

A special feature of Richard Carrick's music has always been his fascination with creating spatial depth and dimension through subtly balanced orchestration and dynamics. Constantly in development, these qualities are salient in a new crop of pieces from 2012 through 2014, filtered through an increasing attraction to the power of rich, robust stasis, rhythmic ambiguity, and the plasticity of motivic ideas. All of these issues have been part of Carrick's aesthetic since his student days, but take on such a new prominence in recent works as to suggest a completely alternative musical path to the one pursued in his previous large-scale cycle of works, *The Flow Cycle for Strings*, completed in 2009.

The *Flow Cycle's* fascination with motivic transformations (drawing inspiration from Islamic mosaics and Anatolian rugs) made "process"—the working out of material through a pre-defined set of conditions—central to Carrick's compositional method. Although this newer, divergent path places less emphasis on symmetry than process, this does not mean that the works on this disc were composed entirely intuitively or viscerally. Indeed, process informs every step, and perhaps the most striking feature of Carrick's music, which relates to its strong sense of spatial depth, can be defined by the term *continuo process*—the exploration of changes in relief and topography in sound. Which musics are salient, and which are supporting? What governs the changing roles across the course of a piece?

Any exploration of musical topography needs to be informed by knowledge of the composer's attitude toward *melody*—that which emerges as embossed, buttressed by other simultaneous events. Carrick cares deeply about melody ("I love how you can sing through an entire Beethoven symphony"), and thinks melodically even when connecting a mere pair of pitches, but the melodies yielded from this kind of attention are not overt "tunes." Instead, they emerge out of the melodic aspects hidden within the intervals themselves, and harmony, while not completely incidental, is not the goal of the music (at no point does Carrick aim to "arrive" on a specific chord). What becomes so utterly beguiling about Carrick's intervallic melodies is not their shape or memorability (though they possess fine qualities in both arenas), but rather the way our melodic perception shifts as the piece progresses, so that what we experience as the melody in the first moments of a piece is revealed to be background: *continuo* for a larger, longer melody or an already-present texture.

Take, for instance, the clangingly immobile gesture repeated by the cimbalom throughout the first half of *The Veins of Marble*, experienced first as columns, like telephone poles along a highway, marking time and providing support for the apparent melodies in the woodwinds. It's only after some time, during which we see the cimbalom gesture gradually transform, that we realize that these time markers *are* the melody, slow-moving and stoic, and the textures we believed to be melodic sink toward the background as support.

How is this magic achieved? Well, many factors contribute to this compositional sleight-of-hand, but perhaps most necessary is a highly controlled stratification of the texture into transparently clarified layers. In Carrick's music, this control is apprehended most immediately through orchestration: each instrumental group operates within a clearly-defined set of musical conditions which repeat in asymmetrical loops, constantly mutating at their own rate, informed yet unconcerned with the pace and material of the other instrumental groups. This is borne out most explicitly in *Dark Flow—Double Quartet*, in which the players are literally separated by space, and do not coordinate precisely at any point in time. The effect is akin to watching a planet very slowly rotate in space—although the whole is in view continuously, the local view changes

dramatically based on which elements are facing toward the viewer, and which are temporarily hidden from view.

This unending and seamless flux of foreground and background, in which a layer becomes prominent only to become support for another layer which is already coming into focus, has manifold ramifications, and holds the key to revealing the craft behind the magic. Through this *continuo process*, time itself becomes an instrument, played by our memory as we listen, another member of the ensemble that dictates role and function. And as soon as time becomes melody, melody becomes form, so that, ultimately, attention to the shifting role of melody heightens our understanding of the formal aspects of each piece.

Of the six works on this disc, the first five comprise a new cycle of compositions—*Cycles of Evolution*. This set of works was conceived in the vein of Carrick’s earlier *Flow Cycle*, but never intended to be a sequel, or even a continuation of those ideas (despite the presence of *Dark Flow—Double Quartet*). Where *Flow Cycle* uses a limited color palette and is cast in solo and chamber form, climaxing in a trio, *Cycles of Evolution* employs the lush, expansive rainbow of colors offered by large ensembles with conductor. The cycle is just as tautly organized, but the effect from beginning to end is less linear and more meandering (though not formless), a concept borne out both in the order of the pieces, and, in the case of *Namdaemun*, in the very inspiration for the music.

