

CLUSTERS: AMERICAN PIANO EXPLORATIONS

RORY COWAL, PIANO

80800-2

JOHANNA MAGDALENA BEYER
(1888–1944)

Clusters (1931/1936) 9:00

- 1 Cluster Motive :42
- 2 Clusters I 2:44
- 3 Clusters II 1:45
- 4 Clusters III 1:41
- 5 Clusters IV 1:24
- 6 Cluster Motive :43

MUHAL RICHARD ABRAMS (1930–2017)

- 7 **Etudes Op. 1, No. 1** (2000) 4:02

THOMAS PETERSON (1931–2006)

- 8 **Reflection** (1960) 4:50

KRIS DAVIS (B. 1980)

Eight Pieces for the Vernal Equinox
(2018) 14:21

- 9 1. Raphiolepis :36
- 10 2. Pieris 1:34
- 11 3. Photinia 1:26
- 12 4. Vitex 2:46
- 13 5. Abelia :49
- 14 6. Calluna :58
- 15 7. Nerium 4:09
- 16 8. Choisya 2:04

JAMES TENNEY (1934–2006)

- 17 **Variations in A (on a theme by my father)** (1955) 2:53

DANIEL GOODE (B. 1936)

- 18 **Piano Sonata No. 1** (1959/2015)
7:53

DAVID MAHLER (B. 1944)

Martin Bartlett at the Claremont Hotel
(2011) 9:47

- 19 1. Entrance 2:04
- 20 2. Ghost Soliloquy 1:26
- 21 3. Be Still 1:04
- 22 4. Anthem, Flourish 1:38
- 23 5. Beloved 2:08
- 24 6. Exit (to the bells of Vancouver)
1:25

DAVID MAHLER (B. 1944)

- 25 **"a song that will linger"** (2011)
3:28

TT: 56:12

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JAMES TENNEY

RORY COWAL, PIANO

BORN IN WASHINGTON D.C. IN 1982, PIANIST RORY COWAL GREW up in Silver Spring, Maryland. While he was still an infant his family inherited his grandfather's piano; three-year-old Cowal was eager to have lessons but his parents could not find a teacher who would take him on as a student until two years later. As a teenager Cowal studied with pianist Jeffrey Chappell, whose inspired teaching instilled in Cowal an appreciation for the classical repertoire, especially French piano music like that of Ravel and Fauré. Chappell also provided an ideal model as a hybrid musician who fluidly engaged performing, composing, and improvising, with an equal devotion to both classical music and jazz. Cowal assimilated this ecumenical attitude in his own musical career, and also was infected with Chappell's pure joy in music-making.

Cowal is a distinctive pianist, one who draws liberally on classical chops, ample experience with improvisation, and a predilection for the new and uncharted. This makes him especially attractive to composers who wish to blur the boundaries between traditional styles and genres. A musical adventurer at heart, Cowal seems drawn to challenging and unusual projects. In his premiere performance of Larry Polansky's 2009 solo piano set of seventeen pieces called *B'midbar*, for example, Cowal was challenged to whistle and sing in a different key from what he was playing; to replace a variation's pitches one-by-one with elaborately coordinated percussive gestures; to teach five random audience members how to play a piano riff (in a piece called "The Piano Lesson"); to teach the audience an anti-war round; and to learn American Sign Language (for a variation called "For Piano Left Hand"). Cowal's humor, intelligence, and extraordinary musicality pulled off all of these feats—not common skills in the ordinary pianist's toolbox—with both intensity and playfulness.

The eight pieces on this CD also reflect this willingness to experiment, to not just play the same old (now canonic) warhorses of the American experimental tradition, but to expand our awareness of what that tradition might include over a large period of time, from Johanna Magdalena Beyer (b. 1888) to Kris Davis (b. 1980), with their adventurous colleagues Muhal Richard Abrams, Daniel Goode, David Mahler, Thomas Peterson, and James Tenney somewhere in between. The pieces recorded here span from 1931, a time characterized by "ultramodernism" and the theoretical exploration of dissonant counterpoint, to 2018, and the vast influences bombarding young composers in the twenty-first century's oversaturation of digital resources. Notably, but not necessarily intentionally, this CD contains no pieces written between 1960 and 2000—arguably one of the world's greatest periods of social, cultural, and technological revolution. None of the pieces included here have been previously recorded. Working therefore with no point of reference but the score, Cowal had the special challenge of envisioning them, and bringing them to life based solely on his own understanding of their possibilities: "Every piece suggests an interpretation," he observed.¹

