

21ST CENTURY MUSIC

APRIL 2000

INFORMATION FOR SUBSCRIBERS

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

Subscription rates in the U.S. are \$84.00 per year; subscribers elsewhere should add \$36.00 for postage. Single copies of the current volume and back issues are \$8.00 (large back orders must be ordered by volume and be pre-paid). Please allow one month for receipt of first issue. Domestic claims for non-receipt of issues should be made within 90 days of the month of publication, overseas claims within 180 days. Thereafter, the regular back issue rate will be charged for replacement. Overseas delivery is not guaranteed. Send orders to 21ST-CENTURY MUSIC, P.O. Box 2842, San Anselmo, CA 94960. e-mail: mus21stc@aol.com.

Typeset in Times New Roman. Copyright 2000 by 21ST-CENTURY MUSIC. This journal is printed on recycled paper. Copyright notice: Authorization to photocopy items for internal or personal use is granted by 21ST-CENTURY MUSIC.

INFORMATION FOR CONTRIBUTORS

21ST-CENTURY MUSIC invites pertinent contributions in analysis, composition, criticism, interdisciplinary studies, musicology, and performance practice; and welcomes reviews of books, concerts, music, recordings, and videos. The journal also seeks items of interest for its calendar, chronicle, comment, communications, opportunities, publications, recordings, and videos sections. Typescripts should be double-spaced on 8 1/2 x 11 -inch paper, with ample margins. Authors with access to IBM compatible word-processing systems are encouraged to submit a floppy disk, or e-mail, in addition to hard copy.

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 21ST-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.

INFORMATION FOR ADVERTISERS

Send all inquiries to 21ST-CENTURY MUSIC, P.O. Box 2842, San Anselmo, CA 94960. e-mail: mus21stc@aol.com.

21ST CENTURY MUSIC

April 2000

Volume 7, Number 4

MICHAEL MCDONAGH	North by North's Wife	1
IRINA IVANOVA	Transformations and Invariant Structures in <i>Structures 1B</i>	6
CONCERT REVIEWS	Eruption from the Cage DAVID CLEARY	11
	Harpsichord 2000 DAVID CLEARY	12
	Wares by the Brook DAVID CLEARY	12
	George Crumb's 70th BETTE AGNEW	13
	Nemtin Concerts ANTON ROVNER	14
	Farewell to the 20th Century CHESSY WILLIAMS	16
	First National Symphony GARRISON HULL	16
	Music from the Berkeley AREL LUCAS	17

	Perception and Reality in San Francisco MARK ALBURGER	17
	Thinking Locally, Acting Globally MARK ALBURGER	18
	Four Studies with Gunther Schuller MARK ALBURGER	19
RECORD REVIEWS	Minimal and Maximal Notes MARK ALBURGER	20
	Hallelujah on the Run ELIZABETH AGNEW	21
	Across the Bering Land Bridge BRYCE RANKIN	21
	Rovics/Schiffman from North/South MARK ALBURGER	22
	American Masters from CRI MARK ALBURGER	22
CALENDAR	For April 2000	25
CHRONICLE	Of February 2000	28
COMMENT	Verna Fine ROSALEE CALABRESE	41
	By the Numbers	42
OPPORTUNITIES		43
WRITERS		44
ILLUSTRATIONS		

- i The Projector Mechanism
- 5 Alex North and Henry Brant, Pacific Palisades, CA (June 1989 - Kathy Wilkowski)
- 7 Pierre Boulez (Philippe Gontier)
- 11 From *Here Comes Everybody: The Music, Poetry, and Art of John Cage* (Mills College)
- 12 Dogs
- 14 Alexander Scriabin (detail)
- 19 Gunther Schuller

North by North's Wife

MICHAEL MCDONAGH

Film composer Alex North's widow, Anna, was born AnneMarie Hölliger, on March 28, 1940, in Berlin. Her father, Georg, was an opera singer who received his musical training in Düsseldorf and Berlin. Anna studied voice, piano, and drama with her father, whose career was disrupted by World War II. After a long journey with her family from East Prussia in November of 1944, via the Plauen P.O.W. camp, they eventually settled in Bavaria, where she attended school. In 1967, she met the renowned composer Alex North (1910-1991), and they married in 1972. Their only child, Dylan North, was born in Los Angeles in 1970. Widowed in 1991, Anna North oversees the recording of her late husband's work.

The following conversation took place on August 9, 1998.

MCDONAGH: How did you become aware of North's music?

NORTH: I met Alex when I was working in Munich with Sinfonie Orchester Graunke. ABC had hired Alex to do the music for a four-hour documentary, *Africa*, and it was a very unusual assignment, because he wasn't assigned to write according to what happens on the screen. He was instead given a title, *Africa -- New Continent*, and so he wrote a four-movement symphony for that and then they took some of the music and put it under the film, so it was a totally different way of doing a movie score. For it he ordered an orchestra for about a week, of 108 people, and it was for us in München really an enormous situation. We had worked with American film composers like Newman and Victor Young, and had used large orchestras, but not on this kind of scale. There were a number of composers that came through, especially during the strike period, but Alex would refuse to come over during that time because he was an absolute union man, and would not go against his fellow musicians, which should tell you quite a bit already about the stature of the person we're dealing with.

MCDONAGH: When I was doing research on his score for *Zapata!* at the Academy of Motion Picture Arts and Science's Margaret Herrick Library, I came upon this letter he wrote to Elia Kazan, in which he said, "If everybody isn't free, nobody is," so these are the sort of ideals he had throughout his life.

NORTH: Right.

MCDONAGH: *Africa's* quite a striking score. Henry Brant told me he had to go to the percussion warehouse to find the unusual instruments which were required.

NORTH: And I had to clear for customs two crates from Carroll Musical Instruments in New York, and just making sure that these instruments got into the country and out was a tremendous amount of work before I even met Mr. North! And so I wasn't so sure I wanted to meet him. This was an orchestra that had 45 players under contract, and suddenly we had to grow into one of 108 performers. But I had absolutely no idea of North's music before this, nor did Mr. Graunke. And then Mr. North called me and told me what kind of orchestra he'd need and how the set-ups should run, and because of the unusual percussion situation, he needed extra percussion rehearsals. At the same time, there was another ABC production in Bavaria, and that was the *Silent Night* film with director Daniel Mann, who was a friend of Alex's, so the company was going to do that score with us, too. I was absolutely blown away, because, Mr. North was a small man -- very, very quiet -- and then to come into the studio and have 108 people play this very powerful, succinct, and quite structural music... I just couldn't put the two concepts together. But the combination was overwhelming and wonderful. And when the score arrived, Mr. Graunke said, "The guy's either totally nuts, or he's a genius," and then he kept leafing through the score, and he kept looking at me, and he said, "I think he's a genius." Mr. Graunke is a composer, so he immediately understood what was happening in the score.

MCDONAGH: The colors that North achieved in *Africa* are unbelievable.

NORTH: The demands on the musicians are horrendous. And when we talked about the musicians, he would say, "I'm using four horns, could we order two extra?" and I said, "Why would you want to go through that expense?" And he said, "Because it's very difficult and written very high, and I don't want them to ruin their lips in the first couple of sessions." That kind of humanity in a man -- even to be able to think of his fellow musicians when he was undertaking a big job like this -- was tremendous to me. Alex came a couple of days ahead of the sessions, and we organized the set-ups, and Mr. Brant came, and the two of them started rehearsing. We had 38 percussionists.

MCDONAGH: Did you get familiar with his other work when you were recording? Did he give you records or scores?

NORTH: No. We were doing another production simultaneously for Disney, and the gentleman in charge kept saying, "Alex North, he never comes to Europe," and then finally he realized it was Alex North who had done *A Streetcar Named Desire* (1951), *Spartacus* (1960), and all those big pictures, and who was nominated for *Who's Afraid of Virginia Woolf?* that year. But we on our end had no idea, and when North was discussing with me all the music that was going to be recorded he was intensely nervous about how it would come out. And so I said to Mr. Graunke, "To me, it feels like this is the first big job this man has ever had, and so we must help him as much as we can," and then when I found out all he'd done, it was really quite funny!

MCDONAGH: Do you think without the recording of *2001* that his work would have fallen into neglect?

NORTH: No, of course not. That's ridiculous. *2001* has its own life compared to Alex's other film scores. For openers, it was the first big space movie, Arthur Clarke was involved, and Stanley Kubrick had worked on it for five years, and so it created its own drama. Kubrick had two English composers working for him, and when he couldn't manage, he finally called Alex in New York, and I was present when he called. He said that he didn't have any trust in any other composer, and could Alex please help him out. But Alex said, "It's very difficult for me to come in on a job where somebody else has already written one score -- and not just one in this case, but another one, too!" He also knew that Kubrick by then had cut the film for years and had been wedded to his own temp tracks so it was an unthankful situation. But Kubrick assured him that this was indeed not the case, and that he respected Alex because of his experience with him on *Spartacus*, and could he please come. And so Alex came to London and was treated like a king. We were given an apartment, a cook, and a car. And he and Henry Brant went straight to work, realizing that Kubrick had gotten used to these temp tracks, and that something similar had to be manufactured. Alex felt that he wrote a very fresh contemporary score which this space film really required. And he was then told Kubrick didn't need any more music, but when I was present at all the recording sessions, Kubrick was very pleased and very complimentary, and there was no friction. But Kubrick had a different idea of what he wanted, and all along he was trying to clear the right to the temp track music so he really *under pretext* had Alex compose the score, and I always thought that this was unfair. Kubrick then managed to clear the rights, and Alex was never told that. We went to see *2001* in New York, and were very surprised when Alex's music did not appear in the film -- not a note of it. But being the fair person he was, Alex said of course the director has the right to follow his own needs. I just think that there should have been a different communication between them.

MCDONAGH: They should have come to some sort of agreement.

NORTH: Kubrick should have at least told Alex what he was doing, don't you think? But Mr. Kubrick is a very secretive man and deals strictly by his own rules.

MCDONAGH: Yes, and all the films that Kubrick's done since *2001* have used previously-composed music.

NORTH: Alex said that *2001* was a composer's dream, because there was so much open space -- few sound effects, and very little dialogue. But now when you hear Alex's *2001* music, it's appreciated and it has taken on its own life. And I commissioned Christopher Palmer to write a suite from Alex's *2001*, and Jerry Goldsmith gave its premiere in Spain. And this brings us to the question of how film music is treated in Europe. Do people look at it as second rate? Well, we had the most incredible experience in Sevilla where a new theatre opened with a concert by Plácido Domingo, José Carreras, Victoria de Los Angeles, and other Spanish singers. And the second concert was of Alex's music -- all film music conducted by David Raksin. So we told the directors of the theatre, Fundacion Cernuda, that this was highly unusual, and they said, "This is the 20th century, and film music is an integral part of our times."

MCDONAGH: Many of the great European modernists like Prokofiev wrote for film. And Henry Brant told me that if North had been given the same films as Prokofiev, he'd have done as good or better -- this is the high regard that Brant has for Alex as a fellow composer.

NORTH: Alex always said that Henry was the most enlightened orchestrator he'd ever worked with, that nobody in America understands the orchestra better than Henry.

MCDONAGH: They first met at Juilliard when they were students together.

NORTH: Then they were together again at Bennington. There was a whole New York group there -- Norman Lloyd and his wife Ruth figured in, too. And there were Alex's experiences with Martha Graham, Anna Sokolow, and Hanya Holm. And Alex always said that his schooling and the precise timing he learned from his dance experience helped his timing in films.

MCDONAGH: If he'd come blank to fiction films without having any on-the-job training, the task would have been impossible. He'd probably have to overwrite just to figure out how to score.

NORTH: He had an acute sense of drama. And his departure from wall-to-wall writing was evident immediately when he did *Streetcar* and *Death of a Salesman* [1951]; he would also not put anything under when dramatic impact was needed and that changed filmwriting and gave him his place in film music history.

MCDONAGH: Absolutely. I think that's his own contribution. In film, now one uses music sparingly to heighten moods, or to tell the audience something about a character that is not being said explicitly, which is a much more sophisticated approach than had been previously taken in this medium.

NORTH: I've been asked many times how Alex was able to convey what all the various people project in the films that he scored. How is that possible? Where did Alex come from? I truly believe that his talents were due to his upbringing -- his family. Alex's mother had four sons, her husband died when Alex was six. Alex's mother sent all her sons through college, and she worked very, very hard and was always on the side of the underdog, because she herself was an underdog. And so Alex, for all the rest of his life, would hold with people who struggled.

MCDONAGH: In *The Bad Seed* [1956], a more conventional composer would just have written satiric or depictive music for the girl Rhoda, and just put her down, but North gets inside her character. He makes her ethereal. It's as if she's otherworldly, but he doesn't make her negative. He understands the conflicts she has. This is all put into the music. The depiction is not all black and white.

NORTH: With him it never is. It's always in-between and delicately put.

MCDONAGH: Did it take him a long time to write? Was composition a difficult process for him?

NORTH: Extremely difficult. I would sometimes wake up in the middle of the night and hear this music blasting and wonder what was going on, and go downstairs and find him listening to *Spartacus*, or maybe *Cleopatra* [1963], and he'd say, "Anna, come here, come here," and oblivious to the fact that I'd just tumbled out of bed, he'd say, "Listen, listen," and point out certain things, and say, "I can't believe I did this, I'm hearing this after so many years, and it's still fresh. I just don't believe I wrote this." And he'd always give full credit to his orchestrators.

MCDONAGH: It wasn't false modesty?

NORTH: No. Alex was the most simplistic man you could ever meet. He could never sell himself to the producers and say, "I could be your man. I could do that for you."

MCDONAGH: He said, "Each picture demands its own solution." Would he anguish over what approach he'd use?

NORTH: No. He'd read the script and immediately have ideas of where music should be, and then discuss his notions with the director. Then he'd come home and sit before what he called "the empty sheet" and agonize over it. About three quarters of the time allotted was research, and the last quarter he sat down and went nonstop. Once he'd hooked into a concept, it was amazing how it would flow. Alex had to do sketches, because then he had to hand them to the orchestrator. On *Streetcar*, he almost refused to work with an orchestrator, until Ray Heindorf came to him and said, "Alex, you'll never manage to finish by the time we need this, you have to start using an orchestrator," and so he finally gave in.

MCDONAGH: Can you tell us a little about Alex's work with John Huston?

NORTH: Alex really regarded John Huston as a very good friend, and the two of them related in so many ways. For example, when Alex was honored by ASCAP, John wrote a very lovely letter, in which he said Alex was always a composer he would use, and that testimonial coming from a consummate director, pleased Alex very much. Alex always found it easy to work with John, because John was always clear about where he wanted music and what he wanted. Many other directors are incapable of conveying their ideas about music. An example of this would be *Virginia Woolf*, which was Mike Nichols's first film. Nichols had a very difficult time determining which way the music was to go -- rock-like? Jazz? Expressive? So Alex kept trying different approaches, and almost went nuts with the barrage of phone calls. And then Alex came up with this quasi-baroque music which was really quite wonderful. One evening I went to the Mark Taper Forum and saw the play with Glenda Jackson in the lead and John Lithgow in Richard Burton's role, and all along I kept sitting in the theatre and wondering what was missing. When I came home, Alex was working downstairs and he said, "Well, how was it? Was it interesting? Did you go backstage?" And suddenly I realized what was missing for me was that link -- the music -- that made these people who they were and why they were struggling so hard. And I just looked at him -- I was so overwhelmed -- and embraced him spontaneously, and told him it was his music, and he said, "Anna, that's a very sweet compliment." He was always so humble. The depth of the relationship was what Alex always played up, because he always said there's got to be something that keeps these two crazy people together, and you could feel that in the music.

MCDONAGH: It's not that the *Virginia Woolf* characters are just neurotic, or what today we'd call codependent. There's an early scene where they're just lying in bed talking, and you can see that they really are affectionate towards each other -- that there really is a caring relationship underneath, and the music makes this clear.

NORTH: Yes, and there's another situation in the last film Alex did with John, *The Dead* [1987]. There's a scene where Greta talks about her first love, and Gabriel, her husband, is standing there watching. Greta is really speaking from the depths of her heart, and there's no music at all. But Alex had wanted to use a very beautiful cello piece to go under that moment and cradle what she had to say, but John wanted nothing at all. John just wanted to show his daughter Angelica off, and that was the director's privilege, of course. But that was the only time I know of where John and Alex differed on their approach. Still, Alex and I were very sorry, because although this scene didn't need any help -- certainly not -- this music would have added that extra...

MCDONAGH: ...dimension. And there's that scene where Bactell D'Arcy is singing "Arrayed for the Bridal" -- and she stops in mid descent and North harmonizes the end of the song and puts a little extension after that, and it's perfect. The music is not subservient, but instead works with the image.

NORTH: Music is never overdone with Alex. It was just fabulous how he managed situations such as the one you've mentioned.

MCDONAGH: And then, of course, at the very end of the picture when the narrator says "the snow (is) falling faintly through the universe," we have this exquisite music coming out of the snow, so to speak.

NORTH: Alex was a very gifted man, that's all there is to it, and he loved what he was doing. He absolutely loved this type of writing.

MCDONAGH: He didn't feel he was debasing himself, and that he should be doing something else?

NORTH: Aaron Copland once said to him, "You've abandoned serious writing." Alex was very close to Aaron and studied with him, and they really kept up their friendship. But Copland wasn't sure if he wanted Alex to have solely a film career. But Alex never felt that he'd abandoned concert music. For openers, Alex had written a lot of pieces for the stage -- operas, dances, you name it -- before he even began with film.

MCDONAGH: I also think Alex enjoyed the variety of challenges that film gave him.

NORTH: Exactly. He really thought that incidental music was for him. He just did his best work there.

MCDONAGH: I also think there's a seriousness in his approach to every assignment. *Dragonslayer* [1981], for one, is a quite wonderful score, but he doesn't approach the film as a fantasy or sword-and-sorcery picture.

NORTH: Right, he doesn't. There was this one point during the recording when the director, Matthew Robbins, wanted Alex to mimic the guy in the dragon's lair, jumping from stone to stone with drumrolls. Alex was quite annoyed and said, "What is this?," but the movie was half produced by Disney, so there was a bit of friction going on. And Alex -- and this is amazing to a number of scholars who know *Spartacus* and his other work -- thought that *Dragonslayer* was his consummate score.

MCDONAGH: There are usually two or three emotional levels going on in most of Alex's film scores -- two or three melodic strands and so forth -- and this is very evident in *Dragonslayer* because it's (I wouldn't use the word "diffuse") a little more abstract. *Dragonslayer* is not so linear.

NORTH: You see the old magician dying and the dragon coming and taking over, and you realize that the two beings are actually the same. Alex was quite ill at the time -- his own life was deteriorating -- and a lot of that feeling of loss went into the music.

MCDONAGH: There is a kind of symbiotic relationship between Alex and the magician, and the orchestration is quite unusual.

NORTH: There's Henry again, good old Henry, bless him. Have you every seen Henry work? He's so amazing! It was very funny when we were in Munich and I first met Alex. Henry and Alex were both conducting at different times, and you could see how differently they related to the orchestra. It was very obvious that Henry was the abstract person behind the music, and that Alex was the humanist -- that he was immediately reaching out to everybody. The orchestra tried their hardest to do everything that he wanted, because they realized that to play this music -- this great music -- was a tremendous challenge. And that's the kind of respect he found everywhere, whether he worked in America, England, Germany, Czechoslovakia, Italy, or France. The musicians adored him. They just respected him so much, because they saw what they came up against, and it was worthwhile to try hard.

MCDONAGH: The music is on such a high level. And it's like Mozart in that maybe the notes aren't especially hard to play, but the feeling behind the notes -- the spiritual feeling -- is the essential thing, and hard to convey.

NORTH: Exactly. Another person who understood that so well was Christopher Palmer, who really adored Alex and knew his music. Palmer always said that one of these days we have to do *Cleopatra* or a suite from it, and I wish I had reacted earlier when it was still possible. Christopher was just a fabulous musician and musicologist.

MCDONAGH: Do you know anything specific about Alex's work with Martha Graham?

NORTH: I know he was her rehearsal pianist for many years and consequently there were private moments where he could observe Miss Graham differently than most people, but as far as the music that has remained from that period -- even with Anna Sokolow -- there are no recordings... nothing. I have some of the ballets, but I have only the music. I have no synopsis of how the storyline goes, just the scores.

MCDONAGH: What of the years in which Alex was blacklisted?

NORTH: That is an era that influenced Alex very strongly of course. And his background, from his home and upbringing -- his brother started *The Daily Worker* and wrote for *The New Republic* and *New Masses* -- was a very strong influence in his life. He was always very political and that gives the answer to the question of why he was always so good with these intimate pictures, and why he loathed writing these big epics.

MCDONAGH: Because his focus was always on the people. But one of the geniuses he had was to make a spectacle intimate. People think of *Cleopatra* as a spectacle, but he called it a character study. Obviously when you listen to the music it has spectacle, but it's about the characters' interrelationships, too.

NORTH: And if you see *Spartacus* today it's still modern. It talks to people. It still grabs you. This notion of wanting the masses to be put on a better road was always one of his main concerns. As I said at the beginning, he was always for the underdog and always will be. His older brother, Joseph -- that's a very poignant story. He won a scholarship from the Rotary Club of the town where they lived, to go to college, but when the Club found out he was Jewish, they wouldn't give it to him. These kinds of discriminations weigh on young people. They just gnaw on you.

MCDONAGH: You see how the world is set up.

NORTH: There you go, exactly. You suddenly have to struggle against prejudices you don't understand. But I just want to add something here. People always think that Alex was very heavy, with all that music that he had to compose. But he was a very sweet, very, very gentle, funny man. His whole demeanor was very sexy, and he was just a great guy to know. And if you really want to know, you just listen to the music, and you'll understand the man.

In addition to composing for New York theater and film, North wrote *Revue for Clarinet and Orchestra* (1946), which was premiered by Benny Goodman and Leonard Bernstein; *Rhapsody for Piano and Orchestra* (1941); and three symphonies (1947, 1968, 1971). With fellow composer Jerome Moross, North played the piano in the U.S. premiere of Paul Dessau's music for Brecht's *Mother Courage*. North's more than 50 film scores include *The Member of the Wedding* (1953), *The Rose Tattoo* (1955), *The Misfits* (1961), *The Agony and the Ecstasy* (1965), and *Prizzi's Honor* (1985). The Academy of Motion Picture Arts and Sciences gave him a lifetime achievement award in 1986 "for his brilliant artistry in the creation of memorable (film) music." and he remains the only composer to be so honored. North also received related recognition from ASCAP and The National Society for the Preservation of Film Music, an Emmy for his score to *Rich Man, Poor Man*, and a Guggenheim award.

Transformations and Invariant Structure in *Structures 1B*

IRINA IVANOVA

The first book of Pierre Boulez's *Structures* – namely *Structures 1A*, written towards the end of 1951, has become a classical example of total serialization. Acquainting oneself with the second piece from this cycle – *Structures 1B*, demonstrates that within the course of a few months Boulez completely changed his compositional technique. *Structures 1A* was written first, after which the composer put aside work on the piece and wrote *Polyphonie X*, which develops the techniques of *Structures 1A* on a more complex level. Nevertheless in *Polyphonie X*, Boulez did not achieve his desired result, since the new composition was based on the principle of simple expansion of all the existing serial parameters. While recorded, *Polyphonie X* has never been published. The creation of *Structures 1B* is separated in time from that of *Structures 1A* by *Polyphonie X*. This boundary marks the beginning of a new period in Boulez's creativity -- that of acquisition of "violent craft", which opened up to the greatest degree in *Le Marteau Sans Maître*. *Structures 1A* is, in its essence, merely an experiment, with which the composer had not been very satisfied, in which he leaves all the diversity of "transformations," achieved in his *Sonata No. 2*, replacing diversity with a unified system of vectors.

In *Structures 1B* (1952), Boulez drastically changes his compositional technique and brings all of his achievements to a level of synthesis, as a result of which he comes up with a composition which is equally grandiose in its complexity and proportions.

What distinguishes *Structures 1B* from *Structures 1A* is a continuous transformation of the series in the former piece. In *Structures 1B*, Boulez does not limit himself to the four basic forms of the series, but incorporates more operative means of transformation of the "germ" of the developing hierarchy of pitches, to use Boulez's term. In the form of this serial "germ", which we have labeled as Series A, an aggregate, taken from Messiaen's serial collection, presents itself here as in the first piece from *Structures*. The operating principle of *Structures 1A* is very simple. The series, as well as its inversion, is always presented in its entirety from the beginning to the end; only its transpositions change. In *Structures 1B*, such a concise presentation of the initial series appears only once: at the very beginning. All of the other presentations of the series contain some permutations of the pitch order. In addition, we discover that not one but two series are presented.

The second series, which we shall call Series B, is totally different from Series A at the first glance. However, if we compare these two series with each other, we can see that Series B is derived from Series A, by means of switching the order of the segments contained in the inversion of Series A. Example 1 shows Series A, written out in inversion transposition IT, as well as Series B, which is derived from this transposition. This derivation of B is based on a circular permutation of segments. The third segment of Series A is brought out to the beginning and presented in retrograde form in Series B; the first segment of the first series becomes second in the derived series; and the second segment becomes the third. These two series present a related pair with the aid of the isomorphic qualities of the segments.

Next, in Example 2 another related pair is given -- Series A in its primary position, along with the inversion of Series B in the eighth transposition (T8I). Likewise to the previous pair of series, this pair is connected through the isomorphic segments. The two pairs of series are also equivalently related transpositionally: T0 - T8I.

Examining the subsequent pairs of series in the composition shows that the primary and the derived series are constantly connected to each other. We can observe that the aggregates coordinate with each other at various "levels of serial relatedness." The first level presents the correspondence of T0 with T8I along with circular permutation of the segments. The second step pertains to the tritone relationship between Series A, shown in Example 3, as well as the tritone relationship within the inversions of Series A (Example 4), which is achieved as a result of dividing the last segment and a crosswise rotation of order of the two middle segments. The third level is the connection with the aid of the segment with the <1-5-1> intervallic structure, which remains unchanged for the most part in several transpositions of both the primary and the derived series.

Let us examine the <1-5-1> intervallic structure. This becomes a very important element, the tritone transposition of which presents the exact same pitches (as could be observed in Example 3). A segment with the identical structure is contained in both Series A and Series B, and in addition to directly related and mutually replaceable aggregates with the transpositional correspondence of T0-T8I, the coincidentally identical qualities of these segments will likewise be observed in transpositions more remote from each other. The connection by means of the privileged segment can be observed in some of the very first presentations of the series in the parts of the first and the second piano in the very beginning of the composition. Piano 1 presents Series B transposed in the prime form of T11, while Piano 2 presents Series A transposed in the prime form of T2 (Example 5).

During the course of the development of the composition, the transformed serial aggregates pass through two stages of their development -- two phases -- which alternate between each other and result in a form loosely resembling that of a rondo. In the refrains, the series narrows down into vertical complexes, which are either augmented rhythmically or are surrounded by a large collection of pauses (One is tempted to call them "frozen" complexes of series -- Example 6). In the episodic sections, the serial processes become more active, the texture thickens, a greater quantity of musical events occurs per each unit of musical time, and the serial presentations spread out horizontally (Example 7). Coordination of the serial aggregates is achieved on the basis of the extent of relation, or distance of the serial transpositions from one another. Grouping together the aggregates most closely related to each other and placing them in two circles results in the following scheme (Example 8).

