

Introduction to Appendix I.A.

The following annotated list by no means represents an exhaustive or complete description of performances and/or recordings of Tenney's music. Rather, I have mentioned many of the performances with which I am familiar in the text, as a documentation of my remarks on them and as a preliminary guide for the interested reader. I have also included some pieces mainly for their historical interest, certain works whose unavailability might suggest Tenney's own continued lack of interest in them. (Many of these might better be called experiments). Though this list is drawn in large part from Tenney's own records, I have made many additions, comments and even deletions.

Abbreviations:

(rec.)- unofficial, usually "bootleg" recording of a specific performance of interest.

(pub.)- published in

RFC- Reich Music Foundation Concerts; Dec. 17, 18, 1978 at Paula Cooper Gallery and Carnegie Recital Hall, N.Y.C. Organized and directed by Steve Reich. I have tried, in most cases, to give the musicians' names as well. Good recordings of these concerts exist.

Appendix I.A.

Interim

Piano /1952 /Denver

- Written for a film of that title by Stan Brakhage.

Three Inventions

Piano /1953 /Denver.

Poem

Solo flute /1953 /N.Y.C.

- (rec.) Jill Shires, flute.

Two Christmas Songs

1954 /NYC

- Texts by Stan Brakhage.

Seeds

Fl., cl., bn., hrn., vln., vc. /1956-61 /NYC.

Essay for Chamber Orchestra

1957 /Bennington, Vt.

- (rec.) Henry Brant, cond.

Dance Trio

Fl., ob., cl. /1957 /Bennington

- (rec.) J.T., cond.

"Thirteen Ways of Looking at a Blackbird"

a) Tenor voice, 2 fl., vln., vla., vlc. /Bennington /1958

b) Bass voice, alto fl., ob., vla., vlc., cb. /1971 /Valencia, Ca.

- (rec.) Marvin Hayes, bass voice.

Sonata for Ten Wind Instruments

1958 /Bennington

- (rec.) J.T., cond., U. of Ill. student ensemble.

- Dedicated to Carl Ruggles.

Monody

Solo clarinet /1959 /Urbana, Ill.

- (pub.) Pieces: An Anthology; Michael Byron, ed.;
Vancouver, A.R.C. Publications; 1975.

- RFC, Virgil Blackwell, cl.

Improvisations for "Medea"

Concrete tape piece /1961/Urbana

- Written for a production of Jeffers/Euripedes play.

- Mostly tape manipulation of piano improvisation.

Collage #1--("Blue Suede")

Concrete /1961 /Urbana

- RFC.

The following pieces (up to String, Woodwind....Responses) were composed while Tenney was at Bell Labs (1961-64):

Analog #1: Noise Study

Computer-generated tape /1961

- On Music from Mathematics; Decca; DL 9103.

Entrance/Exit Music

Comp.-gen. tape /Aug.1962.

- In collaboration with George Brecht.

Stochastic Studies

Comp.-gen. tape /Dec.1962.

Stochastic (String) Quartet

a) Comp.-gen. tape or b) String Quartet /Feb.1963.

- On Decca record, 1963.

Dialogue

Comp.-gen. tape /April,1963.

Radio Piece

Comp.-gen. tape /July,1963.

- A short computer music demonstration piece.

Ergodos I

Two 10 minute comp.-gen. tapes to be played together or separately /Aug.1963.

- To be played with or without the String or Percussion Complements or the Responses (see below).
- For John Cage.

Phases

Comp.-gen. tape /Dec.1963.

- For Edgard Varese.

Music for Player-Piano

Comp.-gen. piano roll /Jan.1964 /2 minute long piano roll, may be played in any or all of its orientations.

- (rec.) Feb.22,1969 at Aeolian Piano Co. by J. Lawrence Cook.

String Complement

Any number of string instruments /Feb.1964.

- Graphic score to be played with Ergodos I or Ergodos II, or any other "ergodic" sound source.
- (pub.) Notations, John Cage and Alison Knowles, eds.; Something Else Press; N.Y.;1969.

