

Joseph Kudirka	<i>fidelity</i>	(2008)	WP
Christian Wolff	<i>Small Preludes 1-5</i>	(2009)	WP
Larry Polansky	<i>tooytoods 1-4</i>	(2004-5)	UKP
Douglas Barrett	<i>Derivation IIIa</i>	(2006)	UKP
Larry Polansky	<i>tooytoods 5-8</i>		UKP
Christian Wolff	<i>Small Preludes 6-10</i>		WP
Craig Shephard	<i>Weehawken</i>	(2008)	UKP
Travis Just	<i>And I am not being frivolous now, either.</i>	(2009)	WP
Douglas Barrett	<i>Derivation IIIb</i>		UKP
Christian Wolff	<i>Small Preludes 11-15</i>		WP
Michael Winter	<i>a chance happening...</i>	(2007)	UKP
Douglas Barrett	<i>Derivation IIIc</i>		UKP
Christian Wolff	<i>Small Preludes 16-20</i>		WP
Larry Polansky	<i>tooytoods 9-11, 14a, 14b</i>		UKP
Michael Pisaro	<i>fields have ears</i>	(2008)	UKP

### **Joseph Kudirka**      *fidelity*

Line is an expression of fidelity, not only as mathematical concept, but also in the physical world, being established through drawing; inscribing; making a mark. The line is recognised by that which it divides, or through points of intersection; made apparent by the marking of that which is not the line, but would not be if not for the line. The line itself, however, exists only in one dimension - as limited as a thing may be, but also potentially infinite – as long as one wishes to measure; as long as one wishes to uphold this fidelity. In this way, the line is always new. It does not back-track. It simply progresses; unending exploration of one dimension in one direction. (JK)

### **Christian Wolff**      *Small Preludes 1-20*

*Small Preludes*, dedicated to English composer Chris Newman, is indeterminate with regard to dynamics, tempi, pauses and clefs (which can be read as either treble or bass). Each of the 20 preludes has its own distinct character though they are mostly rhythmically defined. The music is as fresh as any Wolff has composed since 2001, and his tendency for clarity of line and texture is brought into even greater focus, partly through each prelude being a self-contained piece. (PT)

### **Larry Polansky**      *tooytoods 1-11, 14a, 14b*

The *tooytoods* are a series of two second pieces, each more or less concerned with one specific idea. Most of them were written in 2004 while I served as Chairperson of the Dartmouth College Music Dept, and I am grateful to Dartmouth for allowing me the time to compose them.

Their titles are:

#1 *≤too*

#2 *≤too<—*

#3 *≥*

#4 *viiityviiiinii*

#5 *boo k (lullaby for anna)*

#6

#7 *iiviiinii*

#8 *iivloo*

#9 *loopitood*

#10 *heptaxiinc*

#11 *onceaii*

#14a *all work and no play*

#14b *joan's recent visit to NH*

Performers are encouraged to take some liberty with the tempi of these pieces. (LP)

**Douglas Barrett**      ***Derivation III [a-c]***

*Derivation III* is part of a series in which a single piece is the result of a transcription of either a field recording, usually made on a city street corner, or a recording of another Derivation piece. With these works I am concerned equally with the instrumental sounds—often sparse and easily overtaken by the environment in which they are performed—and the vague suggestion of the work as a document of another event, a record of another time and place. (DB)

**Craig Shephard**      ***Weehawken***

*Weehawken, July 8, 2008* is a melody to be played by any instrument or group of instruments in unison. It was written on a series of mornings before 6:00 am on the palisades in Weehawken, New Jersey, overlooking the Manhattan skyline.

**Travis Just**      ***And I am not being frivolous now, either.***

*And I am not being frivolous now, either.* uses material from a much older piano piece of mine as well as the opera I just finished, *Problem Radical(s)*. Cymbals and rubber are laid over the top of the strings (obvious precursors...). There is an obscure relationship to Cecil Taylor's music, inevitable for me when working for piano. A basic oscillation between material, kind of a 'panel' approach, is the focus throughout. (TJ)

**Michael Winter**      ***a chance happening ...***

*a chance happening...* was composed in 2007 for Danny Holt.

**Michael Pisaro**      ***fields have ears***

*fields have ears (1)* was commissioned by my friend Thomas Stiegler, and the Fachhochschule Frankfurt for pianist Hermann Kretzschmar, and premiered there in June, 2008. This piece puts the pianist in the middle of a mountain field in Val Verde, California. One twenty minute field recording was made and then split into four five-minute sections, which rotate between the four speakers every five minutes. To these recordings sine tones have been added (a kind of ascending scale through the register the piano uses) and occasional "pink noises." The piano part has two aspects: a very soft harmonic/scalar grid (partially a canonic mirror of the sine tones), and an interlude, played *mp*. (MP)

**G. Douglas Barrett** makes experimental music, performance, installation, and text pieces. His work has been presented in festivals, galleries, concert halls, academic conferences, and street performance events throughout Europe and North America. He performs with Trio Fuchs Gagliardi Barrett, a group dedicated to experimental performance and writes about contemporary music and art.

**Travis Just** is a New York City based composer and co-director (with writer/director Kara Feely) of Object Collection, an experimental performance ensemble. His work has been presented throughout the US, Europe and Japan. His opera *Problem Radical(s)* premiered at Performance Space 122 in 2009. His second opera *Innova* will premiere in 2010.

[www.objectcollection.us](http://www.objectcollection.us)

**Joseph Kudirka** was born in Grand Rapids, MI, USA in 1978, and has been living in Huddersfield since 2007. Composition studies with Michael Pisaro, Alan Stout, James Tenney, and Bryn Harrison. His works have been performed by Rhodri Davies, Zinc & Copper Works, Ensemble Neue Horizonte Bern, among many others.

**Michael Pisaro** was born in Buffalo in 1961. He is a composer and guitarist, a member of the Wandelweiser Composers Ensemble and founder and director of the Experimental Music Workshop. He is Co-Chair of Music Composition at the California Institute of the Arts near Los Angeles.

**Larry Polansky** (b. 1954) is a composer, performer, writer and teacher. He lives in New Hampshire, is co-director of Frog Peak Music, and teaches at Dartmouth College.

**Craig Shepard** (b. 1975) is a member of the Wandelweiser Composers Ensemble. His work has been called 'spare, elegant' (Steve Smith, Time Out New York), 'touchingly beautiful' (Wolfgang Fuhrmann, Berliner Zeitung) and 'truly invulnerable' (Martin Preisser, St-Galler Tagblatt). On the trombone, he has performed with the Merce Cunningham Dance Company, Christian Wolff, Jürg Frey, and many others. He lives in New York City.

**Philip Thomas** (b.1972) specialises in performing experimental notated and improvised music as a soloist and with leading experimental music group *Apartment House*. Recent solo projects have included a survey of Christian Wolff's piano music, and concerts of music composed by improvisers, which was subsequently released as a CD 'Comprovisation'. He is currently Senior Lecturer in Performance at the University of Huddersfield and is working on editing a collection of essays about Christian Wolff for publication in 2010.

**Michael Winter** is a composer, curator, music theorist, and software designer. He co-founded and co-directs *the wulf.*, a non-profit arts organization that presents experimental music free to the public in Los Angeles. Michael believes in music making as an experimental process and free information; e.g. open source code, free music, etc.

**Christian Wolff** (b.1934) was closely associated with John Cage, Morton Feldman and David Tudor in the 1950s. His music explores varying degrees of indeterminacy, with a particular emphasis on ensemble interaction. He taught classics, comparative literature and music at Dartmouth College, New Hampshire, until 1999.