



21ST CENTURY MUSIC

FEBRUARY 2008

INFORMATION FOR SUBSCRIBERS

21ST-CENTURY MUSIC is published monthly by 21ST-CENTURY MUSIC, P.O. Box 2842, San Anselmo, CA 94960. ISSN 1534-3219.

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 \$10.00. 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. email: mus21stc@aol.com.

Typeset in Times New Roman. Copyright 2008 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

February 2008

Volume 15, Number 2

INTERVIEW	An Interview with Frederick Carrilho TOM MOORE	1
CONCERT REVIEW	Honesty and Dishonesty in Opera MARK ALBURGER	4
CALENDAR	Of February 2008	5
CHRONICLE	Of December 2007	5
ILLUSTRATIONS	i, 5 Karlheinz Stockhausen iv Elliott Carter 1 Frederick Carrilho 3 Road to Sao Paulo, Brazil 4 Igor Stravinsky - <i>The Rake's Progress</i> (San Francisco Opera) 6 Andrew Imbrie 7 Lucas Foss - <i>Griffelkin</i> (Chandos) 8 H. Wiley Hitchcock 9 Philip Glass, Robert Wilson (Robert Mapplethorpe) 9 Paul Chihara 11 Led Zeppelin 12 Chuck Close - <i>Self-Portrait</i>	



Editorial Staff

Mark Alburger
EDITOR-PUBLISHER

Harriet March Page
ASSOCIATE EDITOR

Patti Noel Deuter
ASSISTANT EDITOR

Erling Wold
WEBMASTER

Alexis Alrich
Ken Bullock
David Cleary
Jeff Dunn
Phillip George
Jeff Kaliss
Michael McDonagh
Stephen Moore
William Rowland
CORRESPONDENTS

An Interview with Frederick Carrilho

Tom Moore

Composer Frederick Carrilho was born in 1971 in the state of Sao Paulo, and has studied guitar and composition, most recently at UNICAMP in Campinas. His music has been heard at the recent biennial festivals of contemporary music in Rio, with the *Profusão V – Toccata* making a strong impression at the Bienal of 2007. We spoke in Portuguese in Botafogo, Brazil, on October 24, 2007.

MOORE: Let's talk about the influences of adolescence, the family, the musical environment. Where were you born, and where did you grow up?

CARRILHO: I was born in Penápolis, a city in the interior of the state of Sao Paulo, but when I was a month old, we moved to Sao Paulo, where I lived until 16. Then I moved to a city near Campinas, named Indaiatuba. My mother is a pianist, and my grandfather was the pastor of a Baptist church, who played sax in the services. From a very early age, I was used to seeing my grandfather and mother playing at church. At about five or six, my parents gave me guitar lessons. My father had lots of records, of instrumental and orchestral music, and when I was home by myself, I would listen. Since I didn't have much to do, I would turn on the enormous Victrola (78rpm), and put something on. I got to know music by Handel, other composers from baroque, classic and romantic eras.

MOORE: What year was this?

CARRILHO: 1976, 1977.

MOORE: A period by which 78's were already old-fashioned.

CARRILHO: Yes. The Victrola played at both 78 and 33, but the disc were old ones. So I started guitar, and entered a conservatory at 11. After graduation, I dedicated myself to performance for the next 10 years. My first experience in composing was at 12. I was listening to an aria from Handel's *Messiah*, and made a sort of variation/arrangement. I started to dedicate myself to composition at 23 or 24, with music for guitar, and then for groups.

MOORE: What was the music at your church like? American gospel? Brazilian?

CARRILHO: There is a musical style which you find in the more traditional churches -- Baptist, Presbyterian, Lutheran, Methodist. They have their own repertoire in their hymnals, which is primarily music from the late 19th century, and still is very important. I was born during a transitional period for church music. In the 60's you had the Beatles and rock'n'roll, and this is something which made its way into the churches, whether in Brazil or elsewhere. So church music began to be made based on these influences, which were not the traditional sources.

Music in the smaller churches was done with piano or organ, and congregational singing. In larger churches, there would be an orchestra which accompanied the congregation. Parallel with this there were songs which were more vernacular. So you had a mix of more traditional church music with music from the 60's, a situation which continues until today.

MOORE: What sort of music were you listening to as an adolescent? Even a composer who is working in the area of classical music often listened to rock, progressive rock, jazz, Chick Corea, John McLaughlin...

CARRILHO: Yes. Since I was born in the 70's, in addition to my father's discs, I used to listen to the music on the radio. What made an impression when I was an adolescent in the early 80's was Jethro Tull, Led Zeppelin, Queen, Pink Floyd -- music which had and has quite an influence on me. In terms of jazz, there was John McLaughlin -- I used to listen to a lot of his records, including the trio with Paco de Lucia and Al Di Meola. This made a great impression on me during guitar study, around 1983, '84. Before this, there was the Mahavishnu Orchestra, which I heard somewhat later, since I would have been too young when the music initially come out. This music is part of my vocabulary; it's in my genes.

MOORE: What type of literature were you working with when you studied guitar?

CARRILHO: The traditional repertory -- Bach suites (the study of every guitarist), Sor, Giuliani. And later music from the 20th century -- Leo Brouwer, Villa-Lobos, of course, since all Brazilian guitarists play Villa-Lobos. Then I became interested in more experimental music for classical guitar, composers like Berio, various others.

MOORE: Did you have classes in popular music and jazz at the same time?

CARRILHO: I was listening to this music, but did not have formal instruction. Brazilian harmony was also something that was familiar. And there are connections between bossa nova and jazz, so I didn't study formally, but learned about these other styles on my own.

MOORE: You did your baccalaureate work at the conservatory in Sao Paulo?



CARRILHO: Yes, in guitar. I studied with Professor Enrique Pinto, maestro Abel Rocha, and with the conductor Naomi Munakata. Rocha was the director of the symphonic band of the state of Sao Paulo. Maestrina Munakata was the director of the chorus of USESP, and Enrique was one of the most important figures for the guitar in Brazil.

MOORE: What is the situation with the conservatory in Sao Paulo? Is it conservative? Does it follow the French tradition?

CARRILHO: In Sao Paulo, they are a little more diversified in the sense that each discipline has its own methodology. For guitar, for example, you have something which is more traditional. We used the Schoenberg treatise on harmony, from the first part of the 20th century, and counterpoint from the same period.

MOORE: You studied performance at the undergraduate level. Were you already composing?

CARRILHO: Between the ages of 20 and 25, I was already composing, but since I was still very focused on performance, there was less time for composition. I studied with various composers: Achille Picchi, Raul do Valle, Jose Augusto Mannis.

MOORE: You are presently finishing a Master's in Composition.

CARRILHO: At Unicamp in Campinas.

MOORE: Do you have models or anti-models for composition in the program at Campinas, composers who are ones to emulate (or avoid)?

CARRILHO: There is not a specific list of composers to study, but some suggestions. A professor may suggest a work to listen to, and later to study. In terms of my training, I don't like the word "eclectic," but it is appropriate in this case -- from the traditional composers that everyone knows, from the baroque, or even from the renaissance (Palestrina, Gesualdo, John Dowland) to the huge number of composers in the second half of the 20th century. In the first half, there are certain composers which are often people's favorites -- Stravinsky, Debussy, Ravel; and others who are more experimental -- Berg, Webern, Schoenberg. From the second half of the century, I had more freedom of choice, having to do with my personal taste, so I got to know composers like Xenakis, Penderecki, Ligeti. And there are composers from other styles -- Frank Zappa -- who I paid a certain homage to in my piece on the Bienal. Could you tell? And there are other exceptional composers; it is hard to make a list. There are Russian composers, Polish composers, Hungarian composers -- Schnittke, for instance. Friedrich Cerha is another exceptional composer. These are composers who are not yet part of the academic lists, but are on the same level as other important composers.

