whatever someone had imagined, there is a huge potential for let-down (the same problem occurs with books; for example, *The Great Gatsby*). What this collaboration has accomplished is to create something that has so much well-conceived Katchoresque character that it wins the audience over.

The story is about two buildings, identical but located in different parts of the city. Over time, the neighborhoods have had different fortunes. One is now quite upscale, home to a blue-blood foundation that funds utterly useless nonsense. The other has gone down, and is chopped into cubicles housing bizarre enterprises, one of which embalms leftover desserts from restaurants, so that the diners can have a souvenir of important meals. In the opera, a couple who work at the foundation have a near romantic evening (sort of, in the Katchor way) at a restaurant, and their dessert travels to the embalming business and back to the foundation office. A bicycle messenger carries the dessert and is the other principal. This deceptively simple action takes place against a backdrop of Katchor's drawings, projected onto scrims in such a way that the characters and props are integrated into them. The opera is divided into a series of episodes, and projected titles replace much of the spoken dialogue or recitative, functioning rather like the balloons in cartoons.

The music is a pastiche of late-60's or early-70's rock, and minimalist sections that echo Steve Reich and Philip Glass. There isn't a lot of new musical ground here, but it is artfully assembled and accomplishes the objective of underlining the action. There are occasional arias, sung recitatives, ensembles, and a lot of instrumental music. A more complicated or ambitious score, in this case, would have gotten in the way of Katchor's material, and Katchor is definitely the star of this show. This was truly a compositionally collaborative effort, and it is impossible to know which composer did exactly what, although one can sometimes make a pretty good guess if familiar with the creators' individual work (an added bonus for the investigatively inclined).

The four singers were absolutely excellent and the instrumentalists were outstanding. Director Bob McGrath and the production team did a superb job of re-creating a 3-D version of Katchor's world. Three composers, three dimensions, and a three-way production effort by The Kitchen, the Ridge Theater, and Bang on a Can, made this in nine ways one of the most successful new works I've seen in quite a while.

On Waves of Sound

ANDREW SHAPIRO

Laurie Anderson's *Songs and Stories from Moby Dick*. October 27, Zellerbach Hall, University of California, Berkeley, CA.

Laurie Anderson began *Songs and Stories from Moby Dick* strongly -- playing a delayed and intensely amplified violin while being accompanied by a rising curtain revealing waves on a video screen. An extremely gorgeous stage design and imaginative musical soundscapes, coupled with witty and provoking monologues, were bound together by Ms. Anderson's tender and soothing voice.

As Anderson sat in a huge (I emphasize huge) chair delivering her stories, the audience was drawn into her world, a world of touching contemporary music and performance allied with her eye for observing the less-examined aspects of hearts, bodies, and lives. We laughed when she asked rhetorically and Senfaldianly: "What's the name for that trench between our nose and mouth? For such an important feature, shouldn't it have a name?"

After about 20 minutes, the show took a turn into material that is best described as a set of songs that seem to take a sincere and deep consideration of certain portions of the 1980's and 90's pop catalogue. For the most part, every song (whether sung by Anderson or her supporting cast of male singers/dancers) was reminiscent of familiar popular musics. "Green Sea," a sort of Irish-sounding pop tune sung and danced to by the accompanying cast, contained elements of New Kids on the Block and The Backstreet Boys. Other names such as Celine Deon, Tears for Fears, and Cindy Lauper came to mind. Visually, "Green Sea," "Boy Overboard," and "Last Man" brought recollections of *Les Misérables*, *Rent*, and *Starlight Express* as the stage was intermittently infused with smoke, while "new Broadway" choreography and lighting was clearly at hand.

Between songs, Anderson offered additional violin playing or monologue. These were welcome attempts to hark back to the opening mood of the show. However, the almost magical psychological constructions that Anderson initially achieved were never thereafter long present, as another "80's song" would kick in.

There was a tremendously warm reception for this performance. If Anderson was attempting to give the crowd a show about pop music's influence on the experimental music that grew out of the 60's and 70's downtown New York scene (early Kitchen, etc.) then she did a good job. More interesting was the video screen, which contained some great images that would make stunning album covers for neo-80's music.

World Choral Organization

MARK PETERSEN

The Esoterics present *Beata*, 24 works inspired by the Blessed Virgin Mary. December 16, Chapel of St. Ignatius, Seattle University, Seattle, WA. Through December 19, Tacoma, WA.

The city of Seattle played host to two remarkable global events in December 1999. The first -- the meeting of the World Trade Organization (WTO) -- is now referred to as "The Battle of Seattle" by the media. The second, which we'll call the "World Choral Organization (WCO)," had a significantly different impact on the local environs.

The meetings of the WTO attracted delegates from dozens of countries, representing six continents. The WCO had no delegates; however, the compositions on the program did hail from the "corners" of the globe. Europe was represented by Pierre Villette, Petr Eben, Antón García-Abril, Pablo Casals, José Firmino, János Vajda, Trond Kverno, Einojuhani Rautavaara, Jan Sandström, Berg, Distler, Javier Busto, Pärt, Stravinsky, Andrzej Koszewski, Goffredo Petrassi, Hjalmar Ragnarsson, and Bax. Africa had two representatives -- Giles Swayne and John Joubert -- as did North America: Healey Willan and John Harbison.

Heitor Villa-Lobos and Peter Sculthorpe contributed on behalf of South America and Australia respectively.

The WTO met at the Washington State Convention Center, on the west side of Seattle's Capitol Hill. A major focus of the convocation was to establish the group's agenda for future gatherings -- essentially a "meeting to plan more meetings." According to news reports, they were unable to complete the task. The WCO performed just a few blocks away at the recently dedicated Chapel of St. Ignatius on the Seattle University campus, on the east side of Capitol Hill. The latter's agenda was clear: to present contemporary a cappella repertoire from around the world which celebrates the Blessed Virgin Mary. The musical and programmatic objectives were dispatched with aplomb. An unmitigated success.

In addition to its delegates, the WTO attracted tens of thousands of protesters roaming the streets of downtown Seattle. A few hundred, calling themselves "anarchists," bedecked the city with spray paint, broken glass, overturned newspaper stands, and dumpster fires; prompting law-enforcement to add pepper spray and tear gas to the ambiance. In contrast, the WCO enticed a few hundred visitors to spend 120 captivating minutes in a significantly more meditative environment. The Chapel of St. Ignatius, designed by New York architect Steven Holl, was selected by the American Institute of Architects as a 1998 Honor Award winner. The flowing lines and lights of the worship space profoundly complemented the musical offerings. No dumpster fires were observed... only candles on the altar and Advent wreath.

In their seven-year history, The Esoterics have consistently sought to perform challenging, virtuosic choral repertoire which is unlikely to be heard anywhere else: "to boldly go where no chorus has gone before." The *Beata* performance was no exception. Chronologically, the compositions spanned the 20th-century; from Bax's epic *Mater ora filium* (1921) to Javier Busto's bipartite setting of *O magnum mysterium* (1998). The performance also traversed much of the musical spectrum -- early works of Berg and Stravinsky, the quasi-liturgical modalities of Hjalmar Ragnarsson's *Ave Maria, gratia plena* (1985) and Trond Kverno's *Ave maris stella* (1976), the atmospheric clusters of Rautavaara's *Canticum Mariae virginis* (1978), and Sandström's *Es ist ein Ros' entsprungen* (1995), Petrassi's serialism and much, much more. The group (or in several cases, sub-groups) came eminently prepared for a performance which could be considered the "Choral Olympics." Give them near perfect marks and a sweep of the gold medals.

There is one final comparison between the WTO meetings and The Esoterics' WCO performance. Many of those involved in the WTO proceedings received free transportation (in school buses) to local jails or temporary incarceration facilities at the former Sandpoint Naval Air Station -- contemplating bail arrangements, sleeping accommodations and future protests. WCO attendees had to provide their own transportation after the event; reflecting on the ambrosial aural assemblage they had just experienced, and anxiously awaiting attendance at a future Esoterics performance.

Ban the Ninth!

JANOS GEREBEN

Michael Tilson Thomas conducts the San Francisco Symphony in Gustav Mahler's *Symphony No. 9*. January 13, Davies Symphony Hall, San Francisco, CA.

Mahler's Ninth Symphony should not be performed in public.

You may have better luck; I never heard a live performance of the Ninth without audience noise ruining the finale. It's simply impossible to filter out the coughs and the multiplicity of sound around you as the Adagio (after 90 minutes of preparation for this moment) dissolves into silence.

More than just irritation, the loss has never been more intensely felt as on January 13, at a very special concert in Davies Hall. Michael Tilson Thomas conducted a matinee performance of the Ninth, the first in a series of four concerts on the 26th anniversary of his first appearance with the San Francisco Symphony. To make the occasion even more poignant, the debut in January, 1974, for the then 29-year-old was also with the Mahler Ninth.

And yet, none of that matters in comparison with the here-and-now of inspired, in large part magnificent work today by Thomas and a fired-up orchestra taking infinite care with the concluding pianissimo of the Adagio to coughs, fidgeting, and one enormous sneeze about 10 bars from the end. What may work for Kodály's *Hary Janos* doesn't for Mahler's pppp.

One tries to get over unfortunate happenings like this, but it's very hard today when everything was moving in the right direction. "Audience participation" was worse than an anticlimax; it was throwing away an enormous, towering buildup.

Although not quite on par with Thomas's "perfect" Mahler Fifth a couple of years ago, this was a remarkable performance. From the opening bars -- hesitating, heavy, but clearly articulated, "speaking" from the heart -- the Andante was all of one piece. The tempo was exactly right, neither ponderous nor insecurely rushing, and the music quickly built to a violent climax, then calming in volume but not in intensity.

First violins, woodwinds, the brass, concertmaster Mark Volkert, principal violist Geraldine Walther especially, cellists Michael Grebanier and Peter Wyrick, timpanist David Herbert have all done some of their best work in memory.

The rakish, roguish quality of the Laendler, the rough vitality of the Rondo came through clearly and well, with only a slight (perhaps inevitable) slackening of intensity, but the Adagio built a bridge back to the beginning.

Thomas shaped the music throughout with an appealing combination of control and encouragement for individual "breathing" by the instruments. He also succeeds where the otherwise superb Helmuth Rilling fails in playing Mahler: Thomas allows free expression of the fear and rage in the ugly, spastic, "out-of-control" portions of the music.

The work was moving to its inevitable, magnificent conclusion when...

Earth, Wind, and Fire

MARK ALBURGER

Marin Symphony performs Gustav Holst's *The Planets*, Alan Hovhaness's *Symphony No. 2 ("Mysterious Mountain")*, and Augusta Read Thomas's *Ceremonial*. Marin Veterans Auditorium, San Rafael, CA.

It was a Dickensian *Tale of Two Composers* -- the best and worst of times -- at the Marin Symphony's opening concert of the millennium on January 23 at Marin Veterans Auditorium.

The best was some of the finest playing I have ever heard from this ensemble in often committed, sensitive, and powerful renditions of two great early/mid 20th-century works: Gustav Holst's *The Planets* and Alan Hovhaness's *Symphony No. 2 ("Mysterious Mountain")*. The worst was OH the choice MIGHTY to introduce a TAMALPAIS spoken narration MOUNTAIN over some of OF the most glorious MYSTERY music in the latter.

What's that I'm saying? Kind of hard to focus on two discrete lines of thought at once, isn't it? Well, admittedly, much music does require such attention. The first fugue in the second movement of the Hovhaness is well heard in close listening by following the sinuous, reverent, calmly unfolding lines as they merge into a sumptuous tapestry. Interpolating a spoken narrative over these lines, one that was purely of local import (a paean to Mount Tamalpais, a mountain loved by many of us, but certainly only tangentially related to the music at hand), was an absolute travesty. To my knowledge, this was and is not what the composer -- who, in his 80's, continues to reside in the Seattle area with a view of his beloved Mt. Rainier -- intended. The music is not about Tamalpais (it is not even about Rainier) and if Hovhaness had wanted a spoken narration to cloud his music, he would have written one in the score (which he did not). But in these days of Disney *Fantasia 2000*s and light shows, perhaps we think we can do anything with the music that we please. Well, yes we can. But we need to acknowledge such. There was no written note in the program to explain the rationale behind these aberrant performance decisions... and no advance publicity warning of which I was aware to prepare oneself for the fact that this was not going to be an authentic rendition of the Hovhaness wherein one could hear every note.

Ironically, the performance, when it was possible to hear it, was quite good. After a rather muted beginning (the score is marked piano, yet the divisi string playing must be full and rich), the first movement built into lush splendor. The second fugue -- an energetic and frenetic romp -- was rhythmically exact and quite exciting. Unfortunately narration intruded once again where the composer cannily combines both fugal subjects into a masterful double fugue. By the third movement, I could barely concentrate for fear of further vocal intrusions. Conductor Gary Sheldon took an Arthur Fiedler style understated approach; a little more rubato and passion would have been welcomed.

Sheldon was definitely not guilty of understatement in the Holst. He gave a big, rambunctious reading of the proceedings -- bordering on camp, overstatement, and lack of polish at times -- but vastly entertaining. This is wonderfully underrated (and overrated by some) music, that was progressive to an extent in its day and impressive in its seemingly inexhaustible melodic invention even to this day. Holst really wrote nothing else quite like it, and, while his colleague Ralph Vaughan Williams achieved related heights, this work really shines out in the firmament yet. The rollicking 5/4 "Mars" martialled forth (even Metallica has been inspired by this music) and the interior melody of "Jupiter" remains one of the great sappy English-earnest emotive hymnic potboilers of all time. Simply mahvelous, dahling, and still a bit of a tearjerker.

The program began with the West Coast premiere of Augusta Read Thomas's *Ceremonial*, two brief movements ("Oh brightness, bringing light from light" and "Let the trumpet of salvation sound") emphasizing color and the composer's typical updated spin on New Viennese chromaticism.

Three Strikes and Foland is IN; Hampson Glows in the Dark

JANOS GEREBEN

Nicolle Foland. January 24, Hertz Hall, Berkeley, CA.

Thomas Hampson in an all-Mahler recital. January 24, Herbst Theatre, San Francisco, CA.

Nicolle Foland is a striking young woman, with a Musetta-perfect bright, striking soprano. On January 24, for her recital in Berkeley's Hertz Hall, she wore one of the most striking outfits I've ever seen in a concert hall (other than the Kronos Quartet, of course).

For the first half of the concert, she had a cardinal's floor-length ensemble, with only her face and hands showing; after intermission, the jacket came off, leaving what no longer had an ecclesiastic resonance.

Composer Jake Heggie provided the supportive accompaniment; his songs formed one of the varied concert's sets.

Foland delivered accurate singing, fine diction in six languages, and bright, focussed top notes. However, she sang without too much shading, emotion, or color. Two sets of Debussy songs were downright bland.

Foland's Russian diction and "Russian sound" were noteworthy in five Rachmaninoff songs, Heggie playing spectacularly, Foland ending each song beautifully.

Two of the Heggie songs -- *Ample Make This Bed* and *The Sun Kept Setting* -- of the all-Dickinson set were performed for the first time, both impressive in their simplicity and quiet power. Foland, who sang in a more relaxed and lyrical manner here, caught the quiet, sincere tone of the older Heggie works to Dickinson texts -- *She Sweeps with Many-Colored Brooms*, *As Well As Jesus?*, and *At Last, to be Identified!*

Now that some brief excerpts from Heggie's upcoming opera, *Dead Man Walking*, are beginning to leak out, it's amazing to hear the difference between his very large, twisting, late-Strauss orchestral music and the unique "Heggie sound" in the songs (utterly simple, accessible) -- the "two Heggies" seem two different composers.

In Herbst Theater that same evening, Thomas Hampson offered the second all-Mahler recital in three days, once again accompanied to perfection by Craig Rutenberg.

But Hampson entered the stage alone at the beginning of the concert, and presented a fascinating, if somewhat rambling, 10-minute speech about what he called "the nature of song recitals," leading up to a suggestion that if the audience follows the text, it may be detrimental to full appreciation of the work.

Rather than leaving matters on the level of a hint, Hampson said lights will be dimmed during the first set ("to wean you") and then completely turned off. (At the end of the concert, he asked what the audience thought of the idea, and he got a mixed response.)

Hampson said the text and program notes ("you have good ones tonight, I know because I wrote them") should be read before and after the recital, not during. He urged the audience to focus beyond the text, "beyond me and Craig, perhaps even beyond Mahler."

All this, coming from a lesser artist would have been irritating at best, a turnoff at worst, but Hampson made his case so convincingly, and he delivered such a powerful performance that the matter became just a slight inconvenience.

Don't miss Hampson, but take a flashlight.

Record Reviews

Behind The Iron Wall

MARK FRANCIS

Dennette Derby McDermott. *Solo Czech Flute*. Dennette Derby McDermott, flute. Vestige GR9906-1, 1999. mcdermottd@alpha.nsula.edu.

Dennette Derby McDermott's Vestige release, *Solo Czech Flute*, contains the music of three composers relatively unfamiliar in the West. All are neoclassical works that range from the mid-50's to early 90's.

Jindrich Feld's *Four Pieces* (1954) begins with "Meditation," a gentle, flowing allegretto that dives and soars. The ensuing "Caprice," a mixture of quick passages and trills, is followed by "Intermezzo," a folk-dance homage to Bartók. The last, "Burlesque," flies along with its dancing A section and its more relaxed B.

The *Four Partitas* (1954) of Jan Rychlik are six minutes long and alternate tempo in the manner of a Baroque partita. Of note is the second partita with its lovely prologue, its curious fugue, its charming ballade and mercurial finale. Also remarkable is the humorous chaconne of the fourth partita.

Jan Novak's *Prelude and Fugue in C* (1979) with its habanera-like fugue, and *Prelude and Fugue in A* (1979) with its Bach-like rhythms are showpieces for the performer. Though centered on tonics, both shift tonalities rapidly and unexpectedly.

The CD closes with Feld's *Introduction, Toccata, and Fugue* (1991). This remarkable serial work makes colorful use of extended techniques (jet whistle, key taps, etc.) and the low and high registers of the flute. The introduction is tense and mysterious as it flies from pitch to pitch. The toccata also makes use of these extremes while returned to a pedal point. The high/low alternation continues in the fugue as the notes come faster and faster.

These are difficult works handled deftly and musically by McDermott. Flutists looking for solo works in the five- to seven-minute range would do well to look here.

Begin the McGinn

ELLIOTT SCHWARTZ

John McGinn. *The 20th-Century Piano* [Henry Brant. *Two Conclusions* (1930). *Music for a Five & Dime* (1932). John McGinn. *Dream Prologue* (1985). *Three Improvisations* (1998). Lawrence Moss. *Racconto* (1996). Russell Woollen. *Four Pieces for Solo Piano* (1972). John Stephens. *Preludio & Scherzando* (1996). Susan Forrest Harding. *Bojador* (1989)]. John McGinn, Henry Brant, and Susan Forrest Harding. AmCam Recordings ACR-10312.

In contrast to many recently issued recordings with a single-minded esthetic direction, this CD offers the format of an old-fashioned piano recital: a broad range of styles, techniques and historical periods, filtered through the sensibility of a single performing artist. In this case, however, all the styles and "periods" come from the 20th century -- presenting, in fact, a rather wonderful panorama, thanks to the eclectic taste of John McGinn. My own favorites are the densely dissonant (yet lyrical) *Racconto* by Lawrence Moss, and a taut, slightly acerbic suite of four pieces in a neo-classic/neo-tonal vein by Russell Woollen (the third, based on a Galliard by John Bull, is really elegant).

What a special treat it was, in addition, to hear Henry Brant's *Music For A Five & Dime* (performed by the composer -- a guest artist on this digital "recital!"); this is one work that -- possibly because of its novel title? -- one always finds listed in textbook surveys of 20th-century music, but rarely hears. It's wonderful, then, to report that the quirky, inventive, Satie-meets-Tin-Pan-Alley music lives up to its title, and then some. I was also impressed by the McGinn improvisations which bring the recording to a close. The last of these, with Susan Forrest Harding playing on the piano strings while McGinn performs at the keyboard, produces a striking array of timbres, many of them highly evocative.

McGinn is an excellent new-music pianist, and a fine composer/improviser as well. I wish his biographical sketch had been more detailed, however. It notes a doctorate from Stanford, followed by a highly active career in the Bay Area. But his list of composition teachers also suggests a bit of Harvard in his background (or is it Tanglewood?). Moreover, McGinn seems well-versed in the Baltimore-Washington new-music scene, since a number of the composers on this disk -- as well as AmCam Recordings -- are based there. His liner notes aside, what's most important is McGinn's talent as composer and performer. He's also a very supportive colleague; it was refreshingly generous to cede some of his disk-recording time to Henry Brant. For all these reasons, plus the great cover art (!) this CD is definitely recommended.

Pianists on Overdrive

MARK ALBURGER

David Rakowski. *Hyper Blue* [Martler (*Etude No. 14*, inspired by Martin Butler's *Jazz Machine* - 1997). *Hyperblue* for piano trio (1991-92). *Les Arbres Embués* (*Etude No. 7* - 1995). *Sesso e Violenza* (1995-96). *Corrente* (*Etude No 10* - 1996). *Three Songs on Poems of Louise Bogan* (1989). *E-Machines* (*Etude No. 1* - 1988). *BAM!* (*Etude No. 2* - 1991). *Attitude Problem* (1996-97)]. Marilyn Nonken, The Triple Helix, Ensemble 21, Judith Bettina, James Goldsworthy. CRI.

