

## A SUCCINCT VIEW ON ART MUSIC IN THE UNITED STATES OF AMERICA DURING THE 1980s

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**SUMMARY.** The article looks at the state of art music and concert life in America, between 1980 and 1990. It proposes a concise description of the various currents and tendencies that were manifesting within the “serious music” establishment. A few of the most important directions in music composition are presented and placed in the broader context of the late 20th-century musical phenomenon. The study also provides insight into the work of some of the most prominent American composers who were active during this period. Both technical and aesthetic aspects of their creative output are described. Finally, the paper includes a selective list of musical works, representative of the several discussed currents and authors.

**Keywords:** American, art music, contemporary, avant-garde, modernism, postmodernism, minimalism, film music, composition, repertoire, 1980s.

The freedom to compose without the necessity of referencing any established tradition, or of keeping in line with any given trend, has given the American composers of the late 20th century much room to manoeuvre. It also has led to the appearance of a multitude of sounds, styles and approaches, many of which having little regard for the general audience. The diversity is so great that no composer, nor any work—or even group of works—do actually speak to more than a very narrow segment of the American public. Recent American art music is strongly rivalled in terms of public exposure by the more appealing popular and folk traditions. Within this extraordinary variety of styles, during the 1980s, one can still trace the existence of a few general approaches or categories, which were more or less extensions of the American musical currents of the 1970s. Most of these tendencies can be defined in relation to the opposition—or association for that matter—between Modernism and Postmodernism, while others deal less with the question of aesthetics, but rather generate works that fulfill a more incidental role.

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## **Modernism**

Beginning in the mid-1970s, American Modernism was in retreat (much more so than European Modernism), and pluralism came to characterize the evolution of concert music. There was deep concern for the survival of high art music in North America during the last two decades of the 20th century. While interest in Modernism was diminishing, the emergence of Postmodernism and the “neo” styles managed to recapture the public’s attention and to force a revision of the accepted hierarchies and historical accounts. Throughout the 1980s, one could witness the revival of a conservative tradition of musical composition, coexisting with the strictly non-Modernist popular music (ranging from the musical to the hit song and film music). This phenomenon gained proportions with the defections from Modernism by some prominent composers.

## **Postmodernism**

With the re-evaluation of music’s expressive potential by some composers working within the Western tradition, came the perception of the avant-garde’s demise by the 1980s. Many concert music composers began to reject the need for constant change and originality, as well as the increasingly difficult intellectual approach to music, as it was espoused by Modernists. The return to a more traditionally accessible concept of music was mediated by a renewed connection to the past, specifically by the embracing of harmonic and formal techniques characteristic of 18th- and 19th-century composition.

A slightly different type of Postmodernism resulted from the combination and interpenetration of compositional strategies. The very idea of what new music should sound like became obsolete, a fact that led to the appearance of a new type of eclecticism. Unusual juxtapositions and inclusions of material from disparate and often contrasting discourses started to be common. As a further step, postmodern works included elements that were not musical per se, such as multimedia, theatre, interaction with the audience, etc.

Postmodernist approaches challenged the longstanding custom of viewing art music as distinct from other traditions, and its audience as belonging to a segregated market. In a sense, Postmodernism represented the new modern tendency; however, it distinguished itself from the Modernist establishment by tolerating poly-stylistic mixtures, hybrids and crossovers, some of which resulting from the cultural exchange between musical traditions of different continents (African, Caribbean, South American or Eastern European influences).

## **Minimalism**

Initially an American invention, Minimalism had represented a revolutionary approach, rooted in the spare aspects of Modernism. Nevertheless, it came in strong opposition with—and offered an original alternative to—the increasing complexity of modernist traditions. The minimalist composers of the late 1970s

and early 1980s distanced themselves from the original meaning of the term. Few of the so-called minimalists were at all happy with the label. Some have pursued their own versions of extreme reductive repetition, while others have developed less radical approaches, in which minimalist traits could be detected along with other, more expressive techniques. It was common for the so-called post-minimalist music to incorporate the timbres, gestures and pulse of popular genres, such as rock.

### **Film music**

With the great popularity of the American film industry, film scores also became a notable area of art composition (mostly symphonic). Some of the most respectable concert music composers have dedicated time to writing for film, while it became customary for selections from recognizable motion picture soundtracks to be programmed in symphony concert series.