MOORE: Your piece at the Bienal, *Profusão 5 – Toccata*, was received very well. The integration, mixture, cannibalism of influences from popular music and classical music was very interesting, and extremely well-done. Too often you hear compositions with influences from popular music which are not very well-digested, which remain as a sort of objet trouvé, where the popular music is alien to the rest of the style. In your work, it was impossible to say where one style ended and the other began. Could you say a little about the structure, the motives, the rhythmic references of the piece?

CARRILHO: Integration was one of my principal objectives in the piece, fusing various elements. You have a classical way of thinking, with influences from other musical styles. You have the influence of rock, which is clear, and the influence of Brazilian rhythm. It's difficult for a composer to speak about his own work, but the principal motive is the quintuplet. Although the piece is impregnated with the influence of rock, at the same time it has elements of the rhythm of bossa nova [*snaps fingers, and pronounces the typical cross-rhythms for the guitar style of Joao Gilberto*]. The instrumentation highlights the rock elements, the drum-set, for example. At the same time, you have bossa-nova elements. At the end, the references are explicit, with the tambourine and the cuica. They are there at the beginning, simply to introduce the instruments.

MOORE: The first time the cuica appeared I thought, "My God, someone is singing on stage!" since the sound was so low. Usually you hear it in its higher register.

CARRILHO: A voice was not a possibility. I talked with the musicians and chose the cuica.

MOORE: Let's explore the presence of Frank Zappa in this piece.

CARRILHO: Frank Zappa is someone who is an inspiration not just through his music, but through his musical ideology, a music that is free from styles and structures.

MOORE: Sometimes a composer creates a structure which is not easily perceived by the listeners -- the direction of the piece, what the piece wants, where it wants to go. In this piece the direction was clear.

CARRILHO: The piece is a toccata, so it explores the virtuosity of the instrumentalists. The first part presents the principal elements, with the rhythm which everyone plays together, and the second part is more soloistic with marimba playing the same motive, but with variations beginning to appear.

MOORE: Is this work part of a series? Does the five come from a series, or from the quintuplets?

CARRILHO: Good question. It comes from the quintuplets, and from the other four ideas which are the pillars of the music -- rhythm, instrumentation, timbres, layers. The name is related to the use of the elements, but I could imagine a series: 5.1, 5.2, 5.3...

MOORE: Let's talk about your other works. What are your favorite combinations? What direction do you see your work heading?

CARRILHO: I don't know yet. I can't classify my work as being freely atonal, or experimental. Integrating these styles is still something quite new for me. In my pieces for guitar I do not make much use of atonality, experimentation with sounds, space... my language is one which I could classify as freely tonal. In the area of guitar I have a direction. If I am using a steel-string guitar or an electric guitar my music is already more experimental. I think a composer today has to be able to work in different languages, not because the market demands this, but because if you don't you will be limited, restricted to one area. For contemporary music ensembles I use a different language than I do when writing for guitar. A teacher of mine once said that a good composer has to be able to write in C major, with conjunct motion, a traditional melody, or a piece for orchestra with complex elements. I write and compose in various styles -- I don't have a specific language yet, though I hope to.

MOORE: Let's talk about brasilidade. The early concerts of this year's Bialal seem to be lacking the presence of Brazil. One of the works seemed to be American in style, but in general the presence of national elements in classical works is something which differentiates Brazilian music from that which is produced in Europe, for example. How do you think about this question?

CARRILHO: Today this question is much more important for me. As a performer, my training was very traditional. I spent many years paying attention to music from outside Brazil, music which is held to be "good" music.

MOORE: Canonical music.

CARRILHO: There is always a certain negative stigma attached to music from Brazil. Today, I pay much more attention to Brazilian rhythm and harmony, to music that arose from within Brazil, as a fusion of various different cultures. This music is something unique. It is present in my work. I see that even in compositions which I wrote without thinking about this detail, from ten years ago, it was already present. I was thinking about classical harmony, but using chords with ninths. Syncopated rhythms were also present. The piece for two guitars already was integrating these things, although on an unconscious level, in order to give structure and variety to the work, with a more Brazilian rhythm in one section, and more Spanish idioms elsewhere, with *rasgueado*, etc.

MOORE: How does a piece get started? Is it a concept, a structure, a melody?

CARRILHO: Good ideas come -- I don't know if there has been a scientific study about this -- when I am taking a shower. Seriously! When I am going to sleep as well: I put my head down on the pillow, and as I am traveling, thinking, before I fall asleep, my level of concentration and relaxation allows certain ideas to come out. This piece -- *Profusão* -- I

don't want to mystify it, but I would get up in the middle of the night and work on it for a couple of hours on the computer. I compose directly at the computer. I would be singing the passage, and begin to improvise on the passage, and I would get up and get it down. This went on for quite some time, since I spent six months working on the piece, the first half of 2007. But the principal motive, the quintuplet, came to me during a barbecue. After various beers, I was talking with a friend who is a drummer. We were listening to music -- Frank Zappa, Pink Floyd, Deep Purple. He is a drummer who plays popular music. I began to improvise, playing around, and I liked the idea. And at the next barbecue, and the next, and the next, the idea was always there. I was always playing around with this motive. I wrote it down, and it turned into the piece.

MOORE: Nice!

CARRILHO: Usually that is how it works. You get to the moment where you think "I have to work on the next project." Sometimes I have difficulty in deciding on the instrumentation which I am going to use. If I think about writing for soloist and orchestra, the work involved is enormous, so it's easy to feel a little lazy. But musical ideas appear more spontaneously. I always try to have respect for this question of intuition. It is always present. You can be very preoccupied with the formal question, the structure, the number of measures, unity... I try to let my intuition control the unity of the piece. I sing and sing the whole piece, the various sections. If I don't sense that it is tiring, then it is OK. An important detail: this piece is supposed to be a little quicker than the performance heard at the 2007 Bialal. As it is very difficult, it ended up going a little more slowly. I commented to my friends that it was a little long in some passages, but in fact it is shorter, since it was supposed to go faster. I like intuition, blood, emotion, energy, things that are part of Brazilian music, and I think that a Brazilian can't let this go to waste.

MOORE: What future projects do you have?

CARRILHO: Making a bunch of children... buying a house on the beach... I want to continue composing. Yesterday I was talking about the piece I want to write for the next Bialal. There are other projects for guitar, for electric guitar. I am thinking about putting together an instrumental trio or quartet with electric guitar, with those influences that we talked about, John McLaughlin, these great guitarists -- there are various projects which I have begun but which are not completed. One of them is for symphonic band. I have sketches, but I am waiting for the piece to mature. I worked for four months on the piece for band, but I have put it aside for more than a year. I think it is crucial for a composer to have a perception of when the music is really ready. The response to this piece for the Bialal has allowed me to see more clearly the things I can explore which are inside me.



Concert Review

Honesty and Dishonesty in Opera

MARK ALBURGER

"Opera in two acts . . . by Igor Stravinsky," San Francisco Opera proudly announces in the program booklet to Robert Lepage's intriguing production of *The Rake's Progress* (November 23 through December 9), but it is a lie.

Check any recording or the Boosey & Hawkes published score and you will read "an opera in three acts." Does this matter? Sure. But opera is, from a certain perspective, all about artifice, and Stravinsky, for one, holds up certain values of classical art to neoclassic revisionism. So why not go one step further and revise the revision?

