

# 21ST CENTURY MUSIC

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# Brazili(a)nterview with David Korenchender

TOM MOORE

David Korenchender is one of the most compelling voices among contemporary Brazilian composers. He has won numerous awards for his work, and is also heard in concert as a pianist. Noted works include the *Symphony No. 3* ("Psalmi-Tehillim"), with text in Latin and Hebrew, written for the visit of Pope John Paul II (recorded on the RioArte label, RD 018), six piano sonatas, and several sets of variations for piano, including one on "Happy Birthday." He has been professor at the Villa-Lobos Institute of UniRio, in Urca (a short walk from Sugarloaf Mountain), a district of Rio de Janeiro, since 1977.

I talked with David Korenchender in March 2001.

MOORE: You seem to have a particular bent for choral music.

KORENCHENDLER: I write for many different combinations. If a composer uses traditional acoustic resources (electro-acoustic music is not my way of expressing myself), then writing for chorus is a part of this. I sang in choruses a great deal, and conducted children's choirs. My best production for choirs is for children's choirs; I'm very interested in repertoire for children. When I direct a choir, it helps me hear what the possibilities for it are.

MOORE: What children's choirs are there in Brazil?

KORENCHENDLER: There is a very famous choir in Petropolis, the Canarinhos de Petropolis (trans. the Little Canaries), and in Rio de Janeiro the Curumins (now under a different name). The public schools have a lot of activity in the area of children's choirs. Unfortunately there is often not much support. Sometimes there is even little support from the school – at one point I rehearsed a choir under a mango tree. Schools see these choirs as a way of participating in civic ceremonies; the choir is not a musical end in itself.

MOORE: Please say a little about your musical training.

KORENCHENDLER: All of my musical studies were in Brazil. Henrique Morelenbaum was the focus for theory and composition, with other teachers as well. I studied privately from age seven to age seventeen, and then entered the Escola Nacional de Musica. I already had had my training by the time I entered, but I needed the diploma.

MOORE: Was the musical background of your family important?

KORENCHENDLER: My father, Mojzesz Icchok Korenchender, was a designer of embroidery patterns; he also worked in scene design. Both of my parents were from Poland. My father lost his whole family in the war, his wife and children. My mother was also widowed during the war. The family name is very uncommon – it means "grain dealer." My Jewish identity has always had a big influence on my music. I have a double identity, being both Brazilian and Jewish. My Jewish language is reflected in my musical language.

MOORE: It's worth noting here that you have also written music for the mass.

KORENCHENDLER: Three masses. Schubert wrote synagogue music, Bernstein wrote masses.

MOORE: What do you teach at UniRio [the University of Rio de Janeiro]?

KORENCHENDLER: Counterpoint, fugue, composition, instrumentation, orchestration.

MOORE: Tell us a little about your promising students.

KORENCHENDLER: Recently there have been Rodrigo Cichelli (who also studied with Guerra-Peixe), Daniel Rousseau, Marcio Conrad, and Sergio Roberto de Oliveira. Rodrigo, Marcio and Sergio have all won prizes in composition.

MOORE: Brasilidade (Brazilian-ness) is still an important quality for many contemporary Brazilian composers. It seems to be less evident in your music.

KORENCHENDLER: It appears sometimes, but I don't write in the national line. I never wanted to be part of a group. One of my older pieces is a set of variations on the national anthem, written in very traditional, nineteenth-century language, for string quartet, commissioned by the German government in 1985 for a ceremony. I think that I am the only Brazilian who has worked seriously with the national anthem.

MOORE: Tell us about your forthcoming projects.

KORENCHENDLER: There is a micro-opera, of about 30 to 40 minutes coming up, but the text can't be revealed.

MOORE: Are your pieces being performed outside Brazil?

KORENCHENDLER: There have been performances in Germany, the U.S., Spain, Sweden, Japan, and Israel.

MOORE: The many émigrés from Europe had a profound effect on the arts in the U.S. after World War II. Was the same true for Brazil?

KORNECHENDLER: Yes, and not only in music, but also in literature, medicine, architecture, engineering. The Jewish presence was very important during the war and after, though it gradually began to be diluted. In the 1950's all the doctors were Jewish. Jews studied hard because they could carry their learning with them. Jewish immigration was mostly to Rio de Janeiro and Sao Paulo. Henrique Morelenbaum is also Jewish – his father was from near Warsaw.

MOORE: You took part in the series at the Centro Cultural Banco de Brasil in 2000 marking the 500th anniversary of the discovery of Brazil [*Palavras Brasileiras*, a series of works based on important texts in Brazilian history].

KORENCHENDLER: This was an operetta based on events before the discovery. The second act draws from the letter on Pero Vaz de Caminha (a historical document describing the discovery and known by every student). It's called *Pero Vaz de Caminha*, or *PVC*, before and after, and takes a humorous point of view.

# Concert Reviews

## Other Minds Dishes It Out

MICHAEL MCDONAGH

*Other Minds Festival 8.* March 9, Palace of Fine Arts Theater, San Francisco, CA.

Program-making is an art, like planning a meal. You want each dish to be tasty, yet complement the whole. The same thing applies to music programs -- each piece should be distinctive, yet mutually contributory, otherwise what's the point? I only caught one program of last year's *Other Minds Festival 7*, a decidedly mixed bag of works by Ezra Pound, George Antheil, James Tenney, and Hi Kyung Kim. This year's festival -- again, I only heard its closer -- was far more nourishing, even fun. And the "theme" of this concert was the blues, meaning both the lamenting and the rejoicing kind.

This was certainly obvious in the opening piece, Ellen Fullman's *Stratified Bands: Last Kind Words* (2001-02), for Long String Instrument and Kronos Quartet, which took its material from a song of the same name, a Delta blues on a 1930 recording by Geeshie Wiley. The composer walked between the two halves of her gleaming instrument -- yes, it was long -- 56 feet, and about 5 feet wide, with 30 strings -- and the gimmick of the festival -- and produced a variety of bent pitches, both metallic and soft. A lot of the sounds resembled those made by a water glass being bowed, and there were big, sustained tones, which were exotically Asian and beautifully expressive. Kronos' parts contributed to the internal, yet expansive effect of the whole -- it aimed at transcendence -- and they projected them with refinement and grace.

New Zealander Annea Lockwood's *Immersion*s, for quartz bowl, gong, tam-tam, and prepared tam-tam (1998), which followed, was a more passionate affair, and a more successful one. Ace percussionists William Winant and Ches Smith used a variety of playing techniques -- the gong, stroked in a circle, the tam-tams touched forcibly or softly -- to achieve *Immersion*s' ends. Lockwood is an imaginative composer, and her sometimes sinister -- but in a good way -- piece (it's got loads of what Garcia Lorca called *duende*) also has a sense of subtly controlled drama. It's "irrational" -- it abruptly vanishes -- but seems perfectly logical, like a dream.