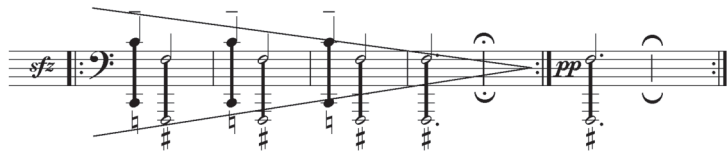
Johanna Magdalena Beyer (1888–1944), *Clusters* (1931/1936)

In May 2013, Cowal gave what was only the second known performance of Johanna Beyer's complete *Cluster* suite, which she composed between 1931 and 1936.² A skilled pianist herself, Beyer composed three major piano suites (and

¹ Rory Cowal, interview with the author, April 13, 2018.

² Cowal's performance was on May 1, 2013 at the University of California, Santa Cruz. The first known recent performance was given by Swiss pianist Claudia Ruegg at Darmouth College, Hanover, New Hampshire, in 1999.

several other individual piano pieces), and some evidence suggests that she performed parts of them in public on several occasions. *Clusters* consists of four pieces, framed by a two-octave-wide forearm “cluster motive.”³



Clusters are dense chords made up of chromatic adjacent pitches, often played with the fist, wrist, flat of the hand, or forearm; Cowal says that one of the challenges of these pieces is the physical choreography of the clusters themselves. Used extensively by composer Henry Cowell earlier in the century, Beyer adopted this technique from her one-time teacher and friend, the same man who “opened a wide field” for her music.⁴ (Beyer dedicated another cluster-laden piece, her *Movement for Two Pianos* of 1936, to Cowell.)

Beyer once grouped these pieces in a set called *Three New York Waltzes* (1936) and an *Additional Waltz* (1931).⁵ The 72-bar “additional waltz” opens the Cluster suite; it is the earliest known work by Beyer, composed around the time she started taking composition lessons from Charles Seeger and Ruth Crawford

³ In at least one version of Beyer’s piece, she indicated that the “cluster motive” should also be played between each movement of the suite.

⁴ Letter from Beyer to Cowell, December 17, 1935; NYPL.

⁵ The complicated history and description of various versions of what has come to be known simply as *Clusters* can be reviewed in the editorial notes for the Frog Peak Music edition of the piece (Frog Peak/Johanna Beyer Project Number 20; edited by Amy C. Beal with Dennis Bathory-Kitsch and Larry Polansky).

Seeger.⁶ Their influence is apparent in Beyer’s use of the techniques of dissonant counterpoint. Beyer’s own program notes for a 1937 Composers Forum-Laboratory performance referred to another piece in this set, an “Original New York Waltz,” which eventually became the third piece in *Clusters*, and also draws attention to her use of dissonant counterpoint:

A group of chords is gradually interpolated, finally running off in dissonant contrapuntal passages only to be summoned again. Organized rests, rests within the measure, whole measure rests, 1, 2, 3 measure rests, tonally and rhythmically undergo all kinds of crab forms. Throughout, the tone “F” is reiterated. Around it, tones are grouped singly, becoming more substantial; chord clusters part again, to stay on singly but one or two groups of tone clusters get acquainted with a single melody. A struggle for dominance between group and individual seems to overpower the latter; yet there is an amiable ending.

Though she referred to these pieces collectively as “waltzes,” only two of them are in triple meter (the above-mentioned 1931 piece and “the original New York waltz”), and these two sound the most tonal. The pieces as a whole display a wide textural, dynamic, and emotional range, from a *pianissimo*, single-note melody to a piece featuring five-octave clusters played *fortissimo*.

Muhai Richard Abrams (1930–2017), *Etudes Op. 1, No. 1* (2000)

Cowal premiered Muhai Richard Abrams’s *Etudes Op. 1, No. 1* at the Creative Music Festival at REDCAT in Los Angeles in 2007. Cowal’s CalArts teacher Wadada Leo

⁶ See Beal, *Johanna Beyer* (Urbana-Champaign: University of Illinois Press, 2015), 14; 33–35.