This is pretty much what Lepage does, in re-imagining "The Rake" as a pseudo-Western fable for our times, transposing most of the scenes to what could be all-Californian venues, from the oil-rig-plains-and-mountains opener (Texas? Kern County?), to brothel (OK, legally, only Nevada), to on-location-trailer, to decaying casino (again Nevada, but perhaps a local Indian spot).

And, as alarming as it is to have Tom Rakewell (William Burden) in a cowboy hat, Father Truelove (Kevin Langan) in a bolo tie, Anne Trulove (Laura Aikin) as a slim-fast Dolly Parton, and Nick Shadow (James Morris) emerging oilily from an underground drill-hole, the staging and settings pretty much all work, and following several viewings of the by-now-in-and-of-themselves classic sets of David Hockney, this is an impressive feat all by itself.

Certainly the excellent singing and acting helped this process along both with the major and minor characters, including voluptuous Catherine Cook (Mother Goose), athletic Denyce Graves (Baba the Turk), and comic Steven Cole (Sellem). The brothel scene (one of only two of the William Hogarth "Rake's Progress" panels to actually make it into W.H. Auden and Chester Kallman's libretto for Stravinsky) was staged as a Hollywood neo-Western saloon set, with Morris's genial and menacing tones above all, as cameraman on a boom, filming all the proceedings. The chorus excelled under Chorus Director Ian Robertson and Music Director Donald Runnicles, as Roaring Boys and Whores, later to return as spectators and asylum residents. A giant red heart-shaped bed became a Georgia O'Keefe portal into sunken revelric bliss, as Burden's glorious voice disappeared in mounting the madam. Lanterloo.

Aikin's Scene 3 cabaletta was in lithe counterpoint to the visual perspective joke of giant moon and little dollhouse on the prairie, again a perfect image of old-time rural California loneliness. The inflatable trailer gag for what is really the

beginning of Act II found Burden portraying the bottom of his fate in top voice.

Conflations of images made for a phantasmagorical world where Hollywood and London collided with English-style sedans (making for a nice verbal play in the script) and bobby-policeman with an all-American theater marquee-opening.

Rakewell in this production is clearly not only rich, but famous, with his elevated Malibu swimming pool above the distant ocean, a pool which serves double duty as repository for all of Baba's treasures and, temporarily, Baba (as a sort of zombie Esther Williams) herself. While artificial respiration is not called for in the text, this again somehow worked, as Cole's Sellem held forth as a con-man / game-show-host bringing to mind the character Tattoo from "Fantasy Island."

1950's television-console-as-bread-making-machine was another brilliant move on the director's part, and brought back as an item of furniture in Bedlam even more so.

Stravinsky's pace in "The Rake" was as extended as he ever allowed himself, at times over-leisurely and over-artificed, yet, in this production, to parody Nick's comments back in Scene 2, time was ours, as the music and drama moved along blissfully. The boneyard / abandoned gambling den (technically the beginning of the non-existent Act III) was figuratively and literally electrifying -- all the neon came back on at Nick's smoky demise "in ice and flame," with Morris summing up an absolutely commanding performance; the madhouse scene was as poignant as this reviewer has ever had the pleasure of hearing; and the final comic Epilogue a pure romp.

Where were the lies and where was the truth? Everywhere. All night long. Just beware those idle hands, folks....



Calendar

February 1

Wooden Fish Ensemble in Frederic Rzewski's *Coming Together*, Hyo-shin Na's *PIA and Variations*, Dae-seong Kim's *Miso (A Smile)*. Campbell Recital hall, Stanford University, CA.

February 3

San Francisco Contemporary Music Players in Jorge Liderman's *Furthermore*. Piedmont Piano Company, San Francisco, CA.

Philadelphia Youth Orchestra in Sergei Prokofiev's *Romeo and Juliet Suite No. 2*. Philadelphia, PA.

February 4

San Francisco Contemporary Music Players in Steven Mackey's *Indigenous Instruments*, David Sheinfeld's *Dear Theo*, and music of Morton Feldman. Yerba Buena Center for the Arts Forum, San Francisco, CA.

February 11

Earplay in Richard Festinger's *Creature Songs*, and *Diary of a Journey*, Peter Maxwell Davies's *Hymnos*, Claude Vivier's *Paramirabo*, and Morton Feldman's *i met heine on the rue furstenberg* and *Beside Oneself*. Herbst Theatre, San Francisco, CA.

February 12

Composers, Inc in Allen Shearer's *Learning the Elements*, William Kraft's *Concerto a tre*, Derek Bermel's *Mulatash Stomp*, Karim Al-Zand's *Pattern Preludes*, and Luke Dahn's *Downward Courses*. Green Room, War Memorial Veteran's Building, San Francisco, CA.



Chronicle

December 1

Death of Danny Newman (b. 1919, Chicago, IL), of pulmonary fibrosis, at 88. Lincolnwood, IL. "Newman may be best remembered for his 1977 book *Subscribe Now!*, which offered theories for building audiences through subscriptions; the ideas have since been embraced by nonprofit organizations around the country. The book is used in 31 countries and has been printed in 10 editions. . . . In a long and varied life, he owned movie houses in Chicago in the pre-television era; was active in the Yiddish theater; had a hand in promoting the new postwar craze for drive-in movie theaters; promoted high school football games; and from 1946 to 1951 was a co-producer of the radio program *Famous Names* with Mike Wallace as host. . . . His wife recalled that even during his final illness he was often ready with one of his famous trademark expressions: 'We'll get out of this mess yet'" [Bernard Holland, The New York Times, 12/11/07]

December 3

Sergio Gomez, founder and lead singer of K-Paz de la Sierra is kidnapped while leaving a concert. Michoacan, Mexico.

December 3

Death of Sergio Gomez, who was beaten, tortured with a cigarette lighter, and then strangled with a plastic cord, at 34. Michoacan, Mexico. "Mexico's country music stars are being killed at an alarming rate -- 13 in the past year and a half, three already in December -- in a trend that has gone hand in hand with the surge in violence between drug gangs None of the cases have been solved. All have borne the sign of Mexican underworld executions, sending a chill through the ranks of other grupero musicians, who sing to a country beat about love, violence and drugs in modern Mexico. . . [Gomez] had just been nominated for a Grammy Award. 'We don't understand why this happened,' his uncle, Froylan Gomez, said in an interview. 'He never did anyone any harm.' The motives for the killings remain a matter of speculation, and no evidence has been found to link them to a single killer. In some cases, the musicians appeared to have ties to organized crime figures, making them potential targets in reprisal attacks from rival gangs. Others had composed ballads known as narcocorridos, glorifying the shadow world of drug dealers and hit men, which can offend other drug dealers and hit men. In still other cases, as the musician's fame grew, they may have become embroiled with criminals unwittingly" [James C. McKinley Jr., The New York Times, 12/18/07].

James Levine conducts the Boston Symphony Orchestra in Henri Dutilleux's *Le Temps, L'Horloge*. Carnegie Hall, New York, NY.

Alexander Ghindin in Rodion Shchedrin's *Sonatine Concertante* and Sergei Prokofiev's *Suggestion Diabolique*. Zankel Hall, New York, NY.