Brazilian composer Ricardo Tachucian's *Estruturas Gemeas* (*Twin Structures*), for piano 4-hands, was performed by keyboardists Joel Sachs and Cheryl Seltzer of the renowned Manhattan new music group Continuum. Composed in memory of Esther Seljar, it features a tune suggestive of the "Dies Irae" chant, standard issue pointillist writing, hammered South American Indian rhythms, and tone clusters. The duo gave a pointed, passionate, and nuanced performance.

Cuban-American Tania Leon was represented by two works -- *Arenas d'un Tiempo* (*Sands Of Time*, 1992), a five-song song cycle *Canto* (2000), to poems by five different poets. The first piece (played by Continuum members David Gresham, clarinet; Kristina Reiko Cooper, cello; Tom Kolor, marimba; and Cheryl Seltzer, piano) was inspired by beaches Leon saw when she was in Rio. It had a wide coloristic range, and was most interesting as it got faster, with different rhythms jutting up against each other. *Canto*, sung here by baritone Tom Buckner, was impressively atmospheric, and most telling when simple. The composer's setting of Irida Iturralde's *Cancion de Cuna*, for example, got its poignancy from a strong expressive line which perfectly matched the words. Leon's song, from Jose Kozer's poem, *Epitalmio*, was also distinguished by a tango figure in the piano which perfectly evoked its mood -- an old couple making love vigorously while being "watched" by their wedding pictures taken 40 years ago. The tango is always emblematic of memory and desire -- how could it not be? -- and Leon's use of it here made perfect emotional sense. Her setting of Alina Galliano's *XXIV* was sensitively done, and driven by a suitably mechanical, syncopated rhythm. A meditation on time through time, which seemed to be the hidden scenario of the entire cycle too. Buckner sang with great elan; and he was ably partnered by the Continuum quartet, conducted by Joel Sachs.

After this came another intermission -- the first was after the Fullman -- during which the stage was re-set, and a sophisticated monitor sound system set up, for Randy Weston's jazz quintet *African Rhythms*. And the phrase --saving the best for last, was completely appropriate here. Contemporary music, especially the hard-line modernist kind, is often supra rational, and directed solely to the mind. But Brooklyn-born composer-pianist Randy Weston -- he turned 76 this April -- writes music which engages the whole person. And he charmingly introduced his band (music director-saxophonist-flutist T.K. Blue, trombonist Benny Powell, bassist Alex Blake, and African percussionist Neil Clark) from the bench of his shiny Yamaha grand. Their set began with the very powerful and evocative *African Cookbook*, from the band's 1991 album *The Spirit of Our Ancestors*, which gets its juice and its resplendence from Weston's completely thought-out yet deeply felt, and thrillingly voiced chords. These are frequently parallel, and Weston makes them sound either monumental or lyrically delicate, without the slightest show of strain. There was a world of nuance here, and the band contributed beautifully gauged sonorities to the total affect. Other numbers in the set were just as impressive, especially *The Shrine*, from African Rhythms' CD *Khephera*, which is based on a mysterious blues-redolent figure from Weston's piano. T.K. Blue's solo flute added to the primeval effect of this great tune. The set included deeply poetic versions of *African Sunrise* (c. 1989, but probably composed much earlier), which Weston wrote for Dizzy Gillespie and Machito, and Bobby Benson's seductively rhythmic *Niger Mambo*. He also played his festival-commissioned piece, *Blues for Langston Hughes*, which he wrote to observe the centenary of the poet's death, and to honor his personal friendship with him. Weston also dedicated it to his actor friend Mel Stewart (1929-2002), who has played the role of the writer. The composer performed this short, delicate, and deeply moving piece as a duet with bassist Alex Blake. And the audience, realizing, that the whole set was, to put it mildly, one from the heart, went crazy. This, obviously, was music for a reason, and a fitting end to an evening of blues of all kinds.

## Nuevo Kronos

### MICHAEL MCDONAGH

Kronos Quartet presents *Nuevo*, with music by Briseno, Lara, Revueltas, Esquivel, Dominguez, Sanchez, Golijov, Bolanos, and Górecki's *Quartet No. 2 ("Quasi Una Fantasia")*. March 16, Yerba Buena Center for the Arts Theater, San Francisco, CA.

The Kronos Quartet has never been afraid of challenges or controversy, and their *Nuevo* program proved their astonishing versatility. It was divided into two very distinct musical halves, with excerpts from their new Nonesuch CD of Mexican music, on the first, and a complete performance of Polish composer Henryk M. Górecki's *Quartet No. 2 ("Quasi Una Fantasia")* (1990-91), on the second. And though both parts seemed to come from entirely different worlds, a little reflection provided the link -- each piece derived in whole, or in part, from folk or popular sources. This was obvious in the first part's selections, most of which were arranged for Kronos by composer Osvaldo Golijov, who served in that capacity on the quartet's last "world music" CD, *Caravan*, but much less so in the Górecki.

Golijov's arrangement of *El Sinaloense (The Man From Sinaloa)* (1943/2001), by Severiano Briseno (1902-1988), had Kronos imitating the bright, strident unisons of a mariachi band, which they evoked to perfection. Golijov's version of *Se me hizo facil (It Was Easy For Me)* (1959/2001), by Agustin Lara (1896-1970), was a transparent waltz, which the quartet projected with great charm. But the pieces that took the cake were the darker, more passionate, and definitely more serious ones devoted to the Virgin Mary -- *K' n Sventa Ch' ul Me' tik Kwadulupe (Festival For The Holy Mother Guadalupe)* and *12/12*, which refers to the date of her feast day -- plus Stephen Prutsman's version of *Sensemaya* (1937/2001), by the great Mexican composer Silvestre Revueltas (1899-1940). The first of the Marian pieces, which was accompanied by a recording of Luanne Warner on marimba, was starkly ritualistic and poignant, while the second, which Golijov co-wrote with the Mexican band Cafe Tacuba, had the widest variety of sounds and playing techniques. Prutsman's arrangement of Revueltas's huge orchestral piece gave its principal ostinati to cellist Jennifer Culp, which she played with the requisite steady, unwavering tone. Violinists David Harrington and John Sherba, and violist Hank Dutt, performed their interlocking rhythms, which match and abut Culp's, with precision and passion. The group was also joined here, on tape, by the Mexican percussion group Tambuco.

With the Górecki, Kronos was entirely on its own, and though they've played it many times and recorded it for Nonesuch (with Joan Jeanrenaud on cello), it never sounded like they were on automatic pilot. Nor did it sound easy. The second quartet, after all, is a big European piece in the grand tradition, and it's alternately somber, meditative, and fierce. It's also in the classic four-movement layout, and has many passages which evoke Polish folk music from the Tatra region. The strange, almost Asiatic-sounding pitches in the middle of the "arioso: cantabile" section of the third movement, for example, and the keening, and very gradually decorated viola figure in the first, sound like reminiscences of Polish Catholic church music, and are rooted, I'm sure, in real native material. Kronos gave a super alert and deeply felt performance, and the piece was demonstrable proof that some composers still approach the quartet as the most perfect and most spiritual medium in music. And, like the quartet's performance last fall within days of 9/11, it felt entirely necessary. One can't ask for anything more than that.