The scheme presented here not only presents itself as a reflection of the mutual correspondances of the pairs of serial aggregates in *Structures 1B*, but is in itself deeply symbolic in its meaning. What appears at a first glance to move forward and develop chaotically in its conjunction presents a concise formal system, reflecting a perfect cosmic harmony in the universe, which receives its incarnation in the sphere of sound. Boulez very seldomly conveys his philosophical opinions verbally, but realizes them to a greater extent, if one could term it this way, in the sacred sphere: the sphere of musical composition. The scheme which takes shape as a result of the analysis of the serial combinatoriality, contains the most perfect graphic symbols of two circles and two spheres, placed one inside of the other. Each circle contains six groups of related aggregates. In addition, connections between these two circles follow the principle of the hexad, which appears at the intersection of "rays of light," connecting aggregates with identical transposition numbers that have an inversive correspondence between the inner and the outer circles. As a result, the "rays of light" in the center of the circle present a concisely formed hexagram.

The hexad and doubled spheres present themselves as symbols of harmony between the microcosmos and the macrocosmos, as well as an expression of the fullness of existence.

It seems highly plausible that at the basis of the series of *Structures* lies an absolutely symmetrical invariant, presenting in itself three positions of the <1-5-1> structure, which makes it possible to achieve the realization in this composition of a branched system of serial relations (Example 9).

The musical structures of Boulez possess an inexhaustible amount of depth and profundity, and the composition examined demonstrates these qualities well. It is possible to pursue much more in-depth penetration into its substance, and to find new, unexpected and amazing structural laws. In *Structures 1B*, many complex, diverse means of development are presented, and each new presentation of the series gives new transformations, being in all essence "metamorphoses," in which the mechanical principle of equivalence is replaced with a more flexible principle of similarity. Boulez invents a new musical operative, in which every relationship generates, lives, and revives. Each series in a musical composition contains a unique musical essence. If we evaluate such a type of composition from an aesthetical point of view, we see an innate manifestation of beauty.

Example 1

Example 2

Example 3

Example 4

Example 5

Example 6

Example 7

Example 8

Example 9

Concert Reviews

Eruption from the Cage

DAVID CLEARY

Piano Eruption: Five Evenings of Modern Piano Music, Focus on John Cage. Stephen Drury performs Cage's *Etudes Australes* and György Ligeti's *Five Etudes*. June 14, Williams Hall, New England Conservatory, Boston, MA. Festival through June 18.

Piano Eruption: Focus on John Cage. Louis Goldstein performs *Sonata and Interludes*. June 15, Williams Hall, New England Conservatory, Boston, MA.

Piano Eruption: Focus on John Cage. Cage's *Music of Changes*, Carson Kievman's *Nuts and Bolts*, and Alvin Lucier's *Still Lives*. June 16, Williams Hall, New England Conservatory, Boston, MA.

Piano Eruption: Focus on John Cage. Music of Xenakis, Ferneyhough, Stockhausen, and Cage. June 17, Williams Hall, New England Conservatory, Boston, MA.

Charles Dudley Warner (not Mark Twain) once said, "Everyone talks about the weather, but nobody does anything about it." One might say the same about the music of John Cage. Cage's pieces and philosophical ideas are, of course, well known (even notorious) in some circles, though performances, especially of his large works, are infrequent. This deficit was amply addressed at the New England Conservatory's fourth annual Summer Institute for Contemporary Piano Performance, where Cage's compositions were prominently featured.

Concert One commenced with Book One of Cage's *Etudes Australes*, which proved to be a brutal listen. These eight long, shapeless studies, consisting entirely of pointillistic, atonal textures with occasional held sonorities, exhibited no substantial contrast either within or between movements. The work's pitches, derived from star charts, sounded as arbitrary as they were and did not please. Stephen Drury shaped the work as well as possible, though the composition's pinched, dry gestures seemed very unamenable to grateful keyboard playing. Drury was very much at home, however, in the ensuing set of five etudes by György Ligeti. These were exciting, showy, well-written pieces, highly demanding of the utmost musicianship and technique, and Drury delivered in style.

Cage's *Sonatas and Interludes for Prepared Piano* is one of this century's landmark works and was presented on June 15 in a complete performance. This fine piece is the perfect marriage of East and West. The work marries pianistic and percussive, indeed gamelan-like, colors to Scarlattian binary formats of ostinatic and non-directional material. The emotional states are derived from Indian, rather than European, ways of thinking. Louis Goldstein gave a stunning, sensitive performance that brought out both the work's local and long-range beauty; it was, in fact, one of the most memorable piano performances of any kind that this critic can recall hearing. One scarcely registered that 64 minutes of music had elapsed.

June 16 brought *Music of Changes* -- a major turning point in Cage's career, being his first important foray into indeterminacy. In a sense, listening to this piece is like trying to see the whole Louvre in one day. The work is very long and lacks any larger formal sense, but it is also chock full of beautiful passages and strikes a nice balance between sound and silence. Joseph Kubera navigated the fearsome difficulties of this rarely-heard work wonderfully well. He also gave fine accountings of two less successful compositions. *Nuts and Bolts* by Carson Kievman exhibited little contrast in dynamics or texture and relied much too heavily on dull sequential writing and squarish chromatic motion. It was also awfully tame for music meant to evoke a hurricane's fury. The eight movements of Alvin Lucier's *Still Lives* paired electronically-generated waves to uncluttered, regularly-pulsed, dynamically flat piano writing. The effect was methodically eerie at first, but palled over time. The first movement (where tape sounds oozed evocatively around the piano) and the last (a glacial deconstruction of the opening gesture from the kiddie favorite "Chopsticks") worked best.

The Cage pieces given on the June 17 recital were short and slight, but charming. *10'02.6782" for a Pianist* alternated long held notes, lengthy silences, and bursts of prepared piano noodling, ultimately suggesting a perverse set of variations; John Mark Harris performed it well. Sharon Wettstein played the chucklesome *Water Music* with tongue firmly in cheek. This work was a vintage 1950's happening: a radio babbled away, water was poured from bowl to bowl, duck calls and whistles were hooted, cards were shuffled and dealt into the piano -- and a few keyboard notes were even played. What followed were three bravura works of staggering difficulty. Jung Hee Shin gave a ferociously fine rendition of Karlheinz Stockhausen's *Klavierstück X*, a meandering but feral brew of clusters and glissandi interspersed between more sedate moments. *Lemma-Icon-Epigram*, by Brian Ferneyhough, mingled busy, note-filled passages with pointillistic sections and underpinned a good bit of it with long-held sonorities. This piece was nicely paced and possessed a fine sense of gesture. Wettstein returned to give an expert performance that perfectly balanced perceptiveness and guts. Harris finished up with an astonishingly good presentation of Iannis Xenakis's *Evryali*, a breathtakingly intense, terrifically effective, neoBartókian toccata built on pounded repeated-note figures.

Like the weather, Cage's music ranged from excellent to dismal, but it was very much a pleasure to get the chance to experience these significant works through live, committed performances. Bravos to Drury and his talented guests for a vibrant, exciting festival.

Harpsichord 2000

DAVID CLEARY

Harpsichord 2000. June 30, Tsai Performance Center, Boston University, Boston, MA.

Elliott Carter's 90th birthday has been much noted of late. Living to such an advanced age is cause enough for celebration, of course -- but Carter's distinguished musical achievement deserves special observance on its own terms. Three examples from this composer's highly-esteemed portfolio were featured on *Harpsichord 2000*, the last in a series of programs presented at Boston University's summer concert series.

The evening's highlight was a fiery, demonstrative, nicely-balanced performance of Carter's *Sonata for Flute, Oboe, Cello, and Harpsichord*. This splendid, approachable composition, written nearly half a century ago, seems not to have aged a whit. Flutist Alan Weiss, oboist Anne Rosandich, cellist Joel Cohen, and harpsichordist Mark Kroll were in excellent form.

Besides being the two non-harpsichord Carter works on this program, *GRA for Solo Clarinet* and *Riconoscenza per Goffredo Petrassi for Solo Violin* are alike in many other ways as well. Both are occasional pieces from the composer's late period, written in homage to esteemed colleagues (the former for Witold Lutoslawski). Both works are based on a single idea and expertly interweave short, percussive figures, fast passage work, and longer, more expressive snippets to form compelling, substantive miniatures. Neither piece retraces the other's footsteps, however; one never gets the sense that Carter is rewriting the same piece here. Unfortunately, neither work was presented to its best advantage. Violinist Carol Lieberman's performance lacked color and grace, and displayed some glaringly out-of-tune double-stop playing, while last-minute substitute clarinetist Julie Vaverc's otherwise effective rendition was marred by uncooperative multiphonics.

Robert Starer's *Yizkor and Anima Aeterna* was a fine work. The slow first movement proved to be an appealing study in contrasts, alternating expressive lines between flute and harpsichord, while the fast, bouncy closing movement managed to combine elements of Bartók and Bernstein into a convincing whole. The subtle restatement of first-movement material later in the finale was an especially nice touch. Weiss and Kroll played excellently.

RAF, by Polish composer Marian Sawa, was specially composed to be required playing for a harpsichord competition at which Kroll served as jury member; the work sufficiently impressed the harpsichordist that he requested permission to give the work its world premiere at this concert. Regrettably, this listener was not so enchanted. *RAF* consists of four idiomatically-written segments, none of which flowed into one another or exhibited any sense of overall cohesion. Kroll's performance was strong and committed.

Lester Trimbel's name is found often enough in music catalogs and CD bins, if not on concerts. If *Four Fragments from the Canterbury Tales* is representative of his oeuvre, this reviewer hopes to hear more. The piece showed an attractive ear for texture and line, a personal take on neoclassic harmony, and fine Middle English text-setting. Soprano Nancy Armstrong sang skillfully, though her voice seemed a bit heavy for the piece; except for a noticeable fumble at the very end of the work, Weiss, Vaverc, and Kroll assisted ably.

In summation, this particular Carter birthday bash was a pleasant, sometimes memorable experience, despite a few spilled drinks and pieces of cake dropped on the rug.

Wares by the Brook

DAVID CLEARY

Warebrook Contemporary Music Festival. July 9, Irasburg Town Hall, Irasburg, VT. Through July 11, Haskell Opera House, Derby Line.

The estimable Warebrook Contemporary Music Festival has been drawing sizable, enthusiastic crowds in rural northern Vermont for nine summers now. Director Sara Doncaster has always believed that worthy new music performed well would "play in Peoria" and in Irasburg and Derby Line, Vermont. This year's festival of four concerts and two lectures was the best in recent memory.

July 9's highlight was Laurie San Martin's *Threshold*, a well-constructed, Bartók-tinged piece that was by turns fiery and expressive. Louis Karchin's economic, nicely-paced *Rustic Dances* showed a folksy, barn-dance-fiddling heart beating beneath its thoroughly contemporary exterior. *Tightrope*, by Beth Wiemann, applied big-band close-spaced voicings to a wind quintet; the result was a chunky, but charming work that suggested an idiosyncratic updating of Stravinsky's *Ebony Concerto*.

The afternoon recital of July 10 was pleasantly enjoyable. Here, the first of three pieces by featured guest composer Andrew Imbrie was presented. His *Roethke Songs* added up to an attractive cycle: warm, and laden with sufficient drama to avoid monotony. The evening's concert was brief, but full of great music. Doncaster contributed Part I of her *Supernatural Songs*; this was a dramatic, multi-hued composition that successfully intermingled triadic writing with dissonant serialism -- no small feat. This writer eagerly looks forward to hearing the rest of the work. Imbrie's *Spring Fever* was the series crown jewel. Originally commissioned by Boston's Collage Ensemble, this high-spirited, celebratory piece pleased enormously. Essentially a divertimento, the work demanded the utmost from its players, nearly all of whom had challenging solo passages.

The final concert continued the festival's lofty standards. Allen Anderson's *Collected Letters*, a fragmented and nervous work, seemed disjointed initially, but its cleverly disguised reuse of material made it a must-listen. *'Scuse Me*, by Eric Chasalow, was a short, jagged burst of a piece that kaleidoscopically deconstructed bits of Jimi Hendrix's "Purple Haze"; its tape and electric guitar scoring and appealingly brash sound provided a welcome change of pace. Laura Schwendiger's *La Charmeuse de Serpents* was an attractive composition consisting mainly of languid, intertwining flute and oboe lines supported by piano filigree. Two wonderful, big-league trios dominated the proceedings, however. Yehudi Wyner's *Horntrio*, a recent Pulitzer finalist, surrounded its warmly reflective midsection with fine movements that were respectively combative and spirited; the work's use of non-traditional forms and jazzily non-triadic sonorities proved surprising from this composer. Imbrie's *Trio No. 2* is one of the century's pre-eminent works for piano trio. This composition's earnestness is Sessions-like, but its showy instrumental writing and fluid gestural world are distinct. Despite its Schubertian length, the work was never tiresome.

Performances were stunningly good and urgently committed -- virtually without exception. The only disappointment of the whole festival was the Haskell Opera House piano, an ill-sounding beast with a thuddy bottom and brittle, nearly non-existent top that provided a serious challenge to its players. Kudos to the performers for making this sow's ear a silk purse.

George Crumb's 70th

ELIZABETH AGNEW

George Crumb's 70th-Birthday Concert. October 23, Lang Concert Hall, Swarthmore College, Swarthmore, PA.

During an informal discussion before a full house gathered for George Crumb's 70th Birthday Concert in Lang Concert Hall at Swarthmore College, both Crumb and Melinda Wagner acknowledged the influence of Gustav Mahler. The birthday celebrant also mentioned Charles Ives and his University of Pennsylvania colleague Richard Wernick as further inspirations to his muse.

The concert began with *Quest*, which is deliberate and somewhat harsh in its opening movements. The work then evolves into gentle, soft, mystical sounds, with each instrument's contribution commanding rapt attention. The "Fugitive Sounds" movement is more animated, with a quickened sense of expectation, against the precise and measured sounds of the two percussionists. In "Nocturnal," the tempo again becomes more deliberate, closing with the somewhat mournful sound of a solitary "Amazing Grace."

In *Night of the Four Moons*, the mezzo-soprano contributes not only vocally (in sung, shouted, and whispered passages) but also via the use of hand-held percussion. In the end, each instrumentalist -- one by one, walks off the stage after striking a small gong (the Mahlerian-eastern answer to Haydn's *Farewell*). A stuck door thwarted the first two exits, leaving the musicians still awkwardly in view until oboist Dorothy Freeman gave the offending barrier a good firm push. The work ends with the lone onstage cellist and the distant, muted sound of the vocalist and banjoist off as the lights slowly dim.

The works composed in Crumb's honor were diverse in style and length. *Night for George* by Jennifer Higdon took only about a minute or so. Mezzo Barbara Ann Martin sang, "What are these sounds from another world and place? These sounds must be music... must be, must be, must be, must be, must be.. by George!" By George, she had it. Just don't try repeating this out of context.

Jim Freeman's *Madrigal*, performed by the Swarthmore College Chamber Choir, was melodious and beautiful.

Mundus Canis was a delightful Crumbian answer to Andrew Lloyd Webber's *Cats*, and one of the few works by Crumb (or anyone, for that matter -- only Cage's *Water Music* comes remotely to mind) that utilize on-stage water -- in this case a galvanized tub of it. The final movement, "Yoda," found Crumb calling out in a loud voice "Yoda!... Yoda!... Yoda!" on three different occasions, and then concluded with "bad dog!" The audience responded enthusiastically as a little white dog suddenly scampered across the stage, only to be scooped up in the composer's arms.

Nemtin Concerts

ANTON ROVNER

Two Concerts of the Music of Alexander Nemtin. October 18, Large Hall, Composers' Union Building, Moscow, Russia. Second concert, October 28, Countess Shuvalova Salon.

A notable event in Moscow this past October was a pair of concerts devoted to the music of the late Alexander Nemtin, who became well known by completing Scriabin's projected mystical work, *The Prefatory Action*, of which Scriabin only left 53 pages of sketches and a written literary poetical text. Nemtin worked on this project for 26 years, between 1970 and 1996; it was performed in a number of cities, including Moscow, St. Petersburg, Helsinki, Berlin, Amsterdam, San Francisco and Warsaw. Despite this success, Nemtin's own musical compositions remain mostly unknown, so this was the first time that concerts entirely of Nemtin's music have been organized, to bring a greater awareness of Nemtin's own musical legacy. Though much of the repertoire was repeated, each concert had its unique elements, determined by the venue and the spirit of the performers. Nevertheless, the concerts were similar in their devotion to Nemtin and in their desire to bring his musical legacy. Each of the respective halls was packed with listeners, who absorbed the music with great enthusiasm and showed their interest by asking participants many meaningful questions.

The first concert took place on October 18 at the Large Hall of the Composers' Union Building and featured a number of solo piano as well as vocal compositions by Nemtin, excerpts of video recordings of *The Prefatory Action*, and of an interview with Nemtin after a performance of Scriabin's gigantic work, as well as speeches made by composers and performers who were friendly with Nemtin during his lifetime. The concert started with speeches made by composer Stanislav Kreichi (a close friend of Nemtin and a colleague of his from the time they both participated in the Moscow electronic studio in the 60's and 70's) and the writer of this report. This was followed with an excerpt from a video recording of a rehearsal of the beginning of the second part of *The Prefatory Action*. Though a rehearsal, the tape presented a very spirited performance of a highly exalted work.

The concert proper opened with pianist Eleonora Teplukhina in Nemtin's *Piano Sonata No. 1*, a highly dramatic one-movement work, which, though written in 1958 when the composer was 22 years old and a student of Moscow Conservatory, already demonstrates Nemtin at his best. The work is extremely well built in form and highly emotional and dramatic in character, combining a late-Romantic piano textural tradition (following that of Rachmaninoff and Scriabin) with an interesting polytonal harmonic language. The tonality of the piece modulates simultaneously up and down the entire cycle of fifths. The resulting polytonality creates an additional dramatic touch, very bold for that time in the Soviet Union. Eleonora Teplukhina, well-known for her performances of contemporary music in Moscow, brought out all of the dramatic contrasts and the textural brilliance of the *Sonata* in a masterly manner.

Two early songs -- *I hear the bell tolling*, set to a text of Alexander Blok, and *Look, my sister*, set to a poem by Avetik Isakian -- were sung by Evgenia Sheveliova and Jane Tijk, accompanied by Svetlana Iorsh.

Two Poems for Piano (1987), dedicated to the memory of Alexander Scriabin, were superbly performed by Alexei Lubimov, a long-time champion of contemporary music in Moscow (as well as the piano soloist in nearly all of the performances of the Scriabin-Nemtin *Prefatory Action*), presently a faculty member of Moscow Conservatory. These *Poems* were essentially studies of the harmony of Scriabin, written as a by-product of *The Prefatory Action* and using the same harmonic language, nevertheless being full-fledged independent compositions of high merit and lyrical, expressive qualities.

The electronic composition *Voice* was written in the late 60's in the Moscow Electronic Music Studio at the Scriabin Museum, utilizing the ANS synthesizer and a recording of a soprano. A notable feature of the work was that Nemtin cut out all the pauses in the soprano part and layered the recording on top of ANS textures, creating a singular impression that the voice was active for twelve minutes without taking a breath. The piece combined innovative electronic textures (at least for that historical time) with the lyrical, introverted quality of the soprano recording.

The second half featured a large-scale song cycle for baritone and piano *The Stars are Falling from the Sky onto the Earth*, (1968), setting poems of Hungarian composer Sandor Petefy. The song-cycle, performed here by Mikhail Kuznetsov and Ludmila Dmitrieva, was a long, dramatic 40-minute work, entirely tonal and romantic in its musical language, with an extended development of a small number of constantly recurring leitmotifs, yielding a great sense of unity of formal and dramatic content. The cycle consisted of 20 numbers: 14 vocal and six intermezzi for solo piano, scattered irregularly throughout, which stated the several important recurring leitmotifs and bridged together the different sections of the song cycle. The songs themselves were very emotionally expressive and dramatic. The contrast provided by their particular placement gave the whole cycle a rich, dramatic quality and greatly transformed the rather superficial texts of the poems, breathing a fresh new life into them. Dmitrieva was especially successful in bringing out the superb dramatic qualities of the solo piano numbers.

The second concert took place on October 28, 1999 in the Countess Shuvalova Salon, a concert hall adjacent to the Gnossin Music Academy, as part of the regular concerts of the Club of Sergei Berinsky, an ongoing concert series, featuring about ten concerts a year, which was established in 1986 and led by composer Sergei Berinsky until his untimely decease in early 1998, after which it was taken up and continued by his composition student Marina Shmotova, who has been organizing and leading them since.

Two early songs by Nemtin from his student years -- *Look, my sister* and *Among the Flowers* -- were sung by Tijk, accompanied by Viacheslav Poprugun, very much along the line of traditional 19th-century Russian songs, though charming and expressive in their own right. The musicians were successful in bringing out the songs' gently lyrical qualities.

The posthumous world premiere of *Flute of Pan*, written in the early 60's, was performed by flutist Anna Smirnova in a very tasteful, eloquent and musical manner. The work, containing a slightly chromatically extended type of tonality, was a rather light-weight, graceful piece, emphasizing the instrument's pastoral qualities. An extremely well-built form contained several sections, diverse in tempo, rhythm and mood, very meaningfully assembled together as building blocks.

Two more early songs for soprano and piano -- *I hear the bell tolling* and *What do I want, what?* -- similar to the first set, were performed by soprano Evgenia Sheveliova, with Vyacheslav Poprugun, both musicians performing in a charming and lyrical manner.

The electronic composition *Tears*, written on the ANS synthesizer in the 60's was next. Five minutes long and slightly shorter than *Voice*, *Tears* was just as elaborate, technically and gently lyrical, containing a more melancholy mood than the former, as the title would suggest.

The Stars are Falling from the Sky to the Earth, sung this time by baritone, Yuri Baranov, accompanied by Ana Sitnikova on the piano, (both musicians being students at Moscow Conservatory) was interpreted in a somewhat different manner. This performance had a more subtly lyrical, intimately chamber quality and softer dynamics, which were very well adapted to the smaller and more intimate concert hall. Both the baritone and the pianist competently met the work's technical difficulties and performed with mastery.

The concert concluded with a performance of Nemtin's piano-vocal version of another incomplete torso -- the "Scene and Aria" from the *Keistut and Biruta* -- that Scriabin sketched out in his early 20's and which Nemtin constructed into 20 minutes of lyrical early-Scriabin, faithfully following the composer's sketches in a professional and musical manner. The text, based on old medieval Lithuanian chronicles, recounted how prince Keistutas met the vestal priestess Birute and how they fell in love and the dramatic story which resulted. This scene, the only one Scriabin ever sketched (and, hence, the only one Nemtin was able to complete) was the love duet, and Nemtin was competently able both to recreate the style of early Scriabin (with all of its traceable derivations of older composers of his time) as well as an aura of authentic Lithuanian music, culture, and spirit. It was satisfactorily performed by soloists from Moscow's Helicon Opera (who had it in their repertoire and previously performed it many times in Russia and Western Europe), soprano Marina Karpechenko, baritone Dmitri Kalin and concertmaster Sergei Chichega, who impressed the audience with their highly dramatic and emotional performance as well as by their theatrical manner, which greatly enhanced this concert and brought a breath of fresh air.

The concerts had a very vibrant spirit and were quite successful in reviving the spirit of Nemtin, as shown in his musical compositions, as well as in bringing greater awareness to the audience in Moscow of the unique legacy of this intriguing musical figure. A host of reporters from different radio stations became interested in putting on radio programs about Nemtin as a result of these two concerts and we hope that in the near future Alexander Nemtin will receive a greater amount of recognition in Russia, Europe and America both for his reconstruction of Scriabin's storied *Prefatory Action* as well as for his own original musical compositions.

Farewell to the 20th Century

CHESSY WILLIAMS

Farewell to the 20th Century. Chicago Chamber Musicians, conducted by Pierre Boulez, with soprano Christine Schafer, perform Edgard Varèse's *Octandre* (1923), Igor Stravinsky's *Poems of Balmont* (1911) and *Three Japanese Lyrics* (1913), Elliott Carter's *Brass Quintet* (1974), Pierre Boulez's *Dérive 2* (1990) and *Dérive 1* (1984), and Arnold Schoenberg's *Pierrot Lunaire* (1912). December 12, Pick-Staiger Concert Hall, Northwestern University, Evanston, IL.

The Chicago Chamber Musicians, under the superb tutelage of the eminent conductor and composer Pierre Boulez, embraced a repertoire that well-nigh spanned the 20th century, as part of the ensemble's critically acclaimed *Music of the Millennium* series.

This highly successful series (the evening's crowd of 800 was near capacity) proved once again that if you program correctly, the audience will come. Boulez turned dissonance to delusion and atonality into adventure.

The stunning young German soprano, Christine Schafer, was accompanied by the ensemble in two of the night's pieces. Her intuitive interpretation brought a melancholic mania to the second half in Arnold Schoenberg's *Pierrot Lunaire*. This gifted artist had a natural feel for the piece, as evidenced by her crystalline delivery and innate empathy. She also had the ability to take control of Schoenberg's sprechstimme and deliver it up as electrically enthralling entertainment, as shown by the crowd's rapt silence. Soloist and conductor recorded this work recently for Deutsche Grammophon. Their knowledge of and zeal for the material was tangible and contagious. This performance scored a ten for dramatic impact.

The concert, billed as a *Farewell to the 20th Century*, continues to establish the Chicago Chamber Musicians as the area's leading advocates for contemporary music. The first half of the program presented some other of the century's daring excursions. Varèse's *Octandre* made an excellent calling card opener, with its sonorities jarring and startling. It screamed the out of the ordinary.

Schafer then brought a serene mood to the two short Igor Stravinsky works -- *Poems of Balmont* (1911) and *Three Japanese Lyrics* (1913). However, Elliott Carter's *Brass Quintet* quickly brought us back to the aggressive. With its chaos and cacophony, no one was sleeping towards intermission.

The first half closed with Boulez's own *Dérive 1* and 2, extensions of his *Répons* (1981). *Dérive 2* was wildly ecstatic, a virtuosic reading for eleven instruments. This was set against the cool tranquility of the six players in *Dérive 1*. Rumor has it that yet a *Dérive 3* is planned for brass and winds to complete a chamber triptych.

The Chicago Chamber Players are indeed fortunate to have such a seminal figure as Boulez as their musical advisor. We look forward to future collaborations. Bravo, and welcome to the year 2000!

First National Symphony

GARRISON HULL

The National Symphony Orchestra, conducted by Leonard Slatkin, with the Guaneri String Quartet, flutist Toshiko Kohno, and cellist David Hardy, in Tower's *Tambour*, Danielpour's *Voices of Remembrance*, and Kamen's *The New Moon in the Old Moon's Arms*. January 15. The John F. Kennedy Center for the Performing Arts, Washington, D.C. January 13 through 15.

Under the direction of Leonard Slatkin, the National Symphony continues its effort to bridge the commonly perceived cultural/philosophical space between contemporary composers and the general public.

Of these three recent works, two were commissioned premieres. The evening's first half offered works with concerto structures: Richard Danielpour's *Voices of Remembrance* and Joan Tower's rather concerto-grosso-like piece, *Tambour*. The second half was given over to Michael Kamen's *New Moon in the Old Moon's Arms: A Millennium Symphony*.

Tower's piece was a thoroughly competent composition: a tone row motif with a structure built principally on rhythmic motifs and dynamics that at summary points flashed major chords. Textures and density ebbed and flowed, concluding in the final mass cacophony shouting the opening motif with a major chord to heighten the effect. The music then fell down and then rose again. Throughout, the percussion was used in various levels of discussion with the orchestra, as in a concertato. But it never asserted a definitive identity. The sections lacked vital connectiveness that would make each successive part seem inevitable. The overall objective to the piece is not so resolutely understood and so the effect at the conclusion is modest.

