Quintet receives warm welcome

Members of the Pastiche Wind Quintet, now more than three months into their year-long resi-dency at the Centro de la Cultura in Santiago, Chile, report they have received a warm and enthusiastic welcome. They were invited to Santiago because of their success in taking chamber music to the people of metropolitan Detroit. Margarita Luna, director of the Centro de la Cul-tura, discovered Pastiche and invited them to de-velon the same kind of audicene awareness and ap-

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tura, ascovered Pastiche and invited ment to de-velop the same kind of audience awareness and ap-preciation in her country. She was in Michigan in June, invited by the Partners of the Americas of Michigan to select a group of musicians for the precision

The group's debut concert in the Centro da la

Cultura received rave reviews from the local pa-Pers. After performing at the Superior Institute of Ag-riculture, Fulbright scholar Hunt Hobbs, director of agricultural business and management training,

"Our students have never been exposed to a woodwind quintet, or much else other than local popular music. The administration and I felt that this was a upinue onpartimity to bring a culture popular music. The administration and I felt that this was a unique opportunity to bring a cultural as well as a highly entertaining even to our students. "The concert was remarkable not only for its su-perior musicianship, but also as a memorable edu-cational experience. The program demonstrated music from many periods and the students showed their sincere appreciation that the presentation was given in their native tongue by the American musi-cians who arrived here only two months ago." Besides teaching and performing throughout the Dominican Republic, the quintet has plans to per-form in Haiti, Jamaica, Puerto Rico and Venezue-la. The musicians are flutist Susan Ivers Barna, obsist Kaherne Cesare, clarinetist Bradley Wong, bassonist Thomas Sefcovic and French horn play-er Elizabeth Watson. Sefcovic, who was back home for the holidays, said each of the musicians lived with a family for the first month and their use of Spanish made a quick and dramatic improvement. Now each is comfortable with the language, even to teaching music in Spanish.

New music dictionary merits landmark status

By GENE BARNES

In 1969, a group of musicologists headed by Stanley Sadie set about revising the legendary Grove Diction-ary, then in its fifth edition (1954) and sporting nine volumes and a supple-

ment. Eleven years and countless man-hours later, the New Grove (so named because so little of the previous mate-rial was retained) has at last arrived. As one might expect, it is exhaustive in the extreme, documenting every aspect of human musical endeavor without re-gard to tradition, national or cultural

boundaries. The New Grove Dictionary of Music and Musicians, in 20 volumes, is edited by Stanley Sadie, published by Macmil-lan and costs \$1,900.

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Need a musical history of Tibet? The New Grove has 12 pages on that region, plus articles and photographs on each instrument mentioned and a complete bibliography. bibliography. Care to know more about J.S. Bach's

Correct about J.S. Bach's youngest son, Johann Christian? Again, 12 pages, five of which list all his known compositions. Do your taskes run to rock or jazz? Articles on the Beatles, Louis Arm-storng and Miles David leature in-depth musical analyses of some of their most representative work. See what I mean? If the New Grove has any significant failing, it is that many of the articles, specially those concerning contempo-rary performers, rely rather heavily on the opinions of contributing authors. For instance, in his article on British

conductor Adrian Boult. Ronald Crich-ton has observed, "There are nights with the physical impact of his com-place to take a pot-Shot at an artist' off-nights. Considering the gabbiness occasion-ally encountered, then, it is suprirising out to find an attendant sense of hu-mor. But an air of sustained sobriety persists throughout the New Grove. The article on Gilbert and Sullivan contains, for example, many referenc-es to Sullivan's excellent musical paro-dies and salters. But never does one es to Sullivaris excellent musical par-dies and satires. But never does one come to feel, through the style of the anrative, the really hilarous beights Sullivan could attain. Those relatively trilling concerns aside, it should be noted that the fresh-ness of the work is allogether quite ex-hilarating. Some nice touches include:

rock group. • An unswerving commitment to or-

comfortable with the language, even to teaching music in Spanish. Saying that so far it has been a remarkable and rewarding experience for the musicians. Sefective said he has many talented students, "most of whom are self-taught." The quintet's long-range plans are not formulat-ed, but so far, the year in Santiago, which was an unknown quantity late last summer, has so far been an enriching experience for all of the Americans.

 A habit of publishing rare photographs of some famous composers in their youth (Brahm sat 17, Faure at 19, Tchaikovsky at 24).
Listing lost and unpublished works in composers' catalogs, and, when published, the work's publisher.
A livel survay of nonlar music when puonsned, the work's publisher. ● A lively survey of popular music from the 19th century, through the im-portance of the invention of the phono-graph (with the reproduction of a tel-ing advertisement for an early Edison) and all the way up to the Sex Pistols rock proup.

• An unswerving commitment to or-der and clarity in its presentations. If you have an interest in music – anything from the musical life of Aachen, Germany, to Chopin's teacher, Wojciech Zywny – run to your local library and look it up in the New Grove.



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