## Balancing Act

### MARK PETERSEN

Seattle Symphony presents its second *Music of Our Time* performance of the 2001-2002 season. Gerard Schwarz led members of the orchestra in Christopher Rouse's *Compline, Solus Rex* by David Schiff, *Simple Songs* by Aaron Jay Kernis, and Ken Benshoof's *Out and Back Again*. April 4, Benaroya Hall, Seattle, WA.

Throughout Gerard Schwarz's tenure with the Seattle Symphony, he has been a tenacious proponent of the music of living composers. Each year, the orchestra presents several world premieres as part of their regular subscription programs, and offers many more contemporary pieces in the *Music of Our Time* series. The challenge faced by Schwarz (and similarly-committed artistic directors) is how to balance the advocacy of new music with the need to sell tickets. The solution here seems to be one where the new repertoire is carefully scrutinized and chosen not only for artistic merit; but also for its ability to communicate with the listeners. A difficult balance to achieve, but one in which Schwarz excels.

The April 4 performance presented four diverse works which exponentially exceeded the aforementioned artistic and communicative standards. The program also struck a very pleasing balance between the works of East-coast heavyweights, Rouse and Kernis, with compositions by equally gifted Portland (OR) and Seattle composers Schiff and Benshoof.

According to the composer, Rouse's *Compline* (1996) is ".first and foremost a souvenir of my 1989 trip to Rome." The composition could be characterized as a kind of minimalism meets impressionism -- an *American NOT in Paris* if you will. In the fast sections, the listener can literally feel the pulse of the city, hear the sounds of traffic and the pealing of bells, and listen in on fragments of cosmopolitan conversations. The contrasting slow sections evoke images of much less frantic evenings in the city -- a lyrical woodwind duet recalling the colloquy of lovers, string hymns, unison chants and more. The piece is scored for flute, clarinet, harp and string quartet and was masterfully presented.

David Schiff composed *Solus Rex* (1992) for trombonist David Taylor, who asked for a piece based on Rembrandt's painting *The Anger of Saul*. In the words of the composer, "*Solus Rex* is a three-movement mad scene/concerto for bass trombone. Because I wanted the piece to have multiple meanings, I called it *Solus Rex*, after a Nabokov novel about a madman who thinks he is a king; the title also denotes the chess situation where a player's only remaining piece is the king. The mad regal outcast well describes the bass trombone's relation to the family of instruments."

*Solus Rex* is cast in three movements, descriptively titled "Troubled Dreams," "Psalm Contest," and "Dance of Atonement." In an informative pre-concert discussion, the composer related that two of the three main themes are adaptations of Jewish liturgical music sung during Yom Kippur. He also alluded to the influence of klezmer and jazz on his style. One most definitely hears whispers of Charles Mingus and Thelonious Monk throughout the composition. From start to finish, the work exhibits immutable energy and tension, propelling the listener through the dreams, the contest, and the dance, with scarce enough time to catch a breath. Trombone soloist Stephen Fissel -- accompanied by flute, oboe d'amore, horn, contrabass, piano, percussion (and a flashy menagerie of mutes) -- gave a riveting performance, possibly lacking slightly in theatrics, but making up for it in virtuosity.

Soprano soloist Terri Richter; accompanied by flute/piccolo, oboe, horn, percussion, harp and strings; presented Aaron Jay Kernis's *Simple Songs* (1991). The contemplative texts are from Psalms 1 and 131, the 12th-century abbess Hildegard of Bingen, the Japanese Zen master Ryokan, and the renowned Sufi poet Rumi. The five movements remarkably capture the sentiments of each of the texts; and subtly coalesce into a poignant whole. Kernis has been recognized for his ability to communicate in a variety of musical languages -- *Simple Songs* attests to that gift as well. Within the movements, one can hear huge *Carmina Burana* declamations, the melancholy of Górecki's *Symphony No.3*, the Americana of Copland, the lush romanticism of Barber, and of course Kernis' own musical language and exquisite orchestration.

Ken Benshoof's *Out and Back Again* (1993) was chosen to conclude the evening's festivities. The three-movement piece is scored for violin and cello soloists, piccolo, flute, oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon, two horns, trombone and bass trombone. Originally written for violinist and cellist Ella and Walter Gray, the solo parts were masterfully presented in this performance by Jeannie Wells Yablonsky and the composer's wife, Theresa Benshoof. The composer was also present at the pre-concert discussion -- sharing reflections on the derivations of the piece. He commented on the choice of instrumentation, indicating that woodwind quintets were not one of his favorite timbres, so he doubled all the instruments with their higher or lower cousins and "threw in a couple of trombones for even more warmth." He also indicated that parts of the work could be considered "blatant Americana." All three movements reveal Benshoof's skills in orchestration as he seamlessly transitions between the familiar tunes, the "hoe-down" rhythms and his more contemporary materials. The soloists' performance was particularly sublime in the plaintive second movement.

The next *Music of Our Time* performances will occur in May and will fall under the auspices of Yo Yo Ma and *The Silk Road Project*, of which he is the artistic director. Seattle has been chosen as one of 14 sites in North America, Europe and Asia presenting this program in 2002. The "Silk Road Project" was founded in 1998 to explore cross-cultural influences among and between the lands comprising the legendary Silk Road and the West. It includes concerts, festivals, educational activities, and commissioned works by composers for indigenous instruments from Tajikistan, Iran, Uzbekistan, Azerbaijan, Mongolia, China and other countries.

## Statue of Love

### MARK ALBURGER

Olivier Messiaen's *Turangalila Symphony* performed by the San Francisco Symphony, conducted by David Robertson. April 24, Davies Symphony Hall, San Francisco, CA.

Olivier Messiaen identifies a "statue theme" in his monumental *Turangalila Symphony*, but the whole work is an imposing tower of love, and David Robertson's near-flawless performance of it with the San Francisco Symphony (April 24, Davies Hall) let this mid-20th-century masterpiece shine.

Messiaen characterized the work as "a love song," but this is love through the ears of a middle-aged intellectual-mystic Catholic organist-composer genius. Here that "love unto death" theme of Tristan and Isolde is given a monumental, spiritual spin. There is transport, joy, fatal longing, death and transfiguration, even sentimentality, but little earthiness, eroticism, or physicality.

After the horrors of World War II (during which, in a prison camp, Messiaen wrote the great *Quartet for the End of Time*), the composer was given an ideal commission by Serge Koussevitzky to "compose the work as you like, in any style and length, with the instrumentation you would like, [with] no time limit for you to deliver the work."

