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Seemingly unerring sense of scale and musical respiration fully comple...

A captivating musical experience. Adams' command of harmony and his for Lou Harrison makes the best possible case for his artistic vision. • classicstoday.com

... a gorgeous 75 minutes of meditative stillness... Anyone coming to 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. • classicstoday.com

JOHN LUTHER ADAMS
Earth and The Great Weather
(A Sonic Geography of the Arctic)
80459-2
The music has in a sense an emotive 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
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. • classicstoday.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. • almusic.com

CHARLES AMIRKHANIAN
Loudspeakers
80817-2 (2 CD s)
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
Suaves and Angels
80610-2
Rubio String Quartet; Jessica Marsten, soprano; Joseph Kubera, piano, celeste; Andrew Bolotowsky, flute/piccolo; André Tarriles, 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) classicstoday.com

JONH ANTES
String Trios
80507-2 (2 CD s)
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

JOHANN FRIEDRICH PETER
String Quintets
80507-2 (2 CD s)
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

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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 CD s)
Donald Ashawnder, 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; Parmassus, 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
Sixsets, 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, Phonemena, 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

For easy & convenient online shopping go to
www.newworldrecords.org
LEONARDO BALADA
Maria Sabina
80498-2
The Louisville Orchestra, Jorge Mester; Carnegie Mellon Philharmonic Orches-
tra, Juan Pablo Izquierdo; The University of Louis ville Chorus; Carnegie Mellon
Concert Choir; Carnegie Mellon Repertory Chorus
Recommended especially for the luminously loony Maria Sabina.
• Fanfare

BRIAN BAUMBUSCH
Chemistry for Gamelan and String
Quartet
80833-2
Nata Swara, JACK Quartet
Highly recommended not only to aficionados of American gamelan music but also to those who
are relative newcomers to this exciting and vividly colourful music.
• Gramophone

JOHN J. BECKER
Soundpieces 1-7
80816-2 (2 CDs)
FLUX Quartet; Conrad Harris, violin; Joseph Kubera, piano; Adam Tandler,
piano 2; Margaret Lancaster, flute; Vasko Dukovski, clarinet
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 Dresher Ensemble; The FlamingO Band,
Brad Lubman, conductor
... This music conveys a tangible sense of enjoyment from the composer
and her skilful 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
Sticky 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 Fraser, oboe & English horn;
Jackie Glazer, clarinet & bass clarinet; Marissa Olegario, bassoon & contrabas-
soon; William Dietz, bassoon; with Daniel Linder, piano

WILLIAM BILLINGS
Wake Ev'ry Breath
80539-2
William Aplling 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 Atkin, soloist and conductor
... well worth hearing.
• Gramophone

MARTIN BRESNICK
My Twentieth Century
80635-2
Robert van Sice, marimba I; Kunihiko Komori, marimba II; Izumi Sinfonietta
Osaka, Norichika Iimori, conductor; Taimur Sullivan, saxophones; Maya Beiser,
cello; Steve Schick, percussion; Povera Players; Ransom Wilson, conductor
... highly recommended. All the performances are superb.
• Fanfare

GEORGE BRISTOW
Symphony No. 2 ("Jullien"), 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, sopran o; & others
The melodies are memorably 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 adventurous music lover should find this richly con-
ceived material of interest, if not downright hypnotic.
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; Dorothy 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
Nippomia, 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.

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

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

MICHAE L BYRON
Dreamers of Pearl
80679-2
Joseph Kubera, piano
...instantly recognizable, perceptually challenging, beautifully proportioned and deeply satisfying. • paristransatlantic.com

JOHN CAGE
Music for Keyboard 1935-1948
80328-2
Carlson is an excellent example of listener-friendly American contemporary composition... • American Record Guide

MORTON FELDMAN
The Early Years
80664-2 (2 CD s)
Jeanne Kirstein, prepared piano, piano, toy piano; David Tudor, Morton Feldman, Edwin Hymowitz, Russell Sherman, pianos; Matthew Raimondi, Joseph Rabushka, violins; Waver 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
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

MICHAEL BYRON
The Celebration
80878-2
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

ROBERT CARL
Symphonic Sequences from Dreamkeepers, Cello Concerto No. 1, Rhapsodies, Twilight Night
80496-2
Utah Symphony, Stewart Robertson, 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
The Geography of Loss
80780-2
Hartt Symphony Orchestra, Christopher Zimmerman, conductor; Elizabeth Brown and Robert Carl, shakuhachi; 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
White Bone Country
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

JOSEPH BYRD
Concerto, 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

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; Jason Stein, bass clarinet; Anton Hatwich, contrabass; Timothy Daisy, percussion
While no single release provides a definitive look at Bruckmann and his music, this is a damn fine place to start. • pointofdeparture.org

RODULPH 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

JOHN CAGE
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
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

PAUL CHIHARA
Forever Escher, 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 Kritz, baritone; Gloria Raymond, mezzo-soprano; David Hoose, conductor; Lydian String Quartet, Judith Gordon, piano; Daniel Stepner, violin; Paulette Bowes, clarinet
A vital, varied, and challenging release.
• classicstoday.com

BARNEY CHILD S
A music; that it might be...
80595-2
Phillip Rehfelt, woodwinds; Ron George, percussion; Marco Schindeimann, 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 Yinfang, conductor
Chou’s writing has calligraphic clarity, economy and grace, and it seems to lose little in translation.
• The Wire
GLORIA COATES
Cette Blanche Agonie, Indian Sounds (Symphony No. 8), The Force for Peace in War, Wir Tönen Allein, Fonte di Rimini
80599-2
Signe von Osten, soprano; Musica-viva.ensemble Dresden; International Bayreuth Youth Festival Orchestra; Jürgen Worrman, Matthias Kunstsch, 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, clarinet; Doug Wieselman, Ned Rothenberg, clarinets, bass clarinet; Dan Barrett, cello; Christopher McIntyre, Jacob Garchik, trombones; Marco Cappelli, guitar, electric guitar, mandolin; Ted Reichman, accordion; Ken Fila-nio, 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 Wieselman, clarinet, bass harmon-ica; 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
A very strong record that deserves to be heard. • Point of Departure