December 5

Death of Karlheinz Stockhausen (b. 8/22/28, Modrath, Germany), at 79. Kurten-Kettenberg, Germany. "[He] envisioned music as a force of cosmic revolution and . . . himself became a musical force of nature. . . . He helped inspire Miles Davis' most extreme musical experiments, and the Beatles included his photograph on the collage cover of *Sgt. Pepper's Lonely Hearts Club Band*. Bjork has mentioned Mr. Stockhausen as an influence. Among his most important pieces was what has come to be considered the first classic electronic score *Gesang der Junglinge (Song of the Youths)*, which he described in 1955 as the birth of space music. Another classic from 1958 is *Gruppen*, which requires three orchestras and conductors. Once, when asked what he might suggest be programmed with the difficult score for a performance by student ensembles at Tanglewood in Massachusetts, he replied that the evening should be *Gruppen*, a lecture on *Gruppen*, then *Gruppen* again. 'He was the rock star of my youth, Esa-Pekka Salonen . . . 'When I was a teenager, my classmates listened to rock and pop, but I got the same kind of kicks listening to Stockhausen.' . . . By 16 [Stockhausen] was an orphan. His father, a Catholic schoolteacher who became a German army officer, never returned from World War II. His mother, who suffered severe depression, was one of the first victims of Adolf Hitler's euthanasia policy. Mr. Stockhausen's own wartime experience was as a stretcher-bearer in a military hospital. In the 1960's, Mr. Stockhausen taught at the University of Pennsylvania, then at UC Davis. The Bay Area, just then becoming a hippie haven, had a radicalizing effect on him. Astrology and alternative lifestyles proved appealing, though he apparently rejected drugs. Around this time, he began spending time in Tokyo as well, and elements of ceremonial ancient Japanese music entered into his compositional vocabulary. . . . [B]y the late '70's, when he had begun his huge operatic project, he was living in a specially designed house in Kurten, on the outskirts of Cologne, with two of his most trusted performers, flutist Kathinka Pasveer and clarinetist Suzanne Stephens, along with his children, many of whom became virtuoso performers themselves. They became the characters in his operas, an extraterrestrial mythic Christian saga that defies description. Mr. Stockhausen got so involved with the epic struggle between good and evil that he was producing that he seemed unable to separate his own ego from his creations" [Mark Swed, Los Angeles Times, 12/12/07].



"Stockhausen had secured his place in music history by the time he was 30. He had taken a leading part in the development of electronic music, and his early instrumental compositions similarly struck out in new directions, in terms of their formal abstractions, rhythmic complexity and startling sound. More recently, he made news over his public reaction to the attack on the World Trade Center. . . . [H]e became infamous for calling the attack 'the greatest work of art that is possible in the whole cosmos.' His comments drew widespread outrage, and he apologized, saying that his allegorical remarks had been misunderstood. Mr. Stockhausen produced an astonishing succession of compositions in the 1950's and early 60's: highly abstract works that were based on rigorous principles of ordering and combination but at the same time were vivid, bold and engaging. In *Song of the Youths* (1956), he used a multichannel montage of electronic sound with a recorded singing voice to create an image of Shadrach, Meshach and Abednego staying alive in Nebuchadnezzar's fiery furnace. In *Groups* (1957), he divided an orchestra into three ensembles that often played in different tempos and called to one another. Such works answered the need felt in postwar Europe for reconstruction and logic, the logic to forestall any recurrence of war and genocide. They made Mr. Stockhausen a beacon to younger composers. Along with a few other musicians of his generation, notably Pierre Boulez and Luigi Nono, he had an enormous influence. . . . [H]is music was promoted by radio stations in Germany and abroad as well as by the record company Deutsche Grammophon, and he gave lectures all over the world. . . . Earlier he had based his thinking on psychoacoustics and the nature of musical time; now he presented himself as the receiver of messages about a spiritual drama being played out in the cosmos. Between 1977 and 2002, he concentrated his creative efforts on *Light*, a cycle of seven operas intended to bring that cosmic drama to the human stage. The project was extravagantly egomaniacal. Mr. Stockhausen devised the music, the scenario and the words for his operas, and he made stipulations about sets, costumes and lighting. During the period of *Light* and after, Mr. Stockhausen was venerated within his own circle of performers and family members (often the same people) but largely ignored outside it. His home at Kurten, which he designed, became the center of a publishing, recording and promoting enterprise removed from the wider world. Formerly a star, he had turned into a guru. . . . His mother began suffering deep depressions when he was still a boy and was committed to a mental hospital, where, according to Mr. Stockhausen, she was 'officially killed' in 1941. His father later volunteered for the army and was killed in Hungary. The young Mr. Stockhausen himself served as an orderly to a military hospital during the last year of World War II, after which he studied at the state Academy of Music in Cologne. He took composition lessons from Frank Martin, but his training was as a music teacher. He also played jazz in Cologne bars, directed an amateur operetta theater and, as he later remembered, 'prayed a lot.' His ambitions changed in July 1951, when he attended a summer music course at Darmstadt and heard a recording of Olivier Messiaen's piano piece *Mode of Values and Intensities*, which he described as incredible star music.

On his return to Cologne, he began studying the music of Messiaen, writing his own similarly conceived work, *Crossplay*, for piano, percussion, and two wind instruments. As *Crossplay* shows, he understood at once how Messiaen's single notes could be organized by applying Schoenberg's serial principle to every dimension of sound: pitch, duration, loudness, and tone color. A few formal rules would be set up, and the notes would fall into patterns of themselves. Here his admiration for Hermann Hesse joined with his intense Roman Catholic faith to give him confidence in a kind of music that would be new and pure, reflecting the unity of the divine creation. He arrived in Paris in January 1952 and stayed 14 months, during which he wrote two big orchestral scores: *Counter-Points*, an exuberant ensemble piece with instrumental flourishes; and the first four of a continuing series of piano pieces. He also composed his first electronic piece. When he went back to Cologne, it was to assist in the foundation of an electronic music studio, as well as to marry his student sweetheart, Doris Andreae, with whom he had four children during the next decade . . . Between 1953 and 1955, he wrote more piano pieces (influenced by a first meeting with John Cage and with Cage's regular pianist, David Tudor) and two electronic studies. Then came works on a more public scale: *Song of the Youths* and *Groups*. He was attracted by the idea that pitch, timbre, rhythm and even musical form could all be understood as forms of vibration, and by the notion of an entire musical work as a kind of photographic blowup of a single sound or sequence of sounds. The first performance of *Groups*, in 1958, confirmed his dominant position within the European avant-garde. . . . His music became slower and more enveloping in the electronic *Contacts* (1960) and in *Moments* for solo soprano, choir, brass, percussion and electric organs (1964). At the same time, his Catholic piety began giving way to a broader spirituality that embraced Eastern thought. He also fell in love with the American visual artists Mary Bauermeister. He divorced his first wife to marry her in 196; they had two children . . . In Tokyo he composed the electronic piece *Telemusic*, in which recordings of music from around the world are made to intermingle. On his return to Cologne, he produced *Anthems* (1967), an electronic composition based on national anthems. For a few years after that, much of his work was devised for his own live-electronic performing group. Working with his chosen musicians, he simplified his notation, until, in *From the Seven Days* (May 1968), he was offering his players only a text on which to meditate in performance. He spoke not of improvisation but of 'intuitive music' . . . With *Mantra* for two pianos and electronics (1970) he returned to precise notation and introduced a new style, in which entire compositions were to be elaborated from basic melodies. This method gave him the means to fill long stretches of time, and from then on his major works were of full-evening length. They included *Starsound* for several groups in a public park (1971) and *Inori* for orchestra (1974). . . . In 1974 the American clarinetist Suzanne Stephens entered his entourage, and she remained his companion to the end, joined from the early 1980s by the Dutch flutist Kathinka Pasveer. These two, along with his son Markus [by Andreae], a trumpeter, and his son Simon [by Bauermeister], on saxophone and synthesizer, gave him a new ensemble.