What was delivered was a heroic, unprecedented 10-movement symphony, with (like Ives's *Symphony No. 4*) piano concerto implications. The massive orchestra calls for woodwinds in threes, five trumpets (two are piccolo trumpet and cornet), four horns, three trombones, tuba, piano, ondes martenot (an early electronic keyboard with a slide ring), an impressive array of percussion, and strings (specified as a minimum of 16-16-14-12-10). There are four main themes -- the "statue" cited above (usually a low growling series of thirds for trombones), the "flower" (introduced as a quixotic little rising flourish for two clarinets), a gorgeous "love theme" oftentimes for strings (poignantly alternating dissonances and consonances) leavened with the gentle moaning wail of the ondes, and a clanky "chord" series (in French "d'accords" -- bringing to mind the meeting of minds "in accordance").

But for all the heroics, the default sound is often a tinny "plink-plink-plink-weeoo," with the gamelan-like metalophones and pianos striking a series of descending chords, with a final glissando-swoop down from the ondes (for all the percussion, the composer avoids the tonal basso of timpani); Messiaen does dare some extremes, from the cacophonous multiple rhythms -- he is very proud of what he calls "Hindu" (tala) and "non-retrogradable rhythms" (likening these to embroidered tapestries and the symmetries of life forms) -- to static passages that are almost overly, ridiculously sweet. Death by smothering in honey.

And his melodic sense is intriguing, ranging from the knottily complex to the disarmingly, almost naively simple. Virtually every one of the ten movements has shining, memorable melodic material and discernable shapes. The work falls into a pattern of interspersed Love and Turangalila (the ominous death-implications of love) sections framed by opening, midpoint (Joy), and concluding movements, as follows: Introduction, Love Song I, Turangalila I, Love Song II, Joy of the Blood of the Stars, Garden of Love's Sleep, Turangalila II, Development of Love, Turangalila III, Finale.

Messiaen takes Stravinsky's early rhythmic violence and modularity to new heights. If the louds are a bit over the top (a few folks left after each of the first four movements), if the heavenly birdsongs and overused "statue" start to weary, if the penultimate movements start to transitionally muddle -- hey, it's been a long piece. And, for all the colorful and rhythmic percussion, there's not a single hip swivel. Maybe that's for the best.

Still, Messiaen knows how to control his forces and even how to bring a crowd to its feet, as happened here. His influence will long remain with us, certainly with such fine advocates as Robertson and the San Francisco Symphony.



# Record Reviews

## Reading Minds

### MARK FRANCIS

Muhil Richard Abrams. *The Visibility Of Thought*. Mutable.

*The Visibility of Thought* (Mutable), by Muhil Richard Abrams, contains six chamber and solo works for voice, piano, strings and electronic instruments. The first work, *Duet for Contrabass and Piano* makes use of neoclassical dissonance, pandiatonicism, and fairly thin piano textures.

The second, *Duet for Violin and Piano*, is in the same vein, with the piano dominating. The piece begins slowly with a lyrical piano in the low register. This is broken up by a violin tremolo as the piano again starts in the low register and ascends. The music ends with a fugue-like line that grows in intensity.

The ensuing *Baritone Voice and String Quartet* is just that. The singer has vocables and takes very few breaks in this rather expressionistic work. *Piano Duet No. 1* is neoclassical in spirit. In three sections, the first features clashing asymmetrical figures. The second is slower and more expressionistic, while the third features a fast, scalar ostinato.

*The Visibility Of Thought* is a quiet, computer piece with sounds created mainly on a synthesizer. The last piece is a nearly 30 minute piano improvisation. It begins slowly and recalls Berg's piano writing. Impressive is the motivic-ness of the improv.

## African and American and European

### MARK ALBURGER

*African Heritage Symphonic Series, Volume 1*. Samuel Coleridge-Taylor. "Danse Negre" from *African Suite*. *Petite Suite de Concert*. Fela Sowande. *African Suite (Selections)*. William Grant Still. *Symphony No. 1 ("Afro-American")*. Chicago Sinfonietta, conducted by Paul Freeman. Cedille Records.

Cedille's new *African Heritage Symphonic Series* is off to a good start with its first-volume collection excellently performed by the Chicago Sinfonietta and Paul Freeman. "African," rather than "African-American," since only one of the three featured composers, William Grant Still, hails from the western side of the Atlantic. Fela Sowande, a Nigerian and the African-British Samuel Coleridge-Taylor round out the album.

Coleridge-Taylor flourished at the turn of the century (19th to 20th, that is), and his music sounds it. He is a British Dvorak, discovering roots at his feet and abroad with a very 19th-century European sound, even though the date of the second work *Petite Suite de Concert* ("La caprice de Nannette," "Demande et reponse," "Un sonnet d'amour," "La tarantelle fretillante") dates from 1910 (the first, *Danse Negre* from *African Suite* is just shy the century at 1898).

If Coleridge-Taylor looks out to Africa, Sowande looks back at him, in an *African Suite* that bears familiarity with Ralph Vaughan Williams and Peter Warlock. At the same time, one can imagine the final of the three selections heard here ("Joyful Day," "Nostalgia," and "Akinla") as fitting in well on a Kronos Quartet *Pieces of Africa, Volume 2*.

By contrast, William Grant Still is every inch a U.S. citizen in his wonderful *Symphony No. 1 ("Afro-American")*, written in the same year as the Sowande, 1930. This could be the symphonic work Gershwin never got around to writing -- an impressive work that sasses and swaggers and swings, with emotional integrity.

## Applebaum Day

### MARK ALBURGER

The Applebaum Jazz Piano Duo. *The Apple Doesn't Fall Far from the Tree*. The Applebaum Jazz Piano Duo. Innova.

Like father like son, like this album. The Applebaum Jazz Piano Duo impresses in *The Apple Doesn't Fall Far from the Tree* (Innova). Stanford composer-pianist Mark Applebaum teams up with his dad, Bob, in a series of compelling performances. Their driving rendition of Wayne Shorter's *Footprints* immediately sets the tone. Then the younger treats Victor Young's *Beautiful Love* to a demented baroque introduction splayed over the songwriter's harmonies, before a thorough cocktail spin-out.

Mark's own *Buffalo Wings* has nice Thelonious touches in its second plunkings. And there are even more in their exciting take on Juan Tizol's Latinate *Caravan*, complete with 12-tone implications and minimalist implications.

I really have a preoccupation with making the familiar alien. . . . I decided to forego a middle section of solos in favor of the lengthy kaleidoscopic passage in which three of our four hands gradually move in and out of phase with one another. It is sort of Steve Reich meets Duke Ellington. . . . The passage . . . happens to be just about the only thing on the CD that is not improvised.

Bookending this is another Applebaum work, *Tornado Food*, the title suggested by a structural engineer friend who used the term to refer to mobile homes.

*Funkallero*, the familiar Bill Evans tune, has other collisions -- this time jokily with Rachmaninoff and Beethoven. *Titled* takes its swiny hits from Webern, Feldman, and Cage -- resulting in a third-stream piece after Schuller et al. *Softly as in a Morning Sunrise* (Sigmund Romberg) sparses into an upward series of isolated notes and Miles Davis's *All Blues* becomes Satie-ized (or is that *Inch Worm?*).

