



## Acknowledgments

Engineer: Todd Hulslander | Cover Image: Katie Tackett | *Pattern Preludes* is available from Karim Al-Zand Music; *Remnants* is available from Pip Press; *Traces*, *Downward Courses*, *Schematic Nocturne*, and *Fractured Spaces* are available direct from the composers. | This recording is made possible in part by Northwestern College (IA).

# The Fogg Project

Ryan Fogg, piano

Karim Al-Zand | *Pattern Preludes*, Books 2 and 3  
Joseph Dangerfield | *Remnants*  
Tim Sullivan | *Fractured Spaces*  
Luke Dahn | *Traces & Downward Courses*  
Bruce Bennett | *Schematic Nocturne*

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## The Composers & The Music

The music of Canadian-American composer **Karim Al-Zand** (b.1970) has been called “strong and startlingly lovely” (Boston Globe). His compositions are wide-ranging, from settings of classical Arabic poetry to scores for dance and pieces for young audiences. His works explore connections between music and other arts, and draw inspiration from diverse sources such as 19th century graphic art, fables of the world, folksong and jazz. The themes of many of his pieces speak to his middle-eastern heritage as well. Al-Zand’s music has enjoyed success in the US, Canada and abroad and he is the recipient of several national awards, including the Sackler Composition Prize, the ArtSong Prize and the Louisville Orchestra Competition Prize. He holds degrees from Harvard and McGill Universities and is currently on the faculty of the Shepherd School of Music (Rice University) in Houston. Al-Zand is also a founding member of Musiqá, Houston’s premiere contemporary music group, which presents concerts featuring new and classic repertoire of the twentieth and twenty-first centuries. More information on Karim Al-Zand can be found on his website: [www.alzand.com](http://www.alzand.com).

***Pattern Prelude*** is a title I have been using for an ongoing series of short piano pieces, works that are characterized by a single, consistent surface texture that prevails from beginning to end. In this second set of six preludes, the elements of musical patterning are present—interlocked syncopations in no. 1, superimposed meters in no. 6—but the focus is also on patterns in the physical and visual sense. No. 2 has one hand playing only white keys, the other only black keys (they exchange roles mid-way through); the small gesture of no. 3 is gradually multiplied, expanding outward from its center; in no. 4 the hands play symmetrically around the instrument’s central axis; no. 5 features closely packed eight-note chords locked in tandem motion.

***Pattern Preludes, Book 3*** arose out of a commission from the Renée B. Fisher Competition for Young Pianists. The work is thus intended for an “intermediate pianist” and, though not overtly pedagogical, the set presents one musical element most conspicuously: rhythmic patterning. The six preludes explore both regular and irregular patterns through a range of

odd time signatures and metric subdivisions. They alternate slow and fast tempos and are grouped in pairs, set in meters of five (nos. 1 & 2), seven (nos. 3 & 4) and nine (nos. 5 & 6) beats. In addition to the rhythmic elements, no. 4 (solfege) is my own gloss on a well-known intermediate level piano work by C.P.E. Bach; and no. 5 (lullaby) is written for my 2-year old son.

The compositions of **Luke Dahn** are heard throughout the United States and abroad, with recent performances given by groups such as the Moscow Conservatory Studio for New Music, the NODUS Ensemble, the NEXTET Ensemble, Composers Inc., and the University of Iowa Center for New Music. Venues have included Rachmaninoff Hall (Moscow), the Estonia Academy of Music (Tallinn), the Frankfurter KuenstlerKlub, Harvard University’s Memorial Church, the Miami ISCM Festival Series and the N.E.O.N. (Nevada Encounters of New Music) Festival at which he was recently awarded the Max Di Julio Prize. His music has been described as being “superbly concise” (Fanfare Magazine) and “terrific...awfully good” (Sequenza21). Several of his works are available on the Albany record label. Dahn earned degrees from the University of Iowa, Western Michigan University, and Houston Baptist University. His principal teachers have included David Gompfer, C. Curtis-Smith and Ann K. Gebuhr. He currently teaches music theory and composition at Northwestern College in Orange City, Iowa. For additional information, consult <http://lukedahn.net>.

