Jay Greenberg
Schirmer Welcomes Greenberg
G. Schirmer is pleased to announce the signing of an exclusive publishing agreement with composer Jay Greenberg. Though still a teenager, the gifted Greenberg has already created a significant catalogue of solo, chamber, and orchestral literature that examines and builds upon classical forms. The youngest composer to have an exclusive agreement with Schirmer/AMP, Greenberg’s other notable first-achievements include exclusive contracts with Sony Classical and with IMG Artists.

His first Sony Classical CD showcases Symphony No. 5 — recorded by the London Symphony Orchestra under José Serebrier — and his Quintet for Strings — with the Juilliard String Quartet and cellist Darrett Adkins. Marin Alsop and the Baltimore Symphony recorded his tone poem, Intelligent Life, in July for upcoming release on a second Sony all-Greenberg disc. Greenberg’s next premiere occurs on 28 October, when the Orchestra of St. Luke’s presents their commission, a one-movement Violin Concerto with soloist Joshua Bell, at Carnegie Hall.

“A gift for drama and for lyricism, expressed in sophisticated colors and textures...There is verve in the rhythms and invention in the harmonies; the tunes catch the ear. Movement by movement and start to finish, the architecture has a sturdy logic that does not preclude surprise. It is an impressive debut.”
— The New York Times

“Jay Greenberg’s talent is immense.... There seems little question that this youth has demonstrated a remarkable facility for writing accomplished music....”
— The Los Angeles Times
Richard Danielpour

‘Margaret Garner’ in NYC

Margaret Garner, Richard Danielpour’s acclaimed first opera written in collaboration with Nobel Laureate librettist Toni Morrison, takes center stage at Lincoln Center on 11 September, when it receives its New York premiere in an all-new production at New York City Opera. Directed by Tazewell Thompson and conducted by George Manahan, Margaret Garner features mezzo-soprano Tracie Luck in the title role (in her company debut) and baritone Gregg Baker returns to his originating role as Robert, Margaret’s husband. The production runs for seven performances.

Michael Nyman

The News

“Everything is in hand,” Michael Nyman remarked in May as he returned to the Chester Music roster with an exclusive publishing agreement as well as a number of commissions to be completed for the 2007-08 season. The first premiere occurs on 20 September at Sadie Concert Hall, when the Michael Nyman Band performs 50,000 Pairs of Feet Can’t Be Wrong, a newly commissioned concert-opener for the 2007 half-marathon Great North Run. The work explores the relationship between a runner’s physical and mental states.

Philip Glass

The Subject of Peace

Two proud men. A pivotal moment in American history.

This is the story of Appomattox. Philip Glass’ new opera which premieres on 5 October at the San Francisco Opera. Commissioned by the company and featuring a libretto by Academy Award-winning screenwriter Christopher Hampton, Appomattox is based on the events leading up to the historic Civil War-end- ing surrender of Lee to Grant. Ian Robertson directs the production which showcases baritones Dwayne Croft as General Lee and Andrew Shore as General Grant. Dennis Russell Davies conducts seven performances of this intense portrayal of the moment in history.

“This is an opera about men and events. There is hardly a person in public life today with the moral and intellectual stature of these two men, and I wanted to — well, honor them isn’t the right word — but put them on the stage and see what they were about.” — Philip Glass

McLean House, April 1865, where Robert E. Lee surrendered to Ulysses S. Grant

PHOTO: TIMOTHY H. O’SULLIVAN

Alfred Schnittke

Symphony No. 9

On 7 November, Dennis Russell Davies and The Juilliard Orchestra present the US premiere of Alfred Schnittke’s Symphony No. 9.

