Music by
Karen Amrhein
Happy Lemon
Music Publishing™

15 January 2008 NEWSLETTER Vol. 3, No. 1

Dear Friends, Fans, and Colleagues,

In this issue of Happy Lemon's quarterly newsletter: Upcoming concerts, Tom Brantigan's reflections on the topic "What I listen for in music," the Conductors Guild Conference, and, of course, a riddle!

Karen

Mark Your Calendar - Upcoming Concerts!

Two concerts featuring my music are scheduled to occur in the next few weeks:

PMEA Orchestra Festival

The Pennsylvania Music Educators Association, District 7, will present my *Symphony of Seasons*, under the baton of Dr. Harlan Parker, on January 26th.

The concert will also include Suppé's *Poet and Peasant Overture* and Tchaikovsky's *Symphony No. 5*. The 140-piece orchestra is comprised of some of the finest high-school orchestral players from the state of Pennsylvania. Thanks, Harlan!

Come hear *Symphony of Seasons*:

Saturday, Jan. 26th, 2 p.m.
Dallastown Area High School
700 New School Lane
Dallastown, PA 17313

Wit, Whimsy, & Warmth

On Sunday, February 10th at 4 p.m., the "Sundays at Central" concert series will present a concert of my music performed by a dozen musicians:

Joel Borrelli-Boudreau, *Conductor*
Hyun Sook Park & Erik Apland, *Piano*
Lynda Dembowski, *Clarinet*
Joan da Silva Heit, *Flute*
David Reynolds, *Guitar*
Francis Liu, Colin Sorgi, and Lydia Chernicoff, *Violins*
Jaclyn Dorr, *Viola*
Eric Stoltzfus and Catherine Mikelson, *Cellos*
Greg Herron, *Marimba*
and Dancers from the Harford Ballet

The program includes:

String Quartet No. 2,
Hamilton Street Concerto,
Event Horizon, Dance Card,
Short Stories, and Variants

Sunday, Feb. 10th, 4 p.m.
Central Presbyterian Church
7308 York Road, Towson, MD

This issue's *riddle*

"What sort of salad does a Model T prefer?"

2008 Conductors Guild Conference

This past weekend I participated in the annual Conductors Guild Conference, held in Baltimore this year from January 10th to the 13th. I enjoyed taking part in the conference and catching up with friends and colleagues. Visitors to the Happy Lemon Music Publishing table in the exhibitors' area were able to sample my orchestral and wind ensemble music, as well as liquor-filled chocolates and Clementine oranges (lemons are rather tart, after all)! Best of all, Dr. Harlan Parker presented my ballet *Little Nemo in Slumberland* to attendees at the New Music Forum on Friday, January 11th. Thank you, Harlan! *Little Nemo* met with a quite favorable reception and I distributed a number of scores and CDs to interested conductors. Hopefully, lots of performances will follow!

"What I listen for in music."

"Interesting question; we all listen for different things at different times. Were I to boil it down to a single word, I would say "coherence" – and even then it is totally subjective, subconscious, and even different depending on the style of the music. Coherence reflects the fact that no sound exists in isolation. Music is the combination of sounds that are interrelated. A note or chord is beautiful or not in total dependence on the notes around it.

"When I listen to the classics – Bach, Mozart, Mahler – my mind is listening initially for the beauty of phrase. Does the performer understand the articulation and motion of a series of notes and sequences of phrases? In contemporary music, I tend to add the coherence of the moving clusters of sound, something so common and standard in the classics that they are simply background. In contemporary music, it often takes me more time to assimilate the style to understand and appreciate how the sounds fit together. Sometimes, I simply can't do it!

"Finally, there is coherence over long periods of time. The Bach "B Minor Mass" is comprised of a series of movements spanning more than an hour but each movement has a specific function and relationship to all the others. You can even tell whether or not the conductor understands this based on the length of time between movements. The same is true of the arched shape of Bach's "Jesu, meine Freude" and Handel's "Messiah". Yes, we all hear something different but what really speaks to my soul are things one really can't specifically define but make all the difference."

Tom Brantigan, D.M.A.
***Music Director*, Central Presbyterian Church**
(Tom performed in my November 30th *Princess Paliné & Friends* concert)

The answer to this issue's riddle is:

Arugula!

Music by
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15 April 2008 NEWSLETTER Vol. 3, No. 2

Dear Friends, Fans, and Colleagues,

In this issue of Happy Lemon's quarterly newsletter: new recordings at the Happy Lemon website, Lynda Dembowski's reflections on the topic "What I listen for in music," and, of course, a riddle!

