Larry Polansky

List of Compositions
Selected, Annotated

10/17/15
2015

8 Fermentations (on a sketch by Charles Dodge), two electric guitars
Sweet Betsy from Pike (Interlood), two electric guitars

Selected Rounds: the old 100 (+5a) / Border Crossings / q.e.d (a birthday round) / epigrammatic epithalamion (wedding round for Linnea and Noah) / User’s Manual (for RAZORCAKE) / leviathan / Lullaby for Luca

2014

וְיַעַל (v’ya’al) (and he ascended), for nine pitched instruments. For Steven Miller.

Selected Rounds: viiity / long playing / three rounds for three thirds / echolalia / bassoons across nebraska! (a meander) / v’im’ru (and enjoin) for Bob Gilmore

2013

tritone. Three pieces for two electric guitars (played without pause). Commissioned by Kobe van Cauwenberghen and Matthias Koole.

holding patterns for george marsh. Drummer and any other instruments.


Selected Rounds: 3 x 17 / 1/16/13 / Ha’sof ha’yom / alacrity / aggadic midrash / prosperity (for mike winter) / shell game / alarum / miscommunication / call and response

2012


(number piece), for 10 instruments, part of “Cage 100 Party Pieces Project” (Leipzig). Premiered Miller Theater, NYC, 10/17/13, Either/Or Ensemble.


8 Lines, version for voice and 8 melody instruments.


Selected Rounds: ! / illuminations / righteous doodette / primer / detritus haikus / census / reasonable expectations / tympanocryptis

2011

performance practice for doug perkins. Piece for Twitter.

10 strings (9 events). Guitar and violin. Commissioned and premiered by James Moore and Andi Springer. Recorded on Gertrudes (Moore and Springer), New World Records CD, 2015.

Three Pieces for Trombone and Tuba. Commissioned and premiered by Matthew Barbier. Night Hunter. Score for animation by Stacey Steers. Premiered at Denver Art Museum. Major first screenings at MOMA and Lincoln Center (NYC), and at film festivals including Telluride, Sundance, and Rotterdam.

Duchess Bridge. Guitar recording. On The $100 Guitar Project, Bridge Records (2013)

Ensembles of Note, flute solo. (2 versions).

Cinderella (duet version, added percussion part).

Selected Rounds: vii / the way down east / to do list / common things / five Ostrava rounds (halda; confession; sisterhood; clumpiness; 329) / Three Lowland Rounds / Sage Advice / Music 206 / ornithology

2010

Perception. For three signers and piano.


Silent demonstration. Any instruments.

30 Rounds (MacDowell diary) (31 rounds, written at the MacDowell colony).

22 sounds. Percussion quartet.

String Quartet in six movements (in progress, 3 movements currently available).

four doods (@ $6.25). I. monophony (two clarinets, or any two similar instruments), II. homophony (two tubas or any two bass instruments), III. polyphony (two accordions, or any two instruments that can play chords), IV. heterophony (two violins). Commissioned and premiered by Machine Project, Los Angeles, 2010.


hojas nuevas (seven canonic variations for piano).

Selected Rounds: 4-part round for Laura Steenberge (2 voices, 2 basses, 1 person) / an accounting (for Sarah Lloyd) / hurry home / moving day / Antwerp / two slime mould rounds (texts by Sarah Lloyd).

2009

Hocket. Drum quartet. Premiered by the Rice University percussion ensemble (Tim Mehan, director).

tooytoods #17, a – f, for string quartet.

ontslaan. 4 or 5 guitars. Commissioned and premiered by Toon Callier and Zwerm (with LP), Ghent, 2009.

Selected Rounds: esb / See you Around / toon and jutta live in Antwerp (for voices, harp and guitar) / exuberance / skins (text by Sarah Lloyd) / extra innings (a round in two parts and two speeds) / yo yo yo (for Mike Seeger) / !A / grunt, honk, whistle or quack (chirp 2) (text by Sarah Lloyd) / new york life / the antipodes (2 gotham rounds) / hudson ecclesiastical view / one more day / broome street bar / hinterlands and accompaniment / new year’s day at Joe’s (a catch).