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

SEBASTIAN CURRIER
Vocalissimus
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

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

ALVIN CURRAN
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
Quiet Time, Quartetset
80634-2
Cassatt Quartet
... substantial and beautiful music that gives both pleasure and challenge. Highly recommended. • Fanfare

DAVID DEL TREDCI
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 DIXON
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 Schuman, 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 ... Highly recommended. • Fanfare

CHARLES DOUGIE
Cascando; Fades, Dissolves, Fizzles; Variations
80701-2
Baird Dodge, violin; John Nesi, 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
Pange’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, Olly 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
Lauralyn Kolb, soprano; Tina Toglia, 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, crotale, sine tones, fixed media playback; J.P.A. Falzone, vibraphone and pedal synthesizer; Dave Scanlon, Reed organ; Eugene Moon, sheng; Reinier van Houtt, piano, hand-crank siren
Jordan Dykstra chimes in with real importance. And he manages to hit home whatever he does here... Hurrah! • Gramophone
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 Kittas, 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. • 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 Satkun; 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 Veredh Trio, David Spencer and Ryan Anthony, trumpets; Gregory Fulkerson, violin; Yolanda Kondonassis, harp; Ross Powell, clarinet; Jo Boattight, keyboards
Every Erb disc is something to treasure, and this is one of the best. • 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
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 Koir, 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 Des Roches, percussion; Morton Feldman, piano, conductor
This is another invaluable reissue by New World from the CRI catalog ...

BRIAN FENNELLY

In Wilderness is the Preservation of the World
80448-2
Polish Radio National Symphony Orchestra; Symphony Orchestra of the Czechoslovak Radio of Prague; Audubon Quartet
This is a wide-ranging tribute to Fennelly's talents; it should please almost anyone who likes twentieth-century music.

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.

LUKAS FOSS

Renaissance Flute Concerto, Salomon Rossi Suite, Orpheus and Euridice
80375-2
Brooklyn Philharmonic, Lukas Foss; Carol Wincenc, flute; Yehudi Menuhin, violin; Edna Michell, 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.

LUKAS FOSS: Curriculum Vitae
80703-2
Columbia String Quartet; University of Buffalo Percussion Ensemble; Guy Klucevsek, accordion
… challenging, exciting music from the late phase of the compositional career of Lukas Foss … This is all powerful and unexpected stuff.

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; Waiden String Quartet; Jack Logan, trumpet; New Music Choral Ensemble
This is required listening for anyone interested in American 20th century composition.

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!

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

PETER GENA

Beethoven In Soho and Other Works
80841-2
Anthony de Mare, piano; Joseph Kubera, piano; Gregory Chudzik, bass guitar

JON GIBSON

Relative Calm
80783-2
Jon Gibson, saxophone, soprano saxophones (overlaid), winds, keyboards, autoharp, ambient recording; Joseph Kubera, keyboards; David Van Tighem, 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, Rudu Maiiffatti, trombone; Beat Schneider, violoncello … heartily recommended to all active listeners of open minds and hearts. • Fanfare

Top 50 of 2008 (#31) • The Wire
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, ARPsynthesizer. GUESTS: Marc Unternährer, tuba; Steffen Schielemacher, 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

CHARLESTOMLINSON 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; Philippe 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.

LOUIS MOREAU GOTTSCHALK

Night in the Tropics
80198-2

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

CHARLESTOMLINSON 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... Recommended. • Gramophone

LOU HARRISON

Piano Concerto, Suite for Violin, Piano, and Small Orchestra
80366-2

Keith Jarrett, piano, New Japan Philharmonic, Naeto 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 Jenerjohn, celesta; Don Marconi, percussion; Jerome Neff, percussion, Robert Hughes, conductor; Scott L. Hartman, French horn; Susan Bates, violin; Lou Harrison, suiling player; Gamelan Sekar Kembar, Kronos Quartet, The Manhattan Percussion Ensemble; Paul Price conductor

DANIEL GOODE

AnnBlind
80744-2

The Flexible Orchestra, Tara Simonic, 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. • Audophile Audition

DANIEL GOODE

AnnCela Express
80828-2

The Flexible Orchestra, Tara Simonic, conductor; Moran Katz, clarinet; Momenta Quartet: Emilie-Andre Gendron, Alex Shiozaki, violins; Stephanie Griffin, viola; Michael Haas, cello; Pauline Kim, violin; Joseph Kubera, piano
Intensely engaging and hypnotic. • Fanfare

LOUIS MOREAU GOTTSCHALK

The Ornithological Combat of Kings
80208-2

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

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 embodied by a dancer. In his role as composer Goldstein seeks to enable that directness and intimacy. • The Wire

JOHN HARBISON

Concerto for Viola and 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

JOHN HARBISON

Four Psalms, Emerson
80613-2

Majie Zeller, soprano; Lynn Torgove, mezzo-soprano; David Kravit, baritone; Frank Kelley, tenor; The Cantata Singers and Ensemble; David Hoose, conductor
... music that is at once challenging and accessible, terse yet beautiful. • classicstoday

EZRA LADEMAN

Concerto for Double Orchestra
80461-2

The Wire

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80198-2

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The Wire
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 Païement, Dennis Russell Davies, conductors

LOU HARRISON
Scenes from Cavafy: Music for Gamelan
80710-2
John Duykers, voice; Adrienne Varner, piano; Jessika 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.
• classicstoday.com

Jarrad Powell's Gamelan Pacifica really get inside all three of these spellbinding 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

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

SARAH HENNIES
Spectral Malsconcities
80824-2
Beethoven / 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

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

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 cerebral or detached.
• The Wire

VICTOR HERBERT
Collected Songs
80726-2 (4 CD s)
Marnie Breckenridge, George Dvorsky, Christopher Fitzgerald, Steven LaBroe, Jeanne Lehman, Rebecca Luker, Dillon McCartney, Jonathan Michie, Ron Raines, Valerian Rumin斯基, 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