Schnittke left the work unfinished upon his death in 1998. His widow Irina felt the three movements Schnittke shakily penned were a testament to her husband’s musical legacy; she actively sought to engage a colleague who could decipher, and, where necessary, carefully correct and complete the score. After two unsuccessful attempts to reconstruct the work, Russian composer Alexander Raskatov was asked to take on the task. Schnittke once called Raskatov “one of the most interesting composers of his generation,” and as Raskatov set about reconstructing the work, he had the distinct impression that Schnittke intended to add a fourth movement. In turn, Raskatov decided to add a completely separate composition — Nunc dimittis, a vocal-symphonic epilogue. Based after the New Testament passage of Simeon’s Song of Praise (Luke, 2: 29-32), Raskatov set texts by Russian-born poet and Nobel Laureate Joseph Brodsky and the Orthodox monk Starets Siluan. Raskatov notes that the Nunc dimittis can be performed independently and he chose these texts because they “are exactly in tune with the idea of this symphony: a ‘farewell.’” Symphony No. 9 was co-commissioned by The Juilliard Orchestra along with the Dresden Philharmonic — who

Schirmer News Fall’07

Philip Glass

Appomattox 105’

Christopher Hampton, libretto

2S, 2M2, 2T, 3Bar, 8-Bar, 2B

SATB (40 – 60 voices, as available)

2(pic).2+ca.2+Eccl+bcl.2+2+cbln/

4.3.2+htbn.1/perc/pf.cell.hp/str

Alfred Schnittke

Symphony No. 9 38’


On 4 October, Nyman travels to the Venice Biennale for a concert of three world premieres: his Violin Concerto No. 2 (for soloist Francesco D’Orazio) and the orchestral vocal works I sonetti lussuriosi and The Libertine (for soprano Marie Angel). Nyman conducts the Orchestra dell’Accademia Nazionale di Santa Cecelia. The Libertine is a concert work derived from the score of Laurence Dunmore’s 2004 film starring Johnny Depp. I sonetti lussuriosi is the composer’s setting of Petro Aretino’s 16th-century erotic poems that accompanied Guilio Romano’s drawings in a volume that can be called a Renaissance equivalent of the Kama Sutra. The concert is repeated in Rome on the 6th. (I sonetti lussuriosi) travels to The Barbican on 6 December in its UK premiere, and is a featured compo-

nent of the Barbican Art Gallery’s exhibition “Seduced: Art and Sex from Antiquity to Now.” On the 12th, Nyman’s Cello Concerto premieres in Beijing with soloist Nina Kotova. European performances follow in 2008, with the UK premiere scheduled with the Royal Philharmonic in January.

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Nyman shares, “I went to Leeds Metropolitan University and spent a day talking to sports scientists. We recorded five tapes. [I edited] their words, which will be heard in the piece.” The work receives its London premiere on 6 December at The Barbican.

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Alfred Schnittke

Symphony No. 9 38’

premiered the work on 16 June 2007 led by Davies, and the Bruckner Orchester Linz, which presents the Austrian premiere on 26 April 2008.

**Joan Tower**

**At 70**

This September, Joan Tower begins her 70th-birthday celebrations with a season-long composer residency at the Chamber Music Society of Lincoln Center. Concerts feature performances of her works And...They’re Off, ForDaniel, and the world premiere of A Gift for piano and winds. In the spring, violist Paul Neubauer performs Wild Purple (a piece he commissioned for Tower’s 60th birthday) and he adds to the repertoire with the world premiere of Simply Purple. Violinist Cho-Liang Lin joins Gary Hoffman (cello) and André-Michel Schub (piano) to offer the New York premiere of her recent work Trio La Jolla (a co-commission with the La Jolla Music Society and the Virginia Arts Festival).

Other Tower season highlights include: the premiere of her first choral commission I Can, written for the Young People’s Chorus of New York; her new Dumbarton Quintet featuring the composer at the keyboard; continuing concerts of her groundbreaking orchestral commission Made in America; the Toronto Symphony’s weekend featuring the Violin Concerto with soloist Jacques Israeliievitch (led by Peter Oundjian); Marin Alsop and the Baltimore Symphony presenting the Concerto for Strings; and the Miami String Orchestra; and the Miami String Quartet’s premiere of a commission by Music from Angel Fire. Tower celebrations continue into fall 2008 with a 6 September birthday concert at Merkin Concert Hall.