Transformation, the essential operating principle at work in the *continuo process*, defines the operations performed upon the musical material. Evolution is much different than simple variation, though—says Carrick, “I like ‘evolution’ better than ‘variation’ since variation is a bit too technical and formulaic. The evolutionary process is not so linear: it can be multi-directional, more organic, and much more interesting.” These concepts necessitate a different method of production—complex processes are still at play, but instead of working out each set of principles rigorously, he works *through* them. The tactic is akin to a work habit of Helmut Lachenmann, who once told Carrick that once he had discovered the instrumental techniques to be used, he has a “beautiful explanation” for the music, a veritable “house” to be explored. Subsequently, composing becomes merely a matter of walking through this “house,” making minute observations and decisions, and continuing to develop the techniques in real time. This image was therapeutic for Carrick, who comments on the idiosyncratic approach: “I’m always looking for a way out of the process, but not so quickly that you can’t get back in. That’s the flow process, which makes music that is logical and yet completely *not* predictable. How much do I have to change it so that it’s interesting, but not too much or too little—and if it goes too far, do I have to explain it, or just pick up the pieces and move on?”

This physicalization of sound is central to Carrick’s imagination, and comes across clearly to the listener. The *Cycles of Evolution* can be imagined as an exploding star: *The Veins of Marble*, the oldest work and a kind of “Ur-work” which spawns the subsequent pieces, comprises the ancient material erupting outward into new celestial bodies. The spawned works are made of the same antique stuff, but are reconfigured in strikingly unexpected ways. Alternatively, one can imagine *The Veins of Marble* as a potato, with each eye a musical path, cut up and planted in a garden of rich soil, in which each chunk yields a distinct and unique species of musical growth.

Commissioned in 2000 by the Nieuw Ensemble while a student of Brian Ferneyhough (and dedicated to him), *The Veins of Marble* was revised in 2013, the most notable change being the substitution of cimbalom for harp, guitar and mandolin. As a culmination of musical topics that

interested him as a graduate student, *The Veins of Marble* is both a summary of priorities and a departure from previous works. The goal was the creation of a self-contained cyclical work, in which an idea is presented, destroyed by a second idea, and gradually transformed back into the first idea. This daunting task was achieved by consciously *limiting* the material—each instrumental group speaks a specific language, the drama arising from groups vying for prominence. The special colors achieved through microtones in the woodwinds, *scordatura* in the strings (each instrument has two detuned strings), and stasis in the cimbalom and percussion lends the work three distinct depths of sound. As strings disintegrate into chromatic runs and the cimbalom begins to saturate the texture, a “mad scramble” blooms. Only the thumping triplets that enter in the last quarter of the piece are able to re-impose order and pound the original idea back into shape. Ever physical in imagery, Carrick describes the whole transformation as similar to a tiny thread from a sweater catching on a nail and inevitably unraveling the entire garment.

In hindsight, thus, as an early career work, *The Veins of Marble* acted as a fork in the road, a synapomorphy that yielded the compositional paths pointing both to *Flow Cycle* and *Cycles of Evolution*. The revision of *The Veins of Marble*, coupled with a commission for a new work for piano with wind quartet, crystallized the idea for the organization of a new cycle; the quintet would ultimately come to act as a large-scale coda for the work. *The Veins of Marble* itself occupies the second position in the cycle, with the briefer *Namdaemun* preceding it as a kind of prologue, or summary of the issues to be explored over the following four pieces.

