

THE CENTURY LIST

100 Reasons To Play This Century's Music compiled by Frank J. Oteri

20 UNDER 20-MINUTE WORKS BY LIVING AMERICAN COMPOSERS READY TO BE PROGRAMMED

NOW

(1-20)

1. **John Luther Adams** (b. 1953) **Dream in White on White** (1992) [16'31"]
Barbara Chapman, harp, The Apollo Quartet and Strings / JoAnn Falletta - conductor
Track 1, John Luther Adams: The Far Country {New Albion 061}
The other John Adams. {The Nixon opera John Adams appears later on this list.} This Adams is based in Alaska and writes glacial music of intense clarity and beauty. (I love this piece so much it's on my answering machine!)
2. **Paul Bowles** (b. 1910) **Concerto for 2 Pianos & Orchestra** (1946-9) [16'20"]
Alan Feinberg & Leslie Stiffelman, pianos, Eos Ensemble / Jonathan Sheffer - conductor
Tracks 9-12, The Music of Paul Bowles {BMG/Catalyst 68409}
Legendary novelist and composer Paul Bowles is still alive and well in Tangier, Morocco. (I just visited him.)
The Concerto, written half a century ago, is a masterpiece and is loads of fun. If you don't have 17 minutes for Mr. Bowles, try his delightful 1947 Mexican-inspired **Pastorella** [8'24"], tracks 1-5 of the same disc.
3. **Ben Johnston** (b. 1926) **Suite for Microtonal Piano** (1977) [17'20"]
Phillip Bush - piano
Tracks 1-5, Ben Johnston: Microtonal Piano {Koch International Classics 7369}
Once you get past the unusual sound of the microtonal tuning (which gives the piano a fresh, new flavor), a whole new range of melodic and harmonic possibilities emerges. Each of the short movements (which include a melancholy Blues and a rousing Toccata) work on their own, as well.
4. **Stephen Hartke** (b. 1952) **The King of the Sun** (1988) [19'43"]
The Dunsmair Piano Quartet
Track 1, Stephen Hartke: The King of the Sun {New World 80461}
Hartke has just been announced in the February 1998 BBC Music Magazine as one of the six finalists in the Masterprize Composition Competition, a world-wide search for audience friendly new orchestral works. Find out why through this astonishing chamber work.
5. **Ira J. Mowitz** (b. 1951) **Shimmering** (1992) [16'32"]
Stanford Center for Computer Research
Track 5, Ira J. Mowitz: A la Memoire d'un Ami {New Albion 047}
If you think that there is no listener-friendly computer music, please listen to this. It couldn't have been more emotionally moving if it were being played by "real" musicians!

15 UNDER 15 (6-20)

6. **Terry Riley** (b. 1935) **Sunrise of the Planetary Dream Collector** (1985?) [10'16"]
Kronos Quartet
CD 1 -- Track 1, Terry Riley: Cadenza on the Night Plain {Gramavision 79444}
An extremely beautiful string quartet by the man responsible for bringing back tonality performed by the chamber group that proved that there is a huge audience for new music if it's presented in an exciting way.
7. **Lou Harrison** (b. 1917) **Concerto in slendro** (1961) [10'06"]
Maria Bachmann-violin, California Symphony / Barry Jekowsky - conductor
Tracks 8 - 10, Lou Harrison: A Portrait {Decca/Argo 455 590}
One of our greatest living composers, Lou Harrison writes experimental music that isn't afraid of being beautiful and which defies all cultural boundaries.
8. **Alan Hovhaness** (b. 1911) **Tzaikerk (Evening Song)** (1945) [10'41"]

Paul Edmund-Davies-flute, Arnold Kobylansky-violin, Randy Max-timpani, I Fiamminghi/Rudolf Werthen-cond

Track 3, Alan Hovhaness: Celestial Gate {Telarc 80392}

Another one of our greatest living composers, Alan Hovhaness has written a vast body of immediately accessible yet extremely original repertoire combining western classical trappings with Armenian folk influences. A shorter more conservative work from the same CD is the monumental 1936 **Prelude and Quadruple Fugue** [Track 2 - 7'45]. Either way, audiences love his music!

9. **David Borden** (b. 1938) **Double Portrait** (1987) [14'38"]

Double Edge: Edmund Niemann and Nurit Tilles - pianos

Track 4, U.S. Choice - Double Edge {CRI Emergency Music 637}

Beethoven's emotional intensity fused with counterpoint of a Bach or a Steve Reich. Very exciting stuff!

10. **Michael Gordon** (b. 1956) **Yo Shakespeare** (199?) [10'44"]

Icebreaker

Track 1, Terminal Velocity - Icebreaker {Decca/Argo 443214}

Difficult listening? Maybe for folks who only listen to the standard classical repertoire, but the rhythmically driving music of Bang On A Can-founder Michael Gordon has recently become a presence among club DJs and speaks to a wide audience of younger listeners which classical radio needs.

10 UNDER 10 (11-20)

11. **Paul Dresher** (b. 1951) **Channels Passing** (1982) [9'47"]

New Performance Group of the Cornish Institute

Track 4, Paul Dresher: Dark Blue Circumstance {New Albion 053}

At first it sounds like busy minimalist figuration, then it turns into a melodious pastorella, then back in under 10 minutes.

12. **Michael Torke** (b. 1961) **July** (1995) [7'28"]

Apollo Saxophone Quartet

Track 7, Michael Torke: Overnight Mail {Decca/Argo 455 684}

A delightful work proving that the saxophone quartet is a viable wind-instrument parallel to the string quartet.

13. **Judith Lang Zaimont** (b. 1945) **Doubles** (1993) [8'53"]

Lisa Kozenko - oboe, Dana Burnett - piano

Track 7, Judith Lang Zaimont: Neon Rhythm {Arabesque Z6667}

A piece that shows off how beautiful the sound of an oboe is!

