

Joel FEIGIN

PIANO AND CHAMBER MUSIC, VOLUME ONE
VARIATIONS ON A THEME OF ARNOLD SCHOENBERG
ELEGY IN MEMORIAM RENÉE LONGY
VARIATIONS ON EMPTY SPACE
MOUNTAIN AND RIVERS TRIO
VERÄNDERUNGEN
BACH ARR. FEIGIN
FOURTEEN CANONIC VARIATIONS

Claudia Schaer, violin
Robert LaRue, cello
Marc Peloquin, piano
Mikhail Dubov, piano
Mona Khaba, piano

INCLUDES FIRST RECORDINGS

NOTES ON MY PIANO AND CHAMBER MUSIC

by Joel Feigin

The piano and chamber music in this album was written over a period of almost thirty years, from 1980 to 2008. It tells a long story, longer and more distant in time than that presented in my first album from Toccata Classics.¹

I was born in New York in 1951, the son of a doctor and a pianist, whose parents had emigrated from Russia and Romania in fear of the pogroms. In our home, music was a source of consolation: one of my earliest memories is crawling between the music stands as my mother and her friends were playing the Brahms Piano Quintet.

While I was in high school, my mother brought back a recording of the Bach B minor Mass from her job teaching choruses in the public school system. Curious, I put on the first LP and heard three great cries for mercy: Kyrie eleison – ‘Lord have mercy’. The weight of all the suffering of the world was in those cries but absolutely no fear. My life was changed: I knew that it was possible to be in the midst of immense suffering with no fear, no ‘irritable reaching after fact and reason’, as Keats put it in a letter to his brothers in 1817. Somewhere, there was a path I needed to find and then follow as best I could.

That path took me to Columbia College, and later to Juilliard, where I studied with Roger Sessions and Renée Longy; during the summer I worked with Nadia Boulanger at Fontainebleau. After my graduation, I was awarded a Mellon Fellowship at Cornell University, and my first opera, *Mysteries of Eleusis*, was premiered there with the support of the Guggenheim Foundation. Several years later, during a Senior Fulbright Fellowship, the work was produced again by the Moscow Conservatoire and later at the Russian-American Opera Festival.

It is clear to me now that my two operas (with a third recently finished) have delineated distinct phases of my compositional path. At Juilliard in the 1970s

¹ Joel Feigin: *Music for Chamber Orchestra*, TOCC 0612, released in 2021.

composers were expected to write in twelve-tone, or at least atonal, styles. Although I had been brought up on the eighteenth- and nineteenth-century classics, I also loved much of the music of the Second Viennese school, and my music used a somewhat Berg-like free-atonal style. At the end of *Mysteries*, I couldn't resist a couple of climactic triads, which were duly noticed and condemned by my colleagues. Undeterred, I continued my triadic adventures, writing both tonal and atonal pieces, as well as pieces that used both styles at will.

A notion of where I came from is given by the *Elegy in memoriam Renée Longy* I wrote in 1979. Renée Longy (1897–1979) was my terrifying solfège teacher at Juilliard. Among friends and students, Mme Longy was sometimes referred to by her nickname, 'Mme RE-LA', her first and last names giving the traditional solfège names of the notes D and A. These notes are used prominently throughout the work, and it ends on them with D in the bass. When I played the piece for Leonard Bernstein at Tanglewood, he said, 'this piece is in D minor'. I had thought of it as atonal. His words have been important for me ever since, for he had put his finger on a truth pointing to something very deep in my inner voice.

More and more, my pieces reflected my love of traditional tonality, and the *Mountains and Rivers Trio* (1990), the first piece on this album, was my declaration of independence from the orthodoxy of the past several decades. I was surprised when my friends Marc Peloquin and his colleagues in the Keyed Up Music Project chose this work for a beautiful concert of my music in New York in the spring of 2024: I hadn't thought of the work for many years. Listening to it, I was quite amazed at how much I still liked it, and I easily saw why they chose it. In 1990, I had thought it would seem old-fashioned; now, hearing it again after many years, I was amazed when two very fine musicians and dear friends said: 'This piece is very contemporary'!

Be that as it may, when the Trio was performed at the Manhattan School in 1990, a friend who had been one of my early mentors walked out in the middle; a few minutes later most of the audience applauded warmly. I suspect that my friend was shocked: an extraordinarily fine musician devoted to the 'new music' of the time, he had perhaps been very moved when, calling me at an inopportune moment one night, he heard the

unforgettable closing bars of Schoenberg's *Moses und Aron* in the background when I picked up the phone. Then, at the concert, he heard an extended piece in G major. *Moses und Aron* is as wonderful for me now as it was then. My music has changed much through the years, but without rejecting anything: its range of expression simply expanded to include all the music I loved.

