

## ELIZA GARTH, Pianist

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### **OCCUPATION**

**Please Note: [Teaching experience appears on p. 13-14.](#)**

- Concert pianist, Educator.
- Co-Founder, Director, Artist Faculty:
  - Piano Festival by the River, St. Mary's College of Maryland, since 2003.
- Instructor of Music (Piano), St. Mary's College of Maryland, since 1989.
- Founding member, Chamber Players of the League of Composers/International Society for Contemporary Music, New York City, 1985–2004. Guest Artist, 2004 – the present.
- Private piano studio teaching since 1975.

### **EDUCATION**

Postgraduate Diploma, The Juilliard School, 1982.

Master of Music in Piano Performance, Boston University, 1977.

Bachelor of Music in Piano Performance, *Magna cum Laude*, Boston University, 1975.

Liberal Arts studies with emphasis in piano performance, Connecticut College, 1971-73.

### **MAJOR TEACHERS**

Abbey Simon, New York City, 1978-82.

Josef Raieff, New York City, summers of 1980 and 1981.

Béla Böszörményi-Nagy, Boston, 1973-78.

William Dale, New London, Connecticut, 1971-73.

Armin Watkins (U. of South Florida; private, non-credit study), Tampa, Florida, 1965-71.

### **ELECTED OFFICE**

- Vice president, League of Composers/International Society for Contemporary Music, U.S. section, 1985 - 2004; duties included contracting of performers, direction of concert publicity, participation on the programming committee.
- Member Board of Directors, League of Composers/I.S.C.M., U.S. section, 1983 – 2004.

### **GRANTS, RECOGNITION FOR RECORDING OF THE COMPLETE SOLO PIANO MUSIC OF DONALD MARTINO:**

- New York Times, April 1998: included in a survey of NY Times music critics' favorite recordings of music composed since 1945. *See also recording reviews, p. 19 of C.V.*
- The Aaron Copland Fund for Music, grant sponsored by The League of Composers/International Society for Contemporary Music, 1996.
- Faculty Development Grant, St. Mary's College of Maryland, 1995.
- The Mary Flagler Cary Charitable Trust, grant sponsored by The League of Composers/International Society for Contemporary Music, 1994.
- Faculty Development Grant, St. Mary's College of Maryland, 1993.
- The Mary Flagler Cary Charitable Trust, grant sponsored by The League of Composers/International Society for Contemporary Music, 1991.

**HONORS AND AWARDS:**

- Maryland State Arts Council Individual Artist Award, 2010.
- Maryland State Arts Council Individual Artist Award 1998.
- Faculty Development Grant, St. Mary's College of Maryland, recording project, 1991.
- Artist-in-residence, Snowbird Institute for the Arts, Utah, 1986.
- Artist-in-residence, Montalvo Center for the Arts, Saratoga, California, summer 1983.
- Performers of Connecticut Young Artist Competition, Honors Award, 1980.
- Pi Kappa Lambda, 1975.
- Dean's List of Special Distinction, Boston University School for the Arts, 1974-75.
- Aaron Richmond Scholarship Contest prizewinner, Boston University School for the Arts, 1974.
- Undergraduate Honors Award in Piano Performance, Boston University School for the Arts, 1974.
- Eastern Connecticut Symphony Young Artist Award, 1973.
- Mahan Memorial Prize for Excellence in Music, Connecticut College, 1973.

**PERFORMANCES-SOLO AND CHAMBER MUSIC, NEW YORK CITY,  
WITH THE LEAGUE OF COMPOSERS/INTERNATIONAL SOCIETY  
FOR CONTEMPORARY MUSIC**

