

RICHARD DANIELPOUR



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Richard Danielpour has established himself as one of the most gifted and sought-after composers of his generation. A distinctive American voice, his brilliantly orchestrated and rhythmically vibrant music features bold melodies shaped by large and romantic gestures. He frequently traces abstract spiritual or emotional journeys in his music, thereby allowing listeners to experience a sense of catharsis or transcendence. His works have attracted an illustrious array of champions, and, as a devoted mentor and educator, he is having a significant impact on a younger generation of composers.

Danielpour “is a composer with an urgency to communicate. He uses tonality like a collage artist; different events exist in contrasting keys, but with a sharply delineated, entrancing clarity. Danielpour’s pulsing intensity prompts symbiotic interactions with a beguiling range of meaning,” observed David Patrick Stearns (*Philadelphia Inquirer*). Adds cellist Sharon Robinson, “Richard uses wonderful colors and his honesty comes right through his music. He writes music from the heart and we appreciate that a lot.”

Born in New York City on 28 January 1956, Danielpour draws inspiration as well from the complexities of modern cosmopolitan life. Spiced with a fair amount of dissonance, his music exudes not only heartfelt lyricism but also an “urban” quality through use of vigorous syncopations, offbeat accents, and intricate textures. Certain metaphysical ideas – such as journey, transformation, and the contrast between light and dark – are recurring subtexts in his works; by acknowledging such opposites, dualities, and seeming contradictions in his music, he attempts to reconcile them. Danielpour illuminates his compositional aesthetic: “I try to balance the *yin* and *yang* of music in my work. My slow music takes time to sing and very often has an inner, ‘private’ quality; my fast music tends to be more extroverted and ‘public.’ Both experiences are equally viable. This is one way in which I see the structure of music relating to the fullness of life. To have even the *possibility* of being authentic, composers must include all of themselves in their work. For what we embrace as humans determines who we are as composers. It would be dishonest if we removed from our compositional process who we really are, and what we love.”

Indeed, music has shaped Danielpour’s persona; he has

been surrounded by it for most of his lifetime. He spent his adolescent years in south Florida, where he taught himself to play the piano when he was 12 years old. Although he fantasized about a career as a concert pianist, serious studies on the piano and in composition didn't commence until a few years later. For Danielpour also harbored dreams of becoming a professional baseball player — and, he laughs, “it was not at all *cool* for a guy who wanted to be a ball player to be taking piano lessons.” (Baseball has remained a lifelong passion for Danielpour, who was a batboy for the Atlanta Braves from 1968 to 1971.) Instead, he played and wrote rock music throughout his high school years.

After graduation, Danielpour matriculated at the Oberlin Conservatory of Music for a year as a pianist, then transferred to the New England Conservatory in Boston. There, his aspiration slowly turned to composing. A student of Lorin Hollander, Danielpour performed frequently at first, until he realized that it was too difficult, pragmatically, to compose and play the piano well. “Writing was very natural for me,” Danielpour recalls, “while playing the piano was hard work. But giving up the piano was excruciating; it was like a death, partly because I'd been told that playing concerts was the most practical way to earn a living as a musician.”

A career-altering moment for Danielpour occurred with Hollander, in 1979. “I had brought to my lesson both Mozart's *C minor Fantasy* and some of my own music. He said, ‘You know, if you continue composing, but really want to be a pianist, you'll be just a decent pianist. But if you keep composing on this level, you could become an important composer. Why don't you let *us* be your hands for you? There are a lot of people who play the piano for a living. *Let us be your hands, and you take care of this more important thing.*’ ” Shortly after that lesson, Hollander arranged for Danielpour to visit the Juilliard School of Music and meet composer Vincent Persichetti, a faculty member. Danielpour enrolled at Juilliard, where he studied with Persichetti and Peter Mennin. In 1986, Danielpour received a Doctor of Musical Arts degree in composition.

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Richard Danielpour's authentic compositional voice emerged in *First Light* (1988), a one-movement concerto for chamber ensemble commissioned by conductor Gerard Schwarz and the Music Today Ensemble. “Something in my work shifted when I wrote *First Light*, at the end of 1987. The presence of serial composers in my upbringing had been formidable, so naturally many of the pieces I

wrote before *First Light* contained twelve-tone or serial elements — but always within the framework of an expanded tonal structure, a diatonic or an octatonic setting. Musical tension inherently existed between these disparate materials. In *First Light*, however, I began exploring the possibility of combining many different kinds of pop and jazz — musical styles I loved as a boy growing up in America — with qualities inherent in those 20th-century works I liked, not the kind of 20th-century music the institutional world said you *had* to like. Personally, I felt closest to the music of Copland, Bartók, Shostakovich, Stravinsky, Bernstein, Ives, Barber, and Gershwin.” Another hallmark of Danielpour’s music — use of paraphrased Gregorian chant — is heard at the conclusion of *First Light*; the composer employs this aural symbol to evoke ritual or a rite of passage. Such juxtaposition of vernacular and sacred elements is in fact a compositional device that runs throughout Danielpour’s *oeuvre*.

