

**SCOTT FIELDS** (b. 1952)  
*Seven Deserts*  
Scott Fields Ensemble

*Seven Deserts* (2019) 65:36

- |             |       |
|-------------|-------|
| 1. Desert 1 | 13:24 |
| 2. Desert 2 | 12:33 |
| 3. Desert 3 | 10:01 |
| 4. Desert 4 | 10:28 |
| 5. Desert 5 | 7:20  |
| 6. Desert 6 | 5:54  |
| 7. Desert 7 | 5:22  |

Axel Lindner, Hannah Weirich, violins;  
Annegret Mayer-Lindenberg, Axel Porath,  
violas; Niklas Seidl, violoncello; Pascal  
Niggenkemper, Christian Weber, contrabasses;  
Scott Fields, David Stackenäs, electric guitars;  
Daniel Agi, Helen Bledsoe, Norbert  
Rodenkirchen, flutes; Frank Gratkowski,  
clarinet; Ingrid Laubrock, soprano saxophone;  
Matthias Schubert, tenor saxophone; Udo  
Moll, trumpet; Matthias Muche, trombone;  
Melvyn Poore, tuba; Ramón Gardella, marimba  
& percussion; Arturo Portugal, vibraphone &  
percussion; Stephen Dembski, conductor

# SCOTT FIELDS

*Seven  
Deserts*

SCOTT FIELDS ENSEMBLE



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

# SCOTT FIELDS

## *Seven Deserts*

---

### I. “The two most important factors are density and beat count.”

This pithy but enigmatic statement served as my introduction to the soundworld of Scott Fields’s *Seven Deserts* (2019), a terse summation that gives just the merest hint as to the depth and complexity of this musical construction set created by Fields. This depth and complexity mirrors that of the composer himself, his passion and process. Wrestling with the notion of balancing both formal construction and creative spontaneity has allowed Fields to compose a powerful body of work with ties to extramusical concerns from the realms of literature, philosophy, and science. *Seven Deserts*, rather than operating from a fixed narrative structure with predetermined events, lays out the ground rules for a manifestation that is absolutely identical in every performance in its operations and sonic vocabulary, but with each realization completely unique in internal detail and musical interaction. Improvisation fleshes out the structure yet also embeds itself in the musical foundation to help determine the overall shape. The conductor is improvising to the same extent that the individual players are and may set forces in motion, allow them to work, and then, based on the results, initiate the next iteration.

### II. “I was born in Chicago at nineteen and forty-one Well, my father told me “Son, you had better get a gun”....”<sup>1</sup>

Born in Chicago in 1952, Scott Fields was raised on the South Side, renowned both for its historic atmosphere of violence and its identity as a hotbed of progressive thought and education, embodied in the University of Chicago, academic home to the Frankfurt School of Theodore Adorno and Herbert Marcuse, philosopher Bertrand Russell, and, later, to playwright David Mamet. The South Side was also the most vital cradle of modern blues, with transplanted southerners Muddy Waters, Howlin’ Wolf, Robert Nighthawk, Buddy Guy, Magic Sam, and Otis Rush defining the unique and vastly influential Chicago sound: raw, electric, virtuosic, saturated, and passionate.

Coming of age in Chicago in the late 1960s exposed young Fields to an earthshaking array of cultural milestones, including the police riot in Grant Park at the Democratic National Convention in 1968, where he was teargassed and chased by cops, and saw the MC5 and Allen Ginsburg perform. This was also the year that he discovered the music and players of the AACM while attending concerts in his Hyde Park neighborhood, where the AACM would rent classrooms at the University of Chicago to present their work. There, Fields encountered free improvisation and conceptual composition. It was life-changing, sparking the expansion of his own musical activities beyond the rock and blues jamming typical of the day. Fields’s trio Life Rhythms was formed in 1969. In addition to electric guitar, inspired by the AACM’s activities, he began playing tenor and soprano saxophone, flute, clarinet, and various percussion instruments. From 1969 to 1970, the Billboard Top 40 reveals an astounding spectrum of popular music, encompassing such varied artists as