Namdaemun, commissioned by the New York Philharmonic for their 2014 Biennial Festival and premiered by their musicians, shares an economy of means with *The Veins of Marble*, engendered, in this case, equally from aesthetic and pragmatic concerns; the Philharmonic requested a piece of five minutes duration. Carrick’s relationship with the New York Philharmonic is nearly a decade old; he is an integral faculty member for the orchestra’s Education Department’s thriving initiative, the Very Young Composer’s program, which gives elementary and middle school students the opportunity to write for members of the orchestra. *Namdaemun* is dedicated to Jon Deak and Theodore Wiprud, who developed the program. As part of his work with the Philharmonic, Carrick frequently travels with the orchestra to Seoul, South Korea, where he stumbled upon the vast open-air market at the center of the city. *Namdaemun*, both the name of the neighborhood and the central gate which leads to this immense market, is a prized national treasure. The music itself, akin to Lachenmann’s method of wandering through his self-created house, is based on the experience of intentionally becoming lost in the market.

Despite the deliberate disorientation folded into the piece’s theme, *Namdaemun* functions as a summary and explanation of the *continuo process* that dominates this cycle (hence its apt placement as a prelude for what follows). Because of the work’s brief duration, the repeating cycles must be shorter in order for the *continuo process* to be understood, and hearing this process worked out in such a compressed time frame gives the listener a more visceral experience of seeing the entirety of the object from above—it is as though the rotating planet mentioned earlier is spinning fast enough that listeners can hold the entire image in their minds. Because it was premiered on a program designed for families and connoisseurs alike, the stratification of material between instrumental groups is also very clear and consistent—this is music that does not compromise profundity, but can be understood by even a young person on a first hearing.

If *Namdaemun* functions as a prologue, and the piano-wind quintet *Sub-merge* a pendant, the inner three works of *Cycles of Evolution* form a cycle of their own, a three-part triptych that pushes Carrick's ideas of rich stasis and continually changing *continuo* roles to new frontiers. The central panel in this triptych, the double quartet *Dark Flow*, finds the musical material stratified to its utmost—two unsynchronized ensembles with completely different priorities only interact incidentally, working out their own musical issues simultaneously in real time. To execute the formal acrobatics needed for this structure, Carrick had to channel the “flow” principles described by Mihaly Csikszentmihalyi, both in his working process and actual material. These principles, which suggest that an optimum state of “flow” occurs at the median point between boredom and anxiety, formed the basis for the earlier *Flow Cycle* for strings; in this way, this piece represents the intersection of the two distinct cycles.

Commissioned by the Swedish arts organization Musik i Syd, the ideas behind *Dark Flow—Double Quartet* gestated for over six months before exploding out of Carrick over the course of “eight blissful days.” Organized as a series of seven solos for each instrument in the ensemble, Carrick composed each segment by the East River in Manhattan, first mentally, then notated on one large sheet of paper, and finally worked out with the support of the rest of the ensemble. Carrick describes the process: “I was looking for technically challenging ways to create a seamless flow quality while actually writing seven different pieces of music.” Each solo is designed to be maximally different from the others, the inherent tension created not from the solo itself, but from the interactions between them as they briefly co-exist. The challenges involved in executing this concept are manifold: in addition to controlling two strata of music in different meters and tempos, each line has to be chiseled clearly enough to define its own personality and set of priorities while allowing enough space for the supporting material. Moreover, each line needs to occupy only a certain portion of the harmonic spectrum to ensure a proper balance in live performance.

As the two ensembles alternate in prominence, the shift of foreground and background occurs on two levels—within each ensemble, instruments shake off their accompanying roles as they evolve into the soloists; at the same time, one ensemble's background role becomes the foreground while the other fades away. “I was more interested in ‘fuzzy’ synchronization than exact,” says Carrick. As a result, each performance is different: the discrete strains are distinct and challenging enough that each ensemble must focus on themselves and willfully ignore the other group—a quality which was not lost on the audience when the piece was premiered by Ensemble Son and Either/Or in October 2013. The motivation for using two unsynchronized ensembles emanated, in part, from the unique orchestration, which is rife with balance and color peculiarities. (Indeed, the entry of the saxophone and guitar is so striking after the string-dominated introduction that one might be tempted to think that these are solo instruments.) Instead of working to discover a unified whole, the disparate ensembles heighten the differences in color between members. Only in the final seconds of the piece do we lose track of which instrument is playing, when the saxophone and trombone meet in such wispy phrases that one cannot tell which instrument has the last word.