14. **Paul Lansky** (b. 1944) **Notjustmoreidlechatter** (1985) [7'57"]

Hannah McKay - voice fed through a DEC MicroVaxII Computer

Track 1, Paul Lansky: More Than Idle Chatter {Bridge 9050}

It's computer music but don't be afraid; it's far from inhuman sounding. **Idle Chatter** is the final and shortest of three compositions about the limits of language perception featured on this CD. All are under 10 minutes. Be even braver and try all three.

15. **Ellen Taaffe Zwilich** (b. 1939) **Celebration** (1984) [8'16"]

Indianapolis Symphony Orchestra / John Nelson-conductor

Track 5, Ellen Taaffe Zwilich: Symphony No. 1, Prologue and Variations, Celebration {New World 336}

A powerful and joyous overture that takes full advantage of the orchestra by the first woman composer ever to win the Pulitzer Prize for music.

5 UNDER 5 (16-20)

16. **Philip Glass** (b. 1937) **Etolie Polaire (North Star)** (1977) [2'35"]

The Philip Glass Ensemble

Track 1, Philip Glass: North Star {Virgin 2085}

This is the first minimalist music I ever heard and it totally changed the way I think about music. Released on a rock label and originally part of the soundtrack for a documentary about the American sculptor Mark di Suvero, North Star was one of the first recordings of contemporary classical music that left the "classical music ghetto" and reached a general audience. The fact that it is from a film soundtrack, makes it an even more imperative choice for the list given film music's topicality at this year's conference.

17. **Stephen Montague** (b. 1943) **Mirabella (a Tarantella)** (1995) [3'00"]
 Margaret Leng Tan - toy piano
 Track 1, The Art of the Toy Piano - Margaret Leng Tan {Philips/Point Music 456 345}
 Everything on the Montague's CD Snakebite {ASV 991}, which was given away at the 1997 conference in Atlanta, could have qualified for this list. But alas, this piece is even shorter. A very virtuoso dazzler on a very unlikely instrument that's not just for kids anymore!
18. **Meredith Monk** (b. 1942) **The Tale** (1973) [2'47"]
 Meredith Monk - voice, Colin Walcott - violin, Steve Lockwood - piano
 Track 3, Meredith Monk: Dolmen Music {BMG/ECM New Series 1197}
 Yes, it's really wacky, but it's also very entertaining and makes us take ourselves a little less seriously. Her all-time masterpiece, which is on the same disc, is **Dolmen Music** (1979). That one's much more serious, but it's 23'29". The choice is up to you!
19. **Daniel Asia** (b. 1953) **Gateways** (1993) [5'21"]
 New Zealand Symphony Orchestra / James Sedares - conductor
 Track 1, Asia: Concert for Piano, etc. {Koch International Classics 7372}
 A thinly veiled homage to *The Rite of Spring*. Following in the footsteps of his mentor, Leonard Bernstein, Asia writes flashy music with dazzling orchestral climaxes. Yes, it's 21 seconds too long but you'd never know it.
20. **Charles Wuorinen** (b. 1938) **A Solis Ortu** (1989) [1'15"]
 New York Virtuoso Singers / Charles Wuorinen - conductor
 Track 8, Charles Wuorinen: Genesis · Mass · A Solis Ortu · Ave Christe {Koch International Classics 7336}
 One of the shortest pieces on the entire list. No excuse can be made for not trying it. It even makes up for the 21 extra seconds I snuck in with **Daniel Asia's Gateways!**

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20 UNDER 20 BY LIVING COMPOSERS FROM THE REST OF THE WORLD (21-40)

21. **Brian Eno** (b. 1948) **Three Variations on Pachelbel's Canon** (1975) [19'31"]
 The Cockpit Ensemble / Gavin Bryars
 Tracks 2-4, Brian Eno: Discreet Music {Editions EG 303}
 One of the standards of classical radio transformed by experimental composer Brian Eno whose influences stretches from the British post-minimalists to the whole art rock and new wave movements in popular music. This might at first appear to be a strange choice for inclusion on this list, but Eno's very large audience in the alternative rock music world could become fans of classical radio through exposure to a piece like this.
22. **Graham Fitkin** (b. 1963, England) **Log** (1990) [17'24"]
 Piano Circus
 Track 1, Graham Fitkin: Log/Line/Loud {Decca/Argo 436 100}
 Amazingly tuneful and energetic music for six digital pianos.
23. **Kaija Saariaho** (b. 1952, Finland) **Lonh [From Afar]** (1996) [15'46"]
 Dawn Upshaw + electronics
 Track 1, Kaija Saariaho: Private Gardens {Ondine 906}
 Dawn Upshaw - the voice of Gorecki's 3rd - in a haunted electronic dreamscape created by Finland's greatest woman composer. Not as risky as you might assume.
24. **Somei Satoh** (b. 1947, Japan) **Ruika** (1990) [20'22"]
 Masuhara Kanda-cello, String Ensemble Endless / Toshiyuki Uzuka

Track 1, Somei Satoh: Toward The Night {New Albion 056}

Forget that this piece features a solo cello, it is unbelievable gorgeous. Yes, I know, it's 22 seconds too long. If you don't have time for it, play the equally gorgeous 1988 **Homa** [Track 3 - 14'28"]. Featuring the beautiful clear-toned soprano voice of Kyoko Sato accompanied by a string orchestra, it might be Japan's answer to Gorecki's 3rd. Don't be afraid.

25. **John Harle** (b. 19??, England) **Mistress Mine** (1994-5) [17'20"]
Elvis Costello-vocal, John Harle-saxophones, Balanescu Quartet, The John Harle Band
Tracks 1-4, John Harle: Terror and Maginificence {Decca/Argo 452 605}
Yes, I know, vocals aren't supposed to work on classical radio. Yet, vocals work on popular music radio. Why? Millions of people buy albums by Elvis Costello. Might the opportunity to hear him sing contemporary classical arts songs based on Shakespeare be something that would make Costello fans tune in to classical radio since we know that Shakespeare songs won't be played on pop radio? Plus, they're gorgeous. (Note: If the wild free jazz-like saxophone intro scares you off, go immediately to track 2.)