Pedagogy. For 6 voices, 6 guitars.

2008

Four Voice Canon #23b (freeHorn canon). 9 tubas and tape. For Robin Hayward. Recorded on The Theory of Impossible Melody (New World reissue).

tetherball. Book 2, II.

anti-war round (II). 2 Part round.


$17^2$ chords. Piano and optional other instruments.

Epitaph (Four Voice Canon #21) (tmfg). Stereo version. Released on The Theory of Impossible Melody (New World reissue).


Four Voice Canon #23a (freeHorn canon) for Charles Dodge. Tape. Released on University of Illinois, Electronic Music Studios, 50 year Retrospective CD.

Four Voice Canon #22a. (for jim tenney). 6 trumpets.

Four Voice Canon #22b. (for jim tenney). 12 brass instruments.

pardalotes, eucalypts and lerps. Five rounds (or one large round) on texts by Sarah Lloyd.

2007


[#DoWhat?AllYes/No?(ok)Back]. ASL loan sign round for signers in 5 parts.

(p)safety. Solo piano.

rounds: Four Pedagogical Rounds for Dan Rockmore/Don’t tidy up! (2). Text by Sarah Lloyd / Emoroundicon / Misdirection


2006

Dismission (pianotood) II. and Dismission (pianotood) II (stretched).

Three Pieces for Bass and Psalterion. I. funquitood II. Dismission III. Doofunquitood.


Fungimap. A round in four rounds (with underground chorale), on a text by Sarah Lloyd (et. al.).

Epitaph (Four Voice Canon #21) (tmfg). Computer composed quad tape piece. Commissioned by Third Practice. Released on [rel] (DVD), Everglade DVDs.

Ladies Auxiliary. Large ensemble. Commissioned and premiered by UC Santa Cruz New Music Ensemble, 2006.

iliisiv joan (tooaytoods #14). Solo piano. For Joan Pollock (premiered by her, Melbourne, Australia).

almost a quintet (sounding), twice before gone, sadly giving up (8). Piano or multiple pianos. Premiered by Sarah Cahill, Oakland, California, 2008.

days, weeks, months, years. Solo piano.

Selected rounds: yet another round on the subject of tofurkey! Don’t tidy up! Text by Sarah Lloyd / Are Your Platypuses Healthy? 4-part round, with ground bass, on a text by Sarah Lloyd.
2005

*songs and toods.* Five pieces for solo guitar (or the Lou Harrison Just Intonation National Steel Guitar).

- **schneidertood**; 85 chords ("The Historical Tuning Problem"); *Sweet Betsy from Pike; Eskimo Lullaby; Dismission of Great I.* Premiered by John Schneider (Eskimo Lullaby), and movement recorded for Cold Blue Records Anthology Two (2012). 85 Chords premiered by Giacomo Fiore, Los Angeles, 2012.


*Selected rounds:* Explication, a celebratory round in 4 parts / a birthday round for dan and his family (from my perspective) in the form of a reverse alphabetic telestich / Leave logs for frogs!. 3–part round, with ground bass, on a text by Sarah Lloyd.

- to foster and encourage (Anna Study #4). Tape. Commissioned by the American Music Center, *Siday Music on Hold Project*, used as “call-waiting” for the AMC’s phone.


- *untitled*, collaborative electronic work with Ilya Monosov, released on his CD *architectures on air and other works*, Elevator Bath CDs.

2004

- *freeHorn,* for Kirsten Barrow. General software implementation, for real-time computer performance, of the ideas in my “Psaltery” set of pieces. Written in collaboration with Phil Burk in Java/Jsyn. Premiered by LP and David Dunn, Santa Fe. Guitar version recorded on *iv,* American Music for Guitar, Giacomo Fiore LP.

- *Yitgadal* (Yitgadal) 1. ascending viewpoint (for bill colvig) 2. descending viewpoint (for lou harrison). 13 instruments. Commissioned and premiered by the New Century Chamber Players, Los Angeles.

