

JAMES NEWTON (b.1953)

COMPASSION AND MUSTARD SEEDS IN PERILOUS TIMES

Compassion and Mustard Seeds in Perilous Times (2022–2023) 25:52

1. Movement I 10:01
2. Movement II 8:12
3. Movement III 7:39

The Lyrus Quartet: Alyssa Park, violin; Shalini Vijayan, violin; Luke Maurer, viola;
Timothy Loo, cello

4. ***Jesus' Prayer at Gethsemane*** (2024) 31:31

Cedric Berry, baritone; Alyssa Park, violin; Timothy Loo, cello; Michael Matsuno, flute;
Jon Stehney, bassoon; Sidney Hopson, vibraphone; Jacqueline Marshall, harp;
Andreas Foivos Apostolou, piano; Anthony Parnter, conductor

The Image of the Invisible (1995, rev. 2020) 22:51

5. Movement I 9:02
6. Movement II 7:37
7. Movement III 6:12

The Lyrus Quartet

TT: 80:14



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James Newton
Compassion and Mustard Seeds in Perilous Times



Newton's Time and Timelessness, Chronos and Kairos

In 1963 Dr. Martin Luther King, in his famous “I Have a Dream” speech, spoke of the “fierce urgency of now.” He spoke of the immediate need to address the injustice and inequality that plagued the nation. His expressed concerns for America’s problems foreshadowed his perception that “injustice anywhere is a threat to justice everywhere” and that the promise and peril of the entire world was at stake. His prophetic words continue to resonate today as decades of social progress and promise are now being rolled back in front of our very eyes. During this season of unimaginable assaults on the basic human rights and freedoms of every American and targeted efforts to suppress and erase the contributions of African Americans to this country, the “urgency of now” is even *more* urgent.

A part of the progress of the past half-century was the evolution of African Americans’ assertions of their own identity and self-understanding. The very idea of what ‘African American’ means continues to reflect the ever-expanding African American experience and a deeper interrogation of the intersection of the multiple identities which shape us all. Ironically, just as the idea of blackness and black consciousness has become more inclusive of these multiplicities, there is an ongoing counter-discourse which seeks to destroy and eliminate all things African American, Black, or brown. These are perilous times indeed and it is into this world that composer **James Newton** (b. 1953) offers his latest recording, *Compassion and Mustard Seeds in Perilous Times*.

This is the composer’s third recording with New World Records. His first recording, *As the Sound of Many Waters* (New World Records 80579) drew its title from Revelation 1:12–15. His second recording, *Sacred Works* (New World Records 80714) included his *Mass*, “Between the Cherubim,” inspired by Psalm 80, and the

song, “In a Moment, in the Twinkling of an Eye,” based on 1st Corinthians 15:34–58. Each of these works reflects the composer’s encounter with and expression of the sacred. This third New World Records project continues and extends Newton’s musical testimony based on biblical scripture and his own spiritual discernment. It is a fascinating, if not mystical, experience of the intersection of Newton’s personal faith, creativity, and theological introspection.

James Newton is a quintessential twenty-first-century composer whose influences and inspirations are many. Anyone familiar with his performance trajectory and formation as flautist, composer, and improviser will recognize that he is the result of many influences and inspirations. Like many of his generation, he is heir to multiple musical legacies and musical/cultural traditions. Newton acknowledges these influences, from Monteverdi to Messiaen to Mahalia Jackson, from the music of John and Alice Coltrane to Javanese gamelan and the music of the Central African rainforest. And yet it would be a fool’s errand to attempt to tease out each of these inspirations. Where does Mahalia Jackson begin and Olivier Messiaen end? What part of this alchemy is Billy Strayhorn or J.S. Bach? And how is one to decipher the heritage of Central African rainforest music directly or mediated by György Ligeti, who was also inspired by it? Newton’s influences are not only musical, but also theological. This recording reflects his inspiration from theologians past and present such as St. Teresa of Avila, St. Thomas Aquinas, and Howard Thurman. Newton’s synthesis of his many inspirations may best be described by a very non-musical term—gumbo. One misses the point in eating good gumbo if you are preoccupied with trying to tease out the ingredients: the okra, crabs, the shrimp, the sausage, and, of course, the roux. It is in *eating* the gumbo, with all the flavors and ingredients mixed together, that makes for a good and true gumbo experience. Trying to isolate and identify its ingredients and parts misses the point. The sum is greater than the

parts. And so it is with the music of James Newton. He is the sum of the many parts that have formed him, and his music is richer because of it.

