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JOHN LUTHER ADAMS

Earth and The Great Weather
(*A Sonic Geography of the Arctic*)

80459-2

The music has in a sense an emotional power, though not romantic at all. It certainly invites you on an imaginative journey to the vast, icy land.
• In Tune

JOHN LUTHER ADAMS

Clouds of Forgetting, Clouds of Unknowing
80500-2

The Apollo Chamber Orchestra, JoAnn Falletta
What the listener encounters in this one-movement opus is a ruminative tapestry of arresting beauty. Nothing to fault in the performance.
• San Francisco Examiner

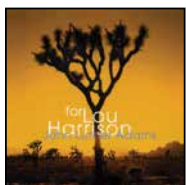
JOHN LUTHER ADAMS

In the White Silence
80600-2

The Oberlin Contemporary Music Ensemble; Tim Weiss, conductor
... a gorgeous 75 minutes of meditative stillness... Anyone coming to Adams' music for the first time should start with this disc, for it really does make the best possible case for his artistic vision. • *classicrotoday.com*

JOHN LUTHER ADAMS

for Lou Harrison



80669-2

The Callithumpian Consort, Stephen Drury, conductor
Adams' work here operates at one of the highest levels of concentration and sheer beauty to be found in new music, and anyone who cares about whether contemporary classical music has a future should listen to *for Lou Harrison*. • *allmusic.com*

A captivating musical experience. Adams command of harmony and his seemingly unerring sense of scale and musical respiration fully complement his keen ear for instrumental color. • *Sequenza 21*

For easy & convenient online shopping go to
www.newworldrecords.org

CHARLES AMIRKHANIAN

Loudspeakers

80817-2 (2 CDs)

A welcome reminder of Amirkhanian's importance and influence in the musical world—not purely as an advocate for others, but as a creative artist of stature and imagination himself.

• San Francisco Chronicle

This is a rich, contemplative celebration of ground-breaking art, and richly deserved. • *Fanfare*

BETH ANDERSON

Swailes and Angels

80610-2

Rubio String Quartet; Jessica Marsten, soprano; Joseph Kubera, piano, celeste; Andrew Bolotowsky, flute/piccolo; André Tarantiles, harp; Darren Campbell, string bass; David Rozenblatt, percussion; Gary Schneider, conductor

Anderson's music is characterful, delightful, and original. It deserves a place in your collection. • (10/10) *classicrotoday.com*

JOHN ANTES

String Trios

JOHANN FRIEDRICH PETER

String Quintets

80507-2 (2 CDs)

American Moravian Chamber Ensemble

A delightful new release presents the two principal collections of eighteenth-century American chamber music. Transparent, lighthearted, and suggestive of Haydn, the trios mark the apex of early-American instrumental writing. • *The New Yorker*

GEORGE ANTHEIL

Dreams, Piano Concerto No. 2, Serenade No. 2

80647-2

Guy Livingston, piano; Philadelphia Virtuosi Chamber Orchestra; Daniel Spalding, conductor

... this disc provides a valuable take on Antheil with the *Dreams* ballet a work worthy of rediscovery ... • *Gramophone*

ROBERT ASHLEY

Superior Seven, Tract

80460-2

Thomas Buckner, voice; Barbara Held, flute; MIDI orchestra

Both pieces on this disc are good examples of Ashley's style: improvisational elements, transparent textures, and luminescent colors.

• American Record Guide

DONALD ASHWANDER

Sunshine and Shadow

80724-2 (2 CDs)

Donald Ashwander, piano; Sharon Moore, vocals

[His work] will surely take its place as an enduring contribution to seriously conceived, and seriously wrought, classic American piano-forte music.

• *Rudi Blesh* (1966)

DANIEL ASIA

Symphony No. 2, Symphony No. 3

80447-2

The Phoenix Symphony, James Sedares

Not to be missed by anyone interested in the future of serious music-making in this land. • *Fanfare*

MILTON BABBITT

The Head of the Bed, Concerto for Piano and Orchestra

80346-2

Alan Feinberg, piano; American Composers Orchestra, Charles Wuorinen; Parnassus, Anthony Korf; Judith Bettina, soprano

A concerto that simultaneously exhilarates and haunts. When Feinberg delicately ripples the piano's hammers over the dark, cool cushion of the orchestra, it's sheer sonic pleasure ... • *The Village Voice*

MILTON BABBITT

Sextets, The Joy of More Sextets

80364-2

Alan Feinberg, piano; Rolf Schulte, violin

Babbitt's vivacious, nonmelodic writing combines the austerity of the sixteenth-century polyphonic mass with the dramatic intensity of the nineteenth-century sonata and a sense of elegant note-shaping that is entirely of the 20th century.

MILTON BABBITT

Philomel, Phenomena, Post-Partitions, Reflections

80466-2

Bethany Beardslee, soprano; Lynne Webber, soprano;

Robert Miller, piano; Jerry Kuderna, piano

These are classic performances of some of Babbitt's most approachable works. • *American Record Guide*

LEONARDO BALADA

Torquemada and Other Works

80442-2

Carnegie Mellon Contemporary Ensemble and Concert Choir, Robert Page; Carnegie Mellon Concert Winds, Richard Strange; American Brass Quintet and Dorian Woodwind Quintet, Anthony Korf; Anthony di Bonaventura, piano
There's far too little of Balada on CD - one very good reason to acquire this discovery. • *Fanfare*

LEONARDO BALADA

Maria Sabina

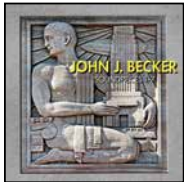
80498-2

The Louisville Orchestra, Jorge Mester; Carnegie Mellon Philharmonic Orchestra, Juan Pablo Izquierdo; The University of Louisville Chorus; Carnegie Mellon Concert Choir; Carnegie Mellon Repertory Chorus

Recommended especially for the luminously loony *Maria Sabina*.

• Fanfare

JOHN J. BECKER



Soundpieces 1-7

80816-2 (2 CDs)

FLUX Quartet; Conrad Harris, violin;

Joseph Kubera, piano; Margaret Lancaster, flute; Vasko Dukovski, clarinet; Adam Tendler, piano 2

He's an important figure many of us know by reputation but not by work. This release (incidentally, all of which is authoritatively performed) makes the best possible case for his profile and vision.

• Fanfare

EVE BEGLARIAN

Tell the Birds

80630-2

twisted tutu; Lisa Bielawa, Corey Dargel, Roger Rees, vocals; Margaret Lancaster, flute; MATA Ensemble; Paul Drescher Ensemble; The FlamingO Band, Brad Lubman, conductor

... This music conveys a tangible sense of enjoyment from the composer and her skillful performers alike. • Fanfare

BARBARA BENARY

Sun on Snow

80646-2

Members of DownTown Ensemble & Gamelan Son of Lion

Elements of gamelan meet rock music here but Benary's minimalism would never be confused with either. • Gramophone

ARTHUR BERGER

Duo No. 1 for Violin and Piano, Quartet for Winds, Duo for Cello and Piano, Duo for Oboe and Clarinet, Trio for Guitar, Violin, and Piano

80360-2

Gilbert Kalish, piano; Joel Krosnick, cello; Christopher Oldfather, piano; Joel Smirnoff, violin; David Starobin, guitar; members of the Boehm Quintette

This retrospective is especially recommended to followers of chamber musical intimacy in a modern setting.

• Fanfare

ARTHUR BERGER

The Complete Orchestral Music

80605-2

Boston Modern Orchestra Project, Gil Rose, conductor

... listeners with an ear for something stylistically pure and as satisfyingly colorful and refreshing as, say, a mature painting by Kandinsky, will find plenty to savor here. • classicstoday.com
[One of] "The Best Classical CDs of 2003."

• The New York Times

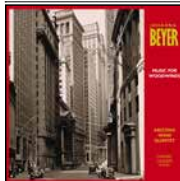
JOHANNA BEYER

Stricky Melodies

80678-2 (2 CDs)

ASTRA Chamber Music Society

This is a major event in terms of rectifying a terrible omission in American music. • Fanfare



JOHANNA BEYER

Music for Woodwinds

80826-2

Arizona Wind Quintet: Brian Luce, flute; Sara Fraker, oboe & English horn; Jackie Glazier, clarinet & bass clarinet; Marissa Olegario, bassoon & contrabassoon; William Dietz, bassoon; with Daniel Linder, piano

WILLIAM BILLINGS

Wake Ev'ry Breath

80539-2

William Appling Singers & Orchestra

In addition to a well-balanced introduction to the music of Billings, the disc provides a fine bibliography and discography to guide listeners who find themselves intrigued. • The New York Times

JOHN BISCHOFF

Audio Combine

80727-2

...this is work whose seriousness of purpose would reward those curious to explore the outer limits. • Fanfare

... a kind of conversation between man, machine, and the surrounding environment. • NewMusicBox

WILLIAM BOLCOM

Symphony No. 4, Session I

80356-2

Saint Louis Symphony Orchestra, Leonard Slatkin; Joan Morris, mezzo-soprano

The Saint Louis Symphony plays ravishingly at both extremes of Mr.

Bolcom's stylistic spectrum. • The New York Times

HENRY BRANT

Music for Massed Flutes

80636-2

New York Flute Club, Robert Aitken, soloist and conductor

... well worth hearing, even for those who either don't play the flute or thought they didn't like the instrument. • Gramophone

MARTIN BRESNICK

My Twentieth Century

80635-2

Robert van Sice, marimba I; Kunihiro Komori, marimba II;

Izumi Sinfonietta Osaka, Norichika Iimori, conductor;

Taimur Sullivan, saxophones; Maya Beiser, cello;

Steve Schick, percussion; Povera Players; Ransom Wilson, conductor

... a highly recommended disc ... All the performances are superb ...

• Fanfare

GEORGE BRISTOW

Symphony No. 2 ("Julien"), Overture to Rip Van Winkle, Winter's Tale Overture

80768-2

Royal Northern Sinfonia, Rebecca Miller, conductor

Performance: 5 stars. Recording: 5 stars.

A Winner! • BBC Music

MARGARET BROUWER

Light

80606-2

Cavani String Quartet; Kathryn Brown, piano; Sandra Simon, soprano; & others

The melodies are memorable ... the instrumental writing is unique, sharp, and always expressive. • Fanfare

CHRIS BROWN

Six Primes

80781-2

Chris Brown, piano

This well-recorded disc is self-recommending to the adventurous listener who is seeking new musical horizons. • Fanfare

One of those rare recordings that are as easily recommendable to the uninitiated as it is to the hard core listener. • Point of Departure

CHRIS BROWN

Iconicities: 3 Pieces for Percussion and Live Electronics

80723-2

William Winant, percussion; William Winant Percussion Group; Chris Brown, piano and electronics

...any reasonably adventuresome music lover should find this richly conceived material of interest, if not downright hypnotic. • Fanfare

CHRIS BROWN

Some Center

80822-2

The Chromelodia Project: Theresa Wong, cello & voice; Kyle Bruckmann, oboe; Chris Brown, piano

Brown brings a rarely heard brightness and spaciousness to microtonality.

• *Point of Departure*

EARLE BROWN

Selected Works 1952-1965

80650-2

Dutch ensemble, Earle Brown, conductor; Matthew Raimondi, violin; David Soyer, cello; David Tudor, piano; Michael Daugherty, piano, computer, electronics; Dorothea von Albrecht, cello; Christine Olbrich, piano; Antoinette Vischer, George Gruntz, harpsichords

...for those interested in Brown's fascinating career, this disc is essential.

• *Gramophone*

ELIZABETH BROWN

Mirage



80751-2

Elizabeth Brown, flute, shakuhachi, theremin; Newband; Momenta Quartet; Pro Musica Nipponia, Yasushi Inada, conductor; Ben Verdery, amplified classical guitar played with slide bar
... one of the most interesting creative musical voices in the US... this always intriguing and at times stunningly beautiful set of pieces demands your attention.

• *Musicweb International*

KYLE BRUCKMANN

On Procedural Grounds

80725-2

Kyle Bruckmann, oboe/English horn & electronics; Jen Clare Paulson, viola; Jason Stein, bass clarinet; Anton Hatwich, contrabass; Timothy Daisy, percussion; ROVA Sax Quartet; Gino Robair, Tim Perkis, live electronics; sfSound

While no single release provides a definitive look at Bruckmann and his music, this is a damn fine place to start. • *pointofdeparture.org*

RUDOLPH BUBALO

Concerto for Cello and Chamber Orchestra, Offset I, Concertino, Valence II

80446-2

Cleveland Chamber Symphony, Edwin London; Regina Mushabac, cello

This is a disc worth exploring; the recorded sound is excellent. • *American Record Guide*

JOSEPH BYRD

NYC 1960-1963

80738-2

American Contemporary Music Ensemble; Alan Zimmerman, percussion
The works on this vital new CD, handled with verve and commitment by the American Contemporary Music Ensemble, convey a sense of a talented young composer turning his formative influences to personal ends. • *The New York Times*

ANDREW BYRNE

White Bone Country

80696-2

Stephen Gosling, piano; David Shively, percussion

Andrew Byrne's sonic landscapes are notionally minimalist, but think Henry Cowell rather than Philip Glass, American experimentalism experimentalism translated to the Australian outback. • *The Wire*

MICHAEL BYRON

Dreamers of Pearl

80679-2

Joseph Kubera, piano

... instantly recognizable, perceptually challenging, beautifully proportioned and deeply satisfying. • *paristransatlantic.com*

MICHAEL BYRON

The Celebration



80787-2

Thomas Buckner, baritone; Joseph Kubera, piano; FLUX Quartet

His music has reached a defining moment, where his characteristic rhythmic intricacy and decorative shimmer convey a particularly well-defined sense of purpose.

• *The Wire*

JOHN CAGE

Music for Keyboard 1935-1948

MORTON FELDMAN

The Early Years

80664-2 (2 CDs)

Jeanne Kirstein, prepared piano, piano, toy piano; David Tudor, Morton Feldman, Edwin Hymovitz, Russell Sherman, pianos; Matthew Raimondi, Joseph Rabushka, violins; Walter Trampler, viola; Seymour Barab, cello

... this is an essential release, returned to us from a too-distant past by New World.

• *Fanfare, Classical Hall of Fame selection*

ROBERT CARL

Music for Strings

80645-2

The Adaskin Trio; Annie Trépanier, violin; Katie Lansdale, violin; John MacDonald, piano

... his writing is free of predictable trappings and dogma, conveying an intelligence that doesn't need to bury itself in theory in order to express something serious and compelling. • *TimeOut NY*

ROBERT CARL

From Japan

80732-2

Elizabeth Brown and Robert Carl, shakuhachi; Ryan Hare, bassoon; Aleksander Sternfeld-Dunn, laptop; Katie Kennedy, cello; Bill Solomon, vibraphone; Sayun Chang, percussion

A highly effective and satisfying blend of electronic and acoustic elements informed by a sensibility that embraces both lyrical expression and an economy of means. • *avantmusicnews.com*

ROBERT CARL

The Geography of Loss

80780-2

Hartt Symphony Orchestra, Christopher Zimmerman, conductor; KHORIKOS, Jesse Peckham, conductor; & others

... pleasant listening and consistently thought-provoking. His work possesses a great deal of immediate, surface appeal, and yet every piece has deeper layers that repay further listening and consideration. • *Fanfare*

DAVID CARLSON

Symphonic Sequences from Dreamkeepers, Cello Concerto No. 1, Rhapsodies, Twilight Night

80496-2

Utah Symphony, Stewart Robertson, conductor; Emil Miland, cello

Carlson is an excellent example of listener-friendly American contemporary composition... • *American Record Guide*

JOHN ALDEN CARPENTER

Collected Piano Works

80328-2

Denver Oldham, piano

Denver Oldham plays robust, romantic keyboard music by a neglected American master. • *Time*

RICHARD CARRICK

The Flow Cycle for Strings

80719-2

Either/Or: Andrea Schultz, violin; Dov Scheindlin viola; Kuan Cheng Lu, violin; Eric Barlett, cello; Alex Waterman, cello

... quietly virtuosic and addictive • *The Wire*

RICHARD CARRICK*Cycles of Evolution*

80759-2

Musicians from the New York Philharmonic; Either/Or; Ensemble Son; Hotel Elefant; DZ4 Wind Quartet; String Orchestra of Brooklyn and Toomai String Quintet; Richard Carrick, piano, conductor

ELLIOTT CARTER*Piano Concerto, Variations for Orchestra*

80347-2

Cincinnati Symphony Orchestra, Michael Gielen; Ursula Oppens, piano

These are two of Elliott Carter's best scores, and they receive committed interpretations here. • *The New York Times*

The concerto's a beautiful thing, and in this instance an interpretive gem. It's one of the better sounding piano concerto recordings I've heard.

• *Fanfare***GEORGE W. CHADWICK: Symphony No. 2***HORATIO PARKER: A Northern Ballad*

80339-2

Albany Symphony Orchestra, Julius Hegyi

The Albany Symphony brings spirit and vigor to these works, and Maestro Hegyi makes plausible sense out of Chadwick's thick, Brahmsian orchestration. Parker's tone poem sounds powerful and, in certain moments, ecstatically inspired. We need more reminders like this from New World that American concert music didn't begin with Rhapsody in Blue. • *Fanfare*

WENDY MAE CHAMBERS

122

80526-2

Michael Pugliese, Randy Crafon, Jason Cirkor, Charles Kiger, Andy Bowman, Kory Grossman, Mark Belair, Dan McMillan, Frank Cassara, David Cossin, Jimmy Musto, Dominic Donato, percussion; Howard van Hynning, conductor

Chambers conjures up a greater variety of texture and emotion from her collection of drums and mallet instruments than many composers do from a conventional orchestra. • *Detroit Free Press*

ERIC CHASALOW*Over the Edge*

80440-2

Speculum Musicae String Quartet; Fred Sherry, cello

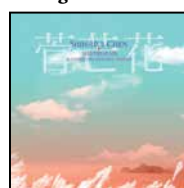
Chasalow's brilliance marks him as a composer to watch and makes much of this disc a joy. The performances are all of a high order. • *Fanfare*

ERIC CHASALOW*Left to His Own Devices*

80601-2

Guido Arbonelli, bass clarinet; Keith Benjamin, trumpet; Auros Group for New Music; Phantom Arts; Boston Modern Orchestra Project; Gil Rose, conductor

This is a genuine find... The performances seem splendid, and the recordings balance the elements of live and electronic sound with great sensitivity. • *Fanfare*

SHIH-HUI CHEN*Silvergrass & Other Orchestral Works*

80807-2

Hsin-Fang Hsu, zheng; Little Giant Chinese Orchestra; Chih-Sheng Chen, conductor; Mei-Hui Wei, Nanguan pipa; Loop 38; Jerry Hou, conductor; Wu Man, pipa; Wen-Sinn Yang, cello; National Taiwan Symphony Orchestra; Yao-Yu Wu, conductor

This disc presents a composer in full command of her powers. • *Fanfare*

SHIH-HUI CHEN*Returning Souls*

80746-2

Cho-Liang Lin, violin soloist; Formosa Quartet; and various artists

There is no denying that Chen is a major compositional talent, and I hope that this CD will serve to make her music more widely known and loved by those interested in the music of our time. This all-around superb CD is simply not to be missed.

• *Fanfare***CHEN YI***Sound of the Five*

80691-2

Third Angle New Music Ensemble

Her music has color, energy, and dynamism to spare. • *Fanfare*

CHEN YI / KAREN TANAKA*Invisible Curve*

80683-2

The Azure Ensemble

...an imaginative program, beautifully executed, and an excellent introduction to both composers' work. • *Fanfare*

PAUL CHIHARA*Forever Eschen, Shinju, Wind Song*

80597-2

Amherst Saxophone Quartet; Arcata String Quartet; The Ballet Arts Orchestra; Paul Chihara, conductor; Suenobu Togi, vocal soloist (tape); Jeffrey Solow, cello; American Symphony Orchestra; Gerhard Samuel, conductor

I have no doubt that the composer is pleased with the vivacity, commitment, and splendid polish these performances bear.

Highly recommended.

• *classicstoday.com***PETER CHILD***Estrella*

80594-2

The Cantata Singers and Ensemble; David Kravitz, baritone; Gloria Raymond, mezzo-soprano; David Hoose, conductor; Lydian String Quartet; Judith Gordon, piano; Daniel Stepper, violin; Paulette Bowes, clarinet

A vital, varied, and challenging release.

• *classicstoday.com***BARNEY CHILDS***A music; that it might be...*

80595-2

Phillip Rehfeldt, woodwinds; Ron George, percussion;

Marco Schindelmann, reader

BARNEY CHILDS*Heaven to clear when day did close*

80779-2

David Ward-Steinman, piano; Bertram Turetzky, contrabass; Nancy Turetzky, flute; & others

A finely etched portrait of some essential Childs music. • *GappleGate Modern*

His music doesn't clamour to be heard, but given the right kind of attention it remains rewarding. • *The Wire*

CHOU WEN-CHUNG*Eternal Pine*

80770-2

Contemporary Music Ensemble Korea (CMEK), Boston Musica Viva; Yi Ji-young, gayageum; Kim Woong-sik, changgu; Taipei Chinese Orchestra, Chang Yin-fang, conductor

Chou's writing has calligraphic clarity, economy and grace, and it seems to lose little in translation.

• *The Wire*

The newly designed NewWorldRecords.org website has direct digital download for every title

GLORIA COATES

Cette Blanche Agonie, Indian Sounds (Symphony No. 8), The Force for Peace in War, Wir Tönen Allein, Fonte di Rimini
80599-2

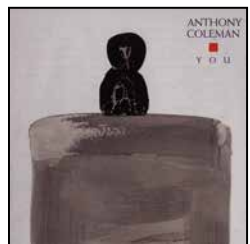
Sigune von Osten, soprano; Musica-viva.ensemble Dresden; International Bayreuth Youth Festival Orchestra; Jürgen Wirmann, Matthias Kuntzsch, conductors
[Coates] belongs to no single compositional school, writing music that's simple and complex, communicative and mysterious. She is always compelling.
• Detroit Free Press

ANTHONY COLEMAN

Lapidation
80593-2

Steven Gosling, piano; Joseph Kubera, piano; Cornelius Dufallo, violin; Gareth Flowers, trumpet; Marty Ehrlich, tenor saxophone, clarinets; Doug Wieselmann, Ned Rothenberg, clarinets, bass clarinets; Dan Barrett, cello; Christopher McIntyre, Jacob Garchik, trombones; Marco Cappelli, guitar, electric guitar, mandolin; Ted Reichman, accordion; Ken Filiano, bass; Sean Conly, bass; Jim Pugliese, percussion Kevin Norton, percussion; Retake Iowa; Anthony Coleman, electric organ, conductor
Top 10 (2008), *Modern Composition* • *The Wire*

ANTHONY COLEMAN



You

80767-2

Anthony Coleman, piano, conductor; Doug Wieselmann, clarinet, bass harmonica; Jennifer Choi, violin; John Popham, Christopher Hoffman, cello; Alexandra Simpson, viola; Dara Bloom, bass; Sarah Hughes, Michael Attias, saxophones; Gareth Flowers, trumpet; Will Lang, trombone;

Red Wierenga, accordion; David Shively, percussion; Mark Hannaford, piano; TILT Brass Sextet
A very strong record that deserves to be heard. • Point of Departure

www.newworldrecords.org

JOHN CORIGLIANO

Concerto for Clarinet and Orchestra
SAMUEL BARBER
Third Essay for Orchestra
80309-2

New York Philharmonic, Zubin Mehta; Stanley Drucker, clarinet
Merits entry into the Classical Hall of Fame because of the strength and the authenticity of the performance that it contains. • Fanfare

PHILIP CORNER

Extreme Positions
80659-2 (2 CDs)

The Barton Workshop, James Fulkerson, conductor
By the end of this engrossing collection, one has a renewed appreciation of a composer's ability to empower performers.
• pointofdeparture.org

DONALD CROCKETT

Night Scenes
80718-2

Firebird Ensemble
He's an American poet the way William Carlos Williams is an American poet: objective, ruggedly humane, with just a hint of "offshore" exoticism.
• The Wire

GEORGE CRUMB

A Haunted Landscape

WILLIAM SCHUMAN

Three Colloquies for Horn and Orchestra
80326-2

New York Philharmonic, Arthur Weisberg, Zubin Mehta Philip Myers, horn
A great disc, handsomely balanced, elegantly performed, expertly recorded. • Fanfare

GEORGE CRUMB



An Idyll for the Misbegotten, Vox Balaenae (Voice of the Whale), Madrigals, Books I-IV
80357-2

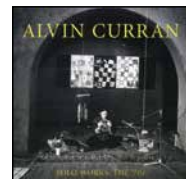
Zizi Mueller, flute; Jan DeGaetani, mezzo-soprano; University of Pennsylvania Chamber Players, Richard Wernick
Consistently rich... evocative of mysterious imagery. DeGaetani's vintage handling of the vocal lines remains unsurpassed. • High Fidelity

ALVIN CURRAN

Maritime Rites
80625-2 (2 CDs)

Featuring the foghorns and other maritime sounds of the U.S. Eastern Seaboard and solo improvisations by John Cage, Joseph Celli, Clark Coolidge, Alvin Curran, Jon Gibson, Malcolm Goldstein, Steve Lacy, George Lewis, Pauline Oliveros, and Leo Smith.

ALVIN CURRAN



Solo Works: The '70s
80713-2 (3 CDs)

This collection gathers together the four seminal solo albums recorded by Curran in the 1970s... this music is thoughtful, amusing, erotic, whimsical, angry, honest, sometimes honestly uncertain.
A proper slice of life.
• Gramophone



Endangered Species

Out of Nowhere, (I'm) Confessin' (that I Love You), Ain't Misbehavin', Bewitched, Bothered and Bewildered (Take 3), Come Rain or Come Shine, I Got It Bad (and that Ain't Good), Speak Low, Arrivederci Roma, Tea

for Two, Bewitched, Bothered and Bewildered (Take 2), As Time Goes By, Georgia on My Mind, St. James Infirmary Blues, As Time Goes By (final), A Foggy Day (in London Town), Memories of You, Just a Gigolo, Red River Valley
80804-2 (2 CDs)

Alvin Curran, Yamaha Disklavier
Entertaining and startling, *Endangered Species* extends an irresistible invitation to share Curran's enduring pleasure in a fine tune and a fresh twist.
• The Wire

SEBASTIAN CURRIER

Vocalismus
80527-2

Mosaic: Zizi Mueller, flute; Fred Sherry, cello; Daniel Druckman, percussion; Emma Tahmizian, piano; Ayako Oshima, clarinet; Susan Narucki, soprano; Rolf Schulte, violin; Martin Goldray, conductor
Currier is an exceptionally imaginative and musical composer... A crazy imagination combines with a jeweler's craft; the resultant music is rich and detailed in an almost surreal manner. • Fanfare

SEBASTIAN CURRIER***Quiet Time, Quartetset*****80634-2**

Cassatt Quartet

... substantial and beautiful music that gives both pleasure and challenge. Highly recommended. • Fanfare

DAVID DEL TREDICI***Steps, Haddocks' Eyes*****80390-2**

New York Philharmonic, Zubin Mehta; New York Philharmonic Ensembles; Claire Bloom, narrator; Susan Narucki, soprano

David Del Tredici is one of today's most skilled orchestral composers. A musical alchemist, he reaches into the grab bag of tried-and-true symphonic effects and somehow manages to concoct something new and fresh-sounding. Both of the works on this disc are recent compositions that will stir and amuse you. • CD Review

R. NATHANIEL DETT***Piano Works*****80367-2**

Denver Oldham, piano

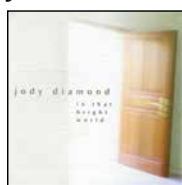
...he performs this music persuasively, authentically, and with a deep personal commitment...Highly recommended. • Fanfare

DAVID DIAMOND***Violin Sonatas Nos. 1 & 2, Vocalises, Clarinet Quintet, Preludes and Fugues for Piano*****80508-2**

Robert McDuffie, violin; William Black, piano; Lucy Shelton, soprano; Louise Schulman, viola; Lawrence Sobol, clarinet; Fred Sherry, Timothy Eddy, cello

Diamond's music is beautifully structured in a way that becomes as immediately apparent as its lyrical, often wistful charm ...

Heartily recommended, remarkably well recorded. • Fanfare

JODY DIAMOND***In That Bright World: Music for Javanese Gamelan***
80698-2

Musicians from the Indonesian Institute of the Arts in Surakarta, Central Java, Indonesia; with Jody Diamond, voice

Diamond has managed an extremely delicate trick: she's written music that is deeply

respectful of and rooted in Javanese traditions, but with Western materials as the deep structural sources. • Fanfare

STEPHEN DICKMAN***Who Says Words*****80573-2**

Thomas Buckner, baritone; Elizabeth Farnum, soprano; Joseph Kubera, piano; Michael Finckel, cello; Gregor Kitzis, violin

An important artistic voice. • American Record Guide

NICK DIDKOVSKY***Ice Cream Time*****80667-2**

Nick Didkovsky, electric guitar, laptop; Thomas Dimuzio, sampling, live sampling, and processing; ARTE Quartet: Beat Hofstetter, soprano and baritone saxophone; Sascha Armbruster, alto and baritone saxophone; Andrea Formenti, tenor saxophone; Beat Kappeler, baritone saxophone

It's extremely smart and groovy, very serious as well. • Fanfare

CHARLES DODGE***Cascando; Fades, Dissolves, Fizzles; Variations*****80701-2**

Baird Dodge, violin; John Nesci, voice; Stephen Gilborn, voice

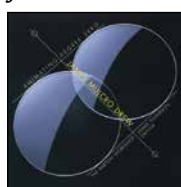
[This music] has integrity, but more than that—it has real imagination.

Dodge has always used the digital medium as a way to lead us to the realm of the uncanny, as have few other composers. • Fanfare

KUI DONG***Pangu's Song*****80620-2**

Sarah Cahill, piano; Tod Brody, flute; Daniel Kennedy, percussion; Hong Wang, er-hu (Chinese fiddle); Ann Yao, zheng (Chinese zither); Chen Tao, di (Chinese bamboo flute); San Francisco Contemporary Music Players, Oily Wilson, conductor

...recommended especially to listeners who like to explore talented new compositional voices. • classicstoday.com

JAMES MULCRO DREW***Animating Degree Zero*****80687-2**

The Barton Workshop

Heard here in sympathetic, expert performances, he's certainly a composer worth getting to know.

• Fanfare

... a musical equivalent to a Bose-Einstein condensate, a peculiar property of atoms

slowing down so much that they are zen-like, almost at rest.

• Chamber Music Today

JACOB DRUCKMAN***Counterpoise, Viola Concerto, Brangle*****80560-2**

The Philadelphia Orchestra, Wolfgang Sawallisch, David Zinman, conductors; Dawn Upshaw, soprano; Roberto Diaz, viola

This is a truly wonderful disc, perhaps, in the end, the finest to come out of Wolfgang Sawallisch's tenure with the Philadelphia Orchestra ... The sound is remarkably consistent and shows the great orchestra at something like its finest. This is most urgently recommended.

• Fanfare

JACOB DRUCKMAN: *Aureole****MICHAEL COLGRASS: Déjà Vu / Light Spirit*****80318-2**

Saint Louis Symphony Orchestra, Leonard Slatkin, Catherine Comet

Three works written in a neo-Impressionist style by two of the leading orchestral composers in America today.

JOHN DUKE***Just-Spring*****80576-2**

Lauryln Kolb, soprano; Tina Togli, piano

...[This disc's] twenty-three songs represent the very best of John Duke.

• The Listener's Gallery

DAVID DUNN***Autonomous and Dynamical Systems*****80660-2**

A relentless explorer, composer, performer and theorist, David Dunn (born 1953) uses electro-acoustic resources, voice, non-human living systems, as well as traditional instruments. Four new compositions, all for electronic sound makers of one sort or another, that live between the arts and the sciences, coming from Dunn's lifelong involvement with interdisciplinary ideas.

MAX DUYKERS***Arborescence, Dark Body, Folding Music, Scatterloop, Twilight for Adored and Breathless Moments, The Way In***
80811-2

Ensemble Ipse: Margaret Lancaster, flutes; Christa Van Alstine, clarinets; Esther Noh, violin; Caitlin Sullivan, cello; Stephen Gosling, piano; Matt Ward, percussion; Benjamin Grow, conductor

A very satisfying portrait of a composer hitting his mid-career stride. Highly recommended. • Fanfare

JORDAN DYKSTRA

The Arrow of Time



80823-2

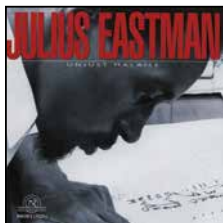
Sara Cubarsi, Morgan Evans-Weiler, Jonathan Tang, violin; Nadya Potemkina, Joy Yi, viola; Laura Cetilia, David Mason, cello; Miller Wren, double bass; Jordan Dykstra, viola, crotales, sine tones, fixed media playback; J.P.A. Falzone, vibraphone and pedal synthesizer; Dave Scanlon, reed organ; Eugene Moon, sheng; Reinier van Houdt, piano, hand-crank siren

Jordan Dykstra chimes in with real importance. And he manages to hit home whatever he does here... Hurrah! • Gapplegate

Dykstra is representative of a new generation of composers who don't see barriers between styles and media. • *Fanfare Magazine*

JULIUS EASTMAN

Unjust Malaise



80638-2 (3 CDs)

Members of Creative Associates; Frank Ferko, Janet Kattas, Patricia Martin, pianos; Julius Eastman, piano, voice, conductor

A composer of visionary power.

• *The New York Times*

A compilation of music by Eastman, the New York composer who created vast minimal landscapes that exploded into free improvisation, and who died young.

• *Gramophone*

Wild, grand, delirious, demonic, an uncontrollable personality surging into sound...

a superb overview. • *The New Yorker*

JULIUS EASTMAN



***The Zürich Concert*
80797-2**

Julius Eastman, piano

A rare and extraordinary example of extended improvisation by a classical musician... Eastman's performance is one to cherish. • *The Wire*

This is a priceless document of a composer-performer at the height of his powers...

