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February 2000

Volume 7, Number 2

DAVID BÜNDLER	The Mikel Rouse Talk Show	1
	The Pageant of Richard Henn	6
	Recent Works by John Luther Adams	14
CONCERT REVIEWS	Déjà Wozzeck MARK ALBURGER	15
	Oh Floyd! GARRISON HULL	16
	Americans in Moscow IRINA IVANOVA	16
	Old Stalwarts Usher in the New Millennium WILLIAM OSBORNE	17
	New Century in Retrospective of Old MARK ALBURGER	19
	Riegger Leads the Way JANOS GERE BEN	20
RECORD REVIEWS	Dances with Panzer MARK ALBURGER	21
	Mind Games ELIZABETH AGNEW	21

	Parris in the Imagery STEVE SHAFFER	21
	Bowled Over by Pastiche MARK ALBURGER	22
	Paulus and Tolstoy BRYCE RANKIN	22
	Pleasure from Payne MARK ALBURGER	22
	Ronald Perea's Crossings ROBERT ROANE	23
	Pilgrim's Progress ELIZABETH AGNEW	24
	Music Rising BRYCE RANKIN	24
	Of Many Expressions MARK FRANCIS	25
	Elegant Enigmas JOHN PALMER	25
	Ito's Estimable Meshes ELLIOTT SCHWARTZ	26
CALENDAR	For February 2000	27
CHRONICLE	Of December 1999	31
COMMENT	The Ecstatic Singer JANOS GEREKEN	40
	Items	40
COMMUNICATION		41
OPPORTUNITIES		42
PUBLICATIONS		46
WRITERS		47
ILLUSTRATIONS		
	i, 5 Total Cereal Music (General Mills); 13 Michelangelo - <i>The Last Supper</i>	
	14 John Luther Adams - Hermit Thrush phrases in <i>Evensong</i> , from <i>songbirdsongs</i>	
	15 Alban Berg - <i>Wozzeck</i> (excerpt - Universal Edition); 17 Trombone	
	19, 20 John Adams - <i>Shaker Loops</i> (excerpts - Associated Music)	
	21 Maggi Payne - <i>The Extended Flute</i> (CRI); 24, 25 <i>Places Not Remote</i> (Living Artist Recordings)	
	30 Horn; 39 The Beatles (Hirschfeld); 40, 41 Saxophones; 46 Flute	

The Mikel Rouse Talk Show

DAVID BÜNDLER

Mikel Rouse was born in 1957 in St. Louis, Missouri. The son of a state trooper, he was born Michael Rouse but changed the spelling in third grade. He formed a progressive rock band called Tirez Tirez in his teens and later attended the Kansas City Art Institute and the Conservatory of Music at the University of Missouri at Kansas City. He moved to New York in 1979, where he studied African music and other world musics and began his study of the Schillinger composition method. Here he formed his contemporary chamber ensemble, Mikel Rouse Broken Consort. A composer of the downtown post-minimalist movement, his music is associated with the sub-genre of totalism, which integrates the harmonic complexity of classical European style with the rhythm and texture of African and Asian music and particularly, rock. Other composers in that category include Ben Neill, Art Jarvinen, John Luther Adams, David First, Michael Gordon, and Rhys Chatham. Rouse's numerous recordings span a variety of genres from pop to electronic. His piece *Quorum* for Linn drum machine (1984) was used by the late choreographer Ulysses Dove's *Vespers* (1987) and has been in the repertoire of the Alvin Ailey American Dance Theater ever since. A film of this work was shown on PBS Great Performances's *Dance in America* in 1995 and won two Emmy Awards. In 1989, Rouse began composition of the opera *Failing Kansas* (1994), inspired by Truman Capote's *In Cold Blood*, which premiered at The Kitchen in New York. He has since completed the remaining two works in this opera trilogy, *Dennis Cleveland* (1996, The Kitchen) and *The End of Cinematics* (tentatively scheduled for the BAM Next Wave Festival 2001). Other works include *Book One*, a book of nine string quartets; *Quick Thrust*, a twelve-tone rock piece; and *Two Paradoxes Resolved*, a piano suite.

I spoke with Mikel Rouse early in October, 1999, a few weeks before his talk-show opera *Dennis Cleveland* was to have its west coast premiere in Costa Mesa as part of the Eclectic Orange Festival.

BÜNDLER: What got you to setting a talk show to opera?

ROUSE: Well, I guess it really started in '87 or '88 when I started working on *Failing Kansas* because, prior to that, I'd been involved mostly in chamber music. I had also been involved in pop music, and they had both sort of influenced each other, but I actually liked to keep them separate. In addition to that, I not only trained as a composer at the University of Missouri, Kansas City, Conservatory, but across the street, I also studied film making and painting at the art institute. I decided that I wouldn't give up any of these things, but I'd really devote myself to music and to composition. I did that for about 10 or 15 years. Then about '87 or '88, I read Truman Capote's *In Cold Blood* and was so blown away by the craft of his writing and also by the idea that he had – I don't think he really invented this, but he was one of the pioneers of the so-called non-fiction novel.

I wanted to do something that would set the text. I was more inspired by the book than (inclined to) actually use it. What I did was go over to the New York City Public Library and start investigating the murders of the Clutters. As I was thinking about text, it became really clear to me that I wasn't going to be able to set text in a traditional way. My work was already moving further and further from any kind of Western European music tradition. My music has always been highly contrapuntal, so I stumbled on this idea of doing all these spoken voices scored in counterpoint. The sound was unique to me. I hadn't really heard anything quite like it. So that's the pre-history, because that simple decision forced me to look at a lot of other things and possibly close a lot of doors involving me with the traditional New Music community. For the first time, I was starting to go off on my own path. That forced me to look at not just musical construction but the way I think about the world. There's a very conservative approach to music, even new music. There are traditional ways to do it if you want to get the grants, if you want to get the different kinds of exposures, so I was really faced with a dilemma. Was I gonna just keep doing what I thought I should do individually, which might run against the grain? I'd been doing that anyway by using rock instrumentation and by using rock production values. It just came to a head with *Failing Kansas*. I did the piece with an artist named Cliff Baldwin for a full-length feature film and performed the piece as a solo with my voice, multi-tracked on tape. It opened up a lot of doors, so by the time you get to *Dennis Cleveland*, which I started in about '94 and finished writing in '95 to premiere it in '96, I'm investigating again my life and my childhood. Being someone who was born in the late '50s, it has to do with the influence of television, and the talk shows were the most immediate question at hand. When I started working on the piece, it was much more about the media in general and television in general. Then I started reading this book by a Canadian author named John Ralston Saul, who talked about the ritual of television and how it had come to replace the ritual previously associated with religion. I not only had thought that myself and agreed with that, but I took a more specific example to draw my piece from. He was really talking about television in general, but at the same time you have all these talk shows of a confessional nature. I thought that Saul's ideas were really exemplified in how these talk shows work. As I said, I'd already been working on the music and on the libretto, and I'd already been sampling text from talk shows to use as part of the rhythmic libretto. It was after I'd been working on the piece for about a year that I thought, "Wait a minute! You should stage it as a talk show." Another thing I'd been really interested in was breaking opera out of the sort of European 19th-century mold, both in instrumentation and also in presentation away from the proscenium stage.

BÜNDLER: How does *Cleveland* fit into the trilogy concept together with *Kansas* and *Cinematics*?

ROUSE: I think that they all share a couple of things. They all share different explorations of this vocal writing technique I was talking about that I call counterpoetry. From a purely formal and technical standpoint, I wanted to have a big structure to explore those things. I've done a number of solo records and smaller pieces that are also experiments with this technique, but these were the three pieces (to do that exploration). And then I think the three pieces are also linked by a number of things which have to do with specific American iconography, how America looks at religion and spirituality, which is all over *Failing Kansas*. Not only the spirituality of the Clutter family (the murdered family) but also of Perry Smith, one of the murderers -- being brought up by nuns in an orphanage and the whole warped sensibility he got of God and Jesus and the whole deal. I think that what runs through *Dennis Cleveland* is a certain kind of spirituality seen through the prism of popular culture. Is that an answer? Thinking of Saul's idea, is the media the new spirituality? Is the repetitiveness of television fulfilling that ritualistic aspect that you used to get from a Chinese ceremony or a Catholic mass? I think in *The End of Cinematics*, we take that one step further and talk about the nature of corporate-driven entertainment. So I think that they're all tied together through those two ideas.

BÜNDLER: And they were conceived at the same time?

ROUSE: *Failing Kansas* happened first and took the longest amount of time. I did a lot of research at the public library and was really stumbling with this technique. I did a lot of sketches that I didn't like and threw out -- so in the actual writing of the piece, *Failing Kansas* took about five years. There were other pieces in between, but I stood by my idea that I was not going to rush. I was just going to let it go (at its own pace). By the time I had almost finished with *Failing Kansas*, I'd already conceived of *Dennis Cleveland* and *The End of Cinematics* as a connecting trilogy. And by the time I had premiered *Dennis Cleveland* in October, '96, I had finished about half of *The End of Cinematics*. So in a sense, they were all written together at the same time but *Failing Kansas* had the longest stretch and was its own piece before the other things came into being.

BÜNDLER: Has *The End of Cinematics* been completed and performed?

ROUSE: We've done workshop performances of it. I finished the libretto, the music, and the concept of how I wanted to stage it by '96 or early '97. I had hired a set designer named John Jesurun to do the set design for *Dennis Cleveland*. He's a well-known director in his own right, so I asked him to come on as a collaborator. It's kind of odd because I'd actually had the concept for *The End of Cinematics* and also finished the music and libretto, but then asked him if he would write a screenplay because my idea was to stage this as a feature film. We're doing it in separate locations, and what the audience perceives is basically a movie, so we shoot a live movie every night. That piece is big; it's very expensive, and so we've done a couple of workshops.

I did a workshop performance without John in San Francisco for a month at a place called the Zeum, which is sort of like an art place for teenagers. And then we did a workshop performance in May in New York.

BÜNDLER: And that's building up to a more formal premiere of the finished product?

ROUSE: It's supposed to premiere at the BAM *Next Wave Festival* in the year 2001. A big part of my approach is finding unique ways to present these pieces in terms of the staging -- ways that include the audience or make them feel comfortable. For example, in a talk show environment, you can hit them over the head with a lot of other ideas because in a way, they feel like they're already in an environment they're familiar with. So the new piece I'm working on is called *Camera World* and that's going to be another piece that will be staged in similar ways. I'll be doing that with the same artist. I'm really looking forward to working with Cliff Baldwin again, because he did the film for *Failing Kansas*.

BÜNDLER: In reading about *Cleveland* and then listening to the CD, I get the feeling that listening to the CD is nothing like the experience of sitting through it. I found myself wondering how it plays out. Was this a music-driven production from the word go or a staging-driven one? I know you have a graphic arts background.

ROUSE: I think that everything I do pretty much starts with music, even the text. I mean, I was talking to Robert Ashley about this a couple of years ago. His text is probably some of the most brilliant I've ever read, but it's interesting that he always thinks of it as music first. Words come to him through the idea of music. I think it's the same for me. People are amazed that I write these librettos and are very complimentary -- not only about how poetic they are but also about the ideas expressed in them. But if you just said, "Sit down and write a poem," or "Sit down and write text"... The words come to me through the idea of how they will relate to the music. *Dennis Cleveland* is a good example because, as I said, I had actually already started writing the piece, knew it was going to be about media using talk shows as a springboard, but I was six or seven months into the piece before it even occurred to me that I would stage it as a talk show. So obviously the staging is very important, and I think that -- not only from my ensemble work but my solo work -- I've always been very involved with how the pieces look and how they're presented to an audience. But *Dennis Cleveland* is a perfect example of something that from the very beginning started with the music. *The End of Cinematics* as well. I knew *The End of Cinematics* was going to be about corporate entertainment, and I already had a lot of the music written and recorded, but I don't think it was until '95 or '96 when I was, again, about halfway through with the recording that I had the idea it would be staged as a feature film.

BÜNDLER: When you go to school, they teach you how to write off the top of your head. But when you write in what is essentially a new idiom, let's say the counterpoetry idiom, how much playing around and experimenting and sketch work -- how much junk do you have to throw out before you have a finished product?

ROUSE: A ton. I was telling someone else this recently. I was really happy with the music I was writing. I think it was very influenced by Steve Reich and minimalism. I thought that I was doing something that was slightly different or more unique for my age group. Next generation. I was using rock instrumentation, using different kinds of rhythmic techniques to shape the harmony, using multiple metric sections that forced a kind of resolution. So I thought I was in good shape. But when I started working on *Failing Kansas*, and the idea of the piece demanded a different kind of approach -- you know, it wasn't just absolute music anymore -- it was really stressful because I had started to build a reputation with my chamber ensemble, Mikel Rouse Broken Consort. Things were going O.K., and now I'm in this dilemma where I'm really gonna make a big left turn. With *Dennis Cleveland*, it was even a bigger left turn. There were so many people who were supportive, but they thought, "You're gonna take a 15 or 20 year career, and you're going to just flush it down the toilet. You could really end up looking foolish." The fact of the matter is, I think you have to follow through with what you're doing. With *Failing Kansas*, I remember making these experiments and just hating the way the piece sounded. Now such changes seem like the most natural thing in the world because I've been doing similar experiments for at least ten years. But when I first experimented, I trusted the fact that there was a lot of great music out there when I was younger that I didn't like instantly. So I kind of trusted the process -- maybe you don't like these changes because you've fallen into a rut, and you're very good at what you do, but you're kind of doing the same thing. These thoughts really forced me to think differently. But I'll tell you, when I got past that conceptual hurdle, which took a long time, I got thrilled about music again. You know, just the idea of word combinations, the idea of how syntax and meaning can change. There's a section in *Dennis Cleveland* called *Soul Train* where the group sings, "I'm glad if you're glad, I'm sad if you're sad." But because they're singing it in two different metric combinations, they're not singing anything different. They're always singing depending on what meter they're in, "I'm glad if you're sad," or whatever it was. The thing is, because of the two metric things combining, you get like four different meanings going on. So it's not just a musical phenomenon. The point is how you're changing the psychology of what the words mean simply through rhythmic permutation.

BÜNDLER: The idiom is very heavily rock. Is rock your usual idiom or is it just for some of these pieces that you've done?

ROUSE: I don't know if you've ever heard any of the chamber music by Broken Consort.

BÜNDLER: I'm afraid *Cleveland* is my one and only exposure.

ROUSE: I would say all the way back to 1980, prior even to the Bang on a Can stuff, I was doing rock instrumentation, but the stuff was very contrapuntal. I did a piece called *A Walk in the Woods*, which was a chamber orchestra record, and a number of chamber records for my group, which could use any instrumentation for a jazz quartet or quintet. But everything was fully scored right down to every single part of the trap set so that it sounded very much like modern chamber music. The rock element there had more to do with the instrumentation. It wasn't until *Failing Kansas* when I started investigating this new vocal writing technique that I really felt, again, a lot of doors opened. And I also felt I really had to address where I came from. Because you go to a conservatory and it's great and you get information and you come to New York and you want to be sophisticated and fairly intelligent, so you sort of absorb all these ideas and these influences. But at the end of the day, whether you know it or not, you're either trying to escape from what you really are or you're trying to ignore it. There are so many people I know in New York who come from the South or the Midwest who do great work but in a certain way, they become New Yorkers and they kind of don't want to be reminded that they came from simpler beginnings. And so for me, I came from a place where there was a lot of rock music, a lot of jazz, country, and western. It was starting with *Failing Kansas* that I really started to allow that to come into my work while I still maintained my interest in structure. Now with *Dennis Cleveland* and also with *The End of Cinematics*, there's much more of a rock feel, but that's mostly because of the necessity of the piece, which is that when you're in the talk show environment, everything comes through the loudspeakers. I mean, I went to a lot of talk shows when I was doing research for the piece, and I wanted everything that came out of the loudspeakers -- even though you have huge choral sections and like a ten-minute *Money* chant and all this weird stuff -- I still wanted the overall production effect to sound like something you could almost imagine hearing out of the loudspeakers at a talk show. So consequently, the sort of hip-hop driving beat that's there has a form and function to it, and part of this function is that it would actually be believable in that setting.

BÜNDLER: I can definitely hear the sort of urban groove throughout the music. In addition, of course, complex harmonies and an almost Gothic feel to the chorus. I was wondering -- I'm not real good at my rock labels. Can you describe it as, say, progressive or trip-hop or house?

ROUSE: I don't know. I mean, it's got elements of things that I listen to. I would say probably the music that I like the most right now, and over the last five years, is hip-hop. I think it's the most innovative pop music since I was a kid (and I was listening to pop music in the '60s), in terms of what it's brought to a certain culture. Hip-hop was probably the first music since I was young that made people say, "Well, that's not music." When I was a kid, people thought the Beatles weren't music. So I trust that response to mean that obviously hip-hop has had a huge cultural effect. I think there are hip-hop elements in my music because that influence is there. I think there are certainly other elements of jazz and rock in my work, in terms of harmony.

But I wouldn't compare it to too much progressive rock because that always had a funny connotation to me: people who were into a certain kind of fusion. Anybody who's going to try to add elements of the structure of classical music to rock or whatever is going to be faced with the fact that he's doing some kind of fusion. But for me, it's just trying to acknowledge unselfconsciously -- trying to incorporate -- elements of the kind of music that I listen to. And that might not necessarily be the kind of music that I love, but that is where I came from.

BÜNDLER: What did you grow up listening to?

ROUSE: I'd say the most sophisticated stuff would have been jazz. I heard things like Thelonious Monk and Duke Ellington. There was a lot of country, which I hated as a kid; but again, doing *Failing Kansas* and re-investigating, I realized that actually there's parts of me that really loved country music. I was probably rebelling against it, but it was all around me. So it's almost like you can't really totally hate what's all around, you even if you tried to pretend it wasn't there. And then a lot of rock and a lot of Motown -- mostly from WLS in Chicago. I'd be getting this radio station out of Chicago really late at night, and that turned me on to all the sounds that were happening at that moment, and that station was really big on Motown.

BÜNDLER: A lot of today's pop artists are conservatory-trained musicians. What was your intention when you went for music training? To go pop? To go classical? To be a behind-the-scenes professional guy?

ROUSE: I always knew I was going to perform, and I always knew I was going to write music because I've been writing music ever since I was young. But I also painted, so again the whole idea that I would do sort of a double major at the conservatory and the art institute I think was a good indication of wanting to do something different. Then when I graduated, I was really faced with a dilemma and I decided to pursue music because I thought that was -- I was actually a better visual artist in terms of technique, but I didn't have really anything to say in that regard. I still paint and I still do all sorts of stuff, but music seemed to be the place where I was really able to do unique things. The interesting thing to me after doing music and getting my act together over a period of like 15 or 20 years is how, starting with *Failing Kansas* but really with *Dennis Cleveland*, I got to bring all of the art stuff back. It was always in the back of my mind, "Well, what was that for? You still do it. You don't pursue it as a career but what is that? What about the fact that you directed films when you were in school and you continued to pick really good visual artists to work with?" And directing *Failing Kansas* and then *Dennis Cleveland*, I realized, "Well, this is it!" It just took me a long time to figure out how all that stuff would be incorporated. But once it did, I think it really served me well because there are so many composers I know -- really good composers -- who don't have a feel for words or don't have a feel for visuals or presentation, so therefore, they rely on other people and, sometimes, the mix doesn't work.

I think that's why you get so many bad operas, because you've got a great musician who gets with somebody who maybe never wrote a lyric in his life, although he may be a great writer, and then he writes some kind of albatross setting, and then the composer's just scrambling to try to figure out how to set this stuff to music. Everything in my being tells me that that's not the way you set music and words.

BÜNDLER: When did you know that you'd arrived as a composer? Was it having your music performed at The Kitchen? Was it a certain piece like *Quorum*?

ROUSE: Well, *Quorum* is probably one of my fondest memories. That piece was written a good 15 to 20 years before there was even a thing called techno. And now I get calls from people in England saying, "What is this piece? Did it just come out last year or something?" and it's actually the first piece of its kind ever written for a drum sequencer -- through the original Linn drum sequencer -- which is one of the reasons it sounds so cool. And nobody in their right mind in 1983 or '84 when I was shopping that record would even look at it. And then Ulysses Dove choreographed this piece that went on to be seen... I mean, it's been in Alvin Ailey's repertory for 10 years, it's been seen by over a million people, it was filmed for PBS Great Performances. I think *Quorum* was a big moment for me for all those reasons. Sure, playing Lincoln Center with Broken Consort was great, but even after having done that for 15 years and written music that I'm very proud of, I really don't think I was getting on top of my game until I was about 40. Until I started doing these new pieces with text.

BÜNDLER: Well, 40 was about two years ago.

ROUSE: Yeah, I guess maybe 38, 39, 40. *Failing Kansas*. But then *Dennis Cleveland*, I think, kind of confirmed my direction as well.

BÜNDLER: What is totalism, and is that your own concept? Where does that word come from?

ROUSE: The first person I heard write about it was the New York critic Kyle Gann.

BÜNDLER: Oh, O.K. One of your big fans.

ROUSE: Yes, he's a very big fan. He's also a big fan of some of the Bang on a Can guys and Ben Neill, who's a really great composer. It's just a term that I think started getting used to refer to this group of composers born in the late '50s, kind of fusing classical elements with rock instrumentation, a whole combination of things.

BÜNDLER: I've heard other music described as having the rock influence and I hear those pieces and I just don't hear it in the way that I hear it in *Dennis Cleveland*.

ROUSE: Yeah, I think that it's really blatant, and I think that's one of the things that made me feel out of touch with some of my peers. I talked to those people, and they all came from very similar background, but I just think that there's a tendency to want to stay -- they want to be bold and dynamic, but they want to stay with a safety net so they won't just all out do it. I think that I got very lucky. I had a piece that demanded a certain kind of stylistic change. Actually for my taste, it would have been ridiculous to try to make something more chamber-like and then make people actually believe that this could be something that they would be hearing or seeing.

BÜNDLER: Well, conversely, do you think composers of your generation or the last 20 years missed the boat by not fully embracing rock and its language?

BÜNDLER: That's a good question. I really think it depends on where you came from and what you heard. I think where you miss the boat is if you don't find a way to incorporate what you hear. And so if that's the question, then yes, maybe

so. If I have any criticism of some of my peers, it is that they're pretending that they're embracing it, but what they're really doing is finding incredibly clever ways to skirt the issue. It's not like I'm saying rock's great. I mean, there are lots of problems with it. In fact, quite frankly, I wish rock were dead, because that is a past music from my generation. I think one of the reasons I liked hip-hop so much was because it felt like the first time that we were finally getting away from this sort of consumer strangulation that rock and pop culture has put on the society. But, that being said, I feel very compelled to figure out what my place in the world is, considering that rock is what I grew up with. So I can take popular music and do something with it; in my case, I think a lot of times I use not only just the sound of rock but also the production values, like the staging of *Dennis Cleveland* so that the sound brings people in. They hear the piece and say, "Now that sounds familiar to me. I'm used to that kind of drum sound. I'm used to that kind of production value." But then all of a sudden, they're getting this 17-minute chorus, the "Apparent Money" piece. Somehow I think the music seems believable to them.

The Pageant of Richard Henn

DAVID BÜNDLER

Richard Henn is a Los Angeles-based composer, arranger and conductor. He has worked in the recording industry as an arranger for pop artists Helen Reddy, Leon Russell, the Beach Boys, Johnny Rivers and Fabian. He has also worked in film and television. He was conductor of *The Captain & Tennille* show and arranged for *The Merv Griffin Show*. Since 1979, he has served as music director of *The Pageant of the Masters*, the highly successful annual summer series in Laguna Beach which presents tableaux vivants or “living art works” modeled by actors on stage. In that capacity, he composes and arranges music to accompany and set the mood for the visuals that portray famous paintings and statuary. He got his start 40 years ago when he formed a garage rock band called The Renegades with his fellow grade school mates. In the mid-’60s, they evolved into a surfer band called The Sunrays, which had the hit singles “I Live For the Sun” and “Andrea,” both written by Henn. He eventually left the band to pursue his music education, first at Mount St. Mary’s College in Los Angeles, then at Cal Arts. Among his teachers were Manuel Compinsky, Paul Salamunovitch, Dolores Stevens, William Kraft, and Mel Powell. An avid surfer, he lives in Malibu with his wife Kathy (daughter of the late Glendale Symphony director Carmen Dragon) and their two young children Paul and Renee.

I spoke with Richard Henn on July 10, three days after the opening of *The Pageant of the Masters*’s 1999 summer season.

BÜNDLER: When did you take *The Pageant of the Masters* gig?

HENN: I took it in 1979. I had just finished an album with Leon Russell. I was arranging for Leon and Mary Russell in their studios in the Valley, and I got a call. I was also arranging for Helen Reddy at the time, too -- writing songs with her and a producer named Kim Fowley at Capitol. My father-in-law, Carmen Dragon, referred me to *The Pageant of the Masters* because the organizers had called him and said, “You know, we have a new young director. He’s met with at least 25 to 30 composers. The director’s still very unhappy, and I thought” -- this friend of Carmen’s says, “maybe you’d like the job.” Of course, Carmen was touring Europe at the time, conducting. And he said -- in all honesty, he said “I know of only one guy that can go to as many places as you need to go as a musician down at the pageant” because it’s across the board musically. He said, “It’s going to sound strangely like nepotism, but it’s my son-in-law, and you might want to give him a call.” So Carmen just left it on my machine, and it was one of maybe 20 other calls there. You know, I almost didn’t call back at all because I didn’t know what the pageant was. I had never had the pleasure of seeing the show before I conducted it. I didn’t know a lot about it, being as I didn’t lived in Orange County.