Danielpour’s harmonic language was influenced further at this time by Stephen Albert, the late Pulitzer Prize-winning composer. “Stephen believed — and I think he was correct — that the foundation of 20th-century music, in general, was in four harmonic fields (diatonic, octatonic, pentatonic, and whole tone) that functioned in a manner equivalent to the primary colors in visual art. Most of my own music is based on mixing and matching, superimposing and juxtaposing these fields. But as a young composer, I never thought along those lines.”

Upon completion of *First Light*, Danielpour wrote *Quintet for Piano and Strings* (1988), a three-movement work concerning the metamorphosis of a soul from death through rebirth, and *Urban Dances* for brass quintet (1988). These three works share an unusual distinction, Danielpour has noted. “*First Light* is a kind of mini-orchestral piece, the *Piano Quintet* is really a mini-piano concerto, and *Urban Dances* is like a miniature ballet. I was writing everything in miniature without realizing it.” (*First Light* later was arranged in versions for full and chamber orchestra.) After these compositions, Danielpour wrote the 30-minute *Symphony No. 3, “Journey Without Distance”* for soprano, chorus, and orchestra (1989). Its grand scale did not signal a new direction, however; instead, it helped Danielpour recognize his latent abilities as a “dramatic” composer. The extroverted nature of his symphonic triptych *The Awakened Heart* (1990) further confirmed this intuition. “Whether a piece was theatrical or not,” Danielpour has said, “I needed to find the right ‘scenario’ that would allow me to create these secret operas or quasi-dramatic works.”

As he gained more clarity about his compositional goals, Danielpour likewise achieved greater technical fluency in his works. *Sonnets to Orpheus, Book I* (1992), a 30-

minute, six-movement setting of Stephen Mitchell's contemporary English translations of Rilke's eponymous collection of German poetry, provided Danielpour with the opportunity to master large-scale vocal forms. He elaborates: "The important questions I had to answer before beginning this work were: What held these sonnets together? What was their underlying theme? And specifically, what do the six sonnets that I have selected share with each other?" To help unify the individual sonnets and transform them into a cohesive cycle, Danielpour emphasized their underpinning in Jungian philosophy, a great interest of his. "Rilke employed Orpheus as an archetype," he explains, "for all those who choose to descend into a form of spiritual, emotional, or psychic darkness in order to know themselves, and to see their lives more clearly. But in order to make that descent, one must first be open to a letting go or surrender – and surrender in its various forms is what seems to be an underlying thread in the Sonnets....[There is] a subtle but ever present invitation to 'let go and allow for the inevitable transformation. As Stephen Mitchell summarizes, '[Orpheus] willingly steps into the transforming flame and enters the Double Realm, a mode of being in which all the ordinary human dichotomies (life/death, good/evil) are reconciled in an infinite wholeness.'" Notably, Danielpour's score depicts this existential transformation with active, yet tender and sympathetic music; there are no sonic depictions of struggle or violence.

Sonnets to Orpheus, Book I was written for and premiered by soprano Dawn Upshaw and the Chamber Music Society of Lincoln Center, Two years later, Danielpour composed a companion piece, *Sonnets to Orpheus, Book II*, for baritone Kurt Ollmann and the Santa Fe Chamber Music Festival. Also dating from this period, and likewise reflecting Danielpour's interest in Jungian philosophy, are *The Enchanted Garden* (1992), a book of piano preludes inspired by the composer's dream life, and *String Quartet No. 2, "Shadow Dances"* (1993), commissioned by the Muir String Quartet.

In 1991, the New York Philharmonic approached Danielpour, then serving as composer-in-residence with the Seattle Symphony for a year, to write a work in honor of their 150th anniversary. This prestigious offer presented Danielpour with a personal dilemma, for he had a love-hate relationship with New York City, his hometown. Its frenetic way of life often denied him the necessary quiet and peace for composition, and he was even contemplating leaving the city. But this proposal made him realize, finally, that New York indeed was his home. He therefore composed for the Philharmonic a concert opener entitled *Toward the Splendid City*, which expressed, in part, his nos-

talgia for New York. “As a composer, I sound-paint my memory of events, a particular circumstance, or a mood. Thus *Toward the Splendid City* is not a *portrait* of New York, but my *memory* of the city.” Although tailor-made for the New York Philharmonic’s characteristically loud, full-throated delivery, the score’s vitality and sonic depiction of late 20th-century urban life imbue it with a universal appeal.

