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Thirty-Seven Years of Music at Swarthmore College

JAMES FREEMAN

My wife, Dorothy, and I arrive at Swarthmore College in the fall of 1966, she having left a plush position with the Pittsburgh Symphony.

I am the new third person in what has until this time been a two-person department -- Peter Gram Swing and Claudio Spies. Weekly department meetings over lunch in Sharples Dining Hall are tense, acrimonious, and confrontational. Peter and Claudio don't agree on much of anything. I'm teaching Counterpoint, an introductory course with four sections, and Basic Piano. My office is on the fifth floor of the main campus building, Parrish Hall. I go there twice during the year.

The College is enormously enriched by the once-a-week presence of Paul Zukofsky and Gilbert Kalish, who coach chamber music and give a series of concerts in Bond Hall -- an extraordinarily imaginative and far-sighted arrangement which Peter has instituted. The series lasts for some ten years. It brings to the College a reputation for world-class performances and for a unique fascination with and focus on contemporary music, the beginning of a tradition and focus that continue in Swarthmore's Music and Dance Department to this day.

In 1967, the College Orchestra, under Claudio's direction, folds. Peter asks me if I'd want to take it on, despite my never having conducted anything before. I agree to, thereby apparently forfeiting forever warm relations with Claudio. My office is now in the basement of Trotter Hall. The rest of the Department is in the Clothier Cloisters. Orchestra, Chorus, and Cooper concerts are held in Clothier Hall, an acoustical nightmare.

At a tense meeting of the full faculty, our carefully researched and presented proposal for awarding academic credit for musical performance (private lessons and participation in the Department's ensembles) is approved by voice vote.

Claudio leaves for Princeton in 1968. We begin a search for his replacement, resulting in an offer of appointment to composer William McKinley. Early in the summer McKinley declines, and we are obliged to scramble to find a replacement for the fall. David Steinbrook, a young Princeton Ph.D. candidate, is appointed. My wife and I are now living at 8 Crum Ledge Lane and have a new baby, Timothy James. We had been told that the Crum Ledge apartments were reserved for couples with children, and we'd promised to have one!

Beginning in 1970, Peter conducts a number of stirring performances of the J.S. Bach *Passions* and *B Minor Mass*. The College Orchestra thrives, especially after a memorable performance of the Gustav Mahler *Symphony No. 4*. Dorothy is appointed to the position of Concert Manager. College Organist Robert Smart now directs the Basic Piano Program. Department Secretary May Gatens oversees everything with remarkable efficiency. I am granted tenure, and we move to 521 Elm Avenue, where second child Theodore John is born. Dogs Rondo, Mocha, and Fritzie are the third, fourth, and fifth children!

Lang Music Building is inaugurated in 1975 with performances of visiting composer Harrison Birtwhistle's *Verses for Ensemble* and the world premiere of George Crumb's *Music for a Summer Evening (Makrokosmos III)*, commissioned for the occasion by the Fromm Music Foundation. The performers (percussionists Ray DesRoches and Richard Fitz, and pianists Gil Kalish and I) then take the piece on tour and record it for Nonesuch.

Lang Concert Hall fortunately turns out to be a spectacular success and remains today one of the great mid-sized concert halls in the world. Designed only for music, it is a real sense a tribute to Peter Swing's influence and planning as well as to the persuasiveness of the Music Department's great patron, Boyd Barnard.

George Huber oversees the beautiful Underhill Music Library and has the best office in the building.

I become Chair of the Department in 1976, remaining so for the next 13 years (Peter Swing's tenure before me was even longer -- 14 or 15 years). David Steinbrook is denied tenure, and we begin a search for his replacement. At the same time, the Department successfully applies for a fourth tenure-track line, so we have two full-time positions to fill. A young composer from the University of Chicago, Gerald Levinson, is appointed, together with a composer-pianist from Yale, Joan Panetti. I begin 20 consecutive years of summer employment in the double bass section of the Boston Pops.

In 1978, We are honored by a weeklong visit by the great French composer Olivier Messiaen, and we present a gala concert of his music. His former student, Jerry Levinson, acts as translator. Joan Panetti returns to Yale after three years. She is succeeded by a young theorist, coincidentally also from Yale, Ann Kosakowski (later McNamee). It's a period when all the full-time faculty direct ensembles: Peter, the Chorus; Ann, the Chamber Choir; Jerry, the Wind Ensemble; and I, the Orchestra and Chamber Orchestra. Judy Lord replaces May Gatens as Department Secretary in 1979. In 1980, the Freemans move to the nearby community of Wallingford.