Karen

New Music at the Happy Lemon website

New recordings of several pieces are now available for your listening pleasure:

Variants

For the February 10th concert at Central Presbyterian Church, I created a new arrangement of *Variants for Flute & Guitar and Strings*. I'm pleased with this new arrangement – for flute and guitar, string quartet, and piano – and I've a fine new demonstration recording, thanks to the musicians:

Joel Borrelli-Boudreau, *Conductor*
Joan da Silva Heit, *Flute*
Mark Edwards, *Guitar*
Colin Sorgi & Lydia Chernicoff, *Violins*
Jaclyn Dorr, *Viola*
Catherine Mikelson, *Cello*
Hyun Sook Park, *Piano*

I invite you to listen to *Variants* via the "Orchestral Music" page at the website.

Event Horizon

Clarinetist Lynda Dembowski included the quintet version of my clarinet concerto on her second D.M.A. recital last November. Happily, the musicians reassembled to perform this difficult piece on February 10th and record it on February 9th. I'm pleased to make the recording available to Happy Lemon website visitors.

Please visit the "Chamber Music" page for excerpts from this new recording, featuring:

Joel Borrelli-Boudreau, *Conductor*
Lynda Dembowski, *Clarinet*
Francis Liu, *Violin*
Eric Stoltzfus, *Cello*
Greg Herron, *Marimba*
Erik Apland, *Piano*

This issue's *riddle*

"How did the one twin know what the other twin was thinking?"

Catch up on old issues of the *Happy Lemon Newsletter*

The clever and generous Jeff James (of Jeffrey James Arts Consulting) recommended that I post all the Happy Lemon newsletters at my website, and I have! Please visit the "News" page for my concert calendar, information on new album releases, and to peruse previous issues of the newsletter. You think you have issues? Let me tell you, *we* at Happy Lemon Music Publishing, *we* have issues!

"What I listen for in music."

"I love listening for tone color, texture, and orchestration within any given piece of music. In my mind these three aspects are closely interconnected, and the manner in which a composer manipulates them separates out the master craftsman from the mediocre composer. Bach's *Brandenburg Concerti* are the finest early examples of this. The combination of timbres in the concertino ensemble of Concerto No. 2, (trumpet in F, piccolo, recorder or flute, oboe, and violin) pitted against each other and as a whole against the *ripieno* strings, are lively, luminous, and triumphant. Contrast this with Bach's choice of the darker string instruments (2 violas, 2 violas da gamba, cello, violone, and harpsichord) in Concerto No. 6, the sound is more subdued but none the less stately. Bach's contrast of textures, from the full ensemble to a trio sonata setting within the piece, creates additional interest.

"Fast-forwarding to the early twentieth century, Igor Stravinsky stands out as a superb craftsman, pairing and clustering unusual tone colors to create a range of textures. One only needs to hear the first few minutes of "The Adoration of the Earth" from *The Rite of Spring* to understand this. The opening bars of the doleful bassoon solo leads to a gradual gathering of the various woodwind timbres, each competing for attention with different melodies and rhythms and making one's head swim with excitement, rage, or disbelief (no wonder there were riots that broke out at its 1913 premiere in Paris). Stravinsky's use of silence to clear the air for the return of the bassoon melody heightens theatrical shock value of the work, and cleverly suggests structured music form amidst the chaos… genius!"

Lynda Dembowski, D.M.A.
Clarinetist

The answer to this issue's riddle is: *Because she was in-two-atives!*

Music by
Karen Amrhein
Happy Lemon
Music Publishing™

15 July 2008

NEWSLETTER

Vol. 3, No. 3

Dear Friends, Fans, and Colleagues,

In this issue of Happy Lemon's quarterly newsletter: many new pieces and recordings at the Happy Lemon website, Mark Edwards's reflections on the topic "What I listen for in music," and a riddle!

Karen

Revision and Expansion at the Happy Lemon Website

The past week has seen a lot of cyber sawing, lifting, erecting, and hammering at the H.L. website. Every single page has been modified with new links, we've added a whole new vocal music section, and now there's more music than ever for your perusing and purchasing pleasure! With construction complete, we're happy to begin announcing our new pages and recordings:

Vocal Music

Six vocal pieces make their debut at the new "Vocal" section of Happy Lemon online. Among the offerings:

Jude Doxology for SATB Chorus – The page includes a recording by Tom Brantigan and the choir of Central Presbyterian Church of Towson, MD of this brief choral blessing.

Lullaby for Two Women's Voices and Guitar – This newly-completed work features an excerpt from the recording made this summer by the work's dedicatees: Jennifer Holbrook and Mark Edwards.

