

Thomas Rosenkranz

CLASSICAL In recent years Rochesterians have been fortunate to witness the ferocious virtuosity of pianist **Thomas Rosenkranz** of the Eastman School.

He specializes in the most fiendish 20th-century piano repertoire, music to which he is passionately devoted. (Two years ago he organized a three-day festival, held at the Eastman School, dedicated to living composer George Crumb.) Perhaps most memorable, however, was Rosenkranz's performance of Rzewski's mammoth *The People United Will Never Be Defeated* in the spring of 2001. We're not the only ones to take notice: This year the Indianapolis-based American Pianists' Association named Rosenkranz a winner of their Fellowship Award Competition.

Recently, Rosenkranz has been living in Paris on a Presser Foundation grant to study Olivier Messiaen's piano cycle *Vingt Regards sur l'Enfant Jesus* with the composer's wife, Yvonne Loriod. He returns to our midst, however, to perform selections from the *Vingt Regards* as well as Crumb's *Little Suite for Christmas* and Liszt's *Sonnetto 104 del Petrarca*.

The concert takes place on Friday, September 5, at the Tower Fine Arts Mainstage of SUNY Brockport's School of Arts and Performance, at 7:30 p.m. Tix: \$5-\$7. 395-2787, www.brockport.edu.

— Josh Mailman

Eastman Pianists

CLASSICAL Each time I hear Milton Babbitt's short piano work, *Playing For Time* (1977), I hear something new. Its infectious percolating jitterbuggy rhythms keep on charming my ears long after its last note has been played. Babbitt's *Playing for Time* is one of five works to be performed by pianists from the Eastman School at lunchtime on Thursday. Two other lively rhythmic works are bound to get toes tapping: Argentinian Alberto Ginastera's *First Piano Sonata* (1952) and eclectic American William Bolcom's *Dead Moth Tango* (1991). Completing the program are J.S. Bach's haunting *Prelude and Fugue in E flat minor* and Debussy's *L'Isle Joyeuse*. The pianists performing are **Marcus Macauley**, **Lyris Pat**, **Jennifer Weiss**, and **Zachary Wadsworth**.

The half-hour concert, which is part of the Eastman at Washington Square series, takes place on Thursday, April 15, at 12:15 p.m. at the First Universalist Church, corner of South Clinton and Court Streets. Free. 274-1400.

— Josh Mailman

Rochester City Newspaper
April 14-20 2004

Musica Nova

NEW MUSIC This Monday, conductor **Brad Lubman** will lead **Musica Nova**

in a varied program of new music. Pulitzer prize-winning guest composer Wayne Peterson is flying in from San Francisco to hear his *Vicissitudes* (1995) performed.

For Your Eyes Only (1989) by NYC's downtown music guru, avant-garde saxophonist, and clever virtuoso of post-modern stylistic collage **John Zorn**, is sure to entertain us. The most recent work on the program is "Back to Binary" (2003) by **Kevin McFarland**, co-curator of Rochester's All-Purpose Room.

Margaret Kampmeier, Eastman alumna and fixture of NYC's new-music scene, returns to Rochester to perform as piano soloist in *Piece in Three Parts for Piano and Ensemble* (1961) by **Stefan Wolpe** — the most undervalued master of 20th-century music.

Wolpe began his career in Berlin's leftist political cabaret and the Dada scene of the late 1920s. When Hitler became chancellor of Germany in 1933, Wolpe fled to Vienna (where he studied with Anton Webern) for a year and then lived in Jerusalem until 1938. Finally he settled on the East Coast of the US — mostly in NYC, where he taught composers Ralph Shapey and Morton Feldman — and died of Parkinson's disease in 1972.

The concert takes place Monday, February 23, at 8 p.m. in Kilbourn Hall, Eastman School of Music, 26 Gibbs Street. Free. 274-1100

— Josh Mailman

Heather Gardner

MINIMALISM "Who'd have thought that snow falls" in May?

Rochesterians possibly. The quote, taken from the poem *Wind* by Frank O'Hara, is the only text — like a lone iceberg floating in an arctic sea — in Morton Feldman's *Three Voices [for Joan La Barbara]* (1982). One of Feldman's most ravishing works, *Three Voices* is a trio of naked voices on a serene journey: Over the course of about an hour, three soprano voices utter delicate melodic patterns, draping softly on, under, and among each other. Like the pure look of snow, the sound of the three soprano voices should be uniform, so one singer performs all three parts, recording two of them in advance. Purely one voice; one pure sound. *Three Voices* demonstrates text setting and orchestration at their most minimal — to maximum effect.

Soprano **Heather Gardner**, one of the brightest lights shining in the Rochester new music scene, will perform *Three Voices* this weekend. Her live singing will be accompanied by her own recorded voice and **Paul Burke** and **Jason Olshevsky's** light installation.

The performance takes place on Sunday, May 23, at 8 p.m. at the All-purpose Room, 8 Public Market. Free, \$5 suggested donation. 423-0320, www.allpurposeroom.org.

Rochester City Newspaper — Josh Mailman
5/19-5/25 2004

Eastman musicians

CLASSICAL It all started in the halls of the Eastman School as two musicians were discussing how much they enjoyed rehearsing the trio version of the suite from Stravinsky's *Soldier's Tale*. Conductor **Brian Russell** was listening. He joined in: Wouldn't they all love to perform the full version for septet and three speaking parts? If asked, would WXXI FM announcer **Julia Figueras** play the part of the Devil? Would Director and Dean of the Eastman School **James Undercofler** narrate? Yes, yes, and yes!

Stravinsky's highly original work was also born out of happenstance: Because of the Russian Revolution and WWI, artists, writers, and composers such as Stravinsky lost their property and their royalties. Money was tight for Stravinsky and the other artists huddled together in neutral Switzerland during WWI. Why not assemble a touring musical theater company? So Stravinsky and writer C.F. Ramuz created the *Soldier's Tale* (1918), a Faustian story that is both timeless and timely: A soldier gives his violin (his soul) to the Devil in return for a book of future stock market prices. An eclectic quasi-jazz band plays the accompanying music, which includes a tango, a waltz, a ragtime, two chorales, and three marches.

The hour-long event is on Thursday, September 18, at 8 p.m. in Kilbourn Hall, Eastman School of Music, 26 Gibbs Street. Free. 274-1100.

Rochester City Newspaper — Josh Mailman
9/17-9/23 2003