**Tan Dun**

**Around the World**

This season brings an international celebration of Tan Dun’s music with a host of major operatic and orchestral events. This fall, on the heels of its US premiere in a new production by Amon Miyamoto at the Santa Fe Opera, Tan’s opera Tea: A Mirror of Soul receives two new productions: its Austrian premiere at the Neue Oper Wien (Vienna) in September (directed by Carlos Wagner) and the November Nordic premiere at the Stockholm International Composers Festival (in a production by Chiang Ching). Tea brings an ancient tale to the 21st century as Tan combines the lyricism of Italianate opera, lush Western orchestration, a male “Greek chorus,” gamelan-like percussion, and the organic sounds of nature — water, paper, and stones.

In October, Tan’s multi-media concertm The Map comes to the Baltimore Symphony for three concerts featuring Ilya Finkelshteyn as soloist. In November, the composer travels to Stockholm — not only for the Tea performances — but also as the featured composer in the Royal Stockholm Philharmonic’s week-long festival celebrating his orchestral and chamber music. Acclaimed festival performers include violinist Cho-Liang Lin, cellist Anssi Kartunen, and percussionists David Cossin, Tamao Inano, and Haruka Fujii. Tan conducts the Royal Stockholm Philharmonic and soloist Yuan Li in the first performances of his Concerto for Zheng and String Orchestra (an arrangement of the Pipa Concerto). Also in October, Tan’s Secret Land is featured at the Beijing Music Festival.

In December, the Brooklyn Academy of Music’s Next Wave Festival introduces New York audiences to The Gate: Orchestral Theatre IV. Brooklyn Philharmonic music director Michael Christie conducts the New York première performances and has a post-event dialogue with the composer on the 7th.

Tan’s spring schedule includes a Piano Concerto premiered by the New York Philharmonic and soloist Lang Lang (conducted by Leonard Slatkin) and the Metropolitan Opera’s revival of The First Emperor in May with Plácido Domingo in the title role.

**John Tavener**

**Happenings**

“I am delighted to continue my contract with Chester Music and my valued relationships with colleagues and friends within the company,” noted John Tavener on the recent renewal of his long term exclusive relationship with Chester Music. Managing Director James Rushton shared, “It is very rewarding to have signed this exceptionally long term extension to Sir John’s career-long relationship with Chester Music. It is a privilege to be the publisher of all of [his] output and greatly encouraging to be able to look ahead with certainty to the many new and original projects planned for the next several years.” Tavener added, “Deo Volens, I will produce yet more music!”

And Tavener produces. On 26 September, Nicola Benedetti joins Andrew Litton and the London Philharmonic for the world premiere of the violin concerto Lalishti at London’s Royal Festival Hall. A co-commission of the London Philharmonic and the Southbank Centre, Lalishti is inspired by the 14th-century Hindu saint and poet Lalla Yogishwari. “Her poetry, with its combination of intensity and simplicity made me think of the ‘innocent intensity’ of Benedetti’s playing,” Tavener.
explained. “Indeed the solo violin represents the song of Lalla. When Lalla discovered ‘atma’ or the true ‘self’ (which is none other than God inside her) she danced naked throughout Kashmir. This spiritual nakedness manifests itself in bodily nakedness. The music is in five sections moving through dance, ecstatic trance to a musical expression of bliss...” Benedetti has recorded the work for Deutsche Grammophon; the CD release coincides with the premiere.

John Tavener
Solemnitas in Conceptione Immaculata Beatae Mariae Virginis 100
S, 2T, Bar, 4B, SATB chorus; str 4tet; org, 4pt, 3tbm, btbn, timp, 2perc, str

Happy 20th to Bang on a Can
Congratulations to Bang On a Can for 20 years of passionate and vibrant advocacy as movers and shakers in the contemporary music world. Founded by composers Michael Gordon, David Lang, and Julia Wolfe, BOAC and the BOAC All-Stars ensemble have transformed the musical landscape of New York City with its annual Marathons by presenting a wide-range of adventurous music to audiences eager for what’s new and on the cutting edge. Six years ago, BOAC expanded its reach to North Adams, MA, with their summer institute and festival at the Massachusetts Museum of Contemporary Art. The 20th anniversary brings a BOAC All-Stars tour of several regional marathons which begins in October and returns to New York City in June 2008 for its flagship Marathon at the World Financial Center’s Winter Garden.