Choreogram

Any number of musicians with dancers /Feb.1964.

- Verbal score.
- (pub.) Soundings #1, Peter Garland (ed.), Valencia, Ca., 1971.

Ergodos II

Comp.-gen. tape /March, 1964

- "...one 18-minute, 2-channel tape, which may be used as the material for a performance of any duration, any density, etc., with or without the Complements or Responses".
- For John Cage.

String, Woodwind, Brass, and Vocal Responses

March, 1964

- Graphic scores, to be used like String Complement.

"Chamber Music"

Any number of instruments, players, objects, or events /May,1964.

- Poem/score.
- For George Brecht.
- Performed on Fluxus concert, 1964.

Percussion Complement

Aug. 1964.

- Similar to String Complement.

Maximusic

Solo percussionist /June, 1965.

- (pub.) a) Percussionist Vol.XIII, No.3, Spring, 1975, p.100.
- b) Scores: An Anthology of New Music; Roger Johnson; N.Y.; Schirmer Books; 1981.
- For Max Neuhaus.

Metabolic Music

Performers, 'bio-feedback' and audio equipment /July 26,1965 /NYC.

For two (gently)

Man woman /Aug.4,1965 /NYC.

- Theatre piece originally for Charlotte Moorman and Nam June Paik.

Thermocouple #1

Aug. 1965

- Theatre piece
- "Judson Hall assumed".

Audience Piece #1, #2, #3

#3: solo/duo /Sept.24,1965 /NYC.

- Poem/performance score.

Thermocouple #2

Dec. 1965

- Theatre piece.
- (pub.) Some/thing II/I, winter, 1966.
- With additions by Carolee Schneemann.

Couplings

Concrete tape /Dec. 1966 /NYC.

- Written for the kinetic-theatre piece "snows" by Carolee Schneemann.

Collage #2--("Viet Flakes")

Concrete tape /Dec. 1966.

- For a film by Carolee Schneemann.

Redbed

Various theatrical materials: (red bed, red paint, doves, knives...) /Jan. 1966 /NYC.

Fabric for Ché

Comp.-gen. tape /Nov. 1967 /Polytechnic Institute of Brooklyn.

Swell Piece #1

Any number of sustained-tone instruments /Dec. 1967 /NYC.

- Verbal scores
- (pub.) Scores...p.139
- For Alison Knowles.

For Ann (rising)

Tape /March, 1969 /Poly. Tech. Inst. Brklyn.

- RFC.

Three Rags for Pianoforte (Raggedy Ann, Milk and Honey,

Tangled Rag

1966 /NYC

- (pub.) a) "Raggedy Ann"; Caterpillar 10; 1969.
- b) "Milk and Honey"; Caterpillar 11; 1970.
- c) Entire set; E.C. Kerby Ltd.; Toronto; 1981.
- (rec.) 20 reel-to-reel copies of Tenney performing the rags issued privately by Sam Charters; NYC; 1969.
- "Raggedy Ann" for Sam and Ann Charters; "Milk and Honey" for Tenney's daughter Mielle; "Tangled Rag" dedicated in the memory of Tenney's father, Carl Tenney (1908-1970).
- There is also a string quintet arrangement (1974) of "Tangled Rag"; (rec.) RFC.

A Rose is a Rose is a Round

Voices /March, 1970 /NYC.

- (pub.) Scores...p. 60.
- For Philip Corner.

Quiet Fan for Erik Satie

Thirteen instruments /April, 1970, (revised, July, 1971) /Santa Barbara, Ca.

- (rec.) Gerhard Samuel, cond.; Cal. Arts.

Swell Pieces #2 and 3

Verbal instructions /March, 1971 /Saugus, Ca.

- (pub.) Scores... p.139.
- For Pauline Oliveros and LaMonte Young.

Hey When I Sing These 4 Songs Hey Look What Happens

SATB /March 1971 /Saugus.

- From Jerome Rothenberg's work on Native American poetry.
- (pub.) Scores... p.62.

