



December 15, 2017 | Contact: Alex Rainer | alex@unfinishedside.com | 914-329-6427

Eliza Garth's *Tour de Force* out on March 1st

The Albany Records release features music of Sheree Clement and Perry Goldstein



On March 1st, **Eliza Garth**, “a pianist who boasts an exceptional warmth, beauty of sound, and vocalicity of phrasing” (*Boston Globe*), releases ***Tour de Force*** on **Albany Records**. The album features Garth’s performances of the complete Piano Preludes of composer **Sheree Clement**, paired with **Perry Goldstein**’s *Of Points Fixed and Fluid*, a work commissioned by Garth. An **album release concert** will take place on **February 9th at the Tenri Cultural Institute in New York**.

Pianist Garth and composers Clement and Goldstein first met as newcomers to the New York new music community in the early 80s, and have remained close collaborators since. Clement’s 13 preludes were written sporadically over the past 35 years. Garth is the first pianist to perform the complete Piano Preludes, and this the first recording.

Clement says:

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 essay

Goldstein’s *Of Points Fixed and Fluid* is intended by the composer as a challenge to the virtuoso skills, and stamina, of the pianist. As is reflected in the album’s title, *Tour de Force*, Clement and Goldstein each bring a personal and unique language, and at the same time join the grand tradition of virtuoso works for the most challenging and complex of instruments.

Tour de Force Album Release Concert

Friday, Feb 9th - Tenri Cultural Institute, 43 W 13th Street, New York, NY

For me there are special joys to be found in these exciting new compositions by Sheree Clement and Perry Goldstein: joy in the sounds and forms, joy in the expressive complexities and technical demands – joy in the risk, the climb. Like all great virtuoso works for the piano, these ask everything of the pianist, which makes performing them **both hair-raising and exhilarating.**

- Eliza Garth



Tour de Force

Eliza Garth, piano

The Clement Preludes were recorded at Dreamflower Studio with Jeremy Tressler, producer/engineer.

Goldstein's *Of Points Fixed and Fluid* was recorded by Elite Recordings; Joanna Nickrenz, producer, and Marc Aubort, sound engineer.

TRACKS

Sheree Clement:

1. Prelude No. 1: Meditatively (1978) [2:12]
2. Prelude No. 2: Moderato (1981) [2:58]
3. Prelude No. 3: Gently, Steadily (1989) [4:40]
4. Prelude No. 4: Moderato (1988) [5:53]
5. Prelude No. 5: Lento (1995) [3:10]
6. Prelude No. 6: Allegro (1996) [1:09]
7. Prelude No. 7: Adagio (1997) [2:39]
8. Prelude No. 8: Dramatically (2002) [3:06]
9. Prelude No. 9: Adagio (2006) [6:27]
10. Prelude No. 10: Moderato (2006) [2:35]
11. Prelude No. 11: Allegro (2005) [2:41]
12. Prelude No. 12: Quickly (2013) [1:29]
13. Prelude No. 13: Moderato (2014) [4:23]

Perry Goldstein

14. Of Points Fixed and Fluid (1995) [14:22]



ELIZA GARTH



Pianist **Eliza Garth** has achieved international distinction through her recordings and through concert appearances in the US, Europe, and Asia. An artist with a passionate voice and adventurous spirit, she has championed some of the most demanding works in the repertoire, including that of the present day. In the *New York Times*, music critic Bernard Holland has stated, “Garth ... has an exquisite ear for piano sound. One can think of no one better qualified to play this intricate, shining music.”

Since graduating from the Juilliard School Garth has performed over 200 new works, including many written for her. These include Perry Goldstein’s *Of Points Fixed and Fluid*, Nomi Epstein’s *For Eliza*, David Froom’s Piano Suite, and *Gradualia*, a piano concerto by the American composer Scott Wheeler. Garth performed the world premiere of *Gradualia* at the 2006 Alba Music Festival, and the American premiere at the 2006 River Concert Series in Maryland. She also has performed the New York premieres of works by British composers Oliver Knussen, Judith Weir, and George Benjamin, and is the first pianist to perform the complete Piano Preludes of Sheree Clement.

Garth has recorded the complete piano works of the Pulitzer Prize-winning composer Donald Martino on two nationally acclaimed CDs for the Centaur label. The first of these was included in a *New York Times* survey of its own music critics’ favorite recordings of music written since 1945. Both discs were awarded grants from the Mary Flagler Cary Charitable Trust; the second also received funding from the Aaron Copland Fund for Music.

Garth's other recordings are available on the CRI, Opus One, and Arabesque labels. Her performances have been heard on the BBC Radio 3, WQXR and WNYC in New York, Radio de la Suisse Romande in Geneva, and WGUC in Cincinnati. She is a faculty member at St. Mary's College of Maryland, and has been recognized twice by the Maryland State Arts Council with the Individual Artist Award.

A founding member of the Chamber Players of the League of Composers - I.S.C.M. in New York City, Garth also has made guest appearances for 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 Fromm Foundation concert series (Boston), and the Walker Art Center in Minneapolis, among many others.

SHEREE CLEMENT



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.

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.. 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 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*.

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 later 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



Perry Goldstein (born 1952 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.. 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).

Perry 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.

Goldstein has been involved in a variety of activities in the service of contemporary music. In the 1970s, 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 92nd 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.

'Piano Preludes' - Notes by Sheree Clement

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, MD and New Orleans, LA.

For works composed intermittently over a long period of time, these Preludes are oddly sequential and connected, with figures, themes and textures reappearing 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 seven 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/Bb 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 4th, from Db to Ab.*

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 chord, and includes passages of lush chords. It describes big open spaces and ends like Prelude No. 3, on a descending 4th.*

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: 2005. *Allegro.* *Thirds float upwards, almost in spirals.*

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

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

- Sheree Clement

***Of Points Fixed and Fluid* - Notes by Perry Goldstein**

Much of my music from the 1980s and 90s 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

LINKS

www.elizagarth.com

www.shereeclement.com

http://www.stonybrook.edu/commcms/music/aboutus/faculty/goldstein_perry.html