The Friends of Music and Dance at Swarthmore (FMD) is founded in 1981, with Peter Swing as its first president. For over 20 years now FMD has provided crucial support for the performing activities at Swarthmore College. The Department owes it a debt of considerable gratitude.

After a highly successful collaborative production of Igor Stravinsky's *Soldier's Tale*, Patricia Boyer, head of the College's Dance Program (then part of the Physical Education Department and thus qualified only to award its students P.E. -- not academic -- credit) joins our department. We are now five full-time faculty members and through our numbers alone have acquired some political power.

Because of the Department's now widespread reputation for ambitious and high-quality performances, the Garrigues Foundation awards us a large grant to underwrite private lessons for our most promising students. Only two other schools in the Philadelphia area (Temple University and the Curtis Institute) are given similar grants. These funds are added to an already existing fund for the same purpose, provided by Boyd and Ruth Bernard.

Partly through the good offices of Vice President Kendall Landis, always one of Swarthmore College's greatest proponents of the arts, we are able to secure additional funding from the Fetter family to support a resident student string quartet of top-notch quality. The idea behind the formation of the Quartet is that the presence at the College of a small group of student musicians of pre-professional ability will be likely to attract others of similar promise, and that has certainly proved to be the case. Some of the Quartet's most illustrious alumni have included Serena Canin, now a member of the Brentano Quartet, and Baird Dodge, now a member of the Chicago Symphony. With the help of the Fetter Funds, the Garrigues Funds, and the Barnard Funds, Swarthmore has become a viable alternative for a prospective freshman of unusual ability, someone who might otherwise choose Curtis or Juilliard.

In June of 1982, Pat Boyer and I inaugurate the first Swarthmore Music and Dance Festival with programs that feature the Alvin Ailey Dancers and Lili Kraus playing Mozart's *A Minor Piano Concerto* (The latter turns out to be the last time Lili plays in public).

As Pat and I are planning the 1983 Festival one afternoon in my kitchen over glasses of sherry, Pat suddenly claps her hand to her head with a terrifyingly painful headache. I rush her to Riddle Hospital, and she is later transferred to Crozier-Chester. Several days later, her aneurysm bursts, blood spills into her brain, and Pat is for all intents and purposes unable to communicate or understand much of anything for the next two years. Deborah Curtiss takes on the responsibility for helping to plan and run the Festival, and Paula Sepinuck and Carolyn Reichel cover for Pat's teaching.

A search to replace Pat results in the appointment of Sharon Frieder to our faculty. Sharon also collaborates with me to plan and direct the Music and Dance Festival which has now been moved to the academic year in order to allow student participation as both performers and audience.

Orchestra 2001 gives its debut concert at Philadelphia's Ethical Society Auditorium in 1988, with a program featuring Jerry Levinson's *Chant des rochers* and Kurt Weill's *Violin Concerto*, with Geoffrey Michaels as soloist. Two years later Orchestra 2001 begins to perform each of its programs at Lang Concert Hall as well as in Philadelphia. And four years after that we become the official Ensemble In Residence at Swarthmore College. This allows for the Department's most advanced students to participate with the professional musicians in the Orchestra on many occasions, as well as for me to integrate in various ways the repertoire and players of our concerts into the classes I teach.

Peter Swing retires in 1989, and we present a gala concert in his honor in May. Guests include many of Peter's former students as well as Swarthmore's first music major, Peter Schickele, '57. The concert concludes with Peter Swing himself conducting an unrehearsed performance of Randall Thompson's *Alleluia*.

A young J.S. Bach scholar, Michael Marissen, is appointed in 1989 to replace Peter as musicologist. Tom Whitman begins to teach on a part-time basis in 1990. And not long after, John Alton arrives to become the conductor of the College Chorus and lead a jazz ensemble as well. Robert Smart dies in the summer of 1991. Boyd Barnard dies in 1992 at age 96, leaving as part of his will a new "wasting fund" for music at Swarthmore, designed to terminate at the approximate time of my retirement.

The Department Chair has now, at last, become a position to be shared by all its full-time faculty, each person taking a two-year term. The College Orchestra, for several years under the directorship of Geoffrey Michaels, is now conducted by Arne Running. It will later be taken by Sarah Ionnides, and after three more years, by Daniel Alfred Wachs.

Peter Swing's death in 1996 leaves us without the Department's founding father.

Ann McNamee retires in 2000.

The Department can now boast of a truly stellar cast of adjunct teachers, including pianist Marcantonio Barone, basso Julian Rodescu, Wind Ensemble director Michael Johns, and Baroque Ensemble director Richard Stone.

