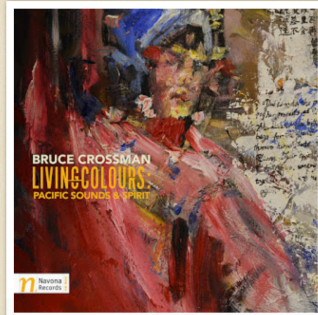


Gapplegate Classical-Modern Music Review

Modern classical and avant garde concert music of the 20th and 21st centuries forms the primary focus of this blog. It is hoped that through the discussions a picture will emerge of modern music, its heritage, and what it means for us.

Thursday, May 18, 2017

Bruce Crossman, Living Colours: Pacific Sounds & Spirit



New music lives! As Edgard Varese put it, "the present day composer refuses to die!" That remains as true as ever. We find plenty of life out there, perhaps nowhere more than on Bruce Crossman's bouquet of compositions, *Living Colours: Pacific Sounds & Spirit* (Navona 6095).

As the title suggests Crossman allows the music of the Pacific, specifically of Japanese, Chinese, Korean and Filipino traditions, to influence his more or less high modern attention to sound color and sound space. Harrison and Partch are possible forebears without becoming templates.

Four adventuresome chamber works comprise the program, each a significant waystep in understanding Crossman's musical ways. The longest work, "Gentleness-Suddenness" for mezzo-soprano, violin, percussion and piano, has the spacious stop and go perhaps of Korean Pansori music, only rethought and reactivated as an inspiration for the new music realm.

"Where Are the Sounds of Joy?" makes thoughtful use of an even smaller ensemble--trumpet, percussion and piano--for something spaciouly Asian but with an effectively communicative vocabulary of Western new music. I cannot help recall Stockhausen's "Refrain," but only again as precursor. There is a modern improv music element as well. It makes a beautiful end to a significant program.

Backtracking though, the album begins with two small ensemble works of note, "Double Resonances" for percussion and piano, and "Not Broken Bruised-Reed" for violin, percussion and piano. Both are exemplary of the Crossman approach and give us much to appreciate.

You out there who look for the new in new music, seek no further. Crossman is a real force for the present-future. The album is outstanding!

Posted by [Grego Applegate Edwards](#) at 5:58 AM



Labels: [asian influenced new modern chamber music](#), [bruce crossman living colours pacific sounds and spirit](#) [gapplegate classical-modern review](#)

About the Blog

Grego Applegate Edwards's Classical-Modern Music Review blogsite covers recent releases or re-issues of recordings that feature classical and concert music, primarily of the 20th and 21st Centuries, but earlier music as well when warranted. All styles of relevance will be addressed from Late-Romantic and Neo-Romantic through High-Modern, Avant Garde and Post-Modern styles. Chamber music, orchestral, choral, operatic, and electronic forms will be considered as well as music that combines a classical element with one or more other stylistic

elements. Earlier periods will get coverage when a release has something to say to us. Both established and unfamiliar composers will get attention. All content copyright 2007-17 by Grego Applegate Edwards.

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