

Tom Flaherty

(b. 1950)

- 1** **Vorarlberg Resonance** (1991) (9:44)
Karl and Margaret Kohn, for piano four-hands
- Timeflies** (1996) (11:56)
- 2** "slowly we turn..." (4:08)
 - 3** "...gliding..." (3:34)
 - 4** "when we're having..." (4:14)
Peter Yates, guitar; Tom Flaherty, cello
- 5** **Trio for Cello and Digital Processor** (1991) (12:37)
Tom Flaherty, cello
- Semi-Suite** (1990) (6:55)
- 6** "Lament" (3:43)
 - 7** "Trilling" (3:12)
Tom Flaherty, cello
- 8** **Quartet for Viola, Cello and Digital Processor** (1991) (9:35)
Cynthia Fogg, viola, Tom Flaherty, cello
- 9** **Time to Travel** (1996) (10:58)
Karl and Margaret Kohn, pianos

Vorarlberg Resonance is a response to the bells of Vorarlberg, Austria, and to a personal memory of the time I was able to spend there. In its most obvious moments, the piece imitates the rhythm and resonance of a large number of bells rung independently. One of the most beautiful parts of the sound of a bell comes well after the clapper has done its work, as the resonance gradually evolves without percussive interference. Often surprising pitches emerge from what seemed so clear on first strike. In the central section of the piece, the lower part hammers in a fierce, un-bell-like manner, and coaxes out harmonics of silently held notes in the upper part, the whole section responding not to the entire sound of the bells, but to their resonance alone. The piece ends with a return to the set of bells heard at the beginning, but with different rhythm. The piece was written for the Duo Schnabel.

Timeflies: In the first movement, "slowly we turn..." the guitar sets up a clear beat which is continually challenged by each instrument in turn, with various syncopations that often become the new beat. The resulting motion ranges from the serene diatonic opening to the frenzied, fairly chromatic closing hoquet passage. In "...gliding..." the cello plays a simple tune in natural harmonics, while the guitar arpeggiates an accompaniment. "when we're having..." is a playful movement in which the beat is constantly challenged by regroupings and syncopations, but it refuses to be swayed from its steady pace, no matter what the distraction. *Timeflies* was commissioned by the National Endowment for the Arts for David Starobin, and was given its premiere by David Starobin, guitar and Tom Flaherty, cello.

Trio for Cello and Digital Processor plays with rhythmic hockets and explores the sonorous possibilities of the cello. The digital processor is not intended to actually alter the cello sound in any significant way; rather, it sends the cello sound to the left and right speakers a half second and a full second later than the original acoustic sound. The resulting piece is in effect a cello trio, although it would be virtually impossible to accurately coordinate three live players to the degree required in the piece. The piece's harmonic palette is wide; at various points references to music as diverse as Varese's *Poeme Electronique* and Bach's chorale *Es ist Genug* are incorporated into the texture.

Semi-Suite consists of two movements of an originally projected larger suite, for unaccompanied cello. As it turns out, the movements do seem to complement each other and the name is too appealing to give up, so it will likely stand as it is. "Lament" is a slow movement based on a short tune first presented high on the C string, in imitation of a wooden flute. The tune is fragmented and gradually reassembled, finally appearing well above the normal cello range, in harmonics. "Trilling" is a response both to my interest in rhythmic and metric interaction and to the frustrating boredom of practicing standard trill studies as a cello student. The movement proceeds with a nearly constant measured trill on one string while a slower moving line on adjacent strings continuously redefines the metric meaning of the trill. A short cadenza in the center of the piece leads to a varied recapitulation of the main idea.

Quartet for Viola, Cello, and Digital Processor is the second in a series of pieces for acoustic instruments and digital processor. Here, the viola is the principal voice; its output is constantly delayed and transposed (down a whole step in one channel, up a half step in the other.) When the delay pattern is overlaid with further live playing many different tempi and meters emerge from the composite, although delay times are actually constant throughout the piece. The cello plays a supportive role, and its only electronic modification is a slight flanging and phasing that is most noticeable during longer notes at the end of the piece. *Quartet* is lovingly dedicated to my wife and performing partner, Cynthia Fogg.