- *TrioImprov* february software for live improvisation, new features added to improvisation software for Trio; *TrioImprovSantaFe,* for clarinet and live computer (new, greatly expanded version).

- *NyTrt,* solo cello.

- *Four Voice Canon* #20, #20a. Solo voice or solo instrument. For Philip Corner.

- *tooaytoods #7-11* (piano).


- *Lissatoods.* Five pieces for solo trumpet.

- *Mitokatood.* For Miwako Abe, solo violin, with small percussion.

- *(in)dust(try).* el. guitar, computer, computer processing, text, sax. Realization of one of Herbert Brun’s *Floating Hierarchies* scores, premiered by LP, Chris Mann, and Taimur Sullivan, NYC.

- *Onceatoods.* Miscellaneous piece / experiments using automatic composition algorithm in Java/JMSL.

- *poojatood* (tenor sax); *sunday organ piece for church* (organ); *tooguitartood* (two classical guitars); *noratood* (accordion).

- *Terrytood.* Five mandolins; Glockentood. Two glockenspiel parts and voice, one performer; *Dannytoods.*

- Four pieces for solo Bb clarinet. For Daniel Goode; *edtoods.* Three progressive studies for trumpet quartet (2 trumpets, piccolo trumpet, flueghhorn). For Ed Carroll.

2003

- *Nothing Like Dreaming.* Film score for feature-length film by independent director Nora Jacobson.

- Many showings at festivals and theaters.

- *Ring Tones.* A series (about 8) of experimental and unusual very short pieces of cell phone, using Phil Burk’s special purpose polyphonic ringtone software. 4 of them included as standard on the firmware for the high end-Treo 600 cellphone/PDA.
TrioImprov.java. Software for live improvisation, initially for use with my Trio (myself, Christian Wolff, Kui Dong), but used for other things as well. Written in Java (with JMSL and JSYN). Premiered by Trio, Princeton, New Jersey.

2002

twooytood #5 (piano); twooytood #6 (four guitars).
Four Voice Canon #18 (Trio Canon for Christian Wolff). Trios. Recorded on Cold Blue (LP guitar; Nathan Davis percussion; Ha Yang Kim, cello), Four Voice Canon CD, 2002.
Four Voice Canon #17 (Guitar Canon). Six electric guitars. Recorded (LP, guitars) on Cold Blue Four Voice Canon CD, 2002.
Four Voice Canon #16a, 16b (Canon in one octave for Arthur Farwell). Tape. 16a recorded on Cold Blue Four Voice Canon CD, 2002.

2001

Four Voice Canon #15 (Shape Note Canon). Any instruments.
Four Voice Canon #13 (DIY Canon). General “meta-canon” and instructions for making your own. Several other versions by other composers recorded on Cold Blue Four Voice Canon CD, 2002.
Astraphony. Choir and recorded choir. Hundreds of short soundfiles based on the voices of members of the Astra Choir, to be used in performance or installation with live performers in any way. Commissioned and premiered by Astra Choir, Melbourne, Australia.
vfty. Multiple trumpets, or multiple winds.
tetherball, Book 1: 14a, b, 15, 16, 17a,b (Book 1 complete). Premiered by Non Sequitur.
tetherball Book 2: 1a, b, c, d (“frengetlmusics”). Premiered by Non Sequitur.

2000

toooytoods: #1 (<too), #2 (<too↔), #3 (2), #4 (viityviiini). Two-second works for solo piano. Toooytoods #1-11 premiered by Kentaro Noda, Osaka, Japan.
Six Declarations. Clarinet and speaker, on texts by Virginia Levitt Snitow.
ietoo. Several guitars (canon), electric or acoustic. Premiered by Claudio Calmens.
iet. Solo piano or two pianos. For Sarah Cahill. Premiered by Cahill and Joe Kubera, Berkeley, California.
Two Shaker Songs. "I'll Come into the Valley" (on a Shaker melody and a counter-melody by Mary Ann Haagen), for voices and instruments; ’Now My Dear Companions’, for voices, flute/picc., cl., trombone, elec. guitar, percussion. Premiered by the Downtown Ensemble, NYC.