... In short, this was music ahead of its time;

for the history books. • *Fanfare*

MICHELLE EKIZIAN

Octoéchos

LOUIS KARCHIN

***Songs of John Keats, Capriccio*
80425-2**

The Group for Contemporary Music, Harvey Sollberger; Andrea Cawelti, soprano; Benjamin Hudson, violin

All of these works are performed with care and recorded warmly, making an excellent case for the intellectual end of contemporary music. • *American Record Guide*

DONALD ERB

***Concerto for Brass and Orchestra, Concerto for Cello and Orchestra, Ritual Observances*
80415-2**

Saint Louis Symphony Orchestra, Leonard Slatkin; Lynn Harrell, cello

This is awe-inspiring music which stretches the boundaries of the listener's imagination. It is not for the faint of heart.

• *Fanfare*

DONALD ERB

***Drawing Down the Moon*
80457-2**

University Circle Wind Ensemble, Gary Ciepluch; Stuart Dempster, trombone; Ross Powell, clarinet; Jan Gippo, piccolo; Kirk Brundage, percussion

Among recent releases of advanced contemporary music, this one's outstanding. • *In Tune*

DONALD ERB

***Sunlit Peaks and Dark Valleys*
80537-2**

The Verdehr Trio; David Spencer and Ryan Anthony, trumpets; Gregory Fulkerson, violin; Yolanda Kondonassis, harp; Ross Powell, clarinet; Jo Boatright, keyboards

Every Erb disc is something to treasure, and this is one of the best. • *Fanfare*

ROBERT ERICKSON

Pacific Sirens

80603-2

Keith Humble, piano; Laura Martin, violin; University of Illinois Contemporary Chamber Players; Cleveland Chamber Symphony; Edwin London, conductor

... lovingly performed and the sound quality is appropriately luminous.

• *Gramophone*

ROBERT ERICKSON

Auroras

80682-2

Boston Modern Orchestra Project; Rafael Popper-Keizer, cello; Gil Rose, conductor

This is unquestionably the kind of music that draws you in and grows on you. • *Fanfare*

... really interesting and worthwhile music that deserves a wider audience. • *classicroday.com*



ROBERT ERICKSON

String Quartet No. 1, String Quartet No. 2,

Solstice, Corfu

80753-2 (2 CDs)

Del Sol String Quartet

What wonders they are! ...Erickson's work has a sweet humanity, rather like villagers singing at day's end by the sea. It can of course reach heights of intensity, but it never loses the sense of deep underlying song.

• *Fanfare*

ROBERT ERICKSON

***Duo for Violin and Piano; Fives; Quintet; Trio for Clarinet, Cello, and Harp*
80808-2**

Charles Curtis, cello; Anthony Burr, clarinet/bass clarinet; Che-Yen Chen, viola; Andrea Overturf, English horn; Reiko Uchida, piano; Jeff Thayer, violin; Julie Smith Phillips, harp; Stephanie



Richards, trumpet; Wilfredo Terrazas, flute

The music of Erickson invites us to enter into territories of mysterious beauty, where time is suspended and every detail contributes, in equal measure, to the poetry of the whole. • *Kathodik*

MORTON FELDMAN

For Stefan Wolpe, Christian Wolff in Cambridge, Chorus and Instruments II

STEFAN WOLPE

***Two Chinese Epitaphs, Four Pieces for Mixed Chorus*
80550-2**

Choir of St. Ignatius of Antioch, New York City, Harold Chaney, conductor Benjamin Ramirez, Thomas Kolor, percussion; Stephen Foreman, tuba ... it is all marvelous music, exquisitely performed ... The choir is recorded with enough immediacy to clarify the complexities of the Wolpe pieces and enough distance to allow the luminosity of the Feldman works to shine through. Highly recommended.

• *Fanfare*

MORTON FELDMAN***The Viola in My Life*****80657-2**

Karen Phillips, viola; Anahid Ajemian, Matthew Raimondi, violin; Seymour Barab, cello; David Tudor, Paul Jacobs, Yuji Takahashi, pianos; Eberhard Blum, Paula Robison, flute; Arthur Bloom, clarinet; Arnold Fromme, trombone; Jan Williams, Richard Fitz, Raymond DesRoches, percussion; Morton Feldman, piano, conductor

This is another invaluable reissue by New World from the CRI catalog ... a great collector's item that is highly recommended. • Fanfare

BRIAN FENNELLY***In Wildness is the Preservation of the World*****80448-2**

Polish Radio National Symphony Orchestra; Symphony Orchestra of the Czechoslovak Radio of Prague; Audubon Quartet

This disc is a wide-ranging tribute to Fennelly's talents; it should please almost anyone who likes twentieth-century music.

• Fanfare

ARTHUR FOOTE***Sonata in G Minor, Three Character Pieces, Melody,******Ballade, Two Pieces for Violin, Legend*****80464-2**

Kevin Lawrence, violin; Eric Larsen, piano

Foote's music is so fine that the disc is wholeheartedly recommended.

• Fanfare

Beautifully played ... the disc is highly recommended. • Washington Post

LUKAS FOSS***Renaissance Flute Concerto, Salomon Rossi Suite, Orpheus and Euridice*****80375-2**

Brooklyn Philharmonic, Lukas Foss; Carol Wincenc, flute; Yehudi Menuhin, violin; Edna Mitchell, violin

The flute concerto and the Rossi Suite combine Renaissance and modern elements ... to create music of elegance and shimmering contrasts. Orpheus and Euridice retells the mythic story as a modern concerto ... The composer leads his Brooklyn Philharmonic in expressive performances.

• The New York Times

LUKAS FOSS: Curriculum Vitae**80703-2**

Columbia String Quartet; University of Buffalo Percussion Ensemble; Guy Kluevsek, accordion

... challenging, exciting music from the late phase of the compositional career of Lukas Foss ... This is all powerful and unexpected stuff.

• Fanfare

DONAL FOX***Gone City*****80515-2**

Quincy Troupe, poet; William Brown, tenor; Donal Fox, piano; Oliver Lake, alto saxophone; John Lockwood, bass; Eric Thomas, clarinet

The music's invention and spontaneity are infectious, and I think listeners with eclectic tastes will respond to it. • Fanfare

KENNETH GABURO***Five Works for Voices, Instruments, and Electronics*****80585-2**

Members of the University of Illinois Contemporary Chamber Players; Kenneth Gaburo, conductor; Walden String Quartet; Jack Logan, trumpet; New Music Choral Ensemble

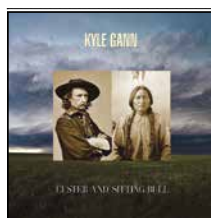
This is required listening for anyone interested

in American 20th century composition.

• The Wire

KYLE GANN***Nude Rolling Down an Escalator: Studies for Disklavier*****80633-2**

... this CD is exhilarating, blowing apart preconceptions with such good-natured devilishness that the only response is a horrified awe. • Downbeat

**KYLE GANN*****Custer and Sitting Bull*****80801-2**

Kyle Gann, voice & electronics, sampling keyboard; Kenneth Patchen, voice; Martha Herr, voice

New World, once again, points the way to how these things should be done.

• MusicWeb International

This is a remarkable piece of music!

• Fanfare

PETER GARLAND***Waves Breaking on Rocks, The Roque Dalton Songs*****80716-2**

Aki Takahashi, piano, John Duykers, tenor; Santa Fe New Music; John Kennedy, conductor

Garland's music, which is clear, direct, and refreshingly devoid of self-indulgence or pretention, is engagingly represented in every aspect of this recording. • New MusicBox

PETER GARLAND***The Birthday Party, Blessingway, Amulet for 4 pianos*****80788-2**

Aki Takahashi, piano

Peter Garland's music often addresses 'memory and loss', and he's a master at slipping in subtle variations that create moments of heart-stopping beauty. A lovely, fascinating record. • International Piano

JON GIBSON***Relative Calm*****80783-2**

Jon Gibson, saxophone, soprano saxophones (overlaid), winds, keyboards, autoharp, ambient recording; Joseph Kubera, keyboards; David Van Tieghem, percussion

These tapes are like a time capsule of the late 1970s New York Minimalist movement: dense, claustrophobic and yet so open. Sculptural in composition and texture, they reveal an entirely different way of seeing music, and are

possibly more effective today in their stark contrast than they would have been had they been released 34 years ago. • Chuck Zwicky

MIRIAM GIDEON***A Retrospective*****80393-2**

Speculum Musicae; The New York Camerata

Simply wonderful!

• New York Newsday

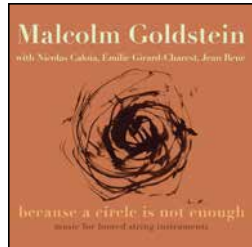
MALCOLM GOLDSTEIN***a sounding of sources*****80676-2**

Malcolm Goldstein, violin, voice; Philippe Micol, bass clarinet; Philippe Racine, flute; Radu Malfatti, trombone; Beat Schneider, violoncello

... heartily recommended to all active listeners of open minds and hearts.

• Fanfare

Top 50 of 2008 (#31) • The Wire

MALCOLM GOLDSTEIN

because a circle is not enough: music for bowed string instruments

80835-2 (2 CDs)

Malcolm Goldstein, violin; Jean René, viola; Emilie Girard-Charest, cello; Nicolas Caloia, contrabass

There is direct and intimate connection between physical action and articulation of each sound, comparable to dance emulated by a dancer. In his role as composer Goldstein

seeks to enable that directness and intimacy. • *The Wire*

DANIEL GOODE**Annbling**

80744-2

The Flexible Orchestra, Tara Simoncic, conductor; DownTown Ensemble; and others

... occupies stylistic territory somewhere in between jazz and new music. Not quite what most people think of in terms of contemporary classical, Goode's music is really pretty unique. • *Audiophile Audition*

DANIEL GOODE**AnnCela Express**

80828-2

The Flexible Orchestra, Tara Simoncic, conductor; Moran Katz, clarinet; Momenta Quartet; Emilie-Anne Gendron, Alex Shiozaki, violins; Stephanie Griffin, viola; Michael Haas, cello; Pauline Kim, violin; Joseph Kubera, piano

Intensely engaging and hypnotic. • *Fanfare*

LOUIS MOREAU GOTTSCALK**Night in the Tropics****ANTHONY PHILIP HEINRICH****The Ornithological Combat of Kings**

80208-2

Syracuse Symphony Orchestra, Christopher Keene; Anthony & Joseph Paratore, pianos

If Robert Schumann had been self-taught and lived in Kentucky, his music might have sounded like that of Anthony Philip Heinrich. Anyone who cares about American music ought to know this disc. It's a treat to have it on CD. • *Fanfare*

CLAUDIO GRAFULLA**Grafulla's Favorites**

80556-2

Dodworth Saxhorn Band; Paul Eachus, conductor

Excellent annotations and fine sound make this CD a worthwhile acquisition for fans of band music. • *Fanfare*

GUILLERMO GREGORIO**Coplanar**

80639-2

MADI ENSEMBLE: Guillermo Gregorio, clarinet, alto saxophone, conductor; Kyle Bruckmann, oboe, accordion; Jen Clare Paulson, viola; Fred Lonberg-Holm, cello; Michael Cameron, contrabass; John Corbett, guitar; Jim Baker, piano, ARP synthesizer. GUESTS: Marc Unternährer, tuba; Steffen Schleiermacher, piano; Warren Po, cracklebox; Jennifer Walshe, voice; Aram Shelton, E-flat clarinet; Ken Vandermark, bass clarinet

... with Coplanar, he has reached full maturity as a composer.

• *jazzweekly.com*

CHARLES TOMLINSON GRIFFES

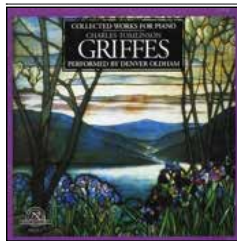
Three Poems of Fiona MacLeod, Four German Songs, Four Impressions, Song of the Dagger, The Pleasure-Dome of Kubla Khan, Three Tone-Pictures

80273-2

Boston Symphony Orchestra, Seiji Ozawa; Sherrill Milnes, baritone;

Phyllis Bryn-Julson, soprano; Olivia Stapp, mezzo-soprano

One of the few available recordings devoted entirely to the music of one of the early giants of American music, featuring perhaps his most famous score, the lush tone poem The Pleasure-Dome of Kubla Khan.



... Recommended. • *Gramophone*

CHARLES TOMLINSON GRIFFES**Collected Works for Piano**

80310-2

Denver Oldham, piano

Here is a valuable anthology, for which New World provides extensive annotation. The titanic Sonata and wonderfully evocative Roman Sketches are gloriously idiomatic, searching creations by any standard

JOHN HARBISON: The Flight into Egypt

80395-2

Los Angeles Philharmonic, André Previn, Cantata Singers & Ensemble, David Hoose; Los Angeles Philharmonic New Music Group, John Harbison

John Harbison's music is simultaneously intellectual and sensuously appealing, and the three works included here, in first-rate performances, provide an accessible and rewarding sampling of his work. • *San Francisco Chronicle*

JOHN HARBISON**Four Psalms, Emerson**

80613-2

Majie Zeller, soprano; Lynn Torgove, mezzo-soprano; David Kravitz, baritone; Frank Kelley, tenor; The Cantata Singers and Ensemble; David Hoose, conductor

... music that is at once challenging and accessible, terse yet beautiful.

• *classicroday*

JOHN HARBISON**Concerto for Viola and Orchestra****EZRA LADERMAN****Concerto for Double Orchestra**

80404-2

New Jersey Symphony Orchestra, Hugh Wolff; Jaime Laredo, viola

Gorgeous recordings, informative notes, and a selected discography and bibliography for each composer all confirm New World's high standards.

• *Fanfare*

LOU HARRISON**Piano Concerto, Suite for Violin, Piano, and Small Orchestra**

80366-2

Keith Jarrett, piano; New Japan Philharmonic, Naoto Otomo, Robert Hughes;

Lucy Stoltzman, violin

This release is an important addition to neo-romanticism in American music and is recommended. • *American Record Guide*

LOU HARRISON**Chamber and Gamelan Works**

80643-2

Daniel Kobialka, violin; Machiko Kobialka, tack piano I; James Barbagallo, tack piano II; Patricia Jennerjohn, celesta; Don Marconi, percussion; Jerome Neff, percussion; Robert Hughes, conductor; Scott L. Hartman, French horn; Susan Bates, violin; Lou Harrison, suling player; Gamelan Sekar Kembar; Kronos Quartet; The Manhattan Percussion Ensemble; Paul Price conductor

The entire CRI catalog, including previously out-of-print titles, is now available for purchase as CDs or downloads.

LOU HARRISON

*Ariadne, First Concerto for Flute and Percussion,
Solstice, Strict Songs*
80666-2

University of California, Santa Cruz Chamber Singers and Chamber Orchestra; Leta Miller, flute; William Winant and Heather Sloan, percussion; Nicole Paiement, Dennis Russell Davies, conductors

LOU HARRISON

Scenes from Cavafy: Music for Gamelan



80710-2

John Duykers, voice; Adrienne Varner, piano; Jessica Kenney, voice; Gamelan Pacifica Chorus; Gamelan Pacifica, Jarrad Powell, artistic director

There's simply no way that I can't recommend it enthusiastically to Harrison's fans and admirers.

• [classictoday.com](#)

Jarrad Powell's Gamelan Pacifica really get inside all three of these spell-binding pieces. • [The Wire](#)

STEPHEN HARTKE

The King of the Sun

80461-2

Ronald Copes, violin; Angela Schwartz, cello; James Bonn, piano; The Dunsmuir Piano Quartet

Performances and recording are all of high quality. Go for this one. Lovely sonics throughout, and the performances – oh my!

• [Fanfare](#)

STEPHEN HARTKE

*Concerto for Violin & Orchestra "Auld Swaara,"
Symphony No. 2*

80533-2

Riverside Symphony, George Rothman; Michelle Makarski, violin

The performances are at a very high level, with Rothman and the Riverside in sync with the "Americanness" of Hartke's language. Recommended.

• [Fanfare](#)

STEPHEN HARTKE

Sons of Noah, Wulfstan at the Millenium

80568-2

Lisa Stidham, soprano; Xtet; Donald Crockett, conductor

The performances, quality of sound, and annotations are up to New World's high standards, making this release in all ways essential.

• [Fanfare](#)

SORREL HAYS

Dreaming the World
80520-2

Sorrel Hays, Casio Electronic saxophone, DX-7 synthesizer; Thomas Buckner, baritone; Joseph Kubera, piano; John Kennedy, Charles Wood, Maya Gunji, Eric Knivick, Jai Smith, percussion; Brian Charles, oboe; Marilyn Ries, live electronic processing; Ariadne String Quartet

I had never heard of Sorrel Hays before getting her wonderful New World disc. Excellent performances and great notes. I look forward to hearing more from her.

• [American Record Guide](#)

WILLIAM HELLERMANN

Three Weeks in Cincinnati in December

80789-2

Robert Dick, flutist

For those willing to take the time and open up, there's an enlarging and enlightening experience ahead. • [Fanfare Magazine](#)

A tour de force...mesmerising in its multiplicity of other-worldly sonorities.

• [Gramophone](#)

SARAH HENNIES

Spectral Malsconcities



80824-2

Bearthoven / Bent Duo

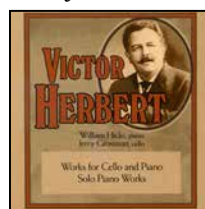
Hennies writes music rife with psychological effects and emotional undercurrents, and she conveys alienation and ambiguity with instruments altered, muffled or played unconventionally. She also evokes recognition, transformation and acceptance.

• [The New York Times](#)

The first five minutes is simply the best music I've heard in a long time... • [Free Jazz Collective](#)

VICTOR HERBERT

Works for Cello and Piano/Solo Piano Works



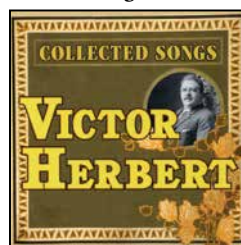
80721-2 (2 CDs)

Jerry Grossman, cello; William Hicks, piano

The music is so appealing and varied in form and mood that it's impossible to resist its intimate magic... The performers approach these gems as if they adore every note. • [Gramophone](#)

VICTOR HERBERT

Collected Songs



80726-2 (4 CDs)

Marnie Breckenridge, George Dvorsky, Christopher Fitzgerald, Steven LaBroe, Jeanne Lehman, Rebecca Luker, Dillon McCartney, Jonathan Michie, Ron Raines, Valerian Ruminnski, Zach Stains, Rosalie Sullivan, Korliss Uecker, Margaret Jan Wray, vocalists; William Hicks, piano

It's a wonderful feeling, finding an eye-opening, ear-opening dazzling treasure-chest of songs with melodies

by a master, many of which have never (or rarely) been recorded.

• [talkinbroadway.com](#)

LEJAREN HILLER

A Total Matrix of Possibilities

80694-2

Helen Hamm, soprano; University of Illinois Contemporary Chamber Players; Jack McKenzie, conductor; Concord String Quartet; Gregg Smith Singers; Gregg Smith, conductor; tape parts realized at the Experimental Studio, Polish National Radio, Warsaw

[Hiller] really understood the shapes and flows of energy, and these lively pieces never sound cerebrally detached or merely secondhand.

• [The Wire](#)

**LEJAREN HILLER**

*Sonatas for Violin & Piano Nos. 2 & 3,
Piano Sonata No. 5*

80799-2

Joseph Kubera, piano; Conrad Harris, violin

The performances by Harris and Kubera are spectacular. No composer could be better

served. • [Fanfare](#)

HUCK HODGE

Life Is Endless Like Our Field of Vision

80758-2

Talea Ensemble, Jim Baker, conductor; JACK Quartet;

Huck Hodge, piano, melodica & computer

There's a youthful boldness about Hodges' music that facilitates immediate engagement.

• [Point of Departure](#)

WAYNE HORVITZ**Joe Hill: 16 Actions for Orchestra, Voices, and Soloist****80672-2**

Robin Holcomb, Rinde Eckert, Danny Barnes, voices; Bill Frisell, guitar; Northwest Sinfonia; Christian Knapp, conductor

Accessible but deeply serious music. A beacon of light in troubled times.

• Fanfare

The orchestral part is significant; far from being just an accompaniment to the singers, it provides a strong, colorful commentary on the dramatic situations... Joe Hill is a powerful and moving work that deserves to be widely heard. Highly recommended.

• allmusic.com

KAREL HUSA**Sonata for Violin & Piano, Sonata No. 2 for Piano, Twelve Moravian Songs****80493-2**

Peter Basquin, piano; Barbara Ann Martin, soprano; Elmar Oliveira, violin

The music is wonderful, and all the performances on this disc are worthy of the music, which is saying a lot.

• American Record Guide

KAREL HUSA**Recollections****80571-2**

Quintet of the Americas, Perspectives Ensemble, David Oei, piano;

David Gilbert, conductor

Serious, intelligent chamber music ... another enterprising New World disc earns a solid recommendation. • Fanfare

LEE HYL A**We Speak Etruscan****80491-2**

Speculum Musicae; Lydian String Quartet, Tim Smith-bass clarinet;

Tim Berne-baritone sax; Aleck Karis-piano

All of the pieces on this extraordinary disc are outstanding.

• American Record Guide

LEE HYL A**Concerto for Bass Clarinet and Orchestra,****Trans, Violin Concerto****80614-2**

Tim Smith, bass clarinet; Laura Frautschi, violin;

Boston Modern Orchestra Project, Gil Rose, conductor

Music of vibrant originality and elegance.

• New York Times

ANDREW IMBRIE: Dream Sequence**80441-2**

Parnassus, Anthony Korf, conductor; Susan Narucki, soprano;

Joan Peterson Krause, soprano; Nancy Wertsch, alto;

Mark Bleeker, tenor; Nathaniel Watson, baritone

Excellent performances – Heartily recommended. • Fanfare

CHARLES IVES**Sonata No. 2 ("Concord, Mass., 1840-1860")****MAURICE WRIGHT****Sonata****80378-2**

Marc-André Hamelin, piano

Thanks are especially due to Hamelin for such an intensely refreshing view of the Concord, a piece about which we all may have thought there was nothing new to learn.

• American Record Guide

CHARLES IVES**The Unknown Ives, Volume 2: Premiere recordings of unpublished works and new critical editions****80618-2**

Donald Berman, piano

This disc is a must for Ives fans; much of it exudes so much charm that non-Ivesians may be equally pleased. • Fanfare

**CHARLES IVES****Ives Plays Ives, 1933-1943****80642-2**

The Complete Recordings of Charles Ives at the Piano

This is not only history, this is wonderful, spirited music-making.

• Fanfare

THE LIGHT THAT IS FELT: SONGS OF CHARLES IVES**80680-2**

Susan Narucki, soprano;

Donald Berman, piano

There's no finer introduction to Ives's songs, or indeed to his output as a whole. • The Wire

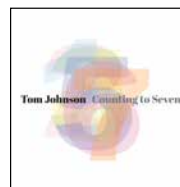
The painterly details of Ives's songs are vividly conveyed by the bright-voiced Susan Narucki on a new disc whose 27 diverse selections

highlight Ives's multiple influences. • The New York Times

TOM JOHNSON**Rational Melodies****80705-2**

Dedalus, Didier Aschour, music director

Integrity and purity of intention have been maintained, and yet something extremely valuable has been added in these interpretations, something which didn't exist prior to this recording. This is a gold star recording. • Signal to Noise

TOM JOHNSON**Counting to Seven****80831-2**

Dedalus; Didier Aschour, Amélie Berson, Cyprien Busolini, Alessandra Giura Longo, Tom Johnson, Thierry Madiot, Fabrice Villard, Deborah Walker; voices and percussion

The architecture of each work is a little gem that one appreciates with the unfolding of the sounds in time. • Fanfare

The newly designed

NewWorldRecords.org

website has:

Direct digital download for every title (MP3/320, FLAC, or WAV)

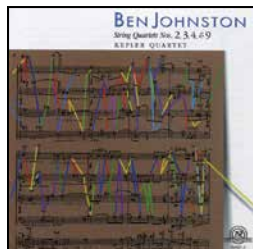
Free liner notes for every release (even out of print titles)

Articles, interviews, & interesting tidbits from the archives

BEN JOHNSTON***Ponder Nothing*****80432-2**

Music Amici

Performances and recordings are all so expert that our attention rests solely on the music. This valuable issue gives us a welcome chance to hear some of Ben Johnston's music other than the string quartets for which he is best known. • Fanfare

BEN JOHNSTON***String Quartets Nos. 2, 3, 4, & 9*****80637-2**

Kepler Quartet

Johnston's ten quartets are among the most fascinating collections of work ever produced by an American composer and one of the imposing peaks in the American musical landscape ... the Kepler Quartet's scrupulous, acutely concentrated performances will likely stand as definitive. • Gramophone

BEN JOHNSTON***String Quartets Nos. 1, 5, & 10*****80693-2**

Kepler Quartet

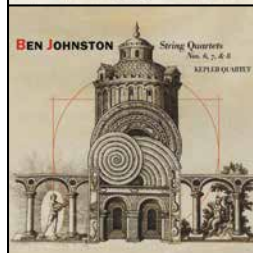
... the Kepler players demonstrate a security and conviction that make this complicated music irresistible. • New York Times

BEN JOHNSTON***String Quartets Nos. 6, 7, 8 & 10***

Kepler Quartet

There's no artistic or emotional compromise on this disc, and it yields enormous rewards. • Gramophone

The music is extraordinary, and so are the performances. The whole project is a landmark in American concert music, and I suspect will be a beacon for generations to come. • Fanfare

**LOUIS KARCHIN*****American Visions*****80583-2**

The Da Capo Chamber Players; Washington Square Contemporary Music Society Players

... music taking us into the millennium with a new vision of music.

• Fanfare

EARL KIM***Dear Linda, Exercises en Route, Now and Then,******Three Poems in French*****80561-2**

Benita Valente, soprano; Karol Bennett, soprano;

Eva Kim, narrator; Metamorphosen, Scott Yoo

Once again, the high quality of both the music and the production reflects New World's continuing contribution to chronicling non-mainstream musical currents. • Gramophone

These exquisite works, beautiful in themselves, offer an object lesson to all composers that you can have a distinctive voice even if you speak softly.

• New York Times

JOHN KING***Free Palestine*****80786-2**

The Secret Quartet: Cornelius Dufallo, Jennifer Choi, violins; Ljova Zhurbina, viola; Yves Dharamraj, cello

A new suite for string quartet weds Western and Arabic music with intelligence, integrity, and feeling. • Paris Review

You don't have to accept the politics to savor the strength, beauty, and imagination of this music. • Fanfare

JEROME KITZKE***The Redness of Blood*****80834-2**

Lisa Moore & Sarah Cahill, piano, speaking,

vocals, whistling, percussion/ Margaret

Lancaster, flutes, speaking, vocals; Michael

Lowenstern, bass clarinet, speaking, vocals;

Sara Schoenbeck, bassoon, speaking, vocals;

Dorothy Lawson, cello, speaking, vocals; Wil

Smith, Hammond B3 w/Leslie, speaking, vocals;

Jay Johnson, percussion, speaking, vocals; Nicholas DeMaison, conductor/

Michael Lowenstern, clarinet, bass clarinet, speaking; Margaret Kampmeier,

piano, speaking, vocals, percussion; Jude Traxler, Mike Perdue, percussion,

speaking, vocals; Lisa Karrer, Peter Brown, Matthew Hensrud, added vocals

This is magnificent music. Kitzke has a highly individual voice and boasts a staggering compositional technique. The recording quality is flawless. • Fanfare

**BARBARA KOLB*****Millefoglie, Extremes, Chromatic Fantasy, Solitaire*****80422-2**

Music Today, Gerard Schwarz; Nouvel Ensemble Moderne, Lorraine Vaillancourt; Jonathan Haas, vibraphone; Taco Kooistra, cello; Edmund Niemann, piano; Ray Reinhardt, narrator; Harrie Starreveld, flute

... a riveting, extremely clever work whose textures and harmonies are constantly shifting, much as the leaves on a tall tree shimmer in a strong breeze.

• Capital Times

DAVID KRAEHNBUHL***Random Walks*****80584-2**

Martha Braden, piano

... this splendid release cements his reputation as a distinguished American composer • Fanfare

MICHAEL KUREK***String Quartet No. 2, Sonata for Viola and Harp, Matisse Impressions, Concerto for Harp and Orchestra*****80497-2**

The Blair String Quartet; The Blair Woodwind Quintet; Mario Falcao, harp; Members of the Nashville Symphony, Kenneth Schermerhorn

Once again, with this beautifully played and recorded release, New World has exercised its long-standing mandate of illuminating and documenting the current creative status of our country's musical life. • Fanfare

JOAN LA BARBARA***ShamanSong*****80545-2**

Joan La Barbara, voice, percussion, computer, electronic keyboard, synthesizer; Polly Tapia Ferber, hand drums: tar and dumbek; Erika Duke Kirkpatrick, cello; Kristina Melcher, gender; Gaylord Mowrey, bowed piano; Tao Chen, dizi; Si-Si Chen, yangqi and percussion; Bao-Li Zhang, erhu

... this is a representative portrait of an original figure. • Gramophone

... impressively confirms the singularity of LaBarbara's voice. • The Wire

ANNE LA BERGE***Speak*****80717-2**

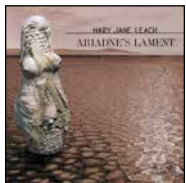
Anne La Berge, voice, flute, electronics; Cor Fuhler, piano; Stephanie Büttrich, vocals; Mishia Myers, Josh Geffin, Amy Walker, Patrick Ozzard-Low, voices

... every track on Speak speaks exceedingly well of La Berge's conceptual boldness and resourcefulness; each is its own world • pointofdeparture.com

CATHERINE LAMB***Overlays/Transparent Opaque; Prisma Interius IX*****80806-2**

Ensemble Dedalus: Amélie Berson, wood & metal flutes; Cyprien Busolini, viola; Yannick Guédon, voice, treble viola da gamba; Thierry Madiot, trombone; Pierre-Stéphane Meugé, saxophone, synthesizer; Christian Pruvost, trumpet; Silvia Tarozzi, violin; Deborah Walker, cello, voice; Didier Aschour, electric guitar, music director

A spellbinding new composition... A quietly compelling and cumulatively exhilarating experience. These recordings confirm that Lamb is a vital and revelatory artist. • *The Wire*

MARY JANE LEACH***Ariadne's Lament*****80525-2**

New York Treble Singers; Cassatt String Quartet; The Rooke Chapel Choir; Libby van Cleve, oboe; Patrick Burton, clarinet; Klyph Johnson, bassoon; David Lee Echelard, tenor, countertenor

Leach offers a spiritual recharge without the banalities of the new mysticism of Arvo

Pärt or Henryk Gorecki. • *Detroit Free Press*

ANNE LEBARON***Pope Joan, Transfiguration*****80663-2**

Pope Joan: Kristin Norderval, soprano; Dorothy Stone, alto/piccolo flute; Keve Wilson, oboe, English Horn; Jim Sullivan, clarinet, bass clarinet; Lorna Eder, piano; Nick Terry, percussion; Eric km Clark, violin; Andrew McIntosh, viola; Erika Duke-Kirkpatrick, cello; Mark Menzies, conductor

Transfiguration: Lucy Shelton, soprano; Camille Hoitenga, flute; June Han, harp; William Trigg, percussion; Rand Steiger, conductor

LeBaron's is a strong and adventurous voice. • *Fanfare*

DANIEL LENTZ***Ending(s)*****80815-2**

Twilight String Orchestra; Fahad Siadat, tenor; Nicholas Deyoe, conductor

Two very powerful pieces performed beautifully.

• *CD Hotlist*

Extraordinary imagery and strong emotions... Compelling and beautifully performed work.

• *Sequenza21*

ARTHUR LEVERING***Still Raining, Still Dreaming*****80662-2**

Scott Woolweaver, viola; John McDonald, piano; Nicholas Kitchen, violin; Fumito Nunoya, vibraphone; Donald Berman, piano, celesta; Dinosaur Annex Music Ensemble; Dinosaur Annex Chamber Orchestra; Scott Wheeler, conductor

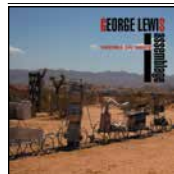
This one is recommended without reservation. • *Fanfare*

ARTHUR LEVERING***Parallel Universe*****80750-2**

Boston Modern Orchestra Project, Gil Rose, conductor; Sequitur; Krista River, mezzo-soprano; Franziska Huhn, Amanda Romano, harps; Donald Berman, John McDonald, pianos; Scott Wheeler, conductor

... a wonderful blend of rhythmic vitality, instrumental color and expressive urgency – and this new compilation disc offers as good an introduction as any to Levering's work.

• *San Francisco Chronicle*

**GEORGE LEWIS*****Assemblage*****80792-2**

Ensemble dal Niente

Michael Lewanski, conductor

... the sense of something rich and sensuous just under the surface is attractive and enhances the music's already heady cerebral virtuosity.

• *Fanfare*

ROBERT HALL LEWIS***Invenzione, Diptychon for Nine Players, Kantaten,******Symphony No. 4*****80444-2**

Philharmonia Orchestra of London, London Sinfonietta Voices,

Robert Hall Lewis

All the performances are as elegant and powerful as the music itself.

• *Fanfare*

LEI LIANG: *Milou***80715-2**

The Meridian Arts Ensemble; The Radnofsky Quartet; The Manhattan Sinfonietta; June Han, harp; Jeffrey Milarsky, conductor; NEC Ensemble; Lei Liang, conductor; New England Conservatory Chamber Singers, Tamara Brooks, conductor; and others

Liang brings an astonishing range of influences and techniques to bear on a highly individual but always arresting compositional style.

• *San Diego Union-Tribune*

LEI LIANG***Luminous*****80784-2**

Mark Dresser, contrabass solo; The Palimpsest Ensemble, Steven Schick, percussion, conductor; The Formosa Quartet; Aleck Karis, piano; Third Coast Percussion, Daniel Schlosberg, piano; Michael Lewanski, conductor

This music is challenging, exhilarating, and often sensuous. Performances are through the roof; no

composer could ask for more than these players give. And the recorded sound is spacious, indeed spectacular. • *Fanfare*

PETER LIEBERSON***Piano Concerto*****80325-2**

Boston Symphony Orchestra, Seiji Ozawa; Peter Serkin, piano

This recording is outstanding. Hearing the incredibly demanding work can be a mind-boggling experience, both in terms of the composition itself and the technical virtuosity displayed by Serkin. • *The Chattanooga Times*

ANNEA LOCKWOOD***In Our Name*****80729-2**

Thomas Buckner, voice; Ted Mook, cello; John King, viola; David Behrman, violin, laptop; William Winant, percussion

Again, Lockwood's estimable ear lies at the basis of an intriguing juxtaposition of times and places that non-superficial audiences are going to perceive as a rewarding cohesion. • *Touching Extremes*

CHARLES MARTIN LOEFFLER***La Mort De Tintagiles, Five Irish Fantasies*****80332-2**

Indianapolis Symphony Orchestra, John Nelson, conductor;

Jennie Hansen, viola d'amore; Neil Rosenshein, tenor

These compositions are a must, and are beautifully sung by Rosenshein and played to a turn by the orchestra. The recorded sound is outstanding and this disc belongs in your collection.