Karl Aage Rasmussen. *Music for Piano*. [*Etudes and Postludes. Barcarole. Contrary Dances*]. Rolf Hind. Bridge.

Vicki Ray. *from the left edge* [Stephen Hartke. *Sonata* (1998). Amy Knoles. *Belgo* (1997). Paul Drescher. *Blue Diamonds* (1995). Arthur Jarvinen. *The Meaning of the Treat* (1995). Donald Crockett. *Pilgrimage* (1988). Shaun Naidoo. *Bad Times Coming* (1996)]. Vicki Ray, Piano. CRI.

Marga Richter. *Snow Mountain: A Spiritual Trilogy* [*Qhanri* (*Snow Mountain*): Tibetan Variations for Cello and Piano (1988). Requiem (1978). Landscapes of the Mind II (1971)]. Marga Richter, David Wells, Daniel Heifetz, and Michael Skelly. Leonarda.

Ordering vanilla ice cream or a bean burrito may be a bit on the boring side, but it's a good test of a purveyor's wares in these days of myriad culinary choices. Similarly, composers can often be judged by their piano music -- if they can get the basics right, the addition of richer sonic flavors should naturally follow. Four recent albums from composers and pianists show just how well the basics can be done these days. All share a sensibility with respect to past, and an energy that looks to the future.

David Rakowski's music on the CRI release *Hyperblue* brims with spirit and humor. He is an American in-your-face Messiaen fond of doublings, bells, and sonorous chords. His piano etudes -- temptingly only partially revealed on this CD (numbers 1, 2, 7, 10, and 14) -- are scattered about like bookends amongst the longer chamber works. While the album does not include his notable *Pollici e Mignoli*, *Touch Typing*, and *Plucking A* (respectively for thumbs & pinkies, index fingers, and inside-the-piano performance), we are treated to essays on melody with thick chords (7), left-hand running notes (10), repeated notes (1), and swirls of notes (2).

The titular *Hyperblue* explores the headlong darker side of jazz, characterized by the composer as a "scherzo sandwich" of fast-slow-fast, although, where I come from, sandwiches are described by their innards, not the bread... The Triple Helix's tasty performance here and in *Attitude Problem* capture Rakowski's Carteresque sense of the dramatic, further demonstrated by *Sesso e Violenza* in Ensemble 21's animated reading where

eventually the flutes are sucked back into the unison at the end, kicking and screaming.

If Rakowski can do this much with non-verbal music, imagine his take on the poetry of Louis Bogan in *Three Songs*. Following suit, Ross Bauer provides high-quality program notes to this fine release.

Karl Aage Rasmussen is another perpetual motion king, taking cues not only from Messiaen, but Chopin, Stravinsky, and Ives in *Music for Piano* (Bridge). Like Rakowski, his Etudes are imaginative. The intriguing Postludes, Barcarole, and Contrary dances are all persuasively and committedly argued by pianist Rolf Hind, with welcome annotations by Don Gillespie.

Pianist Vicki Ray (a denizen of L.A. County Museum's Monday Evening Concerts, the EAR Unit, and Xtet) looks like some pop angel on the cover of her CRI album, but she plays like the devil in a very convincing set of compositions by Californians, appropriately titled *from the left edge*. Stephen Hartke's *Sonata* (1998) begins heroically, dissonantly Chopinesque and then jazzes and rocks around spasmodically, hiply, taking on all comers in the second movement "Epicycles, Tap-Dancing and Soft Shoe" in a very knowing fashion. This is crossover as it should be: no pandering, just power and pleasure.

Much the same can be said for Amy Knoles's *Belgo* (1997), although this is a decidedly different piece, less pure in timbre -- overflowing in bells, bird calls, sampled text, and cranky-chic electronics -- but perhaps purer in form in its stripped down post-minimalism. Paul Drescher's minimalist sensibility in *Blue Diamonds* (1995), on the other hand, is a mellower but still animated version from the East, aptly befitting this composer's long-ago migration to Northern California from the dizzier South. There are moments that connect with the exotica of some of John Cage's early piano work.

The mellowness continues in much of Arthur Jarvinen's *The Meaning of the Treat* -- indeed a treat for this listener, who had been only treated to the thrashier side of this composer's work previously. Prominent whole-tone and chromatic fragments bring Crumb to a table replete with bluesy motives and steady-state rumblings.

Ounce for ounce, though, there are more pounds from Donald Crockett in *Pilgrimage*, a crustier, academic-leaning work not without its pop-music overtones. And quite vernacular (comical and menacing) is *Bad Times Coming*, whose talented composer Shaun Naidoo unleashes in a tape component

B-grade movie scores, cabaret, and rock music. These sounds, in combination with a frequently adversarial piano part, explore in the first two sections the juxtaposition of violence and ironic humor. This humor disappears in the final section, and although the piano seems to win the game the victory is quiet, dark and enigmatic.

Watch out for this dude. He mixes his musical spirits in a Glassian vessel of much potency. And he is well served, along with the other composers, by Ray's expert playing and Alan Rich's sympathetic CD notes.

There seems to be no end to the pianistic excellence. Or the composerly. Marga Richter continues both in her Leonarda album, *Snow Mountain: A Spiritual Trilogy*. Taking off from Crockett, this is a true pilgrimage. Again and again one has the impression of ascending higher and higher artistic peaks, a music which reaches up and up, quite appropriate in this high-flung trio of *Quanri (Snow Mountain): Tibetan Variations for Cello and Piano, Requiem, and Landscapes of the Mind II*. Composer-pianist Richter is joined by the talents of cellist David Wells in the former, and the final work is carried out nicely by violinist Daniel Heifetz and pianist Michael Skelly. The pieces are relentless, inevitable, and gorgeous -- sometimes becoming a chromatic, stern, and striving minimalism that pulls at the emotions.

The Popular Touch

MARK ALBURGER

Terry Riley. *The Book of Abbeyozzud*. David Tanenbaum, Tracy Silverman, Gyan Riley, William Winant. New Albion.

Jerry Rizzi. *Turn of the Century*. Jerry Rizzi. 4 Tay.

Robert Xavier Rodríguez. *Musical Theater Works [Frida. Tango]*. Voices of Change. CRI.

The melody is generally what the piece is about.

Aaron Copland's words seem just about as true today as ever, and there seems to be no lack of lyricism of late, demonstrating that the tuneful and the accessible never really go out of style. Three recent CD's highlight the continuation of the melodic spirit in contemporary musical thought.

The cover of Terry Riley's *The Book of Abbeyozzud* (New Albion) is scary (a skeletal figure playing the guitar) but only the sheer creativity is re the contents. Riley certainly is no halfway composer. When he writes tape loops for live ensembles, the result can last hours (*In C*); when he writes for electronics, the end products can be of record's length or even extending from sunset to sunrise (*A Rainbow in Curved Air / Poppy Nogood*); when he improvises on piano, he can produce an entire concert (*The Book of New Albion / No Man's Land*); when he composes for saxophone or string quartet, he thinks nothing of creating enough music to fill up a record (*Chanting the Light of Foresight*), double album (*Cadenzas on the Night Plain*) or duo CD (*Salome Dances for Peace*).

Now he is writing guitar music, inspired by his son Gyan's instrument of choice. One can only guess where this inspiration will ultimately lead the composer. The first fruits, however, may be found on this recording, 10 pieces from

a planned series of twenty-eight pieces comprised of works for the guitar, either solo or in combinations with other instruments or other guitars. All the pieces have Spanish titles and take a different letter of the alphabet to begin their names. They are indebted to the great Spanish music traditions and to those traditions upon which Spanish music owes its heritage.

How this spells out so far (at least on this album) is as follows

Ascención (solo guitar)
Barabas (solo guitar)
Cantos Desiertos (guitar and violin)
 "Francesco en Paraíso"
 "Cancion Desierto"
 "Quijote"
 "Llanto"
 "Tango Ladeado"
Dias de los Muertos (guitar and percussion)
 "Innocencia - Se Aparace la Muerte
 Inocentemente por la tarde"
 "La Muerto en Medias Caladas Negras"
Zamorra (two guitars)

The original musical source was an abandoned piece called *Ascención and Zamorra*. As Riley explains,

It was for solo guitar but I was trying to write in too complicated a way for one instrument and it was not working, so I abandoned the project. Then I started over again using themes and patterns from my earlier string quartet, *Mythic Birds Waltz*, and this then became *Ascención*. In the meantime, realizing that *Ascención* and *Zamorra* start with the first and last letters of the Spanish alphabet I decided to write a separate piece for each letter. I went back and looked at the material I had begun with for *Ascención and Zamorra* and decided to make it into a two-guitar work and call it *Zamorra*.

So one thing led to another. The hispanically tinged jazzy licks of *Ascención* are well in hand with guitarist David Tanenbaum, the featured soloist throughout the album. This first recording of *Barabas* was previously released on another New Albion disc (*David Tanenbaum: Hovhaness, Kernis, Reich, Richmond, Riley, Zappa*). It remains a searching, craggy, bluesy work -- like *Ascención*, ascending to new heights. The Biblical title also puns on the featured mode: the raga Bhairav.

Cantos Desiertos, sensitively performed by Tanenbaum and violinist Tracy Silverman, is tuneful throughout, replete with surprising turns of phrases and comfortable sequences. There is often no more repetition than one would expect in the context, but perhaps at times less than one would expect from this composer. The soulful "Francesco en Paraíso" and leaping, imitative, syncopatic "Cancion Desierto" are of particular note.

And lest one forget that this minimalist pioneer can write music for the head as well as the heart

The relentless accompanying figure in the guitar part of "Quijote" ("Dreamer") was culled from "Cancion Desierto"'s theme. It is the retrograde of "Cancion"'s melody, appearing in measures 10, 11, and 12. An improvisatory counter melody was then composed on this ostinato to be played in the violin part.

After the violin's gypsy-like contributions, the sternness of "Llanto" ("Lament") serves as sedative. The guitar's measured, climbing lines relate to Stravinsky's similar serenity in the opening and closing of *Orpheus*, and a climactic oscillation of a minor seventh has that composer's iciness.

As for the winning "Tango Ladeado," Riley relates,

[E]verybody's writing tangos these days and I was writing these pieces in Mexico, which is north of Tangoland, but, hey... it's a passionate, sexy and romantic atmosphere and Latin feelings bubble up. Besides, I'm 1/2 Italian. I love tangos as well as most of the infectious music that resides south of Texas and it was time to give my particular take on this form.

The guitar and percussion works in *Dias de los Muertos* (1997-98) bare a passing echo of Riley's *Intuitive Leaps* (the Zeitgeist ensemble's 1994 Work Music London release) and *Ritmos and Melos*, written in 1993 for the Abel-Steinberg-Winant Trio. This is primarily because these three works share a similar sensibility with regard to percussion, and indeed this recording features the *Ritmos* percussionist -- the able William Winant, a wily madman of controlled rhythmic mayhem, who premiered the work with Tanenbaum at a San Francisco Contemporary Players concert on April 13, at Yerba Buena Gardens in San Francisco.

The mood and atmosphere of the *Dias de los Muertos* (written at the end of 1997) are reflections on how Death approaches his subject. There was a phrase from one of Carlos Castenadas books that has stuck with me where Don Juan informs Carlos that he should be alert because Death is always waiting, perched on his shoulder. In the first piece "Innocencia - Se Aparece la Muerte Inocentemente por la Tarde" ("Death Appears Innocently in the Afternoon"), presumably on a day whose course had started in a more optimistic direction. In the case of the second piece, "La Muerte en Medias Caladas Negras" ("Death Appears in Black Fishnet Stockings"), whose music is one of my personal favorites, our subject experiences a shocking surprise ending instead of the promised seduction. The idea was inspired by a private concert I gave for a certain American Holyman whose female devotees were exposing lots of bare belly and navel and whose lovely legs were encased in the aforementioned attire. For me at that moment a rainbow link occurred between "death" and "seduction."

The music doesn't have much to do with the only other "Spanish Death in the Afternoon" music with which I'm familiar -- George Crumb's "Todas las tardes en Granada, todas las tardes se muere un niño" ("Each afternoon in Granada, a child dies each afternoon") from *Ancient Voices of Children* -- perhaps a certain Spanish sultriness. But Riley, while at times stern, is considerably more animated, and so are Tanenbaum and Winant. "Death Appears in Black Fishnet Stockings" is not only sultry, but silly... well, at least certainly playful. Winant comes across as having a jolly good time simply fooling around with whooshy Chinese cymbals -- much in the same spirit of play as can be heard from Riley himself on preset-percussion synthesizer in "Sri moonshine, Transcontinental Blues" from the album *No man's land / Conversation with the Sirocco* (Plainis Phare).

Zamorra finishes up this resounding set (although not literally, as the tracks are not organized in alphabetical order) with Tanenbaum joined by Gyan Riley. It is wonderful to hear these two guitarists blended as one, and to hear Terry Riley's continuing legacy.

Composer-guitarist Jerry Rizzi, like Riley, finds his own balance between cultivated and vernacular traditions. His *Turn of the Century* (4 Tay) pays homage to The Century Association, a group of prominent artists and writers who in 1847 founded a club in order to promote literature and the fine arts in New York City. In this spirit, Rizzi has gathered a group of friends to highlight his output in classical and jazz contexts.

He begins with a neoclassic piano prelude in D minor, *Turn of the Century*, in a precise reading from Kieran Shannon. Whether Rizzi turns to woodwind quintet (*Turn of the Century* and *A Summer's Lament*) or jazz-rock combo, he is emotive and tuneful -- downright catchy. Catch him and his expressive roster of performers: saxophonists Sly Scott and Lee Schloss; guitarists Tom Cavanagh, Dave Doig, and Joe Carbone; drummers George Diefenbach and Mike Greenfield; flutist Marie Schwartz, oboist Susanne Stein, clarinetist Nancy Daniels, bassoonist Florence Stanlander, and French hornist Michael Herzlin. Mayatah Dreamwalker provides poetry and voiceovers.

As Rizzi relates to Riley on the jazz side, so Robert Xavier Rodríguez generally on the Hispanic and particularly on the tangoic. His *Musical Theater Works* from CRI are the real item: music from two operas -- an earthy suite from *Frida: The Story of Frida Kahlo* (Diego Rivera's wife) and the one-act chamber drama *Tango*. In the latter the composer shares with Piazzolla not only an interest in Argentinean dance, but also with the squeezebox (an accordion, rather than the Argentine bandoneon). The music is lyrical, edgy, sardonic, witty (including the knowing use of quotations), rhythmic, and beautifully realized by the Chicago-based ensemble Voices of Change.

Calendar

March 1

Soloists of l'Ensemble Intercontemporain in Webern's *Six Bagatelles* and *Five Movements*, Benjamin's *Viola, Viola*, and Huber's *Ecce homines*. Goethe-Institut, Paris, France.

Erling Wold's *A Little Girl Dreams of Taking the Veil*. ODC Theater, San Francisco, CA. Through March 5.

Violinist Charles Libove and pianist Nina Lugovoy in Bacewicz's *Sonata No. 4*. Merkin Concert Hall, New York, NY.

Boston Symphony Orchestra in Britten's *War Requiem*. Carnegie Hall, New York, NY.

Emerson String Quartet performs Shostakovich's *String Quartet No. 15*. John Jay College, New York, NY.

March 2

New Music for a New Century, conducted by John Harbison. Premiere of Halle's *Operation Chaos*, New York premiere of Sur's *The Unicorn and the Lady*, Currier's *Vocalissimus*, and Birtwistle's *Ritual Fragment*. Merkin Concert Hall, New York, NY.

March 3

Andrew Shapiro. BUILD, San Francisco, CA. Through March 5.

Danish National Symphony in Ruders's *Concerto in Pieces*. Carnegie hall, New York, NY.

March 4

ACF Salon. Ilyas Iliya's *Veni, Creator Spiritus*, Gilda Taffet's *Downtown Diary*, Brenda Schuman-Post's *Cranes, Whales, Golly Be Flat!, On the Spot*, and Keeril Makan's 2. Berkeley Art Center, Berkeley, CA.

NACUSA Concert. *Composers Can Play, Too*. Jo Anne Carey's *La Soledad*, Carolyn Hawley's *The Chase*, John Beeman's *Dear Composer*, Ilana Cotton's *Improvisation*, Sondra Clark's *More Odd Meters*, Mark Alburger's *Quadruple Concerto ("Metal")*, and Nancy Bloomer Deussen's *The World Is a Butterfly's Wing*. Art Center, Palo Alto, CA.

Daniel Barenboim conducts the Chicago Symphony in Boulez's *Notations I-IV* and the New York premiere of his *Notations VII*. New York, NY. Through March 6.

Violinist Kyung Sun Lee in Hindemith's *Sonata for Solo Violin* and Prokofiev's *Sonata No. 1*. Merkin Concert Hall, New York, NY.

Orchestra 2001 in Schnittke's *Piano Concerto*, plus a viewing of the film *Orchestra 2001 in Russia: A Passion for New Music*. Swarthmore College, Swarthmore, PA.

March 5

U.C. Alumni Chorus in Orff's *Carmina Burana* and Argento's *Odi et Amo*. Hertz Hall, University of California, Berkeley, CA.

Napa Valley Symphony in Korngold's *Theme and Variations*, Vaughan Williams's *English Folk Song Suite*, Françaix's *Clarinet Concerto*, and Pärt's *Cantus in Memory of Benjamin Britten*. Napa, CA.

Pianist Stephen Prutsman in a program including his arrangement of Ravel's *Bolero*. Mills College, Oakland, CA.

2000 Bonk Festival of New Music. Tampa, FL. Through March 11.

Nancy Bloomer Deussen's *Reflections on the Hudson* performed by the Southeast Kansas Symphony. Pittsburg, KS.

Chicago Symphony in the New York premiere of Elliott Carter's *What Next?*, and Falla's *The Three-Cornered Hat*. Carnegie Hall, New York, NY.

The Chamber Players of The League/ISCM. *An Evening with Mario Davidovsky*. *String Quartet No. 4*, *String Quartet No. 5*, *Chacona*, *Biblical Songs*, *Synchronisms No. 3*, and *Junctures*. Merkin Concert Hall, New York, NY.

March 6

Cygnus Ensemble. Los Angeles County Museum of Art, Los Angeles, CA.

Earplay presents Martino's *Notturmo*, the West Coast premiere of Laurie San Martin's *Threshold*, Ives's *Largo*, Crumb's *Processional*, and Imbrie's *Impromptu for Violin and Piano*. Yerba Buena Center for the Arts, San Francisco, CA.

Profiles: Harbison, Kirchner, Pinkham, Schuller. Harbison. *String Quartet No. 3*, *Four Songs of Solitude*, and *Quintet for Winds*. Williams Hall, New England Conservatory, Boston, MA. Festival through March 9.

Profiles: Harbison, Kirchner, Pinkham, Schuller. *Unusual Forms*. Harbison's *Viola Concerto* and Russell's *Vertical Form VI*. Jordan Hall, New England Conservatory, Boston, MA.

March 7

Profiles: Harbison, Kirchner, Pinkham, Schuller. Pinkham. *Up at Dawn*, *Nocturnes for Flute and Guitar*, *Quarries*, and *String Quartet Songs*. Williams Hall, New England Conservatory, Boston, MA.

Profiles: Harbison, Kirchner, Pinkham, Schuller. *Inspired by Soloists and Singing*. Premiere of Liang's *Extend*, Kim's *Caprices*, Pinkham's *Music for an Indian Summer*, Fletcher's *An American Song*, and excerpts from Harbison's *Full Moon in March* and Weeler's *Democracy*. Jordan Hall, New England Conservatory, Boston, MA.

Pittsburgh Symphony in Stravinsky's *Petrushka* (1947 version). Carnegie Hall, New York, NY.

Weill and Lenya: *A Centennial Celebration*. Merkin Concert Hall, New York, NY.

Israel Philharmonic in Shostakovich's *Symphony No. 5*. Avery Fisher Hall, New York, NY.

March 8

Profiles: Harbison, Kirchner, Pinkham, Schuller. Choirs. Premieres of Gawlick's *Sinfonietta* and Navok's *Nocturne*, plus Kim's *Where Grief Slumbers* and Peyton's *From "Apostroph."* Jordan Hall, New England Conservatory, Boston, MA.

Profiles: Harbison, Kirchner, Pinkham, Schuller. Hearing Beyond. Brown Hall, New England Conservatory, Boston, MA.

Profiles: Harbison, Kirchner, Pinkham, Schuller. Kirchner. Fanfare, Illuminations, Five Pieces, Trio II, and The Twilight Stood. Williams Hall, New England Conservatory, Boston, MA.

Houston Composers' Alliance presents *When Night Came...* (1994) for clarinet and piano, by Karen Thomas; *Creeley Songs* (1999) for soprano and piano, by Anthony Brandt; *And What Rough Beast...?* (1995) by Marc Satterwhite; and *Settings from Pierrot Lunaire* by William Kraft. Houston, TX.