### **Variety of Styles**

By the early 1980s, experimental music in New York began to overlap with avant-garde jazz and rock. Many composers and bands moved freely between experimental performance spaces and rock clubs, while progressive rock musicians attracted attention from new music circles. Experimental music had long been in short supply at the city's major concert halls. However, by the 1980s, there were signs pointing to the acceptance of experimental music in more traditional venues. At the same time, numerous groups that were performing contemporary music began to steer a course between various new music factions and the more popular establishments.

### **Prominent American composers active during the 1980s**

During much of the 20th century, the essence of Western art music still seemed to be redefined periodically by great composers. As recently as the 1960s, leading American composers were valued for representing and bringing together currents and counter-currents. However, those working two decades later seemed more like separate individuals, contributing with personal solutions, and establishing their own unique relationship with tradition and with the audience. The following paragraphs take a snapshot of the American art music during the 1980s, as it is illustrated in the work of several prominent composers, presented here in chronological order, by year of birth.

#### ***Elliott Carter (b. 1908)***

Elliott Carter's works of the 1980s were written mainly for European performers and venues. In the USA, the reaction against Modernism contributed to his relative isolation; however, in Europe his reputation was secure. The

powerful group of chamber works that Carter wrote during the 1980s offers a resolution to the opposition between the notation intricacies and the expressive goal of the textures they produce. Carter achieved the shift from antagonism to unity through the use of structural polyrhythm that determines all the relationships of tempi in his music, and through the increasingly important role he gave to the all-triad hexachord as a unifying harmonic device. Although considered by many one of the greatest American composers ever, Carter remained a loner on the American musical scene. He remained indifferent to the changing demands of fashion, and he can hardly be associated with any group or school. Among Carter's works from this period are *Night Fantasies* for piano (1980), *String Quartet No. 4* (1986), *Enchanted Preludes* for flute and cello (1988).

### ***John Cage (1912-1992)***

During the 1980s, John Cage became increasingly interested in non-musical media. In 1983, the Ryoanji rock garden inspired the first of a series of compositions, in which he traced the contours of stones to discover the pitch contours of the solo parts. Similarly, in the following years, when asked to compose a new work, Cage would turn to an extra-musical subject and invent a new way of applying it to his own music. In all of these works, he brought his use of chance operations, and the result was an ongoing adventure into new areas of expression. In 1987, Cage began writing a series of 43 compositions that would form the major final phase of his work. They all consist of mostly short fragments of music, flexibly placed in time through a system of "brackets". Each piece is named by the number of performers involved, while superscripts distinguish compositions for the same number of players (e.g. Two, Two<sup>2</sup>, Two<sup>3</sup>, etc.). All these pieces share many characteristics—they are austere and spiritually powerful—and represent a return to pure music for Cage. At the same time, the compositional techniques employed are not the focus of the work. By the later numbers in the series, the composition process became more and more random in selecting a range of pitches and a time bracket where the pitches would fall. Carter is only concerned with the spectrum of sonorities, effects and moods, while silence receives an increasingly important place in the economy of each piece.

### ***Milton Babbitt (1916-2011)***

Showing solid consistency with his previous work, Milton Babbitt continued to expand the twelve-note universe during much of the 1980s. He began exploring the premise of the "superarray", a combination of individual arrays to generate larger and more complex twelve-note structures. On a more intuitive level, these very large arrays of pitch class structure produced interesting musical textures. In *Transfigured Notes* for string orchestra (1986), Babbitt divides

each of the four instrumental groups (1st and 2nd violins, violas and cellos) into two sub-groups, and then distinguishes between three separate registers in each group in order to articulate 24 distinct areas. These instrumental groupings are then recombined to achieve the structural counterpoint representing one interpretation of the abstract “superarray”. Babbitt’s music proposes a very complex sound universe. Some critics argued that his attitude has resulted in a body of inaccessible music, while others praised his pioneering approach to a more comprehensive exploration of the twelve-note system.

### ***George Rochberg (1918-2005)***

In his music of the 1980s, George Rochberg continued to blend Modernist and Romantic elements. The rhetoric of his Fifth and Sixth Symphonies belongs to the late 19th century model. Symphony No. 5 uses atonality more consistently than do most of his works, while passages from Mahler’s symphonies saturate the work. Symphony No. 6 exhibits a more accessible language, representing a return to Rochberg’s typical alternation of chromaticism and traditional tonality.

