

PATRICK HARDISH – COMPOSER AND CHAMPION OF INTERNATIONAL CONTEMPORARY MUSIC

Редакция журнала «Проблемы музыкальной науки» представляет читателям интервью с американским композитором и музыкально-общественным деятелем Патриком Хардишем. Композитор обучался в Джульярдской школе (консерватории) и Квинс Колледже в Нью-Йорке и Беннингтон Колледже в штате Вермонт у таких мэтров, как Вильям Шimmel, Хуан Леманн, Хьюго Вайсгалл, Луис Колабра, Марта Пташиньска и Отто Льюнинг. Музыка Хардиша органично сочетает приёмы американских и европейских новаторских музыкальных течений, обращается время от времени к диатонической или хроматической гармонии. Во многих своих сочинениях композитор щедро применяет сонористическую технику, создавая оригинальную фактуру, что делает его музыку близкой по духу некоторым направлениям европейского авангарда. Его творчеству свойствен поиск нового звукового пространства и новых выразительных и изобразительных средств. Большинство его произведений написаны для небольших камерных составов или солирующих инструментов. Среди опусов композитора особенно выделяется серия пьес под общим названием «Sonorities» («Звучания»), созданных для солирующих инструментов – скрипки, виолончели, кларнета, вибратона, органа и др. Хардиш является автором оркестровой («Tremotrills» – «Тремоло-трели») и вокальной (Две поэмы на стихи Дорри Вайс) музыки, а также сочинений в иных жанрах.



Патрик Хардиш известен в Нью-Йорке не только как композитор, но и как музыкальный деятель. На протяжении длительного времени он работает в музыкальном отделе Нью-Йоркской публичной библиотеки. Долгие годы (1984–2011) он был одним из двух директоров (вместе с композитором Джозефом Персоном) концертной организации «Composers' Concordance» («Композиторское созвучие»), занимающейся исполнением музыки современных композиторов. Помимо популяризации творчества ныне здравствующих американских авторов, это объединение, благодаря усилиям Хардиша и Персона, представляло площадку для исполнения в Нью-Йорке произведений композиторов Европы. За последние пятнадцать лет председательства Хардиша были исполнены сочинения нескольких авторов из России. Произведения Хардиша звучат на концертах и фестивалях в Нью-Йорке и других городах США, а также во многих странах мира, в том числе целом ряде европейских стран, включая Россию (на фестивале «Московская осень», в Гостиной Юргенсон и Клубе Сергея Беринского в Москве, на фестивалях «Сергей Осколков и его друзья» и «От авангарда до наших дней» в Петербурге и на Фестивале современного искусства имени Николая Рославца и Наума Габо в Брянске).

Д-р Антон Ровнер

We would like to offer our readers an interview with American composer and musical activist Patrick Hardish. The composer studied composition at the Juilliard School and Queens College in New York and Bennington College in Vermont. Among his teachers were William Schimmel, Juan Lehmann, Hugo Weisgall, Luis Colabra, Marta Ptaszynska and Otto Luening. His music is notable for its synthesis of American and European innovative stylistic features, endowed at alternate times with diatonic and chromatic harmonies. The composer makes extensive usage of sonoristic techniques applied for the sake of creating innovative musical textures, which makes his music akin in spirit to certain trends of European avant-garde music. His music is geared on exploring new sonar space

and search for new means of expression. Most of his compositions are written for small chamber ensembles as well as for solo instruments. Especially distinguished among the latter is a group of pieces, all bearing the title “Sonorities,” written for various solo instruments – solo violin, cello, clarinet, vibraphone, organ, etc. Hardish’s musical output also includes orchestral music (“Tremotrills” for orchestra), vocal music (“Two Poems” for soprano and piano set to poems by Dorrie Weiss) and music written in other genres.

