

# 21ST CENTURY MUSIC

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JUNE 2003

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# Frederic Rzewski's Addictions

MARK ALBURGER

If all you are offered for sale in the stores is shit," he once said, "you get addicted to shit." Although he admires jazz, and feels no American composer who isn't "deaf" can ignore it, he apparently does not feel comfortable himself in adopting a jazz idiom, nor has he found a style of his own that partakes consistently of its spirit [Rockwell, 87].

Frederic Anthony Rzewski (b. Westfield, Massachusetts, April 13, 1938) attended Harvard College and did graduate work at Princeton, studying music (particularly Wagner), philosophy, and Greek literature. He was active in contemporary music circles in Rome (1960-1962) and Berlin (1963-1965), and played concerts with the topless cellist Charlotte Moorman.

Together with Alvin Curran and Richard Teitelbaum, he formed the MEV (Musica Elettronica Viva) group, which quickly became known for its pioneering work in live electronics and improvisation. Bringing together both classical and jazz avant-gardists (like Steve Lacy and Anthony Braxton), MEV developed an esthetic of music as a spontaneous collective process, an esthetic which was shared with other experimental groups of the same period (e.g. the Living Theatre and the Scratch Orchestra).

[the notion of "stay together and then get lost" was] definitely a MEV idea. That's what MEV was specialized in: getting lost! [Rzewski in Alburger, 13]

*Les Moutons de Panurge* (1969) is a unison line to be performed via progressive addition (1, 1-2, 1-2-3, etc.) and subtraction -- an open score for "any number of musicians and non-musicians," which includes the notion, "once lost, stay lost."

[*Coming Together* and *Attica*] are political in the same sense as Steve Reich's tape-loop composition of 1966, *Come Out*. . . . Both composers are inspired by topical events, but make use of an idiom that speaks to a far different social and racial group than the victims of the oppression that is being protested.

As if he recognized that discrepancy, Rzewski in his more recent music has included overt popular, accessible, and tonal elements.

*Coming Together* and *Attica* (both 1972) were inspired by the 1971 prisoners' revolt at Attica (New York) State Prison, and utilize many of the same techniques in both intoned texts and music, enriched by a jazz / pop harmonic and rhythmic verve. The monologue of *Coming Together* is as progressively revealed as the chirpy, motoric unisons. The latter give way to a counterpoint of sustained tones and incisive accents against a busy underpinning, building up to an overwhelming climax of repetitive passion and patter.

[The succession of notes in *Coming Together*] is neither good nor bad, it's just an abstract pattern, if you like, which serves as a template for the reading-and-improvising musicians' imagination, which alone constructs whatever musical information emerges. In other words, whatever music there is comes from the live performance -- the reading and the improvising and the playing on this abstract scheme, which itself, alone, is completely dead. So there's no music in the written composition. There is no music. It's completely dead. . . .

The music comes from the act of playing. That's the important thing about this piece [Rzewski in Alburger, 7].

*Attica* takes a much mellower turn in rumbling piano line and running ascending wind phrases, which sparkle in the light of a new tonal day. The irony of the prison and the pop licks serves as a surreal force, propelling the restful music to unease.

[*Attica* is] the same piece [as *Coming Together*]. It's part of the same piece -- it's part II. . . . There's a fermata [between the sections]. . . . [*Attica*] is supposed to be an optimistic sequel to the clearly downward direction of the first part. But for some reason, people tend to perform the gloomy piece, rather than the upbeat one . . . . people usually don't [perform both parts]. . . . They usually prefer the dismal piece. . . .

[*Attica* i]s basically, I remember, just a paraphrase of some things that I used to do in improvising situations in MEV. Very often in the middle of a MEV spacecraft (we used to call our performances "spacecraft," because we had a certain technique or loose structure for thinking about these improvisations) or toward the end I found myself doing a kind of melodious drone and would return to the same tune. That tune was sort of what *Attica* is about. . . .

But you can do it any way you want. I mean, that's entirely up to the soloist. The score doesn't tell you how to perform the narration. It doesn't even tell you that you have to be on the beat; you just have to be in the bar. I've worked a lot with actors, and find (I think everybody has the same experience) when composers try to tell actors what to do in terms of pitch or rhythm, this is very often rejected by actors as an unacceptable incursion on their creative territory. That's part of the actor's art: to control pitch and rhythm [Rzewski in Alburger, 13].

With the massive fifty-five minute 36-bar piano theme and 36 variations on an anti-Chilean folksong, *The People United Will Never Be Defeated!* (1975), Rzewski moved to a more eclectic minimalist-informed idiom.

The song was composed by Sergio Ortega and the now expatriate Chilean leftist folk group Quilapayún, and has [in 1983] become the international symbol not just of the spirit of the aborted Allende regime, but of leftist anti-imperialism everywhere. . . . The numerical relationships are exact: six groups of six variations, with the sixth variation in each section summing up its five predecessors, the sixth section recapitulating the previous five, and the sixth variation of the sixth section (i.e. the thirty-sixth variation) serving as a grand finale. "The movement of the whole piece," writes Christian Wolff, the former Cageian who is now himself a political composer, "is towards a new unity -- an image of popular unity -- made up of related but diverse, developing elements . . . a blend of irresistible logic and spontaneous expression" [Rockwell, 87].