They also became the central performers of *Light*; Markus, who shared his father's striking good looks, as the hero Michael; Ms. Stephens or Ms. Pasveer as the lover-mother figure, Eva; and often a trombonist as Lucifer, he spirit of negation. The first three *Light* operas were introduced by La Scala, the next two by the Leipzig Opera; the remaining two have not been staged. Mr. Stockhausen's final project was *Sound*, a sequence of compositions for the 24 hours of the day. . . . Right from his early 20's he never doubted that he was a great composer, and this conviction guided all his actions. It made him authoritarian in his dealings with others, whether fellow musicians or administrators. It pulled him through the creative challenges he set for himself as a young man. But it left him an isolated figure at the end" [Paul Griffiths, *The New York Times*, 12/8/07].

Death of Andrew Imbrie (b. 4/6/21, New York, NY), after a long illness, at 86. Berkeley, CA. "Imbrie's music . . . included operas, symphonies, concertos and . . . chamber scores His opera *Angle of Repose*, based on Wallace Stegner's Pulitzer Prize-winning novel, was commissioned and premiered by the San Francisco Opera in 1976. It was his largest creation, a historical panorama whose action shuttled between 1876 and 1976. The score included American folk tunes and banjo music alongside more austere atonal writing. Among his other notable works were five string quartets . . . ; three symphonies; three piano concertos The San Francisco Symphony gave the world premieres of six of his works, including the *Violin Concerto* (1958), the *Symphony No. 1* (1966) and the *Requiem* (1985) A 2000 recording of the *Requiem* on the Bridge label was nominated for a Grammy for Best Classical Composition. . . . He was on the faculty of the music department at UC Berkeley for more than 40 years, and taught composition simultaneously at the San Francisco Conservatory of Music. . . . He began studying piano at age 4, and remained a skilled player throughout his life. But the formative encounter of his life came in 1939, when he enrolled at Princeton -- the fourth generation of his family to do so -- and began studying composition with Roger Sessions. Sessions' esthetic outlook, including his reliance on classical formal principles and his insistence on clarity above all had a profound and lifelong influence on the young composer. Generations of Mr. Imbrie's students observed that it was a rare lesson or class that did not include some invocation of Sessions' teachings. After a stint in the U.S. Army from 1944 to 1946, Mr. Imbrie followed Sessions to UC Berkeley, where he earned a master's degree in 1947. He spent two years on a fellowship at the American Academy in Rome before returning to Cal to join the music faculty. He retired from the department in 1991" [Joshua Kosman, *San Francisco Chronicle*, 12/8/07].



Lucas Foss's *Griffelkin* (1955). Manhattan School of Music, New York, NY. "[A] tale of a child devil who spends his 10th birthday walking among mortals and ends up banished from hell for the twin crimes of shedding a tear of compassion and doing a good deed. Granted, the deed is major: Seeing two children grieving over their mother's death, he brings her back to life. Mr. Foss wrote the work for NBC television which broadcast the premiere Foss revised it for a New York City Opera production in 1993. . . . If Mr. Foss's musical language is straightforward and consonant enough for a 1950's television audience, allusions to Stravinsky, Mozart, Verdi, and others peek through arias, vocal ensembles and instrumental interludes. Mr. Foss was an eclectic long before it became the style of the day, and while so much 1950's avant-gardism now sounds dated and quaint, *Griffelkin* sounds like what composers are writing now. Who'd have thought it? . . . Updated touches, like devils with punk hairstyles, images of the New York subway system as the portal between earth and hell, and crowd scenes complete with multicultural touches (and at least one cell-phone user) wrench the piece from its 1950s roots. . . . The supporting cast is enormous. During his visit to earth Griffelkin animates a few statues, a mailbox and the contents of a toy store, all of which have singing or dancing roles, as do a policeman, an ice cream vendor, quite a few passers-by and Griffelkin's family, which includes a grandmother and six siblings" [Allan Kozinn, *The New York Times*, 12/5/07].



Death of H[ugh]. Wiley Hitchcock (b. 9/28/23, Detroit, MI), of prostate cancer, at 84. New York, NY. "[He was] a leading scholar of American music and the founding director of the Institute for Studies in American Music at Brooklyn College. . . . Hitchcock served as president of the Music Library Associations, the Charles Ives Society and the American Musicological Society. He was also on the editorial boards of *The Musical Quarterly* and *American Music*, as well as of New World Records He was probably best known as the co-editor (and chief content editor) along with the British musicologist Stanley Sadie, of *The New Grove Dictionary of American Music* (Macmillan). The voluminous 'American Grove,' as it came to be called, was heralded both for its ecumenical embrace of vernacular musical idioms and for the often breezy writing style of its articles. . . . 'Lacking a patronage system, like Europe's, American music has developed along broad lines,' [Hitchcock] said. 'Therefore, inclusiveness of pop music, jazz, country, rock and Native

American Indian music was essential. . . . There is no entry on the harpsichord (considered too European), but there is a thorough history of the electric guitar. Mr. Hitchcock read all of the work's four volumes, 2,600 pages and more than 5,000 articles, at least three times, often while riding the subway between Brooklyn College and his apartment on the Upper East Side of Manhattan. 'If I had known then what I know now,' he said in that interview, 'I would have put my order in for a new pair of eyes.' . . . After earning a bachelor's degree at Dartmouth and a Ph.D. from the University of Michigan in Ann Arbor, where he began his teaching career, he studied music with Nadia Boulanger in Paris. In 1961 he relocated to New York to take a post at Hunter College, a decade later moving to Brooklyn College. He retired from CUNY in 1983 as a distinguished professor but continued to teach in the 1990s at Yale, Columbia and New York University. Among his notable books is *Music in the United States: an Historical Introduction* (1969, revised in 2000), still a valued college text. His last completed work was a critical edition of the 129 songs by Charles Ives, published in 2004. . . . [H]is wife of 42 years [was] art historian [Janet Hitchcock] who is also known as Janet Cox-Rearick Hitchcock was a gregarious professor with a refreshingly blunt approach to scholarship. Asked in the 1986 interview about how in editing the *American Grove* he had handled disputed words and labels, for example, jazz, a term that many jazz musicians have found patronizing, Mr. Hitchcock said: 'Schoenberg didn't like the word 'atonality' either, and Philip Glass doesn't like 'minimalism.' That's tough!'" [Anthony Tommasini, *The New York Times*, 12/9/07].

December 6

Philip Glass's *Einstein on the Beach*. Carnegie Hall, New York, NY. "*Einstein on the Beach* changed my life. Everything I thought musical theater was, abruptly wasn't. St. Paul had his road to Damascus; mine was the Brooklyn-bound No. 4 train to Atlantic Avenue. Philip Glass and Robert Wilson first brought *Einstein* to the surface in 1976, after exploratory trials in Europe, with two performances at the Metropolitan Opera House. It reappeared in 1984 and 1992 at the Brooklyn Academy of Music. The first revival was my introduction. The second revival left me just as disoriented as the first. *Einstein*, or a lot of it, returns in a concert version at Carnegie Hall, performed by the Philip Glass Ensemble. There have been two audio recordings. . . the one on Nonesuch, from 1993 . . . [and] Sony Classical [Tomato] from 1985. Gerard Mortier says he wants to bring back *Einstein on the Beach* in the 2009-10 season when he takes over the New York City Opera. He should, before its remarkable group of players, singers, stage directors and set designers shuffle too far into old age. . . . People smarter than I have expended a lot of brain power trying to figure out what *Einstein on the Beach* means. I don't think it means anything. It is majestically two-dimensional. Its references to the atomic age, criminal justice, true love, air-conditioning and Patty Hearst are merely art materials, like red paint or blue. Those who want to link it to our inner beings or to outer space are welcome to try. . . The music stops as if you were pushing a button on your radio. It starts again the same way. Charles Ives gave us a preview of

no-ending endings about 1920, with *The Housatonic at Stockbridge*. The orchestral version, one of his *Three Places in New England*, floats along in a kind of misty indeterminacy and then, with the downward half-step in the violas, simply disappears. Expect no overture from *Einstein*, nothing to put listeners in their seats and prepare them for what is going to happen. This is not Verdi; there will be no first-act finale to send audiences humming to the lobby bar. . . . A friend of mine came upon Mr. Glass after a rehearsal during the Philadelphia Orchestra's summer season in Saratoga Springs, NY, years ago. 'How are they doing with your piece?' he asked. Mr. Glass answered, 'Are you kidding?' and walked away. . . . *Einstein on the Beach* is the ideal entertainment for people smart enough not to think too much" [Bernard Holland, The New York Times, 12/2/07].