Newton's musical language is elusive and must be understood as an aesthetic unity. His imagination as an improviser is not lost in the translation to these fixed compositions. All the compositions on this recording reflect the composer's extensive background and singular approach to improvisation. Each of these pieces has an improvisatory character, yet they are all through-composed. Listening to recordings of Newton's solo improvisations and chamber music offers a window into his musical universe.

This music could perhaps be best described as pantonal, although there are clear references to modal constructions that can be heard on the musical surface. The pitch organization defies systematic categorization. The music does not fit easily within a single system or style and thus defies many of the analytic methods currently used by music theorists and musicologists. It is in the syntax, the aural experience, that one perceives the coherence and cohesion of each piece.

Newton's proclivity for musical gesture is an organizing principle and a fundamental aspect of the grammar of his striking musical language. He deftly establishes networks of associations of gesture that are aurally intelligible, yet difficult to systematically deconstruct. There is something else going on here—a music that is wholly self-referential, that is, “you know it when you hear it.” Although his scores are meticulously notated, they are rendered for accurate performances, rather than for dissection. Experiencing this music is the fundamental goal.

Newton's concept of rhythm, time, and temporality is equally fascinating and provocative. In a note to the artists participating in recording this project, he writes:

“Imagine a space outside of the everyday unfolding of ‘Western time.’ Consider how events evolve in other cultures where time

feels suspended and other possibilities are felt and realized. John Coltrane's *A Love Supreme* and Olivier Messiaen's *Quatuor pour la fin du temps* reflect this phenomenon, yet both compositions are organized rigorously, especially in their rhythmic architecture. In the Bible, God removes prophets like Moses, Ezekiel, Daniel, Isaiah, and St. John from their current environments to impart His messages; therefore, they were simultaneously in and out of time ... [Jesus's] mission on earth supersedes any concept of time because He is at all times everywhere.”

Newton's idea of being simultaneously ‘in and out of time’ articulates one of the most profound aspects of his musical language. His description of time has dramatic implications, musically and theologically, literally and metaphorically. Because of his multi-faceted approach to time, the Greek terms ‘Chronos’ and ‘Kairos’ are valuable. Chronos deals with quantitative time, sixty seconds to a minute, twenty-four hours in a day, etcetera. Chronos is linear, rational, and fixed. Kairos, on the other hand, is qualitative, event-directed time and may be thought of as omnidirectional. In musical terms, traditional staff notation can be used to reflect linear, directed chronological time. This linearity is reflected in terms of beats and their subdivisions, measures, meter and hypermeter, as well as tempo. Even within the world of Chronos time, Newton manages to create moments of being ‘in and out of time.’ For example, his meticulous and often complicated rhythmic notation effectively obscures basic perceptions of pulse and meter. The asymmetrical groupings of five- and seven-note divisions of the beat disrupt the sense of regularity presumed by a pulse. Newton creates a means of notating and being ‘in and out of time’ within a chronological environment. Even within Chronos time, he resists being limited by notions of meter and

pulse. His notational practice goes to great lengths to not make chronological time a limitation. Newton's careful rhythmic notation is set in Chronos time, but the goal is to achieve a Kairos moment.

Theologically, Kairos is characterized by Newton's description of the prophets being removed by God from their current (chronological) environment to impart his message, representing a shift from Chronos to Kairos. Jesus's entry into the world at an 'appointed time' is a Chronos moment, yet John 1:1 reminds Christian believers that Jesus was also at the beginning as the Word. John 1:1 declares "In the beginning was the Word, and the Word was with God, and the Word was God. This is Kairos—in time and out of time or *beyond* time.

There are important continuities within this collection of works. First, all three pieces are based on biblical references, connecting this effort to his previous sacred works. Second, all three make exceptional use of the strings, with their capacity to present a wide range of sonic and textural effects. Newton seems to employ every sonic possibility.

Compassion and Mustard Seeds in Perilous Times was composed in 2023 and dedicated to The Lyris Quartet. The composer says this about the work:

"There is suffering in this work, but there is also compassionate love and hope. The pandemic was a perilous time filled with immense grief and isolation. The desolation of this time caused us to focus on the humanity of all people regardless of our differences and drove us to prayer, intensified study of the word, and hope."