VICTOR HERBERT
Works for Cello and Piano/Solo Piano Works
80721-2 (2 CD s)
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
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 HYLA
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 HYLA
Concerto for Bass Clarinet and Orchestra, Trans, Violin Concerto
80614-2
Tim Smith, bass clarinet; Laura Frautsch, 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 Bleeke, tenor; Nathaniel Watson, baritone
Excellent performances – Heartily recommended.
• Fanfare

CHARLES IIVES
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 IIVES
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 IIVES
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 IIVES
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

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Free liner notes for every release even out of print titles
Articles, interviews, interesting tidbits from the archives
BEN JOHNSTON
Pondar 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
80730-2
Kepler Quartet
There's no artistic or emotional compromise on this disc, and it yields enormous rewards. • Gramophone

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

JOHN KING
Free Palestine
80786-2
The Secret Quartet: Cornelius Dufallo, Jennifer Choi, violins; Ljova Zhurbin, 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 Lowenstein, bass clarinet, speaking, vocals; Sara Schoenbeck, bassoon, speaking, vocals; Dorothy Lawson, cel-lo, speaking, vocals; Wili Smith, Hammond B3 w/ Leslie, speaking, vocals; Jay Johnson, percussion, speaking, vocals; Nicholas DeMaison, conductor/ Michael Lowenstein, 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 KRAEHENBUEHL
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, yangqin 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; Stephie Buttrich, vocals; Misha 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 Rookie 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

LEI LIANG
Luminous
80784-2
Mark Dresser, contrabass solo; The Palimpsest Ensemble, Steven Schick, percussion, conductor; The Formosa Quartet; Alec Kiris, 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... And the recorded sound is spacious, indeed spectacular. • Fanfare

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. • San Francisco Chronicle

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

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
Indiana Symphony Orchestra, John Nelson, conductor; Jennie Hansen, viola d’amore; Neil Rosenhein, tenor
These compositions are a must, and are beautifully sung by Rosenhein 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 Ventricles*  
80477-2

Cleveland Chamber Symphony, Edwin London;  
The Gregg Smith Singers; Trio Bariano

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

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**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

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**ALVIN LUCIER**  
*Wind Shadows*  
80628-2 (2 CD s)

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

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**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  
auditory physics, serendipity and dream.  
• The Wire

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**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 MacKee, 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 MacKee sound  
world invokes Americana, from Crumb, to Harrison, to Partch...  
• Fanfare

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**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 unfaithfully lovely and the recorded sound is  
neatly perfect. This is highly recommended to anyone with open ears.  
• Fanfare

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

Nurt 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

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**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, combined  
with a spacious formal sense.  
• Fanfare

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**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

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**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

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**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 dis-  
seminated as widely as possible. The Sax Concerto is more specialized  
but worth knowing. Recommended.  
• Fanfare

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**DONALD MARTINO**  
*Seven Pious Pieces*  
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

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**SALVATORE MARTIRANO**  
*Mass*  
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;  
P. 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

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**SALVATORE MARTIRANO**  
*O, O, O, That Shakespeherian Rag*  
80577-2

M. Hinton, piano; V. Ray, piano; A. Maddox, celeste; D. Martirano, percussion;  
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;  
P. 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
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

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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

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GORDON MUMMA  
*Music for Solo Piano 1960-2001*

80668-2 (2 CDs)

Daan Vandewalle, piano  

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

paristransatlantic.com

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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

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MOONDOG [LOUIS HARDIN]  
*Round the World of Sound*

80774-2

Dedalus Ensemble & Muzzix, Didier Aschour, music director  

Beneath that Viking cape lived a true American maverick.  

NPR

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JAMES MOORE  
*Desolation Pops*

80839-2

Nathan Koci, accordion (with voices); Claire Happel Asthe, triple harp; Kathleen Supové, piano; The Rhythm Method: Leah Asher & Marina Kifferstein, violins; Carrie Frey, viola, Meaghan Burke, cello  

An excellent album from a great contemporary music label.  

The Wire

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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

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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.  

Fanfare

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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

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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

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MERYL SHEPPARD  
*Round the World of Sound*

80767-2

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

Chung, komungo; Haegeum; Yoo-jin Sung, Kayageum; Jaechoon Yang, Changgu  

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

Fanfare

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PAUL NAUERT  
*A Distant Music*

80769-2

Marilyn Nonken, piano; Roy Malan, violin; Kevin Rogers, violin; Ivo Bokuli, viola; Vanessa Buotolo, 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 intrepidness.  

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; Abel Aleza, bass-baritone; Gary Woodward, flute; Gary Boyer, clarinet; Ralph Morrison, violin; Kazi Piteika, viola; Cecilia 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 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 disc 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: Mass in D
80262-2 (2 CD's)
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 disc 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 CD's)
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 cleanly...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 (Evaston, Illinois)
Newly remastered reissue from the historic 4-CD CRI release

THE HARRY PARTCH COLLECTION, VOLUME 2
80622-2
Gate 5 Ensemble (Evaston, Illinois), The Harry Partch Ensemble, Daniele 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! 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;

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!!!!
• Daniele Mitchell, President, Harry Partch Foundation
**STEPHEN PAULUS**
Concerto for Violin and Orchestra, Concertante, Symphony for Strings
80363-2

The Philadelphia 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**
Pantomine, 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 PERSICHETTI**
Complete Piano Sonatas
80677-2 (2 CD's)

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

**VINCENT PERSICHETTI**
Love, Mass, Winter Cantata
80316-2

Mendelssohn Club of Philadelphia, Tamara Brooks

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

**VINCENT PERSICHETTI**
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
80777-2

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

Muzzik

Another wonderful contribution to both the Pisaro-Liu discography and to New World's exemplary catalog of innovative music. • Fanfare