Patrick Hardish is well-known in New York not only as a composer, but also as a musical activist. For a long period of time he has worked in the musical section of the New York Public Library. For many years – from 1984 to 2011 he was a co-director (along with composer

Joseph Pehrson) of the New York-based concert organization "Composers' Concordance," devoted to performance of music by contemporary composers. Besides promoting the musical oeuvres of present-day American composers, this concert organization, due to the efforts of Hardish and Pehrson, presented a platform for performance in New York of works by composers from Europe. During the last fifteen years of Hardish's direction of Composers' Concordance, a number of works by contemporary Russian composers were performed there. Patrick Hardish's music has

been performed at concerts and festivals in New York, throughout the USA and in many countries of the world, especially in numerous European countries, including Russia (in Moscow at the "Moscow Autumn" contemporary music festival, at the Jurgenson Salon and the Sergei Berinsky Club, in St. Petersburg at the festival for the arts "Sergei Oskolkov and his Friends" and at the music festival "From the Avant-garde to the Present Day" and in Bryansk at the Nikolai Roslavetz and Nahum Gabo Festival for the Arts).

D-r Anton Rovner

INTERVIEW WITH COMPOSER PATRICK HARDISH

A. R.: Could you tell us about your background as a composer? Where did you study, who were your teachers, and did you have any early influences?

P. H.: I studied composition at three schools: The Juilliard School, Queens College (of the CUNY) and Bennington College. At Juilliard I took several courses related to music composition and studied composition there with William Schimmel (a doctoral candidate in composition) and Juan Lemann (a Chilean composer at Juilliard on a Fullbright grant studying with Jacob Druckman). Some of the courses I took at Juilliard included Contemporary Music (Stanley Wolfe), Orchestration (Jacob Druckman), and music history (Joel Sachs), and audited a seminar on contemporary music with Hall Overton. I continued my studies at Queens College where I received my BA degree. At Queens I took a graduate seminar in Music Composition with Hugo Weisgall, Jazz Arranging, Jazz History, Opera Literature, Orchestral Conducting (Joel Mandelbaum) and various courses in literary studies, Art History, and graduate courses in library studies. I later received an MS degree in library and information science at the Pratt Institute. While still enrolled at Pratt I took a composers workshop at Bennington College (July 1980) where I studied with Louis Colabro, Marta Ptaszynska and Otto Luening. I continued meeting with Otto Luening back in New York City as a mentor and friend. He was very valuable to me in helping me run the Composers' Concordance concert series which I started in 1981. Otto passed away in 1996. I keep in touch socially with his widow Catherine Luening. I worked at the Columbia University Music Library full time from 1978 to 1984. At Columbia I took the graduate courses of Advanced Orchestration (Howard Shanet), Music in Modern Media (Frank Lewin), Music Literature and Librarianship (Susan

T. Sommer), Contemporary Performance Practice (Harvey Sollberger), and audited a course in Music Bibliography (Thomas T. Watkins). I have also learned a great deal of contemporary music trends by attending concerts and purchasing sound recordings of new concert music from all over the world. My first love in music was big band jazz which I still listen to (Stan Kenton, Duke Ellington, Don Ellis, Woody Herman, Benny Goodman), and small groups (Dave Brubeck, Modern Jazz Quartet) and some of them still remain an influence on my own works. My first point of interest in concert music was Igor Stravinsky ever since my mother bought me an LP recording of "The Rite of Spring".

A. R.: Which composers exerted an influence on your music, and which music you feel especially close to?

P. H.: My first major influence was Igor Stravinsky, both his early music and his later neoclassical and serial compositions. I was especially fascinated by his "Petrushka," "The Rite of Spring" and "Renard." Another composer who influenced me from my early days was Claude Debussy, and he continues to inspire me, particularly in his harmonies and orchestration, as well as the other parameters of his music. My other great musical infatuation was jazz, particularly big band jazz, although it did not really create a major impact on the music I started to write. The musical compositions of Bartok and Berio were early influences, as well as the Polish avant-garde composers of the 1960s, Krzysztof Penderecki and Witold Lutoslawski. Later on I was able to discover for myself the music of Japanese composer Toru Takemitsu, which produced a great impression on me. I am very fond of the music of Jacob Druckman, whose course in orchestration I took, and from whom I learned much about music, particularly his

instrumental sonorities. The influence of Takemitsu has been strong because of his technique, the use of color, similarly to the influence of Debussy. Jacob Druckman's influence on my use of color and extended techniques in music has come partly through the composer's orchestration course at Juilliard.