- SEXTET by Aaron Copland; RHAPSODY FOR CELLO AND PIANO by David Chaitkin; PENUMBRAE (mixed ensemble) by Luke Dahn; Tenri Cultural Institute, February 24, 2013.
- featured artist on full solo piano recital, SONATAS AND INTERLUDES by John Cage, in celebration of the Cage centennial; Merkin Concert Hall, January 29, 2012.
- shared full chamber music concert, SONATA FOR TWO PIANOS AND PERCUSSION by Béla Bartók, and MUSIC FOR A SUMMER EVENING by George Crumb, with pianist Brian Ganz and percussionists Jonathan Haas and Sean Statser; Merkin Concert Hall, March 23, 2010.
- featured artist on full solo piano recital, "The Enchanted Piano," music for piano strings, prepared piano, piano with electronics, works by Cowell, Davidovsky, Lin, Wright, Crumb; Tenri Cultural Institute, February 14, 2009.
- SUITE ITALIENNE by Igor Stravinsky, with Cyrus Stevens, violin; PIANO VARIATIONS by Aaron Copland; Tenri Cultural Institute, February 7, 2009
- FOUR PIANO BLUES and PIANO VARIATIONS by Aaron Copland; City University of New York, June 8, 2006.
- featured artist on solo and chamber music concert "Donald Martino: A Seventieth Birthday Celebration," with Lois Martino, viola, and Rolf Schulte, violin; Merkin Concert Hall, February 25, 2001.
- featured artist on full solo piano recital, works by Berger, Biggs, Martino, Schoenberg, and Goldstein; Merkin Concert Hall, March 17, 1998.
- QUINTET FOR OBOE, PIANO AND STRINGS by David Froom; CICLOS (cello, piano) by Roseane Yampolschi; Weill Recital Hall at Carnegie Hall, May 13, 1997.

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- PIANO VARIATIONS by Aaron Copland; SONATA FOR VIOLIN AND PIANO by Ursula Mamlok; The New York Public Library, October 24, 1996.
- THE AMBIENT AIR (flute, violin, cello, piano) by Louise Talma; APLOMB by Ross Bauer (violin, piano); Weill Recital Hall, January 29, 1996.
- WINDSWEPT PEAKS (violin, clarinet, cello, piano) by Chou Wen-chung; Asia Society, December 11, 1995.
- CE DISCRET CHARME (clarinet, viola, piano) by Ruben Serroussi; THE DECAY OF THE ANGEL (chamber ensemble) by Alton Clingan; Ethical Culture Society, April 18, 1995.
- shared recital (with pianist Aleck Karis) of solo piano works; works by Perle, Ortiz, Deane, Takemitsu, Weill Recital Hall at Carnegie Hall, December 13, 1994.
- SONATE, OP.1 (piano solo) by Alban Berg; WINTER HILLS (cello, piano, percussion) by Scott Wheeler; Merkin Concert Hall, March 1, 1994.
- AN ANNA BLUME (tenor, piano) by Stefan Wolpe; RAYOK (LEARNER'S MANUAL) (voice, piano) by Dmitri Shostakovich; LA FACE CENDREE (soprano, cello, piano) by Harold Blumenfeld; Merkin Concert Hall, May 11, 1993.
- featured artist on full recital with clarinetist Jean Kopperud and violinist Rolf Schulte, works by Chaitkin, Saxton, Talma, Copland, Malyj, Martino, Bartok; Merkin Concert Hall, Nov. 30, 1992.
- TRIO (violin, clarinet, piano) by Amy Reich; SOUND REASONING IN THE TOWER OF BABEL (piano solo) by Tamar Diesendruck; selections from TWELVE POEMS BY EMILY DICKINSON (voice and piano) by Aaron Copland; Weill Recital Hall at Carnegie Hall, May 11, 1992.
- THE AVATAR (trumpet, piano) by Steve Rouse; THE FOCUS OF BLUE LIGHT (violin, piano) by Jeffrey Mumford; NOCTURNE (chamber ensemble) by Susan Harding; Kathryn Bache Miller Theater at Columbia University, May 8, 1991.
- FIGURATION (clarinet, cello, piano) by Richard Wilson; THREE ENIGMAS (cello, piano) by Colin Matthews; Weill Recital Hall, December 5, 1990.
- PIECE IN NINE PHASES (flute, piano) by Ernst Krenek; FIVE PIANO PIECES WITH A REPRISE by Leo Kraft; Weill Recital Hall, May 16, 1990.
- full recital program with mezzo-soprano Carolyn Sebron, works by Cage, Berg, Escher, Leon, Stewart, Lloyd, Bonds, Weill Recital Hall, April 4, 1990.
- PIANO VARIATIONS by Aaron Copland; CHAMBER SYMPHONY (piano and tape) by Maurice Wright; Merkin Concert Hall, February 12, 1990.
- PIANO QUARTET by David Froom; PARAMIRABO (flute, violin, cello, piano) by Claude Vivier; TRIPTYCH (soprano, piano) by Eric Chasalow; Weill Recital Hall, February 1, 1989.
- SONATA FOR TWO PIANOS AND PERCUSSION by Bela Bartok; ILLUMINATION ROUNDS (violin, piano) by David Lang; Symphony Space, March 24, 1988.