[M]any Chileans, including the government in exile, went to Italy. And there were huge demonstrations of solidarity, with hundreds of thousands of people and all of them were singing this song, "El Pueblo Unido" at the end. It always came at the end: [half-chanting rhythmically] "El Pueblo Unido Jamás Será Vencido." This is a very powerful sound when a hundred thousand people are chanting or singing. Then I would go to New York, where nobody had ever heard of Chile, except for a little band of Communists on Union Square who were marching around with placards, maybe 25 people or something like that -- nobody paying any attention to them. And I felt, "God damn, maybe you can't change the world with music, but you could do SOMETHING. It's better than just sitting there or standing there and doing nothing, and I'm going to write a piano piece about this song." And of course, that's all. It seemed like a perfectly natural thing to do. Ursula Oppens happened to be picked to take part in this series of piano recitals at Kennedy Center and she was able to commission a new piano piece, so that's how that piece got written. Incidentally, I should point out that -- for at least a year, from the time of the coup d'etat in Santiago to about a year later -- there was almost no information in the American press.

It took about a year before the New York Times started to publish articles about a possible connection with the C.I.A. and multinational corporations like I.T.T. and Anaconda Copper Company and so forth and so on. So there was a very striking difference between Rome and New York [Rzewski in Alburger, 15].

While the composer spent a considerable time in New York in the early mid-seventies, he lived for a long time in Rome thereafter. Recent work has included *Crusoe* (making extra-instrumental demands within a mannered 65 movements, each about 15 seconds long, and involving traditional instruments, various vocalizations, and breaking tree branches) and *The Road*.

I'm taking my time with [*The Road*]. I'm hoping some pianists will commission parts of it. My idea was to propose to piano players to support the project by renting a mile of road, for instance. Like renting a mile of highway. People like the idea, but I haven't gotten any concrete returns from it.

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John Rockwell, *All-American Music: Composition in the Late Twentieth Century* (New York: Random House, 1983).

# Concert Reviews

## Making the Most of Not Making the Most

PHILLIP GEORGE

Marin Symphony in Gabriel Faure's *Requiem*. April 6, Veterans Auditorium, San Rafael, CA.

Don't underestimate the understatement. Perhaps any creative artist can make a big noise by bringing out all the bells and whistles, but, as Arnold Schoenberg had it, to "create a world from a sigh" is another extraordinary matter altogether.

On April 6, Alasdair Neale and the Marin Symphony found divine grace via two understated masters: Gabriel Faure and W.A. Mozart. Faure was represented by his *Requiem*, in a glowing performance showcasing the still-new Marin Symphony Chorus (while the Winifred Baker Chorale and Marin Community Chorus contributed their fine sounds in past years, there is a magic in presenting the Symphony's own in-house vocalists). The late 19th-century composer could have given us fire and brimstone, as his earlier colleagues Hector Berlioz and Giuseppe Verdi provided in earlier similarly-texted endeavors, but instead all here is simply sheer beauty and delicacy. And with what reserve are the forces handled! Violins sit out for long periods, the chorus supported at times by only low strings and organ. Lilted melodies unfold and gentle accompaniments percolate. Tragic gentility and mystic solitude connect with Faure's more adventurous kindred, Claude Debussy and Maurice Ravel. The soloists were soprano Pamela Coburn and baritone Francois Le Roux, who contributed to the hushed and sonorous atmosphere.

## Three (or Four) Great Orchestrators at San Francisco Symphony

MARK ALBURGER

San Francisco Symphony, conducted by Michael Tilson Thomas, in the premiere of John Adams's *My Father Knew Charles Ives*, plus Igor Stravinsky's *Violin Concerto*. May 1, Davies Symphony Hall, San Francisco, CA.

It was a showcase of great and varied orchestrators at the San Francisco Symphony on May 1 at Davies Hall). The most traditional was Peter Tchaikovsky, in his *Suite No. 3*, which was heard to lovely effect as well on another recent earlier concert.

Perhaps Tchaikovsky's most recent avatar is John Adams, whose orchestrations are relatedly colorful and excellent. But in Adams's *My Father Knew Charles Ives*, heard in its premiere, the early 20th-century New Englander appears a close collaborator. Adams offers an expert homage to Ives, and the three movements -- "Concord," "The Lake," and "The Mountain" -- seem to be, as the composer acknowledges, *Three Places Farther North in New England*. The Berkeleyan is almost too good at what he does: sometimes the music seems like undiscovered Ives; but in the most engaging sections, Adams brings his own post-minimalism into the mix for telling syncretic effects.