15 UNDER 15 (26-30)

26. **René Eespere** (b. 1953, Estonia) **Trivium** (1991) [12'46"]
Camerata Tallinn: Jaon Õun - flute, Ulrika Kristian - violin, Heiki Mätlik - guitar
Track 1, Estonian Chamber Music - Camerata Tallinn {Finlandia 95705}
Everyone who thinks Arvo Pärt's music is centuries behind the times has never visited Tallinn, the 12th century capital of Estonia containing neighborhoods that have remained unchanged for 800 years. Pärt is also not alone among his countrymen in creating music inspired by this medieval environment. Eespere's trio for flute, violin and guitar is unearthly beautiful!
27. **Michael Nyman** (b. 1944, England) **Memorial** (1985, rev. 1989) [11'58"]
The Michael Nyman Band
Track 1, Michael Nyman: The Cook, The Thief, His Wife and Her Lover {Virgin Venture 55}
The line of demarkation between music for the concert hall and music for film has never been as blurry as it is with the Michael Nyman soundtracks for Peter Greenaway films. Greenaway would let Nyman write the music first and then cut the film to match it rather than vice versa. He also frequently used pre-existing concert works by Nyman in his soundtracks as in the case of Memorial which was originally composed to mourn the deaths of 39 Italian soccer fans at a stadium in Brussels in 1985. Dirgelike yet wild, this is one of Nyman's most thought-provoking scores.
28. **Kevin Volans** (b. 1949, South Africa) **Mbira** (1980) [10'47"]
Kevin Volans & Deborah James-harpsichords, Robyn Schulkowsky-percussion
Track 6, Kevin Volans: White Man Sleeps {United 88034}
A strange meeting place between baroque European and Zimbabwean traditions and minimalism. Strange and wonderful.
29. **Giovanni Sollima** (b. 1962 - Italy) **Il Tracciato di Marta** (1995) [14'40"]
Ensemble Soni Ventorum / Giovanni Sollima - cello and conductor
Track 6, Giovanni Sollima: Spasimo [Giungla NR 4218]
Sollima is a remarkable cellist and post-minimalist composer from Sicily. This CD might be rather hard to find, but look for it. You won't regret it. And, yes, it features a solo cello!
30. **Karlheinz Stockhausen** (b. 1928, Germany) **Gesang der Jünglinge [Song of the Youths]** (1956) [12'54"]
Electronic Music Studio of West German Radio, Cologne
Track 1, Stockhausen: Electronic Music [Deutsche Grammophon LP 138 881]
The name Karlheinz Stockhausen is nowadays used by many people in the music industry to describe music that is not listener-friendly and most certainly verboten on the radio. This very action-packed tape piece based on the sound of a little boy's voice might bury that myth. Once upon a time every piece of music that Stockhausen wrote was recorded by Deutsche Grammophon, a label now associated by most people with high quality recordings of standard repertoire exclusively. And, his face made the cover of the Beatles' watershed 1967 LP, Sgt. Pepper's Lonely Hearts Club Band. Stockhausen's impact on today's electronica popular music scene can not be overestimated. Maybe it's time to pull out this old LP from your record

library; unfortunately it has yet to be re-issued on CD to the best of my knowledge.

10 UNDER 10 (31-35)

31. **Victoria Jordanova** (b. 19??, Yugoslavia) **Once Upon A Time** (1993) [8'38"]
Victoria Jordanova - harp
Tracks 8 & 9, Victoria Jordanova: Requiem for Bosnia {CRI eXchange 673}
It's hard to believe that these serene microtonal harp lullabies were created by someone from the war-torn former Yugoslavia. But this CD also contains her brutally real 1993 Requiem for Bosnia [20'16"] scored for harp, broken piano and child's voice, which is much more difficult (but worth it) listening.
32. **Reza Vali** (b. 1952, Iran) **Folk Songs for String Quartet** (1995) [8'12"]
Cuarteto Latinoamericano
Tracks 1 & 2, Reza Vali: Persian Folklore {New Albion 077}
Even further proof that the string quartet has become a world medium - a work by an Iranian composer played by a Mexican quartet. How's that for multiculturalism!
33. **Egberto Gismonti** (b. 1947, Brazil) **Frevo** (1995) [5'51"]
Egberto Gismonti, piano; Lithuanian State Symphony Orchestra / Gintaras Rinkevičius - conductor
Track 4, Egberto Gismonti: Meeting Point {BMG/ECM 1586}
Known for decades in jazz and Brazilian music circles, Gismonti here blends elements of jazz and Brazilian dance music into an action-packed mini-concerto that runs under 6 minutes.
34. **Gavin Bryars** (b. 1943, England) **Incipit Vita Nova** (1989) [6'02"]
David James-countertenor, Annemarie Dreyer-violin, Ulrike Lachner-violin, Rebecca Firth-cello
Track 1, Gavin Bryars: Vita Nova {BMG/ECM New Series 1533}
Music rarely gets more beautiful than this!
35. **Peteris Vasks** (b. 1946, Latvia) **Cantabile for String Orchestra** (1979) [8'19"]
Riga Philharmonic Orchestra / Krišs Rusmanis - conductor
Track 1, Peteris Vasks: Message {Conifer Classics 236}
Hearing this extremely beautiful music, you'd never realize that it was filled with tone-clusters and chance operations. The trick is that Vasks only uses the diatonic scale!

5 UNDER 5 (36-40)

36. **Arvo Pärt** (b. 1935, Estonia) **für alina** (1976) [3'21"]
David Arden, piano
Track 1, Górecki; Pärt: Solo Piano Works {Koch International Classics 7301}
This beautiful tiny solo piano piece contains all the ingredients of Pärt's quiet musical revolution.
37. **Obo Addy** (b. 1936, Ghana) **Wawshishijay [Our Beginning]** (1991) [4'50"]
Kronos Quartet
Track 6, Pieces of Africa - Kronos Quartet [Nonesuch 79275]
A very unusual meeting of European classical traditions and Ghanaian traditional drumming on a disc of string quartets spanning the entire African continent. Everything on this album is worth exploring. This made the list because it's the shortest piece on the disc. Folks who think that this music is somehow a popular music "crossover" are ignoring the fact that most of the African traditions which inspired these quartets are even older than the European string quartet.
38. **Steve Martland** (b. 1959, England) **Re-mix** (1986) [4'50"]
Steve Martland Band
Track 4, Steve Martland: Crossing the Border {BMG/Catalyst 68345}
Music that is as current as today's headlines from England's "punk classical" composer.

