

LARRY POLANSKY (b. 1954)

THESE ARE THE GENERATIONS

80819-2

- 1 *Glockentood II* (2004, 2019) 1:38
Chris Clarino, glockenspiel, vocal

- 2 *Eleh Tol'd'ot, (אלה תולדות)* (*These are the generations...*) (*Cantillation Study #3*) (1985–6/2017) 9:44
(four marimbas)

William Winant Percussion Group:
Tony Gennaro, Mike Jones, Scott Siler,
William Winant

- 3 *Sacco, Vanzetti* (1985/2018) 6:08
Sheila Willey, soprano; Giacomo Fiore, mandolin; Nelsen Hutchison, mandola; Larry Polansky, mandocello; Christopher Mallett, guitar; Emily Sinclair, conductor

- 4 *22 Sounds* (2010) 17:12
(percussion quartet)
Douglas Perkins, percussion

five songs for kate and vanessa (2019) 33:43

- 5 higher 5:15
6 corner cows 6:56
7 to&fro/in&out 7:40
8 courante 8:27
9 jig 5:08

Kate Stenberg, violin; Vanessa Ruotolo, cello; Amy Beal, piano (tracks 7 & 8)

- 10 *kaddish (ladder) canon*
[סולם (*sulam*) canon] (2019) 3:40
Genevieve Kromm, trumpet;
Amy Beal, piano

TT: 72:38

Larry Polansky These Are the Generations

New World Records, 20 Jay Street, Suite 1001, Brooklyn, NY 11201

Tel (212) 290-1680 Fax (646) 224-9638

info@newworldrecords.org www.newworldrecords.org

© & © 2020 Anthology of Recorded Music, Inc. All rights reserved. Printed in U.S.A.



These Are the Generations

THE TITLE OF THIS RECORDING HAS MULTIPLE MEANINGS FOR ITS COMPOSER, **Larry Polansky** (b. 1954). *These are the generations...* is a translation of the Hebrew title for the second work on the program, *Eleh Told'ot* (אלה תולדות), the first words of the thirty-fifth verse of the first book (*B'rey'sheet*) (בראשית) of the Torah. Beyond referencing Polansky's Jewish heritage, the phrase reflects this particular collection of works on several levels. The compositions included stem from different generations of Polansky's musical output: Some were composed in the 1980s while he was teaching at Mills College in Oakland, California (*Eleh Told'ot* and *Sacco, Vanzetti*); some while living in New Hampshire when he was a Professor of Music at Dartmouth College (*Glockentood II* and *22 Sounds*); and others are recent compositions completed in Santa Cruz, California, around the time of Polansky's retirement from the University of California, Santa Cruz (*five songs for kate and vanessa* and *kaddish (ladder) canon*).

The performers on the recording are similarly of different generations. Some have known and worked with Polansky since the 1980s or earlier; others are much younger and began working with him as graduate students within the last few years. Moreover, some of these works use some form of algorithmic composition while others use more conventional approaches to composing music. In some pieces, the musicians themselves must enact some kind of procedure to generate the sounds or structures they are to play.

Finally, the works presented here demonstrate Polansky's deep understanding of the history and techniques of experimental music in the United States. Within these

compositions one can find compositional approaches that span styles from the Ultramodernists in the early twentieth century to advanced computational algorithms not yet possible in that era. Through these works Polansky somehow manages to integrate older and newer styles of experimental composition into a cohesive voice that despite, or perhaps because of, its eclecticism and diversity is unmistakably the music of Larry Polansky.

Glockentood II (2004, 2019) is a solo piece for one percussionist who must sing while playing two independent lines on the glockenspiel. This piece is part of a broader series of works Polansky calls "onceatoods" that use an algorithm, which, in its simplest form, generates a melody in which every pitch within an established range is played only once. One might think of this algorithm as related to early-twentieth-century compositional approaches that avoided pitch repetition, such as serialism or dissonant counterpoint, or to the exhaustive processes used in some minimalist music in the 1970s. Polansky was in the midst of experimenting with this algorithm when Smith Publications commissioned a solo glockenspiel piece from him. Because Polansky was fully entrenched in his "onceatoods" series, he quickly decided to use his new algorithm to satisfy the request and sent a finished composition called *Glockentood* (2006) to the publisher within an hour of receiving the commission. Each line of the glockenspiel is an independent realization of the algorithm, as is the simultaneously independent vocal part (without text). The text that Polansky added in 2019 (thus the title *Glockentood II*) is by Polansky's friend and one-time Poet Laureate of Vermont, Grace Paley (1922–2007), from her poem "Birth of a Child."¹

¹ The text heard in *Glockentood II* reads: "Why be so grandiose? Just do something, do something. Now and then, now and then."