"Throughout his career [Glass] has changed his scores to suit the circumstances, trimming them for recordings, for example, because he believes that non-visual performances benefit from (relative) concision. The notion of an immutable, sacrosanct urtext -- the very thing musicologists sift historical evidence hoping to establish -- is entirely alien to him. Still, you would think that if Mr. Glass held anything sacred, it would be the structure and format of *Einstein on the Beach*. At that opera's premiere in 1976, and in its 1984 and 1992 revivals, *Einstein* played for five hours with no intermission. . . . The version that Mr. Glass and his ensemble presented at Carnegie Hall on Thursday evening swept away the elements that made the work a happening and transformed it into a concert piece: three hours long, with an intermission and with formal seating rules in force. The breadth of the work was presented, if not its full sweep. The two-hour trim was accomplished by deleting sections from all but a few scenes. Some trims were noticeable: Lucinda Childs's tale of the multicolored bathing cap was intact, as were the quotations from Carley Simon's *I Feel the Earth Move*, but Mr. Bojangles was evicted from this version. Musically, the score survived the trims and might even have benefited from them: The brisker movement from one section to the next highlighted the degree of inventiveness that drives this piece and pointed up passages of real beauty. In 'Knee Play 3' . . . the music has the grandeur of a sacred setting much of the time and, at others, the energy of a symphonic presto. And Tim Fain, the violinist, gave the solo

passages in the second, fourth and fifth 'Knee Plays' and in the climactic, swirling 'Spaceship Interior' scene an electrifying, virtuosic workout. Some of the work's magic is in the way its elements pull in opposite directions. The repetition of short phrases, on one hand, can be soporific; yet the wheezing keyboard and woodwind textures and the bursts of choral counting, with sibilants creating their own rhythmic patterns, are invigorating. And because the performance is heavily amplified, timbres seem to melt together: is that repeating fragment a voice, a violin or the top notes of the organ figure? The ensemble, which included musicians who have been with Mr. Glass from the early days as well as newcomers, gave the score a tight, high-energy reading. Having Ms. Childs on hand to recreate her original narration was a fine touch; Melvin Van Peebles was the male narrator. Mr. Glass was one of the three keyboardists; another, Michael Riesman, directed the ensemble" [Allan Kozinn, The New York Times, 12/8/07].

December 7

New York stage premiere of Elliott Carter's *What Next?* and a performance of the composer's *Au Quai*. Miller Theatre, Columbia University, New York, NY. "[Carter] attended operas for decades, but selectively. He did not pay heed to [Puccini's] *La Boheme* until he was nearly 70 and left the show unimpressed. . . . [Carter] found a sympathetic librettist in the music critic Paul Griffiths . . . *What Next?*, a 40-minute, one-act work, which had its premiere at the Deutsche Staatsoper in Berlin in 1999. It is an existential comedy about six people, survivors (or victims?) of an auto accident In this imaginative staging and gripping performance *What Next?* emerges as a theatrically dynamic and, finally, quite poignant music drama. The last performance, on Tuesday night, falls on Mr. Carter's 99th birthday. . . . *What Next?* begins with a volley of percussion to convey the clanking steely, rhythmically jagged noises of a car crash" [Anthony Tommasini, The New York Times, 12/10/07].

December 8

Orpheus presents Paul Chihara's *Childhood Dreams*, as a possibility to complete Robert Schumann's *Overture, Scherzo and Finale* as a four-movement symphony; and Christopher Theofanidis's *Muse*. Carnegie Hall, New York, NY. "Chihara's addition . . . is a sleek and luxuriously colored medley from Schumann's piano piece *Kinderszenen*. Quite agreeable in itself, the new movement sticks out from the other three: its sound blossoming in full flower but surrounded by the original's dryer, tougher tone. Mr. Chihara is a better orchestrator than Schumann was and can't seem to resist letting us know about it. . . . *Muse* is a brief, civilized, literate and obliging three-movement piece that draws its format from the Bach *Brandenburg Concerto No. 3*" [Bernard Holland, The New York Times, 12/10/07].



December 9

New York Youth Symphony in Alberto Ginastera's *Seven Dances from Estancia*, Clint Needham's *Violin Concertino*, Igor Stravinsky's *Firebird Suite*, and Maurice Ravel's *Tzigane*. Carnegie Hall, New York, NY.

December 10

Death of ethnomusicologist Henrietta Yurchenco, of lung failure, at 91. New York, NY. "[Her] quest to save living music from the past took her from the mountains of Guatemala and southern Mexico to a New York City radio station to the Jewish community of Morocco. . . . In an interview, Pete Seeger said she 'went to places people didn't believe she would be able to find.' Among her thousands of recordings are ritual songs from North, South, and Central American Indians, including peyote chants, and music celebrating everything from love to agriculture, found from Eastern Europe to the Caribbean to Appalachia to Spain. . . . Woody Guthrie called her in 1939 or 1940 and asked if he could be on her live show. Bob Dylan, a little tongue-tied, did one of his early radio interviews with her in 1962" [Douglas Martin, *The New York Times*, 12/14/07].

December 11

Elliott Carter's 99th birthday. New York, NY.

Led Zeppelin. O2 Arena, London, UK. "*The Songs Remain the Same, Just Played a Little Slower*. Some rock bands accelerate their tempos when they perform their old songs decades after the fact. Playing fast is a kind of armor: a refutation of the plain reality of aging -- all that unregainable enthusiasm and lost muscle mass -- and a hard block against a band's lessened cultural importance. But Led Zeppelin slowed its pace down a little. . . . [I]n its first full concert since 1980 -- without John Bonham, who died that year, but with his son, Jason, as a natural substitute -- the band found much of its former power in tempos that were more graceful than those on the old live recordings. The speed of the songs ran closer to that on the group's studio records, or slower yet. . . . *Dazed and Confused* was a glorious doom-crawl. It all goes back to the blues, where oozing gracefully is a virtue, and from which Led Zeppelin initially got half of its ideas. . . . There was a kind of loud serenity about Led Zeppelin's set. It was well rehearsed, for one thing: Planning and practice have been under way since May. The band members wore mostly black clothes instead of their old candy-colored wardrobes. Unlike Mick Jagger, Mr. Plant -- the youngest of the original members, at 59 -- doesn't walk and gesture like an excited woman anymore. Some of the top of his voice has gone, but except for one attempted and failed high note in *Stairway to Heaven* ('There walks a la-day we all know....') he found other melodic routes to suit him. He was authoritative; he was dignified. As for Jimmy Page, his guitar solos weren't as frenetic as they used to be. But that only drove home the point that they were always secondary to the riffs, . . . which were enormous, nasty, glorious. (He did produce a violin bow for

his solo on *Dazed and Confused* during that song's great, spooky middle section. . . . And what of Jason Bonham, the big question mark . . . He is an expert on his father's beats, an encyclopedia of all their variations on all the existing recordings. And apart from some small places where he added a few strokes, he stuck to the sound and feel of the original . . . At the end of it all, as the three original members [including John Paul Jones] took a bow, Mr. Bonham knelt before them and genuflected" [Ben Ratliff, *The New York Times*, 12/12/07].