<sup>1</sup> “Born in Chicago” (Nick Gravenites, *The Paul Butterfield Blues Band*, 1965)

James Brown, the Berlin Philharmonic (performing *2001: A Space Odyssey*), The Jackson 5, Merle Haggard and The Strangers, Sly and the Family Stone, Ferrante & Teicher, Plastic Ono Band, Rotary Connection, Led Zeppelin, Les McCann and Eddie Harris, and The Beatles, to name just a few. Applying the AACM's groundbreaking approaches to a substrate of popular music exploding with experimentation, eclecticism, and out-and-out weirdness would inevitably yield an unruly, unclassifiable, and unique result.

### III. “reach down deep inside of what you are and bring up the reality of the “part” Joseph Jarman: METHOD—from *Black Case* (1977)

Fields listened closely to the music and methods presented at the AACM's Hyde Park concerts. Among the AACM members he came into contact with were saxophonist Joseph Jarman and drummer Don Moye. “With Moye, I do remember one time he was giving me a ride to the North Side in his van and I asked him about the “noises” that the Art Ensemble used. He corrected me to say “sounds” and then told me why they used them.”<sup>2</sup> Fields's friendship with saxophonist Roscoe Mitchell blossomed two decades later and besides reading and practicing classical music together, there would be talk. During this time, Fields reestablished contact with Jarman, performing with him in concert, including him on Fields's first two modular-composition releases, *48 Motives* and *96 Gestures*, and producing the Joseph Jarman/Marilyn Crispell CD, *Connecting Spirits*. Fields also covered Jarman's “Old Time Southside Street Dance” on his *Disaster at Sea* CD.

In a 1999 interview with Perfect Sound Forever's Jason Gross, Jarman spoke about the early development of the Art Ensemble of Chicago, arguably the AACM's most popular representatives.

<sup>2</sup> Personal email from Scott Fields, February 2020.

JJ: “That's why the music was so interesting. It wasn't limited to Western instruments, African instruments, or Asian instruments, or South American instruments, or anybody's instruments. If we needed a sound [scratches his chair] we'd put a leather chair on stage and scratch it, if that was the only way to get the sound . . . Well, space, there's such an infinite variety. It can be concentrated and non-moving, or sometimes it's so fluid and rapid, you think it's still not moving at all! I was very impressed with Anton Webern, this composer. I was very impressed with his view and concept of time and space in music. Of course, there's been many others, but if I were asked for a reference, that would be my primary one. . . .

Then of course, there's the whole “jazz” lineage. I've been informed by both sides, jazz, Western music, Asian music, African music, all sides, because I've been interested in the sound of the universe, and that sound is without limit.”<sup>3</sup>

In 2005, Roscoe Mitchell spoke eloquently about those early days in a BOMB Magazine interview conducted by pianist and composer Anthony Coleman.

RM: “Oh, we used to have concerts with Cage. In the early days, Joseph Jarman and John Cage would do performances together. See, this is the thing that we've gotten away from. Back then, you'd have concerts with a very wide palate musically; you were always listening to all these different people. Now people get involved in these narrow fads and that has really cut off a lot of their options, when in fact most of our listeners are accustomed to being challenged on several levels . . . I introduce complex rhythmic figures so that everybody's not always hitting on *one* all the time. You know, I bring them in at different parts of the beat—all of these things that you would have in a written piece of music.”<sup>4</sup>

<sup>3</sup> Joseph Jarman, Interview by Jason Gross, Perfect Sound Forever, October 1999, <http://www.furious.com/perfect/jarman.html>

<sup>4</sup> Roscoe Mitchell by Anthony Coleman, BOMB Magazine, April 2005, <https://bombmagazine.org/articles/roscoe-mitchell/>