So just as a hoot, I called down and said, “Hi, my father-in-law gave me your number.” “Oh, yes. We’ve been waiting to hear from you...” and then they set up an appointment immediately at the Laguna Hotel, and I went down and met Sally Reeve, who was head of PR at the time and Glen Eytchison, who was then their new wonder-boy director. We started talking about what kind of orchestra we’d want to use down there and what kind of approach I would want musically. After about five minutes, Glen and I were finishing each other’s sentences. There was an immediate rapport and simpatico between us. It was obvious that we were gonna communicate, and by the end of the main course at lunch, it was, “Okay, so when can you get down here for production meetings and when can we start working because we’re behind schedule already?” So it was really an interesting first meeting, and it’s been wonderful ever since because we were really on the same page from the beginning. He wanted an orchestral sound down there. He wanted a more symphonic approach. He didn’t have the budget for a big orchestra, but they wanted whoever came in to approach it with a string orchestra, with groups of all of the various instruments in the orchestra. I have what I call a concertino orchestra, which is groups of twos. Two French horns, two flutes, two clarinets, one bassoon, one oboe -- but those are both double reeds, so I think of them as twos. Two trombones, two trumpets and a small choir of strings, harp and two MIDI keyboard setups. All the colors of the orchestra are covered down there, and that’s what Glen really wanted to hear though I didn’t know it. That’s the way I wanted to go.

BÜNDLER: You could do a middle Beethoven symphony.

HENN: At least with the aid of the MIDI keyboards and doubling -- I must be very honest with you, we use the samples and the MIDI in a very tasteful way, I hope, to support our string section and also to create the idiomatic sounds that we use for various paintings. Let’s say we go to Bali or Japan or to India, and we need a sitar or we need a gamelan ensemble, those colors and those sounds will come from the keyboards, from the MIDI. And they’re wonderful. The sampling from your TV and film scores -- what you’re hearing a lot of the time really is one guy in a room with hundreds of thousands of dollars worth of equipment. So we hopefully use the technology of today in a creative and tasteful way.

BÜNDLER: So ’79 was the first summer?

HENN: Yes it was. I had a spring full of record dates as a session arranger in Hollywood doing a lot of sessions. I was also producing a group for MCA Records called Kid Brother, which was a combination of -- we called it roscos, which is rock and disco because we realized disco was just dying in ’79.

I was saved from that because I found that with record producing, you were more of a policeman than a creative person, keeping the booze and drugs out of the studio, the girls and all that, getting them to the studio on time, budgets and so on. I went into it wanting just to be creative.

BÜNDLER: Why accompany these tableaux with music?

HENN: The pageant, at its best, is a collaborative art form or hybrid. I say collaborative because all the elements of the show have to be in place in order for it to work. Certainly no one comes to the pageant for a music concert because what they would hear are a lot of one and two minute pieces and it would be an unfulfilling concert-going experience. Hopefully when they get to the show they are pleasantly surprised to see we have a nice “live” orchestra in the pit. If one came to hear a lecture on art with the tableaux only and no music, there would be a feeling of something missing. It would be sort of flat -- pun intended. I think the answer to your question of why music with the tableaux is that the show needs it. And I’m sure this need came as a very natural process. The first pageants probably didn’t have much, if any, music. I’m sure if the festival thought the show could work without music they would have never hired a union orchestra in the first place and saved millions of dollars over the years, leaving more money to donate to worthwhile causes. There’s one evening in the show where they have a technical rehearsal without any music just to see how things play from piece to piece in the order that they play. I’ve been to that -- and I’m not trying to pat myself on the back or make my contribution (out to be) greater than it is -- but that being said, the visuals in my mind have a staying power of about 30 seconds. You look at it. You go, “Uh-huh. Oh, yeah. Let me have the binoculars. Oh yeah, Harry, look at that! Mmmm. O.K., next!” If you’re not brought into this thing emotionally -- and the beautiful thing about music is that it is the universal language. I’m not trying to be trite here. Everybody knows that. But it cuts right to the marrow of communication. There’s no language barrier there. It speaks directly from the heart of the creator to the heart of the audience if you do your job. And you’re able just to say things about that art -- that someone might not think or feel -- through music. Now with the addition of narration, the scriptwriter can appeal to the intellect and give you a new point of view about something that you won’t see. I hope that answers your question. It really tells the emotional subtext of the piece and allows it to stay up there for a minute-and-a-half to two minutes. It creates a through line and supports what the narrator is saying.

BÜNDLER: How long is a typical tableau?

HENN: Usually we don’t go more than a minute-30. If a human model is asked to freeze any longer, even in a fairly relaxed position, the body starts shaking -- especially with some of these kids. A lot of the visuals have children in them, even if they’re adult roles, because of the scaling and the proscenium size. They have to use children for adult roles because if an adult was in the painting, he’d be too tall and the painting would blow up beyond the limitations of that stage. Then the guy in the back row couldn’t see the visual. It’d be cut off. It’d be cropped by the proscenium.

So a lot of volunteers are kids who can only stay still so long without starting to move. Some of the people have to get into really contorted positions and keep still. The way they do that is to have what are called armatures -- you know, bicycle seats with metal that goes right with the leg and the arm. Even though they’re arched backwards in some graceful position, there is a structure holding them in place or they couldn’t do it.

BÜNDLER: So the light’s on for about a minute-30 max?

HENN: Yes. Sometimes like for *The Last Supper*, which is one of the bigger pieces -- 13 people in it -- we might go 1’45” depending on what the piece can handle. With *Les Demoiselles d’Avignon* -- the Picasso -- after we build it, we only go about 50 seconds because they build it from scratch [in front of the audience to demonstrate tableau construction]. But you’ve seen it come to life there in the work lights. And then we hit it. Show you it. Then we get out of there.

BÜNDLER: So that really means that you have to have your music timed exactly.

HENN: Every thing in this show is tailor-made to the show. If we do this thing right, it sounds like our narrator Skip is just talking to you and telling you stories, telling you about this art on a very human level. And it sounds like the music just sort of happened perfectly. Just when he stops talking, a nice theme comes in. Then when I go under narration, he might say, “And then Johnny went off to war...” and then you hear a distant trumpet with a snare drum right at that point, and it sounds like “Right! That’s just the way it is.” If you’re watching the show and you’re not thinking, “Oh, there he did it! Oh, he stung that phrase!” then we’re doing our job. It’s just happening. That’s true of movies or of good television.

BÜNDLER: In other words, you’ve got to have the script in front of you when you’re scoring.

HENN: If you looked at my scores, you would see at Measure 3, Beat 4, he says the phrase, “And then FDR spoke with conviction” or whatever -- that phrase will happen every night on that exact beat of music. So it’s a very structured situation. I have exactly 32 seconds of narration before the orchestra sweeps up, hits the visual for 20 seconds, I go under narration for 15, come back up again for 30 with an ending, up and out. It’s like scoring 25 little films and writing the new main title theme for each film. The only problem there is in a film, when you write a main title, you write the chase, you write a love theme, you write a few motifs. And then you’ll use the themes in different permutations and sprinkle them throughout the picture as sort of a through line, filigree, sinew, which organizes the structure of the movie. And themes will repeat themselves at poignant times. That’s the only problem here. We don’t have time to develop any themes. I give you a new theme with each visual.

BÜNDLER: And your little mini-scores are longer or shorter than the tableau is up?

HENN: I'll give you a specific example. *The Home Front* -- we're doing the '40s during the Second World War. It'll say, "music first." I will start with a French horn theme, bring in the trumpets and the strings and make a little statement. We'll set the mood. We've just come out of *Night Hawks* by Edward Hopper, so we've come out of the Ashcan School, and immediately we hit a new piece. All of a sudden, I want to put you in the '40s in 8 seconds, so I bring those colors in. I want it to be '40s, but I want it to be Americana, you know, quasi Copland. To give you that feeling, "Oh, ah, this is going to be a little more serious. We're gonna go see monuments in Washington, D.C." So I'll state that music, then I'll go under narration. We won't see any visuals for a minute. And the narrator will tell you about where we're going, what it's about, and I'll be underscoring what he's saying. He'll be talking about Roosevelt and Eleanor Roosevelt and the context of their lives. And then the narration will stop, the music will come up, then we'll bring on our first visual. Then I'll go under narration again. It'll go on like that for maybe 12 minutes and it'll be non-stop. This show is very music-heavy, I've noticed. I thought I was writing a lot of music. I showed up at my first rehearsal, and I needed a little cart to drag the scores into the pit because there's just a lot of music. I think there are more notes, more bars (this year) than I've ever written.

BÜNDLER: How long do you spend writing the show?

HENN: That's a good question. As much time as I can get. This year, less, because of other things that happened. The Pageant went to Las Vegas this year for Steve Winn. The Mirage has this big party for their employees February, so we did a mini-Pageant in Las Vegas for about a couple of thousand people. They said, "Okay, Rick, just pull it out of the file," and of course, we got down to brass tacks and I had to write a score. That drew time away. I was there, then we came back, and then my mother died, then I had an A&E special to do. So I didn't have as much time to do the score as I normally do. I was working around the clock for a couple of months. The more time I have, the more original composition I will do because then I have more time to research the artists, think about the visual and do my homework. There's a process that takes place of digesting the information that I get from Dee Dee (current Pageant director Diane Challis Davy), from Dan Duling (the script writer) -- what angle he's going to focus on -- and then researching the era, whether it's the late 1800's or it's the '40s style of writing -- then writing my piece, then orchestrating it. That whole process can take three to four days per cue. When I adapt an existing piece, it might be a day or a day-and-a-half process per cue.

BÜNDLER: How do you set the mood, drawing from classical or pop or world music? A lot of trips to the library to check out scores?

HENN: Yes. I hang out at UCLA quite a bit. UCLA music library has just about everything. Downtown Library is wonderful. One of the joys of this job is that I can say, "I love this piece -- *The Sketchers* by John Singer Sargent -- and I'm going to write a piece of American Impressionism."

I sketch out the things that really speak to me. I'll go for those first. As I get down to a week before, if I don't have three or four cues but I know what style I would like to write in, then I will go to a piece of public domain music. I'll say, "You know, I've always wanted to look at *Daphnis et Chloe*." I used part of that from the *Suite No. 2* this year because it is a pivotal piece of music that years ago drew me into classical music study. I heard that piece as a young man and I went, "What is that!? What in the hell is that?" I couldn't believe it. [Imitates burbling woodwind arpeggios] All of a sudden, I'm transported to another paradigm, and I'm just going, "My God! What is he doing there with the orchestra?" So I've always wanted to look at the piece and never had the chance. This job is so wonderful because I get to dive in and go down to the very marrow, the very nectar of the piece, take it apart structurally, harmonically, melodically. I get in there, I look at it, and then I grow. I keep growing because I'm studying all the time. A lot of the time, as we professionals get on in our careers, we don't have the time to go back and study all the time, but because of this, I get to, and that's a joy.

BÜNDLER: To do this and have to draw from so many periods, it seems like you really have to know the literature. Did you come into this job with a pretty good handle on it?

HENN: Yes. And most of the good people that work in Hollywood graduated from fine schools like USC or California Institute of the Arts, have their masters or their doctorate, really have had the schooling that they need. There are so many talented people and they all show up in Hollywood, so you really need to know what you're doing. In my case, I had the stint with my pop band, had a couple of hit records and started doing the roller rink tours in the Northwest -- that's where they set up a stage in a roller rink, and it's like playing your music in a bathroom. After we hit that, because we only had two or three hits -- when you stop having the hits, boy, the gigs go down fast --

BÜNDLER: I'm sorry. A roller rink?

HENN: Roller rinks are, you know, where you roller skate? There's a slew of them or there used to be -- they've probably torn them all down. But in the '60s, they had roller rinks throughout the Northwest. That was something that people did on weekends where kids met. That would become the youth center on the weekends. It goes back to Buddy Holly! Buddy Holly started playing in a roller rink. They were rolling around that place when he was playing his first songs. That was alive and well in the mid-'60s, so we'd go on tours. We started out doing the biggest places in the world. I played in front of 40,000 at the Cow Palace with Sonny & Cher and the Beach Boys. But when you stop having the hits and have a couple of bombs, you start getting booked into these lesser venues. And when we hit that roller rink tour, that's when I looked at the guys and I said, "I'm going back to school." So that's when I went. It was during the Vietnam War, and I did not want to go to the war, so I got my student deferment and went back to music school for about eight years.

BÜNDLER: What happened before the Sunrays?

HENN: Well, I grew up in Pacific Palisades, which is near Santa Monica, and went to Corpus Christi Catholic School. And in 6B -- summer or beginning of seventh -- I was very interested in the drums and guitar and piano. I'd taken piano lessons from the nuns there. We were all taught by nuns. I had started listening to different music -- I think my first album was Johnny and the Hurricanes, the song "Red River Rock," which goes back quite a ways. I would think late '50s. I thought, "That's interesting. I like what's going on there," and my brother had a set of drums. My other brother had a Gold Top Les Paul. A '52 Gold Top Les Paul is worth about \$50,000 today, but then that was a guitar you bought for about 50 bucks. My other brother had a set of Slingerland drums, and they were just sitting there collecting dust. So I was messing around with them and teaching myself how to play. All of a sudden I heard Johnny and the Hurricanes, and I said, "Gee, I can do that." I'd heard about a fellow who had moved in from Chicago called "Moose" Medora. He was an interesting character. He had taken over the schoolyard and was charging five cents for the kids to go on the swings. You know, he was a real mover, a real player. I heard he played sax, so I called him up and said, "I want to start a band." And he had a buddy who played piano, and we eventually founded a group in school. We called ourselves The Renegades and started playing the local youth center and playing for the proms.

BÜNDLER: These are kids from Corpus Christi high school?

HENN: No. Grammar school. We were in sixth grade. Now my son is 11 and he's got his band going up here -- I live in Malibu -- and he's got his band going with the son of one of the guys in The Knack. That's standard operating procedure. There are probably five recording studios on this block with two bands, and on every block there's something going on. Then we were the only garage band from Pacific Palisades to Santa Monica. Our turf went to West L.A., parts of Beverly Hills. The Dragons -- you know, I married Kathy Dragon -- but I didn't know 'em at the time. The Dragons -- Darryl, Dennis and Doug -- Malibu was their turf, so they did all the gigs up there. But The Renegades did everything for Santa Monica and West L.A. up through high school. That's where it all started, and we stuck together all the way through high school and then at the end of high school, in my senior year, I'll tell you the story. It's kind of funny. I was at Uni High. I couldn't go to Pali High because my father went bankrupt, and we had to move to West L.A., closer to UCLA where my brothers were going to medical school. When I was going to Uni High, I was walking through the grove and I got beat up by Sonny Martinez. He thought I was a surfer -- you know, I had long hair because I was in the band. And he jumped me from behind and knocked me out, and I called my dad and said, "Dad, I going get out of here. I just don't fit in."

BÜNDLER: Should I know Sonny Martinez?

HENN: Sonny saved my life. He changed my life for the better. I'm in the eleventh grade -- 11A, and The Renegades are playing everywhere. We're playing all the shows. We have a really good band that works three or four gigs a week, and it's terrific. It's a good rock 'n roll band.

We played blues-oriented stuff, we were heavily into James Brown before James Brown was a household word amongst white people. We were definitely influenced by the black artists. So I'm walking through the grove at Uni High, he hits me from behind, and I say, "Dad, I've got to go to Hollywood Professional School." This is where Annette Funicello, Cubby O'Brien and Sue Lyon -- young actors, actresses, and musicians went to high school. They could go out on the road and be on tour, do their homework, get tests and still be active in the profession. It was a professional school for entertainers. And when I arrived there, who is there but Carl Wilson and Dennis Wilson of the Beach Boys and David Marks, one of the original Beach Boys. We had gigged with the Beach Boys at Dexter Hall at UCLA when their song "Surfin'" was just bubbling under. They were just becoming a success. So we started hanging out, double dating, that kind of thing. One thing led to another, then Carl introduced us to his father Murry. I don't know if you know the Brian Wilson story, but Brian had fired their father as manager and producer of the Beach Boys early on and Murry, the father of the Beach Boys, was grieving at the time, looking for another band to propel to stardom. So The Renegades auditioned for Murry Wilson and although Murry was considering another group, he went with us. Then we became the Sunrays. That same exact group of guys became the Sunrays, and I wrote my first song with lyrics, which was "I Live For The Sun." That summer of my senior year, I had a number one record in L.A. Then we had a follow-up song called "Andrea," which I wrote, but our third single was a whole other story. Murry wanted to do a country & western song called "Still," and it only went to about 80, a 'hot hundred' in Billboard. We started having bombs after that. That's the story of the Renegades/Sunrays.

BÜNDLER: I think I've heard that song, "I Live For The Sun."

HENN: It goes (launches into Beach Boys style falsetto) "Sun, sun, sun, sun." You know, kind of a high falsetto thing, kind of a summery thing in the style of the Beach Boys of "Surfin'." Because Murry had done the Beach Boys, overnight we went from this funk rock band to a coastal consciousness band.

BÜNDLER: When was all this?

HENN: The Renegades formed in 1959, playing hops and all that, backing up artists like Little Richard, the Lettermen. Then we went through a developmental period through to '65, met Murry Wilson -- actually Carl Wilson was our friend -- in '64, late '63. During those years, we had a couple of records that we had tried to have hits with and failed, so we were hungry for success. We tried to create ski music, which was kind of fun. Surf music, of course, Brian had invented that. We were doing "Snow Skiing" by The Rangers. Another one was "Wheel Stand" by the Dirt Riders -- hopefully to create motorcycle music. We had some marginal success, but we wanted international success. When we met Murry, we realized this was an opportunity to get a shot. And then they changed our name to the Sunrays.

The only thing that was a drag about that is that our first single was called “Car Party,” which Murry had written, and it was a real dorky, silly, silly piece of music. And even he realized that it was embarrassing, and so he said -- can I give you a little bit about Murry Wilson?

BÜNDLER: Sure.

HENN: If you walk up to the average person on the street and they know the Beach Boys soap opera, and you say, “What do you think about Murry Wilson?” they’ll say, “I would rather know Adolf Hitler.” You know, Murry is supposed to be the child-beating maniac that drove Dennis to his suicide and made Brian crazy and deaf in one ear and so forth. You hear all this negativity. But for me, he was the veritable creative detonator of my musical career along with everybody else in the band. After “Car Party,” Murry came in and said, “All you guys are songwriters. You know about the music of this era. You know how to play your instruments. You know what’s happening. Everybody write songs this week. We’ll come back next week. We’ll audition them. The best ones, we’ll take them to the studio. That’s how it’s gonna be.” So I was just stupid enough to believe him, and I sat down and I wrote “I Live For The Sun” and “Andrea” and three or four other songs, and we played ‘em, arranged ‘em and boom! All of a sudden it’s bubbling under. It’s on the ‘hot hundred.’ He changed my existence. So I just want to say that. I don’t know if it’s even interesting to you about Murry Wilson. The reason I bring it up is that there was just an A&E special on Brian, and I was interviewed for it. Did you happen to catch it?

BÜNDLER: Actually, I don’t have cable. And honestly, I probably wouldn’t have caught it since I don’t know much about the Beach Boys soap opera. I’m sort of strictly a classical guy.

HENN: Beautiful! Well, I can put a through line to this, and we can go where you want to go. As we were doing this process of making records, Murry would bring in arrangers and he brought in a very important man in my life, Don Ralke, who was a USC graduate. He came from a classical base but he was this huge rock ‘n roll arranger. He had done Jan and Dean, Dick and Dee Dee, a slew of hits -- giant hits -- and came in to arrange for us. He arranged “I Live For The Sun” and “Andrea.” I would write the song, but he was the arranger. I knew notation from being a piano student, but I wasn’t writing for orchestra at the time. I sat in there at Studio 3 at Western Recording Studios and watched him walk into the session with charts and parts under his arm, set the parts down in front of the musicians. We had most of the wrecking crew on those dates. “All right, gentlemen. Letter A. We’re going to discuss Measures 14 through 17... Two, three, four...” and then count ‘em off and then change things. I’m watching that, and my eyes are like saucers. I’m just going, “That’s it. That’s what I want to do right there.” So seeing this happen, this process take place, that creative process of the song through to the arrangement through to the recording in the studio and the manifestation onto a record and the promotion -- that really turned me on. But mostly the behind-the-scenes creative process of writing and arranging.

So after the band started getting weird, the roller rink tour, I became very good friends with Don Ralke, and I said, “Look, Don. I’m gonna quit the band and go back to music school because I really love what you do.” He took me under his wing and started exposing me to the masters, to Paul Hindemith and Stravinsky and the great Russian composers and Rimsky-Korsakov and Ravel and Debussy and all this great music. We would hang out and study scores and I went to music school, and I also continued as a recording artist because he believed in me as a writer. I was writing exclusively for his publishing company. That led me into studying the masters because if you’re writing a jazz or rock ‘n roll arrangement, a lot of what’s going on in terms of voicing and orchestra comes from the masters. That’s where you derive the approach, at least for me.

BÜNDLER: That takes you up to the early ‘70s.

HENN: Yeah, I’m going to music school. I’m starting to do sessions. I wrote a song with Brian Wilson, by the way, that was released on the most recent Beach Boys album called “Endless Harmony ” that’s been in the vault all these years. It’s just gotten released. I was writing with various different people but really went to music school, staying out of the draft and studying. I started first with Mount St. Mary’s College, which was incredible. At the time, there were great teachers there. Manuel Compinsky of the famous Compinsky Trio was there teaching violin and conducting. Paul Salamunovitch of the Master Chorale was my solfege teacher and choral-conducting teacher. And this was master-apprentice level. There would be three to four kids in the class with the teacher. Beautiful setting overlooking the West Side of Los Angeles -- almost like a monastery. It’s up by the new Getty Museum. At the time, it was a co-ed music department. So I’m there for many, many years studying piano with Dolores Stevens and just expanding myself. Had an apartment on the beach in Malibu, still had some royalties coming in from the Sunrays and was studying. Just dropped out for many years and went to school. Murry Wilson would call me every once in a while and say, “I want to do this Kentucky Fried Chicken commercial.” So we’d go in the studio, and I’d arrange this thing for a marching children’s band, and I’d use all these great players. Then I’d go back to school and study Penderecki and Stockhausen. It was really an amazing time, but I’d get to work in the commercial milieu as well as studying the esoteric, so it was a very fruitful, very creative period for me.

BÜNDLER: Since you’ve wandered into the realm of TV commercials, I’ve got to ask you this. There’s a lot of classical music that’s used in TV commercials all the time. I’ve wondered is there a plot among commercial composers to keep classical music alive in the collective consciousness by using these little themes, or is it just because the themes themselves create push-button emotions that people respond to automatically?

HENN: I wish. I would like to say that there is redeeming value there. But my instincts are, from working with agencies, that there isn’t. They’re there merely to target a demographic. You’re right, the push-button response of -- what’s funny is how Madison Avenue and jingles have discovered opera.

All of a sudden opera is everywhere. And you think about a cheese commercial with Beethoven's Fifth, what would Ludwig do if he knew what was happening to his music. It's sad.

BÜNDLER: Well, Morgan Stanley Dean Witter using Beethoven's *Choral Fantasy*.

HENN: Absolutely. And Copland. I know Copland's people. I can't believe they're letting it [beef commercials] go, but they're probably making a fortune. And I know the Gershwins are raking it in for "Fly the friendly skies" or whatever that thing is. I wish they were really thinking, "We're gonna put something intellectually stimulating out there..." I think they just want to associate their product subliminally with a certain set of values.

BÜNDLER: So it's not a composer's choice. It's at the board level.

HENN: Yes. I think so because when I've done jingles, I probably shouldn't say this, but some of the most insecure people in the world -- the producers -- they want 45 versions of everything because they don't know what it is exactly that they want. So they want lots of options. But I've got to tell you, that having been said, to me some of the most interesting product out there are the commercials because more money is spent per second than for anything else in the business. I think they can get extremely interesting and extremely creative with some of the commercials.

BÜNDLER: You do the pageant gig for two months. What do you do the rest of the year.

HENN: I'm a gun for hire. Whatever comes my way that's interesting, I will do. I must admit that the Pageant fairly sucks up a lot of time. Let's say I have a normal year and I start as early as February or March writing the music for the show. It will be pretty much around the clock, and when I take other gigs during that period, it makes it really hard to make my deadline. Then I go into the conducting phase seven nights a week through the end of August. By the end of August, it's like I don't even want to look at my instruments for two weeks. I've got to get completely away from it because I'm totally burnt out. So there's a window that'll show up late September, October, November, December. And if a gig comes in, if a TV thing will come in, if I'll write with some other composers on another job, if I do a jingle or an artist wants me to do some arranging for some songs, it has to fit in that window. That's one of the negatives because that isn't the way the industry works. It's like every spring, I'll get called to do -- well, like this spring -- a lot of these biographies and a lot of these cable shows need a lot of music. You see it all the time. Wall-to-wall music, and I'll always get calls and have to turn 'em down. So I do whatever I think I can pull off. I have a MIDI studio here with about \$200,000 worth of sampling equipment and computers. I'm fully into that technology, and I can do symphonic sounding music here in my studio, but I much prefer working with an acoustic orchestra, and that's why I like the Pageant so much.

Because they believe in live everything, they don't want to use canned music, they don't want it to be a synthesizer score. They want this thing to be live with a real orchestra.

BÜNDLER: You score by hand or you use Encore or Finale?