Prominent among the pieces I wrote after the Trio are variation sets, three of which, all written in 1995, are included in this album: *Veränderungen* for violin and piano, *Variations on a Theme of Arnold Schoenberg* for piano and *Fourteen Canonic Variations after J. S. Bach BWV1087* for two pianos. Variations were both a discipline and a challenge to invention. I have always composed very intuitively, first drafts being an improvisation caught on paper, and then refined and perfected. A danger of this method is that in improvisation it is very easy to meander into passages which are fine in themselves but which fail to carry on the main line of the piece. At the same time, the challenge of conceiving many strikingly different presentations of the same trajectory is a fine stimulus to invention. Writing variations proved an ideal vehicle for exploring ways in which tonal and non-tonal material could be used seamlessly together, set in contrast or subtly intermingling as required.

Veränderungen opens with a solo violin line that sounds like it doesn't have a key centre, but which nevertheless incorporates material usually used in tonal contexts. As a result, although the work mostly inhabits a non-tonal world, it can also open up into more tonal sounds, phrases, and melodies. Schoenberg described 'atonality' as the continual evocation of different tonalities, each immediately contradicted by other tonalities before any of them could come to fruition. Thus understood, atonality would be a process of constant change, a continual reinterpretation. *Veränderungen* is the German word meaning 'changes' or 'transformations'; Bach's title for the 'Goldberg Variations' was '*Aria mit verschiedenen Veränderungen*'.

The next stage of my work began when, after my year in Russia, I began my second opera, *Twelfth Night*, based on Shakespeare's comedy. The chamber-orchestra version was premiered by Long Leaf Opera in Durham, North Carolina, in 2004, and it has since been performed in Chicago and in California. Embodying in music this magical,

lyrical comedy about the infinite varieties of love, I found myself gravitating toward a very triadic world.

After this extended immersion in tonality, I turned towards exploring aspects of modernism that I had not yet previously fully explored, including extended instrumental techniques, freer rhythmic notation, and, above all, silence. Here I was obviously very much indebted to the work of John Cage: I have been practising Zen Buddhism for many years, and Cage had been profoundly influenced by it.

Zen practice is based on sitting in silence, very still, in a relaxed upright posture, for many hours, year after year. As we sit, things are constantly arising and changing in the world around us, in our bodies and in our minds. And we make a quiet effort to be aware of all that arises, but not to grab on to anything or push it away, just letting it be what it is. Perhaps, at some point, it might fade away. And then perhaps, as one experience fades away, a new one may arise. Our minds are mostly full of noise, but if you sit still for many hours for many years, very occasionally you might find that nothing else arises for a while. There is a gap – a moment approaching something like true silence. Sometimes, something opens up. In 2008 I tried to evoke such states in the piano work *Variations on Empty Space*.

My work has explored many different sound-worlds, and they all share a common source: Bach. In some way, my whole journey, both in music and Zen, opened up from that early encounter with the B minor Mass. When that great composer and dear friend, Henry Brant, asked me whom I had been influenced by, I immediately said, 'Bach'. Surprised, he said, 'I'd thought you'd name a recent or contemporary composer'. My love of Bach has manifested itself in many ways in many pieces from many different periods. In 1995 I had the idea of turning fourteen recently discovered short canons into a continuous piece for two pianos, on the model of Stravinsky's *Canonic Variations* on 'Vom Himmel Hoch' (BWV769) for chorus and orchestra, which presents Bach's organ work verbatim, enhanced by delightful additions in the orchestra. The canons I chose are late works, one of which Bach holds in his hand in the famous portrait by Elias Gottlob Haussmann.²

² Haussmann (1695–1774) was the official portrait painter in Dresden in 1720–22 and court painter to Augustus II the Strong, still in Dresden, until 1726, when he returned to Leipzig.

I must thank the marvellous performers heard on this album: the wonderful Russian pianists Mikhail Dubov and Mona Khaba, who here renew our decades-long collaboration, and my friends Marc Peloquin, Claudia Schaer and Robert LaRue, who are heard in two chamber pieces they performed at the New York concert in the spring of 2024. I learned a tremendous amount from my students at Cornell, the Manhattan School of Music and the University of California, Santa Barbara. And words cannot express all I owe to my wife, the Schoenberg scholar Severine Neff.

