modern versions of the old baroque fantasies, with licks seemingly improvised (but they’re not) with alternately dreamy bel canto sections juxtaposed with etude-technical almost David Del Tredici length codas: pages of quasi-ostinato cut by clouds of atmospheric sound-dust.

**Tod Machover: Bounce and Chansons d’Amour**
Bounce (1992) for Diskavier, Electronic Keyboard and Hypersinstrument Electronics has scintillating high bell licks. (Shannon has the chops.)

Chansons d’amour (1982) for piano: at 45 minutes it’s got the big chords, extreme mood swings (which seem like an extended meditation on Berio’s Piano Sequenza), and variations on a “spectral chord” not unlike the opening tune-up of a Charlemagne Palestine concert.

(By the way, a must hear from Mr. Palestine is From Etudes to Cataclysms [Sub Rosa SR272] recorded in the Church of S. Apollinaire, Italy – unbelievable acoustics, superb playing. There’s also Charlemagne at Sonnabend [CBS 2001] with the most resonant Bösendorfer ever recorded.)

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**Tod Machover: ...but not simpler...**
[Bridge 9346]
Sparkler (2007) sparkles. There’s a wealth of color-drenched details: virtuosic wind passages juxtaposed with high string sonorities and untuned metallic percussion – and that’s just in the opening of this twelve minute gesture-packed piece. Written for S. opera orchestra, with a large percussion battery and three keyboard synthesizers, I’m hearing Beethoven’s Ode to Joy woven throughout, with hints of Boulez, Debussy and Adés. Yet Machover’s orchestration is unmistakably his own.


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Robert Moran; Trinity Requiem [innova 244]
Trinity Requiem (2011) was written for the Youth Chorus at Trinity Choir (Robert Ridgell, conductor) for the tenth anniversary of 9/11. Pachaleb’s canon, Parsifal’s chimes dodge in and out of Moran’s signature static harmonies. Voices float; celli, harp, organ gestire hint like Cy Twombly graffiti. To write such sophisticated simplicity one needs the skill of a contemporary Virgil Thomson (likewise Nocturne in White for harps and voices). Rounding out the CD is a short Requiem for a Requiem by environmental sound artist Philip Blackburn: a witty precis of the Moran tracks.

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**Patricia Morehead: Good News Falls Gently**
[NV5854]
Even after repeated listenings I cannot differentiate Ms. Morehead from the thousand others writing in the same acceptably serviceable style. The piano writing seems mildly reminiscent of Stefan Wolpe (minus the indomitable muscularity) and the chamber music mildly reminiscent of Wurinen (minus the overarching sense of form, attention to detail and dry wit). The recording itself is fair: the pianos are out of tune, the soprano is unflatteringly miked and the audible page turns should have been edited out.

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**Tania Leon: In Motion**
[Albany: Troy1284]
Tania Leon, whose politically correct multiculturalism makes her unavoidable on the lecture/committee circuit, writes good dance music. In Haiku (1973), for narrator and mixed ensemble, choreography is translated into emphatic percussive gestures that fit Dance Theatre of Harlem’s Balanchine-inspired vision of itself hard to glove. Inura (2009), has voices (caribbean by way of Broadway), smooth strings and a never-ending beat approaching the complexity of the old American Dance Machine conga section. (Disclosure: I played for both ADM and DTH in my dance class days.)

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**Barabara White: I Can Now See the Moon**
[Albany: Troy1303]
The American Academy of Arts and Letters calls her music, "provocative even when it speaks in undertones, creating a personal space that is as unique as it is inviting." Really? I’ve listened and listened but I can find nothing that differentiates her personal space from the personal space of about a thousand other composers. (I’m willing to concede that my own personal space may be less than unique.) The work is surely provocative, but only of student concerts in overheated music schools.

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**Paul Chihara: Love Music**
[Albany: Troy1290]
Relentless congenial McMusic – the first moments are delicious, the rest...I can’t remember.

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**Flickers of Mime/Death of Memes**
Alexander Berne & The Abandoned Orchestra [innova 804]
Here’s a request: when composing please vary the ostinato. Do not ever think that simply