

# Evening of New Music From Composers, Inc.

BY MARILYN TUCKER

**W**ith every passing concert, Composers, Inc., now in its third season, fulfills its original promise as a lively forum for the music of local composers. Tuesday's concert in the Green Room of the Veterans Building saw the intelligent presentation of six works.

Anne Hankinson's "For Flutes," a two-movement work conducted by Madeline Schatz, was performed by five outstanding flutists, each of them positioned in a different part of the room. This exploitation of the spatial possibilities of sound masses, movement and texture is hardly anything new, but the animated framework of Hankinson's music made it seem distinctive.

Robert Greenberg's "Breaths, Voices and Cadenze," performed by the Quartetto degli Amici, is a well organized work for string quartet that delivered what its title promised. The tenuous musical ideas of the first section are woven into fine melodic fabric in the second and further developed in the third. The work had a musical fascination that went beyond mere problem solving.

The hit of the first half was Marin composer Ron McFarland's Romance for Harp and Chamber Ensemble, performed by harpist

Karen Gottlieb and the Iskra new music ensemble. Not a new work by any means — it was first performed in 1982 — it was a lush exercise in conservative modernism made enticing by its compelling lyricism. The performance was first rate.

San Francisco composer Roger Nixon's Music for Clarinet and Piano, performed by clarinetist Gregory Dufford and pianist William Corbett-Jones, was premiered in the second half. The piece consisted of five short vignettes that moved freely from one musical idea to another. The listening was easy, the performance tops in felicitous music that could be inward probing or be something of a pip.

Soprano Anna Carol Dudley again proved her keen musical reliability in performances of Darrell Handel's "Mooncycle" and Hayes Biggs' "Northeast Reservation Lines," both performed with pianist Marvin Tartak, the Handel cycle with violist Duncan Johnstone as well.

These were poised renditions of songs that could hardly have been more different, the Handel songs mirroring the nocturnal symbolism of Verlaine's poetry faithfully, whereas "Northeast Reservation Lines," set to an amusing poem by Jane Shore, was a cocky bit of fun and games.