Orchestra 2001 finds itself in the midst of a revolution in Moscow in 1993, returns in 1997 to St. Petersburg and Moscow under the sponsorship of Walter Scheuer and the Four Oaks Foundation, which sends a camera crew and produces the half-hour film, *Orchestra 2001 in Russia*. In addition to its five widely praised CDs of American music for the CRI label, other highlights of Orchestra 2001 include:

1995: The area premiere of Milton Babbitt's *Transfigured Notes*.

1996: Nathalie Anderson's *Papageno's Magic Flute*, a revision for children of W.A. Mozart's *Magic Flute*.

1997: The American premieres of Olivier Messiaen's last three orchestral works, with Yvonne Loriod-Messiaen, the composer's widow, as soloist.

1998: Thomas Whitman's full-length opera *The Black Swan*, with libretto (after Thomas Mann) by Nathalie Anderson, and staging by Sarah Caldwell; and the premiere of Gerald Levinson's *Time and the Bell...*

1999: A 70th-Birthday Concert for George Crumb.

2001: Dmitri Shostakovich's *Symphony No. 14*, P.D.Q. Bach's *The Stoned Guest*, Gustav Mahler's *Symphony No. 4*, Melinda Wagner's *Flute Concerto*, and the second Whitman-Anderson opera, *Sukey in the Dark* (2001).

2002: The Orchestra's debut at Philadelphia's new Kimmel Center for the Performing Arts, with a program juxtaposing Mahler's *Das Lied von der Erde* (arranged for chamber ensemble by Arnold Schoenberg with Crumb's *Ancient Voices of Children*); and the world premiere of the latter's *Unto the Hills*.

2003: The world premiere of Crumb's *A Journey Beyond Time*.

After a year of teaching half-time, I realize that I am spending as much time at the College as if I were full-time, and that the released time I was hoping for just isn't going to happen in this way. It's time to leave the reins to a younger generation. Dorothy agrees, too, suggesting that Orchestra 2001 needs the full attention neither of us has ever been able to give it. We both retire in June 2003. It feels absolutely right.

Orchestra 2001's Autumn 1998 Adventures

JAMES FREEMAN

When famed opera director Sarah Caldwell, stage manager Stuart Barr and mezzo-soprano Freda Herseth all arrive on the same day late in August 1998 to begin rehearsing for Thomas Whitman's *The Black Swan*, I knew we had a monumental task in front of us. With the production of a challenging and remarkable new opera, in a space never before used for such an undertaking, with a cast and production crew that were largely unfamiliar with each other, with scenery scheduled to arrive by truck from Cape Cod only a few days before the first performance, with the academic year and teaching/advising about to begin, and with less than two weeks to pull everything together, we were all wondering if what we were about to attempt was really possible. Professional opera companies bring their casts together 4-6 weeks before the first performance, and that is for operas in the standard repertory. We were dealing with a work no one had ever heard or seen before. And, of course, no one knew quite what to expect from the legendary Sarah Caldwell.

The first indication of Sarah's unparalleled wisdom, however, had already been demonstrated during the summer when she insisted that composer Tom Whitman, librettist Nathalie Anderson, costume designer Susan Smythe, lighting designer Jim Murphy, and I all make pilgrimages to Yarmouth Port on Cape Cod to visit set designers Herbert Senn and Helen Pond. Those visits gave each of us a sense of what the others wanted and expected, and really provided the framework for everything that took place later.

Working with Sarah was an experience none of us will forget. There is no mystery why she is a legend; she is inspirational, and she certainly played a major role in *The Black Swan*'s great success. Most of the reviews were truly wonderful. From *Philadelphia Weekly*:

The Black Swan does what few modern operas do: It tells a story -- a story that you can care about, with characters who evolve and interact. Wrapped in beautiful, sensuous music, the piece triumphs. . . . Are there any disappointments in Orchestra 2001's premiere? Only that this short run -- two performances -- is over.

From *Opera News*:

In his first opera, composer Thomas Whitman displays the savvy skill of a mature composer. He knows how to write dramatic music that soars into lyrical melodies, filled with allusive atmosphere and rich emotional textures. . . . James Freeman led an urgently controlled performance and drew refined playing from Orchestra 2001.