***Traces*** is a set of seven free-standing character pieces, each of which bear in some way marks, or “traces,” of influences on the composer’s approach. Each movement is followed by one or more allusions to the influences present in that particular movement, a practice that itself is an allusion to Debussy. (Coincidentally, Debussy’s first book of Preludes were begun in 1909, exactly 100 years before the composing of *Traces*.) The opening movement provides a short, sonorous introduction to the set during which resonate rich chords whose 12-tone structures are perhaps masked by their triadic configurations. These configurations hint at a Messiaenic influence. Following a Prokofievian second movement, a quick *moto perpetuo* filled with irregular scales and erratic accents, comes a pensive nocturne-like third movement, whose slowly-descending doleful left hand accompaniment is reminiscent of

Chopin's melancholic e minor Prelude. In contrast is the sprightly fourth movement where melodic fragments are extracted from predominantly brittle, staccato textures. Here Boulez provides a loose model, and the first six and final six notes correspond identically to those of the sixth movement of the French master's *Notations* for piano. Movement five is as much a piece for pedals as it is for the keys. The sostenuto pedal is in constant use, and its combination with various unconventional uses of the sustain pedal (i.e. half pedaling, delayed pedaling) produce a Berioesque multi-layered tapestry of resonating chords and rapid filigree. The placid sixth movement is a two-part canon with angular melodies in which the beginning voice (the *dux*) is mimicked by the following voice (the *comes*) in rhythmic diminution and contrary motion, much like the "*Canon per Augmentationem in Contrario Motu*" of J.S. Bach's monumental *Art of the Fugue*. The final seventh movement is essentially the opening movement but in a different guise, the two serving as bookends for the entire set.

**Downward Courses** was written during the summer of 2006. Its title comes from a poem by the Kentuckian writer and poet Wendell Berry. Musically, descending melodic fragments, or "downward melodic courses," are pulled from a five-chord progression that serves as a basis for much of the work's harmonic content. These fragments occur most apparently in the work's slow middle section. The chord that begins the progression consists of all four triad types in interlocking fashion: minor, augmented, major, and diminished. *Downward Courses* was written for pianist Ryan Fogg and was premiered in October 2006.

**Bruce Christian Bennett** is a native of Seattle, currently residing in Pacifica, California. He is an active performer of improvised music and as a composer. His works have been played throughout the United States and abroad by such groups as the Arditti String Quartet, the CityWinds, the Del Sol String Quartet, Earplay, the Ensemble InterContemporain, the New Orleans New Music Ensemble, Sirius, and performers such as Tom Dambly, Jerry Kuderna, Alexandra Kocheva, Hugh Livingston, Gary Scavone, and Michael Zbyszynski; his electroacoustic music has been presented at curated events such as the Electric Rainbow Coalition Festival at Dartmouth, Natural Disasters exhibit in New Orleans, the Pulse Field

exhibition in Atlanta, the Electronic Music Midwest Festival, Sonic Circuits II, Cultural Labyrinth in San Francisco, EX-STATIC and Sonic Residues in Melbourne, Australia, and at ICMA, SEAMUS, and SCI conferences. In addition to an active performing and composing career, he teaches composition, orchestration, counterpoint, and 20th-Century music at San Francisco State University. He was a visiting artist at Reed College in 2005–2006 and visiting assistant professor of music at Tulane University from 2003–2005. He received his Ph.D. in music composition from the University of California, Berkeley in 1999, his M.M. in composition from the San Francisco Conservatory of Music in 1993, and his B.A. in music from Reed College in 1990. He has received several honors, including the Prix Maurice Ravel at Fontainebleau, a commission from the Fromm Foundation, and grants from Meet the Composer.