### ***Morton Feldman (1926-1987)***

In some of his late works, Morton Feldman returned to the “non-synchronous” technique he had used in the late 1950s. In *Why Patterns?* (1978), each of the three instruments (flute, piano, glockenspiel) moves at its own pace. Each segment of the piece is relatively consistent in its use of material, employing some of the systematic methods that Feldman had long rejected. A few other compositions include aurally undetectable isorhythm, while others use twelve-note serial procedures in combination with elaborate rotation schemes. Feldman conceals highly ordered patterns with inconspicuous material, revealing an ironic attitude towards the concept of “system”. This interest derived in part from Feldman’s attraction to the woven patterns of Oriental rugs. Among other textile-inspired works are *Crippled Symmetry* (1983) and *Coptic Light* (1986), Feldman’s last orchestral work. The opening passage of the latter superimposes more than twenty different layers, each repeating a simple pattern. In other late pieces, Feldman uses conventionally synchronized notation, and focuses on a single gesture at a time. Halfway between these two tendencies, we find compositions that typically alternate between one-gesture and many-gesture passages. In works of this kind, Feldman continually alters the aspect of a gesture, even while keeping most of its elements intact, or shuffles and re-shuffles the order of gestures. According to the composer, this type of modular construction allowed him to avoid pattern predictability. Later, he began to produce very long works, often in one continuous movement. These works include *Violin and String Quartet* (1985) – around 2 hours, *For Philip Guston* (1984) – around 4 hours and, most extremely, *String Quartet II* (1983), which is over 5 hours long without an interruption.

***George Crumb (b. 1929)***

Crumb's music is of monodic essence, with expression resulting from subtleties of nuance and colouration, but most of all from its contemplative and mysterious character. During the 1980s, Crumb composed more slowly, perhaps due to his acknowledged difficulty in assimilating the new currents. *Quest* (1990, rev. 1994) for solo guitar and five players is one of the more substantial works in his late output. Although Crumb's reputation was established through relatively few works, their extraordinary refinement and breadth of reference are admirable. Some critics accused him of emphasizing superficial sensation at the expense of real substance. In his defence, one may argue that for Crumb the medium stands at the core of the message. The stylistic juxtapositions and the abundance of peculiar quotations represent its very purpose. These references and artifices result in a primarily evocative music, which has brought him many admirers.

***Donald Martino (1931-2005)***

Martino's principal preoccupations were the exploration of colour, polyphony and virtuosic potential (especially in the concerto genre). His music has been described as expressive, dense, lucid, dramatic and romantic. During the 1980s, Martino further extended his technical and expressive range, by integrating tonal and post-tonal harmony (*The White Island* for chorus and orchestra, 1985), and by combining jazz harmony, diverse stylistic quotations and self-parody (*From the Other Side*, 1988).

***Terry Riley (b. 1935)***

One of the founders of Minimalism, Riley maintained his attachment to the old techniques, while also developing an interest for musical syncretism during the 1980s. Towards the end of the decade, he assumed leadership of the improvising performance group *Khayal*. He produced an extremely lyrical set of just intonation compositions, *The Harp of New Albion* for piano solo, and turned to orchestral composition with *Jade Palace*, a Carnegie Hall centenary commission, and *June Buddhas*, a choral-orchestral work for the Koussevitzky Foundation. At the same time, working closely with the Kronos quartet gave Riley the opportunity of writing a number of works for this medium: *G-Song* (1980), *Sunrise of the Planetary Dream Collector* (1980), *Cadenza on the Night Plain* (1983) and *The Medicine Wheel* (1983).

***Steve Reich (b. 1936)***

Like many of the later 20th-century composers, Steve Reich utilized a wide range of modernist and minimalist techniques. He also invented a technique known as "phasing", in which two musical ideas begin simultaneously,

are repeated, then gradually drift out of sync, and create a natural sense of development. At the same time, Reich was very interested in non-Western music, incorporating intricate African rhythmic techniques in his compositions. His work took on a darker character with the introduction of political themes as well as themes from his Jewish heritage. *Tehillim* (1981) is Reich's first work clearly inspired by his Jewish background. It also represented a departure from Reich's other works in its formal structure, the setting of texts and the importance of the melody. The use of counterpoint and functional harmony throughout these works sharply contrasts with the loose minimalist techniques employed by previous compositions. For example, *Different Trains* (1988) for string quartet and tape uses recorded speech, as in his earlier works, but this time as a melodic rather than a rhythmic element.