Mountains and Rivers Trio (1990)

The *Mountains and Rivers Trio* begins softly and mysteriously [1], intensifying before settling into a gentle violin melody [2]. Then the work quickly grows faster and more passionate, reaching a big climax that fades into a quiet cello melody, beginning a melodious slow movement [3]. After it comes to a quiet end, a fast and lively scherzo breaks in [4], its repeated notes becoming a background for a restatement of the original melodic material, which grows into a big climax and a fast conclusion, resuming the drive of the scherzo.

The title of the work perhaps requires an explanation. In 1987 my Zen teacher at the time, the photographer and video-artist John Daido Looi Roshi, asked me to provide music for a video, *Mountains and Rivers*, based on the *Mountains and Rivers Sutra* of Dogen Zenji, the great religious figure, writer, and philosopher who founded the Japanese Soto school of Zen. Here, Dogen treats the mountains and rivers, ‘just as they are’ as in themselves a teaching of the Buddha. Daido Roshi’s video features beautiful footage of the changing landscape of the Catskill Mountains moving from the end of winter through the seasons and finally to winter again. In 1990 mountains and rivers were still in the air and had found a place in the music of the Trio – and so, when I didn’t know what to call it, my wife suggested *Mountains and Rivers*.

Elegy in memoriam Renée Longy (1979)

The *Elegy in memoriam Renée Longy* (1979) [5]–[6] is a tribute to my ear-training teacher at Juilliard, Renée Longy. Although she was unknown to the musical public, Mme Longy’s students filled the major American orchestras and chamber ensembles. During

her long teaching career at Curtis, Peabody, Florida State and Juilliard, her students included many well-known musicians, including Leonard Bernstein, whom she taught to read orchestral scores.

I was fortunate enough to become a friend of Mme Longy and did my best to help her as she struggled with cancer. My *Elegy* falls into two large sections: *Adagio molto rubato* [5] and *Grave, quasi recitativo* [6]. Near the end, there is an evocation of the guitar-playing of a young Juilliard custodian who was befriended and taught by Mme Longy during those years and who was present at her death.

***Variations on Empty Space* (2008)**

Variations on Empty Space [7], commissioned by and dedicated to Margaret Mills, was written in memory of my mother, the pianist Mollie Kanowitz Feigin. It portrays her life and death, her joys and anguish, against the background of the empty space through which our lives unfold. Most of the piece is written using a very flexible notation with frequent and extended silences. Suddenly, an extremely loud low cluster of sound is heard, extended to considerable length by the pedal until it finally fades away into silence. During this long process, different overtones become more present, only to fade as others emerge, as determined solely by the acoustical properties of the instrument, the space and the initial attack. The previously fragmented and atonal sound-world gradually opens into quiet triads, and then into a very simple tonal melody, which brings the piece to an end with a peaceful chorale.

The piece is built from the contrast between such passages and a simple song that I wrote several years earlier as a setting of the Buddhist *Loving-Kindness Sutra*. The song comes back several times, and after a violent climax, it is resumed as a very high, ethereal, and bell-like chorale. The first words of the song are:

As a mother guards her child,
her only child,
at the risk of her life,
so, with boundless heart,
let us cherish all beings....

Veränderungen (1995)

Veränderungen [8] is dedicated to the memory of Hal Bramson, a dear friend who had recently died of cancer, and it is an evocation of his final, often painful journey. An elegiac opening on the violin alone becomes the theme of a series of variations, starting with one for the piano alone, then becoming more and more melodic. The sixth variation begins a build-up to a fast, more agitated section, the seventh variation featuring violin arpeggios against very short, loud piano chords, the eighth built on *pizzicati*, and finally an incomplete variation with the piano proclaiming the opening gesture in the bass. The work becomes ever more agitated, and free, culminating in a tremendous cluster in the piano held in the pedal as the violin evokes the opening of the work. After the cluster finally dies away, it continues its melody, finally coming to rest on a solemn passage leading to a soft, final chorale, with a concluding reminiscence of the opening high in the violin.