Igor Stravinsky was in many ways another mix-and-match composer in terms of stylistic influence but, like in Adams, the varied influences always add up to a very distinct personality. Stravinsky's neoclassic *Violin Concerto*, with the youthfully virtuosic Hilary Hahn, is as singular in the repertory as can be imagined. Conductor Michael Tilson Thomas clearly delineated all the details of line and motion, from the pungent wind solos that open the accompaniment, to the spiky, athletic string pulsations that pop up toward the conclusion. Throughout, Hahn plunged into the music in full commitment to its wayward energy. This was a tour de force for conductor, orchestra, and soloist.

# Chronicle

April 5

San Francisco Composers Chamber Orchestra in Mark Alburger's *Antigone Overture*, Thomas Goss's *Pale Sun Over Cold Land*, Lisa Scola Prosek's *Adoro Te*, and music of John Beeman, Frank Bunger, Michael Cooke, Stan McDaniel, and Carolyn Joan Tyler. Goat Hall, San Francisco, CA.

April 6

Death of Nigerian drummer, bandleader, and teacher Babatunde Olatunji, of complications from advanced diabetes, at 76. Salinas, CA. "He [taught] . . . at the Esalen Institute in Big Sur . . . . Olatunji's 1959 album, *Drums of Passion*, was the first album of African drumming recorded in stereo in an Ameridan studio, and it introduced a generation to the power and intricacy of African music. While field recordings of African drumming had been available, *Drums of Passion* reached a mass public with its vivid sound and exotic song titles like 'Primitive Fires' . . . . In 1950 Mr. Olatunji received a scholarship to attend Morehouse College in Atlanta. He was planning to become a diplomat. He studied public administration at New York University, where he formed an African-style ensemble that eventually turned into his full-time occupation. The group performed at concerts and at civil rights rallies led by the Rev. Dr. Martin Luther King Jr. After the group appeared with an orchestra at Radio City Music Hall, Mr. Olatunji was signed to Columbia Records. Mr. Olatunji secured foundation grants to tour schools. Among the students who were impressed by his performances -- dressed in African robes and plying hand-hewn goat-hide drums -- was Mickey Hart, who would go on to join the Grateful Dead and later recharge Mr. Olatunji's career. *Drums of Passion* made Mr. Olatunji the most visible African musician in the United States. . . . With support from John Coltrane, he established the Olatunji Center for African Culture in Harlem, which offered music and dance lessons to children until 1988. . . . Hart invited him to open for the Grateful Dead's New Year's Eve show in Oakland . . . in 1985 . . . [and] also persuaded his label, Rykodisc, to re-release two independently recorded 1980's albums by Mr. Olatunji: *Drums of Passion: The Beat* (1986), which included guest appearances by the guitarist Carlos Santata, and "Drums of Passion: The Invocation" (1988), featuring Yoruba chants. Mr. Olatunji recorded and toured during the 1990's as a member of Mr. Hart's world-beat supergroup, Planet Drum, and made an instructional videotape, *African Drumming*, released in 1996. He moved to Washington and then to Big Sur, where he became an artist in residence at Esalen. Mr. Olatunji also continued to lead his own group, Drums of Passion, which included students and family members: his daughter Modupe and his seven grandchildren [Jon Pareles, The New York Times, 4/9/03].

April 7

John Adams wins the Pulitzer Prize in Music for *On the Transmigration of Souls*. The other finalists are Steve Reich's *Three Tales* and Paul Schoenfield's *Camp Songs* (a memorial to victims of the Holocaust). "Adams had less than a year to create the first commission of Lorin Maazel's tenure at the New York Philharmonic, a memorial to Sept. 11 for the opening of the new season. His response was a soundscape of layered sounds and textures, from tapes of screeching car brakes in the city's streets to a recitation of names of World Trade Center victims to fragments of text from missing-persons posters and cellphone messages, broken up between two choruses and intertwined with the orchestra. The work was intended as a "memory space," the composer wrote, where "you can be alone with your thoughts and emotions" [The New York Times, 4/8/03]. "John Adams reacted . . . with what he called 'a kiss and a punch' to the news . . . expressing appreciation . . . while decrying the Pulitzer board's long history of giving the prize to conservative, usually academic composers. [He] won for . . . a 30-minute work for chorus, children's chorus, orchestra and taped sounds . . . . 'I'm honored that they gave acknowledgment to this particular piece . . . and I think that any honor that I receive as a result of this is hopefully passed on to the families of those people that I commemorated in the piece.' But Adams, 56, was less enthusiastic about the award itself, which has generally gone to composers with close ties to the musical establishment, rather than to those with an experimental or nontraditional bent. 'Every year I continue to be disappointed that the Pulitzer has stayed stylistically within such a narrow bandwidth of mainly academic music. . . . It doesn't carry much prestige amongst the composers that I know. I hope that over the years, the people who administer the prize will accept that American music is a far more universal art form than the past history would suggest.' Adams' wish may be coming true more quickly than he imagines. Last year, the prize went to . . . Henry Brent for *Ice Field*. . . . This year the other music finalists were the minimalist elder statesman Steve Reich and Paul Schoenfield. . . . Scheduled for a premiere in 2005 is *Doctor Atomic*, a San Francisco Opera commission based on the life of nuclear physicist J. Robert Oppenheimer" [Joshua Kosman, San Francisco Chronicle, 4/8/03]. "I am astonished to receive the Pulitzer Prize,' Mr. Adams said. . . 'Among musicians that I know, the Pulitzer has over the years lost much of the prestige it still carries in other fields like literature and journalism. Anyone perusing the list of past winners cannot help noticing that many if not most of the country's greatest musical minds are conspicuously missing.