Editions Choudens
The Music Sales Group is pleased to announce the acquisition of the French music publisher Editions Choudens. Founded in 1845 by Antoine de Choudens, the catalogue of over 1500 titles is known worldwide for its roster of French opera and operetta, showcasing such 19th-century works as Georges Bizet’s Carmen, Jacques Offenbach’s Les Contes d’Hoffmann, Hector Berlioz’s Les Troyens, André Messager’s Veronique and Louis Ganne’s Les Saltimbanques. The Choudens publishing tradition continued through the 20th-century to present-day, cultivating the concert music of such influential educators and composers as Marcel Landowski, Jean Prodromidès, and Daniel-Lesur.

Editions Choudens also actively branched out into the arena of film music, building a collection of over 500 film scores, including many of the classics of 1940s and 1950s French cinema such as “Les Visiteurs du Soir” and “La Ronde de l’Amour.” G. Schirmer will rent orchestral suites from selected films. For more information or perusal materials, contact us at schirmer@schirmer.com.

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Editions Choudens

Book trade inkstamp

IMAGE: SEVENROADS.ORG

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“Samuel Barber at 100,” “Orchestra,” and “Russian and Post-Soviet” are our newest CD samplers.

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  - Plan for the fast-approaching centennial with two-dozen orchestral clips on our Barber sampler.
  - To inspire concert programming, the three-disc “Orchestra” contains 107 excerpts published by members of the Music Sales Group in a collection of the best in orchestral music from the 20th century and the dawn of the 21st.
  - “Russian and Post-Soviet” offers a fascinating chronological survey of orchestral literature available for rental and licensing from G. Schirmer in North America. Request copies from schirmer@schirmer.com.

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Jerusalem Music Festival

September 6
Dorman (GS) ● Jerusalem Mix Festival Players
Jerusalem, Israel

September 6
Phaedra
Peter Mussbach, stage director
Staatsoper Unter den Linden Berlin and Ensemble Modern/ Boder
Berlin, Germany

September 7
Tan Dun (GS)
★ The Map
Anssi Karttunen, cello
Tampere Philharmonic Orchestra/Storgårds
Tampere, Finland

September 11-29
Danielpour (AMP)
★ Margaret Garner
Tazewell Thompson, stage director
New York City
Opéra/Manahan
New York, NY

September 11-22
Tan Dun (GS)
★ Tea: A Mirror of Soul
Carlos Wagner, stage director
Newe Oper Wien and Amadeus Ensemble-Wien/Kobéra
Vienna, Austria

September 14
McCabe (NOV)
★ Symphony “Labyrinth”
Royal Liverpool Philharmonic/Petrenko
Liverpool, England

September 15-20
Henze (CH)
★ Phaedra
Peter Mussbach, stage director
Theatre de la Monnaie and Ensemble Modern/Boder
Brussels, Belgium

September 20
Sariahio (CH)
★ Asteroid 4179: Toutatis
BBC Scottish Symphony Orchestra/Volok/Glasgow, Scotland

Warsaw Autumn Festival
September 21
Sariahio (CH)
★ Notes on Light
Anssi Karttunen, cello
National Polish Radio Symphony/de Leeuw
Warsaw, Poland

September 26
Taven (CH)
★ Lalash!
Nicola Benedetti, violin
London Philharmonic/Litton
London, England

September 28
Frank (GS)
★ Barcarola Latinamericana
Thomas (GS)
★ Love Tweets
Nicola Melville, piano
Carleton College
Northfield, MN

October 4
Gudmunsen-Holmgreen (WH)
★ Plateaux
Juho Pohjonen, piano
Danish National Symphony/SPANJAARD
Copenhagen, Denmark

October 5
Glass (DUN)
★ Appomattox
Robert Woodruff, stage director
San Francisco Opera/Davies
San Francisco, CA

Composer Portrait
October 5
Salonen (CH)
★ Memory
Imani Winds
★★ Three Preludes
Tony Arnold, soprano
Darrett Adkins, cello
Flan
Meeting
Prologue
Miller Theatre
New York, NY

October 6
Bainbridge (NOV)
★ Music Space
Reflection Royal Danish Academy of Music/Austin
Copenhagen, Denmark