1999


3 *Shaker Songs*. Electric guitar (fretless and fretted) and voice (includes “Compassion”). Premiered (LP, guitar), Moorhead State University, March, 1999. Several other performances.

1998

cinderella. Solo flute. Fourth in the *all things...* series. For Margaret Lancaster. Can be played as a duet with *all things...*. Premiered, Dartmouth College, April, 1999.

tetherball (1-13). 6 percussionists or six musicians. XI is also *Four Voice Canon* #11. Many other performances.

two minute warning. Solo trumpet. Third in the *all things...* series. For Ed Carroll.

*Approaching the azimuth...* Solo clarinet. Second in the *all things...* series. For Matt Ingalls. Premiered by Ingalls, Center for New Music, San Francisco, 5/27/14.


3 *Cello Tunes*. Solo cello (or solo string instrument), for Anton Lukoszevieze. I. “Hop Up and Jump Up,” II. Twickenham Stomp, III. י提速ד (Yitgadal) (for Jim Horton).

*Ensembles of Note*. Any ensemble. For Gamelan Son of Lion, premiered by them, 12/31/98. Recorded by Zwerm on *The World’s Longest Melody* CD.


1997


*Neighborhoods of Note*. 2 or 3 Suzuki pianists.


*Frog Peak Collaboration Pieces*. 14 1 minute tape works based on a text/reading by Chris Mann. Most of these on *Frog Peak Collaborations* CD.

**Chris Choir**

*Four Boys Mannin’ #10*

*Time Studies* (1-7) (Tyler “Speedboy” Kingdom)

1. Chris Trio
2. Chris Quartet
3. Chris Sextet
4. Chris Crowd
5. Chris Solo
6. Chris Quartet 2
7. Chris Mob

**Chris Morphs**

1. Chris Morph #1
2. Chris Morph #2
3. Chris Morph #3
4. Chris Morph #4
5. Chris Morph #5
1996


1995

34 Chords, Christian Wolff in Hanover and Royalton. December. Solo electric guitar. Many performances by me and other guitarists. Recorded (LP) on The World's Longest Melody CD.


1994


51 Harmonies (“The sun sets and rises without saturation of the senses, rises and sets without redemption of the soul”). Percussion trio, electric guitar (or other melody and chordal instrument), live computer electronics (optional). HMSL-composed score. Commissioned by the WDR Köln for Le Circle Percussion Trio (Paris), premiered by them (LP, electric guitar) at the MusikTriennale Köln, June 1994, “Musik + Computer” Series.

David's Mensuration Over Seattle. Up to 16 voices and accompaniment, written for David Mahler's 50th birthday.


1993


The World’s Longest Melody Piano Studies #1, 2, 4, 5, 9, 11, 15, 16. Tape pieces of live improvisations using TWLM software. On Hallways CD (Frog Peak Music).

Study: Anna, the long and the short of it. Tape. Computer-synthesized work based on my daughter Anna’s cries. On Ariel/What’s Next CD. One of the Three Anna Studies. Released on Non Sequitur CD, and re-released on Change.

1992


1991

3 Improvisations for guitars and software delay. Performed with Nick Didkovsky using 4-channel custom delay software written in HMSL. Premiered LP and Didkovsky, December, 1991, Experimental Intermedia Foundation, NYC.

51 Melodies (Pride holds the multitudes in a continual, habitual process of readornment). Computer-composed work for two electric guitars and optional rhythm section, or any two melody instruments. Uses HMSL mutation software. Premiered, December, 1991, Experimental Intermedia Foundation, NYC. Released on Change CD.

There is more headroom, but one’s feet are forced into slippers of steel. With Nick Didkovsky. Title from a text by Melody Sumner. Two guitars and two live interactive computer systems, electronics. Premiered (LP and ND), Dartmouth College InterAmerican Music Festival, May, 1991. On The Time Is Now CD, Burning Books/Frog Peak.