Chitose Okashira in Messaien's *Préludes* and *Vingt Regards sur l'Enfant-Jésus*; Takemitsu's *Rain Tree Sketch*, *Rain Tree Sketch II*, and *Les yeux clos*; and Okashiro's *Moon* and the U.S. premiere of his *Toward the Stars*. Miller Theatre, Columbia University, New York, NY.

Ilana Cohenca-Levy in Pehrson's *Three Piano Pieces*. Merkin Concert Hall, New York, NY.

March 9

Ensemble Intercontemporain in Nancarrow's *Piece No. 2* and Grisey's *Le temps et l'écume*. Centre Georges-Pompidou, Paris, France.

Profiles: Harbison, Kirchner, Pinkham, Schuller. Saxophones. Harbison's *Saxophone Sonata*, Schuller's *Saxophone Sonata*, McDonald's *Big Crunch*, and Pinkham's *Up and Down. Conversation* with the four featured composers. Williams Hall, New England Conservatory, Boston, MA.

Profiles: Harbison, Kirchner, Pinkham, Schuller. Schuller. Sonata-Fantasia, String Quartet No. 3, Six Early Songs, and Concerto for Viola. New England Conservatory, Boston, MA.

New York Philharmonic in Bernstein's *Suite from "A Quiet Place"*, the New York premiere of Pugh's *Trombone Concerto*, and the world premiere [!] of Weill's *Street Scenes*. Avery Fisher Hall, New York, NY. Through March 11.

Kevin James's *Portraits*. The Kitchen, New York, NY. Through March 11.

Interpretations. Premiere of W. Parker's *Songs for Mary Lou, Thomas, and Bessie* and the New York premieres of S.S. Smith's *Blue, Sings, and Family Portraits*, plus Smith's *Links No. 6, When Music is Missing, and Music*. Merkin Concert Hall, New York, NY.

John Zorn and Paul Schoenfield. Schoenfield's *Piano Trio, Three Country Fiddle Tunes, and Three British Folksongs*, and Zorn's *Amour Fou, Le Momo, and Untitled*. Miller Theatre, Columbia University, New York, NY. Through March 14.

Shostakovich's *Lady MacBeth of Mtsensk*. Metropolitan Opera, New York, NY.

Philadelphia Orchestra in Shostakovich's *Festive Overture*, Prokofiev's *Piano Concerto No. 3*, and Copland's *Symphony No. 3*. Academy of Music, Philadelphia, PA.

March 10

Ensemble Court-Circuit [!] in Sandred's *Amanzule Voices*, Dalbavie's *In advance of the broken time*, Spahlinger's *Gegen unendlich*, and Grisey's *Vortex Temporum*. Centre George-Pompidou, Paris, France.

Douglas Ewart's *3 on 3 Music is the Game: A Ritual Game Piece*, with Leo Wadada Smith and the Mills College Basketball Team. Haas Pavilion Gymnasium, Mills College, Oakland, CA.

The Shuffle Show, with Sarah Cahill, Miya Masaoka, Amy X Neuberger, Donald Swearingen, and Pamela Z. Theater Artaud, San Francisco, CA.

Pierre Boulez conducts the London Symphony Orchestra in Bartók's *The Wooden Prince*, and G. Ligeti's *Violin Concerto*, with Christian Tetzlaff. Carnegie Hall, New York, NY. Through March 13.

March 11

Steven Schick performs James Dillon's *La coupure*, for percussion and electronics. Ircam, Paris, France.

Ensemble Itinéraire in Murail's *Mémoire / Erosion* and Grisey's *jour, contre-jour*. Centre Georges-Pompidou, Paris, France.

Voices of the Century. New York Virtuoso Singers in *20th Century Choral Masterpieces -- A Retrospective: Germany / Austria / Switzerland*. Schoenberg's *De Profundis*, Webern's *Entflieht auf Leichten Kähnen*, Hindemith's *Five Songs on Ancient Texts*, Martin's *Songs of Ariel*, Henze's *Orpheus Behind the Wire*, and Krenek's *Lamentations of Jeremiah*. Merkin Concert Hall, New York, NY. Philadelphia Orchestra in Rodrigo's *Concierto de Aranjuez*, Davidson's *The Selkie Boy*, and Debussy's *La Mer*. Academy of Music, Philadelphia, PA.

March 12

Soloists of l'Ensemble Intercontemporain in Birtwistle's *Harrison's Clocks*, Reich's *New York Counterpoint*, and Feldman's *Why Patterns*. Centre Georges-Pompidou, New York, NY.

London Symphony Orchestra, conducted by Pierre Boulez, in Berg's *Three Pieces for Orchestra* and Mahler's *Symphony No. 6*. Carnegie Hall, New York, NY.

North/South Consonance presents Chadabe's *Extensible Expressions*, Tann's *Nothing Forgotten*, Schwartz's *Vienna Dreams*, R. Wilson's *Character Studies*, Vigeland's *Mirela Variations*, Shohl's *The Distant Bell*, and Copland's *Songs of Emily Dickinson*. Christ and St. Stephen's Church, New York, NY.

Cygnus Ensemble in Saariaho's *NoaNoa*, Scelsi's *Rucke di guck*, Crumb's *Canis Mundis*, Marc Mellits's *Etudes for Two Guitars*, Chien-Yin Chen's *Wogen -- Brandung -- Wonne*, W. Anderson's *Glance to the Side*, and Wuorinen's *Epithalamium*. Merkin Concert Hall, New York, NY.

March 13

Pianist Jennifer Hymer in a program of new works for piano and electronics, including Schnebel's *Zwei Studien*, Harvey's *Le Tombeau de Messiaen*, C. Brown's *Sparks*, S. Clark's *A Song and Prayer*, and Lockwood's *Ear-Walking Women*. Ensemble Room, Mills College, Oakland, CA.

Daniel Barenboim performs Schoenberg's *Piano Concerto*, with Pierre Boulez conducting the London Symphony Orchestra, plus Boulez's *Originel* from *...explosante-fixe...*, and Stravinsky's *Petrushka*. Carnegie Hall, New York, NY.

March 14

Miró Quartet in Ginastera's *String Quartet No. 2*. Merkin Concert Hall, New York, NY.

Washington Composers Forum and Jack Straw Productions present Michael Shannon. 4261 Roosevelt Way, Seattle, WA.

March 16

Different Trains and Ensemble Green in premieres of Brennan's *Blue-Gray* and Mosko's *Darling*, plus Hiel's *The Affirmation*, Hoey's *SpectralLines* and *Coloratura*, Weimeir's *Circular Garden*, and de Silva's *Para Clarinete*. Zipper Concert Hall, Colburn School for the Performing Arts, Los Angeles, CA.

Other Minds Festival. Garland's *Three Strange Angels*, Lang's *Memory Pieces*, L. Jenkins's *Solo Improvisation for Violin and Viola*, and the premiere of Annie Gosfield's *Flying Sparks and Heavy Machinery*, with the Onyx Quartet. Theater Artaud, San Francisco, CA. Festival through March 18.

New Sounds Live: New York Guitar Festival. *After Hendrix: The 21st-Century Guitar*. Merkin Concert Hall, New York, NY.

New York Philharmonic in Prokofiev's *Piano Concerto No. 3*. Avery Fisher Hall, New York, NY. Repeated March 17.

Philadelphia Orchestra in Dutilleux's *Timbres, espace, mouvement, ou La Nuit étoilée*, Ravel's *Piano Concerto for the Left Hand*, Ibert's *Escales*, and Debussy's *La Mer*. Academy of Music, Philadelphia, PA. Through March 21.

Seattle Symphony in Gershwin's *Piano Concerto* (1925). Benaroya Hall, Seattle, WA.

March 17

Other Minds Festival. The premiere of Jacob ter Veldhuis's *String Quartet No. 3* ("*There Must be Somewhere Out of Here*") (with the Onyx Quartet, Hyo-shin Na's *Rain Study* (with pianist Thomas Schultz) and the premiere of *Blue Yellow River* (with cellist Joan Jeanrenaud), Peter Garland's *Bright Angel - Hermetic Bird* (with pianist Aki Takahashi), and Christian Wolff's *Burdocks* (with the Wolff Band). Theater Artaud, San Francisco, CA.

San Francisco Symphony in Takemitsu's *Tree Line*. Davies Symphony Hall, San Francisco, CA. Repeated March 18.

Nancy Bloomer Deussen's *The Pegasus Suite* performed by flutist Lissadell Greene. University of Southwestern Louisiana, Lafayette, LA.

March 18

Other Minds Festival. Panel discussions: *The 21st-Century String*, with Hamza el Din, Joan Jeanrenaud, Miya Masaoka, Ji Young Yi, and Sarah Cahill; and *Cultural Identity and Music in the Post-Modern World*, with Annie Gosfield, Paul D. Miller, Robin Rimbaud, Eddie Def, and Herman Gray. Justice League, 628 Divisadero Street, San Francisco, CA.

Other Minds Festival. scanner's *Electro Pollution*, D.J. Spooky's *Synchronia*, and music of Hamza el Din. Justice League, 628 Divisadero Street, San Francisco, CA.

Pacific Mozart Ensemble in Poulenc's *Figure Humaine* and Martin's *Messe*. Trinity Episcopal Church, San Francisco, CA. Repeated March 19, St. Mark's Episcopal Church, Berkeley, CA.

Steve Lacy / Roswell Rudd Quartet. Noe Valley Ministry, San Francisco, CA.

March 19

Other Minds presents the Common Sense Composers' Collective's *Opus415 No. 5*. David Del Tredici performs his *3 Songs for Baritone and Piano* (*Quietness*, *A Saver*, and *Matthew Shepard*); Jay Cloldt's *Life Is Good and People Are Basically Decent*, Paul Dresher's *Din of Iniquity*, Cindy Cox's *Into the Wild*, David Lang's *Follow*, Paul Hanson's *Pull of the Gold Rope*, and Randall Woolf's *Angel Dust*, performed by the Paul Dresher Ensemble; Joan Jeanrenaud and Mark Grey in the latter's *Blood Red*, Gamelan Sekar Jaya performing I Dewa Putu Berata's *Sekar Gadung*; John Bischoff's *Quarter Turn*; the Ashley Adams & Danielle DeGruttola Duo's *Song of the Bottomfeeders*; Dan Plonsy's *Sunburst (scenes 1-7)*; Elinor Armer's *Shivaree*; Katherine Shao's *Judgment Day*; Matt Ingalls's *Crust*; Dan Becker's *Tamper Resistant*; Melissa Hui's *Lacrymosa*; the Flandreau-Goodheart-Powell Trio in *No Melody for Wadada*; Brian Reinbolt's *Respirateur*; Michael Fiday's *Slap Back*; Mathew Burtner's *Portals of Distortion*; and Belinda Reynolds's *YAWP*. Theatre Artaud, San Francisco, CA.

Czech Philharmonic in Janáček's *Suite from "The Cunning Little Vixen"*. Davies Symphony Hall, San Francisco, CA.

Marin Symphony in Mechem's "Blow Ye the Trumpet" from *Songs of the Slave*. Veterans Auditorium, San Rafael, CA. Repeated March 21.

March 20

The Chamber Players of the League ISCM in Dembski's *Out of My System*, Rindfleisch's *Three Songs*, S. Jones's *Time Shifts*, and Levy's *West of Nepal*. Merkin Concert Hall, New York, NY.

March 22

Shockwaves and Freeways. California EAR Unit in a program including Ernesto Diaz-Infante's *Separare*, and music of Malcolm Goldstein, Steve Mackey, Lawrence Ball, and Josep Franssens. Los Angeles County Art Museum, Los Angeles, CA.

NEC Honors Brass Quintet in selections from Bernstein's *West Side Story*, and Barber's *Adagio* [no longer for strings...]. Jordan Hall, New England Conservatory, Boston, MA.

The Festival Chamber Music Society in Prokofiev's *Violin Sonata in D Major* and R. Clarke's *Piano Trio* (1921). Merkin Concert Hall, New York, NY.

Guy Klucevsek presents *Squeezeplay*. The Kitchen, New York, NY.

The Cult of the Ecstatic. Pianist Steven Mayer performs Stravinsky's *Firebird*, Szymanowski's *L'île des Sirens* from *Metope*, and the New York premiere of Sorabji's *Le Jardin Parfumé*. Miller Theatre, Columbia University, New York, NY.

March 23

Berkeley Symphony in Benjamin's *Antara*, Harvey's *Scena*, and Shostakovich's *Symphony No. 8*. Zellerbach Hall, University of California, Berkeley, CA.

American Brass Quintet in Druckman's *Other Voices*, the premiere of Fennelly's *Velvet and Spice*, Sanders's *Quintet in B-Flat*, and Sampson's *Quintet '99*. Merkin Concert Hall, New York, NY.

Lloyd Webber's *Jesus Christ Superstar* (lyrics by Tim Rice). Ford Center for the Performing Arts, New York, NY.

Composer Portrait: Bernard Rands. *Canti Lunatici*, *Canti dell'Eclissi*, and *Canti del Sole*. Miller Theatre, Columbia University, New York, NY.

Moscow Soloists in Shostakovich's *Sinfonia for Viola and Strings*. Carnegie Hall, New York, NY.

March 24

Ensemble Intercontemporain in Boulez's *Pli selon pli*. Cité de la Musique, Paris, France.

Oakland East Bay Symphony in Kelley's *The Breaks*, the West Coast premiere of M. Wagner's *Concerto for Flute, Strings, and Percussion*, and Milhaud's *Concerto de Printemps for Violin and Orchestra*. Paramount Theatre, Oakland, CA.

Philadelphia Orchestra in Weill's *Suite from "The Threepenny Opera,"* Gruber's *Frankenstein*, and Shostakovich's *Symphony No. 6*. Academy of Music, Philadelphia, PA. Through March 28, Carnegie Hall, New York (NY).

March 25

Nancy Bloomer Deussen's *Woodwind Quintet* performed by the Stanford Woodwind Quintet. Spreckles Auditorium, Rohnert Park, CA.

Women's Philharmonic in the premiere of Higdon's *Fanfare 2000*. Yerba Buena Center for the Arts, San Francisco, CA.

San Francisco Symphony in Martinu's *Rhapsody Concerto for Viola and Orchestra*. Davies Symphony Hall, San Francisco, CA.

Ensemble Sospeso performs György Ligeti's *Fragmente*, *Horn Trio*, and *Cello Concerto*. Miller Theatre, Columbia University, New York, NY.

March 26

Nancy Bloomer Deussen's *Parisian Caper*. Georgia Southern University, Statesboro, GA.

New York Philharmonic Ensembles in a concert including Copland's *Piano Quartet*. Merkin Concert Hall, New York, NY.

March 27

James Buswell and friends in Martinu's *String Quartet No. 6*. Williams Hall, New England Conservatory, Boston, MA.

March 28

Composers, Inc. presents Martin Rockeach's *Can't Wait*, Allen Shearer's *Strokes for Violin*, Robert Greenberg's *Rarified Air*, plus music of Elinor Armer, Deniz Ince, and Frank La Rocca. Green Room, Veterans Building, San Francisco, CA.

Prometheus Chamber Orchestra in Berg's *Chamber Concerto for Piano, Violin, and 13 Winds*. Merkin Concert Hall, New York, NY.

Composer Portrait: György Ligeti. *Fragmente*, *Horn Trio*, and *Cello Concerto*. Miller Theatre, Columbia University, New York, NY.

Arnold Schoenberg Choir in their namesake's *De profundis* and *Friede auf Erden*. Carnegie Hall, New York, NY.

March 29

Orchestra of St. Luke's in Hindemith's *Mathis der Maler Symphony*. Carnegie Hall, New York, NY.

March 30

Philadelphia Orchestra in Fauré's *Masques et bergamasques*, Poulenc's *Concerto for Two Pianos*, and Prokofiev's *Symphony No. 5*. Academy of Music, Philadelphia, PA. Through April 4.

Celluloid Copland. Eos Orchestra in the world premieres of suites from *The Cummington Story* and *The North Star*, plus a suite from *The City*, and *Appalachian Spring*. New York, NY.

Schoenberg Choir, pianist Maurizio Pollini, and the Juilliard String Quartet in a program including Schoenberg's *Quartet No. 2* and *Five Pieces for Piano*, and Nono's *Ha Venido*, *Canciones para Silvia* and *Coro di Didone*. Carnegie Hall, New York, NY.

Chronicle

January 2

Death of cornetist and composer Nat Adderley, of complications from diabetes, at age 68. Lakeland, FL. "[He] was a frequent collaborator with his brother, the saxophonist Cannonball Adderley . . . In 1954 he joined Lionel Hampton's group, and in 1956 he became part of the Adderley Brothers quintet started by his brother. That group disbanded in 1957 and the brothers reunited in the Cannonball Adderley Quintet before the end of the decade . . . [which] became one of the longest-running groups in postwar jazz, remaining active until Cannonball Adderley died in 1975 and making a series of hard-hitting records. . . . Adderley, who had also appeared as a sideman on other records by musicians including Kenny Clark . . . started his own band shortly after his brother's death, modeled on the music they played together. . . The group recorded . . and performed widely for about 20 years, until Mr. Adderley lost a leg because of diabetes in 1997. Nat Adderley's band was one of the more stable groups in jazz . . . Outside his group, Mr. Adderley also collaborated with his brother on a musical about the folk hero John Henry. It was released as an album, performed as a concert at Carnegie Hall in 1976, and then as a full theatrical production called *Shout Up a Morning* at the Kennedy Center for the Performing Arts in Washington and the La Jolla Playhouse in California in 1986" [Ben Ratliff, *The New York Times*, 1/4/00].

Andrea Clearfield's *Fanfare for the Millennium* premiered by the Concerto Soloists of Philadelphia. Trinity Church, Philadelphia, PA.

January 3

The Mingus Orchestra. City Hall, New York, NY. "The most common idea of Charles Mingus's music is of its terrific weight and force, and that's what the Mingus Big Band, in its long-running weekly residency at Fez, continues to reaffirm. But a new Mingus repertory band with a slightly different sound [has] cropped up The Mingus Orchestra . . . is a bit bigger than the Big Band, and it includes French horn and bassoon. Organized by Sue Mingus, the composer's widow (as is the Big Band), it will play different tunes in new arrangements and is designed for a more intricate, through-composed and sometimes quieter music" [Ben Ratliff, *The New York Times*, 2/2/00].

January 4

Death of Henry Pleasants (b. 1910, Wayne, PA), at age 89. London, UK. "[He] was a music critic, author and translator . . . best known for his books about the voice, which he loved, and contemporary music, about which he had become disillusioned in the early 1950's. His first book, *The Agony of Modern Music* (1955) was a polemical study that became the subject of heated debate in the new music world. . . . 'Serious music is a dead art,' he began by writing. 'The vein which for 300 years offered a seemingly inexhaustible yield of beautiful music has run out. What we know as modern music is the noise made by deluded speculators picking through the slag pile. Mr. Pleasants closed the book with the contention that the only real modern music was jazz, a theme he developed further in *Death of a Music?* and *Serious Music and All That Jazz*. Among his books about vocal music were *The Great Singers: From the Dawn of Opera to Our Own Time*, a 1966 survey that has become a standard reference work; *The Great American Popular Singers*; and *Opera in Crisis*. His last book was *The Great Tenor Tragedy: The Last Days of Adophe Nourit*, a 19th-century tenor for whom Rossini wrote several roles. Mr. Pleasants . . . studied at the Philadelphia Musical Academy and the Curtis Institute of Music. He began his writing career as a critic for *The Philadelphia Evening Bulletin* in 1930, when he was 19. He was the music editor from 1935 to 1942, when he joined the Army. After World War II he was involved in the de-Nazification proceedings against several musicians who were prominently involved with the Third Reich, including the conductor Wilhelm Furtwängler and Walter Giesekeing. Mr. Pleasants joined the United States Foreign Service in 1950 and held positions in Munich, Bern and Bonn until his retirement in 1954. From 1945 to 1955, he contributed articles about European music to *The New York Times*. After his retirement from the Foreign Service, he became the London editor of *Stereo Review*, and from 1967 to 1998 he was a music critic for *The International Herald Tribune*" [Allan Kozinn, *The New York Times*, 1/12/00]. "[He] was a music critic and author who doubled as a top American spy in postwar Germany. . . . Pleasants had served as the intelligence agency's station chief in Bonn in the 1950. *The Invisible Government*, a book by David Wise and Thomas B. Ross published in 1964, said he had held the post 'for many years.' . . . William Harlow, a C.I.A. spokesman, said the agency did not confirm whether individuals had served as station chiefs. . . . An earlier version of his obituary . . . focused on his career as a music writer and briefly mentioned his spending four years in the United States Foreign Service . . . ; it did not take account of his C.I.A. activities. . . . The authors of *The Invisible Government* point out . . . [that] Pleasants 'probably had the distinction of being the only top U.S. spy to become the center of a literary storm.' . . . Pleasants did his intelligence work during the cold war, when espionage and intrigue abounded in Germany" [Douglas Martin, *The New York Times*, 1/14/00].