HENN: You know I tried using Finale. I was a 1.0 user, and I've got the scars in my scalp where I've pulled the hair out. It just drove me insane. And actually using Finale was what got me into computers in the first place, and it just did not work. I write by hand. It scores much faster. You don't have that electronic interface between you and your music at all times. When the interface fails, your creative process fails. The way I work is that I have a Steinway, a beautiful Steinway B in my studio. I put a picture that I'm gonna score for the Pageant on the piano. And then I get myself very, very quiet and deeper and deeper, and more and more silent. And then I start listening. Then I start improvising. Then I start coming up with themes and orchestral colors that I want to use. I have a pencil and I have a blank piece of 12-stave music paper, and I catch all my ideas there. I realize the piece at the piano. Then I walk away from the piano. I sit in a chair, and I start orchestrating on the page. Then let's say it's an Indonesian gamelan, which is not normal homophonic Western music, and I think I need to check it. I will go to the computer, input what I've come up with into the computer, start putting up samples of gamelans and gongs and verify what I've done in the computer. But I never start at the computer level because if that computer screws up or starts crashing or goes down, it's keeping you from fulfilling your creativity and it gets in the way of the creative flow. A lot of these composers out there could not do what they do unless they have a sequencer and a computer there to realize their ideas. They may have the basic inherent talent, but they don't have that basic technique that you get in music school. They don't have the basic fundamentals down where they could work if the electricity went off. That's where I feel I have a little advantage.

BÜNDLER: It's great to be able to write off the top of your head.

HENN: The people that are honest with you will tell you that we don't really write this stuff. We're written through. We're like circuitry that this information passes through, and that's why you have to get your ego out of the way. You have to get the self out of the way and allow there to be clear circuitry for that information to pass through you. That's why a lot of the time, I work very late at night because it seems like the ether is more open. There are fewer people trying to think about how to screw their brother or create wars or destroy the world or overtake this corporation or merge that one. Less of that's going on in your immediate vicinity. Everyone's off sleeping and astrally travelling. It's very clear, and a lot of great ideas can come through you. But you're really written through when it's good work. My best work happens when I stop trying to be brilliant every time I write and just let it happen. Now, there are times when you're not humble enough or you might be going through a cocky period or you're just not in the right state of mind. Then you have to go on pure technique.

But that kind of music, I think people can sense it. It's done from the intellect rather than from the more spiritual side.

BÜNDLER: You still do some recording studio stuff?

HENN: Right. Interestingly enough, a couple of years ago I produced a three-CD box set on The Renegades and Sunrays. I took all of the music that we did in the early '60s, went over to Capitol, digitally transferred it, and cleaned up the cracks and pops from the acetates that were used. All of the old masters from Capitol Records of the Sunrays. And then the unfinished album we had in the can, put vocals on it and did a complete history of the band from its beginnings all the way through to a song I wrote just recently called "Long Boards Rule," because I'm a surfer. We released that just a couple of years ago.

BÜNDLER: You've said nothing about film, have you done film at all?

HENN: Yes. The credits aren't extensive. There was one Academy Award nomination for a short I did called *Solo*. Did a lot of sport-oriented films, one called *Go For It*. I've done a slew of surfing type films, ski films, that kind of thing. In terms of dramatic motion pictures, I haven't had a lot of films. In TV, I did *The Captain & Tennille* show and various others. Did arranging for *The Merv Griffin Show*. Commercials would have been Blue Band Margarine (England), Nina the Ballerina, Kentucky Fried Chicken, Taco Bell. Recording artists would be like Helen Reddy, Leon Russell. I played with Johnny Rivers for awhile. I was in his road group. I was the piano player. I played "Rockin' Pneumonia" and "Boogie-Woogie Flu." Eight shows a week. Fabian. I wrote and arranged for Fabian. Remember him?

BÜNDLER: Yeah, sure.

HENN: What a fighter! The guy was a fighter. He couldn't sing, but boy he'd come into the booth and go, "How'd I do Rick? How'd I do?" I'd say, "Well, Fabe, it's just a little low. Could we go out and try the phrase?" And he'd go (sounding frantic) "Yeah, O.K. man." He'd go out there and we got to punching a phrase at a time, down to punching a syllable at a time. A lot of fun. And a lot of different people – Brenton Wood. And then working with Carmen Dragon conducting the Glendale Symphony. So I'm kind of an anomaly.

BÜNDLER: Sounds like a renaissance man of music.

HENN: Well, I don't know what. I just get gigs and I do it. Everything I've done, I had never done before, so basically, everybody's been paying me to learn.

BÜNDLER: When you're doing a set piece for the tableaux, do you get a sense of when it really works and when it doesn't work?

HENN: Yes, that happened two nights ago. I'll give you a case in point. I wrote a very avant-garde piece for the George Segal sculptures. We staged them in the aisles, these Segals, all around. Sort of those mummified white creatures that – one

of them is *Walk, Don't Walk*. It's basically these sort of mummified, pasty white people doing things that human beings do but it gives one the sense of alienation and isolation. So I had written this piece, a very avant-garde piece -- I would call them audio landscapes rather than music although there is thematic material, it's more like sonic spaces. And after that visual, the last sample I use goes (does a loud, swelling whooosh!!!), and they're beamed up. It's like they just disappear or dissolve.

BÜNDLER: Oh, kind of like the *Jeopardy!* whoosh.

HENN: It's a whoosh but more like they decompose. Their molecules just evaporate. The lights go to nothing, and they're gone. Then we went into this very romantic -- it's called *Sea Birds* -- like little slurring birds -- (in falsetto) diddle-diddle, doddle-diddle, doodle-diddle. If we just saw the art with this music, we'd say, "Oh yeah. The music swirls. She's naked. That's fine." But in context, next to the Segals, it was just too much of a jar. So I had to write another piece. Pull the first out, and throw the new one in, and I just did this last night. Because the Segal piece was working so perfectly, I didn't want to try to revamp that. My director just said, "Boy, it's just really..." She simply made a comment, and I knew what she meant. I had been feeling it. So I simply changed the music. What it needed was to have some sensuality, some sexiness about it. The other music was too antiseptic. It didn't have enough sensuality to it. We threw the new piece in and now it's working perfectly.

BÜNDLER: A little more sweep.

HENN: But more sensuous where before it was simply birds. Now it's sweeping, and she's exalted. She's being drawn up into the cosmos where before it was just the birds spinning around her head. So it happens that things occasionally really don't work, and you don't know about it until you get into the context of the show.

BÜNDLER: Do you need reassurance from others -- or in line with tapping that universal source -- do you know even before you've seen or heard the finished product that it's right?

HENN: Yes. I'm pretty secure in that. I know when I'm being guided, and I know when I'm going the right direction. And I know this is going to sound a little hokey, but this *Pageant of the Masters* is divinely protected. It truly is. There are times I think that if I had gone down a certain path, I would have screwed it up, and I'm not allowed to. It happens in every phase of the creative process. All the departments. The great battery in the sky loves the pageant. What's interesting about this show, the most interesting part where it can die -- it's a sound system-driven job. We're making music outdoors with violins and strings that don't project very well outdoors. So where it can get lost is after it comes out of the instrument, goes into those microphones and then to the speaker system. That's where the most trouble is because it is not an acoustic job. It has nothing to do with acoustic. If that sound system isn't tuned and tweaked properly, the orchestration can die.

BÜNDLER: Do you have to worry about that?

HENN: Very much. Absolutely. It's the biggest problem of the job.

BÜNDLER: What about the musicians? Do your scores offer a lot of challenges to your musicians or can they pretty much handle everything?

HENN: The musicians that come down here can do it all, and this is a handpicked orchestra. They have to be able to schwing when it comes to schwing music. They've got to be able to play rock. They have to be finely trained classical musicians because the music is the servant of the art. Whatever art is picked by the director, we have to play music in that style. And whatever it is, we need to go there and if you cannot make that stretch, it's the wrong job for you. You have to be able to play all styles of music. This year, we start out the second act with "Rock Around The Clock." We play "Tutti-Frutti" by Little Richard. We end the second act with music from the '40s – the Big Band era. We play Stravinsky in Slot 2, Ravel, Mozart, Mahler, Bruckner, Henn. We're across the board. We do it all. The players need to be very versatile. We also have to have the mental apparatus to be able to play the same score seven nights a week – 60 nights in a row – and make it a first time performance for the audience. So a lot of times, the musicians that don't stay with the pageant – they're not bad musicians, they're just bad actors.

BÜNDLER: Do they get a night out?

HENN: No nights off. Well, some of them take five nights off. They're allowed five nights off, and then we have the subs come in. On the Tenth of July, I'll have almost ten subs in the pit. And I guarantee you it'll be, you know -- nobody can come in and sight-read this show. It just goes too many places, and it'll be a real strange night. But these musicians are absolutely incredible, and I picked them for their breadth and ability to play anything.

BÜNDLER: Are any of them from Orange County or are they all Los Angeles people?

HENN: Well, yes. There are plenty of them. When I started at the pageant, almost everyone had to come from L.A. because that was before the Music Center was built in Orange County and before the Pacific Symphony was there. But since so much is happening musically in Orange County now, the pageant has drawn the musicians to, say, move to Fullerton so they can hit the Los Angeles session scene, and also play Orange County and Hollywood.

They've had to move to a central location, and that's made it better because we have access to better musicians. Now one of the problems with the job is this. Music is a freelance type of job, and the pageant demands that you be there most of the time, so a lot of people won't take this job because it takes them out of the freelance world. If you're not available for a gig when a contractor calls you, you're history. So when they commit to this show, I really need to stay loyal to them.

BÜNDLER: Can you tell me about any of your proudest settings or most unusual ones? Anything come to mind?

HENN: Well, I know one piece over the years that seems to always touch people deeply and move them is a Steuben glass piece called *Orpheus*. And I don't recall the two fellows that created it. What it is the famous *Orpheus and Eurydice*. It's a Steuben glass -- it's done with plastic -- there's one male character, white all over, reaching up and trying to get up from the depths of Hades. And the narration, the music before the visual, the visual and the whole package seems to change people and bring them in touch with their emotional side every time. That's the fulfillment for me, when somebody comes down to the pit and says, "My God, that was so beautiful and I saw exactly and I had the vision, and now I realize what that's all about." You're changing people out here. When I hear that, that's when I'm fulfilled no matter what the piece is. There've been pieces like that over the years that really sweep people away. That's the really neat thing about this job. I think musicians are the physicians of the soul, and our job as we go to this next millennium, is to remind people of their humanity. I think music can really do that the best of all the arts. To get you back in touch with your humanness and with your emotions. We're becoming dehumanized, robotized by the computers we stare into all day long, by all the mechanization around us. The way we think and our creative process have been profoundly changed by the machines in our lives, sometimes for the better but much of the time for the worse. We are mimicking the machines we have created more and more every day. That's why we need more music in our schools, more music in our lives and more great music and more inspired music because we are being slowly dehumanized. And so, when I can remind people of their humanity and their humanness and bring them to their emotions and their heart and to feel things and not feel cynical that they've just felt something -- "Oh, it was a tear movie and I cried all through it" -- and be embarrassed for feeling that, I really feel good. I feel like my life has a purpose then.

Recent Works by John Luther Adams

John Luther Adams's *In the White Silence* is a new 75-minute elegy for celesta, harp, two vibraphones, string quartet and string orchestra that received its premiere on November 11, 1998, in Finney Chapel at Oberlin College. Tim Weiss conducted the Oberlin Contemporary Music Ensemble.

About the new work, the composer writes:

For many years now, I've been obsessed with the notion of music as place, and place as music. The treeless, windswept expanses of the Arctic are enduring creative touchstones for my work, and *In the White Silence* is an attempt to evoke an enveloping musical presence equivalent to that of a vast tundra landscape.

But I want to go beyond landscape painting with tones, beyond language, metaphor and the extra-musical image. I want to leave the composition, the "piece" of music, for the wholeness of music. I no longer want to be outside the music, listening to it as an object apart. I want to inhabit the music, to be fully present and listening in that immeasurable space which Malevich called "a desert of pure feeling."

The second performance of *In the White Silence* is scheduled for May 2001, at the Virginia Waterfront International Arts Festival (Norfolk, VA). JoAnn Falletta will lead the Apollo Chamber Orchestra. The work, which will be recorded for New World Records, is also the foundation of a collaborative project with filmmaker Leonard Kamering.

Adams's *Strange and Sacred Noise*, a concert-length "celebration of noise as a gateway to ecstatic experience," received its second performance by Percussion Group / Cincinnati, on November 22, 1998 at Oberlin College. The Group has also made a surround-sound DVD recording of the work, which is scheduled for release in spring of 2000 on Mode Records.

Clouds of Forgetting, Clouds of Unknowing is Adams's most recent CD on New World Records, featuring conductor JoAnn Falletta and the Apollo Chamber Orchestra. Calling *Clouds* "...a curious orchestral masterpiece", and naming it a "Pick Hit," Village Voice critic Kyle Gann has written:

Bells ring in clusters, featureless piano arpeggios ascend like sheer walls, and at one central point the orchestra is suddenly gripped in fortissimo ecstasy. How can a work be so gorgeous and inviting, yet so difficult to grasp?

Selecting it as a "Critic's Choice" in Billboard. Brad Bamberger calls *Clouds* "a contemplative evocation . . . etched in white on white . . . like some Arctic gamelan." San Francisco Examiner Allan Ulrich describes it as "a ruminative tapestry of arresting beauty...a vast space filled with shimmering textures and tintinnabulary outbursts."

A recent edition of New Sounds -- John Schaefer's NPR-syndicated program -- featured an interview with Adams about *Clouds of Forgetting, Clouds of Unknowing*. Complete performances of *Clouds* have also been aired on WKCR (New York), KPFA (Berkeley), and The Alaska Public Radio Network.

The second live performance of this concert-length work for chamber orchestra was featured at the Spoleto Festival U.S.A. (Charleston, SC), on May 29, 1999. Charleston Post and Courier writer Carol Furtwangler recounts of this performance that

The music was hypnotic, mesmerizing. You felt as if should you have to move, you'd best do it in slow motion, so as not to break the fragile bubble surrounding you. Shift languidly, as if under water, so you do not risk disturbing the surface while you listen to the eerie clang and muffled beat of water slapping at boats moored...somewhere.

Concert Reviews

Déjà Wozzeck

MARK ALBURGER

San Francisco Opera presents Berg's *Wozzeck*. War Memorial Opera House, San Francisco, CA. Through November 17.

In 1970, the Andrew Lloyd Webber / Tim Rice *Jesus Christ Superstar* appeared as a recording before it was staged. One had a similar sense of déjà vu -- or déjà vox? -- when taking in Lotfi Mansouri and the San Francisco Opera's recent production of Alban Berg's *Wozzeck* last Friday, November 5, at the War Memorial Opera House, which bore remarkable similarities to a Vienna State Opera production released in 1987 by Public Media Films Inc Video.

The wonderful soprano Hildegard Behrens portrays Wozzeck's common-law-wife Marie in both stagings. In San Francisco, as well as Vienna, Behrens plays the part to the hilt; she is tender in the lullaby, defiant in her confrontations with Wozzeck and the Drum Major, ethereal in heavenly high notes in the repentance scene, and screamingly bang-on in her death throes. Why she insists on spasmodic arm motions in response to her slit throat in both portrayals remains a mystery, however.

The Doctor and the Captain become a comic Mutt and Jeff duo on both sides of the Atlantic. Evidently one cannot have the medic as anyone other than a statuesque, top-hatted, Minister of Silly Walks; and the officer clearly must be short and bald. The singers in this case were Michael Eder and Kenneth Riegel, who both found the right balance of menace and comedy in their demanding roles.

The Drum Major, who is characterized by Marie's friend Margaret as built, "like a tree," is one with a fair number of rings (i.e. on the wide side), both live and in Memorex. Fortunately Mark Lundberg found the right egotistical beefiness for his role as Marie's paramour. Margaret (Elena Bocharova) served as both shrew and seductress in her brief scenes. Alex Benet was a bright light as Marie's child.

Wozzeck himself, of course, must remain the dominant focus of any good production of this difficult work, and Alan Held held his own in the poor-downtrodden-soldier department. This excellent baritone provided the bravura and pathos required, and brought even more madness to the portrayal than is sometimes seen.

Just as there was a freshness to Held's characterization, the San Francisco set design and lighting cut their own courses as well. The split stage was draped in an ominous buildingscape of receding windows flying up at rakish angles. Subsequent scenes played on opposite halves of the stage, which made for a certain efficiency considering that there are no less than 15 scene-changes in a work that lasts only about one and a half hours. The marching band in Act I Scene 3 marched downstage before Marie's apartment (a vast improvement from having it appear upstage through windows in some stagings, as the 1987 video); one only regretted that the on-stage band simply mimed the music of the pit (Berg clearly asks for on-stage music in this scene).

Live musicians, however, were nicely featured in both barroom scenes: the required out-of-tune piano in Act III Scene 3 and the magnificently tawdry and humorous combo of fiddles, clarinet, accordion, guitar, and tuba in Act II Scene 4. This latter also featured the most convincing apprentices (Philip Skinner and Alfredo Daza), Andres (Christopher Lincoln), and choral music that I have ever heard. The fool (Joseph Frank) was fine, too, although the English supertitles for his and others' words left much to be desired with regard to literal accuracy.

Literal was far from the designer Michael Levine's mind when he created the zany *Einstein on the Beach* / *Death of Klinghoffer* / *Hollywood Squares* gridwork for the bunkhouse of Act II Scene 5. And lighting designer Michael Whitfield as well avoided the natural in his mad lighting of Act I Scene 2 and Act III Scenes 2 and 4, the latter of which merely implied the presence of the moon that is so crucial in the deaths of both Marie and Wozzeck. The pond, the scene of the crimes, remains a problem for this production as well as so many. Let's face it -- the successful depiction of water is a problem on any opera stage.

The orchestra, under the direction of Michael Boder, had much of the music well in hand. One could have desired more oomph in the lower brass of the marching band (Marie and Margaret really need to shriek at the top of their lungs to get over the sound, but that's just fine, considering that they are arguing) and more carefully-orchestrated fire in several of the scene changes. But their accompaniments were first-rate and several interludes were quite stirring, particularly the crescendo on one note that concludes Act III Scene 2. Berg's colorful orchestration and mood-painting came through very well (Marie's thoughts of the Drum Major interrupted the coda of her Lullaby very well indeed), and only once does the composer underestimate the need for scene change music (the awkward pauses that are required after Act III Scene 3 have never been avoided in any production that I've seen).

Wozzeck remains a triumph, however, here and elsewhere.

Oh Floyd!

GARRISON HULL

Carlisle Floyd's *Susannah* (libretto by the composer), conducted by John Demain, directed by Brenda Nuckton from the Robert Falls original, with scenery and costumes by Michael Yeargan, and lighting by Duane Schuler and Joan Sullivan-Genthe. November 8, The Washington Opera, Kennedy Center for the Performing Arts, Washington, D. C. Through November 27

Since Placido Domingo took hold of its reins, the Washington Opera has produced one American work a season. By following up on last year's *The Crucible* with this production of Carlisle Floyd's *Susannah*, the company has hit its stride at presenting homegrown music theatre.

American opera is proving to be popular-- though it's still not an easy sell. This is perhaps due to the one great difference between European and American work: the "hempen homespun's" steadfast adherence to a psychological point of view. It's been a prominent trait since the American theatre emerged in the 1920's -- characters wrestle with Jungian issues, and so on -- unlike the traditional European take where the audience sits as witness, finding catharsis through conflict resolution. American opera-goers still hold a greater appreciation for the more classic European plots, preferring to think upon the issues rather than absorb them.

Floyd's work is essentially personal, its focus being the individual's struggle between spiritual and physical desire. The Reverend Olin Blich (here wonderfully sung by Jeffrey Wells) fails miserably and the collateral damage includes *Susannah*, sung by Mary Mills, and *Susannah's* brother Sam (Richard Brunner). Ms. Mills -- who has set a standard for the role -- was supported by Beau Palmer (Little Bat McLean), and Ms. Josepha Gayer (Mrs. McLean). It is difficult to imagine a stronger corps of singers.

Enhancing the production were the scenery and costumes by Michael Yeargan, and lighting by Duane Schuler and Joan Sullivan-Genthe, whose work is consistently impressive: any project she's associated with succeeds in finding the right tone, seems to makes large both the characters and the drama while captivating the eye.

The production used Robert Falls's original direction (realized by Brenda Nuckton), which is aesthetically clear and refreshingly concise: the work flowed from one considered movement to the next. The only nick was the tableau after Sam and *Susannah* sing the "Jay Bird" song. A quibbling point.

Nearly as small an issue was conductor John Demain's brief loosing of orchestral volume at the start of each act. Quickly regained, the balance was well modulated and the tempo brisk, making for a beautiful realization. In summary, it was a truly memorable production.

Americans in Moscow

IRINA IVANOVA

American music at the *Music of Friends Festival*. December 2, Composers' Union Building, Moscow, Russia.

A very unusual musical event took place in the Small Hall of the Composers' Union Building on December 2, 1999, with a concert of the *Fourth International Music of Friends Festival*. Compositions by well-known American composers of different generations gathered the efforts of some of the most active and interested Moscow musicians. The concert featured chamber compositions of the patriarch of American music, Elliott Carter, as well as composers of a younger generation: Patrick Hardish (b. 1944), Dace Aperans (an American composer of Latvian descent), Daniel Goode, a composer who is becoming more well-known to Moscow audiences and the young composer Anton Rovner, who is connected to both American and Russian music. These compositions were performed by: flutist Anna Smirnova, violinist Evdokia Ionina and the Vocal-Instrumental Theater which consists of composers Sergei Zagny, Tatiana Mikheyeva, Iraida Yusupova, musicologist and singer Svetlana Savenko, cellist Dmitri Cheglakov and dancer Elena Lukyanchikova.

The concert consisted of two contrasting sections -- strictly academic and informal -- which successfully complemented each other and represented different trends in contemporary American music. In the first part of the concert the listeners were intrigued by the eccentric works of Daniel Goode, entitled *One Page Pieces*. The unsurpassable fantasy of the composer manifested itself in the original instructions in the scores, which give directions to the performers to carry out solo and collective musical actions of a half-improvisatory character. The performance started outside of the hall, where the performers played bells in a number called *Bell-Rows* with the graceful mime accompaniment of the dancer. Then the performers moved through the hall, where the lights were supposed to be turned off, from the entrance up to the stage, counting until 12 (the performers had to close their eyes as it was impossible to turn off the lights in this hall), and upon reaching the stage, they all sat down to perform a piece called *Pulse*.

The rest of the performance presented a set of solo pieces, in which Sergei Zagny was able to convey on the piano Cage's dream dreamed by Daniel Goode, in which, after playing a few phrases on the piano, he himself fell asleep at the piano (the title of the piece was *Cage's Dream Dreamed*). The dancer Elena Lukyanchikova wonderfully carried out the role of a pianist in a piece called *Relaxing at the Piano*, by gradually dropping down on the keyboard. The universality of Tatiana Mikheyeva's talent was demonstrated in the composition *Sob-Laugh*. Iraida Yusupova performed the *Diet Polka* on the piano in a devoted manner.

By means of the strings inside the piano, Dmitri Cheglakov stated a mathematical riddle about red and white cows, which he read in some journal, after which he demonstrated the score, consisting of a column filled with numbers. During the final pieces in this delightful performance, the musicians joined together to perform *Graphic music with no rules*, a directed vocal meditation "I-You," and the final number called *Eine Kleine Gamelan Music*.

The performers brilliantly solved the challenges of performance in this set of pieces, by presenting themselves in the most diverse and unusual roles. In the process of the musical action created by Goode, each performer took part in the co-creative process of the music, sharing the role of a composer and demonstrating special artistic talents which do not always manifest themselves in more academic types of music making. Despite its blunt, theatrical manner of expression, the performance did not lose its purely musical qualities and in the long run, gave the audience a chance to hear musical numbers of an undoubtedly high quality. The organizer of the concert, Anton Rovner, who announced the entire program, also was translator and commentator of the composer's instructions in the first half of the concert.

The second part of the concert, unlike the previous informal section, was carried out according to strict, academic rules. It consisted of compositions which were contrasting in style. Anna Smirnova performed one of Elliott Carter's latest pieces, *Scrivo in Vento* for flute, a work dating from 1992.

Violinist Evdokia Ionina performed two compositions by two different composers. *Sonorities II*, by Patrick Hardish, was part of a cycle of solo pieces of that name for different instruments, in which the composer demonstrated the different sonorous possibilities of the instruments. *Fantasy-Variations* for solo violin by Dace Aperans, was a very enlightening, romantic type of music in which the traditions of contemporary Latvian music were interpreted in a special way. As a final number of the concert Anton Rovner performed his own composition, *Episodes* for piano.

Old Stalwarts Usher in the New Millennium

WILLIAM OSBORNE

An evening of improvisations by synthesists Tim Perkis, Chris Brown, John Bischoff, and Scott Gresham-Lancaster, with trombonist Abbie Conant and percussionist Tom Nunn. December 10, Art Rattan, Oakland, CA.

Art Rattan is a loft in a former furniture factory located in a scruffy area of the Oakland harbor -- a region of chain link fences and razor wire, the concrete monoliths of expressway overpasses, the rusting, semi-abandoned industrial junk of by-gone prosperity, the shabby little businesses that feed off the cycles of poverty -- the American inner-city landscape where the nation's avant-garde artists share its outcast, discarded status, and have long since become a part of the sad and mindless economic desolation of cowboy social Darwinism. These "ghettos" often have an interesting culture of their own, but only because their residents defy the poverty, violence, and dehumanizing ugliness that surrounds them. When I arrived for the concert I heard someone asking around for the owner of a Ford Mercury whose back window had been smashed in for a robbery before the performance had even begun.