• *American Record Guide*

EDWIN LONDON***Auricles Apertures Ventracles*****80477-2**

Cleveland Chamber Symphony, Edwin London;

The Gregg Smith Singers; Trio Bariano

Auricles Apertures Ventracles is passionate, committed music, conveying a clear sense of drama ... • *Fanfare*

EDWIN LONDON***Jove's Nectar*****80564-2**

The Gregg Smith Singers; Gregg Smith, conductor; Ohio State University Chorus and Band; Edwin London, conductor
Five choral works show London to be a creative spirit bursting with imagination, seriousness, humor and an ability to synthesize past and present.

- Cleveland Plain Dealer

ALVIN LUCIER
Vespers, Chambers, North American Time Capsule, (Middletown) Memory Space, Elegy for Albert Anastasia
80604-2

Classic early electroacoustic works from one of America's seminal experimental composers.

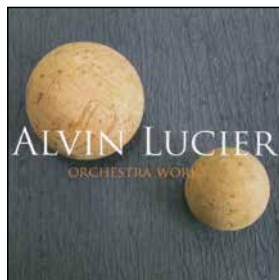
This disc is both a wonderful listening experience in and of itself and a fine way of learning more about Lucier's approach to music. • Fanfare

ALVIN LUCIER***Wind Shadows*****80628-2 (2 CDs)**

The Barton Workshop

The music on these CDs takes us into a new realm of music making, one that Alvin Lucier has defined for us and one that demands that we start to listen anew. This flawless two-CD set offers a welcome opportunity to delve deeply into [Lucier's] particular sound world.

- TimeOut New York

ALVIN LUCIER***Orchestra Works*****80755-2**

Janáček Philharmonic Orchestra, Christian Arming, Petr Kotik, and Zsolt Nagy, conductors; Charles Curtis, cello solo, with members of the San Diego Symphony
[Alvin Lucier's] music continues to chart an idiosyncratic course between acoustic physics, serendipity and dream.

- The Wire

STEVEN MACKEY***Heavy Light*****80615-2**

MOSAIC: Zizi Mueller, flute; Michael Finckel, cello; Emma Tahmizian, piano; Daniel Druckman, percussion; Michael Lowenstern, clarinet; Shem Guibbory, violin; Steven Mackey, electric guitar (soloist in Heavy Light)

... the three works here sound like serious, witty, chromatic chamber music, with the whole of the last century on board ... The Mackey sound world invokes Americana, from Crumb, to Harrison, to Partch...

- Fanfare

JANET MAGUIRE***Lace Knots*****80602-2**

Cristina Mantese, soprano; Julie Mellor, mezzo-soprano; Elisabetta Bocchese, piano; Paul Klee Quartet; A Cappella Ensemble Lübeck, Hartmut Bethke, director

The performances here are unfailingly lovely and the recorded sound is nearly perfect. This is highly recommended to anyone with open ears.

- Fanfare

DAVID MAHLER***Only Music Can Save Me Now*****80702-2**

Nurit Tilles, piano

An important figure in the recent history of American experimental music, and his music is noted for its humor, eclecticism, and deep beauty.

This is quirky, heartfelt, non-dogmatic, and questing music. I like its art.

- Fanfare

**KEERIL MAKAN*****Letting Time Circle Through Us*****80791-2**

David Shively, cimbalom; Dan Lippel, acoustic guitar; Taka Kigawa, piano; Jennifer Choi, violin; John Popham, cello; Russell Greenberg, percussion

Makan has the gift of a very special sonic taste that's fresh and often beautiful, com-

bined with a spacious formal sense. • Fanfare

INGRAM MARSHALL***Ikon and Other Early Works*****80577-2**

Early (1974-80) text-sound works for tape.

His works are impressive not just for their ingenuity in making much from little, but for their evocation of experiences not accessible through any other sound medium. • Gramophone

INGRAM MARSHALL***September Canons*****80704-2**

Todd Reynolds, violin, electronic processing; Members of the Yale Philharmonia, Julian Pellicano, conductor; The Berkeley Gamelan, Daniel Schmidt, director; Ingram Marshall, gambuh, Serge synthesizer, live electronic processing

This is maybe the best single introduction to

Marshall's work in his current discography. • Fanfare

DONALD MARTINO***A Jazz Set*****80518-2**

The CORE Ensemble; M. Hinton, piano; A. Mark, cello; M. Parola, percussion
There's fine variety of styles here, and Martino's compositional integrity makes the programming work. Recommended. • Fanfare

DONALD MARTINO***Concerto for Alto Saxophone & Orchestra,******Paradiso Choruses*****80529-2**

New England Conservatory Symphony Orchestra, Richard Hoenich; Kenneth Radnofsky, alto saxophone; New England Conservatory Opera Department, Chorus, & Repertory Orchestra, Lorna Cooke deVaron

The Paradiso Choruses is a major work ... and should be heard and disseminated as widely as possible. The Sax Concerto is more specialized but worth knowing. Recommended. • Fanfare

DONALD MARTINO: *Seven Pious Pieces****SALVATORE MARTIRANO: Mass*****80210-2**

John Oliver Chorale, John Oliver; The Ineluctable Modality, Edwin London
Devotees of the music of our time (and perhaps even its detractors) are quite likely to love this disc. • Fanfare

SALVATORE MARTIRANO***O, O, O, That Shakespeberian Rag*****80535-2**

M. Nonken, V. Ray, J.B. Floyd, piano; D. Dewar, bass clarinet; T. Howell, flute; H. Smith, contra-alto clarinet; A. Maddox, celeste; D. Martirano, violin; L. Duckles, cello; T. Fredrickson, bass; R. Kvistad, marimba; J. Bobak, soprano; D. Smith, singer; R. Dewar, tenor sax; J. Garvey, viola; T. Fredrickson, bass; M. Powell, trombone; C. Braugham, percussion; University of Illinois Chamber Choir and Madrigal Singers, S. Martirano

... there is enough substance and imagination here to satisfy the listener with a healthy curiosity. • Fanfare

DANIEL GREGORY MASON
Sonata in G Minor Sonata in C Minor
FREDERICK SHEPHERD CONVERSE
Sonata in A Major
80591-2

Kevin Lawrence, violin; Phillip Bush, piano

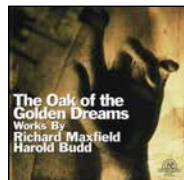
For its ardent advocacy of these "Early American" sonatas, especially Mason's First, New World's compilation deserves to be recommended to scholars and explorers. • Fanfare

RICHARD MAXFIELD

Pastoral Symphony, Bacchanale, Piano Concert for David Tudor, Amazing Grace

HAROLD BUDD

The Oak of the Golden Dreams, Coeur D'Orr



80555-2

David Tudor, piano; Terry Jennings, saxophone; Edward Fields, narration; Fahrad Machkat, violin; Robert Block, prepared violin; Nicholas Roussakis, underwater clarinet; Harold Budd, Buchla Electronic Music System; Charles Oreña, soprano sax

It's no exaggeration to say that many of the seeds of contemporary music practice were

planted by these four [Maxfield] works. • The Wire

PETER MENNIN

Symphony No. 8, Symphony No. 9, Folk Overture
80371-2

Columbus Symphony Orchestra, Christian Badea

... this logical New World pairing of the two final symphonies by the lastborn member of that great American pantheon of symphonists—Harris, Piston, Hanson, Sowerby, Schuman, Creston, Diamond, and Persichetti (and perhaps Giannini)—will remain one of the landmark recordings of our era for many years. • Fanfare

ERIC MOE

Meanwhile Back on the Ranch
80741-2

Firebird Ensemble: Sarah Brady, flute; Rane Moore, clarinet; Gabriela Diaz, violin; Kate Vincent, viola, David Russell, cello; Sarah Bob, piano; Jeffrey Means, conductor

...an infectious rhythmic sense; a sense of melody and texture that is based on tight motives that fit together like a jigsaw puzzle... some of the most musical and satisfying of his generation in the U.S. • Fanfare

DAVID MORITZ MICHAEL
The Water Journey
80490-2

Pacific Classical Winds

Animated and elegant renditions perfectly capture the spirit of the music. The sound is warm, transparent, lucid and well-proportioned.

• American Record Guide

DAVID MORITZ MICHAEL

By A Spring
80531-2

Pacific Classical Winds

... extremely well-crafted and a pleasure to hear. The performances by the Pacific Classical Winds are flawless. The recorded sound is of demonstration quality. • Fanfare

DAVID MORITZ MICHAEL

Parthien 6-9
80538-2

Pacific Classical Winds

The third volume of Moritz Michael's delightful Parthias. Exquisite performances captured in stunning sound.

DAVID MORITZ MICHAEL

Parthien 10-14
80580-2

Pacific Classical Winds

The fourth and final volume. Brimming with grace and wit, they epitomize the sophistication of Moravian musical culture in eighteenth-century America... the phrasing is supple, intonation excellent... a valuable document of the history of music in the United States. • Fanfare

BARBARA MONK FELDMAN



Soft Horizons

80765-2

Aki Takahashi, piano; FLUX Quartet; The DownTown Ensemble

Soft Horizons is a welcomed confirmation that there are still expanses to be discovered and explored in New Music. • Point of Departure



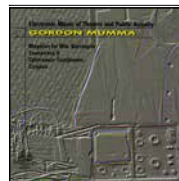
MOONDOG [LOUIS HARDIN]
Round the World of Sound

80774-2

Dedalus Ensemble & Muzzix, Beniah Aschour, music director

Deneth that Viking cape lived a true American maverick. • NPR

Charming, intricate, and witty. • Fanfare



GORDON MUMMA
Electronic Music of Theatre and Public Activity
80632-2

The ONCE Group, Stephen Smoliar
Includes the classic, Megaton for Wm. Burroughs, as well as new versions of Conspiracy 8 and Cybersonic Cantilevers.

GORDON MUMMA

Music for Solo Piano 1960-2001
80686-2 (2 CDs)

Daan Vandewalle, piano

The music is intimate, introspective and condensed and reveals a remarkable ear for pitch, & fondness for time-honoured contrapuntal techniques. • paristransatlantic.com

HYO-SHIN NA

All the Noises

80674-2

Thomas Schultz, piano; John Anderson, clarinet; Marieke Keser, violin; Manuel Visser, viola; Nina Hitz, cellist; Ives String Quartet; JeongGaAkHoe: Jae-hyun Chun, komungo; Hyang-hee Lee, piri; Hong Yoo, taegum; Seung-hee Lee, haegum; Yoo-jin Sung, kayageum; Jaechoon Yang, changgu

Recommended to those listeners curious about the ongoing potential in East/West musical relations. • Fanfare

PAUL NAUERT



A Distant Music
80769-2

Marilyn Nonken, piano; Roy Malan, violin; Kevin Rogers, violin; Ivo Bokuli, viola; Vanessa Ruotolo, cello; David Tanenbaum, guitar; Paul Miller, clarinets; Carl Pantle, piano; Leta Miller, flute; Paul Nauert, piano
For those who value originality, there is a trove of exceptionally well-crafted material to explore, all presented by artists of

like-minded intrepidity... • Fanfare

JAMES NEWTON

As the Sound of Many Waters
80579-2

San Francisco Contemporary Music Players; James Newton, flute

... encompasses unusually diverse compositional strategies, though almost

everything pulsates with energy, surprise and the kind of clarity and craft that enhances the emotional thrust of the music ... • Detroit Free Press

JAMES NEWTON**Sacred Works**

80714-2

Elissa Johnston, soprano; Tracy Van Fleet, mezzo-soprano; Daniel Chaney, tenor; Abdiel Gonzales, bass-baritone; Gary Woodward, flute; Gary Bowyer, clarinet; Ralph Morrison, violin; Kazi Pitelka, viola; Cécilia Tsan, cello; David Young, bass; Vicki Ray, piano; Lynn Vartan, percussion; Gloria Cheng, piano; Julie Feves, bassoon; Mark Menzies, piano; Grant Gershon, conductor
... a creator of sacred music with hints of jazz and roots in modernist aesthetics. All of these scores are intricate in design, with florid vocal lines and myriad instrumental challenges ... • Gramophone

LEO ORNSTEIN**String Quartet No. 3, Piano Quintet**

80509-2

Lydian String Quartet; Janice Weber, piano

This is the first all-Ornstein CD, and it's a knockout. The Lydian String Quartet with pianist Janice Weber charge in with a volcanic energy that sounds like an orchestra rather than a chamber group, and their intensity never lets up. The recorded sound is big and bold. This the most revelatory CD to come my way this year. • American Record Guide

LEO ORNSTEIN**Complete Works for Cello and Piano**

80655-2

Joshua Gordon, cello; Randall Hodgkinson, piano

These exemplary performances should ensure that Ornstein's cello works will enjoy some of the limelight the composer shunned for so long.
• The New York Times

PAUL PACCIONE**Our Beauties Are Not Ours**

80706-2

Michael Campbell, piano; Terry Chasteen, tenor; Andrea Molina, piano; Moises Molina, cello; Molly Paccione, clarinet; Jenny Perron, piano; Western Illinois University Singers, James Stegall, conductor; Nurit Tiles, piano

This is music that is consistently compelling, and often extraordinarily moving. • Fanfare

JOHN KNOWLES PAINE: Mass in D

80262-2 (2 CDs)

St. Louis Symphony Orchestra,

Gunther Schuller; St. Louis Symphony Chorus, Thomas Peck

The Mass in D is one of the miracles of music ... in the company of the finest from the German Romantics. This performance is glorious. Gunther Schuller molds all these forces into a committed, impassioned whole, a performance whose preservation on discs makes up for a century of neglect. If the great masses from Haydn to Bruckner mean anything to you, this set should be first on your want list. • Fanfare

JOHN KNOWLES PAINE**Symphony No. 1, Overture to 'As You Like It'**

80374-2

New York Philharmonic, Zubin Mehta

... the best Beethoven symphony that Beethoven didn't write himself. The New York Philharmonic plays the symphony and the overture as though they wanted to make up for the years of eclipse and neglect ... nothing but praise and thanks and rejoicing for all concerned. • Fanfare

JOHN KNOWLES PAINE**Symphony No. 2**

80350-2

New York Philharmonic, Zubin Mehta

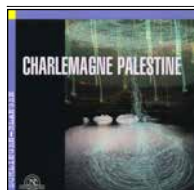
... the great 19th-century American symphonist that 20th-century American musicologists assured us America had never produced. • Fanfare

JOHN KNOWLES PAINE**Selected Piano Works**

80424-2 (2 CDs)

Denver Oldham, piano

The music is always unfailingly delightful. • American Record Guide

**CHARLEMAGNE PALESTINE****Schlingen Blängen**

80578-2

Charlemagne Palestine, organ

... an unbelievably wonderful sonic architecture.
A sublime experience.

• The Wire

ROBERT PALMER**Piano Music**

Toccata Ostinato, Second Sonata, Three Epigrams, Three Preludes, Sonata for Two Pianos, Morning Music, Evening Music, Sonata for Piano, Transitions, Interrupted Tango
80809-2

Adam Tendler, piano; Joseph Kubera, piano 2

The skill and vivacity of his writing comes through clearly.

• SF Chronicle

Adam Tendler captures both the driving energy and the crystalline beauty of Palmer's writing with nuance and conviction.

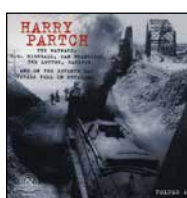
• Fanfare (Want List)

THE HARRY PARTCH COLLECTION, VOLUME 1

Eleven Intrusions, Castor and Pollux, Ring Around the Moon, Even Wild Horses, Ulysses at the Edge
80621-2

Harry Partch, principal vocals; Gate 5 Ensemble (Sausalito), Horace Schwartz, conductor; Gate 5 Ensemble (Evanston, Illinois)

Newly remastered reissue from the historic 4-CD CRI release

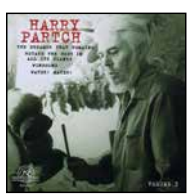
THE HARRY PARTCH COLLECTION, VOLUME 2

U.S. Highball, San Francisco, The Letter, Barstow, And on the Seventh Day Petals Fell in Petaluma
80622-2

Gate 5 Ensemble (Evanston, Illinois); The Harry Partch Ensemble, Danlee Mitchell, music director; The Gate 5 Ensemble, Harry Partch, director

Newly remastered reissue from the historic

4-CD CRI release

THE HARRY PARTCH COLLECTION, VOLUME 3

The Dreamer That Remains, Rotate the Body in All Its Planes, Windsong, Water! Water!
80623-2

Harry Partch, intoning voice, narrator, various instruments; The Harry Partch Ensemble, Jack Logan, conductor; Freda Pierce, soprano; chorus and instrumental ensemble, John Garvey, conductor; Cast, chorus, and Gate 5 Ensemble;

John Garvey, conductor

Newly remastered reissue from the historic 4-CD CRI release

THE HARRY PARTCH COLLECTION, VOLUME 4

The Bewitched
80624-2

Members of the University of Illinois Musical Ensemble, John Garvey, conductor

... the New World release of The Bewitched is fabulous! The layout and materials in the insert is magnificent! As a testament to the music and corporeal ideals of Partch it is unsurpassed!! What more does one need to prove

a point other than a live performance that actually does so!!!

• Danlee Mitchell, President, Harry Partch Foundation

STEPHEN PALULUS

Concerto for Violin and Orchestra, Concertante, Symphony for Strings
80363-2

Atlanta Symphony Orchestra, Yoel Levi, Robert Shaw; William Preucil, violin
The three works recorded here prove decisively that compelling, solidly crafted Romantic music can still be written. • *Musical America*

GEORGE PERLE

Pantomime, Interlude and Fugue, Fantasy-Variations, Six New Etudes, Suite in C, Short Sonata
80342-2

Michael Boriskin, piano

There's a graceful precision to the piano music on this disc that suggests a direction Ravel might have taken had he explored the possibilities of atonality ... insightful performances by Michael Boriskin • *CD Review*

GEORGE PERLE

Complete Wind Quintets
80359-2

The Dorian Wind Quintet

Perle has done more for the woodwind quintet than anyone, perhaps, since Anton Reicha, yet Perle's achievements are altogether of a different order ... the Dorian Wind Quintet plays with customary excellence.
• *Ovation*

VINCENT PERSICHELLI

Complete Piano Sonatas
80677-2 (2 CDs)

Geoffrey Burleson, piano

This first-ever complete recording includes world-premiere recordings of Sonatas Nos. 1, 2, 5, 6, 7, and 8. This is a momentous release. • *Fanfare*
An impressive achievement all round.***** • *BBC Music*

VINCENT PERSICHELLI

Love, Mass, Winter Cantata
80316-2

Mendelssohn Club of Philadelphia, Tamara Brooks

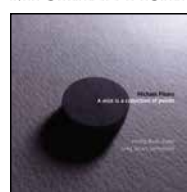
The three works assembled here give a good idea of Persichelli's influence on modern choral music ... the chorus and instrumental soloists present intelligent, well-crafted performances. • *American Record Guide*

VINCENT PERSICHELLI

Symphony for Strings, Piano Concerto
80370-2

The Philadelphia Orchestra, Riccardo Muti, Charles Dutoit; Robert Taub, piano
Muti infuses the music with a magnetism that sends the music flying.
• *The Philadelphia Inquirer*

MICHAEL PISARO



A mist is a collection of points

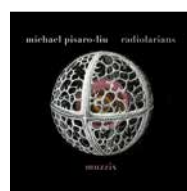
80772-2

Philip Bush, piano;
Greg Stuart, percussion;
Michael Pisaro, sine tones

... an indispensable and first-class realization of Pisaro's recent work... Beautiful sound and what seems like a definitive performance.

• *Fanfare*

MICHAEL PISARO-LIU



Radiolarians

80836-2

Muzzix

LARRY POLANSKY

Lonesome Road (The Crawford Variations)

80566-2

Martin Christ, piano

[Polansky's] style, always accessible, ranges from Lisztian bravura to Baroque polyphony to Feldman-like serenity. • *Fanfare*

LARRY POLANSKY

The Theory of Impossible Melody

80684-2

Jody Diamond, Chris Mann, voice; Phil Burk and Larry Polansky, live computers; Larry Polansky, electric guitar; Robin Hayward, tuba
Polansky is a fertile musical mind, and a couple of these works are seminal. • *Fanfare*

LARRY POLANSKY

The World's Longest Melody

80700-2

Toon Callier, Larry Polansky, guitars; Jutta Troch, harp; Jeroen Stevens, live guitar tuning & percussion; W. Victor, voice; Stefan Prins, live electronics; ZWERM—electric guitar quartet: Toon Callier, Matthias Koole, Johannes Westendorp, Kobe Van Cauwenberghe; [sic]—saxophone quartet & drums: Bertel Schollaert, soprano sax; Eva Vermeiren, tenor sax; Thomas Van Gelder, baritone sax; Maarten Jan Huysmans, alto sax; Mattijs Vanderleem, drums
I've been playing this wonderful album repeatedly, and it's an obvious contender for album of the year. • *The Wire*

LARRY POLANSKY

Three Pieces for Two Pianos

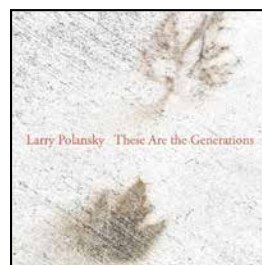
80777-2

Joseph Kubera, Marilyn Nonken, pianos (Three Pieces); Tobin Chodos, Ittai Rosenbaum, pianos (k-toods); Rory Cowal, piano (Old Paint); Amy Beal, piano (Dismission)

... a marvelous combination of the mathematical and the expressive. • *SF Chronicle*

LARRY POLANSKY

These Are the Generations



80819-2

Amy Beal, piano; Chris Clarino, glockenspiel; Giacomo Fiore, mandolin; Genevieve Kromm, trumpet; Nelsen Hutchison, mandola; Christopher Mallett, guitar; Douglas Perkins, percussion; Larry Polansky, mandocello; Vanessa Ruotolo, cello; Kate Stenberg, violin; Sheila Willey, soprano; William Winant Percussion Group; Emily Sinclair, conductor

Polansky refuses to be pigeonholed in this program. Every work follows its own muse. The sum total makes for a fine listening experience indeed. I recommend this by all means. • *Gapplegate*
A stimulating collection of works with takes from every angle on a tantalizingly unified vision. • *Fanfare*

MEL POWELL

Settings

80616-2

California EAR Unit: Erika Duke-Kirkpatrick, cello; Robin Lorentz, violin; Dorothy Stone, flute; Vicki Ray, piano; Marty Walker, clarinet; Amy Knoles, percussion; Stephen L. Mosko, conductor (in Sextet)

... exemplary and lovingly detailed performances.

• *classicstoday.com*

MORGAN POWELL

Red White and Black Blues, Old Man, Transitions, Loneliness, Orphans, Outlaws, Suite Changes

80499-2

Cleveland Chamber Symphony, The Ineluctable Modality, Edwin London; Tone Road Ramblers; John Fonville, flutes; Steve Butters, percussion
Every piece on this remarkable disc is well written and brilliantly performed.
• *American Record Guide*

JAMES PRIMOSCH: *Icons***80523-2**

Cavani String Quartet; James Primosch, piano; Leonardo Trio;
Jean Kopperud, clarinet; Aleck Karis, piano

These four terse, resonant chamber works transform brusqueness into poetry ... Primosch has synthesized the skills of the working instrumentalist with the high vision of the composer.

• The Philadelphia Inquirer

SHULAMIT RAN***Excursions, Fantasy Variations, Soliloquy, Verticals*****80554-2**

The Peabody Trio; Seth Knopp, piano; Natasha Brodsky, cello

Passionate is Ran's music, and the Peabody Trio is utterly engaged in getting its message across ... each piece is a challenging and rewarding experience by itself. • Fanfare

BERNARD RANDS***Canti Dell'Eclisse, Le Tambourin, Suites 1 and 2, Ceremonial 3*****80392-2**

The Philadelphia Orchestra, Riccardo Muti, Gerard Schwarz;
Thomas Paul, bass

Minimalism at its most emotionally resonant and generous-minded ... its orchestration shows the hand of a master. In short, a find.

• The Boston Globe

ROGER REYNOLDS***Whispers Out of Time*****80401-2**

San Diego Symphony Ensemble, Harvey Sollberger; members of SONOR

A fine example of the ways in which the human mind interacts with music and technology. • The Wire

ROGER REYNOLDS***The Ivanov Suite, Versions/Stages*****80431-2**

... far too interesting, indeed promising, an innovation to set aside after one or two tries ... • Fanfare

ERIC RICHARDS***the bells themselves*****80673-2**

Alan Zimmerman, cowbells; Kay Stonefelt, gylis, vibraphones, and tingsha;
David Keck, bass-baritone; Paul Schiavo, oboe; Greg Purnhagen, baritone;
Paul Marquardt, piano; Molly Paccione, clarinet; Eric Richards, whistler

I can't give this disc any higher recommendation for those interested in absorbing, original, and thoroughly contemporary music.

• sequenza21.com

VITTORIO RIETI***Music for Harpsichord & Instruments*****80764-2**

Marina Minkin & Mark Kroll, harpsichords; Carol Lieberman, violin; Moshe Epstein, flute; Zvi Carmeli, viola; Ella Toovy, cello; Yael Zamir, oboe; Richard Paley, bassoon; Julia Rovinsky, harp

... a love for color, clear textures, shifting barlines, complex, elaborate parts, the rhythms of dance, a melodic style that flows easily ...

• Fanfare

TERRY RILEY***Assassin Reverie*****80558-2**

ARTE Quartet; Terry Riley, vocals, piano and harpsichord (Uncle Jard)

Features two new works for saxophone quartet & a new version of Tread on the Trail.

GEORGE ROCHBERG: *Concerto for Oboe and Orchestra***JACOB DRUCKMAN: *Prism*****80335-2**

New York Philharmonic, Zubin Mehta; Joseph Robinson, oboe

George Rochberg may have started the "neo-romantic" movement, but Jacob Druckman popularized it. Prism is an important and appealing piece of work. • Stereo Review

GEORGE ROCHBERG***Music for the Magic Theater, Octet; A Grand Fantasia*****80462-2**

New York Chamber Ensemble, Stephen Rogers Radcliffe

It's gratifying to see a skimpy CD discography graced by these well-played and recorded additions. • Fanfare

**GEORGE ROCHBERG*****String Quartets Nos. 3-6*****80551-2 (2 CDs)**

Concord String Quartet

This disc is a must for any listener interested in the music of our collective listening lifetime, and a feast of invention and beauty.

• Fanfare

JAMES ROMIG***Still*****80802-2**

Ashlee Mack, piano

[The] rapturous, nearly hour-long solo piano opus unfolds in sparse, slow-moving beauty. • San Francisco Chronicle

JAMES ROMIG***The Complexity of Distance*****80837-2**

Mike Scheidt, electric guitar

GEORGE F. ROOT: *The Haymakers***80234-2**

University of North Texas Grand Chorus; Frank McKinley, conductor;
Erma Rose, piano

A must for libraries and collectors of Americana, and a must for music lovers of insatiable curiosity. • Fanfare

NED ROREM***String Symphony, Sunday Morning, Eagles*****80353-2**

Atlanta Symphony Orchestra, Robert Shaw, Louis Lane

The music is poetic in inspiration and aims to please. Sumptuous performances and sonics. • The New York Times

► GRAMMY AWARD WINNER

NED ROREM***Winter Pages, Bright Music*****80416-2**

Bridgehampton Chamber Music Festival

... a fine collection of recent works by Ned Rorem ... sparkles with virtuosity and energy. The music is elegantly played and recorded. • Los Angeles Reader

NED ROREM***Piano Concerto for Left Hand and Orchestra, Eleven Studies for Eleven Players*****80445-2**

Symphony Orchestra of the Curtis Institute of Music, André Previn;
Gary Graffman, piano

Once again, New World has provided a disc without which any self-respecting collection of American music would be much the poorer. • Fanfare

www.newworldrecords.org

NED ROREM

Evidence of Things Not Seen

80575-2 (2 CDs)

Monique McDonald, soprano; Delores Ziegler, mezzo-soprano; Rufus Müller, tenor; Kurt Ollmann, baritone; Steven Blier, Michael Barrett, piano

MATHEW ROSENBLUM

Circadian Rhythms

80736-2

Newband, Dean Drummond, conductor; Dave Eggar, cello; Chuck Palmer, percussion; Rob Frankenberry, keyboards; Wendy Wichman, viola; Timothy Feeney, percussion; Shirley Yoo, piano; Lindsey Goodman, flute, alto flute, piccolo; Calmus Ensemble and Rasher Saxophone Quartet

To say that Rosenblum takes an interest in unorthodox tuning systems is true as far as it goes, but it doesn't really do justice to either the depth and beauty of the music on this disc, or to Rosenblum's range as a composer.

• San Francisco Chronicle

DAVID ROSENBOOM

Future Travel

80668-2

David Rosenboom, Buchla Touché & 300 Series Electric Music Box, piano, violin, percussion, texts

This is both a historically important and musically satisfying release. • Fanfare

DAVID ROSENBOOM

How Much Better if Plymouth Rock Had Landed

on the Pilgrims

80689-2 (2 CDs)

David Rosenboom, piano, electronics; Erika Duke-Kirkpatrick, cello; Aashish Khan, sarod; Swapan Chaudhuri, tabla; I Nyoman Wenten, Balinese instruments; Vinny Golia, winds; William Winant, percussion; Daniel Rosenboom, trumpets; Gavin Templeton, saxophone; Brian Walsh, clarinets; Jake Vossler, Alex Noice, guitar; Sam Minaie, Tony DiGennaro, bass; Austin Wrinkle, Caleb Dolister, drums

... this release is recommended as a substantial example of one of a generation's most pioneering spirits ... • Fanfare

DAVID ROSENBOOM

In the Beginning

80735-2 (2 CDs)

David Rosenboom, Buchla & Associates 300; Series Electric Music Box, piano, computer; Mike Svoboda, trombone; William Winant, percussion; Erika Duke-Kirkpatrick, Aniela Perry, Derek Stein and April Guthrie, cellos; Midnight Winds wind quintet; and others.

It's a relief to say that for all this ambition, it doesn't succumb to over-inflated grandiosity. There's a continual sense of curiosity and musical play animating the proceedings. • Fanfare

DANIEL ROTHMAN

Cézanne's Doubt

80528-2

Thomas Buckner, baritone; David Smeyers, clarinet; Wadada Leo Smith, trumpet; Ted Mook, cello; Kent Clelland, electronics
Rothman is a gifted composer, and those with an avid interest in the avant-garde may find Cézanne's Doubt worthwhile. • Opera News

CARL RUGGLES

The Uncovered Ruggles



sensitive to the poignantly timeless quality that these strange works have. • The New Yorker

ANTHONY LOUIS SCARMOLIN

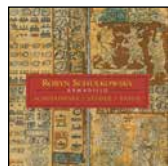
Symphonies Nos. 1, 2, & 3

80502-2

Slovak Radio Symphony Orchestra, Polish Radio National Symphony Orchestra, Joel Eric Suben

Anyone interested in Romantic symphonism ought to rejoice to have these elegant compositions brought out of the shadows. Recommended. • In Tune

ROBYN SCHULKOWSKY



Armadillo

80739-2

Robyn Schulkowsky, percussion; Fredy Studer, drums; Joey Baron, drums

... An hour-long tour de force, athletically supple and musically imposing... a notable event in the history of percussion works. It is also tremendous music. • The Wire

GUNTHER SCHULLER

Of Reminiscences and Reflections

80492-2

Radio-Philharmonie Hannover des Norddeutscher Rundfunk, Gunther Schuller; Calgary Philharmonic Orchestra, Mario Bernardi; James Diaz, organ
The exceptional New World release of three of his latest compositions shows him working at the peak of his creative maturity. • Fanfare

WILLIAM SCHUMAN: *Symphony No. 7*

LEONARDO BALADA: *Steel Symphony*

80348-2

Pittsburgh Symphony Orchestra, Lorin Maazel

New World's digital reproduction of the now world-class Pittsburgh Symphony under Maazel's polished and committed baton is a wonder of smooth and lifelike fidelity. This is yet another basic building-block of American musical discography from New World, and, as such, it is indispensable. • Fanfare

ELLIOTT SCHWARTZ: *Equinox*

80582-2

JeugdOrkest Nederland, Roland Kieft; The Prometheus Chamber Players; Fibonacci Sequence; Charles Kaufmann, bassoon; Renee Jolles, violin; Brent Samuel, cello; Blair McMillen, piano.

This disc finds [Schwartz] diving into the wild waters of post-modernism with a variety of colorful dreamscapes written in the 90s ... Performances are of exceptionally high quality, and so are all production values.

