



*Points  
Fixed  
and  
Fluid*

ELIZA GARTH  
*piano*

Sheree Clement | PIANO PRELUDES  
Perry Goldstein | OF POINTS FIXED AND FLUID



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FOR ANA



SHEREE CLEMENT: PIANO PRELUDES

Over the course of about 35 years, I periodically ‘checked in’ with my wholly inadequate baby grand piano—my first instrument, my musical home—and wrote short, self-contained works that spoke to the ether—poems and short stories written ‘for the practice room walls’, for some future, unknown audience. These thirteen pieces, between one and eight minutes long, speak with a personal, often private and poetic voice, querying, asserting and exploring. They range from epigrams to torrid essays.

They were premiered in small groups over the same timespan at various concerts, largely in New York City. The first received its premiere on a Columbia Composers’ concert in 1978 (along with three earlier preludes which I’ve put aside as student works). Three more followed in the 1980s, premiered by Lynn Mackey on a Michigan Composers concert at Christ and St. Stephen’s Church in 1989. Written in the 1990s, Preludes 5–7 were premiered by James Wynn, on a recital presented by the League of Composers at the Rose Rehearsal Room, Lincoln Center in October, 2006. Four years later, Steven Beck premiered Preludes 8–11 on an APNM Concert at the Tenri Cultural Institute in June 2010.

Eliza Garth performed all these pieces, plus preludes 12 and 13, in St. Mary's City and Baltimore, Maryland and New Orleans, Louisiana.

For works composed intermittently over a long period of time, these Preludes are oddly sequential and connected, with figures, themes and textures re-appearing and developing over the course of the series, perhaps because with each work I was revisiting the same creative well. The connections make them work well performed in groups of three or four, although when played in the given sequence, the thirteen pieces make an attractive tour-de-force: they form a forty-five minute arch, with an extreme range, from powerful and thundering to gossamer and twinkling. Note that the pieces are sequenced in the order in which they were composed, except for numbers 4 and 11, which I've moved to provide a smoother dramatic shape.

*Prelude No. 1: Meditatively.* 1978. The music hovers between two dominant 7<sup>th</sup> chords, phrased as if posing a question, from different angles. It introduces a 'chorale'.

*Prelude No 2: Moderato.* 1981. Opens with a rolled chord, posing another question. The chord expands into an upward stepwise figure and then connects to tunes, followed by explosive figures. It makes small asides, in the form of chorale phrases and ends climactically with a fast series of loud, staccato chords.

*Prelude No. 3: Gently, Steadily.* 1989. Returns to the gentle, querying tone of Prelude No. 1 with a sweet, rocking figure on the F/B-flat in the middle of the keyboard. Fourths take a big role in this piece, which quickly veers away from 'gentle' to explosive textures, and alternates between the two extremes. Very quiet, staccato chords that are reminiscent of chorales in Prelude No. 2 intervene a few times. The piece ends with a quick gesture in the lower register, ending with a 4<sup>th</sup>, descending from D-flat to A-flat.

*Prelude No. 4: Moderato.* 1988. Includes a pseudo-hymn. Long, and at times complex, it opens with dyads and continues probing and questioning.

*Prelude No. 5: Lento.* 1995. This slower work opens with the outline of a dominant 7<sup>th</sup> chord, and includes passages of lush chords. It describes big open spaces and ends like Prelude No. 3, on a descending 4<sup>th</sup>.

*Prelude No. 6: Allegro.* 1996. A quick soliloquy, full of nervous tapping.

*Prelude No. 7: Adagio.* 1997. A perfect arch of a piece.

*Prelude No. 8: Dramatically.* 2002. Another big arch, with a tad more force applied.

*Prelude No. 9: Adagio.* 2006. Initially simple, delicate, and mercurial, the music expands into the furious, indignant, and complex culmination of the set of thirteen preludes.

*Prelude No. 10: Moderato.* 2006. After this prelude opens with a bold and cheery 12-tone march, the music slows down and speeds up at the same time, and expands outward in almost all dimensions.

*Prelude No. 11: Allegro.* 2005. Thirds float upwards, almost in spirals.

*Prelude No. 12: Quickly.* 2013. An official exploration of more twittering, finding ways to migrate from twittering to stuttering arpeggios.

*Prelude No. 13: Moderato.* 2014. Slippery tunes, punctuated by pauses, migrate up in tessitura, and are squeezed into precise and slightly harsh and hesitant phrases.