Speculum Musicae in Kaija Saariaho's *Je sens un deuxième coeur*, Magnus Lindberg's *Clarinet Quintet*, Bent Sorensen's *Nocturnal*, and Poul Ruders's *Cembal d'Amore Second Book*. Scandinavia House, New York, NY.

Chu-Fang Huang in Maurice Ravel's *La Valse* and Sergei Prokofiev's *Piano Sonata No. 7*. Zankel Hall, New York, NY.

Sergei Prokofiev's *War and Peace*. Metropolitan Opera, New York, NY.

December 12

Death of Ike Turner (b. Izear Luster Turner Jr. or Ike Wister Turner, Clarksdale, MS), who had emphysema, at 76. San Marcos, CA. "[He was an] R&B musician, songwriter, bandleader, producer, talent scout, and [the] ex-husband of Tina Turner. . . . [He] discover[ed] Anna Mae Bullock, a teenage singer from Nutbush, TN, whom he renamed Tina Turner. The Ike and Tina Turner Revue made a string of hits in the 1960's before the Turners broke up in 1975. Tina Turner described the relationship as abusive in her autobiography, *I, Tina*, which was adapted for the 1993 film *What's Love Got to Do With It?* and made Mr. Turner's name synonymous with domestic abuse. 'I got a temper,' he admitted in 1999 in his autobiography, *Takin' Back My Name: The Confessions of Ike Turner*.' But he maintained that the film had 'overstated' it.' . . . [He] was brought up [in Clarksdale] by his mother after his father, a minister, was beaten to death by a white mob . . . According to Mr. Turner's autobiography, the D.J.'s [at local radio station, WROX, a hub for Delta blues performances] taught him how to cue up and segue records, sometimes leaving him alone on the air when he was 8 years old. . . . In high school he formed a group called the Kings of Rhythm. B.B. King helped that band get a steady weekend gig and recommended them to Sam Phillips at Sun Studios in Memphis. They had been performing jukebox hits, but on the drive from Mississippi to Memphis, they decided to write something of their own. Their saxophonist, Jackie Brenston, suggested a song about the new Rocket 88 Oldsmobile. The piano-pounding intro and the first verse were by Mr. Turner, and the band collaborated on the rest: Mr. Brenston sang. Sun was not yet its own record label, so Mr. Phillips sent the song to Chess Records. It went on to sell half a million copies. . . . Turner['s] . . . book says he was paid \$20 for the record. . . . [He] worked with Mr. King, Bobby Blue Bland, Howlin' Wolf, Johnny Ace, Otis Rush [and] Elmore James. . . . The Ike and Tina Turner Revue became stars on the grueling so-called chitlin' circuit of African-American

clubs. Ike and Tina Turner had a wedding ceremony in Tijuana, Mexico, in 1962; Mr. Turner's book claims they were never actually married. . . . The Rolling Stones chose the Ike and Tina Turner Revue as its opening act on a 1969 tour In 1971, the revue reached the pop Top Ten with its version of Creedence Clearwater's *Proud Mary*, with Ike Turner's deep vocal counterpoint and Tina's memorable spoken-word interlude. 'We never do anything nice and easy,' Ms. Turner says. 'We always do it nice and rough.' . . . Tina walked out on him in 1975. Mr. Turner, already abusing [himself with] cocaine and alcohol, spiraled further downward during the 1980's while Ms. Turner became a multi-million-selling star on her own. A recording studio he had built in Los Angeles burned down in 1982, and he was arrested repeatedly on drug charges. In 1989, he went to prison for a variety of cocaine possession offenses and was in jail when he was inducted into the Rock and Roll Hall of Fame. But he had a windfall when the hip-hop duo Salt-N-Pepa used a sample of his song *I'm Blue* for their 1993 hit *Shoop*, which reached Number 4 on the Billboard pop chart. Mr. Turner set out to reclaim his place in rock history. He wrote his autobiography with a British writer, Nigel Cawthorne. At the 2001 Chicago Blues Festival, he performed with Pinetop Perkins in a set filmed for the Martin Scorsese PBS series, *The Blues*. He renamed his band the Kings of Rhythm and re-recorded *Rocket 88* for the 2001 album, *Here and Now*. He toured internationally, recording a live album and DVD, *The Resurrection*, at the Montreux Jazz Festival in 2002. He visited high schools during Black History Month with an anti-drug message. He recorded a song with the British band Gorillaz in 2005. In the end, the music business embraced him: Mr. Turner's 2006 album, *Risin' with the Blues*, won the Grammy as best traditional blues album" [Jon Pareles, The New York Times, 12/13/07].

The Bad Plus in David Bowie's *Life on Mars?*, Ornette Coleman's *Song X*, Ethan Iverson's *Let Our Garden Grow* and *Who's He*, David King's *My Friend Meditron*, Reid Anderson's *Physical Cities* and *Beryl Loves to Dance*. "[Pianist] Iverson added a shimmer of reflective atonality, suggesting a hint of Debussy. . . . They were playing *Life on Mars?*" [Nate Chinen, The New York Times, 12/14/07].

Doug Elkins & Friends in *Fraulein Maria*. Joe's Pub, New York, NY.

Daniel Schnyder. Kosciuszko Foundation. New York, NY.

Neil Young. United Palace Theater, New York, NY.

December 13

Death of Floyd Red Crow Westerman (b. 8/17/36), of leukemia, at 71. Los Angeles, CA. "[He] used his talents as an actor, singer and songwriter to advance the cause of native American rights and become one of the more famous Indian faces. . . . As an actor, Mr. Westerman was perhaps best known for playing Ten Bears, the wise old chief, in Kevin Costner's *Dances with Wolves* (1990). Another prominent movie part was as a shaman in *The Doors* (1981), directed by Oliver Stone. . . . On *Dharma & Greg*, he was George Little

Fox, an elderly Indian who came to live with [above]. . . . The title of his first album, *Custer Died for Your Sins* (1970), was taken from the book by his friend Vine Deloria, Jr. . . . In the United States, he collaborated and appeared with singers like Willie Nelson, Kris Kristofferson and Buffy Sainte-Marie. . . . Last year he released *A Tribute to Johnny Cash* to positive reviews. . . . In 1982, Mr. Westerman followed up with another album of Indian protest songs called *This Land Is Your Mother*. He branched out to other issues, and sang with Sting to protest the destruction of rain forests and with Harry Belafonte to fight nuclear power. He battled the naming of sports teams after Indians. . . . Westerman is survived by . . . 'at least' 10 grandchildren. . . . The Washington Post quoted him as saying: 'We don't need no bullets or bombs to destroy this country. It will destroy itself. And that's just fine with me'" [The New York Times].

Steven Isserlis and Kirill Gerstein in Dmitri Shostakovich's Cello *Sonata in D Minor*, Sergei Prokofiev's Cello *Sonata in C*, Benjamin Britten's *Suite*, and Leos Janacek's *Pohadka (Fairy Tale)*. 92nd Street Y, New York, NY.

New York Philharmonic, conducted by Andrey Boreyko, in Dmitri Shostakovich's *Symphony No. 4*, Jacques Ibert's *Hommage a Mozart*, and Maurice Ravel's *Piano Concerto in G*. Avery Fisher Hall, New York, NY. "*Symphony No. 4* [is] a rugged, often explosive score" [Allan Kozinn, The New York Times, 12/15/07].