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- PASSACAGLIA VARIATIONS (viola, piano) by Aaron Kernis; SEPTET by Niel Sir; DANDELION WINE (mixed ensemble) by Andrew Imbrie; ANOTHER ORDER OF CAT (mixed ensemble) by Morris Rosenzweig; Weill Recital Hall, May 17, 1989.
- EIN STELLDICHEIN (oboe, clarinet, violin, cello, piano) by Arnold Schoenberg; Merkin Concert Hall, January 21, 1988.
- CHASING THE TRANE OUT OF DARMSTADT (tenor saxophone, piano) by Scott Lindroth; PIECE FOR FOUR (mixed ensemble) by Olly Wilson; Symphony Space, October 1, 1987.
- PIANISSISSIMO (piano solo) by Donald Martino; FIVE CHINESE SONGS (tenor, piano) Bright Sheng; Merkin Concert Hall, April 8, 1987.
- DEATH ANGEL (piano solo) by John Anthony Lennon; THE MOON AND THE YEW TREE (mixed ensemble) by Randall Packer; Merkin Concert Hall, Jan. 8, 1987.
- LINEA (two pianos, percussion) by Luciano Berio; SEX CARMINA ALCAEI (mixed ensemble) by Luigi Dallapiccola; Symphony Space, November 3, 1986.
- PARALLEL (two pianos) by Gerald Busby; Symphony Space, Jan. 27, 1986.
- SORTILEGES (piano solo) by George Benjamin; SCATTERING DARK AND BRIGHT (piano, percussion) by David Chaitkin; CANTI LUNATICI (mixed ensemble) by Bernard Rands; Symphony Space, Dec. 17, 1985.
- PIECE IN TWO PARTS FOR SIX PLAYERS by Stefan Wolpe; Carnegie Recital Hall, January 31, 1985.
- PARABLE XXIII (piano trio) by Vincent Persichetti; TRIO by Martin Boykan; Carnegie Recital Hall, December 13, 1984.
- IMPROVISATIONS SUR MALLARME I, II (mixed ensemble) by Pierre Boulez; Symphony Space, October 1, 1984.
- SONGS OF NATURE (mixed ensemble) by John Heiss; Carnegie Recital Hall, December 8, 1983.
- CHACONA (piano trio) by Mario Davidovsky; Carnegie Recital Hall, November 10, 1983.

**PERFORMANCES - SOLO AND CHAMBER, NEW YORK CITY -  
GUEST APPEARANCES AND SELF-CURATED RECITALS**

- Solo recital, launch celebration for new CD recording; works by Debussy, Scriabin, Clement, Goldstein, Tenri Cultural Institute, February 9, 2018.
- with James Martin Music/Dance: "The Enchanted Piano: Dances for Piano with Electronics, Piano Strings, and Amplified Piano," piano with five dancers, choreography by James Martin; Manhattan Movement Arts Center, October 21, 22, 2011.
- Solo recital, SONATAS AND INTERLUDES by John Cage; Tenri Cultural Institute, September 27, 2008.
- Composer-sponsored solo recital, THIRTEEN PRELUDES AND FUGUES by Louis Pelosi; Merkin Concert Hall, May 2, 2004,
- for Elaine Kaufman Cultural Center: SUITE IN C by George Perle, as part of a concert