Princess Paliné for Flute, Oboe, Clarinet, Piano, Percussion, Narrator, and Piano (also available as a concert suite) – A number of audio excerpts are included at the Paliné page. Listen for the inimitable narration of Happy Lemon's own Stephen Amrhein! The musicians are directed by conductor Joel Borrelli-Boudreau.

Guitar Music

Classical Guitarist Mark Edwards appears on new recordings at the "Chamber" music pages:

About the Shire for Guitar – Completed in February, this five-minute suite includes three portraits for solo guitar.

Flutist Tracey Schutty joins Mark on new recordings of the following:

Hamilton Street Duo for Flute and Guitar (also for violin and guitar) – Revisit the guitar concerto original.

Variants Septet for Flute & Guitar, String Quartet, and Piano – A chamber ensemble version of the concerto for flute and guitar and strings.

This issue's *riddle*

"What did the oil baron say to the other oil baron?"

Stay tuned for further delights from the Happy Lemon

Keep your eyes and ears open for the next issue of the Happy Lemon Newsletter. More new pieces and recordings (CDs, anyone?) are on the way!

"What I listen for in music."

"Listening to a live performance happens in stages for me. From the moment a performer walks out on the stage, I listen to the pacing of his stride from the stage door to his performance chair, and the quality and tone of the voice when the performer speaks. This is my introduction to the performer, and is usually a very good marker for the level of preparation for a performance.

"Second, I listen for what is most present in the first notes. These are principally the tone quality, and intent shown with the introduction of the first piece of music. Each of these two stages are the performer's time to gain my, as well as the rest of the audience's, trust to listen to what the performer has to say.

"The third stage happens during the meat of the performance. While I still listen for a certain stage presence and tone quality on a given instrument or voice, I now listen for pacing. The rhythmic interest and drive of the music gives me the chance to be sort of comforted further, so that special moments in the music, especially places of specially placed *rubato*, can ring freely without feeling too drawn out or pedantic.

"Finally, and probably most importantly, I listen for the intangible qualities in music. This is when the creativity of thought, as well as command of the instrument play their role in performance. With the stage set by a confidence and rhythmic drive, a special moment of *rubato* that grabs the audience, or a special tone color have the greatest affect on me.

"In a nutshell, I listen for confidence, rhythmic drive, and creative ideas in music. Just like any listener, I enjoy all of the aspects of a performance, and enjoy a performance if all of these aspects are present."

Mark Edwards
Classical Guitarist

Visit Mark at www.markedwardsguitar.com

The answer to this issue's riddle is: "Well, well...."

15 November 2008

NEWSLETTER

Vol. 3, No. 4

Dear Friends, Fans, and Colleagues,

This is a busy season for the Happy Lemon family: a new CD of chamber music (*… for moonlight*) is just out, in time for your holiday shopping needs; and two Christmas concerts include my music!

Karen

www.happylemonmusicpublishing.com

This issue's *riddle*

"What sort of vacation does a convicted criminal go on?"

Christmas Concerts

On **Saturday, December 6th, at 7:30 p.m.** the Susquehanna Symphony performs its quite popular annual Christmas concert. The program includes a Handel concerto, music by Leroy Anderson, a medley of holiday classics, and the premiere of my own *Gift of the Magi* – a setting of O. Henry's marvelous short story, for narrator and orchestra. The narrator is my very close relation, the ineffable Stephen Amrhein!

Susquehanna Symphony Orchestra
Bel Air, Maryland
410-838-6465
www.ssorchestra.org

On **Friday, December 12th, at 7:30 p.m.** and on **Sunday, December 14th, at 3:00 p.m.** Central Presbyterian Church of Towson offers its seasonal standing-room-only Xmas concerts for choir, organ, and orchestra. I'll be playing clarinet and sharing my carol *Pass the Cup of Christmas Cheer*:

Central Presbyterian Church
7308 York Road, Towson, MD 21204
www.centralpc.org

New CD

… for moonlight, my new CD of night music is now available for purchase – perfect for escaping on those chilly winter evenings! Why bail out the big boys when you can fight the recession by supporting small business? (They don't come smaller than Happy Lemon Music Publishing!)

Included on ***… for moonlight***:

Lura Johnson, *piano*
Mark Edwards, *guitar*
Tracey Schutty, *flute*
Jennifer Holbrook, *voice*

Dance Card seven dances for solo Piano

Hamilton Street Duo for Flute and Guitar duo

About the Shire for solo Guitar

Flute Sonata for Clarinet and Piano – yes, you're reading correctly, and I play the clarinet and piano!

Lullaby for two women's Voices and Guitar

The answer to this issue's riddle is: "A guilt trip"