

## POWERHOUSE PIANISTS

### Blair McMillen, piano

- 1 *Piano Sonata* (1986; rev. 1987) [10:41]
- 2 *Basic Training* (1994) [13:39]
- 3 *Where Branched Thoughts Murmur in the Wind* (2000) [3:56]
- 4 *Brooklyn, October 5, 1941\** (1997) [3:54]

### Stephen Gosling, piano

- 5 *Bagatelle* (1989) [6:41]
- 6 *Episodes for Piano* (1983-84; rev. 1994) [10:23]
- 7 *Tango?* (1983) [2:48]
- 8 *Or like... a an Engine* (1994) [3:24]
- 9 *E-Machines* (1988) [2:06]
- Five Etudes for Piano\*\** (2001)
- 10 *I. Les Innocence* [2:50]
- 11 *II. Rain* [4:43]
- 12 *III. Melt* [3:05]
- 13 *IV. Papillons* [5:14]
- 14 *V. Schizophrenie* [3:24]

Total Time: 77:55

\*World Premiere Recording of this version

\*\*World Premiere Recording

"Brilliant young stars...The dynamic duo of contemporary music pianists."

— Anthony Tommasini, *The New York Times*

Chester Biscardi  
Lee Hyla  
Eric Moe  
Annie Gosfield

George Tsontakis  
Perry Townsend  
Conlon Nancarrow  
Joan Tower  
David Rakowski  
Mischa Zupko



Fred R. Conrad / NY Times



Andrea Mahin / NY Times

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## POWERHOUSE PIANISTS

Stephen Gosling and Blair McMillen



### Solo Works by

Chester Biscardi • Annie Gosfield • Lee Hyla • Eric Moe  
Conlon Nancarrow • Joan Tower • Perry Townsend  
George Tsontakis • Mischa Zupko

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Every journey begins with a single step. A personal dream of mine began with forming the American Modern Ensemble in 2005. For our first season, we thought: wouldn't it be amazing to hear two world-class pianists, Stephen Gosling and Blair McMillen, on the same concert, back to back? They are both members of AME and quite different: dividing the program would allow them to choose repertoire and add more variety, since they each have distinct tastes. The audience loved it. We received a terrific reception at that first concert, complete with a glowing New York Times review and a separate write-up of Blair and Stephen on the cover page of the Weekend Arts section. The demand for a recording became so overwhelming that we decided to embark on our first recording project on the AMR label.

After months of scheduling, rescheduling, and a recording session complete with two broken keys (the result of Blair playing the keyboard with baseballs in the Gosfield), two broken strings and two exasperated piano tuners, we finally finished. The recording you have in front of you is the result of excellent music by outstanding composers, fantastic playing, a significant amount of labor by everyone involved and much love.

Robert Paterson, Artistic Director  
American Modern Ensemble



## Program Notes

### Piano Sonata - Chester Biscardi

Since the early 1970s, I have been interested in the ways literature and painting influence musical ideas and forms-how literary images or use of color can inspire everything from the smallest melodic shape to a work's overall structure.

The structure of *Piano Sonata* is based upon Jasper Johns' Voice 2. Voice 2 has gone through three transformations: originally an oil and collage triptych (1971), later a three-panel lithograph (1982), and, in a final version, a nine-panel interchangeable series made of the 1982 lithograph. Johns borrows material from earlier works and utilizes overlapping, extension, and repetition as the main ingredients of form. *Piano Sonata* is divided into three sections which reflect three musical textures: angular and pulsating; fast runs and chords; and lyrical. As with Johns' series, the three sections of *Piano Sonata* evolve into nine interactive sections and a coda.

*Piano Sonata* was written for Anthony de Mare and premiered on his New York debut recital in 1986.

— C.B.