39. **Paul Desenne** (b. 1959, Venezuela) **Coplas del Mangle** (1993) [4'21"]
 Abraham Abreu-harpsichord, Antonio Mayorca-violin, Ulises Ascanio-violin, Florentino Mendoza-cello
 Track 10, Paul Desenne: Tocatas Galeonicas {Dorian Discovery 80129}
 A unique blend of South American rhythms and baroque sensibilities, and truly fun!
40. **John Tavener** (b. 1944, England) **Chant** (1995) [3'58"]
 Steven Isserlis-cello
 Track 12, John Tavener: Svyati {BMG Classics 68761}
 This flowing Byzantine-like solo cello melody is a palindrome, (e.g. it's the same backwards as it is forwards).
 If there is a mike break announcing the work is a palindrome, listeners who turn off the radio when they hear
 a solo cello might stick around. They'll want to find out how the piece ends!

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20 UNDER 20 BY 20th CENTURY AMERICANS WHO SHOULDN'T BE FORGOTTEN (41-60)

41. **Morton Gould** (1913-1996) **Concerto Grosso for 4 Solo Violins & Orch.** (1983?) [19'35"]
 Seattle Symphony / Gerard Schwarz - conductor
 Tracks 18-21, The Music of Morton Gould {Delos 3166}
 An exciting orchestral tour-de-force by a man who devoted his life to writing music that audiences would
 enjoy, and an important memorial to the man who gave the keynote address at the 1994 MPC.
42. **Roger Sessions** (1896-1985) **Symphony No. 1** (1927) [18'00"]
 Japan Philharmonic Orchestra / Akeo Watanabe - conductor
 Tracks 1-3, Roger Sessions: Symphonies Nos. 1, 2 & 3 {CRI 573}
 Roger Sessions was probably 180 degrees away from Morton Gould when it comes to being listener-friendly.
 However, this early work predates his later erudition and deserves to be in the standard repertoire of every
 American orchestra. Gripping and powerful outer movements and a hauntingly beautiful middle movement.
43. **Harry Partch** (1901-1974) **Daphne of the Dunes** (1958) [17'25"]
 Harry Partch-adapted viola, Ensemble conducted by Danlee Mitchell
 Side 1, The World of Harry Partch {Columbia Masterworks LP MS 7207}
 Although Partch created music for his own bizarre-looking homemade instruments which were tuned to his
 own bizarre 43-tone scale, his music is anything but erudite. (Partch appearing as Number 43 on this list is
 a total coincidence, by the way.) Mode has released a new 1991 recording of this work on CD {Mode 33},
 but try to track down Partch's exciting original recording which to the best of my knowledge still hasn't been
 re-issued on CD.
44. **Ruth Crawford Seeger** (1901-1953) **Sonata for Violin and Piano** (1926) [15'28"]
 Ida Kavafian - violin, Vivian Fine - piano
CRI American Music Masters: Ruth Crawford Seeger {CRI 658}
 A subtle expressionistic work by the step-mother of Pete Seeger. An important document in America's
 musical history. Really not easy listening, but worth the risks.
45. **Walter Piston** (1894-1976) **Quintet for Flute and String Quartet** (1942) [20'05"]
 Doriot Anthony Dwyer - flute, The Portland String Quartet
 Tracks 8-11, Walter Piston: The Complete String Quartets, Volume 2 {Northeastern 9002}
 Barely over the limit, but too beautiful to exclude. A very successful use of a great instrumental combination.

15 UNDER 15 (46-50)

46. **Duke (Edward K.) Ellington** (1899-1974) **Reminiscent In Tempo** (1935) [12'32"]
 Duke Ellington and His Famous Orchestra {Recorded on September 12, 1935 - Brunswick 7546-7}
 Re-issued on The Ellington Era 1927-1940, Vol 2 {Columbia Archive Series 3 LPs C3L 39} Side 4, Tracks 1-4
 Including a work by the greatest African-American composer of the 20th century raises several arguments
 beyond the scope of this particular crusade, i.e. What is classical music? Ignoring the work of this genius
 whose music is being performed more and more by symphony orchestras, however, seemed

unconscionable. For the Ellington selection, I chose his own original recording of one of his first larger-scale works, a piece that is all written out with no solos, that was originally issued on four 78rpm sides. I hope it has been re-issued on CD, I've noted the catalogue listing for my LP re-issue.