Composer Portrait
October 11
Dorman (GS)
★ Concerto in A
Eliran Avni, piano
★ Piccolo Concerto
Mindy Kaufman, piccolo
Mandolin Concerto
Avi Avital, mandolin
★ Concerto Grosso
Metropolis Encore/Cyr
Angel Orensanz Center
New York, NY

October 12
Sariahio (CH)
★ Notes on Light
Anssi Karttunen, cello
Swedish Radio Symphony/Saraste
Stockholm, Sweden

October 18
Sheng (GS)
★ String Quartet No. 5
“The Miraculous Emerson String Quartet
SUNY Storrs Brook
Stony Brook, NY

October 18
Sørensen (WH)
★ Requiem
Ars Nova/Hiller
Copenhagen, Denmark

Thomas (GS)
★ Terpsichore’s Dream
Utah Symphony New Music Group/Colnot
Salt Lake City, UT

Composer Portrait
October 21
Thomas (GS)
★ Dancing Helix Rituals
Verdeh Trio
Washington, DC

October 27
Thomas (GS)
★ Juggler of the Day
Cornell University Glee Club/Tucker
Ithaca, NY

October 28
Greenberg (GS)
★ Violin Concerto
Joshua Bell, violin
Orchestra of St. Luke’s/Abbado
New York, NY

Lang (RP)
★ The Little Match Girl Passion
Theatre of Voices/Hiller
New York, NY

November 3
Rodriguez (GS)
★ Cancion de los Niños
Children’s Chorus and Orchestra of Tepoztlan/Jones
Tepoztlan, Mexico

November 5
Auerbach (SIK)
★ Symphony No. 1, “Chimera”
My Beautiful Scream
Philharmonic Orchestra of Hradec Kralove/
Nemcova
Hradec Kralove, Czech Republic

November 7
Schnittke (GSR)
★ Symphony No. 9
Juilliard Orchestra/Davies
Juilliard School, New York, NY

November 8
Zheng Concerto
Yuan Li, zheng
Tonsättarfestival/Tan Dun
Stockholm, Sweden

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Zheng Concerto
Yuan Li, zheng
Tonsättarfestival/Tan Dun
Stockholm, Sweden

November 10
★ Orchestral Theater I
★ Out of Peking Opera
Cho-Liang Lin, violin
★ The Map
Anssi Karttunen, cello
Norkopings Symfoniorkester/Jia
November 13
★ Concerto for Six
 Eight Colors
★ Elegy: Snow in June
★ Seven Desires
★ Silk Road
Nancy Allen Lundy, soprano
★ Secret Land

November 15
Gundmundsen-Holmgreen (WH)
★ Last Ground
Kronos Quartet
Copenhagen, Denmark

November 17
Laderman (GS)
★ Interior Landscapes II
David Kaplan and Greg Anderson, pianos
Yale University
New Haven, CT

November 30
Talbot (CH)
★ Mandala
Royal Academy of Music
Harp Ensemble
London, England

November 31
Salonen (NOV)
★ Concerto for Clarinet, Viola and Chamber Orchestra
Christoffer Sundqvist, clarinet; Tommi Aalto, viola;
Finnish Radio Symphony/Kamu
Helsinki, Finland

Key to abbreviations:

PHOTO: COURTESY FESTIVAL DEI DUE MONDI

On 7 July, ovations were heard throughout the plaza in Spoleto, Italy, after the 50th Festival dei Due Mondi presented a memorial concert on what would have been founder Gian Carlo Menotti’s 96th birthday. David Charles Abell conducted the composer portrait evening which featured the orchestral work ‘Apocalisse,’ excerpts from the operas ‘Amahl and the Night Visitors’ and ‘The Consul,’ and the choral work ‘Landscapes and Remembrances.’

PHOTO: COURTESY FESTIVAL DEI DUE MONDI
Concert Reviews

Mark Adamo
Four Angels
Dotan Levalier, harp
National Symphony/Slatkin 7 June 2007; Washington, DC
...one of the best new pieces Music Director Leonard Slatkin has championed — an ambitious, eloquent and often radiantly beautiful confection for an instrument that is notoriously difficult for a composer to work with....