And from *The Boston Herald*:

Although institutions in Boston have talked about engaging [Sarah Caldwell] to stage productions, no one had actually done so until James Freeman, conductor of Philadelphia's Orchestra 2001, preempted the locals and hired her for the world premiere of Thomas Whitman's *The Black Swan*. Freeman and his orchestra provided the musical backbone of the production, playing with polish, color, and sympathy. . . . Composer Whitman's setting of the piece is colorful and eclectic in idiom. . . . Caldwell's staging -- with her longtime scenic collaborators Helen Pod and Herbert Senn's economical but amazingly evocative background slides and pros -- was simple but telling.

Had cellist Lynn Harrell not cancelled only a few weeks earlier, we would have faced another daunting challenge a week and a half after *The Black Swan*. As it was, we were almost relieved to be forced to postpone the performances and recording of David Crumb's *Variations* until early February, with a new cellist, Ulrich Boeckheler.

Meanwhile, we were all waiting anxiously for Gerald Levinson's new work, commissioned for us, the Los Angeles Philharmonic, and Syracuse's Society for New Music, by Meet the Composer. The piece still had no title, but by early October I began to find copies of the individual movements in my box at the College, one at a time, as Jerry and his copyist Jim Matheson completed them. It was soon clear that this was a magnificent piece, full of imagination and vivid colors, rhythmically fascinating, and extremely difficult. The "Ragamalika" movement in particular, marked at M.M. 120 to the quarter note with nearly continuous 16ths in octaves in the piano part and constant meter changes, looked ferocious. I could see we would need every second of our scheduled rehearsal time and more.

The concerts on November 15 and 16 were built around our two extraordinary pianists, Charles Abramovic and Marcantonio Barone, each of whom has played many concerts with us in America and Europe. With Charlie our pianist for James Primosch's *Septet* (recorded on CRI), and Jerry Levinson's new piece written for Tony, I thought nothing could be more appropriate than to conclude the program with Mozart's wonderful two-piano concerto. I don't believe you will ever hear two pianists play this piece with the verve, grace, precision, and elegance of this remarkable duo. But Ray Ripper of Swarthmore found even Mozart to be overshadowed by Jerry's *Time and the Bell...*, which he described in a letter to the editor of *The Swarthmorean* as "more inventive and intriguing . . . the kind of music that forces one to listen with the mind as well as the soul."

In the midst of rehearsing for our November concerts at Swarthmore and Philadelphia, we were also rehearsing completely different repertoire for the coming concerts in Huddersfield, England, at the end of the month. The Huddersfield Festival is among the most prestigious and important festivals of contemporary music in the world today. Its first season, 21 years ago, featured music by George Crumb and artistic director Richard Steinitz had decided this year to celebrate the Festival's longevity by once again focusing on Crumb's music. George had, in turn, requested that Orchestra 2001 be invited to play. We gave two concerts on the 25th and 26th of November in a beautifully reconstructed church, St. Paul's, the Festival's principal concert hall.

Our program on the 25th consisted of Crumb's *Three Early Songs*, *Little Suite for Christmas*, and *Night of the Four Moons*, as well as Jerry Levinson's *Bronze Music* for two pianos. On the 26th we played Crumb's *Dream Sequence* and *Apparition* together with George Rochberg's *Four Short Sonatas* for solo piano (played brilliantly, like the *Christmas Suite*, by Tony). The concerts were extremely successful, with the hall filled to capacity. In addition to the focus on Crumb, other featured guests included Elliott Carter, Steve Reich, Arvo Part, and the entire array of Harry Partch's instruments.

Concert Reviews

Enduring

MICHAEL MCDONAGH

Pianist David Holzman performs Ernest Bloch's *Visions and Prophecies*; Daniel David FeinSmith's *Leviathan*, Op. 27 (2002), Erich Ito Kahn's *Ciaccona Dei Tempi di Guerra* (1943); Arnold Schoenberg's *Three Piano Pieces*, Op. 11 (1909); William Susman's *Uprising* (1988), Stefan Wolpe's *Tango / Waltz for Merle* (1952) and *From the Palestinian Notebook* (1939). March 28, Old First Presbyterian Church, San Francisco, CA.

Musicians who specialize in modern or contemporary music court the kiss of death. But performers from the early modernist period like the Kolisch Quartet, who played the New Vienna School when these composers were really new, and current groups like the Arditti and Kronos, have proven that considered and passionate performances can provoke powerful responses from audiences. And, if they're lucky, they might even make a living from their art. Soloists like New York-based pianist David Holzman have a harder time because they're on their own. But his West Coast concert debut at San Francisco's Old First Church was a big success. It was intellectually stimulating and emotionally satisfying, and if you don't have both, then what's the point?