I must also mention Bengt Hambraeus, a Swedish modernist composer whose music is based on sonorities. He has a doctoral degree in historical musicology and is interested in the whole history of music from all over the world. He has developed new sonorities for the organ, which has influenced my organ works. He is also a pioneer of electronic music in Sweden. The combination of jazz with modern concert music later called Third Stream in another influence on my music: composers Meyer Kupferman, Gunther Schuller, John Lewis (leader of the Modern Jazz Quartet, Don Ellis, Stan Kenton, et al. Sonorities has long been of great interest to me. That is one of the reasons why I have always been very fond of the modern Polish school of the late 1950s and 1960s, particularly Penderecki and Lutoslawski.

A very important influence on my music I have not yet mentioned is Ralph Vaughan Williams in his use of a tonal harmony mixed with modality. Although his music is essentially conservative, it sounds very much like pertaining to the 20th century, and its modernist effect is mostly due to the modal element. I especially admire his choral music. My other favorite choral works are those by Stravinsky, Hambraeus, and Penderecki.

I also have been fascinated by Aaron Copland and Charles Ives. The latter's technique of counterpoint of many threads going on at one time making for a big complex mass of dissonance played very loudly alternating with calmer and softer music with more consonant harmonies, appearing suddenly, presents a special distinctive feature for the composer. This demonstration of contrast has influenced me in my accordion piece "Accordioclusterville" for free bass. One other influence on my "Accordioclusterville" is the orchestral piece minus percussion "Tri Color Four" by Danish composer Pelle Gudmundsen Holmgren. In that composition the composer uses a static sound with no rhythm alternately for various sections of the orchestra – first brass, then woodwinds. I do the same but transfer the idea to the accordion, having it play sonorities in only the white keys, only the black keys, and then both kinds of keys. One of my favorite experimental composers who also adhered to this type of tradition is Lukas Foss, also well-

known as a conductor and a pianist: his demise has been a great loss to the New York music scene. He was always eager to try out new modern elements in his music, at the same time making it assessable to wider audiences. He was equally accessible as a person. I always enjoyed talking with him. Max Lifchitz, composer, pianist, conductor and professor is a very exciting and innovative composer, as well as a personal friend.

A. R.: Could you describe your music and what stylistic parameters does it adhere to?

P. H.: My music has many parameters to it. Several contrasting ideas could appear in the same composition of mine, yet my own voice could be discerned in it, after all! In many of my works the parameter of texture and refined timbre plays a crucial role. My music makes ample usage of the different sonorities and especially the extended timbres of various instruments of the orchestra. I acquired a taste for extended techniques and timbre-oriented music from Jacob Druckman, who was a great expert in that, and I continue to work along these lines.

Although my harmony has been a mix of free atonality, modality and cluster technique, I have also been interested in tonality. I like the way Vaughan Williams has used tonality alongside with modality. I want to mention that I have been listening and studying microtonality more and more. That has not yet been a major element in my music as of yet, but I have used it in some pieces since the early 1970s.

A. R.: You have written musical compositions in different styles – some are more tonal, albeit possessing intricate innovative textures, while others are atonal. Could you describe these different compositions?

P. H.: Most of my compositions possess a very free type of atonality, not the Webern type, but based more on sonorities, as well as structure. Some of them include extended diatonicism, complemented with generous inclusion of chromatic harmonies. Generally, my compositions make use of atonality, microtonality and modality. Very often these diverse stylistic traits are combined in a single work. For example, my Two Poems for voice and piano possess a mixture of tonality and atonality. My recent organ piece "Sonorities N. 9" is based a lot on texture. It is basically very modern in its atonality and extended use of tonality, although, of course, it is not possible to analyze the harmonies by means of solely diatonic principles. This is the case with most of my music. Whether I make use of tonality

or atonality depends on the individual conception and compositional construction of each particular work of mine. I let my ear guide me. Although it is not always apparent, I do have a certain philosophy of how I present the musical technique I make use of in any particular work, though its individual manifestation depends each time on the particular piece and on the performers who are playing it.