1990


Four Voice Canon #7. For Gamelan Son of Lion. Premiered NYC, May, 1990. Released on Four Voice Canon CD.

Duet. Any number of melodic instruments and live interactive computer; premiered by LP and Nick Didkovsky, guitars, NYC, April, 1990. Revised version performed by the Downtown Ensemble, NYC, May, 1990.


1989


1988


1987


1986


*Buy Some for Spare Parts.* Collaboration with Phil Burk. Live computer music installation consisting of *Simple Actions* and *Draw Piece,* in which the audience creates the music through an HMSL graphic interface; San Francisco Museum of Modern Art November.

*Simple Actions.* Computer installation and performance piece written in HMSL, consisting of a large number of "simply explainable" musical events which, through sharing simple data, interact in complex ways; part of above *Buy Some for Spare Parts; Simple Actions 2,* major revision of piece written in HMSL 3.12, November, 1987; premiered Mills College CCM, December, 1987.

*Distance Music.* Set of pieces for any number of performer/programmers using live microcomputer systems. Several have been performed, including *Distance Music I* ("The Metric System") (for Charles Ames), *Distance Music IV* ("Drawing Unnecessary Conclusions"), *Distance Music V* ("The Roots of Learning") (for John Bischoff, Tim Perkis and Jim Horton), and *Distance Music VI* ("The World’s Longest Melody") (for David Feldman). Published in *Perspectives of New Music.*

*Al Het (for the people of Nicaragua).* Soprano voice (Javanese style), and solo percussionist (slendro gender and pelog barang gambang, tumbuk 6); for Jody Diamond and Gino Forlin. Recorded on *Leonardo Music Journal* CD.


*בריאָוויש (B’rey’sheet) (In the Beginning) (Cantillation Study #1).* Voice and voice-controlled live computer. Premiered March, 1986 Center for Contemporary Music, Mills College; Jody Diamond, voice; revised
version, premiered ICMC, Illinois, 1987; on Artifact CD *The Theory of Impossible Melody*, and JIN Compilation #2 (*Numbers Racket*).

*Toyoji Patch III* and *Toyoji Patch II*. Flute-controlled computer and flute (Ann LaBerge, flute), and for computer only.

*Gottlieb Variations (The Year of Jubalo) (Guitar Trio #2)*. 1985-6. ’Cello, guitar, and harp.

*E’leh Tol’d’ot* (these are the generations) (*Cantillation Study #3*). 1985-6. For William Winant. Four marimbas or four marimbas and computer commentary. Premiered March, 1994, Zurich, Switzerland.

### 1985


*Buka Bucha*. Live performance collaboration with Ron Kuivila, computer-generated sounds, digitally processed guitar, live computer sounds.

*Hensley Variations (Guitar Trio #1)*. Flute, viola, guitar. Recorded on Opus One Records L.P. Premiered by ISKRA, San Francisco.

### 1984


*Little Maggie*. Solo violin, 45-minute long set of variations on fiddle tune.

### 1983


*Sascha’s Song (for the peoples of Chile)*. Ensemble version: tape and seven instruments (trpt., trb., fr. hrn., vln., cl., bass). Written for *Chile: Ten Years After Concert*, San Diego, commissioned and conducted by Vincent Plush.

*Resting Place/Ann’s Solo Boogie*. Tape work based on Yiddish song “Mayn Rue Platz,” for dance by Ann Rodiger; realized at CCM.

*Here to Stay*. Solo violin and pitch-sensing microprocessor. For Mary Oliver and Mark Trayle, published in *Active Listener*.

*Three Rimbaud Settings*. 1979-83. Soprano and percussionist. For James Tenney, Charles Ives, and Victor Jara, premiered Toronto. Published in *Ear Magazine*.


1981

Four Violin Studies (what to do when the night comes for Jim Tenney). Solo violin. Published in Perspectives of New Music.

V/I (Born To Boogie). Tape work for organ, four violins, mandolins, mandolas, mandocelli. Commissioned by dancer Nancy Bryant and choreographer Barbara Roesch. Performed in San Francisco by Nancy Bryant.