• American Record Guide

ROGER SESSIONS

When Lilacs Last in the Dooryard Bloom'd

80296-2

Boston Symphony Orchestra, Seiji Ozawa; Tanglewood Festival Chorus, John Oliver; Esther Hinds, soprano; Florence Quivar, mezzosoprano; Dominic Cossa, baritone

The performance is admirable in all respects ... the technique and artistry of all involved must be applauded. Soloists and orchestra are excellent, and the sound of the recording is clear and well defined ... the choral singing is the highlight of the disc: a virtuoso choir part performed by a choir equal to the challenge. • Choral Journal

ROGER SESSIONS

Symphony No. 4, Symphony No. 5,

Rhapsody for Orchestra

80345-2

Columbus Symphony Orchestra, Christian Badea

Sessions is a major composer. I can think of few better proofs than this recording. • Gramophone

ROGER SESSIONS: *Concerto for Piano and Orchestra*

FRANCIS THORNE: *Piano Concerto No. 3*

80443-2

The Westchester Philharmonic, Paul Lustig Dunkel; Ursula Oppens, piano; Robert Taub, piano

Fine discoveries both, and neither work could have had more effective advocacy. New World has come through with absolutely first-rate sound. • Stereo Review

ROGER SESSIONS*Piano Sonata No. 2, Piano Sonata No. 3***DONALD MARTINO***Fantasies and Impromptus***80546-2**

Randall Hodgkinson, Robert Helps, piano

HAROLD SHAPERO*Symphony for Classical Orchestra, Nine-Minute Overture***80373-2**

Los Angeles Philharmonic, André Previn

Thanks to Previn's loving advocacy, an American masterpiece is back in the repertoire and awaits discovery by a new generation. No serious record library of American music should be without this release. • Chicago Tribune

HAROLD SHAPERO*Serenade for String Quintet, String Quartet, String Trio***80569-2**

Lydian String Quartet, Edwin Barker, double bass

... fine performances, recorded with great fidelity and realism. Unquestionably, this recording represents an event of the first importance. • classicstoday.com

RALPH SHAPEY*Radical Traditionalism***80681-2 (2 CDs)**

Wanda Maximilien, piano; Quartet of the Contemporary Chamber Players of the University of Chicago; Robert Black, piano; New York New Music Ensemble, Robert Black, conductor

This double album provides a vivid introduction to his rugged modernism.

• The Sunday Times of London

... for all the gritty complexity of Shapey's works, this authentic music has arresting qualities, including pugnaeous rhythmic vitality & vibrant humor. • The New York Times

RALPH SHAPEY*Kroslish Sonate, Concertante No. 1 for Trumpet and 10 Players***FAYE-ELLEN SILVERMAN***Restless Winds, Speaking Alone, Passing Fancies***80355-2**

Aspen Music Festival Contemporary Ensemble, Stephen Mosko; David Shostac, flute; Joel Krosnick, cello; Gilbert Kalish, piano; Contemporary Chamber Players of the University of Chicago, Ralph Shapey; Ronald Anderson, trumpet

... [Shapey's] no academic, but rather an abstract expressionist with a superb ear. • The Village Voice

ELLIOTT SHARP*Tranzience***80778-2**

JACK Quartet; New Thread Quartet; Either/Or, Richard Carrick, piano, conductor; w/Elliott Sharp, electroacoustic guitar/Joshua Rubin, clarinet; Rachel Golub, violin; Jenny Lin, piano

... bracing and pleasurably stimulating, intelligent yet cathartic, articulate yet holistically driven, brilliant yet refusing to stay put. • Gapplegate Modern

BRIGHT SHENG*H'un (Lacerations), The Stream Flows, Three Chinese Love Songs, My Song***80407-2**

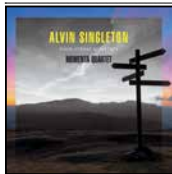
New York Chamber Symphony, Gerard Schwarz; Peter Serkin, piano; Lisa Saffer, soprano; Paul Neubauer, viola; Lucia Lin, violin

All the performances are good, as are the sonics. Sheng sounds like a composer with a brilliant future, for in all four works, he has something substantial to offer us, something serious to communicate. • In Tune

EZRA SIMS*Musing and Reminiscence***80709-2**

Eric Moe, piano; Ted Mook, cello; Christina Ascher, contralto; Christoph von Erffa, cello; Boston Musica Viva; Amy Advocat, clarinet; Michael Norsworthy, clarinet; Boston Modern Orchestra Project, Gil Rose, conductor

An important document for an underrepresented American composer, still at the height of his powers. • Fanfare

**ALVIN SINGLETON***Four String Quartets***80832-2**

Momenta Quartet

STUART SAUNDERS SMITH*The Links Series of Vibraphone Essays***80690-2 (2 CDs)**

Masako Kunimoto, Steve Sehman, Bill Sallak, Steven Schick, Aiyun Huang, Justin DeHart, Jude Traxler, Berndt Thurner, David Smith, Ayano Kataoka, Chris Leonard, Dale Speicher, Matt Apanius

Some of these essays have become percussion test pieces all over the world ... every item here bespeaks an imagination straight out of left field: technically precise but imaginatively wayward. • The Wire

STUART SAUNDERS SMITH*A River Rose: Music for Violin***80754-2**

Airi Yoshioka, violin; Maria Lambros, viola; John Novacek, piano; Sylvia Smith, vibraphone/percussion

... I believe his music deserves your attention. It will give you subtle but substantial satisfaction. • Fanfare

**STUART SAUNDERS SMITH***Palm Sunday***80813-2**

Kyle Adam Blair, piano

The music is definitely late modern in its continuously mutating flow, highly chromatic harmonic language, and love of richly layered counterpoint. Kyle Adam Blair gives the music

every ounce of dedication, technique, and imagination that it deserves. • Fanfare

KATE SOPER**Ipsa Dixit****80805-2 (2 CDs)**

Kate Soper, vocals; Erin Lesser, flute; Josh Modney, violin; Ian Antonio, percussion
Soper is astounding. The conceptual brilliance of her text-driven pieces, the gymnastic virtuosity of her singing, and her precision in scoring dizzily precise and rapid-fire interactions between her and flutist

Erin Lesser, percussionist Ian Antonio, and violinist Josh Modney, are simply and relentlessly overwhelming. • Point of Departure

LEO SOWERBY*Trio for Violin, Violoncello, Pianoforte Trio in C Sharp Minor***80365-2**

La Musica Gioiosa Trio

It is good to have available this excellent disc of music by Leo Sowerby, one of our most gifted and significant, but alas, neglected American composers. • American Record Guide

LEO SOWERBY*Sonata for Pianoforte, Suite for Piano, Passacaglia***80376-2**

Gail Quillman, piano

In Quillman's striking performance, the Piano Sonata emerges as a major edifice, virtually on a par with early sonatas by Samuel Barber and Elliott Carter. • Chicago Tribune

LEO SOWERBY***Forsaken of Man*****80394-2**

William Ferris Chorale

The performance and sound are superb. • *American Record Guide***RAND STEIGER*****A Menacing Plume, Elliott's Instruments,******Awhirl, Résonateur, Elusive Peace*****80747-2**

Talea Ensemble

The disc mixes hallucinatory, electronically enhanced pieces with visceral acoustic works; in both cases, the performers of New York's invaluable Talea Ensemble supply persuasive authority.

• *The New York Times***WILLIAM GRANT STILL*****Suite for Violin and Piano, Songs of Separation,******Incantation and Dance, Here's One, Summerland,******Citadel, Song for the Lonely, Out of the Silence,******Enmanga, Lift Every Voice and Sing*****80399-2**

Videmus

This whole disc achieves a delicate blend of simple melody, thoughtful sincerity, and musical sophistication. • *Fanfare***ERIC STOKES*****Susquehanna, The Pickpocket Is Lyrical Two, Tintinnabulary (Phonic Paradigm IV), Whittlings*****80596-2**

Zeitgeist: Heather Barringer, Patti Cudd, Jay Johnson percussion; Carl Witt, keyboards; Michael Lowenstern, reeds; David Milne, alto saxophone; with Eric Stokes, percussion

... fresh and engaging music ... The performances are top flight.

• *Fanfare***MORTON SUBOTNICK*****And The Butterflies Begin To Sing*****80514-2**

California E.A.R. Unit; Joan La Barbara, Gene Youngblood, Morton Subotnick, voices; Amernet String Quartet; James Tocco, piano; Bleda Elibal, double bass

There is some fine music here and some remarkable new sounds in a completely accessible context.

• *Fanfare***CARLOS SURINACH*****Doppio Concertino, Flamenco Cyclothymia, Concerto for String Orchestra, Piano Quartet*****80428-2**

Bronx Arts Ensemble; Pablo Zinger, conductor and pianist

The performances by the Bronx Arts Ensemble are crisp, accurate, & rendered with genuine feeling for the folkloric underpinnings of the music.

• *American Music Guide***CARLOS SURINACH*****Ritmo Jondo*****80505-2**

Bronx Arts Ensemble; Rachel Rosales, soprano

Music that is charming, sunlit and fresh. The performances are excellent.

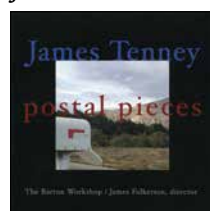
• *Gramophone***RICHARD TEITELBAUM*****Piano Plus: Piano Music 1963–1998*****80756-2**

Aki Takahashi, Ursula Oppens, Frederic Rzewski, piano; Richard Teitelbaum, Digital Piano System (three computer-assisted pianos), computer

For all the talk of technology at the core of Teitelbaum's art, the human values of sensitivity and expression are everywhere apparent.

• *Point of Departure***JAMES TENNEY*****Selected Works 1961-1969: Collage #1 ("Blue Suede"); Analog #1 (Noise Study); Dialogue; Phases (for Edgard Varèse); Music for Player Piano; Ergodos II (for John Cage); Fabric for Ché; For Ann (Rising)*****80570-2**

Reissue of Tenney's classic computer music works formerly available on Artifact Records.

... essential to any collection of adventurous music. • *Signal to Noise*... an intriguing survey of a still neglected figure. • *The Wire***JAMES TENNEY*****Postal Pieces*****80612-2 (2 CDs)**

The Barton Workshop, James Fulkerson, director

... an event for those who cherish landmarks of American music. The Postal Pieces comprise one of the best introductions possible to his music for those who don't know it, and a capstone of his output for those who do. • *Fanfare***JAMES TENNEY*****Spectrum Pieces*****80692-2 (2 CDs)**The Barton Workshop; Frank Denyer, James Fulkerson, co-directors
Shape, processes of change and formal relationships are not skeletal abstractions within Spectrum Pieces, but embodiments that engage the ear as well as the mind with their lucid yet elusive beauty. • *The Wire***JAMES TENNEY*****Harmonium #1, For 12 Strings (r)ising,******Two Koans and a Canon, Voice(s), Blues for Annie*****80803-2**

Scordatura Ensemble

This new disc is one of the best I've yet heard of his work. . . . The portrait that emerges from this collection is a compelling one, and I find the music beautiful. It's also wonderfully performed . . . And the recorded sound is full and immediate. • *Fanfare*

Scordatura Ensemble, whose tuning, stillness, and steadfastness are

all utterly remarkable, perform the pieces expertly. • *Tempo***JAMES TENNEY*****Changes: 64 Studies for Six Harps for Udo Kasemets*****80810-2 (2 CDs)**

Alison Bjorkedal, Ellie Choate, Elizabeth Huston, Catherine Litaker, Amy Shulman, Ruriko Terada, harps; Nicholas Deyoe, conductor

As incredible as it is for the sounds alone, in

historical importance it's a 10/10! • *Soundohm*Music, he felt, should offer perceptual insight. The elegant surprises and crystalline designs of Changes hover on the brink of such revelation, quietly and cumulatively compelling. • *The Wire***MICHAEL TENZER*****Let Others Name You*****80697-2**

Genta Buana Sari and Sanggar Çudamani collectives;

Naoko Christ-Kato, piano; OSSIA Ensemble; David Jacobs, conductor

... the result is breathtaking. • *The Wire*

PETER THOEGERSEN**Three Pieces in Polytempic Polymicrotonality**

80812-2

Peter Thoegersen, synthesizer

If Conlon Nancarrow, Glenn Branca, Cecil Taylor and Frank Zappa live together in perfect harmony side by side in your archive, you're going to treasure this CD. Genuine unorthodoxy is a rare commodity nowadays.

• Massimo Ricci

A brave and uncompromising music which fully reflects the American artistic spirit. • Kathodik

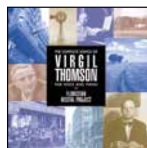
VIRGIL THOMSON**Portraits and Other Works**

80429-2

Jacquelyn Helin, piano

In all the pieces here, Jacquelyn Helin proves extremely sympathetic to Thomson's music, catching its playfulness and its elegance. A lovely disc.

• Fanfare

VIRGIL THOMSON**The Complete Songs of Virgil Thomson**
80775-2 (3 CDs)

The Florestan Project, Aaron Engebret, Alison D'Amato, music directors

In the annals of recorded American art song, this is an important and long overdue release.

• classicstoday.com [10/10]

The newly designed
NewWorldRecords.org

website has:

Direct digital download for every title
(MP3/320, FLAC, or WAV)

Free liner notes for every release
(even out of print titles)

Articles, interviews, & interesting
tidbits from the archives

FREDERICK TILLIS**Freedom**

80455-2

Lark String Quartet; Paulina Stark, soprano; Jon Humphrey, tenor; Frederick Tillis, saxophone; University of Massachusetts Chorale, Richard Du Bois; Nadine Shank, piano

Tillis is a wide-ranging composer whose music is attractive, subtle, and very effective. • Fanfare

ERNST TOCH**Piano Concerto No. 1; Peter Pan, A Fairy Tale for Orchestra; Pinocchio, A Merry Overture; Big Ben, Variation Fantasy on the Westminster Chimes**

80609-2

NDR-Hamburg Symphony Orchestra;

Leon Botstein, conductor; Todd Crow, piano

... no other [Toch] release covers such a wide range of material, or goes so far toward justifying the composer's early reputation and the high regard in which he was held. • classicstoday.com

JOAN TOWER: BLACK TOPAZ

80470-2

Sharon Isbin, guitar; Carol Wincenc, flute; Joan Tower, piano; Muir String Quartet; Double Edge; André Emelianoff, cello

The music on this disc serves as a superb showcase of Tower's success at both inspiring musicians with beautifully written material and giving a broad range of listeners an opportunity to connect to a vibrant stream of new music. • Fanfare

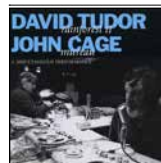
GEORGE TSONTAKIS**String Quartet No. 3 ("Coraggio"), String Quartet No. 4 ("Beneath Thy Tenderness of Heart")**

80414-2

American String Quartet

... the quartets are strong and heartfelt utterances, a perception owing in grateful measure to the American String Quartet's impassioned performances. The recorded sound is gorgeous. Not to be missed.

• Fanfare

**DAVID TUDOR****Rainforest II****JOHN CAGE****Mureau, A Simultaneous Performance**

80540-2 (2 CDS)

David Tudor, live electronics;

John Cage, voice, pre-recorded tape

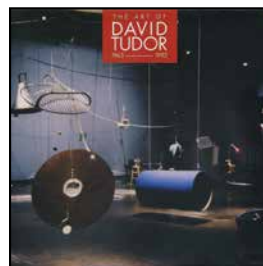
Historic release of a simultaneous performance of Rainforest II and Mureau, recorded live by Radio Bremen on May 5, 1972.

DAVID TUDOR**Rainforest (two performances)****GORDON MUMMA****4 Mographs, 2 sections from Gestures II**

80651-2

David Tudor and Gordon Mumma, keyboards and electronics

Features two of the first performances of Rainforest from 1968 and 1969.

DAVID TUDOR**The Art of David Tudor (1963-1992)**

80737-2 (7 CDs)

David Tudor, Takehisa Kosugi, live electronics; John Cage, voice; Composers Inside Electronics: John Driscoll, Phil Edelstein, Ralph Jones, Martin Kalve, David Tudor, Bill Viola, live electronics

Anima Pepsi, Bandoneon ! (A Combine), For 1, 2, or 3 People, Mesostics re Merce Cunningham / Untitled, Neural Network Plus, Pepsillator, Pepsibird, Phonemes,

Rainforest IV [Berlin, 1980], Rainforest IV [Stockholm, 1980], Variations II, Virtual Focus, Weatherings, Webwork

This is a remarkable collection of his work, really a set of signposts over a wide and twisting career arc, that helps clarify his originality and contribution ... Tudor almost invented out of whole cloth a practice of live interactive electronic music, something that now is prevalent worldwide and across a vast stylistic platform.

• Fanfare

CHINARY UNG**Seven Mirrors**

80619-2

La Jolla Symphony, Harvey Sollberger, conductor; Gloria Cheng, piano; Sean Osborn, clarinet; Meade Crane, piano; Ella Marie Gray, violin; Walter Gray cello; Rob Tucker, percussion

... recommended to fans of music off the beaten path.

• Fanfare

VLADIMIR USSACHEVSKY**Suite from No Exit, Line of Apogee**

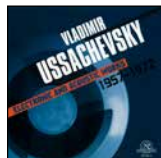
80389-2

Electronic Film Music

... both these scores were innovative and have considerable power ... listen to these constantly surprising works if you can.

• The Wire

VLADIMIR USSACHEVSKY
Electronic and Acoustic Works 1957-1972



80654-2

This composer portrait features six of his pioneering electronic works as well as two of his major choral pieces. The final two works on this CD make extensive use of the human voice. The first of these, *Three Scenes from The Creation*, is based on texts from Ovid's *Metamorphosis* and the Akkadian creation epic *Enuma Elish*.

BURR VAN NOSTRAND

Voyage in a White Building I

80742-2

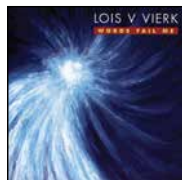
Robert Stallman, flute; Jay Humeston, cello; Herman Weiss, prepared piano; Paul Severtson, violin; NEC Chamber Ensemble, Anthony Coleman, conductor

Explorers of 20th century contemporary music should be aware of Burr Van Nostrand, and this is a rare and essential source for hearing his music. • Musicweb-International

LOIS V VIERK

Words Fail Me

80766-2



Ted Mook, cello; Matthew Gold, marimba; Margaret Kampmeier, piano; Claudia Rüegg, piano; Relâche, Lloyd Shorter, conductor
 Great sonic beauty and sensuality ... Vierk's music can feel like a force of nature. The performances are all top flight, and the sound is clear and its impact immediate.
 • Fanfare

WAYNE VITALE & BRIAN BAUMBUSCH

Mikrokosma



80785-2

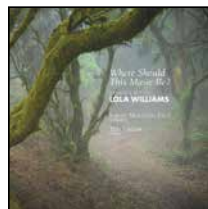
The Lightbulb Ensemble, Brian Baumbusch, musical director

... hypnotically gorgeous ... fascinating and approachable • CD Hotlist

I found this music delightful in the best sense of the word. And while immediately enticing, it projects rigor and originality. Another great example of creative ferment on the West Coast. • Fanfare

WHERE SHOULD THIS MUSIC BE?

SONGS OF LOLA WILLIAMS



80818-2

Sarah Moulton Faux, soprano; Ted Taylor, piano; with Heather Johnson, Laura Krumm, mezzo-sopranos; Nicholas Tamagna, countertenor

Sarah Moulton Faux is stunning. Recorded in beautiful sound and accompanied by an extensive, scholarly booklet note, this is a major release... a true treasure trove.

• Fanfare

OLLY WILSON: Sinfonia

JOHN HARBISON: Symphony No. 1

80331-2

Boston Symphony Orchestra, Seiji Ozawa

Exciting, accessible... the chief alternative to "minimalism" in the 1980s.

• Fanfare

MICHAEL WINTER

lower limit

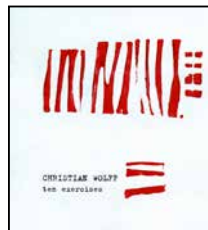
80798-2

Brian Parks, virginal; Colleen Thorburn, harp; Christian Alvear, Chaz Underinner, guitars

... an album that demands of the listener a concentration but then rewards with inner poetic worlds of tone and shade.

• Gapplegate Classical-Modern Music Review

CHRISTIAN WOLFF



10 Exercises

80658-2

Natacha Diels, Garrett List, Larry Polansky, Michael Riessler, Frederic Rzewski, Robyn Schulkowsky, Chiyoko Szlavincs, Christian Wolff

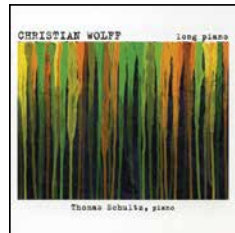
As pure a means of expression as you're likely to find these days.

• Gramophone

An excellent introduction [to] the composer's work. • Fanfare

CHRISTIAN WOLFF

Long Piano (Peace March 11)



80699-2

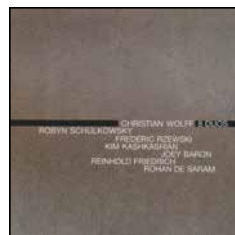
Thomas Schultz, piano

Schultz's superb technique, keenly judged articulation, and rigorous musicianship arguably set reference performance standards for what I suspect will be looked upon as Wolff's solo-piano magnum opus.

• classicstoday.com

CHRISTIAN WOLFF

8 Duos



80734-2 (2 CDs)

Robyn Schulkowsky, percussion; Frederic Rzewski, piano; Joey Baron, percussion; Kim Kashkashian, viola; Reinhold Friedrich, trumpet; Rohan de Saram, cello

Wolff's own music has remained faithful to the Cageian experimental tradition, and, in the right hands, can produce astonishingly beautiful results.
 • The Guardian

CHRISTIAN WOLFF

2 Orchestra Pieces

80796-2

Robyn Schulkowsky, percussion; SWR-Sinfonieorchester Baden-Baden und Freiburg, Lothar Zagrosek, conductor; Ostravská banda, Petr Kotik, Peter Rundel, Roland Kluttig, conductors

It's a form of profound musicality that I can only honor and learn from.

• Fanfare

CHRISTIAN WOLFF



3 String Quartets

80830-2

Bozzini Quartet

This is a benchmark recording for understanding Wolff's recent performance practice."

• Sequenza21, "Best of 2021"

www.newworldrecords.org

STEFAN WOLPE

Form for Piano, Piece in Two Parts for Solo Violin

ARTHUR BERGER

Five Pieces for Piano, Septet

80308-2

Robert Miller, piano; The Contemporary Chamber Players; Russell Sherman, piano; Rose Mary Harbison, violin

All the performances on this New World reissue are of unsurpassable quality. Form is a must-have. • *Fanfare*

STEFAN WOLPE

Battle Piece

WILLIAM BOLCOM

Twelve New Etudes

80354-2

Marc-André Hamelin, piano

In Mr. Hamelin's beautifully etched, transparent renderings, even the least programmatic of the pieces leaves distinct and almost visual impressions.

• *The New York Times*

CHARLES WUORINEN

Sonata for Violin and Piano, Third String Quartet,

Fast Fantasy

80385-2

Group for Contemporary Music; Garrick Ohlsson, piano

The virtuosity of Wuorinen's writing makes great demands on his performers, but the challenges are ably met with splendid performances by the GCM. • *The Music Magazine*

CHARLES WUORINEN

The Winds

80517-2

Parnassus, Anthony Korf; Paul Zukofsky, violin; Charles Wuorinen, piano; Donald MacCourt, Susan Jolles, bassoons; Gordon Gottlieb, percussion

Fine performances and recording. • *American Record Guide*

YEHUDI WYNER

On This Most Voluptuous Night

80549-2

Dominique Labelle, soprano; Lydian String Quartet; Christopher Krueger, flute; Jean Rife, horn; Daniel Stepner, violin; Yehudi Wyner, piano

Wyner writes in a darkly lyrical manner (imagine an American Berg) that I find quite compelling ... Performances throughout seem wonderfully committed, and the recorded sound is very good. Recommended. • *Fanfare*

WES YORK

Three Native Songs, My Heart Is Different, Reminiscence 2, Songs from the Levertov Scores, Music for Strings, Two Songs on a Poem of Su Tung P'o

80439-2

Sanford Sylvan, baritone; Marimolin

These are predominantly haunting, meditative works, which are at once advanced and only mildly dissonant. The songs are especially moving—avant garde work of mass appeal. The performances are fine, the recording superb. Recommended. • *In Tune*

EVAN ZIPORYN

Tire Fire, Amok!

80565-2

Gamelan Galak Tika

... really marvelous, something totally unexpected, incredibly fun, and beautiful. • *Fanfare*

PETER ZUMMO

Zummo with an X

80656-2

Arthur Russell, amplified cello and voice; Bill Ruyle, tabla, marimba; Peter Zummo, trombone, Rik Albani, trumpet; Guy Kluevesek, accordion; Mustafa Ahmed, percussion

This release helps to remind us that there was more to early minimalism than Reich and Glass, and illustrates a bit of the broad range of non-classical influences—including Cage, jazz, popular, and world musics—that passed through New York's radical downtown scene at that time. • *Fanfare*

ELLEN TAAFFE ZWILICH

Symphony No. 1, Prologue and Variations, Celebration

80336-2

Indianapolis Symphony Orchestra, John Nelson

The excellent premiere recording now provides an opportunity to discover what a treasure we have in this work and this composer ... marvelously warm and assured performance by the Indianapolis Symphony Orchestra ... this is a disc to cherish. • *The New York Times*

ELLEN TAAFFE ZWILICH

Symbolon, Concerto Grosso 1985, Double Quartet, Concerto for Trumpet and Five Players

80372-2

New York Philharmonic, Zubin Mehta;

New York Philharmonic Ensembles; Philip Smith, trumpet

A collection of four works by Ms. Zwilich, performed by members of the New York Philharmonic, shows the composer in command of a variety of forms and moods. Zubin Mehta and Ms. Zwilich lead the excellent performances here. • *Gramophone*

COLLECTIONS

AMERICANA

ALL THE RAGE: MANDOLIN ENSEMBLE

MUSIC FROM 1897-1924



The Boston Ideal March, Laughing Eyes, La Tipica, Dance of the Lunatics, The Flying Wedge, Gloriana, All the Rage, Estudiantina, My Heart at Thy Sweet Voice, Sweet Corn, Texas Fox Trot, Silver Ripples, Gallantry, Fieldston March
80544-2

Nashville Mandolin Ensemble

... All The Rage is vital and consistently enjoyable. The secret to its success is the variety of tempos, timbres, and moods ... New World's engineering is outstanding. • *Fanfare*.

ANGELS' VISITS AND OTHER VOCAL GEMS OF VICTORIAN AMERICA

Angels' Visits, Flee As A Bird, I Love To Tell The Story, Oh, You Must Be A Lover Of The Lord, Put My Little Shoes Away, Rock of Ages, Shall We Know Each Other There?, Sweet By and By, The Babe of Bethlehem, The Last Hymn, Trusting, We Are Happy Now, Dear Mother, Willie's Grave
80220-2

Kathleen Battle, soprano; Rose Taylor, mezzo-soprano; Raymond Murcell, baritone; The Harmonieon Singers, Neely Bruce; Lawrence Skrobacs, piano and harmonium

... snap it up ... you won't be disappointed by the performances. The sound is excellent. • *American Record Guide*

THE BIRTH OF LIBERTY

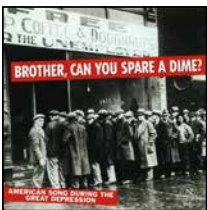


Music of the American Revolution
80276-2

Sherrill Milnes, baritone; American Fife Ensemble; The Continental Harmony Singers; The Liberty Tree Wind Players

Anyone who has an interest in music of the period of the American Revolution should grab this CD immediately. • *Fanfare*

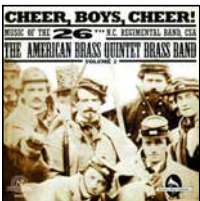
BROTHER, CAN YOU SPARE A DIME?

AMERICAN SONG
DURING THE GREAT
DEPRESSION*Brother, Can You Spare A Dime?*

(Bing Crosby); *The Boulevard of Broken Dreams* (Deane Janis); *Life is Just a Bowl of Cherries* (Rudy Vallee); *In the Still of the Night* (Glen Gray and the Casa Loma Orchestra); *Love*

Walked In (Kenny Baker); *On the Good Ship Lollipop* (Shirley Temple); *Unemployment Stomp* (Big Bill Broonzy); *The Gold Digger's Song (We're in the Money)* (Dick Powell); *All in Down and Out Blues* (Uncle Dave Macon); *Fifteen Miles from Birmingham* (The Delmore Brothers); *The Coal Loading Machine* (The Evening Breezes Sextet); *NRA Blues* (Bill Cox); *I Ain't Got No Home in This World Anymore* (Woody Guthrie); *The Death of Mother Jones* (Gene Autry); *All I Want* (The Almanac Singers and Pete Seeger); *The White Cliffs of Dover* (Glenn Miller and His Orchestra)
80270-2

Includes a 36-page booklet with a lengthy essay on the Great Depression and copious notes on each recording by noted American music scholar Charles Hamm.

CHEER, BOYS, CHEER! MUSIC OF THE 26TH
N.C. REGIMENTAL BAND, CSA, VOLUME 2

Band Call – Cheer, Boys, Cheer; Grand Confederate Quickstep, Double Quickstep, Serenade Waltz, Irish Emigrant's Lament, Parting, 21st Regiment Quickstep, Chorale: Nun danket alle Gott, Easter Gallop, Screech Owl Gallop, Capt. Jones's Waltz, Ever of Thee, The Mocking Bird Quickstep, Chorale:

O Haupt voll Blut und Wunden, Dead March, Dearest, I Think of Thee; Scotch Medley, Capt. Horton's Waltz, Lula is gone, Balade aus der Oper Zampa, Cast That Shadow From Thy Brow/Ella Leane, Chorale: Allein Gott in der Höh sei Ehr, Brightest Eyes, Carolina March
80652-2

The American Brass Quintet Brass Band

2nd volume of recordings of band music from the only known and complete sets of band books from a Confederate band in the Civil War period.

COME AND TRIP IT

Instrumental Dance Music 1780s to 1920s

80293-2

The Federal Music Society; Dick Hyman and His Dance Orchestra; Gerard Schwarz and His Dance Orchestra

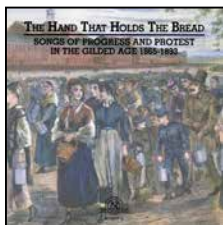
This collection covers a large spectrum of dance music [galops, gavottes, mazurkas, minuets, polkas, rags, schottisches, waltzes] from early fiddle tunes and a minuet by Alexander Reineagle to the ballroom dances of the nineteenth century and the jazz and popular dances of the 1920s ... is recommended to all those interested in either American music or American dance. • Fanfare

THE GOLDEN AGE OF THE AMERICAN
MARCH

Alton A. Adams, Frederick Bigelow, Thomas M. Carter, George Chadwick, Henry Fillmore, Edwin Franko Goldman, R. B. Hall, Victor Herbert, W. S. Mygrant, Arthur Pryor, Roland F. Seitz, John Philip Sousa, and A. F. Weldon
80266-2

The Goldman Band, Richard Franko Goldman, Ainslee Cox ... a first-rate disc, enjoyable as sheer entertainment, skillfully performed, and truthfully recorded...downright essential. • Fanfare

THE HAND THAT HOLDS THE BREAD

*Songs of Progress and Protest in the Gilded Age, 1865-1893*

The Anti-Monopoly War Song; The Pacific Railroad; The Song of the Red Man; The Future America; Drill, Ye Tarriers, Drill; A Laborer You See, and I Love Liberty; Out of Work; Eight Hours; The Chinese, The Chinese, You Know; Little Ah

Sid; No Irish Need Apply; Uncle Sam's Farm; Jim Fisk, or He Never Went Back on the Poor; Kick Him When He's Down; We Never Speak As We Pass By; When the Girls Can Vote; Ma! Ma! Where's My Pa?; Little Brown Jug; Father's a Drunkard and Mother is Dead; Crooked Whiskey; Ta-Ra-Ra Boom-De-Ay
80267-2

Cincinnati's University Singers, Earl Rivers; Kim Criswell, soprano

I enjoyed the performances and the supremely informative notes very much. If you have any interest at all in the history of our country, I think you'll get a lot out of this off-beat, well-sung anthology.

• American Record Guide

A LOVING HOME'S A HAPPY HOME:

19TH CENTURY MORAVIAN PARLOR MUSIC

80757-2 (2 CDs)

Barbara Lister-Sink, solo piano; Hannah Rose Carter, soprano; Mary Siebert, alto; Glenn Siebert, tenor; Jason McKinney, bass-baritone; Susan Keck Foster, piano accompaniment

The 18th- and 19th-century Moravians considered music as a necessity of life, not as a cultural veneer, and their musical heritage is an important piece of American musical and cultural history in that it represents the finest body of music written or performed in America during that period.

MAKE A JOYFUL NOISE

AMERICAN PSALMODY: 1770-1840

Supply Belcher, William Billings, Amos Bull, Oliver Holden, M. Keyes, Jacob Kimball, Oliver King, Amos Munson, Daniel Read, Joseph Strong, Timothy Swan, and Truman S. Wetmore

80255-2

Oregon State University Choir, Ron Jeffers

Seventeen hymns and fuguing tunes from William Billings and other composers of the New England school. Warm and spirited performances that capture the simple but profound religious sentiments in the music. Essential for any serious collection of American choral music.

THE MIGHTY WURLITZER

MUSIC FOR MOVIE-PALACE ORGANS

Charmaine, For Heaven's Sake, Great Day, Intolerance, Jeannine, I Dream of Lilac Time, My Romance, Orphans of the Storm, The Phantom of the Opera, Strike Up the Band, The Son of the Sheik, You Do Something to Me, You Were Meant for Me

80227-2

Ann Leaf, organ; Gaylord Carter, organ

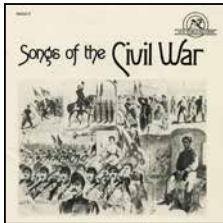
A collection of music for silent movies. Includes works by George and Ira Gershwin, Cole Porter, Richard Rodgers, Lorenz Hart, and others.

MUSIC OF THE FEDERAL ERA

Works by Benjamin Carr, Charles Gilfert, Joseph Herrick, Samuel Holyoke, Franz Kotzwara, Victor Pelissier, Philip Phile, Oliver Shaw, and Raynor Taylor
80299-2

Members of the Federal Music Society, John Baldon, Frederick R. Selch, president The disc comes with extensive, even exhaustive, liner notes by Richard Crawford and Cynthia Adams Hoover, both important scholars of American music. New World Records deserves our hearty thanks for making this repertoire available. • Fanfare

SONGS OF THE CIVIL WAR



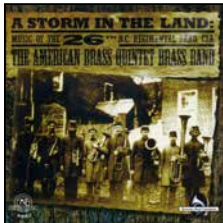
All Quiet Along the Potomac Tonight, Beauregard's Retreat from Shiloh, I'm a Good Old Rebel, I Wish I Was in Dixie's Land, Jeff in Petticoats, Mother, Is the Battle Over?, Tenting on the Old Camp Ground, The Drummer Boy of Shiloh, We Are Coming, Father Abraham, We Are Coming

from the Cotton Fields, Weeping, Sad and Lonely, When Johnny Comes Marching Home

80202-2

The Harmonieon Singers; Tony Randall, narrator

A STORM IN THE LAND: MUSIC OF THE 26TH N.C. REGIMENTAL BAND



26th Regiment Quickstep; Bettraite Polka; Canary Bird Waltz; Col. Hoke's March; Col. Vance's March; Come Where My Love Lies Dreaming / Annie of the Vale; Covenant (185 A); Dixie/Bonnie Blue Flag; Dead March "from 33rd Band"; Die Ehre Gottes; Here's Your Mule;

India Rubber Overcoat Medley (India Rubber Overcoat, Old Slave, Long, Long Ago); Lorena/Bright Smiles; Maryland! My Maryland/Old North State; Melange Waltz; Rifle Regiment Quickstep; Rock Me to Sleep, Mother; Serenade; Sleepers Wake (230 A); Slow March from "Belisario"; Southern Victorial March; Trovatore Quickstep; Waltz

80608-2

The American Brass Quintet Brass Band

First volume of recordings of band music from the only known and complete sets of band books from a Confederate band in the Civil War period.