The mustard seed reference is from the well-known parable in the Bible. In the parable, which is found both in Matthew 13:31–32 and Mark 4:30–32, Jesus

teaches that one who has the faith of a mustard seed should not be underestimated and can do great things. Although the mustard seed is one of the smallest of all seeds, it will grow into a large tree, providing strength and shelter for birds and other living creatures. Newton adds "I have a small packet of mustard seeds in my studio to remind me that what seems impossible can become possible through faith."

From the small germ of an idea, a seed, Newton cultivates this impressive string quartet. Gesture is a key aspect in the coherence of this piece. Aurally the gestures are clear, but the organizational principles behind the pitch content is not. The stratified entrances and exits of the instruments and the rhythmic strata created by them reinforces the idea of a self-referential music. The piece literally reveals itself in its expression.

Newton achieves a sense of being 'out of time' by the aggregate of disparate gestures found in each of the string parts. At brief moments throughout the work the quartet comes together in unison gestures. However, the sense of timelessness is achieved by the simultaneity of each disparate line. As a composite, the sense of beat or pulse is obscured, making the moments of unison even more pronounced. The idiosyncratic brackets of asymmetrical groupings of five and seven are a fascinating characteristic of Newton's language, especially considering the groupings under the brackets do not always contain a full five- or seven-note complement. It is clear that the composer's intention is for the performer to hear and execute such rhythmic partitions.

The Image of the Invisible was composed in 1995 and revised in 2020. It was commissioned by Helena Presents for the Colorado String Quartet. The piece is structured in three movements: Movement I is set at a moderate tempo (♩=79), Movement II is slow (♩=49), and Movement III is fast and marked "Con brio" (♩=124). On the surface, the title of this work suggests an enigma for the invisible has no image. But

the biblical source addresses the enigmatic title. Drawn from Colossians 1:15–20, the apostle Paul asks and answers a question “Who is the image of the invisible God...?” Paul’s answer is “The Son is the image of the invisible God, the firstborn over all creation. For in him all things were created: things in heaven and on earth, visible and invisible...”

Jesus’ Prayer at Gethsemane is the mammoth centerpiece of this recording. Composed in 2024, it is scored for flute, bassoon, vibraphone, piano, harp, baritone, violin, and cello. This is Newton’s most recent installment of a large-scale sacred work. Earlier works include *Mass* (2007), *Psalm 119* (2021), and *St. Matthew Passion* (2014).

It is an expansive and demanding work based on the text of John 17. This piece has had a considerable gestation period. Newton recalls as a young man he attended a bible study in a ‘downhome’ Baptist church in Los Angeles in which John 17 was the subject. The study of the scripture passage made such an impression on him that he has spent the last forty-plus years furthering his exploration. by studying the works of theologian and mystic Dr. Howard Thurman, *Jesus and the Disinherited* (1949), St. Thomas of Aquinas, *Commentary on the Gospel of John* (1269–1272), and especially St. Teresa of Avila, *The Interior Castle* (1588). Often the foundational extra-musical sources that are essential to any composer’s output are overlooked. Newton’s consideration of these theological essays adds an additional eight-hundred-and-fifty years of inquiry to this effort. St. Teresa’s *The Interior Castle* is of special significance to the composer. He explains, “*The Interior Castle* led me to delve further into the functionality of being ‘out of time’ and how to discern the Holy Spirit’s revelations while in that state of heightened sensibilities.”

In addition to these theological underpinnings, the composer notes several important musical influences in the creation of this work, including John and Alice

Coltrane, Duke Ellington, Billy Strayhorn. Maurice Ravel, Olivier Messiaen, Hale Smith, J.S. Bach, Igor Stravinsky, Javanese gamelan, and the music of the Central African rainforest via the shared inspiration of György Ligeti.

Jesus’ Prayer at Gethsemane is based on John 17 and is referred to as Jesus’ Great Prayer. It is the climax of this section of the Gospel. It is a prayer of both intercession and, most importantly, a prayer for glorification. But the prayer must be read in context of Jesus’s proclamation in the preceding John 16, verse 33, “I have overcome the world.” This foreshadowing of John 17 captures the shifting temporal perspective in which Jesus’s prayer brings the past, present, and future together in one moment—a Kairos moment to be sure.