No such doubt about Danielpour's work. An intriguing programmatic piece (including off-stage ensembles) that ruminates on the violent deaths of John and Robert Kennedy, and Martin Luther King. The work is an effective interplay between string quartet and orchestra that fulfills the composer's stated purpose to write of "lamentation and disquietude."

From the outset, the interplay between quartet and orchestra kept one's attention. The play between the concertino's rising motif and the tutti answer called to mind a call and response.

Percussive and lyric moments alternately sounded, sometimes layered upon one another.

Early on a suspended cadence hints at what is to come: a meditation on the hymn commonly known as "We Shall Overcome," which is blended with a funeral march and -- in rather suspect madrigalisms -- sforzando reports from the percussion. However, on consideration, such events could speak broader implications: lives of promise instantly silenced. And the hymn does go on so long without real metamorphosis. It verges on cloying. Yet it never sticks: the sentiment is convincing, the work is solidly crafted and this writer wants to hear the music again.

No such thing can be said of Kamen's meanderings in *The New Moon in the Old Moon's Arms*. He left Juilliard for Hollywood and never looked back.

Music from the Berkeleys

AREL LUCAS

Music of the Americas: II. The Berkeley Contemporary Chamber Players with guest vocalist Lauren Carley. February 14, Hertz Hall, University of California, Berkeley, CA.

The Berkeley Chamber Player's *Music of the Americas: II* featured pieces by Elliott Carter, Aaron Copland, Kurt Weill, and Joseph Rován. The former was featured in *Esprit Rude / Esprit Doux II*, the composer's charming and spirited tribute to Luciano Berio, which was executed brilliantly.

Very enjoyable were Joseph Rován's *Continuities* and *L'obvie/L'obtus* (both from 1997). Rován built a glove controller at IRCAM and used it well in the first piece, exchanging it for a "Lightning" or Buchla-type controller in the second, executed interactively with a clarinet and electronic feedback.

Then came Aaron Copland's *Vitebsk* (1929), again nicely done. Beth Levy's informative note on this seldom-performed piece mentioned Copland's earlier *Music for the Theatre*, and back I went in my time machine to the Tucson of the late 50's and early 60's, where this became one of my favorite recordings, found on vinyl in the public library.

Kurt Weill's *September Song*, the last piece on the program, was rendered by soprano Lauren Carley in perfectly comprehensible German in a style that was an oxymoron of lustiness and delicacy. *Sonata for Violoncello and Piano* from 1920, among the few of Weill's scores from this period that were not destroyed by the Nazis, was also featured, as an exacting and enchanting exercise.

Perception and Reality in San Francisco

MARK ALBURGER

San Francisco Symphony, conducted by Michael Tilson Thomas, in Copland's *Inscape* and J. Adams's *Harmonielehre*. February 16, Davies Symphony Hall, San Francisco, CA. Through February 22, Carnegie Hall, New York (NY). Reviewed February 19.

OK, I admit it -- I was a few minutes late getting to the San Francisco Symphony concert on Saturday, February 19. And I'll also admit that when I walked into Davies Hall, the first few notes sounded a bit like Edgar Varèse.

As the car advertisement has it, "perception is not always reality."

The vehicle for this symphonic romp turned out to be *Inscape*, a late work by that dean of all-American composers, Aaron Copland. Here the composer found one of several ways to incorporate the Viennese 12-tone into his own very New York consciousness. The piece makes a powerful impact under the baton of one so capable as Michael Tilson Thomas.

There were other surprises.

The Peter Tchaikovsky *Piano Concerto No. 1* is usually not on anyone's list of the unexpected, but in the expert hands of Arcadi Volodos, the performance was full of freshness and fire. And how anyone can play the piano at times almost lounging in a straight-backed chair is beyond me. Volodos's outrageous encore of a dizzying trope on Beethoven's "Turkish March" brought even jaded listener to their feet.

Jaded was perhaps partially the mood of John Adams when composing his *Harmonielehre* in 1984. A self-described "minimalist bored with minimalism," what was such a composer to do? The answer, in the spirit of Stravinsky, was to return to the past, but in a highly non-Stravinskian manner - re-evaluating the music of Arnold Schoenberg, particularly in reference to that composer's harmonic treatise honored in Adams's own title. The crusty chromaticism of the early 20th-century Austrian master (whose later work influenced both the Copland above and even Stravinsky) was about as far from minimalist consciousness as one could imagine in the 80's. Adams incorporates Schoenberg's meandering European ideas in a brave new American world of much power. If the seven slamming E-minor chords of the opening sound more like Stravinsky, so much the better. And Adams's massive work brims with minimalist patterings, arching atonality (which he has returned to in later works such as *The Death of Klinghoffer*), and rowdy drum-and-brass ballyhooing. For the third time in one evening, a very un-jaded audience rose in acclamation.

Thinking Locally, Acting Globally

MARK ALBURGER

Marin Symphony in Peter Black's *Vision Fire*, Tara Flandreau's *Metamorphoses*, and three movements from Gunther Schuller's *Seven Studies on Themes of Paul Klee*. February 26, Veterans Auditorium, San Rafael, CA.

"Think globally, act locally," is an old slogan in ecological circles, but the opposite occurred at the Marin Symphony's annual Composers' Symposium at Marin Veterans Auditorium.

While only two works were read this year (a continuing disturbing trend, down from three last year and as many as six several years ago), the symposium attracted its largest crowd ever, perhaps due to the presence of the esteemed composer Gunther Schuller, who conducted his own music on the program's second half, but perhaps even more likely due to the presence of singers from the College of Marin (an old truism: the more amateur performers onstage, the more relatives in the audience).

Peter Black was our local thinker in presenting a work inspired by the 1995 Mt. Vision fire. His wife, Lenora, was featured soloist for an earnest essay in post-Brahmsian and Wagnerian romanticism. The prose libretto would have proved a challenge to any composer -- "Bishop pine," "West Marin," and so forth -- but at least provided one light touch in the pictorialism of the cracking open of a seedcone (represented by the "pop" of a woodblock -- no irony, please, we're naturalists). Black's take on the conflagration emphasized beauty rather than the heat of terror; his inferno was more an update of Wagner's "Magic Fire Music" than anything close to the big nuke of Penderecki's *Threnody for the Victims of Hiroshima*. Bad as it was, it was only a fire, after all...

Composer-violinist Tara Flandreau went for the universal in her millennial setting of texts from Ovid's *Metamorphoses*. This was a music that ranged widely across time and space, well reflecting this talented musician's broad experience in classical music, minimalism, and avant-garde jazz. There were bells and whistles, including soprano soloist, a chorus from College of Marin (where the composer teaches -- yes, it pays to have an academic job....), and plenteous, portentous percussion. The gongs and cymbals brought an Asian-ritual tinge to the proceedings, while the minimalist patternings of the strings became a platform from which the singers could leap and soar. Paul Smith, Flandreau's C.O.M. colleague and conductor of the annual Mountain Play, was the capable ringleader of all the goings on.

A purely instrumental three-ring circus continued in the second half, when the renowned Schuller took the podium for three of his *Seven Studies on Themes of Paul Klee*. The composer-conductor is not only a polymath musician -- additionally administrator, jazz enthusiast, musicologist, and theorist -- but also an engaging speaker. He has his lines down, and like the experienced jazz improviser that he is, he is not afraid to repeat a good line. He's probably been using his quip about "that's Paul 'Klay,' not Cassius Clay," since before there ever was a Mohammed Ali.

He ranks right up there with Leonard Bernstein and Michael Tilson Thomas as a mensch who can spin a good music appreciation tale -- in this case explications of his three pieces (the three strongest of the set, incidentally, which is something apparently that both he and I know....). "Twittering Machine," based on a Klee design of mechanical bird heads above a handcrank, was just as chirrupy and mechanical as required -- the hand crank depicted by swirling violas, horns, and oboes; the winding down of the birds simply a slowing of the bleeps and pops from winds, strings, and percussion (no Doppler effect here).

"Arab Village" takes up some of the spatial ideas of Charles Ives: the solo flute offstage and a trio of oboe, harp, and viola brought center. The latter ensemble is an approximation of zornah, santur, and rebab -- made clear in heterophony (a kind of carefree semi-unison style of playing) and microtonality (utilizing an assemblage of pitches that sounds "out of tune" to many Western ears). Again, in the spirit of Charles Ives, who once wrote to his copyist: "Please don't change all the wrong notes. The wrong notes are right." But if Ives comes to mind, how much more does the Hungarian Béla Bartók, who carefully noted such melodies as our pseudo-Mideasterners played in the early decades of the last century. The result of all this is a haunting music of color and mystery. Little scrims of drums and sustained dissonant strings are added at just the right time, and the whole piece is as successful a "faux-Islamic" music as I've ever heard. Not bad for a Jewish guy from New York.

"Little Blue Devil" was the inevitable closer for the concert, the most striking of the *Seven*. This is a case study of the style, partially developed and definitely dubbed "third stream" by Schuller himself: a wonderful neither-fish-nor-fowl combination of avant-garde classical and jazz which came to fruition in the late 1950's and early 60's. "Blue Devil" puts an extremely stripped-down drummer (just high-hat and ride cymbals for weaponry) downstage with a pizzicato bassist. The music struts and ricochets around the orchestra, fumbling among orchestral percussion and finding its voice in trumpet and flute, to the occasional irritated and angst-ridden rebuttals of strings. A Milt-Jackson style vibraphonist comes and goes, wah-wah brass and a big urgent send-up of a tutti make their appearances and the whole thing fades and fizzles as wonderfully fitfully as it first appeared. Schuller emphasized the "Little" of this performance; I've heard it bigger and sterner from others.

But what a pleasure to hear the composer speak and conduct his own very local, yet universal work; and what a pleasure that several Marin composers were able to hold their own in such a context.

Four Studies with Gunther Schuller

MARK ALBURGER

Marin Symphony, conducted by Gunther Schuller, in Vaughan Williams's *Concerto for Tuba and Orchestra* and Schuller's *Seven Studies on Themes of Paul Klee*. February 27, Veterans Auditorium, San Rafael, CA.

It will be difficult to for the Marin Symphony to top the program they offered on Sunday, February 27, at Marin Veterans Auditorium. The main draw was the renowned composer-conductor Gunther Schuller who offered his *Seven Studies on Themes of Paul Klee* along with a further winning repertoire of Richards Wagner and Strauss, and Ralph Vaughan Williams's *Tuba Concerto in F Minor*.

Schuller conducted commanding and spirited renditions of both Wagner's *Prelude from Die Meistersinger* and Richard Strauss's *Till Eulenspiegel's Merry Pranks*. Strings and winds were in full and perky shape, though the solo French hornist in the latter work must have found it daunting to be directed by an individual who is additionally known as a first rate horn player.

And speaking of top brassmen, Marin Symphony's own tubist Zachariah Spellman demonstrated himself an engaging soloist in the Vaughan Williams. In my years of familiarity with this music, I have never encountered a standing, memorized performance until now. Most tuba players sit -- given the ungainliness of their instruments (so unwieldy that 19th-century composer-bandsman John Phillip Sousa developed the wrap-around-form of this axe that still bears his name) -- and many wind soloists (unlike their piano and string counterparts) do not memorize their concerti. Spellman's choices allowed him to move and dance theatrically to the music, waving his tuba around the airspace like a bazooka operator seeking out new sonic targets. The movements made a difference; sounds rocketed and echoed around the hall in an intriguing manner. Spellman reacted to the orchestra and the audience reacted to the tubist, who played as colorfully as he looked -- decked out as he was in an early St. Patrick's Day look of dyed green hair. Only once did the soloist lay down his arms, in the opening of the second movement, where a long orchestral introduction encouraged such a choice. This was a reading that emphasized the gentle, lyrical, and comical over the powerful, speedy, and dominating. The tuba has built-in challenges of clarity and intonation, but these problems were handled in a reasonably deft manner.

Deft was the order of the day in Schuller's own *Seven Studies*, which are mid-20th-century morphs on visual-art tone-painting in the spirit of Modest Mussorgsky's *Pictures at an Exhibition*. The pictures in Gunther's gallery -- all by Paul Klee -- are all vividly colored. From the ominous and stark "Antique Harmonies" to a chillingly eerie "Pastorale," Schuller finds the right voices for the right visuals. Sure enough, the "Abstract Trio" doesn't settle for one set of three, but several, and "An Eerie Moment" goes right over the top in cinematic splendor. And the three remaining selections, "Twittering Machine," "An Arab Village," and "Little Blue Devil," sounded just as fine Tuesday as they had two days previously at the Marin Symphony Composers' Symposium.

Record Reviews

Minimal and Maximal Notes

MARK ALBURGER

Scott Rosenberg. (for large ensemble) IE.
barelyauditable@email.com.

Matthew Rosenblum. *Ancient Eyes* [Nü Kuan Tzu (1966).
Ancient Eyes (1990). *Maggies* (1997)]. Prism Players and
California E.A.R. Unit. CRI.

To have lived is not enough.
They have to talk about it.

Just how much talk is too much? Like Samuel Beckett, we recognize the inevitability of discussion, of parsing, of dissecting. But how much do we really need to talk about the music? A worthy question, given the existence of this very Journal, and one which we shall not answer, instead simply pointing to two recent releases -- the long and the short of explaining one's sonic creativity.

The CD cover is as inscrutable as the musical program in Scott Rosenberg's new release, available from barelyauditable@email.com. At the upper left is the parenthesized phrase, (for large ensemble); prominently displayed against purple paint smudges, the letters I and E. This music is indeed for a large ensemble: 5 clarinets (2 Bb, 1 Eb, bass, and contrabass), 2 saxophones (alto and baritone), trumpet, tuba, accordion, marimba, 2 percussionists, 2 voices, 5 violins, viola, cello, 3 contrabasses. Featured performers include Cheryl Leonard, Morgan Guberman, Damon Smith, Thomas Day, John Shiurba, Matt Ingalls, John Ingles, Tom Dambly, Mark Wyman, Pamela Z, Gino Robar and the composer.

The opening "hums" -- a series of ever changing, rich drones -- have a luminosity and mystery about them that speak of György Ligeti. Hardly barely audible, this and the ensuing music through "requiescence" is actually quite listenable, full of nuance and surprise, with a markedly ominous edge. The solo playing throughout ranges from wildly expressive to hauntingly emotive.

Wow! If Rosenberg keeps mum as to his intentions, Matthew Rosenblum, Ted Mook, and the folks at CRI are certainly forthcoming in the notes to Rosenblum's *Ancient Eyes*.

[The] music is a synthesis of diverse musical elements derived from classical, jazz, rock, and world music traditions. Most notably, his current music combines two tuning systems, the normal twelve-note equal tempered system, and a twenty-one-note-to-the-octave "just" system . . .

In the stream of American music, Rosenblum's compositions float alongside those of Harry Partch, Ben Johnston, Ezra Sims, Dean Drummond, Henry Cowell, John Cage, and La Monte Yong. This tradition is characterized by a decidedly non-academic and non-European flavor . . . Rosenblum's music also poaches from the rock and jazz traditions, unselfconsciously incorporating these styles into larger-scale works [Ted Mook].

Just peachy and just auspicious company (and, after all, who's wants to be pegged as academic, Euro-centric, or self-conscious?). Certainly sounds like a winning combination ("poaches from the rock and jazz traditions" is nice), but just how is all this possible and just how does it sound?

Just fine. No, much more than that. Like Harry Partch with a funky, oriental edge. Like birds gone to heaven. Like small spaceships in the cranium. Like a drunken Terry Riley. Electronic Respighi. A demented Chinese voice and instrument lesson. An alternative universe Arab band. A secular ritual third-stream blues Messiaen. A spastic rock party. Sassy text-sound diatribes. With even a little straight-ahead "new-music ensemble" thrown in...

Are we eclectic enough for ya? Here's Rosenblum:

Each of the nine movements of *Nü Kuan Tzu* presents distinctly different musical styles, from impressionistic to microtonal to pop. Ancient Chinese poems are combined with Romantic French poetry of Guillaume Apollinaire and Arthur Rimbaud. Digitally sampled texts are interwoven with live vocalists singing in French, Chinese, or combinations of the two. . .

The name *Nü Kuan Tzu* refers to a particular poetic meter from the Sung Dynasty Approximately one half of the texts used . . . are such "music poems" (Tz'ü) written by the poet and lyricist Wen T'ing-Yün to existing "pop" tunes of the time. . . . Movement VII, "Han Shao" . . . is based on a poem which uses a meter reserved specifically for references to Taoist priestesses "Han Shao" begins by delivering both the Mandarin and Ancient versions of this poem.

Maggies was originally conceived using short passages from James Joyce's *Finnegan's Wake*. After a year of trying to get permission from Joyce's estate to use the texts in this piece, the grandson of Mr. Joyce, Stephen James Joyce, refused, stating that his grandfather had very particular tastes in music and that he would not have liked my music. He added, as well, that neither he, nor his wife, cared for my music either! After relating this story to my dear friend Roger Zahab, Roger proclaimed that he had read *Finnegan's Wake* no less than three times and offered to write a parody of the Joyce text for me.

How presumptuous of Stephen James! So much for progressive thinking among the heirs of one of the most innovative writers of all time. Crumb had a related problem with the publishers of Rachmaninoff, remember? Alright Hal, I'll go in through the emergency air lock (without your spacesuit, Dave?).

Then again, forget all the words (except those in the music), theory, and influence (Rosenberg's approach has its merits, too), and just listen...

Hallelujah on the Run

ELIZABETH AGNEW

Amy Rubin. *Hallelujah Games* [*Hallelujah Games. Whose America? Trifocals. Journey. Cry of the Mothers, Chant, Obsession, Two Train Toccata, Aftermath, Windows. Mallet Cycles*]. Christine Schadeberg, Amy Rubin, Musicians Accord. Mode.

Just how important is stylistic consistency? Not very, when you're Amy Rubin, and you're good at just about everything. *Hallelujah Games*, the opening work on the identically named release from Mode, is a bang-on post-minimal post-pop essay for marimba and piano. While the piece is meant to address "the ongoing effects of colonialism in Africa," it is no surprise that the sounds bespeak of her familiarity with Reich's muse: the music of Ghana.

Whose America?, on the other hand, has an earlier African / New Yorker melding in mind. These texts "The Farewell of a Virginia Slave Mother to her Daughters Sold into Southern Bondage," "Brother of the Ku Klux Klan," and "Grandma's Song" mine a updated vein of African-American music which inspired George Gershwin.

Trifocals for flute, clarinet, and bassoon, and *Journey* for flute and piano are new-music marriages with Caribbean and Turkish music respectively, with emphasis on the new-music. Rubin's short piano works tell of soulful jazz, languid Satie, a certain almost-cinematic romanticism, and classical dignity. In *Two-Train Toccata*, Rubin leaves us with a nice minimalist neoclassic puzzle:

Train X leaves San Francisco heading east at a speed of 95 miles per hour. Train Y leaves New York going west at a speed of 110 miles per hour. Where and when will they pass each other?

Is this likely, given that speeds tend to be faster in the West? And what about mountains? Assuming no stops, perhaps the next day somewhere in Nebraska... would be a long haul of a piece, that. This is a worthy journey that can occupy tracks beside Glass, Honegger, Reich, and Villa-Lobos.

Rubin winds up close to where she began, with a brief marimba two-player piece entitled *Mallet Cycles*. Like Reich, here's another composer who finds that marimba and minimalism go hand in hand, hands on sticks, and hands-down handily.

Across the Bering Land Bridge

BRYCE RANKIN

Judith Saint Croix. *Visions of Light and Mystery* [*Vision I. Tukwinong. Dear One. The Bright Leaf Trios. Vision II*]. Sonic Muse.

Somei Satoh. *Mandara Trilogy* [*Mandara. Mantra. Tantra*]. New Albion.

Thank goodness for the Bering Land Bridge, back there in the Ice Ages. How else could we connect music informed by Native American and East Asian cultures as found in the works of Judith Saint Croix and Somei Satoh?

She's a little bit new age, a little bit minimal, and a lot new-music. She's even got the right name. Judith Saint Croix's sacred crosses of mysticism are well attune in *Visions of Light and Mystery* on Sonic Muse.

And these are pictorial sonics in the opening *Vision I*. The Native American flutes could have been lifted out of a National Park Service video. But in conjunction with the strong downtown rhythmic patterns, strident angular lines, post-romantic eclecticism, and colorful orchestral timbres, they make a unique impact.

For the solo-piano *Tukwinong*, there are pan-cultural drones, and a kind of Crumb-meets-Messiaen-meets-jazz sensibility. Little hints of Cage and the medieval. It's all very nice. And glowing. And all makes sense, what with the mystical bent. In short, one rarely knows where the music will go next in a constant succession of surprises and revelations.

Dear One is quite new-ageian and Glassian, with ascending arpeggios, booming bass synthesizer sustains, and sustained vocals. Naked lyricism glittering angelically flowers in *The Bright Leaf Trios*. Those are pretty much the titles of the movements, too: "Naked," "Lyricism of the Lake," "Glittering Day," "Angelic Mysterium," and "Flower of Fire." The flourishes, the whispers, the lush/haunting neo-impressionism and neo-romanticism, the solemn dronic medievalisms -- once again, it does and does not sound like Crumb. The rhythmic oompas -- once again, it does and does not sound like some non-existent ethnic ensemble.

While all the music on this album intends to make various Native-American connections, the clearest musical ones are in the two orchestral *Visions*, the second of which closes with additional connections to East Asia via somewhat strident double reed work, and ethereal string harmonics, strums, and tremoli. Overall quite an impressive album.

The New Albion release *Mandara Trilogy* is similarly mystically and Pacific-rim oriented. Somei Satoh's world, however, is more thoroughly droney, sustained, all of a piece. Scott Rosenberg would recognize it in its haunting colors. This is music for meditation, perhaps for astronauts. What Terry Riley said about La Monte Young's music may be appropriate here: "like being on a space station, and waiting for lunch." And like Alvin Lucier and Young's musics, overtones emerge and drift in intriguing fashions. In this case, very hauntingly Hearts of Space.

Rovics/Schiffman from North/South

MARK ALBURGER

Howard Rovics. *Retrospective* [*Songs on Chinese Poetry. My Stage is Tied to Heaven. Tangere. Incantation. Do You Not See. Cybernetic Study. Two Songs for Medium Voice and Piano. Serenade for Flute and Piano*]. Howard and Christina Rovics, Max Lifchitz, The North/South Consonance Ensemble, Lynn Hansen, David Wells, and Tony Pagano. North/South Recordings.

Harold Schiffman. *Symphony and Concerti*. [Symphony (1961). *Concerto for Oboe d'amore and String Orchestra* (1988). *Concerto for Piano and Orchestra* (1982)]. The Györ Philharmonic Orchestra, the Hungarian Symphony Orchestra, Julie Ann Giacobassi, Jane Perry-Camp. North/South Recordings.

Vocal/instrumental is the dichotomy offered by two recent discs from North/South Consonance. Howard Rovics begins with Eastern-tinged settings in *Songs on Chinese Poetry*, the first work on his *Retrospective* CD. Scored for soprano, Pierrot ensemble, and a colorful array of percussion -- this piece gets a glowing reading from Christina Rovics and the North/South Consonance Ensemble, under the direction of Max Lifchitz. Rovics handles percussion (Buddhist meditation gongs and wood block) winningly as well in his earlier piano-vocal cycle on Chinese texts, *Do You Not See?*, in consort with some evocations of Crumb. A certain neoclassic exoticism even remains in *My Stage is Tied to Heaven* and *Tangere*, two settings of Rivka Kashtan poems which allude to Latin America yet retain the flavor of the East. Rovics takes the neoclassic ball and runs with it in a sprightly *Serenade for Flute and Piano*, where the pianist composer is ably joined by Tony Pagano. The album is rounded out by *Incantation* for cello and piano, *Cybernetic Study* for alto flute and piano, and *Two Songs for Medium Voice and Piano*.

Harold Schiffman occupies the absolute, instrumental side of the street, and he thinks big. Three large works -- *Symphony* (1961), *Concerto for Oboe D'Amore and String Orchestra* (1988), and *Concerto for Piano and Orchestra* (1982) -- occupy this *Symphony & Concerti* disc. And the composer doesn't mess around.

He gets right down to Bergian and Vaughan Williamsish business in the opening of his commanding four-movement symphony, structurally cast in the traditional fast-slow-dance-fast framework. There is the chromatic yearning of *Lulu*, ascending and descending, in the second movement, and hints of a humorous neo-Bruckner in the third (yes humorous: the over-earnest unisons of an old German in sassy new clothes) -- a witty scherzo indeed, not above cribbing a little *Rite of Spring* (in the ascending fourths of the horns) just for good measure.

Meanwhile Schiffman alludes to another modern master in his *Concerto for Oboe D'Amore and String Orchestra*. Like Carlisle Floyd composing the *Of Mice and Men* opera that Copland never got around to writing, Schiffman provides us with the oboe d'amore concerto that Bartók might have created. The opening "con energo" is built on the ascending pair of fourths C#-F# and D#-G#. The *Concerto for Orchestra* feeling is even clearer when the ascending fourths become stacked as B-E-A. A more Americanesque mood develops in the interior "Lento," where first inversion triads a la Copland and Bernsteinian chromatic turns of phrase lead to a quixotic pizzicato conclusion in the spirit of the final transition passage from Stravinsky's *Canticum Sacrum*. Through the rather pastorale concluding "Allegretto grazioso," which refers gently back to the opening movement, Schiffman gives us an appealing and high quality work, in a lovely performance by San Francisco Symphony soloist Julie Anne Giacobassi and the Hungarian Symphony Orchestra.

The album concludes with the ruminative, animated, stern-yet-witty one-movement *Concerto for Piano and Orchestra*, a monothematic work where minor thirds play a major role. Jane Perry-Camp polishes off the solo responsibilities handily.

American Masters from CRI

MARK ALBURGER

Henry Brant. *Orbits. Western Springs. Hieroglyphics 3*. CRI.

William Schuman. *Judith. Night Journey. In Sweet Music*. Eastman Philharmonica, Endymion Ensemble, Rosalind Rees, Orpheus Trio. CRI.

Seymour Shifrin. *Three Pieces for Orchestra. Serenade for Five Instruments. String Quartet No. 4*. CRI.

Elie Siegmeister. *Madam to You. The Face of War. Ways of Love. Langston Hughes Songs. String Quartet No. 3 ("On Hebrew Themes")*. CRI.

American Masters is a handsome series from CRI that showcases major contemporary composers in representative selections from their works.

Henry Brant starts off proceedings with a characteristic bang in his boisterous, over-the-top, and exciting -- no, make that electrifying (despite the composer's wariness toward electronics) -- in *Orbits* (1979), a "spatial symphonic ritual" for 80 trombones, organ, and soprano voice. You can't get much bigger than that, at least in terms of raw sounds, and whee! what a sound. For those of us who have become jaundiced to the notion of "new sounds," these are indeed new sounds. This is a music such as only Brant has written: fierce spacial chaos in a box, the mad, slidy, gyrating, cascading glissandi of the fearless and fearsome Bay Bones Trombone Choir and assisting artists, directed by Will Sudmeier and Billy Robinson, with vocalist Amy Snyder, and Brant at the organ. Woo! Brant plays as if the finale to Foss's *Baroque Variations* were a tea party. This is where quadraphonic or surround sound would come in handy. Imagine the premiere:

[T]rombones . . . at times in eighty real parts, and spanning a better than five octave gamut, comprising soprano, alto, tenor, bass and contrabass trombone [Eric Stokes].

The scene at St. Mary's Cathedral in San Francisco was vaguely surreal. In the pews was an audience of 1500, sedate as any church-goers. Ranged about them in a huge semicircle was a gleaming array of 80 trombonists, as if a parade had lost its way and sought sanctuary [Time, 2/5/79].