The titular track, *Eleh Tol'dot*, (אלה תולדות) (*These are the generations...*) (*Cantillation Study #3*) (1985–6/2017), is the third of Polansky's Cantillation Study series that set Polansky's transcriptions of Shabbat morning Hebrew cantillation tropes, those typically sung on Saturday mornings in synagogue services. Each of the Cantillation Studies sets seventeen successive verses of the Torah and takes its title from the first line of text. While the use of the cantillation melody is consistent across all of these works, Polansky uses different approaches to their use in each composition. The first Cantillation Study, *B'rey'sheet* (בראשית) (*In the Beginning...*), is composed for voice and live-interactive computer accompaniment, written in the computer music language HMSL, which Polansky co-wrote with Phil Burk and David Rosenboom at Mills College. The second Cantillation Study, *V'leem'shol* (ולעם) (*And to rule...*), verses 18–34, is for five flutes. *Eleh Tol'dot*, for four marimbas, sets verses 35–51 of the Torah, with Marimba 4 playing the cantillation melody. In this recording the cantillation melody is played by Polansky's lifelong friend, colleague, and collaborator William Winant, for whom the piece was written in 1985–86. The other three parts were freely composed by hand in what Polansky describes as a “free improvisation” approach to composition, though with a kind of long-scale plan based on activity, density, and degree of relationship to the cantillation melody. Each part generally proceeds from denser, more complex variations at the beginning of the piece, to an almost precise, unison declamation of the cantillation melody at the end. Because of the difficulty of playing this piece, prior to this recording, it had only received one performance at a festival of Polansky's music held in Zurich, Switzerland in 1994. Joining Winant on the present recording, playing the three virtuosic elaborating parts, are his students and members of the William Winant Percussion Group.

Sacco, Vanzetti (1985/2018) is an arrangement made in 1985 of a piece of the same name by Ruth Crawford Seeger written in 1930–32.² Crawford Seeger is a composer who has had a tremendous influence on Polansky in a number of ways.³ Chinese-American poet H.T. Tsiang's political text used in this piece critiques the executions of Italian immigrants and anarchists Nicola Sacco and Bartolomeo Vanzetti in 1927. Although convicted of murder in Massachusetts, many observers around the world, including Tsiang and Crawford Seeger, viewed the convictions as politically motivated and unjust.⁴ Given the importance of the text for Crawford Seeger, her original song used a plain piano accompaniment of block chords, allowing the text to be the focal point of the listening experience. Polansky's arrangement of *Sacco, Vanzetti* emerged as part of a collaborative project between he and composer Alexis Alrich, who arranged the other Crawford Seeger “Ricercare,” *Chinaman, Laundryman*, for the group New Music for Plucked Strings, a group of extraordinary musicians that Polansky directed during his time in Oakland working at Mills College.⁵ These arrangements of *Sacco, Vanzetti* and *Chinaman, Laundryman* were performed in a 1987 concert at Mills dedicated to the works of Crawford Seeger and curated by Polansky. Although Polansky's arrangement is scored for mandolin, mandola, mandocello, and guitar, all of the musicians featured on this recording are principally guitarists, two of whom learned new instruments specifically for this

² The original score for *Sacco, Vanzetti* was published by Peter Garland in *Soundings* 7/8 (Santa Fe, NM: Soundings Press, 1973): 206–215.

³ See Ruth Crawford Seeger, *The Music of American Folk Song and Selected Other Writings on American Folk Music*, edited by Larry Polansky (Rochester, NY: University of Rochester Press, 2001).

⁴ H.T. Tsiang's text for *Sacco, Vanzetti* follows the essay.

⁵ Both arrangements are published in the score collection *New Music for Plucked Strings* (Oakland, California: Frog Peak Music, 1987).

recording. Polansky considers his *Sacco, Vanzetti* as both an “arrangement” as well as an “extrapolation” of Crawford Seeger’s piece. He uses the original piece as source material with an unaltered vocal part but wrote for an unconventional ensemble of string instruments that sometimes play orchestrations of Crawford Seeger’s piano chords, and other times play heterophonic elaborations of extrapolated chords of Polansky’s imagination.