Adamo’s scoring for harp struck me as direct, idiomatic and appealing,... There was inventive play with orchestral sound effects throughout the concerto...but they were always put to lyrical ends.
Tim Page, The Washington Post

Michael Gordon
Every Stop on the F Train
Young People’s Chorus of New York City/Núñez 9 July 2007; New York, NY
A surprisingly inventive setting of the subway map — the text being the list promised in the title — the work presents a unison melody for the Queens stops, a two-part canon for the stations in Manhattan and a four-part canon for those in Brooklyn. Along the way, Mr. Gordon’s cross-rhythms create the clacking sound of the subway itself.
Allan Kozinn, The New York Times

Gian Carlo Menotti
The Saint of Bleecker Street
Catherine Malfitano, stage director
Central City Opera/France 21 July 2007; Denver, CO
...it’s hard to imagine a more relevant opera in a world racked by religious divisions and mindless violence....

But opera-goers who can embrace the religious aspects of this opera or set them aside will discover a powerful, deeply human story about a group of everyday people who seem extraordinarily authentic in both their weaknesses and strengths.
Kyle MacMillan, The Denver Post

Gavril Popov
Symphonic Suite No. 1, from the film “Komsomol: Patron of Electricity”
Tatiana Pavlovskaya, soprano
Vladislav Sulimsky, baritone
Los Angeles Philharmonic/Salonen 25 May 2007; Los Angeles, CA
The film is worth revisiting if for no other reason than its extraordinary music. It begins weirdly with a theremin wailing along with a song for a soprano and baritone. The young composer did not yet have a voice, and Stravinsky, Scriabin and Schoenberg keep popping up in his early work. But Popov was cosmopolitan with flair.
Mark Swed, The Los Angeles Times

Robert X. Rodríguez
Frida
Festival de Mayo 25 May 2007; Guadalajara, Mexico
“Sensational! Impacting! Magnificent!” These are some of the enthusiastic words uttered by the public who attended the performance of the opera Frida last Friday at the Teatro Degollado. My mind is still full of the images and sounds of this work, which has had many successful performances in the United States and Germany since its creation in 1991. The opera is vibrant with life, expressing Frida’s motto “¡Viva la vida!”
Charles Nath, El Informador

Kaija Saariaho
Terra Memoria
Emerson String Quartet 15 June 2007; New York, NY
Ms. Saariaho’s elegant music begins and ends in whispery near-silence. Her care for the sound properties of instruments is a double gift to listeners. The overlapping conversations between voices are received as counterpoint, and yet the assembled sounds create a single cloudlike sonority. Most of the piece sings in a pervasive tenor-to-tenor range reminiscent of Ravel or Fauré. The more Ms. Saariaho engages the past, the more original her music becomes.
Bernard Holland, The New York Times

Bright Sheng
The Nightingale and the Rose
Christopher Wheeldon, choreographer
New York City Ballet/Sheng 8 June 2007; New York, NY
Nightingale may break your heart....

This strange little ballet...retells in stylized movement an Oscar Wilde fairy tale...a thing of complex and nuanced emotions....The commissioned score by Bright Sheng, City Ballet’s resident composer, sets the atmosphere from its magical first moments, providing aural color and near-melodic climaxes that delicately support the ballet’s emotional climaxes....

Bernard Holland, The New York Times

Tan Dun
Tea: A Mirror of Soul
Amon Miyamoto, stage director
Santa Fe Opera/Renes 21 July 2007; Santa Fe, NM
Tea blends elements of Western opera, oratorio and mystery plays with stylistic influences from shadow puppetry, Peking opera, Japanese court music and the shamanistic “ghost operas” [Tan] saw while growing up....A concerto element comes from three onstage percussionists who participate in the action....No single creative element maintains superiority for very long and this music theater piece projects an ever-changing, lovely...sonic palette....
Craig Smith, The New Mexican

Joan Tower
Strike Zones
Nicholas Tolle, percussion
Tanglewood Music Center Orchestra/Asbury 1 August 2007; Lenox, MA
...the real dazzler of the festival was Strike Zones, Joan Tower’s 2001 percussion concerto....Ms. Tower wrote the work for Evelyn Glennie and tailored it to her iron-clad technique, unerring musical instincts and magnetic personality. But the student percussionist here, Nicholas Tolle, was unfazed: moving down the line of instruments arrayed across the stage, he gave a full-throttle performance of this rhythmically complex, irresitibly visceral score.
Allan Kozinn, The New York Times
CD Reviews

**American Classics**

**Stephen Albert**

**Symphony No. 1, “RiverRun”**

**Symphony No. 2**

(Russian Premiere Recording)

**Russian Philharmonic Orchestra/Polivnick**

Naxos CD 8.559257

...one of the most fascinating and worthwhile issues in Naxos’s extensive “American Classics” series.