### ***Philip Glass (b. 1937)***

During the 1980s, after a period of atonal exploration in American music, Philip Glass revived tonality and traditional genres (such as opera), in works like *Einstein on the Beach*. Although audiences outside of the avant-garde had simply refused to pay attention to the modernist, atonal music, Glass managed to re-establish a popular market for the American "classical" idiom. By the 1980s, folk music had ceased to be an authentic alternative, since the American public listened to electronically based music. In his attempt to gain a mass audience, Glass used the strategy of "prettification" of the modernist practices. By cutting down on the severity of music, he was able to provide the listening audience with more immediate gratification. Glass intensified his work for music theatre and produced the opera *Satyagraha* (1980), with a subject based on the early life of Mahatma Gandhi. This piece represented a turning point for Glass, as it was his first one scored for symphony orchestra after 15 years. His operatic *Trilogy* was completed with *Akhnaten* (1983-1984), a powerful vocal and orchestral composition sung in various ancient languages. In addition, this opera featured an actor reciting ancient Egyptian texts in the language of the audience. During the same year, Glass collaborated with director Robert Wilson on another opera, *The Civil Wars*, premiered in Rome. Glass's work for theatre included many compositions for the group *Mabou Mines*, which he co-founded in 1970. This work included further music for plays by (or adaptations from) Samuel Beckett, such as *The Lost Ones* (1975), *Cascando* (1975), *Mercier and Camier* (1979), *Endgame* (1984) and *Company* (1984). Four short pieces for string quartet were played in the intervals of the dramatization of *Company*. They were eventually published as a *String Quartet* (Glass's second), and as a concert piece for string orchestra. During the late 1980s, Glass returned to the earlier minimalist aesthetic (a sort of post-minimalism), with his *Violin Concerto* and *Symphony No. 3*. Owing to this direction, many of his chamber compositions were also conceived in a more traditional and lyrical style.

### ***John Corigliano (b. 1938)***

In spite of frequent collaborations with mainstream musicians, occasional film scorings, and unequivocal commitment to tonal intelligibility, John Corigliano is a composer of admirably wide technical range and daunting progressivism. *Pied Piper Fantasy* for flute and orchestra (1981) is a complex, largely non-tonal concerto, featuring extended instrumental techniques and notations, as well as controlled aleatoric procedures. The dramatic elements should not obscure the diversity of musical materials of *The Ghosts of Versailles* (1987), a commission for the New York Metropolitan Opera. The work unfolds as a large-scale operatic form, constructed from 18th-century tonal techniques, serial and timbral counterpoint, and a touch of the verismo idiom. The 1980s inaugurated a change in Corigliano's style; he abandoned the restrictions of conventional notation and embraced an "architectural" method of composition. These works mark the inclusion of a wide range of musical materials and procedures: tonal, microtonal, timbral, serialism and aleatoricism.

### ***William Bolcom (b. 1938)***

After beginning his career composing in the serial idiom, William Bolcom changed his approach in favour of a language that embraced a wide variety of styles. In his more recent works, he has sought to erase boundaries between popular and art music. Sharp contrasts may result from the combination of dramatic atonality with ragtime, old popular tunes, or waltz. *Seattle Slew* (1986), a dance suite named after a famous racehorse, uses formally predictable dances such as the tango, gavotte, and rag to evoke the old-fashioned atmosphere of a racetrack. *The Fifth Symphony* (1989) opens in a highly abstract style, featuring fragmented melodies and dissonant harmonies. The music then evolves towards a mix of popular tunes and Romantic quotations. The collage technique is present in numerous other works as well. Bolcom's ideology has inspired compositions concerned with religious and philosophical themes. Such themes appear in *Frescoes* for two pianos, and most notably in *Songs of Innocence and of Experience* (1984), a monumental setting of 46 poems by William Blake. These works stand as a summation of Bolcom's compositional achievements.

### ***Meredith Monk (b. 1942)***

Composer, singer, dancer and choreographer Meredith Monk has always expressed a passion for large productions. Her diverse output includes music theatre works and installations, many of which evoke themes of totalitarianism and holocaust. She is also regarded as a pioneer of "extended vocal technique" and "interdisciplinary performance". Monk has rejected the term "minimalism"

to describe her music, arguing that she always seeks an emotional content that is absent from the geometric patterns of early works by Steve Reich and Philip Glass. However, repetition and ostinato patterns are central to her compositions. Monk's style has remained remarkably unchanged over three decades. She composes with her ensemble in mind, tailoring many of her works to the specific demands and skills of the performers involved. Among her productions from around the 1980s are: *Quarry*, which includes film footage of singers dressed in white, and *The Games* (1983), which chronicles the rise of a dictator in a post-holocaust world.