His concert consisted of pieces by six Jewish composers who responded to the intensity of their traditions and the extremity of their historical situations, and I don't mean just the Shoah. D.H. Lawrence opens *Lady Chatterly's Lover* (1928): "Ours is essentially a tragic age, so we refuse to take it tragically," which was certainly as true then, as now.

The most obvious candidate for angst was Arnold Schoenberg, represented here by his *Three Piano Pieces*, Op. 11, instead of the printed program's aphoristic and almost dryly academic *Five Piano Pieces*, Op. 23 (1923), which Op. 11 certainly are not. Schoenberg was as history conscious as Brahms in his *Three Intermezzi*, Op. 117 (1892), which look tremulously forward even as they're looking back. Holzman caught the similar tensions in the Schoenberg perfectly -- the first was attenuated, yet dramatic, the second's ostinato anchored and provoked its premonitions, while the third moved from clangor to gossamer fineness.

William Susman's *Uprising* (1988) used the Fibonacci series of expanding numerical ratios as well as the baroque chaconne to evoke the implacable horrors of the Warsaw Ghetto Uprising. The end result was a carefully ordered yet powerful evocation of planes of sound, with a wide though not melodramatic range, and an acute sensitivity to color, which Holzman projected superbly.

David Daniel FeinSmith's *Leviathan* for solo piano, Op. 27 (2002) was more overtly spectacular. It's a bring-down-the-house piece in the grand tradition, which exploits the full range of the keyboard through the use of tumultuous parallel chords in the lowest register, motor rhythms, climactic triads straight out of the 19th century, and what sounded like boogie-woogie rhythms. And though not baldly programmatic, it powerfully conjured the mythical serpent of the Torah, in Holzman's more than able hands.

German Erich Ito Kahn (1905-1952) is a respected though not much played composer, and his 1943 *Ciaccona* was as stylistically polyglot as a Schnittke piece. It combined rhythmic/melodic dislocations in an intensely chromatic idiom, which Holzman made sound easy as pie. And though not very likeable, it's certainly impressive.

The German Stefan Wolpe, who emigrated to Palestine, and then to New York, was represented by several pieces -- a hora, or wedding dance, which was ultra simple, and utterly clear, the dissonant deconstructed *Tango / Waltz for Merle* (1952), and a Yemeni dance from the *Palestinian Notebook*, which had a seductive right hand melody, a left hand vamp in changing metrics, followed by a big pause, and an ultra refined version of the tune, which Holzman rendered with rare charm.

The Swiss-American Ernest Bloch was certainly no stranger to Hebraic themes. His 1936 piece, *Visions and Prophecies*, is a piano-only version of his symphonic poem for cello, *Voice in the Wilderness*, from the same year. Bloch was one of the most skillful and communicative composers of the last century, and this piece had his trademark intensity which comes here from a mixture of ancient sounding modes and perfect 5ths, as well as the juxtaposition of contrary motion with lyric lines. Holzman projected these complementary affects with power and grace. He has a sure-fire technique which is always placed in the service of direct yet highly nuanced expressivity -- there's fire, and abundant calm, too. Nothing Holzman does is showy, just right. And his smallish but receptive audience seemed to know the difference.

Guided Tour of Akhnaten

MICHAEL MCDONAGH

Philip Glass's *Akhnaten* presented by Oakland Opera Theater. May 29, Oakland Metro, Oakland, CA.

Opera has from the very beginning focussed on myth and ritual. So Philip Glass's three-act *Akhnaten* (1984), which was seen as an oddity by some at its Stuttgart premiere -- one critic called it "Requiem for an Earwig" -- or, at the very least, an unusual dish on a repertory menu, actually fits perfectly into this purview. Its character is entirely ritualistic and hieratic. The members of the Florentine Camerata, who invented opera, were in agreement on this form's mythic dimensions. And the first great composers of this new genre were of like mind on this, as were subsequent composers like Gluck, Handel, and Mozart, especially in his opera seria *La Clemenza di Tito* (1791). Wagner, ever a law unto himself, saw his work as continuing that of the Greeks. Glass's *Akhnaten* would have fitted perfectly into this argument if he hadn't abandoned the Oedipus-Jocasta story in favor of "the heretic king" of Egypt's alone. And though critic Andrew Porter thought that its subject was something Meyerbeer could have set, David Freeman's 1984 production at the New York City Opera couldn't have been less 19th century in look or feel. Glass's approach here is not unlike that used by Schoenberg in *Moses und Aron* (1930-32), and Stravinsky in *Oedipus Rex* (1926-27), though an even stronger parallel in *Les Noces* (1914-17), with its thoroughgoing use of "primitive" repetitive gestures.