## IV. Life Rhythms

Like so many other teens, Fields was inspired to acquire a guitar by the spectacle of The Beatles on The Ed Sullivan Show, first an acoustic and then an electric when he was twelve. Soon, after learning two chords, he was writing two-chord songs with the songwriting expanding with new guitaristic knowledge. He began to play in bands: “The early teen stuff, sugary pop. Then, blues. Then, psychedelic (after seeing Hendrix, Jefferson Airplane, and their ilk.) Then, for Life Rhythms, AACM, and Tony Williams’s Lifetime. I started playing anything I could get my hands on, from being exposed to AACM people through their gigs and in person. By the time or two that I played on the same bill as AACM folks, I was already deep into playing instruments I couldn’t play well.”<sup>5</sup>

After leaving the group two years later, Fields worked as a freelancer and then ceased all musical activities and moved to Madison, Wisconsin, where, after a few years, he enrolled at the university, studying journalism and economics and taking courses in music composition and theory. He worked as an electronics technician at a company that made linear particle accelerators and later for one that developed medical electronics as well as doing some science and technology writing. Having given up all of the other instruments, he pursued formal studies in classical and jazz guitar, with a return to performing in 1989. Fields flirted with serialism during the 1990s but found dissatisfaction in the disconnect between the theory of the arrays and rows and the actual sound of the music. He found some resonance with the work of Stephen Dembski, a professor of composition at Madison who had studied with arch-serialist Milton Babbitt but improvised in a student group directed by iconic pianist Cecil Taylor, the master of bridging pitch-based formality with the fire and passion of free jazz. Dembski offered scalar theories and an open environment.

<sup>5</sup> Personal email from Scott Fields, February 2020.

## V. Presence vs absence—silence vs sound

By 2001, Fields had begun to reveal a compositional strategy translating text to sound that connected sonic and literary gestures with a focus on the works of David Mamet, Charles Bukowski, and Samuel Beckett. (He abandoned attempts to set full-length plays by Sam Shepard and Harold Pinter.) On his album *Mamet*, the music, though jazzy, was not jazz; improvisational though not free, composed but not restricted. He then moved on to the projects *Beckett* and *Samuel*, not only inspired by the enigmatic playwright and author but making direct correspondences between characters and musicians and associated pitch classes. Author Xuyan Shen in her 1998 essay, “On Music in Samuel Beckett,”<sup>6</sup> quotes Gilles Deleuze describing the writings of Beckett thusly: “the greatest exactitude and the most extreme dissolution; the indefinite exchange of mathematical formulations and the pursuit of the formless or the unformulated.”<sup>7</sup>

During this period, Fields began developing and recording modular compositions for chamber ensembles, including the aforementioned *48 Motives* and *96 Gestures*, both of which Dembski conducted, and later *OZZO*, which the composer himself conducted. In *Seven Deserts*, his most recent such piece, Fields has created a work that has a sense of loss and unnameable dread coexisting with an objectivist appreciation of aesthetic beauty and balance. He shifts the focus between foreground and background, hyperactivity versus the static, saturated sound and quietude.

The music of *Seven Deserts* is often lush and vibrant, quite the opposite of what one might associate with such a desert environment. Queried on the derivation of the title, Fields described a suitably Pinter-esque scenario: “While

<sup>6</sup> Xuyan Shen, “On Music in Samuel Beckett” (Opticon 1826), <http://ojs.lib.ucl.ac.uk/index.php/up/article/view/1321/639>

<sup>7</sup> Gilles Deleuze, *Essays Critical and Clinical (Critiques et Clinique)*, University of Minnesota Press, 1997.

working on the music for Musikfabrik, I was listening to the 99% Invisible podcast while I was trying to fall asleep. The episode was about a pay phone booth in the middle of nowhere in the Mojave and calling it for months until someone answered and how eventually the number of the phone booth became so well known that it rang constantly and the location became known and tourists started to trample the area around it. The publicity and traffic led to the removal of the phone booth, which served people in a radius of about thirty miles. I thought that was a good story and I called the piece *The Assassination of a Mojave Desert Phone Booth*. I had scheduled gigs in Bonn and Cologne, and in response to Facebook announcements people started sending links to all kinds of Mojave Desert Phone Booth material, including a movie, more stories, and a Mojave Desert Phone Booth Twitter account. I decided to simplify the title to *Mojave Desert*. But in the process of registering the piece, I searched the GEMA database and found so many Mojave Desert pieces that I decided to rethink the title, changing it to *X Deserts* with X = number of movements in a given performance.”<sup>8</sup> This seven-movement version is therefore *Seven Deserts*.