By the early 1990s, excitement over Danielpour’s music led to collaborations with internationally recognized artists. Conductor David Zinman introduced him to Yo-Yo Ma, which resulted in the commissioning, and Grammy Award-winning recording, of Danielpour’s haunting *Cello Concerto* (1994). Its “scenario” was inspired by a dream of the composer’s in which he witnessed an oracle delivering ill news to a large assembly; the populace angrily accused the oracle, and sentenced him to death. More importantly, it was in this concerto that Danielpour finally confronted the profound cultural and musical heritage of his Jewish/Middle Eastern ancestry. Writing the *Cello Concerto* “started me thinking about the ancient components that rested in me, but which I had kept at arm’s length for all my life,” Danielpour reports. “[Such as] my Persian-Jewish heritage: I was embarrassed about the 1978 revolution and the Iranian hostage crisis, and wanted to distance myself from them.” After the *Cello Concerto*, followed *String Quartet No. 3, “Psalms of Sorrow”* (1994); *Anima Mundi* (1995), his first commissioned ballet, choreographed by Kent Stowell for the Pacific Northwest Ballet; *Concerto for Orchestra (Zoroastrian Riddles)*, commissioned by the Pittsburgh Symphony in commemoration of their centennial in 1995, and inspired by Mozart’s love for puzzles, games, and mistaken identities; and *Urban Dances 1996: Ballet Suite in Five Movements*, commissioned as part of New York City Ballet’s Diamond Project and choreographed by Miriam Mahdaviani. *Canticle of Peace* (1995), a celebratory choral setting of Hebrew psalms and liturgical prayers that Danielpour wrote for the oldest synagogue on America’s East Coast, continued his exploration of his Middle Eastern roots.

Following these large-scale works, Danielpour composed a chamber piece that proved to have enormous implications for his career: *Sweet Talk* for mezzo-soprano, piano, cello and double bass (1996). Written for vocalist Jessye Norman (who premiered the work in Carnegie Hall in 1997, and featured it in recital at the Salzburg Festival in 2000), this cycle was also Danielpour’s first collaboration with Nobel- and Pulitzer Prize-winning author Toni Morrison, who wrote the songs’ texts and later would become the librettist for his first opera, *Margaret Garner* (2005). Norman, Morrison, and Danielpour joined forces

again on the creation of *Spirits in the Well* for voice and piano (1998), a somewhat darker, more intimate companion piece to *Sweet Talk*.

In the mid-1990s, Danielpour sensed a further change in his compositional style. “Those works of mine written after 1997 seem to possess a more overt dramatic or theatrical quality. Everything from *Elegies* onward seems to be a preparation of sorts for writing an opera.” A deeply personal work for mezzo-soprano and baritone soloists with orchestra, *Elegies* was written for and premiered by the Jacksonville Symphony (FL) and internationally acclaimed vocalists Frederica von Stade and Thomas Hampson, and Roger Nierenberg conducting. The work is inspired by love letters sent by von Stade’s father, a soldier, to her mother during World War II; tragically, he was killed just six weeks before his daughter’s birth.

Historical events likewise inspired Danielpour’s next piece, begun in August 1998: *Voices of Remembrance: A Concerto for String Quartet and Orchestra*, for the Guarneri String Quartet and the commissioning National Symphony Orchestra, which premiered it with Leonard Slatkin conducting. Providing the work’s creative impetus were the assassinations of John F. Kennedy, Martin Luther King, and Robert Kennedy, as well as the significant changes they helped trigger in the collective American psyche in the 1960s. Yet *Voices of Remembrance* is by no means a “political” or “protest” work. Rather, it is a work of *response*, resulting from Danielpour’s burgeoning social conscience as an artist and his expressed need “to remember and mourn a time in which a sense of innocence and optimism in our country was brutally shattered.”

“I do not feel that any piece of music ought to be an effort to persuade the listener of my own feelings about...historical events,” the composer has said. “My hope is simply that in remembering what was lost we may awaken a new sense of responsibility to ourselves and to one another.” Perhaps this statement helps explain the sense of urgency, albeit restrained at times, that runs through Danielpour’s elegiac scores, especially those written since the September 11th terrorist attacks. It is significant that in *Voices* Danielpour emphasizes the importance of the role of the “witness” – one who is “to remember, and to ‘testify,’ sometimes with sadness, sometimes with rage, to the truth as they see it.” This noble function appears increasingly in Danielpour’s works, and holds particular importance in pieces such as *Margaret Garner*.

Other notable works from this period are *Night Rainbow* (1999), composed for the Pacific Symphony and its Music Director Carl St. Clair, as part of Danielpour’s residency with the orchestra from 1998 to 2001; and his *Violin Concerto*, “A Fool’s Life,” written for soloist Chantal Juil-

let and the Philadelphia Orchestra with conductor Charles Dutoit. Its premiere performance, at the Saratoga Center in August 2000, celebrated the 100th anniversary of Yaddo's collaboration with the Philadelphia Orchestra. After completing this concerto, Danielpour composed the chamber piece *A Child's Reliquary* for the Kalichstein-Laredo-Robinson Trio; it commemorated conductor Carl St. Clair's young son, who had drowned accidentally in the family's pool and has become one of the composer's most often-performed chamber works.

In the fall of 2000, Danielpour embarked on his largest work to date, the 60-minute *An American Requiem*, written for the Pacific Symphony and scheduled for premiere in November 2001. Set to texts in Latin and English – from the Roman Catholic Requiem Mass, as well as by Walt Whitman, Ralph Waldo Emerson, Michael Harper, H. D. (Hilda Doolittle), and anonymous – *An American Requiem* began as both a tribute to the American soldier and an examination of the insanity of war. (Danielpour looks forward to the day when war will be considered an obsolete way of solving problems.) This poignant requiem commemorates not only the dead, but also the survivors, who are left alone with their grief; we mourn too that which dies in us when we lose our innocence, our hope, or a loved one. This conceit is reflected in Danielpour's juxtaposition of Latin texts from the traditional, "public" Requiem Mass (chorus) and poetic expressions in English of deeply personal issues ("private" soloists).