Art Rattan is one such dot of civilization, an open space harboring some of the most interesting culture in the San Francisco Bay Area. It is also the owner's home -- a pool table in one corner, an office dedicated to the arts, a bed along one wall, a simple kitchen behind a screen. A child's box next to the entrance held a great collection of toy instruments. I simply couldn't resist picking up the intricately detailed plastic sax. I looked up and saw the loft owner. His face had a courageous look of hanging on. I hope he does.

The concert, entitled *Live Electronic Stalwarts*, featured some of the oldest and most revered names in the Bay Area digital avant-garde. Three were former members of the now legendary Hub, which in the early 80's was the first group to use digital networks for composing and improvisation. The event was advertised to begin at a digitally exact "8:49 PM", but when that moment arrived I was peering at one of the performer's instruments. He looked at me, then at the public of about 30 bohemians, most of whom were standing around a wine table chatting with that curious camaraderie of the underground -- a joyous rendezvous of souls who search for ecstasies in sonic exploration. About 20 minutes later, Tim Perkis, who had organized the event, called the public to their seats, and the show took off with a duet between John Bischoff and him. Throughout it was easy to hear each musician's contribution, because all but one had brought along personal sound systems. These consisted of single electric guitar speakers with built in amps, except for Brown who had a stereo rig. This gave the evening an intimate character like chamber music -- performers' sounds came from where they were sitting.

In this first duo there was a marked contrast between Bischoff, whose only instrument was a MAC G3 laptop running MAX, and Perkis, who used two small synths (a Yamaha TX81z and a Nord MicroModular.) Perkis controlled his synths with an exotically ancient laptop he had programmed to function as a sort of keyboard, along with the help of some MIDI sliders and pedals. He also wore a headphone mic which allowed him to make interesting alterations of his voice and whispsers through the Nord.

The result was a combination of long, bright, constantly transforming digital washes from Bischoff's ingenious MAX programming, punctuated by Perkis's short, spontaneous gestures created by analog style knob twisting, whispering into the mic, and typing on the PC -- the combination of which had the charm of an old Moog.

There was also an unusual contrast between the rather virtuosic sounding music, with all its speeding, intricate detail, and the sight of two middle-aged men sitting quietly, pushing buttons. Bischoff's performance consisted of moving his mouse finger and occasionally typing a few letters. His eyes never left his screen. He was the intellectual, the sound-only performer, while Perkis's lower-tech setup was somehow more personable, alive and humorous, allowing him to be more spontaneous and responsive to the moment. In the tradition of computer nerds, the music was a work of the mind more than the body -- at least in comparison to the acrobatics of traditional performance. And in contrast to the usual concert of 200 year old music celebrating aristocratic power and glory, Perkis and Gresham-Lancaster were wearing clothes the average suburbanite wouldn't use to wash his car with -- though Brown, Bischoff, and Conant, were slightly more spiffy. There's no sense wearing a tux to the ghetto.

The second improvisation was a trio consisting of trombonist, Abbie Conant, who joined Perkis, and synthesist, Chris Brown. Brown was using a desktop Mac containing a large collection of samples he and Conant had made a couple weeks earlier. These samples included normal trombone playing, dozens of trombone special effects, and Conant reciting passages of Mina Loy's poetry. Brown frantically moved between his MIDI keyboard controller, a set of Peavey MIDI sliders, and two foot pedals to manipulate these samples using the software, Super Collider. He used granular synthesis, for example, to stretch out Conant's words or tones without changing the pitch. The effects were striking and eerie as trombone glissandi made body-defying bends, and the consonants of Conant's words became universes of sounds in themselves. At the same time Perkis was sending Conant's live trombone playing through the Nord, using effects such as ring modulation and extreme filtering to alter her sound in ways that would honor any techno-rave concert. To this was added Conant's wild, live gyrations. The result was a trombone being manipulated in about every way the law and public decency currently allow, an astounding collage of live trombone, live digital interaction, and the high tech alteration of pre-recorded samples.

For the next improvisation, Perkis and Brown were joined by a third synthesist, Scott Gresham-Lancaster, to form a "new all-electronic improv trio" called "Fuzzy Bunny"--though no rabbits were involved. Brown, a highly trained keyboard player who left behind recitals of Beethoven Sonatas for avant-garde nights in lofts, charged the evening with his intense rhythmic verve. In contrast to Bischoff's motionless, Zen-like composure, Brown rocks around on stage, wildly working an array of gadgets like a mad scientist trying to stop his lab from blowing up.

It's not often you see traditional keyboard chops burning up technology, and it's especially amusing how he looks up at the other performers with the glee of a child in a toy shop. Gresham-Lancaster joined with his old, beat-up, red, electric guitar hooked to a Fairlight pitch-to-MIDI converter running an Oberheim synth -- all decidedly vintage instruments played by a man whose career evolved right along with them.

This was thus by no means a purely high tech evening. Brown's Super Collider setup is cutting edge, but these musicians helped start the Bay Area digital music scene back in the 70's and have been at this work for years, hence the array of irreplaceable, older instruments that are no longer made. (Before the concert I saw Gresham-Lancaster and Conant drooling over the now defunct Fairlight converter.) Gresham-Lancaster is known for his loud, intense performances, but tonight he was more reflective, quietly studying the effects of running an Oberheim with a guitar--something he had never tried before. The timbral material was nothing like a guitar, though the pitches reflected the guitar's particular brand of chordal bias. Broad, arpeggiated chords of synth sound thus joined Brown's driving keyboard rhythms, while Perkis added witty interjections reflecting the warm, analog techno style of his Nord MicroModular. The music was a consistently dense fabric wrapping us in blankets of sound, a rich tapestry of electronic detail sometimes sounding like a video arcade from hell. The music seldom opened to thinner textures that might have allowed for a more intimate dialog. I wanted to hear more of Perkis and was left longing to hear him do a solo, not only because of his curiously eccentric setup, but also because of his innate musicality and unusual personality.

Earlier in the evening, snoopy as ever, I had seen this odd, scuffed up thing lying on the floor at the back of the loft, and I couldn't figure out what it was. I concluded it might be an old science project made by a child. As it turned out, it was Tom Nunn's instrument for the evening. He used it to join Brown in an ecstatically wild duo. To create this instrument, which he calls the "T-rodimba," Nunn took lengths of quarter inch threaded rod, tuned them with a belt sander to an octatonic scale (a set of half and whole tones creating eight notes to the octave), bent the rods to 90 degree angles, and bolted them in holes drilled in a sheet of black-painted plywood about the size of a card table. The rods form three V patterns on the board, and by complex criss-cross patterns not even Harry Partch could understand, allow for playing in all keys. The tone is somewhere between a kalimba and a steel drum. Along the bottom he hammered an array of nails that are strummed like a picket fence, and at the top are three "zing trees," a heavy gauge wire bent into a cluster without ever touching back on itself, which when struck sounds like a cross between a tubular chime and a gong. It's hard to believe your ears. On the back of the plywood sheet he attached several contact mics which run to a guitar amp. He not only virtuosically drums on this instrument with some homemade mallets whose heads are wrapped string, he also bows and scrapes it with additional constructions of his own manufacture.

For this duo, Brown programmed his synth with metallic sounds similar to Nunn's T-rodimba, which counted for some subtle and fascinating interplay. It quickly became apparent that these two have played together for 20 years -- ever since they moved to the Bay Area in the late 70's. And in Nunn, Brown met his match for rhythmic intensity. For about the first ten minutes there was little or no contrast in dynamics, texture, or structure. The music was consistently loud and dense, displaying a wild, running rhythmic virtuosity that was very engaging for those with the stamina to stay on the ride. Toward the end they became softer and slower for moment, as if contemplating darker thoughts, then decided silence was preferable.

For the last number all five musicians went on stage. Before the concert I had noticed a little sheet of paper sitting on Perkis's synth, which listed the last improv with the title *Blow Out*. After the concert the musicians told me that is what they expected, but as is the nature of extemporaneous music, the expected is not what happened. Using a Harmon mute in her trombone, Conant began with a soft, soulful, languid figure that seemed to follow the end of the previous duo. For the first time of the evening the texture was thin and tenuous, allowing a more intimate dialog between the musicians. Perhaps the responsiveness and listening evolved because there were more unknowns than at any other time in the evening. The other improvisations had been partially discussed or planned. There was an old familiarity between the musicians, but this combination was entirely new. The musicians had to listen to each other. There was a drawing together and genuine searching that characterizes the best of free improvisation.

There was also a unique quality in the expressiveness of the music. After having lived the last 20 years in the cold climes of central Europe, there is something about the Bay Area that seems almost unfathomably light. My years in Germany gave me the sense that music often tends toward exploring and expressing our darker existential nature, and yet that seems so alien and even unnecessary here in eternally mild weather, pacific calmness, and palm lined streets nine time zones away from the bloody, strife-torn history that shaped our musical heritage. But in this improvisation I heard darker musings. The synth players created wonderfully varied textural accompaniments, given pulse by Nunn's T-rodimba, while Conant (who spent 13 years as first trombonist of the Munich Philharmonic before she too dived into the avant-garde) gave the music a profound and soulful melodic element that had not happened before. She also created vocal and multiphonic effects which had the uncanny ability to sound as electronic as the synths. There was something about her playing, shaped by muscle and vibrating flesh, that seem to infect the more impersonal, digital world of the other players. The music began to build with an emotional intensity. At its high point one of Nunn's mallets slipped out of his hand and flew about 20 feet across the room, slid between my feet, and came to rest under the couch I was sitting on. The musicians let go, found a place within themselves, and shared a more personal vision.

After the concert they were talking about what happened. Conant jokingly commented, "You all seemed so quiet and deferential, like you aren't used to playing with a girl." Bischoff said, "That's because no girls will play with us!" Glancing over at Gresham-Lancaster's seedy T-shirt, I figured that wasn't just a clever retort. But still, I couldn't help but think that other Bay Area techno whizzes like Pamela Z and Latitia Sonomi would jump at a chance to play with these old stalwarts.

Putting together Brown and Z's rhythmic senses would rock anyone. And the subtlety and wit of Perkis and Sonomi could make a fabulous duo -- they both know the art of cogent statements dotting the silence. Through the special human magic of men and women coming together, digital music may reinvent the body-electric. The Bay Area's digital musicians and researchers have already altered the history of music, and it seems much is yet to come.

New Century in Retrospective of Old

MARK ALBURGER

New Century Chamber Orchestra in Riegger's *Study in Sonority for 10 Violins*, Schoenberg's *Verklärte Nacht*, and Adams's *Shaker Loops*. December 16, First Congregational Church, Berkeley, CA Through December 19, Osher Marin JCC, San Rafael. Reviewed December 18, Herbst Theatre, San Francisco.

As we bravely head into the new century and millennium, the New Century Chamber Orchestra courageously and lovingly offered three impressive works of the old on December 18 in San Francisco's Herbst Theatre.

The ensemble updated the 50's notion of a "girl group" (please, "women's organization," shall we say?) with an all-female lineup in Wallingford Riegger's *Study in Sonority for 10 Violins* (1926). Not least of these women, certainly, was newly appointed music director Krista Bennion Feeney, who aptly maintains the high standards set by outgoing director Stuart Canin, leading the orchestra with poise, subtlety, and artistic grace. The Riegger is a study in the combination of Schoenbergian harmony and Stravinskian rhythm. Several decades after its composition, perhaps it was a study in cribbing for Leonard Bernstein, as the latter's "Maria" from *West Side Story* begins with the same ascending motive (a tritone followed by a half step). Coincidence? Ask Andrew Lloyd Webber about plagiarism cases (these kinds of similarities crop up all the time).

The boys appropriately came out to play for the *Verklärte Nacht* (Transfigured Night) of Arnold Schoenberg. Indeed, the chamber orchestra personnel almost looked like some traditional wedding, with an all-male cello/bass section and one lonely gentleman violist in the back of the section. With the New Century's conceit of a literally standing ensemble, the scene was almost one of reverse public transit chivalry: only the men on cello were seated. Ah yes, the music. Schoenberg's programmatic tale of "Having Not My Baby" is some sort of reducto-ad-absurdum vis à vis late romanticism. Hyperromanticism. The music oozes and surges, slithering all about in an almost embarrassing manner. The New Century, like the woman's absent paramour, took every advantage.

Considerably chaster and less languid is John Adams's *Shaker Loops* (1978), which now comes off rather as a new classic. While this energetic work builds on the ideas of La Monte Young, Steve Reich, and Philip Glass -- its most direct predecessor is Terry's Riley's great *In C* of 1964. Like the earlier work, Adams offers multiple loops of cyclical material that repeat in unpredictable combinations with respect to one another. The major difference is that while the Riley work is intentionally generic, being for any combination of instruments ("the more the merrier"), the Adams is more episodically organized and specifically designed for strings, thereby fitting more comfortably on conventional programs. Simply glancing at the scores exemplifies a key difference: *In C*, all of a page long, can last anywhere from minutes to hours in length; the 28 pages of *Shaker Loops* check in at an approximate duration of 25 minutes. And my did those 25 minutes pass quickly -- the New Century breathed life into every shaking and trembling.

Riegger (1885-1961) opened the work with something closely related to the Tristan chord, and developed it boldly in a manner similar to Wagner's treatment, but producing a completely different sound in the process. The work ranges into a varied and fascinating landscape that was daringly "dissonant... atonal..." to Virgil Thomson (who appreciated it nevertheless), but sounds simply gorgeous today -- especially when played with as much verve and commitment as we heard tonight.

The New Century musicians, headed by Krista Bennion Feeney as their new music director (replacing Stuart Canin, who retired), were on fire all evening long. Bracketed by outstanding performances of the Riegger and Adams works, *Transfigured Night* came across in a stunning combination of control, passion, dedication and joy. I don't know of any other chamber orchestra that has accomplished so much in such a short time -- this is only their eighth season. Imagine where they will be in the century of their name that has just begun.

Riegger Leads the Way

JANOS GEREKEN

New Century Chamber Orchestra in Riegger's *Study in Sonority for 10 Violins*, Schoenberg's *Verklärte Nacht*, and Adams's *Shaker Loops*. December 16, First Congregational Church, Berkeley, CA Through December 19, Osher Marin JCC, San Rafael. Reviewed December 18, Herbst Theatre, San Francisco.

New Century Chamber Orchestra closed the old century tonight with a retrospective in Herbst Theater, opening the concert with a surprising and inspired choice.

Clearly, selecting three works from the entire century of string literature is a daunting task, but Schoenberg's 1917 version of *Verklärte Nacht* is obvious and John Adams's 1978 *Shaker Loops* makes a lot of sense. The first work, however, was an old, nearly forgotten friend, coming at exactly the right time.

To hear Wallingford Riegger's 1926 *Study in Sonority for 10 Violins* on the same day with the Met broadcast of *Tristan und Isolde* was a bit spooky.

Record Reviews

Dances with Panzer

MARK ALBURGER

Elizabeth Panzer. *Dancing in Place*. [Elizabeth Panzer. *Invocation*. Gustavo Matamoros. *Re: Elizabeth*. Eleanor Hovda. *Dancing in Place*. Eve Beglarian. *Play Nice*. Elizabeth Panzer. *Syncophony*. Kitty Brazelton. *Down n Harp n All a Rond o*. Richard Einhorn. *New Pages*. Wendy Chambers. *Moments*. Elizabeth Panzer. *Green Tea with Oranges*]. Elizabeth Panzer, harp. O.O. Discs.

Harpist Elizabeth Panzer's *Dancing in Place* is an album of beauty and mystery from O.O. Discs. It features three of Panzer's own post-minimal works -- the hauntingly modal/chromatic (almost Hovhanessque) *Invocation*; a moody medieval, folkish, and eastasian *Syncophony*; and the oriental-slidy *Green Tea with Oranges*.

Gustavo Matamoros's *Re: Elizabeth* is an electro-acoustic fantasy of triggered tapes that enrich the harpal palette to include the sounds of prepared piano, kalimba, Crumbianly altered lutes, and more up-front electronic noises. It remains however, a work that maintains its quixotic and otherworldly dignity. Eleanor Hovda follows in harmonics, isolated notes, deep bell-like rumblings, skittish ruminations, and quick arpeggios in the title cut.

By contrast, Eve Beglarian's *Play Nice* is nice in its steady state meditative outpourings -- some of the finest harpish minimalism around. And while there are striking differences between some of the cuts, there is also (as is not atypical with O.O. Discs) a feeling of unity and wholeness. *Down n Harp n All a Rond o*, by Kitty Brazelton, shares the alternation of energy and stillness found in several of the other selections. Nevertheless, it adds a hip, slapping ostinato wholly its own, as well as a Mahlerian sense of space.

Richard Einhorn's *New Pages* is a lovely endeavor that suggests connections with Robert Moran's *Ten Miles High over Albania*. Einhorn has a sweep, tunefulness, and popular melodic sensibility that leaves one hungry for more. As for Wendy Chambers, her *Moments* have a similar soulfulness, but break the mold violently on occasions in surprisingly stern and powerful outbursts.

Mind Games

ELIZABETH AGNEW

Robert Paredes. *Forgetting and Remembering* [*Forgetting and Remembering*. #17 (*Speakers*): [in every moment {of} decay}... for two-channel tape]. Robert Paredes, clarinet. Innova.

Sometimes the ideas are as interesting as the music. Clarinetist-composer Robert Paredes's Innova album, *Forgetting and Remembering* is a case in point. In reference to the title selection, which constitutes roughly half of this release, the creator writes:

Seven simultaneously-sounding clarinet improvisations recorded a track at a time on a single eight-track tape. Each one made on a different day. Each one made without having listened to any whole (or part) of a previous performance (or performances) in order that I might have access to the past only through memory.

So what to say of all this? Well, it sounds like what you'd expect. Sure, it's bump-and-grind, bleep-and-bloop, slide-and-tag-you're-it music, but one thing's for sure: Paredes has a pretty good memory. It pretty much makes sense, despite its Stop-Making-Sense post-aleatory-eclectic sensibility. Worth a listen, certainly, despite its length. And followed by an intriguing, if laconically and quizzically named #17 (*Speakers*): [in every moment {of} decay}...for two-channel tape. While the composer here overdubs analog electronics, clarinet, tenor sax, kalimba, and assorted noise makers -- what dominates are the nervous semi-drones electro-acoustic statics gone astray.

Parris in the Imagery

STEVE SHAFFER

Robert Parris. *The Book of Imaginary Beings. Concerto for Percussion, Violin, Cello, and Piano. Trombone Concerto. Fantasy and Fugue for Solo Cello*. CRI.

Robert Parris's *Concerto for Trombone with Solo Winds, Percussion, Piano, and Strings* (1964) begins in high sustained strings as mysteriously as the beginning of Mahler's *Symphony No. 1* or Grofé's *Grand Canyon Suite*, but almost immediately establishes its mid-20th-century credentials in abrupt poundings. This is a trombone concerto, after all, and the composer gives soloist Roman Siwek and the Polish National Radio Orchestra, conducted by Ldzistan Szostak every opportunity to make powerful, muscular, and colorful effects. There's the exoticism of Bartók's *Miraculous Mandarin* and the sassiness of Shostakovich's *The Nose* in the animated first movement and a bit of the mystery of Hovhanness in the second.

Related mysteries can be found in the third movement of the following *Concerto for Percussion, Violin, Cello, and Piano*. This piece follows after Ives or Crumb in its evocation of eclectic, disparate musics -- wandering, murmuring cello lines; washes of percussion; and fragmentary, folksong-like upper voices. The wandering continues into neobaroque realms in *Fantasy and Fugue for Solo Cello*, played persuasively by Lori Barnett.

The album ends resoundingly in *The Book of Imaginary Beings* for flute, violin, piano, celesta, and percussion. Surrounded by the two nervous heads of the *Amphisbaena*, the fantasy bestiary also includes *The Rain Bird*, *A King of Fire and His Steed*, *A Bao a Qu*, *The Satyrs*, the Saint-Saëns-"Swan"-quoting *Double*, and *The Sirens*.

Bowled Over by Pastiche

MARK ALBURGER

Pastiche. *Pastiche* [Donald Freund. *Rough and Tumble*. Walter Hartley. *Two Dances for Clarinet, Trumpet, and Piano*. Nico Schuyt. *Quatuor de Ballet*. Gordon Jacob. *Double Concerto for Clarinet and Trumpet*. Paul Bowles. *Music for a Farce*]. Pastiche. Innova.

It's sparkling, it's French, and you drink it in with your ears. It's Pastiche, an effervescent ensemble of clarinetist Jan Fillmore Scott, trumpeter David Scott, pianist Fred Sahlmann, and percussionist Terry Mahady.

OK it's actually not French -- it's American. But this ensemble and its repertoire have a certain élan and je ne sais quois that put it in a post-Les-Six and post-impressionist world alluded to in the CD's cover art (Karyn Vobbe's *Witnessed Illusion* -- probably American, too).

The album starts off amicably with Donald Freund's *Rough and Tumble*, which is full of good spirits, dollops of jazz, and sly Stravinskyisms. This is yet another fine CD where the individual composerly contributions are blended into a convincing whole, in no small part due to the ensemble's taste and instrumentation.

Two Dances for Clarinet, Trumpet, and Piano, by Walter Hartley is a case in point. The as-advertised and very witty "Rag Tango" and "Slow Drag" have both been augmented to fine effect by the addition of composer-approved percussion.

While Nico Schuyt's *Quatuor de Ballet* maintains the ambience with strong rhythms, strong solo instrumental lines, and allusions to popular musics (strikingly in the final three movements "Rondo burlesco," "Intrigo," and "Sonata trionfale"), it is, as well, sometimes concerned with sterner matters. Gordon Jacob contributes to this album with a light-hearted and winning *Double Concerto for Clarinet and Trumpet*, in three movements. The late Paul Bowles wraps up the affair in fine style with the tarantellas, quicksteps, and waltzes of *Music for a Farce*.

Paulus and Tolstoy

BRYCE RANKIN

Stephen Paulus. *The Three Hermits: An Opera after a Story by Leo Tolstoy*. Libretto by Michael Dennis Browne. The Saint Paul Sinfonietta and the Motet Choir of House of Hope Presbyterian Church, conducted by Thomas Lancaster. d'Note.

If composers reach a certain level of recognition, it's a fair guess to say they must be doing pretty work, and this seems to be the case with Stephen Paulus, whose *The Three Hermits: An Opera after a Story by Leo Tolstoy* has been recently released by d'Note. Paulus combines a gentle Brittenesque tonality with touches of minimalism and Bartókian exoticism to write appealing and practical music drama. His settings of liturgical and biblical passages and his choral writing are particularly noteworthy aspects of his work here. These are happy circumstances, since the story turns on the recitation of The Lord's Prayer. His orchestrations are colorful, if sometimes a bit spare, as he zealously endeavors to keep the voices in the foreground. If he relies o'er much on recitative, heaven knows he is in good company in recent years.

Pleasure from Payne

MARK ALBURGER

Maggi Payne. *The Extended Flute* [Payne. *Hum. Aeolian Confluence. Inflections*. David Behrman. *QS. RL*. William Brooks. *Poempiece I: whitegold blue*. Mark Trayle. *Flaptics*. Roman Haubenstock-Ramati. *Interpolation, Mobile pour Flûte*]. Maggi Payne, flute; David Behrman and Mark Trayle, interactive electronics. CRI.

Somehow it seemed perfectly obvious that the first sounds of Maggi Payne's album, *The Extended Flute* (CRI), would not sound like a flute or a piano, but instead be apparently other. Payne's own *Hum* (1973), which begins this CD, is an enigmatic and eerie exploration conceived for seven flute lines, originally recorded on an eight-track tape machine and at least partially inspired by the considerable hum inherent in the old equipment. Her *Aeolian Confluence* is built up from a white-noise wind-roar of sampled flute. The flutist-composer's final offerings are *Inflections* -- a sparkling string of pearls padded in soulful silence.

Relatedly, *QSRL*, by David Behrman, doesn't initially sound much like flute either. This piece utilizes software for a Macintosh laptop linked to a Proteus synthesizer, a pitch sensor, and a microphone.

[T]he software is indifferent to which particular pitches are being played, responding instead to changes in the loudness of sustaining sounds within low and high register regions that can be flexibly set during performance. That makes for a situation more relaxed than in . . . other software-based pieces where "hits" on particular pitches are required to elicit reactions.

The initial sound is that of a gentle, undulating subway siren. To the hushed sensuous sustains, gyrating exotically, are added delicate filigree of more traditional fluting. The two parts of *QSRL* -- *QS* and *RL* -- each feature eight subsections that can be engaged in any order for any duration.

In totally striking contrast, the *Poempiece I: whitegold blue* of William Brooks is for a sighing, slidy, and breathy unaccompanied flute. Particularly impressive is a glissando passage featuring what sounds like a combination of overtones and "sing-flute" technique.

And speaking of "speak-flute," Mark Trayle's *Flaptics* marks time with a Payned recitation of a Galileo text. This adventure comes out surprisingly minimalist with the aura of a descending minor third "bass line" of 3b-2-1 that somehow hits this set of ears amidst the animated, incomprehensible pattering and the smatterings of electronics. Roman Haubenstock-Ramati is the final featured composer in the simulated sonic trio (thanks to a stimulating tape setup) of *Interpolation, mobile pour flûte* (1, 2, et 3).

Ronald Perera's Crossings

ROBERT ROANE

Ronald Perera. *Crossing the Meridian: Chamber Works with Voice* [*Crossing the Meridian. Three Poems of Günter Grass. Visions. Alternate Routes for Electronic Tape*]. Boston Musica Viva. CRI.

Edgar Varèse's works for traditional instruments were related to but decidedly different from his tape compositions. A similar situation can be seen in the music of Ronald Perera, where acoustic and electric resources often achieve their own ends.