### ***John Coolidge Adams (b. 1947)***

Initially a minimalist, John Adams has broadened his compositional approach in his mature works. He has combined the rhythmic drive of Minimalism with a very colourful harmonic palette and innovative orchestral technique, to create an original language, in which the influences of late-Romanticism remain evident. Adams has also introduced references to a wide range of popular and serious 20th-century idioms. Some of his works, such as the operas, are skilfully eclectic, while orchestral pieces, such as *Fearful Symmetries* (1988), introduce striking contrasts through the use of big-band swing music. The large orchestral works *Harmonium* (1980) and *Harmonielehre* (1984) established a national reputation for John Adams. Probably his best-known composition is the opera *Nixon in China* (1985-1987), suggested to him by director Peter Sellars. It received over 70 performances in the years following its premiere.

### ***John Zorn (b. 1953)***

A typical example of a composer in the media age, John Zorn is probably the most charismatic figure on New York's music scene. He ignores the boundaries that have been drawn traditionally between genres, and explores every kind of music available. Taking inspiration from a wide variety of sources, his music features quite contrasting influences. Zorn has a special attraction to underground artists and extremely loud musical styles. He rejects the Western concept of the autonomous composer, and promotes an aesthetic of productive collaboration among musicians, as well as radical eclecticism by means of interpenetration of styles. Among his works dating from the 1980s are the albums *The Classic Guide to Strategy* (Volumes 1 and 2, 1981-1985), and *The Big Gundown* (1986). Zorn has also written several "game pieces", in which performers are allowed to improvise freely, as long as they follow certain structural rules. Some of these works are named after various sports such as *Hockey* (1980), *Pool* (1980) and *Archery* (1981).

**Bright Sheng (b. 1955)**

Chinese-American composer Bright Sheng merges diverse musical traditions in works that transcend conventional aesthetic boundaries. He has described his biggest compositional challenge as “integrating Asian and Western cultures without compromising the integrity of either”. Following his arrival in the USA in 1982, Sheng became very active as a composer, teacher and conductor. The most notable work he produced during the 1980s is his dramatic orchestral composition *H'un (Lacerations)*, which was premiered by the New York Chamber Symphony in 1988. The work represents an extraordinary remembrance of the Chinese Cultural Revolution.

To complement and reference the lapidary information presented in this article, below is a selective list of musical works that were composed in the United States of America between 1981 and 1990:

- Ernst Krenek (1900-1991), *String Quartet No. 8*, op. 233 (1980-1981)
- John Cage (1912-1992), *30 Pieces for 5 Orchestras* (1981)
- John Cage (1912-1992), *Perpetual Tango* (1984), piano
- John Cage (1912-1992), *Etcetera* (1985), orchestra, tape
- John Cage (1912-1992), *Five* (1988), any 5 instruments
- John Anthony Lennon (b. 1950), *Another's Fandango* (1981), solo string
- Donald Martino (1931-2005), *Fantasies and Impromptus* (1981), solo keyboard
- Donald Martino (1931-2005), *The White Island* (1985), chamber orchestra, chorus
- Donald Martino (1931-2005), *From the Other Side* (1988), flute, cello, piano, percussion
- Jacob Druckman (1928-1996), *String Quartet No. 3* (1981)
- Jacob Druckman (1928-1996), *Brangle* (1988-1989), symphony orchestra
- Robert Kyr (b. 1952), *White Tigers* (1981), solo keyboard
- Milton Babbitt (1916-2011), *String Quartet No. 2*, (1982)
- Milton Babbitt (1916-2011), *Transfigured Notes* (1986), string orchestra
- Milton Babbitt (1916-2011), *Glosses* (1988), boys' choir
- Christopher Rouse (b. 1949), *Phantasmata* (1981/1985), symphony orchestra
- Elliott Carter (b. 1908), *Changes* (1983), solo string
- Elliott Carter (b. 1908), *Esprit rude / esprit doux* (1984), flute, clarinet
- Elliott Carter (b. 1908), *Oboe Concerto* (1987)
- Elliott Carter (b. 1908), *Enchanted Preludes* (1988), flute, cello
- Terry Riley (b. 1935), *Mythic Birds Waltz* (1983), string quartet
- George Rochberg (1918-2005), *Oboe Concerto* (1983)