An American Requiem took on a different meaning for the composer, however, on September 11, 2001. "With the television broadcasting the terrorists' destruction of the World Trade Center, I proofread *An American Requiem*. It was so bizarre! *All the channels of the city streets were flooded as with voices and with tears.*" (Walt Whitman). Accompanying the horrific events depicted on the television were lines from *An American Requiem* such as 'the last sunbeam lightly falls on the finished Sabbath, on the pavement here and there beyond it is looking, down a new made double grave.' "Suddenly I heard this text in a new context." Invigorated artistically, Danielpour completed work on the *Requiem* in a week's time. His dedication on the score of *An American Requiem* reads: "to the memory of those who died in the wake of the tragic events of September 11, 2001."

Although feeling the need for resolution and catharsis, Danielpour enjoyed great productivity as he worked in solitude during a Copland House residency those first days after September 11th. After finishing work on *An American Requiem*, on September 18th, he immediately turned his attention to the other project he had brought with him: a song cycle for the Philadelphia Orchestra and baritone Thomas Hampson. He had not finalized yet

which texts (or poet) he wanted to set in this cycle, so he had brought along for review collections of poems by W. B. Yeats and Rumi, a medieval Persian poet renowned for his works on mysticism and spiritual love. But given the terrorist attacks, and his own sense of isolation, Danielpour found himself drawn to Yeats's poems, most of which dealt with war and contained imagery almost unbearably prescient to the World Trade Center attack (collapsing towers, clouds that burned the eye, blood-saturated ground). He selected six poems for musical treatment, and by October 5th, had sketched a 30-minute cycle entitled *Songs of Solitude*.

"While looking at the score to *An American Requiem*," explained Danielpour, "I realized I had composed a work, which in some strange and eerie way was almost in anticipation of [September 11th]. As I started writing the new piece, *Songs of Solitude*, I wanted to consciously create something that would be a response to the issues surrounding such an awful tragedy. I was especially drawn to the need for peace in troubled times. All the texts [I chose] deal essentially with apocalyptic moments Yeats experienced after the First World War. In a way, I was already in [the cycle] before it happened...[because] I had been trying to ask, 'Why war?' for a whole year."

Danielpour finished *Songs of Solitude* – described by annotator David Wright as "a document of loss from a time of loss" – in January 2002. It is one of his most moving works – and remarkable for the objectivity and detached perspective it achieves about a contemporary, tragic event. The cycle's world premiere was given by Hampson and the Philadelphia Orchestra, David Robertson conducting, in October 2004.

Danielpour often works simultaneously on several compositions, many times "taking a break" from writing one work to begin another. Such was the case with *An American Requiem*. During its yearlong composition, he also wrote *As Night Falls On Barjeantane*, a 10-minute work for violin and piano that was performed by every semi-finalist at the 2002 Indianapolis International Violin Competition, and now is played regularly by Midori in recital; as well as *String Quartet No. 4*, "*Apparitions*," which was inspired by fantasies, dreams, and stories of the supernatural, and subsequently reworked into a piece for orchestra.

Two large-scale works for cello that draw heavily upon Danielpour's Persian ancestry likewise date from 2001. As part of his Silk Road Project, Yo-Yo Ma commissioned from Danielpour a second cello concerto, entitled *Through the Ancient Valley (Cello Concerto No. 2)* for cello and kamancheh soloists and orchestra. It was premiered by Ma and Kayhan Kalhor (kamancheh) with the New

York Philharmonic and Kurt Masur conducting. “Technically,” Danielpour reports, “*Through the Ancient Valley* is a Western composition written in my own language; it is not a piece of traditional classical Persian music. It is Western music filtered through Middle Eastern (predominantly Persian) ideas and musical influences, many of which I heard as a child – whether it was my mother reciting Persian poetry or my grandmother singing traditional songs. I relied on my childhood memories, intertwining them into my music. Philosophically, this work is a sort of musical merging of Eastern and Western influences. It is the coming together of two cultures – ancient and modern – personified through the voices of the cello and the *kamancheh* (a Persian instrument that can be viewed as an Eastern forerunner of the modern day cello).”

In the Arms of the Beloved (2001), a lush and evocative double concerto, celebrates the 25th wedding anniversary of violinist Jamie Laredo and cellist Sharon Robinson. It is based upon Rumi’s concept that when one looks into the eyes of their beloved, they are looking upon God.

Danielpour’s continued collaborations as well as willingness to delve into areas uncharted by most composers produced his next work: *Piano Concerto No. 3 “Zodiac Variations”* (2002), a concerto for left hand that was premiered by Gary Graffman with the National Symphony Orchestra, Leonard Slatkin conducting. The concerto’s variations are based upon the signs of the zodiac, which represent the archetypal symbols of nature (air, earth, fire and water), personality and psyche.