**Schematic Nocturne** was composed during the winter of 1996–97 and was commissioned by pianist Lee Alan Nolan. The piece explores a series of harmonic fields modeled after frequency modulation synthesis generated spectra. Several distinct types of music (fast, slow, wide interval leaps, scalar runs, descending dyads, etc.) articulate specific registers and internal structures of the harmonic fields within the piece. These various types of music, as well as the harmonic fields themselves, are arranged in sequence and occasionally inter-penetrate one another. The composition generally follows an overall arch form with a choral-like coda near the end.

**Joseph Dangerfield** has lived and worked professionally in Germany, Russia, Holland, and New York. He is the recipient of many awards and recognitions, including the Aaron Copland Award (2010), the Indianapolis Chamber Orchestra's Composition Prize (2010), the Henry and Parker Pelzer Prize for Excellence in Composition (2005), the Young and Emerging Composers Award (2002), and ASCAP Standard Awards. He was a Fulbright Scholar to the Russian Federation and the Netherlands (2009-10), where he served as composer-in-residence with the Ensemble Studio New Music at the famed Moscow Conservatory, and lectured at Maastricht Conservatorium. He has been a resident in the Leighton Studios of the prestigious Banff Centre in Alberta, Canada, and the Yaddo Colony

in New York. Recordings of his works are available on the Albany Records label, and many are published by European American Music and PIP Press Music Publications. Born in 1977, he began his composition studies at Marshall University (BFA 1999) with Michael Golden. He completed his master's degree at Bowling Green State University in Ohio, working with Marilyn Shrude and Mikel Kuehn, and received a doctorate in 2005 from the University of Iowa, following studies under David Gompper. He resides in Cedar Rapids, Iowa, where he is Assistant Professor of music composition and theory, as well as the director of orchestral activities at Coe College. [www.josephdangerfield.com](http://www.josephdangerfield.com)

**Remnants (of time and space)** is a series of short piano pieces that coalesce into a single-form work, containing two main parts. The first movement is based upon a single chord from a work that shaped my musical education. Each subsequent movement was created using a small segment, or "remnant," of material in the first movement. I also believe that every place that we live and visit leaves a mark upon us, just as we do that place. I view each of the two main parts as spiritual containers for the essence of two places that I visit and lived this year: Moscow, Russia, and Lake Baikal, Siberia. Remnants is dedicated to Ryan Fogg, for whom the work was written.

**Tim Sullivan's** compositions have been performed throughout the U.S. at various venues and new music festivals, including the American Opera Projects, 2008 NASA Conference, Etcetera Festival of New Music, and World Saxophone Congress XIII. He has received awards and honors from the American Composers Orchestra/Earshot, ASCAP, Downbeat magazine, and ALEA III, and has published essays on the music of Alfred Schnittke and György Ligeti. He is a graduate of the University of Michigan, where he studied composition with Bright Sheng, Andrew Mead, William Bolcom, Betsy Jolas and Karen Tanaka. He also holds degrees from the University of Northern Colorado, where he studied with Robert Ehle and John McLaird. Tim is on the music theory faculty at the Crane School of Music in Potsdam, New York. For further information, scores, and recordings, please see: [www.timsullivan.info](http://www.timsullivan.info).

**Fractured Spaces** is a work about the transitory and inconsistent nature of human memory. There is no specific memory that gave rise to the piece, but rather the way that a memory of something changes over time. As the event or experience in question recedes into the past, certain features become crystallized, amplified, or even greatly distorted in our memory, while other features become blurry, faded, or disappear entirely. In *Fractured Spaces*, I wanted to create a musical form that would explore this phenomenon. The entire piece is generated by a single idea, a synthetic modal scale closely related to some of Olivier Messiaen's modes of limited transposition. Though all of the musical material is derived from a single source, it evolves in a variety of ways, sometimes logically and predictably, and other times bizarrely and without explanation.