Polansky’s interest in Ultramodernist composers like Crawford Seeger manifests in his music in other ways as well. In particular, the practice of *dissonant counterpoint* as used by Henry Cowell, Ruth Crawford Seeger, Johanna Beyer, and later by Polansky’s friend and mentor James Tenney, occupies an important place in Polansky’s work. *22 Sounds* (2010) constitutes a culmination of Polansky’s theoretical and software development of the “dissonant counterpoint algorithm” (hereafter DCA), which he developed in the early 2000s with mathematician Alex Barnett and composer Michael Winter.⁶ This algorithm uses a *growth function* that determines how long before, and in what way, “events” (pitch, duration, anything...) that have already been used in a composition are likely to occur again. Generally, the more time that has passed since a given event has occurred, the more likely it is that event will occur again. The composer can control the precise parameters of this function to increase or decrease the probabilities of repetition. The DCA is a formal and somewhat mathematically/algorithmically complex way to approximate the methods used in many of Cowell’s, Crawford Seeger’s, Beyer’s, or Tenney’s compositions, or to produce new methods like that of *22 Sounds*, in which the randomness of the selection changes over time throughout the piece. Here, the DCA algorithm is

⁶ See Larry Polansky, Alex Barnett, and Michael Winter, “A Few More Words About James Tenney: Dissonant Counterpoint and Statistical Feedback,” *Journal of Mathematics and Music* 5, No. 2 (September, 2011): 63–82.

applied to four different percussion parts, each made up of 22 unspecified percussion sounds chosen by the performer(s). The parts are organized into a mensuration canon, meaning in this case that the voices begin and end at different times and occur at different speeds, only lining up at a specific moment in the middle of the piece.⁷ Not only are the tempi nonsynchronous, they also employ complex polyrhythms that often create elaborate cross-rhythms throughout the piece. The point of alignment in *22 Sounds*, known as the Φ -point (*phi-point*), occurs nearly two-thirds of the way through the piece. Each voice has a kind of parabolic trajectory, beginning at its most irregular state leading to the Φ -point when all of the voices are at their greatest regularity and playing in the same tempo, then developing once more into irregularity and non-synchronous tempi before each part concludes in turn. As a generative piece, new versions can be produced for different performances while maintaining the same architecture of the composition. This recording was created by Polansky’s friend and colleague, percussionist Doug Perkins, who chose all of the sounds and performed all four parts.

In 2016 Polansky participated as a composer and performer in the Other Minds 21 Festival in San Francisco, California. At OM 21 he met violinist Kate Stenberg for the first time. Each admired the other’s work at the festival, and Stenberg suggested in passing that Polansky should write her a piece. When Polansky discovered that Stenberg was a close friend of his UCSC colleague, cellist Vanessa Ruotolo, the idea to compose a piece for the two of them to play together emerged as *five songs for kate and vanessa* (2019). The five “songs” of this ambitious work span a range of musical styles, from American folk music to Baroque dances to Polansky’s own

⁷ See Larry Polansky, *Four Voice Canons* (Cold Blue Recordings, CB0011, 2002), and Larry Polansky, *The Theory of Impossible Melody* (New World Records, NWR 80684, 2009) for more examples of his mensuration canons.

rounds and more Ruth Crawford Seeger arrangements. Each song features a different compositional approach and manipulation of the source material, but all draw on the virtuosity and musicality of the musicians for whom the piece is written. The first and last of the *five songs*... are based on Crawford Seeger's arrangements of the folk songs, *Higher Up the Cherry Tree* and *Sweet Betsy from Pike*.⁸ In *higher*, Polansky makes almost exclusive use of the natural harmonics of the cello and violin, revealing his love of writing music in just intonation. And in the final song, *jig*, he introduces the song gradually in a kind of reverse theme and variations, again composing in a kind of free improvisation fashion while honoring the underlying composition. The memorable melody of *Sweet Betsy from Pike*, which Polansky has used as a source for several other compositions, emerges only toward the end of the piece, ending with its characteristic hoquet-like cadence. The second song, *corner cows*, is based on a round of the same name Polansky wrote in Vermont during the summer of 2018. The sung round itself emerges in the middle of the movement when Stenberg and Ruotolo stop playing their instruments and begin singing the round in its original form.⁹ The bookending portions of the piece consist of elaborate harmonic and rhythmic variations on the otherwise simple, primarily stepwise melody in C major.

The third and fourth parts of *five songs*... are both based on music by German Baroque composer Johann Jakob Froberger (1616–1667). The inspiration for using Froberger came from Polansky's partner, pianist and music historian Amy C. Beal, who had been playing the Froberger variations at the time Polansky was composing

five songs... Though he didn't know much about Froberger at the time, Polansky was taken with the music, and decided to incorporate not only Froberger's variations into his own piece, but Beal's playing of it as well. For this reason, Beal joins Stenberg and Ruotolo, playing a kind of continuo part for the third and fourth songs of this cycle. The third song, *to&frol/in&out*, is based on Froberger's keyboard variations *Auff die Majerin* (1649). Polansky's setting can be heard as a set of variations on variations. Froberger's music is there; its melodies, harmonies, and structures are all audible, yet Polansky pushes and pulls these elements in complex ways throughout. Sometimes he contrasts the natural harmonics technique of *higher* against the equal tempered piano, or otherwise plays with harmonies that bring the ear far from the Baroque era, only to return soon thereafter.