Glowingly massive Ligeti sustains are set against Varèseian laughter and passages that are almost like some metallic/Indian/sprechstimme, where every touched-upon pitch is immediately departed in upward and downward sweeps. And while there is nothing like a live performance, those who have said that Brant's music works only live may reconsider in this incendiary and archival realization, for which we must give thanks. After all, given Brant's ambitious scorings,

I think no further than the first performance. Probably when Berlioz wrote his *Requiem*, which needs four brass bands, it didn't appear practicable either. But he wrote it and got it played.

Hieroglyphics 3, an older piece from 1958, is a much more subdued work for viola soloist accompanied by unrelated and distant timpani, chimes, celesta, piano, and harp. Its 1970 reworking, heard here, substitutes harpsichord for harp and vibraphone for celesta, adding improvising voice and pipe organ. Brant emphasizes that the latter two are "not 'aleatoric' but planned and controlled," and that the other parts, while fully written out, are not rhythmically coordinated.

But before we proceed to the final composition, time out for a little connective biography...

In 1972 his *Immortal Combat* positioned instrumental groups on various balconies and plazas at Manhattan's Lincoln Center. Traffic noise and a thunderstorm made the results "ludicrous," Brant admits. Undaunted, he merely drew the moral that any bold experimenter would have. "The Thunderclap," he says, "showed me the scale that sound would have to be on, to be heard."

Meteor Farm (1982) [is] a multicultural work for expanded orchestra, two choirs, jazz band, gamelan ensemble, African drummers/singers and South Indian soloists (each group retaining unaltered its traditional music) . . . *Fire on the Amstel* (1984), for four boatloads of 25 flutes each, four jazz drummers, four church carillons, three brass bands and four street organs [was commissioned as] a three-hour aquatic procession through the canals in the center of Amsterdam [Eric Stokes].

This brings us to *Western Springs: A Spatial Assembly for 2 Orchestras, 2 Choruses, and 2 Jazz Combos* (1985). Both John Zorn and Brant in the 80's went from Cage's "letting sounds be sounds" to "letting individuals be individuals" and "letting groups be groups." Brant's game plan here allows for an eclecticism having a high degree of integrity and authenticity. Here as in other Brant pieces of the 80's and 90's is included the notion of letting players do what they do best within their own experience. And it's best to just step aside and let Brant tell the story.

Performing forces total well over 200 participants: each orchestra includes 30 strings, 8 woodwinds, 7 brass, 3 percussion and piano, each of the 2 choirs needs a minimum of 25 women and 25 men, and each jazz combo consists of a drummer, 4 saxophones, 1 trumpet and 1 trombone. Because 4 different simultaneous tempi are required throughout, each orchestra and chorus has its own conductor. The 2 jazz combos are instrumental adjuncts of the 2 choruses, each drummer following his respective chorus conductor. Each chorus/jazz aggregate is situated in a back corner of the hall and each orchestra at an extreme side of the stage, grouped in such a way that there is a space of at least 60 feet between them. The 4 conductors communicate with each other both by specific visual signals and by sound-cues that are part of the orchestration. Much of the time the jazz musicians have fully notated parts, but for some passages, specific kinds of improvisation are called for.

The work is in two main sections. The text, prepared by the composer, provides cursory descriptions of hot springs and geysers in five Western states -- Oregon, California, Nevada, Wyoming and Idaho -- presenting such data as the locations of the springs, their temperatures, flow rates and chemical contents, identification of underlying geological strata, and measurements of the heights and frequencies of the geysers..

Western Springs was first performed by the performers on this recording, on February 18 and 19, 1984, in Mandeville Auditorium on the Campus of the University of California, San Diego. Instrumentalists and singers were reassembled on September 15 and 16, again in the auditorium, to make the present recording. Each orchestra and each chorus/jazz combo was first recorded by itself, in stereo, in the empty hall; the tracks were later edited and mixed for 2-speaker playback. Since Orchestra 1 and Chorus 1 are always assigned to one speaker, and Orchestra 2 and Chorus 2 to another, it is recommended that the two speakers be separated as much as possible to give the best approximation of the vivid antiphonal separations experienced during the actual performances.

And why all this concern with spatial separation? Aside from the Burger-King parody of "It just sounds better," Brant has noted,

It's easier on the nervous system to have the music spaced, because you don't get it in a compact blast -- you get it fragmented from different sources.

So compact discs, not compact blasts. Ladies and gentlemen, separate your speakers. And prepare to be amazed. There are so many good sounds and good ideas on this recording that "Why didn't we think of it?" comes to mind. But the fact remains: he's Henry Brant, and we're not.

And we're not William Schuman, either. But at least we have some time yet in this earthly realm to hear the late composer's dramatic works for orchestra, chamber ensemble, and voice. CRI gives us a portrait beginning with two of this master's lesser-known "choreographic poems" written for Martha Graham: the stunning and commanding *Judith* (1949), admirably performed by the Eastman Philharmonia; and *Night Journey* (1947), thanks to the mastery of the Endymion Ensemble. The former includes powerful brass and percussion writing, and penetrating woodwind and string lines that compare quite favorably with his better-known *New England Triptych*. Ever the neoclassical American nationalist, there are moments that make us understand why he was often grouped with Copland and Barber. *Night Journey*, with all of 15 players, still manages to come off as a big, emotive work, full of interest and intent, with a prominent and muscular repeated Bb-Ab-Bb-Ab motive. This is stirring music with fevered flourishes, angular call-and-response, and a hollow, austere chord cycling toward its conclusion that would have done Stravinsky proud.

However, you can forget the Americana and Stravinskyana for *In Sweet Music*. This is only neoclassic in the sense of an interest in the past, in this case the antique, in this case with the Orpheus Trio (flutist Paula Robison, violist Scott Nickrenz, and harpist Heidi Lehwalder) and soprano Rosalind Rees, in this case an evocative world akin to the Respighi *Ancient Airs and Dances* or the Debussy *Sacred and Profane Dances*. The piece builds to a Dionysian fury however, that is most effective and quite distinct.

If Brant and Schuman can make a big bang, so can Seymour Shifrin in *Three Pieces for Orchestra* (1958), which take a cue from the 20th-century Viennese in matters of nomenclature and style. Less evident here are his studies with Luening and Milhaud, although like his teachers, he does attain the highest standards. And like several discs reviewed this month (Rovics and Schuman, certainly), the selections are front-loaded, proceeding from greater to lesser instrumental forces. On this disc this means a reduction to angular and pointillistic three-movement adventure that is *String Quartet No. 4* (1966-67). The careful counterpoint concludes in a lyrical and linear *Serenade for Five Instruments* (oboe, clarinet, French horn, viola, and piano - 1956), commissioned by the Juilliard School as part of its 50th anniversary celebrations. The concluding "Presto molto" is an impressive romp that bears repeated listenings.

We can calm down a bit with Elie Siegmeister, who begins in *Ways of Love* with an ornamented repeated-note motive that could be Varèse on Prozac. This could be his independent style in a nutshell. He knows all about the avant-garde of his times, but he selects as he sees fit. Often he borrows from the same African-American sources as Gershwin, and he's really fond of Langston Hughes. How fond? How about three song-cycles-worth, collected here: *Madame to You* (1964), *The Face of War* (1966), and *Langston Hughes Songs* (1984). The first has a wonderful series of titles:

Madame and The Census Man
Madame and The Minister
Madame and Daughter
Madame and The Rent Man
Madame and The Fortune Teller
Madame and The Number Runner
Madame and The Wrong Visitor

Even his *Ways of Love* sneaks Hughes in, this time in the company of Lawrence Ferlinghetti, Eve Merriam, Miriam Waddington, and e.e. cummings. The Hughes "Fired," as in "The boss man said, 'You're fired'" is striking, and the cummings setting is as witty and risqué as the words.

may i feel said he (i'll squeal said she just once said he) it's fun said she	may i move said he is it love said she) if you're willing said he (but your killing said she
(may i touch said he how much said she a lot said he) why not said she	but it's life said she now said he) ow said she
(let's go said he not too far said she what's far said he where you are said she)	(ccome? said he ummm said she) you're divine! said he (you are Mine said she)
may i stay said he (which way said she like this said he if you kiss said she	

Siegmeister has a feel for all-American ballads, spirituals, and light swing jazz third-streamed in *Langston Hughes Songs*. Even in his lovely *String Quartet No. 3*, he's a new-music pop-music composer with a singular sense of style and humor.

Calendar

April 1

Will Spiritual Robots Replace Humanity by 2100?, with Ray Kurzweil (inventor of electronic keyboards and author of *The Age of Spiritual Machines*). Stanford University, CA.

The Copland-Sessions Concerts: American Music Coming of Age, with Arthur Berger, Michael Boriskin, Paul Lustig Dunkel, Carol Oja, Vivian Perlis, Judith Tick, Anthony Tommasini, and Ellen Taaffe Zwillich. Weill Recital Hall, New York, NY.

The Cathedral Band, with "Blue" Gene Tyranny, DJ Tamara, John Kennedy, Charles Wood, and William Duckworth. Roulette, New York, NY.

Pianist Gerald Robbins in Hindemith's *Three Pieces*. Merkin Concert Hall, New York, NY.

April Fool's Day Concert. Philadelphia Orchestra in Schickele's *Uptown Hoedown*, *American Birthday Card*, *What Did You Do Today at Jeffrey's House*, *Bach Portrait*, and *Eine kleine Nichtmusik*. Academy of Music, Philadelphia, PA.

April 2

Sarah Michael's *Arachne*, with Laurie Amat. Montclair Women's Cultural Arts Club, Oakland, CA.

Nancy Bloomer Deussen's *Reflections on the Hudson* performed by the Mission Chamber Orchestra. St. Marks Episcopal Church, Palo Alto, CA.

American Composers Orchestra in Antheil's *Ballet mécanique*, Copland's *Short Symphony*, and Sessions's *Symphony No. 3*. Carnegie Hall, New York, NY.

Si-Yo Music Society in the premiere of Hsueh Yung Shen's *Trio for Oboe, Viola, and Cello*. Merkin Concert Hall, New York, NY.

Colorado String Quartet and Marcantonio Barone in Schnittke's *Piano Quintet*. Lang Concert Hall, Swarthmore College, Swarthmore, PA.

April 3

Ensemble Intercontemporain conducted by Kent Nagano, in Benjamin's *Antara*, plus traditional music of South America. Théâtre du Châtelet, Paris, France.

Louis Goldstein performs Feldman's *Triadic Memories* (1981). Ensemble Room, Mills College Music Building, Oakland, CA.

North/South Consonance presents *Otto Luening's Centenary*. Karl Korte's *Wired Dance*, Rodolfo Coelho de Souza's *Colorless Green Ideas*, Ron Mazurek's *Peasant Voices*, James Correa's *Serenata*, Max Lifchitz's *Ethnic Mosaic*, Douglas Ovens's *She Sings*, and Otto Luening's *She Walks in Beauty*. Christ and St. Stephen's Church, New York, NY.

April 4

Christophe Desjardins and Odile Duhamel in Benjamin's *Viola, Viola*. IRCAM, Paris, France.

Stafano Scodanibbio presents his *Voyage that Never Ends*. Italian Cultural Institute, San Francisco, CA.

New Music for a New Century. Scelsi's *Okanagon*, the world premiere of S. Jones's *Out of Time*, the U.S. premieres of Fineberg's *Recueil de pierre et de sable* and Sciarrino's *Capricci*, and the New York premiere of Levinson's *Time and the Bell...* Merkin Concert Hall, New York, NY.

Arnold Schoenberg Choir in the U.S. premiere of Manzoni's *Trame d'ombre*. Carnegie Hall, New York, NY.

April 5

Boston Symphony Orchestra in Dutilleux's *Symphony No. 2 ("Le Double")*. Carnegie Hall, New York, NY. Repeated April 6.

Millennial Mishmash. Composer-pianist Denman Maroney and soprano Sheila Schonbrun in Maroney's *Music for Words Perhaps: Ten Songs for Voice and Piano Set to Poems by W.B. Yeats*. The Kitchen, New York, NY. Repeated April 6.

Pennsylvania Ballet dances to Copland's *Rodeo*. Merriam Theatre, Philadelphia, PA. Through April 9.

April 6

29th anniversary of the death of Igor Stravinsky.

Arnold Schoenberg Choir in Machaut's *Messe de Notre Dame*, Messiaen's *Cinq rechants*, Xenakis's *Nuits*, Debussy's *Trois chansons de Charles d'Orléans*, and Ravel's *Gaspard de la nuit*. Carnegie Hall, New York, NY.

Philadelphia Orchestra in Mahler's *Kindertotenlieder*. Academy of Music, Philadelphia, PA. Through April 8.

Seattle Symphony in Barber's *Piano Concerto* and Harris's *Symphony No. 3*. Benaroya Hall, Seattle, WA. Through April 9.

April 7

Nevada County Composers Coalition presents music of Terry Riley, Howard Hugh, Darcy Reynolds, and Jay Sydman. Don Bagget Theater, High School, Nevada City, CA.

San Francisco Symphony in Bartók's *Miraculous Mandarin Suite*. Davies Symphony Hall, San Francisco, CA. Through April 9.

April 8

Andrew Imbrie's 79th birthday. Berkeley, CA.

Gordon Mumma: *Retrospective of Music for Chamber Ensembles, Pianos, and Electronic Media. Schoolwork, Than Particle, Faisandage et Galimafrée, Suite for Piano, 11-Note Pieces and Decimal Passacaglia, Stressed Space Palindromes, Cirqualz, and Pontpoint.* Mills College, Oakland, CA.

Continuum presents the New York premiere of Roberto Sierra's *Sephardic Songs*. Merkin Concert Hall, New York, NY.

April 9

Nancy Bloomer Deussen's *The World is a Butterfly's Wing*. Art Center, Palo Alto, CA.

Chamber Music Society of Lincoln Center in an all-Stravinsky program. *Fanfare for a New Theater, Pastoral, Three Pieces for Solo Clarinet*, music from *Petrushka* and *Histoire du soldat*, and *The Owl and the Pussycat*. Merkin Concert Hall, New York, NY.

April 10

Bassist Stefano Scodanibbio and trumpeter Markus Stockhausen. Los Angeles County Museum of Art, Los Angeles, CA.

Earplay in Copland's *Piano Variations*, the West Coast premiere of Schober's *Variations for Sextet*, Sessions's *Six Pieces for Violoncello*, and Wuorinen's *New York Notes*. Yerba Buena Gardens, San Francisco, CA.

Left Coast Ensemble in Kurt Rohde's *Quintet for Horn and Strings*, Eric Zivian's *String Quartet*, Carlos Sanchez Gutierrez's *String Quartet*, Toru Takemitsu's *Towards the Sea*, and Kris Yenney's *Trio for Two Celli and Contrabass*. Green Room, San Francisco, CA.

Philip Glass at the Met. *Etudes for Solo Piano* and *Les Enfants Terribles for Three Pianos*, with Glass, Nelson Padgett, and Eleanor Sandresky. Metropolitan Museum of Art, New York, NY.

April 11

Ravel's *Sonatine*, Takemitsu's *Air*, Debussy's *Arabesques No. 1 and 2* and *Children's Corner Suite*. Merkin Concert Hall, New York, NY.

April 12

David Amram. Merkin Concert Hall, New York, NY.

Pennsylvania Ballet in *Nine Lives: Songs of Lyle Lovett*. Merriam Theatre, Philadelphia, PA. Through April 16.

April 13

Kyle Gann performs his *Custer and Sitting Bull*. CNMAT, 1750 Arch, Berkeley, CA.

Omaha Symphony in Shostakovich's *Symphony No. 10*. Omaha, NB. Repeated April 15.

New York Philharmonic in Barber's *Andromach's Farewell*, Britten's *Four Sea Interludes from Peter Grimes*, and the final scene from R. Strauss's *Salome*. Avery Fisher Hall, New York, NY. Through April 15.

Joan La Barbara's *Shaman Song de profundis* and Morton Subotnick's *The Key to Songs, Echoes from the Silent Call of Girona*. Merkin Concert Hall, New York, NY.

Philadelphia Orchestra in Ives's *Second Orchestral Set*, Ravel's *Piano Concerto in G*, and Stravinsky's *The Rite of Spring*. Academy of Music, Philadelphia, PA. Through April 15.

Seattle Symphony, with Evelyn Glennie, in a concert including Britten's *Four Sea Interludes from Peter Grimes* and C. Rouse's *Der gerettete Alberich (Alberich Saved)*. Benaroya Hall, Seattle, WA. Through April 16.

April 14

Oakland East Bay Symphony in Ludtke's *La Madre*. Paramount Theatre, Oakland, CA.

April 15

Contra Costa Chamber Orchestra in the premiere of *Nordic Realms (Chamber Symphony No. 1)*, plus Sibelius's *Finlandia*, Barber's *Adagio for Strings*, and Kodály's *Dances from Galanta*. Los Medanos College, Pittsburg, CA. Repeated April 16, Regional Center for the Arts, Walnut Creek.

Philadelphia Orchestra in music from Prokofiev's *Lieutenant Kije Suite*, Copland's *Music for the Movies*, and Villa-Lobos's *Bachianas brasileiras No. 2*. Academy of Music, Philadelphia, PA.

April 16

Happy 100th!... An American Century: Ives, Copland, Ellington. Marin Symphony in *Duke Ellington Fantasy* (arr. Herman), Ives's *Variations on America*, Gershwin's *I've Got Rhythm Variations*, and Copland's *Fanfare for the Common Man* and *Lincoln Portrait*. Veterans Auditorium, San Rafael, CA. Repeated April 18.

John Marvin's *Trio for Two Oboes and English Horn*. Davies Symphony Hall, San Francisco, CA.

Stravinsky's *Serenade in A* and *Mavra*. The New York premiere of James Adler's *Memento mori: An AIDS Requiem*. Merkin Concert Hall, New York, NY.

Kennedy performs his *Melody in the Wind*. Avery Fisher Hall, New York, NY.

April 17

Debussy's *Sonata No. 2* and *Six Epigraphes*, and Saariaho's *NoaNoa* and *New Gates*. Théâtre du Châtelet, Paris, France

San Francisco Contemporary Players in Bergman's *Concertino da Camera*, Salonen's *Second Meeting*, Lindberg's *Clarinet Quintet*, Saariaho's *Adjo*, and Pohjannoro's *The Birds of Yesterday*. Yerba Buena Gardens, San Francisco, CA.

April 18

Ensemble Intercontemporain in Narboni's *El Gran Masturbador* and Torstensson's *Urban Songs*. Cité de la Musique, Paris, France.

Gil Shaham and Akira Eguchi in Bartók's *Rhapsody No. 2*, Strauss's *Rosenkavalier Waltzes* (arr. Prihoda), Copland's *Ukulele Serenade*, and Bolcom's *Graceful Ghost Rag*. Carnegie Hall, New York, NY.
The Final Work of Morton Feldman. Ensemble 21 in *Piano, Violin, Viola, Cello* (1987). Miller Theatre, Columbia University, New York, NY.

April 19

Ensemble Intercontemporain in Huber's *Schattenblätter*, Kurtág's *Sept pièces*, Zimmermann's *Tempus Loquendi*, Grätzer's *Alquimia*, Steinke's *Durchbrochene Räume*, and Reudenbach's *Szenen, Standbilder*. Goethe-Institut, Paris, France.

Stanford Symphony in Copland's *The Tender Land Suite* and Bloch's *Schelomo*. Dinkelspiel Auditorium, Stanford University, CA.

April 21

newEar presents Fred Ho. Lawrence Arts Center. Lawrence, KS. Repeated April 22, Kansas City (MO).

April 22

Evelyn Glennie. Herbst Theatre, San Francisco, CA.

Omaha Symphony presents the Omaha premieres of Still's *Ennaga*, Dvorák's *Legends* [!], and Haydn's *Symphony No. 22* [!!], and the premiere of Navok's *Spanish Songs*. Omaha, NB.

Legacy of the American Woman Composer, with Laurel Ann Maurer and Joanne Pearce Martin. Larsen's *Aubade*, the premieres of Higdon's *Legacy* and M.B. Nelson's *Songs of the Moon*, plus Tower's *Hexachords* and V. Fine's *Emily's Images*. Merkin Concert Hall, New York, NY.

April 24

Four Nights of Piano with Marino Formenti. France. Pierre Boulez's *Notations*, selections from Messiaen's *Vingt regards sur l'enfant Jesus*, the U.S. premiere of Brice Pauset's *Three Canons* (1989), and Jean Barraqué's *Piano Sonata*. Los Angeles County Museum of Art, Los Angeles, CA. Programs through May 4.

April 25

Clark Supryniewicz's *Samalhaut* performed by the Del Sol String Quartet. St. John's Church, Berkeley, CA.

New York Philharmonic in Gubaidulina's *Two Paths: Music for Two Solo Violas and Symphony Orchestra*. Carnegie Hall, New York, NY.

Houston Composers Alliance presents *Light Bending Forward* (1999) by Patrick Clark, *Vagvisa För Mitt Ofödda Barn* (1994) by Howard Fredrics, *Film Project* by Johannes Birringer, *Todesbanden (In Memoriam Reed Holmes)* (2000) by Arthur Gottschalk, and *Quest* (1994) by George Crumb. Houston, TX.

April 26

Ensemble Intercontemporain in Kurtág's *Játékok* and Bartók's *Out of Doors* and *Nine Pieces for Piano*. Cité de la Musique, Paris, France.

Philadelphia Opera Company presents Richard Strauss's *Salome*. Academy of Music, Philadelphia, PA.

April 27

Four Nights of Piano with Marino Formenti. Italy. Dallapiccola's *Quaderno musicale di Annalibera*, Sciarrino's *Piano Sonata*, Bussotti's *Five Pieces for David Tudor*, and Nono's *...sofferte onde serene...*. Los Angeles County Museum of Art, Los Angeles, CA. Programs through May 4.

San Francisco Symphony in Stravinsky's *Petrushka* (1911). Davies Symphony Hall, San Francisco, CA. Through April 29.

Cleveland Orchestra in Bartók's *Music for Strings, Percussion, and Celesta*. Carnegie Hall, New York, NY.

New York Philharmonic in Hindemith's *Nobilissima Visione*. Avery Fisher Hall, New York, NY.

Villa-Lobos Society Chamber Players in an all-Villa-Lobos program. Merkin Concert Hall, New York, NY.

Philadelphia Orchestra in Barber's *Overture to The School for Scandal* and *Violin Concerto*, Sibelius's *Symphony No. 7*, and the premiere of Rautavaara's *Symphony No. 8 ("The Journey")*. Academy of Music, Philadelphia, PA.

Seattle Symphony in Elgar's *Introduction and Allegro* (1901-5) and Vaughan Williams's *Symphony No. 6* (1944-47). Benaroya Hall, Seattle, WA.

April 28

Songs With & Without Words, with Eliane Lust performing music of Frederic Rzewski. Old First Church, San Francisco, CA.

Cleveland Orchestra in Ives's *Symphony No. 4*, Adams's *Century Rolls*, and Varèse's *Amérique*. Carnegie Hall, New York, NY.

Del Tredici and Rochberg: Serialism and After. Sequitur presents Del Tredici's *Night-Conjure Verse* (1965) and the premiere of Miz Inez Sez, and Rochberg's *Serenata d'estate* (1954) and *String Quartet No. 3*. Miller Theatre, Columbia University, New York, NY.

April 29

Voices of the Century: France. Debussy's *Trois Chansons*, Milhaud's *Babylon* from *Les Deux Cités*, Ravel's *Trois Chansons*, Messiaen's *O Sacrum Convivium*, and Poulenc's *Figure Humaine*. Merkin Concert Hall, New York, NY.

Boston Symphony Orchestra in Messiaen's *Turangalila-symphonie*. Carnegie Hall, New York, NY.

Chronicle

February 1

San Francisco Ballet in Prokofiev's *Prodigal Son* (choreography by George Balanchine). War Memorial Opera House, San Francisco, CA.

Composers' Series. Denison's *Sonata for Alto Saxophone and Piano*, Dragstra's *String Trio*, Crouch's *Suspended Contact*, Gawlick's *Concerto Concertante*, Gandolfi's *Pinocchio's Adventures in Funland*. Jordan Hall, New England Conservatory, Boston, MA.

Chamber Music Society of Lincoln Center presents Krenek's *Violin Sonata*, Hindemith's *Quartet for Clarinet, Violin, Cello, and Piano*, and Messiaen's *Quartet for the End of Time*. Alice Tully Hall, New York, NY.

February 2

San Francisco Symphony in Hindemith's *Kammermusik No. 1*, Ravel's *Piano Concerto in G*, Barber's *Capricorn Concerto*, and Ginastera's *Variaciones concertantes*. Davies Symphony Hall, San Francisco, CA. Through February 5. "Hindemith's series of chamber pieces, turned out all through the 1920s are among his most infectious creations, full of jazzy exuberance and acid wit (he disowned them later, when fusty neo-Baroque counterpoint became more important to him). The Ravel and Ginastera, with their bursts of color, are supremely seductive scores, and the *Capricorn Concerto* finds Barber in an unusually sharp-edged, angular frame of mind (Stravinsky is the operative influence)" [Joshua Kosman, San Francisco Chronicle, 2/4/00].

Tone Holes and Tape Loops. Babbitt's *Images*, Furman's *Music for Alto Saxophone and Electronics*, Horne's *Gossamer*, Guterein's *Reliquary for Rahsaan*. Williams Hall, New England Conservatory, Boston, MA.

NEC Symphony Orchestra and Chorus in Poulenc's *Stabat Mater*. Jordan Hall, New England Conservatory, Boston, MA.

Choirs and Orchestra of St. Ignatius Loyola in the New York premiere of Górecki's *Miserere* and the premiere of J. Kennedy's *Someday*. Church of St. Ignatius Loyola, New York, NY.

Violin Music of Igor Stravinsky. *Suite Italienne*, *Elégie*, *Duo concertant*, *Airs du Rossignol* and *Marche Chinoise* from "*Le Rossignol*," *Three Pieces* from "*L'Oiseau de Feu*," *Danse Russe* from "*Petrushka*," and *Divertimento* after "*Le Baiser de la Fée*." Merkin Concert Hall, New York, NY.

February 3

Death of Ustad Alla Rakha [Qureshi], of a heart attack after learning of the death his daughter Razia during cataract surgery. Bombay, India. "'All life is rhythm,' he once said in an interview. Sitting calmly, with his hands a blur of speed above his drums, he traded smiles and dazzling, incendiary improvisations with leading figures in Indian music, among them the sitar players Ravi Shankar [and] Vilayat Khan and [sarod player] Ali Akbar Khan. He was also the first tabla player to give solo concerts. 'The country has lost an accomplished maestro whose mastery over the tabla created waves all over the world,' the prime minister of India, Atal Bihari Vajpayee, said in a statement. 'He strode like a colossus on the scene of Indian classical music.'

[He] was a farmer's son who grew up in a small village in the Jammu region of Punjab. He was drawn to music and theater as a child, and began studying music against his parent's wishes. . . . When he was 12 he ran away from home to study with [Mian Qader] Bakshi in Lahore, in what is now Pakistan. He began performing on Lahore Radio, and in 1936 he moved to Delhi to work for All India Radio, and then to Bombay. . . . In 1943 he began working in the Bombay film industry as a music director for Rangmahal Studios, and he provided music for two dozen films in Hindi and Punjabi. He performed with Mr. Shankar, who also worked for All India Radio, in the 1940's, and their partnership carried Hindustani classical music beyond India's borders. He made a percussion album with the jazz drummer Buddy Rich and he performed with Mr. Shankar at the Monterey Pop Festival in 1967 and at the first Woodstock festival in 1969. Although he occasionally collaborated with Western musicians, he was revered for his classical performances. In recent years he had devoted much of his time to teaching his three sons [Zakir] Hussain, Fazal Qureshi and Tufiq Qureshi -- who are all tabla players, and he ran a music school, the Alla Rakha Institute of Music, in Bombay" [Jon Pareles, The New York Times, 2/6/00].