Smith organized the festival, at which Abrams was the invited guest, and Smith suggested that Cowal learn Abrams's piece for this occasion. (It seems that Cowal is still the only pianist who has ever played it, aside from perhaps Abrams himself.) Abrams, the co-founder and first president of the Association for the Advancement of Creative Musicians (AACM; founded in 1965), was well beyond any imaginable definition of an "Opus One" by the year 2000, having been an active performer and recording artist since the mid-1950s and mid-1960s respectively.

The *Etudes Op. 1, No. 1*, marked "Quasi Improvised" and sounding something like an improvised free solo, is characterized by non-stop eighth-notes, which function like a walking bass line, although (paradoxically) it is the treble line at the beginning and ending of the piece.

The piece is demarcated in three 32-bar long sections—in the middle section the eighth-note line switches to the left hand, against the opposing hand's sixteenth-note line. The rigidity of this continuous, perpetual motion, two-voice texture recalls a Bach prelude or toccata. Despite this seemingly formalist approach, Cowal recalls Abrams asking for "more moods" in his playing: "especially dark sounds in the bass."⁷

Thomas Peterson (1931–2006), *Reflection* (1960)

Like James Tenney (featured later on this CD), the Seattle-based composer Thomas Peterson was a champion of Carl Ruggles, and wrote his Ph.D. dissertation on "The Music of Carl Ruggles" at the University of Washington, completing it in 1967.

⁷ Cowal, interview with the author, April 13, 2013.

Composer David Mahler (also featured later on this CD), who became friends with Peterson during his years in Seattle, gave the premiere performance of *Reflection* in June 1981 at the Oddfellows Hall on Capitol Hill in Seattle, as part of a series run by Mahler called Soundwork, during which he presented a full program of pieces by Peterson.⁸ Mahler admits that *Reflection* was difficult to learn, and he drew on an image of his former teacher at CalArts: "My inspiration was Jim Tenney, just picturing Jim giving some difficult piece a workout."⁹ Cowal also found the piece difficult, claiming, candidly: "This [piece] kicked my butt, too."¹⁰



⁸ Mahler performed the piece a second time, at the University of Washington, in 1982.

⁹ Mahler, written communication with the author, March 22, 2018.

¹⁰ Cowal, interview with the author, April 13, 2013.

Mahler hears a clear connection to Ruggles in the piece, and like Beyer's *Clusters*, *Reflection* bears clear traits of dissonant counterpoint. Cowal is also reminded of Alban Berg's Sonata Op. 1 (1908), due to the stormy and expressionistic mood, the flexible tempo fluctuations, and the freely atonal language with active inner voices.

Kris Davis (b. 1980), *Eight Pieces for the Vernal Equinox* (2018)

The seemingly cryptic titles to Davis's *Eight Pieces for the Vernal Equinox* (Raphiolepis; Pieris; Photinia; Vitex; Abelia; Calluna; Nerium; Choisya) are actually all names of different species of plants; like the plants themselves, each piece has its own distinctive character. (Davis recently moved out of New York City to the Hudson Valley, and the piece represents in some ways a return to nature, and her passion for gardening.) Like Muhal Richard Abrams, and Cowal himself, Davis is both a virtuoso pianist and master improviser; the *New York Times* writer Nate Chinen called her musicality an "aesthetic of unsettled calm and unhurried revelation."¹¹ Davis's influences are eclectic, ranging from Cecil Taylor and Paul Bley, to György Ligeti and Luciano Berio. Like Berio, she sometimes uses what might be called an "eraser technique," where certain elements of the music have been removed. Some of the pieces also make use of an Ivesian "cumulative form," where a full cycle of musical material is only apparent near the end of the piece. Cowal notes that her compositional language is clearly informed by her work as an improviser, and that her music brings classical and improvisational worlds together in her written music. An improvisation on her earlier album *Duopoly* (a CD of duets with different improvisers) references material used in piece number two, "Pieris." The

¹¹ Nate Chinen, review of Kris Davis album *Capricorn Climber*, *New York Times* (March 4, 2013).

final piece in the set, "Choisya," is what Davis calls a big "ii-V-I" cadence in an "abstract, extended way, like a toccata" (in the words of Cowal).