Also in 2002, Danielpour realized one of his lifelong dreams: he was commissioned to write his first opera, by a consortium consisting of the Michigan Opera Theatre, Cincinnati Opera, and the Opera Company of Philadelphia. For his librettist, he turned again to poet-novelist Toni Morrison, with whom he had collaborated on two song cycles; this would be her first libretto. Their chosen subject – the highly dramatic, true story of Margaret Garner, a fugitive slave who murdered her children when capture was at hand rather than see them returned to a lifetime of slavery’s horrors – seemed ripe for operatic treatment. Additionally, this event, which took place immediately before the Civil War, led to one of the most important cases in American judicial history, for it forced the courts to define whether blacks were truly “human.” In essence, the debate centered around whether Margaret should be tried for “murder” – almost unthinkable in America at that time, as it would imply that slaves were “human” – or whether her act of infanticide should be charged as “destruction of property,” since slaves generally were considered little more than chattel.

But *Margaret Garner*, as conceived by Danielpour and

Morrison, is far more than historical significance and issues of law. It speaks to audiences on a purely human level. It is an opera that confronts and shocks us with the remembered horrors of slavery and Civil War-era America, but most importantly it is one that conveys the enduring resonance and irrepressible power of the human spirit.

“More than anything else,” Danielpour adds, “*Margaret Garner* reminds us that we all belong to the same human family – and it demonstrates what can happen when we forget this fundamental truth. Although slavery has been outlawed in the United States since 1865, its lingering effects over the years have proven that issues concerning race, class, and the true meaning of freedom are in no way resolved in our country. Visiting Washington DC today, one can see memorials to heroes from every war and cause, but there is not one memorial to the people who suffered under the institution of slavery. It is my hope that *Margaret Garner* will both memorialize and remind us of what we as a society are so easily inclined to forget.”

The world premiere production of *Margaret Garner*, conducted by Stefan Lano and directed by Kenny Leon, opened on 7 May 2005 in Detroit, Michigan; it starred mezzo-soprano Denyce Graves in the title role and baritone Rodney Gilfrey as the slave master Edward Gaines. Subsequent performances of this critically acclaimed, sold-out production have been seen in Cincinnati (July 2005) and Philadelphia (February 2006), with others scheduled for future seasons.

Since completing *Margaret Garner*, Danielpour has been composing in a variety of genres. *String Quartet No 5, “In Search of La Vita Nuova”* (2004), written for and premiered by the Guarneri Quartet, derives its inspiration from the composer's love for Italy. In *bel canto* fashion, the quartet treats melody – rather than harmony, rhythm, or structural form – as its primary musical element. *Washington Speaks* for narrator and orchestra (2005), a paean to religious freedom, features inspirational quotes from letters written by George Washington to diverse congregations in the young American nation. The work was premiered by narrator Ted Koppel and the Orchestra of St. Luke's, conducted by Sir Gilbert Levine, at the Basilica of the National Shrine of the Immaculate Conception in Washington, DC, as part of the 40th anniversary celebrations of *Nostra Aetate*, the Second Vatican Council's groundbreaking document on interfaith relations.

As of this publication date, Danielpour's other completed works with future premieres include: *Voice of the City* for wind ensemble (2005), an evocative portrait of New York City, before and after the terrorist attacks of September 11, 2001; a new work (tentatively entitled *Pas-*

time) for baritone soloist and orchestra, which presents portraits of three pioneering African-American baseball players (Josh Gibson, Jackie Robinson, Henry Aaron) in poetry by Michael S. Harper; *Troubadour's Feast* (2006), a “gastronomic concerto” for six instruments that accompanies and offers commentary upon a six-course meal; and *Triptych* for mezzo-soprano and orchestra (2005), a setting of three solo excerpts (*Lullaby*, *Quality Love*, *Intermezzo*) sung by the title character in *Margaret Garner*. Forthcoming projects include more orchestral music and a second opera.

In addition to his composition schedule, Richard Danielpour is a devoted mentor and educator. He currently is on the faculty at the Manhattan School of Music and the Curtis Institute of Music in Philadelphia. He is very active across the country as a guest lecturer and makes frequent appearances on college campuses and with orchestras throughout North America and Europe.

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RICHARD DANIELPOUR WORKS

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OPERA AND BALLET

- Anima Mundi** (1995) 30'
 3(pic)3(ca)3(bcl)3(cbn)/4331/timp.perc/hp.pf/str
 First performance: Kent Stowell, choreographer; Pacific Northwest Ballet and Orchestra, Stewart Kershaw, conductor; Seattle, WA; 6 February 1996
- Margaret Garner** (2005) full evening
 Opera in 3 acts
 Libretto by Toni Morrison
 Mezzo-soprano, Lyric Baritone, Dramatic Soprano, Lyric Baritone, Dramatic Tenor, Light Lyric Soprano, Tenor, Lyric Tenor; White Chorus (SATB); Black Chorus (SATB);
 2 Tenors, 2 Baritones
 3(pic)2(ca)2+bcl.3(cbn)/4331/timp.3perc/hp.pf.cel [onstage piano]/str(min 12.10.8.6.5)
 First performance: Denyce Graves, mezzo-soprano; Angela M. Brown, soprano; Gregg Baker, baritone; Rodney Gilfry, baritone; John MacMaster, tenor; Roger Honeywell, tenor; Kenny Leon, director; Stefan Lano, conductor
 Michigan Opera Theatre; Detroit, MI; 7 May 2005