Moscow Chamber Orchestra performs five of Shostakovich's *Preludes*, op. 34, in orchestrations by Rudolph Barshai. Madrid Theatre, Canoga Park, CA. "[M]ischievous and graceful" [Richard S. Ginell, Los Angeles Times, 2/5/00].

Guitarist Peter Yates presents Piazzolla's *Histoire du tango*, Norman's *Four Pieces*, Louchouran's *Echanges*, and his own *Conversations with Juan*. California Polytechnic University, Pomona, CA. Repeated February 12, University of California, Los Angeles.

New Works/ Composer Portrait: Franghis Ali-Zadeh. New York premiere of *In Search of Lost Time*, *In Habil's Style*, *Music For Piano*, *Three Watercolors*, and *Crossing II*. Miller Theatre, Columbia University, New York, NY. "Ms. Ali-Zadeh was born in Baku in 1947, and composed in conventional Western forms until the late 1970's, when she began a study of mugham, a traditional Azerbaijani style with links to Turkish and Persian music. . . . In . . . *In Habil's Style* (1979), a cello sings with the elaborate inflections of Middle Eastern vocal music. The piano accompaniment is exotic in a different way: passages are played with a small mallet directly on the strings; elsewhere the pianist drums with open hands on the closed keyboard lid. . . . In *Music for Piano* (1989) . . . Zadeh suggested the flavor of mugham by placing objects (beads, for example) on the piano's strings so that certain notes had a percussive, metallic quality. A buzzing texture underpins assertive, Lisztian stretches of piano wiring, and there are passages in which the prepared piano yielded the sound of a Middle Eastern string band. At times, the combination of prepared and unadorned piano timbres creates the impression of a multicultural duet. . . . *In Search of Lost Time* (1999) [is] a more expansively scored chamber work -- the instrumentation includes piano, clarinet, triangle, violin, cello, and a Persian drum" [Allan Kozinn, The New York Times, 2/8/00].

Sequitur in *Money*. Premieres of Beglarian's *Not Worth*, Del Tredici's *Honey Money Loves*, Epstein's *Superstition*, Favand's *What's it worth to you?*, Halle's *Mortgaging the Earth*, Lang's *pay me now*, LeBaron's *Selected Notes on Money*, León's *Ivo, Ivo*, Luengen's *Maude*, Meltzer's *at night came his revelry*, Wheeler's *The Gold Standard*, and Trester's *The Ticket*, plus E. Blake's *A Dollar for a Dime*, Rodger's *Ten Cents a Dance*, Blitzstein's *Nickel Under the Foot*, and Gorney's *Brother, Can You Spare a Dime?* Joe's Pub, New York, NY.

Thomas Buckner presents Annea Lockwood's *Delta Run* and Chris Mann's *Virtuoso thinking for several uninvited words, for solo voice and or yellow*. Merkin Concert Hall, New York, NY.

New York Philharmonic, conducted by Riccardo Muti, in Stravinsky's *Le Baiser de la Fée*. Avery Fisher Hall, New York, NY. "The salient feature of the Stravinsky was the variety of string sound he elicited -- icy at times, warm and lush elsewhere -- and some superb solo wind playing. Stravinsky's perilous brass writing was played more spottily: spectacularly executed passages were offset by those speckled with missed notes" [Allan Kozinn, *The New York Times*, 2/7/00].

Philadelphia Orchestra in Bartók's *Piano Concerto No. 3* and Górecki's *Symphony No. 3* ("*Symphony of Sorrowful Songs*"). Academy of Music, Philadelphia, PA. Through February 8, Carnegie Hall, New York (NY). "The Górecki, a series of mournful Lento movements . . . from 1976, draws on the consonance and repetition of Minimalism and creates the impression of a river moving slowly to the sea. What [the two works] have in common is a spiritual core, touched on differently by each composer. Bartók was dying when he wrote his *Piano Concerto [No. 3]*, and in its central movement, marked Adagio religioso, there is choralelike writing that has a serenity uncommon for Bartók and a section that evokes bird calls and that edges toward the style of another of contemporary music's mystics, Olivier Messiaen. The Górecki work began as an Auschwitz memorial, but in the nine years between his first ideas for the work and its composition, its scope was expanded and it became a hypnotic mediation on suffering of all kinds. . . . The Górecki had a freakish success eight years ago, when David Zinman's recording on Nonesuch sold 1.5 million copies. There is a tendency in classical music circles to denigrate such success, but in fairness, it is not as though Mr. Górecki wrote it to pander to popular taste. By the time the Nonesuch recording was released, 16 years after the work was completed, there had already been at least two previous recordings, and sections of the piece were used in a French film, *Police*, all without a great deal of attention. Perhaps what this symphony's success shows is that there is an audience for works -- even rather dour ones -- that are both deeply felt and easily assimilated. . . . [T]he subtle changes in dynamics and coloration and the glacial interplay of weighty string lines often seemed to set up the moments when Mr. Górecki added a sudden dissonance" [Allan Kozinn, *The New York Times*, 2/14/00].

Seattle Symphony in Hindemith's *Symphonic metamorphoses* and Debussy's *Trois Images*. Benaroya Hall, Seattle, WA. Through February 6.

February 4

Death of jazz critic Joachim-Ernst Berendt, a day after he was struck by a car, at age 77. "Berendt's most popular work, *The Jazz Book*, written in 1952, went through six editions, the most recent one published in the United States in 1992. . . . [T]he book sold almost two million copies worldwide. Among histories of the genre, *The Jazz Book* is perhaps the most encyclopedic; its focus is on aesthetic lineage. In it, Mr. Berendt relentlessly traced practitioners, no matter how new or ephemeral, to the roots of their styles, dividing and naming musical substreams of each era" [The New York Times, 2/20/00].

Death of Doris Kenner-Jackson (b. Doris Coley, 1941, Goldsboro, NC), a founding member of the Shirelles, of breast cancer, at age 56. Sacramento, CA. "She soon began performing at parties and talent shows with her friends Shirley Owens (later Shirley Alston Reeves), Addie Harris and Beverly Lee. The Shirelles co-wrote their first single . . .

'I Met Him on Sunday,' which earned so much radio play that Decca Records bought it and distributed it nationally. . . . The Shirelles stayed together until 1968, broke up and reunited, and finally splintered in the 1970's. Ms. Kenner-Jackson kept performing in one of three postbreakup versions of the group. She briefly worked for Federal Express in the 1970's, but mostly stayed active on the oldies-revival circuit. Despite her two-year fight with cancer, she was entertaining audiences until a few weeks before her death In 1994, when the Rhythm and Blues Foundation gave the Shirelles a Heritage Award, Ms. Kenner-Jackson sang with the group's other surviving members, Ms. Alston Reeves and Ms. Lee, for the first time in 19 years, Harris having died in 1982. The threesome met again when they were inducted into the Rock and Roll Hall of Fame in 1996" [Ann Powers, *The New York Times*, 2/8/00].

San Francisco Symphony in Hindemith's *Kammermusik No. 1*, Ravel's *Piano Concerto in G Major*, Barber's *Capricorn Concerto*, and Ginastera's *Variaciones concertantes*. Davies Symphony Hall, San Francisco, CA. Repeated February 5.

Chamber Music Society of Lincoln Center presents Copland's *Vitebsk: Study on a Jewish Theme*, Antheil's *Violin Sonata No. 2*, and Barber's *String Quartet No. 1*. Alice Tully Hall, New York, NY.

Manhattan School of Music Symphony in the premiere of Cortese's *Toward the Unknown Region*, Copland's *Symphony No. 3*, and Schwanter's *New Morning for the World*. Riverside Church, New York, NY.

American Symphony Orchestra, conducted by Leon Botstein, in *Polishing the Jewel: The Genius of George Enescu. Suite No. 3* ("*Villageoise*") (1938), *Symphonie Concertante for Cello and Orchestra* (1901) (with Bion Tsang), *Concert Overture* (1948), and *Symphony No. 1 in E-Flat* (1905). Avery Fisher Hall, New York, NY. "How is one to stay away from an evening of George Enescu, a 20th-century figure who has come to be known more by name than by the sound of his music? . . . Enescu, a Romanian trained in Vienna and deeply affected by his years in Paris, was certainly a musical polymath: composer, conductor, prodigy, folklorist, master of many instruments and teacher (his most important pupil being Yehudi Menuhin). . . . Hyperbole like [the program title], perhaps more appropriate to a Cheerios commercial, borders on the vulgar. . . . Unfortunately the qualities that fascinate -- the slippery, off-center sentence structure, the cleverly synthesized folk elements and the careful coloring -- are beyond Mr. Botstein's rudimentary conducting skills. Paying excruciatingly close attention, one could pick out the substantial assets of the *Concert Overture* . . . but the experience could be likened to viewing a Dufy painting through cheesecloth. The opening measures are particularly intricate, and their execution sounded very much like musicians fending for themselves and holding on for dear life. . . . Mr. Tsang's orchestra colleagues labored just to keep up, abandoning any pretense of precise connections. Enescu's early style (he was 20 when he wrote this piece) has the baritonal intensity and harmonic gestures of Brahms and Wagner. There is verbosity here, but also an ear for orchestra sound . . . [T]he E flat Symphony . . . shares the cello piece's Romantic chiaroscuro. The movement is also more straightforward -- a far distance from ethnic infusions of the later music -- and perhaps more easily manageable. . . . *Villageoise Suite* . . . [is] a happy meeting place of Romanian national ardor and French style. Both Debussy and Ravel had come to the angular contours and soft endings of modal melody through historical process Enescu found modality ready-made in his heritage. . . . Schoenberg's famous saying -- that his music was not modern, just played badly -- bears repeating here" [Bernard Holland, *The New York Times*, 2/7/00].

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

Ron Horton Sextet. Garden Cafe, Museum of Modern Art, New York, NY. "Some jazz bands like to make a tune explode on the stage, treating its structure like a half-remembered blueprint. The trumpeter Ron Horton's sextet . . . isn't one of those bands. But that approach wouldn't hang right on Mr. Horton anyway: he's a structuralist, a carefully melodic composer and improviser, and the contrasting moods he writes into his pieces are meant to stay put. . . . [His music] is studiously attentive to jazz of the last 40 years, specifically, a line of small-group composers like Paul Bley, Ornette Coleman, Andrew Hill and Marty Ehrlich, all of whom have written fairly romantic music while experimenting with rhythm and harmony" [Ben Ratliff, *The New York Times*, 2/8/00].

Artemis Quartet in G. Ligeti's *String Quartet No. 2*. Weill Recital Hall, New York, NY. "[T]he musicians demonstrated a passage where squiggly figures of oscillating intervals in all the instruments move more and more quickly as the intervals become narrower and the dynamics softer. The result is magical: though the tempo is actually getting faster, the music seems to be getting slower" [Anthony Tommasini, *The New York Times*, 2/7/00].

Musicians Accord, with music of Jovino Santos Neto, Patrick Clark, Laura Kaminsky, Donald Martino, Amy Rubin, and Heitor Villa-Lobos. PONCHO Concert Hall, Cornish College of the Arts, Seattle, WA.

February 5

Death of baritone Pablo Elvira, at age 62. Bozeman, MT. "A meeting with the Puerto Rican cellist and conductor Pablo Casals led to his pursuing a career as an opera singer. In 1960 Casals finished work on a biblical oratorio, *El Pessebre*, one of the cellist's small body of compositions. Needing five soloists for a recording and tour of the work, Casals heard Mr. Elvira audition and asked him to sing the baritone part. One of Mr. Elvira's most memorable performances of *El Pessebre* came in 1969, when Casals, by then 92, conducted it in Jerusalem before an audience of 3,000. In 1966, while participating in the Metropolitan Opera Auditions in New York, Mr. Elvira was heard by the dean of the Indiana University School of Music in Bloomington, who asked the young baritone to join the voice faculty. Elvira remained [there] for eight years teaching and performing. In 1972 he sang the title role in the world premiere of John Eaton's opera *Heracles*, which inaugurated the university's 1,460-seat Musical Arts Center. He left Bloomington in 1974, toured and performed in Europe and then moved to New York, where he made his debut that year with City Opera . . . He performed often with the company . . . His Met debut came in 1970" [Anthony Tommasini, *The New York Times*, 2/11/00].

Ureic Chamber Orchestra in Han's *Tear of Korean*. Merkin Concert Hall, New York, NY.

Philharmonia Virtuosi in the world premiere of Turok's *Overture to "Reeling in the Y2K,"* plus Shostakovich's *Cello Concerto in E-Flat*. Metropolitan Museum of Art, New York, NY.

World Music Institute presents its 15th-anniversary-benefit concert, with Wu Man, pianist-composer Franghis Ali-Zadeh, Kristina Reiko Cooper, Simon Shaheen, Shankar, Vikku Vinayakaram, Kayhan Kalhor, Glen Velez, and James Makubuy. Town Hall, New York, NY. "Most pieces shared a realm of drone harmony and modal scales that extends, with significant local variations, from the Middle East to India. Wu Man's Chinese pipa and James Makubuya's Ugandan harps made a surprisingly unified duo; it turned out that the pipa and the Ugandan ndongo, a buzzing lyre, have the same tuning.

In one Chinese melody and one Ugandan one, Mr. Makubuya plucked syncopated patterns behind sharply etched pipa melodies; then Ms. Wu returned the favor to accompany his amiable voice. . . . Simon Shaheen, playing oud, led a group with flute, soprano saxophone, bass and three percussionists in a Pan-Arab travelogue that started near flamenco and ended up in the Middle East. . . . The Indian violinist Shankar, playing a 10-string electric violin, attempted to compress a raga into his short segment. . . . Vikku Vinayakaram[s] . . . clay pot [was] capable of a startling array of tones. Mr. Vinayakaram then joined Kayhan Kalhor on the Persian kemaneh (spike fiddle) and Andy Statman on clarinet, with Ms. Reiko Cooper on cello sustaining one drone note. Mr. Kalhor and Mr. Statman played call-and-response. After a solo hand drumming showpiece (including Mongolian-style overtone singing) from Glen Velez, many of the featured musicians reunited to play *Sultana* by Mr. Shaheen. Solos pulled toward each musician's idiom . . . to suggest not individual world musics, but a one-world music. It was a good-natured experiment that left the musicians grinning: a short vacation from the profound, time-tested traditional styles that the World Music Institute continues to champion" [Jon Pareles, *The New York Times*, 2/9/00].

February 6

Ensemble Intercontemporain in Berio's *Corale*. Cité de la Musique, Paris, France.

70th-Year Retrospective Concert of Music by Herbert Bielawa. Unitarian Universalist Church, Kensington, CA.

American Baroque presents *Solace* by Belinda Reynolds and *Set* by Mitchell Clark. Holy Names College, Oakland, CA.

Abel-Steinberg Duo in Feldman's *Spring of Chosroes*. Concert Hall, Mills College, Oakland, CA.

Eighth Blackbird in Albert's *Thirteen Ways*, Schober's *Variations*, Sanchez-Gutierrez's *Luciérnagas*, Salinas's *Awíroma*, and Martino's *Notturmo*. McKenna Theatre, San Francisco State University, San Francisco, CA. "Each [section of *Thirteen Ways*] conjures up a distinctive pictorial world within a few measures, ranging from a pop ballad bordering on the sentimental to the whirling lines of a snowy landscape. Among the piece's highlights are a movement built on triply repeated chords ('I was of three minds / Like a tree / In which there are three blackbirds'), a movement for piccolo and five triangles submerged in bowls of water, a gently atonal rhapsody and a loving pastiche of Philip Glass. The eighth section is a lovely arrangement of Lennon and McCartney's 'Blackbird' with chunks of Copland's *Appalachian Spring* spliced in. . . . Alas, some of [the Sanchez-Gutierrez's] more exposed stretches, including a brilliant marimba solo, had to compete, like much of the program, with the squalling of several toddlers (what kind of chucklehead brings a 2-year-old to a concert of contemporary music?). . . . Only Donald Martino's *Notturmo* (1973) offered a dreary throwback to the days when music didn't have to sound good to be thought good" [Joshua Kosman, *San Francisco Chronicle*, 2/8/00].

Aurora String Quartet in the West Coast premiere of M. Knight's *Magie Mountain*. Old First Church, San Francisco, CA.

Death of Gus Johnson (b. Tyler, TX), at age 86. Clear Creek Care Center, Westminster, CO. "[He was] a drummer for some of the great jazz bands from the 1930's to the 50's, including those led by Count Basie and Benny Goodman . . . [H]e moved to Kansas City, Mo., after high school . . .

He worked with Jo Jones in Omaha and the pianist Ernest (Speck) Redd in Iowa, then returned to Kansas City in 1938 to join Jay McShann's group during the period when Charlie Parker was its star alto player, staying until 1943. After two years of Army service, he played with Eddie (Cleanhead) Vinson in Chicago and with the last edition of Earl Hines's big band in New York. The trombonist and singer Clyde E.B. Bernhardt . . . recalled . . . that Mr. Johnson 'was exciting to see' and 'had a way of soaking his slick hair with a wet towel before one of his wild solos' so that the water would 'come spraying off like sweat.' In 1948 Mr. Johnson joined the Basie organization, replacing Jo Jones, one of the original builders of the band's signature rhythmic drive. Basie was Mr. Johnson's steady employer until Mr. Johnson was stricken with appendicitis in December 1954, at which point he was replaced by Sonny Payne. After that, Mr. Johnson became a freelancer, keeping a few extended jobs with singers like Ella Fitzgerald and Lena Horne. He recorded with Woody Herman, Charlie Byrd and Gerry Mulligan, among others. In the early 70's he played with the World's Greatest Jazz Band . . . In the 60's and 70's, when he wasn't playing, he served as an auxiliary police officer in the Bronx. In 1973 Mr. Johnson moved to Colorado, where he performed in many of the Colorado Jazz Parties" [Ben Ratliff, *The New York Times*, 2/11/00].

Brass Bash V. Premiere of Bolter's *Ancestors* and Boston premiere of Mabry's *Quatre Tanka*, plus Bolter's *On the Cusp* and Schuller's *Symphony for Brass and Percussion*. Jordan Hall, New England Conservatory, Boston, MA.

Deborah Dunham presents J. Morris's *Descendants for Solo Double Bass*, Silver's *from Double Bass Suite*, Hindemith's *Sonata for Double Bass and Piano*, Bloch's *Prayer for Double Bass*, Ravel's *Mother Goose Suite* (arr. Kato), and Schulhoff's *Trio for Flute, Viola, and Double Bass*. Williams Hall, New England Conservatory, Boston, MA.

New York Youth Symphony in Barber's *Adagio for Strings* and the premiere of John Mackey's *Concerto for Percussion and Orchestra*. Carnegie Hall, New York, NY.

Geoffrey Burleson performs Walker's *Piano Sonata No. 2* and Boulez's *Piano Sonata No. 3*. Merkin Concert Hall, New York, NY.

New York Philharmonic Ensembles in Copland's *Two Pieces for String Quartet* and *Movement for String Quartet*, Kodály's *Duo for Violin and Cello*, and Martinu's *Serenade*. Merkin Concert Hall, New York, NY.

Mid-Winter MATA Festival. Music of Bolles, Maggio, Hicks, Einhorn, Friedman, and Crumb. Anthology Film Archives, New York, NY. Festival through February 12.

Chamber Music Society of Lincoln Center in the New York premiere of Primosh's *Piano Quintet*. Alice Tully Hall, New York, NY.

Shostakovich: The Power of Music. Emerson String Quartet performs all 15 quartets, beginning in this program with *Quartet No. 1, No. 2, and No. 3*, and *Adagio and Polka*. Alice Tully Hall, New York, NY. Programs through February 27. "The first half of the 20th century ridiculed and discarded [the notion of music as] religion . . . World War I botched civilization. . . In the wake of the Great War came the music lovers Hitler and Stalin. In Germany, music as a vehicle for uplift underwent a hideous reprise . . . Soviet Russia, too, propagated symphonies and operas patriotically understood. Stalin's enthusiasms included Mozart, whose *Piano Concerto in A* (K. 488) he was reportedly listening to when he died. This poisoning of Romantic ideals of betterment redoubled anti-Romantic modernism after World War II. . .

And yet, with the new millennium upon us, music as a vehicle for mass catharsis has undergone a startling comeback. No longer passé are the heroic symphonies of Jean Sibelius, once the standard-bearer for a resistance movement against Schoenberg and Stravinsky. A recent generation of explicitly religious composers -- Arvo Pärt, Henryk Górecki, John Tavener -- has found a fervent following. But a crucial progenitor and prime beneficiary of the resurgence of moral music, suddenly a towering figure in the topography of 20th-century culture, is a symphonist altogether less sanguine than Sibelius: Russia's Dimitri Shostakovich" [Joseph Horowitz, *The New York Times*, 2/6/00]. "What came after [the] now-dead Russian epoch [of romantic dreaming] is best encapsulated in the 15 string quartets of Shostakovich . . . The remnants of the Soviet Union are to be . . . heard in the music of its composers. To what once was satire Prokofiev brought sarcasm. The tortured circumstances of Shostakovich's life aspire to tragic heights, but the compromise, fear, expedience and accommodation that marked his career with the Soviet government downgrade tragedy to terrible mishap. This is music of extraordinary quality written in a language like no one else's. It renders a new kind of beauty from a sorrow and bitterness that is sometimes very hard to listen to. Redemption, faith and hope are concepts hard to come by in the Shostakovich quartets. The flashes of merriment and simple song and dance arrive like daydreams; fleetingness and fragmentation make their good cheer that much more illusory. To Shostakovich's father and grandfathers, suffering could ennoble; to Shostakovich himself suffering could only suffer. . . . The First Quartet, in sunny C major, smiles uncharacteristically. A pair of moderato movements introduce a pastoral quality that continues throughout. Historians might equate its character with youth . . . [y]et the date is 1938, only a few years after the composer's public hammering at the hand of the Soviet arts establishment . . . The music is original and the mood genuine, but it looks over its shoulder at potential critics. The Second Quartet (1944) is separated from the First by six years and a horrible war. Melancholy is announced in an eloquent solo lament played against drones, punctuated by Gypsy flourishes and surrounded by solemn chord progressions. In the third movement waltz time turns nasty. The Theme and Variations finale is elaborate and ambivalent. The Third Quartet is from 1946 and shows Shostakovich's remarkable talent for squeezing hysteria from incipient high spirits. The Allegro non troppo is a relentless, cheerless dance (the composer, the program notes tell us, once called it 'The Forces of War Unleashed'); the last movement is dark and full of questions. The Emerson String Quartet hears this music through unusually fastidious ears. . . . Listeners . . . are simply not used to hearing music of such turmoil rendered with such perfection of intonation and clarity of detail. There is a school of interpretation that would prefer these quartets in brawnier, more impetuous hands. But it is a big world out there, and in it there is a significant place for the Emerson String Quartet" [Bernard Holland, *The New York Times*, 2/8/00].

New Works / Composer Portrait. Speculum Musicae in Varèse's *Hyperprism*, *La Procession de Verges*, *Intégrales*, *Density 21.5*, and *Déserts*. Discussions of the works with clarinetist Allen Blustine and composer Chou Wen-Chung, who was also Varèse's student and assistant. Miller Theatre, Columbia University, New York, NY. "In a way, he was to contemporary music what Gesualdo was to the early Baroque. Both were composers who stood outside the stylistic battles of their time and followed their own peculiarly dissonant, deeply personal paths. Varèse, alas, did not have Gesualdo's financial independence. But he left a body of works that, for all their noisy assertiveness, touch something in listeners' psyches. . . . Chou's anecdotes added a measure of personal color to what we know about Varèse, the most salient being a sense of the frustration he felt at his inability to find someone to underwrite an electronic music laboratory where he could work out his theories of organized sound and fulfill his need to create new kinds of sounds.

His music, of course, shows that outlandish sounds were not beyond his grasp, no matter what the financial or technical impediments *Poème Electronique* [is an] eerily pictorial 1958 essay in invented timbres and sonic atmospheres. Here and in the works for conventional instruments . . . a listener had the impression that percussion battery was the meeting ground [There were] vigorous, tactile readings of *Hyperprism* (1922-23) and *Octandre* (1923)" [Allan Kozinn, The New York Times, 2/10/00].

February 7

Elliott Carter's *Double Concerto for Harpsichord, Piano, and Two Orchestras* performed by Ensemble Intercontemporain. Théâtre du Châtelet, Paris, France.

Ictus in Michael Smetanin's *Kartenspiele, Tubemakers, Stroke, Ladder of Escape, Spray, Nontiscordardime, and Undertones*. Radio Bremen, Bremen, Germany.

C'est Poulenc. Patti Deuter, Elizabeth Lee, Anne Oliver, and Melissa Smith in *La tragique histoire du petite Renée, C., Le Bestiaire, Sonate pour piano et clarinette, Nocturnes pour piano, Trois mouvements perpétuels, La courte paille, Sonate pour piano and violoncelle* (with Emil Miland), *Sonate à quatre mains*, and *Trois Novelettes*. Alliance Française, San Francisco, CA. Repeated February 26, Art Center, Palo Alto.

Callithumpian Consort in Zorn's *Dark River* and Cage's *Cartridge Music*. Brown Hall, New England Conservatory, Boston, MA.

League of Composers/ISCM presents Geoffrey Bursleson in Leon Kirchner's *Sonata* (1948), Betsy Jolas's *Pièce pour Saint Germain* (1980) Riad Abel-Gawad's *Funeral Ceremony at the Pyramid of Mankara*, George Walker's *Piano Sonata No. 2* (1956), and Pierre Boulez's *Sonata N. 3 - Formants*. Merkin Concert Hall, New York, NY. "Kirchner was 29 and enthralled with Bartók when he wrote this work, though his musical language is steeped in the 12-tone aesthetic of Vienna in the 1920's. . . . [Bursleson] also brought an appropriate sense of spontaneity and fetching colors to Betsy Jolas's atmospheric *Piece* Bursleson has to insert an intermission between the two movements of *Funeral Ceremony at the Pyramid of Mankara* by the Egyptian composer Riad Abdel-Gawad because the second of these requires that the piano be prepared with rubber stops from string instruments and rubber piano tuning mutes between the strings. (He needed about 15 minutes to do the job, but only 2 to undo it.) The intriguing music employs modal Egyptian scales, and the second movement evokes Egyptian tabla . . . A touch of jazzy rhythmic vitality runs through George Walker's impressively compact Piano Sonata No. 2 He ended . . . with a compelling account f Boulez's formidably complex Piano Sonata No. 3. But by the end of this stimulating program, his audience was primed for the challenge" [Anthony Tommasini, The New York Times, 2/14/00].

American Symphony Orchestra in Ives's *Variations on "America,"* Gershwin's *Second Rhapsody*, Thompson's *Testament of Freedom*, Ellington's *Night Creature*, and Copland's *A Lincoln Portrait*, with Al Gore. Avery Fisher Hall, New York, NY. "Mr. Gore, rigid in his blue suit, did not seem entirely comfortable in these uncampaignlike settings. When the Gay Men's Chorus concluded with a stirring 'Battle Hymn of the Republic,' the vice president had the good sense to step back from his microphone and tap it to make sure it was off, lest his own singing be carried across the audience of thousands. But in New York, to paraphrase Willie Sutton, the art world is where the votes are, so Mr. Gore soldiered on. He was billed in the happy chatter of a Lincoln Center press release as a country and western fan who sings at the drop of a hat for friends and family.