47. **Jacob Druckman** (1928-1996) **Aureole** (1979) [12'10"]
 St. Louis Symphony Orchestra / Leonard Slatkin - conductor
Works by Michael Colgrass and Jacob Druckman - St. Louis Symphony {New World 318}
 A work commissioned by Leonard Bernstein filled with shimmering melodies by a master orchestrator.
48. **Conlon Nancarrow** (1912-1977) **Piece No. 2 for Small Orchestra** (1986) [10'37"]
 Ensemble Modern / Ingo Metzmacher - conductor
 Track 14, Nancarrow Studies {BMG Classics 61180}
 Nancarrow wrote almost exclusively for player pianos because his rhythms are so complicated. That doesn't mean it's hard to listen to. Au contraire, and Ensemble Modern makes this music sound easy and fun!
49. **Charles Tomlinson Griffes** (1884-1920) **The Pleasure-Dome of Kubla Khan** (1912-17) [10'32"]
 Boston Symphony Orchestra / Seija Ozawa - conductor
 Track 10, The Music of Charles Tomlinson Griffes {New World 273}
 The orchestral masterpiece by America's answer to Debussy. It is one of the "safest" choices on this list, and it is great. Less safe, but even greater are the unearthly gorgeous **Three Poems of Fiona MacLeod** (1918) featuring soprano Phyllis Bryn-Julson [Tracks 11-13, 11'25"].
50. **Bernard Herrmann** (1911-1975) **Suite from Vertigo** (1958) [10'29"]
 London Philharmonic / Bernard Herrmann - conductor
 Tracks 4-6, Bernard Herrmann: Music From The Great Movie Thrillers {London Phase 4 Stereo 44126}
 The definitive recording of one of the most powerful and beautiful scores ever created for a motion picture. This music is so great that it has been used in other films and is being programmed more and more by major symphony orchestras.
- 10 UNDER 10** (51-55)
51. **Henry Cowell** (1897-1965) **Hymn & Fuguing Tune No. 10 for Oboe and Strings** (1955) [9'14"]
 Humbert Lucarelli-oboe, Manhattan Chamber Orchestra / Richard Aldon Clark - conductor
 Tracks 1-2, Cowell: Concerto Grosso/Hymn & Fuguing Tune No. 10 {Koch International Classics 7282}
 Celebrated for his wild solo piano pieces which often involve smashing fists on keyboards or playing inside the piano, Henry Cowell has been forgotten as one of America's greatest composers of melodious and very accesible orchestral music. This short masterpiece is just the tip of the iceberg.
52. **Colin McPhee** (1900-1964) **Nocturne** (1958) [7'34"]
 Brooklyn Philharmonic Orchestra / Dennis Russell Davies - conductor
 Track 7, Colin McPhee - Brooklyn Philharmonic Orchestra {Musicmasters 01612-67159}
 John Cage called McPhee "the most overlooked composer of the 20th century." Written in the 1950s after years of immersion in Indonesian culture, this devastatingly beautiful orchestral miniature is a treasure.
53. **Frank Zappa** (1940-1993) **Dupree's Paradise** (1984) [7'53"]
 Ensemble Inter-Contemporain / Pierre Boulez - conductor
 Track 4, Frank Zappa: The Perfect Stranger {Rykodisc 10542; Formerly EMI Angel 38170}
 A while back, a reviewer who clearly had never heard this album attacked it as a crossover. Yes, Frank Zappa was a rock star, indeed one of the most innovative musicians ever involved with rock music. However, he also created a significant body of music for the concert hall from which this is a delightful example. Of course, his masterpiece is the 1967 rock album We're Only In It For The Money, but convincing classical radio stations to program that album is a whole other argument.
54. **William Grant Still** (1895-1978) **Phantom Chapel** (1944) [6'40"]
 Howard Cass-piano, Manhattan Chamber Orchestra / Richard Aldon Clark - conductor
 Track 13, William Grant Still: The American Scene {Newport Classic 85596}
 A beautiful miniature by the pioneering African-American composer.

55. **Virgil Thomson** (1896-1989) **At the Beach** (1949) [5'20"]
 David Kuehn - trumpet, Yvar Mikhashiff - piano
 Track 18, Virgil Thomson: Early and as Remembered {New Albion 034}
 A delightful tune-filled miniature with surprising pauses.

5 UNDER 5 (56-60)

56. **Amy Beach** (1867-1944) **Young Birches** (1928) [2'35"]
 Joanne Polk - piano
 Track 15, amy beach: by the still waters {Arabesque Z6693}
 Amy Beach played this piece for Eleanor Roosevelt twice at the White House in 1934 & 1936.
57. **George Antheil** (1900-1959) **Little Shimmy** (1923) [1'13"]
 Marthanne Verbit - piano
 Track 26, George Antheil: Bad Boy of Music {Albany/Troy 146}
 A extra-ordinarily short jazzy piano piece to brighten up the afternoon.
58. **John Cage** (1912-1992) **Experiences** (1945) [2'44"]
 Double Edge: Edmund Niemann and Nurit Tilles, pianos
 Track 2, John Cage: Music for Two Pianos {CRI 732}
 For everyone who thinks that John Cage couldn't write a pretty tune, this will change your mind.
59. **Stefan Wolpe** (1902-1972) **Studies, Part 1** (1944-51) [4'17"]
 Katharina Wolpe - piano
 Track 10, Stefan Wolpe: Remembering the Dancemaster {Largo 5120}
 No pretty tunes here, but lots of excitement in these seven (!) little piano miniatures (some lasting only a few seconds) that were culled together from manuscripts written on the backs of menus. Performed authoritatively by Wolpe's own daughter. Did you know that there's even a Stefan Wolpe Society?
60. **William Russell**(1905-1992) **Chicago Sketches** (1940) [3'34"]
 Essential Music
 Tracks 10-12, Made in America: The Complete Works of William Russell {mode 34}
 As short as this piece is, it's actually in three self-contained movements each of which runs only a little over a minute. Russell, a true American original, created only 8 pieces of music, all of which are highly energetic jazz-influenced percussion ensemble works. Only in America!

20 UNDER 20 BY INTERNATIONAL 20th CENTURY COMPOSERS WHO SHOULDN'T BE FORGOTTEN
 (61-80)

61. **Roberto Gerard** (1896-1970, Spain) **Soirées de Barcelone** (1941) [19'01"]
 Andrew Ball & Julian Jacobson - pianos
 Roberto Gerard: Soirées de Barcelone {Largo 5119}
 Powerful duo piano music based on Spanish dance rhythms.
62. **Béla Bartók** (1881-1945, Hungary) **Contrasts for Clarinet, Violin and Piano** (1938) [16'55"]
 Benny Goodman - clarinet, Joseph Szigeti - violin, Béla Bartók - piano (recorded in 1940)
 Béla Bartók: Contrasts, Selections from Mikrokosmos {Sony Masterworks "Portrait" Series MPK 47676}
 After making history by breaking down the race barrier at his landmark Carnegie Hall concert, swing king Benny Goodman made history a second time in 1940 by breaking down another barrier - playing with two of the most important classical musicians of his time. This historic recording is prophetic of every crossover album under the sun but is of a much higher musical quality than most of them.
63. **Boris Blacher** (1903-1972, Germany) **Piano Concerto No. 2 in Variable Metres** (1952) [18'31"]
 Gerty Herzog-piano, Dresden Philharmonic / Herbert Kegel - conductor
 Blacher: Concertante Musik · Paganini-Variationen · Klavierkonzert Nr. 2 {Berlin Classics 90152}
 A real discovery that appeared in tote-bags at a previous MPC.
64. **Paul Hindemith** (1895-1963, Germany) **Organ Sonata No. 1** (1937) [15'06"]

E. Power Biggs - organ

Paul Hindemith: Three Sonatas for Organ {Columbia Special Products CMS 6234}

There are several new CD recordings of this gem to choose from but I still love this rousing performance by this century's most popular organist which still awaits a CD re-issue.