The gospel of John maintains the practice of the ‘farewell genre’ in biblical literature. But it would be a mistake to think of John 17 as the prayer of a dying man. Rather, it is about Jesus’s hour, including his death, resurrection, and ascension. This is a prayer of Jesus who will lay down his life to fulfill God’s work of salvation. Newton uses the King James version of the Bible, a translation that is especially beloved by African Americans because of its poetry. It is hard to imagine this work using any other modern translation. Newton sets Jesus’s words with simplicity and contrasts it with the intricate sonic space of the chamber ensemble. The words and their meaning are primary and the heightened contrast between text and music produces a dramatic effect. The singer is encouraged to modulate the color and timbre of his voice to differentiate the voice of the narrator versus the voice of Jesus.

Newton’s musical language is sustained in all domains, melodically, harmonically, rhythmically, and spatially. The complicated rhythms and shifts of meter within the piece belie the aural experience. Although there are moments where metrical formations are discernible, such as the kora references, those structures are embedded within a complex texture of other musical gestures. The West African kora

as played on the harp demonstrates the confluence of yet another nexus, the influence of Alice Coltrane as harpist as well as pianist.

Like all masters, Newton is a lifelong student of other masters and musical traditions. Perhaps the most important lesson he has learned is to find your own voice. Jazz musicians and improvisers know this lesson well. One studies the masters to learn from them, but not to replicate them. Mahalia Jackson is said to have studied Bessie Smith but her sound was entirely her own. John Coltrane listened to Lester Young but the sound he ultimately developed was his own. Distillation and synthesis seem to be a mark of greatness. Newton has studied and learned from many masters, but his music sounds uniquely his own. The synthesis of his many influences is the musical gumbo to be experienced here. And, as Psalm 34:8 and the old hymn encourage, “Taste and see the goodness of the Lord.”

In every age and season, art has sought to bring order to a chaotic and sometimes perilous world. Romare Bearden suggests “The artist confronts chaos. The whole thing of art is ‘How do you order chaos?’” The music of James Newton is a compelling response to the chaos and peril of these days. Like John and Alice Coltrane, Mary Lou Williams and many others before him, music is both an act of devotion and an expression of God’s wonderful purpose for his life. It is a powerful and persuasive meditation born out of humility and compassion. The manifestation of that purpose is offered in this recording. His personal epiphany has spawned a remarkable musical testimony. Newton’s music penetrates the rational, linear, and quantitative nature of Chronos time to create a divine, timeless, ‘out of time’ Kairos moment. By all measure and by God’s grace he succeeds. Praise God from Whom All Blessings Flow!

— Dwight Andrews

Dwight Andrews is a minister, musician, and music theorist. He is Pastor of First Con-

gregational Church, United Church of Christ in Atlanta and Professor of Music Theory and African-American Music at Emory University.

Text for Jesus’ Prayer at Gethsemane

John 17, Authorized KJV

1. These words spake Jesus, and lifted up his eyes to heaven, and said, Father, the hour is come; glorify thy Son, that thy Son also may glorify thee.
2. As thou hast given him power over all flesh, that he should give eternal life to as many as thou hast given him.
3. And this is life eternal, that they might know thee the only true God, and Jesus Christ, whom thou hast sent.
4. I have glorified thee on the earth: I have finished the work which thou gavest me to do.
5. And now, O Father, glorify thou me with thine own self with the glory which I had with thee before the world was.
6. I have manifested thy name unto the men which thou gavest me out of the world: thine they were, and thou gavest them me; and they have kept thy word.
7. Now they have known that all things whatsoever thou hast given me are of thee.
8. For I have given unto them the words which thou gavest me; and they have received them, and have known surely that I came out from thee, and they have believed that thou didst send me.
9. I pray for them: I pray not for the world, but for them which thou hast given me; for they are thine.
10. And all mine are thine, and thine are mine; and I am glorified in them.