Wild Ginger Philharmonic [!] in Shostakovich's *Chamber Symphony*. St. Peter's Church, New York, NY.

January 5

The Creative Arts Collective presents *Crepuscle* (Miya Masaoka, koto & electronics; Tom Nunn, original instruments [electroacoustic percussion boards & space plates]; and Gino Robair, percussion), *Clobber* (John Shirba, guitar; Morgan Guberman, bass; Thomas Scandura, distortokit), and *Off Ramp* (Doug Carroll, electric cello; Jim Hearon, electric violin; and Tom Nunn, electroacoustic percussion & space plates). The Starry Plough, Berkeley, CA.

January 6

Terry Riley and the All Stars (Gyan Riley, guitar; George Brooks, saxophone; Tracy Silverman, violin; and Stefano Scodanibbio, bass). Union High School, Nevada City, CA. Through January 13, Merkin Hall, New York (NY).

Abbie Conant / Philip Gelb Duo and Damon Smith / Colin Stetson Active Line Duo #1. The Luggage Store Gallery, San Francisco, CA.

San Francisco Symphony in Kernis's *Musica celestis* and Vaughan Williams's *A London Symphony*. Davies Symphony Hall, San Francisco, CA. Through January 8.

New York Philharmonic, conducted by Kurt Masur, with Anne-Sophie Mutter, in Lutoslawski's *Partita for Violin and Orchestra*, *Interlude*, and *Chain 2, Dialogue for Violin and Orchestra*, and Bernstein's *Serenade*, the Gershwin/Bennett *Porgy and Bess: A Symphonic Picture*. Avery Fisher hall, New York, NY. Repeated January 8. "Tonality is often abandoned [in the Lutoslawski works], though not rigorously in the manner of Schoenberg. The composer does not reject the Romantic vocabulary as so many did; he simply adds to it. . . . There is in Bernstein Lutoslawski's fascination with the violin's gifts of song, here with a scrubbed-clean quality, but also a willingness to subject an old instrument to the violences of modern American exuberance. . . . A very central European conductor wisely conducted as little as possible [in the Gershwin/Bennett] turning the music over to players who have its qualities in their genes" [Bernard Holland, The New York Times, 1/8/00].

Puccini's *Madama Butterfly*. Metropolitan Opera, New York, NY.

Philadelphia Orchestra in Sibelius's *The Swan of Tuonela*, Stenhammar's *Piano Concerto No. 2*, and Nielsen's *Symphony No. 4 ("The Inextinguishable")*. Academy of Music, Philadelphia, PA. Through January 8.

Seattle Symphony in J. Fischer's *Symphony for Eight Timpani and Orchestra*. Benaroya Hall, Seattle, WA.

January 7

American Baroque performs Randall Woolf's *Artificial Light* (1996) and the premiere of Jonathan Berger's *Of Hammered Gold*. Stanford University, CA. "[The Berger] revolves around the interactivity between the performers and a 'digital bird organ', a computerized signal processing unit inspired by the 18th-century automata that taught birds to sing" [internet release]. Through January 25, Berkeley City Club, Berkeley, CA.

Kitty Brazelton and her rockestra DADADAH in her *Love, Lust, and Beyond*. HERE, New York, NY.

Margaret Leng Tan offers toy-piano interpretations of pieces by Cage, Glass, and Beethoven. James Cohan Gallery, New York, NY. "This Singapore-born, Juilliard-trained keyboard player is currently fascinated with the sonic possibilities of toy pianos, of which she has thirteen in her Brooklyn home" [The New Yorker, 1/10/00].

January 8

Voices of the Century. Thompson's *Alleluia*, Ives's *Psalm 67*, Barber's *The Twelfth Night*, Copland's *In the Beginning*, Wuorinen's *A Solis Ortu*, Harbison's *Concerning Them Which Are Sleep*, Perle's *The Chorus of Marvels*, Babbitt's *Three Cultivated Choruses*, Lang's *By Fire*, Schuman's *Carols of Death*, and Dawson's *Ezekiel Saw de Wheel*. Merkin Concert Hall, New York, NY.

Reopening of Severance Hall, with the Cleveland Orchestra, conducted by Christophe von Dohnanyi, in the premiere of Harrison Birtwistle's *Sonance Severance 2000*, Ralph Vaughan Williams's *Lark Ascending*, Sergei Prokofiev's *Symphony No. 1 ("Classical")*, György Ligeti's *Atmosphères* (1961), and Ravel's *Daphnis and Chloe*. Severance Hall, Cleveland, OH. "*Sonance Severance 2000* [is] a three-minute showpiece that offered rumbling basses, bright brass, high-pitched string writing and varied percussion. . . . The eerie string clusters and strange percussion of . . . *Atmosphères* let Mr. Dohnanyi demonstrate the hall's comfort with both delicacy and heft" [Allan Kozinn, The New York Times, 1/10/00].

January 9

World premiere of Joël Lindheimer's *Concerto for Cello and Orchestra* with Jean-Michel Fonteneau and the UCD Symphony Orchestra. Freeborn Hall, University of California, Davis, CA.

San Francisco Symphony, conducted by Michael Tilson Thomas, in Mahler's *Symphony No. 9*. Davies Symphony Hall, San Francisco, CA. Through January 16.

Bronx Opera Company presents Marc Blitzstein's *Regina*. Lovinger Theater, Lehman College, New York, NY. Through January 15, John Jay College Theater. "Two factions of the American musical theater have long had an appointment to meet but somehow keep missing each other. . . . Broadway has what American opera needs, and the other way around. . . . Gershwin's *Porgy and Bess* and Leonard Bernstein's *Trouble in Tahiti* prove that 'hybrid' is not a dirty word. The American Kurt Weill showed us that a European sophisticate's capitulation to popular style can have a peculiar integrity all its own. . . . Blitzstein was born in 1905 in Philadelphia and died violently in a Caribbean bar at 59. . . . Blitzstein's parents were Jews from Russia, his music teachers Nadia Boulanger and Arnold Schoenberg. . . . *Regina*, which opened on Broadway in 1949, turns Lillian Hellman's play *The Little Foxes* into Blitzstein's idea of opera" [The New York Times].

Roots. American Composers Orchestra in John Cage's *Quartets*, Amy Beach's *Symphony No. 2 ("Gaelic")*, and the premieres of Muhal Richard Abrams's *Tomorrow's Song* and Daniel Bernard Roumain's *Harlem Essay*. Carnegie Hall, New York, NY. "The five items from John Cage's *Quartets I-VIII* found this rejecter of tradition flirting with the enemy. Here music by the 18th-century American William Billings has been picked at, depleted and eviscerated, the idea being evidently to undermine the old harmony and put in its place Cage's orderly disorder. This is one skirmish the present composer seems to lose. Reaffirmed in this gentle music is how deeply rooted in our minds the old ways remain despite the brave new world around us. The ear kept taking up Billings's tonal fragments and reconstructing in the imagination what Cage had taken away. This was uncharacteristic orderliness. I wonder if this was what he had in mind. Amy Beach's E minor Symphony deserves more space in the repertoire, if only for the two outer movements. If we listen as historians do, it is clear that this turn-of-the-century piece says symphonically what had already been said by Mendelssohn, Wagner, Dvorak and Brahms.

Yet if we forget about history and ideas of 'progress,' it is possible to enjoy Beach's opening Allegro not just for its strong feelings but for the direct and concise way with which they are organized. . . . Both [the Abrams and Roumain] mix orchestra with electrical sounds. Mr. Roumain is more the storyteller. Snippets of recorded narrative waft out over the instruments. The orchestra itself bubbles with energy. The loudness and bright colors get our attention, but there is a sophistication, invention and wry wit that keep it from wandering. . . . The mood [of the Abrams] is tortured and dire" [Bernard Holland, The New York Times, 1/11/00].

Joshua Bell and Frederic Chiu in Copland's *Violin Sonata* (1943), Prokofiev's *Violin Sonata No. 1*, Bartók's *First Rhapsody*, Gershwin's *Three Preludes* (trans. Heifetz), and Ravel's *Violin Sonata*. Alice Tully Hall, New York, NY. "[The Copland] is from the middle of the composer's 'Americana' phase. Certain qualities of modal folk music and sturdy Protestant hymns are evoked in this wistful, subdued work. Even the last movement, with its snappy dance rhythms, has a restrained, melancholic quality. . . . Prokofiev . . . worked on [*Violin Sonata No. 1*] from 1938 to 1946, brutal years in Russian history. This dark work, by turns biting and ethereal, evokes its time . . . Yet Prokofiev wrote few things more beautiful Fractured, harmonically punch evocations of jazz pervade the Ravel" [Anthony Tommasini, The New York Times, 1/14/00].

Cellist Evangeline Benedetti in Hindemith's *Variations on "A Frog He Went A-Courting."* West End Collegiate Church, New York, NY.

January 10

California E.A.R. Unit in *Century's End / It's a Wrap*. Los Angeles County Museum of Art, Los Angeles, CA.

Unmeasurable Distance, with Philip Gelb, Carla Kihlstedt, and Hugh Livingston. Noh Space / Theater Yugen, San Francisco, CA.

Anne-Sophie Mutter and Lambert Orkis in Anton Webern's *Four Pieces for Violin and Piano*, Respighi's *Violin Sonata*, George Crumb's *Four Nocturnes (Nightmusic II)*, Béla Bartók's *Violin Sonata No. 2*, and Maurice Ravel's *Tzigane*. Carnegie Hall, New York, NY. "In . . . Four Nocturnes . . . the performers made much of even the quietest sounds. . . . The performances were wonderful throughout, with Mr. Orkis proving a full and eloquent partner, giving no quarter even in the fortissimos of the Respighi" [James R. Oestreich, The New York Times, 1/13/00].

New Music Petting Zoo: American Composers' Summit, with Derek Bermel, John Zorn, George Crumb, Sebastian Currier, John Musto, and Kenji Bunch. Miller Theatre, Columbia University, New York, NY.

Bernadette Hoke and Eric Birk perform piano four-hand music, including Corigliano's *Gazebo Dances*. St. Paul's Chapel, New York, NY.

Juilliard Wind Ensemble in Wynton Marsalis's *Suite from "A Fiddler's Tale,"* Eric Ewazen's *Shadow Catcher*, Steven Bryant's *Chester Leaps In*, and William Schuman's *New England Triptych*. Juilliard Theater, New York, NY.

January 11

Death of Barney Childs. Redlands, CA. "Barney was a great supporter of new music in America, a prolific composer, musical explorer, fascinating lecturer and essayist, a great mind, and just a wonderful person" [Matt J. Ingalls].

New York Philharmonic in Prokofiev's *Romeo and Juliet* and Berg's *Violin Concerto*, with Anne-Sophie Mutter. Avery Fisher Hall, New York, NY. "Mutter lavished luxurious tone on the Berg, imparting the note of Romantic yearning that only the best performers find in this work" [James R. Oestreich, The New York Times, 1/13/00].

I Am Sitting in a Room: Sound Works by American Artists 1950-2000. Whitney Museum, New York, NY. Through January 16. "One could . . . dismiss the term 'sound art' as just a vaguely gloried name for weird music. And yet 'sound art' has served as a useful historical euphemism, a safe harbor for works too outré for the ever-conservative classical music world. . . . [T]he show is . . . named in part for one of the most accessible electronic music works ever made. The work in question is a 1971 audio tape piece by Alvin Lucier consisting of the composer reading a text that begins: 'I am sitting in a room different from the one you are in now. . . .'" Popular even among people who have no other interest in experimental music (Mimi Johnson, who produced the recording, calls it 'Alvin's *Boleto*') *I Am Sitting in a Room* is a classic of sound art if anything is. . . . [O]ne category of sound art is audio works made by people with no training in music, such as visual artists; the exhibition includes sound works by the sculptor Bruce Nauman and the conceptual artist Vito Acconci, whose creepily sexual text recordings deserve more notice from musicians anyway. There are also works by superbly skilled musicians but made outside traditional musical processes: Steve Reich's pioneering phase-shifting piece *Come Out* will be familiar to many listeners, but fewer will have heard Terry Riley's hypnotic *Mescaline Mix*, dating from 1961, which is the very first tape-loop piece and arguably the first minimalist piece as well. . . . [In the] vocal- or text-oriented . . . category fall most of the works by Fluxus, the loose-knit group of conceptual artists and composers gathered under that surreal umbrella in the 1960's by George Maciunas. . . . Since 1991, Mr. Vitiello has worked as an assistant to Nam June Paik, a former Fluxus composer who evolved into video work, and his familiarity with the crazy Fluxus repertory is formidable. . . . [A] series of field recording by Bob Bielecki and Connie Kietlykya, featur[e] . . . ambient aural phenomena like radios and dogs heard over waves at a lake. Honoring Mr. Bielecki is a real coup for the exhibition, for as one of New York's most creative recording engineers, he was involved in about a third of the works in the show. 'When I met La Monte young,' Mr. Vitiello explains, 'I mentioned that he and I shared the same sound person, Bob Bielecki. Young grabbed me and said, 'You realize Bob is a genius.'" What one will *not* hear at the Whitney are intricately-determined works considered classics of that forbiddingly intellectual genre 'electronic music,' like Milton Babbitt's *Philomel*, Morton Subotnick's *Silver Apples of the Moon* or even the early pioneering tape works of Otto Luening. Instead, we have a rare, 86-minute spoken text recording of John Cage; Laurie Anderson's early works from the 1970's; a 1975 guitar-feedback piece called *Metal Machine Music* by Lou Reed, impressive in its rich textures, and a new work by the quintessentially postmodern vinyl collagist DJ Spooky. The show will also include recordings of a few peculiar anomalies of relatively conventional performed music, lie a movement from Glenn Branca's *Symphony No. 1* for electric guitars, an excerpt from Meredith Monk's solo-voice performance piece *Our Lady of Late* and even Philip Glass's entire, 206-minute *Music in 12 Parts*, played by his ensemble Like most of the lay public, practitioners of the visual arts don't care much about the technical analysis of music, but they are more receptive than most musicians to imagination and unconventionality. Mr. Vitiello himself is a guitarist and sampler composer who has performed with Pauline Oliveros and the cellist Marie Frances Uitti, but until recent years most of his work consisted of sound scores for film and video. . . . Mr. Vitiello admits a paucity of works from the 1950's, a particularly barren decade for music

Younger composers are generously mixed in among the classics, including the San Francisco performance artist Pamela Z, the electronic performer Laetitia Sonami and Nic Collins, a Lucier protégé now working in Chicago but formerly active in New York's downtown scene. New Yorkers may want to note the natural-sound collage by Jim O'Rourke, who is getting credit lately for rejuvenating Chicago's improvisation and electronic scenes. The program offers almost 100 recordings -- some rare, some commercially available, some not heard publicly for decades -- of works made between 1952 and 1999. The recordings will run in the Kaufman Astoria Studio Film and Video Gallery, on the Whitney's second floor, every day from noon to 5:30pm, and to 7:30pm on [January 13]. For those who might balk at spending five hours a day listening to recordings, the gallery is being rearranged to make it easy for listeners to come and go during the five-and-a-half-hour programs with out disturbing other audience members. Lights will be kept low, chairs will be fewer and less densely spaced than for video screenings. . . . Still, there will be a couple of performance components, one during Annea Lockwood's *Sound Map of the Hudson River*, a two-hour recording of rushing water collaged from several points along the Hudson Bypassing the moribund high-modernist tradition, the Whitney is offering a view of music not only likely to be engagingly controversial, but also full of possibilities for 21st-century response" [Kyle Gann, The New York Times, 1/9/00].

January 13

Ensemble Intercontemporain in Monnet's *Bosse, crâne rasé, nez crochu* and Durand's *La terre et le feu*. Centre Georges-Pompidou, Paris, France.

Women's Work Jubilee. Amanda Moody's *Serial Murderess*, including music by Clark Supryniewicz, performed by oboist Mark Alburger. Venue 9, San Francisco, CA. Repeated January 15.

Michael Tilson Thomas conducts the San Francisco Symphony in Mahler's *Symphony No. 9*. Davies Symphony Hall, New York, NY. Through January 16. "After five years, the partnership between Michael Tilson Thomas and the San Francisco Symphony just keeps on getting richer and more productive" [Joshua Kosman, San Francisco Chronicle, 1/14/00].

Joan Tower's *Tambor* and Danielpour's *Voices of Remembrance: Concerto for String Quartet and Orchestra*, performed by the National Symphony Orchestra, conducted by Leonard Slatkin. Through January 25, Carnegie Hall, New York (NY). "This embarrassingly lofty [Danielpour] work is a memorial for three slain leaders: President John F. Kennedy, the Rev. Dr. Martin Luther King Jr. and Senator Robert F. Kennedy. In his ostentatious program note Mr. Danielpour writes that the five-year period during which these assassinations took place was "a time of hope shattered" That is a lot of baggage for one orchestral work to carry, and few pieces would be up to the task. . . . The orchestration here is effective; in gentle passages of lamentation the music has a richly chromatic, though backward-looking harmonic language and a certain ruminative beauty. But what can you say about a work that expresses anger and outrage through a percussive, clangorous variant of 'Hail to the Chief' that keeps interrupting the mourning like a battering ram? And did no one . . . try to warn him off the idea of having an offstage string quartet play the hymnlike civil rights anthem, 'We Shall Overcome,' as a consolation from afar? . . . The program began with *Tambor*, a 15-minute exploration of driving rhythms and percussive timbres composed in 1998 by Joan Tower. Though not a great work, it is skillfully executed and effective, and refreshingly honest in comparison with the Danielpour" [Anthony Tommasini, The New York Times, 1/27/00].

Philadelphia Orchestra in Lutoslawski's *Cello Concerto*, with Lynn Harrell. Academy of Music, Philadelphia, PA. "The cellist returns with the same idea -- a single note, first played 17 times, then 13, then nine and so on. After each series of repeated notes (which made the audience laugh) comes a dose of more complex material. By the time the orchestra gets around to belting out its very loud repeated notes, they sound like old friends" [Peter Dobrin, The Philadelphia Inquirer, 1/15/00].

January 14

Soloists of L'Ensemble Intercontemporain in Jarrell's *...some leaves II...*, Huber's *Sabeth*, Zender's *Tre Pezzi*, Schöllhorn's *Under one's breath*, G. Steinke's *...kaum einen Hauch...*, and Holliger's *Trio*. Goethe-Institut, Paris, France.

Sarah Michael's *Some Are* (choreography by Dana Lawton), performed by Cellist Leighton Fong. ODC Theater, San Francisco, CA. Repeated January 15.

Chamber Music Society of Lincoln Center presents Janáček's *Violin Sonata*, Bartók's *Sonata for Two Pianos and Percussion*, Stravinsky's *Duo Concertante*, and a two-piano version of Gershwin's *An American in Paris*. Alice Tully Hall, New York, NY.

New York Philharmonic, conducted by Kurt Masur and Krzysztof Penderecki, in Rihm's *Time Chant*, Berg's *Violin Concerto*, Ravel's *La valse*, and Penderecki's *Violin Concerto No. 2 ("Metamorphosen"*, with Anne-Sophie Mutter, plus music of Strauss. Avery Fisher Hall, New York, NY. Repeated January 15. "Some people, in a reversal of the norm, even left after the Penderecki in order to avoid hearing the second of the evening's two sweeteners, Strauss's *Till Eulenspiegel*. . . . Mutter was the big draw, well known for her powerful musical abilities, which have nothing to do with the vampish persona of her publicity photographs. There are violinists around who do, indeed, play the instrument as an erotic accouterment, but Ms. Mutter is not one of them. She stands and she sings, frankly and directly. . . . *Sung Time* might be a better translation of the title than [the composer's] preferred *Time Chant*. . . [There was] one short outburst of freakishness from the orchestra [in the Penderecki]" [Paul Griffiths, The New York Times, 1/17/00].

Stefano Scodanibbio performs his 46-minute *Voyage That Never Ends* and Cage's *Ryoanji*. James Cohan Gallery, New York, NY.

Orchestra of St. Luke's in Zemlinsky's *Psalm 23* and the New York premiere of his *Psalm 13*. Carnegie Hall, New York, NY.

January 15

Death of Betty Macdonald Batcheller, the last surviving member of Martha Graham's first dance company, at age 92. Greenwich Laurenton Nursing Home, Greenwich, CT.

Ernesto Diaz-Enfante's *Oikos* performed at *The Tampa Bay Composers' Form New Directions 1999-2000* concert. St. Petersburg, FL.

Lukas Foss, Ezra Laderman, George Perle, David Diamond, the Muir String Quartet, and the Chicago String Quartet. New York premieres of Foss's *Quartet No. 4*, Laderman's *Quartet No. 9*, and Perle's *Quartet No. 9 ("Brief Encounters")*, plus Diamond's *Quartet No. 8*. 92nd Street Y, New York, NY.

Music Under Construction. Carolyn Lord and Andrew Gurian's opera-in-progress *Oedipus in Colonos*. Construction Company, New York, NY. Repeated January 16.

Rubio String Quartet in Shostakovich's *String Quartet No. 2*. Merkin Concert Hall, New York, NY.

Glenn Watkins lectures on *The Great War and the Persistence of Memory: Ravel, Hindemith and Gershwin, 1917-1934*. Alice Tully Hall, New York, NY.