December 14

John Adams's *Doctor Atomic*. Lyric Opera of Chicago, Chicago, IL.

Gian Carlo Menotti's *Amahl and the Night Visitors*. Church of St. Ignatius Loyola, New York, NY.

December 15

The Missing Peace: Artists Consider the Dalai Lama, including Laurie Anderson's *From the Air*. Yerba Buena Center for the Arts, San Francisco, CA. Through March 16.

Sergei Prokofiev's *Peter and the Wolf*, performed by the Juilliard Ensemble, with Isaac Mizrahi, to illustrations by Andrew Scott Ross. Guggenheim Museum, New York, NY.

Juilliard Orchestra and Dance present Franz Schreker's *Gezeichneten*, Erwin Schulhoff's *Ogelala*, and Zemilinsky's *Sinfonietta*. Juilliard School, New York, NY. "[Schulhoff's 1923 ballet . . . a large-scale example of . . . neoprimitivism, was based on Mexican themes You can hear what it owes to the dramatic modernism of Stravinsky's *Rite of Spring* and its (accidental) resemblance to Bartok's *Miraculous Mandarin* (which had its premiere a year later) and still find it a cauldron of newly exciting rhythm and varied sonority" [Alistair Macaulay, The New York Times 12/18/07].



December 16

Richard Strauss's *Frau Ohne Schatten* (*The Woman Without a Shadow*), with Deborah Voigt and Christine Brewer. Lyric Opera, Chicago, IL. "Every new production of Strauss's *Frau Ohne Schatten* is a newsworthy event. Of all the Strauss operas, this fantastical, strange and humane fairy tale, first presented in Vienna in 1919, is the longest, the most musically elaborate, the most philosophically resonant and the most daunting to stage. With five vocally taxing major roles, the opera is also challenging to cast. Paul Curran's new production . . . which opened last month, is making news of a casting coup. Singing the Empress, that woman without a shadow of the title, is Deborah Voigt, arguably the leading dramatic soprano of the day in the Wagner and Strauss repertory. And signing the role of the Dyer's Wife is Christine Brewer, who has increasingly challenged Ms. Voigt in this wing of the repertory. Though these artists have much in common, including a home state (Illinois), they are mutually admiring rivals, or so they appeared on Sunday afternoon. Both sang splendidly. *Die Frau Ohne Schatten* may be the greatest achievement of the fraught but inspired collaboration between Strauss and the librettist Hugo von Hofmannsthal. Still, it is an unwieldy opera" [Anthony Tommasini, York Times, 12/18/07].

Death of composer-vocalist Dan Fogelberg, after battling prostate cancer, at 56. ME.

72nd birthday of Gerald Busby. Chelsea Hotel, New York, NY. "By Mr. Busby's count, he has worked with five geniuses in the course of his career. They include Robert Altman, for whom Mr. Busby composed the score for the 1977 film *Three Women*. Another genius was Paul Taylor, who hired Mr. Busby to compose music [*Runes*, Paris (1975)] for his dance company. . . . The AIDS crisis changed his life. . . . Busby sank into despair, cocaine addiction and bankruptcy. He stopped composing. He nearly lost his home. . . . But he did not die. About seven years ago, he got sober, and he started composing again. . . . Busby lives on \$658 a month from Social Security, supplemented by \$78 in disability payments and \$156 in food stamps. In a good month, he may make \$1,000 for composing new work; other months, he earns nothing. . . . In May, Neediest Cases money was spent for an unusual purpose: \$754.96 of recording equipment that will enable Mr. Busby to transfer his work from cassette tapes, which degrade over time, onto CDs. The New York Public Library at Lincoln Center has requested all his original scores, he said" [Alexis Rehrmann, The New York Times, 12/16/07].

Dillinger Escape Plan. Blender Theater at Gramercy, New York, NY. "Dillinger Escape Plan's music is arranged down to the millisecond and always has been. But watching its shows is like cranking the handle on a jack-in-the-box. You know what's coming but you're startled anyway, and then you do it again. . . . [I]f you really want to know these songs -- metal through the jazz rock filter of Allan Holdsworth and Mahavishnu Orchestra -- you have to listen repeatedly and concentrate" [Ben Ratliff, The New York Times, 12/18/07].

December 19

Carnegie Hall and the New York Philharmonic announce that Michael Tilson Thomas and the San Francisco Symphony have been asked to open *Bernstein: The Best of All Possible Worlds*, a celebration of the composer and the opening of the Hall's 2007-2008 season on September 24. New York, NY. "The Philharmonic will play two programs featuring one of his symphonies and works of other composers at Avery Fisher Hall. Lorin Maazel, the music director, will conduct one program, and David Robertson, who has been given some of Bernstein's mantle as grand musical

communicator, the other. Alan Gilbert, the orchestra's future music director, will lead the Juilliard Orchestra in a third Bernstein symphony. (The Philharmonic has infrequently played Bernstein's three symphonies since his death.) Bernstein was the Philharmonic's music director from 1958 to 1969 and continued to lead it in concerts until his death. Zarin Mehta, the orchestra's president, said about 50 current members had played under him. . . . On November 14 the Philharmonic and Mr. Gilbert will bring a Bernstein program to Carnegie exactly 65 years after Bernstein's unexpected and splashy debut there with the orchestra, when as an assistant conductor he filled in from Bruno Walter. His musical *On the Town* will be part of the Encores! series at City Center in a semi-staged version. The Baltimore Symphony Orchestra, led by Marin Alsop, will perform his *Mass* at Carnegie" [Daniel J. Wakin, The New York Times, 12/18/07].

December 22

Death of Ruth Wallis (b. Ruth Shirley Wohl, 1/5/28, New York, NY), of complications of Alzheimer's disease, at 87. South Killingly, CT. "[She was] a cabaret singer of the 1940's, 50's and 60's who was known as the Queen of the Party Song for the genteelly risqué numbers she performed for happy, and very occasionally horrified, listeners worldwide [T]he novelty songs -- more than 150 of them -- she wrote herself, all positively dripping with double entendre. . . . In 2003, Ms. Wallis's work was the basis of an off-Broadway revue, *Boobs! The Musical: The World According to Ruth Wallis*. . . . In Boston, Ms. Wallis's songs were banned from the radio. In Australia, her records were seized by customs agents when she arrived there for a tour. Both incidents only made her more popular, according to later news accounts. . . . She chose her stage name in honor of Wallis Warfield Simpson, the Duchess of Windsor. . . . Wallis's marriage to her manager, Hy Pastman, ended in divorce, though they were later reconciled" [Margalit Fox, The New York Times, 1/3/08].

December 26

Marion Cajori's *Chuck Close*, including Philip Glass's *Portrait of Chuck*. Film Forum, New York, NY. "[It is] an expansion of Ms. Cajori's acclaimed 1998 short *Chuck Close: A Portrait in Progress*. But where it truly excels is in its depiction of the physical process of making art. This film lets Mr. Close frame the highlights of his life and career; including his upbringing in strait-laced 1950's Monroe, WA; the pivotal role he played in the 1960's and 70's downtown art scene; the spinal-column blood clot that landed him in a wheelchair in 1988 and made it difficult to paint without mechanical aids and help from assistants; and his struggle to create innovative, significant representational painting in an era when photography seems to have rendered such art irrelevant. More mesmerizing, however, is the attention that Ms. Cajori, who died in August of 2006, devotes to Mr. Close's process, which entails blowing up photographs by way of a grid system and rendering each section as a huge, abstracted square" [Matt Zoller Seitz, The New York Times, 12/26/07].