Be they mavericks' like John Cage, Morton Feldman, Harry Partch or Conlon Nancarrow; 'or be they composer-performers' like Steve Reich, Philip Glass, Terry Riley, Monk (Meredith or Thelonious) or Laurie Anderson,' or especially be they our great jazz composers . . . . most if not all of these genuinely creative spirits have been passed over year after year, often in favor of academy composers who have won a disproportionate number of prizes" [Anne Midgette, *The New York Times*, 4/9/03].

April 8

Death of Charles Rolland Douglass, the inventor of the laugh track, at 93. Templeton, CA. "[He was] the inventor of the Laff Box, which has been supplying recorded audience reaction for television shows since the 1950's. . . . Douglass . . . was working as a technical director for live shows in the early days of television when he had the idea of developing a 'laugh machine' to enhance or substitute for live audience reaction. He could 'sweeten' programming soundtracks with degrees of laughter, gasps and other responses even when there was no audience. . . . The machine . . . is now reduced to the size of a laptop computer and carries hundreds of human sounds, including 'giggles, guffaws, cries, moans, jeers, ohs and ahs,' [his son] Bob Douglass said. As many as 40 of the available audience sounds can be combined. He added that the system includes examples of laughter of people from other cultures, whose sounds are noticeably different from those of Americans" [The *New York Times*, 4/26/03].

April 9

Death of Jorge Oteiza (b. Orio, Spain), at 94. San Sebastian, Spain. "[He was] a Basque artist and intellectual whose abstract metal sculptures seemed spacious and weightless despite their large scale . . . . Although Mr. Oteiza was not widely known outside Spain, his work resonated with a handful of powerful figures in the art world. Richard Serra, the San Francisco-born sculptor of enormous structures of metal, did not encounter Mr. Oteiza's work until the 1980's, well into his own career, yet saw him as a precursor and like-minded visionary . . . [His] mature works blend the influence of modern sculptors like Henry Moore with pre-Columbian figurative art" [The *New York Times*, 4/13/03].

Death of Vera Zorina (b. Eva Brigitta Hartwig, 1/2/17, Berlin, Germany), at 86. Santa Fe, NM. "[She was] a dancer and actress who starred in ballets, films and stage musicals choreographed by her first husband, George Balanchine. . . . Public television captured her as the narrator in *Persephone* in the New York City Ballet's 1982 Stravinsky Festival, organized by Balanchine the year before he died. . . . Although friends called her Brigitta throughout her life, her professional name was changed to Vera Zorina by Colonel de Basil, as the director of the Ballets Russes de Monte Carlo was known . . . As she wrote in her 1986 autobiography, "Zorina," she became involved at 18 in an open menage a trois that included Massine, then the world's best-known choreographer, and his wife, Eugenia Delarova. . . .

Zorina also cherished her performances in Bronislava Nijinska's experimental masterpiece to Stravinsky, *Les Noces*. . . . In 1943, she tried to return to a serious ballet career [after work on Broadway and in Hollywood] and was a guest artist with Ballet Theater, where Balanchine cast her as Terpsichore, the leading muse in his *Apollo*. In 1946, Ms. Zorina married [Godard] Lieberson [the President of CBS Records], who died in 1977. They had two sons, Jonathan, a philosophy teacher, who died in 1989, and the composer Peter Lieberson, also of Santa Fe" [Anna Kisselgoff, *The New York Times*, 4/12/03].

April 10

Erling Wold's *Sub Pontio Pilato* (libretto by James Bisso), with John Duykers, Kerry Walsh, Ken Berry, Micah Epps, Steve McKearney, Laura Bohn, Lisa Scola Prosek, Jab, and Mark Alburger, directed by Melissa Weaver and conducted by Jonathan Khuner. "In contrast to the gentle, almost hallucinatory lyricism of his earlier operas (*A Little Girl Dreams of Taking the Veil* and *Queer*), the music here is often stark and ceremonial, with an apt air of stately reserve (it isn't just the Latin that calls Stravinsky's *Oedipus Rex* to mind). Scored for a bone-dry ensemble of woodwinds, [brass] synthesizer[s, piano,] and percussion, the music, crisply conducted . . . sublimates its lyrical impulse into a haughty rhetorical directness evocative of Roman imperial splendor. Yet there are exceptions, too -- most notably the gorgeous and slightly agitated choral setting of the Nicene creed that forms the piece's climax. The opening performance could scarcely have asked for stronger performers. Tenor John Duykers is superb in the title role, his singing forthright and nuanced, his theatrical presence magnificently touching. . . . Ken Berry, Micah Epps, Steve McKearney take on the smaller roles with aplomb, and a fine-voiced chorus of seven girls, dressed in matching schoolgirl dresses and blond wigs, serve as demons, courtesan and general commentators" [Joshua Kosman, *San Francisco Chronicle*, 4/12/03]. ""Khuner conducts the fine 11-piece orchestra, while tenor Duykers and the equally formidable soprano Kerry Walsh . . . lead an appealing six-person cast. . . . Wold's enchanting score -- with its Stravinsky-like majesty and warm minimalist accents -- keeps the drama afloat, reaching some particularly memorable heights by the second act, including a gently elegiac choral movement, before ending on a sly note of historical irony" [San Francisco Bay Guardian, 4/15/03].