### Basic Training - Lee Hyla

*Basic Training* was written for Steve Drury as a tribute to Margaret Ott, a wonderful pianist and teacher based in Spokane, Washington. The piece was commissioned by the Friends of Margaret Ott for performance at a concert in her honor in May, 1995. *Basic Training* loosely (and not really linearly) traces the development of a pianist from the Neanderthal-like, noise-producing thuds of

first contact, through a number of textures and variations, finally achieving something of a sophisticated intimacy with the instrument. The piece also has as one of its primary ideas the development of a strong sense of space. This sense of space occurs both horizontally (often through the use of silence) and vertically (through hard juxtaposition of registers).

— L.H.

### Where Branched Thoughts Murmur in the Wind - Eric Moe

*Where Branched Thoughts Murmur in the Wind* is intended to be performed as a prelude to my *Dance of the Honey Monkey* (1999), although it can be performed independently. It is an ethereal meditative dance, melancholy in tone, inspired by the dance of the celestial sirens of Greek mythology, creatures responsible for the music of the spheres and for conveying the souls of the dead, so-called psychopomps. The title comes from Keats' *Ode to Psyche*:

*Yes, I will be thy priest, and build a fane  
In some untrodden region of my mind,  
Where branched thoughts,  
New grown with pleasant pain,  
Instead of pines shall murmur in the wind...*

The work was written at the kind request of the admirable pianist David Holzman, who suggested I write him a celestial dance to accompany the very earthly and earthy *Honey Monkey*. I am very grateful for his interest and encouragement.

— E.M.

#### **Brooklyn, October 5, 1941 - Annie Gosfield**

When I was asked to compose a piano piece representing Brooklyn for a concert commemorating the 100th anniversary of the unification of the five boroughs of New York City, I was inspired by the 1941 Dodgers vs. Yankees baseball World Series, thus coining the phrase "World Serial Music." The piece is named for the notorious fourth game of the series. My mother, born in Flatbush, Brooklyn, was a wildly enthusiastic 12-year old Dodgers fan at the time, and was recently reminiscing about watching this memorable but heartbreaking game at Ebbets Field. At the top of the ninth inning, a hair's breadth away from the end of the game, Dodgers pitcher Hugh Casey struck out Yankee Tommy Henrich with a pitch that should have ended the game in a 4-3 Dodger victory, which would have tied the series at two games apiece. Instead, the ball rolled under the catcher Mickey Owen's glove, getting by him and allowing Henrich to reach first base safely. The Yanks went on to score four more runs to win, 7-4, and turn the series around. Shaken by their unexpected loss, the Dodgers lost again the next day, and the Yankees won yet another world championship.

*Brooklyn, October 5, 1941* is performed with two baseballs and a catcher's mitt, which are used to strike both the piano keys and the strings and soundboard inside the piano. The score gives instructions to have additional baseballs available to the pianist, should he, like Mickey Owen, suffer the mishap of letting the ball get away. Playing the piano with baseballs and a catcher's mitt produces different sounds and tonalities than the traditional method of playing with the fingers: new groups of notes and rapid sequential chords become possible by rocking the balls both side-to-

side and back-and-forth on the keyboard, and wider spans are reached with the aid of the mitt. Sounds also differ inside the piano, using the baseballs to mute strings and strike the metal soundboard under the lid. Speed is enhanced, and the technique of rocking the baseballs creates a distinctive machine-like flurry of notes and tremolos. Although I know of no previous works composed for piano and baseballs, this is a tip of the hat to the late Nicholas Slonimsky, who performed Chopin's *Black Key Etude* by rolling an orange on the piano keys.

*Brooklyn, October 5, 1941* was premiered by Guy Livingston, at Bruno Walter Auditorium, Lincoln Center, New York, December 1997.

— A.G.

#### **Bagatelle - George Tsontakis**

I composed this *Bagatelle* in 1989, thinking it was to be a movement of an extended work, or a piece within a set of light, colorful pieces for piano. Instead, I decided to write a different type of work entirely, and abandoned the first concept for a large-scale formal work which was to be more serious in intent. The eventual result of my change of heart was *Ghost Variations*, a thirty-minute work for piano which was premiered and recorded by Stephen Hough on the Hyperion label. In *Bagatelle*, I was very conscious of my attempt to add to my own technique and palette an aquatic liquidity and the brand of effortless design and phrasing that I so admired in Debussy. At the same time, there can be heard a hint of Brahms, I think, in the strong and warming harmonic verticalities. The works remained unperformed until John Cheek premiered it at the Brooklyn Conservatory of Music in 1993.