## Bowling's Voice for Music

MARK ALBURGER

*The Composer's Voice: New Music from Bowling Green* [Freund. *Radical Light*. Theophanides. *On the Edge of the Infinite*. Adler. *Requiescat in Pace*. Ryan. *Ophélie*. Husa. *Reflections*. Shrude. *Into Light*]. Albany.

There are a lot of concerts that feature brief talks by composers, but not many albums likewise. *The Composer's Voice: New Music from Bowling Green* (Albany) is one. Hearing composers speak is a totally different experience from reading composers' program notes, even if the composers are simply reading their notes. In a crazy way, this seems to humanize the musical notes; on the other hand, some will find the experience a bit like an appreciation class -- isn't academic music academic enough?

Well, the academy is used to good effect here -- that being the Bowling Green Philharmonia. The performances range from respectably to impressively professional, and the composers deliver. *Radical Light* is, as Don Freund notes, one of those flashy orchestral showpieces, in this case with a steady stream of tumultuous 16th notes (interesting that the written program is less edifying than the oral). Chris Theofanides celebrates the 700th anniversary of the Grimaldi Empire in his exotic and effective *On the Edge of the Infinite*. He's all ready to write a Corigliano sequel: *The Red and White Violin* (the colors of the Monaco flag -- n.b. if a joke has to be explained it is not effective...)

Samuel Adler's *Requiescat in Pace* is a solemn paean in memory of John F. Kennedy. Jeffrey's Ryan's *Ophélie* a mad orchestral Bergian romp with impressive vocal contributions from soprano Myra Miller. Hearing all of the composer's voices is edifying of course, but particularly intriguing are those of Adler and Karel Husa, whose *Symphony No. 2 (Reflections)* graces and storms the disc. Again Berg comes to mind, with intensities that recall *Lulu* (perhaps it's the lush strings and vibraphone, perhaps the shrieking winds). The fast second section is a striking contrast with nervous tribal woodblocks and percussion. There's fire and brimstone in the finale, with an atmosphere of Ligeti and classic Penderecki. And the finale of the album is Marilyn Shrude's energetic *Into Light*, which says just what it needs to say and then goes off *Into Dark*.

## Strange Neonatal Belgium

MARK ALBURGER

Erik Belgum. *Strange Neonatal Cry*. Erik Belgum. Innova.

There's something to be said for consistency. Erik Belgum's *Strange Neonatal Cry*, from Innova, is in line with his earlier *Blodder* on the same label. Here again is Belgum's penetrating, cynical, violent voice in another exercise in "Ambient Fiction." But this time, with a percussive accompaniment punctuated by electronic and found sounds, the effect is almost that of a drugged, stuttering rapper. Dangerous performance art for dangerous times.

## The Talented Mr. Cooper

MARK ALBURGER

Jerome Cooper. *In Concert, From There to Here* [Bantul. *Monk Funk*. *My Funny Valentine*. *My Life*. *Goodbye Pork Pie Hat*. *The Indonesian*]. Mutable.

In the short view, *In Concert, From There to Here* (Mutable) could be titled *In Concert, From Roulette to The Kitchen*, cross town in New York, but the long view is correct. This album goes Tolkienly *There and Back Again*, around the world with Jerome Cooper's creative solo percussion. As the composer-performer notes

I have traveled to Africa, Malaysia, India, Indonesia, Europe, and Mexico. In these cultures there are drummers who once they get to a level in their art, can pursue a career as a soloist. This has not been the case in American music. But it must happen, if Jazz is going to be considered American classical music. All instruments must be able to have the option of becoming . . . soloist[s].

Cooper is an astounding one-man band. The listener may have to read the CD notes twice to ascertain just how the percussionist succeeds in making so little so much in a live recording. There are no accompanists, no overdubbing. Cooper characterizes this as "multi-dimensional drumming."

[T]he drum set and secondary instruments I use and play are all aspects of the drums. . . . In order to play the drum set you must be able to manipulate four or five things at one time (i.e. bass drum, snare drum, high-hat, ride cymbals and maybe voice). So an instrument's . . . structure doesn't stop me from playing [it] like a drum . . . (i.e. piano, balaphone and shoes with taps).

Cooper plays

cymbals  
high hat  
chiriamias (two Mexican double-reeds)  
tom-toms  
bass drum  
balaphones (related to marimba)  
snare drum  
talking drums  
drum synthesizer  
electronic keyboard  
electronic tonal rhythmic activator

The music is a spiritual pilgrimage, a journey of the soul -- reflective, ritual music that yet pulses with vibrancy. In *Bantul*, the rhythms are African, Indonesian, Islamic, Latin -- take your pick; and the melodically appealing balaphones would not be out of place in a Harry Partch work. The electronic tonal rhythmic activator provides a sustained string-bass-like pedal tone, followed by a groove.

Repeated Buddhist cymbal strokes make a telling contrast with a funk kick drum pattern for *Monk Funk*. There's both a solemn military feel and cross cuts of jazz drum solos, with chiriamias as earthy as middle-eastern folk instruments and as urbane as club saxophones. *Sanford and Son*? 70's electric organ? Wow!

Crosscutting polyrhythms and fast bop balaphones intrigue in an up-tempo beginning of Richard Rodgers's *My Funny Valentine*, with slow, lonely, medieval distortions of chiramia. The Partch quality moves over to some sustained, slurry, chromelodion-like microtonality (the tonal activator?) in *My Life*, but this is a postbop stop that the hobo composer never made on his cross-country travails.

## All Drums Great and Small

### MARK FRANCIS

Jerome Cooper. *In Concert, From There to Here* [Bantul. Monk Funk. My Funny Valentine. My Life. Goodbye Pork Pie Hat. The Indonesian]. Mutable.

The six pieces of *In Concert, From There to Here* feature Jerome Cooper playing not only percussion instruments but also synthesizers and Mexican wind instruments called chiramias. Each track is primarily rhythmic with tunes emerging late in the proceedings. The versions of the best-known songs (*My Funny Valentine* and *Goodbye Pork Pie Hat*) can be unrecognizable until near the end.

## The Corner of Serial and Chance and Minimal

### MARK ALBURGER

Philip Corner. *40 Years and One: Philip Corner Plays the Piano* [Joyous Flashes. Concerto for Housekeeper. Short Piano Piece IV, IX, and XIII. Flux and Form No. 2 (solo and three versions mixed). Pulse: A "Keyboard Dance" / C Major Chord. "perfect" (on the strings)]. Philip Corner, piano. XI Records.

Philip Corner has been more often talked about than heard in some circles, so it is a great pleasure to become more familiar with his music in *40 Years and One: Philip Corner Plays the Piano* (XI Records). One would assume that the music compiled spans 41 years, but it's anyone's guess as to exactly which 41 years, as the dating of pieces on the album is incomplete.