For band lovers and Civil War buffs this disc gets an unreserved recommendation. • Fanfare

There is not much one can say about the playing on this CD other than it is utterly brilliant. The ensemble, intonation and dazzling technique are astounding. • Historical Brass Society Newsletter

WHERE HOME IS: LIFE IN NINETEENTH-CENTURY CINCINNATI

A Life in the West, Firmament, Frankfort Belle, Galop, Henry, Ho! For Kansas, Ives, Louisville March and Quick-Step, Ohio, Old Rosin the Bow, Sounds of the Singing School, Sweet Home, The Blessed Bible, The Jovial Farmer Boy, The Old Canoe, Wake Up, Jake, Where Home Is, Who'll Buy? (Temperance), You Never Miss the Water Till the Well Runs Dry

80251-2

The Harmonieon Singers, John Miner; Peter Basquin, piano and harmonium; Clifford Jackson, baritone; John Aler, tenor

The explosive mixture of peoples and cultures found in nineteenth-century Cincinnati resulted in the widely different musical views represented here by wholesome choral works, jovial romps of instrumental virtuosity, and song-statements of political and religious fervor.

THE YANKEE BRASS BAND

American Hymn, Arizona Quickstep, Blondinette Polka, Bond's Serenade, Brin d'Amour Polka, Fireman's Polka, Good-night My Angel, Helene Schottisch, Mabel Waltz, "Memories of Home" Waltz, Mockingbird Quickstep, No One to Love, Red Stocking Quickstep, Schottische, The Moon Is Above Us

80312-2

The American Brass Quintet Brass Band

The schottishes, polkas, quicksteps, waltzes and serenades will delight and charm ... The playing is crisply articulated and lets each of the short solos stand in clear relief against the band. • Scranton Sunday Times

YES SIR, THAT'S MY BABY

The Golden Years of Tin Pan Alley: 1920-1929

Whispering (Paul Whiteman and His Ambassador Orchestra); *April Showers* (Al Jolson); *Collegiate* (Fred Waring and His Pennsylvanians); *Dinah* (Ethel Waters); *A Good Man Is Hard To Find* (Ted Lewis and His Band); *Gimme A Little Kiss, Will Ya, Hub?* (Jack Smith); *'Deed I Do* (Ruth Etting); *There'll Be Some Changes Made* (Sophie Tucker); *Sunday* (Cliff Edwards and His Hot Combination); *Yes Sir, That's My Baby* (Blossom Seeley); *Mississippi Mud* (The Rhythm Boys, with Paul Whiteman and His Orchestra); *My Blue Heaven* (Gene Austin); *Deep Night* (Rudy Vallee and His Connecticut Yankees); *Ain't Misbehavin'* (Louis Armstrong and His Orchestra)

80279-2

This excellent compilation of some of the most emblematic songs and performers of the Tin Pan Alley era is accompanied by a 36-page booklet with a superb historical essay and copious notes on the songs and performers. Anyone interested in the roots of American popular song will find this anthology of paramount interest.

BRASS

WILLIAM BOLCOM

Quintet

JACOB DRUCKMAN

Other Voices

RALPH SHAPEY

Quintet

MAURICE WRIGHT

Quintet

80377-2

The American Brass Quintet

Another major contribution by this outstanding ensemble. This one is a masterpiece. • American Record Guide

CHAMBER MUSIC

FROM BEHIND THE UNREASONING MASK:

PAUL CHIHARA *Ceremony II ("Incantations")*

CHOU WEN-CHUNG *Suite for Harp and Wind Quintet*

EARL KIM *Earthlight*

ROGER REYNOLDS *From Behind the Unreasoning Mask*

80237-2

Martha Potter, violin; Earl Kim, piano; Paul Dunkel, flute; Timothy Eddy, Fred Sherry, cello; Cynthia Otis, harp; Stephen Taylor, oboe; Virgil Blackwell, clarinet; Frank Morelli, bassoon; Stewart Rose, French horn; Merja Sargon, soprano; Miles Anderson, trombone; Tom Rainey, Richard Fitz, Roger Reynolds, percussion

PARNASSUS

STEFAN WOLPE *Chamber Piece No. 2*

MARIO DAVIDOVSKY *Pennplay*

DAVID LAN *Octet*

CHARLES WUORINEN *The Winds*

ERIK LUNDBORG *Soundsoup*

Parnassus; Anthony Korf, conducting

"This New York style is a definitive American artistic statement and, as such, a developing national treasure."

—Jeffrey Kresky, from the liner notes

HÉCTOR CAMPOS PARSI*Sonetos Sagrados***MAX LIFCHITZ***Yellow Ribbons***ROBERTO SIERRA***Doña Rosita La Soltera, Salsa Para Vientos***80379-2**

Bronx Arts Ensemble

QUARTET ROMANTIC**JOHN J. BECKER** *The Abongo***HENRY COWELL** *Quartet Romantic***RUTH CRAWFORD SEEGER** *Suite No. II***LOU HARRISON** *String Trio***WALLINGFORD RIEGGER** *Wind Quintet***80285-2**

Aleck Karis, piano; Rolf Schulte, Linda Quan, Evan Paris, violin; John Graham, Lois Martin, viola; Madeline Shapiro, cello; Susan Palma, Paul Dunkel, flute; Stephen Taylor, oboe; Virgil Blackwell, clarinet; Frank Morelli, bassoon; Stewart Rose, French horn; New Jersey Percussion Ensemble at William Paterson College

Performances, sonics, and notes – as usual with New World – are exemplary. • American Record Guide

MARTIN BRODY*Commedia***MARIO DAVIDOVSKY***Synchronism No. 6***MIRIAM GIDEON***Sonata for Cello and Piano***RAND STEIGER***Trio in Memoriam***CHINARY UNG***Spiral***80412-2**

Aequalis

Performances are super, as is the recording. • American Record Guide

MARTIN BRESNICK*Just Time***MEL POWELL***Woodwind Quintet***RONALD ROSEMAN***Double Quintet for Woodwinds and Brass***RALPH SHAPEY***Movements***80413-2**

New York Woodwind Quintet

All of the performances are spirited and the sound quality good.

• CD Review

T. J. ANDERSON*Intermezzi***DAVID BAKER***Through This Vale of Tears***DONAL FOX***Dialectics, Four Chords from T.J.'s Intermezzi, Duetto,**Jazz Sets and Tone Rows***OLLY WILSON***Sometimes***80423-2**

Videmus

Good recordings of music by living African-American composers are all too rare... the important legacies of American vernacular and folk traditions still hold great potential to inform, influence, and energize the concert repertoire. • I.S.A.M. Newsletter

THE EMERSON STRING QUARTET PLAYS 50**YEARS OF AMERICAN MUSIC, 1919 - 1969***Works by Henry Cowell, Roy Harris, Andrew Imbrie,**Gunter Schuller, and Arthur Shepherd***80453-2**

Emerson String Quartet

Very well recorded and superbly documented... is a must for all aficionados of quality chamber music • Gramophone

NEW MUSIC FOR VIRTUOSOS**LESLIE BASSETT***Music for Saxophone and Piano***ROBERT ERICKSON***General Speech***ANDREW IMBRIE***Three Sketches***ROBERT HALL LEWIS***Inflections I***ROBERT MORRIS***Motet on Doo-dah***RALPH SHAPEY** *Configurations***WILLIAM O. SMITH***Fancies for Clarinet Alone***HARVEY SOLLBERGER***Sunflowers***80541-2**

Harvey Sollberger, Sophie Sollberger, flute; Claire Heldrich, vibraphone; Daniel Schulman, Robert Black, Kevin Aanerud, Ellen Weckler, piano; Donald Palma, Bertram Turetzky, bass; Stuart Dempster, trombone; William O. Smith, clarinet; Donald Sinta, saxophone

AMY BEACH*Sonata for Piano and Violin in A Minor***ARTHUR FOOTE***Sonata for Piano and Violin in G Minor***ARTHUR FARWELL***Navajo War Dance (for Piano), Pawnee Horses,**The Old Man's Love Song, Navajo War Dance***PRESTON WARE OREM***American Indian Rhapsody***80542-2**

Gilbert Kalish, piano; Joseph Silverstein, violin; Peter Basquin, piano; The New World Singers, John Miner

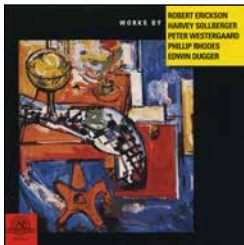
... soaring performances of the two violin works ... Warmly welcomed.

• Fanfare

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EDWIN DUGGER



Music for Synthesizer and Six Instruments
ROBERT ERICKSON
Ricercar a 5 for Trombones
PHILLIP RHODES
Duo for Violin and Cello
HARVEY SOLLBERGER
Grand Quartet for Flutes
PETER WESTERGAARD
Variations for Six Players

80563-2

Paul Zukofsky, violin; Robert Sylvester, cello; David Gilbert, Thomas Nyfenger, Harvey Sollberger, Sophie Sollberger, flutes; Stuart Dempster, Lawrence Dwyer, Frank Harmanas, Lynn Newton, Paul Vander Gheynst, trombones; The Group for Contemporary Music at Columbia University, Harvey Sollberger conducting; and others
Music pushing the limits of playing and hearing in the 1960s ... • Fanfare

BENDING THE LIGHT

ROSS BAUER *Tributaries*

PETER LIEUWEN *Nocturne*

MARJORIE MERRYMAN *Bending the Light*

JUDITH SHATIN 1492

MARILYN SHRUDE *A Window Always Open on the Sea*

DAN WELCHER *Tsunami*

80559-2

The CORE Ensemble: Mark Hinton, piano; Andrew Mark, cello; Michael Parola, percussion

... excellently recorded ... recommended. • Fanfare

RICHARD HOFFMANN

Orchestra Piece 1961

EDWIN LONDON

Portraits of Three Ladies (American)

CHARLES WHITTENBERG

Variations for Nine Players

80562-2

The Contemporary Chamber Ensemble, Arthur Weisberg; The University of Illinois Contemporary Chamber Ensemble, Edwin London; Oberlin College Conservatory Orchestra, Robert Baustian

... I would unhesitatingly recommend the disc to anyone ... willing to open his or her ears and mind to new musical experiences. • Fanfare

MUSIC FROM THE ONCE FESTIVAL 1961-1966

Works by Robert Ashley, George Cacioppo, Gordon Mumma, Roger Reynolds, Donald Scavarda, Bruce Wise and others



80567-2 (5 CDs)

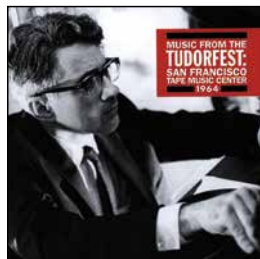
... a documentary of young composers simmering with dissatisfaction and rebellion, a last flare-up of innovation before the birth of a new musical era. No better picture could be had of pre-minimalist American music in the restless JFK-assassination era. • Village Voice

... Anyone even remotely interested in how the experimental music of the late 20th century took shape

and evolved into the multifaceted music of our time needs to be aware of this phenomenon, to experience this compilation. • Fanfare

MUSIC FROM THE TUDORFEST:

SAN FRANCISCO TAPE MUSIC CENTER, 1964



JOHN CAGE

34'46.776" for two pianists, Atlas Eclipticalis with

Winter Music, Electronic Version; Cartridge Music, Concert for Piano and Orchestra,

Musik Walk, Variations II

TOSHI ICHIYANAGI

Musik for Piano No. 4;

Musik for Piano No. 4,

Electronic Version

PAULINE OLIVEROS *Duo for Accordion and Bandoneon with Possible Mynah Bird Obbligato*

80762-2 (3 CDs)

David Tudor with Michael Callahan, John Chowning, Stuart Dempster, Warner Jepson, Douglas Leedy, Robert Mackler, Pauline Oliveros, Dwight Peltzer, Ann Riley, Loren Rush, Ramon Sender, Stanley Shaff, Linn Subotnick, Morton Subotnick, Ian Underwood, and Jack van der Wyck

The whole thing is a rather astonishing document, a snapshot of a historical "cusp" in the development of American music in the last century. And I'll also treasure it for that performance of Atlas Eclipticalis.

• Fanfare

MUSIC FOR MERCE (1952-2009)



Works by John Cage, David Tudor, Takehisa Kosugi, Maryanne Amacher, David Behrman, Earle Brown, Stuart Dempster, Morton Feldman, Jon Gibson, Toshi Ichiyanagi, John King, Annea Lockwood, Gordon Mumma, Bo Nilsson, Pauline Oliveros, Michael Pugliese, Yasunao Tone, Christian Wolff and Others

80712-2 [10 CDs]

The late Merce Cunningham was renowned for his legendary collaborations with the most significant experimental musicians of the late 20th century. Spanning six decades from the early 1950s onward, these recordings capture the breadth of the Cunningham repertory and the rich diversity of Cunningham's musical collaborations. For the most part, these compositions have not been recorded elsewhere and are making their first appearance on CD. This is a document of enormous historical import that will be a revelation to both listeners and scholars interested in the evolution of American experimental music over the past five decades.

ECLIPSE QUARTET

Works by Zeena Parkins, Frederic Rzewski, and James Tenney

80740-2

Eclipse Quartet: Sara Parkins, violin; Sarah Thornblade, violin; Alma Lisa Fernandez, viola; Maggie Parkins, cello; with William Winant, percussion
This is an excellent collection of works for string quartet and percussion, with a West Coast bent. The performances feel dead-on accurate, and the blend between the strings and percussion makes you wonder why this isn't a more standard ensemble. Maybe it will be soon! • Fanfare

CLASSICAL COLLECTIONS

CLARINET

SPASM: WORKS FOR BASS CLARINET

George Gershwin, Mark Gibbons, Perry Goldstein, Jerome Kitzke, Arthur Kreiger, Michael Lowenstern, Robert Rowe, Daniel Weymouth, and Peter Winkler

80468-2

Michael Lowenstern, bass clarinet, electronics

This recording is a treasure for bass clarinetists and seekers of new music. Michael Lowenstern is a stellar performer and should become any composer's new best friend. • The Clarinet

DOUBLE BASS

MODERN AMERICAN BASS

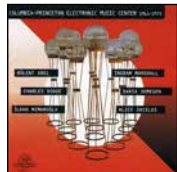
Works by Johanna Beyer, John Cage, Barney Childs, Jacob Druckman, Joseph Ladone, Jerome Moross, Otto Luening, George Perle, Quincy Porter, Halsey Stevens, William Sydean, and James Tenney
80722-2 (2 CDs)

Robert Black, double bass; John McDonald, piano

... a splendid sample of American modernism in its varying post-1945 incarnations ... • BBC Music

ELECTRONIC MUSIC

COLUMBIA-PRINCETON ELECTRONIC MUSIC



CENTER 1961-1973

Works by Bülent Arel, Charles Dodge, Ingram Marshall, İlhan Mimaroglu, Daria Semegen, Alice Shields
80521-2

The Columbia-Princeton Electronic Music Center was the first electronic music center to be established in the United States. From 1959 to

the late 1970s, it was one of the premiere sound facilities in the world.
... an essential record of a specific moment of musical development.
• The Wire

PIONEERS OF ELECTRONIC MUSIC



Works by Bülent Arel, Mario Davidovsky, Otto Luening, Alice Shields, Pril Smiley, Vladimir Ussachevsky
80644-2

A great historic document. • Fanfare

WOMEN IN ELECTRONIC MUSIC – 1977

Works by Laurie Anderson, Ruth Anderson, Johanna M. Beyer, Annea Lockwood, Pauline Oliveros, Megan Roberts, and Laurie Spiegel
80653-2

Reissue of the CRI CD of the classic 1750 Arch LP.



THE LEAGUE OF AUTOMATIC MUSIC COMPOSERS 1978-1983



John Bischoff, Jim Horton, Tim Perkis, David Behrman, Paul DeMarinis, Rich Gold
80671-2

This is quite simply one of the most amazing discs to come my way, ever. • Fanfare

MUSICA ELETTRONICA VIVA MEV40



80675-2 (4 CDs)

Alvin Curran, Frederic Rzewski, Richard Teitelbaum, Karl Berger, Allan Bryant, Steve Lacy, George Lewis, Garrett List, Carol Plantamura, Gregory Reeve, Ivan Vandro

MEV 40 documents a realized achievement of musical freedom, where diversity is embraced, differences are aired and order actively

arises from within. • The Wire

... a window into an important moment in the development of several new practices, and for young musicians in search of adventurous roots, it's a must. • Fanfare

These are improvisers of the highest order, and their engagement with one another is an object lesson in musicality. • Artforum

FLUTE



IO

Flute Music by Johanna Beyer, Joan La Barbara, Larry Polansky, James Tenney, and Lois V Vierk
80665-2

Margaret Lancaster, flutes; Beth Griffith, soprano; Larry Polansky, electric guitar; Matthew Gold, marimba, percussion

This gathering of music by five composers spanning more than 70 years demonstrates the richness and possibility of the stylistic freedom that is sometimes called the American experimental tradition. Timelessly potent for their careful exploration of musical material, these are works which have no cause to be esoteric, by leading American composers who deserve much higher regard.

FLUTES

ROBERT BEASER Song of the Bells, The Old Men Admiring Themselves in the Water

PAUL SCHOENFIELD Achat Sha'alti, Klezmer Rondos, Ufaratsta

JOSEPH SCHWANTNER A Play of Shadows, Black Anemones

80403-2

Carol Wincenc; Paula Robison; Ransom Wilson, flute; Solisti New York Chamber Orchestra, Alasdair Neale

This is perhaps the best collection of contemporary American flute music I know, both for performances and quality of works. • American Record Guide

NONE BUT THE LONELY FLUTE

KATHYRN ALEXANDER And the Whole Air Is Tremulous

MILTON BABBITT None But the Lonely Flute

JOHN CAGE Ryoan-Ji

MORTON FELDMAN Trio for Flutes

STEPHEN MOSKO for Morton Feldman, Indigenous Music II: Flute

80456-2

Dorothy Stone, flute

Give Art the night off. Put significance out to pasture, sit back and listen. This one is a beauty! - Good sound, great performances-a very attractive release! • Fanfare

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GUITAR

NEW MUSIC FOR FOUR GUITARS

LORIS CHOBANIAN *Sonics*

WALTER HARTLEY *Quartet for Guitars*

LEJAREN HILLER *Metaphors*

WILLIAM ORTIZ *Abrazo*

STEPHEN FUNK PEARSON *Mummychogs (Le Monde)*

JAMES PIORKOWSKI *The Struggle of Jacob*

80384-2

Buffalo Guitar Quartet

Devotees of guitar and new music should certainly investigate this release.

Any adventuresome listener is likely to find much that is worthwhile. •

Fanfare

THE STROKE THAT KILLS

Music for electric guitar by Eue Beglarian, Alvin Curran,

David Dramm, Michael Fiday, Tom Johnson, and

Gustavo Matamoros

80661-2

Seth Josel, electric guitars

Seth Josel is completely at home in this alternate guitar universe, as sensitive to its lyrical moments as he is to its aggressive qualities. • Fanfare

UNDERWATER PRINCESS WALTZ

A Collection of One-page Pieces by Karl Berger,

Earle Brown, Alvin Curran, Nick Didkovsky, Joel Ford,

Daniel Goode, Clinton McCallum, Larry Polansky and

Christian Wolff

80748-2

Zwerm: electric guitar quartet; w/ Eric Thielemans, drums, percussion; Bertel Schollaert, saxophone; Matthias Koole, guitar

Conceptually stimulating, aesthetically diverse, and musically entertaining ... excellent, clean production values, and every score is reproduced in the booklet. • Fanfare

GERTRUDES

Music for Guitar & Violin by Robert Ashley, Lainie

Fefferman, Paula Matthusen, James Moore, Larry Polansky,

Ken Thomson

80771-2

James Moore, resonator guitar; Andie Springer, violin

There's a lot to savor and marvel at in this fine assortment of recent music for resonator guitar and violin. • SF Chronicle

HARP

POSTCARD FROM HEAVEN

Music for Harp by John Cage, Gloria Coates,

Alexander Tcherepnin and James Tenney

80763-2

Susan Allen with Ellie Choate, Marilu Donovan, Jillian Risigari-Gai, Jaclyn Urik, harps; Colton Lytle, bowed vibraphone

... places the timeless tones of the harp firmly into the world of 20th and 21st century music... a fascinating step into the unusual.

• Musicweb International

ORCHESTRAL

JOHN ALDEN CARPENTER *Krazy Kat*

HENRY F. GILBERT *The Dance in Place Congo*

JOHN POWELL *Rhapsodie Nègre*

ADOLPH WEISS *American Life*

80228-2

Los Angeles Philharmonic Orchestra, Calvin Simmons, Lawrence Foster; Zita Carno, piano

... it takes you back to the days when jazz—or at least the concert world's perception of it—was rife with a kind of quirky African exoticism ... these are admirable readings, full of rhythmic vigor. The recording itself is brash and colorful.

• Winston-Salem Journal

JOHN ALDEN CARPENTER

Sea Drift

HENRY HADLEY

Scherzo Diabolique

DANIEL GREGORY MASON

Chanticleer (Festival Overture)

QUINCY PORTER

Dance in Three-Time

80321-2

Albany Symphony Orchestra, Julius Hegyi

... performed ably and enthusiastically by Julius Hegyi and the Albany Symphony. These works were composed between the mid-1920s and the mid-1930s, and are all cast in a conservative idiom that combines elements of German and French Romanticism. • The New York Times

AARON COPLAND *Connotations*

WILLIAM SCHUMAN *In Praise of Shahn*

ROGER SESSIONS *Black Maskers Suite*

80368-2

Juilliard Orchestra, Sixten Ehrling, Otto-Werner Mueller, Paul Zukofsky
On a superbly engineered CD from New World the excellent Juilliard Orchestra show their paces in three modern American works.

• Gramophone

STEPHEN ALBERT *Into Eclipse*

JACOB DRUCKMAN *Chiaroscuro*

JOSEPH SCHWANTNER *Aftertones of Infinity*

80381-2

Juilliard Orchestra, Leonard Slatkin, Lukas Foss, Gerard Schwarz; Gary Lakes, tenor

Both Mr. Druckman and Mr. Schwantner are extraordinary orchestral colorists, filling their canvases with a kaleidoscopic range of hues ... Mr. Albert, by contrast, revels in his greater traditionalism. The Juilliard Orchestra sounds remarkably polished.

• The New York Times

MARIO DAVIDOVSKY *Divertimento*

ANTHONY KORF *Symphony No. 2 (Blue Note)*

MAURICE WRIGHT *Night Scenes*

80383-2

Riverside Symphony, George Rothman; Fred Sherry, cello

New World's sound is its usual mellow self and the entire disc gives a most positive feeling. • American Record Guide

MILTON BABBITT *Relata I*

DAVID DIAMOND *Symphony No. 5*

VINCENT PERSICHETTI *Night Dances*

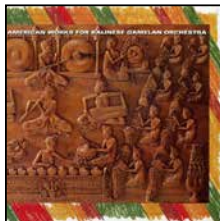
80396-2

Juilliard Orchestra, Christopher Keene, Paul Zukofsky, James DePreist
The Juilliard Orchestra is magnificent. New World provides warm and detailed recordings, probably their best ever. • Fanfare

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AMERICAN WORKS FOR BALINESE GAMELAN ORCHESTRA



MICHAEL TENZER
Banyuari, Situ Banda
WAYNE VITALE
Khayalan Tiga
EVAN ZIPORYN
Aneh Tapi Nyata
EVAN ZIPORYN /
NYOMAN WINDHA
Kekembangan

80430-2

Gamelan Sekar Jaya

Impressive for the sophistication of its American/Balinese cultural fusion.

• The Village Voice

Both Balinese and new music fans should enjoy this. • Roots & Rhythm

SYDNEY HODKINSON

The Edge of the Olde One

VINCENT PERSICHETTI

Concerto for English Horn and String Orchestra

NED ROREM

Concerto for English Horn and Orchestra

80489-2

Thomas Stacy, English horn; Rochester Philharmonic Orchestra, Michael Palmer; String Orchestra of New York, Vincent Persichetti; The Eastman Musica Nova, Paul Phillips

Fanciers of the English horn – are there many? – will certainly be interested in this New World disc, which features three substantial and stylistically diverse contributions to the instrument's rather meager repertoire. Each was tailored specifically for Thomas Stacy, probably the instrument's most celebrated virtuoso, and he performs each work splendidly. • Fanfare

LEONARDO BALADA

Oboe Concerto

BENJAMIN LEES

French Horn Concerto

ELLEN TAAFFE ZWILICH

Bassoon Concerto

80503-2

Pittsburgh Symphony Orchestra, Lorin Maazel; William Caballero, French horn; Cynthia Koledo DeAlmeida, oboe; Nancy Goeres, bassoon

Unfamiliar art music on disc cannot be better served than this. A disc that in every way is a pleasure to play. • The Absolute Sound

WALTER ASCHAFFENBURG

Concerto for Oboe

EDWIN LONDON

Hero Of Our Time

EDWARD MILLER

Anacrusis

80511-2

The Russian State Symphonic Cappella, Edwin London

These three orchestral essays by living American composers represent a conscious attempt to "... reconnect organically in the orderly evolution of the art of music without abandoning twentieth-century practice ...". A challenging release • Fanfare

AARON COPLAND

Inscape

GEORGE PERLE

Transcendental Modulations

BERNARD RANDS

"...where the murmurs die ..."

ROGER SESSIONS

Symphony No. 8

80631-2

The American Symphony Orchestra, Leon Botstein, conductor

This anthology of orchestral music by four American masters features the CD premiere of Sessions's Symphony No. 8.

JACOB DRUCKMAN

Summer Lightning

STEPHEN HARTKE

Symphony No. 3

AUGUSTA READ THOMAS

Gathering Paradise: Emily Dickinson Settings

80648-2

Heidi Grant Murphy, soprano; The Hilliard Ensemble; New York Philharmonic, Lorin Maazel

Thanks are due ... above all to New World Records for issuing these exciting live performances. This great orchestra responds to every challenge, virtuosic and textural, that these three composers ask of it. • Fanfare

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ORGAN

FUGUES, FANTASIA, AND VARIATIONS

DUDLEY BUCK *Grand Sonata in E Flat*

JOHN KNOWLES PAINE *Fantasie über "Ein feste Burg"*

HORATIO PARKER *Fugue in C Minor*

W. EUGENE THAYER *Variations on the Russian National Hymn*

GEORGE E. WHITING *Postlude*

80280-2

Richard Morris, organ

The instrument sounds fresh and young ... a valuable compendium of Americana. • Fanfare

PERCUSSION

IRWIN BAZELON

Fourscore

JOHN CAGE

Third Construction

LOU HARRISON

Concerto for the Violin with Percussion Orchestra

EUGENE KURTZ

Logo I

CHRISTOPHER ROUSE

Ku-Ka-Ilmoku

J. (BILLY) VERPLANCK

Petite Suite

80382-2

Gabriel Dionne, J. Riely Francis, Christopher Rose, Richard Skains

The disc is technically and sonically excellent ...

• American Music

PULSE**JOHN CAGE***Second Construction, Third Construction***JOHN CAGE/LOU HARRISON** *Double Music***HENRY COWELL** *Pulse***LUKAS FOSS***Percussion Quartet***HARVEY SOLLBERGER***The Two and the One*

80405-2

The New Music Consort

The performances are excellent. The recorded sound is bright and clean. A terrific release. • American Record Guide**RESTLESS, ENDLESS, TACTLESS****JOHANNA BEYER AND
THE BIRTH OF AMERICAN
PERCUSSION MUSIC***Works by John J. Becker, Johanna
Beyer, Henry Cowell, Harold
Davidson, Ray Green, Doris
Humphreys, and Gerald Strang*
80711-2

Meehan/ Perkins Duo & The Baylor Percussion Group

*This is a must-hear for anyone remotely interested in the development
of music in the past century and is strongly recommended.* • Fanfare**PIANO****SOUND FORMS FOR PIANO****JOHN CAGE** *Five Pieces from "Sonatas and Interludes"***HENRY COWELL** *Aeolian Harp, The Banshee,
Piano Piece (Paris 1924)***BEN JOHNSTON** *Sonata for Microtonal Piano***CONLON NANCARROW** *Studies for Player Piano:
Study No. 1, Study No. 27, Study No. 36*

80203-2

Robert Miller, piano

*Listen for yourself. You cannot possibly remain indifferent. Good stuff,
good sound* • Fanfare**EDWARD MACDOWELL & COMPANY****ADOLPH MARTIN FOERSTER** *On the Sea***HENRY F. GILBERT** *Mazurka***HENRY HOLDEN HUSS** *Prelude II***ETHELBERT NEVIN***Étude in Form of a Scherzo***EDWARD MACDOWELL***Twelve Virtuoso Studies***JOHN KNOWLES PAINE***Fuga Giocosa, Romance***HORATIO PARKER***Valse Gracile*

80206-2

Malcolm Frager, piano

*Frager's resourceful pianism displays all the grace, virtuosity, humor and
sensuousness this music demands.* • Los Angeles Times**THE WIND DEMON***And Other Nineteenth-Century Piano Works**Homer N. Bartlett, George F. Bristow, William Henry
Fry, Louis Moreau Gottschalk, Charles Grobe, Anthony
Philip Heinrich, Richard Hoffman, C. Jerome Hopkins,
William Mason, George William Warren*

80257-2

Ivan Davis, piano

*They range from delicate waltzes, outgoing polkas and spirited marches
to rippling water pieces, elegiac memorials and Bristow's cascading,
pre-impressionist Dream Land.*

• Athens Daily News/Athens Banner-Herald

EXULTATION**SAMUEL ADLER** *Sonatina, Sonata Breve, The Road to
Terpsichore: A Suite of Dances, Canto VIII***HENRY COWELL** *Exultation***ROBERT EVETT** *Chaconne***FREDERIC GOOSSEN** *Fantasy, Aria, and Fugue***WENDELL KEENEY** *Sonatina***GEORGE PERLE** *Six Études*

80304-2

Bradford Gowen, piano

In all, this is a fine, bracing recital of invigorating variety.
• Fanfare**PETER LIEBERSON** *Bagatelles***IGOR STRAVINSKY** *Serenade in A, Sonata***STEFAN WOLPE** *Pastorale, Form IV: Broken Sequen-
ces, Passacaglia (from Four Studies on Basic Rows)*
80344-2

Peter Serkin, piano

*All the works here are valuable nuggets from this century, played with the
allegiance to line and thrust and to structure that illuminate what is meant
by musical integrity.* • Philadelphia Inquirer**DAVID DEL TREDICI***Soliloquy, Virtuoso Alice***GEORGE PERLE***Lyric Intermezzo, Sonatina***NICHOLAS THORNE***Piano Sonata, Three Love Songs*

80380-2

Michael Boriskin, piano

*Another pianist with a Midas touch in new music is Michael Boriskin ... he
brings a Chopin-like pearliness of tone and freedom of expression to two
solo works each by George Perle, David Del Tredici and Nicholas Thorne.*
• The New York Times**IRVING FINE** *Music for Piano***GIAN CARLO MENOTTI** *Ricercare and Toccata on a
theme from "The Old Maid and the Thief"***CARL RUGGLES** *Evocations: Four Chants for Piano***HAROLD SHAPERO** *Sonata No. 1, Sonata No. 2,
Sonata No. 3*

80402-2

Michael Boriskin, piano

*This is a good cross-section of mid-twentieth-century American piano
music writing, and Boriskin's playing is essentially faultless.* • Fanfare**LEONARD BERNSTEIN** *Thirteen Anniversaries***RICHARD DANIELPOUR** *Piano Sonata***LOWELL LIEBERMANN** *Gargoyles***EDWARD SMALDONE** *Transformational Études*

80426-2

Michael Boriskin, piano

*His explosive, scintillating playing brings this recital to life, and makes this
one of the most rewarding presentations of new piano music in some
time. Bravo!* • Fanfare

ARTHUR BERGER *Composition for Piano Four Hands, Perspectives III, Suite for Piano Four-Hands*

HAROLD SHAPERO *Four-Hand Sonata for Piano*

VIRGIL THOMSON *Symphony No. 1*
80536-2

David Kopp, Rodney Lister, piano

... playing of tremendous virtuosity ... this is a disc that I would recommend to anyone in tune with this period of American composition
• Fanfare

CHILDHOOD MEMORIES:

MUSIC FOR YOUNGER PIANISTS

Compositions by Amy Beach, Miriam Gideon,

Lou Harrison, William Mayer, George Perle, Dianne

Goolkasian Rahbee, Ned Rorem, Roger Sessions, Robert

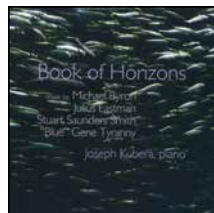
Starer, Louise Talma, and Ben Weber

80590-2

Sahan Arzruni, piano

[Arzruni] certainly plays these works with all the love, attention to detail, tone color, and character they deserve ... • classicstoday.com

BOOK OF HORIZONS

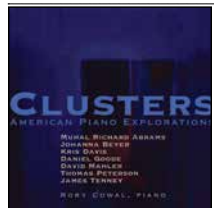


Music by Michael Byron, Julius Eastman, Stuart Saunders Smith, and "Blue" Gene Tyranny
80745-2

Joseph Kubera, piano

Kubera's impressively nuanced readings uncover the beauty implicit in these four compositions, two written specifically for him, plus two others making their first appearance on record.