Variations on a Theme of Arnold Schoenberg (1995)

Variations on a Theme of Arnold Schoenberg was written for and dedicated to the pianist Leonard Stein, a student of Schoenberg, and premiered by him in 1996 in the 'Piano Spheres' concert series in Los Angeles. It is based on the last piece of Schoenberg's *Sechs Kleine Klavierstücke*, Op. 19, written in memory of Gustav Mahler, and evoking the bells ringing out from the churches of Vienna. The work opens [9] with Schoenberg's entire short piece except the last bar. This truncated piece becomes the basis of eight variations, at first [10] continuing the mysterious atmosphere of the theme, only to be interrupted by a loud, agitated variation [11] followed by a melodic one [12]. Four fast, virtuosic variations [13]–[16] lead to a big climax and a pause; and the original theme is heard exactly as before [17] but somehow different – it is heard upside down: where before, a high chord was followed by a low one; now a low chord is followed by a high one. A slow, quiet, triadic chorale follows [18], then a mysterious transition breaking free of the phrasing of the theme. Fanfares lead [19] to a grand climax forming a huge cluster of sound that gradually fades away into the return of Schoenberg's original theme [20]. For the first time, the theme continues to its end and finally fades into silence.

Fourteen Canonic Variations from J. S. Bach, BWV1087 (1995)

Fourteen Canonic Variations from J. S. Bach, BWV1087 [9] is based on the fourteen canons discovered in 1974 on the inner side of the back cover of Bach's own copy of the 'Goldberg' Variations, all based the first eight notes of the aria that starts and ends the familiar work. The first four canons are each based on these eight notes alone, demonstrating their many canonic possibilities. I present Bach's text exactly as he wrote it, doubled at various octaves with added ornamentation and registral displacements. The fourteen originally separate variations are presented as one continuous work, the opening four 'bare-bones' variations held together by long-held notes in different registers, not always beginning or ending with the different canons themselves. The last canon, spanning the entire range of the pianos, becomes a culminating climax.

The violinist **Claudia Schaer** is distinguished by her beautiful and insightful interpretations, alongside intriguing programming. Her recording of the Bach Sonatas and Partitas for solo violin (on the BY-NC-SA label) was praised by the *Japan Bach Review* for its 'elegant, light touch and lucid timbre' and judged it 'a wonderful performance'; a review in *Gramophone* observed that 'when a delicate turn or appoggiatura appears – as it does to particularly appealing effect in the E major Third Partita – it lifts the music off its feet and into a dance in a way that is very striking'.

A versatile recitalist, soloist and chamber musician, Claudia Schaer is equally sought after in contemporary and earlier repertoire, collaborating frequently with the pianist Marc Peloquin and the North/South Consonance Ensemble, giving countless premieres. She also tours with her piano trio, Trio Lucente, and has performed solo in many venues in Europe.

Claudia Schaer studied with Sally Thomas at the Juilliard School, and earned a Doctorate of Musical Arts at Stony Brook University, writing about the intersection of music, mathematics and philosophy.



Robert LaRue, cello, was First Prize Winner of the National Society of Arts and Letters Cello Competition, where the jury chairman was Mstislav Rostropovich. Formerly the cellist of the New England String Quartet, he is a current member of the Sullivan String Quartet, the Alcott Trio and the cello ensemble VC3. He plays frequently with the Phoenix Chamber Players at the Center for Jewish History in Manhattan, and has also been a guest of the Locrian Chamber Players and the Alaria Ensemble. He has performed as soloist with the Banff Festival Orchestra, the American Symphony Orchestra and orchestras in Seattle, Phoenix and Denver. He has served as visiting faculty at the Yale University Summer Music School and has taught cello at Rutgers University. He has recorded for Arsis Audio and North Branch Records, and is currently completing a disc of works for solo cello by members of the American Composers Alliance. A graduate of the Curtis Institute of Music, the New England Conservatory and Juilliard School of Music, he also attended Indiana University. His teachers included Bernard Greenhouse, David Soyer, Janos Starker and Tsuyoshi Tsutsumi.



An adventurous and inquisitive musician, the pianist **Marc Peloquin** enjoys connecting with his audience as a performer and advocate of the music of today. His performances were described by *The New York Times* as 'refreshing and alive', and *Time Out New York* declared him an 'innovative ivory tickler'. His recordings can be heard on the Albany, C.R.I., Naxos and Urtext labels. He also has a passion for writing piano transcriptions, some of which have been published by Boosey and Hawkes and Theodore Presser.