The 7 *Joyous Flashes* take a grand total of 3:45 and are graphic quickies that span a large chromatic gamut. The extracts from *Short Piano Pieces* (1957) are fruits of Corner's studies with Messiaen, and deal with octave doubling, simple 12-tone rows, Gregorian Chant, and serial concepts -- sound familiar? Well, not here.

*Flux and Form No. 2* (in two versions, solo and "three versions mixed") makes a bridge between serialism and chance. *Concerto for Housekeeper* seems to date from the Fluxus days, where the music is produced by simply cleaning the dirty keys.

*Pulse: a "Keyboard Dance"* returns to a simple graphic score, with a realization that is related to one of Stockhausen's notorious *Klavierstücke* -- here a pounding out of a subtly changing cluster. This segues into the breath of fresh air that is C Major Chord -- a one-staff score (Something Else Press, 1965) that says "You can do anything you like provided it is a C Major Chord." The simple upward 1-3-5 arpeggio goes Glassianly on and on with little changes along the way. After a while it can sound like a brass fanfare of 3-5-1. After the series of miniatures preceding (with no piece even 6 minutes long), *Pulse: a "Keyboard Dance" / C Major Chord* clocks in at a whopping 25:43.

Another graphic score, reproduced on the album cover, "perfect" (on the strings) concludes in skittish Kagelian Cowellisms.

## Fantasmagorical Artisans

### MARK ALBURGER

George Crumb. *Makrokosmos, Volumes 1 and 2*. Laurie Hudicek, piano. Furious Artisans.

Laurie Hudicek's brilliant, commanding, and virtuosic new recording of George Crumb's *Makrokosmos, Volumes 1 and 2*, can immediately take an honored place beside the classic recordings by David Burge (of Volume 1) and Robert Miller (of Volume 2). And, given the fact that she has generously recorded both volumes, this makes a handier one-CD collection than either of the earlier.

Her tempos and interpretation are decidedly her own. So is her voice. But it is just as alarming to hear her soprano shouts of "Christe" and "Tora" and moanings as it was to hear Burge's basso. She captures all of Crumb's madness and mystery. The presence she brings to this CD is nothing short of stunning.

## Dashow Sequel

### MARK ALBURGER

James Dashow. *Music for Small Ensembles* [A Sheaf of Times. Oro, Argento, & Legno. Ashbery Setting]. Helix!, Manuel Zurria, The New York New Music Ensemble. Capstone.

Three owls stare out from the cover of James Dashow's *Music for Small Ensembles* (Capstone), and sure enough, within, the music is wise and mysterious. This post-serialist is about color and contrast, and the demands made on the listener are akin to those made by Boulez and Stockhausen. If there are few stylistic surprises there are many performance rewards in these committed readings by Helix! in the septet *A Sheaf of Times*, and flutist Manuel Zurria (with computer accompaniment) in *Oro, Argento, & Legno*. The latter refers to a soloist's gold flute, silver alto flute, and wooden piccolo. The work is in the tradition of Mario Davidovsky's *Synchronisms* in its interrelationships between acoustic and electronic sounds.

The New York New Music Ensemble is heard as the fine trio of flutist Jayn Rosenfeld, soprano Lisa Pierce, and pianist James Winn for *Ashbery Settings*.

## Good Humor Man

### MARK ALBURGER

Matthew Davidson. *Stolen Music*. [Nicklettes. *Four Songs for Unaccompanied Clarinet*. *The Minute Passacaglia*. *Deux Plaisanteries*. #5. *Three Elusive Rags*. *Signor Grinderino*. *Stolen Music*. *Between the Lines*]. Matthew Davidson, Christie Vohs, Taimur Sullivan, Alissa Eells, Lisa Goethe. Capstone.

Matthew Davidson. *Whippin' the Keys: 75 Years of Novelty Piano Ragtime* [including Edward Elzear "Zez" Confrey. *Poor Buttermilk*. William Albright. *Sleight of Hand*. William Bolcom. *Seabiscuits*. Matthew Davidson. *Foggy Bottom*. William Bolcom / William Albright. *Brass Knuckles*]. Matthew Davidson. Capstone.

Good spirits abound in two recent Capstone releases by Matthew Davidson. The composer-pianist shines in his dual roles, where work in either field illuminates the other.

The first album, *Stolen Music*, embodies Igor Stravinsky's bon mot about the relationship of creativity to thievery. Davidson is unabashed in his borrowings and transcriptions, to humorous and emotive effects. *Nicklettes* features Chopin parodies and ragtime inclinations that are revealed to their fullest in the ensuing album. The third of the *Four Songs for Unaccompanied Clarinet*, "Blues in Fifteenths," shows a related enthusiasm for older vernacular expression. The first of the *Deux Plaisanteries*, for alto sax and piano, harmonizes the spiritual "Roll Jordan Roll" in dizzy turns of Stockhausen, Tristano, Webern, and Thelonious Monk.

#5 for tape is distortion into white noise of music that is at last revealed to be signature symphonic Beethoven. *Three Elusive Rags* downloads Mahler symphony harmonies, a Bach chorale, the Welsh hymn tune "From Salem's Hills Yonder in Glory," and Bartók. The Bolcomized results are delightful, and among Davidson's fortes. *Signor Grinderino* deconstructs a rag into mechanized groanings, pulsations, and whinings -- revealing its source material (as in #5) at the conclusion.

The title work turns out to be three flute transcriptions. *Between the Lines* concludes with a cacophony of 20th-century political/historical voices.

The ragtime works above prove the door into Davidson's other collection, *Whippin' the Keys: 75 Years of Novelty Piano Ragtime*. The selections are presented as two historical packages -- the first from the 1920's and 30's, including Edward Elzear "Zez" Confrey's energetic and zany opener *Poor Buttermilk*. The second set (cuts 12 to 18) dates from the 1969 to 1995 and includes delights by William Albright (*Sleight of Hand*) and William Bolcom (*Seabiscuits*) and their jointly composed *Brass Knuckles*, as well as Davidson's own fine *Foggy Bottom*.

## Here We Go Loop the Loop

### MARK FRANCIS

*If, Bwana I, Angelica*. Adam Klein, Mike Hoffman, Dan Andreana, Detta Andreana, Debbie Goldberg, Ted (the dog), Al Margolis. Pogus.

*If, Bwana I, Angelica* is an electronic two-CD set, the first disc called "Nick Nack," the second, "Paddy Whack." Adam Klein, Mike Hoffman, Dan Andreana, Detta Andreana, Debbie Goldberg, Ted (the dog), Al Margolis created these tracks, which involve looping and a lot of it.

Throughout, the sounds used range from the ambient (a dog walking) to standard instruments recorded, edited, and looped. One goal seems to be to make sounds that are machine-like: grinders, weed eaters, electrical substations, motor bike, lawn mower, car wash.. "The Railway Station Fire" is a standout with its use of Fender amp spring reverb and electric door buzzer. The text is half-spoken, half-sung and recalls The Velvet Underground or early Roxy Music.