• International Piano



CLUSTERS: AMERICAN PIANO EXPLORATIONS
Music by Mubal Richard Abrams, Johanna Beyer, Kris Davis, Daniel Goode, David Mahler, Thomas Peterson, & James Tenney
80800-2

Rory Cowal, piano

Cowal has technique to burn, but he also has a really stimulating curatorial philosophy. • Fanfare

TROMBONE

DAVID TAYLOR - BASS TROMBONE

LUCIA DLUGOSZEWSKI *Duende Quidditas*

ERIC EWAZEN *Dagon II*

DAVID LIEBMAN *Remembrance*

FREDERIC RZEWSKI *Moonrise with Memories*
80494-2

David Taylor, bass trombone; Louise Schulman, violin, voice; Lucia Dlugoszewski, timbre piano

VIOLIN

CADENZAS AND VARIATIONS

AARON COPLAND *Duo for Violin and Piano*

PHILIP GLASS *Violin Solo Music from EINSTEIN ON THE BEACH*

LEO ORNSTEIN *Sonata for Violin and Piano, Opus 31*

RICHARD WERNICK *Cadenzas and Variations II (for Violin alone)*
80313-2

Gregory Fulkerson, violin; Alan Feinberg, piano

This is a high-fiber meal – but not without some tasty carbohydrates – that will nourish the adventurous as well as the curious. Recommended.

• Fanfare

HIDDEN SPARKS

ELLIOTT CARTER

Riconoscenza

TODD MACHOVER

Hidden Sparks

JOHN MELBY

Concerto for Violin and Computer-Synthesized Tape

RALPH SHAPEY

Fantasy for Violin and Piano

80333-2

Maryvonne Le Dizes-Richard, violin; Jean-Claude Henriot, piano

This is an extremely satisfying recital of recent American violin music. Le Dizes-Richard plays with absolute assurance, and has an obvious understanding of this music on both technical and aesthetic levels. • Fanfare.

HUGH AITKEN *Partita for Solo Violin*

AARON COPLAND *Nocturne*

WALTER PISTON *Sonatina*

PAUL SCHOENFIELD *Three Country Fiddle Pieces*

GUNTHER SCHULLER *Recitative and Rondo*
80334-2

Robert Davidovici, violin; Steven De Groote, piano; Paul Schoenfield, piano
Everything here works splendidly. The program is wide-ranging and very good indeed. Davidovici sounds a masterful player. The sonics are absolutely top drawer. • Fanfare

JOHN CAGE

Six Melodies for Violin and Keyboard

JOHN HARBISON

Four Songs of Solitude

STEPHEN HARTKE

Oh Them Rats Is Mean in My Kitchen

YEHUDI WYNER

Concert Duo for Violin and Piano
80391-2

Michelle Makarski, violin; Brent McMunn, piano; Ronald Copes, violin
... among the finest recordings of American violin music I've ever heard.
• American Record Guide

GEORGE ANTHEIL

Sonata No. 2 for Violin and Piano

JOHANNA BEYER

Suite for Violin and Piano

HENRY COWELL

Sonata for Violin and Piano

RUTH P. CRAWFORD *Nocturne*

CHARLES DODGE *Etudes for Violin and Tape*

DAVID MAHLER

Maxfield's Reel for unaccompanied violin

LARRY POLANSKY

Movement in E Major for John Cage

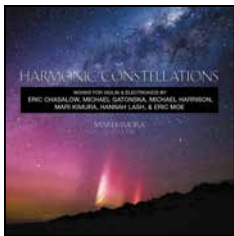
STEFAN WOLPE *Second Piece for Violin Alone*

80641-2

Miwako Abe, violin; Michael Kieran Harvey, piano

This program is a savvy survey of work by about three generations of American composers nowadays categorized as "mavericks." Abe and Harvey are sensitive, committed, and energetic proponents of this music, and they make the case well. • Fanfare

HARMONIC CONSTELLATIONS



Music for Violin by Eric Chasalow, Michael Gatonska, Michael Harrison, Mari Kimura, Hannah Lash, Eric Moe

80776-2

Mari Kimura, violin

Kimura's use of technology creates a sonic range that seems almost orchestral from piece to piece... the sound design is particularly striking. To me it seems a model for how to present electroacoustic music. • Fanfare

WIND ENSEMBLE

WINDS OF CHANGE

Music for Wind Ensemble from the 1950s to the 1970s

ROBERT RUSSELL BENNETT

Symphonic Songs for Band

HENRY BRANT *Verticals Ascending*

ROSS LEE FINNEY *Concerto for Alto Saxophone and Orchestra of Wind Instruments*

VINCENT PERSICETTI *Pageant*

HALE SMITH *Expansions*

80211-2

The Northwestern University Symphonic Wind Ensemble, John P. Paynter ... five very fine works, all written since 1950 ... a testament to the leadership and musicianship of John Paynter (1928-96).

• American Record Guide

ERIC EWAZEN

Shadowcatcher

MEL POWELL

Capriccio for Band

WILLIAM SCHUMAN

New England Triptych

80587-2

Juilliard Wind Ensemble; American Brass Quintet; Mark Gould, conductor

The American Brass Quintet is stellar and the Juilliard band gives the music its due. Excellent sound. • Fanfare

VOCAL/CHORAL

AMERICANA

ELLIOTT CARTER *To Music*

SEYMOUR SHIFRIN *Odes of Shang*

RANDALL THOMPSON *Americana*

80219-2

The University of Michigan Chamber Choir; Members of the University of Michigan Symphony Orchestra, Thomas Hilbish

This issue is most welcome, as there are no other complete recordings of any of these works. • Fanfare

BUT YESTERDAY IS NOT TODAY

THE AMERICAN ART SONG 1927-1972

Samuel Barber, Paul Bowles, Theodore Chanler,

Israel Citkowitz, Aaron Copland, John Duke,

Robert Helps, and Roger Sessions

80243-2

Bethany Beardslee, soprano; Donald Gramm, baritone; Donald Hassard and Robert Helps, piano

I cannot recommend this recital too highly. • Fanfare

This is a valuable collection and I recommend it unreservedly.

• American Record Guide

HENRY HERFORD

THE CLOISTERS

Works by John Corigliano, Arthur Shepherd,

Conrad Susa, and Ben Weber

80327-2

Henry Herford, baritone; Robin Bowman, piano

John Corigliano's 1965 cycle is a haunting creation, and I also particularly enjoyed the three fine songs by Arthur Shepherd. Beautifully balanced Abbey Road sound. • Gramophone

DIVINE GRANDEUR

Sacred Choral Works by Robert Beaser, Aaron Jay Kernis,

Stephen Paulus, Simon Sargon, John Schlenck, Judith

Shatin, and Ellen Taaffe Zwilich

80504-2

New York Concert Singers, Judith Clurman

The group possesses a controlled blend and balance and a clarity of tone that is quite beautiful at all dynamic levels. The recorded sound is just right. Intonation and diction are superb. Because of the fine selection of works and excellent singing and interpretations of the choir, this disc is worth a place in the library of serious choral conductors.

• The Choral Journal

THE FLOWERING OF VOCAL MUSIC

IN AMERICA, 1767-1823

Works by Benjamin Carr, Jeremiah Dencke, Anthony Philip Heinrich, Johannes Herbst, George K. Jackson, Georg Gottfried Müller, Johann Friedrich Peter, and Oliver Shaw

80467-2 (2 CDS)

New World String Orchestra

The first disc contains a collection of vocal music by Moravian composers from early Pennsylvania settlements. The second disc features beautiful vocal music from the period between the Revolutionary and Civil Wars.

THE MASK

WILLIAM BOLCOM

The Mask

MARIO CASTELNUOVO-TEDESCO

Romancero Gitano, Op. 152

VIRGIL THOMSON

Hymns from the Old South, Four Songs to Poems

of Thomas Campion

80547-2

New York Concert Singers, St. Luke's Chamber Ensemble, Judith Clurman

Recommended to choral music buffs who like to look outside of the English tradition. • Fanfare

WILLIAM PARKER - THE LISTENERS

Works by Ernst Bacon, Theodore Chanler,

Norman Dello Joio, Robert Evett, Irving Fine,

Lee Hoiby, John Jacob Niles, Ned Rorem, and Robert Ward

80475-2

William Parker, baritone; Dalton Baldwin, piano; William Huckaby, piano

With the assistance of several esteemed colleagues he brings 17 songs of love, sadness, nonsense and hope with the fine edge of the storyteller in every case. He was a sharer of what makes for a listener's or a composer's delight. • Scranton Sunday Times

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WILLIAM PARKER - AN OLD SONG RESUNG
Works by Charles Wakefield Cadman, Arthur Farwell, Charles Tomlinson Griffes, and Charles Ives
 80463-2

William Parker, baritone; Dalton Baldwin, piano; William Huckaby, piano
Parker was one of classical music's great recitalists, and this recording shows why: he weds melody to text with impeccable literacy and consummate musicality. • *Out*

WILLIAM SHARP, BARITONE
Works by Paul Bowles, Lee Hoiby, Richard Hundley, Eric Klein, John Musto, and Virgil Thomson
 80369-2

Steven Blier, piano
These are stunning performances of largely neglected repertoire ... a rich, sonically satisfying, and well-balanced recording. • *Fantare*

A SEASON'S PROMISE

Seasonal choral works by Thomas Cabaniss, Mario Castelnuovo-Tedesco, Dave Conner, Jennifer Higdon, Lance Horne, Ruth Fox Hume And Paul Hume, Libby Larsen, Philip Lasser, Morten Lauridsen, Joan Morris And William Bolcom, Wayne Quin, Stephen Paulus, Ned Rorem, and Virgil Thomson
 80592-2

New York Concert Singers; Melanie Feld, oboe; Susan Jolles, harp; Margaret Kampmeier, piano; Lois Martin, viola; Judith Clurman, conductor

I can think of no other collection quite like this, exemplifying as it does the modern evolution of serious American Christmas music. It is a significant and inspiring musical document. ...

• *American Record Guide*

VOICES FROM ELYSIUM

AARON COPLAND *As It Fell Upon A Day*

HENRY COWELL *Vocalise*

RUTH CRAWFORD SEEGER *Three Songs*

MIRIAM GIDEON *Voices From Elysium*

LOUISE TALMA *Diadem*

80543-2

Phyllis Bryn-Julson, soprano; Constantine Cassolas, tenor; Paul Sperry, tenor; Beverly Morgan, mezzo-soprano; Da Capo Chamber Players: André Emelianoff, cello; Laura Flax, clarinet; Joel Lester, violin; Patricia Spencer, flute; Joan Tower, piano; members of Speculum Musicae

"WE, LIKE SALANGAN SWALLOWS..."

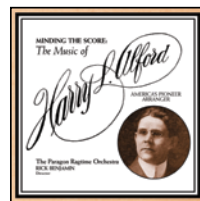
A Choral Gallery of Morton Feldman and Contemporaries
Earle Brown, Warren Burt, Robert Carl, Morton Feldman, Will Ogdon, Pauline Oliveros, Stefan Wolpe
 80794-2

Astra Chamber Music Society, John McCaughey, musical director

This has to be some of the most virtuosic choral singing I've ever heard. The profundity of the music is consistent, and you won't have to be an aficionado of choral singing to appreciate this music. ... • *Fantare*

MUSICAL THEATER/OPERA

MINDING THE SCORE: THE MUSIC OF HARRY L. ALFORD, AMERICA'S PIONEER ARRANGER



Call of the Elk: The Official B.P.O.E. March, Fiancée: The Bride to Be, The Hustler, Independent Moving Picture March "IMP", Jazette, Jazorian, Jazz Elite, Just A-Wearyin' For You, Let Me Call You Sweetheart, Memories, Memories (original piano score), The Memphis Blues, The Peacemaker, A Perfect Day, Roll 'Em Up, Shapiro's Song Successes No. 4, The Smiler (original piano solo), The Smiler Rag, Some of These Days & My Ever Lovin' Southern Gal, Spooks: A Midnight Chase
 80743-2

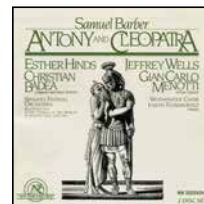
The Paragon Ragtime Orchestra, Rick Benjamin, conductor

A hundred years later, we can thank the always-reliable Paragon Ragtime Orchestra for bringing these brilliant arrangements back to our attention. On this disc you'll hear tunes as familiar as "Let Me Call You Sweetheart" and "The Memphis Blues" along with such endearingly archaic obscurities as "When I Dream in the Gloom of You" and "Call of the Elk: The Official B.P.O.E. March," all presented like precious diamonds in Alford's creative settings and performed with panache and decorous swing by the Paragons.

• *CD HotList*

SAMUEL BARBER

Antony and Cleopatra



80322-2 (2 CDs)

Spoleto Festival Orchestra, Christian Badea; Westminster Choir, Joseph Flummerfelt; Esther Hinds, Jeffrey Wells, Gian Carlo Menotti, Artistic Director

This complete recording now reinforces the feeling that this is a work still seriously under appreciated... a work full of memorable ideas both musical and dramatic... the recording is spacious and atmospheric enough to bring out the richness of orchestral textures and the commitment of the performance. ... • *Gramophone*

GRAMMY AWARD WINNER

IRVING BERLIN *This Is the Life!*



A Pretty Girl Is Like a Melody (theme of Ziegfeld's *Follies* of 1919), *Alexander's Ragtime Band* (song, 1911), *Everybody's Doin' It Now* (turkey trot, 1911), *Final to Act II* ("Opera Medley") from *Watch Your Step* (1914), *The Girls of My Dreams* (from Ziegfeld's *Follies* of 1920), *Homes Again Blues* (1920), *I Love a Piano*

(song from *Stop! Look! Listen!*, 1915), *The International Rag* (duet, 1913), *My Melody Dream* (A Song Poem, 1911), *Nobody Knows (and Nobody Seems to Care)* (fox trot, 1919), *Oh! How I Hate to Get Up in the Morning!* (song from *Yip, Yip, Yaphank!*, 1918), *Overture to Watch Your Step* (1914), *Play A Simple Melody* (duet from *Watch Your Step*, 1914), *Say It With Music* (theme of the *Music Box Revue*, 1921), *Smile and Show Your Dimple* (one-step, 1918), *Tell Me, Little Gypsy* (from Ziegfeld's *Follies* of 1920), *That Mesmerizing Mendelssohn Tune* (song, 1909), *This Is the Life!* (song, 1914), *When I Leave the World Behind* (ballad, 1915), *When I Lost You* (waltz, 1912), *You'd Be Surprised* (song from Ziegfeld's *Follies* of 1919)

80773-2

Bernadette Boerckel, soprano & comedienne; Daniel Marcus, tenor & comedian; Edward Pleasant, baritone; Heather Hill, soprano; Thomas Carle, tenor; The Paragon Ragtime Orchestra, Rick Benjamin, director

It's like a trip back in time that is an eye-opener, ear-opener, and mind-opener for those who only know these numbers in different styles and tempi. • *Talkin Broadway*

LEONARD BERNSTEIN**Candide****80340-2 (2 CDs)**

New York City Opera Chorus and Orchestra, John Mauceri; Erie Mills, David Eisler, John Lankston, Joyce Castle, Scott Reeve, Jack Harrold, James Billings, Maris Clement

A really effervescent, tuneful, brilliantly crafted delight. This performance, buoyantly conducted and spiffily sung, does Mr. Bernstein's score proud. • *The New York Times*

GRAMMY AWARD WINNER**WILLIAM BOLCOM** *A View from the Bridge***80588-2 (2 CDs)**

Lyric Opera of Chicago, Dennis Russell Davies, conductor

... the strong cast fulfill their varied assignments superbly, and Dennis Russell Davies conducts with the greatest sympathy and commitment, eliciting warmly responsive playing and singing from the Lyric Opera Orchestra and Chorus. • *Opera News*

JOHN BRAY *The Indian Princess***RAYNOR TAYLOR** *The Ethiop***80232-2**

Federal Music Society Opera Company; Edited and annotated by Victor Fell Yellin
Charming and altogether enjoyable ... this recording is a valuable window into an early phase of American theatrical culture. • *American Record Guide*

GEORGE M. COHAN*You're A Grand Old Rag*

The Eyes of Youth See the Truth, Geo. M. Cohan's Rag, Give My Regards to Broadway, Harrigan, Selection from The Man Who Owns Broadway, March Medley from George Washington, Jr., Mary's a Grand Old Name, Overture to Little Nellie Kelly, Overture to The Talk of New York, Over There, Popularity, Speech, That Haunting Melody, There's

Only One Little Girl for Me, The Yankee Doodle Boy

80685-2

Colin Pritchard, tenor; Bernadette Boerckel, soprano;
The Paragon Ragtime Orchestra; Rick Benjamin, director

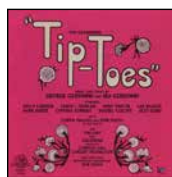
World premiere recordings of original period orchestrations

Recommended as a model of its kind and as a loving look back at a great man of the theater. • *Fanfare*

ANTHONY DAVIS *Amistad***80627-2 (2 CDs)**

Libretto by Thulani Davis; Lyric Opera of Chicago Orchestra & Chorus; Thomas Young, Mark S. Doss, Stephen West, Florence Quivar, Mark Baker Dennis Russell Davies, conductor

Intriguing, passionate, musically edgy and culturally relevant – revealing exciting, under-explored potential for third stream music as a vital operatic genre. • *Opera News*

GEORGE AND IRA GERSHWIN**Tip-Toes**

Book by Guy Bolton and Fred Thompson; Emily Loesser, Lewis J. Stadlen, Andy Taylor, Lee Wilkof, Mark Baker, Cynthia Sophiea, Rachel Coloff, Alet Oury; with Joseph Thalken and John Musto at the pianos and the cast and orchestra from the Carnegie Hall concert production.

Restored, produced and conducted by Rob Fisher

**GEORGE GERSHWIN,
IRA GERSHWIN
AND B.G. DESYLVA**
Tell Me More

Book by Fred Thompson & William K. Wells; David Garrison, Christine Ebersole, Sally Mayes, Diane Frattantonio, Philip Chaffin, and Patrick



Cassidy, special guest appearance by Kathleen Noone

80598-2 (2 CDs)

Orchestrations by Russell Warner; Restored and produced by Tommy Krasker; Music Direction by Rob Fisher

World-premiere recordings of two Gershwin brothers Jazz Age musicals!

Playing it for the first time was like stepping out onto a cloud. Highest recommendation. • *Fanfare*

VICTOR HERBERT *Eileen: A Romantic Comic Opera***80733-2 (2 CDs)**

Orchestra of Ireland; David Brophy, conductor; Lynda Lee, Eamonn Mulhall, Philip O'Reilly, Mary O'Sullivan, Andrew Ashwin, Joe Corbett, Karl Harpur, Rachel Kelly, Dean Power

The two-disc delving into Eileen is thorough and thoroughly entertaining for anyone with a taste for rich musical whipped cream, high jinx and high notes, performed knowingly but not condescendingly... What a treasure chest! • *Talkin' Broadway*

Herbert's passion for his Irish homeland keeps the music litig and sparkling through three short acts of Irish rebellion, British snootiness, and cross-cultural romance. Performance: 4 Stars, Recording: 4 Stars.

• *BBC Music*

MIDNIGHT FROLIC: THE BROADWAY**THEATER MUSIC OF LOUIS A. HIRSCH**

Any Old Time At All, Cupid's Lane, Hello Frisco!– The Transcontinental Telephone Song, Highlights from Going Up, List'ning on Some Radio, The Love Nest, Mary, My Home Town, My Rainbow Girl & The Alimony Blues, 'Neath the South Sea Moon, Selections from Mary, Overture to Ziegfeld Follies of 1915, Was There Ever a Night Like This?, The Wedding Glide, When I Hear a Syncopated Tune, Wildflower: An Indian Intermezzo, The Ziegfeld One Step
80707-2

Colte Julian, baritone; Bernadette Boerckel, soprano; The Paragon Ragtime Orchestra; Rick Benjamin, director

The music is swell, the performances are sweller, the annotations are terrific, and the engineering is first class. • *Fanfare*

**SPOTLIGHT****THE PARAGON
RAGTIME ORCHESTRA**

Rick Benjamin, director

80611-2

BLACK MANHATTAN

80649-2

THE MUSICAL ODYSSEY OF JOE JORDAN

80685-2

GEORGE M. COHAN

80707-2

THE BROADWAY THEATER MUSIC OF LOUIS A. HIRSCH

80720-2 (2 CDs)

TREEMONISHA

80731-2

BLACK MANHATTAN Vol. II

80743-2

THE MUSIC OF HARRY L. ALFORD

80761-2

THE PIONEERS OF MOVIE MUSIC

80773-2

IRVING BERLIN: This Is the Life!

80795-2

BLACK MANHATTAN Vol. III

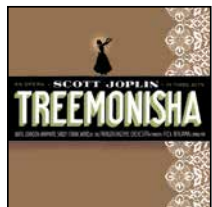
JASON HWANG***The Floating Box, A Story in Chinatown*****80626-2 (2 CDs)**

Sandia Ang, soprano; Ryu-Kyung Kim, mezzo-soprano; Zheng Zhou, baritone; Min Xiao-Fen, pipa; Diana Herold, vibraphone; Patti Monson, flutes; William Schimmel, accordion; Michio Suzuki, clarinets; Satoshi Takeishi, percussion; Tomas Ulrich, cello; Wang Guowei, erhu, gaohe, zhonghu (two-stringed Chinese violins); Juan Carlos Rivas, conductor

Originality spills out of every measure of *The Floating Box*, and the polycultural combinations of instruments produce a dizzying variety of colors each of which has an acutely evocative impact. • *Opera News*

SCOTT JOPLIN***Treemonisha***

In the first-ever historically authentic orchestration of the work, by Rick Benjamin

80720-2 (2 CDs)

Anita Johnson, AnnMarie Sandy, Edward Pleasant, Frank Ward, Jr., Chauncey Packer, Todd Payne, Robert Mack, Janinah Burnett, Darren Stokes

The Paragon Ragtime Orchestra and Singers
Rick Benjamin, conductor

Rick Benjamin's reconstruction of Scott Joplin's lone surviving opera *Treemonisha* from the existing vocal/piano score is nothing less than a revelation of historical research and musicology. Beyond question, *New World's Treemonisha* is the most significant recording of Scott Joplin's music to be released since Dick Hyman's 1975 RCA survey of the complete piano music

• *Classics Today* (10/10)

There is nothing else like it, and Benjamin, aided by his excellent orchestra and singers, has finally made it whole.

• *The New Yorker*

This set is the culmination of two decades of research, social anthropology and painstaking forensic reconstruction. And I can't think of a more worthwhile task—musical archaeology that needed doing—than rescuing Joplin's sole surviving opera from obscurity and misunderstandings... This is the most important document about the history of American composed music to have appeared in a long, long time.

• *Gramophone*

**FROM BARRELHOUSE TO BROADWAY:
THE MUSICAL ODYSSEY OF JOE JORDAN**

Double Fudge (ragtime two step, 1902), **Nappy Lee** (slow drag, 1903), **Lovie Joe** (from the Follies of 1910), **The Darkey Todaloo: A Raggedy Rag** (1910), **Take Your Time** (comic song, 1905/1907), **J.J.F. Rag** (1905), **I Am Waiting For You, Honey Dear** (waltz song, 1914), **The Whippoorwill**

Dance (c. 1921), **Dat's Ma Honey Sho's Yo' Born** (comic song, 1912), **That Teasin' Rag** (1909), **Brother-N-Law Dan: A Sequel to "Lovie Joe"** (1922), **Pekin Rag - Intermezzo** (1904), **He's Coming Back! Teddy Roosevelt's "Bull Moose" Song** (1912), **Bouclair Waltzes** (1904), **The Morocco Blues** (1922/1926), **Sweetie Dear Fox Trot** (1914), **Sweetie Dear: An Afro-American Serenade** (1906), **Happiness** (song, 1918), **The Century March** (1902), **Tango Two Step** (1912)
80649-2

The Paragon Ragtime Orchestra, Rick Benjamin, director;
Bernadette Boerckel, soprano; Trevor Smith, tenor

Joe Jordan (1882–1971) is the musician who most directly links authentic African-American ragtime with the Golden Age of the American musical theater. This well-chosen anthology of twenty songs, the first-ever comprehensive survey of Jordan's remarkable output, features several of his most popular hits, including "Lovie Joe," the song that made Fanny Brice a star.

The Paragon Ragtime Orchestra's performances sound as authentic as you could wish. They are bouncy, joyous and full of vaudevillian touches: the trombone slide gets quite a decent workout. Benjamin's piano, which is featured solo on some tracks, is sensitive, yet swings when required...

All in all, an enjoyable and distinguished production.

• *Fanfare* magazine

JEROME KERN**Roberta****80760-2 (2 CDs)**

A Musical Comedy In Two Acts; Adapted from the novel by Alice Duer Miller; Book and Lyrics by Otto Harbach; Annalene Beechey, Kim Criswell, Patrick Cummings, Jason Graae, Diana Montague, Laura Daniel, Jeanne Lehman, John Molloy, Eamonn Mulhall, Tally Sessions, Orchestra of Ireland; Rob Berman, conductor

Offering a cornucopia of lesser-known but delightful numbers including "I'll Be Hard to Handle," "You're Devastating," "The Touch of Your Hand," and "Let's Begin," this recording is not only a valuable historic document, but an utterly delightful time tunnel back to a front row-center seat at one of the most glamorous Broadway musicals of the 1930s. • *Opera News*

JEROME KERN/P.G. WODEHOUSE***Sitting Pretty*****80387-2 (2 CDs)**

Princess Theater Ensemble, John McGlinn; Judy Blazer, Paige O'Hara, Davis Gaines, Jason Graae, Merwin Goldsmith, Roberta Peters

For sheer musical bliss, nothing I have heard recently equals this complete, loving version ... I guarantee that you will be intoxicated by the score's melodies and disarmed by the enchanting performance. ... and ideal sound make this the most satisfying of *New World's* documentations of the American musical. • *The New York Times*

COLE PORTER *Fifty Million Frenchmen***80417-2**

Orchestra New England, Evans Haile; Howard McGillin, Kim Criswell, Kay McClelland, Susan Powell, Karen Ziemba, Jason Graae, James Harder, Scott Waara, JQ and the Bandits, Peggy Cass, Jean LeClerc

... there's scarcely a dull moment anywhere in this lighthearted autobiographical cocktail to the composer's hedonistic lifestyle in the 1920s. The performances likewise capture the moment, Evans Haile conducting with the same panache we heard on his much praised recording of *Babes in Arms*. • *Gramophone*

RICHARD RODGERS/LORENZ HART *Babes in Arms***80386-2**

Members of the New Jersey Symphony Orchestra, Evans Haile; Judy Kaye, Judy Blazer, Gregg Edelman, Jason Graae, Donna Kane, Adam Grupper, JQ and the Bandits

... original 1937 orchestrations, played with a light touch ... the definitive recording of this wonderful score. Buy it! • *Stereophile*
How luxurious to have one of the most luscious of Rodgers and Hart scores in its near-entirety, with original or near-original orchestrations ... this *Babes in Arms* is a happy delivery, especially with the original sheet-music design wrapped tenderly around it. • *Opera News*

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RICHARD RODGERS/LORENZ HART

Dearest Enemy: An American Musical Comedy

80749-2 (2 CDs)

Original orchestrations by Emil Gerstenberger and Harold Sanford; Reconstruction and additional orchestrations by Larry Moore

Annalene Beechey, Kim Criswell, James Cleverton, Philip O'Reilly, Hal Cazalet, Joe Corbett, Rachel Kelly, John Molloy, Stephen Rea; Orchestra of Ireland, David Brophy, conductor

This is another top-flight production by New World Records ... impressive revival work from original—or as close as possible—sources. The voices are spot-on—firmly music-theatre and not opera 'slumming' it. There are no weak entries in the singer roster or anywhere else for that matter. Delightful. • Musicweb International

NED ROREM

Our Town

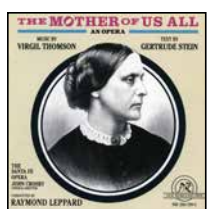
80790-2 (2 CDs)

Based on the play by Thornton Wilder; Libretto by J.D. McClatchy

Monadnock Music, Gil Rose, conductor

Matthew DiBattista, Margot Rod, Brendan Buckley, Donald Wilkinson, Krista River, David Kravitz, Angela Gooch, Gloriv Arroyo, Stanley Wilson
This is an engaging, accessible and very rewarding score and Gil Rose and his colleagues have done it and the composer proud with this committed first recording. This is an important release. • MusicWeb International

VIRGIL THOMSON/GERTRUDE STEIN



The Mother of Us All

80288-2 (2 CDs)

Santa Fe Opera, Raymond Leppard; James Atherton, Philip Booth, Mignon Dunn, Ashley Putnam

The overall impact of the performance is utterly authentic and convincing ... a most enjoyable and unusual operatic release ... • Gramophone

HUGO WEISGALL

Six Characters in Search of an Author

80454-2 (2 CDs)

Lyric Opera Center for American Artists;

Members of the Lyric Opera of Chicago Orchestra, Lee Schaeffer

Properly hailed as a classic since its premiere at the New York City Opera in 1959 ... pungent, muscular and compelling. Mr. Weisgall's atonal lyricism is asstringent yet authentic, an expression of character, not compositional artifice. • The New York Times

An absolute delight ... Six Characters belongs in the collection of everyone who cares about opera in America. • Classic CD

SCOTT WHEELER



Naga

Opera in Two Acts

80814-2 (2 CDs)

Libretto by Cerise Lim Jacobs

Anthony Roth Costanzo, David Salsbery Fry, Stacey Tappan, Matthew Worth, Sandra Piques Eddy White Snake Projects Chorus, Lidiya Yankovskaya, Associate Conductor and Chorus Master; Boston Children's Chorus, Michele Adams, Chorus Master White Snake Projects Orchestra, Carolyn Kuan, conductor

Brightly colored, imaginatively scored tonal music with always singable vocal lines that soar and glide. • Opera News

Lush post-Romantic music with piquant echoes of Britten and Barber, deftly conducted by Carolyn Kuan. • BBC Music

BLACK MANHATTAN

THEATER AND DANCE MUSIC OF JAMES REESE EUROPE, WILL MARION COOK, AND MEMBERS OF THE LEGENDARY CLEF CLUB

Ballin' the Jack (Smith) & *What It Takes To Make Me Love You—You've Got It* (Europe) (medley fox trot, 1914) (Chris Smith & James Reese Europe), *Carolina Fox Trot* (1914) (Will H. Vodery), *Castle House Rag* (1914) (James Reese Europe), *The Castle Perfect Trot* (1914) (James Reese Europe & Ford T. Dabney), *The Clef Club March* (1910) (James Reese Europe), *Cocoanut Grove Jazz* (1917) (J. Tim Brynner), *Congratulations* ("the Castles" Lame Duck Waltz, 1914) (James Reese Europe), *Deep River: Old Negro Melody* (1916) (traditional, arr. Harry T. Burleigh), *Hey There! Hi There!* (one step, 1915) (James Reese Europe), *Meno D'Amour* (intermezzo, 1906) (William H. Tyers), *Overture to "In Dahomey"* (1902/1903) (Will Marion Cook), *Panama: A Characteristic Novelty* (1910/1911) (William H. Tyers), *Sambo: A Characteristic Two Step March* (1896) (William H. Tyers), *Smyrna: A Turkish Serenade* (1910/1914) (William H. Tyers), *Strut Miss Lizzie* (fox trot, 1921) (J. Turner Layton/arr. Will H. Vodery), *Swing Along!* (1902/1912) (Will Marion Cook), *The Tar Heel Blues Rag* (1915) (J. Tim Brynner), *Under the Bamboo Tree* (song, 1902) (Bob Cole & the Johnson brothers), *When The Band Plays Ragtime* (song, 1902) (Bob Cole & the Johnson brothers)

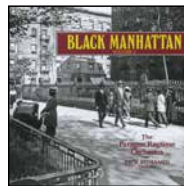
80611-2

The Paragon Ragtime Orchestra, Rick Benjamin, director

There's plenty of variety here to give a representative sampling of some of the era's finest pop music, and it's all played with polish, authenticity, and all-out enthusiasm by the PRO under Rick Benjamin's inspired direction ... Those who think ragtime begins and ends with Scott Joplin are in for a pleasant surprise, while aficionados no doubt will treasure this uniquely enjoyable disc. • (10/10) classicstoday.com

BLACK MANHATTAN VOLUME 2

At the Ball, That's All (1913) (J. Leubrie Hill), *Aunt Hagar's Children Blues* (1921) (W.C. Handy), *The Bell Hop Rag* (1914) (Frederick M. Bryan), *Black Patti Waltzes* (1896) (Will Accoe), *Brazilian Dreams* (tango-intermezzo, 1914) (Will H. Dixon), *Breath of Autumn* (concert waltz, 1913) (Will H. Dixon), *The Castle Walk* (one-step, 1914) (James Reese Europe—Ford T. Dabney), *Down in Honky Tonky Town* (one-step, 1916) (Chris Smith), *Fizz Water* (one-step, 1914) (Eubie Blake), *Goodnight Angeline* (1919) (James Reese Europe), *Honey Lamb* (ballad, 1914) (Al. Johns), *Nobody* (1905) (Bert A. Williams), *Oh! You Devil* (1909) (Ford T. Dabney), *Pine Apple Rag Song* (1910) (Scott Joplin), *Returned: A Negro Ballad* (1902) (Will Marion Cook), *Shuffle Along Overture* (1921) (Eubie Blake—Will H. Vodery), *That's Got 'Em—Rag* (1919) (Wilbur C. Sweatman), *Valse Angeline* (1913) (J. Tim Brynner), *When the Moon Shines* (from the 1904 revival of In Dahomey) (James J. Vaughan)



80731-2

The Paragon Ragtime Orchestra; Rick Benjamin, director

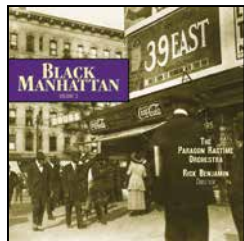
Anita Johnson, soprano; Robert Mack, tenor, Edward Pleasant, baritone; Linda Thompson Williams, blues singer