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*(Performances, Solo, Chamber/Guest Artist/Self-Curated, NYC, continued)*

honoring George Perle in his 85th Year, program shared with Russell Sherman, Horacio Gutierrez, Esther Budiardjo, Steven Beck, Leon Fleisher, Michael Boriskin, Seymour Lipkin; Merkin Concert Hall, December 6, 1999.

- Washington Square Contemporary Music Society: SONATA by Steve Rouse; SERENADE EN LA by Igor Stravinsky; Merkin Concert Hall, December 1, 1998.
- Washington Square Contemporary Music Society: PIANO SUITE by David Froom; DOUBLES (oboe, piano) by Judith Lang Zaimont; REFLECTED ARC (oboe, piano) by Brian Fennelly; Merkin Concert Hall, December 1, 1997.
- Louis Pelosi, composer-sponsored concert: DUO FOR FLUTE AND PIANO; DUO PICCOLO (horn, piano); POUR ROSEMARIE (voice, piano); Merkin Hall, April 27, 1997.
- Washington Square Contemporary Music Society: MONOGRAM (piano solo) and FIVE SONGS WITH IMPROVISATION (voice, clarinet, piano) by Brian Fennelly; Merkin Hall, March 25, 1997.
- Aaron Copland School of Music at Queens College : solo recital of works by Martino, Froom, Messiaen, Smaldone, Goldstein; March 6, 1997.
- Washington Square Contemporary Music Society: APLOMB (violin, piano) by Ross Bauer; A CONSUMING FIRE (flute, oboe, piano) by Hayes Biggs; POLARITIES (flute, violin, cello, piano) by Ursula Mamlok; Merkin Hall, November 30, 1995.
- Heliosphere: LERCHENMUSIK (clarinet, cello, piano) by Henryk Gorecki, St. Peter's Episcopal Church, October 2, 1994.
- Electronic Music Center of Columbia University: concert in honor of Mario Davidovsky: BAGATELLE (piano, tape) by Geoffrey Kidde, Miller Theater at Columbia University, April 26, 1994.
- Washington Square Contemporary Music Society: VIDA FURTIVA (clarinet, violin, piano) by Pablo Ortiz; CORALITA (Fr. Horn, piano) by Brian Fennelly; FOUR SONGS ON POETRY OF SUE STANDING by David Froom; Weill Recital Hall, November 30, 1993.
- Pro Musicis Foundation: recitals with mezzo soprano Carolyn Sebron, Rikers Island Prison, May 26-27, 1993.
- Tidewater Chamber Players: works by Chou Wen-chung: THE WILLOWS ARE NEW (solo piano) and WINDSWEPT PEAKS (chamber ensemble), Century Club, New York City, February 17, 1993.
- Pro Musicis Foundation: recital with mezzo soprano Carolyn Sebron, works by Debussy, Falla, others, Weill Recital Hall at Carnegie Hall, May 20, 1992.
- "Village Variations" series, Greenwich House Music School: recital with violinist Cyrus Stevens, works by Stravinsky, Mumford, Knussen, others, April 23, 1992.
- with Parnassus: CANTATA by Anthony Korf, Merkin Concert Hall, January 22, 1992.
- National Association of Composers/USA: PIANISSISSIMO by Donald Martino, The New School, November 26, 1991.