Certainly the composer is adept in both fields, as can be seen in his CRI release, *Crossing the Meridian: Chamber Works with Voice*. The Boston Musica Viva can be heard to wonderful effect in *Crossing the Meridian*, *Three Poems of Günter Grass*, and *Visions*.

The first -- written in 1982 for flute, clarinet, piano, percussion, violin, viola, and cello -- features five poems by five Americans: Ruth Whitman, Lawrence Ferlinghetti, Hart Crane, William Carlos Williams, and James Dickey. Particularly striking and direct are the straightforward high and low bell-like intonations of the opening and closing settings. The latter finds a certain Buddha-meets-Crumb-and-Messiaen dynamic coming into play with gong and finger cymbals and a concluding sparkling unison.

In this work I have . . . explored the use of very small note collections, especially in the first and last songs. The first song is a continuous variation on the pitch succession C, G, B-Flat, F, E. The last song uses only the pitches generated by the overtone series of C up to the twelfth harmonic -- C, G, B-Flat, D, E, F-Sharp -- only two notes different from the . . . collection in the "theme of the first song. The music works itself out in quite opposite ways in these two songs, however, the first being tentative and searching in character, the last continuous and ecstatic.

The fourth movement, "Danse Russe," showcases Slavic 7/8 mallets winning the day. Tenor John Aler carries the heavy-on-the-recitative lines ably throughout.

On another track are *Three Poems of Günter Grass* (1974), marking time in recorded trains, voices, and Hitler rally; electronic sustains; bell collages; and acoustic contributions from soprano Elsa Charlston and Musica Viva (less percussion, with prominent jazzy sax doublings from clarinetist William Wrzesien). The ensemble finds live analogs to electronic filigree, and also goes resolutely its own way, finding a Berio-like found "waltz-fantasy."

Returning to the exclusively acoustic in lovely *Visions*, Musica Viva ups its forces with two finely-matched sopranos (Jane Bryden and Karen Smith Emerson) and becomes well-nigh chamber orchestra as an 11-member ensemble of woodwind quintet, string quartet, piano, and bass. This is by far the most recent work on the album (1992) and bares thumbprints as varied as neo-romanticism, atonality, and smidge of minimalism. Alternate Routes then carries us back (1971) to the world of the purely electric to finish off as a burbling fantasy.

Pilgrim's Progress

ELIZABETH AGNEW

Neva Pilgrim. *Neva Pilgrim Sings Music of Ernst Krenek, Richard Wernick, George Rochberg, and R. Murray Schafer*. [Ernst Krenek. *Trois Chansons (Three Verhaeren Songs)*. *Zwei Zeitlieder*. Richard Wernick. *Haiku of Basho*. George Rochberg. *Songs in Praise of Krishna*. R. Murray Schafer. *Requiems for the Party-Girl*]. Neva Pilgrim, Soprano. CRI.

Soprano Neva Pilgrim is a first-rate chanteuse, and she sings her heart out in a difficult repertoire of Ernst Krenek, Richard Wernick, George Rochberg, and R. Murray Schafer in a recent CRI release. She begins, gracefully assisted by the Madison Quartet, with *Trois Chansons (Three Verhaeren Songs)* of Krenek, gentle French neoclassic settings of Emile Verhaeren's poetry from 1924. Only the instrumentation remains the same in Krenek's much later German *Zwei Zeitlieder* (1972), two selections from Renata Pandula's 30-poem *Zeit (Time)* cycle. The real language change is a post-tonal language of much energetic power.

The colors are varied in Wernick's *Haiku of Basho* (1967), where Pilgrim progresses with the Contemporary Chamber Players of the University of Chicago. This is a misbehaving 12-tone work in that

the rows are used only as the basis for harmonic and melodic materials that are then subjected to more or less standard procedures of development and variation.

The music breaths Eastern airs and has a familiarity with George Crumb, Wernick's colleague at the University of Pennsylvania. The settings -- four of Basho and one of Basho's later admirer Sengai, who puns on the earlier poet's name (the word means "banana leaf") -- are brief, but not too brief (the whole piece still clocks in at over 10 minutes), and delicate, but not too delicate (a reasonably large ensemble of piccolo/flute/alto flute, E-flat clarinet/clarinet/bass clarinet, piano, percussion (two players), violin, and double bass. Eerie, ethereal, exotic.

There has been talk over the years of a Philadelphia sound, or school, in the U.P. triumvirate of Crumb, Wernick, and George Rochberg, and certainly a case can be made for this when listening to the latter's *Songs in Praise of Krishna* (1970). All three composers share an interest tightly conceived insistent motives of limited pitch-content and stylistic juxtapositions between music old and new, Eastern and Western, and classical and popular. Here in Rochberg's the language is as varied as Berg, a late-20th-century chromatic tonality, and just the breath of something oriental.

R. Murray Schafer's *Requiems for the Party-Girl*, with a wild instrumentation of flute/piccolo, clarinet/bass clarinet, horn, percussion/timpani, harp, piano, violin, viola, and cello, makes an indelible impression. What party girl wouldn't with an opening line, "I am about to commit suicide"? The composer acknowledges that his self-written text was influenced by the thoughts of Kafka and Camus -- certainly the partying types...

Music Rising

BRYCE RANKIN

Places Not Remote: Music from the Setting Century, Vol. 3 [Violeta Dinescu. *Reversing Fields I. Reversing Fields II*. John Palmer. *Theorem*. Dorothy Hindman. *fin de cycle*. Charles Norman Mason. *Hradcanska*. Hayg Boyadjian. *Odessas*. *Vignettes*. Erich Stem. *Shaded Gray*. Jeremy Beck. *Kopeyia*]. Living Artist Recordings.

Living Artist Recordings's release *Places Not Remote: Music from the Setting Century, Vol. 3*, features some rising stars in works by Charles Norman Mason, Hayg Boyadjian, Jeremy Beck, Violeta Dinescu, Dorothy Hindman, and Erich Stem. Not least is Mason's *Hradcanska*, which is not as inscrutable as the title may suggest (it is simply a subway stop near the Prague studio in which the music was composed). This is a vibrant work, full of energy and surprises in its frenetic, chromatic perpetual motion.

Boyadjian checks in with two compositions: *Odessas* and *Vignettes 4-6*. The latter selections have the sparkle of Beethoven, Mussorgsky, and Bartók -- succinct little motivic studies where every note is in place.

Also quite appealing is Jeremy Beck's *Kopeyia* ("Ko-pay-YEE-ya"), a percussion work inspired by field recordings of traditional Ewé drumming that the composer made in the summer of 1995. Like Steve Reich and Paul Simon, Beck finds his own way through the African influence; the results of his sonic explorations are fresh and engaging.

The album is rounded out with virtuoso clarinetting from Aurelian Octav Popa in Violeta Dinescu's *Reversing Fields I and II*, a stirring piano trio entitled *Theorem* from John Palmer (with the composer as pianist), and an intriguing/punning *fin de cycle*, for piano and tape, by Dorothy Hindman.

Of Many Expressions

MARK FRANCIS

Mark Vigil. *In Expression*. Mark Vigil.

This self-produced two-disc set begins with *Octet "Wild Flowers"* (1994) for a mixed ensemble. This is a single movement propelled by a piano-and-marimba ostinato that accompanies a short figure tossed among the other players in counterpoint. The piano breaks off to take the lead with full chords accompanied by handclaps. The pontillistic treatment of the theme and accompaniment add an unpredictable quality.

The *Fantasy for Piano* (1993) is a Stravinsky-like march with Shostakovich sarcasm. This short work is a constant series of variations.

The Trio for Flute, Viola, and Harp ("Dew Drops Dare To Play With The Light Of The Sun") (1994) is eight sections of theme, episodes, and variations. An unpredictable and difficult work to describe, it begins with a tender duet for flute and harp. *Ich Habe Bambus Geschnitten (I Have Cut Bamboo)* (1993) for mixed chamber ensemble and soprano, reminiscent of *Pierrot Lunaire* with its use of singing and speaking voice, is followed by *Interlude for Guitar* (1978, rev 1996), a Brazilian, jazz-like work performed by the composer.

In Expression (1993, rev. 1996) is a choral work, with text by the composer, accompanied by 2 flutes and gamelan. This four-verse song, harmonically static, maintains a floating, ethereal quality.

Trio for Violin, Clarinet, and Piano (1991-6) has a somewhat minimalist first movement bearing little harmonic tension. The second starts with a lyrical duet for violin and clarinet that is reminiscent of English, folk-inspired neoclassicism, and is followed by an impressionistic third.

The first movement of *String Quartet No. 1* (1995) is a waltz-like dance with shifting accents and tempos, and harmonies and textures similar to Ravel. An alternate version of this music makes greater use of pizzicato that allows an easier perception of the counterpoint. The second movement, in ternary form, begins slowly and lyrically in a gentle major mode. The brief third is a bouncy scherzo.

The ceremonial, pandiatonic *Sun And The Sunflower* (1994), for gamelan ensemble, is asymmetrically repetitive. The gamelan-and-flutes *Secret Sky* (1992) has similar harmonic qualities at slower speeds. Juxtaposed in the latter are the winds in an Italian bel canto duet. The set closes with *And Yet There Could Be Love* (1978, rev. 1991), a short, a cappella work.

Elegant Enigmas

JOHN PALMER

Daniel Biro. *Elegant Enigmas*. Sargasso SCD 28028.

Daniel Biro's Sargasso release, *Elegant Enigmas*, is both a must for any Fender Rhodes lover and a lesson for all pianists and keyboard players who have used and/or are using this instrument. Finally, a highly individual and insightful proposition of the sonic qualities of this electric piano! This beautiful instrument almost fell into oblivion in the 80's and 90's, primarily due to the tragic commercialization of the pop and jazz scene. If jazz musicians were the first to pick up the beautiful sonorities of the Fender Rhodes -- think for example of Bill Evans and his manifold uses of the instrument both in his own music and in orchestral settings such as in Claus Ogerman's *Symbiosis* -- it is also true that it was within jazz that the instrument became gradually neglected due to the limitation of performance techniques and idioms in that specific area of music. Biro's CD is revealing in that here we have a musician who is at last trying to explore the lyrical potentialities of this instrument not through another obvious pitch-based context (i.e. harmony versus melody), but by proposing a sensitive quest for the instrument's most evocative attribute, that is, the sound itself!

The selection *Imprint* is indeed a delightful discovery of the uncharted sonic beauty of this instrument and Biro's musical sensitivity successfully avoids the old commonplace by exploiting the most captivating essence of the instrument through an intuitive use of a fluctuating 'harmony' between an ingenious interplay of volume and timbre. The result is the definition of a new instrument to our ears. In *Elegant Enigmas*, the *Imprint* scenario is sharply contrasted by the incisive sound production techniques of the harpsichord. Here the two instruments are interlocked in a discourse articulated on the explicit opposition of two dissimilar productions of tone colors and attacks; Biro skillfully creates a charming soundscape of shimmering beauty. It is these qualities, combined with the evocative simplicity of the gestures and the responsiveness of the resulting textures, that are most striking in this CD. Compared to Biro's two previous albums, there is a colossal development towards richer dimensions of sound and, more importantly, a discernible growth towards a deeper approach to music as an expressive and insightful art.

Ito's Estimable Meshes

ELLIOTT SCHWARTZ

Teiji Ito. *Meshes: Music for films and theater by Teiji Ito* [*Meshes of the Afternoon* (composed for the 1959 film). *The Very Eye of Night* (composed for the 1952 film). *Axis Mundi* (composed for the 1982 theater work *Savages*)]. Teiji Ito, Genji Ito, and Dan Erkkila, performing on flute, clarinet, guitar, voice, bells, drums, sho, koto, hichiriki, mbira, whistles, ratchets, conch shells, kazoos, and duck calls. *Nonsequitur / What Next?* Recordings, distributed by O.O. Discs, Inc. 261 Groovers Avenue, Black Rock CT 06605.

Teiji Ito's *Meshes* (*Nonsequitur / What Next?*) offers a very moving portrait of an unusual creative artist -- one versed in the musics of many cultures, and whose own compositions attempt to integrate different stylistic aspects into a unique, eclectic mix. Composer Teiji Ito (1935-1982) was born in Tokyo to a well-known performing arts family. His mother, father and brothers all distinguished themselves in the worlds of theater, film, music and dance. He first came to the United States at the age of six, and traveled extensively (most notably to Haiti) while studying an astonishing variety of musical languages and instruments -- all of which found their way into his music.

As a composer, Ito worked almost exclusively with filmmakers and theater people; the present CD provides us with music composed for three dramatic productions (two for film and one for the stage). For this listener, the distinctions among the three works are virtually non-existent. Rather, the three seem to blend seamlessly into one another, as they all share the same features. On the technical levels, the music seems characterized by spare, isolated motives and patterns set against a backdrop of silence (or extended pedal drones), "extended techniques" applied to instrumental performance, sudden rhythmic bursts that intentionally stop short of periodicity, and beautifully evocative timbres brought about by the interaction of Western, Asian, Caribbean and African sound sources. Expressively, it shuns Western "romantic" rhetoric, in favor of a more distant, ritualistic, stately succession of patterns and affects. Although many instruments -- from "competing" cultures! -- can be heard on this disc, the overall texture is anything but busy, and the individual colors are set against each other with admirable low-key restraint.

Given Ito's fondness for unusual instrumentation and unorthodox performance techniques, he preferred to have the music performed in recording studios -- he and a few close colleagues playing all the instruments on different tracks -- an early example of tape-collage technique, relatively unusual in the 1950's. The knowledge that the composer is present in so many of his "voices" makes the experience of hearing this very personal music even more so.

Par Excellence

ELLIOTT SCHWARTZ

A La Par: New Music by Composers of Color [Wendell Logan. *Runagate, Runagate* (1990). Coleridge-Taylor Perkinson. *Toccata* (1953). *Statements, Sonata No. 2 for Piano* (1975). Tania Leon. *A La Par* (1986). David Baker: *Through This Vale of Tears* (1988). Lawrence Conservatory Contemporary Music Ensemble. CRI eXchange series; CRI CD823.

All of the compositions on *A La Par* (CRI) were performed at a 1997 Lawrence University concert honoring the birthday of Martin Luther King, Jr., and all are performed by the students and faculty who comprise the Lawrence University Contemporary Music Ensemble. Two of the five works make use of the human voice and text-setting, and as might be expected these two have the most direct, overt connections to Dr. King's legacy and teachings and the African-American experience. Wendell Logan's *Runagate, Runagate* for tenor and chamber ensemble (set to Robert Hayden's collage poem of the same name) evokes the intense inner world of the runaway slave: all the fear, trauma, courage, hope and pride of that fugitive state. In its expressive intensity, high dissonance level, kaleidoscope of shifting timbres, its near-Sprechstimme treatment of the voice, and its fragment-quotations of "real world" vernacular music (spirituals, military drum riffs), Logan's work may reflect strong memories of *Wozzeck* -- but with a uniquely American sonority and rhythmic life. David Baker's work for tenor, string quartet and piano *Through This Vale of Tears* is more elegiac, tonal. lyric and contemplative; it can be heard as a self-contained memorial service. The final movement, set to the poem *Now That He is Safely Dead* by Carl Hines, is particularly moving.

Perhaps because of the special nature of the Lawrence concert, the purely instrumental compositions on this CD take on a "programmatic" quality; both the works of Tania Leon and Coleridge-Taylor Perkinson seem to address issues of ethnicity and cultural coming-together. Perkinson's 1953 *Toccata* and more recent *Statements, Sonata No.2* draw upon ideas, materials and techniques from the various mainstream(s) of his experience (including 12-tone-rows, driving neo-Baroque rhythms, jazz riffs, folk music and sonata forms) in a very convincing -- and unified-- manner. In a similar vein, Leon's *A La Par* for piano and percussionist attempts to wed Cuban folk material and the models of the Classical conservatory (as she notes, the title translates as "going together.") Her percussion instruments are drawn from both worlds; fragments of rumba and cross-rhythmic relations, often rising out of Western post-modernist textural wash, contribute to a striking interplay of sources and gestures. Performances are exemplary, and William Brown's powerful yet sensitive singing deserves special praise.

Calendar

February 1

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

February 2

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

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

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

February 3

New Works/ Composer Portrait. New York premiere of Franghiz Ali-Zadeh's *In Search of Lost Time*. Miller Theatre, Columbia University, New York, NY.

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

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

Philadelphia Orchestra in Bartók's *Piano Concerto No. 3* and Górecki's *Symphony No. 3* ("*Symphony of Sorrowful Songs*"). Academy of Music, Philadelphia, PA. Through February 8, Carnegie Hall, New York (NY).

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

February 4

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

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

February 5

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

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

February 6

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

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

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

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

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

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

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

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

Emerson String Quartet in Shostakovich's *Quartet No. 1, No. 2, and No. 3*. Alice Tully Hall, New York, NY.

New Works/ Composer Portrait. Speculum Musicae in Varèse's *Hyperprism*, *La Procession de Vergès*, *Intégrales*, *Density 21.5*, and *Déserts*. Miller Theatre, Columbia University, New York, NY.

February 7

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

C'est Poulenc. Patti Deuter, Elizabeth Lee, Anne Olivier, and Melissa Smith in *Le Bestiaire*, *Sonate Pour Piano et Clarinette*, *Nocturnes*, and *Novelettes*. Alliance Française, San Francisco, CA.

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

League of Composers/ISCM presents Geoffrey Burtleson in Kirchner's *Sonata*, Jolas's *Piece pour Saint Germain*, Abel-Gawad's *Funeral Ceremony at the Pyramid of Mankara*, Walker's *Piano Sonata No. 2*, and Boulez's *Sonata N. 3 - Formants*. Merkin Concert Hall, New York, NY.

February 8

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

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

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

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

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

February 9

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

Concertante Chamber Players in Korngold's *Piano Quintet*. Merkin Concert Hall, New York, NY.

February 10

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

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

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

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

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

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

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

February 11

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

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

San Francisco Symphony, conducted by Michael Tilson Thomas, in Shostakovich's *Symphony No. 11 in G Minor ("The Year 1905")*. Repeated, with Bernstein's *Symphony No. 2 ("The Age of Anxiety")*, Carnegie Hall, New York, (NY).

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

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

February 12

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

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

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

February 13

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

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

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

February 14

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

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

February 15

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

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

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

February 16

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

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

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

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

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

February 17

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

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

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

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

American Music A to Z. Eos Orchestra in Adams's *Aria and Walking Bass from "Chamber Symphony"*, Amram's *Autobiography for String Orchestra*, Antheil's *Jazz Symphony*, Zwilich's *Intrada*, Zorn's *Contes de Fées*, and F. Zappa's *G-Spot Tornado*. New York, NY.

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

February 18

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

February 19

György Kurtág's 75th birthday.

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

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

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

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

Orchestra 2001 in Maw's *Sonata Notturna*, Debussy's *Danses sacrées et profanes*, and D. Anderson's *Double Bass Concerto*. Lang Concert Hall, Swarthmore College, Swarthmore, PA. Repeated February 20, Philadelphia.

February 20

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

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

February 22

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

February 23

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

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

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

February 24

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

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

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

New Works/ Composer Portrait. Ensemble 21 in Martirano's *L's GA*, *Ballade*, *Chansons Innocentes*, *Cocktail Music*, and *The Proposal*. Miller Theatre, Columbia University, New York, NY.

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

February 25

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

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

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

February 26

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

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

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

Zoom. Premieres of G. Riley's *Food for the Bearded*, Mallamud's *Spatula*, and Vrebalov's *C6*. Merkin Concert Hall, New York, NY. February 27

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

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

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

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

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

Emerson String Quartet in Shostakovich's *Quartet No. 13*, *No. 14*, and *No. 15*. Alice Tully Hall, New York, NY.

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

February 27

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

February 28

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

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

February 29

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

Chronicle

December 1

Reopening of the Royal Opera House at Covent Garden. London, UK.

Dan Plonsey. The Starry Plough, Berkeley, CA.

Steven Schick in *Body/Electric*. Saariaho's *Six Japanese Gardens*, G. Lewis's *Northstar Boogaloo*, Globokar's *Corporel*, Alvarez's *Temazcal*, and R. Reynolds's *Watershed I*. Los Angeles County Art Museum, Los Angeles, CA.

Open Rehearsal / Workshop of Mark Alburger's *Sidewalks of New York: Henry Miller in Brooklyn* (libretto by Mel Clay). Community Music Center, San Francisco, CA. Through December 4.

Michael Tilson Thomas conducts the San Francisco Symphony, with John Harle, in Ingolf Dahl's *Saxophone Concerto*, Debussy's *Rhapsody for Saxophone and Orchestra* and *First Rhapsody for Clarinet and Orchestra*, and Ravel's *La Valse*. Davies Symphony Hall, San Francisco, CA. Through December 4. "Dahl [was] the German émigré who had been [Thomas's] teacher at the University of Southern California in the 1960s. . . . Thomas led a bravura performance of Dahl's 1949 Saxophone Concerto. . . . Dahl, who died in 1970, was renowned for the omnivorousness of his musical tastes, which extended from medieval arcana to the most up-to-the-minute pop styles. In the Saxophone Concerto, with its invocations of Baroque forms and mid-century American swing music, a listener can feel all that information bursting to come through. The composer's fabled mastery of all sorts of musical techniques and styles is in evidence everywhere. . . . Although the score is in three movements, the first two, 'Recitative' and 'Passacaglia,' are played without a break or even a perceptible rhetorical juncture, making the piece essentially a diptych. . . . The finale, a jazzy 'Rondo alla marcia,' zips around gaily, in an angular, extra-dry mode that crosses Stravinsky with Tommy Dorsey before ending with a Haydnesque joke. . . . The first half, though, with its heavy, clangorous neo-Baroque proclamations, is harder going. The European émigré it brings to mind is not Stravinsky but Hindemith in his ultra-serious American period, with heavily chromatic tonal harmonies and an endless stream of correct but joyless counterpoint. In true Baroque fashion, the music is grandly impressive, but not always in an appealing way. . . . [Debussy's] Saxophone Rhapsody (unlike that for clarinet) has echoes of Ravel. . . . The Clarinet Rhapsody . . . is a shorter and more assured score than its counterpart for saxophone, with its gauzy string textures and sinuous melodies that draw from the same well as *Prelude to the Afternoon of a Faun*. The Saxophone Rhapsody, by contrast, was written reluctantly on a commission from a female American amateur (three strikes in the composer's book to add to the unfamiliarity of the instrument itself), and not actually orchestrated until after Debussy's death, based on notations he had left. There are sections that find Debussy engaged by the assignment -- particularly in his attempts to integrate the sound of the saxophone with the orchestra -- and others where a listener can sense him dragging his heels" [Joshua Kosman, San Francisco Chronicle, 12/3/99].

Stanford University Singers in Morten Lauridsen's *Lux Eterna*. Stanford Memorial Church, Stanford University, CA.

Death of Charlie Byrd (b. 9/16/25, Chuckatuck, VA, of cancer, at age 74. "[He was] a virtuoso jazz guitarist who was among the first to popularize bossa nova in North America. . . .

He began to study jazz seriously, emboldened by a meeting with the pioneering Belgian-born Django Reinhardt. . . . [I]n 1954 in Siena, Italy, [he studied] with Andrés Segovia. He began to find ways to reconcile his jazz and classical interests in his work, and even added other influences, including samba and flamenco. 'I eked out a living,' he remarked about that period, 'but I vowed not to play in the jazz clubs until I had my technique worked out. By 1957 he was working frequently at the Showboat Lounge, a Washington club that belonged to his family, and he would divide his sets into two parts: small-band jazz and solo pieces by Frescobaldi, Villa-Lobos, and Bach. In the late 1950's he worked with Woody Herman, and his recordings with Herman's band included a few samba songs. In 1961 Mr. Byrd went on a 12-week tour of South America, sponsored by the United States State Department, and he collected regional music wherever he went. Bossa nova, the new, intricate, introspective music that had been developing in Rio de Janeiro, particularly interested him, and he saw in its rhythm and mood material on which jazz musicians could improvise. When he returned to the United States Mr. Byrd convinced the saxophonist Stan Getz to listen to the music he brought back, on tapes and what he could play on guitar. Six months later a Byrd-Getz session was convened . . . and recorded in a church in Washington. Including works by Antonio Carlos Jobim and others, the recording became Jazz Samba, and in March 1963 it out-sold similar records riding the bossa-nova bandwagon by Herbie Mann, Cannonball Adderly and Paul Winter. It sparked a short craze for bossa nova and reached No. 1 on the pop charts. A track from the album, 'Desafinado,' won a Grammy for best jazz solo performance, but the edited version of the song excised Mr. Byrd's solo, and Getz was the sole recipient of the award. . . . In 1967 Mr. Byrd sued Getz and MGM Records for a share of the royalties that Getz had collected on the 1.6 million copies of the album that had been sold by then; he was awarded \$50,000. All the while, Mr. Byrd continued to build a regular audience by playing at the Showboat Lounge, eventually becoming one of its owners. . . . His last recording was a tribute to Louis Armstrong to be released in March" [Ben Ratliff, The New York Times, 12/4/99].

Manhattan Chamber Sinfonia in Bernstein's *Serenade*. Town Hall, New York, NY.

Diamanda Galás's *Defixiones, Will and Testament*. The Kitchen, New York, NY.