Piano Study #1 for Carl Ruggles. 1976-81. Solo piano.

1980


Unhappy Set of Coincidences for Richard Myron. Bass and guitar, bass and flute, solo piano, or any high and low instruments or ensembles. Based on “When Sunny Gets Blue.” Many performances by New Kanon New Music Ensemble, and by Richard Myron and LP. Orchestra version arranged by Gary Schmidt.

Will You Miss Me. Ensemble version for flute, bass, Harrison-Colvig “transfer harp,” and untrained male voice. Based on Carter Family song. Premiered on tour by NKNME. Published in Xenharmonikon.

Riddled and Ragged. Ensemble version of piano rag, co-arranged with Gary Schmidt; flute, bass, piano, and mandolin. Premiered by NKNME.

1979

Horse Turds and Roses. 1979. Flute and piano.


Glass. 51 tuned water glasses, 11 players, commissioned by The Glass Orchestra (version of Psaltery).

1978

Flutes. For Ann LaBerge. Flute choir: piccolos, flutes, alto flutes, bass flutes (or euphonium) (version of Psaltery).


’Cello. Solo cello and up to eight tracks recorded cello, in just intonation (version of Psaltery).

Cata/Tonic. Solo viola (version of Psaltery).

Prayer without Words. Male and female voice, cello. For Debra Zae Munn.

Four Children’s Songs. Verbal/ musical/ exercises for young kids. Published in Frog Peak Anthology. Adult premiere by the Astra Choir, Melbourne, Australia, 9/96, Joan Pollock, director.


Two Can Float as Cheap as One. Solo piano. For Mark Haag and Ann Rodiger.


Departure. SATB, on poem by Rimbaud.

"....getting rid of the glue..." Solo classical guitar, for Jon Sidall, premiered by New Music Co-Op, J. Sidall, Toronto.

Four Voice Canon #4. For 1-4 marimbas. For William Winant, recorded and performed by Winant and also frequently used in a dance by Ann Rodiger; on Artifact CD The Theory of Impossible Melody. Re-released on Four Voice Canon CD.


Quartet in F for Paula Ravitz. Clarinet in A, trombone, viola, piano. Premiered by ARRAY, Toronto.

Riddled and Ragged. Piano rag for Ron Riddle.

Will You Miss Me. Solo male voice (untrained) and Harrison-Colvig “transfer” harp, setting of Sarah Carter song, in 18-tone, 13-limit just intonation, premiered (LP), Illinois.

Seventeen Parables of Love. Spoken voice, electronics and optional piano, performed at A-Space (Toronto) with Jean Moncrieff and others, and in Oakland with Molly Holm; short story published in MusicWorks.

Gauss Music/Dance of the Tombstone. For Jean Moncrieff. Dancer and homemade electronics, score consists of “constructed” regular heptadecagon and homebrew circuitry, several performances in Toronto, including A-Space.

1977


Stochastic Studies #1; #2; #3. Computer-composed and synthesized tape work realized at Stanford Artificial Intelligence Labs.

Sascha’s Song (for the peoples of Chile). Quadraphonic or stereo tape work, realized at UCSC.

Piano Study #2 (March in D for Melissa). Solo piano. Premiered in Santa Cruz.

Piano Study #4 (Et Morphogenese). Any number of pianos or unspecified instrumental ensemble. Version of “four voice canon.” Premiered in Santa Cruz.

Piano Study #5 (for JPR). Just Fender Rhodes and drone. Performed in New York City and California. Published Xenharmonikon #7, and revised version published in 1/1. Premiered in Santa Cruz. Released on Change CD.

17 for the 36 (A Hymn). Ocarina, soprano sax, flute, female speaker, based on text by Gershom Scholem. Published in Generation magazine.

1976

Movement in E Major for John Cage. Violin, piano. Premiered in Santa Cruz (1976) and performed (1990) by Abel-Steinberg-Winant Trio. Recorded by Miwako Abe on New World CD.

Silence Study #4 for Joe Pinzarrone. Four actors and violist. Premiered Santa Cruz, and Maple Sugar, Toronto.