A. R.: You have composed a set of works for different solo instruments, each one of which is called "Sonorities." They are especially distinct for their extensively modernist style and ample usage of the textural and timbral element. Can you tell us about them?

P. H.: In my musical output there is a special set of musical compositions which fall into a genre I have essentially created by myself. I have written a set of pieces for different solo instruments, all of which are called "Sonorities." These works combine modernist style with extended instrumental techniques and emotional expression, and they also explore a certain amount of modernist vocabulary and extended techniques of playing. They all were composed for particular performers, who are all accomplished players. I have written "Sonorities" pieces for solo violin, solo cello, solo saxophone, solo vibraphone and solo clarinet.

A. R.: In contrast to these works, your composition for solo piano "Virginia Fantasy" combines atonality with extended tonality. What can you tell about its musical language, and why did you call it this way?

P. H.: The Virginia Fantasy presents a mix of tonality and atonality, and a most prominent feature in it is the lasting repetition of arpeggios. It is not a minimalist work in the literal sense, but it does incorporate some aspects of minimalism of the Steve Reich variety, albeit complemented with more chromatic harmonies and a refined timbral approach to the textures of the piano. Part of Virginia Fantasy was inspired by Max Lifschitz's "Rhythmic Soundscape for piano and percussion". I wrote this composition for Max Lifschitz, who is also a fine pianist, so that he would perform it, but I had difficulties coming up with a title. So, I decided that since I wrote the piece at the Virginia Center for the Creative Arts, I would call it "Virginia Fantasy."

A. R.: You have also written "Two Poems" for voice and piano. What text are the songs written to, and what is their harmonic language? Can you describe these songs?

P. H.: My "Two Poems" were composed in 1981 and premiered that year at Barnard College. The two

poems I set to music are by Dorrie Weiss, a poet and friend of mine I met at Bennington College. She participated in the Bennington College poetry workshop at the same time as I participated in the composers' workshop. She showed me some of her poetry, and I immediately sensed that it cried out for being set to music. So I followed my urge and wrote songs to them. The first song is titled "A Valediction." It is based more on the sound of the text, rather than the meaning of the poem. It is strictly for soprano voice a cappella. The second song presents a great contrast to the first. It is titled "Before I Awake" and is written for high soprano voice and piano. In this song the poem recites about a dreamer who has a pleasant dream, which later turns into a nightmare. But before she wakes up, it turns more pleasant, and when she does wake up, she discovers that that it is a beautiful day and very sunny. The nightmare is very dissonant and dramatically atonal, but as sleeping lady wakes up and sees the beautiful day, the harmony becomes sunny and more consonantly tonal.

A. R.: Have you written any compositions for large ensembles or orchestra?

P. H.: I have written only one piece for large orchestra, called "Tremotrill". The work was given this title, since much of it is constructed from various types of tremolos and trills played by the different instruments or groups of instruments. Almost all of the work is very dissonant and atonal. I composed it in 1980-1981 for the Jamaica Symphony, and it was premiered at Queens College in 1983 by the Jamaica Symphony under the direction of Joanne Paletta, who since then has become very well known as a conductor. At that time the Jamaica Symphony was a part of Queens College, and that is where I received my BA degree. I have revised this work twice since then, but the revisions have yet to be performed.

A. R.: Have you written music for large or small chamber ensembles?

P. H.: Other than my "Tremotrill," I do not have any more music for large ensembles. I have written compositions for small chamber ensembles, including a String Quartet, which was presented at Bennington College on July 1980. I have written "Sonorous" for saxophone quartet, which is a very harmonically dissonant and texturally elaborate work, consisting of sonorous clusters of sounds. The work is based in part on my solo piece "Sonorities" for saxophone, and its manner of writing is very idiomatic for saxophones. Towards the end of the work, just before the coda, there is a large vertical chordal sonority, where each saxophone

plays a multiphonic chord. Here I bring in a bit of aleatory musical thinking and gave each player the possibility to play a chord of their own choosing. You never know what the chord is going to be, until it is sounded. That means four performers are playing a chord of two notes each at a time on their instruments. Some saxophonists think that it is very difficult and even impossible to do, but, of course, it is not only very feasible, but also quite easy to play.