Beast

- String bass /July, 1971 /Saugus.
- (pub.) Scores...p.164.
- For Buell Neidlinger.
- Beast has also been given fine performances by Richard Myron and Don Palma in NYC.

(night)

- "for percussion perhaps, or..." /Aug. 1971 /Saugus.
- (pub.) Percussionist XII/3, p. 106.
- For Harold Budd.

Koan

- Solo violin /Aug. 1971 /Saugus.
- (pub.) Scores...p.162
- For Malcolm Goldstein.

Cellogram

- Solo 'cello /Aug. 1971 /Saugus.
- (pub.) Scores...p.165
- For Joel Krosnick.

Timbre Ring

- "for any five or more instruments" /Aug. 1971 /Saugus
- Verbal score.

August Harp

- Solo harp /Aug. 1971 /Saugus
- (pub.) Scores...p.165
- For Susan Allen.

Koan: Having Never Written a Note for Percussion

- Solo percussionist /August 1971 /Saugus
- (pub.) Percussionist XII/3; p.103
- For John Bergamo
- RFC, James Preiss
- William Winant (California) has also given numerous fine performances of this piece.

For 12 Strings (rising)

- Strings /Nov. 1971 /Saugus
- (pub.) Scores...p. 171.
- "Orchestration" of For Ann (rising).

Clang

- Orchestra /June, 1972 /Saugus
- (pub.) Soundings 3/4, Peter Garland, ed., 1972.
- (rec.) Clang was given a reading by the L.A. Philharmonic.

Quintext: Five Textures for String Quartet and Bass

- I. Some Recent Thoughts for Morton Feldman
- II. Clouds for Iannis Xenakis
- III. A Choir of Angels for Carl Ruggles
- IV. Parabolas and Hyperbolas for Edgard Varèse
- V. Spectra for Harry Partch

Dec. 1972 /Saugus

- (pub.) Soundings 6 ; 1973
- (rec.) Sequoia Str. Quartet (Cal. Arts); and RFC.

In the Aeolian Mode

Prepared piano and variable ensemble /March, 1973 /Saugus.

- (pub.) Scores...p. 172
- RFC; J.T. piano.

Canon

Contrabass quartet /Sept. 1973 /Saugus.

Chorale for Viola and Harp

Nov. 1973 /Saugus

- Another version, Chorale for Viola and Piano, was performed by J.T. and Ann Holloway on a Maple Sugar concert at the Music Gallery, Toronto, Oct. 1977.

Chorales for Percussion

Dec. 1973 /Saugus.

Chorales for Orchestra

Jan. 1974 /Saugus

- (pub.) Pieces: A Second Anthology; Michael Byron, ed., Vancouver; A.R.C. Publications; 1976.
- (rec.) Gerhard Samuel, cond., Cal. Arts; 1974.

Three Pieces for Mechanical Drum (Wake, Tempest, The Popcorn Effect)

For a work by soundsculptor Stephan Von Heune /1974 /Saugus.

- Now on permanent display at the Exploratorium, San Francisco, where the pieces are played periodically.

Spectral CANON for CONLON Nancarrow

"harmonic player-piano" /April, 1974 /Cal.

- (pub.) Pieces...(1975).

Orchestral Study: The "Creation Field"

June, 1974 /Cal.

- After Fred Hoyle.

Three Harmonic Studies

Small orchestra /July 1974 /Cal.

- (rec.) Univ. South Florida student orchestra.

Three Pieces for Drum Quartet

- 1) Wake for Charles Ives /4 tenor drums
- 2) Hocket for Henry Cowell /4 bass drums
- 3) Crystal Canon for Edgard Varèse /4 snare drums

1974-75 /Toronto

- There have been many fine performances of these quartets, and recordings of all of them exist. Among them:
 - a) RFC; Ben Harms, James Preiss, Richard Schwarz, Glen Velez.
 - b) Center of the Creative and Performing Arts, Buffalo, N.Y., March, 1978; Jan Williams, directing.
 - c) Toronto, 1977; J.T. cond.
 - d) U. of Illinois; Urbana, 1977; Thomas Siwe; Director U. of Ill. percussion ensemble.
- In addition, Blackearth Percussion Ensemble and several groups directed by William Winant perform the pieces regularly.