Seattle Creative Orchestra in Hába's *Nonet*, Schoenberg's *Three Piano Pieces* and *Suite*, and Zemlinsky's *Trio*. Brechermin Auditorium, University of Washington, Seattle, WA.

January 16

Breaking Sound Barriers. Ford's *If and Don't Lose Your Faith in Me*, Coltrane's *Equinox*, Collins's *Through*, McDaniel's *Who Do You Love?*, Weill's *My Ship, One Life to Live*, and *Lost in the Stars*, Strange's *Elemental Vamp*, Avila's *What, Me Worry?*, Cage's *Variations II*, and Scoville's *Ice 5*. Recital Hall, University of California, Santa Cruz, CA.

Takás String Quartet in Bartók's *Complete String Quartets*. Alice Tully Hall, New York, NY. "Please note that this concert will last approximately 3 1/4 hours" [advertisement].

Harrid String Quartet in Bartók's *Quartet No. 4*. Mannes College of Music, New York, NY.

I Am Sitting in a Room: Sound Works by American Artists 1950-2000, including works of Alison Knowles, Philip Corner, and George Brecht, and Dick Higgins's *Danger Music No. 17*. Whitney Museum, New York, NY. "*Danger Music No. 17* consists of [Higgins] screaming as loud and long as possible" [Kyle Gann, The New York Times, 1/9/00].

North/South Consonance presents Roque Cordero's *Petite Mobiles*, Allan Crossman's *Millennium Overture Dance*, Wayne Peterson's *Janus*, Eduardo Soto Millan's *Three Trees in Two Toons*, and Max Lifchitz's *Yellow Ribbons No. 21*. Christ and St. Stephen's Church, New York, NY.

Ballet de l'Opéra Bordeaux performs Prokofiev's *Romeo and Juliet*. Brooklyn Center for the Performing Arts, Brooklyn College, New York, NY.

American Symphony Orchestra in Richard Strauss's *Die Liebe der Danae*, op. 83 (1940). Avery Fisher Hall, New York, NY. "Strauss's score churns, swirls and hurtles along breathlessly" [Anthony Tommasini, The New York Times, 1/18/00].

Pianist Susan Star performs Ginastera's *Sonata*. The Curtis Institute of Music, Philadelphia, PA.

Baritone Robert Holl in Hans Pfitzner's *Welcome and Departure*. Convention Center, Philadelphia, PA.

January 17

Death of Doris [June Sydnor] Parker (b. 8/16/22, Rock Island, IL), widow of Charlie Parker, of respiratory failure, at age 77. "They were married in 1948 and separated in 1950. (Parker considered Chan Parker, who died last year, his fourth wife, but a spokesman for his estate said they were not legally married.) . . . At six feet tall, she became a striking figure as a hat-check girl at Three Deuces, a West 52nd Street nightclub, where she met Charlie Parker in 1945. They began living together in 1946. When Parker, a heroin addict since his teenage years, spent six months in a California mental hospital in 1947, she moved to Los Angeles to visit and care for him. They were married in 1948 in Tijuana, Mexico, while Parker was on a West Coast tour with the Jazz at the Philharmonic concert series. . . . In 1989, she organized the first Evening with Friends of Charlie Parker. These benefits, at which associates of her husband like Max Roach and Dizzy Gillespie performed without pay, became annual events to raise money for Veritas, a drug rehabilitation program on the Upper West Side" [The New York Times, 1/19/00].

Anne Sophie Mutter, Lambert Orkis, and Daniel Muller-Schott in Pärt's *Fratres*, Shostakovich's *Piano Trio No. 2*, Stravinsky's *Suite Italienne*, and Prokofiev's *Sonata for Violin and Piano*. Carnegie Hall, New York, NY.

January 18

L'itinéraire in Zinsstag's *Artifices I*, Leroux's *d'Aller*, and Grisey's *Périodes*. IRCAM, Paris, France.

Death of Jester Hairston (b. 1901, Belews Creek, NC), at age 98. Los Angeles, CA. "Hairston came to Hollywood in 1935 as the assistant conductor for the Hall Johnson choir, which had been hired to sing in the black-cast film *The Green Pastures*. His musical break came when he met the composer Dimitri Tiomkin while conducting the Johnson choir as it recorded the background score for the movie *Lost Horizon* (1937). When a producer questioned the ability of black singers to perform in Russian, Mr. Tiomkin reportedly said, 'I don't see color. I hear music,' and assured Mr. Hairston, 'If I come back to Hollywood, you are my choral conductor and arranger. Mr. Tiomkin did return, and during the next 20 years, Mr. Hairston worked with him on films including *Red River*, *She Wore a Yellow Ribbon*, *Duel in the Sun* and *Land of the Pharaohs*. He established himself as one of Hollywood's most respected choral arrangers and directors. . . . He was best known for his work in *Lillies of the Field*, for which he composed and arranged the song 'Amen' and dubbed the singing for Sidney Poitier. He composed or arranged more than 300 choral spirituals. Mr. Hairston supplemented his income as a conductor by accepting bit parts in Hollywood films and appearing in several *Tarzan* movies as an African. 'They always picked me for the *Tarzan* films because my skin was so black, he told an interviewer. He was harshly criticized for accepting stereotypical roles And although he played the part of Henry Van Porter, a well-dressed, self-styled socialite who ridiculed the other characters on the *Amos 'n' Andy* television show, he and other members of the cast were excoriated for demeaning depictions of blacks. . . . 'We had a hard time then fighting for dignity,' he said later. 'We had no power. We had to take it, and because we took it, the young people today have greater opportunities.' . . . 'I decided that I wanted to make my mark in folk songs because my grandparents were slaves,' he said. 'I wanted to keep that music alive.' Mr. Hairston received an honorary doctorate in music from Tufts in 1977. . . . Hairston's acting career extended into his 90's. He gained the attention of a new generation of fans with his role as Rolly, the wily, wise-cracking deacon on the television situation comedy *Amen* from 1986 to 1991" [Mel Watkins, The New York Times, 1/30/00].

San Francisco Contemporary Players in Copland's *Piano Quartet*, M. Wagner's *Sextet*, Caltabiano's *Quilt Panels*, and Davidovsky's *Quartetto*. Yerba Buena Center for the Arts, San Francisco, CA.

Enchanted Circle Series. Nancarrow's *Tango*, Russell's *Concerto for Two Guitars*, Cogan's *Eight Poems of William Bronk*, Latartara's *Ripe*, and Liang's *Dialectical Percussions*, *March Cathedral*, *Garden Eight for Any Solo Instrument*, and *Lake*. Brown Hall, New England Conservatory, Boston, MA.

Juilliard String Quartet in Bartók's *String Quartet No. 2*. 92nd Street Y, New York, NY.

Britten's *A Midsummer Night's Dream* (1960). Juilliard Theatre, New York, NY. Repeated January 20.

New England Symphonic Ensemble in Convery's *I Have a Dream* and Copland's *Old American Songs*, and the Fourth National Festival Orchestra, conducted by Lucas Foss. Carnegie Hall, New York, NY.

Chamber Music Society of Lincoln Center presents Hans Eisler's *The Roman Cantata* and *Prison House Cantata*, Kurt Weill's *Cello Sonata*, Richard Strauss's *Sextet for Strings* from *Capriccio*, and Erwin Schulhoff's *String Sextet*. Alice Tully Hall, New York, NY. . . . Eisler's highly obscure Roman Cantata. Everything to be known of this piece -- that it was written in 1937 and set denunciatory prose by an Italian anti-Fascist -- suggested it would be some kind of abrasive exhortation, its force now spent. But not at all. Theodora Hanslowe,, singing gorgeously and with superb control, revealed a rapturously lyrical piece lying somewhere between Richard Strauss . . . and J.S. Bach. Disgust, the principal motive of the text, becomes an occasion for beauty, and the entire four-movement piece is song, with mellow support from clarinets, viola and cello. . . . Like Eisler, Schulhoff had to work out what it meant to be a Communist composer, and his fate was harder: he died in a concentration camp in Bavaria in 1942. His Sextet is a magnificent piece. In the intensity, exertion and acid tang of its fast movements, it sounds a bit like Bartók or Shostakovich, but it dates from the early 1920's, when Shostakovich was still a boy. . . . A kind of frank, urgent statement is bedeviled by a sudden weird solo, or an effect remembered from a quartet by Schoenberg or Webern. Most hair-raising of all are the endings of the slow movements and of the finale, the former with a soft, strange penultimate chord, the latter ebbing away in the depths of the lowest instruments" [Paul Griffiths, The New York Times, [1/20/00].

New York Festival of Electronic Composers and Improvisers, including music of Pauline Oliveros, Tony Conrad, and Morton Subotnick The Knitting Factory, New York, NY. Through January 23. "Mr. Subotnick used a laptop on which, he said, the speed of the mouse movement governed the texture; Mr. Conrad played a violin amid electronic sounds, and Ms. Oliveros wielded an accordion in a duet with Stephen Vitiello on guitar. Mr. Subotnick's piece featured Joan LaBarbara reciting phrases like 'the persistence of the wind,' amid flurries and plunks and chips and whooshes. There were passages like horror-movie soundtracks, with phantom choirs and amorphous whispers; there were also sharp-focus knocks and thuds and a recurring elegiac three-note motif. . . . [T]he sounds harked back to the 1960's electronic music, and so did the disjointed structure Conrad, who worked with Minimalist pioneers including La Monte Young in the 1960's, opened his set with a microphone in his mouth, amplifying the buzz of an electric shaver. It was a prelude to a long piece combining three sounds: a staticky, flapping sputter somewhere between a tractor idling and a helicopter landing); a sequence of blotchy, distorted tones separated by loud buzzes; and a violin part that moved from a sustained note to a short phrase in double stops. . . .

[T]here was repetition but no promise of meditation. Noisy, relentless and relatively low-tech, the music claimed paternity for industrial rock. Ms. Oliveros piece was a cooperative ramble: from floating, edgeless notes and chords to scampering, mercurial sounds and, eventually, back to serene stillness. . . . Instead of placing acoustic and electronic worlds at odds, the piece merged them, as if to ponder not technology but sound itself" [Jon Pareles, The New York Times, 1/20/00].

Parnassus in Carter's *Trilogy*, the U.S. premiere of Constant's *Trois Portraits*, the New York premiere of Korf's *Presences from Aforetime*, and R. Martin's *Charred Beloved*. Merkin Concert Hall, New York, NY.

Piano Century. Shostakovich's *Prelude and Fugue No. 24*, Yun's *Five Pieces*, Schuman's *Voyage*, Stockhausen's *Klavierstücke X*, Scelsi's *Action Music*, Feldman's *Last Pieces*, and Persichetti's *Piano Sonata No. 10*. Paul Hall, New York, NY.

January 19

Cellist Anssi Kartunen in Saariaho's *Prés* for cello and electronics. Théâtre du Châtelet, Paris, France.

Colorado String Quartet in Shostakovich's *Quartet No. 5*. Los Angeles County Museum of Art, Los Angeles, CA.

John Adams conducts the San Francisco Symphony in Glass's *Façades*, Piazzolla's *La Mufa*, and Adams's *Violin Concerto*, with Vadim Repin. Davies Symphony Hall, San Francisco, CA. Through January 22. "The density of Adams' orchestral writing, especially in the first movement, and the pitilessness with which he keeps the soloist going nearly nonstop for 30 minutes, are daunting attributes. . . . Adams' conducting, at once propulsive and steady, helped clarify the rhythmic contrasts in the first movement between the violinist's free fantasy and the underlying orchestral accompaniment. . . . Repin was the soloist for Adams' brief and arresting orchestral version of Piazzolla's bittersweet tango 'La Mufa.' . . . [T]he string sections and saxophonists . . . kept trying to find a vein of romantic expressivity in the [Glass], while missing its chilly and, well, glasslike surface beauty" [Joshua Kosman, San Francisco Chronicle, 1/21/00].

Death of actress Hedy Lamarr (b. Hedwig Eva Marie Kiesler, 1931, Vienna, Austria), at age 86. Orlando, FL. "After her divorce from [Hollywood writer and producer Gene] Markey, Miss Lamarr went to a Hollywood dinner party at the home of Janet Gaynor and there met George Antheil, the composer. Miss Lamarr and Antheil got to talking about the war and how tough it was going to be to stop the Nazis. As the story goes, Miss Lamarr recalled hearing some conversations that had occurred between her first husband, [Viennese munitions maker Fritz] Mandl, and the Nazis, who seemed to place great value on creating some sort of device that would permit the radio control of airborne torpedoes and reduce the danger of jamming. She and Antheil got to discussing all this. The idea, they decided, was to defeat jamming efforts by sending synchronized radio signals on various wavelengths to missiles, which could then be directed to hit their mark. Antheil supplied the technical expertise for the concept and on Aug. 11, 1942, the two received a United States patent for the use of radio-controlled missiles that could be used against the Germans. There were some doubts that Miss Lamarr had the technical background to give much to the project, but Antheil always credited her. The government was not initially interested in their device, but a refined version of it was used by the American military in the 1960's -- after the patent had expired. They never made a dime. IN 1996 they were honored for their work by a professional engineering society. 'It's about time,' was Miss Lamarr's only comment" [Richard Severo, The New York Times, 1/20/00].

Violinist Charles Libove and pianist Nina Lugovoy in Bacewicz's *Violin Sonata No. 4*. Merkin Concert Hall, New York, NY.

Juilliard String Quartet in Bartók's *Quartet No. 2*. 92nd Street Y, New York, NY.

Boston Philharmonic Orchestra in Mahler's *Symphony No. 8*. Carnegie Hall, New York, NY.

January 20

Soloists of L'Ensemble Intercontemporain in Eötvös's *Kosmos*, *Psy*, *Two poems to Polly*, and *Intervalles/Intérieurs*, and Schoenberg's *Suite*. Musée d'Orsay, Paris, France.

ACF Salon. Harry Bernstein's *Settings of Poems by Children*, Sarah Michael's *Three Consort Songs*, and Darcy Reynolds's *The Past Keeps Changing*. Yerba Buena Center for the Arts, San Francisco, CA.

New Century Chamber Orchestra in Kokkonen's *Music for String Orchestra* and Sibelius's *Raka Stava*. First Congregational Church, Berkeley, CA. Through January 23, Hoytt Theater, Osher Marin Jewish Community Center, San Rafael, CA.

The Philadelphia Orchestra, conducted by Simon Rattle, in Schoenberg's *Gurrelieder*. Academy of Music, Philadelphia, PA. Through January 24, Carnegie Hall, New York (NY). "'Tristan on steroids' -- that's what Rattle calls *Gurrelieder*, referring to its last-gasp-Romantic chromaticism expressed through the sounds of more than 360 instrumentalists and vocalists. The mammoth work received its U.S. premiere in 1932 by Stokowski and the Philadelphians 'If ever there was an end-of-an-era piece, that's the one. A staggeringly brilliant 25-, 26-year-old simply basically ending Wagnerian music. What's so outrageous? How about . . . four Wagner tubas. A battery of percussion requiring eight players. Four choirs. . . . Schoenberg had to order specially tall paper, with 48 staves, to fit all of the instruments on the page. . . . 'What he wanted to do was to out-Mahler Mahler and out-Wagner Wagner'" . . . Rattle earned himself a place in *The Guinness Book of World Records* for conducting the world's largest orchestra -- a mix of nearly 4,000 youngsters and professionals playing in Birmingham. 'That was the only time in my life I should think I will conduct 400 cellos,' he says. 'You cannot imagine the sound of an orchestra that loud -- 70 tubas up in one corner.' . . . Occasionally [in the Schoenberg], you have to trim the orchestra down to let the singers through. Otherwise, it's like a slugfest" [Peter Dobrin, *The Philadelphia Inquirer*, 1/13/00]. "[T]he bloated score calls for eight flutes, four piccolos, five oboes, seven clarinets of various kinds, 10 horns, four harps, 210 singers, five vocal soloists, a speaker. No kitchen sink, but the work does use 'some big iron chains' that are banged against garbage cans or brake drums. . . . Vienna's music lovers were ready to hate *Gurrelieder* They showed up for its premiere in 1913 set to demonstrate their displeasure by whistling through their house keys, as was the custom of the day. It turns out that Vienna's audiences didn't whistle down the piece, but cheered Schoenberg for 15 minutes. No wonder. . . . Moments are sweeter than the score of a Hollywood tearjerker. . . . *Gurrelieder* is 'architecture in tone on a vast scale,' in the words of Leopold Stokowski, who gave the almost two-hour work its U.S. premiere with the Philadelphia Orchestra on April 8, 1932. The music . . . ends in the big, bright key of C major. . . . In terms of orchestral excess, *Gurrelieder* is unmatched -- except, perhaps, for Haverag Brian's *Symphony No. 1* ("*The Gothic*") from 1927, which calls for vocal soloists, chorus, four mixed choirs, children's choir, four brass bands and a greatly augmented orchestra. . . . Schoenberg composed *Gurrelieder* in 1900-01, took a break, and finished the orchestration in 1911.

In the intervening years, Schoenberg had largely abandoned tonality, and when he returned to *Gurrelieder* he tried to change some of the passages to reflect his new thinking. 'These corrections alone, he confessed, gave him more trouble than the composition of the whole work,' writes Charles Rosen in his book *Arnold Schoenberg* [Peter Dobrin, *The Philadelphia Inquirer*, 1/16/00]. "Splendidly done by the Philadelphia Orchestra, the Philadelphia Singers Chorale, six solo voices, all under Sir Simon Rattle, Schoenberg's 23-part, 2 1/2 - hour piece reveled in sheer size and seethed with the same raw elements that the composer's here [Wagner] had turned loose on the world a generation before. . . . It is easy and pleasurable to be swept into the riotous world of *Gurrelieder*, although in saner moments one senses the gluttony at work. Where Wagner's orchestration is rich, Schoenberg's is of near black-hole density, thick with musical sub-topics and detail, none of which the composer could evidently bear to part with. The Philadelphia Orchestra seemed not to waste a musician in its employ. Men choristers numbering well into three figures stood behind it. Women sang (briefly) from the first-tier boxes. Bigness, of course, means several things. There is no denying the underlying power of this piece, which is shameless in its exploitation of sheer size for dramatic effect and yet is filled with many beauties. . . . There was also bigness as in just plain big. . . . It was possible to come away from this performance with deep suspicions of *Gurrelieder* and everything it stands for, and yet with the impression of an evening memorably spent" [Bernard Holland, *The New York Times*, 1/26/00]. "Rattle had saved his most over-the-top performance for last. . . . [A] rare 'Sold Out' banner was slapped across the Philadelphia Orchestra's posters at Carnegie Hall. Outside, twenty-something's were calling out: 'Starving for art, starving for art' as they waved \$20 bills in the air and hoped for a spare ticket. Inside, discreet scalpers worked the line" [Peter Dobrin, *The Philadelphia Inquirer*, 1/26/00].

Pianist Yung Wook Yoo in Currier's *Piano Sonata*. 92nd Street Y, New York, NY.

Janine Jansen performs Schnittke's *Violin Sonata No. 1* (1963). Weill Recital Hall, New York, NY. This [is a] moody, sometimes disturbing sonata, which boldly mixes styles ranging from almost-strict 12-tone writing to unabashedly consonant diatonicism" [Anthony Tommasini, *The New York Times*, 1/24/00].

Artie Shaw and Woody Herman: *A New Look*, with the Carnegie Hall Jazz Band, Carnegie Hall, New York, NY.

January 21

Ictus performs Steve Reich's *Music for 18 Musicians* and *Six Marimbas*. Maison de la Culture d'Amiens, Amiens, France.

NewEar presents David Cope's *Mozart* (1992), Nick Didkovsky's *Schubertiade*, Alonzo Conway's *Shattered: Word: Reserenade*, Jonathan Dove's *Figures in the Garden*, and Johannes Schöllhorn's *Madria*. St. Mary's Episcopal Church, Kansas City, MO.

Guy Livingston in *60 Seconds for Piano*. Minute-long works by T.J. Anderson, Andriessen, Aviram, Baas, Bailie, Beaudoin, Bermel, Betz, Bolcom, Boulez, Bourdelion, Büttrich, Caravaggio, Carrick, Cody, Ketzel the Cat & Morris Cotel, Culpo, Eggert, Eidschun, Ekimozsky, Engel, Fox, Frahm, Goldschneider, Gosfield, Newton "Newt" Hinton, Paul von Hippel, Jallen, J. Katz, Kleier, Landau, Lann, Leach, Mancuso, Maral, Martinez, McGinn, McLosky, Nez, Norton, Pallante, Pritsker, Rovam, Shadle, Sharp, Schockley, D.E. Stewart, Togawa, Vees, Warburton, Yoshinaka, and Zebrowski. Miller Theatre, Columbia University, New York, NY. "In 1995 he set out to commission 60 composers to write him works lasting a minute or less

He ended up with about 150 newly composed miniatures, written for him by composers in Europe, Asia and North and South America and he tends to reshuffle them -- retaining a core of about 20 works -- whenever he plays one of his *60 Seconds* concerts. So far, Mr. Livingston has played the program in South Africa, the Netherlands, Italy, France and Germany. The pianist argues that among its virtues is variety: a range of styles from the crashingly dissonant to the gently Minimalist are included, and a listener who doesn't like a particular work will not have to endure it for long" [Allan Kozinn, *The New York Times*, 1/21/00],

16th-Annual Focus! Festival. Thommessen's *Through Reflection -- Thought Through*, Yanov-Yanovsky's *Hommage a Gustav Mahler*, Bibik's *Echoes*, Reich's *Triple Quartet* (all-live version), Hosokawa's *Seascapes - Daybreak*, and Goehr's *Homage to Messiaen*. Juilliard Theater, New York, NY.