Glass manages to make *Akhnaten* both forbidding and strangely engaging. Why strangely? Because he and his co-librettists Shalom Goldman, Robert Israel and Richard Riddell have used Egyptian, Akkadian, and Hebrew texts, which communicate vividly as pure sound while keeping their impenetrability intact. Would that they were aided and abetted by a director of similar theatrical instincts. But Ellen Sebastian Chang, who's done highly regarded work in spoken word theatre, hasn't made a viable entree into the lyric one. You don't go to an opera set in 14th-century BC Egypt to see people in 21st century AD American streetclothes. Well, Sebastian Chang apparently does. Yet her conceit of capitalist tourists stumbling into ancient Egypt is often like an unholy alliance between Marvel Comics and *The Mummy*. But thank God the singers and Deirdre McClure's 11-piece above the stage band -- it's usually done with forces numbering about 50 -- projected the theatrical juice and mystery in this *dramma per musica*, for Glass, like opera's inventors, moves his piece through a varied series of orchestral/vocal textures, which complement, yet are all of a piece.

The prelude, which was played as the audience entered the theatre, has a starkness worthy of Satie, while the subsequent funeral of Akhnaten's father Amenhotep III, would have had a lot more punch if the director had followed the libretto -- "The funeral cortege enters downstage led by two drummers (playing Tom-Toms)." But some of her solutions in other places were entirely apt -- countertenor Paul Flight (Akhnaten) sits alone in his throne singing his "Hymn to the Sun," and "The Window of Appearances" showed him, his mother Queen Tye (soprano Angela Dean-Bonham), and his queen, Nefertiti (mezzo Darla Wigginton), in carefully calibrated poses, as Glass's serenely sad music emerged from them. And what amounted to a *coup de theatre* occurred in the third act's "Attack and Fall" where a trio comprised of bass John Minagro (Aye), Martin Bell (Horemhab), and lyric tenor Alan Cochran (Amon High Priest) launch into a rhythmically feverish and pitch-perfect assault on the king in Egyptian after reading similar texts in English. This also served to point up the highly emotive differences between speech and song which color this unique and powerful work, which has narration spoken in the language of the audience by the Scribe, who was played by Michael Mohammed here. And speaking of Muhammad, Karen Armstrong's bio of the prophet of Islam, details the difficulties he had in getting his people to worship the one god, Al-Lah -- he almost got murdered several times. No one knows if Akhnaten was assassinated, but his imposition of the worship of his one god, the Aten, on Egyptian's polytheistic society troubled them no end, and not just the priests, who had a cash cow in the rites performed for their principal deity, Amon. He was, at any rate, overthrown, and his newly-built capital, Akhetaten, destroyed. Glass's version of the story places the listener in an alien yet fascinating world, full of beautiful colors -- especially in the winds -- bass clarinet, flute, and brass -- and powerful rhythms. It draws us in, yet keeps its distance. The ambivalence is intentional, and deeply moving, too. And while this production could have been more suitably directed, it did have the virtue of introducing a musically sophisticated and imposing work to a curious audience.

Chronicle

April 8

Evelyn Glennie premiere's David Lang's *Loud Love Songs*, with the Eos Orchestra. New York, NY.

April 19

San Francisco Contemporary Players presents Luis Bunuel's *Un Chien Andalou* twice, once with the 1984 score by Wolfgang Rihm, and again with the 1996 music of Martin Matalon. Also Luciano Berio's *Piano Sonata* (2001). Yerba Buena Center for the Arts, San Francisco, CA.

April 22

ASCAP Foundation presents *Thru the Walls*. The Cutting Room, New York, NY.

April 28

Xtet. Los Angeles County Museum of Art, Los Angeles, CA.

Contributors

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JAMES FREEMAN recently retired from Swarthmore College, where he taught for 37 years in the Music Department, serving as Music Chair for 13 years. He continues as the Music Director of Orchestra 2001. A version of "Thirty-Seven Years of Music at Swarthmore College" was printed as "Jim Freeman's 37 Years at Swarthmore in *Cadenza: The Newsletter of the Friends of Music and Dance at Swarthmore College*, Winter, 2004 (Dell Venarde, Editor).

MICHAEL MCDONAGH is a San Francisco-based poet and writer on the arts who has done two poem/picture books with artist Gary Bukovnik, *Before I Forget* (1991) and *Once* (1997), the former being in the collections of the Museum of Modern Art, The Berkeley Art Museum, and the New York Public Library. He has also published poems in journals including *Mirage*, and written two theatre pieces -- *Touch and Go*, for three performers, which was staged at Venue 9 in 1998; and *Sight Unseen*, for solo performer.