The fourth song is based on Froberger's *Courante* from the same set of variations, but in terms of the notes and rhythms it is an exact reproduction of the original. To Froberger's piece Polansky applies a compositional and software technique he calls "normalized time-stretching," in which a given measure of music may be stretched or constricted independently of the other parts. Polansky has used this technique in a variety of ways in other compositions, such as his piano piece, *Dismission* (2006), or the guitar quartet arrangement of that piece, *Ontslaan* (2009).¹⁰ Here, he applies it to preexisting music and allows us to hear Froberger in a different way. To execute the time-stretching, the performers agree on one of three starting tempi, 60, 72, or 96 beats per minute. Each player reads from their own distinct part; there is no "score" for *courante*, as the music will line up differently depending on which tempo marking is selected. All three parts have the same total duration, but

⁸ From her *Nineteen American Folk Tunes for Piano* (1936–38)

⁹ The lyrics for *corner cows* are: "Where are the corner cows now? Oh, where are the corner cows now? They're not at the pond, the kingfishers miss them, not on the trail or the field! Maybe they're in the corner. Oh!"

¹⁰ *Dismission* and *Ontslaan* can be heard on *Three Pieces for Two Pianos* (New World Records 80777) and *The World's Longest Melody* (New World Records 80700), respectively.

each measure is stretched or constricted differently, so they come in and out of phase with each other over the course of performance. To facilitate this process, the musicians use stopwatches to keep their place in time even as they fall out of sync with one another. At the end of each line of notated music, Polansky indicates time-stamps to show where each musician “should be” (more or less) by that moment in the piece. Sometimes, the musicians must play rapidly to finish playing a line before the clock runs out, while at other times they must hold on a particular note or chord for a long duration while waiting for a moment of arrival. While the piece begins in unison, quickly the synchronicity of the parts begins to break down as the effects of the time-stretching become more and more apparent. Adding to the complexity of the listening experience, Polansky calls for a proportionate amount of improvisation to the degree of time-stretching. The more a given portion of music is stretched, the more the performers are encouraged to improvise ornamentations, whether historically appropriate (such as trills) or strikingly anachronistic (transpositions of a note, chord, or phrase).

The final piece on this recording is an elegy for friends recently lost. *kaddish (ladder) canon* (2019) was written in memory of friends and colleagues who passed in 2019, including Barbara Benary, Berenice Fillipe, Larry Hanify, Ben Johnston, Alan Miller, Paul Nauert, and Ann Snitow. The piece mainly consists of a simple melody played on trumpet or flugelhorn with a tonic of A, which is systematically transformed on each repetition by changing one or two notes of the scale to create a different mode. Polansky allows for multiple possible versions of this piece. Some call for treatment of the melodies in canon, others add droning instruments using different notes of the modes. The version heard on this recording is the simplest, only using trumpet and piano. It consists of the main melody with

a piano accompaniment for each modal transformation. Performed beautifully by Amy Beal and the young trumpet player Genevieve Kromm, a graduate student at UC Santa Cruz, this contemplative duet version of *kaddish (ladder) canon* is a fitting close to this aptly titled disc, *These are the generations...*

—Jay Michael Arms

Jay M. Arms (Ph.D.) is an ethnomusicologist and lecturer at the University of Pittsburgh. His research focuses on experimental music in the United States from the 1970s to the present and the globalization of Indonesian gamelan music.

Sacco, Vanzetti

by H.T. Tsiang

Fast! Fast!
One year has passed!
Dead! Dead!
You will never be reborn!
Who said
There will be a resurrection?
Why didn't we see any of those gentlemen
Who were willing to take your places?
The real meaning of "death"—
You knew it.
Still you paid with your life for your class!
Sacrifice!
That was real sacrifice!

Look at your enemies.
They are fishing,
Smiling,
Murdering,
As ever.
Shameful!
It is an eternal disgrace to us all.

Before your death
Did not millions promise—
To do "this" or "that"

If you should die?
Now
One year has passed.
What about "this" and what about "that"?

Petitions?
Protests?
Telegrams?
Demonstrations?
Strikes?
Oh! They may refire the cold ashes of our two martyrs.
But they can never soften the murderer's heart!
Tears?
Sighs?
Complaints?
And the like?
Oh! They may expect the embraces of your dear mothers,
They can never get pardon from the blood-thirsty masters.