I also have a piece "Duo Concertante" for bassoon and piano composed in 1981 and premiered that year by Andy H. Lustig, bassoon and Max Lifchitz, piano in Manhattan. Mr. Lustig has premiered three of my bassoon pieces. Johnny Reinhard has also performed these pieces as had several other bassoonists. The two other solo pieces are "Sollilouy" (1971) premiered at Queens College in 1976 and "Intensities II," premiered in 1978 at Barnard College. I also have a humorous piece called "2nd Ave. Coffee" for soprano voice and clarinet. This has elements of Jewish humor in the voice part and some Jewish music in Klezmer playing in the clarinet part. This song is written in the popular vein and mostly tonal. It quotes a Yiddish folk song. My best chamber piece is Duo for Piano and Percussion, which is recorded on Finnidar Records by the Hoffmann-Goldstein Duo (Paul Hoffmann, piano and Tom Goldstein, percussion). This piece is very atmospheric and is atonal but not serial. Color plays an important part as the pianist must play inside the piano using a coin on different strings. There are some elements of minimalism in the middle section in the parts of both players. A greater amount of color, sonorities, and atmosphere is present toward the end, with the vibraphone applying different speeds of the motor. The xylophone solo adds a different texture towards the end of the piece. I also have written another piece for percussion, "Sonorities N.8" for solo timpani, which was commissioned by Peter Jarvis.

My love of jazz resulted in another commission by Peter Jarvis for solo drum set called "Solo for Pete" It is not improvised as most all jazz drum solos usually are. It is all completely written out, but still it was inspired by some of my favorite drummers: Buddy Rich and Louie Bellson, and to a lesser extent, by Gene Krupa and Sonny Pain. Playing the drums in dance and semi jazz bands was one of my first musical activities. I took drum lessons before I studied piano or harmony. This piece is both commercially recorded (Peter Jarvis) on Composers Concordance Records and published in an anthology of drum solos of various contemporary composers on Calabrese Publications.

A. R.: For many years you were involved with "Composers' Concordance," a concert organization in New York devoted to performing contemporary music. The works performed were primarily by New York-based composers, though a lot of the music was by composers from other parts of the United States and by other countries. The other co-director, for a long time, was Joseph Pehrson, and you were briefly joined by William Rhoads. How did you begin your activities with Composers' Concordance and what was your experience there?

P. H.: I started organizing contemporary music concerts when I was taking courses at Columbia University. Around the year 1981 I was organizing these concerts on my own, and composer Joseph Pehrson attended some of them. After one of these concerts he came up to me and suggested to me: "Why don't we organize concerts together? I think you need help organizing them." The first actual concert that Joseph and I jointly organized was in February 1984 at the Bruno Walter Auditorium of the New York Public Library. Our next concert was at the Sulzberger Parlor of Barnard Hall, Barnard College. That concert and others we later organized at Barnard always received publicity on WKCR-FM Radio of Columbia University. On one show I was interviewed by composer/musicologist and Columbia University student Frank J. Oteri for a full three hours. The interview included broadcast of recordings of performances of my music on tape. We never established a fixed ensemble, but instead invited various performers. This has been the principle of the organization up to the present day, and is continued by the present group of directors of Composers' Concordance, who invite different performers in connection with particular musical compositions. I continued to organize concerts with Joseph, and then gradually more and more people got involved; as a result of that Joseph and I had other composers do much of the work of organizing the concerts. We still had a certain amount of music done, we attended the board meetings. Eventually, in 2011 both Joseph and I resigned as co-directors of the organization for various reasons, and the leadership was taken up by a group of younger composers of the next generation: Gene Pritsker, Dan Cooper and Milica Paranosic. In 2013 the new directors presented a concert of Joseph's music and mine, performing six compositions by each of us. It was a really wonderful tribute to us as the original co-directors of Composers' Concordance. In the last years when Joseph and I co-directed the organization, this group of the three younger composers became

more involved in it and had already started presenting some of their own programs in entirety.

A. R.: Composers' Concordance is notable for being interstylistic in its programming policy, since it presents in its concerts music by various composers written in the most diverse styles, and is not limited to any one stylistic trend in American or world music. Notwithstanding this, it not right in saying that the composers who organize the concerts of Composers' Concordance, as well as those whose compositions are performed, remain a group of friends, and not just an abstract set of composers whose compositions are put on one program?