April 11

Front page of *The New York Times* carries a photo of Uday Hussein's ruined grand piano in Baghdad, Iraq.

April 21

Death of singer Nina Simone (b. Eunice Waymon, 2/21/33, Tryon, NC), at 70. Carryle-Rouet, France. "Simone had only one Top 20 hit in her long career -- her very first single, "I Loves You, Porgy," released in 1959 -- but her following was large and loyal and her impact deep and lasting. . . . Simone . . . usually performed with a rhythm section and always accompanied herself on piano. . . . [H]er piano playing . . . revealed her classical training more clearly than most jazz pianists' . . . She received a scholarship to the Juilliard School of Music in 1950, although she had to work as an accompanist for singers and as a piano teacher to help support herself. She eventually ran out of money, left Juilliard and moved back in with her family, at that time living in Philadelphia. In 1954 she got a job playing piano at a bar and grill in Atlantic City, where she assumed her stage name -- because, she later explained, she did not want her mother to find out what she was doing. After her first night on the job, she was told that she had to sing as well as play, so she began emulating Billie Holiday and other singers she admired. She later said that she kept herself from getting frustrated with the often indifferent crowds by playing the piano in a manner 'as close to classical music as possible'" [Peter Keepnews, The New York Times, 4/22/03].

Los Angeles Philharmonic conducted by HK Gruber, in his *Timescapes*, plus Kurt Schwertsik's *Transformation Music* and *The Wondrous Tale of Fanferlizzy Sunnyfeet*, and Friedrich Cerha's *Eight Movements After Holderlin Fragments*. Zipper Hall, Colburn School, Los Angeles, CA.

April 22

*Composer Portrait: Charles Wuorinen*. Miller Theatre, Columbia University, New York, NY.

April 24

Ethel. Miller Theatre, Columbia University, New York, NY.

April 27

Death of Elain Anderson Steinbeck, at 88. New York, NY. "[She] was one of the first women to become a Broadway stage manager and . . . in later years kept bright the artistic torch of her late husband John Steinbeck.

# Publications

## Music

Timothy Broege. *Mysterian Landscapes*. Boosey and Hawkes.

Timothy Broege. *Sinfonia XIX*. Boosey and Hawkes.

Jeffrey Brooks. *Dreadnought*. Boosey and Hawkes.

Alan Fletcher. *An American Song*. Boosey and Hawkes.

Shelley Hanson. *Toccat: La Tumba de Alejandro Garcia Caturla from Islas y Montanas*. Boosey and Hawkes.

Shafer Mahoney. *Sparkle*. Boosey and Hawkes.

## Music Literature

*American Mavericks. Visionaries, Pioneers, Iconoclasts*. University of California.

Rocco Di Pietro. *Dialogues with Boulez*. Scarecrow.

Ruth Crawford Seeger. *The Music of American Folk Song*. University of Rochester.

Robert A. Fradkin. *The Well-Tempered Announcer: A Pronunciation Guide to Classical Music*. Indiana University Press.

Andrea Olmstead. *Juilliard: A History*. University of Illinois Press.

Zbigniew Skowron, ed. *Lutoslawski Studies*. Oxford.

Dana Giaia. *Nosferatu: An Opera Libretto*. Graywolf Press.

Theodore Gracyk. *Rock Music and the Politics of Identity*. Temple University Press.

Allen Shawn. *Arnold Schoenberg's Journey*. Farrar, Straus, and Giroux. "Shawn . . . suggests that perhaps Schoenberg's work 'deserves a more superficial treatment than it has hitherto received.' . . . There is even an amusing little essay on the implications for Schoenberg of being short; like Schubert, Mahler and Webern, he was under 5 foot 4. In part, Mr. Shawn was prompted to write the book by his experiences introducing Schoenberg's works to [Bennington College] students, who, knowing little about the composer, often take to him instantly, Mr. Shawn reports. These young movie, theater and rock fans recognize in Schoenberg a powerful, authentic and amazing voice and are intrigued by his unconventional entry into music. Born in 1874 to a poor family in Vienna (his mother was a pious Orthodox Jew; his father was a shoemaker), Schoenberg took violin lessons at 8 and later taught himself the cello. Any thought of a conservatory was quashed by his father's death when Schoenberg was 16, which