11. And now I am no more in the world, but these are in the world, and I come to thee. Holy Father, keep through thine own name those whom thou hast given me, that they may be one, as we are.
12. While I was with them in the world, I kept them in thy name: those that thou gavest me I have kept, and none of them is lost, but the son of perdition; that the scripture might be fulfilled.
13. And now come I to thee; and these things I speak in the world, that they might have my joy fulfilled in themselves.
14. I have given them thy word; and the world hath hated them, because they are not of the world, even as I am not of the world.
15. I pray not that thou shouldest take them out of the world, but that thou shouldest keep them from the evil.
16. They are not of the world, even as I am not of the world.
17. Sanctify them through thy truth: thy word is truth.
18. As thou hast sent me into the world, even so have I also sent them into the world.
19. And for their sakes I sanctify myself, that they also might be sanctified through the truth.
20. Neither pray I for these alone, but for them also which shall believe on me through their word;
21. That they all may be one; as thou, Father, art in me, and I in thee, that they also may be one in us: that the world may believe that thou hast sent me.
22. And the glory which thou gavest me I have given them; that they may be one, even as we are one:
23. I in them, and thou in me, that they may be made perfect in one; and that the world may know that thou hast sent me, and hast loved them, as thou hast loved me.

24. Father, I will that they also, whom thou hast given me, be with me where I am; that they may behold my glory, which thou hast given me: for thou lovedst me before the foundation of the world.
25. O righteous Father, the world hath not known thee: but I have known thee, and these have known that thou hast sent me.
26. And I have declared unto them thy name, and will declare it: that the love wherewith thou hast loved me may be in them, and I in them.

James Newton's artistic repertoire embraces the chamber, symphonic, choral, and electronic music genres, ballet, modern dance, and the vibrant world of jazz and global music contexts. Mr. Newton's awards, fellowships, and grants include the Ford Foundation, Guggenheim, the Montreux *Grand Prix du Disque*, and Downbeat International Critics *Jazz Album of the Year*. The California Institute of the Arts honored Newton with a Doctor of Arts Degree, Honoris Causa, in 2005.

Newton's sacred music compositions include *Mass*, which premiered at the 2007 Metastasio Festival in Prato, Italy. The Los Angeles Master Chorale, conducted by Grant Gershon, performed its U.S. premiere in 2011 at Walt Disney Concert Hall. The premiere of his *St. Matthew Passion* by the Coro e Orchestra del Teatro Regio di Torino occurred at the Torino Jazz and La Sidone Festivals. His most recent sacred work is his 2024 *Jesus' Prayer At Gethsemane* for baritone and mixed septet.

Newton has performed with and composed for many notable artists in jazz and classical music. His collaborations include work with Vladimir Spivakov and Moscow Virtuosi, Mingus Dynasty, Anthony Davis, Abdul Wadud, the New York Philharmonic, Geri Allen, Aurèle Nicolet, Billy Hart, Buddy Collette, Gloria Cheng, Emmanuel Pahud, Anthony Parnter, and The Lyrus Quartet.

The Lyris Quartet is one of the most sought-after ensembles on the West Coast. Equally at home with standard quartet repertoire and the music of today, Lyris has premiered countless works and has been involved in numerous commissions by some of the most exciting composers of our time. Lyris has worked closely with composers Krystof Penderecki, Andrew Norman, Oliver Knussen, Steven Mackey, John Adams, Peter Knell, Kurt Rohde, Paquito D' Rivera, and Wadada Leo Smith. The quartet appears regularly alongside composer/pianist Billy Childs as part of his jazz ensemble in such venues as Disney Hall and the Ford Amphitheater. Lyris had the distinction of working with Steve Reich on a retrospective concert of his music at LACMA's Bing Hall and they recorded an album of Gerard Schurmann's music for Toccata Classics, one of the composer's final studio recordings. The quartet was awarded a Chamber Music America Classical Commissioning grant with composer Chris Castro for a new work with voice. Lyris gave the world premiere performances of a concerto for string quartet by Bruce Broughton and was featured on the most recent album of Danny Elfman. The Lyris Quartet has recorded for Toccata Classics, ARS, and Naxos.

www.lyrisquartet.com

Andreas Foivos Apostolou is a pianist-composer from Athens, Greece. He has toured Europe and Asia and won prizes in international competitions as a pianist and composer. He has been featured in Piano Spheres, Jacaranda, Hear Now, and his soundtracks were included in *The New York Times* Op-Docs, LA Greek Film Festival, and the Getty Villa.