January 22

85th birthday of Henri Dutilleux.

Regina Symphony Orchestra in Adaskin's *Fanfare*, Liebermann's *Piano Concerto No. 2*, and Holst's *The Planets*. Regina, Canada.

Bakersfield Symphony in the premiere of Bedford's *The Sultan's Turret* and Debussy's *Nocturnes*. Bakersfield, CA.

Santa Barbara Symphony in Villa-Lobos's *Symphony No. 10*. Santa Barbara, CA. Through January 24.

Focus! Festival. Joel Sachs conducts Steve Reich's *Triple Quartet* in its first totally live performance (previously the work has only been heard by a string quartet in consort with two taped quartets), plus Alexander Goehr's *...No Thought, Only Calm Sleep* (a quotation from Kafka, Toshio Hosokawa's *Seascapes -- Daybreak*, and Dmitri Yanov-Tanovsky's resettings of the poems of Mahler's *Kindertotenlieder*. Juilliard Theater, New York, NY. "[*Triple Quartet*] was . . . by a long way, the standout piece. In it Mr. Reich revisits the world of dense string chords, dark but stirring, that he found in *Different Trains* more than a decade ago. . . . Reich proves, if proof were needed, that he can steer his musical objects around a complex railroad system of interlocking harmonies, meters and tempos without outside [text] support. Inherently robust, the work is also strongly scaffolded The sound . . . is entirely Mr. Reich's: the chugging rhythmic energy, the enlivening harmonic slips and turns, the prevailing minor-key atmosphere with chromatic touches that indicate the continuing importance to the composer of his Jewish heritage" [Paul Griffiths, *The New York Times*, 1/25/00].

Pianist Hai-Kyung Suh in Schoenberg's *Five Piano Pieces* and Stravinsky's *Petrushka*. Merkin Concert Hall, New York, NY.

Orchestra 2001 in Pärt's *Collage on B-A-C-H*, Finko's *Violin Concerto*, and Shostakovich's *Symphony No. 14*. Swarthmore College, Swarthmore, PA. Repeated January 23, Trinity Center for Urban Life, Philadelphia.

January 22

Women's Work Jubilee. West Coast premiere of *Unearthed*, with composition and sound Design by Kristi Martel. Venue 9, San Francisco, CA. Repeated January 30.

Gregg Smith Singers in Copland's *In the Beginning*, Foss's *Adon Olom* and *Behold! I Build an House*, Zuckerman's *Proverbs*, and Schober's *Te Deum*. St. Peter's Church, New York, NY.

Elmar Oliveira and Robert Koenig in Copland's *Violin Sonata* and selections from Gershwin's *Porgy and Bess* (arr. Heifitz). 92nd Street Y, New York, NY.

January 23

SFS Chamber Music presents Prokofiev's *Quintet in G Minor*, Martinu's *Duo for Violin and Cello*, and Schulhoff's *Concertino*. Davies Symphony Hall, San Francisco, CA.

Marin Symphony in Hovhaness's *Symphony No. 2 ("Mysterious Mountain")* and Holst's *The Planets*. Veterans Auditorium, San Rafael, CA.

Met Chamber Ensemble presents Varèse's *Density 21.5* and *Octandre*, Stravinsky's *Three Pieces for Clarinet Solo*, Milhaud's *Sonatina for Viola and Cello* and *La Création du Monde*, Boulez's *Improvisation sur Mallarmé*, Stravinsky's *Octet for Wind Instruments*, Debussy's *Danse Sacré et Danse Profane*, Ravel's *Chansons Madécasses* and *Three Poems of Stéphane Mallarmé*. Weill Recital Hall, New York, NY.

Kaija Saariaho and Michael Daugherty receive The Elise L. Stoecker Prize. Chamber Music Society at Lincoln Center, New York, NY.

Chamber Music Society of Lincoln Center in Varèse's *Density 21.5*, Tansman's *Septet for Winds and Strings*, Shostakovich's *Piano Quintet*, Poulenc's *Cello Sonata*, and Martinu's *La Revue de Cuisine Suite*. Alice Tully Hall, New York, NY.

Russian National Orchestra in Prokofiev's *Violin Concerto No. 2*. Avery Fisher Hall, New York, NY.

Cosmopolitan Symphony Orchestra, conducted by Gerhard Samuel, in the premiere of his *Where To?* Town Hall, New York, NY.

Relache performs Evan Solot's *Slip Knot* (1998), John Greenland's *Pieces of Eight* (1995), David Anderson's *Quintet* (1994), and Robert Eidschun's *Bantam Masai* and *Air de Cour*. Highwire Gallery, Philadelphia, PA. "Relache lives. . . . Yes, the group is still finding and playing music written five minutes ago and slightly before, and has barely veered from a certain repertoire aesthetic that is as far from academia as one can get and still be classical. In the 1980s and early '90s, Relache and founder Joseph Franklin would attract hundreds to concerts at the Annenberg Center Solot's *Slip Knot* . . . [is] a hybrid of classical and something bordering on Duke Ellington -- easy to listen to, but hardly easy listening. The soft, luminous steel drum part at the end . . . was a masterstroke of scoring. . . . [A]lthough Anderson mentioned in program notes the influence of Mahler and Strauss, [his work] sounded mostly like updated Shostakovich. Two 1994 works by Robert Eidschun, *Bantam Masai* and *Air de Cour*, were so chaotic they sometimes approached parody" [Peter Dobrin, *The Philadelphia Inquirer*, 1/25/00].

January 24

82nd anniversary of the birth of Gottfried von Einem.

Time Warner announces that it plans to acquire control of the music business of the EMI Group and merge it with Warner Music, creating what could become the world's largest record company. London, UK.

Left Coast Chamber Orchestra in the West Coast premiere of Davidovsky's *Festino for Guitar, Viola, Cello, and Double Bass*, the premieres of Merritt's *The Day Florestan Murdered Magister Raro*, Laurie San Martin's *Trio for Viola, Cello, and Piano*, and Riley's *El Hombre*. Green Room, War Memorial Performing Arts Center, San Francisco, CA.

Earplay in Chuaqui's *De Metal y Madera*, J. Berger's *The Lead Plates of the ROM Press*, Furman's *Matices Coincidentes*, and Davidovsky's *Synchronisms No. 10*. Campbell Recital Hall, Braun Music Center, Stanford University, CA.

Death of Amyas Ames (b. 6/15/06, Sharon, MA), at 92. Lexington, MA. "[H]e spearheaded the renovation of the Philharmonic's concert hall at Lincoln Center, which had opened as Philharmonic Hall in 1962. To correct the hall's notoriously poor acoustics, some expensive adjustments were tried during the 1960's. But it was not until Mr. Ames solicited the support of Avery Fisher and the hall was totally renovated and reopened in 1976 as Avery Fisher Hall that critics pronounced themselves satisfied with the results. . . . Mr. Ames's unusual first name, Amyas, was an old English spelling of the family name. He attended Harvard, playing baseball and also performing on clarinet in the Harvard Band" [Anthony Tommasini, *The New York Times*, 1/26/00].

Jupiter Symphony in Charles Wakefield Cadman's *To a Vanishing Race* (1925). Good Shepherd Presbyterian Church, New York, NY.

16th-Annual Focus! Festival. Wallin's *Stream*, Sciarrino's *Two Nocturnes*, Prin's *De Amor Desesperado*, Tiensuu's *Drang*, Woolrich's *The Iron Cockerel Sings*, and Deak's *Lad a Dog: the Trio*. Juilliard Theater, New York, NY.

Silent Films / Live Music. Henri de la Falaise's *Legong: Dance of the Virgin* (1935); score performed by Gamelan Sekar Jaya and the Club Foot Orchestra. Winter Garden, World Financial Center, New York, NY.

January 25

Clarinetist Armand Angster in Aperghis's *Simulacre IV*. Ircam, Paris, France.

Leonard Slatkin conducts the National Symphony in the New York premiere of Danielpour's *Voices of Remembrance*, a concerto for string quartet and orchestra

16th-Annual Focus! Festival. Ore's *Non nunquam*, Febel's *Music for Piano III*, Kancheli's *Piano Quartet*, Knussen's *Eccentric Melody*, Rasmussen's *Trauer gondol*, and Sculthorpe's *String Quartet No. 14*. Juilliard Theater, New York, NY.

January 26

Dawn Upshaw and Gilbert Kalish in Messiaen's *Harawi*, Saariaho's *Lonh*, and Harbison's *Mirabai Songs*. Théâtre du Châtelet, Paris, France.

Nancy Bloomer Deussen's *The World is a Butterfly's Wing*. The Paradise Lounge, San Francisco, CA.

Prometheus Chamber Orchestra in Lutoslawski's *Funeral Music* and Sibelius's *Symphony No. 3*. Merkin Concert Hall, New York, NY.

16th-Annual Focus! Festival. Kurtág's *Wind Duos*, Rehnqvist's *Wings*, Zuidam's *Bowery*, Satoh's *Shunju*, Platz's *strange*, and Norgard's *Unendlicher Empfang*. Juilliard Theater, New York, NY.

Death of Mark Schubart, at age 81. New York, NY. "[He was] the founder and former chairman of the Lincoln Center Institute. . . . He was formerly a director of public activities, dean and vice president of the Juilliard School of Music, [and] music editor of *The New York Times* from 1944 to 1946" [The New York Times, 2/1/00].

20/21 Club Record Party, with the Emerson String Quartet performing Shostakovich string quartets. Miller Theatre, Columbia University, New York, NY.

National Symphony Orchestra in Shostakovich's *Symphony No. 15*. Carnegie Hall, New York, NY.

January 27

Death of pianist Friedrich Gulda (b. 5/16/30, Vienna, Austria) of heart failure, at age 69. Weissenbach, Austria. "Gulda rebelled against the formalities of the classical music world in grand and often comical ways. In the 1950's, he began sitting in with jazz bands -- sometimes celebrated ones, like Dizzy Gillespie's -- while he was touring as a recitalist and concerto soloist. By the mid-1950's he was including jazz improvisations on his recital programs, and by the early 1970's he was refusing to announce his recital programs in advance. He reportedly once performed a concert in the nude, and last March he faxed news agencies a false report of his own death, apparently to promote a concert at which he was to be resurrected. His eccentricities had a marked effect on the classical side of Mr. Gulda's career: he went from being a pianist once described by Harold C. Schonberg in *The New York Times* as 'a continuation of the great German traditions of piano playing exemplified by Schnabel and Backhaus' to one with a small but devoted following. . . . [H]is appearances in the United States were rare after the early 1960's. Although it often seemed that he had torpedoed the classical side of his career with misguided antics, Mr. Gulda usually gave the impression that his rebellion was rooted in deeply held principles. Having accepted the Beethoven Bicentennial Ring from the Vienna Academy of Music in 1970, he quickly reconsidered and returned it, citing his objections to the conservatism of classical music education. . . . He never abandoned classical music, but he insisted that his jazz and classical performing be regarded as equal aspects of his musical personality, with composition often bridging the two. His discography frequently drove home that point. In the early 1980's he recorded two very different albums in close proximity: one was *The Meeting*, a set of improvisatory duets with the jazz pianist Chick Corea; the other was Mozart's Concerto No. 23, with the early-music specialist Nikolaus Harnoncourt. Around the same time, he also released a recording that brought together a probing, propulsive reading of Beethoven's Sonata in C minor (Op. 111) with his own bleak *Winter Meditation*. As a composer, Mr. Gulda was an eclectic who drew on his jazz interests for orchestral works like *The Veiled Old Land*, *The Excursion*, the Symphony in F and a free adaptation of Shakespeare's *Measure for Measure* called *Drop-Out Oder Gustave der Letzte*" [Allan Kozinn, *The New York Times*, 1/29/00].

Ensemble Intercontemporain in Lachenmann's *...Zwei Gefühle...* and Eötvös's *As I crossed a bridge of dreams*. Cité de la Musique, Paris, France.

Trombonist Abbie Conant in *The Wired Goddess and Her Trombone: Works for Wired Trombone*. Premieres of Pauline Oliveros's *The Heart of Tones* for trombone and two oscillators (performed by Matthew Wright and William Osborne); Maggi Payne's *Hum 2: Tatsuta-Hime* for 8 trombones, live trombone, and 7-track tape; Chris Brown's *Time Bomb: Four Poems by Mina Loy* for trombone and interactive electronics; Matt Wright and Abbie Conant's *Garden of Earthly Delights*, for trombone and interactive electronics; and Jorge Boehringer's *The Sinking Ship* for trombone, video and delay line; and *The Mutant Cyborgian Gizmo Big Band*, with synthesists Chris Brown, Tim Perkis, and John Bischoff (of The Hub), David Wessel and Matt Wright (of CNMAT), Maggi Payne (flute), and Abbie Conant; plus William Osborne's *As it were of a trumpet talking*, from *Music for the End of Time* for trombone and quadraphonic tape; and Alex Potts's *The Secret Waits for Eyes Unclouded by Longing* for trombone and interactive electronics. CNMAT, 1750 Arch Street, Berkeley, CA. "Conant is an internationally acclaimed trombonist who was soloist of the Munich Philharmonic from 1980 to 1993. In recent years she has performed as a soloist in over 60 cities in Europe and America. . . . The four poems are from Mina Loys' late work, a collection entitled *Compensations of Poverty*. . . . The trombone "speaks" the poems. . . . Oliveros continues her study of the smallest elements ("the quantum") of musical change. . . . Each autumn, [the] Japanese goddess [Tatsuta-Hime] wove a beautiful multicolored tapestry. She then incarnated herself as wind and blew her own work to shreds. The seven-track tape is a prerecorded overdub of seven additional trombone parts. . . . [Boehringer alludes to] the Sirens of Greek mythology and the fog horns of the San Francisco Bay. . . . [Osborne's] allusion [is] to Revelation 4:1. 'After this I looked, and, behold, a door was opened in heaven: and the first voice which I heard was as it were of a trumpet talking with me; which said, Come up hither, and I will shew thee things which must be hereafter'" [internet release].

Judith Weir Festival 2000. King Harald's Saga and Heaven Ablaze in His Breast. College of Marin, Kentfield, CA. Through January 30.

NEC Opera Theater in Britten's *The Rape of Lucretia*. Emerson Majestic Theater, Boston, MA. Through January 30.

Shostakovich's *Cello Sonata* and Feldman's *Enigma No. 1*. Jordan Hall, New England Conservatory, Boston, MA.

16th-Annual Focus! Festival. Saariaho's *Cendres*, Ali-Zadeh's *Ask Havasi*, Jeths's *Onde*, Veli Matti Puumaloa's *Caprifoglio*, Zorn's *Amour fou*, Lann's *Recalling Chimes*, and Lavista's *String Quartet No. 6*. Juilliard Theater, New York, NY.

Philadelphia Orchestra in Bernstein's *Overture to Candide* and *Serenade*, Liebermann's *Concerto for Flute and Orchestra*, and Copland's *Appalachian Spring Suite*. Academy of Music, Philadelphia, PA. Through February 1.

Seattle Symphony in Copland's *Billy the Kid Suite*. Benaroya Hall, Seattle, WA.

January 28

Judith Weir Festival 2000. The Black Spider and Scipio's Dream. College of Marin, Kentfield, CA. Through January 30.

Oakland East Bay Symphony in Barber's *Knoxville: Summer of 1915*. Paramount Theatre, Oakland, CA.

Violinist Janet Packer and pianist Orin Grossman in Haversal's *Legend*. Old First Church, San Francisco, CA.

Shelley Hirsch's *For My Father Piece*. The Kitchen, New York, NY. Through February 5.

Cincinnati Symphony in Copland's *Fanfare for the Common Man*, Barber's *Adagio for Strings*, Copland's *Clarinet Concerto*, Bernstein's *Prelude, Fugue and Riffs* (arr. by Lukas Foss), Strauss's *Der Rosenkavalier Suite*, and Ravel's *Daphnis et Chloé Suites No. 1 and 2*. Carnegie Hall, New York, NY.

Sabat/Clarke Duo in Feldman's 85-minute *For John Cage*. Great hall, Cooper Union, New York, NY.

Juilliard Orchestra, conducted by Donald Palma, in Henrik Strindberg's *Memorial*, John Pasthas's *Seikilos*, Peter Maxwell Davies's *Spinning Jenny*, and Betty Olivero's *Merkavot*. New York, NY. "*Seikilos* . . . started out a bit like Iannis Xenakis's music and then got the idea from a syncopating triangle to turn into Bernstein . . . *Spinning Jenny* gave the hall a terrific thrashing, after which a solo trumpet came out with a line of Ivesian elegiac poignancy" [Paul Griffiths, *The New York Times*, 2/1/00].

January 29

Nancy Bloomer Deussen's *Concerto for Clarinet and Small Orchestra* performed by The Mission Chamber Orchestra conducted by Emily Ray with clarinetist Mark Brandenburg. Le Petite Trianon-San Jose, CA.

Riverside Symphony in Bartók's *Romanian Folk Dances* and the premiere of John Peel's *Violin Concerto*. Alice Tully Hall, New York, NY.

Orpheus Chamber Orchestra in Michael Tippett's *Divertimento on Sellinger's Round* and the world premiere of Susan Botti's *Within Darkness*. Carnegie Hall, New York, NY. Not only is [Tippett's] unfamiliar ditty hard for the performer to coordinate in its calculated disunities and rhythmic displacements, but it also sounds cockeyed even in a fine performance. . . . [I]n a piece grounded in drones, pedal points and ostinatos, [Botti] conjured a small riot of color from materials of little initial promise" [James R. Oestreich, *The New York Times*, 2/2/00].

Percussionist Stephen Schick and cellist Maya Beiser in Didkovsky's *Caught by the Sky with Wire*, Bresnick's *Song of the Mouse People*, the world premiere of Julia Wolf's *Close Together*, Michael Gordon's *XY*, Ziporyn's *Kebyar Maya*, and Ung's *Grand Alap*. Miller Theatre, Columbia University, New York, NY.

Yaquina Orchestra in Adams's *Shaker Loops*. Newport, OR.

Network for New Music, with Mario Davidovsky, in the premiere of his *Simple Dances II*, plus music from *Simple Dances I*, and David Fromm's *Chamber Concerto* (1991), William Kraft's *Encounters IX* (1982), and David Osborn's *Dual* (1993). "The [65-year-old] composer[s] . . . [four short] *Simple Dances II* (which is neither simple nor straightforwardly dancery) is scored for five players . . . 'It is the closest thing to film music I've written -- with no film,' Davidovsky says. . . . The titles refer to traditional dances with various cultural sources -- a tango, waltz, march . . . "[R]ecognizable trait[s] surface . . . in the 'Sarabande' and 'Tango' movements Musical events unfold almost too quickly to digest [in *Chamber Concerto*]. But a traditional emotional narrative emerges clearly in the 16-minute, one-movement work. . . . Liuzzi and Darcey Timmerman started David Osborn's *Dual* (1993) even before intermission ended, calling people back to their seats with a beating of drums that was sometimes frighteningly loud.

Standing on opposite sides of one music stand, they kept up flirty eye contact as they stole different riffs from each other and gradually rotated 180 degrees around the same set of four drums. Timmerman took a rose in her mouth, then Liuzzi put one in his. Eventually, they dropped the flowers and seemed to consummate their relationship by clicking their drumsticks against one another in the air. But the stare-down continued until Liuzzi literally threw up his drumsticks. 'She wins,' he said, and the piece was over. Mysterious, this thing called love" [Peter Dobrin, *The Philadelphia Inquirer*, 1/31/00].

January 30

Abbie Conant and William Osborne perform two major works for performer and quadrasonic surround sound: *Street Scene for the Last Mad Soprano* and *Music for the End of Time*. Julia Morgan Center for the Arts, 2640 College Ave., Berkeley, CA. "A world class trombone player and a world class piece of music. Last night was a magical moment in musical life - a great performer and great music carefully prepared and lovingly composed and played. It is a rare occasion when so many factors coalesce to create a special moment in musical life. The music was beautiful, expressive, moving and grand. It was symphonic in its breadth and depth - wonderful uses of electronic sound and sampling the trombone brought breath, presence and scope. If you are anywhere near one of their concerts it is a must attend! ... it was a remarkable highlight" [Pauline Oliveros].

Contemporary Festival, with Gunther Schuller. Schuller's *Conversations for Jazz Quartet and String Quartet*, *Fantasy for Cello*, and *Homages for Eight Cellos*. Brown Hall, New England Conservatory, Boston, MA.

Premiere of Frank Siekmann's *Mass in Mariachi Style*. St. John's United Church of Christ, Kutztown, PA.