This is the second volume of the Paragon Ragtime Orchestra's series of recordings paying tribute to the pioneering African-American composers of late nineteenth and early twentieth century New York City. The initial inspiration behind this effort was James Weldon Johnson's fascinating 1930 history book Black Manhattan, which described the evolution of New York's black music and theater communities from the 1890s through the 1920s. Through its pages, Johnson (1871–1938) brought to life an amazing group of achievers—musicians, writers, stage performers, and businessmen—whose work profoundly transformed the cultural life of this nation ... Add an authoritative 48-page booklet that sheds new light on many of these African American composers... and you have a truly spectacular package that performs a great service to the advancement of the study of American music. • Black Grooves

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www.newworldrecords.org

BLACK MANHATTAN 3



J. Hubert Blake (1987-1983): *I'm Just Wild About Harry 9, "Love Will Find A Way"* (song from Shuffle Along, 1921); **James Bland** (1854-1911): *"Oh Dem Golden Slippers"* (minstrel song, 1879); **Frederick M. Bryan** (1889-1929): *The Dancing Deacon: Clef Club Fox-Trot* (1915); **Augustus L. Davis** (1863-1899): *"In the Baggage Coach Ahead"* (ballad, 1896); **Will H. Dixon**

(1879-1917): *Delizioso: Tango Aristocratico* (1914); **J. Leubrie Hill** (1873-1916): *Overture to My Friend from Kentucky* (aka The Darktown Follies) (1913); **AL Johns** (1879-1928): *Ianthia March* (1902); **James Weldon Johnson** (1871-1938) & **J. Rosamond Johnson** (1873-1954): *"Lift Every Voice and Sing: National Negro Hymn"* (original 1900 score); **Scott Joplin** (c.1867-1917): *Wall Street Rag* (descriptive, 1909); **J. Turner Layton** (1894-1978): *Dear Old Southland* (from the black Broadway musical Strut, Miss Lizzie, 1921), *After You've Gone* (one step, 1918); **Tom Lemonier** (1870-1945): *"Just One Word of Consolation"* (ballad, 1905); **Sidney Perrin** (c.1870-?): *We'll Raise the Roof To-Night* (medley two step, 1904); **C. Luckyth "Lucy" Roberts** (1887-1968): *The Tremolo Trot* (one-step, 1914), *Pork and Beans Rag* (1913), *"Jewel of the Big Blue Nile"* (song from the Harlem Lafayette Theatre musical Baby Blues, 1919); **Roscoe Q. Snowden** (c.1885-?): *The Slow Drag Blues* [arr. William Grant Still] (1919); **Clarence Cameron White** (1880-1960): *I'm Goin' Home* (spiritual setting, 1918), *"Chant" from The Bandana Sketches* (1919); **Spencer Williams** (1886-1965) & **Clarence Williams** (1893-1965): *Royal Garden Blues* [arr. Dave Peyton](fox trot, 1919); **Clarence G. Wilson** (1888-?): *The Zoo-Step* (dance from the Smart Set Co. production How Newtown Prepared, 1916)

80795-2
Janai Brugger, soprano; Chauncey Packer, tenor; Eddie Pleasant, baritone; Paragon Ragtime Orchestra, Rick Benjamin, conductor
Once again, Rick Benjamin and The Paragon Ragtime Orchestra offer a carefully curated project celebrating the many composers of Black Manhattan, shedding light on lesser known composers and works, and advancing the study of American music of the late 19th and early 20th century. • Black Grooves

This latest volume follows the pattern of previous editions, a dynamic mix of dance numbers, colorful theatrical themes and ballads, many of them marking the magic moments where ragtime and blues began to morph into jazz. • Lucid Culture

DON'T GIVE THE NAME A BAD PLACE TYPES AND STEREOTYPES IN AMERICAN MUSICAL THEATER 1870-1900

The Babies on Our Block, Can Anyone Tell Vere Dot Cat Is Gone?, Darktown Is Out Tonight, De Golden Wedding, Don't Give de Name a Bad Place, The German 5th, Hang the Mulligan Banner Up, John Riley's Always Dry, Maggie Murphy's Home, My Gal Is a High-born Lady, Paddy Duffy's Cart, Rip van Winkle Was a Lucky Man, Stay in Your Own Back Yard, Tell 'Em I'll Be There **80265-2**

Max Morath, tenor; Danny Barker, baritone; Clifford Jackson, tenor; Dick Hyman, piano and conductor

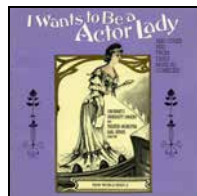
THE EARLY MINSTREL SHOW

De Boatmen's Dance, De Ole Jawbone, Dr. Hekok Jig, The Fine Old Color'd Gentleman, Hard Times, Instrumental Medley, Lucy Neal, Mary Blane, Miss Lucy Long, Old Joe, Old Uncle Ned, Pea Patch Jig, Stop Dat Knocking **80338-2**

David Van Veersbilck, tenor; Peter DiSante, lead; Brian Mark, baritone; Roger Smith, bass; Vincent Tufo, fiddle; Percy Danforth, bones; Matthew Heumann, tambourine; Robert Winans, banjo

The performances are worthy of the careful scholarship that went into the project, as is the recorded sound. • Fanfare

I WANTS TO BE A ACTOR LADY AND OTHER HITS FROM EARLY MUSICAL COMEDIES

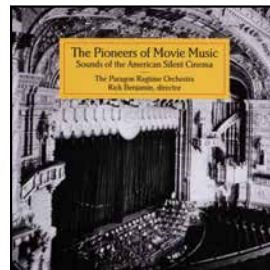


Amazons' March, The Bowery, The Broadway, Opera and Bowery Crawl, Buckets of Gore, I Can't Do the Sum, The Heidelberg Stein Song, How'd You Like to Spoon With Me?, Lullaby, May Irwin's "Bully" Song, My Heart, A Pretty Girl, Reuben and Cynthia, Sex Against Sex, Song of Brown October

Ale, The Yankee Doodle Boy

80221-2
Cincinnati's University Singers and Theater Orchestra, Earl Rivers, Director
... has long been a favourite with scholars of early musical comedy ... a richly fascinating selection of numbers from a much under-researched period. The performances all have a sense of style ... no one interested in the history of musicals will be disappointed. Notes with song texts are included, with a useful bibliography. • Gramophone

THE PIONEERS OF MOVIE MUSIC SOUNDS OF THE AMERICAN SILENT CINEMA



Agitato (1914) (M.L. Lake), *Dramatic Agitato No. 38* (1917) (Adolf Minot), *Agitato Drammatico* (1925) (Domenico Savino), *Appassionato No. 1* (1923) (Erno Rapee/William Axt), *Emotional Andante* (1925) (William Axt), *Battle Scenes* (1916) (Adolf Minot), *The Moving Picture Rag* (1914) (Ribé Danmark), *Grotesque*

Elephantine (1918) (Lester Brockton), *Zip* (1925) (Hugo Frey), *The Funny Guy* (1928) (M.L. Lake), *Dramatic Tension for Subdued Action* (1916) (Julius E. Andino), *Furioso* (1918) (T.H. Rollinson), *Grandioso* (1918) (Otto Langey), *Novelty Hurry* (1920) (Christopher O'Hare), *May-Dreams* (1918) (Gaston Borch), *The Trysting Place* (1924) (Victor L. Schertzinger), *Pizzicato Misterioso No. 30* (1916) (Adolf Minot), *Creepy Creeps: Misterioso* (1922) (Gaston Borch), *Mystery—Hurry* (1925) (Irénée Bergé), *Storm Music* (1919) (J.S. Zamecnik), *Prelude to "Romances of the Seven Seas"* (1924) (Maurice Baron), *Hindu* (1924) (J.S. Zamecnik), *Savage Carnival: A Wild Man's Dance* (1923) (Erno Rapee/William Axt), *Silent Sorrows* (1918) (Gaston Borch), *Western Allegro* (1923) (Erno Rapee/William Axt), *Prelude to "Western American Drama"* (1924) (Maurice Baron), *Synchronizing Suite No. 1* (1922/23) (M.L. Lake), *Old Ironsides March—Main Title* (1926) (Hugo Riesenfeld) **80761-2**

The Paragon Ragtime Orchestra
Rick Benjamin, director

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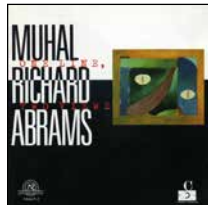
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MUHAL RICHARD ABRAMS ONE LINE, TWO

VIEWS

80469-2

Muhal Richard Abrams, piano, synth; Marty Ehrlich, a. sax; Patience Higgins, t. sax; Eddie Allen, trumpet; Mark Feldman, violin; Tony Cedras, accordion; Anne LeBaron, harp; Lindsey Horner, bass; Reggie Nicholson, drums; Bryan Carrott, percussion
With arrangements, performances and recording quality all superb, *One Line, Two*



Views must rank as one of Abrams's finest releases to date.

• Gramophone

This is an exemplary recording that reaffirms Abrams's status as one of this era's boldest and most consistently rewarding composers – in or out of jazz. • Stereo Review

MUHAL RICHARD ABRAMS/MARTY EHRLICH

The Open Air Meeting

80512-2

Muhal Richard Abrams, piano; Marty Ehrlich, alto saxophone, clarinet
Abrams has recorded duos before, but none sustains the same level of inspired excitement as this one, and none so successfully weds the earthiness of swing and blues. And Ehrlich is a young master in peak form. • Boston Phoenix

Abrams and Ehrlich are both supremely lyrical players, working the small-est sonic fragments into passionate and evocative waves of color. To hear them do this together is a real treat especially with this kind of sonic clarity and closeness. • Cadence

TERRY ADAMS *Terrible*

80473-2

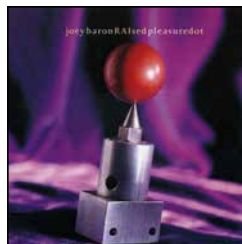
Terry Adams, piano, organ, harmonica, kalimba-clavier; Donn Adams, trombone; Marshall Allen, a. sax, flute; Tom Ardolino, drums; Greg Cohen, bass; Dave Gordon, trumpet; Jim Gordon, harmonica; Tyrone Hill, trombone; Jim Hoke, a. & s. sax, flute; Bobby Previte, drums; Roswell Rudd, trombone; John Sebastian, guitar; Noel Scott, a. sax, flute; Joey Spampinato, bass; Johnny Spampinato, guitar; Pete Toigo, bass

Fun, relaxed and bouncy, slightly dissonant around the edges, slightly off-kilter structures to keep you on your toes. Adams bops and shuffles through infectious stomps and zany romps, and also throws in a couple of sweet and sour ballads. • CMJ

JOEY BARON'S BARNDOWN TRIO

Raised Pleasure Dot

80449-2



Joey Baron, drums; Ellery Eskelin, tenor sax; Steve Swell, trombone
Raised Pleasure Dot merges one musician's intriguingly disparate halves; Joey Baron's impeccable drumming, steeped in jazz tradition, and his quirky, experimental composing. This is one jazz avant-gardist with a sense of humor. The adventurous will be rewarded. • The New York Times

TIM BERNE

The Sevens

80586-2

Tim Berne, alto sax; Marc Ducret, acoustic and electric guitar; ARTE Quartet; David Torn, electric guitars, loops, sonic redistribution
Tim Berne has come into his own as an important American composer. The Sevens is a fine album ... and an absolute must for Berne fans. • Signal to Noise

BILLY TIPTON MEMORIAL

SAXOPHONE QUARTET

Box

80495-2

Pamela Barger, drums; Amy Denio, Barbara Marino, Maya Johnson and Jessica Lurie, saxophones

This group of women don't fool around; they're gritty, not pretty, playing hard core jazz with an edge. They honk, funk, scream and slow dirge, and come laughingly back on a disc full of ambitious original material. This Box is a complete package. • JazzTimes

ROBERT DICK

Third Stone From The Sun

80435-2

Robert Dick, alto, bass, contrabass flutes, piccolo; Jerome Harris, guitar, bass guitar; Jim Black, drums; The Soldier String Quartet; Marty Ehrlich, bass clarinet; Shelley Hirsch, voice

Astonishing: A music as filled with enthralling new sounds as Hendrix's was. • Gramophone

Dick is the Hendrix of his instrument. • New Review of Records

DAVE DOUGLAS

In Our Lifetime

80471-2



Dave Douglas, trumpet; Uri Caine, piano; Chris Speed, clarinet, tenor sax; Josh Roseman, trombone; Joey Baron, drums; James Genus, bass; Marty Ehrlich, bass clarinet

His best so far. Douglas is a major talent, and this is an important album.

• Stereo Review

Pungent horns and hard swing ...

crackling logic and controlled fire. • The Atlantic Monthly

PAUL DRESHER & NED ROTHENBERG

Opposites Attract

80411-2

Ned Rothenberg, a. sax, sampling; Paul Dresher, guitar, sampling, processing; Samm Bennett, drums; Anthony Jackson, bass

World Music from another planet: Imaginatively conceived, a creative breakthrough for Dresher and Rothenberg. 4 Stars! • Down Beat
Their irrepressible freedom/structure friction makes this the best disc I've heard by either of them. • The Village Voice

MARTY EHRLICH'S DARK WOODS ENSEMBLE

Emergency Peace

80409-2

Marty Ehrlich, clarinet, bass clarinet, flute, a. sax; Abdul Wadud, cello; Lindsey Horner, bass; Muhal Richard Abrams, piano

A prime example of contemporary chamber music, eager to accommodate the mysteries of improvisation as well as Ehrlich's wiser-by-the-year compositional sense ... one of the more visionary "jazz" discs around. 4-Stars! • Boston Phoenix

MARTY EHRLICH'S DARK WOODS ENSEMBLE

Just Before The Dawn

80474-2

Marty Ehrlich, sax, clarinet, flute; Mark Helias, bass; Don Alias, percussion; Erik Friedlander, cello; Vincent Chancey, French horn

Marty Ehrlich, perhaps the most formidable multi-instrumentalist since Eric Dolphy, is the dream jazz musician; a player and composer with his own sound. • The Wire

This is high-art jazz by five of New York's most consistently expressive New Jazz players. • CMJ

MARTY EHRLICH

A Trumpet in the Morning

80752-2

Marty Ehrlich Large Ensemble: E.J. Allen, trumpet; Ray Anderson, trombone; Uri Caine, piano; John Clark, French horn; Joseph Daley, tuba; Robert DeBellis, alto and soprano sax, clarinet; Michael Dessen, trombone; Curtis Fowlkes, trombone; Drew Gress, bass; Jerome Harris, guitar, slide guitar; Miki Hirose, trumpet; Ron Horton, trumpet; Howard Johnson, baritone sax; Brad Jones, bass; Adam Kolker, tenor sax, clarinet; Andy Laster, alto sax; Eric McPherson, drums; J.D. Parran, narrator, soprano and bass sax; Lisa Parrott, baritone sax, bass clarinet; Jason Robinson, tenor sax; Warren Smith, vibraphone, percussion; James Weidman, piano; Matt Wilson, drums; James Zollar, trumpet; Marty Ehrlich, conductor

It's one of the most lustrous pairings of music and text I know of offhand, and everything else here is equally stirring. • National Public Radio

This densely rich album, which is chock-full of interesting ideas, yields rewards with repeated spins. • Editor's Choice, Downbeat

One hates to abuse the word masterpiece, but surely A Trumpet in the Morning will go down as a major statement from veteran reed player Marty Ehrlich, [who] marshals a sound of extraordinary power and beauty.

• Stereophile

ROY ELDRIDGE

The Nifty Cat

80349-2

Roy Eldridge, trumpet; Budd Johnson, saxes; Bennie Morton, trombone; Nat Pierce, piano; Tommy Bryant, bass; Oliver Jackson, drums

A generous serving of small-band mainstream jazz tastefully dominated by the leader's horn, which is sometimes hot and raspy, sometimes warm and melancholy, but always scrupulously honest.

• Stereo Review

THE FAR EAST SIDE BAND

Caverns

80458-2

Jason Hwang, electric violin; Sang-Won Park, kayagum, ajang, voice; Yukio Tsuji, percussion, shakuhachi, voice

Music of startling originality, uncompromising in its search to express a new cultural reality ... A rewarding outing. 4 Stars! • The Boston Phoenix
Exciting and adventurous music by three masterful improvisors who make music unlike anything else you've heard. • CMJ

SCOTT FIELDS

Samuel

80695-2

Scott Fields, electric guitar; Matthias Schubert, tenor saxophone; Scott Roller, cello; John Hollenbeck, percussion

This is another significant recording by Fields. • pointofdeparture.com

SCOTT FIELDS



Seven Deserts

80821-2

Scott Fields Ensemble

Axel Lindner, Hannah Weirich, violins; Annegret Mayer-Lindenberg, Axel Porath, violas; Niklas Seidl, violoncello; Pascal Niggemeyer, Christian Weber, contrabasses; Scott Fields, David Stackenäs, electric guitars; Daniel Agi, Helen Bledsoe, Norbert Rodenkirchen, flutes; Frank Gratkowski,

clarinet; Ingrid Laubrock, soprano saxophone; Matthias Schubert, tenor saxophone; Udo Moll, trumpet; Matthias Muche, trombone; Melvyn Poore, tuba; Ramón Gardella, marimba & percussion; Arturo Portugal, vibraphone & percussion; Stephen Dembski, conductor

Seven Deserts offers an array of lively departures and unanticipated trajectories. • The Wire

Seven Deserts is a work that continuously alternates and combines distinctive solo voices with a contrapuntal interplay at once distinguished by its wedding of complexity and clarity. Every musician has a highly developed sense of timbre, and the sonic quality is seamless. • NYC Jazz Record

RICKY FORD *Loxodonta Africana*

80204-2

Ricky Ford, tenor saxophone; Bob Neloms, piano; Richard Davis, bass; Danie Richmond, drums; Oliver Beener and Charles Sullivan, trumpets; James Spaulding, alto saxophone; Janice Robinson, trombone; Jonathan Dorn, tuba. From 1977, seven tunes, five of them by Ricky Ford, the then 23-year-old tenor saxophonist and member of the Charles Mingus band and leader of the session. Great compositions and strong improvising from the soloists.

GREAT CIRCLE SAXOPHONE QUARTET

Child King Dictator Fool

80516-2

Chris Jonas, soprano saxophone; Randy McKean, alto saxophone; Dan Plonsey, tenor saxophone; Steve Norton, baritone saxophone
Sagaciously, if, at times, a bit self-consciously sidestepping stylings endemic to contemporary improvising saxophone "icons," the Circle's mainly concise individual statements slide or erupt out of the intricate fabric of their compositions and improvisations; structures informed by a broad, and, more importantly, well-considered range of classicism and jazz. • Cadence

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JEROME HARRIS: *Hidden in Plain View*

80472-2

Jerome Harris, bass guitar; Bobby Previte, drums; Bill Ware, vibes; Ray Anderson, trombone; Marty Ehrlich, clarinet, a. sax; E.J. Allen, trumpet; Don Byron, clarinet

A delightful record, brimming over with great tunes, clever musical puns, and timbrally rich sound. • Stereophile

Catches the energy, ensemble transparency, daring and singularity that made/make Dolphy great, without forgetting you don't honor an individual by being a copycat. Rich in detail and spirit, this is everything an homage should be. • Pulse!

THE JULIUS HEMPHILL SEXTET

At Dr. King's Table

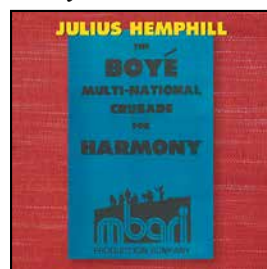
80524-2

Marty Ehrlich, alto sax, soprano sax, flute, alto flute, clarinet, bass clarinet; Sam Furnace, alto sax, soprano sax; Andy Laster, alto sax, flute; Gene Ghee, tenor sax; Andrew White, tenor sax; Alex Harding, baritone sax

The pieces given rousing interpretations are among those the late Julius Hemphill never got around to recording himself ... Hemphill was undoubtedly one of the most important and innovative of jazz composers of the post-war era. It's a gorgeous album, bristling with intelligence and soaked in the blues. • New York Times

JULIUS HEMPHILL

The Boyé Multi-National Crusade for Harmony



80825-2 (7 CDs)

Julius Hemphill with
Marinké Elliott, K. Curtis Lyle, Abdul Wadud, Baikida Carroll, John Carter, Olu Dara, Nels Cline, Alan Jaffe, Jehri Riley, Jack Wilkins, Jerome Harris, Dave Holland, Stuart Lieb, Roberto Miranda, Michael Carvin, Alex Cline, Jack DeJohnette, Philip Wilson, Ursula Oppens, Daedalus String Quartet, Ray Anderson, Marty Ehrlich, Janet Grice, John Purcell, Bruce Purse

Not only consists exclusively of previously unissued recordings, but also goes a long way in filling out the complex story of this multifaceted artist whose breadth and vision were seriously short-changed by the recording industry. • Downbeat

'Mastery and Transgression' in Music That Bridges Genres • New York Times
A beautifully produced tribute to a still neglected master musician. • The Wire
Julius Hemphill was one of the key jazz composers of the late 20th century, a modernist with deep roots. His music should be part of any informed listener's jazz education. • NPR music

EARL HINES/JIMMY RUSHING**BLUES & TINGLES**

Am I Blue, Changin' The Blues, Exactly Like You, Louisiana, One Night In Trinidad, Please Don't Talk About Me When I'm Gone, St. Louis Blues, Save It Pretty Mama, Summertime

80465-2

Earl Hines Quartet: Earl Hines, piano; Budd Johnson, saxophone; Bill Pemberton, bass; Oliver Jackson, drums Jimmy Rushing, vocals

This disc is a sheer blast, warm and wonderful and winningly swingful.

• *CMJ Jazz*

EARL HINES PLAYS DUKE ELLINGTON

Black and Tan Fantasy, Black Butterfly, "C" Jam Blues, Caravan, Come Sunday, The Creole Love Call, Do Nothin' Till You Hear from Me, Don't Get Around Much Anymore, Everything But You, Heaven, I Ain't Got Nothin' But the Blues, I'm Beginning to See the Light, The Jeep Is Jumping, Just

Squeeze Me, Love You Madly, Mood Indigo, The Shepherd, Sophisticated Lady, Take Love Easy, Warm Valley

80361-2 (2 CDs)

Earl Hines, piano

This was one of Earl Hines's last great achievements on records, and it displays the full range of his genius: an amazing rhythmic imagination, a dazzling, rather aristocratic finesse (somewhat akin to Ellington's own) in terms of pianistic touch; and a knack for making even profound ideas seem spontaneously conceived.

• *BBC Music Magazine – The Fifty All-Time Great Jazz Discs*

EARL HINES PLAYS DUKE ELLINGTON**VOLUME II**

All Too Soon, Don't You Know I Care, I Let a Song Go Out of My Heart, I'm Just A Lucky So and So, In a Mellotone, In a Sentimental Mood, It Don't Mean a Thing, Prelude to a Kiss, Satin Doll, Solitude

80532-2

Earl Hines, piano

EARL HINES PLAYS COLE PORTER

I Get A Kick Out Of You, I've Got You Under My Skin, Night and Day, Rosalie, What Is This Thing Called Love, You Do Something To Me, You'd Be So Easy To Love

80501-2

Earl Hines, piano

This is jazz piano at its pinnacle, a combination of virtuosity, fearless risk-taking, and boundless energy and joy. • *The Boston Phoenix*

EARL HOWARD Clepton

80670-2

Earl Howard, synthesizer, live processing; Georg Graewe, piano;

Ernst Reijseger, cello; Gerry Hemingway, drums

Making the most of a concert situation at Germany's Donaueschingen Musiktag 2006, American composer Earl Howard uses real-time processing plus ten multi-programs on his synthesizer to complement and amplify—metaphorically and literally—sounds created by [the players].

• *Musicworks*

EARL HOWARD**Granular Modality**

80728-2

Earl Howard, alto saxophone, synthesizer, live processing;

Miya Masaoka, koto

Every few years, Earl Howard releases a recording that reasserts his frontiersman bona fides. However, each successive album is so distinctive that it hinders a thumbnail profile. Is he a composer with excellent instincts as an improviser? Is he an improviser whose sound installations, film scores, and numerous commissions and fellowships place him beyond category? "All of the above" is the obvious correct answer. • *Point of Departure*

HUMAN FEEL**Welcome to Malpesta**

80450-2

Andrew D'Angelo, alto sax, bass clarinet; Chris Speed, tenor sax, clarinet;

Kurt Rosenwinkel, guitar; Jim Black, drums

Recorded live to 2-track, together in one room, three sets from start to finish.

ED JACKSON**Wake Up Call**

80451-2

Ed Jackson, alto, tenor sax; Rich Rothenberg, tenor sax; James Zollar, trumpet; Clark Gayton, trombone; John Stetch, piano; Dave Jackson, bass; Steve Johns, drums; Jamie Baum, flute.

While multifaceted and somewhat daring, should be palatable to virtually all straight ahead mavens. Sure-handed swing, combined with harmonies that span the entire light to dark spectrum, infuses a CD that melds abstraction with a solid structure. Exceptional. • *CMJ*

THE JAZZ PASSENGERS**Implement Yourself**

80398-2

Curtis Fowlkes, trombone, vocals; Roy Nathanson, tenor, alto sax, clarinet; Brad Jones, bass; Marc Ribot, guitar, horn; Bill Ware, vibes; E.J. Rodriguez, percussion; Jim Nolet, violin.

We don't want jazz to stagnate. But how should it evolve?

The Jazz Passengers may provide some answers.

• *The Village Voice*

KAMIKAZE GROUND CREW**The Scenic Route**

80400-2

Gina Leishman, alto sax, bass clarinet, accordion, piano, ukelele, keyboards, vocals; Doug Wieselmann, soprano, alto, tenor & baritone sax, clarinet, electric guitar, mandolin, ukelele, penny whistle; Steven Bernstein, trumpet, piccolo trumpet, cornet, flugelhorn, tuba; Jeff Cressman, trombone, baritone horn, slide whistle; Danny Frankel, percussion; Bob Lipton, tuba

There's not a mediocre composition on the whole disc, and these people play with the deceptively casual precision of the Karamazov Brothers juggling meat cleavers.

• *Opticon*

Runs the gamut from European street music to modern classical, all arranged with textural inventiveness and a compelling moodiness.

• *EAR*

The newly designed NewWorldRecords.org website has

Direct digital download for every title (MP3/320, FLAC, or WAV)

KAMIKAZE GROUND CREW

Madam Marie's Temple of Knowledge

80438-2

Gina Leishman, alto sax, bass clarinet, piccolo, accordion, piano, toy piano, vocals; Doug Wieselmann, soprano, tenor & baritone sax, clarinet, E-flat clarinet, castanets; Steven Bernstein, trumpet, cornet, flugelhorn; Ralph Carney, alto & tenor sax, clarinet, harmonica, toy piano; Jeff Cressman, trombone; Danny Frankel, percussion, whistle

Naturalistic American music right out of the melting pot in which we're all stewing. 4-Stars. • Down Beat

Eclectic brand of musical minestrone ... The Kamikazes' make a noise like no other ... Imagine Mingus, Carla Bley, and Sun Ra sharing stories about Stravinsky in some Brooklyn bar. • JazzTimes

STEVE KUHN

Mostly Ballads

80351-2

Steve Kuhn, piano; Harvie Swartz, bass

Airegin, Body and Soul, Danny Boy, Don't Explain, Emily, How High the Moon, Lonely Town, Lover Man, 'Round Midnight, Tennessee Waltz, Two for the Road, Yesterday's Gardenias

This is a charming, intimate recital, which benefits from excellent recording, and a warm clear sound. Leaves you hungry for more. • Cadence

ANDY LASTER'S LESSNESS

Window Silver Bright

80589-2

Andy Laster, baritone saxophone; Cuong Vu, trumpet; Erik Friedlander, cello; Bryan Carrott, vibraphone; Michael Sarin, drums

... Music this well-crafted and imaginative gives chamber jazz a good name. • Pulse

GEORGE LEWIS

Changing With the Times

80434-2

George Lewis, trombone; Douglas Ewart, clarinet, didgeridoo; Mary Oliver, viola; Peter Gonzales III, percussion; Bernard Mixon, singing voice; Jerome Rothenberg, Quincy Troupe, poets; Jeannie Cheatham, Danny Koppelman, Ruth Neville, piano

Performance: Poetry in motion; Recording: Excellent.

A beautiful piece of work, a most emotionally satisfying effort. • Stereo Review

Fans of jazz, new music, poetry, and theater will all find an edifying amalgamation of entertainment here. • JazzTimes

TONY MALABY

Paloma Recio

80688-2

Tony Malaby, tenor saxophone; Ben Monder, electric guitar; Eivind Opsvik, bass; Nasheet Waits, drums

There's a sense in which Paloma Recio feels like an instant masterpiece, an inevitable consequence of the sheer brilliance of its surface. But there are some genuine depths here as well. • pointofdeparture.com

DENMAN MARONEY

Fluxations

80607-2

Ned Rothenberg, b. clarinet, a. saxophone; Dave Ballou, trumpet; Denman Maroney, hyperpiano; Mark Dresser, contrabass; Kevin Norton, drums, vibraphone

A monument of new composition/improvisation fusion. • scaruffi.com

JAY MCSHANN

Going to Kansas City

80358-2

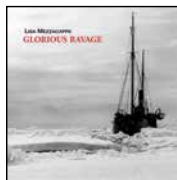
Jay McShann, piano, vocals; Buddy Tate, tenor sax, clarinet; Julian Dash, tenor sax; Gene Ramey, bass; Gus Johnson, Jr., drums

This is timeless music, served up Kansas City-style, with McShann's dynamic Hines-plus-Basie piano and the robust tenor saxophones of Buddy Tate and Julian Dash poured generously over a foundation of infectious rhythm. Performance: Terrific; Recording: Excellent • Stereo Review

LISA MEZZACAPPA

Glorious Ravage

80793-2



Fay Victor, voice; Nicole Mitchell, flute; Kyle Bruckmann, oboe; Vinny Golia, woodwinds; Cory Wright, woodwinds; Darren Johnston, trumpet; Michael Dessen, trombone; Dina Maccabee, viola; John Finkbeiner, electric guitar; Mark Dresser, bass; Myra Melford, piano & harmonium; Kjell Nordesen, vibraphone/percussion; Jordan Glenn, drum set/percussion; Tim Perkis, electronics; Lisa Mezzacappa, bass, conductor

An artistic statement with a strong, coherent narrative drive . . . a kind of leap-into-the-unknown audacity vividly conveyed by smart lyrics and an outstanding performance from vocalist Fay Victor. • Jazzwise

LAWRENCE D. "BUTCH" MORRIS

Dust to Dust

80408-2

Butch Morris, conductor; Vickey Bodner, E. horn; Jean-Paul Bourelly, guitar; Bryan Carrott, vibraphone; Andrew Cyrille, drums; J.A. Deane, trombone & electronics; Marty Ehrlich, clarinet; Janet Grice, bassoon; Wayne Horvitz, keyboards & electronics; Jason Hwang, violin; Myra Melford, piano; Zeena Parkins, harp; John Purcell, oboe

Top 12 of 1991 • The New York Times

Top 10 of 1991 • The Village Voice



SPOTLIGHT



COUNTERCURRENTS

The line between classical and popular music is the crux of a musical philosophy that led to the formation of CounterCurrents, a survey of "chamber jazz" in the 1990s curated by Arthur Moorehead, with album/cover design by Steve Byram.

JOEY BARON: RAISED PLEASURE DOT

TIM BERNE: THE SEVENS

ROBERT DICK: THIRD STONE FROM THE SUN

DAVE DOUGLAS: IN OUR LIFETIME

PAUL DRESHER/NED ROTHENBERG: OPPOSITES ATTRACT

MARTY EHRLICH: JUST BEFORE THE DAWN

MARTY EHRLICH'S DARK WOODS ENSEMBLE:
EMERGENCY PEACE

THE FAR EAST SIDE BAND: CAVERNS

HUMAN FEEL: WELCOME TO MALPESTA

ED JACKSON: WAKE UP CALL

THE JAZZ PASSENGERS: IMPLEMENT YOURSELF

KAMIKAZE GROUND CREW: THE SCENIC ROUTE

BOB NELL: WHY I LIKE COFFEE

THE NEW YORK COMPOSER'S ORCHESTRA:
FIRST PROGRAM IN STANDARD TIME

THE BERN NIX TRIO: ALARMS AND EXCURSIONS

MARIO PAVONE: SONG FOR SEPTET

MARIO PAVONE: TOULON DAYS

NED ROTHENBERG: POWER LINES

DAVID TAYLOR: PAST TELLS

TOM VARNER: LONG NIGHT BIG DAY

LAWRENCE D. "BUTCH" MORRIS

Testament: A Conduction Collection

80478-2 (Out of print 10-CD Box Set)

(individual discs still available—see below)



"Conducting is no longer a mere method for an interpretation, but an actual part of the process of composition. Conduction is a means by which a conductor may compose, (re)orchestrate, (re)arrange and sculpt both notated and non-notated music. Using a vocabulary of signs and gestures, many within the general glossary of traditional conducting, the conductor may alter or initiate rhythm, melody, and harmony; develop form and structure; and instantaneously change articulation, phrasing, and meter. Conduction is a viable musical tool for the improvising ensemble." — Butch Morris

Recorded in nine countries, the music is surprisingly coherent. In Turkey, using a band of mostly local musicians, the music takes on a stunning, solemn quality. In Tokyo, with a group of musicians using traditional Japanese instruments, along with turntables and electric basses, it takes on different colors. Noise and music mix; at times it's wild, at others, meditative. • The New York Times

When the musical history of the 20th century comes to be written, Testament will provide one of its most essential chapters. • The Wire ... There are many wonders in Testament, which has to be heard, and heard again to be believed. • Downbeat

LAWRENCE D. "BUTCH" MORRIS

Conduction #11: Where Music Goes

80479-2

The Great American Music Hall, San Francisco, CA; December 18, 1988

ROVA PreEchoes Ensemble. Bruce Ackley, sop. sax; Dave Barrett, alto sax; Larry Ochs, sax; Jon Raskin, alto & bar sax; Chris Brown, piano; J.A. Deane, trombone, electronics; Jon English, bass; Jon Jang, piano; Bill Horvitz, e. guitar; BIK lion, guitar, electronics; Kash Killion, cello; Kaila Flexer, violin; Hal Hughes, violin; William Winant, percussion

Conduction #15: Where Music Goes II

80480-2

Whitney Museum of American Art, New York City; November 15 and 16, 1989

Arthur Blythe, alto sax; Thurman Barker, vibes, perc.; Marion Brandis, flute/piccolo; Vincent Chancey, French horn; Curtis Clark, piano; J.A. Deane, trombone, live sampling; Janet Grice, bassoon; Bill Horvitz, el. guitar; Jason Hwang, violin; Taylor McLean, perc.; Jemeel Moondoc, flute; Zeena Parkins, harp; Brandon Ross, ac. guitar

Conduction #22: Documenta: Gloves & Mitts

80481-2

Documenta 9, Kassel, Germany; June 14, 1992

Christian Marclay, turntables; Lê Quan Ninh, percussion; J.A. Deane, trombone, live sampling; Martin Schütz, cellos; Günter Müller, drums, electronics

Conduction #23:

Quinzaine de Montreal

80482-2

The Spectrum, Montreal, Quebec, Canada; April 11, 1992

Tristan Honsinger, cello; Martin Schütz, cello; Eric Longworth, cello; Michelle Kinney, broom-cello; Ken Butler, broom-cello; Helmut Lipsky, violin; J.A. Deane, trombone, live sampling; Guillaume Dostaler, piano; Mike Milligan, bass; Pierre Dubé, vibes

Conductions #25 & #26: The Akbank Conduction,

Akbank II

80483-2

Istanbul, Turkey; October 16 & 17, 1992: The Süleyman Erguner Ensemble: Hasan Esen, kemence; Mehmet Emin Bitmez, ud; Göksel Baktagi, kanun; Süleyman Erguner, ney; Lê Quan Ninh, percussion; Bryan Carrott, vibes;

J.A. Deane, trombone, live sampling; Elizabeth Panzer, harp; Brandon Ross, ac. guitar; Steve Colson, piano; Hugh Ragin, pocket trumpet

Conduction #28 & #31: Cherry Blossom, Angelica F.I.M.