- Urban Dances: Dance Suite in Five Movements** (1996) 27'
 3(pic)2+ca.3(bcl)3(cbn)/4331/timp.3perc/hp.pf/str
 First performances: Manhattan School of Music Symphony,
 Glen Cortese, conductor; Manhattan School of Music, New
 York City; 21 March 1997; Staged performance: Miriam
 Mahdavian, choreographer; New York City Ballet; Maurice
 Kaplow, conductor; New York City; 4 June 1997

ORCHESTRA

- Adagietto for String Orchestra** (2005) 10'
 string orchestra
 Wheeling Symphony; André Raphael Smith, conductor;
 Wheeling, WV; 11 March 1005
- An American Requiem** (2001) 62'
 Text: Roman Catholic Requiem Mass, Walt Whitman,
 Ralph Waldo Emerson, Michael Harper, H.D. (Hilda
 Doolittle), anon.
 Text: Latin, English
 Mezzo-soprano, Tenor, Baritone; SATB chorus
 3(pic:af).3(ca).3(bcl).3(cbn)/4(2Wtba).3.2+btbn.1/
 timp.5perc/pf(CEL).hp/str; 6 offstage tbn
 First performance: Stephanie Blythe, mezzo-soprano; Hugh
 Smith, tenor; Mark Oswald, baritone; Pacific Symphony
 Orchestra and Pacific Chorale; Carl St. Clair, conductor;
 Santa Ana, CA; 14 November 2001
- Apparitions for Orchestra** (2003) 25'
 0000/0000/timp.3perc/cel(pf).hp/str
 First performance: New Jersey Symphony; Zdenek Macal;
 Newark, NJ; 14 May 2003
see also Chamber/Solo/Vocal
- The Awakened Heart** (1990) 24'
 3(pic).2(ca).3(bcl).3(cbn)/4331/timp.4perc/hp.amp pf/str
 First performance: Baltimore Symphony; David Zinman,
 conductor; Baltimore, MD; 25 October 1990
Score 50482727 for sale
- Canticle of Peace** (1995) 19'
 Text: Hebrew
 Baritone; SATB chorus
 0000/1[+1].2.1+btbn.0/3[+1]perc/pf.hp/str
 First performance: James Weaver, baritone; Apollo Chamber
 Ensemble; Ohel Sholom Temple Choir; JoAnn Falletta,
 conductor; Norfolk, VA; 1 October 1995
- Celestial Night** (1997) 20'
 3(pic).2+ca.3.2+cbn/4331/timp.4perc/hp.pf(CEL)/str
 First performance: New Jersey Symphony; Zdenek Macal,
 conductor; New Brunswick, NJ; 23 October 1997
- Concerto for Cello and Orchestra** (1994) 31'
 Cello; 3(pic).2+ca.3(bcl).3(cbn)/4331/timp.4perc/
 hp.pf(CEL)/str (min.14.12.10.8.6)
 First performance: Yo-Yo Ma, cello, San Francisco
 Symphony, Herbert Blomstedt, conductor; San Francisco,
 CA; 14 September 1994
- Concerto for Orchestra, "Zoroastrian Riddles"** (1996) 30'
 3(2pic).2+ca.3(bcl).3(cbn)/4331/timp.4perc/pf(CEL).hp/str
 First performance: Pittsburgh Symphony; David Zinman;
 Pittsburgh, PA; 15 May 1997

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- Concerto for Violin and Orchestra, "A Fool's Life" (1999)** 30'
 Violin; 3(pic).3(ca).3(bcl).3/4331/timp.4perc/pf.hp/str
 (min.12.10.8.8.6)
 First performance: Chantal Juillet, violin; Philadelphia
 Orchestra; Charles Dutoit, conductor; Saratoga Springs, NY;
 5 August 2000
- Elegies (1997)** 33'
 Text: Kim Vaeth
 Mezzo-soprano, Baritone
 3(pic).2(ca).3(bcl).2(cbn)/4331/timp.4perc/hp(cel).pf/str
 First performance: Frederica von Stade, mezzo-soprano;
 Thomas Hampson, baritone, Jacksonville Symphony; Roger
 Nierenberg, conductor; Jacksonville, FL; 15 January 1998
- First Light (1988)** 13'
 1.1(ca).1.1/2110/timp.2perc/hp.pf/str
 [or] 2.2(ca).2.2/2[+2].2.2.0/timp.2perc/amppf.hp/str
 First performances: Music Today Ensemble; Gerard Schwarz,
 conductor; New York, NY; 2 March 1988; Orchestral version:
 Schleswig-Holstein Festival; Mark Stringer, conductor;
 Germany; 2 July 1989
Chamber orchestra score 50481217 for sale
- In the Arms of the Beloved (2001)** 28'
 Double Concerto for Violin, Cello, and Orchestra
 Violin, Cello; 3(afl,pic).2.3(bcl).2/3220/timp.3perc/
 pf(cel).hp/str
 First performance: Jaime Laredo, violin; Sharon Robinson,
 cello; IRIS Chamber Orchestra; Michael Stern, conductor;
 Germantown, TN; 20 April 2002
- Metamorphosis (Piano Concerto No. 1) (1990)** 28'
 Piano; 2(pic).2(ca).2(bcl).2/2220/timp.3perc/hp/str
 First performance: David Buechner, piano; New York
 Chamber Symphony; Gerard Schwarz, conductor;
 New York City; 21 April 1990
- The Night Rainbow (1999)** 18'
 3(pic).2+ca.3.3/4331/timp.perc/pf(cel).hp/str
 First performance: Pacific Symphony; Carl St. Clair,
 conductor; Santa Ana, CA; 7 January 2000
- Nocturne (2000)** c.4'
 string orchestra
 First performance: New York String Orchestra; Jaime Laredo,
 conductor; New York City; 28 December 2000
- Oratio Pauli (1982/88)** 18'
 Text: Bible – St. Paul's Letter to the Ephesians
 SATB chorus; str
 First performance: Musica Sacra; Richard Westenburg,
 conductor; New York City; 20 April 1988
- Piano Concerto No. 2 (1993)** 31'
 Piano; 2(pic).2(ca).2+bcl.2(cbn)/4330/timp.3perc/hp/
 str (min.12.10.8.8.6)
 First performance: Christopher O'Riley, piano; New Jersey
 Symphony; Lawrence Leighton Smith, conductor; New York
 City; 30 March 1994

