

about performers, especially about Casals. Casals, as a kid, just made me seasick, everytime I heard him on the radio, or we'd go to hear him on a concert. It had to be Fournier playing Bach. It shows you the extremity of my feeling about performance; at the same time, all the elements about performance that seem to enter into everybody else's music, didn't enter my music. And the reason I'm enlarging on this particular aspect of the piece is because *Triadic Memories* has a double meaning for me. Not only does it have a lot to do with the way the piece was made and I'll go into that a little bit in a little while. But it has to do with memories and recent memories of three very important performers in my life at the piano.

One was David Tudor, in the early years. The other is Australian pianist Roger Woodward, and of course Aki Takahashi. And more than any piece I ever wrote, many times it was as if I was just taking dictation, remembering the way David played, thinking about Roger's playing and Aki's playing. And to some degree, they're part of *Triadic Memories* in writing a piece. The importance of a performer to a composer is just something one sees on a dedication page, and unless one is a musicologist or you really get into it, you just really don't know the involvement, to what degrees a performer could influence the kind of music the composer might play.

I've written down a thumbnail sketch about these three remarkable musicians to give you an idea in a sense what I was thinking about while writing the piece.

David Tudor: amazing reflexes, focused on just one mosaic at a time, a nondirectional approach of equal intensity and clarity, regardless of what was being played, an accumulative effect of time being frozen.

Roger Woodward: more traditional, which also means more unpredictable in how he shapes and paces. I would call it a prose style. Where Tudor focused on a moment, Woodward would find the quintessential touch of the work, hold on to it and then as in one giant breath, articulate the music's overall scale. Like Tudor, Woodward played everything as primary material. He is a long-distance runner. Tudor jumps high over the bar. Where Tudor isolates the moment, by not being influenced by what we might consider a composition's cause and effect, and Woodward finds the right tone that savors the moment and extends it.