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*(Performances, Solo, Chamber/Guest Artist/Self-Curated, NYC, continued)*

- New Music Consort: YI (chamber ensemble) by Qu Xiao-song, Miller Theater at Columbia University, October 17, 1991.
- Parnassus: FIVE PIECES FOR ORCHESTRA and THREE PIECES FOR ORCHESTRA (arr. for chamber ensemble) by Arnold Schoenberg, PIANO SONATA by Steve Rouse, Merkin Concert Hall, Nov. 15, 1990.
- Composers Concordance: OSTINATO (solo piano) by Paul Nash, CAMI Hall, November 9, 1990.
- New York New Music Ensemble: ICE AGE (clarinet, percussion, piano) by Henry Brant, FOR MORTON FELDMAN (flute, cello, piano) by Stephen Mosko, SEVEN EPISODES (flute, viola, piano) by Louise Talma, Merkin Hall, March 12, 1990.
- Prism Orchestra: MUSIC FOR STRINGS, PERCUSSION AND CELESTA by Béla Bartók, Merkin Concert Hall, November 20, 1989.
- New Music Consort: YUN (chamber ensemble) by Chou Wen-chung, The Asia Society, April 27, 1989.
- Washington Square Contemporary Music Series: full program of new works for piano and strings from Great Britain and the US; Weill Recital Hall, February 23, 1989.
- Washington Square Contemporary Music Series: PIANO SONATA by Justin Dello Joio, DUOLOG (violin, piano) by Gunther Schuller, quartet from ARCH by Stephen Jaffe, New York University, April 19, 1988.
- Princeton University: ANAPHORA (violin, piano) by Marjorie Hess, April 29, 1987.
- Washington Square Contemporary Music Series: SORTILEGES (piano solo) by George Benjamin, New York University, October 2, 1986.
- with Parnassus: CHAMBER SYMPHONY by John Watrous (world premiere), Merkin Concert Hall April 21, 1986.
- "Eliza Garth, Pianist - With Strings Attached", program of chamber works for piano and strings, Merkin Concert Hall, February 16, 1986.
- solo piano recital: "New Music from Britain and the US", works by Benjamin, Knussen, Weir, Merkin Concert Hall, Sept. 28, 1985.
- Parnassus: TO A TRAVELER (clarinet, violin, piano) by Andrew Imbrie, Merkin Concert Hall, May 1985.
- New York New Music Ensemble: NOTTURNO (chamber ensemble) and TRIO (violin, clarinet, piano) by Donald Martino, Weill Recital Hall at Carnegie Hall, April, 1985.
- with New York New Music Ensemble: ASCAP Composition Award Winners concert, Merkin Concert Hall, June, 1984.
- with Guild of Composers: THE PIANO AND THE MUSIC BOX (solo piano, electronic tape) Jack Souza (NY premiere), Columbia University, November 1984.
- New York debut: all- Alban Berg program, Merkin Concert Hall, February 7, 1983.
- With Alliance for American Song: THREE JAVANESE SONGS by Charles T. Griffes, Carnegie Recital Hall, February 1984.