Although his father, a former senator, was renowned for his fiddle playing, the vice president has refrained in months of campaigning from any display of musical inclination, not counting a momentary burble of 'I Just Called to Say I Love You' at a New Hampshire coffee shop. On his plane to Florida today, Mr. Gore told reporters that he had been nervous about singing at Lincoln Center. Asked to give a sample of his musical abilities, he demurred. 'I don't want to clear out the plane,' he said. The vice president is more at home in the visual arts, often taking up a brush and watercolors, although few outside his immediate family have seen his work. . . . He was introduced to about 150 artists, musicians, actors and media celebrities by the artist Chuck Close as a 'dabbler.' Mr. Gore interjected that this referred to 'the frequency, not the technique.' However infrequent his moments with smock and easel, Mr. Gore impressed Mr. Close for having once referred to the 'gestalt' of a painting. Still, Mr. Close . . . delivered what seemed a casual slight to the budding artist by concluding. 'If you promise not to make paintings, we'll promise not to go into politics.' Mr. Gore rejected the proposition. 'I can't promise not to paint,' he said somewhat solemnly. 'It's one of my forms of relaxation'" [Katherine Q. Seelye, The New York Times, 2/9/00].

Jeffrey Khaner and Charles Abramovic in Dello Joio's *Developing Flutist* and Luening's *Short Sonata No. 2*. Cooper Union, New York, NY. "[B]oth are by composers who . . . shared a debt to the Central European Neo-Classical movement of the 1920's, 30's and 40's" [Paul Griffiths, The New York Times, 2/12/00].

Mannes Orchestra in the "Adagietto" from Mahler's *Symphony No. 5*. Alice Tully Hall, New York, NY.

February 8

José-Luis Campana's *D'un geste apprivoisé* for bassoon and electronics. Ircam, Paris, France.

Brooklyn Philharmonic conductor Robert Spano is named music director of the Atlanta Symphony, and San Francisco Opera conductor Donald Runnicles is named the Atlanta ensemble's principal guest conductor. Both men will keep their current affiliations as well. Atlanta, GA.

Contemporary Ensemble in Kirchner's *Fanfare*, Harbison's *Simple Daylight* and *Wind Quintet*, Schuller's *Saxophone Sonata*, and Pinkham's *Homeward Bound*. Jordan Hall, New England Conservatory, Boston, MA.

Juilliard Symphony in Bartók's *Concerto for Orchestra*. Alice Tully Hall, New York, NY.

Mid-Winter MATA Festival. Music of Mahoney, Nuñez, L. Bielawa, Clark, Bassi, and Bernstein. Anthology Film Archives, New York, NY.

The Festival Chamber Music Society presents Françaix's *Quartet for English Horn and Strings*. Merkin Concert Hall, New York, NY.

Death of record executive and composer Ervin Litkei (b. 1921, Budapest, Hungary), of a pulmonary embolism, at age 78. New York, NY. "[He wrote] patriotic music -- including marches dedicated to every United States president since Franklin D. Roosevelt. . . . At a time when few composers devote themselves to overtly patriotic works, Mr. Litkei, who came to the United States from Hungary in 1948, made it his specialty. Several of his marches, including 'The President Lyndon Baines Johnson March' and 'The President George Bush March,' were played at the inaugural ceremonies for those Presidents.

For the inauguration of Bill Clinton, Mr. Litkei supplied not only 'The President Bill Clinton March,' but also 'A Salute to the First Lady March,' apparently the first (and so far only) march ever composed for a First Lady. . . . 'The Captured' was a tribute to the hostages held in the United States Embassy in Tehran. 'The Torch of Peace' was composed during the Gulf War. For the American bicentennial celebrations in 1976, Mr. Litkei composed 'The Bicentennial March, produced a concert of patriotic music in Central Park, and published *The Bicentennial Music Book*. He commemorated the 1959 meeting of President Dwight D. Eisenhower and the Soviet leader Nikita S. Khrushchev with *The Common Ground*, an album for RCA He later composed 'A Salute to President Gorbachev' in honor of the former Soviet president. Also among Mr. Litkei's works are several large orchestral scores, including *Peace and Remembrance*, a piano concerto, and *The Atlantic and Pacific Suite* [in] six movements He wrote the soundtracks for several films and television productions . . . After World War II . . . [he] began composing marches in the style of John Philip Sousa. He composed the first of his tributes to United States presidents, 'The Franklin D. Roosevelt March,' when he was still living in Hungary. 'He was more than God to me,' Mr. Litkei said of Roosevelt in a 1991 interview, adding that the cadence of his march came from watching marching American soldiers. 'They didn't have heavy steps like the Germans or Russians. When Americans are marching, you can feel the lightness.' . . . He also founded several distribution companies for recordings and accessories, among them Olympia Record Industries, the Arovox Record Corporation and Galiko Music and Film Enterprises, all of which he sold to the Rank Organization for a reputed \$11 million in 1989. After the sale, he continued as president of Leona Music Publishing, Jade Panther Corporation of America, Hanlit Publications, Aurora Records and JazzMania Records" [Allan Kozinn, *The New York Times*, 2/16/00].

Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra in the New York premiere of Pärt's "Kanon and Ikos" from *Kanon Pokajanen*, and *Berliner Messe*. Church of St. Ignatius Loyola, New York, NY.

Arnaldo Cohen performs Prokofiev's *Piano Sonata No. 7*. Convention Center, Philadelphia, PA. "His racing steam engine of sound that ended the bellicose third movement led to an immediate roar from the crowd" [Peter Dobrin, *The Philadelphia Inquirer*, 2/10/00].

Composer Spotlight - Kevin Goldsmith. 4261 Roosevelt Way NE, Seattle, WA.

February 9

Angeles String Quartet in Shostakovich's *Quartet No. 1* and Kreisler's *Quartet* (1921). Los Angeles County Art Museum, Los Angeles, CA.

Molissa Fenley (with cellist Joan Jeanrenaud) dances to David Behrman's *On the Other Ocean*, and music of Volans and Glass. The Kitchen, New York, NY.

The New York Virtuosi Chamber Symphony in Scott Joplin's *Overture to Treemonisha*, Howard Swanson's *Short Symphony*, Julia Perry's *A Short Piece for Small Orchestra*, Duke Ellington's *Come Sunday* and *Five Selections from Sacred Concerts* (orch. by Kermit Moore) and the New York premiere of William Banfield's *Piano Concerto No. 1* ("No Mirrors in My Nana's House"). Kaye Playhouse, New York, NY. "Sacred Concerts [are] hybrids of jazz, gospel and symphonic music that [Ellington] composed between 1965 and '69, heard in Kermit Moore's vital orchestrations. . . . Howard Swanson and Julia Perry [were] composers who thrived in the 1940's and 50's . . . whose music is worth reviving. . . .

[B]eside the rigorous organization of the Swanson, Perry and Banfield scores, Ellington's eclecticism sounded motley. . . . [T]he assertively angular melodies, the rich counterpoint and the bright-hued energy of the closing *Allegro giocoso* movement made the Swanson *Short Symphony* the find of the evening. There was also much to recommend Perry's *Short Piece for Small Orchestra*, an appealingly chromatic piece full of lovely orchestral details. . . . The opening bars [of the Banfield] had harmonizations that could be heard as typically jazz or as typically Bartókian. The question was resolved, in a way, by the move toward blues in the piano line" [Allan Kozinn, *The New York Times*, 2/15/00].

Concertante Chamber Players in Korngold's *Piano Quintet* and the premiere of Ludwig's *The Seven Ages of Man*. Merkin Concert Hall, New York, NY.

Gothenberg Symphony Orchestra in Pärt's *Symphony No. 3* and Shostakovich's *Symphony No. 6*. Avery Fisher Hall, New York, NY.

February 10

San Francisco Symphony, conducted by Michael Tilson Thomas, in Shostakovich's *Symphony No. 11* (1957). Davies Symphony Hall, San Francisco, CA. Through February 23, with Bernstein's *Symphony No. 2* ("*The Age of Anxiety*"), Carnegie Hall, New York (NY). "Thomas led the San Francisco Symphony in a blazing, powerhouse rendition . . . [There is] a profusion of folk tunes that Shostakovich weaves through the symphony . . . Certainly the Eleventh Symphony offers a striking mix of thrilling power and overblown bombast, often in unpredictable proportions. It's exciting, if only on account of the composer's virtuosic use of the orchestra to raise a whopping great noise. And there's no doubt . . . that the spirit of Mahler informs Shostakovich's writing, notably in the combination of formal expansiveness and thematic tautness. . . . The eerily spacious stillness of the opening movement -- evoking the empty silence before the gathering -- found the strings at their finest. Timpanist David Herbert and his fellow percussionists got a demonic workout and rose to the occasion superbly. Julie Ann Giacobassi's plangent English horn solo was just one delight among many" [Joshua Kosman, *San Francisco Chronicle*, 2/12/00]. "Midlife crises on both sides of the cold war took up much of the San Francisco Symphony's programs . . . The Shostakovich bore the heavier agenda It is a vast exercise in patriotic remembrance The violence (timpani and brass) is graphic. The inner movements brood. The finale is extravagant patriotism . . . One can find irony in the timing: the year, 1957, closely followed the Hungarian uprising, put down with a similar brutality . . . This symphony is perhaps best taken for what it outwardly is: a job well done, but one whose sophistication rises above its agitprop beginnings. What Shostakovich shares with Bernstein here is a sense of patience: a confidence that spare, empty, slow-moving textures will hold the listener's attention until the violent upheavals begin. Both pieces also dip heavily into local color: the Symphony [No. 11] with its folklore and martial music, the Bernstein with its flurries of Broadway and Basin Street" [Bernard Holland, *The New York Times*, 2/25/00].

Resolution 2000 New Music Festival: Reuniting the Composer, Performer, and Listener in the New Century. Indiana University SE, New Albany, IN. Through February 12.

NEC Wind Ensemble in Tippett's *Praeludium for Brass, Bells, and Percussion*, Zwilich's *Ceremonials for Band*, Pinkham's *Indian Summer*, Holst's *Hammersmith*, and Badings's *Concerto for Flute and Wind Orchestra*. Jordan Hall, New England Conservatory, Boston, MA.

Aaron Copland's America. Omaha Symphony in *Fanfare for the Common Man*, *Piano Concerto*, *Quiet City*, *Lincoln Portrait*, and *Billy the Kid*. Omaha, NB.

Mid-Winter MATA Festival. Music of Ovsepyan, Meltzer, Epstein, Schloss, Sandresky, Fiday, Glass, Ginsberg, and Beglarian. Anthology Film Archives, New York, NY.

As of Now. Nicholas Payton's *Blues for Duke Pearson*, *Blues for Booker Little*, and *Dear Louis*, and Paquito D'Rivera's *Panamericana*. Lincoln Center, New York, NY. "Jazz still trips over the concept of the commissioned piece. On one hand it's worth paying any amount of money to make jazz rely less on quartets jamming through chord changes and more on composition. . . . On the other hand commissions in jazz can impose a kind of inflation: they usually lead to raised expectations, and raised expectations usually lead to large ensembles, long pieces or superimposed themes, none of which are the common stock of today's jazz language. . . . Payton . . . led a 12-piece group, a near-big band that visually went against type by standing up instead of sitting down. His large-group writing was intermittently compelling. . . . But overall the music represented a sort of rhythmically leaden, joyless strain of large-ensemble writing that's become basically an academic pursuit; it peaked 20 years ago and sounds it. When Mr. Payton narrowed his vision . . . [in] *Dear Louis*, for Louis Armstrong, suddenly the light broke through D'Rivera's music followed and it couldn't have gotten further from jazz provincialism. He brought out a band that included electric bass, Cuban batá drums, and an Argentine bandoneón, and played music that treated America as one great entity, with jazz rubbing up against music from Cuba and Central and South America. . . . Panamericana sounded as if it had come from a highly awkward alternative universe. It was well played, and it contained solo passages of Afro-Cuban religious drum music and quickly strummed Central American guitar player; it incorporated a boogaloo and a tango over which the singer Brenda Felicia sang poetic offerings to America (written by Annie Colina like 'your breasts are fully bloomed and will be ever so' in a pop-operatic style. It also required a well of intellectual interest to sit through it. Yet in this strange set there were highs" [Ben Ratliff, *The New York Times*, 2/15/00].

New York Philomusica in Janáček's *Mládí "Youth Suite"* Merkin Concert Hall, New York, NY.

Concertgebouw Orchestra in Ligeti's *Atmosphères* and *Lontano*, Mahler's *Symphony No. 4*, and Varèse's *Tuning Up*. Carnegie Hall, New York, NY. "*Tuning Up*, realized from 1947 sketches by Chou Wen-Chung, begins with the familiar sounds of strings and winds looking for the unanimous pitch that will bring them together. Varèse builds on this base with wildly variegated fragments of his own music (note the signature police siren) along with bits of 'Yankee Doodle' or Beethoven. The Ligeti style has moved on from the mystical and mysterious orchestra pieces of the 1960's, but the inventions in color still sound interesting. . . . As in Varèse, there is the appearance of chaos: slow-moving masses of sound crawling with detail. It has been said that the young Iannis Xenakis composed as a school of fish swims: one shape, many individual movements. The effect is similar in the Ligeti pieces, but the method is not. Indeed, the helplessness advertised by both composers is a facade. . . . *Atmosphères* is 87-part harmony *Lontano* and *Tuning Up* use chaos as raw materials, but they are laid out with Brucknerian care"

Death of oboist-composer Ronald Roseman (b. New York, NY), of cancer, at age 66. New York, NY. "Roseman . . . had a warm tone and an impeccable sense of style that made him an authoritative interpreter in a repertory that ranged from Bach and Telemann to the Romanticism of Arthur Bliss and the spiky music of Ralph Shapey. As a composer he maintained an almost classical sense of form, balance and counterpoint within a vital modern language. . . .

He studied oboe . . . privately with Harold Gomberg, who was for many years the principal oboist of the New York Philharmonic, Mr. Roseman was the Philharmonic's acting principal oboist in the late 1970's. . . . Roseman studied composition with Elliott Carter and Karol Rathaus. He also studied privately with Ben Weber and Henry Cowell. His compositions included works for orchestra, voice and various chamber music combinations. . . . Besides his teaching position at the Aaron Copland School [Queens College], which he joined in 1975, Mr. Roseman was on the faculty of the Mannes College of Music, the Juilliard School and the Yale School of Music" [Allan Kozinn, *The New York Times*, 2/15/00].

Weill Style. Brooklyn Academy of Music Opera House, New York, NY.

Philadelphia Orchestra in *A Celebration of Bach*. Stravinsky's "*Dumbarton Oaks*" *Concerto* and *Chorale-Variations on "Von Himmel hoch da komm' ich her,"* Berg's *Violin Concerto*, and Stokowski orchestrations of works by J.S. Bach. Academy of Music, Philadelphia, PA. Through February 15.

Seattle Symphony in Rachmaninov's *Rhapsody on a theme of Paganini* (1934) and Martinu's *Symphony No. 4* (1945). Benaroya Hall, Seattle, WA.

February 11

Mariss Jansons announces his resignation as director of the Oslo Philharmonic, to protest the poor acoustics of the ensemble's performance space. Oslo Concert Hall, Oslo, Norway.

Berkeley Symphony in Schoenberg's *Verklärte Nacht* and Saariaho's *Noanoa for Flute and Electronic Tape*. Zellerbach Hall, University of California, Berkeley, CA.

Mezzo-soprano Wendy Hillhouse in Armer's *A Season of Grief*. Old First Church, San Francisco, CA.

Trombonist Maureen Horgan presents Hindemith's *Sonata* and Stravinsky's *In Memoriam Dylan Thomas*. Brown Hall, New England Conservatory, Boston, MA.

Samuel Barber's *Vanessa* (libretto by Gian-Carlo Menotti, after Isak Dinesen's *Seven Gothic Tales*), in its first professional presentation in 20 years. Dicapo Opera Theater, New York, NY. "[T]he work received its premiere at the Metropolitan Opera in 1958 That summer *Vanessa* became the first American opera to be performed at the Salzburg Festival. It also earned Barber the 1958 Pulitzer Prize in Music. Yet, the advanced contemporary composers of the time considered the work hopelessly derivative, and disdained the very qualities that made it popular: lushly tonal harmonic language, sumptuous melodic writing, a traditional operatic structure complete with set-piece ensembles, highly charged dramatic recitative and arias calculated to stop the show and elicit applause. Except for the pungent chromaticism and occasional ambiguity of its musical idiom, the score was certainly not innovative. . . . [W]hen *Vanessa* is compared with the many neo-Romantic operas that are still being written in its wake[,] Barber was there first, and did it better. . . . The instrumental score, though hardly cutting-edge, is difficult to play. Timothy Lindberg conducted an orchestra of just 26 players in an intrepid performance. If the execution was sometimes shaky, the sweep and impact of the opera came through" [Anthony Tommasini, *The New York Times*, 2/16/00].

Da Capo Chamber Players in Davies's *The Juggler of Notre Dame*. Miller Theatre, Columbia University, New York, NY.

Music from Japan. Premiere of Hikaru Hayashi's *Lament*, plus his *Little Landscapes of Hiroshima*. Merkin Concert Hall, New York, NY.

The Complete Organ Works of Olivier Messiaen. Olivier Latry in *Nativité du Seigneur*. Church of St. Ignatius Loyola, New York, NY. Programs through February 29. "Who could have guessed a year ago, when there came the seemingly rare opportunity to hear all of Messiaen's organ works in expert performances and relatively quick succession, that another would come around so soon, with the time frame even more condensed? Then, Jon Gillock, an American, played the works over five months at Riverside Church. Now, Olivier Latry, a Frenchman and the organist at the Cathedral of Notre Dame in Paris, is performing them over two and a half weeks on the splendid Mander organ In contrast to the simplifying mystics of Eastern Europe so much in vogue, Messiaen proves something of a mystical maximalist at times, with his polymodal textures and cathedral-like complexes of sonority. Yet his standing has only grown in the eight years since his death" [James R. Oestreich, The New York Times, 2/21/00].

Audubon Quartet in Shostakovich's *Quartet No. 3*. Convention Center, Philadelphia, PA.

February 12

Regina Symphony in the premiere of McIntyre's *Symphony No. 1*. Regina, Canada.

Haddonfield Symphony in Shostakovich's *Symphony No. 6*. Schools Theater, Voorhees, NJ.

Mid-Winter MATA Festival. Microtonal Mix. Newband in music of Gosfield, Wolfe, Brooke, Horowitz, Partch, and Roumain. Anthology Film Archives, New York, NY.

Jerome and Carmel Lowenthal in Ravel's *Mother Goose Suite*. Ukrainian Institute, New York, NY.

Shostakovich Symposium, with Robert P. Morgan and Alex Ross. *Shostakovich in Russia and the 20th Century. Shostakovich -- and Musical Analysis. Composers Under Totalitarianism: The Creative and Moral Dilemma.* Kaplan Penthouse, Rose Building, New York, NY.

February 13

Petersen Quartet in Shostakovich's *Quartet No. 4*. Hertz Hall, University of California, Berkeley, CA.

Glenn Spearman Music Festival. Mills College, Oakland, CA.

Nancy Bloomer Deussen's *Julia's Song* for violin and piano. The Center for the Performing Arts, Mountain View, CA.

California Symphony in Harrison's *Suites for Cello* (orch. by Robert Hughes), with Borislav Strulev, and Stravinsky's *Petrushka*. Dean Lesher Regional Center for the Arts, Walnut Creek, CA. "He delivered Harrison's heartfelt soliloquies and kinky dances with obvious commitment, especially in the broad, fierce Allegro movement, with its echoes of Prokofiev's *Lieutenant Kije*" [Joshua Kosman, San Francisco Chronicle, 2/15/00].

Met Orchestra Percussionists, with conductor James Levine, in George Antheil's *Ballet Mécanique*, John Cage's *Quartet*, Steve Reich's *Drumming*, and Mark Sosa's *From the Book of Imaginary Beings*. Great Hall, Cooper Union, New York, NY. "[*Mécanique* is] a joyous racket of a piece One might expect an all-percussion concert to start with a wallop. But [four percussionists] interestingly began with John Cage's mostly contemplative *Quartet for Percussion* from 1935. Cage specified the rhythmic content in the work, but not the instruments. These players showed keen imagination in their choices, which included . . . delicate Chinese hand cymbals, makeshift rattles, thwacked tin cans and a rubber tub toy that produced a pungent squeak. The players were absolutely straight-faced during the performance, but not the audience, which was the point. . . . Reich's *Drumming* (1971), in which the four percussionists played eight bongo drums . . . created hypnotic, overlapping waves In Virgil Thomson's famous phrase, the bad boy [of music -- Antheil --] simply grew up to be a good boy. *Ballet Mécanique*, composed during 1924-25, was originally scored for 16 pianolas (player pianos) and a battery of percussion, including alarm bells and propellers. In 1952-53, Antheil sensibly revised the work, scoring it for four pianos, xylophones and varied percussion, and cut it from 30 to 18 minutes. . . . The music is a joyous din of fractured meters, faux-Oriental melodies in parallel intervals, propulsive rhythmic riffs and a giddy array of glorious noises [T]he alarm bells were real; the sound of an airplane propeller was an electronic facsimile. . . . All involved had a grand time. . . . That [Levine] is willing to join his stalwart percussionists for a free concert of contemporary music surely creates abundant good will within the orchestra. The performance was a riot in two sense: a riot of sounds and energy, and lot of fun" [Anthony Tommasini, The New York Times, 2/15/00].

St. Martin's Chamber Players in W.G. Still's *Two Pieces for Mother and Child* and J. Hoover's *Dreaming, Five Songs of Life, and Jazz Interval*. Merkin Concert Hall, New York, NY.

Shostakovich: The Power of Music. Emerson String Quartet in *Quartet No. 4, No. 5, and No. 6*. Alice Tully Hall, New York, NY. "Shostakovich's [quartets] seem to have attracted less official scrutiny. . . . These works were composed between 1949 and 1956, a period that straddles Stalin's death in 1953. It may be no coincidence that the Fifth Quartet, composed in 1952, is the most turbulent of the three, and that the Sixth, composed in 1956, is comparatively sunny, with only an occasional dark undercurrent. But perhaps that is too facile a reading: the emotional storms of the Fifth return later in the cycle. . . . [The Emerson] played the opening of the Fourth Quartet with an uncommon iciness that made the imminent thaw (and its consequent velvety timbres) all the more striking. . . . [T]he players . . . made Shostakovich's virtually hopeless landscape almost palpable. . . . One thing all three works showed was Shostakovich's apparent fondness for rich, often throaty viola and cello lines" [Allan Kozinn, The New York Times, 2/16/00].

David Taylor and Dale Stuckenbruck in music for bass trombone and musical saws (both alto and tenor). Mannes College of Music, New York, NY.

February 14

Berkeley Contemporary Chamber Players in Weill's *Sonata for Cello and Piano* and *September Song*, Butch Rovin's *Continuities* and *L'Obvie/L'obtus*, Copland's *Vitebsk*, and Carter's *Esprit Rude / Esprit Doux II*. Hertz Hall, University of California, Berkeley, CA.

New York New Music Ensemble. Los Angeles County Art Museum, Los Angeles, CA.

Performance and live recording of Spearman's last major composition *Nut Dust and Powder before the Altar (Goobers)*, performed by the original members of Glenn Spearman's Double Trio including Larry Ochs, Chris Brown, Willy Winant, Lisle Ellis, and Donald Robinson, with guests Marco Eneidi, Eddie Gale, and Toyoji Tomita. Mills College, Oakland, CA.

Dillinger Escape Plan. CBGB, New York, NY. "Anyone who thinks metal is stultifyingly simple stuff hasn't heard Dillinger Escape Plan . . . [T]he band crams a tune into three minutes, making musical jack-in-the-boxes: the songs change structure and tempo constantly, with equal amounts of cantankerous rage and fiddly, intricate technique. This duality translates into two opposite sonic levels: one, crunchy, meaty, riffing guitar; the other, guitar with a trebly, watery sound, playing fast chromatic lines that veered in and out of tonality. Joining in octaves and pulling apart, setting up counter-rhythms across the start-stop drum patterns, the guitarists, Brian Benoit and Ben Weinman, held fast to their arrangements, while playing close to a state of abandon. It was a cross between dark, oblique death-metal . . . and the dry, cerebral guitar-wonk music of Robert Fripp. . . . There [was Chris Pennie's] low, booming bass drum and his snare drum, tuned high enough to make your teeth hurt. In electronic music, there's already a subcategory called I.D.M. for Intelligent Dance Music. Dillinger Escape Plan, among similar charging, tempo-changing jazz-fusion influenced bands like . . . Candiria and . . . Meshuggah, could be working in the field of Intelligent Death Metal. Theirs was a short, hypertense set, with only a few flat-out runways of funk rhythms in the songs to make the crowd move. Otherwise the late-night crowd was rooted to the spot as if watching a fast-moving video game that periodically changed its own rules" [Ben Ratliff, *The New York Times*, 2/16/00].

Jupiter Symphony Orchestra in Respighi's *Concerto a Cinque*. Good Shepherd Presbyterian Church, New York, NY.

February 15

John Adams's 54th birthday. Berkeley, CA.

Composers, Inc., presents Larsen's *Corker*, Getty's *The White Election*, Mobberley's *Icarus Wept*, Imbrie's *Three Piece Suite*, Copland's *Old American Songs*, and Higdon's *Running the Edge*. Green Room, Veterans Building, San Francisco, CA.

Enchanted Circle Series. Elwood's *Zone* and the Boston premieres of Crumb's *Quest* and Leisner's *The Cat that Walked by Himself*. Jordan Hall, New England Conservatory, Boston, MA.

Opus One in Rorem's *Autumn Music* (1998), Kernis's *Mozart en Route (A Little Traveling Music)* (1991), and Hartke's *The King of the Sun* (1988). Alice Tully Hall, New York, NY. "[Ida] Kavafian was unfazed by demands that ranged from thick chordal playing to speedy passage work and an array of ornamentation. . . . *Mozart En Route* . . . a light, short 1991 work . . . is jokily eclectic: quotations from Mozart nestle up against blues fiddling and touches of modernist angularity. . . . Harkte's piano quartet . . . is cast in six movements with colorful titles drawn from Joan Miró paintings" [Allan Kozinn, *The New York Times*, 2/19/00].

Piano Century. Davidovsky's *Synchronisms No. 6*, Ichianagi's *Piano media*, Takemitsu's *For Away*, Finnissy's *Kemp's Morris*, Corigliano's *Etude Fantasy*, Xenakis's *Mists*, Adams's *China Gates*, Jolas's *Mon Ami*, Wuorinen's *The Blue Bamboula*, and Rzewski's *Winnsboro Cotton Mill Blues*. Paul Hall, New York, NY.

The Complete Organ Works of Olivier Messiaen. Olivier Latry in *Diptyque* (1930) and *Les Corps Glorieux* (1939). Church of St. Ignatius Loyola, New York, NY. "Several programs this season have sensitized listeners to years like 1939, when so many European composers were haunted by the prospect of war. But just how little regard Messiaen, a fervent Roman Catholic, had for worldly affairs is apparent in the *Diptych*, where earthly life is depicted as a vain bustle in contrast to the sublime stasis of paradise. The last note of the gradual ascent of the end part stretches to a half a minute or more" [James R. Oestreich, *The New York Times*, 2/21/00].

February 16

Marco Eneidi's *OTA Xstatic* with Damon Smith, Marshall Trammel, and Nicco Eneidi. The JD Parran / Shantee Spearman duo in *What We Live*, with Larry Ochs, Lisle Ellis and Donald Robinson. Mills College, Oakland, CA.