## The Performer

**Dr. Ryan Fogg** is Assistant Professor of Music and Director of Keyboard Studies at Carson-Newman College in Jefferson City, Tennessee, where he teaches courses in applied piano, class piano, piano pedagogy, piano literature, and accompanying. A native Texan, he holds degrees in Piano Performance from the University of Texas at Austin (D.M.A.), the University of Houston (M.M.), and East Texas Baptist University (B.M., with distinction). Prior to coming to Carson-Newman in January 2006, he served as Visiting Lecturer in Piano at Northwest Missouri State University. Dr. Fogg continues to maintain an active performing schedule, presenting solo recitals regularly throughout the United States. In addition, he has collaborated with the Blair String Quartet, and he has appeared as concerto soloist with the Knoxville Wind Symphony. Dr. Fogg holds national certification through the Music Teachers National Association and is also a member of the College Music Society and Pi Kappa Lambda, the National Music Honor Society. He was voted the 2009-2010 Teacher of the Year by the Knoxville Music Teachers Association, and he was the 2008 Recipient of the Carson-Newman College Faculty Creativity Award. He frequently serves as an adjudicator for local and state piano competitions and festivals. His major teachers include Gregory Allen, Danielle Martin, Robert Brownlee and Dr. Randall Sulton.



# The Fogg Project

Ryan Fogg, piano

## Karim Al-Zand (b. 1970)

*Pattern Preludes, Book 2* (2009)

- |  |        |
|--|--------|
| 1 Moderately; wistful                  | [1:42] |
| 2 Extremely quickly; manic, mechanical | [1:16] |
| 3 Slowly; delicate, fragile            | [1:32] |
| 4 Quickly; raucous, boisterous         | [1:19] |
| 5 Slowly; calm, placid                 | [1:48] |
| 6 Very quickly; massive, unrelenting   | [1:19] |

## Joseph Dangerfield (b. 1977)

*Remnants* (2009)

- |                            |        |
|----------------------------|--------|
| 7 Time (as space)          | [1:57] |
| 8 Time (as movement)       | [1:03] |
| 9 Time (interrupted)       | [.34]  |
| 10 Time (in flux)          | [1:20] |
| 11 Time (morphing into...) | [.50]  |
| 12 ...Space (in time)      | [1:10] |
| 13 Time (ends)             | [1:41] |

## Tim Sullivan (b. 1971)

- |                                   |         |
|-----------------------------------|---------|
| 14 <i>Fractured Spaces</i> (2009) | [11:03] |
|-----------------------------------|---------|

## Luke Dahn (b. 1976)

*Traces* (2009)

- |                                   |        |
|-----------------------------------|--------|
| 15 I.                             | [1:22] |
| 16 II.                            | [.46]  |
| 17 III.                           | [2:41] |
| 18 IV.                            | [.32]  |
| 19 V.                             | [1:53] |
| 20 VI.                            | [2:11] |
| 21 VII.                           | [1:10] |
| 22 <i>Downward Courses</i> (2006) | [7:32] |

## Bruce Bennett (b. 1968)

- |                                     |         |
|-------------------------------------|---------|
| 23 <i>Schematic Nocturne</i> (1997) | [13:41] |
|-------------------------------------|---------|

## Karim Al-Zand (b. 1970)

*Pattern Preludes, Book 3* (2009)

- |  |        |
|--|--------|
| 24 Moderately; tranquil, serene                        | [1:38] |
| 25 Very Quickly; fidgety, nervous                      | [.51]  |
| 26 Moderately; flowing                                 | [1:43] |
| 27 Very Quickly; nimble, playful (solfeggio)           | [.58]  |
| 28 Slowly, with rubato; delicate, innocently (lullaby) | [2:07] |
| 29 Very Quickly; spirited, bouncing                    | [1:23] |

Total Time = 69:04

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