He began a concert series, the 'Keyed Up Music Project', in New York City in 2010 to foster his relationships with composers and other musicians, bringing living



American composers directly into contact with his listeners, creating programmes that display his knack for making modern music accessible and entertaining. He has also had a longstanding piano partnership with Roberto Hidalgo as the Split Second Piano Duo, an ensemble that presents and records programmes that highlight the connections of music from Mexico and the United States. *The New York Times* labelled them ‘gifted musically curious pianists’, holding that their ‘performances were first rate’. The Duo has been heard at the Palacio de Bellas Artes in Mexico City as well as performing with the Orquesta Sinfónica de Xalapa (in Veracruz, in south-eastern Mexico) in the Poulenc Concerto for Two Pianos.

For two decades Marc Peloquin worked with the Pulitzer Prize-winning American composer/pianist David Del Tredici, performing, editing and recording his piano music. A *Gramophone* review of the first disc, *Gotham Glory* (Naxos), stated: ‘A longtime Del Tredici champion and associate, Peloquin imbues these performances with idiomatic aplomb and a powerful yet flexible technique’. The three-disc set of Volumes 2–4 was released on Albany Records in 2023. He is the editor of Del Tredici’s *Piano Album III* and the piano quintet *Ray’s Birthday Suit*, both for Boosey and Hawkes.

As both pianist and musicologist, **Mikhail Dubov** is a recognised expert in new music. He graduated from the Moscow Conservatoire, where he studied piano with Vera Gornostaeva, as well as organ, harpsichord and musicology. He then took up post-graduate studies in Professor Gornostaeva’s piano class and obtained a Ph.D. in musicology. He received several awards there, such as the Seiler Prize and the Golden Mask and Pure Sound awards.

He gives many concerts as a soloist and ensemble player, paying attention to different styles and periods, from early to contemporary music, and his list of world premieres features dozens of works, including some by Edison Denisov and György Kurtág, as well as the Russian premieres of *Synaphai* and *Keqrops* by Iannis Xenakis and the *Concert à quatre* and *Sept haïkaï* by Olivier Messiaen. He has worked with many leading European



composers, among them Beat Furrer, Heinz Holliger, Tristan Murail and Iannis Xenakis, has appeared at some of the leading new-music festivals, such as the Gaudeamus Festival in Utrecht, Klangspuren in the Tyrol, Warsaw Autumn and Maerzmusik in Berlin, and has performed at such celebrated concert venues as the Gewandhaus, Leipzig, the Herkulessaal, Munich, the Cité de la Musique, Paris, and the Berlin and Cologne Philharmonics. His numerous recordings have appeared on a wide spread of international labels.

Since starting his career, Mikhail Dubov has been piano soloist of the Moscow Contemporary Music Ensemble, the most experienced and respected Russian group in that genre. He has also appeared accompanied by the Svetlanov State Academic Symphony Orchestra, the National Philharmonic Orchestra of Russia, the Mariinsky Orchestra, Ensemble Modern and so on, with conductors who include Teodor Currentzis, Daniel Kawka, Jonathan Nott, Gianandrea Noseda and Vladimir Jurowski. His partners in performances have included renowned musicians like Alexei Lubimov, Tatiana Grindenko, Heinz Holliger and Mark Pekarsky.

Mikhail Dubov teaches at the Moscow Conservatoire as professor of the piano and chamber-music class and head of the faculty for historical and contemporary performing arts, also continuing his research activities in new music.

Mona Khaba, born in Moscow, graduated from the Tchaikovsky Moscow State Conservatoire before completing postgraduate studies, where her mentors were Gleb Axelrod and Leonid Zhivov. She then worked at the Bolshoi Theatre as Vladimir Vasilyev's musical assistant for productions of several ballets: Adam's *Giselle*, Minkus' *Don Quixote*, Molchanov's *Macbeth*, Prokofiev's *Cinderella*, Shostakovich's *Balda* and Tchaikovsky's *Swan Lake*, and also performed the piano solo in his productions of *Nostalgia* and *Master Class*, using music by Russian and western composers.

Since 2005 she has been a soloist with the ensemble of the Studio for New Music at the Moscow Conservatoire. Being actively engaged in concert activities, she has taken part in many festivals, including the Venice Biennale, the Beethoven Festival in Bonn, Another Space in Moscow,



Moscow Autumn, Moscow Forum, Warsaw Autumn and others, and season concerts of the Moscow Philharmonic.