Cedric Berry is an award-winning bass-baritone with experience in opera, Broadway, jazz, and gospel. He has appeared with the Los Angeles Opera, Industry Opera, Long Beach Opera, Savonlinna Opera Festival, Banlieues Bleues Festival, and Ravinia Fes-

tival. He has also been featured with the Pacific, Arizona, and Santa Fe Symphonies, LA Philharmonic, and Japan's Telemann Chamber Orchestra. Mr. Berry won first place in the Metropolitan Opera Western Region Competition.

Sidney Hopson is a percussionist, composer, producer, educator, policy consultant, and member of the Grammy-nominated ensemble Wild Up. Whether he's performing live onstage, collaborating in the recording studio, designing programs for culture organizations, or crafting arts legislation and contracts, he feels at home across the creative sector.

Timothy Loo moved to Los Angeles in 1992 to study cello performance at California State University at Northridge and the University of Southern California. He is a member of The Lyris Quartet, founded in 2008. The Lyris Quartet has been featured numerous times on the Los Angeles Philharmonic's Green Umbrella and Noon 2 Midnight series at The Walt Disney Concert Hall. In January 2018, Mr. Loo made his concerto debut with the Los Angeles Philharmonic at The Walt Disney Concert Hall performing the fiendishly difficult Concerto for Cello and Orchestra by Bernd Alois Zimmermann, under the direction of conductor Susanna Mälkki. This year he will be performing John Williams' Cello Concerto with the Modesto Symphony. Mr. Loo has also performed on more than a thousand motion pictures, TV shows, albums, commercials, and award shows, including yearly at the Academy Awards.

Harpist **Jacqueline Marshall** has had a diverse career which has included playing for more than 90,000 people at Coachella, recording for movies and television (Disney's *Encanto*, Pixar's *Luca*, *Days of Our Lives* and more), and over a decade of regular performance with the Los Angeles Philharmonic in concert and on the group's Grammy-

winning recordings.

Michael Kento Matsuno is a flutist whose work traverses the classical canon, contemporary music, improvisation, music psychology, and 20th-century history. He can be heard performing throughout Southern California and holds positions as an adjunct lecturer at Chapman University and flute studio instructor at CalArts and Los Angeles Pierce College.

Violinist **Alyssa Park** gained international recognition at sixteen as the youngest prizewinner in Tchaikovsky Competition history. She debuted with Sir Colin Davis and the Bavarian Radio Symphony and has since performed worldwide. A champion of new music, she frequently collaborated with Krzysztof Penderecki and continues to premiere and commission works. Her recordings appear on Naxos, Toccata Classics, Ars Produktion, and Chandos.

Conductor **Anthony Parnter** serves as Music Director of California's San Bernardino Symphony Orchestra and the Gateways Music Festival. Parnter's recent conducting engagements include the New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony, Philadelphia Orchestra, The Cleveland Orchestra, San Francisco Symphony, Cincinnati Symphony, National Symphony Orchestra, Atlanta Symphony, Houston Symphony, St. Louis Symphony, Detroit Symphony, Pittsburgh Symphony, Baltimore Symphony, Royal Scottish National Orchestra, Vancouver Symphony, Calgary Philharmonic, Los Angeles Opera, Music Academy of the West, Sydney Symphony in Australia, and the Chineke! Orchestra, with whom he debuted at the BBC Proms.

Bassoonist **Jonathan Stehney** is an avid new-music enthusiast, having worked with Sofia Gubaidulina, Pierre Boulez, and Karlheinz Stockhausen, among others. He studied with Pascal Gallois, Julie Feves, Stephen Paulson, and Frank Morelli. He is frequently seen in recording sessions and with numerous orchestras. Mr. Stehney teaches at CalArts, Redlands, and Cal State San Bernardino.

SELECTED DISCOGRAPHY

Above Is Above All. Contour Records 926-2.

The African Flower. Blue Note CDP 7 46292-2.

As the Sound of Many Waters. New World Records 80579-2.

Axum. James Newton, solo flute. ECM 1214-1.

David Murray/James Newton Quintet. DIW 906.

If Love. James Newton Quartet. Jazz Line 20-844.

Romance and Revolution. Blue Note CDP 7 46431-2.

Sacred Works. New World Records 80714-2.

Suite for Frida Kahlo. James Newton Ensemble. Audioquest Records AQ 1023.

One Night with Blue Note: The Historic All-Star Reunion Concert. James Newton, Herbie Hancock, Tony Williams, Ron Carter, Bobby Hutcherson and others. Blue Note DVD.

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

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