compelled him to leave school to work in a bank. He nonetheless became a compulsive concertgoer and an avid at-home chamber music player, which may account, Mr. Shawn writes, for the lucid texture of even his large orchestral works. That he was largely self-taught as a composer is extraordinary, given the prodigious technique he eventually amassed. Until he fled the Nazis and emigrated to the United States in 1933, Schoenberg resided alternately in Vienna and Berlin, and Mr. Shawn is insightful about the impact of these different cultural milieus. The progressive artistic climate in Berlin seemed to foster social satire and political commentary. But in Vienna, the city of Freud, 'artists tended to pursue expression that was removed from a political and social context,' Mr. Shawn writes, and 'art turned inward to the aesthetic, spiritual and psychological realms,' which bolstered Schoenberg's innate desire to tap the unconscious. Surely his serious experiment with painting between 1906 and 1912 was Schoenberg's attempt to access this inner realm in another way. . . . Schoenberg had the courage to acknowledge the change [in his increasingly chromatic music]. The 'new reality,' as Mr. Shawn puts it, was that the novel harmonies and vagrant chords had become the 'primary point of interest or even of repose.' It was the tonal 'resolutions' and 'preparations' that increasingly seemed 'only decorative, vestigial remnants of an old musical grammar.' . . . Shawn is an engaging writer. Perhaps keeping company with good writers has helped: his wife is the author Jamaica Kincaid, his brother is the writer and actor Wallace Shawn, and his father was William Shawn, the vaunted former editor of *The New Yorker*. He comes up with disarming analogies to make his points, as when he likens the rapid, intense pace of Schoenberg's composing to that of another visionary, the jazz genius Thelonious Monk, who once complained after a concert, 'I played the *wrong* wrong notes.' . . . A chronic analyzer of everything, Schoenberg could not help but explain exactly what he did wrong when he muffed a shot in tennis. (While living in Los Angeles, he played quite aggressively with friends like George Gershwin and the Marx Brothers.) He . . . invented board games, like Coalition Chess, and gadgets, like a design for a musical typewriter. There is a devastating chapter on the silent feud between Schoenberg and Stravinsky that lasted from 1912 until Schoenberg's death in 1951. It goes without saying, Mr. Shawn comments, that when two artists of this stature 'deride each other's work, a selective deafness is in operation.' Mr. Shawn also gives a poignant account of Schoenberg's mandatory retirement at 70 from the University of California in 1944. At the time he had young children to support from his second marriage, and a pension of \$38 a month" [A. Tommasini, *The New York Times*, 2/13/02].

Byan R. Simms. *The Atonal Music of Arnold Schoenberg, 1908-1923*. Oxford University Press.

Judith Arne Still, ed. *William Grant Still and the Fusion of Cultures in American Music*. Master-Player Library, Flagstaff, AZ 86003-3044.

# Recordings

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

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

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

Karen Bentley. *Dancing Suite to Suite* [Ole Pullar Saxe. *Dance Suite for Solo Violin*]. Neptunus Records / Ariel Ventures.

Kitty Brazelton. *Chamber Music for the Inner Ear*. CRI.

Thomas Buckner. *His Tone of Voice: New Music by Jacques Bekaert, Mel Graves, and "Blue" Gene Tyranny*. Lovely.

John Cage. *The Works for Piano 4* [One2. *Works of Calder*. *Triple-Paced*. *Music for Marcel Duchamp*. *Totem Ancestor*. *Ad Lib*. *Jazz Study*]. Margaret Leng Tan. Burgess Meredith. Mode.

*Cassandra* [Chianan Yen. *Clone*. Youngmi Ha. *By the Blue Shore*. Ji Young Jung. *Garak*. John Gilbert. *Excursions and diversions*. Ronald Mazurek. *Maiastra*. William Toutant. *Anagrams and Aphorisms*. Riccardo Santoboni. *Kaddil*. Carlos Delgado. *Night Scenes*. Dinu Ghezzo. *Eyes of Cassandra*]. Roger Heaton, clarinets, and Corrado Canonici, contrabass. Capstone.

Andrea Cavallari. *Self-Portrait* [*Fantasia per Flauto*. *Selfportrait*. *Magnificat*. *Achrome*. *Ritratti*. *Passages*. *Red*]. Capstone.

Eugene Chadbourne. *Insect Attractor* [*Mourning of the Praying Mantis*. *Termite Damage*. *The Cricket in My Life*. *The Swat*. *The Cricket in My Life*]. Ashley Adams, Carrie Biolo, Joe Conroy, Brent Dunn, Misha Feigin, Bunk Gardner, Steve Good, Tom Heasley, Paul Lovens, Barry Mitterhof, Dennis Palmer, Dan Plonsey, Ted Beichman, Brian Bitchie, Gino Robair, Leslie Boss, Bob Stagner, Carrie Shull, Pat Thomas, Tony Trischka, Bruce Wagner, Alex Ward, Charles Waters. Leo Records.