## VI. Conducting the Modular

From Fields’s introduction to his Modular Works:

“In performance, an improvising conductor working in the moment selects and layers modules in any order. The conductor uses hand signals (most drawn from the American Manual Alphabet) as well as traditional conducting gestures to select modules, instrumentation, dynamics, tempi, and other musical attributes. The conductor also can direct the instrumentalists to improvise on the modules’ themes. Additionally, the performers use hand signals to make

suggestions to the conductor about which modules they would like to play and with whom, as well as other aspects of the performance.”<sup>9</sup>

Fields provides detailed instructions to the performers about how to interpret both the hand-signs and the various instructions. Definitions for “solo” and “improvise” run counter to most usage of the terms, with “solo” indicating contrast and “improvise” to blend with the prevailing textures. Fields does not specify playing techniques, instead leaving them open to the performer and the conductor. The modules themselves are tonal and rhythmic but this does not impose restrictions on the materials used in soloing or improvising.

The work is based on real-time negotiations between conductor and performers. We may again make connections in the sub-visual interactions in *Deserts* with subtexts and hidden stories in the theater work of Samuel Beckett.

It may seem to be a Herculean task to conduct this music! “The complete score for *Deserts*, at almost fifty A3 pages, is unmanageable. Even the reduced conducting score is eleven A3 pages and hard to decode on the fly. Fortunately, the piece is organized methodically so that a single letter-size page provides most of what the conductor needs to know.”<sup>10</sup>

With the understanding that the essence of *Deserts* for the conductor is in managing density and beat counts, we may view their role in setting up textures and actions to serve as a substrate for the real-time manifestation of the music. The varied beat-lengths of the modules allow a shifting rhythmic matrix to be generated, grooving but never mechanistic as in so many Minimalist process pieces. To this end, the conductor never counts beats but instead conveys a pulse. Fields provides the conductor with a one-page

<sup>8</sup> Personal email from Scott Fields, February 2020.

<sup>9</sup> Scott Fields, *Notes on Modular Works*, [www.scottfields.com](http://www.scottfields.com).

<sup>10</sup> Personal email from Scott Fields, February 2020.

summary, a veritable “Deserts Swiss Army Knife” which graphically displays the densities and beat-lengths of the modules. Essential to know (but not on this sheet) is the pitch set and angularity of each module, which are defined in an easy-to-remember formula.

## VII. But How Does It Sound?

A studio recording offers the advantage of control and clarity while sometimes limiting the passion and energy of the players, especially when improvisation is a substantial component of the music offered, factors affected by the presence of an audience. Conversely, a live recording may provide more displays of outgoing exuberance, perhaps at the expense of exactitude. By recording *Seven Deserts* in the performance hall in Cologne, both with and without an audience, Fields was able to have the best of both worlds. Stephen Dembski is the conductor and does a fantastic job as Sound Traffic Control. This album culls the seven best takes from a total of fifteen. Listening through the set, one hears deserts in full bloom: vivacious, juicy, and ripe with the players’ interactions, virtuosic solo outings, and varied sonic environments. There are elegiac clouds that suddenly are scattered with Euro-jazz disruptions. Baroque-sounding flute harmonies splinter into jazzy riffs that never settle into unisons but spiral outward. A tense groove reminiscent of Miles Davis’s *On the Corner* period shatters into shards of noise and floating tones. We hear roiling saxophones and vibraphone kicked over the edge by electric guitar punctuations and roaring tenor sax expletives. The final movement reveals an impression of Debussy as orchestrated by Webern, which opens into fractured solo guitar vs the ensemble and then resolving into strange attractors—pools of repeated activities without repetition and a sudden end. It’s stunning and a

tour-de-force. Fields has chosen his players wisely, an orchestra of virtuosic soloists, including members of Ensemble Musikfabrik and other new music groups from Cologne, as well as freelancers drawn both from the region and other corners of the world. The twentieth player is Fields himself, performing on electric guitar and adding his unique instrumental voice to this singular work of his conception.