**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 Cauwenbergh; [sic]—saxophone quartet & drums: Bertel Schollaert, soprano sax; Eva Vermeiren, tenor sax; Thomas Van Gelder, baritone sax; Maarten Jan Huysmans, alto sax; Mattijs Vanderleen, drums

I've been playing this wonderful album repeatedly, and it's an obvious contender for album of the year. • The Wire

**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 Knolos, percussion; Stephen L. Mosko, conductor (in Sextet)

... exemplary and lovingly detailed performances. • classics today.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; Alec Karis, piano
These four terse, resonant chamber works transform bruusqueness 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, Gerald 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, gils, vibraphones, and tingsha;
David Keck, bass-baritone; Paul Schiavo, oboe; Greg Purhagen, baritone;
Paul Marquardt, piano; Molly Puccione, 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 Rosinsky, 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 Quartett; 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
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 CD's)
New York 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
The Complexity of Distance
80837-2
Mike Scheidt, electric guitar
As one who grew up wishing for a world
where the conceptualism of Alvin Lucier, the
radical vision of Iannis Xenakis, and the power
chords of Led Zeppelin could exist on a level
playing field, this release is a sort of answered
prayer. • Fanfare

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

NED ROREM
Winter Pages, Bright Music
80416-2
Bridgehampton Chamber Music Festival
... a fine collection of recent works by Ned Rorem ... sparkles with
its orchestral sonics. • 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
Evidence of Things Not Seen
80575-2 (2 CDs)
Monique McDonald, soprano; Deiores Ziegler, mezzo-soprano; Rufus Muller, tenor; Kurt Ollmann, baritone; Steven Blier, Michael Barrett, piano

Circadian Rhythms
80736-2
Newband, Dean Drummond, conductor; Dave Eggar, cello; Chuck Palmer, percussion; Rob Frankenberry, keyboards; Wendy Welch, viola, Timothy Feeney, percussion; Shirley Yoo, piano; Lindsey Goodman, flute, alto flute, piccolo, Calmus Ensemble and Rasher Saxophone Quartet

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

How Much Better if Plymouth Rock Had Landed on the Pilgrims
80689-2 (2 CDs)
David Rosenboom, Buchla Touché & 300 Series Electric Music Box, piano, violin, percussion, texts

Any interested in Romantic symphonism ought to rejoice to have these fine discoveries both, and neither work could have had more effective advocacy. New World has come through with absolutely first-rate sound. • Gramophone

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 overinflated grandiosity. There’s a continual sense of curiosity and musical play animating the proceedings. • Fanfare

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

The Uncovered Ruggles
80629-2
Premiere recordings of unpublished sketches, transcriptions, and realizations by John Kirkpatrick. Donald Berman, piano (with Christopher Oldfather, piano 2; Daniel Stepner, violin; Susan Narucci, soprano)

Berman is an artist both forceful and discreet: he provides the big tone that Ruggles’s arching lines of dissonant counterpoint require, yet he is also sensitive to the poignantly timeless quality that these strange works have. • The New Yorker

Symphonies Nos. 1, 2, & 3
80502-2
Slovak Radio Symphony Orchestra, Polish Radio National Symphony Orchestra, Joel Eric Suben

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

In Armadillo
80739-2
Robyn Schulkowsky, percussion, Freddy 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

Of Reminiscences and Reflections
80492-2
Radio-Philharmonie Hannover des Norddeutcher 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

Symphony No. 7
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

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

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

Rhapsody for Orchestra
80345-2
Columbus Symphony Orchestra, Christian Badea

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
BOB RITTER

**GALANO**

**ROLANDS**

**CHANDLER**

**DEMPSEY**

**SMITH**

**BRENNAN**

**BERGMANN**

**RITCHIE**

**G TAGGART**

**SILVERMAN**

**SHAPEY**

**SHAPERO**

**SCHNEIDER**

**SHOSTAKOVICH**

**SHENG**

**SOMMER**

**SOUTHALL**

**SQUIRES**

**STUART SAUNDERS SMITH**

**TAKAHASHI**

**TOSIEFF**

**TROPP**

**WALSH**

**WILLIAMSON**

**COHEN**

**CARTER**

**SCHOENBERG**

**SAUNDERS SMITH**

**BARTOK**

**CUMMINGS**

**GRIEG**

**HINDEMITH**

**HUMPHREYS**

**HORNE**

**IMBANE**

**KANE**

**KING**

**KORNOS**

**LEWIS**

**LEWIS**

**LINDSAY**

**MARTINO**

**ROBERTS**

**RUSSELL**

**SCHAPIRO**

**SCHUMAN**

**SHERMAN**

**SIDNEY**

**SMITH**

**SMITH**

**SOKOLOFF**

**TAVANI**

**THOMAS**

**TOSIOFF**

**VANCE**

**VIDE**

**WALDMAN**

**WOODS**

**YANG**

**YAMA**

**ZHANG**
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, Emmanga, 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
Susquebanas, 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 Elibai, double bass
There is some fine music here and some remarkable new sounds in a completely accessible context. • Fanfare

CARLOS SURINACH
Doppio Concertino, Flamenco Cyclothyemia, 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, sumptuous and fresh. The performances are excellent. • Gramophone

RICHARD TEITELBAUM
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

JAMESTENNEY
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 Che; For Ann (Rising)
80570-2
Reissue of Tenney’s classic computer music works formerly available on Anlact Records.
... essential to any collection of adventurous music. • Signal to Noise
... an intriguing survey of a still neglected figure. • The Wire

SCORDATURA ENSEMBLE
Changes: 64 Studies for Six Harps for Udo Kasemets
80810-2 (2 CDs)
Alison Bjorkedal, Ellie Choate, Elizabeth Huston, Catherine Litaker, Amy Shulman, Runiko 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 Polytomic Polytematic Polytonality
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

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

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 Bottstein, 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

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, Bandonoeon I (A Combine), For 1, 2, or 3 People, Mesostics re Merce Cunningham / Untitled; Neural Network Plus, 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 Ruegg, piano; Rêlâché, 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, guitar
… 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
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 Kotík, 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
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
80354-2
Marc-André Hamel, 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 Levertoff 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 Ruyie, tabla, marimba; Peter Zummo, trombone, Rik Alban, 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
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 Harmonione 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 Lollipops (Shirley Temple); Unemployment Stomp (Bill 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 (Gene Autry); I Ain't Got No Home in this world Anymore (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  
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.  
COCOM 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 Reinagle 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  
The Goldman Band, Richard Franko Goldman, Ainslee Cox ... a first-rate disc, enjoyable as sheen 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 Kiek 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 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 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  
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
CollectionS

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 Abram, We Are Coming from the Cotton Fields, Weeping, Sad and Lonely, When Johnny Comes Marching Home
80202-2
The Harmoneion 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 Ebre 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; Trouvatore 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.

