

• Revised Edition •

Solo Piano

Liz Story

Volume Two



New Age
Series

Edited by Milton Okun



Cherry
Lane
Music

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Liz Story has established herself as one of the most distinctive composers and pianists of the new instrumental music that emerged in the 1980's. The

California native seemed destined to piano stardom when she mastered Mozart's Piano Concerto No. 11 at the age of eleven. But during her teens, Liz's interest in music had to compete with her passion for softball. Moreover, when her family moved to Germany during her high school years, she devoted herself to the study of languages, philosophy, and poetry.

After returning to the U.S., Liz reaffirmed her commitment to music. She studied at the Juilliard School of Music and had enrolled at Hunter College when a pivotal night spent listening to pianist Bill Evans at the Bottom Line in New York City affected her profoundly. Struck

by Evans' magical way with improvisation, Liz recalls, "It was suddenly clear how I was to study music." Upon Evans' recommendation, she became a student of Sanford Gold. Then, moving back to Southern California, she attended the Dick Grove Music Workshops in Studio City.

When she landed a gig playing solo piano in a French bistro, Liz underwent another conversion. The old upright at the restaurant had no place to hold her music, so she was forced to improvise every night. Her spontaneously conceived pieces developed into the compositions that found their way onto tape and into the hands of Windham Hill's Will Ackerman, who immediately signed Liz to record *Solid Colors*. Liz's career continued to take shape through such albums as *Unaccountable Effect* and two recordings for Novus/RCA, *Part of Fortune* and *Speechless*. Since her return to Windham Hill Records she has released two albums, *Escape of the Circus Ponies*, which she ranks as one of her favorites, and her most recent, *My Foolish Heart*, a collection of her arrangements of jazz standards, resulting from her collaboration with Dick Grove.

Ms. Story prefers the solitary artistic life, and currently lives in the geodesic dome she built atop a mountain in a remote, forested region of Arizona.

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Reflections

Ana

I wrote this for my aunt and godmother, a Spanish woman of elegance and humor. I was quite terrified of her as a child yet as I reached my twenties I began to sense her character at different depths, and this piece expresses this later understanding.

Forgiveness

This piece is played in a low register on the piano and this feeling of depth resembles for me the sensation of forgiveness which seems to occur "underneath" the structures of daily problems, providing a truer basis for solutions, a resting place.

Part Of Fortune

I have struggled through music to discover and express joy ... it seems I am generally more accustomed to the depth of grief, though I feel that real joy exists at levels even deeper than sadness. This piece is written in F# Major, the brightest key that I had not yet worked in. This was the first time that I began a composition by first choosing a key. The title "Part of Fortune" is a term in the Arabic systems of parts that refers to a location in one's character where the greatest joy is found when attachment to grief is finally released.

Starfinder

I have a guide to locating constellations in the sky called a "Starfinder." I live up around 7,000 feet, and it is clear enough that I can often see the Milky Way. Somehow the many themes that occur in the piece and their interrelatedness reminded me of looking at the sky and its night pattern of stars.

Teased Hair

This is a piece I dedicated to my father who always wanted me to play ragtime music. This is a kind of pseudo rag and I titled it "Teased Hair"

to slightly annoy and amuse him, because it isn't really a rag and he's always hated teased hair. It is a piece I always play in a mood of fun.

Toy Soldiers

This piece is a kind of march-dance. One day when I was working on it, my brother came into the studio and started moving about in a silly mock, march-like fashion which reminded me of his childhood soldier games. It is dedicated to him.

Vigil

This is an improvisation that was recorded a few weeks after the death of my aunt. I had spent six days and nights at her bedside as she died.

Wedding Rain

This is an undelivered wedding gift for an ex-boyfriend whom I naively expected to remain friends with after our romance had ended. It is an expression of the complexity of a love that wishes to, but cannot, move from a romantic context to a wider sense of friendship.





Also Available from Cherry Lane Music:

Liz Story

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\$17.95 in U.S.

ISBN 0-89524-837-7



02503609

Printed in the U.S.



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