—Elliott Sharp

*Elliott Sharp is a composer, performer, producer, and author living in New York City. His music may be found on the New World Records, Starkland, zOaR, and Dodicilune labels.*

---

As a teenager **Scott Fields** played guitar, sang, and wrote songs for rock and blues bands. Meeting artists and hearing music from members of the Association for the Advancement of Creative Musicians, which was centered in Fields’s Chicago neighborhood, led him to new music and avant-garde jazz. At seventeen, Fields formed the free-improvising organ trio, Life Rhythms, for which he played guitar, saxophone, flute, clarinet, and percussion. The group performed most often at rock venues and festivals. Five years later, Fields stopped performing and moved to Madison, Wisconsin, where he studied classical guitar and took classes in music composition and theory at the University of Wisconsin. During this period Fields collected a diploma as an electronics technician, undergraduate degrees in journalism and economics, and a graduate degree in mass communication research. In 1989 Fields returned to performance and composition. He is best known for his modular compositions and for using text (such as Charles Bukowski poems and David Mamet or Samuel Beckett plays) as musical structures. He has studied jazz guitar with Carl Michel and Roger Brotherhood and classical guitar with Sherry Conway, George Lindquist, Javier Calderon, and Wulfin Lieske.



**Daniel Agi** studied flute at the Cologne and Freiburg conservatories with Hans Martin Mueller and Robert Aitken. He received a Master's degree in contemporary music performance from the International Ensemble Modern Academy. His focus on contemporary music has led him to membership in hand werk and Das Neue Ensemble.

Since winning first prize in the 1996 Gaudeamus International Interpreter's Competition for Contemporary Music, Ensemble Musikfabrik flutist **Helen Bledsoe** has been active as a soloist, ensemble player, teacher, and improviser. As a soloist, she has appeared in such festivals as Warsaw Autumn, Nordic Music Days, and the Takefu International Music Festival.

Conductor **Stephen Dembski**'s compositions include orchestral, chamber, choral, solo instrumental, and vocal music, works for electronically- and digitally-synthesized sound, and long-form compositions for ensembles of improvising musicians. As a professor, he directed the University of Wisconsin-Madison's Music Composition program for thirty-five years. Dembski holds degrees from Antioch, StonyBrook, and Princeton.

**Ramón Gardella** is an Argentinian percussionist who has been based in Cologne, Germany since 2015. He is a member of Kollektiv 3:6 Köln für Zeitgenössische Musik and has performed with Ensemble Musikfabrik, Ensemble Tra I Tempi, Ensemble Modern Orchestra, Beethoven Orchester Bonn and Gürzenich Orchester Köln.

**Frank Gratkowski** is a saxophonist, clarinetist, and composer. He studied at the Cologne Conservatory, where he has taught for more than twenty years. As

a leader, Gratkowski has released more than thirty CDs. His range spans jazz, experimental, improvised, contemporary classical, rock, and electronic music.

**Ingrid Laubrock** composes for ensembles ranging from duo to chamber orchestra. Awards include an Arts Foundation Jazz Composition Fellowship, the SWR German Radio Jazz Prize, and the German Record Critics Quarterly Award. She won best Rising Star soprano saxophonist in the Downbeat Critics Poll in 2015 and best tenor saxophonist in 2018.