January 31

South African Orchestra runs out of funding. Johannesburg, South Africa.

Vinny Golia Ensemble. Los Angeles County Museum of Art, Los Angeles, CA.

Columbia Sinfonietta in Ronald Bruce Smith's *Remembrances of a Garden*, Hurel's *Poul l'image*, and Grisey's *Les Espaces Acoustiques: Prologue, Périodes, and Partiels*. Merkin Concert Hall, New York, NY. "[A]n opportunity to hear the first three parts of *Les Espaces Acoustiques*, a series of six pieces for successively larger ensembles

(solo viola to symphony orchestra) written from 1974 to 1985. The second and third pieces are generally considered the earliest examples of 'spectral music.' . . . It is hard to encapsulate in words what makes the piece so radically different from most of what had appeared before or has appeared since. . . . Alongside the power emanating from the sheer unconventionality of the concept come persistent sensuality, rawness, masterly pacing and sometimes breathtaking orchestration (with moments that would make Ravel proud). In fierce reaction to serialism, with its postulates derived in no small measure from modes of thinking and organization that transcend music itself, spectral music was conceived in accordance with the behavior of pure sound, revealed generally by principles of acoustics and specifically by the characteristics of instruments throughout their ranges of register and timbre. In . . . *Les Espaces Acoustiques* . . . instruments replicate electronic effects. This procedure seems counterintuitive, yet it is remarkably effective [O]ne begins to hear straight through the texture and the moment-to-moment progress of the music. It is this primal state of music that gives the work its consistent sensuality, yet the intellectual realm is not at all diminished. . . . Grisey was strongly influenced by his studies with Olivier Messiaen and Karlheinz Stockhausen, both of whom, in highly personal ways, sought to link the logic of musical composition to phenomena of nature and acoustics. The work of America's early Minimalists also informed his thinking, especially insofar as process -- moment-to-moment musical evolution -- might take precedence over subject. (Grisey, in fact, taught at the University of California, Berkeley, from 1982 to 1986.) Much of *Les Espaces Acoustiques* derives from an orchestration of the overtones inherent in a trombone's fundamental E. Of CF course, assigning instruments to reproduce these harmonics creates many more overtones. Precisely the point: while the formal logic of the harmony is preserved, the depth and density of the sound, in the composer's words, are extended. This timbral 'theme and variations' embraces harmony and timbre into a single entity. The concert . . . also includes recent works by Philippe Hurel and Ronald Bruce Smith, members of the 'second wave' of spectral composers. . . . Tristan Murail [is] the co-founder of the spectral approach and an artistic director of this venture" [Matthias Kriesberg, *The New York Times*, 1/30/00]. "Grisey heard what was going on around him -- repetitive music, the rediscovery of bodily rhythms, especially the rhythm of breathing, the fascination with harmonic spectra, the idea that performing musicians are actors in an abstract drama -- and he made it all work. . . . The concert . . . also included excellent, lively performances of two pieces rather in the Grisey tradition: Philippe Hurel's *Pour l'Image*, music of random mumblings and sudden attacks, and Ronald Bruce Smith's *Remembrances of a Garden*, which made the commonplace sextet of Schoenberg's *Pierrot Lunaire* players plus percussionist sound fresh and lustrous, thanks partly to extremely high writing for the cello" [Paul Griffiths, *The New York Times*, 2/2/00].

Comment

Politically Correct Music Theater

Recently Rosie O'Donnell suggested that they change the lyric, "I can shoot a partridge with a single cartridge" in the revival of *Annie Get Your Gun*, to make it less violent. This inspired writer Susan Brady Konig to suggest even more politically correct changes in *A Rosie View Of Broadway Classics*.

West Side Story: The Sharks and the Jets rumble. They're subsequently arrested by Officer Krupke and sentenced to a low-security juvenile rehabilitation facility, where they are all diagnosed with attention-deficit disorder and put on Ritalin and Prozac.

My Fair Lady: Professor Higgins attempts to transform street urchin Eliza Doolittle into a society maiden. With the help of an ACLU lawyer, Doolittle sues Higgins for violating her constitutional right to live on the street. Perplexed, Higgins sings the gender-neutral "Why Can't A Person Be More Like A Person?"

The King and I: The King of Siam is unhappy with the plummeting reading scores of his many children since the arrival of Anna, teacher from the West. He tries to fire her. Unfortunately, she is protected by a strong union and there's nothing he can do about it. She whistles a happy tune.

Peter Pan: Never-never land is forced to admit Lost Girls as well as Lost Boys. Tiger Lily sues the government to recover tribal lands and opens a casino. Mr. and Mrs. Darling are visited by Family Services after leaving their children in the care of a dog.

Oliver! The conniving but lovable Fagin is arrested on several counts of contributing to the delinquency of a minor. He agrees to a plea bargain and, with the help of a court-appointed therapist, is diagnosed with attention-deficit disorder and put on Ritalin and Prozac.

Annie Get Your Gun: Annie gets her gun properly registered, after submitting to the required background checks and mandatory five-day waiting period.

By the Numbers

Percentage of works dating from the 20th and/or 21st-century conducted by Kurt Masur with the New York Philharmonic in March 2000.

0%

Percentage of works dating from the 20th and/or 21st-century conducted by Kent Nagano with the Berkeley Symphony in March 2000

100%

Approximate cost for a program run by the Philadelphia Orchestra

\$75,000

Approximate cost for a program run of Beethoven's *Symphony No. 9* by the Philadelphia Orchestra

\$230,000

Approximate cost for a program run of Schoenberg's *Gurrelieder* by the Philadelphia Orchestra

\$425,000

Approximate number of listeners to Internet, or Web, radio (Edison Media Research)

4,000,000

Number of new musicals on Broadway in 1979 / and 1999

12 / 20

Items

[The temporal form of music is] what saves me and other composers from mental breakdown. [The beat is] an abstract grid without which you would be sliding around in nothing.

Steve Reich
The New York Times, 1/26/99

We are specifically supporting American art songs for American composers and singers. . . . There aren't enough chances for Americans here in our own country.

Marilyn Horne
The New York Times, 1/9/00

There is not one singer in the world today who can earn a living primarily as a song recitalist. That is, unless they have a reputation in opera. But in that case their recitals usually contain lots of arias, which is not the same thing.

Ned Rorem
The New York Times, 1/9/00

The 20th century was, in musical terms, a noisy one. I don't mean loud or even discordant, the customary complaints of audiences encountering new music, whether Igor Stravinsky's *Rite of Spring*, John Coltrane's *Ascension* or Jimi Hendrix's Woodstock rendition of the national anthem. I'm referring, rather, to the way that 20th-century composers have embraced sounds -- environmental, industrial, often random -- and thereby laid siege too inherited notions of musical order. If last century's avant-garde taught us anything, it is that such disturbances can be the stuff of art.

The first person to make this point was not a musician but a painter, Luigi Russolo. . . . Russolo's project was extended and enriched by Edgard Varèse, Iannis Xenakis, Karlheinz Stockhausen and John Cage, who from the 1940's until his death in 1992 did more than anyone to make raw sounds a part of our musical vocabulary . . .

Cage's ideas began to spread from the classical scene to a more vernacular milieu in the late 1960's. Although he had an ardent following among avant-garde composers (Morton Feldman, Christian Wolff and Earle Brown, choreographers (Merce Cunningham) and artists (Robert Rauschenberg and Jasper Johns), the doors to the classical concert hall had all but closed, and many of his one-time classical admirers, notably Pierre Boulez, were abandoning Cagean indeterminacy as a dead end.

Meanwhile, Cage's celebration . . . began to enchant rock musicians who were just discovering the creative possibilities inherent in studio production. As the Brazilian singer Caetano Veloso recently pointed out in an interview with *The Wire*, you can hear Cagean echoes in the Beatles's *Revolution No. 9* [comes the dawn...]. You can also detect them in the Constructivist jazz of Anthony Braxton and Roscoe Mitchell, in Tom Zé's 'aesthetics of plagiarism,' in the 'post-rock' of Tortoise and Stereolab and in the game pieces of John Zorn as well as in music by D.J.'s who've never heard Cage's name.

Adam Shatz
The New York Times, 1/9/00

[R]ecently, with little fanfare, [Michael Jackson's] *Thriller* was surpassed by the *Eagles' Greatest Hits, 1971-1975*, which has now sold 20 million copies. . . .

It doesn't even include two of the group's biggest hits, "Hotel California" and "Life in the Fast Lane"; they were recorded later. The Beatles had better songs. Pink Floyd had more teen appeal. And Fleetwood Mac was better looking. So why has this album outsold all others?

Although new artists dominate television exposure and press coverage, old-timers keep the music business profitable. Almost 29 percent of the 639 million albums sold in 1998 were "deep catalog" (more than three years old), and each week collections by Bob Seger and Steve Miller far out-sell all but a few new bands. Americans revere their brief history, so each anniversary of significant events like Woodstock is celebrated in the news media, turning nostalgia into fresh sales.

"Black people are about the future; white people are all about the past," the comedian Chris Rock has observe, and this propensity peaks in the shared narcissism of baby boomers, for whom "the past" is an identity to be cherished as dearly as any Daughter of the American Revolution.

Rob Tannenbaum
The New York Times, 1/9/00

Critics should look at art but also at themselves.

Margo Jefferson
The New York Times, 1/1000

The number of stations that broadcast over the Web grows by more than 100 every month. Will the Internet swallow radio whole?

The New York Times, 1/16/00

Communication

Hey Editor,

Received the Journal today -- like very much the way you transitioned into the new century.

Dan Becker
COMMON SENSE COMPOSERS COLLECTIVE
San Francisco, CA

Dear Editor,

21ST-CENTURY MUSIC... Does this mean you'll only be taking articles now on music written in the last ten days?

Happy new millennium (or last year of the old millennium, if you're a stickler for details)

Kevin Holm-Hudson
NORTHWESTERN UNIVERSITY
Evanston, IL

[Yes... and we are... - ed.]

Hi Editor!

Terrific cover idea!! [Re] Zaimont. Error there, however: her music wasn't played in Winnipeg.

All the best in 2000,

Jeff Dunn
Foster City, CA

Dear Editor,

Congratulations on the reincarnation of your Journal into the new dimension of the 21st century. The trick with the cover was very effective and my colleagues, to whom I showed the copy of the Journal today, greatly admired it.

Best,

Anton Rovner
Moscow, Russia

Hello there, Editor,

It's after 3 a.m. here, so you may still be up and about -- the 21st century is three hours younger where you are, and yet you have already made some marvelous moves into the millennium. Congrats on the new name.

Did you have to reregister it? Let me wish you a very happy, healthy and productive new year / century / millennium.

I am using Laurie Hudicek's MLT review as is in our first year 2000 issue -- thanks for the edits (just one or two actually). Will mention that it appeared in 21ST-CENTURY MUSIC. Hope no problem for you.

Best,

Barry Cohen
NEW MUSIC CONNISEUR [SP!]
New York, NY

[We're all registered, and happy that Laurie's writing will appear in your upcoming issue. We can thank Patti Deuter for her editorial hand as well. -ed.]

Dear Editor,

I just received a very nice comment about our interview from Fran Richard at ASCAP. Thanks again for running it. Really was a pleasure to visit with you.

All best,

John Luther Adams
Fairbanks, AK

Dear Editor,

I am pleased to see you're starting to take display ads. I am interested in CRI placing occasional advertisements -- oh, just noticed the new title! -- both for exposure and also to support your good work.

Thanks,

Joseph Ridings Dalton, Executive Director
COMPOSERS RECORDINGS, INC.
New York, NY

Dear Editor,

I'm delighted that 21ST-CENTURY MUSIC is reviewing the Extended Flute CD. I really do very much appreciate it.

I just finished a HUM 2 for 8 trombones for the incredible trombonist Abbie Conant, who'll be playing it and works by Chris Brown and Alex Potts.

Best wishes,

Maggi Payne
MILLS COLLEGE
Oakland, CA

Hi Editor,

Thanks for running that fantastic review by Marilyn Hudson of Paul Panhuysen's Long Strings CD. We really appreciate your support.

All best,

Hillary Jackson
XI RECORDS
New York, NY

Cheers Editor and Laurie Hudicek,

Thanks for the review of Ucross Journal in 21ST-CENTURY MUSIC. I really appreciate it.

I also really enjoyed the John Luther Adams interview; the barista and homeless man interjections were very Cage(ian)..cool.. I wouldn't have suspected that JLA was a CalArts alum. At Ucross [Wyoming], I met an Alaskan writer/novelist who had many good things to say about John.

Thanks again, and best wishes..

Ernesto Diaz-Infante
PAX RECORDINGS
P.O. Box 697
Pacific Grove, CA 93950
831.641.9814
itzat@earthlink.net
<http://www.propellerheads.com/friends/ernesto/index.html>

Dear Editor,

Keep up the good work!

Thanks and best wishes,

Michael Dellaira
New York, NY

Hi fine Journal,

I have a set of new-music CD reviews on my web site. Earwaves, a soon-to-be weekly new-music column will be available from iSyndicate.com soon.

Thank you,

Dwight Loop
www.hologrmophone.com/earwaves

Dear Editor,

Daniel Goode, who is back from Austria, wrote that he received the issue with his interview, and thanks you for it. He noticed, though, that there was one unfortunate mistake. Here is an extract from his message

The percussionist who died was Michael Pugliese. He did not play with the DownTown Ensemble. The percussionist we have used, James Pugliese, is very much alive.

Best,

Anton Rovner,
Moscow, Russia

[The fault was ours - ed.]

Dear Editor,

The Journal continues to be a terrific source of urgent information.

Best,

Earle Brown
Rye, NY

Dear Editor,

Many thanks for the Judith Zaimont interview. It is greatly appreciated.

All the best for a great new century.

Sincerely,

Jeffrey James
Massapequa Park, NY 11762

Opportunities

Administration

Eastman School of Music -- Director, Campaigns and Major Gifts. The Director of Campaigns and Major Gifts is a newly instituted position that has responsibility for the financial success of the Eastman School of Music's capital and endowment campaigns. Specific responsibilities include preparation of campaign plans and budgets; coordination of prospect research and screening activities; development of campaign materials; tracking, reporting and assessment of campaign progress; development of donor recognition policies; support fundraising efforts of volunteers and senior development officers. This position is also responsible for the management and cultivation of a significant portion of the School's major gift prospects. Bachelor's degree required; advanced degree preferred. Five to seven years of progressively responsible fundraising/campaign experience. Demonstrated success in a) campaign design and management, b) cultivating, soliciting and closing major gifts, c) the management of a significant caseload of major gift prospects and d) volunteer management. Resourcefulness and creativity in developing cultivation strategies; strong human relations and motivational skills; excellent oral and written communication skills. Frequent local, regional and national travel. Professional training and/or experience in music highly preferred. Please, submit letter, resume and sample campaign materials to: Eastman School of Music, Director of Development, 26 Gibbs Street, Rochester NY 14604.

Choral Music

Foothill - De Anza Community College District -- Choral Activities and Music Performance Instructor, Foothill College. This faculty position will conduct/teach choral music, applied music, and other music classes (such as jazz and show choirs, commercial music, music history, world music), depending on interest and expertise. To receive a detailed job announcement and application packet, contact: Employment Services, Foothill - De Anza Community College District, 12345 E1 Monte Road, Los Altos Hills, CA 94022. Phone: 650-949-6217 Email: employment@fhda.edu

Composition

Shy Anne Sound and Video Festival 2000 is a three-day festival of experimental works for video with sound, and electronic music alone. This year's festival, sponsored and funded by the American Composers Forum, will take place April 21-23. New entries will supplement pieces already chosen by the American Composers Forum for its Sonic Circuits VII Festival. Postmark deadline: March 1. Send recent videos and/or stereo electronic pieces (DAT, CD) with SASE and e-mail address to: Shy Anne Sound and Video Festival, Newsense Intermedium, Dan Senn, Curator, 4218 N. Cheyenne, Tacoma, WA 98407, e-mail newsense@newsense-intermedium.com

Big Ten Band Commission. The concert bands of the Big Ten Universities will award a \$5000 commission for a new 7 to 15 minute work for standard concert band. Deadline: April 1. Submit: scores of two sample pieces; cassette or CD recordings (MIDI accepted but live performances preferred); resume; list of recent performances. Sample scores need not be band or wind ensemble compositions, but large ensemble compositions are encouraged. Send all materials to: Craig Kirchhoff, Director of Bands, School of Music, University of Minnesota, 2106 4th Street South, Minneapolis, MN 55455.

Wayne Peterson Prize. San Francisco State University and the San Francisco Contemporary Music Players announce the third Wayne Peterson Prize in Music Composition. Composers who are under the age of 35 on Jan. 1, 2000, and are citizens or legal residents of the U.S. may submit unperformed, unawarded works that are 12-15 minutes long and were written after Jan. 1, 1998. Works must be scored for 3-6 of the following: fl/picc/alto fl; ob; cl/bs cl; bsn; hn; tpt; trb; perc; pf; harp; 2 vn; va; vc; cb. Prize: \$4000 and performance. Entry fee: \$20. Postmark deadline: April 2. Anonymous submission. Submit two scores, two recordings if available, entry fee, and SASE to: Wayne Peterson Composition Prize, Music Department, San Francisco State University, 1600 Holloway Avenue, San Francisco, CA 94132, tel. (415) 338-1431, fax (415) 338-3294.

The Galliard Ensemble Wind Quintet Competition. Composers of any nationality and age may submit compositions in any style for wind quintet (fl, ob, cl, hn, bsn, with standard doublings). Recommended length is under 15 minutes. Entries will be judged in 2 categories: Professional and School Age. The winning pieces will be performed at least once during the Galliard Ensemble's 2000/1 recital series, and the composers will receive a commemorative trophy. Some other entries may be performed. Deadline: March 5. Submit score and parts, tape or CD if available, and entry form (available at web site). Send entries to: Galliard Ensemble Composition Competition, c/o Dr. Malcolm Galloway, 39 Bushwood, Leytonstone, London, E11 3BW, England, e-mail malcolmjg@aol.com.

The ASCAP Foundation/Morton Gould Young Composer Awards will grant \$20,000 to young American composers who are citizens or permanent residents of the U.S. and have not reached their 30th birthday by Mar. 15. Each composer may submit one work. Deadline: Mar. 15. For guidelines and forms, please contact: Frances Richard, Vice-President & Director of Concert Music, The ASCAP Foundation/Morton Gould Young Composer Awards, ASCAP Building, 1 Lincoln Plaza, New York NY 10023.

Registration for the second Masterprize International Composing Competition is now open. Composers of any age and nationality are invited to submit works for symphony orchestra between 6 and 15 minutes long.

Works may have been previously recorded, broadcast, and performed, but may not have won another competition at the time of entering Masterprize. Prize: US\$50,000, performance, and recording. 12 semi-finalists will be selected and recorded and receive multiple international broadcasts. Five finalists will have their works distributed in BBC Music Magazine. Entrants must register by Mar. 31 and scores should be submitted by Jul. 31. To receive an entry form contact: Louise Burton/ Masterprize, PO Box 248, Barnet EN4 9ZU, UK, tel. +44 181 449 8252, fax +44 181 447 1677, e-mail entries@masterprize.com, web <http://www.masterprize.com>.

The International Clarinet Association announces its eighth Annual Composition Competition. Composers of all ages may submit newly composed duets for clarinet (any size) and piano, clarinet and harp, clarinet and guitar, clarinet and mallet percussion, clarinet and voice, or clarinet and any acoustic wind or string instrument. Entries should be unpublished, not commercially recorded, and at least 7 minutes long. Prize: \$2,000 and performance at the 2000 ClarFest at the University of Oklahoma in Norman, OK. Postmark deadline: Apr. 10. Send score (parts optional) and cassette (no MIDI) to the address listed below. Scores must be labeled with typed composer's name, address, e-mail, telephone number, and date of composition (biography optional). All copies of scores and tapes will be deposited at the ICA Research Center, a repository of clarinet research items housed at the University of Maryland Performing Arts Library. For further information contact: Prof. Michele Gingras, Chair, ICA Composition Competition, Department of Music, Miami University, Oxford, OH, 45065, tel. (513) 529-3071, fax (513) 529-3027, e-mail gingram@muohio.edu.

The Brass Quintet of San Francisco is interested in performing works by contemporary composers. Submissions must be for a standard brass quintet (2 b-flat tpt, hn, tbn, tuba). Submit score, parts, program notes, bio, and SASE for return of materials. If SASE is not enclosed, submissions will be retained for the SFBQ's permanent library. Send materials to: SFBQ, c/o Eric Black, 847 South Mayfair Ave., Daly City, CA 94015-3414, e-mail ecblack@earthling.net.

A group based in Portland, Oregon seeks works for any combination of soprano, flute, cello, and piano. Contact: Nancy Ives, 312 West 33rd Street, Vancouver, WA 98660, e-mail comicello@aol.com.