San Francisco Symphony conducted by Michael Tilson Thomas, in Copland's *Inscape* and J. Adams's *Harmonielehre*. Davies Symphony Hall, San Francisco, CA. Through February 22, Carnegie Hall, New York (NY). "'*Inscape* [is] a late and rather daunting foray into 12-tone technique . . . *Harmonielehre* . . . stood revealed once more as one of the composer's greatest achievements. . . . *Harmonielehre* [was] commissioned by the Symphony and premiered in 1985. . . . Adams begins and ends by invoking the simple harmonies and insistent repetitions of minimalism. In the center, though, he suddenly turns those minor chords into the backdrop for a lush, almost soupy Romantic profusion of melody, starting in the cellos and proceeding to take over the whole orchestra. The effect is of musical languages morphing into one another" [Joshua Kosman, *San Francisco Chronicle*, 2/18/00]. "Adams's inventive and luxuriant *Harmonielehre* *Inscape* is one of Copland's later-in-life flirtations with Serialism. Its anxious opening chords are pileups of close-knit pitches. The big climaxes indulge the composer's periodic weakness for bombast. *Inscape* skirts 12-tone doctrine but does not escape its predilection for gloom and distress. I suppose there is some happy music in Schoenbergian spheres, but dislocation, whether intended or not, is so central to the style that cheerfulness comes with difficulty. . . . [Thomas's] San Francisco players make a broad, warm sound in music usually associated with hard edges and New Age precision. . . . *Harmonielehre* was rich, if untidy. The orchestra in its current mode is what an admirer of women might call zaftig: voluptuous, a little rumpled and attractive on both counts" [Bernard Holland, *The New York Times*, 2/25/00].

NEC Honors Orchestra in Bartók's *Concerto for Orchestra*. Jordan Hall, New England Conservatory, Boston, MA.

Composers Concordance presents Lutoslawski's *Epitaph*, Kaminisky's *Spirit Lost and Found*, D. Bernstein's *Six Sound Sculptures*, Thomson's *Five Songs of Solomon*, Felciano's *Dark Landscapes*, Ghezzi's *Imaginary Voyages*, and Zorn's *Carny*. Christ and St. Stephen's Church, New York, NY.

Brandenburg Ensemble in Kirchner's *Piano Trio No. 2*. Carnegie Hall, New York, NY.

Shostakovich: The Power of Music. Emerson String Quartet in *Quartet No. 7, No. 8, and No. 9*. Alice Tully Hall, New York, NY. "Shostakovich . . . did not care a bit whether these works were thought to be cutting-edge [or] retro . . . His quartets are like chapters in an intensely personal memoir. . . . And yet, as compositions the quartets seem startlingly contemporary.

Perhaps this is because even the most seemingly traditional passages confound our expectations, as if the music's oddly disparate content and layout had been determined more by Shostakovich's sense of psychological rightness than by musical logic. . . . [No. 7] was composed in 1960 as a memorial to Shostakovich's first wife, and as music of remembrance the quartet is an oddly compact (about 13 minutes) and enigmatic piece. The opening movement would seem to be, at first, a fairly straightforward . . . Neo-Classical sonata form. . . . Yet each new statement of [the] opening phrase gets more strange and [a] three-note figure is repeated obsessively. Suddenly, the music breaks into a silken-smooth but wrong-note chorale, more unsettling than consoling. But that disappears in a wink. And so on. The only expression of overt grief would seem to be the hell-bent final fugue. But even this segues into a sort of waltzing coda, with spiraling melodic lines that take off and are aborted. It is utterly quizzical, yet profoundly affecting music. The Eighth Quartet, also from 1960, was a response to the composer's trip to Dresden . . . overwhelmingly bleak music, with outbursts of Impotent anger . . . In the ruminative, mercurial Ninth Quartet, from 1964, Shostakovich haltingly but inexorably takes us to some deeply sad place within ourselves" [Anthony Tommasini, *The New York Times*, 2/19/00].

February 17

New Century Chamber Orchestra in Rohde's *Oculus* and Kernis's *Selections from "One Hundred Greatest Dance Hits,"* with David Tanenbaum. First Congregational Church, Berkeley, CA. Through February 20, Hoytt Theater, Osher Marin Jewish Community Center, San Rafael, CA.

Positive Knowledge, with Oluyemi Thomas, Ijeoma Thomas, and Spirit (Chris Brown, solo piano; Matthew Goodheart, solo piano; Marco Eneidi; Eddie Gale; Karen Borca; Kash Killian; and the Donald Robinson Quintet). Mills College, Oakland, CA.

New Music Miami Festival, with Charles Dodge, Orlando Jacinto García, Fredrick Kaufman, and Chinary Ung. Florida International University, Miami, FL. Through February 19.

NEC Chamber Orchestra in Kodály's *Hungarian Rondo*. Jordan Hall, New England Conservatory, Boston, MA.

American Music A to Z. Eos Orchestra in Adams's *Aria and Walking Bass from "Chamber Symphony,"* Amram's *Autobiography for String Orchestra*, Antheil's *Jazz Symphony*, Zwilich's *Intrada*, Zorn's *Contes de Fées*, and F. Zappa's *G-Spot Tornado*. New York, NY. "[M]ore than vague amiability was John Zorn's *Contes de Fées*, a new work with solo violin, commissioned by Eos" [James R. Oestreich, *The New York Times*, 2/24/00].

New Sounds Live. New York premiere of D. Bogdanovic's *SevdaLinka*. Merkin Concert Hall, New York, NY.

Making Music 2000: Leon Kirchner. Schoenberg's *Six Little Piano Pieces*, and Kirchner's *Triptych*, *Interlude*, and *String Quartet No. 2*. Weill Recital Hall, New York, NY. "During his years on the faculty of Harvard University he taught a renowned class in the analysis and performance of chamber music The Schoenberg provided an ideal prelude to Mr. Kirchner's works, for the aesthetics of the Second Viennese School, which Schoenberg essentially headed, have permeated Mr. Kirchner's music, though he has never been a 12-tone composer in any strict sense" [Anthony Tommasini, *The New York Times*, 2/22/00].

The Complete Organ Works of Olivier Messiaen. Olivier Latry in *Banquet Céleste*, *Ascension*, and *Messe de la Pentecôte*. Church of St. Ignatius Loyola, New York, NY.

An Evening with Ned Rorem. Rorem's *Evidence of Things Not Seen*, Poulenc's *Sonata for Piano Four Hands*, and Thomson's *Five Ladies*. Manhattan School of Music, New York, NY.

February 18

Kurt Weill Festival. *The Seven Deadly Sins*. Dessau, Germany. *Sins* repeated February 19. Festival through May 5.

College Music Society, Pacific Central Chapter Annual Meeting. Keynote speech by David Cope. L. Christine Amos lectures on *Del Tedici's "Vintage Alice": Theme and the Creation of Wonderland*. Mark Alburger's *Mice Suites*, Charles Nichols's *Interpose for Guitar and Computer-Generated Tape*, Bruce Christian Bennett's *Schematic Nocturne*, Denis Floyd's *When in Disgrace*, Stacy Garrop's *Self-Expression*, plus music of John Marvin, Deborah Kavasch, and David Cope. California State University - Stanislaus, Turlock, CA.

Handbell soloist Nancy Hascall. Grace Presbyterian Church, Walnut Creek, CA.

New Juilliard Ensemble in Lieberman's *Free and Easy Wanderer*, Streber's *Variations for Sinfonietta*, C. Matthews's *Through the Glass*, Donatoni's *Lem II*, and Druckman's *Nor Spell Nor Charm*. Alice Tully Hall, New York, NY.

Death of art-center architect John Hayter MacFadyen (b. Duluth, MN), of complications from pneumonia, at age 76. Damariscotta, ME. "Among his most notable public buildings were the Saratoga Center for the Performing Arts in Saratoga Springs, NY; the Mann Music Center in Philadelphia, and the Wolf Trap Center for the Arts outside Washington. . . . In 1960 Gov. Nelson A. Rockefeller appointed Mr. MacFadyen the executive director of the new New York State Council on the Arts, the country's first state arts council and one of Rockefeller's pet projects. He held the position until 1964, when he became executive director of the Associated Councils on the Arts, a national organization of state and local arts councils. . . . Under his tenure [at NYSCA], opportunities abounded. With no preliminary experience, a staff of four and a budget of \$450,000, the council dispatched professional theater, opera, ballet and art into more than 50 communities throughout the state" [*The New York Times*, 2/26/00].

Carnegie Mellon Philharmonic in Scelsi's *Konx-Om-Pax*, *Hymnos*, and *Canti del Capricorno No. 1, 2, 7, 14, 15, 18, and 19*. Carnegie Hall, New York, NY. "Orchestral pieces were interleaved with unaccompanied choral items and with some of the composer's *Canti del Capricorno*, wordless chants for soloists with or without instrumental backing. The evening thus swung between massive scores, which in Scelsi's case often project sounds that seem to be coming from very far away, and incantations that had a fierce immediacy. No applause interrupted the ritual, and all the performers stayed onstage throughout. Then, finally, they joined together in one of the composer's last and biggest works, whose typically esoteric title, *Konx-Om-Pax*, makes no secret of the Buddhist hum that was his primal sound. One hears that hum, that 'om,' even when the only sound is coming from instruments, as in *Hymnos*, the first orchestral work on this program. Scelsi discovered sounds extraordinarily like those of Tibetan monastic chant by assembling heavy brass and low strings in unisons aggravated by neighboring notes, microtonal inflections and slow glissandos. Both *Hymnos* and *Konx-Om-Pax* are slow manifestations of such strong but occluded sounds [T]he *Canti del Capricorno* . . . are wild ululations [S]oprano Pauline Vaillancourt obliged with grating, guttural sounds and the tenor Douglas Ahlstedt with a wailing falsetto.

Scelsi's ideal of the vocal orchestra, which makes its own throaty, droning sound and its own weird whinings, was splendidly realized" [Paul Griffiths, *The New York Times*, 2/23/00].

Violinist Judith Ingolfson and pianist Ronald Sat in Rorem's *Autumn Music* and Bloch's *Sonata No. 2*. "The Rorem music sought atmosphere. These players created an air of wistful declaration, the violin singing ardently over the piano's restrained pattern" [Daniel Webster, *The Philadelphia Inquirer*, 2/22/00].

February 19

György Kurtág's 75th birthday.

Morton Subotnick. Danforth Lecture Hall, Mills College, CA.

Moe!kestra! performs MoeStaiano's *Piece No. 4* on a program with Actual Siz (George Cremaschi, Garth Powell, and Bruce Ackley). 964 Natoma Street, San Francisco, CA.

Hudson Valley Philharmonic, with Ani Kavafian, performs Tower's *Violin Concerto*. NY.

Arditti Quartet and David Krakauer in Betty Olivero's *Der Golem*. Walter Reade Theater, New York, NY. Repeated February 20.

Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra in selections from Pärt's *Kanon Pokajanon* and *Berliner Mass*. St. Ignatius Church, New York, NY.

New Works / Composer Portrait. Ensemble Sospeso in Rihm's *Triptychon: Pol-Kolchis-Nucleus*, the U.S. premiere of *Abschiedsstücke*, and *O Notte*. Miller Theatre, Columbia University, New York, NY.

Orchestra 2001 in Jan Krzywicki's *Concertino for Oboe, Trumpet, Harp, and Strings*, Nicolas Maw's *Sonata nocturne* for cello and string orchestra, Claude Debussy's *Dances sacres et profanes* (1904), and David Anderson's *Concerto for Double Bass, Strings, and Harp* (1997). Lang Concert Hall, Swarthmore College, Swarthmore, PA. Repeated February 20, Philadelphia. "An urgent, tensile beauty underlines Jan Krzywicki's *Concertino* . . . The piece . . . makes its case through rising and ebbing frictions . . . between oboe and trumpet, soloists and orchestra. . . . The third movement threads a modern trumpet take on the tarantella . . . through other material . . . Anderson solved the problem of his soloist being heard by keeping the double bass in the upper register for much of his *Concerto* The range required Harold Robinson, principal bassist of the Philadelphia Orchestra, to crouch at a 45-degree angle to reach some of the notes. Reach them he did, with impressive dexterity, while enhancing Anderson's dreamy urgency with a bass sound that seemed to pour with the sweetness of blackstrap molasses. . . . *Sonata notturna* . . . has a somewhat *Quiet City* opening, featuring a recurring repeated note as a theme" [Peter Dobrin, *The Philadelphia Inquirer*, 2/22/00].

Philadelphia Youth Orchestra in Ives's *Symphony No. 2*. Church of the Savior, Wayne, PA.

February 20

Emanuel Ax in John Adams's *Century Rolls*. Zellerbach Hall, University of California, Berkeley, CA.

North/South Consonance presents Demos's *Notes from the Edge of the Millennium*, Lipten's *Stunt Double*, Ortiz's *Piano al tiempo de tres voces*, and C. James's *In Frostiger Nacht*, with pianist Joseph Kubera and conductor Max Lifchitz. Christ and St. Stephen's Church, New York, NY.

Flutist James Galway and the Safri Duo in Fuzzy's *Joggiiinnng!*, Eje's *Fairies and Tales*, Jacob ter Veldhuis's *Jungle Heart*, Mower's *Three Journeys for Three*, Schocker's *Three Dances*, Amram's *Andante Cantabile* from *Concerto for Flute and Orchestra*, and Reich's *Clapping Music*. Avery Fisher Hall, New York, NY.

February 21

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

The Claremont Ensemble, directed by Glen Cortese and Richard Danielpour, in Stravinsky's *Three Pieces for String Quartet*, Kernis's *Goblin Market*, Harbison's *Quintet for Winds*, and Paulus's *Concerto for Brass Quintet*, and a pre-concert lecture with Danielpour and Kernis. Manhattan School of Music, New York, NY.

65th anniversary of the Village Vanguard. New York, NY.

Cassatt String Quartet in Daniel S. Godfrey's *String Quartet No. 3*, Anna Weesner's *Sudden, Unbidden*, Jennifer Higdon's *Voices*, and George Crumb's *Black Angels*. Curtis Institute, Philadelphia, PA. "Crumb . . . created an influential piece . . . that does just about everything but play as a traditional string quartet. . . . [I]t is still stunningly successful in blowing apart expectations of what can happen when two violinists, a violist and cellist get together" [Peter Dobrin, *The Philadelphia Inquirer*, 2/24/00].

February 22

Death of painter John Heliker, at age 91. Sonojee Estate, Bar Harbor, ME. "He moved to Greenwich Village from his parents' farm in 1938, and through his neighbor, the composer Lou Harrison, he became good friends with Merce Cunningham and John Cage" [Roberta Smith, *The New York Times*, 2/28/00].

Pianist Wendy Chen in Janáček's *On an Overgrown Path*. Merkin Concert Hall, New York, NY.

The Complete Organ Works of Olivier Messiaen. Olivier Latry in *Apparition de l'Eglise éternelle, Verset pour la fête de la Dédicace, Monodie*, and *Livre d'orgue*. Church of St. Ignatius Loyola, New York, NY.

Juilliard String Quartet in Webern's *Five Movements*. Juilliard Theater, New York, NY.

February 23

Ensemble Vocal Synergy, Orchestre du Conservatoire de Paris, and Ensemble Intercontemporain in Reich's *Proverb*, Zimmermann's *Antiphonen*, and Berio's *Sinfonia*. Cité de la Musique, Paris, France.

Death of Israeli pop singer and songwriter Ofra Haza (b. Tel Aviv), of massive organ failure (due to complications from AIDS -- a detail not revealed by Israeli press until February 28), at age 41. "She had club hits in Europe, Asia and the United States, and sang the theme song for the movie *Prince of Egypt*."

Even as her audience became an international one, Ms. Haza proudly asserted her background as a Yemenite Jew, performing in elaborately beaded and brocaded traditional clothing. She sang in Hebrew, Arabic and English, with a repertory that spanned traditional songs, pop anthems and dance music. . . . She learned old Yemenite songs from her parents, while also soaking up Israeli folk songs, the Beatles and Elvis Presley. . . . Ehud Barak . . . said[,] 'She has left a mark on us all.' . . . She returned to songs she had learned from her parents, modernizing them for her album *50 Gates of Wisdom: Yemenite Songs* (Shanachie), based on poetry by a 17th-century rabbi . . . Dance-music remixes of the songs 'Galbi' and 'Im Ninalu' became international club hits. The album was a hit in Europe and Asia, and was released in the United States in 1987. Hip-hop producers discovered it; samples of her voice showed up in the remix of Eric B. and Rakim's 'Paid in Full' and on Marr's 'Pump Up the Volume.' On Feb. 3, 1987, she survived an airplane crash on the Israel Jordan border and afterward celebrated the date as a second birthday. . . . Her 1990 album, *Desert Wind*, featured songs in English, and her 1992 album *Kirya*, included a guest appearance from Lou Reed" [Jon Pareles, *The New York Times*, 2/24/00].

42nd Grammy Awards. Michael Tilson Thomas and the San Francisco Symphony win best classical album, best engineered classical album, and best orchestral performance for their recording of Stravinsky's *Firebird*, *Perséphone*, and *The Rite of Spring* (RCA Victor). John Eliot Gardiner wins best opera recording for his rendition of Stravinsky's *The Rake's Progress*. Carlos Santana, the Stravinsky of the popular field, wins eight awards, tying the number won by Michael Jackson in 1983. Staples Center, Los Angeles, CA. "[It was] Santana's night of complete vindication for never having won a Grammy when he did his most important work with his bilingual, polyrhythmic psychedelic jam band in the early 70's" [Neil Strauss, *The New York Times*, 2/24/00]. "The prizes . . . bring the symphony's total Grammy count to seven. That includes one for Thomas and the orchestra's first recording together, the 1996 live performance of Prokofiev's *Romeo and Juliet*" [Joshua Kosman, *San Francisco Chronicle*, 2/24/00]. "Stravinsky, the San Francisco Symphony and me... we've had a great history of doing this music. But I'm awed to think that people got it to this degree. Now, on to the rest of the repertoire" [Michael Tilson Thomas, *San Francisco Chronicle*, 2/24/00].

Bass-baritone Simon Estes sings Lee Hoiby's *I Have a Dream*. 92nd Street Y, New York, NY.

Prometheus Chamber Orchestra in Sibelius's *Symphony No. 7*. Merkin Concert Hall, New York, NY.

Shostakovich: The Power of Music. Emerson String Quartet in *Quartet No. 10, No. 11, and No. 12*. Alice Tully Hall, New York, NY.

New York Philharmonic in Stravinsky's *Petrushka*. Avery Fisher Hall, New York, NY. Through February 26, with Honegger's *Symphony No. 3* ("*Symphonie Liturgique*").

February 24

Recent Music of Christian Wolff. *Three Pieces (for Violin and Viola)*, *The Death of Mother Jones*, *Dark as a Dungeon*, *Piano Song (I am a Dangerous Woman)*, and *Exercises 26 and 27*. Ensemble Room, Mills College, Oakland, CA.

Mannes Orchestra in Bloch's *Schelomo*. Symphony Space, New York, NY.

Vocalist Thomas Buckner and the Turtle Island String Quartet in the premiere of Graves's *Spirit Changes*. Merkin Concert Hall, New York, NY.

New Works / Composer Portrait. Ensemble 21 in Martirano's *L.'s G.A.* for gas-masked politico, two-channel tape recorder, three sixteen-millimeter film projectors, and helium bomb (1968), *Ballade*, *Chansons Innocentes*, *Cocktail Music*, (a salute to 60's lounge music, with nite-club singer Donald Smith), and *The Proposal*. Miller Theatre, Columbia University, New York, NY. "*L.'s G.A.* is the ultimate protest piece . . . as sarcastic as it is chilling . . . *Ballad* [is] Martirano's whimsical collision of jazz standards and the post-war avant-garde . . . *The Proposal* [is] an electronic collage that was itself a tongue-in-cheek proposal to the Ford Foundation" [press release, 2/18/00]. "[T]he esthetically subversive Salvatore Martirano . . . ah, the good old days!" [The New Yorker, 2/21/00].

The Complete Organ Works of Olivier Messiaen. Olivier Latry in *Nine méditations sur le Mystère de la Sainte-Trinité*. Church of St. Ignatius Loyola, New York, NY.

Premiere of Tower's *The Last Dance*, performed by the Orchestra of St. Luke's. Carnegie Hall, New York, NY. "[The] work . . . reflect[s] Tower's childhood experiences living in South America where her father was a mining engineer. 'I grew up going to Inca festivals,' she says. 'To get rid of me someone would throw me a drum. Rhythm is the basis of all my music.' Tower explains that *The Last Dance* really has two kinds of dances. 'One is the 'last dance' - you're saying goodbye to someone and this is your last dance with them. It's very slow and emotional. The other is the last dance of the evening and you want to go wild. It has a lot of manic energy'" [internet release].

Seattle Symphony in Copland's *Two Pieces for String Orchestra*, R. Peters's *Tango*, Sheng's *Two Poems from the Sung Dynasty*, and J. Adams's *Chamber Symphony*. Benaroya Hall, Seattle, WA.

February 25

Oakland East Bay Symphony, conducted by Michael Morgan, and Oakland Symphony Chorus, conducted by Magan Solomon in Maggio's *Big Top*. Paramount Theatre, Oakland, CA.

Fast Forward's *Feeding Frenzy*. The Kitchen, New York, NY. Repeated February 26.

Brooklyn Philharmonic in Nancarrow's *Studies*, Weill's *The New Orpheus*, Takemitsu's *Three Film Scores*, Piazzolla's *Double Concerto for Guitar and Bandoneón*. Harvey Lichtenstein Theater, New York, NY.

Philadelphia Orchestra, conducted by Oliver Knussen, in Knussen's *The Way to Castle Yonder* and Takemitsu's *Asterism and riverrun*. Academy of Music, Philadelphia, PA. Through February 26.

Marlboro Musicians in Kurtág's *Wind Quintet*, op. 2 (1959). Convention Center, Philadelphia, PA. "The eight movements, each barely more than an aphorism, develop cumulative power and ethereal beauty" [Daniel Webster, *The Philadelphia Inquirer*, 2/28/00].

Music for Trumpet, with Judson Jay Scott and Dwight Beckmeyer. Sonatas by Peter Maxwell Davies, Halsey Stevens, and Robert Palmer. University Unitarian Church, Seattle, WA. Repeated February 27, University of Puget Sound.

February 26

Marin Symphony in Peter Black's *Vision Fire*, Tara Flandreau's *Metamorphoses*, and three movements from Gunther Schuller's *Seven Studies on Themes of Paul Klee*. Veterans Auditorium, San Rafael, CA.

Women's Philharmonic in Cox's *Fanfare*, Zwilich's *Peanuts Gallery* and *Symphony No. 1*, Hoover's *Stitch-te-naku*, and Procaccini's *Un cavallino avventuroso*. Yerba Buena Center for the Arts, San Francisco, CA.

Celebrating 20th-Century Music. Pärt's *Fratres*, Shostakovich's *Piano Trio No. 2*, Stravinsky's *Suite Italienne*, and the San Francisco premiere of Penderecki's *Sonata for Violin and Piano*. Davies Symphony Hall, San Francisco, CA.

New York Chamber Symphony in the premiere of Drattell's *The Lost Lover*, Panufnik's *Autumn Music*, and Kodály's *Dances of Galanta*. Alice Tully Hall, New York, NY. "The Panufnik piece was composed in 1959 and dedicated to a friend who was dying of cancer. It is scored for an unusual and appealing ensemble of low strings, winds, piano, harp and percussion" [Allan Kozinn, The New York Times, 2/29/00].

New Works/ Composer Portrait. Eberli Ensemble in Kernis's *Still Movement with Hymn, Songs of Innocence, and Before Sleep and Dreams*. Miller Theatre, Columbia University, New York, NY.

Zoom. Premieres of Gyan Riley's *Food for the Bearded*, Mallamud's *Spatula*, and Vrebalov's *C6*. Merkin Concert Hall, New York, NY.

New York Choral Society in Stravinsky's *Symphony of Psalms*. Carnegie Hall, New York, NY.

February 27

Empyrean Ensemble in the world premieres of Horst's *String Trio* and J. Rosen's *Suite Music*, the West Coast premiere of Garnett's *Piece 21*, the U.S. premiere of Butler's *Lovesongs Waltzes*, and Ives's *Violin Sonata No. 3*. Wyatt Pavilion, University of California, Davis, CA.

New Millennium Ensemble in Shostakovich's *String Quartet No. 10*. Noe Valley Ministry, San Francisco, CA.

Marin Symphony, conducted by Gunther Schuller, in Vaughan Williams's *Concerto for Tuba and Orchestra* and Schuller's *Seven Studies on Themes of Paul Klee*. Veterans Auditorium, San Rafael, CA. "[Schuller's] engaging stint with the Marin Symphony . . . found him wearing his conducting and composing hats with considerable aplomb. . . . [Seven Studies] conjure up the colors and shapes of their models with just a few aptly chosen strokes" [Joshua Kosman, San Francisco Chronicle, 2/29/00].

American Composers Orchestra in *Lindbergh*. Weill's *The Lindbergh Flight*, Barber's *Night Flight*, U.S. premiere of Glass's *Act V of "The White Raven"*, and a new work by Laurie Anderson. Carnegie Hall, New York, NY.

Meet the Music! Bartók's *Bulgarian Dance for Piano* and *Dances for Two Violins* and Crawford's *Study in Mixed Accents for Piano*. Merkin Concert Hall, New York, NY.

New Millennium Ensemble in Schoenberg's *Pierrot Lunaire* and Feldman's *Bass Clarinet and Percussion* and *For Frank O'Hara*. Merkin Concert Hall, New York, NY.

Shostakovich: The Power of Music. Emerson String Quartet in *Quartet No. 13, No. 14, and No. 15*. Alice Tully Hall, New York, NY. "The eerie quiet of the 13th and the solemn series of Adagios that make up the 15th seem beyond pain. . . . Listening to these pieces in one sitting makes one believe in a Shostakovichian system of harmony whose principles elude analysis and whose fundamental premises are impossible to trace to any visible origins. How else are we to explain the impression, indeed the conviction, that the acerbic, quasi-serial music of the 13th quartet and the sweetly tonal gestures of the two later pieces sound so natural together: not as opposing forces, but offshoots of common roots? The last quartets are filled with startling gestures: a bow tapping ominous accompaniments against a music stand, or sustained notes exchanged between the four instruments ending in swooping, violent crescendos. I wonder if Shostakovich had in mind Haydn's *Seven Last Words of Christ* when he wrote his long string of slow movements at the end. Certainly both quartets, separated by two centuries, have a dignity and repose that rise above turmoil. Modern audiences, with their expectations of excitement, are made to feel the power of quietness. The Emerson played on Sunday with a humanity and a skill that I could not begin to explain. This has been a splendid adventure" [Bernard Holland, The New York Times, 2/29/00].

Temple University Wind Symphony in Grainger's *Molly on the Shore*, Copland's *Emblems*, Gorb's *Yiddish Dances*, Barber's *Commando March*, and Ewazen's *Concerto for Bass Trombone*. Tomlinson Theater, Temple University, Philadelphia, PA.

Composers Services presents *Possible Kinds of Love: Love Songs Sweet and Not So*, with music of Andrea Clearfield, Harry Hewitt, Carole Miles, Joseph Nocella, Kile Smith, and Rollin Wilbur. Fleisher Art Memorial, Philadelphia, PA.

Pianist Emanuele Arciuli in Stockhausen's *Klavierstücke IX* and J. Adams's *China Gates*. Lang Concert Hall, Swarthmore College, Swarthmore, PA.