**Axel Lindner** is a Cologne-based composer and instrumentalist. His work focuses on spectral as well as algorithmic writing techniques. Improvising on violin and viola, he integrates blues and rock influences with textures drawn from contemporary classical music. Lindner teaches jazz violin at the Cologne Conservatory.

**Annegret Mayer-Lindenberg** is a violin maker and a viola player. As an exceptionally active ensemble and chamber music player, her focus is on contemporary music and collaborations with composers. She is a member of the Ensemble Garage (Cologne, Germany) and performs in many other settings.

**Udo Moll** is a composer, trumpeter, and sound artist. At the Cologne Conservatory, he studied trumpet with Manfred Schoof and composition with Johannes Fritsch. Moll concentrates on integrating computer-based processes into electro-acoustic live performances, collaborations with video artists, actors, and dancers, and live improvisation with modular synthesizers.

Trombonist **Matthias Muche**'s artistic work includes projects with dancers and multimedia artists, as well as with jazz, contemporary, and multicultural music

groups. In his sound art, jazz and new-music projects, he incorporates symbiotic, intertwined auditory and visual compositional processes, the pure sound of the trombone, and extended techniques.

Franco-German bassist and composer **Pascal Niggenkemper** blurs the lines between improvised, pure sound, and experimental music with a language infused with new bass techniques. His work's focus is the extension of the sound horizon of the double bass, the acoustic modification of the sound using preparations as well as motors.

**Melvyn Poore** works as a tubist, composer, sound-designer, and educator in contexts ranging from free improvisation through interpretation of new-music scores and music theater, to solo performance of his compositions with live electronics. As an educator, he works to bring the experience of making new music to groups of children and adults alike.

Peruvian **Arturo Portugal** holds an M.A. in percussion from the University of São Paulo and a Master's degree in new-music performance from the Cologne Conservatory. He is a former member of Ensemble 20/21 and Ensemble Studio Musikfabrik. He performs with such groups as Ensemble Musikfabrik and handwerk.

**Axel Porath** studied viola with Hermann Voss and Gunter Teuffel at the Stuttgart Conservatory, with Hubert Buchberger in Frankfurt, Jörg-Wolfgang Jahn in Karlsruhe, and with the Melos Quartet. He has been a member of Ensemble Musikfabrik since 2002. From 2000 to 2003 he was principal viola in the Heidelberg Symphony Orchestra.

**Norbert Rodenkirchen** is a versatile improviser with an individual creative approach to historical transverse flutes, from medieval bone flutes to Baroque traverso. He is a member of the acclaimed early-music ensembles *Sequentia* and *Dialogos*, a composer for experimental music theater, and a guest lecturer in medieval improvisation at international academies.

**Matthias Schubert** started his musical life as an oboist but switched to saxophone in his late teens. He studied at the Hochschule für Musik und Theater in Hamburg. Schubert has been well-known in European jazz circles as a saxophone virtuoso since his early twenties, when he joined the small groups of Albert Mangelsdorff and Gunter Hampel, among others. His own ensembles have recorded for such labels as Enja, Enemy, Moers Music, and Red Toucan.

**Niklas Seidl** studied composition, cello, and baroque cello in Leipzig, Vienna, and Cologne. He has appeared with such groups as Klangforum Wien, Ensemble MusikFabrik, Ensemble Ascolta, Ensemble SurPlus, Thürmchen Ensemble, and the Frankfurt Radio Symphony. He is a founding member of the ensembles *hand werk* and *leise dröhnung*.

**David Stackenäs** works in the field of contemporary jazz and free improvised music. Since finishing his studies at the Royal Academy of Music in Stockholm, he has become a mainstay of improvised and creative music in Sweden. He has developed a unique playing style, using prepared and conventional techniques.

**Christian Weber** is sought after for beefy bass layers, poisoned counterpoints, and knowing where to pack a punch. He performs worldwide with ensembles for contemporary music, jazz, film music, and theater and dance productions.



In 2003 Weber received Zürich's cultural award for the arts. He lectures at the universities of Lucerne, Bern, and Basel.