James Tenney (1934–2006), *Variations in A (on a theme by my father)* (1955)

James Tenney's *Variations in A (on a theme by my father)* is a very early work in this composer's output, written when, long before many of his most seminal theoretical breakthroughs, he was just 21-years old. The complete lack of performances of it during Tenney's lifetime—as far as we know, that is—raises the question of whether

he would want it performed today; we cannot ask the composer to explain where this piece fits into the narrative of his own historical development, but Cowal delights in the variations enough to justify its inclusion on this CD. The four variations are based on a simple four-note theme, which Cowal calls a “germ”: A, A-flat, G, G-flat. The harmonic language recalls early-century modernism: atonal, with a certain intervallic logic and consistency that shows it to be very carefully and precisely constructed.



According to Tenney biographer Eric Smigel, Tenney had been in New York City for about a year when he completed this piece, in December 1955. It was a time of upheaval and change in Tenney’s young life: He quit his piano studies at Juilliard, embarked on a relationship with artist Carolee Schneemann, and started private composition lessons with Chou Wen-chung. During the summer of 1955 Tenney visited family in Denver, and spent time with his father, who lived in Phoenix. Smigel speculates:

His father was not a musician, even at an amateur level, but he seems to have either hummed or whistled an original tune that Tenney transcribed and subjected

to variations. I think it was a touching gesture, a deliberate effort to connect with his father, who had been estranged from his family.¹²

Tenney’s father committed suicide on January 12, 1970. Perhaps the *Variations in A* were too painful a reminder of the father-son bonding that had taken place during the summer of 1955 for Tenney to actively pursue performances of the work.

Daniel Goode (b. 1936), Piano Sonata No. 1 (1959/2015)

New York-based composer and clarinetist Daniel Goode is a minimalist, a maximalist, a lover of late Romantic symphonic music, and the founder or co-founder of three enduring ensembles: Gamelan Son of Lion; the DownTown Ensemble; and the Flexible Orchestra. Piano Sonata No. 1 was premiered by Joseph Kubera on January 24, 2016, for Goode’s “80th Birthday Concert #1” at the Flexible Orchestra Loft in New York City. Piano music is somewhat rare in Goode’s output; he has composed two sonatas, a number of smaller solo piano works, and works for piano and other instruments, including gamelan. The Piano Sonata No. 1 opens with the main, chant-like theme from an untitled set of variations written by Goode in 1959 (around the time he was attending graduate school at Columbia University), and closes with the Sarabande from his Suite for Piano, also composed that same year.

Cowal notes that the disjunct nature of the compositional style, with new material entering frequently, makes it sound as if it had been spliced during the recording process. (Cowal also notes that his recording *has* been spliced, minimally, during editing, but not in this way).

¹² Eric Smigel, written communication with the author, April 24, 2018



David Mahler (b. 1944), *Martin Bartlett at the Claremont Hotel* (2011) and “a song that will linger”(2011)

Composed for pianist Nurit Tilles and dedicated to composer Martin Bartlett, who died of AIDS at his home in Seattle in 1993, David Mahler’s elliptical *Martin Bartlett at the Claremont Hotel* poses what Cowal calls “interpretive challenges.” The six short movements move quickly and gently between a range of musical ideas and textures, from crisp rhythmic motion (“Ghost Soliloquy”; “Anthem, Flourish”) to dreamy lyrical lines (“Be Still”; “Beloved”). The pieces contain a number of lightly veiled (or not) references to Canada, where Bartlett spent much of his life (an

“extended takeoff” on the Canadian National Anthem; a setting of a French Canadian folk song). Seattle’s Claremont Hotel, the site of Mahler’s last visit with Bartlett, became, in Mahler’s words, “a kind of musical theatrical set for the piece.” Playing with ideas of graceful pianism, Mahler explores a number of textures and techniques. The first piece, titled “Entrance,” is a study in controlled finger pedaling.



The sixth and final piece, titled “Exit (to the bells of Vancouver),” alludes to Mahler’s love of bells, and allows Cowal to show his masterful ease with a pure and effective gradual process.

“a song that will linger,” written for Mahler’s friend Larry Polansky, who shares Mahler’s fondness for the great eighteenth-century American composer Stephen Foster (1826–64), uses Foster’s iconic song “Hard Times” as its foundation.



Mahler's arrangement provides a special experience for the pianist, requiring a repeated crossing of the hands that doesn't have any sonic meaning for the listener, but challenges the physical norms of piano technique each time the Foster melody returns. (Mahler, who attended CalArts [also Cowal's alma mater] in the early 1970s, studied with James Tenney, premiered Thomas Peterson's *Reflections*, and is a friend of and collaborator with Daniel Goode, provides a link between much of the music on this CD.)