Hoy Comienza Una Nueva Etapa. For Sal Martirano and Dr. Salvador Allende, quadraphonic or stereo tape work based on first sentence of Che Guevara’s Bolivian diaries.

Permutations and Banshee. With Larry Tyrell. Improvisational structure for Interdata Model 3 minicomputer, Moog, homemade circuitry, live mix, etc.
1975


*Four Voice Canon #2.* Tape work for specially built and programmed Interdata Model-3 based hybrid system.

*Silence Study #3.* Solo cello with three tuned tom-toms, premiered Santa Cruz.

*Dialogue 37 1/2.* Two actors.
COLLABORATIONS, ARRANGEMENTS, JAZZ WORKS, OTHERS

Collaborations

Try it Again, song (waltz) for David Mahler and Julie Hanify, 2004.

I’ll Come Into the Valley. For voices and gamelan, collaboration with Jody Diamond. Composed in memory of Bill Colvig as a gift for Lou Harrison.

17 Glass Breaks, installation work for artist Jin Soo Kim, Jaffe-Freide Gallery, Dartmouth College, 1998 (by Tyler “Speedboy” Kingdom and Irving Bellmead).


The Birth of Peace, collaboration with Chris Mann, Alistair Riddle, Simon Veitch and others, 7/89. Live interactive computer piece with live goldfish controlled HMSC system, text, and source materials including the music of Nietzsche, Wittengstein, and Leisz-Strauss. Premiered at the Australian Center for Contemporary Art, Melbourne Australia, co-sponsored by Goethe Institute. Cassette/book documentation from NMA Australia.

Delicate Computations (1986), computer music work written by Philip Corner; wrote software and realized piece on HMSC; published in Perspectives of New Music.


Piano Tuning for Jon Hassel (1977), theoretical tuning for trumpeter, later used on Lovely Music album Vernal Equinox.

Arrangements

“All at Home,” three part vocal arrangement of the Shaker grace tune. (1999)

Howard Skempton piano pieces arrangements: June ’77 (guitar, horn, viola), Trace (violin, flute, oboe), Chorale (2 violins, flute, oboe, horn, piano, percussion), Tender Melody (oboe, 2 violins, viola), Two Highland Dances (clarinet, guitar), Slow Waltz (viola, guitar), Song 2 (guitar), Postlude (flute, oboe, voice, violin, viola, horn, guitar).

“Compassion,” arrangement of Shaker Hymn for solo electric guitar, with voice. Dedicated to Chuck Wayne. Premiered, La Mama Galleria, New York City, August, 1997.

“Sacco, Vanzetti,” arrangement of Ruth Crawford political song for voice, mandolin, mandola, mandocello, and guitar; published, New Music for Plucked Strings.

Milk and Honey, (1982), mandolin quartet arrangement of James Tenney piano rag, for the Berkeley Mandolin Ensemble; published, New Music for Plucked Strings.

R.O.B. (1983), for two electric guitars, mandolin, two pianos, bass clarinet, percussion, two voices, “arrangement” of Chuck Berry tune, performed by Mills Contemporary Music Ensemble.


Sweet Sue (1980-2), guitar and bass (w/untrained male voice), ”extended” arrangement of jazz tune, performed N.Y.C. and California by LP and Richard Myron. Also arrangement for tenor sax, bass clarinet, guitar, trio arrangement of above, performed at Roulette with David Pate and David MacDowell.
Selected Jazz pieces, songs, works in other styles, pedagogical, children’s music, etc.

*pienise*, lullaby for Toon Callier, Jutta Toch, and their daughter Pien (4/2/14)

*City Hall Slow Dance*, guitar and flute, wedding present for Giacomo and Paola (1/9/14)

[thirteen]. Solo cello. bat mitzvah present for bekah schweitzer. 6/4/04

*Constancy*; Persistence. Two short piano pieces (2006)

(p)safety; first waltz; park, waltz, (madison), vigil. 3 short piano pieces, 2007–9

*poojatood*, short computer generated score for solo tenor sax, written as class demonstration, nov. 2004

*Try It Again*. Song for David Mahler and Julie Hanify.