WHERE HOME IS: LIFE IN NINETEENTH-CENTURY CINCINNATI

A Life in the West, Firmament, Frankfort Belle, Galop, Henry, Ho! For Kanzsas, 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 Harmoneion 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 raps of instrumental virtuosity, and song-statements of political and religious favor.

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 schottisches, 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.

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 book let 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.

FROM BEHIND THE UNREASONING MASK:

PAUL CHIHARA Ceremony II (“Incantations”)
CHOU WEN-CHUNG Suite for Harp and Wind Quartet
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 OLAN 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
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 BRESNICK
Just Time

MEL POWELL
Woodwind Quintet

RONALD ROSEMAN
Double Quartet 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, Gunther Schuller, and Arthur Shepherd
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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 Schuman, Robert Black, Kevin Aamerud, 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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ROBERT ERICKSON
Ricerca 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 SHRIDE
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

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

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... 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:
S AN FR ANCISO TED 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, Music Walk, Variations II
T OS HI IC HI YAN AG I
Music for Piano No. 4; Music for Piano No. 4, Electronic Version

80740-2
Toshi Ichiyanagi, John King, Annea Lockwood, Gordon Mumma, Bo Nilsson, Pauline Oliveros, Michael Pugliese, Yasunao Tone, Christian Wolff and Others

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

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

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Michael Lowenstein, bass clarinet, electronics

This recording is a treasure for bass clarinetists and seekers of new music. Michael Lowenstein is a stellar performer and should become any composer’s new best friend. • The Clarinet
MODERN AMERICAN BASS
Works by Johanna Beyer, John Cage, Barney Childs, Jacob Druckman, Joseph Kadon, Jerome Moross, Otto Luening, George Perle, Quincy Porter, Haléy Stevens, William Sydeman, 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 Mimaroğlu, Daria Semegen, Alice Shields
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Works by Laurie Anderson, Ruth Anderson, Johanna M. Beyer, Annea Lockwood, Pauline Oliveros, Megan Roberts, and Laurie Spiegel
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Alvin Curran, Frederic Rzewski, Richard Teitelbaum, Karl Berger, Allan Bryant, Steve Lacy, George Lewis, Garrett List, Carol Plantamura, Gregory Reeve, Ivan Vander
MEV 40 documents a realized achievement of musical freedom, where diversity is embraced, differences are aired and order actively arises from within. • The Wire
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These are improvisers of the highest order, and their engagement with one another is an object lesson in musicality. • Artforum

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This is perhaps the best collection of contemporary American flute music I know, both for performances and quality of works. • American Record Guide

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JAMES PIORKOWSKI  The Struggle of Jacob

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 Eve Beglarian, Alvin Curran, David Drumm, Michael Fiday, Tom Johnson, and Gustavo Matamoros

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

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Music for Guitar & Violin by Robert Ashley, Lainie Fefferman, Paula Matthusen, James Moore, Larry Polansky, Ken Thomson

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

POSTCARD FROM HEAVEN
Music for Harp by John Cage, Gloria Coates, Alexander Tcherepnin and James Tenney

On a superbly engineered CD from New World the excellent Juilliard Orchestra show their paces in three modern American works. • Gramophone

ORCHESTRAL

JOHN ALDEN CARPENTER  Krazy Kat
HENRY F. GILBERT  The Dance in Place Congo
JOHN POWELL  Rhapsodie Nègre
ADOLPH WEISS  American Life

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

MICHAEL DAVIDSKY  Divertimento
ANTHONY KORF  Symphony No. 2 (Blue Note)
MAURICE WRIGHT  Night Scenes

New World’s sound is its usual mellow self and the entire disc gives a most positive feeling. • American Record Guide

AARON COPLAND  Connotations
WILLIAM SCHUMAN  In Praise of Shahn
ROGER SESSIONS  Black Maskers Suite

Juilliard Orchestra, Sixten Ehrling, Otto-Werner Mueller, Paul Zukofsky

The Juilliard Orchestra is magnificent. New World provides warm and detailed recordings, probably their best ever. • Fanfare

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Kekembangan

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Gamelan Sekar Jaya
Impressive for the sophistication of its American/Balinese cultural fusion. • The Village Voice
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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

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Richard Morris, organ
The instrument sounds fresh and young ... a valuable compendium of Americana. • Fanfare

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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 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
Inscapce
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

IRWIN BAZELON
Fourscore
JOHN CAGE
Third Construction
LOU HARRISON
Concerto for the Violin with Percussion Orchestra
EUGENE KURTZ
Logo I
CHRISTOPHER ROUSE
Ka-Ka-Ilimoku
J. (BILLY) VERPLANCK
Petite Suite
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The disc is technically and sonically excellent ... • American Music

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*Percussion Quartet*

**HARVEY SOLLBERGER**  
*The Two and the One*

**HENRY COWELL**  
*Pulse*

**LUKAS FOSS**  
*Percussion Quartet*

**HARVEY SOLLBERGER**  
*The Two and the One*

**PETER LIEBERSON**  
*Bagatelles*

**IGOR STRAVINSKY**  
*Serenade in A, Sonata*

**STEFAN WOLPE**  
*Pastorale, Form IV: Broken Sequences, Passacaglia (from Four Studies on Basic Rows)*

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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**  
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**GEORGE PERLE**  
*Lyric Intermezzo, Sonatina*