Recordings

Hexagon. *Les Petits Nerveux: Hexagon Plays Poulenc, Saint-Saëns, Roussel, and Françaix* [Jean Françaix. *Le petits nerveux*. Francis Poulenc. *Sextet for Piano and Winds*. Trio for Oboe, Bassoon, and Piano. Camille Saint-Saëns. *Caprice on Danish and Russian Airs*. Tarantella for Flute, Clarinet, and Piano. Albert Roussel. *Divertissement*]. Bridge.

Fred Ho. *Once Upon a Time in Chinese America...* Innova.

James Horner. *A Beautiful Mind*. James Horner. Decca.

Ice. *I Dig*. Innova.

Music of Indonesia Series. Smithsonian Folkways Recordings.

International Festival-Institute at Round Top. *2001 Orchestral Highlights*. Texas Festival Orchestra. Sugar Hill.

IUP Wind Ensemble. *Internal Combustion*. Klavier.

Charles Jones. CRI.

Justin Morell Quintet. *The Music of Steely Dan*. Sonic Frenzy.

Randy Hostetler. *Happily Ever After*. Frog Peak.

Hubert S. Howe, Jr. *Overtone Music*. Capstone.

Dennis Kam. *All About Time*. Living Artist Recordings.

Fredrick Kaufman. *Mobiles*. Miami String Quartet, with clarinetist Paul Green. Klavier.

Stefania de Kenessey. *The Chamber Music*. Andiamo Chamber Ensemble. North/South Recordings.

Stefania de Kenessey. *Shades of Light / Shades of Dark*. North South Recordings.

Jin Hi Kim, Komungo. O.O. Discs.

Ted Killian. *Flux Aeterna*. pfMentum.

Petr Kotik. *Many Many Women*. S.E.M. Ensemble. Dog w/a Bone.

Joseph Koykkar. *Expressed in Units*. Northeastern.

Leo Kraft. *Omaggio. Allegro Giocoso. Spring in the Harbor. Dialogues for Flute and Tape. Eight Choral Songs. A New Ricercar*. CRI.

Meyer Kupferman. *Elegy for the Vanished. Icon Symphony. Double Concerto. Brass Quintet. Chamber Concerto*. Soundspells.

Meyer Kupferman. *A Faust Concerto*. Soundspells.

Meyer Kupferman. *The Orchestral Music of Meyer Kupferman, Volume 10*. Soundspells Productions.

Meyer Kupferman. *The Orchestral Music of Meyer Kupferman, Volume 11*. Soundspells Productions.

Meyer Kupferman. *New Tunes on Jazz Elements*. Soundspells.

Meyer Kupferman. *Flight Alone. Speculum Symphony*. Soundspells

Meyer Kupferman. *Lunar Symphony. Tinker Hill*. Soundspells

Meyer Kupferman. *Moon Music 2000*. Soundspells.

Meyer Kupferman. *O North Star*. Soundspells.

Richard Lainhart. *Ten Thousand Shades of Blue*. Cold Blue.

Lori Laitman. *Mystery: The Songs of Lori Laitman*. Innova.

David Lang. *The Passing Measures*. Cantaloupe Music.

London Symphony Orchestra. *American Journeys*. Jupiter.

Louisville Orchestra. *Variations for Orchestra* [Aaron Copland. *Orchestral Variations*. Luigi Dallapiccola. *Variazioni for Orchestra*. Elliot Carter. *Variations for Orchestra*. Charles Ives / William Schuman. *Variations on "America"*]. Louisville Orchestra. First Edition.

Michael Lowenstern. *Michael Lowenstern*. Capstone.

Alvin Lucier. *Still Lives*. Lovely.

Mahkato Wacipi. Innova.

Mallarme Chamber Players. *It Won't Be the Same River*. Capstone.

Chris Mann and the Use. *Chris Man and the Use*. Chris Man and the Use. Lovely.

Ingram Marshall. *Dark Waters*. New Albion.

Ron McCurdy Quintet. *Once Again for the First Time*. Innova.

Thollem McDonas. *15 Solo Piano Pieces...* Ile Records.

Teresa McCollough. *New American Piano Music: David Rakowski, Henry Marin, Charles Griffin, Tomas Svoboda, Alex Shapiro, Steve Heitzeg, Elizabeth Pizer*. Teresa McCollough, Piano. Innova.

Priscilla McLean. *Fantasies for Adults and Other Children*. Capstone.

Metaphor. *Strange Lives*. Innova.