—Sheree Clement



#### PERRY GOLDSTEIN: OF POINTS FIXED AND FLUID

Much of my music from the 1980's and 90's juxtaposes musical ideas or styles of wildly disparate natures, sometimes schismatically, sometimes effecting a *rapprochement* among them. I was attracted to the dramatic possibilities when unlike, even inimical, materials were forced to collide with each other. Sometimes, these materials would interrupt each other and vie for prominence, only finally "reconciled." In the saxophone quartet *Blow!* (1993), for example, blues, jazz, chorales, and edgier music compete until the jazz finally takes over.

The materials of *Of Points Fixed and Fluid* (1995) are "purer," in that they do not allude to vernacular musical styles. I had just completed *Total Absorption* (1994), a short solo work for bass clarinet, when I was asked by the superb pianist Eliza Garth for a solo piece. With the central idea of the former work still resonating, I began to imagine some of its gestures translated into the new medium, with its greater contrapuntal and harmonic capabilities. *Of Points Fixed and Fluid* is built upon the dramatic possibilities obtained when disparate ideas are forced to coexist and interact. In this case, the inimical gestures are put forward at the outset of the piece: a long note is interrupted

by a nervous, jazzy figure. Predictably repeated long notes or chords, on one hand, and syncopated, jazzy gestures, on the other, become the subjects of the fifteen-minute piece. Both kinds of music have ample opportunity to develop and evolve in their own idiosyncratic ways, and there is an extreme bifurcation as the jazzy, pounding, frenetic music, and the hypnotic, tolling, repeated-note sections alternate. However, in the piece's last pages, the hard-driving, jazzy music and the repeated-note music collide, causing the work's most dramatic flashpoints to occur. In this work, the inimical do not co-exist peacefully, but roil the musical waters through the piece's tense conclusion. From a vantage point of twenty years since the piece was written, it seems to me that I was trying to contribute to the evolving virtuoso tradition of composition for the piano. As such, *Of Points Fixed and Fluid* is a challenge to the virtuoso skills, and stamina, of the pianist. I could have had no better partner in bringing such a challenging piece to life than Eliza Garth, to whom the piece is affectionately dedicated.

—Perry Goldstein

## THE COMPOSERS

Using intricate shimmering colors over re-imagined fragments of tunes, **Sheree Clement** builds surprising narratives. Her music unfurls, percolates, and nudges. Like a recurring dream punctuated by memory and flashes of insight, her music allows listeners to rediscover the present.

Born in Baltimore, Maryland, Ms. Clement studied at the Peabody Conservatory Preparatory Department, The University of Michigan, and Columbia University. She holds B.Mus. and M.Mus. from Michigan, and a DMA in music composition from Columbia (1984). At Peabody she studied piano with

Barbara Maris and musicianship and composition with David Hogan. Her principal composition teachers at Michigan were William Albright and George Balch Wilson; at Columbia she studied with Mario Davidovsky.

For Ms. Clement, composing analog 'tape' music opened up new ways to consider timbre, envelope and spatialization of sound in writing for live instruments. She studied with Pril Smiley at the University of Michigan and continued at the Columbia-Princeton Electronic Music Center where she wrote a 4 channel work, *Glinda Returns*. During a summer course at MIT, she wrote a short work in Music11.

Ms. Clement's works have been performed by the San Francisco Contemporary Music Players, the Atlantic String Quartet, the Canyonlands Ensemble of Salt Lake City, Pro Arte Chamber Orchestra of Boston, and at the Composers Conference in Vermont.

Her New York credits include concerts at Merkin Hall, Carnegie Recital Hall, and Miller Theatre. Other credits include the University of Michigan, Kresge Hall at MIT, Oberlin Conservatory, Tulane University, and the Tanglewood Music Center.

The League of Composers Orchestra premiered her work for chamber orchestra, *Stories I Cannot Tell You*, in May 2017. Upcoming works include a commission from APNM for soprano, pierrot quintet, recorded sound and video, *Swimming Upstream*. Incorporating texts about water, the Androscoggin River and migratory fish with field recordings, it will be performed on a concert of works celebrating Earth Day, 2018 in New York City.

Clement's *Round Trip Ticket*, a set of variations for 'pierrot + 2 percussion' was recently recorded by the Washington Square Contemporary Music Ensemble and will be available in 2017 on APNM's new house label.

Her awards include the Goddard Leiberson Award from the American Academy of Arts and Letters, a Guggenheim Fellowship, a Tanglewood Fellowship and three composer fellowships at the Composers' Conference.