Have you ever seen sheep and pigs
Being dragged to slaughter?
How pitifully they shriek!
How terribly they tremble!
Yet men enjoy their delicious flesh
Just the same!
Sheep! Pigs! Foreigners! Workers!
Your sweat is fertile,
Your blood is sweet,
Your meat is fresh!

Oh, Vanzetti!
You did say:
“I wish to forgive some people for what they are now doing to me.”
Certainly, you can forgive them as you like,
But you are the Wop, the fish peddler, the worker,
And haven’t anything in the bank.
Isn’t it a great insult
To say “forgive” to your honorable master?

Oh, Sacco!
You did say:
“Long live anarchy,”
But you should not forget,
That when you climb up to heaven
You must use the ladder!

Oh martyrs!
Dead! Dead!
You are dead,
Never, never
To live again.
Fast! Fast!
One year has passed!
But years and years,
Years are piling up immortal bricks
Of your lofty monument.

Oh martyrs!
Look at the autumn flowers:

They are dying!
Dying! Dying!
But
The trees, the roots from which
The flowers are coming*
Never, never die!
When the spring comes
We shall again see the pretty flowers
Blooming,
Perfuming,
Saluting the warm sun,
Wrestling with the mild wind
and kissing the charming butterflies.

Oh martyrs!
Dead, dead! You are dead!
But
Your human tree and your human root
Are budding,
Blooming,
Growing!

Listen to the war cries of your living brothers!
This is the incense
We are burning
To you.

* Crawford changes “coming” to “blooming”

Larry Polansky (b. 1954) is a composer, theorist, performer, editor, writer, and teacher. He is the Emeritus Strauss Professor of Music at Dartmouth College, and Emeritus Professor of Music at the University of California, Santa Cruz. He co-founded and co-directs Frog Peak Music (A Composers' Collective). He has also taught at Mills College, Bard College, and several other schools. His solo CDs are available on New World Records, Artifact, and Cold Blue, and his music is widely anthologized on many other labels. His works are performed frequently around the world and he has scored two films, one an award-winning animation by Stacey Steers. Polansky is the recipient of a number of commissions and awards, including Guggenheim, Fulbright, and Mellon New Directions Fellowships (the latter for work in American Sign Language performance). He was the inaugural recipient (with David Behrman) of the Henry Cowell Award from the American Music Center. He is an active performer (primarily as a guitarist and mandolinist), and has premiered, championed, and recorded important contemporary works by Christian Wolff, Barbara Monk Feldman, Michael Parsons, James Tenney, Lou Harrison, Lois V Vierk, Ron Nagorcka, Daniel Goode, David Mahler, and many others.

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). She has contributed numerous liner notes for New World Records publications and serves on the Board of Trustees. She is currently writing a biography of composer Lucia Dlugoszewski (1925-2000).

Dr. Christopher Clarino is a percussionist, educator, American Sign Language (ASL) artist, and recording engineer based in San Diego, California. His dissertation, "At the Intersection of American Sign Language and the Performer-Percussionist: A Hybrid Practice," chronicles both the roles of gesture and language in the percussion repertoire, and his efforts at merging ASL and percussion into a new and idiosyncratic genre of interdisciplinary performance art. Clarino received his Bachelor's degree from the Eastman School of Music, Master's degree from Stony Brook University, and his Doctorate from the University of California, San Diego.

Giacomo Fiore is an Italian guitarist, musicologist, and one-time mandolinist. He has performed across the United States, Brazil, Canada, and Europe, giving world and U.S. premieres of dozens of works for electric, classical, and just intonation guitars. A Ph.D. graduate from the University of California, Santa Cruz, Fiore's research focuses on American experimental music, tunings, and performance. He has published articles in *Music Theory Spectrum*, *TEMPO*, *Journal of the Society for American Music*, *Classical Guitar*, and *Ukulele Magazine*, and released eight solo recordings for Cold Blue, Pinna, Spectropol, and Paper Garden Records, in addition to his own label. He teaches at University of San Francisco, the San Francisco Conservatory, and University of California, Santa Cruz.

Tony Gennaro is a percussionist, composer, improviser, and music educator who embraces the diversity of our sonic world. He works to advance the expressive voice of rhythm and expand the sonic capabilities of percussion instruments. Gennaro explores the organization of sound, invented notational forms, timbre, gesture, and ensemble dynamics. He is an active contributor to the Los Angeles and the Bay Area experimental music communities and is a founding member of the ensemble Dirt and Copper.

Nelsen Hutchison is a jazz guitarist and music scholar based in Santa Cruz, California. He earned his BFA in guitar performance at the New School for Jazz in 2012 and is currently pursuing a Ph.D. at the University of California, Santa Cruz, in cross-cultural musicology. Hutchison teaches private guitar lessons and performs regularly in the San Francisco Bay Area as a member of the group Skyline Hot Club and as a freelance sideman.

