

Conlon NANCARROW (1912-1997)

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NAXOS

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|---|--|-------|
| 1 | Piece No. 1 for Small Orchestra (1943) | 7:01 |
| 2 | Toccata for Violin and Player Piano (1935/1980s) | 1:38 |
| 3 | Prelude and Blues (1935) | 3:22 |
| 4 | Study No. 15 (1950s) | 1:13 |
| (Transcribed for piano four-hands by Yvar Mikhashoff) | | |
| 5 | ¿Tango? (1984) | 2:49 |
| Sonatina for Piano (1941) | | 4:49 |
| (Transcribed for piano four-hands by Yvar Mikhashoff) | | |
| 6 | Presto | 1:29 |
| 7 | Moderato | 1:47 |
| 8 | Allegro molto | 1:33 |
| 9 | Trio Movement (1942) | 2:41 |
| String Quartet No. 1 (1945) | | 10:38 |
| 10 | Allegro molto | 2:40 |
| 11 | Andante moderato | 3:15 |
| 12 | Prestissimo | 4:43 |
| 13 | Piece No. 2 for Small Orchestra (1986) | 10:31 |
| Commissioned for Continuum by Betty Freeman | | |
| Continuum® (Cheryl Seltzer and Joel Sachs, Directors) | | |

A full track list can be found in the booklet.

Recorded in June 1989 at Merkin Concert Hall and in October 1989 at the American Academy and Institute of Arts and Letters, New York City

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Cover photo: *Conlon Nancarrow* by Michael MacIntyre
American flag, folk artist, 1880s.



AMERICAN CLASSICS

Once fêted by György Ligeti as writing "the best music by any living composer", Conlon Nancarrow was an iconoclastic composer in the American maverick tradition of Ives and Cage. His early compositions such as *Toccata for Violin and Piano* and *Prelude and Blues* are fantastical unions of jazz and Bachian counterpoint. In the 1940s, frustrated by performers' unwillingness and inability to play his often complex music, Nancarrow became fascinated by the player piano, the instrument with which he is most closely associated. It was not until his seventies, with pieces such as *¿Tango?* and the captivating *Piece No. 2 for Small Orchestra*, that Nancarrow's music reached a wider audience and its energy, warmth and wit were fully appreciated.

Booklet notes in English
Kommentar auf Deutsch

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