February 28

Saul Levine's KMZT (1510 AM) begins broadcasting full-length classical instrumental and vocal music. San Francisco, CA. "KMZT is the latest project of Saul Levine, the Los Angeles-based broadcaster who once owned KKHI (100.7 FM and 1510 AM). In 1998, saying he was losing money, Levine . . . left the classical field to KDFC. But in the interim, Levine sold off the FM station, leaving him, he says 'to re-evaluate what to do with the AM alone.' And the growing dissatisfaction with KDFC among serious classical listeners persuaded him to take another whack at the classical market. 'We've been acutely aware of how unhappy many people in the Bay Area are with what's left. So I figured, let's put a classical format on the AM station and at least give them an alternative' . . . The current programming at KDFC, in fact, with its strong emphasis on 18th century instrumental music, has paid off in impressive ratings. In the most recent Arbitron ratings, the station was the highest ranking music station in the Bay Area and second only to perennial top dog KGO-AM -- an unheard-of-achievement for a classical station. I think a city of this size and sophistication deserves more than one outlet for classical music,' said KDFC program director Bill Lueth. . . . For all of its commercial success, KDFC's format has increasingly alienated, the smaller pool of . . . classical enthusiasts. And the absence of opera or vocal music in general -- exemplified by [KDFC's] loss of the Met broadcasts -- has emerged as a particular sticking point. . . . The current week's morning playlist for KMZT has been varied without being confrontational. It ranged from . . . 18th century fare . . . to . . . Walton and even Charles Ives [well, it's a start]. . . .

Levine, whose Mount Wilson FM Broadcasters also owns KKGO-FM, Los Angeles' leading classical station, says he's not worried about the station's financial prospects. "We can go for some time without worrying about making money, and we're going to run a lean operation, with low ad rates and low overhead. I think we're gong to make a run of it. Also, hopefully this time we'll have the support of the community, because they have seen what it means to be left with only one classical station" [Joshua Kosman, San Francisco Chronicle, 3/1/00].

San Francisco Contemporary Players in Varèse's *Octandre*, S. Shifrin's *The Nick of Time*, Shapey's *Kroslish Sonata*, and Schuller's *Sonata for Alto Saxophone and Piano*. Yerba Buena Center for the Arts, San Francisco, CA.

New York New Music Ensemble in Perle's *Critical Moments*, Liptak's *Janus Variations*, and Bauer's *Tributaries*. Merkin Concert Hall, New York, NY.

Absolute Ensemble in Reich's *Clapping Music*, Berg's *Filmmusik aus "Lulu,"* and Mahler's *Symphony No. 4*. Flea Theatre, New York, NY.

Weill's *The Eternal Road*, conducted by John Mauceri. Brooklyn Academy of Music, New York, NY. Through March 4. "The original text, written in 1934 by the Austrian novelist Franz Werfel, has been rewritten in a way that will either assuage or outrage post-Holocaust sensibilities by reflecting horrors that neither Werfel, nor Weill, nor Max Reinhardt, the original director could have foreseen. The Brooklyn audience may feel that a work meant to celebrate Jewish history in its darkest hour has been ambushed to become a well-intentioned but irrelevant reinterpretation of the German past. Composed in Paris in 1934, performed in English in New York three years later, then largely lost and slowly reconstructed, *The Eternal Road* reflects the very last moment of what the Chemnitz program notes [from last year's production in that German city] call Judeo Christian culture" [David Schiff, The New York Times, 2/27/00]. "When I became music director of the Scottish Opera in Glasgow about 15 years ago, I asked Kim Kowalke, the president of the Weill Foundation, what work by Weill needed to be done" [John Mauceri, The New York Times, 2/28/00]. "Mr. Kowalke sent over the score, which had largely been written near Paris after Weill, the son of a cantor but a nonpracticing Jew, fled Germany and Hitler in 1933. . . . Lotte Lenya . . . was in the cast. . . . But despite critical acclaim, it ran for only [!] 153 performances. The three-and-a-half-hour production, the largest ever at the Brooklyn Academy, cost \$1 million and is part of its celebration of the 100th anniversary of Weill's birth on March 2" [Mervyn S. Rothstein, The New York Times, 2/28/00].

February 29

New Music by Michael H. Weinstein. Three Songs on Poems of Rainer Maria Rilke, Boston premiere of *Four Songs on Poems of George Meredith*, and premieres of *Sonata for Cello and Piano* and *Sonata for Solo Horn*. Jordan Hall, New England Conservatory, Boston, MA.

Minnesota Orchestra in Kernis's *Musica Celestis* and Shostakovich's *Symphony No. 5*. Carnegie Hall, New York, NY.

The Complete Organ Works of Olivier Messiaen. Olivier Latry in *Livre du Saint-Sacrement*. Church of St. Ignatius Loyola, New York, NY.

Comment

Verna Fine

ROSALIE CALABRESE

Verna Fine (b. 1920, Brookline, Massachusetts; d. 1999, New York)

Boosey & Hawkes notes with sadness the passing of Verna Fine, respected arts administrator and the widow of American composer Irving Fine. She died on Sunday, November 7 at Roosevelt Hospital of complications from a massive stroke suffered three days earlier. She was 79.

She nurtured the careers of many American composers, beginning with her husband, a gifted contemporary of Bernstein and Foss whose career was tragically cut short when he died in 1962 at the age of 48. Beginning in the mid- 70's, she was Director of Marketing and Development for Composers Recordings, Inc., a position she held for ten years. Then, as principal associate of the arts-consultant firm Rosalie Calabrese Management, she worked on behalf of such eminent composers as Arthur Berger, Margaret Brouwer, Jon Deak, Joel Feigin, Jonathan Kramer, Ivan Tcherepnin, and Francis Thorne.

She was born in Brookline, Massachusetts to Carl and Florence Rudnick, prominent members of the town's affluent Jewish community. Verna was educated at Boston Latin and Wellesley; while at Wellesley she was accepted to study acting at the newly established Lee Strasberg studio. However, bowing to parental pressure she chose instead to complete her college degree. While working in Boston for the Massachusetts Department of Vital Statistics during the war, she met Irving Fine; the two were married soon afterwards. Their vacation home near Tanglewood became a "summer boarding house" for Aaron Copland, Lukas Foss, and occasionally Leonard Bernstein. Her friendships with these notable figures cemented her commitment to American music, paving the way for her future career.

Just before her death, she established the Irving Fine Foundation to promote her husband's work and the music of young American composers.

Verna Fine is survived by her brother Spencer Rudnick of Miami Shores, Florida; daughters Claudia, Emily, and Joanna; and seven grandchildren.

By the Numbers

Total number of pieces by living composers performed by the New York Philharmonic in April 2000.

0

Total number of works by living composers performed by the Philadelphia Opera Company in the 1999-2000 season.

0

Total number of works by 20th or 21st century composers performed by the Festival Opera (Walnut Creek, CA) in the 2000 season.

0

Selected Grammy Awards, February 2000

Hard Rock Performance

Whiskey in the Jar - Metallica

Metal Performance

Iron Man - Black Sabbath

Rock Instrumental Performance

The Calling - Santana,
featuring Eric Clapton

Rock Album

Supernatural - Santana

New Age Album

Celtic Solstice - Paul Winter

Soundtrack Album

Tarzan - Phil Collins

Instrumental Composition Written for a
Motion Picture

A Bug's Life - Randy Newman

Historical Album

*The Duke Ellington Centennial Edition:
The Complete RCA Victor Recordings
(1927-1973)*

Classical Album

*Stravinsky: Firebird, The Rite of Spring,
Persephone* - Michael Tilson Thomas,
San Francisco Symphony

Opera Recording

Stravinsky: The Rake's Progress -
John Elliott Gardiner

Choral Performance

Britten: War Requiem - Robert
Shafer

Instrumental Soloist(s) Performance (with Orchestra)

*Prokofiev: Piano Concerto No. 1
and No. 3; Bartók: Piano
Concerto No. 3* - Martha Argerich

Instrumental Soloist (without Orchestra)

*Shostakovich: 24 Preludes and
Fugues* - Vladimir Ashkenazy

Small Ensemble Performance

Colors of Love - Chanticleer

Classical Contemporary Composition

Boulez: Repons

Classical Crossover Album

Schickele: Hornsmoke

Opportunities

Carillon

University of California, Berkeley. UNIV OF CALIFORNIA-BERKELEY -- University Carillonist (Principal Musician, position #03-213-20/PA). Starting salary commensurate with experience, up to \$52,900 annual. As University Carillonist, play recitals on the Sather Tower carillon and teach lessons in carillon to University students. Schedule and supervise assistant carillonists and student players. Oversee instrument maintenance, carillon facilities, and the carillon library. Organize a major festival every five years and be responsible for all other carillon activities and public relations. Position may coincide with an academic teaching appointment, depending on the qualifications of the applicant. Qualifications: Applicants should hold a graduate degree in music or equivalent experience, and have proven accomplishment as a carillonist. Experience in teaching carillon is preferred. Excellent interpersonal and communication skills. Application review begins March 31, 2000. Applicants are asked to submit a complete resume, including teaching experience, a current repertoire list, recordings if available, and the names and addresses of three references. Send to: Univ. of California-Berkeley, HR, Job #03-213-20/PA, 2200 University Ave., Rm 7G, Berkeley, CA 94720-3540. Email: applyucb@uclink4.berkeley.edu

Composition

Northwestern University -- Composer; Lecturer, one year (renewable). Teach private composition students and beginning composition class. Advising at the undergraduate level. Additionally, teach in any of the following areas: analysis, theory, orchestration, electronic /computer music, and counterpoint. Qualifications: Doctorate preferred. A documented compositional and teaching career including activities such as performances of compositions, recordings, grants, commissions, etc. Interest and active in promoting new music and new music concerts. Salary: Negotiable depending on qualifications and experience. Start Date: September. 1, 2000. To ensure full consideration, interested individual should send a letter of interest (include phone and email), curriculum vitae, and three letters of recommendation by April 21, 2000 to: Northwestern University, Dean Bernard J. Dobroski, School of Music, 711 Elgin Road, Evanston, IL 60208-1200. Do not send scores and recordings until requested.

San Francisco State University -- One year sabbatical replacement in theory, composition, and electronic music to begin August 2000. Responsibilities include teaching undergraduate courses in music theory and electronic music, and the possibility of private instruction in composition at the graduate and undergraduate levels. Candidates should either possess a doctoral degree, or be ABD, and must be able to demonstrate excellence as a composer of both electronic and instrumental/vocal music. Prior classroom teaching experience is highly desirable. Salary range 32-34k. Excellent benefits. Send cover letter, c.v., and three letters of recommendation by March 15, 2000 to: San Francisco State University, Composition Search Committee, Department of Music, 1600 Holloway Avenue, San Francisco, CA 94132.

Musicology

The Suffolk County Community College Music Department invites applications for adjunct instructors in the following areas: Music Theory, Aural Skills, Music History, and Music Appreciation. Qualifications: a Doctorate in music preferred; a record of significant scholarly contributions to the field; demonstrated excellence in teaching at the college level. Start Date: September 2000. Application deadline: 5/1/00. Applications: please send a cover letter, curriculum vitae, complete transcripts, and three letters of recommendation to: Suffolk County Community College, Craig E. Boyd, Chair, Adjunct Search Committee, Department of Music, 533 College Road, Selden, NY 11784-2899.

Music Theory

Occidental College announces a one-year visiting appointment in Music Theory, beginning August 2000. Courses include first- and second-year theory (including post-tonal theory), plus additional teaching depending on the candidate's qualifications. A strong secondary interest, either in electronic music, jazz, or performance, is desirable. Ph.D. preferred. Applicants should submit a vita, transcript, three letters of reference, and evidence of teaching experience and effectiveness, by April 1, 2000. Contact: Occidental College, Allen Gross, Acting Chair, Department of Music, 1600 Campus Drive, Los Angeles, CA 90041 . Email: music@oxy.edu.

Writers

ELIZABETH AGNEW is a Philadelphia-based journalist.

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.

DAVID CLEARY's music has been played throughout the U.S. and abroad, including performances at Tanglewood and by Alea II and Dinosaur Annex. A member of Composers in Red Sneakers, he has won many awards and grants, including the Harvey Gaul Contest, an Ella Lyman Cabot Trust Grant, and a MacDowell residence. He is a staff critic for The New Music Connoisseur and 21ST-CENTURY MUSIC. His article on composing careers is published by Gale Research and he has contributed CD reviews to the latest *All Music Guide to Rock*. His music appears on the Centaur and Vienna Modern Masters labels, and his bio may be found in many Who's Who books.

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

GARRISON HULL was honored in 1995 to be among the ten composers selected to participate in the Fifth Talloires International Composer's Conference at Tufts University European Center. Hull's first opera, *The Fashionable Vices: Fables of John Gay* was given its premiere by Opera Americana during its 1990-91 season. He has been interviewed on Voice of America and has written on music for Washington, DC, area newspapers. A native Alexandrian, Hull studied composition with Stephen D. Burton and Serge DeGastyne, and conducting with Russell Woollen. He has been commissioned to write a second opera by Opera Theatre of Northern Virginia, and a work for piano and violin from the Strathmore Hall Arts Center to commemorate opening of new concert hall.

IRINA IVANOVA is a doctoral student in the Gnessin Russian Musical Academy, currently working on her doctoral dissertation on the music of Pierre Boulez.

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.

MICHAEL MCDONAGH is a San Francisco-based poet and writer on the arts who has done two poem/picture books with artist Gary Bukovnik, *Before I Forget* (1991) and *Once* (1997), the former being in the collections of the Museum of Modern Art, The Berkeley Art Museum, and the New York Public Library. He has also published poems in journals including *Mirage*, and written two theatre pieces -- *Touch and Go*, for three performers, which was staged at Venue 9 in 1998; and *Sight Unseen*, for solo performer. His critical pieces have appeared in the San Francisco Chronicle, San Francisco Review of Books, 3 Penny Review, California Printmaker, Antiques and Fine Art, The Advocate, High Performance, and In Tune. He writes for The Bay Area Reporter and heads the Bay Area chapter of The Duke Ellington Society. He co-hosted nine radio shows on KUSF with Tony Gualtieri with whom he now shares a classical-music review website -- www.msu.edu/user/qualitie3.

BRYCE RANKIN is a Minnesota based pianist and writer on music.

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. Rovner also served as translator for Irana Ivanova's article which appears in this issue.

NEW MUSIC

9 Crestwood Drive
San Rafael, CA 94901
(415) 457-3714

MOLLY AXTMANN

BLUES FOR MY FATHER, for Clarinet and Piano	HM 5019	_____	\$8.00
CRIES, for Viola and Piano (3 Movements)	HM 5018	_____	\$4.00
THE CRUCIFIXION, for Chorus a cappella (SATB)	HM 5006	_____	\$3.00
FALLING, for Flute and Piano	HM 5017	_____	\$4.00
FLOWER PIECES, 8 Pieces for Piano Solo with Original Poetry	HM 5016	_____	\$19.00
THE GOSPEL ACCORDING TO ST. JOHN, for, Chorus (SATB) and Organ	HM 5010	_____	\$3.00
ILLUSION for String Quartet	HM 5024	_____	\$10.00
PASSING FROM ONE WORLD TO ANOTHER, Full Orchestra (1 Movement)	HM 5015	_____	\$50.00
PSALM 23, Responsorial for Singers, Clarinet, and Organ	HM 5007	_____	\$3.00
PSALM 126, Advent Responsorial for Soprano, Alto, and Organ	HM 5012	_____	\$3.00
SONGS OF THE ANCIENT DESERT, 8 Etudes for Single Manual Harpsichord	HM 5002	_____	\$10.00
TAYDIE DANCES WITH EVE-LYN UNDER THE WIDE WYOMING SKY for Oboe and Piano	NM 5022	_____	\$10.00
TEN PAIRS OF TORTOISES CANNOT OPPOSE IT: 3 Nocturnes for Piano	NM 5023	_____	\$15.00
WHEN WE WERE VERY SIX for Soprano (or Tenor), Flute, and Keyboard (Words by A.A. Milne)	HM 5021	_____	\$40.00

D. L. BARRY

7 SHORT PRELUDES on Chants, Chorales, and Hymn Tunes, for Organ	NM 6504	_____	\$14.00
---	---------	-------	---------

HERBERT BIELAWA

CAROLS FOR STRINGS (String Orchestra)	NM 6502	_____	\$20.00
CAROLS FOR STRINGS (Violin Duet and Piano)	NM 6503	_____	\$16.00
CAROLS FOR VIOLIN DUETS	NM 6501	_____	\$10.00

MICHAEL BOOS

SAM-SUITE, for Soli, Mixed Choir, and Chamber Orchestra	HM 1600	_____	\$16.00
STRING QUARTET	HM 1640	_____	\$10.00

J. CURTIS BROWNING

THE COLD HEAVEN, Four Songs on Texts of William Butler Yeats	HM 1234	_____	\$15.00
ELEGY FOR FLUTE AND PIANO (In memoriam Francis Poulenc)	HM 1050	_____	\$10.00
FESTIVA CARNIVAL (ENTRY OF THE CLOWNS) (Symphonic Wind Ensemble)	HM 3030	_____	\$60.00
MISSA BREVIS (for Chorus and Ensemble)	HM 1313	_____	\$40.00
THREE LITTLE YULETIDE CAROLS (SATB)	HM 1213	_____	\$9.00
THREE LITTLE YULETIDE CAROLS (Soprano)	HM 1214	_____	\$9.00
ALBERT HAY MALOTTE - THE LORD'S PRAYER (Arr.) (TTBB)	HM 1010	_____	\$3.00

I'LANA COTTON

THEME IN HARMONIES for Piano	NM 666	_____	\$4.00
MUSIC OF THE MOMENT (A Graded Approach to Keyboard Improvisation): Volume 1	NM 667	_____	\$10.00
MUSIC OF THE MOMENT (A Graded Approach to Keyboard Improvisation): Volume 2	NM 668	_____	\$10.00

NANCY BLOOMER DEUSSEN

IMPRESSIONS AROUND G, Suite for Soprano, Alto, Tenor, and Bass Recorders	NM 1989	_____	\$12.00
TWO PIANO PIECES (PIANO PRELUDE and CASCADES)	HM 1988	_____	\$8.00

THOMAS GOSS

CIRCLES for Piano Solo	NM 9702	_____	\$9.00
PRELUDES for Viola and Piano (Cassette Tape)	TG 1001	_____	\$11.00
NIGHT FRAGMENTS for Violin, Viola, and Piano (Cassette Tape)	TG 1002	_____	\$11.00

CAROLYN HAWLEY

BERCEUSE for Piano Solo	NM 9717	_____	\$3.00
CAPRICE for Piano Solo	NM 9716	_____	\$3.00
FANTASY ("WIND CHIME") for Piano Solo	NM 9703	_____	\$5.00
JAZZ SONATINA for Piano	NM 9715	_____	\$12.00
NOCTURNE for Piano Solo	NM 9713	_____	\$4.00
SPANISH VARIATIONS for Piano Solo	NM 9718	_____	\$20.00
TWO PIECES FOR PIANO (SCHERZO and IMPROMPTU)	NM 9714	_____	\$7.00

JOHN KIEFER

FIVE ANIMATIONS for Guitar Solo	NM 8801	_____	\$10.00
---------------------------------	---------	-------	---------

MICHAEL A. KIMBELL

DIALOGUES for Two Clarinets	NM 8001	_____	\$6.00
-----------------------------	---------	-------	--------

JOËL LINDHEIMER

CAPRICCIO for Solo Cello	NM 9721	_____	\$5.00
FUGUE IN G MINOR for Keyboard	NM 9722	_____	\$3.00

RIC LOUCHARD

GIVING WITH BOTH HANDS (Piano) (CD Recording)	NM 8003	_____	\$15.00
---	---------	-------	---------

_____ TOTAL

Name _____

Address _____

City _____ State _____ Zip Code _____

_____ Check or money order enclosed

_____ Please bill me

NEW MUSIC

9 Crestwood Drive
San Rafael, CA 94901
(415) 457-3714

ADAM OLENN		
PROLOGUE for Brass Quintet	990331	____ \$20.00
MARK PETERSEN		
ARCHITECTURE for Multiple Percussion (2 Players)	NM 6006	____ \$20.00
CONSTANTS for Oboe and Piano	NM 6005	____ \$12.00
EXPLORASONORITIES III for Oboe and Piano	NM 6003	____ \$12.00
FIVE CONJECTURES for Brass Quintet	NM 6001	____ \$15.00
LE MATIN C'EST ARRIVÉ for Prepared Piano and Three Alarm Clocks	NM 6007	____ \$4.00
THREE MOVEMENTS for Clarinet	NM 6004	____ \$9.00
VARIATIONS for Piano	NM 6002	____ \$10.00
DARCY REYNOLDS		
BEYOND DREAMING for Soprano, Bb Clarinet, Cello, and Piano	990123	____ \$20.00
FIVE PRELUDES FOR VIOLA AND PIANO	990124	____ \$10.00
THEME AND VARIATIONS FOR CLARINET (IN A) AND PIANO	990125	____ \$10.00
TERRY RILEY		
CHORUS 193 from MEXICO CITY BLUES (Jack Kerouac) for Chorus SSATBB	NM 1930	____ \$12.00
PAUL M. STOFFER		
BITTER-SWEET, for Soprano and Piano	980423a	____ \$6.00
CATS AND MORE CATS, for Soprano and Piano	980423b	____ \$6.00
ETERNAL LOVE, for Soprano and Piano	980423c	____ \$6.00
THE FLY AND I, for Soprano and Piano	980423d	____ \$6.00
I JUST WANT, for Soprano and Piano	980423e	____ \$6.00
20TH-CENTURY MUSIC		
BACK ISSUE (please specify by month and year)		____ \$8.00
ONE-YEAR SUBSCRIPTION (12 issues)		____ \$84.00
INDEX: 1994-1997	TC 1997	____ \$10.00
MARK ALBURGER		
AERIAL REQUIEM, for Soli (SATB), Chorus (SSAATTBB) [Vocal Score]	HM 366	____ \$10.00
AIDSONG, Helix for Voice, Oboe, and Piano	NM 9704	____ \$12.00
ANIMAL FARM, Grand Zoological Fantasy-Variations for Chamber Orchestra	990220	____ \$64.00
ANOTHER COGNITIVE DISORDER, Fugue for Keyboard	980207	____ \$3.00
BEAUTIFUL WOMEN, Playsong for Singers and Orchestra	NM 410b	____ \$18.00
BUDDHA'S LITTLE INSTRUCTION BOOK, for 2 Singers and Piano	990122	____ \$10.00
BUSINESS AS USUAL, 9 Crises for Brass Quintet	HM 415	____ \$18.00
BUSINESS AS USUAL, 9 Crises-Madrigals for Solo Voice and Piano	HM 415v	____ \$18.00
BUSINESS AS USUAL, 9 Crises-Madrigals for Vocal Quintet	HM 415q	____ \$18.00
BUSINESS AS USUAL, 9 Crises-Madrigals for Voice and String Quartet	HM 415qs	____ \$18.00
CRYSTAL SERIES, 6 Idylls for Oboe(s) and Piano	HM 550	____ \$12.00
DEATH CATCH, for 8 Singers and Keyboard	980617	____ \$3.00
FOR MY BROTHER FOR MY BROTHER, 13 Images for Reciter and Keyboard	NM 6101	____ \$13.00
EMPEDOCLES WAS WRONG, Fugue for Keyboard	980209	____ \$3.00
THE EXAMINED LIFE, Fugue for Keyboard	980208	____ \$3.00
HELENA SUITE, 3 Playsongs for Singers (8) and Synthesizers (4)	HM 410a	____ \$9.00
HELENA SUITE, 3 Playsongs for Voices (4), Percussion (1), and Keyboard (1)	NM 410apv	____ \$9.00
HOW TO SURVIVE, Chart for Voice, Oboe, and Piano	980609	____ \$4.00
IMMORTALITY, "Ex una voce tres" (Mensuration canon) for Voices (3)	981013	____ \$3.00
L.A. STORIES, 18 Confrontations for Singers (8) and Synthesizers (4)	HM 410	____ \$36.00
LA MONTE YOUNG (Monographs in Music)	HB 1005	____ \$10.00
LIFE SPAN, Encyclic for 3 Voices and Piano	NM 4155	____ \$3.00
LIFE SPAN, Encyclic for Voice, Oboe, and Piano	NM 4157	____ \$3.00
MICE SUITE NO. 1, 4 Bunkhouse Songs for Chamber Orchestra	HM 1319	____ \$20.00
MICE SUITE NO. 1, 4 Bunkhouse Songs for Eight Players	HM 1319e	____ \$20.00
MICE SUITE NO. 1, 4 Bunkhouse Songs for Three Players (Flute, Cello, Piano)	NM 1319fcp	____ \$20.00
MICE SUITE NO. 1, 4 Bunkhouse Songs for Two Keyboards	HM 1319kd	____ \$20.00
MICE SUITE NO. 2, 7 Vocables for Soprano, English Horn, Clarinet, and Harp	NM 1322a	____ \$20.00
MICE SUITE NO. 2, 7 Vocables for Soprano, Flute, Trumpet, Percussion, and Piano	NM 1322b	____ \$20.00
MICE SUITE NO. 3: Triple Fugato of Vengeance for Woodwinds, Piano, Percussion, and String Bass	NM 1323	____ \$20.00
MICE SUITE NO. 3: 2 Dreamsongs for Baritone, Bass, and Piano	980115	____ \$10.00
MICE SUITE NO. 3: 2 Dreamsongs for Baritone, Bass, Oboe, Clarinet, Piano, and String Bass	880121	____ \$20.00
MICE SUITES (NO. 1-3), Chamber Opera in 13 Songs for Seven Singers and Instruments (Vocal Score)	980116	____ \$30.00
		____ TOTAL

Name _____
Address _____
City _____ State _____ Zip Code _____
_____ Check or money order enclosed _____ Please bill me

Be a Sponsor of 21ST-CENTURY MUSIC

[YOUR NAME HERE]

Join us in continuing to produce the only national monthly journal of recent concert music.

	YOU WILL RECEIVE	YOUR GIFT WILL SUPPORT
___ Patron (\$5000+)	All Benefactor benefits plus Exclusive benefits to suit your needs	Development and long-range goals
___ Benefactor (\$1000+)	All Sponsor benefits plus A membership on our Board of Directors	The cost of one month's printing
___ Sponsor (\$500+)	All Donor benefits plus A full-page ad in the Journal	Editorial costs over two weeks
___ Donor (\$100+)	All Friend benefits plus A print subscription to the Journal	The purchase of office equipment
___ Friend (\$50+)	An e-mail subscription to the Journal Recognition in the Journal	Administrative costs for one day

Yes, I'd like to sponsor 21ST-CENTURY MUSIC! Please enroll me at the following level:

___ Patron (\$5000+) ___ Benefactor (\$1000+) ___ Sponsor (\$500+) ___ Donor (\$100+) ___ Friend (\$50+)

Name _____ Phone _____ E-mail _____

Mailing address _____ City _____ State _____ Zip code _____

___ Enclosed is my check for \$ _____ payable to 21ST-CENTURY MUSIC.

___ I would like my (our) name(s) printed exactly as follows _____

___ I would like my gift to be anonymous.

___ I wish to make my gift ___ in honor of OR ___ in memory of _____

Please complete this form and mail to: 21ST-CENTURY MUSIC
P.O. Box 2842
San Anselmo, CA 94960

For further information, please call or e-mail us at: (415) 457-3714
mus21stc@aol.com

Thank you for your generous support of 21ST-CENTURY MUSIC Monthly Journal!