Michael Jones is a percussionist and improviser based in San Diego. His work focuses on avant-garde music from the 20th and 21st centuries. In the past he has performed as a member of the William Winant Percussion Group, the Hartford New Music Collective, and the Foot in the Door Ensemble. He regularly performs with the ensembles red fish blue fish and Palimpsest and maintains an active freelancing schedule in Southern California.

Genevieve Kromm is a trumpet player from the San Francisco Bay Area and has performed and soloed with orchestras, wind ensembles, jazz ensembles, and chamber groups throughout the United States and Europe. She performs regularly with the brass quintet Articulate Brass and first performed a brass ensemble work by Larry Polansky in 2019, *tearrimedis*. She is the founder of the UCSC Brass Chamber Music Composium, a project commissioning contemporary brass chamber music by local composers. Kromm is a student of Richard Roper at the University of California, Santa Cruz, finishing her MA in Music Performance in 2020. Kromm is also a Fulbright scholar, a CBYX Fellow, and a graduate of Santa Clara University..

Christopher Mallett is a soloist and chamber musician who has performed extensively across America and Asia. He is the co-owner of the California Conservatory of

Music, located in the San Francisco Bay Area. Mallett's latest album, *Night Triptych*, was chosen as 2018's Editor's Pick on the website I Care if You Listen. Mallett is co-artistic director of the Peninsula Guitar Series and is on the faculty of the University of California, Santa Cruz. He is currently a board member of the Guitar Foundation of America. He received a Master of Music degree from the Yale School of Music in 2009.

Doug Perkins founded So Percussion and the Meehan/Perkins Duo and performs regularly with Ensemble Signal. He works with such composers as David Lang, Steve Reich, John Luther Adams, and Tristan Perich. Perkins performs internationally at venues like Lincoln Center, Carnegie Hall, and the Barbican Center, and has led large-scale music productions everywhere, from Central Park and the Park Avenue Armory to Land's End in San Francisco and the top of the Italian Alps. Perkins is Associate Professor of Music at the University of Michigan and has previously taught at the Boston Conservatory at Berklee and Dartmouth College.

San Francisco-based cellist **Vanessa Ruotolo** has never turned down the opportunity to explore new musical genres or to collaborate with any and all types of musicians. Ruotolo has composed, sung, improvised, and premiered works ranging in styles from classical, folk, pop, and jazz with contemporary groups such as Real Vocal String Quartet, Del Sol String Quartet, San Francisco Contemporary Players, and the Empyrian Ensemble. Dedicated to music education, Ruotolo prioritizes the importance of performing arts access for all school children. As founding member of The Rhythm Sisters, she has performed for hundreds of schoolchildren throughout the state of California.

Scott Siler is a percussionist and composer residing in Oakland, CA. He received a Bachelor of Music in percussion from University of Cincinnati Conservatory of Music in 2008 and a Master of Arts in music composition from Mills College in 2013. Since moving to the Bay Area in 2011, Siler has been active in the experimental music scene, playing in a wide range of contexts and genres. In addition to playing with the William Winant Percussion Group, he also plays with the gamelan-influenced Lightbulb Ensemble, which released *Mikrokosma* on New World Records in 2017.

Emily Sinclair, DMA, teaches voice at the University of California, Santa Cruz. She is the music director of Fiat Musica and the Temple Beth El Choir in Aptos, CA. She has conducted performances of *Hansel and Gretel* at UCSC and served as the chorus master at the University of Colorado at Boulder. She holds degrees from Yale University, Manhattan School of Music, Northwestern University, and the University of Colorado at Boulder.

Violinist **Kate Stenberg** has premiered more than 100 works in her role as soloist and as first violinist of the Del Sol String Quartet (1995–2015). Among those are works by Peter Sculthorpe, Per Nørgård, Chinari Ung, Ronald Bruce Smith, Jack Body, Tania León, Charles Amirkhanyan and Pamela Z. Her solo album *Scenes from a New Music Séance* (Other Minds Records) surveys new and forgotten contemporary gems. A resident of San Francisco, she co-founded the Left Coast Chamber Ensemble and Real Vocal String Quartet. Currently she performs regularly with pianist Sarah Cahill.

Sheila Willey appears frequently with New Music Works, Santa Cruz Chamber Players, and the Santa Cruz Baroque Festival. A versatile soprano, she has sung lead-

ing roles in both opera and musical theater throughout the San Francisco Bay Area. She has appeared as a soloist with Espressivo Orchestra (Mahler's Symphony No. 4) and the Sequoia Symphony (*Messiah*). Willey is a Lecturer in Voice and Opera at UC Santa Cruz. Originally from Iowa, she holds degrees from the Peabody Conservatory in Baltimore and the University of California, Santa Cruz.