**PERFORMANCES - SOLO AND CHAMBER – VARIOUS LOCATIONS**

- The Clazzical Project concert series, St. Mary's College of Maryland, performance of Crumb's *Eine Kleine Mitternachtmusik*, March 20, 2018
- *21<sup>st</sup> Century Consort, Fantasy Dances by David Froom, November 2015*
- Solo recital, Piano Preludes by Sheree Clement; Tulane University, February 26, 2015.
- Solo recital, works by Cowell, Cage, Debussy, Clement, College of Southern Maryland; February 8, 2015
- St. Mary's College of Maryland, recital with soprano Olivia Vote, works by Haydn, Berlioz, Berg, Weill, December 1, 2014.
- "The Art of Touching the Keyboard," solo recital, works by Weir, Clement; Cathedral of Mary Our Queen, Baltimore, October 19, 2014.
- Floating World Gallery, "The Enchanted Piano," solo recital, works by Cowell, Davidovsky, Adashi, Lin, Epstein, Crumb; Chicago, November 9, 2013.
- St. Mary's College of Maryland, solo recital: "The Enchanted Piano," works by Cowell, Davidovsky, Adashi, Lin, Epstein, Crumb, November 5, 2013.
- Alba Music Festival, "Incantesimi," solo recital, works by Benjamin, Adashi, Cowell, Epstein, Platini, Crumb; Alba, Italy, June 2, 2013.
- St. Mary's College of Maryland, recital with saxophonist Brian Utley, works by Sancan, Froom, February 15, 2013.
- New Music Ensemble at Towson, Towson University, solo recital, SONATAS AND INTERLUDES by John Cage, in celebration of the Cage centennial, February 20, 2013.
- St. Mary's College of Maryland recital with flutist Karen Johnson, works by Schuloff, Adashi, Amirov, Schwantner, Muczynski, November 8, 2012.
- University of Maryland at College Park, solo recital, SONATAS AND INTERLUDES by John Cage, in celebration of the Cage centennial, October 4, 2012.
- Lorrain County Community College (Ohio), solo recital, SONATAS AND INTERLUDES by John Cage, in celebration of the Cage centennial, September 17, 2012.
- St. Mary's College of Maryland, solo recital, SONATAS AND INTERLUDES by John Cage, in celebration of the Cage centennial, September 5, 2012.
- Alba Music Festival, "Sound, Silence, and Color," solo recital, works by Cowell, Debussy, Cage, Satie; Alba, Italy, May 27, 2012.
- for "a.pe.ri.od.ic presents A John Cage Festival": solo recital, SONATAS AND INTERLUDES by John Cage, Floating World Gallery, Chicago, March 31, 2012.
- Alba Music Festival, solo recital, works by Copland, Knussen, Weir, Cage, Lennon; Alba, Italy, May 30, 2010.
- Alba Music Festival, MUSIC FOR A SUMMER EVENING by George Crumb, with pianist Brian Ganz and percussionists Jonathan Haas and Sean Statser; Alba, Italy, May 22, 2010.

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*Garth, p. 8*  
*(Performances, Solo/chamber, various locations, cont'd.)*

- St. Mary's College of Maryland, SONATA FOR TWO PIANOS AND PERCUSSION by Béla Bartók, and MUSIC FOR A SUMMER EVENING by George Crumb, with pianist Brian Ganz, percussionists Jonathan Haas and Sean Statser, December 10, 2009.
- Alba Music Festival, solo recital, works by Cowell, Harrison, Schoenberg, Cage, Gibson, Froom, Reich; Alba, Italy, May 26, 2011.
- St. Mary's College of Maryland, recital with cellist Suzanne Orban, works by Bridge, Shostakovich, March 26, 2009.
- Alba Music Festival, "The Ecstatic Piano: Italy's Gift to the New World," solo recital, works by Martino, Dello Joio, Martirano; Alba, Italy, May 31, 2009.
- Alba Music Festival, SONATA FOR TWO PIANOS AND PERCUSSION by Béla Bartók, with pianist Brian Ganz, percussionists Maurizio Ben Omar and Antonio Scotillo; Alba, Italy, May 26, 2009.
- St. Mary's College of Maryland, recital with cellist Suzanne Orban, works by Bridge, Shostakovich, March 26, 2009.
- Music Teachers Association of Greater Calvert, "The Enchanted Piano," works by Cowell, Crumb; West River, Maryland, January 31, 2009.
- Alba Music Festival, "The Enchanted Piano," solo recital of music for piano strings, piano with electronics, prepared piano, works by Cowell, Davidovsky, Wright, Lin, Crumb; Alba, Italy, May 25, 2008.
- St. Mary's College of Maryland, recital with violinist Rolf Schulte, works by Beethoven, Schumann, Martino, February 14, 2008.
- Alba Music Festival, solo recital, SONATAS AND INTERLUDES by John Cage; Alba, Italy, May 27, 2007.
- Music Teachers National Association, Collaborative Conference with Canadian Confederation of Music Teachers' Associations, LIGHTSCAPES by David Froom (world premiere), MTNA prize-winning work, with flutist Lucille Goeres; Toronto, Canada, March 23-27, 2007.
- St. Mary's College of Maryland, recital with Lucille Goeres, flutist, works by Barber, Bach, Froom, Kennan, Casella, Jaffe, November 11, 2006.
- St. Mary's College of Maryland, solo and chamber music recital, works by Wheeler, Weir, Mozart, February 5, 2006
- Dalian Art College, Poulenc SONATA FOR FLUTE AND PIANO with Giuseppe Nova, Copland FOUR PIANO BLUES; Dalian, China, September 27, 2005
- China Conservatory, Bach Sonata for Flute in B Minor with Giuseppe Nova, Beijing, China, September 19, 2005.
- St. Mary's College of Maryland, recital with violinist Curtis Macomber, works by Beethoven, Copland, November 11, 2004.
- St. Mary's College of Maryland, solo recital, THIRTEEN PRELUDES AND FUGUES by Louis Pelosi (written for Ms. Garth), April 18, 2004.
- St. Mary's College of Maryland, solo recital, selections from THIRTEEN PRELUDES AND FUGUES by Louis Pelosi (written for Ms. Garth), October 30, 2003.