## From The Top

### MARK FRANCIS

Kenneth Jacobs. *The Wind at the Top of the Hill*. DS 1016 2001  
kjacobs@utk.edu.

*The Wind at the Top of the Hill*, by Kenneth Jacobs, is a collection of compositions that date from 1988 to 2001. The title selection elaborates as, *The Wind At The Top Of The Hill (That Takes Your Spirit From Me)* (1999), an eight-movement work for alto saxophone and synthesized sound that could be best described as a series of instrumental arias. The first movement, "Pastoral," begins with a dark, hovering, ominous sound that accompanies the plaintive alto saxophone melody. The second, "Lamentation," introduces a calling motive which seems to go unanswered. This motive is heard again in the seventh movement, "Processional," as the composition moves from despair and grief to hope and triumph.

*Rivulet*, a short ternary work for French horn and piano (1988), has slower outer sections and a march-like interior. *Jenny's Delight*, a large ternary for flute ensemble (1992), is filled with complex sonorities, thick textures, and tight harmonies, sometimes depicting a child's frustration. The 11 parts are multi-tracked and played by one performer.

Like the first work, *Fragments Torn from the Heart*, for clarinet and synthesized sounds (2001), approaches the soloist in an aria fashion. The rhythms in the four untitled movements have a speech-like quality.

The three movements of *Twilight Voices*, for bassoon and synthesized sound (2000), move from despair to optimism, though the third, "Rendezvous," has a rather ominous middle section.

Jacobs's music has always projected a sense of longing, though this is usually in the background. The recent works have brought this quality to the forefront.

# Calendar

June 1

*Pauline Oliveros 70th-Birthday Festival.* Lorraine Hansberry Theater, San Francisco, CA. Through June 2.

Chen Yi's *Momentum.* Stanford University, CA. Through June 15, Passeur, (Germany).

Present Music in Steve Reich's *City Life*, plus music of Jerome Kitzke and Tan Dun. Milwaukee, WI.

June 2

*Missing Persons Concert.* Rocco Di Pietro's *Missing Persons*, Mark Alburger's *San Rafael News* and *Business As Usual.* Goat Hall, San Francisco, CA.

Charles Wuorinen's *Two Machine Portraits*, Jason Eckardt's *Performance*, Wayne Peterson's *Tympan Alley*, and Jo Kondo's *Lotus Dam.* Peter B. Lewis Theater, New York, NY. Repeated June 3.

June 4

Lewis's *Concerto for Six Players*, Simmerud's *Frameworks*, Schimmel's *Empty Worlds*, and Lifchitz's *Summer Counterpoint* performed by the North/South Chamber Orchestra. Christ and St. Stephen's Church, New York, NY.

June 5

*The Works Marathon Festival.* Chen Yi's *Qi.* Southern Theater, Minneapolis, MN.

June 7

*Nevada City Composer's Alliance Music Festival.* Nancy Bloomer Deussen's *Piano Trio.* Nevada City, CA.

June 8

Chen Yi's *Qi.* Southern Theater, Minneapolis, MN.

June 10

Gavin Borchert on Shostakovich's *Symphony No. 5.* Bad Animals, Seattle, WA.

June 14

*San Francisco Symphony Russian Festival.* N. Tchernin's *Le Royaume enchanté* and Stravinsky's *Firebird Suite.* Davies Symphony Hall, San Francisco, CA. Repeated June 15.

June 16

Chen Yi awarded an honorary doctorate. Lawrence University, Appleton, WI.

June 19

*San Francisco Symphony Russian Festival.* Liadov's *Eight Russian Folk Songs* and Prokofiev's *Piano Concerto No. 2.* Davies Symphony Hall, San Francisco, CA. Repeated June 20.

June 21

*NOW Music Festival.* 400 Missouri, San Francisco, CA.

*San Francisco Symphony Russian Festival.* Shostakovich's *Two Pieces, From Jewish Folk Poetry,* and *Symphony No. 5.* Davies Symphony Hall, San Francisco, CA. Repeated June 22.

June 30

Sonos Handbell Ensemble in *The Space Between the Notes.* Old First Church, San Francisco, CA.

*Delaware Chamber Music Festival.* Chen Yi's *Fiddle Suite.* DE.

## Writers

MARK ALBURGER is Editor-Publisher of 21ST-CENTURY MUSIC. An ASCAP composer, he is currently at work on his 13th opera, *Six Characters in Search of an Author.*

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

MARK FRANCIS is Lecturer of Music at Mississippi State University. He is President of the Southeastern Composers League and the composition board member for the College Music Society-South Chapter.

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.

TOM MOORE is Music/Media Librarian at The College of New Jersey. He plays contemporary music in the Ronai/Moore Duo with fellow flautist Laura Ronai of the University of Rio de Janeiro; they have premiered works by Korenchender, Oliveira, Ripper, Hagerty, White, and Rubin.

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

# Chronicle

April 3

Death of John Robinson Pierce, at age 92. Sunnyvale, CA. "[H]e was a visionary electrical engineer and acoustics expert who headed the team that invented the transistor . . . [H]e even suggested the name for it in 1949 while at Bell Telephone Laboratories in New Jersey. . . . He was also a pioneer in digital music and author of the book *The Science of Musical Sound* (1983, rev. ed. 1992), and co-editor with Max V. Mathews of *Current Directions in Computer Music Research* (1991), which remains in print" [Wolfgang Saxon, *The New York Times*, 4/5/02].

Americas Vocal Ensemble. Weill Recital Hall, New York, NY.

April 5

Marc Dacy's *DADA Lecture*. De Young Art Center, San Francisco, CA.

April 7

The Qube Chix (Pamela Z, Julie Queen, and Leigh Evans) in "an evening of strange songs, performance pieces, and mischief involving voice, electronic processing, movement, dental work, and a toaster oven. St. Kevin's Church, San Francisco, CA.

April 8

Penderecki String Quartet in *Second Quartets* -- those of Bartók, Szymanowski, and Ligeti. Bing Theater, Los Angeles County Museum of Art, Los Angeles, CA.

San Francisco Contemporary Players in Vinao's *The Voices of Silence*, Lippe's *Music for Harp and Tape*, Alvarez's *Mambo Vinko*, and R.B. Smith's *Return to Breath*. Yerba Buena Center for the Arts, San Francisco, CA.