P. H.: That is exactly right, although we all have different ideas about music, as Joseph Pehrson had said before. We may not always agree, but we had learned "to agree how to disagree", and it always made our concerts very stylistically open and diverse. I am entirely in accordance with this philosophically. I can point out that Gene Pritsker may go even further than me in asserting the influence on his music of all sorts of pop music, though myself I am not as much influenced by pop styles. My own influences remain to be those of modern concert types of music. Gene and Dan are also performers, and they know the present-day rock musical scene very well. But that is fine, and that gives our group even more of a mix of various stylistic tendencies. However, none of our concerts are strictly pop music, although Gene and Dan, since they became co-directors, have been more interested in a mix of avant-garde pop with classical musical genres.

A. R.: Where has your music been performed, besides the Composers' Concordance concerts? As I understand, you have had performances in New York, in other parts of the United States and abroad? Can you tell us of some of these performances?

P. H.: My music has been performed throughout the United States and in many other countries, including Brazil, Tokyo, Japan and throughout Europe. It was played in Belgium, the Netherlands, Sweden, Russia, Ukraine, Italy, Germany, the Czech Republic, Romania, Slovenia and a few other countries. For example, pianist/composer Robert Pollock has played my "Virginia Fantasy" at New York University, Long Beach Island in New Jersey, Belgium, the Netherlands and Tokyo (Japan). Organist/composer Carson Cooman has performed one of my organ pieces in two cities in the Czech Republic, four cities in Bulgaria, and Slovenia. Swedish cellist and composer Peter Schuback has performed my cello Sonorities in Uppsala (Sweden), Rio de Janeiro (Brazil) and at the Swedish Church in NY. In Russia my music has

been performed by violinists Mark Belodubrovsky (in contemporary music festivals in St. Petersburg and Bryansk) and Maria Margorina (in Moscow), cellist Olga Galochkina, double-bass player Yaroslav Lobov, organists Kirill Umansky and Marina Voinova, soprano Marina Rumyantseva and pianist Tatiana Rovner. Violinist Volodymir Duda performed by "Sonorities" for violin in Lviv. I hope that my music will get in performed in some other countries it still has not been heard in, for instance, in Australia. I am an international person, and I really enjoy having my music presented abroad. In the United States my music has been performed not only in New York, but in other parts of the country. It has been performed in concert halls in cities and in auditoriums in colleges and universities.

A. R.: I can see that you have a special interest in European composers and in developments in European music, as well as the music from other countries and other continents, besides the United States. Can you tell us about the composers to whose music you have stylistic and aesthetic affinity on the European, Asian or South American musical scenes?

P. H.: I do have more of an interest and affinity for European composers working in opera because modern opera by contemporary composers in Europe has more state/government support. That is not to say that the opera going public is more interested in modernistic opera than American opera composers. A European composer does not have to concern himself or herself if that person's opera has commercial success. I am speaking generally. There are American contemporary operas I do like very much and some contemporary European ones I do not care for, but for the most part American opera composers play it to safe and are a little too conservative, at least in my opinion.

In other kinds of work such as symphonic, chamber music, piano music, choral et al my taste and interest in the music of composers from different countries is much more diverse, I will name several composers whose music I enjoy listening to.

They are Igor Stravinsky (mostly early Russian works, jazz age, neo classical and a few serial), Bela Bartok, Claude Debussy, Maurice Ravel, Olivier Messiaen, Darius Milhaud, Ralph Vaughan Williams, as well as a number of American composers: Aaron Copland, Henry Brant, Joel Mandelbaum, Druckman, Crumb, Joseph Schwatner. Otto Luening, Max Lifchitz (Mexican American), Stan Kenton, Duke Ellington, Dave Brubeck, Benny Goodman, and several that have been important as third stream in some of their works

such as John Lewis and his Modern Jazz Quartet, Gunther Schuller, Ralph Burns, William Russo, Don Ellis, and Meyer Kupferman. Contemporary European composers that have influenced my music are Penderecki, Lutoslawski, Ingvar Lidholm, the Swedish composer, musicologist, Bengt Hambraeus, Arne Nordheim (Norway), Gudmendsen Holmgren (Denmark) Erik Bergman, Xenakis, Berio, and composers from other continents: Juan Lemann (who was a close friend from Chile), Toru Takemitsu (Japan) and Peter Sculthorpe (Australia). So as you can see there have been a wide variety of countries and a wide variety of composers and many types of musical influences: American and many others.