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*(Performances, solo/chamber, various locations, continued)*

- St. Mary's College of Maryland, solo recital, works by Bach, Pelosi, November 3, 2002
- St. Mary's College of Maryland, solo recital, works by Humburg, Beethoven, Berg, Lennon, April 22, 2005.
- St. Mary's College of Maryland, solo recital, works by Copland, Bach, Martino, February 18, 2001.
- St. Mary's College of Maryland, concert of chamber music by Judith Weir, Charles Wuorinen, Johannes Brahms, with the Atlantic String Quartet, March 31, 2000.
- Washington Conservatory of Music, shared recital, "Women in Music: Gender Aesthetics," Washington, D.C., April 17, 1999.
- St. Mary's College of Maryland, solo recital, works by Berger, Biggs, Martino, Schoenberg, and Goldstein, March 5, 1998.
- Capital Composers Alliance, shared recital with Brian Ganz, University of Maryland at College Park, June 1, 1997.
- Chamber Music Society of Baltimore, solo recital, Baltimore Museum of Art, Baltimore, Maryland, April 29, 1996.
- St. Mary's College of Maryland, two-piano/percussion concert with Brian Ganz, Laurence Reese, and Steven Burke, works by Bartok and Crumb, December 8, 1995.
- University of Pittsburgh, "Music on the Edge" series, concert in honor of Donald Martino, with Rolf Schulte, violin, and Jean Kopperud, clarinet, September 16, 1995.
- St. Mary's College of Maryland, concert in honor of Donald Martino, with Rolf Schulte, violin, and Jean Kopperud, clarinet, September 8, 1995.
- Duke University, "Encounters" Series, solo recital in honor of Donald Martino, March 4, 1995.
- <sup>a</sup> Utah Museum of Fine Arts, appearance on a concert in honor of Donald Martino, Salt Lake City, Utah, April 13, 1994.
- Smithsonian Institution, appearance with the 20th Century Consort, Washington, D.C., December 18, 1993.
- St. Mary's College of Maryland, two-piano recital with Brian Ganz, November 5, 1993.
- Goucher College, "Ars Viva" series, solo recital, Baltimore, Maryland, October 4, 1993.
- Rotterdam (Holland) Arts Council, Zaal de Unie, solo recital, September 23, 1993.
- Recitals with mezzo soprano Carolyn Sebron, sponsored by Pro Musicis Foundation:
  - Chateau de Valesne, Tours, France, June 25, 1993.
  - "Fetes de la Musique", Credit Lyonnais Bank, Paris, June 21, 1993.
  - Villa Medici, Rome, April 21, 1993.
  - Opera Comique, Paris, April 19, 1993.
  - Jordan Hall, Boston, March 20, 1993.
  - Smithsonian Institution, Washington, D. C., March 6, 1993.
- University of Pittsburgh, "Music on the Edge" series, solo recital, January 26, 1993.
- National Cathedral, with the 20th Century Consort, MUSIC FOR A SUMMER EVENING by George Crumb, Washington, D. C., June 23, 1992.

