

Tucker, Tui St George (b Fullerton, CA, 25 Nov 1924). American composer and recorder player. She was named after the *tui* bird of her mother's native New Zealand. She attended Occidental College, Los Angeles, from 1941 to 1944 and in 1946 moved to New York, where she became known as a recorder virtuoso and a composer, describing herself as 'underground'. Much of the inspiration for her compositions has come from her yearly summer retreats to the mountains of North Carolina (where she settled permanently in 1985). A strong melodic bias, ranging from plainsong-like expanses and baroque angularities to expressionist convolutions, characterizes much of her music, in which a pervasive sense of tonality, folk elements, musical quotations and startling, often humorous juxtapositions of disparate elements can also be found. Tucker's extensive body of music for recorder, which reflects her highly developed capacities as a performer, makes use of extended ranges, quarter-tones, unusual trills, nature sounds and multiphonics. Some of these devices, especially quarter-tones, are also used in other works, e.g. *Little Pieces for Quarter Tone Piano* (1972) and *Indian Summer* (1983). In later microtonal compositions such as *Vigil 1* (1985) and *Vigil 2* (1989), for microtonal organ, she has continued to focus on key-oriented explorations of intervals above and beyond the outlined major triad of the overtone series (past harmonics 4:5:6). *Ave venum* (1992), an evening-length piano work, is written for a conventionally tuned instrument. Several of her works have been recorded.

WORKS

Orch and chamber: *Rosa mystica*, any insts, 1941-2; Vn Sonata, 1958; 2 str qts, no.1, 1958, no.2, n.d.; Sym., 1961; other chamber works (n.d.) incl.: Serenade, 2 va; Va Partita; Lift Up Your Heads, ww trio; Sing Cuckoo, 2 brass sextets, perc, audience
 Rec: Sonata no.1 'The Bullfinch', 1960; Romanza, 1962; Sonatano.2 'The Hypertonic', 1967; There Are Different Kinds of Writing I, b rec, nar, 1970; Amoroso, variations, 1972; Quartertone Rec Duets, 1973; There Are Different Kinds of Writing II, 2 rec, nar, 1980; Quartertone Lullaby, I, rec trio, 1981, II, rec trio, 1982, III 'Midnight Microtone', rec trio/other ww, 1983; The Canary Concertino, small rec/wooden pic, 1988; The Mocking Bird, 2 rec, 1990; Amoroso 2, 1990; other works (n.d.)

incl.: Rec Sonata; Happy Birthday, Dear Krzysztof,
rec, str, hpd; Ralph and Edward, rondo, rec, hpd;
The Syrinx, sonata, 2 rec/other ww
Solo kbd: 2 pf sonatas, no.1, n.d., no.2 'The Peyote',
1956; O Head Full of Blood and Wounds, org,
1958; Tantum ergo, pf, 1970; Little Pieces for
Quarter Tone Pf, 1972; My Melancholy Baby, fan-
tasy, quarter-tone pf, 1984; Sarabande, microtonal
hpd, 1985; Vigil 1, microtonal org, 1985; Vigil 2,
microtonal org, 1989; Ave verum, pf, 1992; other pf
works (n.d.) incl. Notes from the Blue Mountains,
Pine Mountain, toccata; other org works (n.d.)
Choral: Requiem, chorus, orch, 1966; De profundis,
1973; Summer Alleluia, chorus, orch, 1980; 2
motets: Adoramuste, 1986, Venite exultemus, 1991;
All Colors of Light, carol, 1991; other works (n.d.)
incl.: Drum-Taps, cantata (W. Whitman), Bar,
men's chorus, cl trio, pf, vc; 5 Zen Songs, Mass in
Popular Style, Missa brevis, Shma Yisrael, 3
hymns, 6 arr. of spirituals
Other vocal: Indian Summer, 2 Bar, inst ens, 1983; 2
songs (V. Lachmann), 1984; other songs (n.d.) incl.
several sets

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