

A look at the 14 composers, their chamber works

By Derrick Henry
Staff writer

Some details on the composers and their chamber works that will be performed Wednesday-Friday evenings at 7:30 at the Georgia State University Recital Hall as part of the National Black Arts Festival.

■ **Thomas Jefferson (T.J.) Anderson** (b. 1928) served from 1968-71 as the first composer-in-residence for the Atlanta Symphony. Subsequently he took a position at Tufts University in Medford, Mass., from which he just retired. His "Bridging and Branching" (1986) for flute and double bass was inspired by a Richard Hunt sculpture. (Work to be performed Wednesday.)

■ **David Soley** (b. 1962), currently a composition fellow at Tanglewood, scored "Linea" (Spanish for "line") for solo viola and electronic tape. It's a series of variations based on the viola's opening melodic line. (Wednesday)

■ **Hale Smith** (b. 1925), who earned a master's in composition at the Cleveland Institute of Music, has written music for films, radio and television and has provided arrangements for such noted jazz artists as Dizzy Gillespie, Quincy Jones and Eric Dolphy. His "Introduction, Cadenzas and Interludes" (1974) is a fanciful set of variations for flute, oboe, clarinet, harp, piano, violin, viola and cello. (Wednesday)

■ **John E. Price** (b. 1935), a professor of music at Tuskegee Institute in Alabama, has composed nearly 600 works in various mediums, including stage and film. His "On the Third Day" (1988), receiving its world premiere at the festival, is a programmatic work for piano and double bass based on myths about the Egyptian god Osiris. (Wednesday)

■ **Edward Kennedy "Duke" Ellington** (1899-1974) is widely regarded as a seminal figure of 20th-century music, a master of big-band jazz, whose compositions number more than 2,000. One of the most famous, "Mood Indigo," will be heard in a new ar-



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Hale Smith



John E. Price



Noel Da Costa



Jalalu-Kalvert Nelson



Ollie Wilson



Dwight Andrews



Adolphus Hailstork



Tania Leon



Wendell Logan



David Baker

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range by Dwight Andrews (bass clarinet), Leroy Jenkins (violin) and Leo Smith (trumpet). In the tradition of "Duke" and his band, the performance will be collectively improvised. (Wednesday)

■ **Noel Da Costa** (b. 1929) received his musical training in New York City at Queens College and Columbia University. A Fulbright scholarship took him to Italy, where he studied composition with Luigi Dallapiccola. He currently teaches music at Rutgers University. "Chime-Tones" (1973) is a study in color that juxtaposes the timbre of a solo horn with the sounds of vibraphone, bells and chimes. (Thursday)

■ **Jalalu-Kalvert Nelson** (b. 1951), studied at Indiana University with John Eaton and Iannis Xenakis and at Tanglewood with Gunther Schuller. The New York-based composer has received commissions from numerous prestigious organizations. In "Albatross," a violin, cello and flute hover around the central instrumental voice of a harp. (Thursday)

■ **Ollie Wilson** (b. 1933) won the

first competition devoted to electronic music, the International Electronic Music Competition at Dartmouth College in 1968. The St. Louis-born musician is professor of music and assistant chancellor for international affairs at the University of California at Berkeley. Each of the three movements in "A City Called Heaven" (1989), a rhythmically intricate work for eight instrumentalists, was inspired by different genres of African and American music, including blues, boogie-woogie and the spiritual that gives the piece its name. (Thursday)

■ **Dwight Andrews** (b. 1951), who teaches music at Emory University, got his master's in music from the University of Michigan and a master of divinity degree from the Yale Divinity School. Besides keeping busy as a woodwind player, he has served as composer and music director for the Broadway productions of four August Wilson plays. His "Through a Glass" (1990), receiving its world premiere at the festival, sets a Mari Evans poem to music. "This

piece," he has said, "explores the text for both its literal meaning and its sonic potential ... the voice is at times used as an instrument, and the instruments often imitate the voice." (Thursday)

■ **Adolphus Hailstork** (b. 1941) has a doctorate in composition from Michigan State University and is a professor of music at Norfolk (Va.) State University. "Trio" (1985), says the composer, reflects the ethnic diversity of the Nova Trio, who commissioned it: a Jewish pianist, Polish-American violinist and African-American cellist. (Thursday)

■ **Tania Leon** (b. 1943) was born in Havana, Cuba, of French, Spanish, African, Chinese and Cuban descent. A resident of New York City for 23 years, Ms. Leon was the first music director of the Dance Theatre of Harlem and founded the Brooklyn Philharmonic Community Concert Series. Her "A La Par" (1986) for piano and percussion represents what she calls "my first attempt

to express the dichotomy between my primary cultural heritage and my classical training." (Friday)

■ **Wendell Logan** (b. 1940), a native of Thomson, Ga., has a Ph.D. in music from the University of Iowa. He has been active with jazz groups and concert bands as both trumpeter and arranger and currently serves as chairman of jazz studies and head of the division of contemporary music at Oberlin College Conservatory. "Runagate, Runagate" (1989), for tenor voice and six instrumentalists, is a setting of Robert Hayden's collage poem of the same name about runaway slaves. "It represents a kind of historical chronicle of the Afro-American journey toward freedom." (World premiere Friday)

■ **Alvin Singleton** (b. 1940) studied at New York University and Yale University, spent 12 years in Austria and was a Fulbright scholar in Rome. The Brooklyn-born musician served as composer-in-residence with the Atlanta Symphony from 1985-88 and since 1989 has been composer-in-residence at Spelman College in Atlanta. "La Flora" (1983), a sextet for violin, viola, flute, clarinet and two percussion instruments. The music explores a wide range of instrumental color. (Friday)

■ **David Baker** (b. 1931) has bachelor's and master's degrees in music from Indiana University, where he has taught since 1966 and now serves as chairman of the jazz department. Equally adept in the jazz and classical genres, Mr. Baker has published more than 200 articles and books on jazz and African-American music and has more than 1,000 compositions to his credit. "Through This Veil of Tears" (1986) is a tribute to Martin Luther King Jr. The text comes from Psalm 22, the spiritual "Sometimes I Feel Like a Motherless Child" and poetry by Mari Evans, Carl Hines and Solomon Edwards. It is scored for tenor voice, piano and string quartet. (Friday)