— G.T.

#### **Episodes for Piano - Perry Townsend**

*Episodes for Piano* was written in 1983-84 and revised in 1994. It is a virtuoso solo piece focusing on three musical ideas or "episodes," each with its own distinct character. The first episode is a swirl of sensuous cascades, the second a hypnotic loop of counterpoint, and the third a dark, quivering bass melody. The drama really begins once these musics are introduced, as their remnants go wandering about, soliloquizing, interweaving and competing with each other—ultimately copulating, crashing, burning and dissipating, leaving memories and questions in their wake. Whether the three episodes remain separate or become fused somehow is unresolved.

— P.T.

#### **Tango? - Conlon Nancarrow**

From 1983-84, pianist Yvar Mikhashoff (1941-93) collaborated with Quadrivium Music Press to compile a collection of tangos for solo piano. The main stipulation was that they not exceed four minutes in duration. Nancarrow composed *Tango?* for this collection, and composers as diverse as Aaron Copland, Milton Babbitt, Oliver Knussen, Per Nørgård and Jukka Tiensuu—to name a few—were also invited to submit works. The result of this initiative was a collection of 126 new tangos for solo piano. Mikhashoff selected nineteen of these for his recording *Incitation to Desire*, released in 1995 on New Albion Records.

— Robert Paterson

#### **Or like... a an Engine - Joan Tower**

"Joan Tower was invited to join eleven other composers in writing new works for the 50th anniversary concert honoring the New York public radio station, WNYC-FM. All the pieces were linked to a poem by John Ashbery, from which Tower selected

the line "like a... an engine" as the title for a toccata-like piece for piano solo. Although the title seems to stammer slightly, the piece emphatically does not, surging ahead in a swirl of rapid 16th-note figurations. It is dedicated to pianist Ursula Oppens, who gave the first performance in New York's Alice Tully Hall in 1994."

— from the G. Schirmer website

#### **E-Machines - David Rakowski**

*E-Machines* was written outdoors, in six days, in a playground in Mesa, Arizona, thus proving that too much sun can be bad for you. It was written at the request of Martin Butler, a college roommate of mine whose limbs constantly jiggled and whose body was constantly involved in jittery motion. Martin could play repeated notes on the piano very well, and it became a running gag that whenever he was at the piano and I walked through, he would play some. Thus *E-Machines* was meant as a funny musical portrait of him, utilizing the repeated note as the basis of an etude. *E-Machines* was the first of an expanding series of piano etudes currently numbering 82.

— D.R.

#### **Five Etudes for Piano - Mischa Zupko**

*Five Etudes for Piano* is a set of character pieces labeled etudes more for the severity of their technical demands and obsessive nature than the idea that each one explores a specific pianistic issue. The idea was to produce a set of pieces that would contain a high level of contrast in character and pianistic approach from one piece to the next as well as within each piece. At the same time, I wanted to create links that would connect these contrasts in an organic way. The solution was a formal approach I refer to as 'virus', in which a steady state idea is interrupted by an anomaly

that reappears with more frequency as the piece continues until it finally takes over and hence the music becomes transformed. For example, the first etude begins in a somewhat sinister manner where a steady stream of triplets in the left hand serve as a grid over which various rhythmic gyrations in the right hand take place. Soon after the piece begins, faster four-note groupings are heard within the context of the steady triplets. At the same time, a short two note descending motive played at a sudden soft dynamic is heard as an interruption of the rhythmic gyrations in the right hand. Within the context of the overall relentless character of the opening section, these anomalies seem like small glitches in a machine-like process, but toward the end where these musical fragments dominate, they yield a very different, almost ethereal music. There are also some obvious and other more subtle motivic connections between the pieces that serve as points of departure and ultimately yield very different results in the different contexts.