—Amy C. Beal

Pianist and musicologist Amy C. Beal is Professor of Music at the University of California, Santa Cruz. Her research specializes in American and contemporary music, and she is the author of three books: New Music, New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification (2006); Carla Bley (2011); and Johanna Beyer (2015).

Pianist, composer, clarinetist, administrator, and educator **Muhai Richard Abrams** (1930–2017) had a profound influence as a catalytic figure in post-1960 avant-garde black music and composed improvisation as a co-founder of the Association for the Advancement of Creative Musicians (AACM), founder of the AACM School of Music, and president of the AACM New York City Chapter, Inc. Abrams' pedagogical emphasis on the varied history of black music has had a great impact on younger generations of musicians and composers, including Roscoe Mitchell, Henry Threadgill, Anthony Braxton, Myra Melford, and George Lewis.
<https://www.muhai-richard-abrams.com/>

Emigrating to the U.S. in 1923, Leipzig-born **Johanna Magdalena Beyer** (1888–1944) spent the rest of her life in New York City. Between 1931 and 1943 she composed approximately sixty works, including piano pieces, instrumental solos, songs, string quartets, and pieces for band, chorus, and orchestra. This body of work allies Beyer with the American group known as the “ultramodernists,” and it offers a further perspective on the compositional style known as “dissonant counterpoint.” Her manuscripts are housed at the New York Public Library, and thirty editions of her music are currently available through Frog Peak Music:
<http://www.frogpeak.org/fpartists/fpbeyer.html>

Pianist-composer **Kris Davis** (b. 1980) has distinguished herself as one of the most original artists in contemporary jazz, and was named one of that genre's leading voices in a 2012 *New York Times* article titled “New Pilots at the Keyboard.” As a bandleader she has released ten recordings in her own name. Her 2016 release, *Duopoly*, made *The New York Times*, *PopMatters*, NPR, *LA Times*, and *Jazz Times*

“Best Albums of 2016” lists. She has been commissioned to compose new works from The Shifting Foundation, The Jazz Gallery/Jerome Foundation and the Canada Council for the Arts. <https://krisdavis.net>

American composer and clarinetist **Daniel Goode** (b. 1936) studied with Henry Cowell, Otto Luening, Pauline Oliveros, and Kenneth Gaburo. Goode’s works show influence from several disparate sources, including birdsong, Cape Breton fiddling, drone, Indonesian gamelan music, and minimalism. Goode served as Director of the Electronic Music Studio of Rutgers University from 1971 to 1998, and is the founder or co-founder of the New-York-based ensembles Gamelan Son of Lion, the DownTown Ensemble, and the Flexible Orchestra. His works are published by Frog Peak Music and Theodore Presser. <https://danielgoode.com/>

Composer **David Mahler** (b. 1944), raised on late 1950s popular, band, and church music in the Chicago area, was part of the first cohort attending the California Institute of the Arts in the early 1970s. From 1974 through 2004 he lived in Seattle, working as music director at *and/or*, and directing a variety of projects and ensembles, including the Volunteer Park Conservatory Orchestra, the Washington State Centennial Bell Garden, and the inclusive vocal workshop called the Bright Street Red Sox. Now a resident of Pittsburgh, Pennsylvania, he leads the community singing group called the Beacon Street Red Sox, teaches private piano lessons, and sings at house concerts with his wife, Julie Hanify.

Thomas Peterson (1931–2006) was born in Seattle and lived for most of his life in the Pacific Northwest. His musical studies took place at the Mozarteum and the

Vienna Academy of Music in Austria, as well as at the University of Washington, where he received his MA and Ph.D. in music. He taught composition, theory, and brass at Seattle University and at Rocky Mountain College in Billings, Montana, and privately in Seattle. Among Peterson’s compositions are a symphony and string quartet, as well as numerous smaller works. In 1979 he was awarded a Composer Fellowship from the National Endowment for the Arts.

http://eamusic.dartmouth.edu/%7Elarry/scores/other_peoples_scores/peterson/index.html

Composer, theorist, and pianist **James Tenney** (1934–2006) was a pioneer in the field of electronic and computer music, working with Max Mathews and others at the Bell Telephone Laboratories in the early 1960s to develop programs for computer sound-generation and composition. He wrote works for a variety of media, both instrumental and electronic, many of them using alternative tuning systems. He is the author of influential texts on musical acoustics, computer music, and musical form and perception, as well as two books: *Meta + Hodos: A Phenomenology of 20th-Century Musical Materials and an Approach to the Study of Form* (1961; Frog Peak, 1988) and *A History of “Consonance” and “Dissonance”* (Excelsior, 1988).