**NICHOLASTHORNE**  
*Piano Sonata, Three Love Songs*

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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*

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*Ricercare and Toccata on a theme from “The Old Maid and the Thief”*

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• *Fanfare*

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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*

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*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**  
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In all, this is a fine, bracing recital of invigorating variety. • *Fanfare*

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**GEORGE PERLE**  
*Six Études*

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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

DAVID TAYLOR - BASS TROMBONE  Dysfunction Quidditas
LUCIA Dlugoszewski  Duende Quidditas
ERIC EWAZEN  Dagon II
DAVID LIEBMAN  Remembrance
FREDERIC RZEWATSKI  Moonrise with Memories

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David Taylor, bass trombone; Louise Schulman, violin, voice; Lucia Dlugoszewski, timbre piano

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LUCIA Dlugoszewski  Duende Quidditas
ERIC EWAZEN  Dagon II
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FREDERIC RZEWATSKI  Moonrise with Memories

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David Taylor, bass trombone; Louise Schulman, violin, voice; Lucia Dlugoszewski, timbre piano

VIOLIN

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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
(R for Violin alone)

80313-2
Gregory Fulkerson, violin; Alan Feinberg, piano

HIDDEN SPARKS
ELLIOTT CARTER  Riconoscenza
TODD MACOVER  Hidden Sparks

80536-2

JOHN CAGE  Six Melodies for Violin and Keyboard
JOHN HARIBSON  Four Songs of Solitude
STEPHEN HARTKE  Oh These 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

GEOGE ANTHEIL  Sonata No. 2 for Violin and Piano
JOHANNA BEYER  Suite for Violin and Piano
HENRY COWELL  Sonatina
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.

COLLECTIONS

HUGH AITKEN  Partita for Solo Violin
AARON COPLAND  Nocturne
WALTER PISTON  Sonatina
PAUL SCHOENFIELD  Three Country Fiddle Pieces
GUNTER 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.

JOHN CAGE  Six Melodies for Violin and Keyboard
JOHN HARIBSON  Four Songs of Solitude
STEPHEN HARTKE  Oh These 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.

FANFARE

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JOHANNA BEYER  Suite for Violin and Piano
HENRY COWELL  Sonatina
RUTH P. CRAWFORD  Nocturne
CHARLES DODGE  Etudes for Violin and Tape
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**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*

**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 PERSICHETTI**

*Pageant*

**HALE SMITH**

*Expansions*

80211-2
The Northwestern University Symphonic Wind Ensemble, John P. Paynter... five very fine works, all written since 1960... a testament to the leadership and musicianship of John Paynter. • *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. 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 reissue 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

...five very fine works, all written since 1960... a testament to the leadership and musicianship of John Paynter. • *American Record Guide*

**THE FLOWERING OF VOCAL MUSIC IN AMERICA, 1767-1823**

*Works by Charles Wakefield Cadman, Arthur Farwell, Charles Tomlinson Griffes, and Charles Ives*

80467-2 (2 CDS)
New York 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.

**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**


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*

**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 wedds 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. • Fanfare

A SEASON’S PROMISE
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 GIDONE Voices From Elysium
LOUISE TALMA Diadem
80543-2

Phyllis Bryn-Julson, soprano; Constantine Cassalis, 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 Musicæ

“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... • Fanfare

MUSICAL THEATER/OPERA
MICHAEL LEONFISCH

MINDING THE SCORE: THE MUSIC OF HARRY L. ALFORD, AMERICA’S PIONEER ARRANGER
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 endlessly archaic obscurities as “When I Dream in the Gloaming 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 CD s)
Sopoleo 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

IRVING BERLIN
This Is the Life!
A Pretty Girl Is Like a Melody (theme of Ziegfeld's Folies of 1919), Alexander's Ragtime Band (song, 1911), Everybody's Doin' It Now (turkey trot, 1911), Finale to Act II ("Opera Medley") from Watch Your Step (1914), The Girls of My Dreams (from Ziegfeld's Folies of 1920), Home Again Blues (1920), I Love a Piano (song from Step!: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 rip: rip: Yaprank!, 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 Folies of 1920), That Mesmerizing Mendelssohn Tune (song, 1909), This Is The Life! (song, 1914), Where I Leave the World Behind (ballad, 1915), When I Lost You (waltz, 1912), You'd Be Surprised (song from Ziegfeld's Folies 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

UNSETTLED CHORUSES
A Terrain of Humming and Phonetics 1930-1974
Works by John J. Becker, Ernst Toch, Ruth Crawford, Stefan Wolpe, Peggy Glanville-Hicks, Robert Erickson, Kenneth Gaburo, & Pauline Oliveros

The Astra Choir, John McCaughey, conductor
(with Warren Burt, speaker; Joanne Cannon, bassoon, contrabass sarrusophone, Chioe Sobek, violone; Nic Synot, double bass; Alexander Meagher, percussion)
This release is a true breath of fresh air, and serves an important role in preserving and advocating for a tradition that has been marginalized in American choral music. • Fanfare

COLLECTIONS / MUSICAL THEATER / OPERA
LEONARD BERNSTEIN  
Candide  
80340-2 (2 CDs)  
New York Opera Chorus and Orchestra, John Mauceri; Erle Mills, David Eisler, John Lankston, Joyce Castle, Scott Reeve, Jack Harold, 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

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  
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

RAYNOR TAYLOR  
The Ethiop  
80032-2  
\n
GEORGE M. COHAN  
You’re A Grand Old Rag  
80635-2  
Cover Art Image

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 & 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  
80598-2 (2 CDs)  
Orchestrations by Russell Warner; Restored and produced by Tommy Krasker; special guest appearance by Kathleen Noone  
Restored, produced and conducted by Rob Fisher  

GEORGE GERSHWIN, IRA GERSHWIN AND B.G. DESYLV  
Tell Me More  
80122-2  
Book by Fred Thompson & William K. Wells; David Garrison, Christine Ebersole, Sally Mayes, Diane Fratantoni, Philip Chaffin, and Patrick Cassidy,

GEORGE 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 George Herbert’s The Eyres 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 Man Who Owns 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

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

THE PARAGON RAGTIME ORCHESTRA  
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)

THE MUSICAL ODYSSEY OF JOE JORDAN  
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
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 Todalo: A Raggedy Rag (1910), Take Your Time (comic song, 1905/1907), J.J.J. 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 - Internezzno (1904), He’s Coming Back!: Teddy Roosevelt’s “Bull Moose” Song (1912), Bouclaire 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.