Of the mysterious title, Carrick writes, “In astrophysics, dark flow refers to the hypothetical and unexplained flow of galaxy clusters toward a particular point in deep space. Interestingly, some speculate this influence on galaxies comes from a part of the universe that no longer exists, but somehow still carries an influence on galaxy clusters. This ‘invisible pull’ to something that no longer exists, but still exists in our memories, is something strongly felt but not easily described.”

Prisoner's Cinema, commissioned and premiered by Hotel Elefant, shares DNA with *Dark Flow*, partially because Carrick composed the two almost simultaneously. The cinema in question is hallucinogenic, and refers to the light forms which appear to prisoners who have been in solitary confinement in the dark for a long time, deprived of visual stimuli. The only multi-media work in the cycle, *Prisoner's Cinema* is accompanied in performance by a series of 103 unprocessed photographs taken by the composer in Quebec City. Like *The Veins of Marble* and *Namdaemun*, *Prisoner's Cinema* divides the ensemble into three distinct layers of material, but here the divisions are blurrier, with more permeable membranes between them. The use of piano and guitar is meant to distort rather than define—the piano eschews Romantic gestures and arpeggios, instead using only techniques shared with the electric guitar, such as the use of a pick, an e-bow, and special muting techniques. A defining aspect of this piece, formally, is the unusually premature climax: by moving the most intense moment in the piece (listen for the screaming bass clarinet multiphonic) so far forward, the music is free to unravel at a leisurely pace. The result is the feeling of a fading parade, image and music marching by the listener hand-in-hand, disappearing slowly until only contrabass and clean e-bowed electric guitar remain.

Commissioned by DZ4, the large, two-movement postlude to the cycle, *Sub-merge* for piano with wind quartet, occupies a strikingly different sound world from the other works in *Cycles of Evolution*. The formal links to *Sub-merge's* cycle-mates are not instantly apparent, but still guide the music's evolution. Carrick's fascination with the harmonic richness and lightness of Debussy's *Jeux* inspired a chamber work which imagines the sound of a piano submerged underwater. The winds depict a version of the diffuse and distorted sounds that a piano might create beneath the surface, sounds which the piano could not, of course, create on its own. It's the same way that we lose track of what is principal material and what is ornamentation that relates *Sub-merge* to its cyclical predecessors—there are many moments when the piano, from which the wind sounds ostensibly emanate, disappears entirely, leaving the winds to evolve beyond their decorative role. *Sub-merge* takes Carrick's delight in intervallic economy to a new level: the sumptuous piano part, seemingly so decadent, is in fact strenuously bound by two intervals, a perfect fifth and a major third. Additionally, the pitch G is implacable and oppressive, constantly asserting itself, although usually tempered with wind microtones on either side. The magical coda turns this G into the fifth of a C-major triad (with the third only implied) that passes between the piano and a detuned horn and bassoon.

Outside of *Cycles of Evolution* sits the final work on this disc, a four-movement set of *Adagios for String Orchestra*. Organized almost as a compendium of varieties of Adagios (even showing different types within single movements), Carrick distills the essence of an adagio to “a single movement, emotional response to an event.” The event in question here is the death of the composer's father, which is treated in turn with music that evokes distress, anger, release, and comfort. As a less stoic, more emotive work, *Adagios* contains some of the most unusual and striking features of any Carrick work, including the longest stretches of diatonic music in the composer's output, the only known instance of a *triple-forte*, and a veiled Beethoven reference that points to “a fictitious place—a perfect place to go that doesn't really hold up for very long.”

Composed originally for string quartet, *Adagios* was recomposed for string quintet and finally for the version recorded here, a string orchestra with a quintet of soloists, performed by the Toomai String Quintet with the String Orchestra of Brooklyn. The initial elegy makes extensive use of the “Lachenmann cutoff,” in which string players start a note inaudibly, crescendoing to a maximum volume before cutting off extremely abruptly. The result is akin to a record being

played backwards, and reflects the sensation of loss that precipitated the piece. Says Carrick, “there is something about the gesture—the note itself creates a feeling, and the cut-off immediately takes that feeling away. As this gesture saturates the music over time, one is left with a feeling of having less than when the piece began, the saturation of loss is just as strong as the saturation of sound.”