Oberlin College -- Tenure-track, full-time faculty position in Composition beginning fall 2001. Teach composition and related courses: participate in faculty meetings, auditions, advising, examinations, and committees. Must be active, recognized composer teaching experience in composition and related subjects, including technology-based subjects; committed to private and class instruction in composition. Advanced degree in composition desired (not necessary if applicant has outstanding professional recognition as composer). Send letter of interest, c.v., three letters of recommendation by 3/15/00, to: Oberlin College, Dean Robert K. Dodson, Conservatory of Music, Oberlin OH 44074.

The University of Akron School of Music seeks applications for a tenure-track Assistant/Associate Professor position in theory and composition. Position begins August 2000 to teach graduate and undergraduate courses. Required: earned doctorate (composition preferred, theory considered if accompanied by extensive experience as composer); experience teaching undergraduate and graduate courses in theory and composition; professional accomplishment as composer or theorist at regional and/or national level. Familiarity/experience in a related area (such as music technology, jazz, or conducting) may enhance application. Preference given to applications received by March 24, 2000; applications accepted until position is filled. Contact for complete position description: Univ of Akron, Ralph Turek, Search Chair, School of Music, Akron OH 44325-1002. Phone: 330-972-6639 Email: turek@uakron.edu.

Musicology

College of William and Mary -- Jazz and 20th-Century Music. One year sabbatical replacement (2000-2001) at the rank of Instructor or Assistant Professor. Teach courses in jazz history, American popular music, and twentieth-century music, plus one additional course. Doctorate or ABD. Application deadline: 3/15/00 or until filled. Please send a letter of application, a current curriculum vitae and three letters of reference to: College of William and Mary, Department of Music, Williamsburg, VA 23187. The College is an EEO/AA employer.

Peabody Conservatory of Music of The Johns Hopkins University is accepting applications for a full-time position in music history. Duties include teaching music history courses to undergraduate performance majors, teaching masters-level seminars in the candidate's field of expertise, and advising students in the D.M.A. and Masters in Music History programs. The candidate must have a Ph.D. in musicology and experience teaching at the college level. Start Date: Fall 2000. Application deadline: 2/28/00 or until filled. Letters of application, accompanied by a curriculum vitae and three letters of reference, should be submitted to: Peabody Conservatory of Music, Steven Baxter, Dean, 1 E Mount Vernon Place, Baltimore, MD 21202.

University of Michigan - Ann Arbor -- Music History/Musicology; 1-Year Replacement The School of Music announces a one-year position for a scholar of Renaissance music in the Department of Musicology, to begin Fall 2000. We seek applications from scholars of exceptional ability and promise, who will both expand the areas of interest represented in our department and have the potential to work well with the variety of students in our diverse undergraduate and graduate programs. The successful candidate will have a broad knowledge of European art music and be prepared to teach a variety of undergraduate and graduate courses. We expect applicants to have the Ph.D. in hand by August 2000. Application deadline: 3/15/00. Applicants should send a letter of application, a curriculum vitae, and a dossier with confidential letters of reference.

Other materials may be solicited from individuals, once the search process is under way. Send applications and direct inquiries to: Univ of Michigan-Ann Arbor, Joseph S. C. Lam, Chair, Musicology Search Committee, School of Music, 1100 Baits Drive, Ann Arbor MI 48109-2085.

Truman State University -- Musicology, Assistant Professor. Tenure track position in Musicology. Teach perspectives in music including classical repertoire, jazz history, world music within liberal studies program; academic advising; committee service. Ph.D. in musicology preferred, ABD considered. Strong commitment to development and welfare of students essential. Academic excellence required in undergraduate and graduate study. Salary: Commensurate with qualifications and experience. Start Date: August 2000. Application deadline: 3/15/00 or until filled. Include letter of application, vita, three current letters of recommendation (written in the past year), complete undergraduate and graduate transcripts. Send to: Truman State University, Chair, Musicology Search, Fine Arts Division, Kirksville, MO 63501 .

University of Southern Mississippi -- Assistant Professor, Music History, tenure-track. Teach undergraduate and graduate courses in music history. Serve on graduate thesis and dissertation committees. Teach other courses, depending on interest and qualifications. Qualifications: Doctorate required. Evidence of success or potential for success in research and scholarly activity. Ability to recruit students at both the undergraduate and graduate levels. Preference given to applicants qualified to teach American popular and/or world music. Excellence in teaching, creative or research activity, and service to the University are essential in gaining eligibility for tenure and promotion at The University of Southern Mississippi. Salary: Commensurate with experience and rank. Preference will be given to applications received by Tuesday, February 15, 2000. Start Date: August 2000. Include letter of application, resume, and at least three confidential letters of recommendation sent directly from their sources or from an agency. Application materials must include (1) a list of courses (subjects) applicant has taught or could teach, (2) evidence of successful teaching experience, (3) evidence of service on graduate thesis and dissertation committees or potential for such service, and (4) evidence of research or creative activity. Send to: Univ of Southern Mississippi, Charles Elliott, Director,, School of Music, PO Box 5081, Hattiesburg MS 39406-5081. Phone: 601-266-5543
Music Theory

University of California - Riverside -- Assistant Professor of Theory, effective 7/1/00. Teach courses in music theory, mostly upper-division and graduate level, including traditional 20th-century analytical techniques and newer theories of music analysis. Possible development of non-major courses. A well-established secondary area is essential, such as popular music, interdisciplinary arts, cultural studies, multimedia and digital arts, 19th- or 20th-century Western music history, or non-traditional topics in music theory. Must demonstrate scholarly accomplishments and promise, a strong commitment to teaching excellence, and interest in expanding music study beyond conventional limits.

Qualifications: Ph.D. at time of appointment. Teaching experience at the college/university level. Salary: Commensurate with qualifications and experience. Application deadline: 4/1/00. Letter of application, including vita and three or more letters of reference, should be sent to: Univ of California-Riverside, Frederick K. Gable, Chair, Search Committee, Department of Music, Riverside, CA 92521.

University of North Carolina, Greensboro -- Assistant Professor, tenure-track. Teach courses in theory, musicianship, and related areas; Participate actively in core curriculum development, especially at the undergraduate level; Advise in the ongoing acquisition of technological hardware and software; Teach graduate courses and serve on masters and doctoral committees; Pursue an active research agenda. Doctoral degree in theory; Broad knowledge/experience in the application of technology to the teaching of theory and musicianship; College/university teaching experience preferred. Salary: Commensurate with qualifications and experience. Start Date: August 2000. Application deadline: 3/8/00. Send nominations or a letter of application, curriculum vitae, placement file (if available), transcripts of academic record, and list of references to: Univ of North Carolina-Greensboro, Eleanor McCrickard, Theory Search Leader, c/o Dean Arthur R. Tollefson,, School of Music, PO Box 26167, Greensboro, NC 27402-6167. Phone: 336-334-5789 .

Orchestra

California State University - Chico -- Music Director/Conductor, Chico Symphony Orchestra - part time faculty position. Plan season, conduct rehearsals and concerts. Masters degree in Music required. Experience with orchestras, fundraising and recruiting required. Send resume/vita and three letters of recommendation to: Calif. State University-Chico, CSO Search Committee, Department of Music, 400 West First Street, Chico, CA 95929-0805. Phone: 530-898-5152 Email: jbankhead@csuchico.edu

Eastern New Mexico University -- Orchestra Director/applied Strings; Assistant Professor tenure track (or term appointment with possible conversion to tenure track depending on qualifications; position available pending funding; Eastern New Mexico University seeks outstanding individual to conduct and oversee the university orchestra, teach applied strings, perform in recital, recruit and develop string area. Other possible secondary areas: Suzuki strings, music theory, music history, music business, or music in general education. Doctorate required for tenure track. Start Date: August 17, 2000. Application deadline: 3/27/00 or until filled. Send letter of application, resume, names and telephone numbers of five references, and transcripts (copies acceptable at this time). Finalists will be asked to send tapes and official transcripts. Send materials to: Eastern New Mexico University, Orchestra/Applied Strings Search, Personnel Office, Station 21, Portales NM 88130.

Recordings

Leonard Bernstein. *Wonderful Town*. Birmingham Contemporary Music Group, conducted by Simon Rattle, with Audra McDonald and Thomas Hampson. EMI. "Bernstein's oh-gosh-gee-whiz score Corny? Yes. Obvious? Of course. Bernstein had four weeks to come up with the music, and didn't exactly produce some of his most inventive material. But tunes fall . . . skillfully" [Peter Dobrin, *The Philadelphia Inquirer*, 10/17/99].

Cornelius Cardew. *Treatise*. Hat Art 2-122. "[A] recording of Cardew's 1967 composition by an ad hoc group of Chicago free-jazz musicians. . . . The 193-page score . . . includes not a single note among its black-ink drawings of squares, triangles and circles. . . . An instructor at the Royal Academy of Music and a member of AMM, a seminal electro-acoustic improvising ensemble, Cardew was the British avant-garde's charismatic leader in the 1960's. After studying with Mr. Stockhausen in the late 1950's, he rejected traditional notation and became a champion of Cage's methods. . . . [I]n 1969 Cardew established the Scratch Orchestra. . . . Some of England's most important musicians of 1970's and 80's, including Brian Eno, Michael Nyman and John Tilbury, were graduates of the orchestra. . . . After converting to Maoism in the early 1970's, Cardew assailed his mentor in a screed called *Stockhausen Serves Imperialism* and turned violently against Cage's methods. The very principles he had upheld, graphic notation and chance, he now disdained as counter-revolutionary deceptions. Consistent if nothing else, he repudiated his earlier work, squandering his considerable artistry on simple agit-prop pieces for 'the workers,' notably with *A Thousand Nails in the Coffin of Imperialism*. The workers failed to notice, and he grew increasingly despondent. After trying his hand at Marxist pop songs, he was killed by a hit-and-run driver in 1981 at the age of 45. Although Cardew's Maoist phase proved ruinous to his art, the Cagean works from the 1960's are long overdue for revival. . . . Cardew was hardly alone in suggesting affinities between music and visual art; Morton Feldman used to hang his scores on the wall as if they were paintings. Yet Cardew broke new ground in writing a piece entirely in nonmusical symbols. *Treatise* engages performers in an interpretative game, challenging them to translate its images into musical sounds. . . . [The performers] are some of Chicago's most exploratory improvisers Out of nearly 200 pages of drawings, they have fashioned two and a half hours of creepy, almost unremittingly somber music. As conducted by Art Lange, the work is quiet, severe and nearly stationary in the manner of Feldman's music. And though it's odd to speak of fidelity to a noteless score, the recording certainly honor the spirit in which the work was composed. We are dealing, after all, with a treatise, and who ever heard of a treatise being fun? . . . But I think [Cardew] would be more excited by the fact that 'musical innocents' around the world, in clubs and behind turntables and in the streets, are composing treatises of their own" [Adam Shatz, *The New York Times*, 1/9/00].

The Computer Music Studio--XIV. Music from VCCM: Virginia Center for Computer Music, University of Virginia. [Judith Shatin. *Sea of Reeds* (1997) for clarinet with extensions (performed by F. Gerard Errante). *Three Summers Heat* (1989), for soprano and computer music in seven movements (performed by Susan Narucki). John Gibson. *Thrum* (1998). Michael B. Long. *there is a gray thing* (1996). Neal Troum. *Organ Nose* (1997). Brad Derrick. *Odd Waves* (1995). Alicyn Warren. *Something Else Again* (1996), for piano and computer music in six movements (Martin Goldray)]. Centaur Records.

Ernesto Diaz-Infante, Chris Forsyth. *Left and Right*. Pax Records.

Sonic Youth. *Goodbye 20th Century* [Yoko Ono. *Piece for Soprano*. John Cage. *Four to the Sixth*. Christian Wolff. *Burdocks*. Steve Reich. *Pendulum Music*], with Wharton Tiers, Jim O'Rourke, William Winant, Christian Marclay, Christian Wolff, and Takehisa Kosugi. SYR 4. "[A] set of works by Cage and heirs like Christian Wolff and Cornelius Cardew. . . . Several of the composers are, like [futurist pioneer Luigi] Russolo, artists: Yoko Ono and George Maciunas . . . [had an] association with the Fluxus school of conceptual art. . . . Ono's 1961 *Piece for Soprano* asks a singer to 'Scream. 1. Against the wind. 2. Against the wall. 3. Against the sky.' . . . [Cage's] ghost hovers kindly over *Goodbye 20th Century* . . . Sonic Youth's homage to 10 of its favorite postwar avant gardists. With roots in the guitar minimalism of Glenn Branca as well as punk, the band has always found in noise an almost religious sense of exaltation. . . . The 13 tracks range in length from Ms. Ono's 12-second scream to Cage's 30-minute *Four to the Sixth*, in which an excerpt from a Black Sabbath guitar solo, prepared piano, drums, marimbas and tape loops of humming by Sonic Youth's bass guitarist, Kim Gordon, intersect, overlap and part ways again and again, as if they were serenely oblivious of one another. Though the band's signature guitar sound conjures up a familiar aura of industrial ruin, no attempt has been made to render the music any less unruly than it is. We are presented here not with seamless works, but with what the film critic Manny Farber called 'termite art.' Such art, Mr. Farber wrote, 'goes always forward eating its own boundaries, and, likely as not, leaves nothing in its path other than signs of eager, industrious, unkempt activity.' That's a shrewd characterization of what goes on in Mr. Wolff's weirdly hypnotic *Burdocks*. This 13-minute meditation on a melodic fragment has no beginning, middle or end, and yet it moves. Other works are less successful, in part because such music often depends on live performance to be understood. . . . Although [such works] might be provocative in concert, [they are] merely irritating on record" [Adam Shatz, *The New York Times*, 1/9/00].

Upcoming Events

Musical Traditions and ODC Theater present *A Little Girl Dreams of Taking the Veil*, a chamber opera for singers, actors and chamber orchestra by Erling Wold, conducted by Deirdre McClure, directed by Jim Cave, visual design by Amy Trachtenberg, associate set design Oliver DiCicco, dramaturgy by Carla Harryman, lighting design by Jack Carpenter, featuring Laurie Amat, Ken Berry, Jim Cave, Deborah Gwinn and Rachael Wylie. Performances 8:00 p.m., March 1-5 and 9-12, 2000 ODC Theater, 3153 17th Street at Shotwell, San Francisco. Tickets \$18, Reservations 415-863-9834.

Premiere of *Nordic Realms (Chamber Symphony No. 1)* by Garrett Byrnes. Contra Costa Chamber Orchestra; Harvey Benstein, Music Director. *Nordic Realms (Chamber Symphony No. 1)* by Garrett Byrnes, also featuring Sibelius, *Finlandia* Op. 26; Barber, *Adagio for Strings*; and Kodaly, *Dances from Galanta*. Saturday, April 15, 2000, Los Medanos College, Pittsburg, CA - 8PM. Sunday, April 16, 2000, Regional Center for the Arts, Walnut Creek, CA - 7:30PM. For ticket information visit www.cccorch.org/vccco.htm. Garrett Byrnes: www.under.org/cpcc/gbyrnes.htm.

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Writers

MARK ALBURGER began playing the oboe and composing in association with Dorothy and James Freeman, George Crumb, and Richard Wernick. He studied with Karl Kohn at Pomona College; Joan Panetti and Gerald Levinson at Swarthmore College (B.A.); Jules Langert at Dominican College (M.A.); Roland Jackson at Claremont Graduate University (Ph.D.); and Terry Riley. Alburger writes for *Commuter Times* and is published by *New Music*. He is Editor-Publisher of 21ST-CENTURY MUSIC, and has interviewed numerous composers, including Charles Amirkhanian, Henry Brant, Earle Brown, Philip Glass, Lou Harrison, Alan Hovhaness, Meredith Monk, Pauline Oliveros, Steve Reich, and Frederick Rzewski. An ASCAP composer, he is currently at work on his *Symphony No. 5*.

PATTI DEUTER is Associate Editor of 21ST-CENTURY MUSIC and a Bay Area pianist.

ROCCO DI PIETRO is a composer-pianist who has written works in many different media. He studied in Buffalo during the heyday of the New Music scene with Lukas Foss, performing with the Philharmonic in one of those now legendary marathon "Battle of the Bands" with The Grateful Dead. He also studied at Tanglewood with Bruno Maderna who commissioned him for the B.B.C. In the early 70's Di Pietro carried on a correspondence with Harry Partch and wrote a work for Partch's instruments which later became *Four Ancient American Songs*. He was a regular visitor to Feldman's studio and organized the first recordings of Feldman's piano music with Julius Eastman. Frances-Marie Uitti played his cello music in Rome, Naples, and Amsterdam. For years now Di Pietro has worked in prisons as a habilitationist-educator and is a regular guest artist at San Quentin Prison for California's Arts in Corrections Program. He is currently interviewing Pierre Boulez in Chicago in an on-going series of conversations that will result in a book of interviews, *Dialogs with Boulez: Conversations with Rocco Di Pietro*, to be published in the summer of 2000 by Fallen Leaf Press, Berkeley, CA. His new works include a large cycle entitled *Prison Dirges*, which includes *The Normal Exception*, a quartet with inmate life stories written for the Kronos Quartet. He is now at work on *Chorale Injured Bird*, for Frances-Marie Uitti's two-bowed cello, for her upcoming CD compilation.

MARK FRANCIS is Instructor of Music at the Louisiana School for Math, Science, and the Arts. He holds a D.M.A. in composition from the University of Kentucky. He has received four ASCAP Standard Awards and his compositions and arrangements are published by Connors Publications, Flute Club America, Mysterium Publications, and Little Piper Publications. He performs in flute and guitar duo with Dennette McDermott and with the chamber ensemble, Pipes and Strums. He is Vice-President of the Southeastern Composers League and a frequent contributor to the *New Journal of Music* and 21ST-CENTURY MUSIC.

JANOS GEREBEN is the Arts Editor of the Post Newspaper Group.

AREL LUCAS was introduced to mid-20th-century music for the first time as a teenager by composer Barney Childs, having gotten bored with classical music. Childs also was partially responsible for her interest in John Cage, since it was while transcribing an interview Childs did of Elliott Carter that she heard Carter call Cage's music "obscene." Consequently, when Cage and Cunningham brought their performance within driving distance, Lucas felt compelled to find out what kind of music could possibly occasion that feeling from another

composer. The answer to that question changed her life, and when she told Cage that the year before he died, he said "Thank you." Lucas currently works as a video indexer and medical transcriptionist in between performances.

JAMES L. PAULK is a New York correspondent for *The New Music Connoisseur* and 21ST-CENTURY MUSIC.

MARK PETERSEN is a composer, pianist, singer, music director, and Seattle Correspondent for 21ST-CENTURY MUSIC. He has degrees in music from Weber State College (B.A.) and North Texas State University (M.M.). Five of his works are published by New Music Publications (San Rafael, CA).

ANTON ROVNER was born in Moscow, Russia, in 1970 and has lived in the United States since 1974. He studied piano at the Manhattan School of Music, Preparatory Division, then, composition at the Juilliard School, Pre-College Division, with Andrew Thomas and the Juilliard School (undergraduate and graduate programs) with Milton Babbitt, graduating in 1993 with an MM. In 1998 he received a Ph.D. degree from Rutgers University, where he studied with Charles Wuorinen. Rovner received a BMI Award in 1989 and an IREX Grant in 1989-1990. He attended the Estherwood Music Festival studying composition with Eric Ewazen. He studied music theory at Columbia University with Joseph Dubiel for two years. Since 1992 he is the artistic director of the Bridge Contemporary Music Series. His music has been performed in New York, Moscow, Paris, Kiev, Lvov, Kazan, Nizhni-Novgorod, Chisinau, and Bucharest. He has participated and his music has been performed in such music concerts and festivals as the Composers' Concordance contemporary music series in New York, the Moscow Autumn Music Festival, the Alternativa festival in Moscow, the International Forum for Young Composers in Kiev, the Nicolai Roslavetz Music Festival in Bryansk, Russia, the 3rd International Contemporary Music Festival Europe-Asia in Kazan, Russia, the Contrasts festival in Lvov, and the Moscow Forum Dutch-Russian Music Festival in Moscow.

ANDREW SHAPIRO (b. 1975, New York City) holds a degree in music composition from the Oberlin Conservatory. At the present, Shapiro lives in San Francisco where he composes for a variety of different areas including dance pieces, film scores, the concert hall and club bookings with his group, ShapiroEnsemble.

Composer and writer ELLIOTT SCHWARTZ (b. January 19, 1936, Brooklyn, NY) studied at Columbia University (A.B. 1957, M.A. 1958, Ed.D. 1962) under Otto Luening and Jack Beeson, and also privately with Paul Creston. During the summers of 1961 to 1966 he worked with Edgar Varèse, Henry Brant, Chou Wen-chung, and Stefan Wolpe at the Bennington (VT) Composers Conference. He taught at the University of Massachusetts, (Amherst, MA) from 1960 to 1964 and then at Bowdoin College (Brunswick, ME) until the present. In addition to producing a large body of compositions, he has also written a number of books, including *The Symphonies of Ralph Vaughan Williams*, (Amherst, 1965), *Electronic Music: A Listener's Guide* (New York, 1967), and *Music: Ways of Listening* (New York, 1982). He co-authored *Music Since 1945: Issues, Materials, and Literature* with Daniel Godfrey (New York, 1993) and co-edited *Contemporary Composers on Contemporary Music* (1967) with Barney Childs.

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