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JEROME KERN

Robertina 80760-2 (2 CD s)

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.

Jerome KERN / L. A. Barthou, Howard McGillin, 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 documentaries of the American musical.

The New York Times

COLE PORTER

Fifty Million Frenchmen 80417-2

Orchestr New England, Evans Haile; Howard McGillin, Kay McClelland, Susan Powell, Karen Ziemba, Jason Graae, James Harder, Scott Waara, JO 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.

Richard Chamberlaine

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, JO & the Bandits... original 1937 orchestrations, played with a light touch... the definitive recording of this wonderful score. Buy it!... Stereophile How kiousen 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 sheets-music design wrapped tenderly around it.

Opera News

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MUSICAL THEATER / OPERA

JEFFREY SCOTT/JOPLIN

Treemonisha

80720-2 (2 CD s)

In the first-ever historically authentic orchestration of the work, by Rick Benjamin

The Paragon Ragtime Orchestra

and Singers

Rick Benjamin, conductor

Anita Johnson, AnnMarie Sandy, Edward Pleasant, Frank Ward, Jr., Chaucy Packer, Todd Payne, Robert Mack, Janinah Burnett, Darren Stokes

Treemonisha is the most significant recording of Scott Joplin’s lone surviving opera from the existing vocal/piano score is nothing less than a revelation of historical research and musicology. Beyond question, 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—than rescuing Joplin’s sole surviving opera from obscurity and misunderstanding... This is the most important document about the history of American composed music to have appeared in a long, long time.

www.newworldrecords.org

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For easy & convenient online shopping go to www.newworldrecords.org
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 Blace, The German 5th, Hang the Milligan Banner Up, John Riley’s Always Dry, Maggie Murphy’s Home, My Gal Is a High-born Lady, Paddy Duffys 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 Boaetman’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 80330-2

David Van Veersbliek, tenor; Peter DeSante, 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 WANT TO BE A ACTOR LADY AND OTHER HITS FROM EARLY MUSICAL COMEDIES

Amazon’s 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) (Enro R apee/William Axt), Emotional Andante (1925) (William Axt), Battle Scene (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) (Ottó 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) (Enro Rapee/William Axt), Silent Sorrows (1918) (Gaston Borch), Western Allegro (1923) (Enro 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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BLACK MANHATTAN 3


J. Turner Layton (1894-1978): Dear Old Southland (from the broadway musical Strut, Miss Lizzie, 1921), After You’ve Gone (one step, 1918); Tom LEMONIER (1850-1945): “Just One Word of Consolation” (ballad, 1905); Sidney Perrin (c.1870-?): We’ll Raise the Roof To-Night (medley two step, 1904); C. Lucyleth “Lucy” Roberts (1887-1968): The Dixon 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 (1879-1911); William Axt (1879-1917): The Zoo-Step (medley, 1915); Clarence Cameron White (1860-1960): ’I’m Goin’ Home’ (spiritual setting, 1918), “Chant” from The Bandana Sketcher (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; Chauncy Parker, 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

MUSICAL THEATER / OPERA

For easy & convenient online shopping go to www.newworldrecords.org
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 Carroll, percussion
With arrangements, performances and recording quality all superb, One Line, Two Views must rank as one of Abrams’s finest releases to date.

• Graniphone
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.

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 wedds 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 smallest 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
Opposites Attract

80411-2
Marty Ehrlich, clarinet, bass clarinet, flute, a. sax; Abdul Wadud, cello; Lindsey Horner, bass; Muhal Richard Abrams, piano
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, alto saxophone, clarinet, piano; Abdul Wadud, cello; Samm Bennett, drums; Anthony Jackson, bass
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 ...

• The New York Times

PAUL DRESHER & NED ROTHENBERG
In Our Lifetime
80471-2
Dave Douglas, trumpet; Uri Caine, piano; Chris Speed, clarinet, tenor sax; Josh Rosenman, 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 ...

• The Atlantic Monthly
JAZZ

TIM BERNE
The Sevens
80586-2
Tim Berne, alto sax; Marc Ducret, acoustic and electric guitar; ARTE Quartett; 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 ...

• Signal to Noise
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

Jazz. • New Review of Records
For easy & convenient online shopping go to  www.newworldrecords.org
SCOTT FIELDS

Seven Deserts 80821-2
Scott Fields Ensemble
Axel Lindner, Hannah Weirich, violins; Anne-negret Mayer-Lindenberg, Axel Porath, violas; Niklas Seidl, violoncello; Pascal Niggenkemper, 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 Nelmoms, piano, Richard Davis, bass; Dannie 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 Keene, 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

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 Lastor, 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 undoubt edly 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 CD s)
Julius Hemphill with Malinké Elliott, K. Curtis Lyle, Abdul Wadud, Bakrida Carroll, John Carter, Olu Dara, Nels Cline, Alan Jaffe, Jehri Riley, Jack Wilkins, Jerome Harris, Dave Holland, Steuart Liebig, Roberto Miranda, Michael Carvin, Alex Cline, Jack DeJohnette, Philip Wilson, Ursula Oppens, Daedalus String Quartet, Ray Anderson, Marty Ehrlich, Janet Grice, John Porcell, 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
‘Mystery 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

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ROY ELD RIDGE

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 Tsui, 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. • OMU

MARTY EHR LICH

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 DeBennis, alto and soprano sax, clarinet; Michael Dessgn, 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 striking. • National Public Radio
This densely rich album, which is chock-full of interesting ideas, yields rewards with repeated spins. • Editor’s Choice, Downbeat
This densely rich album, which is chock-full of interesting ideas, yields rewards with repeated spins. • Editor’s Choice, Downbeat
Marty Ehrlich [who] marshals a sound of extraordinary power and beauty. • Stereophile

SCOTT FIELDS

Samuel 80695-2
Scott Fields, electric guitar; Matthias Schubert, tenor saxophone; Scott Roller, cello, John Hellenbeck, percussion
This is another significant recording by Fields. • pointofdeparture.com
The newly designed NewWorldRecords.org website has Direct digital download for every title (MP3/320, FLAC, or WAV).