*Harry Potter Musical*, written for Runnemede Elementary School.

*Saskia’s Piano Doodle*, solo piano, children’s piece.

*Three Northwest Fiddle Tunes*; I. Pretzels and Ice Cream (Reel), II. Ballard Bitter in Milk Cartons (Can’t Be Flat) (Strathspey), III. On The Warning Track (Hornpipe) (1987-88), for David Mahler.


*American Music for Fretted Strings*, concert of American “traditional” musics arranged for guitars of all types, ukeleles, and mandolin family instruments, all solo, including jazz, country, fiddle tunes, rags, marches, and original works.

*Little Maggie* (1980), for two mandolins, structured improvisational version of solo violin work, performed N.Y.C. with Frank Pergolezzi, California with Paul Binkley (and LP).

*Four Easy American Tunes*, (1980), flute and guitar, rag, march, blues, fiddle tune; simple arrangements of original compositions.

*Steppin’ Out* (1978), for male and female dancers/musicians, for Mark Haag and Ann Rodiger, stage illusion.

*Rebecca* (1979-82), for large jazz ensemble (bass, perc., kb., two saxes, bass, male vocals), 30–40 minute work with accompanying narrative premiered in N.Y.C. (Roulette) by LP with David Pate, David Weinstein, Richard Schwarz, Richard Myron and others.

*P.M.* (1978) and *Ralph* (1975) jazz tunes.

*David’s Lamentation Over Seattle*. 16 voices. 50th birthday present for David Mahler.

*Chief Dave’s Major Mojo; Situation Normal All Funked Up; And on the Seventh Day Take Five; Bossa Nostra; Jada Jive; Brooklyn Nights, Brooklyn Lights*, (1980) jazz-funk tunes written for NYC saxophonist Dave MacDowell, and subsequently arranged by LP and performed and recorded by MacDowell’s band.

Arrangement of David Mahler’s *Christmas Time of Year*, for recording, for guitars, slide guitar, mandolin, sax, and other instruments; also participated in the recording arrangement of his *Elvis is Watching You*.

HAIGAS (selected)

The haigas are each one-page visual/musical pieces for a specific artist and/or friend, some meant to be performed, some not. (This is a selected list of many such works.)

Haiga: Duet (**gb**) for Ellen and Dan; 2003

Haiga for douglas and Amy (hanging around in the house, just taking up space), 2003

Haiga: Round in the sharp Lydian (for Mary Ann Haagen and Charles DePuy), 2001

Haiga: Hanging around in the house, just taking up space (for douglas repetto and Amy Charlotte Benson), 2003

Haiga: A little farfetched and hard to believe (a complete surrogate biography of Larry Wendt), for the cover of special issue of furnishings, #10, 1993.


Lou and Bill Sail for the East for Lou Harrison and Bill Colvig. 1983.


Always look for the outlet pass... for Jody Diamond. 1982.

Haiga for Billy and Jean (Three Mountain Tunes) for percussion and voice. 1981.

Hittin’ the Open Man for David Pate, solo tenor sax. 1981

A Short Ballad with No Changes for Chuck Wayne. 1980.

A Small Note for Amy for Amy Rubin. 1982

Eliezer’s Revenge for Malcolm Goldstein. 1980

Shir Ha’shabat for Steve and Beryl Reich. 1980

You Can Count on Me Phil for Phil Corner, for 17 voices. 1980

In Review: Phil Corner. 1979

Hanging in There for Topper Lilien. 1979

Experiencing Uncertainty I for Alyssa Hess. 1979

Experiencing Uncertainty II for Alyssa Hess. 1979

Haiku for Zella for Zella Wolofsky. 1979

A Meditation on the Unsuccessful Pursuit of Loneliness for Barrie Karp. 1980

MacDowellmusic for Dave MacDowell. 1979

A Short Piece and a Haiga for Bill Hellermann. 1980.


Lines for M. Manion. 1978.