I wrote *Time to Travel* for Karl and Margaret Kohn, and could not help but think of them during the process, as pianists, as musicians, and as friends. They have an extraordinary command of their instruments, an astonishing ensemble, and a profound musical instinct. Their warmth and enthusiasm for music and life have enriched the lives of all who have come in contact with them. Perhaps their intense discourse with the music of the second Viennese school and its descendants influenced the piece's basic chordal vocabulary (mostly tritone/fourth and major/minor third-chords). Their decades-long association with the Bartók *Sonata* for two pianos and percussion was never far from my mind, as is clear from many rhythmic and melodic gestures in the piece.

Time to Travel explores my concerns with how rhythm works, how a beat sounds like a beat, and how other musical events seem to revolve around beats. The piece begins with quickly alternating chords, heard first in the right and left hands of Piano 1, and then between the two pianos. The relationship between the chords evolves from simple alternation to more complex interactions, but the chords and their original relationship are never far from the surface. Their pitch content and rhythmic profile are the source of much of the piece. The title can be interpreted in several ways. The way that time travels through the piece is the primary determinant of the form. Syncopations within one tempo become the primary beat in the next, and time can be heard as moving at different rates in the interim. Also, although Margaret is still teaching piano in the department, and although Karl is still very present on the musical scene, now that Karl has retired, the Kohns may have at least a little more time to travel.

Tom Flaherty received degrees in music from Brandeis University, SUNY Stony Brook and the University of Southern California. His principal composition teachers include Martin Boykan, Billy Jim Layton, Bülent Arel, Robert Linn, and Frederick Lesemann. He received both MA in composition and MM in cello performance from Stony Brook, where he studied cello with Timothy Eddy and Bernard Greenhouse.

As a composer he has received grants, prizes, awards, and residencies from the National Endowment for the Arts, American Music Center, the Pasadena Arts Council, the Massachusetts Council for the Arts and Humanities, the New England Foundation for the Arts, "Meet the Composer," the Delius Society, the University of Southern California, the Austrian government, and Yaddo.

Recent commissions include *Timeflies* for guitarist David Starobin, *Tripolarities* for the Polaris trio, *Time to Travel (for two pianos)* for Karl and Margaret Kohn. *Moments of Inertia* for Dinosaur Annex and *Dancing with Gravity* for the Stony Brook Contemporary Chamber Players

Published by Margun Music, Inc. and American Composers Editions, his music has been recently performed in Boston, New York, Los Angeles, San Francisco, Vienna, Dublin, Bern, and Amsterdam, and is recorded on the Klavier, Bridge, Capstone, SEAMUS, and Advance labels.

As a cellist he has specialized in contemporary music, premiering many dozens of pieces. Founding member of the Almont Ensemble, he is currently Associate Professor of Music at Pomona College and is an active cellist in the Los Angeles area.





Cynthia Fogg received a Bachelor of Arts degree from Sarah Lawrence College and a Master of Music degree from the University of Southern California. Her teachers included Dorothy DeLay and Leo Panasevich on violin and Heiichiro Ohyama and Milton Thomas on viola. Ms. Fogg has extensive performing experience in the United States and Europe. She has played with a variety of groups, including the

Almont Ensemble, the Pasadena Symphony, the Los Angeles Mozart Orchestra, and Monday Evening Concerts. In addition, she has appeared as a guest violist with the acclaimed Kronos and Alexander quartets. Ms. Fogg is currently a member of Quartet Euphoria, and she and her husband, composer/cellist Tom Flaherty, perform together as the duo Celliola, commissioning and performing new solo and duo repertoire.

Ms. Fogg has recorded chamber music for Opus One, Cambria, Klavier, and SEAMUS, as well as soundtracks for motion pictures and television. She teaches at Pomona College, Pasadena City College, and the Pasadena Conservatory of Music.