65. **Ernest Bloch** (1880-1959, Switzerland) **Concerto Grosso No. 1** (1925) [20'20"]
The Academy of St. Martin In The Fields / Sir Neville Marriner - conductor
Ernest Bloch/Frank Martin - Academy of St. Martin In The Fields {EMI Angel 37571}
An exciting modern alternative to Vivaldi and Handel. There are many recordings of this work. Mine doesn't appear in the latest Schwann. Perhaps one of the other recordings is 20 seconds shorter!

15 UNDER 15 (66-80)

66. **Nikolai Miaskovsky** (1881-1950, Russia) **Symphony No. 21 in F# minor** (1940) [14'59"]
Philadelphia Orchestra / Eugene Ormandy - conductor
Bartók/Miaskovsky {Columbia Masterworks LP ML 4239}
One of the saddest pieces of music ever written; I've cried listening to it. There are several newer recordings of it on CD, I still swear by my old scratchy Ormandy LP. Hopefully it will be re-issued.
67. **Olivier Messiaen** (1908-1992, France) **Les Offrandes oubliées** (1930) [12'38"]
Orchestre de l'Opéra Bastille / Myung-Whun Chung - conductor
Track 5, Messiaen: Concert à Quatre, etc. {Deutsche Grammophon 445 947}
A sublimely beautiful early orchestral work that begins where Debussy ends.
68. **Germaine Tailleferre** (1892-1983, France) **Piano Trio** (1978) [14'19"]
Clementi-Trio Köln
Tailleferre/Milhaud/Shostakovich/Roslavets: Piano Trios {Largo 5112}
A gorgeous late chamber work by the only female composer in the French collective 'Les Six.'
69. **Claude Vivier** (1948-1983, Canada) **Bouchara** (1981) [12'09"]
Susan Narocki-soprano, Schönberg Ensemble, Asko Ensemble / Reinbert de Leeuw - conductor
Track 2, Claude Vivier: Lonely Child {Philips Classics 454 231}
A unique totally-mystifying soundworld which will redefine your notion of beauty.
70. **Jón Leifs** (1899-1968, Iceland) **Icelandic Overture** (1926) [12'34"]
Iceland Symphony Orchestra / Petri Sakari -conductor
Track 1, Jon Leifs: Icelandic Cantata, etc. {Chandos 9433}
A brief orchestral work describing 1000 years of Icelandic history based on Icelandic folksong. Leifs, something of an Icelandic Charles Ives, would later write **Hekla** [9'18"], a musical depiction of a volcano erupting scored for a 140-piece orchestra including a cannon, anvils, and heavy metal chains. Perhaps the single loudest piece of "unplugged" music ever written, it is the final track of EARQUAKE {Ondine ODE 894}.

10 UNDER 10 (71-80)

71. **Frank Martin** (1890-1974, Switzerland) **Ballade for trombone and orchestra** (1940) [7'56"]
Christian Lindberg - trombone, Swedish Radio Symphony Orchestra / Leif Segerstam - conductor
Track 1, Trombone Odyssey - 20th Century Landmarks for Trombone & Orchestra {BIS 538}
A really fun piece by a composer whose melodious music should be played much more frequently.
72. **Carlos Chavez** (1899-1978, Mexico) **Xochipilli - An Imagined Aztec Music** (1940) [7'15"]
La Camerata Panamerican Chamber Players+Tambuco Mexican Percussion Qt / Eduardo Mata-conductor
Track 1, Carlos Chavez: Chamber Works {Dorian 90215}
A fascinating musical anthropology miniature brimming with excitement and exoticism.
73. **Carl Orff** (1895-1985, Germany) **Veni, creator Spiritus** (1930) [8'40"]
Czech Philharmonic Chorus and Ensemble / Václav Smeták - conductor
Tracks 1-3, Carl Orff: Choral Works {Supraphon 1 12 1137}

Minimalism from 1930 with a text by Franz Werfel! Really neat stuff that's currently out of print, but at the rate that the Supraphon back catalog is being re-issued it should re-appear any day now.

74. **Toru Takemitsu** (1930-1996, Japan) **Music from *Banished Orin*** (1977) [7'46"]
Orchestra of Tokyo Concerts, Inc. / Toru Takemitsu - musical director
Track 6, The Film Music of Toru Takemitsu {Nonesuch Film Series 79404}
Yet another film score by a composer who worked effectively both in the concert hall and on the screen. In fact, his film music is perhaps his most immediately moving and accessible.
75. **Ivan Wyschnegradsky** (1893-1979, Russia) **Viola Sonata** (1934 rev 1953) [9'28"]
Teodor Coman-viola, Sylvaine Billier & Martine Joste - 2 pianos tuned a ¼-tone apart
Track 2, Ivan Wyschnegradsky {2e2m 1001, distributed by Radio France}
A beautiful miniature from the only CD devoted to this microtonal neo-romantic. Not easy but it's fascinating.