Another issue of central importance to these etudes is the use of pedal in relation to harmony. In these works I tried to create a sense of slowly metamorphosing harmony by utilizing various pedaling techniques in conjunction with subtly changing harmonic fields to produce what in essence sounds like a melting process. This can most easily be recognized in the third etude titled *Melt*.

Ultimately, these pieces were written in an attempt to capture the awe inspired by the briefest of moments; the splash of a rain drop in a quiet pool, the slow changing form of a candle as it burns down, the mystique of the butterfly hovering in a single spot as the world moves

around it. *Five Etudes for Piano* were written for and are dedicated to Winston Choi.

— M.Z.

**For information on each composer, visit the following websites:**

Chester Biscardi  
[www.chesterbiscardi.com](http://www.chesterbiscardi.com)

Annie Gosfield  
[www.anniegosfield.com](http://www.anniegosfield.com)

Lee Hyla  
[www.leehyla.com](http://www.leehyla.com)

Eric Moe  
[www.ericmoe.net](http://www.ericmoe.net)

Conlon Nancarrow  
[en.wikipedia.org/wiki/Conlon\\_Nancarrow](http://en.wikipedia.org/wiki/Conlon_Nancarrow)

David Rakowski  
[home.earthlink.net/~ziodavino/default.htm](http://home.earthlink.net/~ziodavino/default.htm)

Joan Tower  
[www.schirmer.com](http://www.schirmer.com)

Perry Townsend  
[en.wikipedia.org/wiki/Perry\\_Townsend](http://en.wikipedia.org/wiki/Perry_Townsend)

George Tsontakis  
[www.presser.com](http://www.presser.com)

Mischa Zupko  
[www.mischazupko.com](http://www.mischazupko.com)

## Performer Biographies



Energetically committed to the music of our time, pianist **Stephen Gosling** is a member of the New York New Music Ensemble, Ensemble Sospeso, Columbia Sinfonietta, and Ne(x)tworks. He is additionally a frequent guest artist of many other groups, including

the New York Philharmonic, Orpheus, American Composers Orchestra, Riverside Symphony, the Orchestra of St. Luke's, Speculum Musicae, Ensemble 21, Absolute Ensemble, Continuum, SEM Ensemble, DaCapo Chamber Players, the League of Composers/ISCM Chamber Players, and Da Camera of Houston.

Mr. Gosling moved to New York from England at the age of eighteen to study with Oxana Yablonskaya at the Juilliard School, where he earned his Bachelor's, Master's and Doctoral degrees. During this time he was awarded the Mennin Prize for Outstanding Excellence and Leadership in Music and the Sony Elevated Standards Fellowship. He was also featured as concerto soloist an unprecedented four times in works by Stravinsky, Schnittke, Schoenfield (whose *Four Parables for Piano and Orchestra* he subsequently performed in Europe with the Dutch Radio Philharmonic Orchestra under Lukas Foss) and Corigliano (conducted by Leonard Slatkin).

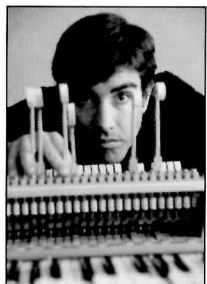
Mr. Gosling performed in the New Juilliard Ensemble for three years from its inception, was pianist of the Aspen Contemporary Ensemble for

three summers, and has been featured in four Summergarden programs at MOMA. He has also performed at the Friedheim Composition Awards at the Kennedy Center in Washington D.C., the Chamber Music Society's *Great Day in New York* festival, the opening of the new Winter Garden in downtown Manhattan (in Daniele Lombardi's *Symphonies for 21 Pianos*), and Zankel Hall's inaugural concert.