Meridian String Quartet. *Diverse Light*. Capstone.

Henry Mollicone. *The Face on the Barroom Floor*. CRI.
Music Text. Capstone.
Music Text II. Capstone.

Gordon Mumma. *Studio Retrospect*. Lovely Music.

Alfred Newman. *Man of Galilee*. Silva.
The New York School: Earle Brown, John Cage, Morton Feldman, Christian Wolff. Hat Hut.

Marilyn Nonken. *American Spiritual: New Piano Works*. Marilyn Nonken, Piano. CRI.

North Texas Wind Symphony. *Time Pieces*. Klavier.

Nancy Ogle and Ginger Yang Hwalek. *Emily Dickinson: A Different Slant of Light*. Capstone.

Onix Nuevo Ensemble de Mexico. *El Tiempo*. Onix Nuevo Ensemble de Mexico. Musica Classica Latinoamericano.

Harry Partch. *Eleven Intrusions. Dark Brother*. Dean Drummond. *Before the Last Laugh. Congressional Record*. Newband. Innova.

Stephen Paulus. *A Chamber Fantasy*. Innova.

Astor Piazzolla. Trio Fundacion y Orquesta de Cámara Maya. Nacar / Times Square / Silver Screen.
Prism Quartet. Innova.

Quarteto Gelato. *Neapolitan Cafe*. QG Recordings.

Quintet of the Americas. *Dancing in Columbia*. Musicians Showcase.

Roger Reynolds. *All Known All White*. Pogus.

Rent Romus. *Avatar in the Field*. Edgetone.

Brian Schober. *The Music of Brian Schober*. Gregg Smith Singers. New York Treble Singers. Ethereal.

Paul Schoenfield. *Cafe Music*. Innova.

Carter Scholz. *8 Pieces*. Frog Peak.

Stefano Scodanibbio. *Six Duos*. New Albion.

Paul Ramana Das Silbey. *Worlds of Love*. Third Millenium Magic.

Andrew Shapiro. *Invisible Days*. Airbox Music.

Alvin Singleton. *Somehow We Can*. Tzadik.

Stanislaw Skrowaczewski. *Skrowaczewski's World*. Ensemble Capriccio and Friends. Innova.

Scott Smallwood. *Desert Winds: Six Windblown Sound Pieces and Other Works*. Deep Listening.

Chas Smith. *Aluminum Overcast*. Cold Blue.

Chas Smith. *Nikkowolverine*. Cold Blue.

Society of Composers, Inc. *Inspirations*. Capstone.
Space: New Music for Woodwinds and Voice; An Interesting Breakfast Conversation. Roscoe Mitchell, Thomas Buckner, Gerald Oshita. Mutable Music.

Bernadette Speach. *Reflections*. Mode.

Spike. *Works from BEAST*. Sargasso.

David Starobin. *Newdance*. Bridge.

Max Steiner. *Gone with the Wind*. Silva.

David Stock. *Speaking Extravagantly: String Quartets of David Stock*. Cuarteto Latinoamericano. Innova.

Paul Stouffer. James L. Marshall. *I Waltzed on the Water Once*

Adam Summerhayes. *Inscapes*. Sargasso.

Donald Swearingen. *Repercussions+*. 23 Arts.

Richard Teitelbaum. *Blends*. New Albion.

Deborah Thurlow. *I Am*. Capstone.

Richard Todd. *Horn Sonatas of Three Centuries* [Gunther Schuller. Sonata for Horn and Piano]. Richard Todd. GM Recordings.

Perry Townsend. *No Suggestion of Silence*. Capstone.

Stephen Vitiello. *Bright and Dusty Things*. New Albion.
Winds and Voices. Living Artist Recordings.

Lisa Walker. *Grooved Whale*. Earth/Ear.

Joelle Wallach. *Shadow, Sighs, and Songs of Longing: Concerto for Violoncello and Orchestra, and Three 20th-Century String Quartets*. Capstone.

Peter Warren and Matt Samolis. *Bowed Metal Music*. Innova.

Randy Weston. *Ancient Future*. Mutable Music.

Richard Wilson. *Aethelred the Unready*. Albany.

Windependence. Boosey and Hawkes.

Amnon Wolman. *Thomas and Beulah* (libretto by Rita Dove).
Thomas and Beulah. Innova.

Stefan Wolpe. *Compositions for Piano (1920-1952)*. David
Holzman, piano. Bridge.

Jack Wright and Bob Falesch. *Clang*. ZeroEggsie.

Laurel Zucker. *Song of the Wind*. Laurel Zucker, Flute.
Cantilena.