5 UNDER 5 (76-80)

76. **Alois Hába** (1893-1973, Czechoslovakia) **Suite for ¼-tone Clarinet & ¼-tone Piano** (1925) [3'56"]
Milan Etlík - ¼-tone clarinet, Vladimír Koula - ¼-tone piano
CD 2 - Tracks 8 & 9, Alois Hába Centenary {Supraphon 11 1865-2 913}
An even shorter work by another early microtonal music pioneer whose greatest musical achievements were a ¼-tone opera (*The Mother*) and 16 string quartets in a variety of tuning systems. This tiny suite, which uses special ¼-tone instruments designed by Hába, is a real curiosity that will get the phones ringing.
77. **Blas Galindo** (1910-1993, Mexico) **Jaliscience** (1940s) [2'10"]
Max Lifchitz - piano
Track 13, Mexico--100 Years of Piano Music -- Max Lifchitz {North/South Consonance 1010}
A delightful piano miniature based on Mexican folk music that is short enough to fit in anywhere.
78. **Ivan Spassov** (1934-1997, Bulgaria) **Aïshinka** (1981) [4'22"]
The Woman's Folk Choir of the Plovdiv Academy / Vassilka Spassova - conductor
Track 1, Ivan Spassov: Aïshinka {Concord Concerto 42034}
From a fascinating album featuring short compositions inspired by Bulgarian folk music. Each piece has been recorded in both performances by a folk choir and a classically-trained chorus. You may want to program the classically-trained chorus [Track 12, 4'11"], which is also beautiful but not nearly as haunting as the folk choir.
79. **Giacinto Scelsi** (1905-1988, Italy) **Maknongan** (1976) [3'53"]
David Smeyers - contrabass clarinet
Track 10, Giacinto Scelsi: The Complete Works for Clarinet {cpo 266}
A truly bizarre work that won't be to everyone's taste. But I think it's short enough that people who are channel surfing will stick around to find out what it is. For the unapologetically cynical, there is a lot of really gorgeous a-capella choral music by Scelsi as well.
80. **Igor Stravinsky** (1882-1971, Russia) **Greeting Prelude** (1955) [0'50"]
Columbia Symphony Orchestra / Igor Stravinsky - conductor
Track 1, Igor Stravinsky: Favorite Short Pieces {Columbia LP MS 6648}
The shortest piece on the entire list by a composer most stations already play. Stations not already playing Igor will find it hard to make excuses not to play the under-a-minute delightful send-up of "Happy Birthday."
A good excuse might be not having the Complete Stravinsky box on Sony which is currently the only way to get it in on CD. I've included information about the old LP, for stations still using their turntables.

20 GREAT 20th CENTURY WORKS THAT EXCEED 20 MINUTES, BUT ARE WORTH FITTING IN (81-100)

10 INTERNATIONAL WORKS (81-90)

81. **Witold Lutoslawski** (1913-1994, Poland) **Cello Concerto** (1970) [23'24"]
Mstislav Rostropovich-cello, Orchestre de Paris / Witold Lutoslawski-conductor
Side 2, Rostropovich: Cello Concertos by Dutilleux and Lutoslawski {EMI Angel LP 37146}

I have not seen this recording re-issued on CD and there are CD alternatives which you may want to play instead. However, this is a truly great performance of the most emotionally satisfying cello concerto composed in the 20th century. I hope I'm not overstating this. . .

82. **Heitor Villa-Lobos** (1887-1959, Brazil) **String Quartet No. 8** (1944) [24'20"]
 Cuarteto Latinoamericano
 Tracks 5-8, Villa-Lobos: String Quartets, Volume 2 {Dorian Discovery 90220}
 My personal favorite quartet from the definitive recordings of what might prove to be one of the most important cycles of string quartets composed in this century and in this hemisphere.
83. **Igor Markevitch** (1912-1983, Ukraine) **L'Envol d'Icare** (1932) [26'24"]
 Arnhem Philharmonic / Christopher Lyndon-Gee - conductor
 Tracks 2-8, Igor Markevitch: Complete Orchestral Music, Volume 2 {Marco Polo 8.223666}
 Markevitch the composer might even be more fascinating than Markevitch the conductor, and that is high praise. Marco Polo has embarked on a cycle of Markevitch's complete orchestral music.
84. **Ervin Schulhoff** (1894-1942, Czechoslovakia) **Piano Concerto** (1923) [21'48"]
 Aleksandar Madar-piano, Deutsche Kammerphilharmonie / Andreas Delfs -conductor
 Tracks 1-3, Ervin Schulhoff: Concertos alla Jazz {Decca Entartete Musik 444 819}
 A great recording from a remarkable series of music devoted to composers persecuted by the Nazis. Schulhoff, who died in a concentration camp, studied with Debussy, introduced jazz to Prague, messed around with Alois Hába's ¼-tone pianos, and even wrote an oratorio based on The Communist Manifesto. The Piano Concerto is a highly accessible entry point.
85. **Ture Rangström** (1884-1947, Sweden) **Symphony No. 4 "Invocatio"** (1936-43) [32'35"]
 Norrköping Symphony Orchestra / Michail Jurowski
 Tracks 2-6, Ture Rangström: Symphonies Nos. 3 & 4 {cpo 369}
 One of the greatest symphonies of this or any century and an incredibly powerful musical adrenalin rush.
- 5 BY LIVING COMPOSERS** (86-90)
86. **Giya Kancheli** (b. 1935, Georgia) **Night Prayers** (1994) [22'33"]
 Jan Garbarek-soprano saxophone, Stuttgart Chamber Orchestra / Dennis Russell Davies
 Track 3, Giya Kancheli: Caris Mere {BMG/ECM New Series 1568}
 Recommended with a warning. Kancheli's music features a drastic dynamic range that can be very problematic on radio. However, this music is too important and too beautiful to be ignored.
87. **Leo Brouwer** (b. 1939, Cuba) **Guitar Concerto No. 3 "Elegiaco"** (1986) [22'17"]
 Ricardo Cobo-guitar, Pro Musica Kiev / Richard Kapp-conductor
 Tracks 1-3, The Guitar Concertos of Leo Brouwer {ESS.A.Y. 1040}
 A completely accesible new guitar concerto from a CD that was given away at the 1997 MPC in Atlanta. No. 4 is a wee bit more difficult but it is also wonderful.
88. **James MacMillan** (b. 1959, Scotland) **Veni, Veni, Emmanuel** (1992) [26'08"]
 Evelyn Glennie-solo percussion, Scottish Chamber Orchestra / Jukka-Pekka Saraste
 Tracks 1-8, Veni, Veni, Emmanuel - Music of James MacMillan - Evelyn Glennie {BMG Catalyst 61916}
 The amazing deaf percussion virtuoso Evelyn Glennie has been the subject of features in media ranging from *60 Minutes* to *Time* magazine. Her advocacy of the difficult, yet emotionally direct music of James MacMillan is a great cause for celebration. The present work makes for very interesting alternative Christmas programming.
89. **Louis Andriessen** (b. 1939 - Netherlands) **De Staat** (1976) [35'24"]
 Schoenberg Ensemble / Reinbert de Leeuw
 Louis Andriessen: De Staat {Nonesuch 79251}
 Perhaps the most influential piece of European music of the last ¼-century. Powerful, exciting, intense.
90. **Einojuhani Rautavaara** (b. 1928 - Finland) **Symphony No. 7 - Angel of Light** (1994) [37'55"]
 Helsinki Philharmonic Orchestra / Leif Segerstam
 Tracks 1-4, Rautavaara: Angels and Visitations, etc. {Ondine ODE 869}