Among Mr. Gosling's recent performances have been the world premiere of John Psathas's *Piano Concerto* with the New Zealand Symphony Orchestra, solo recitals at Weill Recital Hall (featuring works by Alexander Tcherepnin and his students) and Faust-Harrison Pianos (presented by the International Society for Contemporary Music and featuring works for piano and electronics), orchestral piano duties with the New York Philharmonic in works by Leonard Bernstein, and a performance of Brian Ferneyhough's *Lemma-Icon-Epigram* at the Lincoln Center Festival. Upcoming projects include performances next month of Xenakis and Ligeti with Shen Wei Dance Arts at Het Musiktheater in Amsterdam, a solo recital (March 30th) at Merkin Hall of Brian Schober's "Manhattan Impromptus," the premiere of some new piano etudes by Augusta Read Thomas, and performances of solo and chamber works by Milton Babbitt, to celebrate the composer's 90th year.

Mr. Gosling has made over 30 recordings for Albany, Bridge, Capstone, Centaur, CRI, Innova, Koch, Mode, Morrison Music Trust, Naxos, New World Records, and Rattle Records.

For more information, please visit:  
[www.americanmodernensemble.org](http://www.americanmodernensemble.org).



**Blair McMillen** has established himself as one of the most versatile and sought-after pianists today. The New York Times has described his playing as "riveting," "brilliant," and "prodigiously accomplished and exciting." Known for imaginative and daring programming, his repertoire spans from late-

medieval keyboard manuscripts to the 21st century. Recent recitals include Miller Theatre's 15th-anniversary "Piano Revolution" series, the Moscow Conservatory, Caramoor, CalArts, Dartmouth University, the Institute for Advanced Study in Princeton NJ, and the *Musica Antica e Nuova* series at Columbia University. Mr. McMillen recently made his Carnegie Hall debut as soloist, under the baton of David Robertson.

Dedicated to new and groundbreaking projects, Blair McMillen is intensely committed to performing the music of today. He recently gave the premieres of Frederic Rzewski's "Dust" and Giacinto Scelsi's "Un Adieu" on solo recitals, and he continuously works with young composers in commissioning new works for the piano. He is a founding member of the performer/composer collective *counter)induction*, an ensemble-in-residence at Columbia University and recently featured at the MATA Festival. Mr. McMillen is also pianist for the Naumburg Award-winning Da Capo Chamber Players: in addition to its New York concert season and residency at Bard College and Conservatory, Da Capo has toured Russia several times since 2003.

An avid chamber musician, Mr. McMillen has given collaborative concerts across the country and abroad. He has performed with tenor Anthony Dean Griffey, soprano Lucy Shelton, cellist Fred Sherry, the New York Woodwind Quintet, the Locrian Chamber Players, Amelia Piano Trio/East Meets West, and the Eos Ensemble, among others. Festival appearances include Aspen, Music Academy of the West, Princeton, Maverick Concerts, the Moscow Forum, St. Petersburg's "Sound Ways", La Jolla, Taos, Cape and Islands, Green Lake, and Summergarden.

Raised in San Francisco and Charlotte, NC; Blair McMillen holds degrees from Oberlin College, the Manhattan School of Music, and the Juilliard School. A past winner of the National Young Artists Competition and the Aspen Music Festival's Time-Warner Prize, he won the Gina Bachauer Competition and the Sony ES Grant for Musical Excellence while a student at Juilliard. A solo CD "Soundings;" featuring music of Debussy, Scriabin, Liszt, and Bolcom; was released to critical acclaim in 2004. Other recent recordings include *Concert Music of Fred Hersch* on Naxos; *Multiplicities: Born in '38* on Centaur; and *The Complete Keyboard Music of Esa-Pekka Salonen* on Bridge.

Mr. McMillen resides in New York City and teaches at Bard College. For more information, visit [www.blairmcmillen.com](http://www.blairmcmillen.com).

## The New York Times

### Pianists Who Make News

By ANTHONY TOMMASINI

Published: October 7, 2005

The contemporary music scene in New York may seem like a niche within the niche of classical music. But this teeming musical world has an intensely loyal audience and its share of brilliant young stars. One is Blair McMillen, a hardy, fit 34-year-old American pianist of Irish and Scottish heritage, with the reddish hair and gregarious manner to prove it.