Henry Brant wins the Pulitzer Prize in Music for his *Ice Field*, commissioned by Other Minds and the San Francisco Symphony and premiered by the Symphony, conducted by Michael Tilson Thomas, with Brant as organist (December 12, 2001). Columbia University, New York, NY. "One key factor in winning a Pulitzer Prize, says 88-year-old . . . Brant, is simple longevity. "The main thing is for a composer to stick around as long as possible and keep working -- otherwise you miss things like this. . . . I'm now the second oldest living composer of nonpopular music, after Elliott Carter. . . . It's one of the best-realized things I've done. . . . That's another reason for sticking around a long time -- you come to understand these things better. Although it's not a simple piece, I think it's one of the most accessible to audiences of anything I've written.' . . . Thomas praised Brant as 'one of the card-carrying original mavericks. There's an enormously affectionate view of what he does because of how constant he's been to his vision. . . . It's a sort of musical equivalent of Alexander Calder -- the wonderfully exuberant wackiness of it all -- and at the same time it's very well thought out. There's very little left to chance.' 'This prize is a tribute to both Michael and to Henry,' said Charles Amirkhanian . . . 'Ordinarily, we would've commissioned something much smaller, but once Michael got interested, we thought, 'This is an opportunity for Henry to work with the best orchestra that's ever done his music' . . .

In place of the traditional orchestral setup, the performance featured groups of strings and pianos on the stage, oboes and bassoons in the side terrace section, percussion in the orchestra boxes, a large brass ensemble in the first tier and Brant at the organ console in the center. But Brant rebutted any notion that *Ice Field* might be too site-specific to be taken up by other orchestras. 'Any piece of mine can be adapted to another place within reason,' he said. 'This piece could without doubt be played in any place that had a pipe organ.' Brant continues to work steadily, with several scores in progress as well as an orchestration treatise he has been at work on for 40 years. 'This doesn't depend on the classical repertory at all, only things I've done and tested myself. . . . It's like a cookbook, with only the recipes that I know will give results if done properly.' . . . Reminded of composer Charles Ives' famously crusty response to winning the prize in 1947 ('Prizes are for boys -- I'm a man!') Brant replied, 'By his definition I'm an old boy. I think it's a very fine thing'" [Joshua Kosman, *San Francisco Chronicle*, 4/9/02].

April 10

Chen Yi's *Fiddle Suite*. Mercator-Halle, Duisberg, Germany. Repeated, April 12, Mulheim Stadthalle, Mulheim.

Tom Heasley. Santa Clara University, Santa Clara, CA.

April 11

Left Coast Improv Group, with Ernesto Diaz-Infante. The Luggage Store Gallery, San Francisco, CA.

Adam Kent. Americas Society, New York, NY.

April 12

Eric Dolphy. Miller Theater, Columbia University, New York, NY.

April 14

Zwilich's *Millennium Fantasy*. Sundome Center, Sun City, AZ.

Musicians from Marlboro perform Hindemith's *Quintet for Clarinet and Strings*. Hertz Hall, University of California, Berkeley, CA.

Chen Yi's *To the New Millennium*, *Shuo, Qi*, and *The Points*. Miami University, Miami, OH.

April 16

neoPhonia New Music Ensemble. Recital Hall, Georgia State University, Atlanta, GA.

Eric Salzman's *Cassandra*. Harvestworks, New York, NY.

April 17

Paul Drescher's *Sound Stage*, with Zeitgeist and Rinde Eckert. Yerba Buena Center for the Arts, San Francisco, CA. "The star of *Sound Stage* . . . Drescher's beguiling new work of music theater, is already in view when the audience walks in. It's a wooden A-shaped structure bedecked with drums, bells, strings and whistles, with a pair of full-length pendulums to mark time and make noises. Oh, and it's 17 1/2 feet high. This dazzling sculpture -- a giant musical jungle gym created by Drescher and builder Daniel Schmidt -- stands at the heart of a winning 75-minute bagatelle . . . [W]e get periodic recitations of basic acoustical principles by Drescher (dressed in a bow tie, the internationally recognized symbol for "wonky scientist") or one of the members of the superb new-music quartet Zeitgeist. And then, in music of considerable wit and allure, we hear those principles put into action. The pendulum structure, its shape [is] designed to evoke an attic, a metronome or the letter A . . . Interleaved with the music are texts and movements by Rinde Eckert that range from the puckish to the irritatingly arty" [San Francisco Chronicle, 4/19/02].

Pulse Ensemble Theatre in Shakespeare's *The Tempest*, with music of Joseph Pehrson, with Linda Past (Pehrson) as "goddess Juno." 531 W. 42nd Street, New York, NY.

April 18

*New Music Miami ISCM*. Florida International University, Miami, FL.

James MacMillan's *Quickening*, with the Hilliard Ensemble, the Philadelphia Singers Chorale, the American Boychoir, and the Philadelphia Orchestra. Verizon Hall, Philadelphia, PA.

Marilyn Nonken performs Jason Eckardt's *A Glimpse Retraced*. Columbia University, New York, NY.

April 19

*Silk Road Project*, with music of Lou Harrison and Zakir Hussain. Zellerbach Hall, University of California, Berkeley, CA. *Project* programs through April 24.

Michael Torke conducts Present Music in his *Song of Isaiah* First Unitarian Meeting House, Madison, WI. Through April 22, WFMT, Chicago (IL).

April 20

Gunther Schuller's *Classical Symphony* premiered by Orchestra 2001. Trinity Center, Philadelphia, PA. Repeated April 21, Lang Concert Hall, Swarthmore College, Swarthmore.

April 22

Triple Helix. Bing Theater, Los Angeles County Museum of Art, Los Angeles, CA.

April 23

North/South Consonance presents *Twangin' an' Bangin'*. Christ and St. Stephen's Church, New York, NY  
Quartetto Americano. Americas Society, New York, NY.

April 24

Olivier Messiaen's *Turangalila Symphony* performed by the San Francisco Symphony, conducted by David Robertson. Davies Symphony Hall, San Francisco, CA.

Orchestra of the S.E.M., with Thomas Buckner. Alice Tully Hall, New York, NY.

Chen Yi's *Sound of the Five*. Mannes School of Music, New York, NY.

April 25

John Bischoff. The Luggage Store Gallery, San Francisco, CA.

Zwilich's *Millennium Fantasy*. Kravis Center for the Performing Arts, Boca Raton Community Church, Boca Raton, FL.

Eos Orchestra. Society for Ethical Culture, New York, NY.

April 26

*American Composers Forum Salon*. D'Arcy Reynolds's *Twenty-One*, Mark Winges's *Dusk Music II*, Kurt Erickson's *Toccata No. 2*, and Moses Sedler's *Variations for String Quartet*. Community Music Center, San Francisco, CA.

Premiere of Nancy Bloomer Deussen's *The Encounter*. Cumberland County College, Vineland, NJ.

Improvised and Otherwise. WAX, New York, NY.

April 28

Dan Locklair's *Brief Mass*. Christ Church Cathedral, Montreal, Canada.

Michael Kimbell's *Arcadian Symphony* performed by the Mission Chamber Orchestra. Le Petit Trianon, San Jose, CA.

April 29

Haskell Small in his *Symphony for Solo Piano*. Purcell Room, London, UK. Repeated May 6, Ecole Nationale de la Musique, Paris (France).