80484-2

#28 P3 Art and Environment, Tokyo, Japan; March 28, 1993:

Yukihiro Issa, noken; Shonosuke Okura, ohtuzumi; Makiko Sakurai, shomyo, music box; Michihiro Sato, tugaru syamisen; Kizan Daiyoshi, shakuhachi; Yuji Katsui, violin; Haruna Miyake, piano; Asuka Kaneko, Koichi Makigami, voices; Shuichi Chino, computer; Yoshihide Otomo, turntables, cd player; Kazutoki Umezu, bass clarinet; Sachiko Nagata, percussion; Motoharu Yoshizawa, el. bass; Kazuo Oono, Kouichi Tamano, Butoh dance

#31 Bologna, Italy; May 16, 1993: Dietmar Diesner, sop sax; Peter Kowald, bass; Wolter Wierbos, trombone; Steve Beresford, piano; Hans Reichel, guitar; Tom Cora, cello; Han Bennink, drums; Catherine Jauniaux, voice; Ikue Mori, drum machines

Conduction #31: Angelica Festival of International Music

Conduction #35: American Connection 4

Conduction #36: American Connection 4

80485-2

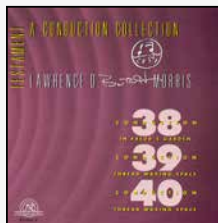
#31 Bologna, Italy; May 16, 1993; #35 Antwerp, Belgium; May 26, 1993; #36 Amsterdam, Holland; May 27, 1993

The Maarten Altena Ensemble; Maarten Altena, bass; Michael Barker, recorder, blockflutes; Peter van Bergen, bass clarinet, ten. sax; Wiek Hijmans, e. guitar; Alison Isadora, violin; Janne Pranger, voice; Michael Vatcher, drums; Wolter Wierbos, trombone; Michiel Scheen, piano

Conduction #38: In Freud's Garden

Conduction #39 & #40: Threadwaxing Space

80486-2



#38 Muffathalle, Germany; December 11, 1993

Myra Melford, piano; Zeena Parkins, harp; Bryan Carrott, vibes; Brandon Ross, ac. guitar; J.A. Deane, trombone, live sampling; Motoharu Yoshizawa, e. bass; Lê Quan Ninh, percussion; Martin Schütz, e. cello; Tristan Honsinger, cello; Martine Altenburger, cello; Edgar Laubscher, e. viola; Hans Koch, clarinet, bass &

contrabass clarinet, sop. & tenor sax

#39 & #40 New York City; November 11 & 12, 1993

Christian Marclay, turntables; Elliott Sharp, dobro; Chris Cunningham, guitar; Gregor Kitzis, violin; Dana Friedli, violin; Jason Hwang, violin; Myra Melford, piano; Damon Ra Choice, vibes, perc.; Reggie Nicholson, vibes, perc.; Michelle Kinney, cello; Deirdre L. Murray, cello; Elizabeth Panzer, harp; William Parker, bass; Mark Helias, bass; Fred Hopkins, bass

Conduction #41: New World, New World

80487-2

Oppeerman Music Hall, Florida State Univ. School of Music; February 4, 1994

Jesse Canterbury, clarinet; Mimi Patterson, clarinet; Scott Deeter, sax; Philip Gelb, shakuhachi; Gregor Harvey, guitar; Ethan Schaffner, e. guitar; Elisabeth King, voice; Daniel Raney, trombone; David Tatro, trombone; Michael Titlebaum, alto sax

Conduction #50: P3 Art and Environment

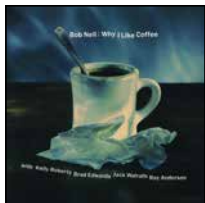
80488-2

Tokyo, Japan; March 5, 1995

Asuka Kaneko, el. violin; Kim Dae Hwan, perc.; Haruna Miyake, piano; Shonosuke Okura, ohtuzumi; Hikaru Sawai, koto; Yumiko Tanaka, gidayu; Yoshihide Otomo, turntables; Michihiro Sato, tugaru, syamisen; Tomomi Adachi, voice; Keizo Mizoiri, bass; Motoharu Yoshizawa, el. bass; Ayuo Takahashi, zheng

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BOB NELL
Why I Like Coffee
 80419-2



Bob Nell, piano; Kelly Roberts, bass; Brad Edwards, drums; Jack Walrath, trumpet; Ray Anderson, trombone
Why I Like Coffee ranks among the best releases of the year ... genuine emotion and vital, hopeful music that draws on strong individual contributions. This is a vision of history as through-street, not a cul-de-sac, and that's always been a hallmark of great jazz. • Boston Phoenix

THE NEW YORK COMPOSERS ORCHESTRA
Works by Marty Ehrlich, Robin Holcomb, Wayne Horvitz and Doug Wieselman
 80397-2

Marty Ehrlich, tenor, soprano, alto sax, clarinet, bass clarinet; Robin Holcomb, piano; Wayne Horvitz, piano, Hammond organ, keyboards; Doug Wieselman, tenor sax, clarinet; Cleave E. Guyton, Jr., alto sax, flute; Robert DeBellis, alto sax, flute; Jimmy Cozier, baritone sax; Ray Anderson, trombone; Art Baron, trombone; Dave Hofstra, tuba; Vincent Chancey, French horn; Tom Varner, French horn; Herb Robertson, trumpet; Stu Cutler, bass; Steven Bernstein, trumpet; Leslie Dalaba, trumpet; Lindsey Horner, bass; Bobby Previte, drums, marimba

... the music evokes Aaron Copland and Igor Stravinsky as much as Count Basie and Charles Mingus; the playing is not just precise but committed to making the music jump.
 • The New York Times

THE NEW YORK COMPOSERS ORCHESTRA
First Program in Standard Time
Works by Anthony Braxton, Robin Holcomb, Wayne Horvitz, Lenny Pickett, Bobby Previte and Elliot Sharp
 80418-2

Robin Holcomb, piano; Marty Ehrlich, tenor, alto & soprano sax, clarinet; Wayne Horvitz, keyboards; Doug Wieselman, tenor sax, clarinet; Cleave E. Guyton, Jr., alto sax, flute; Robert DeBellis, alto & soprano sax; Sam Furnace, baritone sax; Ray Anderson, tuba, trombone; Art Baron, trombone; Vincent Chancey, French horn; Eddie Allen, trumpet; Steven Bernstein, trumpet, flugelhorn; Jack Walrath, trumpet; Lindsey Horner, bass; Butch Morris, cornet; Bobby Previte, drums, marimba

A model for progressive big bands. • Pulse!

THE BERN NIX TRIO
Alarms and Excursions
 80437-2

Bern Nix, guitar; Fred Hopkins, bass; Newman Baker, drums
Light as a feather, with depths implied through back-roads melody-to-melody improvising. One of the best jazz records of '93.
 • The Village Voice
Nix has crafted a witty debut album that walks a fine line between freedom and tradition, sort of Wes Montgomery in the Twilight Zone.
 • The Boston Phoenix

MARIO PAVONE *Toulon Days*
 80420-2

Mario Pavone, bass; Joshua Redman, tenor sax; Thomas Chapin, alto sax, flute; Steve Davis, trombone; Hotep Idris Galeta, piano; Steve Johns, drums; Marty Ehrlich, clarinet, flute
... Pavone leads an edgy ensemble over angular vamp settings ("Tepito"), quietly rich tone poems ("Old and New Dreams"), and more intense free-form explorations ("Walking Mystery Man"). Toulon Days is also tenorist Joshua Redman's recording debut...genuinely wonderful.
 • Acoustic Music

MARIO PAVONE
Song For (Septet)
 80452-2

Mario Pavone, bass; Thomas Chapin, alto sax, flute; Marty Ehrlich, alto sax, clarinet, bass clarinet; Bill Ware, vibes; Peter Madsen, piano; Peter McEachern, trombone; Steve Johns, drums
Exceptional band-leading skills and thoughtful compositional style ... Pavone injects aggressive forward motion, inspiring driving improvisations from his collaborators. • Rolling Stone
Five stars! Keeps you on your toes! Hooks the listener with infectious melodies and unorthodox rhythms before turning to stylistic change-ups, unexpected twists, and intriguing harmonies. Each piece is loaded with details and surprises.
 • Down Beat

JON RASKIN QUARTET
The Bass & The Bird Pond
 80574-2

Jon Raskin, baritone, alto, soprano sax; Tim Berne, alto sax; Michael Formanek, bass; Elliott Kavee, drums, cello
The band redefines the boundaries between composed and free music by placing emphasis on texture and emotion. Theirs is a challenging music, with rewards for the listener who desires to push music in new directions.
 • allaboutjazz.com

SCOTT ROSENBERG
Creative Orchestra Music Chicago 2001
 80572-2

Lisa Goethe, McGinn, flute; Kyle Bruckmann, oboe; Matt Bauder, Jesse Gilbert, Paul Hartsaw, Laurie Lee Moses, Todd Munnik, Aram Shelton, reeds; Todd Margasak, Nathaniel Walcott, trumpets; Jeb Bishop, Nick Broste, trombones; Megan Tiedt, tuba; Carol Genetti, voice; Nathaniel Braddock, John Shiurba, guitars; Jen Paulson, viola; Chris Hoffman, Drew Morgan, violoncellos; Kyle Hernandez, Elizabeth Kennedy, Jason Roebeke, contrabasses; Steve Butters, Jerome Bryerton, Tim Daisy, percussion; Jim Baker, piano/synthesizer; Scott Rosenberg, conductor.

...richly rewarding, and yet another indication that Rosenberg is one of the top composer/improvisers active today.
 • Signal to Noise

NED ROTHENBERG
Power Lines
 80476-2

Ned Rothenberg, alto saxophone, bass clarinet; Dave Douglas, trumpet; Mark Feldman, violin; Ruth Siegler, viola, violin; Erik Friedlander, cello; Mark Dresser, acoustic bass; Mike Sarin, drums; Josh Roseman, trombone; Kenny Berger, baritone saxophone, bass clarinet; Glen Velez, frame drums

Without sacrificing logic, clarity and structure for giddy cerebral noise, Power Lines is yet another fine work from Rothenberg. • JazzTimes
'Year's Ten Best' • The New York Times

ROVA : : ORKESTROVA



No Favorites! (For Butch Morris)
 80782-2

Rova + Tara Flandreau, viola; Christina Stanley, violin; Alex Kelly, cello; Scott Walton, acoustic bass; John Shiurba, electric guitar; Jason Hoopes, electric bass; Jordan Glenn, drums; Gino Robair, conduction (on *Nothing Stopped / But A Futura*)

... it is a democratic appeal for sonic unity that resonates with the rich history of large-ensemble improvisation, in which instruments and ensembles are no longer segregated by stylistic constraints.

• All About Jazz

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www.newworldrecords.org

ROVA SAX QUARTET & NELS CLINE SINGERS *The Celestial Septet*

80708-2

Nels Cline, guitars; Devin Hoff, bass; Scott Amendola, drums; Bruce Ackley, Steve Adams, Larry Ochs, Jon Raskin, saxophones

There is much to explore here, and no shortage of high emotion and ecstatic release. • *Downbeat*

THE JIMMY RUSHING ALL STARS



Gee, Baby, Ain't I Good to You 80530-2

Jimmy Rushing, vocals; Buck Clayton, trumpet; Dickie Wells, trombone; Julian Dash, tenor saxophone; Sir Charles Thompson, piano; Jo Jones, drums; Gene Ramey, bass

Gee, Baby, Ain't I Good to You; MJR Blues; Tricks Ain't Walkin' No More; St. James Infirmary; One O'Clock

Jump; Who's Sorry Now; These Foolish Things; I Ain't Got Nobody; Good Morning Blues

Companion volume to Who Was It Sang That Song? (see below)

THE JIMMY RUSHING ALL STARS

Who Was It Sang That Song?

80510-2

Jimmy Rushing, vocals; Buck Clayton, trumpet; Dickie Wells, trombone; Julian Dash, tenor saxophone; Sir Charles Thompson, piano; Jo Jones, drums; Gene Ramey, bass

All Of Me, Almost Home, Baby Won't You Please Come Home, The Blues a) Stormy Monday Blues b) Jelly Jelly, C Jam Blues, Deed I Do, I Surrender Dear, Moten Stomp

There's lots of unpretentious fun on this date, the kind of record that just doesn't get made any more. • *IAJRC Journal*

JOHN SCHOTT

Shuffle Play: Elegies for the Recording Angel

80548-2

Steve Adams, C, alto, and bass flutes, alto saxophone; Beth Custer, B flat, E flat clarinet; Ben Goldberg, B flat, bass, contra-alto clarinet; Dan Plonsey, alto, tenor, baritone saxophone; Tom Yoder, trombone; Carla Kihlstedt, Jenny Scheinman, violins; Tara Flandreau, viola; Matthew Brubeck, cello; Trevor Dunn, acoustic bass; Scott Amendola, drums; Gino Robair, xylophone, percussion, drums; Karen Stackpole, gongs, percussion; Rob Burger, accordion; Myles Boisen, electric bass; John Schott, guitar, organ, percussion.

... bursting with inspiration and bubbling over with ideas. An essential album. • *The Wire*

GEORGE SCHULLER & THE SCHULLDOGS *Tenor Tantrums*

80522-2

Tony Malaby, soprano & tenor sax; George Garzone, tenor sax; Ed Schuller, bass; George Schuller, drums & tinkets; Dave Ballou, trumpet (on *Free* and *The Symptoms*)

Here is a band who integrate ferocious soloing and tight ensemble work all within George Schuller's bright and modernistic compositional approach. • *allaboutjazz.com*

BUDDY TATE: *The Texas Twister*

80352-2

Buddy Tate, tenor saxophone, clarinet, vocals; Paul Quinichette, tenor saxophone; Cliff Smalls, piano; Major Holley, bass; Jackie Williams, drums

Twister's the type of record that you play over and over ... a reminder of how potent Buddy Tate is as a soloist: robust, imaginative ...

• *Musician*

CECIL TAYLOR: *Cecil Taylor Unit*

80201-2

Cecil Taylor, piano; Jimmy Lyons, alto saxophone; Raphé Malik, trumpet; Ramsey Ameen, violin; Sirone, bass; Ronald Shannon Jackson, drums

This music at times gets very intense. It will take you down forgotten little streams in your mind and swell them with rivers of sound as Taylor pours notes on your ears. Listen.

CECIL TAYLOR



3 Phasis

80303-2

Cecil Taylor, piano; Jimmy Lyons, alto saxophone; Raphé Malik, trumpet; Ramsey Ameen, violin; Sirone, bass; Ronald Shannon Jackson, drums

3 Phasis is a masterwork, a testament to the perfectionism and unpredictability that go hand in hand in Taylor's music. For me, there is sometimes the impression of an inspired wizard and his five disciples

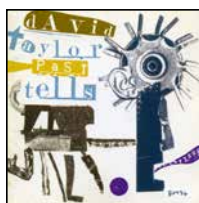
conversing at midnight, chewing over ideas, rephrasing them, listening; at other times, I'm attracted chiefly to the cathartic, exquisitely controlled violence. • *Gary Giddins*

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DAVID TAYLOR: *Past Tels*

80436-2



David Taylor, bass trombone; Rolf Schulte, violin; Louise Shulman, viola; Gary Schneider, synthesizer; Jon Kass, violin; Fred Sherry, cello; Lindsey Horner, double bass, tape; Gordon Gottlieb, percussion; Emily Mitchell, harp; Jay Branford, alto, baritone sax; Herb Robertson, trumpet, trombone; Phil Haynes, drums, percussion; Andy Laster, baritone sax; Marty Ehrlich,

tenor, soprano sax, clarinet; Paul Smoker, trumpet, flugelhorn; Mark Helias, bass; Ted Rosenthal, harpsichord

This is an excellent, varied collection of works composed or selected to feature the trombone work of David Taylor, whose playing spans many styles and moods. • *Pulse!*

THE VANGUARD JAZZ ORCHESTRA

Lickety Split: Music of Jim McNeely

80534-2

Trumpets: Earl Gardner (Lead), Joe Mosello, Glenn Drewes, Scott Wendholt; Trombones: John Mosca (Lead), Ed Neumeister, Douglas Purviance, Earl McIntyre; Reeds: Dick Oatts (Lead alto and soprano saxophones, flute), Billy Drewes (alto and soprano saxophones, flute), Rich Perry (tenor saxophone, clarinet, flute), Ralph LaLama (tenor saxophone, clarinet, flute), Gary Smulyan (baritone saxophone, bass clarinet); Rhythm Section: Jim McNeely, piano; John Riley, drums; Dennis Irwin, bass

... the last time the orchestral language of jazz received such a welcome jolt may have been when the famed Miles Davis-Gil Evans album Miles Ahead was released ... the music on Lickety Split manages to extend the jazz big band tradition into remarkably adventurous directions while leaving its earthy communal roots intact.

• *Chicago Tribune*

THE VANGUARD JAZZ ORCHESTRA

Thad Jones Legacy

80581-2



Trumpets: Earl Gardner (Lead), Joe Mosello, Glenn Drewes, Scott Wendholt; Trombones: John Mosca (Lead), Ed Neumeister, Jason Jackson, Douglas Purviance (bass trombone); Reeds: Dick Oatts, Lead a and sop sax, flute; Billy Drewes, a and sop sax, flute, clarinet; Rich Perry, ten sax, flute; Ralph LaLama, ten sax, clarinet, flute; Gary Smulyan, bar sax; Rhythm section: Jim McNeely, piano; John Riley, drums; Dennis Irwin, bass

Far from a nostalgia act, this 16-piece orchestra is the real deal, a living testament to the beauty and artistry of big-band music. • *Billboard*

TOM VARNER: *Long Night, Big Day***80410-2**

Tom Varner, French horn; Frank London, trumpet; Thomas Chapin, alto sax; Steve Swell, trombone; Phil Haynes, drums; Lindsey Horner, bass; Ed Jackson, alto sax; Rich Rothenberg, tenor sax

... Varner's work both as an instrumentalist and as a composer ... is strong, multi-colored and multi-dimensional. This is brainy, swinging stuff - serious, intellectual music that doesn't drown in its own earnestness. Highly recommended. • Cadence

TOM VARNER***The Window Up Above: American Songs 1770-1998*****80552-2**

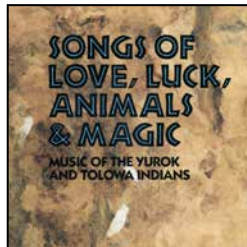
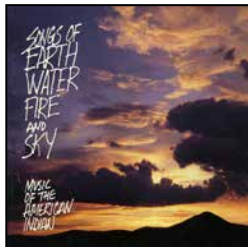
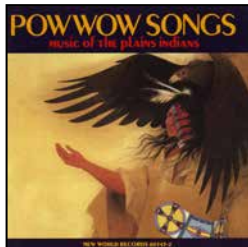
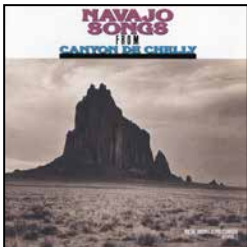
Tom Varner, French horn; Pete McCann, guitar; George Schuller, drums; with Lindsey Horner, bass; Mark Feldman, violin; Dave Ballou, cornet; Steve Alcott, bass; Thirsty Dave Hansen, vocals

Stone Grinds All, The Window Up Above, I Got It Bad, Kingdom Coming, Over the Rainbow, My God Is Real (Yes God Is Real), The Man I Love, When the Saints Go Marching In, Lorena, Till I Get Right, Memories of You, Battle Cry of Freedom, All Quiet on the Potomac, Ramblin' Man, Abide With Me, When Jesus Wept, With Every Wish, The Best Thing, There Is A Balm in Gilead

... an insanely ambitious project, spanning American music from the Revolutionary War all the way up to The Wizard of Oz, from Hank Williams to Duke Ellington to Bruce Springsteen. Varner handles this eclectic program with fresh ideas and great playing. • CMJ

WHAT WE LIVE: *Quintet For A Day***80553-2**

Lawrence Ochs, tenor and soprano saxophones; Dave Douglas, trumpet; Wadada Leo Smith, trumpet; Lisle Ellis, bass; Donald Robinson, drums
Ellis is a cohesive element, Robinson is a spurring force, Ochs is a conductive component, Douglas is an inspirational fountainhead, and Smith is an imaginative igniter. When you put it together, the resultant product is a work of great power and beauty. • Cadence

**TRADITIONAL****NAVAJO SONGS FROM CANYON DE CHELLY****80406-2**

Produced and annotated by Charlotte Heth, a member of the Cherokee nation of Oklahoma and a noted ethnomusicologist.

Selected by the Library of Congress "Outstanding Folk Recording"

This album features social and ceremonial music from the Four Corners region of the Southwest. Many of the songs come from the Enemy Way, a rite designed to exorcise Navajo warriors of the harmful ghosts of outsiders and slain enemies. The liner notes, by ethnomusicologist Charlotte Heth, are especially thorough.

• Rhythm Music Magazine

POWOW SONGS***Music of the Plains Indians*****80343-2**

Produced and annotated by Charlotte Heth, a member of the Cherokee nation of Oklahoma and a noted ethnomusicologist.

The music of Powwow Songs comes as close to Sioux music as you can get without actually going to a powwow. • Rhythm Music

SONGS OF EARTH, WATER, FIRE & SKY***Music of the San Juan Pueblo, Seneca, Northern Arapaho, Northern Plains, Creek, Yurok, Navajo, Cherokee, and Southern Plains Indians*****80246-2**

Produced and annotated by Charlotte Heth, a member of the Cherokee nation of Oklahoma and a noted ethnomusicologist.

Music of the American Indian recorded on location in a variety of settings in 1975, this album documents traditional Native American song and gives a complete historic, musicological analysis for each piece. In all, this is a useful document of musical traditions that may be disappearing ... • Option

SONGS AND DANCES OF THE EASTERN INDIANS FROM MEDICINE SPRING & ALLEGANY**80337-2**

Produced and annotated by Charlotte Heth, a member of the Cherokee nation of Oklahoma and a noted ethnomusicologist.

The Cherokee and Creek of Medicine Spring, Oklahoma, and the Seneca (Iroquois) of Allegany, New York, share a musical style despite their distance from each other. Their dances are accompanied by singing, drumming, rattles, and the swishing of the elaborate costumes worn by the dancers.

SONGS OF LOVE, LUCK, ANIMALS AND MAGIC***Music of the Yurok and Tolowa Indians*****80297-2**

Produced and annotated by Charlotte Heth, a member of the Cherokee nation of Oklahoma and a noted ethnomusicologist.

The Yurok and Tolowa are the southernmost representatives of the elaborate Northwest Coast Indian culture. This disc contains a variety of love songs, dances, gambling songs and ceremonial music. The music presents a variety of themes showing the wit, charm, and love of the people.

TURTLE DANCE SONGS OF SAN JUAN PUEBLO***Olu Shareh*****80301-2**

Produced and annotated by Charlotte Heth, a member of the Cherokee nation of Oklahoma and a noted ethnomusicologist.

San Juan Pueblo, originally known as the "Place of the Mockingbirds," sits along the Rio Grande in New Mexico. The four turtle dance songs recorded here accompany an annual ceremony performed on the winter solstice. They celebrate sons and daughters, youth, renewal, grace, beauty and fertility.

BACK IN THE SADDLE AGAIN

American Cowboy Songs

80314-2 (2 CDs)

Sam Agins; Jules Verne Allen; Rex Allen; The Arizona Wranglers; Gene Autry; Wilf Carter; Slim Critchlow; Chris LeDoux; Girls of the Golden West; Van Holyoak; Harry Jackson; Ken Maynard; Mac McClintock; Patsy Montana; Glenn Ohrlin; Tex Owens; Powder River Jack and Kitty Lee; John G. Prude; Glen Rice and His Beverly Hill Billies; Riders in the Sky; Tex Ritter; Jimmie Rodgers; Sons of the Pioneers; Carl T. Sprague; Texas Ruby; John White; Marc Williams; Bob Willis and the Texas Playboys

Genuine cowboy music – songs that talk about the lives of actual cowboys instead of spinning myths – has persisted as a small country-folk subgenre, the history of which is traced in a two-disc anthology. The 28-song collection surveys half a century of recorded cowboy songs. The anthology includes both authentic cowboy music and early “pseudo-cowboy” songs by the movie and radio stars who popularized the genre.

- The New York Times

BRAVE BOYS

New England Traditions in Folk Music

80239-2

The direct product of the British Broadside and Scotch-Irish folk music, the traditional folk music of New England is primarily vocal expression, through which family stories and popular legends are passed from generation to generation.

CALIENTE = HOT

Puerto Rican & Cuban Musical Expression in New York City

80244-2

A joyous recording of New York musicians keeping traditions alive as popular salsa styles change around them. Some play home-made instruments, some have toured the world, and all have an energy that only comes from a deep love for the music they play. The liner notes include a history of Puerto Rican and Cuban New York as well as descriptions of all the different musical styles represented.

DARK AND LIGHT IN SPANISH NEW MEXICO

Alabados y Bailes

80292-2

This recording preserves the expressions of a bygone tradition. The dark dirges and morbid religious hymns were used for death rituals such as wakes, funeral processions, and burials. The bailes, on the other hand, were performed by guitarists and violinists at birthday parties, weddings, and other high-spirited occasions where dancing was not only permissible, but essential.

I AM FILLED WITH HEAVENLY TREASURES

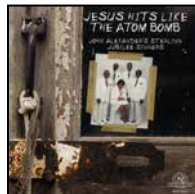
80617-2

The Enfield Shaker Singers, Mary Ann Haagen, musical director

Shaker music is a unique body of American sacred folk music, created by eighteen American Shaker communities over a period of one hundred and forty years (1780-1920). This recording features thirty-nine songs that offer us insights into Shaker aspiration and Shaker faith.

JOHN ALEXANDER'S

STERLING JUBILEE SINGERS



Jesus Hits Like the Atom Bomb 80513-2

Benediction, Devotional, Every Time I Try to Do My Best, God Shall Wipe All Tears Away, I Never Heard a Man, Jesus Hits Like the Atom Bomb, Job, Little Wooden Church On the Hill, The Lord's Prayer, My Jesus Knows, Operator,

Peace in the Valley, Testimony, Will He Welcome Me There?

A cappella gospel from Jefferson County, Alabama. The heart-felt singing, layers of powerful harmonies, and emotional exclamations situate them firmly in the tradition of the great a cappella groups that are the backbone of gospel music.

I'M ON MY JOURNEY HOME

Vocal Styles and Resources in Folk Music

Hollerin', Whooping, Eeping, Ringing the Pig, Spelling from the Old Blue-Back Speller, Tobacco Auctioneering, Turkey in the Straw, Risselly Rossetly, Bold McCarthy, or The City of Baltimore, Sweet Wine, Barbara Allen, Late One Evening, Hanging Johnny, Bright and Morning Star, The Black Sheep, Hey Hey, I'm Memphis Bound, Don't Put Off Salvation Too Long, Been A Long Time Traveling Here Below, I'm On My Journey Home, I Am O'ershadowed by Love

80223-2

This album is a loosely structured survey of different types of vocal styles and resources found in rural Anglo-American lower- and middle-class communities. Included in the slipcase is a 52-page booklet with extensive, excellent notes and song lyrics. This impeccably chosen and beautifully sequenced program is further proof of the extraordinarily rich musical legacy of the “old, weird America.” Reissued from the original New World LP. Quite a package, this one, with superb liner notes and a perfect path for those newly venturing into the realms of American roots music and its antecedents. • Sing Out!

SWEET SERAPHIC FIRE: NEW ENGLAND

SINGING SCHOOL MUSIC FROM THE

NORUMBEGA HARMONY

80640-2



Norumbega Harmony, Stephen Marini, Singing Master

Sweet Seraphic Fire brings together two unique bodies of American sacred song: choral compositions from the New

England singing-school

tradition and the most popular Evangelical Protestant hymn texts in historic American use.

OH MY LITTLE DARLING:

FOLK SONG TYPES

Chick-A-Li-Lee-Lo, King William Was King George's Son, Sweet William, The Lexington Murder, Lily Schull, The Farmer Is the Man That Feeds Them All, Come All You Coal Miners, Cotton Mill Blues, Whoopee-Ti-Yi-Yo, Mon Chérie Bébé Créole, Oh My Little Darling, Been on the Job Too Long, Dr. Ginger Blue, Crawling and Creeping, Haunted Road Blues, The Village School, The Poor Drunkard's Dream, If the Light Has Gone Out in Your Soul, I'm a Long Time Traveling Away From Home

80245-2

... a valuable resource for anyone interested in traditional American folk songs. Informative and well-written essays and song notes ... and performance notes from American musical treasures like Almada Riddle, Fiddlin' John Carson, Sara Ogan, Clarence Ashley, and Wade Mainer make this CD well worth another visit.

• Sing Out!

WIREGRASS SACRED HARP SINGERS

The Colored Sacred Harp

80433-2

Alone, Am I a Soldier of the Cross, Call Upon the Lord, Florida Storm, It is Finished, Jesus Lives in My Soul, My Mother's Gone, My Friend, Prayer/Come To Jesus Now, Prosperity, Rejoice and Sing, Shout and Sing, The Signs of the Judgement, Welcome Address/Jesus Rose

... From a social and historical standpoint ... Wiregrass is a valuable document. The singing was much like what I've heard at tiny Primitive Baptist churches - powerful octogenarians denying despair with their defiant faith. • Sing Out!

WIREGRASS SACRED HARP SINGERS

Desire for Piety: Songs from The B.F. White Sacred Harp
80519-2

*Bound for Canaan, The Christian's Flight, Coronation,
Cuba, Desire for Piety, The Dying Boy, Fallen by the Way,
The Father's Boundless Love, Firm Foundation, Florida, Give
Me Just A Little More Time, Happy Home, The Happy Sailor,
Ninety-fifth Psalm, Pickard's Hymn, Ragan, Struggle On,
There We Our Jesus Shall Adore, Weeping Pilgrim*

ZOOP ZOOP ZOOP

*Traditional Music and Folklore of St. Croix,
St. Thomas, and St. John*

80427-2 (CD); 80427-4 (MC)

A musicological milestone. To hear the previously forsaken musicians
reaffirming the contours of their heritage is to experience a profound
reawakening • *Billboard*

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MISSION STATEMENT

Anthology of Recorded Music, Inc., which records under the label New World Records, was founded in 1975 as a Bicentennial project of the Rockefeller Foundation. New World's original mission was to produce a 100-disc anthology of American music encompassing the broadest possible spectrum of musical genres. The resulting set of recordings, together with their extensive liner notes, provide a core curriculum in American music and American studies. In 1978 the Anthology was completed and distributed free of charge to almost 7,000 educational and cultural institutions throughout the world, with an additional 2,000 Anthologies being sold at cost to other similar institutions. Through these recordings two hundred years of music and American cultural history were brought to life.

Like the university press, New World strives to preserve neglected treasures of the past and nurture the creative future of American music. It continues to produce

recordings of music by underrepresented American composers, issuing approximately 8-10 new titles per year. Through the production of over 600 recordings some 700 American composers have been represented to date. It remains the only recording company that concentrates exclusively on America's musical heritage, and it does so with award-winning recordings which enlist musicians and performing organizations of the highest caliber. Over the years, twenty New World titles have received Grammy Award nominations and three of them have won—Samuel Barber's *Antony and Cleopatra* in 1984, Leonard Bernstein's *Candide* in 1986, and Ned Rorem's String Symphony in 1989.

In 2007 Anthology of Recorded Music, Inc. also acquired the historically significant label CRI (Composers Recordings, Inc.), which included 344 titles on compact disc and an additional 347 out-of-print LP releases that had never been reissued. All CRI albums, along with their accompanying liner

notes, have since been digitized and made available for purchase "on demand" under the New World's NWCR/NWCRL imprint, bringing the combined size of its catalog (also available at www.newworldrecords.org) to over 1,200 titles.

DRAM (www.dramonline.org) is a digital subscription service providing scholars, students and other educational communities unlimited on-demand access to the New World Records and NWCR/NWCRL catalogue(s), along with similar music from 34 partner labels/archives. The Database currently offers over 4,000 hours of recorded content for streaming, with new material being continuously added. In 2011 DRAM introduced Sound American (www.soundamerican.org), a quarterly online digest that presents material from DRAM in a less formal context. Sound American is a free-to-access resource designed to challenge the perception that new and experimental music is somehow beyond the average listener.

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