You may not encounter Mr. McMillen playing a Beethoven concerto with the New York Philharmonic. You won't find a separate McMillen bin in the rows of CD's at Tower Records. But he appears frequently at museums, adventurous recital halls and hotbeds of new music and attracts enthusiastic audiences. Last year at the Miller Theater, for example, he presented a daunting recital of works by two Italian modernists, Luciano Berio and Giacinto Scelsi, winning high praise from the New York Times critic Allan Kozinn for his technique, authority, imagination and "irresistible energy."

Another pianist in the new-music scene, equally formidable but of a different personality than Mr. McMillen's, is the British-born Stephen Gosling, who turns 35 on Monday. A lanky, serious-minded artist with a wry sense of humor, he has scant patience for the numbing routine of conventional concertizing. On his own terms, Mr. Gosling has made notable appearances as the soloist in contemporary works with Orpheus, the Orchestra of St. Luke's, the American Composers Orchestra and the Riverside Symphony.

You could call Mr. McMillen and Mr. Gosling the dynamic duo of contemporary music pianists in New

York. Yet they are not close friends who hang out, just good colleagues who move in the same circles. In a rare occurrence, they are sharing a recital program on Oct. 15 at the Tenri Cultural Institute, with Mr. McMillen playing the first half, and Mr. Gosling the second. Presented by a new group, the American Modern Ensemble, the program of mostly new and recent works by, among others, Chester Biscardi, Lee Hyla, Eric Moe, David Rakowski and George Tsontakis, is called "Powerhouse Pianists." And few people who have heard them would quibble with that billing for these thoroughly impressive players.

Mr. Gosling is especially excited by a group of fiery études he will play by the Chicago-based composer Mischa Zupko. A fanciful work by Annie Gosfield, inspired by baseball and titled "Brooklyn, Oct. 5, 1941" (a reference to the Mickey Owen game) requires Mr. McMillen, at one point, to roll a ball on the keys and wear a baseball glove.

### A Devotion Shared

These artists share a messianic devotion to modern music, something they spoke about in separate interviews recently. "Contemporary music is the most fulfilling for me right now," Mr. McMillen said. "I thrive on working with musicians and composers - the feedback, arguing over the music, putting it together." He finds audiences for new music, however small, energized and open-minded. "I'd rather play for 30 or 40 people who are really listening intently than for 500 who could care less."

For his part, Mr. Gosling said that the mainstream repertory was being "very adequately covered" by others. "I can't imagine being happier doing anything else," he said. Besides being convinced that contemporary music is what his "brain is most suited to," he added, he also considers himself useful. "I don't like to feel perfunctory," he said. He is gratified to think that

he is doing his bit to "continue the canon" by adding works to it.

But while these pianists may be driven by a mission, they have won more than their share of attention, opportunities and critical praise. And the reason is simple: new music is by definition news. And young artists who play new music compellingly make news.

One question aspiring young musicians often ask of music journalists is how they can attract the attention of a critic. My answer is to emphasize that I work for a newspaper and cover the news. Young pianists, even exceptional ones, presenting themselves in a standard program of, say, Mozart, Beethoven, Chopin and Ravel, may play very beautifully. Still, such programs put critics in an awkward position, in which they are essentially compelled to compare the new performances of the standard works with the great legacy of performances from the past, which is unfair to the young artist.

### **Standing Room Only for New Music, Fierce and Quiet Alike**

By BERNARD HOLLAND

*Published: October 18, 2005*

Pessimists about the future of classical music may be looking in the wrong places. There were empty seats at the Metropolitan Opera's estimable "Aida" on Friday night, but on Saturday, "Powerhouse Pianists" filled the Tenri Cultural Institute to its gills, with standees crowding the rim of this small West Village gallery and hopeful ticket buyers stretching out onto 13th Street.

The American Modern Ensemble is new this year and dedicates its time to American composers. This evening bulged with 10 of them, their music executed alternately by two first-rate pianists, Blair McMillen and Stephen Gosling.