**Perry Goldstein** (born in New York City, New York) studied at the University of Illinois, UCLA, and Columbia University, from which he received a doctorate in music composition in 1986. His principal composition teachers at Illinois were Herbert Brün, Ben Johnston, and Paul Zonn; at Columbia, Chou Wen-Chung and Mario Davidovsky.

A composer of vivid, high-intensity music, Goldstein's various works have been called "an I-dare-you-contraption" (*Total Absorption* by *Fanfare Magazine*), "kinetic, percussive [and] pummeling" (*Of Points Fixed and Fluid* by *The New York Times*), "a raw-boned tour-de-force" (*Blow!* by the *Buffalo News*), and demonstrating "consummate structural artistry" (*Motherless Child Variations* by *Music Vision CD Spotlight*). He has written works for such notable performers as Juilliard Quartet cellist Joel Krosnick, cellist Colin Carr, Emerson String Quartet violinist Phillip Setzer, pianists Gilbert Kalish and Eliza Garth, the Aurelia, Prism, and Capitol Saxophone Quartets, bass clarinetist Michael Lowenstern, saxophonists Cory Barnfield, Arno Bornkamp, Joseph Lulloff, Branford Marsalis, and Kenneth Tse, the Escher String Quartet, and the United States Military Academy Band. His works appear on 19 compact discs, on the Albany, Bridge, Centaur, Challenge, Crystal, Innova, Mark Masters, New Dynamic, New World, United States Military, and Vanguard labels. His music is published by Reed

Music and Global Music Facilities Publications. He is also the author of *Rudiments of Music*, published by Kendall/Hunt, and co-author of *A New Approach to Sight Singing*, published by W.W. Norton.

Mr. Goldstein has been involved in a variety of activities in the service of contemporary music. In the 1970's, he produced and hosted programs on contemporary music for NPR-affiliate WILL in Urbana, Illinois. He has written extensively for, among other publications and organizations, *The New York Times*, The Library of Congress, Carnegie Hall, *Strings Magazine*, National Public Radio, Deutschlandfunk (German radio), the Los Angeles Philharmonic Orchestra, the San Francisco Symphony, Speculum Musicae, the League-International Society for Contemporary Music, "Music Today" of the 92<sup>nd</sup> Street "Y," the San Antonio Symphony, and for the Arabesque, Bridge, Challenge, CRI, GM, Folkways, New World, and Vanguard Classics recording labels.

Since 1992, he has been a member of the music faculty of Stony Brook University and currently serves as Chairman of the Department of Music. A dedicated educator, he received the SUNY Chancellor's and President's Award for Excellence in Teaching in 1997 and was inducted into the SUNY Distinguished Academy in 2016, which conferred upon him the rank of Distinguished Service Professor. He teaches music theory, analysis, musicianship, and composition.



#### THE PERFORMER

Through her recordings and her appearances in major cities in the U.S., Europe and Asia, pianist **Eliza Garth** is well known as an artist with a passionate voice and adventurous spirit, championing some of the most demanding works in the repertoire of our time. Writing for the *New York Times*, music critic Bernard Holland has stated, “Ms. Garth...has an exquisite ear for piano sound. One can think of no one better qualified to play this intricate, shining music.”

Her recordings of the complete solo piano works of Donald Martino were released by Centaur Records to national critical acclaim. The first of these, her debut solo CD, was the first-ever recording devoted entirely to Martino’s solo piano music, and was included in a *New York Times* survey of its own music critics’ favorite recordings of music written since 1945. Both recordings received support from the Mary Flagler Cary Charitable Trust; the second also received funding from the Aaron Copland Fund.

After graduating from The Juilliard School, Ms. Garth made her New York recital debut with a program of solo and chamber works by Alban Berg that included the *Chamber Concerto For Piano, Violin, and Thirteen Wind Instru-*

*ments*, conducted by Harvey Sollberger. Since then she has performed more than 200 new works, many written for her. These include Perry Goldstein’s *Of Points Fixed and Fluid*, which received its world premiere by Ms. Garth in New York City; Nomi Epstein’s *For Eliza*, which received its world premiere by Ms. Garth in Chicago; and *Gradualia*, a piano concerto by Scott Wheeler. Ms. Garth and conductor Jeffrey Silberschlag performed the world premiere of *Gradualia* at the 2006 Alba (Italy) Music Festival, and the American premiere at the 2006 River Concert Series in Maryland. She also has performed notable American premieres of works by Oliver Knussen, Judith Weir, and George Benjamin, among many others, and is the first pianist to perform the complete Preludes of Sheree Clement.