Composer Portraits: Ben Weber. Capriccio; Sonata da Camera; Concertina; Fantasia; Concert Aria after Solomon; Mourn, Mourn; Evening for the Moselle; and Five Pieces for Cello and Piano; plus Roger Trefousse's colorful Fantasia on the Name of Ben Weber; Babbitt's self-effacing Composition for One Instrument and Ben; Ned Rorem's wistful, lyrical solo-piano For Ben; Francis Thorne's Lyric Variation No. 8; Michael Colgrass's Memento Trio; and music of Lou Harrison. Miller Theatre, Columbia University, New York, NY. Weber, born in 1916 in St. Louis, was largely self-taught as a composer. He was one of the first Americans to embrace the 12-tone techniques of Schoenberg, starting in 1938. After moving to New York in 1945, he maintained a strikingly diverse circle of friends, Milton Babbitt, John Cage, Leonard Bernstein. . . . A voluble, roly-poly man . . . and excellent cook, Weber became more reclusive as he got older. He died alone at 63. Weber's personality is reflected in his music, by turns witty and melancholic, rigorous and free-wheeling. . . . Five Pieces for cell and piano (1941) was inspired by Weber's radically concise 12-tone works. But Weber could not stifle his bent for expansive lyricism and bold gestures.

In *Three Capriccios* for cello and piano (1977), one gets the sense that his adaptation of the 12-tone technique was his way of ensuring that his music would keep its cutting edge and not slip into Romanticism. There is a rather Brahmsian spirit trying to emerge here. . . . [F]ive of Weber's composer-colleagues [were invited] to compose tributes using, if they chose to, the same instruments that Weber did in his self-effacing *Prelude* and *Nocturne* [flute, cello, and celesta] Babbitt's [work] . . . is a sparkling piece of about one minute for solo piano. . . . [Rorem's piece] is spiked with pungent harmony that captured Weber's nature. Lou Harrison . . . offered a spunky piece for flute, cello and celesta alive with pulsating ethnomusic rhythms. . . . Colgrass's [work] . . . tries to evoke the conflict between 12-tone and tonal styles, with bits of jazz and pop thrown in. . . . Weber was a garrulous fellow who liked parties. He would have liked this one" [Anthony Tommasini, *The New York Times*, 12/4/99].

December 2

Music for Lovers... Compositions by students of Pauline Oliveros. Concert Hall, Mills College, Oakland, CA.

Intermedia Manifest(ation). Iowa City, IA. Through December 10, New York (NY).

Stanislaw Skrowaczewski conducts the NEC Honors Orchestra in Panufnik's *Nocturne*. Jordan Hall, New England Conservatory, Boston, MA.

Philadelphia Orchestra in Ives's *The Unanswered Question*, Still's *Symphony No. 1* ("*Afro-American*"), and the world premiere of Hannibal's *One Heart Beating*. Academy of Music, Philadelphia, PA. Through December 7.

Seattle Symphony in Takemitsu's *Requiem for Strings* (1957) and Rachmaninov's *Symphony No. 3* (1936). Seattle, WA. Through December 5.

December 3

Goat Hall Productions presents Menotti's *Amahl and the Night Visitors*. Julia Morgan Theater, Berkeley, CA. Through December 12, Goat Hall, San Francisco.

Miya Masaoka and Scot Gresham in *Bee Show*. The LAB, San Francisco, CA. "Masaoka will play her koto in duets with 3,000 bees that will be on stage in a glass exhibit hive -- amplifying and processing their vibrating wings" [press release].

Pauline Oliveros in *Rabbit in the Moon*, *Unsung Songs for Hidden Children*, *Duo Improvisation*, and *Pauline's Solo*. Meridian Gallery, San Francisco, CA.

John Adams's *Nixon in China*, with James Maddalena and Thomas Hammons reprising their roles as Nixon and Kissinger respectively. Brooklyn Academy of Music, New York, NY. Repeated December 4.

Completely Copland Festival. John Adams conducts the New York Philharmonic in Copland's "Party Scene" from *The Tender Land*, *Music for the Theatre*, *Piano Concerto*, *Danzón cubano*, *Three Latin American Sketches*, and *Billy the Kid Suite*. Avery Fisher Hall, New York, NY. Repeated December 4. Festival through December 11.

Twentieth-Century Retrospectives, music of Nadia Boulanger's pupils. Carter's *Con Leggerezza Pensosa*, Musgrave's *Postcards from Spain*, Thomson's *Etudes for Piano*, Glass's *Mad Rush*, and Copland's *Sextet*. Paul Hall, Juilliard School, New York, NY.

New Amsterdam Singers in Penderecki's *Cherubim Song*. Holy Trinity Lutheran Church, New York, NY.

American Eclectic. Flux Quartet in Coleman's *Poets and Writers* (1962), Flux first violinist Tom Chiu's *Stock Series No. 1: Sonic Stock*, and Zorn's *The Dead Man*, Al Giusto's *Fear*, a string quartet by Benjamin Franklin, and Nancarrow's *String Quartet No. 3*. Miller Theatre, Columbia University, New York, NY. "In the popular imagining . . . few things could seem more genteel and sedate (not to say sleepy) than an evening of string quartets. Whatever validity that image may once have had has been unceremoniously exploded by groups like Kronos and composers like John Zorn, as the Flux Quartet reminded listeners Zorn's *Dead Man*, from 1992, ended the program . . . in raucous fashion. With prodigious imagination, in 13 brief movements that stand convention on its head (not least, by ending with a *Prelude*), Mr. Zorn purposefully extracts virtually every ugly sound of which string instruments are capable: a tour de force calculated to appeal to any who might relish the rasp of fingernails on a blackboard (or outposts of heavy metal []) Chiu sets in motion a rich and roiling counterpoint of motifs drawn in part from the rock band Sonic Youth and enhanced with improvisation [T]he string quartet [is] attributed to Benjamin Franklin (as well as to Haydn and others. Familiar from recordings but a rarity in concert, this trifle, for three violins and cello, is written entirely for open strings . . . with some returning to allow access to additional pitches. . . . Nancarrow's *String Quartet No. 3* (1988) [is] a series of canons based on time relationships drawn from the overlapping fractions 3/4/5/6.

December 4

A Benefit for the Pauline Oliveros Foundation, with Oliveros, Philip Gelb, and Abbie Conant. 3145 Jordan Road, Oakland, CA. Haddonfield Symphony in Barber's *Adagio for Strings* and Stravinsky's *Concerto in Re*. Haddonfield Memorial High School, Haddonfield, NJ.

Little Orchestra Society presents Menotti's *Amahl and the Night Visitors*. Avery Fisher Hall, New York, NY.

December 5

American Composers Forum Salon. Mark Alburger's *Sidewalks of New York: Henry Miller in Brooklyn* (libretto by Mel Clay), Nicole Sumner's *Out of the Blue* and *The Rock's Lullaby* (to texts of Anca Hariton), and Peter Bellinger's *Blessings and Meditations* (texts by Marcia Falk). Noe Valley Ministry, San Francisco, CA.

Death of Robert Parris (b. 1924, Philadelphia, PA), of lung cancer, at age 75. George Washington University Hospital, Washington, DC. "Mr. Parris's best-known work was his *Concerto for Five Kettledrums*, which was completed in 1955 and received national attention at its premiere by the National Symphony in 1958. Also among his more than 80 works were a *Symphony* (1952), a *Piano Concerto* (1954), a *Viola Concerto* (1956), a *Violin Concerto* (1958), a *Flute Concerto* (1960), a *Trombone Concerto* (1964), and *Rite of Passage*, for clarinet, electric guitar and chamber orchestra (1978). His *Symphonic Variations* were commissioned by the National Symphony and performed in 1987. . . .

After earning bachelor's and master's degrees in music education in 1945 and 1946 at the University of Pennsylvania, he studied composition with Peter Mennin and William Bergsma at the Juilliard School. He also studied with Aaron Copland and Jacques Ibert at Tanglewood, and in 1952 he won a Fulbright fellowship to study with Arthur Honegger at the Ecole Normale de Musique in Paris. . . . He wrote articles about contemporary music for *The Juilliard Review* Among his chamber scores were *Lamentations and Praises* (1962), *St. Winifred's Well* (1967), and two volumes called *The Book of Imaginary Beings* (1972, 1983)" [Allan Kozinn, *The New York Times*, 1/3/00].

NEC Opera Workshop presents scenes from Hoiby's *Natalia Petrovna*, Poulenc's *Dialogues of the Carmelites*, and Sondheim's *A Little Night Music*. Brown Hall, New England Conservatory, Boston, MA. Repeated December 6, with a related program December 16.

NEC Percussion Ensemble in the Boston premiere of Bruce Taub's *Lady Mondegreen Bangs the Can*, William Kraft's *Quartet for Percussion*, Christopher Rouse's *Ku-Ka-Ilmoku*, and the first movement of Schubert's *Symphony No. 8* ("Unfinished") [!]. Jordan Hall, New England Conservatory, Boston, MA.

New York Philharmonic Ensembles in Husa's *Evocations de Slovaquie*, Martinu's *Quartet*, and Copland's *Nonet*. Merkin Concert Hall, New York, NY.

Deep Four, a quartet of double basses. Le Refuge Inn, New York, NY.

Sonic Boom Festival. Newband in Drummond's *Congressional Record* and *Day the Earth Stood Still* and Partch's *The Wayward* (Barstow, San Francisco, The Letter, and U.S. Highball). Cooper Union, New York, NY.

Soprano Eileen Sierra, with pianist Anna Kuporsova and the Magnus Chamber Ensemble, in Rodrigo's *Con que la lavare?*, Granados's "La Maja y el Ruisenor" from *Goyescas*, Gershwin's "Summertime" from *Porgy and Bess*, and Menotti's "Steal Me" from *The Old Maid and the Thief*. Merkin Concert Hall, New York, NY.

Dessoff Choirs in Poulenc's *Quatre Motets pour le Temps de Noël*, Martin's *Mass for Double Choir*, and Lauridsen's *O Magnum Mysterium*. Church of St. Ignatius Loyola, New York, NY.

Chamber Music Society of Lincoln Center presents Nicholas Maw's *Piano Trio*. Alice Tully Hall, New York, NY. "Maw, who is 64, first achieved prominence as a young exponent of Serialism. By the 1980's his music had utterly changed, and he became an exemplar of the New Romanticism. . . . The first movement especially evokes Shostakovich: the piano begins with a bare, winding melodic line in unison at the distance of two octaves. . . . The rhapsodic finale concludes triumphantly: even Brahms never hugged the key of D major more tightly than the work's grand coda. There is an overly obvious dramatic quality [!] to Mr. Maw's music, but also a genuine voice present, as well as considerable skill" [Anthony Tommasini, *The New York Times*, 12/8/99].

Met Orchestra in Messiaen's *Et Expecto Resurrectionem Mortuorum* and Debussy's *Danse Sacrée et Danse Profane*. Carnegie Hall, New York, NY.

Duo Novo in the premiere of Schuller's *Sonata for Alto Saxophone and Piano*. Weill Recital Hall, New York, NY.

Philadelphia Orchestra Chamber Music presents David Baker's *Roots II* and Prokofiev's *Quintet*, op. 39. Philadelphia, PA. "[Baker's] 5-movement work for [piano trio] is a masterpiece of fusion. Baker balances jazz and a modern classically idiom as skillfully as Bartók blended folk music into his musical language. The composer . . . takes on a different African American source in each movement. In 'Boogie Woogie,' the piano rumbles and agitates while the violin and cello take on the more melodic task of being cool. . . . Violinist Diane Monroe [and] cellist Ohad Bar-David . . . matched silky ribbons of sound in the opening 'Incantation,' and [with pianist Keiko Sato] achieved a mood somewhere between Satie and the blues in the third movement 'Sorrow Song'" [Peter Dobrin, *The Philadelphia Inquirer*, 12/7/99].

December 6

66th birthday of Henryk Górecki.

Steven Schick in *Same Bed, Different Dreams*. Lang's *The Anvil Chorus*, Aperghis's *Le Corp à Corps*, Rzewski's *To the Earth*, Wood's *Rogosanti*, and Feldman's *The King of Denmark*. Los Angeles County Art Museum, Los Angeles, CA.

Kenneth Radnofsky and Hui-Min Wang in Schuller's *Saxophone Sonata*. Jordan Hall, New England Conservatory, Boston, MA.

Sonic Boom Festival. Speculum Musicae in the world premiere of Northcott's *Chamber Concerto*, Birtwistle's *Five Distances for Five Instruments*, C. Matthews's *Specula*, and the U.S. premiere of Bainbridge's *Guitar Concerto*. Cooper Union, New York, NY.

Foundation for Contemporary Performance Arts honors John Bischoff, Carl Stone, Bang on a Can, Cunningham Dance Foundation, Djerassi Resident Artists Program, Home for Contemporary Theatre & Art (HERE), The Kitchen, Mobius, Other Minds, Roulette Intermedium, and Volunteer Lawyers for the Arts. New York, NY. "An artist-supported organization, the Foundation was established in 1963 through the efforts of John Cage and Jasper Johns. Funds for grants are raised largely from the proceeds of exhibition sales of work donated by visual artists" [press release].

Emanuel Ax in Corigliano's *Fantasia on an Ostinato*. Carnegie Hall, New York, NY. "Fantasia on an Ostinato [is] a new addition to the new-music repertory that has been . . . an enlivening part of Mr. Ax's repertory in recent years. The Corigliano work, composed in 1985 for the Van Cliburn Competition, deconstructs the main theme from the second movement of the Beethoven Seventh Symphony, partly by applying Minimalist repetitive techniques and partly by transposing, recombining and otherwise expanding upon elements of Beethoven's slow, simple melody. Pianistically, it is a tough work that sounds easy: behind its often gentle textures and spare repeated notes are some difficult stretches, and more crucially, a quasi-improvisatory section that makes demands on a pianist's imagination and taste. Mr. Ax made the most of the work's dreamlike quality and was at his best in its final pages, when he threw an interesting light on Mr. Corigliano's stylistic juxtapositions: for a moment, an echo of the Beethoven theme, a wash of color borrowed from the Impressionists and the repeating Minimalist cells combined in a kind of time-warped vision of musical history" [Allan Kozinn, *The New York Times*, 12/11/99].

Young Concert Artists. Kodály's *Duo for Violin and Cello* and Shostakovich's *Piano Trio in E-Minor*. Weill Recital Hall

Piano Perles: George Perle 85th Birthday Celebration. Six Celebratory Inventions (1995), *Short Sonata, Toccata, Six Etudes, Phantasy Play, Ballade* (1981), the world premiere of *Musical Offerings* (1998), and *Six New Etudes*. Merkin Concert Hall, New York, NY. "[H]e has never been a strict 12-tone composer. . . . The notes zigzag in his pieces and discombobulate the ear. . . . But his language is grounded in his own equivalent of tonality, with harmonic touch points. . . . There is a wonderful lucidity about his music, even at its most complex. And unlike the Viennese forefathers, he is no angst-ridden heavy. Rather he is an optimistic urban American and his music abounds in snappy rhythmic energy and wit. . . . In *Six Celebratory Inventions* . . . "Gunter Schuller at 70" is pensive and rigorous; "Leonard Bernstein at 70" is full of streets-of-New York exuberance. . . . *Ballade* [is] a rhapsodic work in homage to the 19th-century Romantic piano. . . . *Musical Offerings* . . . for left hand alone, [are] musical portraits of three friends of the composer-pianist from their days at the Tanglewood Music Center . . . [including] Gilbert Kalish" [Anthony Tommasini, The New York Times, 12/13/99].

Juilliard Orchestra in Prokofiev's *Violin Concerto No. 1*. Avery Fisher Hall, New York, NY.

Astral Artistic Services presents Poulenc's *La Courte Paille* (*The Short Straw*) and *Clarinet Sonata* (1962). St. Mark's Church, Philadelphia, PA.

December 7

Contemporary Performance Ensemble in Oliveros's *Teach Yourself to Fly*, Frith's *Roof and Firewood*, LeBaron's *Concerto for Active Frogs*, Cardew's *Treatise* and *Schooltime Special*, and Stockhausen's *Intensify*. Mills College, CA.

Opportunities for Composers: Filmmaking, Multi-media, Jingles. New England Conservatory of Music, Boston, MA.

New York Philharmonic, conducted by Marin Alsop, in Copland's *Quiet City, Statements, Connotations, Music for a Great City*, and *El salón México*. Avery Fisher Hall, New York, NY. Repeated December 9. "The only popular piece was the first *El Salón México*, and it, too, seemed fresh in the bold performance. . . . [In *Statements*] 'Cryptic' has some of Copland's most quizzical music. He was seldom so unguardedly sad as in 'Subjective.' 'Jingo,' on the other hand, is a romp, a satirical depiction of New York City complete with a biting quotation of the popular song 'The Sidewalks of New York.' . . . [In *Connotations*] Copland wanted to give . . . a modernistic jolt, and this 20-minute, 12-tone piece did just that. In focusing with such concentration on issues of thematic development, linear continuity and harmonic pungency, Copland sacrifices rhythmic ingenuity. But it is fascinating to follow his keen ear as he fashions a distinctive voice for himself out of the 12-tone technique. . . . *Music for a Great City* [is] a suite from Copland's film score for *Something Wild* [an] unsuccessful 1961 film. . . . [T]he arrestingly orchestrated score is intriguingly mercurial, by turns spiky, driving, kinetic, and wistfully beautiful" [Anthony Tommasini, The New York Times, 12/13/99].

Washington Square Contemporary Music Society in Birtwistle's *An Interrupted Endless Melody*, the New York premiere of Durand's *par le feu recueillie*, J. Nichols's *Fantasy*, and world premieres by E. Hoffman, Lerhdahl, and Schuller. Merkin Concert Hall, New York, NY.

The Philadelphia Inquirer announces that the Philadelphia Orchestra intends to sell the Academy of Music. Philadelphia, PA.

December 8

Vermeer String Quartet in Berg's *Lyric Suite*. Los Angeles County Art Museum, Los Angeles, CA.

San Francisco Symphony, conducted by Michael Tilson Thomas, in Stravinsky's *Symphony in C*. Davies Symphony Hall, San Francisco, CA. Through December 11.

Sam Ashley and Jens Brand. 224 Centre Street, New York, NY.

Boston Symphony in Debussy's "Nuages" and "Fêtes" from *Nocturnes* and Lutoslawski's *Concerto for Orchestra*. Carnegie Hall, New York, NY. Repeated December 9. "The . . . most engaging performance came with the least well-known, though hardly unfamiliar work: Lutoslawski's *Concerto for Orchestra*, completed in 1954, not 10 years after Bartók's *Concerto for Orchestra*, which clearly inspired it. . . . For all its modernistic rigor, raw energy and astringent harmony, this arresting concerto is as accessible as Bartók's" [Anthony Tommasini, The New York Times, 12/15/99].

Manhattan School of Music Opera Theater presents William Mayer's eclectic and often folksy *A Death in the Family* (libretto by the composer after James Agee). Manhattan School of Music, New York, NY. Mayer uses a folk style plentifully -- often in choruses . . . -- and his orchestration is rich, warm and picturesque: car horns, ringing telephones and a bumpy ride on country roads are all painted vividly within a continuous fabric. Samuel Barber's similarly illustrative Agee setting, *Knoxville: Summer of 1915*, could be stitched into certain scenes here without seeming stylistically out of place. That said, there are also two scenes near the end of the work, both involving [a character's] imagination, in which Mr. Mayer inserts brief stretches of very non-Barber-like electronic music. And there is an undercurrent of humor, expressed both musically and in the text, which keeps the work from becoming maudlin" [Allan Kozinn, The New York Times, 12/11/99].

Festival Chamber Music Society presents Prokofiev's *Overture on Hebrew Themes*. Merkin Concert Hall, New York, NY.

Juilliard Percussion Ensemble in Ruders's *Wind Drumming*, Norgard's *Square and Round*, Pape's *CaDance 42*, and Willin's *Stonewave*. Alice Tully Hall, New York, NY.

The Festival Chamber Music Society presents Prokofiev's *Overture on Hebrew Themes*. Merkin Concert Hall, New York, NY.

December 9

Nancy Bloomer Deussen's *Sing Nowell* performed by The Mission College Chorus. Mission College in Santa Clara, CA.

NEC Wind Ensemble in Ives's *Scherzo: Over the Pavements*. Brown Hall, New England Conservatory, Boston, MA.

Handel's *Messiah* staged as if by inmates of Bedlam (Bethlem Royal Hospital in London). John Jay College Theater, New York, NY. "The little orchestra, playing period instrument, ranged from inept to excruciating" [James R. Oestreich, The New York Times, 12/14/99].

Orchestra Carbon in Elliott Sharp's "Radiolara" *Symphony*. Whitney Museum of American Art. New York, NY.

December 10

Sonos in Walter Saul's *Procession* and *Christmas Scenes*. Lafayette Orinda Presbyterian Church, Lafayette, CA. Repeated December 11, First Unitarian Church, San Francisco.

New York Philharmonic in Copland's *Symphony No. 1* and *No. 3*, *Old American Songs*, and *Sextet*. Avery Fisher hall, New York, NY. "[T]he curious effect of making one listener fonder than ever of the *Short Symphony*. Curious because that work from 1933, the second of Copland's three symphonies, was not performed as such anywhere in the festival. But it was given a fine performance . . . in the composer's 1937 reworking as *Sextet* . . . [which] is laced with entertaining dissonances" [James R. Oestreich, The New York Times, 12/13/99].

Mannes Chorus sings Stravinsky's *Mass*. Mannes College of Music, New York, NY.

Wheatland Chorale in the premiere of Scott Robinson's *Moi Koledo*. Neffsville Mennonite Church, Neffsville, PA. Through December 12, Lancaster.

Philadelphia Orchestra in Vaughan Williams's *Fantasia on Christmas Carols*. Academy of Music, Philadelphia, PA. Through December 16.

John Davison's *O Emmanuel*. First Baptist Church, Philadelphia, PA.

Opus One in Hartke's *The King of the Sun*. Convention Center, Philadelphia, PA. "The Hartke music includes a playful movement based on a quirky 14-century canon and other sections that mine other medieval sources as a way of illustrating titles of paintings by Joan Miro" [Daniel Webster, The Philadelphia Inquirer, 12/15/99].

December 11

The world premiere of the opera *Defendants Rosenberg* by Ari Benjamin Meyers. State Theater, Magdeburg, Germany. 91st birthday of Elliott Carter.

Chanticleer in Tavener's *Village Wedding*, Biebl's *Ave Maria*, Howells's *Here is the Little Door*, and Holst's arrangement of *In the Bleak Midwinter*. St. Ignatius Church, San Francisco, CA.

New York Philharmonic in Copland's *Symphony No. 1*, *Old American Songs*, and *Symphony No. 3*. Avery Fisher Hall, New York, NY.

Judy Dunaway and Dan Evans Farkas. 224 Centre Street, New York, NY. "A delightful evening of balloons, vibrators, toys, and electronics brought to you by the people who know them best" [press release].

Little Orchestra society presents Poulenc's *Gloria* and R.R. Bennett's *Carol Cantata*. Holy Trinity Cathedral, New York, NY.

1999 Next Wave Festival. Prince's 1999. Brooklyn Academy of Music, New York, NY. "Is rock ready for a repertory movement? In a way it already has one with tribute bands and cover bands" [Jon Pareles, The New York Times, 12/13/99].

Ignat Solzhenitsyn in Prokofiev's *Piano Sonata No. 8*. Washington Irving High School, New York, NY.

Yakov Kasman in Prokofiev's *Piano Sonata No. 8* and Stravinsky's *Trois Mouvements de "Pétroushka"*. 92nd Street Y, New York, NY. "The Vivace-Allegro movement of the Prokofiev is a harrowing exercise in violence, and Mr. Kasman's reveled in every thunderous chord and run" [Bernard Holland, The New York Times, 12/14/99].

December 12

Vinko Globokar and John Palmer record a new work for trombone and electronics. Studios of the Technical University, Berlin, Germany.

Death of Leo Smit (b. 1/12/21, Philadelphia, PA), of heart failure, at age 78. Encinitas, CA. "During a long and varied career that began when he was 15, Mr. Smit worked with Stravinsky, was closely associated with Copland, [and] wrote an opera with the British astronomer Sir Fred Hoyle [H]e remembered . . . other highlights . . . including 'the golden years in Rome with the high-spirited companionship of Alexei Haieff, Harold Shapero and Lukas Foss' [and] the time Leonard Bernstein 'set a high-jump record while conducting the climax of my Second Symphony.' . . . At 8 he went with his mother to Moscow, where he studied for a year with Dmitri Kabalevsky. He then returned to Philadelphia and went from there to New York to complete his studies . . . with Nicolas Nabokov in composition. In 1936-37 he was Balanchine's rehearsal pianist, and it was in that role that he met Stravinsky. Mr. Smit made his Carnegie hall debut in 1939, when he was only 18. . . . In 1952 he gave the first performance of Haieff's Piano Concerto. . . . Two ballets written for Valerie Bettis, *Yerma* (1946) and *Virginia Sampler* (1947) won him some attention, but his big break came in 1957 when the Boston Symphony played his *Symphony No. 1*, honored by the New York Music Critics' Circle as the best new orchestral work of the year. Also in 1957 he moved to Los Angeles to teach at the University of California. In 1962 he began teaching at the State University of New York at Buffalo, but he returned to California each winter and settled there last year. Among his late works are two more symphonies, a piano concerto and a second collaboration with Sir Fred, Copernicus: Narrative and Credo, which had its first performance at the National Academy of Sciences in Washington in 1973. His last decade was devoted to songs based on the poems of Emily Dickinson, of which he completed nearly 100" [Paul Griffiths, The New York Times, 12.27/99].

College of Marin Symphonic Band plays Copland's "Variations on a Shaker Melody" from *Appalachian Spring*. Fine Arts Theatre, College of Marin, Kentfield, CA.

American Baroque presents arrangements of Christmas carols by Charles Ives and the premiere of R.K. Greenlee's *Sonata Rondo*. Holy Names College, Oakland, CA.