There were bursts of bright, ringing optimism (Chester Biscardi's "Piano Sonata") and, to call such good thoughts into question, the purposeful brutality of Lee Hyla's "Basic Training": spasmodic violence followed by long silences meant to absorb its energy.

There were a few quieter moments. Eric Moe's "Where Branched Thoughts Murmur in the Wind" was stripped-down counterpoint, a kind of mournful two-part invention. George Tsonkatis's "Bagatelle" swayed and rippled like wind chimes. Annie Gosfield's "Brooklyn, October 5, 1941" remembered a calamitous moment in Dodger history using baseball gear as props. What we mostly heard was a kind of musical factory in tone painting, with machinelike ostinatos pounding, clanking and trilling.

So much 20th-century style was manufactured on the spot, not drawn from the past. Conlon Nancarrow, master of the player-piano, was the evening's exemplar in this regard. His "Tango?" sets up a wall of rapid-fire complication and allows snippets of dance music to peek out from behind.

Joan Tower's "Or like a ... an Engine" was as the program notes describe it: "toccatalike" with little rhythmic glitches to interrupt the steady flow of notes. Perry Townsend's "Episodes for Piano" suggest that a lot of young composers (Mr. Biscardi is another) have leapfrogged backward over Schoenberg and his school and are listening to Debussy.

Most of this music was fiercely virtuosic: David Rakowski's "E-Machines" a whirl of repeated notes, and Mischa Zupko's "Five Etudes for Piano" Liszt-like in their florid generosity. This is a worthwhile new organization with what seems a strong fan base and, if Mr. McMillen and Mr. Gosling are examples, performers of high quality.

### **American Modern Ensemble**

Hailed by the New York Times as having "a strong fan base and performers of high-quality," "exceptional energy and thoughtful programming" (MusicWeb International) and "consummate versatility" (Sequenza21), the **American Modern Ensemble** has quickly become a major force in the American new music scene, having performed works by over fifty living composers with a world-class ensemble made up of the finest performers in North America.

The American Modern Ensemble is based in New York City and was formed in 2005 with the goal of premiering, performing, recording and commissioning the widest possible repertoire written by American composers. The focus is to celebrate and showcase American music, especially works written by living composers. Each season, we choose one American composer to feature on a program devoted to his or her music. AME is also dedicated to education and outreach programs that expose communities to American music.

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### **Technical Details**

Recorded at Sarah Lawrence College, Reisinger Concert Hall, May 23, 2006 and January 3, 2007.  
Performers – Blair McMillen and Stephen Gosling, piano  
Producer – Robert Paterson  
Executive Producer – American Modern Ensemble, Inc.  
Recording Engineer – John Yannelli  
Digital Editing – Robert Paterson  
Remixing and Remastering – Adam Abeshouse  
Technical Assistant – John Swartz  
Assistants – Dennis Tobenski and Scott Schultheis  
Piano Tuners – Steve Russo and Robert D. Turner  
Graphic Design – Pat Burke

### **Photo Credits**

Tray Insert:  
Stephen Gosling – Fred R. Conrad/New York Times  
Blair McMillen – Andrea Mohin/New York Times  
Biography Photos:  
Gosling – Robert Paterson / McMillen – Bob London  
Session Photos – Robert Paterson  
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**Special thanks:** John Yannelli, Chester Biscardi and Sarah Lawrence College for the use of Reisinger, and also to John for his expert recording skills and advice along the way. Thanks to John, Dennis and Scott, as well as piano tuners Bob and Steve, who almost, but not quite, made it to NJ (sorry about those broken keys!). A very special thanks to Adam Abeshouse for his masterful work, dedication and long hours, and for Gourmet Express in Pelham. Thanks to Pat Burke for his great work and quick turn-around. Love and thanks to our families and particularly to Dennis and Judith O'Brien, who's support means so much: without your help, this project would not exist. We are grateful to all of the composers who wrote such wonderful works. Most of all, we would like to give our profound, heartfelt thanks to Blair and Stephen: your awe-inspiring musicality and tireless dedication to new music is an inspiration to us all.