...Albert’s First Symphony is a vigorous work...his music is inherently symphonic, employing ostinatos and motivic development as the basis for organic musical argument....

Stylistically, Albert’s Second Symphony resembles [his] First Symphony only in its brief central Scherzo....It is evident, though, that Albert was striking out in another direction in this final composition: it occupies a darker, bleaker landscape...

Albert believed that a composer did not need to be innovative to be original. His work bears this out: these are symphonies that should appeal to all musiclovers.

**Phillip Scott, Fanfare**

**Leon Kirchner**

**Piano Sonata No. 1**

**Piano Sonata No. 2**

**Interlude I**

**Interlude II**

**Five Pieces for Piano**

**The Forbidden**

Jonathan Biss, Jeremy Denk, Joel Fan, Leon Fleisher, Max Levinson, and Peter Serkin, pianists

Albany Records TROY 906

The 1948 First Sonata – a mid-century masterpiece, plain and simple – is harder-edged and more incisive, the later works more harmonically lush and imbued with fin-de-siecle yearning;

but the compositional personality is nevertheless remarkably consistent...

This is essential listening for lovers of modern piano music.

**Mark L. Lehman, American Record Guide**

**John Corigliano**

**Snapshots: Circa 1909**

**Corigliano Quartet**

Naxos CD 8.559180

The disc opens with the beautifully yearning Snapshots: Circa 1909, inspired by a photograph of Corigliano’s father, who was also named John and eventually became concertmaster of the New York Philharmonic, at about 8, playing the violin and standing next to his older brother, who is playing the guitar. An evocative violin melody soars over guitarlike strumming, and the work fades away with a dreamy, delicate melody...

**Vivien Schweitzer, The New York Times**

**Joan Tower**

**Concerto for Orchestra**

**Made in America**

**Tambor**

Nashville Symphony/Slatkin

Naxos CD 8.559328

Made in America...typifies Tower’s splendid ear for sonority and her subtle harmonic sense, not to mention her ease and authority operating within the American symphonic syntax as defined by Copland and his circle. Virtuosic demands permeate Tower’s 1991 Concerto for Orchestra, where soloists and smaller instrumental groups assert both their individual profile and facility to engage in chamber-like combat with their neighbors....Decisive percussion players brilliantly dominate throughout Tambor...

**Jed Distler, ClassicsToday.com**

**Gabriela Lena Frank**

**Sueños de Chambi: Snapshots for an Andean Album**

Violin and piano

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**New Scores**

**Gabriela Lena Frank**

Danza de los Saqsampillos

Piano duo

Playing score 50486568 $22.95

This ferociously energetic work was inspired by the jungle-dwelling warrior devil of Amazonian Perú known as the saqsampillo.

**John Harbison**

**But Mary Stood**

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The first two choral movements memorialize the composer’s mother and mother-in-law. The final movement depicts Mary Magdalene, inspired by Harbison’s work with Bach’s St. John Passion.

**John Harbison**

**Songs America Loves to Sing: Variations on Common Tunes**

Flute, clarinet, violin, cello, and piano

Score and parts 50486371 $35.00

“It is a distant, quaint vision: the family around the piano singing familiar songs, a Currier and Ives print, an album of sepia photographs. But I remember it well (or did I imagine it?).”

— John Harbison

Harbison’s unique settings of familiar American songs include “Amazing Grace,” “Careless Love,” “Will the Circle Be Unbroken?,” “Aura Lee,” “What a Friend We Have in Jesus,” “St. Louis Blues,” “Poor Butterfly,” “We Shall Overcome,” “Ain’t Goin’ to Study War No More,” and “Anniversary Song.”
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