Jay Clويد. *Kole Kat Krush* [*Kole Kat Krush*. *Karoshi*. *Jimi's Fridge*. *Life Is Good... And People Are Basically Decent*. *Exploded View*. *Light Fall*. *Kole Kat Krush*]. Kronos Quartet. Basso Bongo. Paul Drescher Ensemble. Starkland.

Nicholas Collins. *Sound Without Picture*. Periplum.

Emilio Colon. *Alama Latina: The Latin Soul of the Cello: Fall, Villa-Lobos, Piazzolla, Sarasate*. Emilio Colon and Sung Hoon Mo. Klavier.

Common Sense Composers' Collective and American Baroque. *The Shock of the Old*. Santa Fe New Music Group.

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

Concord Brass. *Points in a Changing Circle*. Grant Cooper. Atoll.

ZeZ Confrey. *Piano Music*. Naxos.

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

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

Richard Crosby. *American Portrait* [Charles Tomlinson Griffes. *Roman Sketches*. Amy Beach. *Three Pieces*. Lee Hoiby. *Narrative*. William Grant Still. *Seven Traceries*. David Guion. *The Arkansas Traveler*. Louis Moreau Gottschalk. *The Banjo*. George Gershwin. *Prelude No. 1*]. Richard Crosby, piano. Capstone.

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

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

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

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

Marc-Antonio Consoli. *Pensieri Sospesi*. *Afterimages*. *Odefonia*. CRI.

Continuum. *Passages*. Lira Productions / 9 Winds.

- Henry Cowell. *New Music: Piano Compositions by Henry Cowell*. New Albion.
- Ruth Crawford. *Nine Preludes. Study in Mixed Accents*.  
Johanna Beyer. *Dissonant Counterpoint. Gebrauchs-Musik*.  
Sarah Cahill, piano. New Albion.
- Amelia Cuni. Werner Durand. *Ashtayama: Song of Hours*.  
Amiata Records.
- Peter Maxwell Davies. *Mavis in Las Vegas*. Collins Classics.
- Anne Deane. *Crossings [Positive Thinking. Slammin'.  
Crossing to Elysian Fields. Love Songs. Gacius]*. Innova.
- Jon Deak. *The Passion of Scrooge, or a Christmas Carol*.  
20th Century Consort, directed by Christopher Kendall, with  
baritone William Sharp. Innova.
- Dedications to Janos Nagy and Paivikki Nykter: Works for  
Two Violins*. Aucourante Records.
- The Deeper Magic: Music from 20th-Century America for  
Violin and Viola [Fink, Cleary, Hansen, Martinu]*. Duo  
Renard. Musicians Showcase.
- Deep Listening Band and Long String Instrument. *Suspended  
Music*.
- Tomoko Deguchi. *Syncopated Lady*. Capstone.
- Michael Dellaira. *Five*. Albany.
- Nancy Bloomer Deussen. *Reflections on the Hudson*.  
(orchestra works of Nancy Bloomer Deussen). The Mission  
Chamber Orchestra conducted by Emily Ray. Arizona  
University Recordings.
- Herbert Deutsch. *Woman in Darkness*. 4-Tay.
- Stuart Diamond. *Konzerto Succubus*. Karen Bentley, violin;  
Kerry Walsh, soprano. Electronic Artists Records.
- F. DiArta-Angell. *Frossini: Excerpts*. Capstone.
- Ernesto Diaz-Infante. *Solus*. Pax Records.
- Ernesto Diaz-Infante and Chris Forseyth. *Wires and Wooden  
Boxes*. Pax Recordings.
- Ernesto Diaz-Infante and Jeff Kaiser. *Pith Balls and Inclined  
Planes*. Pax Recordings.
- Violeta Dinescu. *Reversing Fields*. Sargasso.
- Rocco Di Pietro. *Anoxia*. Di Pietro Editions.
- Rocco Di Pietro. *The Glass Case of the Heart's Fragility*. Di  
Pietro Editions.
- Rocco Di Pietro. *Tears of Eros*. Di Pietro Editions.
- Richard Dirlam. *She Sings She Screams*. Innova.
- Paul Drescher. *Chamber Ensemble and Chamber Orchestra  
Works*. Paul Drescher Ensemble.
- Paul Drescher. *Dark Blue Circumstance*. New Albion.
- Paul Drescher. *Songs from the American Trilogy*. Paul  
Drescher Ensemble.
- David Dvorin. *With(In)communicado*. Pax Recordings.
- Dyslexius 2K*. zeroEggzie recordings.
- Lucas Drew. *20th-Century Sampler for Double Bass*. Wirl  
Music.
- Paquito D'Rivera. *Chamber Music from the South*. Mix  
House.
- Marcel Duchamp. *Marcel Duchamp: The Entire Musical  
Work. S.E.M. Ensemble, Petr Kotik, and John Cage*. Dog w/a  
Bone.
- Louis Dufort. *Connexion*. Diffusion i Media.
- Elan*. North South Consonance.
- Electroacoustic Music from Latin America*. O.O. Discs.
- Emergency String Quartet. *Hill Music*. Emergency String  
Quartet. Spring Garden Music.
- F. Gerald Errante. *Beyond Noend with Errante*.
- An Evening with Gerald Manley Hopkins*.
- Robert Evett. *Musikanten: Sacred Choral Music of Robert  
Evett*. Innova.
- Susan Fancher. *Ponder Nothing [Steve Reich. Giacinto  
Scelsi. Mark Engebretson. Ben Johnston. Wolfram Wagner.  
Alexander Wagendristel]*. Innova.
- Fiati. *Blend*. Fiati. Jeanné.
- Steven Feld. *Rainforest Soundwalks: Ambiences of Bosavi,  
Papua New Guinea*. EarthEar.
- David Felder.
- Morton Feldman. *For Philip Guston*. S.E.M. Ensemble. Dog  
w/a Bone.
- Morton Feldman. David Felder. June in Buffalo Festival  
Orchestra.
- Luc Ferrari.
- Richard Festinger. CRI.