Karl Kohn was born in Vienna in 1926, and was educated in New York and at Harvard. He has been a Fulbright Research Scholar in Helsinki, and has held fellowship grants from the Guggenheim, Howard, and Mellon Foundations, as well as four fellowship-grants from the National Endowment for the Arts. Kohn taught several summers on the faculty of the Berkshire Music Center at Tanglewood. He is W. M. Keck Distinguished Service Professor Emeritus at Pomona College.



With his wife, **Margaret**, he has given two-piano concerts throughout this country and Europe, including performances of works by Bartók, Berio, Stravinsky, Messiaen, Ligeti, and Boulez. Kohn served for two decades on the board of directors of the Monday Evening Concerts in Los Angeles. His works have been performed by the Los Angeles Philharmonic and Buffalo Philharmonic Orchestras, the Oakland Symphony, the Saint Paul Chamber Orchestra, on the San Francisco Symphony's Musica Viva series, at the Monday Evening Concerts in Los Angeles, and in concerts and broadcasts throughout the United States and abroad.

Karl Kohn's principal publishers are Carl Fischer Music, New York, GunMar Music, Inc., (from Shawnee Press, Delaware Water Gap, PA) and Edition Contemp Art, Vienna.



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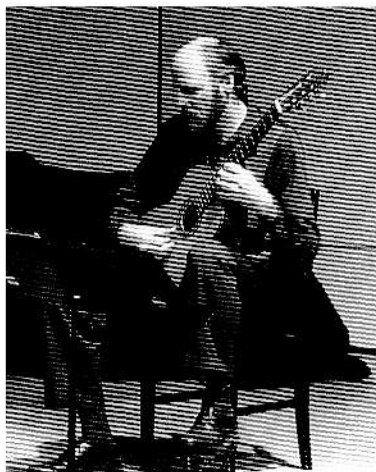
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Peter Yates studied guitar under the late Theodore Norman at UCLA. His activities have included annual performances in Europe and the United States -- both as a soloist and as a member of the Elgart-Yates Guitar Duo. Peter Yates has composed an opera based on the lives and works of folk artists Simon Rodia and "Grandma" Tressa Prisbrey. He has premiered over one hundred works for one and two guitars. The Elgart-Yates Duo has also co-written a pioneering book on the prepared guitar and has been selected by the National Endowment

for the Arts "Arts America" International Touring Roster. They have performed at venues ranging from Lincoln Center and Italian Radio (RAI) to the jazz clubs of Salzburg and Brussels. Their most recent recordings are available on TR and Bridge Records. His M.F.A. in guitar performance is from UCLA and his D.M.A. in composition is from the Claremont Graduate School.

Producer: Tom Flaherty

Engineers: Tom Flaherty (*Trio for Cello and Digital Processor*; *Quartet for Viola, Cello and Digital Processor*), Joseph Brennan (*Vorarlberg Resonance*; *Semi-Suite*), Fred Vogler (*Timeflies*; *Time to Travel*)

Mastering Engineer: Adam Abeshouse

Recorded at Pomona College, Claremont, California:

Trio for Cello and Digital Processor: Electronic Studio, July 8, 1994

Quartet for Viola, Cello, and Digital Processor: Electronic Studio, January 1, 1996

Timeflies: Bridges Hall, October 7, 2000

Vorarlberg Resonance: Lyman Hall, October 7, 2000

Semi-Suite: Bridges Hall, May 30, 2000

Time to Travel: Lyman Hall, September 3, 1996

Graphic Design: Brad Napoliello

Cover Art: Dorie Dahlberg

Photographs: Karl and Margaret Kohn by Tom Flaherty; photos of Tom Flaherty, Cynthia Fogg and Peter Yates by Teresa Kelly

Back booklet photo of Tom Flaherty by Becky Starobin

This recording was made possible in part through the generous support of Pomona College and the Alice M. Ditson Fund of Columbia University.

Executive Producers: David and Becky Starobin

For Bridge Records: Ashley Arrington, Alexis Napoliello, Brad Napoliello, Allegra Starobin and Robert Starobin

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