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Ana Lara's *Angels of Flame and Ice* in Sonidos Festival

"a primal, indescribable 'Aaaaaaaaaaaaah'"

Thus Mark Swed's description of the opening movement of [Ana Lara's](#) stunning *Angels of Flame and Ice*, which closed the Pacific Symphony's ambitious Sonidos festival of Mexican music in a program led by Carl St. Clair at the end of April. [Complete review](#).

In the Orange County Register, Timothy Mangan wrote: *"Angel of Darkness" and "Angel of Dawn," two movements of a larger work, revealed Lara (born in 1959) as a major and original voice. The two pieces, completely different in mood (and recognizable as Mexican not at all), nevertheless use similar means: long sustained notes and chords, floating, slowly developing arpeggios and merging sound masses. This music moves along magically, like dangerous fog and twinkling ether. By all means, we must hear the entire work."*

Lara's *Canticum Sacrum* for small string orchestra and *Serenata* for wind quintet and string quintet were also heard in the Sonidos festival, as were works by [Arturo Márquez](#), [Manuel M. Ponce](#), and [Silvestre Revueltas](#), offered in four different programs. Mark Swed wrote that Revueltas's *Caminos* is *"an ebullient, knotty and humorous thing, one of his 'sound murals' that makes so many quick cuts from one music to another that a listener becomes dizzy and giddy. Conductor and orchestra gave it a good ride. It's just the tip of his magnificent repertoire."*

Jacob ter Veldhuis Takes Manhattan

On May 2, 3 and 4, the Whitney Museum presented three nights of Jacob ter Veldhuis' chamber music. Classical music blog [sequenza21](#) wrote: *"Jacob ter Veldhuis might be the best composer you've never heard of,* and included a discussion of JacobTV's ***Rainbow Concerto*** for cello and orchestra and the video oratorio ***Paradiso***, both works looking for their U.S. premieres.

David Patrick Stearns wrote in the Philadelphia Inquirer that the first evening showed how the composer *"molded a sophisticated, urban artistic language with much to say on matters ranging from Billie Holiday to nuclear winter."* And Steve Smith, on his blog [nightafternight](#), wrote that the final night *"was an ideally paced sampler of some of his most effective pieces, played by a parade of New York's new-music elite (cellist Dorothy Lawson, flutist Margaret Lancaster, pianist Kathleen Supové, the Meehan-Perkins Percussion Duo and Kevin Gallagher's Electric Kompany)."*

For the Lincoln Bicentennial: *This Sacred Ground*

Orchestras looking for a work celebrating the legacy of Abraham Lincoln in honor of his bicentennial in February 2009 might consider David Diamond's *This Sacred Ground*, for mixed chorus, children's chorus, baritone solo and orchestra. The work is a setting of Lincoln's Gettysburg Address. All Music Guide wrote that Diamond's "*open-hearted music is readily accessible, enjoyable, and moving. No preparation is needed to appreciate Diamond's diatonic harmonies, straightforward melodies, and lean counterpoint.*" **Description and audio samples [here](#).**

John Musto's *Volpone* schemes again

The comic opera *Volpone*, a retelling of Ben Jonson's 17th century study of greed, with music by John Musto and libretto by Mark Campbell, is being restaged by [Wolf Trap Opera Company](#) in late June and early July. Wolf Trap commissioned the work and premiered it to acclaim in 2004.

Rave Review for Musto Chamber Music CD

Music from Copland House's CD on Bridge Records garnered this headline in Gramophone: "***Rise up to John Musto's music of urban energy and rhythmic vitality,***" and went on to describe "wild flights and melancholic utterances" and much [more](#).

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