Certain composers display surface gestures that define them without a doubt within the first few moments of hearing a piece. Not so with Richard Carrick. The uniquely defining aspects of Carrick’s music (and no one would mistake it for someone else’s music) lie deep in the structure. It’s the way we perceive melody and form, the systematic and ruthless exploration of intervals, and the way that passing time affects our understanding of a gesture even as we are hearing it, that moves us in ways that are as difficult to define as the melodic role in any instant. This is music that could be described by Heisenberg’s Uncertainty Principle: as soon as one parameter is defined, some other aspect is already in flux. It’s music that requires our attention, but the rewards far outstrip the efforts.

—Brad Balliett

Brad Balliett is a New York City-based bassoonist and composer. He is principal bassoon of the Princeton Symphony, and is the bassoonist for Signal Ensemble and Metropolis Ensemble, as well as co-artistic director of Decoda. He co-hosts The Brothers Balliett on WQXR’s Q2 Music.

Richard Carrick’s music captures the immediate experience of an engaging moment with richly layered formal structures, creating mesmerizing labyrinths of sounds that continually evolve, intensify, or disintegrate over time. He has been commissioned by the Fromm Music Foundation, New York Philharmonic, JACK Quartet, MiVOS Quartet, Swedish Arts Council, Nieuw Ensemble, Sequitur Ensemble, Wet Ink, and performed by Steven Schick, Tony Arnold, Rohan de Saraam and others. International festival performances include The NYPHIL BIENNIAL 2014, Mid-Atlantic Arts Festival Bowling Green 2013, Connect Festival Sweden 2013, World Saxophone Conference Scotland 2012, SONiC Festival New York 2011, Darmstadt Summer Festival 2008 and 2006, MATA Festival 2008 and 1999, ISCM World Music Days Switzerland 2004, and Lange Nacht at Vienna’s Konzerthaus 1999.

Carrick’s *Flow Cycle for Strings*, influenced by Islamic mosaics, Gnawa music of Morocco, Albert Camus’s *L’Étranger*, and the Flow concept of Mihaly Csikszentmihályi, was premiered in 2010 by Either/Or and released on New World Records. His follow-up article, “The Music of Flow” was published in *The New York Times* in 2013. Carrick was a featured interview in the 2013 documentary *Vivre avec Camus* by Joel Calmettes. He is co-founder/director and conductor of the experimental music ensemble Either/Or. Over the past years he has also performed as electric guitarist, releasing the solo CD *Richard Carrick: Stone Guitars* on New Focus Recordings. Carrick also composes large-scale multi-media works combining video, electronics, and live musicians including *Prisoner’s Cinema*, and *Cosmicomics*, based on stories by Italo Calvino.

Born in France and raised in the U.S. by British and French-Algerian parents, Carrick is a graduate of Columbia University (B.A.), the University of California–San Diego (Ph.D.) and pursued further studies at the Koninklijk Conservatorium in Den Haag and IRCAM in Paris. He has given master classes internationally, taught composition at Columbia and New York Universities, and is currently on the faculty of the New York Philharmonic Education Department. His recent scores are distributed by Project Schott New York.

The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world, reaching up to 50 million music lovers annually through live concerts in New York City and on its worldwide tours, digital downloads, international broadcasts on television, radio, and online; and as a resource through its wide range of education programs. Having commissioned and/or premiered works by leading composers from every era, the Orchestra now champions contemporary music through CONTACT! and the NY PHIL BIENNIAL. The Philharmonic complements annual free citywide Concerts in the Parks with wide-ranging education programs, including Very Young Composers. Renowned around the world, having appeared in 432 cities in 63 countries, America's oldest symphony orchestra has released almost 2,000 recordings and today shares live performances through downloads and online. Alan Gilbert became Music Director in 2009.