A creative recitalist, in recent seasons Ms. Garth partnered with choreographer James Martin to develop *The Enchanted Piano: Dances for Piano with Electronics, Piano Strings, and Amplified Piano* for dancers and live piano. Featuring music by American composers Mario Davidovsky, Henry Cowell, George Crumb, and Maurice Wright, *The Enchanted Piano* received its world premiere performances at the Manhattan Movement and Arts Center in New York City. In 2012 she celebrated the centennial of John Cage with numerous performances of his music, including his masterpiece for prepared piano, *Sonatas and Interludes*. She performed this landmark work in New York City under the auspices of the League of Composers/International Society for Contemporary Music; in Chicago as part of “a.pe.ri.od.ic presents A John Cage Festival” in collaboration with the Floating World Gallery, one of the world’s foremost dealers in Japanese art, alongside an exhibition of works by Japanese Buddhist artists Toko Shinoda and Yozo Hamaguchi; and in Washington, DC at the Clarice Smith Performing Arts Center. In the *Washington Post*, Joan Reinthaler wrote, “[Sonatas and Interludes] is absorbingly lovely when played with the commitment and delicacy that pianist Eliza Garth devoted to her performance... With

a touch that allowed for almost ethereal transparency, [she] played the meditative mind game expertly...there was nary a cough, a dropped program or even an audible rustle anywhere in the audience through the whole hour..."

Ms. Garth is a founding member of the Chamber Players of the League - I.S.C.M. in New York City, and served for many years on the board of directors of that organization. She has made guest appearances for the Chamber Music Society of Baltimore, Collage at Symphony Hall in Boston, the Twenty-first Century Consort at the Smithsonian Institution, Parnassus, the New York New Music Ensemble, the Washington Square Contemporary Music Society, the New Music Consort, the Fromm Foundation concert series (Boston), and the Walker Art Center in Minneapolis, among many others.

Her recording with violinist Rolf Schulte and cellist Eric Bartlett of *The Open Secret*, by Pulitzer Prize-winner Paul Moravec, is available on New World Records. Her recording of David Froom's *Piano Suite*, written for her with funding from the National Endowment for the Arts, is available on the Arabesque label. Her recordings for Opus One include the complete duo piano music of Frank Martin, with pianist Yolanda Liepa. Her broadcast performances have been heard on the BBC Radio 3, WQXR and WNYC in New York, WBUR and WHRV in Boston, Radio de la Suisse Romande in Geneva, and WGUC in Cincinnati.

Ms. Garth is a faculty member at St. Mary's College of Maryland, where she presides over a lively piano studio and directs The Piano Festival by the River, a yearly summer retreat for pianists, now entering its second decade. She is in frequent demand for master classes and as an adjudicator. Inspired by her experiences as an accompanist for the Pro Musicis Foundation early in her career —which took her to venues as varied as Rikers Island Prison in New York City and the Opera Comique in Paris—she recently has developed "By

Heart," a partnership with St. George's Episcopal Church in Valley Lee, Maryland, which seeks to bring professional-quality performances to underserved audiences. Eliza Garth has been recognized by the Maryland State Arts Council with two Individual Artist Awards, most recently for her performance of John Cage's Sonatas and Interludes.

## ACKNOWLEDGMENTS

*Of Points Fixed and Fluid* by Perry Goldstein

World Premiere Recording

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David Froom, editor

*Piano Preludes* by Sheree Clement

World Premiere Recording

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## Sheree Clement

### *Piano Preludes*

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|----|---------------------------------|--------|
| 1  | Prelude No. 1: Meditatively     | [2:11] |
| 2  | Prelude No. 2: Moderato         | [2:57] |
| 3  | Prelude No. 3: Gently, Steadily | [4:40] |
| 4  | Prelude No. 4: Moderato         | [5:52] |
| 5  | Prelude No. 5: Lento            | [3:10] |
| 6  | Prelude No. 6: Allegro          | [1:08] |
| 7  | Prelude No. 7: Adagio           | [2:38] |
| 8  | Prelude No. 8: Dramatically     | [3:05] |
| 9  | Prelude No. 9: Adagio           | [6:26] |
| 10 | Prelude No. 10: Moderato        | [2:34] |
| 11 | Prelude No. 11: Allegro         | [2:41] |
| 12 | Prelude No. 12: Quickly         | [1:28] |
| 13 | Prelude No. 13: Moderato        | [4:23] |

## Perry Goldstein

- |    |                                  |         |
|----|----------------------------------|---------|
| 14 | <i>Of Points Fixed and Fluid</i> | [14:22] |
|----|----------------------------------|---------|

Total Time = 57:46



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