<http://www.plainsound.org/JTwork.html>

As a classical pianist, **Rory Cowal**’s repertoire spans the breadth of the American avant-garde. In addition to classic works by composers such as John Cage and Johanna Beyer, he has performed numerous premieres, including pieces by Muhal Richard Abrams, Kris Davis, and Larry Polansky. As a jazz pianist, he has performed in festivals and concert series across North America, has recorded with a wide variety of artists, and is a member of Slumgum, a jazz quartet that won the 2013

CMA/ASCAP Award for Adventurous Programming. He holds a B.M. degree in Classical Performance from the University of Maryland at College Park (2004) where he studied classical piano standards (Bach, Haydn, Schumann, Chopin) with Anne Koscielny and Mikhail Volchok, and jazz piano with Ron Elliston. He also holds an MFA degree in Jazz Performance from the California Institute of the Arts (CalArts; 2008) where he studied with David Roitstein (jazz piano), Vicky Ray (classical piano), Michael Pisaro (experimental music), and Wadada Leo Smith (composition and performance). Cowal has also studied Indonesian gamelan and Ewe drumming.

SELECTED DISCOGRAPHY

Mahal Richard Abrams

Blues Forever. Black Saint Records BSR 0061 CD.
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Levels and Degrees of Light. Delmark Records DS-413.
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One Line Two Views. New World Records 80469.
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Spihumonesty. Black Saint Records BSR 0032.
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Johanna Magdalena Beyer

Dissonant Counterpoint. Sarah Cahill, piano. New Albion NA 114.
Have Faith! Beth Griffith, soprano; Margaret Lancaster, flute. New World Records 80665.
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Kris Davis

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Daniel Goode

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David Mahler

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Only Music Can Save Me Now. Nurit Tilles, piano. New World Records 80702.
Too Late. Julie Hanify, voice; Larry Polansky, mandolin, guitar; David Mahler, voice, piano. Frog Peak FP 011.
The Voice of the Poet: Works on Tape 1972–1986. Artifact 1019.

James Tenney

Cognate Canons. William Winant, percussion; Eclipse Quartet. New World Records 80740.

Forms 1–4. MusikFabrik. hat[now]ART 2-127.
Harmonium. Scordatura Ensemble. New World Records 80803.
Harmonium No. 3. Ellie Choate, Susan Allen, Marilu Donovan, harps. Included on *Postcard From Heaven*. New World Records 80763.
Melody, Ergodicity and Indeterminacy. The Barton Workshop. Mode 185.
Music for Violin and Piano. M. Sabat, violin; S. Clarke, piano. hat[now]ART 120.
Postal Pieces. The Barton Workshop, James Fulkerson, music director. New World Records 80612 [2CDs].
Seegerson #2. Margaret Lancaster, flute. Included on *Io*. New World Records 80665.
Selected Works 1961–1969. New World Records 80570.
Spectral CANON for CONLON Nancarrow. On *Cold Blue*. Cold Blue CB0008.
The Spectrum Pieces. The Barton Workshop, James Fulkerson, music director. New World Records 80692 [2 CDs]

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Reflection is published by the composer's estate.
Eight Pieces for the Vernal Equinox is published by the composer.
Variations in A on a theme by my father is published by the composer's estate.
Piano Sonata No. 1 is published by Frog Peak Music (A Composers' Collective).
Martin Bartlett at the Claremont Hotel and “a song that will linger” are published by the composer.

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Thank you Amy Beal for setting this entire project in motion! You have introduced me to so much great music and, without the motivation and encouragement you provided, this album would not have been possible. Thanks to Kris Davis, Daniel Goode, and David Mahler for your beautiful music, as well as the feedback and kind words I received while preparing your pieces. Thank you Don Harder for your expertise and for being a warm-hearted presence throughout the recording process. I am indebted to my mom and dad for their love and constant support of all my musical endeavors! To Tara, a very special thanks for being the source of so much joy and beauty in my life. Finally, I wish to remember Muhal Richard Abrams who passed away while this album was in progress, and to celebrate his inspiring and monumental contributions to American music.

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Francis Goelet (1926–1998), *In Memoriam*

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