William Winant received a 2016 Grants to Artists award from the Foundation for Contemporary Arts in recognition of his groundbreaking work as a new music percussionist. In 2014 he was nominated for a Grammy Award for his recording of John Cage's *The Ten Thousand Things* on MicroFest Records. He has toured throughout the world with both the Merce Cunningham Dance Company and the Mark Morris Dance Group. He has collaborated, toured, and recorded with some of the most important and influential musicians of our time, including Roscoe Mitchell, Anthony Braxton, Annea Lockwood, Zeena Parkins, John Zorn, John Cage, Terry Riley, Kronos String Quartet, Sonic Youth, and Mr. Bungle.

The William Winant Percussion Group is made up of his students from Mills College and the University of California, Santa Cruz. They have been featured at Bard College, Other Minds Festival, Thingamajigs Festival, Cal-Performances, SF Jazz, Berkeley Art Museum, and the Contemporary Jewish Museum. They have premiered works by Lou Harrison, Jose Maceda, Chris Brown, Johanna M. Beyer, Daniel Goode, James Tenney, and Maayan Tzaadka. They can be heard on New Albion Records, Tzadik, and New World Records.

Excerpt (page 9) from *22 Sounds*.

corner cows

Quickly, generally, lightly

polonsky

① *Prelude*

Violin *not too loud, insistent*

Cello *(fin, last x only)*

Repeat any number of times, move to next measure on cue

(4th, last x only)

Vln. *4*

Vc. *7*

Vln. *7*

Vc. *gently*

Repeat any number of times.

Vln. *11*

Vc. *plick* *bow* *(2x tag)*

③

where this sign occurs, performers may clap, shout, or make any noise, with their voice or instrument, or not

Excerpt (page 1) from *corner cows*, in *five songs for kate and vanessa*.

SELECTED DISCOGRAPHY

10 String (9 Events). Included on *Gertrudes: Music for Violin and Resonator Guitar* by Robert Ashley, Lainie Fefferman, Paula Matthusen, James Moore, Larry Polansky, and Ken Thomson. New World Records 80771.

Change. Artifact Recordings ART 122.

Four Voice Canons. Cold Blue Music CB0011.

freeHorn. Cold Blue Music CB0049.

Lonesome Road. New World Records 80566.

Movement in E Major for John Cage. Included on *Works for Violin by George Antheil, Johanna Beyer, Henry Cowell, Ruth P. Crawford, Charles Dodge, David Mahler, Larry Polansky, and Stefan Wolpe*. New World Records 80641.

Piker. Included on *Io: Flute Music by Johanna Beyer, Joan La Barbara, Larry Polansky, James Tenney, and Lois V Vierk*. New World Records 80665.

Simple Harmonic Motion. Artifact Recordings ART 110.

The Theory of Impossible Melody. New World Records 80684.

The World's Longest Melody. New World Records 80700.

Three Pieces for Two Pianos. New World Records 80777.

SELECTED BIBLIOGRAPHY

Dunn, David. "The Theory of Impossible Melody" [liner notes], *Larry Polansky: The Theory of Impossible Melody*. New World Records 80684 (2009).

Fiore, Giacomo. "The Just Intonation Guitar Works of Lou Harrison, James Tenney, and Larry Polansky." Ph.D. dissertation, University of California, Santa Cruz, 2013.

Gann, Kyle. *American Music in the Twentieth Century*. New York: Schirmer Books, 1997.

Gilmore, Bob. "The World's Longest Melody" [liner notes], *Larry Polansky: The World's Longest Melody*. New World Records 80700 (2010).

Polansky, Larry. "A Few More Words about James Tenney: Statistical Feedback and the Dissonant Counterpoint Algorithm," *Journal of Mathematics and Music* 5/3 (2011). Co-authored with Alexander Barnett and Michael Winter.

———. "Morphological Metrics," *Journal of New Music Research*, 25 (1996): 289–368.

Seeger, Ruth Crawford. *The Music of American Folk Song and Selected Other Writings on American Folk Music*. Edited by Larry Polansky. Rochester, NY: University of Rochester Press, 2001.

Tenney, James. *From Scratch: Writings in Music Theory*. Edited by Larry Polansky, Lauren Pratt, Rob Wannamaker, and Michael Winter. Champaign-Urbana, IL: University of Illinois Press, 2015.

PRODUCTION CREDITS:

Glockentood II

Text: "Why be so grandiose, just do something now and then" (text from "Birth of a Child" from the collection *Fidelity*, used by permission of the Estate of Grace Paley.)