Symphony

Woodwind quintet and tape-delay system /Jan. 1975 /Cal.

Blues for Annie

Viola solo /June, 1975 /Cal.

- Transcription of "No More Good Water" by Jaybird Coleman (see Three Indigenous Songs).
- For Ann Holloway.

Harmonium #1

Large, orchestra /Sept. 1976 /Toronto

- Original version of Harmonium #2.

Harmonium #2

Variable ensemble /Sept. 1976 /To.

- For Lou Harrison.

Saxony

One or more saxophone players and tape-delay system /May 1978.

- Commission by Ontario Arts Council for Don MacMillan, who premiered it at the Music Gallery, Toronto, April, 1978.
- RFC, Richard Cohen, Virgil Fox, and Mort Silver.
- Other versions of Saxony exist:
 - a) For Brass Quintet and tape-delay (in B^b); June, 1978.
 - b) Saxony #2 For 3 Saxophone Players (B^b soprano, E^b alto, B^b tenor /E^b baritone) and Tape-Delay System /May, 1978 /in E^b.
 - c) For string trio or string quartet with tape-delay /in C /June, 1978.
 - d) "stochastic canon" - "a generalized score of the Saxony 'concept'." - realizable in many different ways. (This version has been performed by the Mills College Contemporary Music Ensemble; David Rosenboom, director.)

Harmonium #4

Ten instruments and tape-delay system /May, 1978 /Toronto.

- RFC, J.T. cond.

Harmonium #5

String trio /June, 1978 /Toronto.

- Ontario Arts Council Commission, for the Galliard Ensemble (who premiered it).
- RFC: Shem Guibbory, vln., Barbara Harrison, vla., Larry Rawdon, 'cello.
- For John Cage.

Three Indigenous Songs

2 piccolos, alto flute, bassoon or tuba, 2 percussion /Dec. 1979.

- Ontario Arts Council Commission for New Music Concerts (premiere).
- Recently performed at Cal. Arts New Music Festival, Valencia, Cal.
- For Lionel Nowak.

Harmonium #3

3 harps /Aug. 1980 /To.

- Two harps scordatura.
- For Susan Allen.
- Replaces an earlier version for two guitars.

Chromatic Canon

Two pianos /Aug. 1980 /To.

- For Steve Reich.

Band

Concert band /Aug. 1980 /Buyck, Minn.

"Listen...!"

Three sopranos and piano /Dec. 1980-June, 1981 /Minneapolis and Santa Fe

- In memoriam John Lennon (and Wilhelm Reich).
- For Jacqueline Humbert and David Rosenboom.

Septet

Six electric guitars and bass /Dec. 1981 /To.

- Harmonic series related piece.

Glissade

Viola, 'cello, contra bass with tape-delay system /Jan. 1982 /To.

- Five movements:

I. Shimmer

II. Array (a'rising)

III. Bessel Functions of the First Kind

IV. Trias Harmonica

V. Stochastic-canonic Variations

- Ontario Arts Council Commission for the Array Ensemble.

Glissade (cont.)

- Glissade appears to be one of the more complex pieces Tenney has written. Each movement is an in-depth study of a different compositional "kernel", some ideas which he has used before (eg., For Ann (rising) in II.) It also calls for a great deal of microtonal adjustment from the players.

deus ex machina (theos ek mekhanes)

Tam-tam player, tape-delay system (technician , and unwary audience /1982 /Toronto.

- In two parts:
 - I. For Alvin Lucier
 - II. For John Cage and David Tudor
- "in a room, concert-hall or other enclosed space with its own natural resonance"
- deus... is a kind of extreme conceptual extension of Having Never Written a Note...

Voices

Female voice and multiple tape-delay systems /1982 /To.

- For Joan La Barbara and Morton Subotnick.
- Voices is also a "microtonal" piece, and the score resembles the Harmonia, Band, etc.