Either/Or is a flexible chamber ensemble based in New York City that presents a repertoire of new and recent chamber music informed equally by American Experimentalism and European avant-garde practice, with special emphasis on artists outside the institutional mainstream and on works exploring nontraditional ensemble formations. Directors Richard Carrick (conductor/piano) and David Shively (percussion/cimbalom) curate its programming, drawing on a broader collective of seventeen regular soloists (and guests) to realize the unique requirements of each project. Since its founding in 2004, Either/Or has premiered more than 100 works (as well as dozens of student compositions), toured throughout the U.S. and Sweden, and recorded for such labels as New Focus, New World Records, Starkland, and Sterling Classics.

Ensemble Son consists of some of Sweden's foremost musicians in the field of contemporary music united by the identical endings to their last names (a prerequisite for becoming a member). The unusual instrumentation of the founders of the group has forced the ensemble to commission new works. One of the main ideas of the group is to explore "portrait" programs in the broadest sense. For this reason they invite guests to collaborate with them, including "Dr. Cayabyab—the death penalty as music," a portrait of Helmut Oehring, and "Improvisation/Notation" with Barry Guy in music by Barrett, Doyle and Guy.

Hotel Elefant is a contemporary music ensemble dedicated to the works of innovative living composers. Founded by composers Leaha Maria Villarreal and Mary Kouyoumdjian, Hotel Elefant brings an awareness of today's music to the general public through commissions, performances, and moderated discussions between composers, performers, and audiences. Committed to modern sounds and sonic explorations, the ensemble highlights living composers who are blurring lines, pushing boundaries, and fostering creativity. With a flexible roster of over twenty musicians, Hotel Elefant is one of New York's fastest-rising new-music ensembles.
www.hotelelefant.org

The woodwind quartet **DZ4** (named after the eccentric composer/arranger Deak Zazoulian) is comprised of oboist Arthur Sato, clarinetist Alicia Lee, bassoonist Brad Balliett, and horn player Alma Liebrecht. As a quartet, DZ4 has performed in a wide variety of venues, and is committed to creating new pieces for this distinctive combination. To date, DZ4 has commissioned and premiered forty-seven pieces from some of the most exciting composers working today, including Alex Mincek, Richard Carrick, Ted Hearne, and Caleb Burhans. DZ4 came into existence after many months of informal readings while all four members were Ensemble ACJW Fellows. DZ4's

members perform with a wide variety of orchestras, chamber ensembles, and new-music groups in New York City and around the world. With a dual focus on the performance of brand-new music and classical string quartet repertoire, DZ4 aims to revitalize the world of wind chamber music.

Founded in 2007 by Artistic Director Eli Spindel, the **String Orchestra of Brooklyn** has become an integral part of New York City's vibrant and diverse musical landscape, bringing together creative instrumentalists, composers, and like-minded organizations and ensembles to collaborate on adventurous musical projects and present them to the public at an affordable price. Deeply committed to the music of our time, the SOB places a special emphasis on the work of living composers. The orchestra regularly performs existing contemporary works and has presented world premieres by such composers as Chris Cerrone, Anthony Coleman, Tony Conrad, Alex Mincek, Scott Wollschleger, Eric Wubbels, Katherine Young and many more. In 2015 the SOB's String Theories commissioning program will grow into a four-day-long festival of 21st-century music for strings.

The **Toomai String Quintet** has performed in many capacities throughout the United States, including appearances at Lincoln Center, the 92nd St. Y, and for the Miami Civic Music Association. The quintet was a pilot ensemble for Carnegie Hall's "Musical Connections" program and continues to perform regularly in schools, hospitals, and alternative-care facilities throughout New York. In addition, Toomai has presented interactive concerts in collaboration with organizations such as California Institute of the Arts, The Juilliard School, and Carnegie Hall's Weill Music Institute. Formed in 2007, the quintet is named after Rudyard Kipling's short story "Toomai of the Elephants" in which a young boy journeys into the jungle to witness the dance of the wild elephants. The Toomai String Quintet aspires to cultivate a similar sense of curiosity and discovery by searching for diverse music and sharing it with their audience.

SELECTED DISCOGRAPHY

The Flow Cycle for Strings. Either/Or: Andrea Schultz, violin; Dov Scheindlin, viola; Kuan Cheng Lu, violin; Eric Bartlett, cello; Alex Waterman, cello. New World Records 80719-2.