Produced and recorded by Christopher Clarino

Recorded November 5, 2019 at the Conrad Prebys Music Center, University of California, San Diego.

Eleh Tol'd'ot, (אלה תולדות) (These are the generations...) (*Cantillation Study #3*)

Producers: Larry Polansky and William Winant

Assistant producer: Jon Myers

Engineer: Scott Makson

Recorded September 2019 at the University of California, Santa Cruz Recital Hall.

Sacco, Vanzetti

Producer: Barry Phillips

Assistant producer: Jon Myers

Engineer: Scott Makson

Recorded June 19, 2019 in the University of California, Santa Cruz Recital Hall.

22 Sounds

Producers: Douglas Perkins and Larry Polansky

Recorded, edited, and mixed by Pat Burns on October 26, 2016 in Chicago, IL.

five songs for kate and vanessa

Producers: William Coulter and Larry Polansky

Assistant producer: Jon Myers

Engineers: William Coulter and Barry Phillips

Recorded February 2–3, 2020, in the University of California, Santa Cruz Recital Hall.

kaddish (ladder) canon

[*סולם (sulam) canon*]

Producers: William Coulter and Larry Polansky

Engineer: William Coulter

Recorded February 24, 2020, in the University of California, Santa Cruz Recital Hall.

Digital mastering: Paul Zinman, SoundByte Productions Inc., NYC

Cover photo: Andy Futreal

Design: Jim Fox

All compositions published by Frog Peak Music.

This recording was made possible by a grant from the Francis Goelet Charitable Lead Trust.

Acknowledgements

Thanks to the University of California at Santa Cruz Dept. of Music for the use of the Recital Hall and recording facilities, and for their support. Additional thanks to UCSC faculty and staff David Morrison, Susan Gautieri, Dard Neuman, Bill Coulter, and Scott Makson, all of whom were important in the making of this CD.

Thanks to Marimba One for the marimba used on *Eleh Tol'd'ot*, (אלה תולדות) (*These are the generations...*) (*Cantillation Study #3*).

FOR NEW WORLD RECORDS:

Lisa Kahlden, President; Paul M. Tai, Vice-President, Director of Artists and Repertory; Paul Herzman, Production Associate.

ANTHOLOGY OF RECORDED MUSIC, INC., BOARD OF TRUSTEES:

Amy Beal, Thomas Teige Carroll, Robert Clarida, Emanuel Gerard, Lisa Kahlden, Herman Krawitz, Fred Lerdahl, Larry Polansky, Paul M. Tai.

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

For a complete catalog, including liner notes, visit our Website:
www.newworldrecords.org.

New World Records, 20 Jay Street, Suite 1001, Brooklyn, NY 11201

Tel (212) 290-1680 Fax (646) 224-9638

E-mail: info@newworldrecords.org

© & © 2020 Anthology of Recorded Music, Inc. All rights reserved. Made in U.S.A.

LARRY POLANSKY (b. 1954)

THESE ARE THE GENERATIONS

80819-2

- 1 **Glockentood II** (2004, 2019) 1:38
Chris Clarino, glockenspiel, vocal

- 2 **Eleh Tol'dot, (אלה תולדות) (These are the generations...)** (*Cantillation Study #3*) (1985/2017) 9:44
(four marimbas)

William Winant Percussion Group:
Tony Gennaro, Mike Jones, Scott Siler,
William Winant

- 3 **Sacco, Vanzetti** (1985/2018) 6:08
Sheila Willey, soprano; Giacomo Fiore, mandolin; Nelsen Hutchison, mandola; Larry Polansky, mandocello; Christopher Mallett, guitar; Emily Sinclair, conductor

- 4 **22 Sounds** (2010) 17:12
(percussion quartet)
Douglas Perkins, percussion

- five songs for kate and vanessa** (2019) 33:43

- 5 higher 5:15
6 corner cows 6:56
7 to&fro/in&out 7:40
8 courante 8:27
9 jig 5:08

Kate Stenberg, violin; Vanessa Ruotolo, cello; Amy Beal, piano (tracks 7 & 8)

- 10 **kaddish (ladder) canon**
[סולם (*sulam*) canon] (2019) 3:40
Genevieve Kromm, trumpet;
Amy Beal, piano

TT: 72:38

New World Records, 20 Jay Street, Suite 1001, Brooklyn, NY 11201
Tel (212) 290-1680 Fax (646) 224-9638
info@newworldrecords.org www.newworldrecords.org
® & © 2020 Anthology of Recorded Music, Inc.
All rights reserved. Printed in U.S.A.

File Under: Classical/Contemporary/Polansky, Larry