- George Rochberg (1918-2005), *Suite no.2* [H. Melville] (1987), voices, chorus, orchestra
- Steven Mackey (b. 1956), *Rhondo Variations* (1983), solo string
- Meredith Monk (b. 1942), *The Games* (1983), electronic, traditional instruments
- Meredith Monk (b. 1942), *Processional* (1988), violin, piano
- Martin Bresnick (b. 1946), *Bag O'Tells* (1984), solo string
- Stephen L. Mosko (1947-2005), *Indigenous Music II* (1984), chamber ensemble
- George Crumb (b. 1929), *A Haunted Landscape* (1984), orchestra
- George Crumb (b. 1929), *The Sleeper* [E.A. Poe] (1984), voice, piano
- George Crumb (b. 1929), *An Idyll for the Misbegotten (Images III)* (1986), chamber
- George Crumb (b. 1929), *Federico's Little Songs for Children* (1986), chamber, vocal
- Andrew Imbrie (1921-2007), *Requiem* (1984), solo instrument / voice, orchestra, chorus
- Scott Wheeler (b. 1952), *Sonata for Violin and Piano* (1984)
- David B. Doty (b. 1950), *Paradigms Lost* (1984-1985), miscellaneous, electronic
- Kathryn Alexander (b. 1955), *And the Whole Air Is Tremulous* (1985), solo wind, electroacoustic
- Fred Lerdahl (b. 1943), *Fantasy Etudes* (1985), chamber
- John Corigliano (b. 1938), *Fantasia on an Ostinato* (1985), piano
- John Corigliano (b. 1938), *The Ghosts of Versailles* [W.M. Hoffman] (1987), opera buffa
- John Coolidge Adams (b. 1947), *Nixon in China* [A. Goodman] (1985-1987), opera
- John Coolidge Adams (b. 1947), *Short Ride in a Fast Machine* (1986), fanfare
- Paul Schoenfield (b. 1947), *Café Music* (1986), piano trio
- William Bolcom (b. 1938), *Seattle Slew* (1986), dance suite / orchestra
- George Burt (b. 1929), *Exit Music III: An Interlude* (1986), chamber orchestra
- Morton Feldman (1926-1987), *For Stefan Wolpe* (1986), choral, chamber
- Morton Feldman (1926-1987), *Palais de Mari* (1986), solo keyboard
- Morton Feldman (1926-1987), *For Samuel Beckett* (1987), chamber orchestra
- James Willey (b. 1939), *Society Music* (1986), chamber / large ensemble
- Charles Wuorinen (b. 1938), *The Golden Dance* (1986), symphony orchestra

- Zhou Long (b. 1953), *Heng (Eternity)* (1987), chamber  
Jon Appleton (b. 1939), *Homenaje a Milanés* (1987), miscellaneous /  
electronic  
Paul Cooper (1926-1996), *Love Songs and Dances* (1987), chamber  
orchestra  
David Dzubay (b. 1964), *Threnody [after Josquin's Mille regretz]* (1987/  
1993), string quartet  
David Dzubay (b. 1964), *Snake Alley* (1989), symphony orchestra  
Chaya Czernowin (b. 1957), *Ina* (1988), electroacoustic, solo wind  
Allen Anderson (b. 1951), *Solfeggietti* (1988), solo keyboard  
Mario Davidovsky (b. 1934), *Synchronisms No. 9* (1988), electroacoustic,  
solo string  
Evan Ziporyn (b. 1959), *What She Saw There* (1988), chamber  
John Zorn (b. 1953), *Carny* (1989), solo keyboard  
Tan Dun (b. 1957), *Nine Songs* (1989), vocal, chamber, choral  
Gunther Schuller (b. 1925), *Phantasmata* (1989), miscellaneous / duo  
Anthony Coleman (b. 1955), *Acid Jazz Burnout* (1990), chamber,  
electroacoustic  
Charles Amirkhanian (b. 1945), *Bajanoom* (1990), electronic  
Charles Amirkhanian (b. 1945), *Vers les anges* (1990), electronic  
Scott Lindroth (b. 1958), *Duo for Violins* (1990)  
David Felder (b. 1953), *Journal* (1990), chamber orchestra  
Stephen Hartke (b. 1952), *Night Rubrics* (1990), solo string  
Nicolas Roussakis (1934-1994), *MI e FA* (1990-1991), solo keyboard

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