- Piano Concerto No. 3, "Zodiac Variations" (2002)** 24'
 Piano; 3(afl+2pic).2.3(bcl).3(cbn)/4331/timp.3perc/
 pf(cele).hp/str (min.14.12.10.8.6)
 First performance: Gary Graffman, piano; National
 Symphony; Leonard Slatkin, conductor; Washington, DC;
 4 April 2002
- Song of Remembrance (1991)** 18'
 3(pic).2(ca).3(bcl).3(cbn)/4431/timp.4perc/hp.amppf(cele)/
 str (16.14.12.10.8)
 First performance: San Francisco Youth Symphony; Alasdair
 Neale, conductor; San Francisco, CA; 31 May 1992
- Songs of Solitude (2004)** 30'
 Text: W. B. Yeats
 Baritone; 3(pic).2(ca).3(bcl).3(cbn)/4331/timp.3perc/
 cele.pf.hp/str
 First performance: Thomas Hampson, baritone; Philadelphia
 Orchestra; David Robertson, conductor; Philadelphia, PA;
 21 October 2004
- Symphony No. 1, "Dona Nobis Pacem" (1984-85)** 37'
 3(pic).2+ca.3(bcl).3(cbn)/4331/timp.2perc/hp.pf/str
 (14.14.12.10.8)
 First performances: Juilliard Orchestra; Paul Iles, con-
 ductor; New York City; 23 March 1985. Revised version:
 Seattle Symphony; Christopher Kendall, conductor; Seattle,
 WA; 7 October 1986
- Symphony No. 2, "Visions" (1986)** 36'
 Text: Dylan Thomas, "Vision and Prayer"
 Soprano, Tenor; 2.2(ca).2+bcl.2/4.3.2+btbn.1/
 timp.2perc/hp.pf/str
 First performance: Judith Bettina, soprano; Daniel Harper,
 tenor; San Francisco Symphony; Charles Wuorinen,
 conductor; San Francisco, CA; 19 December 1986
- Symphony No. 3, "Journey Without Distance" (1990)** 29'
 Text: Helen Schucman, "A Course in Miracles"
 Soprano; chamber chorus;
 3(pic).2(ca).3(bcl).2(cbn)/4331/timp.3perc/amppf(cele).hp/str
 First performance: Faith Esham, soprano; Akron Symphony
 Orchestra and Chorus; Alan Balter, conductor; Akron, OH;
 24 February 1990
- Toward the Splendid City (1992)** c.10'
 3(pic).2+ca.3(bcl).3(cbn)/4331/timp.4perc/hp.pf(cele)/str
 First performance: New York Philharmonic; Leonard Slatkin,
 conductor; New York City; 4 January 1996
Score 50485524 for sale
- Through the Ancient Valley (Cello Concerto No. 2) (2001)** 29'
 Cello; 3(pic,afl+pic).2+ca.3(bcl).3(cbn)/4.3(Dtpt).2+btbn.1/
 timp.4perc/pf(cele).hp/Kamancheh(or viola, in balcony)/
 str (min.16.14.12.10.8); concertino of fl, ob, 2Santour, str4t
 First performance: Yo-Yo Ma, cello; New York Philharmonic;
 Kurt Masur, conductor; New York City; 14 March 2001
- Triptych (from "Margaret Garner") (2006)** c.10'
 Mezzo-soprano; 3.2.2+bcl.3(cbn)/4231/timp.3perc/pf.hp/str
 First scheduled performance: Tracie Luck, mezzo-soprano;
 Wheeling Symphony; André Raphael Smith, conductor;
 Wheeling, WV; 19 May 2006