Mona Khaba has performed with Russian National Orchestra, the Svetlanov State Academic Symphony Orchestra, Moscow Contemporary Music Ensemble and the 'Gallery of Contemporary Music' Ensemble. She has worked with many major musicians, among them the cellist Alexander Zagorinsky, the bassoonist Valery Popov and the singers Nadezhda Krasnaya and Anatoly Mischevsky. She often performs in duet with her husband, Mikhail Dubov.

Along with works by eighteenth-, nineteenth- and twentieth-century composers, her repertoire includes music by young composers from Russia and abroad. She has premiered a number of new works, some of which are dedicated to her. Her recordings have appeared on numerous labels, among them Melodiya in Russia, Le Chant du Monde in France and Meldac in Japan.

She currently teaches at the Moscow Conservatoire, in the Faculty for Historical and Contemporary Performing Arts (specialising in piano and ensemble classes). She often gives master-classes and lectures on the performance of contemporary music and new piano repertoire at music-educational institutions.

Already available
on Toccata Classics



"The recorded sound is excellent throughout, providing a realistic and impactful concert acoustic. Joel Feigin's introductory essay and notes on the various compositions are beautifully written, and a helpful gateway to experiencing his music. I found this recording an immensely gratifying experience. It's wonderful to hear a contemporary composer who embraces varying styles and modes of expression without a hint of pastiche, and in a totally convincing and communicative fashion. I'm delighted to recommend this disc for your consideration and exploration."

—Ken Meltzer, *Fanfare*



Recorded on 30 September and 3 and 22 October 2022 in the CineLab Studio, Moscow (*Elegy, Variations on Empty Space, Schoenberg Variations*), on 4 July 2023 in the Academy of Choral Art, Moscow (*Canonic Variations*) and on 3–4 November 2024 (*Mountains and Rivers, Veränderungen*) at Oktaven Audio, Mt Vernon (NY)

Producer-engineers: Mikhail Spassky (*Elegy, Variations on Empty Space, Schoenberg Variations, Canonic Variations*) and Ryan Streber (*Mountains and Rivers, Veränderungen*), assistant Deanna Fielding

Booklet text: Joel Feigin

Cover design: David M. Baker (david@notneverknow.com)

Typesetting and lay-out: ALN Design, St Albans

Executive Producer: Martin Anderson

© Toccata Classics, London, 2025

® Toccata Classics, London, 2025

Toccata Classics CDs are available in the shops and can also be ordered from our distributors around the world, a list of whom can be found at www.toccataclassics.com. If we have no representation in your country, please contact:

Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK

Tel: +44/0 207 821 5020 E-mail: info@toccataclassics.com

JOEL FEIGIN Piano and Chamber Music, Volume One

<i>Mountain and Rivers Trio</i> for violin, cello and piano (1990)*	16:16
1 I <i>Sostenuto e misterioso</i> –	2:02
2 II <i>Allegretto grazioso</i> –	4:35
3 III <i>Adagio</i>	4:48
4 IV <i>Vivace</i>	5:22
<i>Elegy in memoriam Renée Longy</i> for piano (1979, rev. 1986)	12:52
5 <i>Adagio molto rubato</i> –	5:24
6 <i>Grave, quasi recitative</i>	7:28
7 <i>Variations on Empty Space</i> for piano (2008)	12:12
8 <i>Veränderungen</i> for violin and piano (1994)	12:25
<i>Variations on a Theme of Arnold Schoenberg</i> (1995)*	13:56
9 Theme: <i>Sehr langsam</i> –	0:54
10 Var. 1	0:47
11 Var. 2: <i>Allegro</i> –	0:33
12 Var. 3: <i>Andante</i>	1:13
13 Var. 4: <i>Allegro</i> –	0:24
14 Var. 5: <i>L'istesso tempo</i> –	0:23
15 Var. 6: <i>Presto</i> –	0:27
16 Var. 7: <i>Drammatico, quasi recitative</i>	0:47
17 Var. 8: <i>Adagio (Tempo primo)</i>	0:55
18 Var. 9: <i>L'istesso tempo</i> –	2:35
19 <i>Vivace</i> –	3:23
20 <i>Sehr langsam (Tempo primo)</i>	1:35
21 <i>Fourteen Canonic Variations after J. S. Bach BWV1087</i> for two pianos (1995)*	6:14

TT 74:29

Claudia Schaer, violin 1–4 8
Robert LaRue, cello 1–4
Marc Peloquin, piano 1–4 8

Mikhail Dubov, piano 5–6 9–21
Mona Khaba, piano 7 21

*FIRST RECORDINGS