First Avenue. *Evidence of Shreds*.

Ken Field. *Pictures of Motion*.

Ken Field, Katsui Yuji, Kido Natsuki, and Shimizu Kazuto. *Tokyo in F*. Sublingual.

Matthew Fields. *Kabala*.

Michael John Fink. *I Hear It in the Rain*. Cold Blue

Flute Force. *Eyewitness*.

forgetthingswith. *love songs for people who don't buy what they're supposed to*. ILF.

Jim Fox. *Last Things*. Cold Blue.

Miguel Frasconi. *Song + Distance*. New Albion.

*The Frog Peak Collaborations Project*. Frog Peak.

Ellen Fullman. *Change of Direction*.

The Fully Celebrated Orchestra. *Marriage of Heaven and Earth*. Innova.

Future Perfect. *The Nature of Time*.

James Fry. *Kaleidoscope [Kaleidoscope. Twelve Studies. Impressions. Gloria. Drift of the Eastern Gray. Concerto]*. Capstone.

Frank Garvey and Deus Machina. *House of the Deafman*. Innova.

Michal George. *Umwangedwa: Contemporary South African Guitar Music*. Ingududu.

Brian Gibson. *The Waters of Ionia*. Brian Gibson, piano. Gibson Recordings.

Ginestera. New Century

Philip Glass. *Songs from Liquid Days. Vessels from Koyaanisqatsi. Three Songs*. Crouch End Festival Chorus and National Sinfonia, conducted by David Temple. Silva Screen Records.

Matthew Goodheart. *The Cradle of Unacted Desire: A Night Journey*.

Goodheart Allen Powell Trio. *I Can Climb a Tree, I Can Tie a Knot, I Can Have a Conversation*. Goodheart Allen Powell Trio. Road Cone.

Malcolm Goldstein. *The Seasons: Vermont*.

Vinny Golia Large Ensemble. *The Other Bridge (Oakland 1999)*.

Vinny Golia Large Ensemble. *Portland (1996)*.

Zoom Golly. *Let My People Go*. Roundlight Music.

Good For Cows. *Good For Cows*. Evander Music.

Mel Graves. *Day of Love*. Mutable.

Nancy Green. *Tovey and Kodály: Two Sonatas for Solo Cello*.

Nancy Green. *Schuman, Mendelssohn, Debussy, Britten*.

The Gregg Smith Singers. *Like Shining*. Living Artist Recordings.

Joel Gressel. *Computer Music of Joel Gressel*. CRI.

Camargo Guarnieri. *Sonatas Nos. 2, 3, and 4*.

Morgan Guberman. *Hamadryas Baboon*. Morgan Guberman, String Bass. Pax Recordings.

Morgan Guberman. *Torpor*. Rusted Blade Music.

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

Rich Halley. *Live at Beanbenders*.

Tom Hamilton.

Roger Hannay. *Architecture in Sound, Volume 1 and 2*. Aucourant.

John Harbison. *The Most Often Used Chords. Symphony No. 3. Flute Concerto*. Albany Symphony Orchestra, conducted by David Alan Miller. Albany.

Lou Harrison. *Complete Harpsichord Works*. Linda Burman-Hall. New Albion.

Lou Harrison. *Rhymes with Silver*. Abel-Steinberg-Winant Trio. New Albion.

Hear. *Hear...or What?*

Tom Heasley. *On the Sensations of Tone*. Tom Heasley, ambient tuba. Innova.

Tom Heasley. *Where the Earth Meets the Sky*. Tom Heasley. Hypnos.

Heitzeg. *Death of the Dream: Farmhouses in the Heartland*. Innova.

Alfred Heller. *Great Poets in Song*.

Paul Hindemith. *Music for Cello and Piano*. Wendy Warner, cello; Eileen Buck, piano. Bridge.