Farewell to the 20th Century, conducted by Pierre Boulez, with soprano Christine Schafer and the Chicago Chamber Musicians. Varèse's *Octandre*, songs by Stravinsky, Carter's *Brass Quintet*, Boulez's *Derive 1 and 2*, and Schoenberg's *Pierrot Lunaire*. Pick Staiger Concert Hall, Northwestern University, Evanston, IL.

Threetwo presents Xenakis's *Rebonds*, Martirano's *Phleu*, Zimmerlin's *Piano Piece VIII*, S.S. Smith's *Fences*, in *Three Tragedies*, Didkovsky's *Caught by the Sky with Wire*, Wehrli's *Piano Piece VI*, Obouhrov's *Adorons Christ! Fragment du troisième et dernier testament*, Carter's *Scrivo in Vento*, Reller's *Executive Outcomes*, Krause's *Two Ballads*, Wolff's *Piano Song "I'm a dangerous woman"*, Protopopov's *Sonata for Piano*, Polansky's *Cinderella*, Reller's *In Praise of Buddy Hackett*, and Lyon's *Paradigm*. Renee Weiler Concert Hall, Greenwich House Music School, New York, NY.

New York Youth Symphony premieres David Ludwig's *Ares*. Carnegie Hall, New York, NY. "Ludwig offered punchy, angular music in syncopated march patterns, with a short moment of respite before a rebuilding of the martial impetus up to a puzzlingly sudden conclusion" [Paul Griffiths, *The New York Times*, 12/14/99].

New Millennium Ensemble in Richard Festinger's *After Blue* and Bun-Ching Lam's *Another Spring*. Merkin Concert Hall, NY, NY.

Carman Moore's *Mass for the 21st Century*. Winter Garden, World Financial Center, New York, NY.

December 13

Juilliard String Quartet in Harbison's *The Rewaking*, Wernick's *Quartet No. 5*, and Ginastera's *Quartet No. 3*. Juilliard Theater, New York, NY.

Gay Gotham Chorus in the world premiere of Howard Rosner's *La Noche de Amor Insomne*. Merkin Concert Hall, New York, NY.

Mannes College of Music Orchestra in Shostakovich's *Symphony No. 10*. Symphony Space, New York, NY.

December 14

Crumb's *Ancient Voices of Children*, Kurtág's *Samuel Beckett: What is the Word*, and Fénelon's *Le jardin d'hiver*, performed by Ensemble Intercontemporain. Cité de la musique, Paris, France.

Paul McCartney, with David Gilmour. The Cavern Club, Liverpool, UK. "He gave a solid, energetic performance at a time when he is gradually returning to the stage after the death of his wife, Linda, in 1998. No doubt part of the attraction was that only 300 people were able to squeeze into the club to catch the show live, although Sir Paul made provision for the spillover: about 12,000 people stood in the cold to watch via closed-circuit television in Chavasse Park nearby, and there was an Internet Webcast, although the lines became overloaded after a reported three million views logged on. . . . But it is only by a technicality that Sir Paul's 50-minute concert . . . can be said to have happened at the Cavern. It isn't just that the Cavern as it exists now isn't the Cavern of the early 60's: that was demolished in 1973 as part of a plan to run a rail line through the site. When the city belatedly discovered the Beatles' potential as a tourist lure, after John Lennon was killed in 1980, the railway plan was scuttled and a replica of the Cavern was built at roughly the same location, using about 15,000 bricks from the original. The replica, which opened in 1984, is where Sir Paul gave a news conference -- actually a 30-second statement, with no questions allowed. . . . The concert itself took place in a slightly larger, wider and decidedly more modern adjacent room. Several reasons were offered: the acoustics of the brick Cavern are terrible, and its layout -- three tunnels connected by archways, with a stage at one end of the middle shaft -- would have prevented two-thirds of those present from seeing much. Liverpool rock fans say the new room is now regarded as the Cavern as well. But surely anyone who expected to hear Sir Paul perform in at least a facsimile of the club that the Beatles called home -- which is to say, virtually anyone who came any distance to see the show -- was disappointed. If it wasn't to be on that stage, it might as well have been anywhere" [Allan Kozinn, *The New York Times*, 12/16/99].

Death of jazz clarinetist and composer Walt Levinsky, after suffering from brain cancer and having been in a coma for more than two months. Sarasota, FL. "For more than a half-century, Mr. Levinsky played with jazz greats like Benny Goodman [The New York Times, 12/27].

New Juilliard Ensemble in Desenne's *Three Tropical Moves*, Babbitt's *The Crowded Air*, Xenakis's *O-Mega*, Vazquez's *Música para dos Megainstrumentos*, Neuwirth's *Hooloomooloo*, and J. Adams's *Chamber Symphony*. Alice Tully Hall, New York, NY.

December 15

Jung Hee Shin performs Stravinsky's *Sonata*, Cage's *Two Pieces for Piano*, G. Ligeti's *Etudes-Premier livre*, and Rzewski's *North American Ballads*. Jordan Hall, New England Conservatory, Boston, MA.

Prometheus Chamber Orchestra in Stravinsky's *Jeu de Cartes* and Hindemith's *Kammermusik No. 4 (Violin Concerto)*. Merkin Concert Hall, New York, NY.

December 16

John Palmer lectures on the *Mirrors of Perception* and presents his compositions *Renge-Kyo*, *Epitaph*, *Vision*, *Encounter*, and *Beyond the Bridge*, as part of the *Elektroakustische Musik Hören* series. Technical University, Berlin, Germany.

New Century Chamber Orchestra in Riegger's *Study in Sonority for 10 Violins*, Schoenberg's *Verklärte Nacht*, and Adams's *Shaker Loops*. First Congregational Church, Berkeley, CA Through December 19, Osher Marin JCC, San Rafael. "[The Riegger] is a delightfully diverse score, its 10 minutes packed tight with astringent dissonances and massive quick-paced chords, pizzicato and bowed textures, a little barn-dancing and a little *Tristan und Isolde*, all bound together with some easily detected thematic links. . . . The second half was devoted to Adams' early masterpiece *Shaker Loops*, 21 years after an undergraduate ensemble at the San Francisco Conservatory of Music led by [New Century's new music director Krista Bennion] Feeney gave the piece its premiere. With the composer in attendance, the ensemble once again helped the piece cast its spell" [Joshua Kosman, *San Francisco Chronicle*, 12/18/00].

Amanda Moody and Joël Lindheimer. *The Freight and Salvage*, Berkeley, CA.

Death of Metropolitan opera soprano Ruth Welting, of cervical cancer, at age 51. Asheville, NC.

Pianists Roberto Hidalgo and Marc Peloquin in Carlos Chavez's "Danza del Hombre" from the ballet symphony *Cabalas de Vapor* (1926), Carlos Sanchez Gutierrez's *Calacas y Palomas*, Aaron Copland's *El Salon Mexico* (transcribed by Leonard Bernstein), and George Crumb's 45-minute *Zeitgeist (Six Tableaux for Two Amplified Pianos)* (1987). Merkin Concert Hall, New York, NY. "Undulant rhythms and bits of folk tunes [in 'Danza del Hombre'] evoke the old Mexico; punchy dissonance, polyhedral harmony and jerky contrapuntal writing conjure up modern times. . . . *Calacas y Palomas* . . . is a beguiling exploration of blurry harmonies and rippling Minimalist rhythms. . . . The original orchestral version [of the Copland] provides more variety of timbre and richness of color. But the two-piano version makes the jerky dance rhythms and jabbing harmonies of the music more startling. In preparing this transcription, Bernstein was owning up, rather charmingly, to one of his sources for *West Side Story*. . . . In accordance with the score, microphones were placed in each piano close to the sound boards and the pianists employed the requisite empty drinking glasses and rubbed-edged squeegees to stroke the strings. This may sound gimmicky, but Mr. Crumb knew how to get all manner of sounds from the pianos: ethereal evocations of strummed harps, wild banshee shrieks, metallic clankings -- whole junkyard symphonies of sounds. .

. There is content here: spiraling figurations chase one another in the 'Two Harlequins' movement; vaguely Indian melodies come and go over a sustained drone tone in the 'Monochord' movement" [Anthony Tommasini, *The New York Times*, 12/22/99].

December 17

Herbert Bielawa's *Holy Night* performed by the Choral Artists. Berkeley, CA.

NEW MUSIC HOUSE Party. Mark Alburger's "At the Blood Bank" and "Subway Madman" from *Sidewalks of New York: Henry Miller in Brooklyn* (libretto by Mel Clay) and Harry Bernstein's *Children's Songs*, plus music of Thomas Goss and Andrew Shapiro. NEW MUSIC, 9 Crestwood Drive, San Rafael, CA.

Death of jazz saxophonist and composer Grover Washington Jr. (b. 12/12/43, Buffalo, NY), of a heart attack, after taping four songs for *The Saturday Early Show* on CBS, at age 56. St. Luke's-Roosevelt Hospital. New York, NY. "He attended Temple University's School of Music and the Wurlitzer School of Music" [Tina Kelley, *The New York Times*, 12/19/99].

December 18

Tenderloin Opera Company presents *Love Supreme* (based on Coltrane) by Marcus Shelby and Daniel Jones, *Spooky Action at a Distance* by Lisa Bielawa and Erik Ehn, and *The Woman Who Forgot Her Sweater* by O-Lan Jones and Kathleen Cramer. St. Boniface Church Theater, San Francisco, CA.

Choirs and Orchestra of St. Ignatius Loyola in a program including Britten's *A Ceremony of Carols*. Church of St. Ignatius Loyola, New York, NY. Repeated December 19.

Barnard-Columbia Chorus in Britten's *Festival Te Deum* and *St. Nicholas Cantata*. St. Paul's Chapel, Columbia University, New York, NY.

Fantasia 2000 conducted by James Levine. Carnegie Hall, New York, NY. Repeated December 19. "[W]hy couldn't Stravinsky's *Rite of Spring* be shown to represent the creation of the world and the evolution of dinosaurs, even if that was the furthest thing from the composer's mind? The dinosaur version, after 60 years, has not supplanted the original. . . . *Fantasia 2000*[s] . . . attractions and irritations are roughly the same, both in kind and balance. Once again the works are truncated, and even more brutally than in *Fantasia*. The original offered a reasonable synopsis of the Beethoven Sixth, start to finish; here we have the Fifth, but only about three minutes of the first movement. Stravinsky's *Firebird Suite* has been whittled to about nine minutes. And Elgar's *Pomp and Circumstance* Marches Nos. 1 through 4 have been woven into a seamless single fantasy (arranged by Peter Schickele) lasting about 10 minutes. As in the original, some of the stories work better than others. The *Rhapsody in Blue* sequence . . . plays heavily and effectively on shades of blue and purple. The Allegro movement from the Shostakovich Piano Concerto No. 2 is a bit trivialized Respighi's *Pines of Rome* . . . puts [the animator] in mind of whales frolicking around the icebergs and flying gracefully through the air. [Another animators] setting for the finale of Saint-Saëns's *Carnival of the Animals* doesn't add up to much The eighth sequence is brought over from the original *Fantasia*, James Algar's magnificent dramatization of Dukas's *Sorcerer's Apprentice*" [12/21/99].

New York Philharmonic in Martinu's *Serenade*. Avery Fisher Hall, New York, NY.

Hommage to Francis Poulenc. Yaquina Orchestra in Bloch's *Suite Hebraïque*, Gould's *Serenade of Carols*, and Poulenc's *Gloria*. Newport Performing Arts Center, Newport, OR.

December 19

Patti Deuter performs Francis Poulenc's *Nocturnes Pour Piano* and Claude Debussy's *Pour Le Piano*, Melissa Smith performs Poulenc's *Three Novelettes*, and Anne Oliver performs Prokofiev's *Sonata No. 6*. Le Piano Studio, San Francisco, CA.

American Saxophone Quartet in the New York premiere of Ricker's *Three Jazz Settings for Saxophone Quartet* and C. Parker's *Parker Suite for Saxophones*. Merkin Concert Hall, New York, NY.

The Esoterics present *Beata: Blessed (Revisited)*. St. Ignatius Church, Seattle, WA.

December 20

G. Ligeti's *Piano Concerto*, plus Central African polyphonic music. Théâtre du Châtelet, Paris, France.

Cygnus Ensemble in Anthony Braxton's *Composition No. 189*, Lukas Foss's *Music for Six*, and Peter Maxwell Davies's *Renaissance Scottish Dances*. Merkin Concert Hall, New York, NY.

Premiere of Harbison's *The Great Gatsby* (libretto by Murray Horowitz after F. Scott Fitzgerald). Metropolitan Opera, New York, NY. Through January 15. "When John Harbison began working on his third opera, *The Great Gatsby*, he faced a particular musical challenge. . . . [T]he narrative is filled with poplar songs, dance music and show tunes from the period. . . . Far from being intimidated by the challenge, Mr. Harbison welcomed it. The technique of evoking vernacular music has a long heritage in opera, and Mr. Harbison conceived *The Great Gatsby* as an extension of that tradition" [Anthony Tommasini, *The New York Times*, 12/20/99]. "Gatsby is, in purely musical terms, a considerable achievement. Unlike Corigliano's *Ghosts*, it speaks in its own individual and original language. In the annals of modern Met premieres, only Vanessa rivals it for substance. Here, for once, is a new opera that cannot be summed up with a checklist of borrowed tunes. Harbison's personality is present right from the start: tonal chords grind against each other in dissonant formations; the music picks up steam in insistent, irregular rhythms; attenuated melodies rise and fade; a newly minted nineteen-twenties tune twirls in a vaguely surreal harmonic space. Harbison commands a very wide array of styles, all of them filtered through his own spiky, polytonal vocabulary. At one moment, he indulges in sighing Renaissance polyphony or chugging Bachian counterpoint. Then he writes an expert, hummable torch song or tango. At his best, he creates music of brittle brilliance and mobile complexity" [Alex Ross, *The New Yorker*, 1/10/00]. "One came away from *The Great Gatsby* . . . thinking . . . of what a nice man John Harbison must be. His new opera has many responsibilities to serve and much to live up to, and Mr. Harbison's sense of duty is palpable. . . . In 3 hours and 15 minutes this composer serves his several masters with all the imagination at his disposal. When original dramatic effects are required, Mr. Harbison is there with his thudding percussive strokes. When scenes cry out for music of the Jazz Age, combos and megaphoned pop singers materialize onstage performing convincing syntheses of 1920's popular style. Powerful opera, on the other hand, may be more than doing the right thing. . . .

For minute sat a stretch Mr. Harbison's music patiently accompanies operatic narrative and conversation that an Alban Berg would have squeezed mercilessly into seconds. . . . I wish there were more rhythmic and metric life in Mr. Harbison's music. . . . The opera catches fire twice, both times in the party scenes" [Bernard Holland, The New York Times, 12/22/99]. "[The] components range . . . from pit orchestra to stage band to a radio that spouts newly minted popular songs in the style of the period. . . . There's the jazz that emanates from the radio and parties, Harbison's rough-hewn and dissonant idiom, and then there are patches in which Harbison has cunningly melded the two. It is in these sections -- where a fox trot is hinted at, or a jazz-band instrumentation momentarily conjured -- that the music is most convincing and individualistic. . . . The score is full of angular, terse sounds. The beginning of the overture is exactly what you feel after the liquor has worn off. Love songs are musical essays in angst. . . . Granted, Fitzgerald's Gatsby is not exactly a picnic. But Harbison makes it a kind of last supper" [Peter Dobrin, The Philadelphia Inquirer, 12/22/99]. "The score is studded with lyrical numbers of arresting beauty, and the skill with which [Harbison] interweaves the sounds of the Jazz Age into the musical texture is nothing less than astonishing. . . . [T]he strains of 1920s popular music that run through the score probably constitute its most fascinating feature. Between Gatsby's parties -- two of which feature prominently in the opera -- and music streaming from radios, there's a constant backdrop of fox-trots, two-steps, tangos and rumbas. . . . The songs themselves are Harbison's own . . . and they're dazzlingly good exercises in period style (Horowitz . . . compares the process of writing these songs to making antiques). Better still is the way the composer grafts his character's sung dialogue onto those Jazz Age rhythms and harmonies" [Joshua Kosman, San Francisco Chronicle, 12/22/99].

Fourth annual *Jewsapalooza Festival*. Knitting Factory, New York, NY.

December 21

John Palmer's *Poem for the Absurd* and *Deja-vu*. Alte Schmiede, Vienna, Austria.

Phill Niblock. 224 Centre Street, New York, NY. "Six hours of music and film/video, for his 66th winter solstice (66 from 33 to 99)" [press release].

Curious Trio performs music by Antheil, Harrison, Cowell, and Colgrass. Weill Recital Hall, New York, NY.

Orchestra of the S.E.M. Ensemble in Feldman's *For Samuel Beckett*, Mac Low's *Free Gatha I*, and Cage's *Five*. Paula Cooper Gallery, New York, NY. "With Feldman, what returns has been reduced from a melody to a chord and all the preparation for return has been abandoned. For Samuel Beckett is one of the many late works he wove like a carpet maker, chord by chord pulsing slightly irregularly with slow alternations, while harp, piano and vibraphone make stray threads in the interstices. . . . But its gentleness is also severe, and this performance was admirably determined and unsentimental. . . . Cage, in love with the wonder of the world, was never elegiac. . . . Five, [has] long single notes played by strings without vibrato . . . it was fresh and amazed. In [Mac Low's] orchestral performance poem, musicians not only played notes but called out words and letter names, Mr. Mac Low calling among them. . . . A lot of messages were being dispatched, to receivers unknown" [Paul Griffiths, The New York Times, 12/25/99].

December 22

Death of Marcel Landowski (b. 2/18/15, Pont l'Abbé, France), at age 84. Paris, France. Landowski was a prolific composer, with 150 works to his name ranging from symphonies and operas to film soundtracks. . . . His great-grandfather, Henri Vieuxtemps, was a famous violinist. . . . Beginning in the late 1970's, Mr. Landowski was increasingly overshadowed by the modernist composer and conductor Pierre Boulez, who benefited from enormous government support for his Institute of Research and Coordination of Acoustic Music" [Alan Riding, The New York Times, 12/24/99].

Pianist Ran Blake in music from Hitchcock films. Jordan Hall, New England Conservatory, Boston, MA.

December 23

Death of lawyer and art patron George M. Jaffin, at age 94. White Plains, NY. "[He was] a contributor to and fund-raiser for Columbia University . . . the Juilliard School and the Museum of Modern Art" [Eric Lipton, The New York Times, 12/26/99].

December 27

Rap performer Sean (Puffy) Combs is arrested on gun possession charges with the actress and singer Jennifer Lopez after shots are fired at a Times Square dance club. New York, NY.

Ears Wide Shut. Peter Schickele presents P.D.Q. Bach's *Canzon per sonar a sei -- count them -- sei (Instrumental piece for Six -- Eccoli -- Six)*, S. 6; the New York premiere (probably) of *Canonetta "La Hooplina"* ("The Girl from Hoople"), S. 16 going on 30; the premiere of *String Quartet in F Major ("The Moose")*, S. Y2K; *Royal Firewater Musick (Dudedorf Version)*, S. 1/5; and *Concerto for Piano vs. Orchestra*, S. 88. Carnegie Hall, New York, NY. "The *Moose Quartet* . . . shares with most of [P.D.Q. Bach's] output an erratic combination of plagiarism and prophecy, the second movement advancing in a very few bars from Mozart to Schoenberg before taking fright. Other points of reference include Schubert, 'The Camptown Races' and, most especially, Beethoven. Like Beethoven's last quartet, *The Moose* opens with a questioning phrase to which the composer has given subliminal words: 'Müss es sein?' The philosophical question for P.D.Q. Bach, however, was not 'Must it be?' but rather 'Is it a moose?' Answer comes from a trombone positioned in the top balcony. . . . [T]wo short piece for brass . . . occupied the middle ground -- ventured by curiously few composers - - between Giovanni Gabrieli and Paul Whiteman. . . . [Schickele's] many loyal followers expect a joke roughly every 10 seconds" [Paul Griffiths, The New York Times, 12/29/99].

December 28

John Palmer's *Manhattan*. Die Ungehörte Musik, Berlin, Germany.

New York String Orchestra in Corigliano's *Voyage for String Orchestra*. Carnegie Hall, New York, NY.

December 29

New York Philharmonic in the world premiere of Wynton Marsalis's *All Rise*. Avery Fisher Hall, New York, NY.

December 30

An intruder, suspected to be Michael Abram, stabs George Harrison in the chest and also injures Harrison's wife Olivia at their home. Henley-on-Thames, UK.

New York Philharmonic, Lincoln Center Jazz Orchestra, and the Morgan State University Choir in the world premiere of Wynton Marsalis's *All Rise*. Avery Fisher Hall, New York, NY. "With someone as busy as Mr. Marsalis, one has to wonder . . . about the difference between deadline work and art based on a need to communicate. *All Rise* is both. Called upon to write a millennium piece, Mr. Marsalis wrote something appropriately large -- about 200 musicians . . . -- and appropriately accomplished. It has little in the way of either simple pleasures or flat-out sublimity; instead a narrative development there are juxtapositions and surface details galore, enough to keep you interested during the performance and make you wonder afterward what it was you heard. Mr. Marsalis did not take the jazz composer's easy way out; there are no long jazz-band sections larded up with improvised solos. It's about 100 minutes of written music, and it's a work that can be prized on intellectual grounds but throughout remains difficult to love. . . .

[T]he composer has merged orchestral writing both popular (sweet, sweeping, film-soundtrack pastorality) and semipopular (repetitive unison minimalism reminiscent of Steve Reich) with small-group jazz and gospel music, and added bits of clave, Scots-Irish reels and blues. These different disciplines weren't just put side-by-side, secure within their own boundaries; they were often playing one another's roles, glissandos in unison and saxophones playing with classical technique. . . . The first four movements, conceived as the joyous third of a 12-movement piece (constructed to mirror a 12-bar blues form), were often dour; there's never been so much dissonance in Marsalis's music" [Ben Ratliff, *The New York Times*, 12/31/99].

December 31

Scott Rosenberg organizes simultaneous recordings around the world of new music lasting between 10" and 2', created between 10pm December 31, 1999, and 2am January 2000. Chicago, IL.

Philadelphia Orchestra in Bernstein's *Overture to Candide*, Ellington's "Giggling Rapids" from *The River*, Anderson's *The Syncopated Clock*, Copland's *Three Dance Episodes from Rodeo*, Gershwin's *Promenade (Walking the Dog)* and Bernstein's "Mambo" from *West Side Story*. Academy of Music, Philadelphia, PA.

Comment

The Ecstatic Singer

JANOS GEREBEN

One thing, as usual, leading to another, on my way to Mary Zimmerman's "Metamorphoses" in Berkeley, I stopped by in an (East) Indian record store on University. I asked the (East) Indian gentleman on duty for recordings by Ali Akbar Khan, only to be met by a blank stare. "Is he from Pakistan?" he asked. "No, from Marin," I replied, pleased with the humorous but truthful adroitness of my repartee.

"Do you mean Nusrat?" he asked, directing me to shelves and shelves of Nusrat Fateh Ali Khan's recordings. I had only heard of Nusrat (which is more than the clerk knew about Khansahib!), mostly news of his death a couple of years ago, but -- blush -- never heard him perform.

Looking through the hundreds of tapes and CDs, I picked Vol. 23: *Qawwal & Party*, (Nusrat's Punjabi recording), and let it rip. Oh my! Very, very exciting stuff. Made me realize what I am missing in opera singers, especially tenors.

Nusrat worked up to a high point and then went beyond it, seemingly out of control, with total abandon, sustaining a sound of ecstasy.

Who does that in opera today? Who did before? Who risked death, bursting out in "Vitttttooooooraaaa!" and to hell with caution, discipline and control? Which Florestan cried out in desperation (a tenor missing the entire first act?!), and never mind making it pretty?

It's slim picking, looking for the "ecstatic singer" in Western music. Franco Corelli managed at times, Jon Vickers was certainly that Florestan of my hopes, and Leonie Rysanek put that raw power into everything, from the "Ich will NICHT" of the Empress to Ortrud's pure evil. And then...? What a short list this is. Tito Gobbi, at his best, and...

How about now? The singers-of-abandon I know about include Jose Cura, Vesselina Kasarova, the often-troubled Anthony Michaels-Moore, and...?

PS: The reason I mentioned Zimmerman is that her fabulous *Metamorphoses* makes me want to see her direction of Glass' *Akhnaten* in Boston and Chicago. If her water-based Ovid is any indication, Zimmerman may well become one of the Abandoned Ones.

Items

Art is anything (and everything) you can get away with.

Marshall McLuhan

Chicago's Lyric Opera is looking for muscular men who can count along with composer Richard Wagner's music.

Advertising for "Big, Buff, Bald (or Shaved) Bodybuilders," a Lyric spokesman said . . . the 20 right people will "need to have an ear for the music and/or be able to count along. The men need to be big and muscular. They'll be shirtless, so their chests need to be very well developed...Think Mr. Universe or a weight-lifting nut," said the Lyric's Eric Eligator, who is casting the roles of the engine crew for 10 performances of Wagner's *Tristan and Isolde* next year.

Auditions begin . . . for roles that pay \$347.50 per week plus health and pension coverage.

Reuters

Saxophone playing may be hazardous to a jazz musician's health. An analysis of biographical information about 813 musicians born between 1882 and 1974 found that 'saxophone players were more at risk of death than other musicians,' Sanjay Kinray, of the South and West Devon Health Authority, and Mona Okasha, of the University of Bristol, report in the Dec. 18-25 issue of the British Medical Journal. "The pair speculate that this might be caused by a technique sax players use called "circular breathing," in which the musician inhales through the nose while simultaneously inflating the cheeks and neck with air to produce smooth playing. "This is a demanding and possibly dangerous exercise," the researchers write, noting that it can increase pressure in the neck, possibly reduce blood flow to the brain or increase the risk of deadly blood clots."