Violinist **Hannah Weirich** studied with Federico Agostini at the Trossingen Conservatory and with Ingolf Turban at the Stuttgart Conservatory. She has been a member of Trio Fridegk since 1992 and of Ensemble Musikfabrik since 2005. As a soloist she has performed with such ensembles as the Nürnberger Symphoniker and the Staatsphilharmonie Krakau.

---

#### SELECTED DISCOGRAPHY

*48 Motives*. Cadence CJR 1064.

*96 Gestures*. New World/CRI NWCR 2001 [3CDs].

*Beckett*. Clean Feed CF 069.

*Burning in Water Drowning in Flame*. New Atlantis Records NACD029.

*Christangelfox*. 482 Music 482-1029.

*Dénouement*. Clean Feed CF 088.

*Disaster at Sea*. Music & Arts CD 961.

*Frail Lumber*. NotTwo MW858-2.

*Mamet*. Delmark DE 527.

*Moersbow/OZZO*. Clean Feed CF 236.

*Music for the radio program "This American Life."* NEOS 40806.

*Samuel*. New World Records 80695.

*We Were The Phliks*. Rogue Art ROG 0007.

*What We Talk*. NEOS 41005.

Producer: Scott Fields

Engineer: Reinhard Kobialka, Topaz Studio, Cologne, Germany

Mixed December 14, 2019 at Topaz Studios

Recorded live on November 29, 2019, in Alte Feuerwache, Cologne, Germany.

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

Cover art: *The Living Picture*, by Andre Ferrella ([www.AndreFerrella.com](http://www.AndreFerrella.com)).

Copyright Andre Ferrella. Used by permission.

Design: Bob Defrin Design, Inc., NYC

Composition by Scott Fields (GEMA).

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

Funding was provided by Kunststiftung NRW with logistical support from ON–Neue Musik Köln. Thank you to Ensemble Musikfabrik for commissioning the first version of *Seven Deserts*, in particular the Artistic Committee of Helen Bledsoe, Hannah Weirich, and Dirk Rothbrust. Thank you also to Csaba Kézér from Kunststiftung NRW, to Helene Heuser and Daniel Mennicken from ON–Neue Musik Köln, and to Reinhard Kobialka from Topaz Studio. And thank you to the twenty musicians who realized this music.



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 Web site:  
[www.newworldrecords.org](http://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](mailto:info@newworldrecords.org)

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



The Scott Fields Ensemble recording *Seven Deserts* at the Alte Feuerwache in Cologne, Germany.  
Photo by Daniel Mennicken.

80821-2

**SCOTT FIELDS** (b. 1952)  
*Seven Deserts*  
 Scott Fields Ensemble



0 9322-80821-2 5

File Under: Contemporary/  
 Fields, Scott

*Seven Deserts* (2019) 65:36

- |             |       |
|-------------|-------|
| 1. Desert 1 | 13:24 |
| 2. Desert 2 | 12:33 |
| 3. Desert 3 | 10:01 |
| 4. Desert 4 | 10:28 |
| 5. Desert 5 | 7:20  |
| 6. Desert 6 | 5:54  |
| 7. Desert 7 | 5:22  |

Axel Lindner, Hannah Weirich, violins;  
 Annegret Mayer-Lindenberg, Axel Porath,  
 violas; Niklas Seidl, violoncello; Pascal  
 Niggenkemper, Christian Weber, contrabasses;  
 Scott Fields, David Stackenäs, electric guitars;  
 Daniel Agi, Helen Bledsoe, Norbert  
 Rodenkirchen, flutes; Frank Gratkowski,  
 clarinet; Ingrid Laubrock, soprano saxophone;  
 Matthias Schubert, tenor saxophone; Udo  
 Moll, trumpet; Matthias Muche, trombone;  
 Melvyn Poore, tuba; Ramón Gardella, marimba  
 & percussion; Arturo Portugal, vibraphone &  
 percussion; Stephen Dembski, conductor



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