EARL HINES/JIMMY RUSHING
BLUES & THINGS
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 Pember- ton, 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 Musikage 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. • EAR

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 Nathan, 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 Wieselman, 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. • Option
Runs the gamut from European street music to modern classical, all arranged with textual inventiveness and a compelling moodiness. • EAR
KAMIKAZE GROUND CREW
Madam Marie’s Temple of Knowledge
80438-2
Gina Leishman, alto sax, bass clarinet, piccolo, accordion, piano, toy piano, vocals; Doug Wieselman, 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
Ecclectic 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, dixieru; Mary Oliver, viola; Peter Gonzales Ill, 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
Fluxuations
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. • scaruff.com

JAY MC SHANN
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 Perkins, electronics; Lisa Mezzacappa, bass, conductor
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

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 EHR LICH: JUST BEFORE THE DAWN
MARTY EHR LICH’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
“Conducting is no longer a mere method for an interpretation, but an actual part of the process of composition. Conducting 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

Conduction #11: Where Music Goes
80479-2

The Great American Music Hall, San Francisco, CA; December 18, 1993

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, 1995

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; Lé Quan Ninh, percussion; J. A. Deane, trombone, live sampling; Martin Schütz, cello; Gunter Muller, drums, electronics

Conduction #23: Quinzaine de Montreal
80482-2

The Spectrum, Montreal, Quebec, Canada; April 11, 1992

Tristan Honsinger, cello; Martin Schütz, cello; Eric Longsworth, 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 Suleyman Erguner Ensemble; Hasan Esen, kemenche; Mehmet Emin Bittmez, ud; Goskel Baktagar, kanun; Suleyman Erguner, nay; Lé Quan Ninh, percussion; Bryan Carroll, vibes; J. A. Deane, trombone, live sampling; Elizabeth Panzer, harp; Brandon Ross, ac. guitar; Steve Colson, piano; Hugh Ragan, pocket trumpet

Conduction #28 & #31: Cherry Blossom, Angelica F.I.M.
80484-2

#28 P3 Art and Environment, Tokyo, Japan; March 28, 1993: Yuhiro Issou, natan; Shonosuke Okura, ohtuzumi; Makiko Sakurai, shomyo, music box; Michihiko Sato, tugaru syamisen; Kisan Haijoshi. shuhakahaji; Yuki Katsui, violin; Haruna Miyake, piano; Asuka Kaneko, Koichi Makigami, voices; Shuuchi Chino, computer; Yoshihide Otomo, turntables, cd player; Kazutoki Umezu, bass clarinet; Sachiko Nagata, percussion; Motoharu Yoshizawa, el bass; Kazuo Oono, Koushi 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 #33: Angelica Festival of International Music
Conduction #35: American Connection 4
Conduction #36: American Connection 4
80485-2

#35 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; Jannie 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 Carroll, vibes; Brandon Ross, ac. guitar; J. A. Deane, trombone, live sampling; Motoharu Yoshizawa, e. bass; Lé 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, double; 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; Deidre L. Murray, cello; Elizabeth Panzer, harp; William Parker, bass; Mark Helias, bass; Fried Hopkins, bass

Conduction #41: New World, New World
80487-2

Opperman Music Hall, Florida State Univ. School of Music; February 4, 1994

Jesse Canterbury, clarinet; Mimi Patterson, clarinet; Scott Deeter, sax; Philip Gelb, shahukachi; Gregg 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 Satoh, tugaru syamisen; Tomomi Adachi, voice; Keizo Miziozi, bass, Motoharu Yoshizawa, el bass; Ayu Takahashi, zheng
Bob Neil, piano; Kelly Roberty, 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

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

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, conductor (on Nothing Stopped / But A Future)
… 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

For easy & convenient online shopping go to www.newworldrecords.org
ROVA SAX QUARTET & NELS CLINE SINGERS
The Celestial Septet
80708-2
Nels Cline, guitar; 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

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, violin; Taro 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 SCHULDUGS
Tenor Tantrums
80522-2
Tony Malaby, soprano & tenor sax; George Garzone, tenor sax; Ed Schuller bass; George Schuller, drums & trinkets; 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. • alaboutjazz.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 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.

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

DAVID TAYLOR: Past Tells
80436-2
David Taylor, bass trombone; Rolf Schulte, violin; Louise Shulman, violin; Gary Schneider, synthesizer; Jon Kass, violin; Fred Sherry, cello; Lindsey Horner, double bass, tape; Gordon Gottlieb, percussion; Emily Mitchell, harp; Jay Bradford, alto, baritone sax; Herb Robertson, trumpet, trombone; Phil Haynes, drums, percussion; Andy Lester, 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 Drexel (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

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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. • Cadence

WHAT WE LIVE: Quintet For A Day
80553-2
Lawrence Ochs, tenor and sopranino 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

POWWOW 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 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
Okti 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 Hoyaloo; 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 Wills 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, funerals, 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
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.

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: chorale compositions from the New England tradition and the most popular Evangelical Potestant 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 performances from American musical treasures like Almeda 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
80245-2
• Sing Out!

TRADITIONAL
Wiregrass Sacred Harp Singers

Desire for Piety: Songs from The B.F. White Sacred Harp
80519-2


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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