San Jose Mercury News, 12/28/99

Communication

Dear Editor,

Thank you for your wonderful review. Your publication is very interesting, and a great venue for articles and reviews. You cover a lot of territory.

Next spring we're doing Menotti's *The Medium* and Barber's *A Hand of Bridge*. We are also planning a Kurt Weill Festival 2000.

Thanks again. EVERYONE enjoyed your review. It was very much appreciated.

Harriet March Page
GOAT HALL PRODUCTIONS
San Francisco, CA

Cheers Editor!

I received my copy yesterday, so far enjoyed reading the Bolcom interview... lots of great info.

Thanks for all your support on covering Pax releases.

Ernesto Diaz-Infante
PAX RECORDS
Monterey, CA

Dear Editor,

I really enjoy the Journal. It is a real service to new music.

William Osborne
San Francisco, CA

Dear Editor,

The October cover of 20TH-CENTURY MUSIC is a real work of art.

Pamela Dietrich
Palo Alto, CA

Hi Editor,

I love the series of Kostelanetz articles.

Michael Hoffman
Brooklyn, NY

Dear Editor,

I just wanted to drop you a quick note to let you know how much we appreciated the review in your recent issue. Thanks for thinking of us. As Naxos reaches further into the world of contemporary music (with the works of Cage, Paderewski, Lutoslawski, and others), please keep us in mind for record reviews. Let me know if there is anything you are interested in auditioning.

Best,

Rebecca Pyle Davis
National Publicist
NAXOS OF AMERICA
416 Mary Lindsay Polk Drive
Suite 509
Franklin, TN 37067
(615) 771-9393 Ext. #29
Fax (615) 771-6747

[We'll review anything you send, although we have quite a backlog at present -- ed.]

Dear Editor,

Thanks so much for the copy of the Journal. The review looks great as does the rest of the issue.

Beth Anderson
New York, NY

Dear Editor,

I'm living in Barcelona and for some time have been wanting to re-subscribe to 20TH-CENTURY MUSIC. Then I heard that my opera Twilight Voices was reviewed in it and another mention of the Journal appeared on the C-Opera list. Please reinstate my subscription immediately.

Thanks,

Stan Hoffman
Seattle, WA

Dear Editor,

I was glad to see someone review the Tsontakis *Ghost Variations*. Wish I could have done it! I performed the massive piece last year. It's wonderful.

Laurie Hudicek
Baltimore, MD

Opportunities

Composition

San Francisco State University, in joint sponsorship with the San Francisco Contemporary Music Players, announces the third Wayne Peterson Prize in Music Composition. To be eligible, composers must be 35 years or younger (as of 1 January 2000) and U.S. citizens or legal residents of the U.S. or its territories. Submissions must be anonymous (please use a pseudonym) and consist of a single 12-15 minute composition for a chamber ensemble of 3-6 players chosen from: flute, piccolo, or alto flute; oboe; clarinet or bass clarinet; bassoon; horn; trumpet; trombone; percussion (one player); piano; harp; violin (2); viola; cello; or contra bass. The deadline for entries is 2 April 2000. Applicants should send two legible, bound copies of the score, two copies of a recording, if available, and a self-addressed, stamped envelope for return of materials to: Wayne Peterson Composition Prize, Music Department, San Francisco State University, 1600 Holloway Avenue, San Francisco, CA 94132.

The Kathryn Thomas Composition Competition for Flute has been announced. Professional, amateur and student composers of any nationality and age may submit compositions in any style for solo flute, flute and piano, flute and guitar or flute and up to three string instruments. Recommended length is under 15 minutes. Entries will be judged in two categories: Adult and School Age. The deadline for entries is 5 February 2000. Submit score and parts, tape or CD if available, and entry form (available at web site). Send entries to: Kathryn Thomas Composition Competition for Flute, c/o Malcolm Galloway, 39 Bushwood, Leytonstone, London, E11 3BW, England. E-mail: malcolmjg@aol.com; web <http://members.aol.com/malcolmjg/Pagel.html>.

The Galliard Ensemble Wind Quintet Competition has been announced. Composers of any nationality and age may submit compositions in any style for wind quintet (fl, ob, cl, hn, bsn, with standard doublings). Recommended length is under 15 minutes. Entries will be judged in 2 categories: Professional and School Age. The deadline for entries is 5 March 2000. Submit score and parts, tape or CD if available, and entry form (available at web site). Send entries to: Galliard Ensemble Composition Competition, c/o Malcolm Galloway, 39 Bushwood, Leytonstone, London, E 11 3BW, England, E-mail: malcolmjg@aol.com; web <http://members.aol.com/malcolmjg/Pagel.html>.

The ASCAP Foundation/ Morton Gould Young Composer Competition has been announced. The competition awards \$20,000 to talented young composers each year. Through this program, ASCAP provides encouragement, recognition and remuneration to gifted, emerging talents. Eligibility is open to citizens or permanent residents of the United States who have not reached their 30th birthday by 15 March 2000, the deadline for submissions.

Only one composition per composer may be submitted. For guidelines and official submission forms please contact: Frances Richard, Vice President & Director of Concert Music the ASCAP Foundation/Morton Gould Young Composer Awards, ASCAP Building, One Lincoln Plaza, New York, NY 10023.

Truman State University and MACRO (Macro Analysis Creative Research Organization) invite submissions of choral works for their Year 2000 Composition Competition. Works for SATB choir of any duration composed within the past three years are acceptable. Indicate permission for use of texts not in public domain. Submit one copy of each score and a cassette recording (if available). The deadline for entries is 1 February 2000. Anonymous submission: remove your name and other identifying marks from your score(s) and tape(s). If you would like your materials returned, include a self-addressed envelope with sufficient postage. Winners will be notified by 1 March 2000. Further information and competition entry forms may be obtained from: Warren Gooch, c/o Division of Fine Arts, Baldwin Hall 118, Truman State University, Kirksville, MO 63501. Telephone: (660) 785-4429; Facsimile: (660) 785-7463; e-mail: wgooch@truman.edu.

The Pittsburgh Alumnae Chapter of Sigma Alpha Iota announces the 4th Margaret Blackburn Memorial Composition Competition. A \$500 prize will be awarded to the post-secondary, female student composer who submits the winning musical composition. Compositions may be for any two instruments (which can include voice) to small ensemble. The deadline for entries is 15 March 2000. To enter, please fill out an application and submit it along with a full score of the composition to: Janis M. Kapadia, 2553 Glenwood Dr., Wexford, PA 15090-7939. Telephone: (724) 935-7507.

The Camargo Foundation invites artists to apply for their Fellowship Program. The Foundation maintains in Cassis, France, a center for the benefit of scholars who wish to pursue studies in the humanities and social sciences related to French and francophone cultures. The Camargo award is strictly a residential grant; therefore, no stipends are available. The normal term of residence is one semester (early September to mid-December or mid-January to 31 May), precise dates being announced each year. Application deadline of February 1, 2000 is for the following academic year. For informational brochure and application form, write to: The Camargo Foundation, William Reichard, 125 Park Square Court, 400 Sibley Street, St. Paul, MN 55101-1928.

The Bay Youth Symphony of Virginia announces a Call for Scores for the First Annual Young Composers Competition. The competition is open to composers of any nationality with an age of 35 years or younger. Works for orchestra lasting no more than 15 minutes and with a maximum instrumentation of 2 (+ picc.) 222 - 4431 - timp., 3 perc., harp, strings will be considered. The winning composition will be performed during the 2000-2001 season.

The deadline for entries is March 1, 2000. Please send scores and tapes (if available; midi realizations welcome) to: Jennifer M. Barker, Department of Music, Christopher Newport University, 1 University Place, Newport News, VA 23606-2998. Telephone: (757) 594-7824; E-mail: jbarker@cnu.edu. A self-addressed, stamped envelope must be included for the return of scores.

Call for scores. Forty-Third Annual Meeting - November 2-5, 2000 - Sheraton City Centre Hotel, Toronto, Ontario, Canada. The College Music Society is pleased to announce that works of CMS Composers will be performed during the Forty-Third Annual Meeting. Works are solicited for performers from Louisiana State University, and possibly from as-yet-unnamed Canadian institutions as well: The LSU Trio (violin, cello, piano), The LSU Red Stick Saxophone Quartet, The LSU String Quartet, The LSU Players (strings, piano, flute, oboe, clarinet) and combinations of the above. Submissions are limited to three works. Composers of selected works are expected to attend the performance in Toronto. Guidelines for Submitting Scores Submissions that are incomplete, do not adhere to the guidelines, or are postmarked after the deadline will not be reviewed by the Screening Committee. All submissions must include the following materials: Please provide 3 copies of a sheet of paper indicating the following: (1) your name, institutional affiliation (if any), postal and email addresses, and telephone numbers; (2) the name of the work submitted; (3) the performance medium from the list above; and (4) the duration of the work. Please provide 3 copies of a brief biographical statement. Please enclose the following: (a) 3 copies of each score submitted and (b) 3 cassette tapes of the work, if available. Enclose a self-addressed, stamped envelope if you wish for your materials to be returned. Scores submitted for consideration should be postmarked no later than February 7, 2000. Send materials to: 2000 Call for Scores, The College Music Society, 202 West Spruce Street, Missoula MT 59802 USA.

Pianist seeking new solo works and concertos. Ian Jones, a pianist at the Royal College of Music with several solo and concerto performances in the next year, seeks works for solo piano as well as piano and orchestra. For more information, contact: Ian Jones, 16 Leadenhall Market, London, EC3V 1LR, England, tel. 0171 844 3019, fax 0171 623 2812, e-mail pyxix@btinternet.com.

Percussionist is seeking new material for solo performances. Contact: Rich Dart, e-mail dartman@snet.net.

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

Flute Concerto with band. An undergraduate music major seeks a flute concerto with band accompaniment for a concerto competition. Contact: Erin Moon, e-mail moone1@pobox.winthrop.edu.

Works for solo clarinet. Professional clarinet soloist from Norway seeks scores for solo B-flat or A clarinet. He is interested in recording works on video for promotion at contemporary festivals in the 2000/2001 season. Contact: Roger Arve Vigulf, Eikeliivn. 25, 3145 Tjome, Norway, e-mail flugiv@online.no, web <http://www.astroatlas.com/clariworld/Welcome.htm>

The Galliard Ensemble Wind Quintet Competition, March 5 deadline. Composers of any nationality and age may submit compositions in any style for wind quintet (fl, ob, cl, hn, bsn, with standard doublings). Recommended length is under 15 minutes. Entries will be judged in 2 categories: Professional and School Age. The winning pieces will be performed at least once during the Galliard Ensemble's 2000/1 recital series, and the composers will receive a commemorative trophy. Some other entries may be performed. Deadline: Mar. 5. Submit score and parts, tape or CD if available, and entry form (available at web site). Send entries to: Galliard Ensemble Composition Competition, c/o Dr. Malcolm Galloway, 39 Bushwood, Leytonstone, London, E11 3BW, England, e-mail malcolmjg@aol.com, web <http://members.aol.com/malcolmjg/Page1.html>

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

The Millennium Chamber Symphony, a new chamber orchestra based in New York City, invites composers to submit scores to be considered for performance in the MCS inaugural season for the following instrumentation: 2 fl (picc/alto fl), 2 ob (Eng hn), 2 cl (E-fl or bass cl), 2 bsn, 2 hn, 2 tpt, 1 kybd (pf, celesta, synth, harpschd), 1 perc, 7 vn, 2 va, 3 vc, 1 db.

They are particularly interested in challenging chamber concerti for unusual instrumental combinations, multidisciplinary works, multimedia collaborations, and works requiring unconventional spaces or that involve the audience. Interested composers are also invited to apply to the MCS Composer Roster. A copy of the Prospectus/Application can be found on the MCS web site. For full information, contact: Barbara E. Seidel, MCS CO-Creator, 142 Henry Street #5, Brooklyn, NY 11201, e-mail millenniumchambersymphony@yahoo.com, web <http://www.mmml.org/>.

KVNO, a public radio station in Omaha, Nebraska, announces a call for recordings of new music for a show called "Beyond the Edge." Recordings must be CD, DAT, or open-ended analog reel-to-reel format and must be broadcast quality. Extremely high-quality cassettes will also be considered. Composer address and biography, program notes, and information on performers must accompany all submissions. Music that in some way connects with American popular culture of the last half of the 20th Century is of special interest. Contact: William Jenks, Program Director, KVNO, 60th & Dodge Streets, Omaha, NE 68182, tel. (402) 559-5866, fax (402) 554-2440, e-mail bjenks@unomaha.edu.

Djerassi Resident Artists Program, deadline February 15. The resident artists program provides grants to artists which include living and studio accommodations and meals. The 4-5 weeks residencies are awarded in Choreography, Literature, Music Composition, Visual Arts and Media Arts-New Genres. For complete information, contact: Djerassi Resident Artists Program, 2325 Bear Gulch Rd, Woodside, CA 94062, tel. (650) 747-1250, web <http://www.djerassi.org>.

Paulos Records, deadline February 28. A new small independent recording label, specializing in avant-garde classical and crossover music, would be very interested in receiving demos and/or scores from artists and/or composers. They are particularly interested in cutting edge music in the area between contemporary classical, structured improvisation, and crossovers. Deadline: Feb. 28. Please enclose SASE if you require any materials to be returned. Contact: Paul Downing, Paulos Records, 14 Randolph Road, Walthamstow, London E17 9NR, UK, tel. 0181-520-3701, e-mail paul@paulosrecords.com, web <http://www.paulosrecords.com>.

Villa Montalvo Artist Residency Program. Villa Montalvo, in Saratoga, CA, offers free 1-3 month residencies to writers, visual artists, musicians, playwrights, architects and composers. Montalvo best serves the needs of a self-motivated, independent artist and is not appropriate for those seeking either a communal experience or total isolation. While there is no charge for a residency, artists must provide their own food, supplies and living expenses. Montalvo offers several fellowships in the form of small stipends to offset these living expenses which are based on merit and are awarded during the selection process. Deadline: March 1. For a brochure and application materials, send a self-addressed envelope and \$.55 postage to: Villa Montalvo, Artist Residency Program, Box 158, Saratoga, CA 95071.

In celebration of its Centennial, The Philadelphia Orchestra invites emerging composers who are U.S. citizens or permanent residents to submit orchestral works up to 15 minutes long for its Centennial Composition Competition. "Emerging" is defined as composers who are at an early stage in their career and have not yet established widespread peer recognition. Instrumentation may be up to and including 4444-4431-timp, 3 perc, 2 hrp, kybd, strings. Concertos, vocal works, and works for strings, winds, or brass only are not eligible. The submitted work must not have been performed in concert by a major symphony orchestra (having an annual budget of over \$2 million), nor should there be such a performance planned at the time of submission. The competition will be administered by the American Composers Forum. Three works will be performed by The Philadelphia Orchestra in concert at the Academy of Music in Philadelphia Oct. 5, 2000. The chosen work will be identified by an equal weighting of votes from audience, orchestra players, and a panel of experts. 1st prize: \$10,000 and additional performances; two runners-up: \$2,500 each. Receipt deadline: Feb. 1. Submit: Bound score of one orchestral work, labeled with your name, address, and duration of work; recording, if available; program notes, including performance history; bio; check made payable to "ACF" to cover return postage. For further info or application form, contact: Philip Blackburn, ACF-PO, 332 Minnesota Street E-145, St. Paul, MN 55101, tel. (651) 228-1407 ext. 23, fax (651) 291-7978, e-mail pblackburn@composersforum.org.

Peabody Conservatory of Music. Teacher of Composition. Peabody Conservatory of Music invites applications and nominations for a full-time teacher of composition. The position requires a distinguished composer, recognized in the field, with significant performances with major performing arts organizations as well as important prizes and awards. Excellence in teaching is also required. Start Date: September 2000. Application deadline: 2/11/00 or until filled. Letters of application, accompanied by resumes and names, addresses, and telephone numbers of five (5) references should be submitted to: Peabody Conservatory of Music, Johns Hopkins University, Steven Baxter, Dean, 1 E Mount Vernon Place, Baltimore, MD 21202.

Centenary College of Louisiana - Theory/Composition; Conductor: The Hurley School of Music seeks a tenure-track theory/composition and orchestral conducting instructor beginning Fall of 2000. Responsibilities may include teaching theory, composition and private applied students; conducting chamber orchestra, and recruiting orchestral instrumental students. Terminal degree or ABD expected. Minimum of masters degree in theory or composition required. Orchestral instrumentalist preferred, particularly in lower strings. Knowledge of music technology a plus. Send applications to: Gale J. Odom, Dean, Hurley School of Music; CC of Louisiana; Shreveport, LA 71134-1188. Applications will be accepted until the position is filled.

California State University - Sacramento - Assistant Professor, tenure-track position in music history and literature. D.M.A./Ph.D. required at appointment (Fall 2000).

Teach full range of music history period courses at undergraduate and graduate levels. Supervise master's theses; related courses as assigned. Preference given to specialists in Classical, Romantic, or Twentieth-Century music as well as in multi-cultural areas. Secondary assignments in general education/applied studio teaching depending on qualifications. Extensive background in research and potential for continued development as teacher/scholar. Submit letter of intent (review of applications begins January 17, 2000), vita, three letters of recommendation to: Rollin R. Potter, Chair, Department of Music, CSUS, Sacramento, CA 95819-6015.

Musicology

James Madison University -- American Music Specialist. Full-time, tenure track position at the rank of Assistant Professor. Teach courses in American music and jazz history. Candidate must have a strong secondary area in applied and/or jazz to fulfill additional responsibilities as needed. Advise students, serve on committees and perform other duties appropriate to the School of Music. Doctorate or ABD required. Start Date: 2000-01 academic year. Application deadline: 2/17/00. A complete application will consist of a letter of application; a current curriculum vitae; a sample of published articles or papers; a recent tape recording demonstrating applied area; three letters of reference specific to this position; and a list of three additional references. Send to: James Madison University, Jeannie Little, Chair, American Music Specialist Search Committee, School of Music, MSC 7301, Harrisonburg, VA 22807.

University of Nevada-Reno -- Revised December 23, 1999. Assistant Professor, Musicology/Music History, tenure track. Teach undergraduate and graduate western music history and literature courses, introduction to graduate study, and non-western music courses. Publication expected. Advising, mentoring and committee participation required. Secondary area may include teaching an applied instrument. Ph.D., D.M.A., or D. M. in Musicology or Music History required. Minimum of 2 years experience teaching college level music history and related courses preferred. Start Date: July 1, 2000. Application deadline: 3/17/00. Send letter of application, resume, sample of professional writing, three recent letters of recommendation (within past 3 years), and professional file to: Univ of Nevada-Reno, John Lenz, Chair, Musicology Search Committee, Department of Music/226, Reno, NV 89557. Review of application and materials will begin on February 15, 2000. Search will close March 17, 2000.

University of North Texas -- Full-time, tenure-track position at the rank of Assistant Professor - Music history/musicology. Teach at graduate and undergraduate levels, especially courses in twentieth-century music. Advise theses and dissertations and participate in faculty committees. Conduct research and publish in area of specialization. Responsibilities will include a multicultural introductory course for majors and non-majors. Qualifications: completed Ph.D. in musicology or equivalent; evidence of teaching excellence; record of significant research and publication in late 19th- and 20th-century music.

Expertise in other areas that complement the strengths of our faculty also desirable. Salary: Commensurate with qualifications and experience. Start Date: August 22, 2000. Application deadline: 2/1/00. Application should be accompanied by curriculum vitae and three letters of recommendation. Additional materials may be required at a later date. Address application by mail, fax, or email to: Univ of North Texas, Deanna Bush, Search Committee Chair, College of Music, PO Box 311367, Denton, TX 76203-1367.

University of Cambridge -- The Faculty of Music seeks to appoint a University Lecturer or University Assistant Lecturer. It is expected that the person appointed will take up the post on 1 October 2000. The teaching staff of the Faculty possesses established strengths in composition, analysis, historical musicology, ethnomusicology and music cognition, and the person appointed will be expected to contribute to at least one of these areas. The appointment will be made at either University Lecturer or University Assistant Lecturer level, depending on the age of the person appointed, and will be for three years, with the possibility, for a University Lecturer, of reappointment to the retiring age or, for a University Assistant Lecturer, of reappointment for two years. The statutory limit of tenure of a University Assistant Lecturer is five years, but all holders of the office of University Assistant Lecturer are considered for possible appointment to the office of University Lecturer during the course of their tenure. Application deadline: 2/11/00. Applications for this position should be made by letter (there are no application forms) and should include a curriculum vitae, list of publications, and the names of not more than three referees. Ten copies of the letter of application should be sent to: M. W. Ennis, Secretary to the Appointments Committee, Faculty of Music, 11 West Road, Cambridge CB3 9DP, UK. Applicants should arrange for three academic referees to write directly to the Secretary to the Appointments Committee by the closing date.

North Carolina School of the Arts - The School of Music invites applications for its one position in musicology. Qualifications include: an earned doctorate; extensive teaching experience; strong background in Western Art music and particularly music of the 20th century. Preference will be given to the candidate who has wide-ranging musical and intellectual interests including ethnomusicology and World Music, extensive experience as a performing musician and a commitment to artistic collaboration. Teaching responsibilities include: courses in style and literature from the Medieval through Contemporary periods; selected historical and analytical topics courses at the graduate level; a one term course as part of our new graduate Career Enhancement Strategies sequence. Review of materials begins February 1, 2000. Materials should include a cover letter, resume, names and phone numbers of three references. Please send materials to: Philip Dunigan, Chair, Musicologist Search Committee, NCSA, School of Music, 1533 S. Main St., Winston-Salem, NC 27127. For more information about the School of Music, visit our website at www.ncarts.edu.

Buffalo State College - Assistant Professor/Music History and Theory - Full-time, tenure track appointment beginning September 2000. The State University of New York College at Buffalo Performing Arts Department seeks a permanent full-time faculty member whose primary duties include teaching all periods of music history, second year music theory, and an applied area of the applicant's expertise. Additional duties may include teaching classes related to a proposed Music Education degree, including class piano, and supervision of the music computer lab. Continuous development of curriculum and scholarly/creative activities and work on academic advisement and departmental committees are also required. Required qualifications include: a terminal degree in Music with demonstrated concentration in music history and theory; strong presentation and communication skills; demonstrated ability to work in a collaborative environment with a commitment to collegiality and the campus mission statement. Music history background in ethnomusicology and 20th century strongly preferred; other preferred qualifications include applied area of piano; college-level teaching experience in music history and theory; ability to supervise music computer lab (experience with Finale preferred); demonstrated ability to create a nurturing environment for a diverse community. Salary is competitive. Screening begins January 15, 2000 and will continue until position is filled. Send letter of application, vita/resume, transcripts, and three recent letters of reference to: Thomas Witakowski, Search Committee Chair, Performing Arts Department, RH 203, BSC, 1300 Elmwood Avenue, Buffalo, NY 14222-1095.

University of Denver -- The Lamont School of Music invites applications for a full-time tenure track appointment in Music History at the Assistant Professor level. We seek a collegial scholar committed to teaching at a performance-oriented institution. Duties: teach history and literature survey and topics courses in Western art music, world and American popular musics to undergraduate majors and non-majors and graduate music majors, contribute to the scholarship in one's field, and participate in School and University service activities. Qualifications: a Ph.D. in musicology to be completed no later than July 2002; a record of significant scholarly contributions to the field; and demonstrated excellence in teaching at the college level. Preference will be given to candidates 1) currently holding a Ph.D. and 2) with considerable expertise in areas other than Western art music. Start Date: September 1, 2000. Application deadline: 2/15/00. Applications: please send a cover letter, a curriculum vitae, and three letters of recommendation to: Antonia Banducci, Chair, Music History Search Committee, Univ of Denver, Lamont School of Music, 7111 Montview Blvd., Denver, CO 80220. URL: <http://www.du.edu/lamont/>. Review of applications will begin December 15, 1999.

Performance

Call for performers. The Henry Miller Library, in conjunction with the Martin LaBorde Gallery Performance Series in Carmel, California is calling for artists to perform in the second "Big Sur Experimental Music and Performance Art Festival" on May 20th and 21st at the Henry Miller Memorial Library in Big Sur, California. The festival's goal is to provide an innovative forum where artists and audience can listen to and meet one another in this very special environment. We are looking for musicians and performers whose work is experimental, improvisational, or avant-garde in nature. In addition, there will be a morning pre-concert of electro-acoustic tape pieces, and we welcome submissions in that genre as well. a brief statement of the proposed project CV/professional resume promotional photograph two reviews (optional) a representative sample of your work: Musicians/composers: one recording (CD or cassette tape). 2000 Big Sur Experimental Festival, P.O. Box 697, Pacific Grove, CA 93950, USA. Deadline February 11, 2000. Festival participants will be notified by March 10, 1999.

Publications

Brian Rust and Tim Brooks. *The Columbia Master Book Discography*, Volumes 1 and 2. Greenwood Press.

Robert G. Weiner. *Perspectives on the Grateful Dead: Critical Writings*. Greenwood Press.

Donald Patterson. *One Handed: A Guide to Piano Music for One Hand*. Greenwood Press.

Griffel, Margaret Ross Griffel. *Operas in English: A Dictionary*. Greenwood Press.

Douglas M. Jordan. *Alfred Reed: A Bio-Bibliography*. Greenwood Press.

Betty Houchin Winfield and Sandra Davidson. *Bleep! Censoring Rock and Rap Music*. Greenwood Press.

Bryan Simms. *Schoenberg, Berg, and Webern: A Companion to the Second Viennese School*. Greenwood Press.

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Writers

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

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

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