One European composer who lived in New York, whose music I always enjoy listening to, is Dinu Ghezzo, originally, from Romania, who taught at New York University, who passed away a few years ago. He wrote lengthy dramatic compositions based on Greek mythology, in which he used electronic sounds in conjunction with various instruments and sometimes chorus. He often brought into his music elements of dance and various mixed media. They not only presented wonderful music, but were very entertaining too in an avant-garde sense. I could never do anything like that myself, but I do like his works very much.

A. R.: When you and Joseph Pehrson co-directed Composers' Concordance, did you mostly present New York-based composers, or did you program the music of composers from other countries as well?

P. H.: We started by presenting composers we knew from various circles, most notably, the academic circles, such as Otto Luening, William Bolcom, Max Lifchitz, Alison Nowak, Alice Shields, et al. Most of them were American. Soon I started adding a few European composers and performers such as Swedish composers/cellist Peter Schuback, who has performed my cello piece in Sweden and Brazil, and the Chilean composer and pianist Juan Lemann. At the same time Joseph Pehrson started programming works by contemporary Russian and Ukrainian composers. The international aspect of our programming grew more and more. This has been important to me not only for musical reasons, but also because I am an international person who believes that greater understanding between people can happen through art and the appreciation of artists from all over the world.

A. R.: Could you tell us about your work at the New York Public Library?

P. H.: I worked for the New York Public Library from 1984 to 2007. At first I was cataloguing music and sound recordings, videos and DVDs, and later

I worked on cataloguing some things outside of the musical realm, such as feature films and things like that. It was a good job, and I enjoyed it. I was also on many committees and other related events. I continue to belong to the Music Library Association and continue to keep up with trends in the field. I have a Master's degree in librarianship.

A. R.: Do you have any long-term or short-term projects for musical compositions? If you do, our readers would like to hear about them.

P. H.: I am thinking of composing a religious Christian work for mixed chorus and organ. I have been thinking of a Magnificat in English. I would like to write more songs for voice and piano on sacred and secular texts, and to compose a jazz work for big band. I also plan to continue my series of "Sonorities" pieces for different instruments.

A. R.: Could you tell us about who are the performers who have played your music? Where has your music been published and recorded?

P. H.: Selected performers that have premiered, commissioned, commercially recorded and gave important performances of my music include accordionist William Schimmel, who has given the premiere of my pieces with accordion, percussionist Peter Jarvis, who has premiered my music involving percussion, pianist Max Lifchitz, who has premiered by piano music, pianist Paul Hoffmann, percussionist Tom Goldstein, sopranos Patricia Sonogo and Lori Corrsin, cellist Peter Schuback, who has premiered my cello pieces, cellists John Kneiling and Andrea Berleant, double-bass player William Kannar, who has premiered my music, marimba player Nancy Zeltsman, who has premiered my piece for marimba, clarinetist Esther Lamneck, who has premiered my clarinet pieces, bassoonist Andy H. Lustig, who has premiered my bassoon pieces, bassoonists Johnny Reinhard and Cindy Baez, saxophonist Anthony Rizzo, harpist Karen Lindquist, who has premiered my piece for harp, organist Carson Cooman, who has premiered my organ piece, conductor JoAnn Falletta, who has premiered my music, toy piano performer Wendy Mae Chambers, who has premiered my music involving toy piano, North South Consonance Ensemble, which has premiered my music, the Jamaica Symphony, which has premiered my orchestral piece, the Hoffmann-Goldstein Duo, and Due East, which has premiered my music.

My music is currently published by Calabrese Publications and Deffner Publications and is recorded on Finnadar Records, Capstone, and Composers Concordance Recordings.