- Voices of Remembrance** (1998) 24'
 Concerto for String Quartet and Orchestra
 String quartet; 3(pic).2+ca.3.3(bcl).3(cbn)/6351/timp.6perc/
 pf.hp/str
 First performance: Guarneri String Quartet; National
 Symphony; Leonard Slatkin, conductor; Washington, DC;
 13 January 2000
- Vox Populi** (1998) 6'
 3(pic).2+ca.3.3/4.3.2+btbn.1/timp.5perc/pf/str
 First performance: Evansville Philharmonic; Alfred Savia,
 conductor; Evansville, IN; 26 September 1998
see also Band
- Washington Speaks** (2005)
 Text: George Washington (excerpts from letters)
 Narrator; 2.2.2.2+cbn/4230/timp.2perc/str
 First performance: Ted Koppel, narrator; Orchestra of
 St. Luke's; Gilbert Levine, conductor; Washington, DC;
 14 November 2005

BAND

- Voice of the City** (2005) 15'
 4(pic).2(ca).3+Ebcl+bcl.2+cbn/6.4(pictpt).3+btbn.1+euph/
 6perc/pf(cel)/bdm
 First performance of Movement No. 1: Ithaca College Wind
 Ensemble; Stephen Peterson, conductor; CBDNA
 Conference, New York City; 26 February 2005
- Vox Populi** (1998) 15'
 transcribed by Jack Stamp
 3(pic).2.4+Ebcl+bcl+Ebcbl.2asx+tsx+barsx.2/
 4.3.2+btbn.1+euph/timp.6perc/pf/db
Score and parts 50485525 for sale
see also Orchestra

CHAMBER/VOCAL/SOLO

- As Night Falls on Barjeantane** (2002) 9 1/2'
 for violin and piano
 First performance: Liza Ferschtman, violin; Rohan De Silva,
 piano; International Violin Competition of Indianapolis,
 Indianapolis, IN; 13 September 2003
- A Child's Reliquary** (2000) 27'
 for violin, cello, and piano
 First performance: Kalichstein-Laredo-Robinson Trio;
 University of Iowa, Iowa City, IA, 13 April 2000
- Elegy** (1996) c.5'
 for piano
 First performance: Soheil Nasser, piano; New York City;
 11 February 2003
- The Enchanted Garden** (1992) 22'
 for piano
 First performance: Christopher O'Riley, piano; Aspen
 Music Festival; Aspen, CO; 4 July 1992
Score 50482061 for sale
"Mardi Gras" movement in "American Contemporary Masters"
album 50482215 for sale

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- Fantasy Variations** (1997) 5'
 for cello and piano
 First performance: Yo-Yo Ma, cello; Emanuel Ax, piano;
 Boston, MA; 24 August 1997
- Feast of Fools** (1998) 16'
 Concertino for Bassoon and String Quartet
 bn; 2vn, va, vc
 First performance: Stephen Walt, bassoon; Muir String
 Quartet; Williamstown, MA; 4 August 1998
- I Am Not Prey** (1996) 6'
 Text: Toni Morrison
 for Soprano and piano 4-hands
 First performance: Nancy Allen Lundy, soprano; Michael
 Barrett and Steven Blier, piano 4-hands; New York City;
 11 May 1996
- Piano Fantasy** (1980) 10'
 for piano
 First performance: Richard Danielpour, piano; Jordan Hall,
 New England Conservatory, Boston, MA; 30 January 1980
- Portraits** (2001) 17'
 Text: Maya Angelou
 Mezzo-soprano; cl, vn, vc, pf
 First performance: Cynthia Haymon, soprano; Marylou
 Speaker Churchill, violin; Yo-Yo Ma, cello; Emanuel Ax,
 piano; William Hudgins, clarinet; Tanglewood Music Festival,
 Lenox, MA; 19 July 2001
- Quintet for Piano and Strings** (1988) 28'
 2vn, va, vc, pf
 First performance: Ken Noda, piano; Emerson String
 Quartet; Chamber Music Society of Lincoln Center, New
 York City; 6 January 1989
Score and parts 50482100, score 50482099 for sale
- Songs of the Night** (1993) 25'
 Text: Rainer Maria Rilke
 Tenor; vn, vc, pf
 First performance: John Aler, tenor; Ida Levin, violin; Steven
 Doane, cello; Craig Sheppard, piano; Seattle Chamber Music
 Festival, Seattle, WA; 2 July 1993
- Sonnets to Orpheus, Book I** (1992) 33'
 Text: Rainer Maria Rilke
 Soprano; fl, cl, hn, perc, pf(CEL), 2vn, va, vc, db
 First performance: Dawn Upshaw, soprano; Chamber Music
 Society of Lincoln Center; New York City; 6 November 1992
Score 50482477 for sale
- Sonnets to Orpheus, Book II** (1994) 30'
 Text: Rainer Maria Rilke
 Baritone; fl, cl, hn, 2perc, pf(CEL), 2vn, va, vc, db
 First performance: Kurt Ollmann, baritone; Santa Fe
 Chamber Music Festival; Santa Fe, NM; 7 August 1994
- Spirits in the Well** (1998) 16'
 Text: Toni Morrison
 for Soprano and piano
 First performance: Jessye Norman, soprano; Ken Noda, piano;
 New York City; 10 May 1998

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