Hauntingly beautiful Mahlerian expansiveness for the late 20th century. Proof that the symphony is not dead. If you don't have 38 minutes to spare, his equally luscious 1995 **Isle of Bliss**[11'20"] is less than one-third the length and hence even more "radio-friendly."

10 AMERICAN WORKS (91-100)

91. **Aaron Copland** (1900-1990) **Piano Fantasy** (1957) [29'21"]
 Charles Fierro - piano
 Track 1, Charles Fierro Plays Aaron Copland {Delos 25436}
 There are many reasons why I probably should not have included this work on the list. This work is not easy. It's long and frequently disturbing to listen to. Many easier Copland works are already played on most classical radio stations. Well, those reasons are precisely why this work is on the list. Since Copland is a known entity, this more difficult work of his can be a bridge to more difficult music by others. I know that it won't be to everyone's tastes, but it is an important work filled with exciting virtuosity and is worthy of occasional airplay.
92. **Charles Ives** (1874-1954) **Symphony No. 4** (1916) [30'39"]
 American Symphony Orchestra (+ N Y Schola Cantorum) / Leopold Stokowski - conductor
 Charles Ives: Symphony No. 4, etc. {Sony Masterworks Portrait Series MPK 46726}
 It is difficult to justify ignoring the greatest American composer. Yes, there are dissonant moments but most are full of rhythmic excitement and fun. While there have been more accurate subsequent readings of this score, this world premiere recording (for which Stokowski needed two associate conductors) will always be extra-ordinarily heartfelt and glorious.
93. **William Schuman** (1910-1992) **Symphony No. 3** (1941) [30'57"]
 New York Philharmonic / Leonard Bernstein
 Harris/Schuman: Symphonies {Deutsche Grammophon 419780}
 Justifiably acknowledged as one of the greatest American symphonies but not played often enough. Leonard Bernstein liked it so much, he recorded it twice. Doesn't that make it worth a few listens?
94. **Miklós Rózsa** (1907-1995) **Suite from *The Lost Weekend*** (1945) [33'33"]
 New Zealand Symphony Orchestra / James Sedares - conductor
 Tracks 1-3, Miklós Rózsa: Double Indemnity {Koch International Classics 7375}
 Not nearly as well known as the score he wrote for Alfred Hitchcock's *Spellbound*, Rózsa's other theremin-filled score from 1945, *The Lost Weekend* was the score that Rózsa regarded more highly. Both works show that he was a major innovator as well as a great communicator. The recording, which is not a soundtrack, is further testimony that film music is a viable repertoire option for orchestras.
95. **Morton Feldman** (1926-1987) **Clarinet and String Quartet** (1983) [40'45"]
 Ib Hausmann - clarinet, Pelligrini Quartet
 Track 3, Morton Feldman: Clarinet and String Quartet {hatART 6166}
 The longest work on the entire list, but actually a very short work by Feldman's standards. There are shorter Feldman works but not including something that captures Feldman's time-warping quiet vastness would do him an injustice. You might not think this extremely introverted music works on the radio, but I once heard his even longer 1985 Piano and String Quartet [79'33"] on the radio one night and stopped everything I was doing to listen till the end. Such is the power of this music.

5 BY LIVING AMERICANS (96-100)

96. **Alvin Singleton** (b. 1940) **Shadows** (1987) [22'10"]
 Atlanta Symphony Orchestra / Robert Shaw - conductor
 Track 1, Meet The Composer Residency Series - Alvin Singleton {Nonesuch 79231}
 A powerful, yet haunting post-minimalist work by one of the most prominent African-American composers of music for the concert hall.
97. **Elodie Lauten** (b. 1950) **Variations on the Orange Cycle** (1991-95) [24'17"]
 Lois Svard, piano
 Tracks 1-4, Other Places - Lois Svard {Lovely Music 3052}

A seemingly simple, yet very elaborate exploration of time based on the vibration of the color orange!

98. **Steve Reich** (b. 1936) **Different Trains** (1988) [26'20"]
Kronos Quartet
Steve Reich: Different Trains, Electric Counterpoint {Nonesuch 79176}
In a recent *The New York Times* feature, Richard Taruskin called this Grammy Award-winning holocaust memorial for string quartet and taped speech the single greatest work from our time. What more can I say?
99. **John Adams** (b. 1947) **Shaker Loops** (1978) [28'10"]
Ensemble Modern / Sian Edwards - conductor
John Adams: Shaker Loops · Phrygian Gates · Chamber Symphony {BMG Classics 68674}
John Adams is the most frequently performed living American composer. Here's why in a work which is as important a harbinger of the music of the next century as Schoenberg's 1899 Transfigured Night was for this century.
100. **Leo Ornstein** (b. 1892) **Piano Quintet** (1927) [39'03"]
Janice Weber, piano, Lydian String Quartet
Leon Ornstein: Piano Quintet, String Quartet No. 3 {New World 80509}
The second longest work on this list, by the oldest composer on this list. A lively 105-year-old and a true American original whose exciting music has too long been overlooked, Ornstein is worthy of the extra time!

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