

## The Composers' Cafeteria

A composer's greatest challenge is not to decide what notes to write down, but to find musicians to play the notes after they're written. The Composers' Cafeteria was conceived as a "composers' cooperative", to try to get around this problem. People who write music, after all, are usually pretty good at playing it, and who could be more interested in presenting new music than a composer?

In The Composers' Cafeteria, all of the composers also perform, and all of the performers are invited to compose. We welcome new members from the community, as we are looking forward to performing more varied works for larger ensembles. If you have a work in hand that you would like to hear, if you have ideas for a new composition, or if you are excited about performing new music, please come and meet us after the concert, or give us a call at (415) 548-1095 or (415) 642-5016.

We have no common ideological basis for our music, beyond the proposition that each composer be granted complete artistic freedom, and that no attempt be made to determine a group ideology. However, even this proposition has been subject to debate, and the composers have therefore requested that it be made clear that "the opinions expressed by any one composer do not necessarily reflect the opinions of The Composers' Cafeteria, or any of its constituent composers." Presumably, this disclaimer applies to these notes as well.

### Program Notes

**Balance the Budget, Now** I have long believed, in light of the social constitution of musical conventions and modes of consumption, in the necessity for a politico-economic aesthetic. I was struck, while writing this piece, with the severity of the debt crisis facing our Nation, and began to think it as a provisional grip on a solution. This, and a forthcoming piece, *Just Say No, Now* are dedicated to our first jailed vice president, George Bush.

— Michael Macrone

**Obnubilation** was composed in November, 1981. The word "obnubilate" means to becloud; in this work, the distinctions between melody and harmony are blurred. The decided emphasis on the tone of the oboe further obfuscates the issue.

— Jennifer Rycenga Plonsey

**Browsing**, in this version, consists of 7 of 48 possible piano pieces, and 3 of 31 "short, stupid pieces." I have definitely gone out for a bit; please feel free to browse.

— Dan Plonsey

### At the End of Spring

— Tom Statler

**Vincent Price's Cuspidor** This work is a collective composition/improvisation which evokes the spitting image of Mr. Vincent Price with such gobs of tasteful clarity that all are stunned by the accompanying 'toonfulness.

— Adam Bresnick, Jonathan Elmer, and Dan Plonsey

**Mini Improvisational Suite** This piece of music is a completely improvised work.

— Brian Pezzone

**Wild Cherries** opens with a performance of “The Stop Sign,” an arrangement of Schubert’s *Der Wegweiser* (The Sign-Post), from *Winterreise*. The theme of the text of Schubert’s song is kind of like that of Robert Frost’s poem, “The Road Not Taken,” but the poet’s conclusion here is that he would’ve been better off had he taken the road indicated by the sign. It continues by incorporating the screenplay of “Eating Cherries”—a movie based on a tale by Leopold Ritter von Sacher-Masoch.

— Chris Maher

**Fallout** was written as a reaction to the potential for nuclear war which we have created. An eight note motive, D, E $\flat$ , A $\flat$ , D $\flat$ , provides the structural basis.

— Randy Porter

**James’ Christmas** comes from the sea of normalcy while we go shopping.

— David Reider