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.

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Appendix I.A.

Interim
Piano /1952 /Denver
- Written for a film of that title by Stan Brakhage.

Three Inventions

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.,vla.,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.,vc. /Bennington /1958
- (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.

Melody
Solo clarinet /1959 /Urbana, Ill.
- (pub.) Pieces: An Anthology:Michael Byron, ed.;
- REC, Virgil Blackwell, cl.

Improvisations for "Medea"
Concrete tape piece /1961/Urbana
- Written for a production of Jeffers/Artpieces play.
- Mostly tape manipulation of piano improvisation.

Collage #1--("Blue Suede")
Concrete /1961 /Urbana
- REC.

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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**

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

**Dialogue**
Comp.-gen. tape /April, 1963.

**Radio Piece**
- 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**
- 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.

**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.

**Choreogran**
Any number of musicians with dancers /Feb. 1964.
- Verba; score.
Ergodos II
Comp.-gen. tape /March, 1964
- "...one 16-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, '64.

Percussion Complement
Aug. 1964.
- Similar to String Complement.

Maximus
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
#1: solo/duo /Sept.24,1965 /NYC.
- Poem/performance score.

Thermocouple #2
Dec. 1965
- Theatre piece.
  - 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")
- For a film by Carolee Schneemann.

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

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

Swall Piece #1
Any number of sustained-tone instruments /Dec. 1967 /NYC.
- Verbal scores
- (pub.) Scoreg...p.139
- For Alison Knowles.

For Ann (rising)
- Rsc.

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 Niella; "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.) Rsc.

A Rose is a Rose is a Round
Voices /March, 1970 /NYC.
- (pub.) Scoreg...p. 60.
- For Philip Corner.

Quiet Fan for Erik Satie
- (rec.) Gerhard Samuel, cond.; Cal. Arts.

Swell Pieces #2 and 3
Verbal instructions /March, 1971 /Saugus, Ca.
- (pub.) Scoreg...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.) Scoreg... p.62.
Beast
- (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.

Koa
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 King
"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.

Kwan: 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
- (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 Varése

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

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

Chorales for Orchestra
Jan. 1974 /Saugus

Three Pieces for Mechanical Drum (Wake, Tempest, The Popcorn Effect)
For a work by soundsculptor Stephan Von Huyen /1974 /Saugus.
- Now on permanent display at the Exploratorium, San Francisco, where the pieces are played periodically.

Spectral CANON for COHON Rancárov
"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) Lake for Charles Ives /4 tenor drums
2) Rocket 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.P. 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♭); June, 1978.
  b) Saxony #2 For 3 Saxophone Players (B♭ soprano, B♭ alto, B♭ tenor /F baritone) and Tape-Delay
     System /May, 1978 /in E♭.
  c) For string trio or string quartet with tape-delay
  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
- Ontario Arts Council Commission, for the Goliard Ensemble (who premiered it).
- For John Cage.

Three Indigenous Songs
7 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 harpe 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 /Buycyk, Minn.

"Listen . . .!"
Three sopranos and piano /Dec. 1980–June, 1981 /Minneapolis and Santa Fe
- In memoriam John Lennon (and Wilhem Reich).
- For Jacqueline Humbert and David Rosenboom.

Septet
Six electric guitars and bass /Dec. 1981 /To.
- Harmonic series related piece.

Gissade
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 (e.g., 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,
- to 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.