Namdaemun

Musicians from the New York Philharmonic:

Kuan Cheng Lu, Na Sun, violin; Peter Kenote, viola; Alexei Yupunqui Gonzales, cello; Max Zeugner, bass; Mindy Kaufman, flute; Robert Botti, oboe; Lino Gomez, clarinet (guest); Howard Wall, horn; George Curran, trombone; Daniel Druckman, percussion; Richard Carrick, conductor

Live recording: May 31, 2014, NY PHIL BIENNIAL, Merkin Concert Hall, New York, NY.

The Veins of Marble

Either/Or:

Margaret Lancaster, flute; Michelle Farah, oboe; Vasko Dukovski, clarinet; Taka Kigawa, piano; David Shively, cimbalom; Russell Greenberg, percussion; Esther Noh, violin; Erin Wight, viola; John Popham, cello; Rémy Yulzari, contrabass; Richard Carrick, conductor

Live recording: May 30, 2013, Either/Or Spring Festival, The Kitchen, New York, NY.

Dark Flow—Double Quartet

Either/Or:

Richard Carrick, piano; Jennifer Choi, violin; David Shively, cimbalom; Alex Waterman, cello

Ensemble Son:

Magnus Andersson, acoustic guitar; Jonny Axelsson, percussion; Ivo Nilsson, trombone; Jorgen Petersson, alto saxophone

Live recording: October 9, 2013, Roulette, Brooklyn, NY.

Prisoner's Cinema

Hotel Elefant

Domenica Fossati, flute/piccolo; Katie Cox, flute; Isabel Kim, clarinet; Christa Van Alstine, clarinet/bass clarinet; Kirsten Volness, piano; Hannis Brown, electric guitar; Andie Tanning Springer, violin; Gillian Gallagher, viola; Caroline Bean, cello; Shawn Lovato, contrabass; Richard Carrick, conductor

Live recording: September 23, 2013, Roulette, Brooklyn, NY.

Sub-merge

DZ4 Wind Quartet:

Arthur Sato, oboe; Alicia Lee, clarinet; Brad Balliett, bassoon; Alma Maria Liebrecht, horn; & Richard Carrick, piano

Recorded January 30, 2013 by Crystal S. Kim at NYU studios, New York, NY. Edited by Richard Carrick

Adagios for String Orchestra

Toomai String Quintet

Pala Garcia and Emilie-Anne Gendron, violins; Erin Wight, viola; John Popham. Cello; Andrew Roitstein, contrabass

String Orchestra of Brooklyn:

Zöe Aqua, Sarah Goldfeather, Marandi Hostetter, Eric Shieh, Gabryel Smith, Eli Spindel, Sergios Zenisek, violin

Emily Bookwalter, Mark Chung, Caitlin Ormsbee, viola

Andrea Spirn, Cassey Stypowany, cello

Vasyl Fomytskyi, contrabass

Richard Carrick, conductor

Live recording by Adrian Knight, June 8, 2013, St. Anne's Church, Brooklyn, NY.

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All works published by the composer and available through his website www.richardcarrick.com, or through Project Schott New York <https://eamdllc.com/psny/composers/richard-carrick>

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RICHARD CARRICK (b. 1971)

Cycles of Evolution

80759-2

Cycles of Evolution

1. *Namdaemun* (2014) 5:15

Musicians from the New York Philharmonic, Richard Carrick, conductor

2. *The Veins of Marble* (2000/2013) 8:34

Either/Or, Richard Carrick, conductor

3. *Dark Flow—Double Quartet* (2013) 11:31

Either/Or and Ensemble Son

4. *Prisoner's Cinema* (2013) 12:09

Hotel Elephant, Richard Carrick, conductor

Sub-merge (2013) 7:30

5. I 3:55

6. II 3:29

DZ4 Wind Quartet and Richard Carrick, piano

Adagios for String Orchestra (2010/2013) 14:47

7. *Elegy* (in memory of my father) 4:27

8. *Suspended Adagio* 2:05

9. *Solo* 4:17

10. *Adagio—Transcendent Coda* 3:49

String Orchestra of Brooklyn and Toomai String Quintet, Richard Carrick, conductor

TT: 60:24