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*Garth, p. 10*  
*(Performances, Solo/chamber, various locations, cont'd.)*

- Los Angeles County Museum, recital with mezzo soprano Carolyn Sebron (Pro Musicis Foundation), May 13, 1992.
- Paine Hall at Harvard University, solo recital of works by Donald Martino, celebrating the composer's 60th birthday, Cambridge, Massachusetts, September 29, 1991.
- St. Mary's College of Maryland, St. Mary's City, season-opening concert, works by Rorem, Saint-Saens, September 20, 1991.
- St. Mary's College of Maryland, St. Mary's City, appearances with the Tidewater Chamber Players, and solo recital of works by Donald Martino, "Spring Currents" Celebration of Contemporary Music, April, 1991.
- University of Tennessee, residency: solo recital of works by Donald Martino, Knoxville, Tennessee, April 19, 1991.
- Symphony Hall, guest artist with Collage, Boston, Massachusetts, February 24, 1991.
- Baltimore Museum, appearance on "Res MusicAmerica" Series, January 6, 1991.
- Baltimore Museum, appearance with Tidewater Chamber Players, October 28, 1990.
- St. Mary's College of Maryland, appearances with the Tidewater Chamber Players, the Tidewater Music Festival, July 1990.
- University of Louisville, lecture and solo recital of new and recent works for piano, Louisville, Kentucky, November 2, 1989.
- Cornell University, solo recital, Ithaca, New York, October 13, 1989.
- Guest artist with Collage, Longy School of Music, Boston, Massachusetts, April 3, 1989.
- University of Reading, solo recital: "New Music from Britain and the US," Reading, England, November 19, 1988.
- University of London, lecture and performance of British and American solo piano works, November 15, 1988.
- University of Utah, lecture and performance of PIANISSISSIMO (solo piano) by Donald Martino, Salt Lake City, Utah, March 30, 1987.
- Brigham Young University, Utah, solo recital "New Music from Britain and the US," Provo, Utah, March 6, 1987.
- University of Utah, solo recital "New Music from Britain and the US", Salt Lake City, Utah, November 26, 1985.
- Fromm Foundation Concert Series, Harvard University, Cambridge, Massachusetts, March 1985.
- Walker Art Center, Minneapolis, Minnesota, November 1984.
- League of Composers/ISCM Boston section, all-Alban Berg program, Northeastern University, Boston, Massachusetts, April 1984.
- "New Music at Northeastern University" series, inaugural concert, Boston, Massachusetts, 1982.
- Connecticut College, concert in honor of Aaron Copland, July 1981.
- Recital tours, cities of northern Italy, 1978-79-80.

### **COMMERCIAL RECORDINGS**

- Albany Records, solo album: PIANO PRELUDES by Sheree Clement; OF POINTS FIXED AND FLUID by Perry Goldstein; 2018.
- Centaur Records, solo piano and chamber music of Donald Martino: TWELVE PRELUDES, IMPROMPTU FOR ROGER, FANTASY FOR PIANO, SONATA FOR CLARINET AND PIANO, SONATA FOR VIOLIN AND PIANO, TRIO FOR CLARINET, VIOLIN AND PIANO, 2000.
- Centaur Records, solo piano music of Donald Martino: PIANISSISSIMO, FANTASIES AND IMPROMPTUS, SUITE IN OLD FORM, 1993.
- Composers' Recordings, Inc., THE OPEN SECRET (piano trio) by Paul Moravec, with Rolf Schulte, violin; Eric Bartlett, cello, 1993.
- Centaur Records, solo and chamber works by David Froom, Morris Rosenzweig, 1991.
- Opus One, Complete two-piano works of Frank Martin, released 1985.
- Opus One, SIX LITTLE PIECES for four hands, Arnold Schoenberg, released 1986.
- Opus One, Works by Roger Johnson, Hayg Boyadjian, and David Maves, for two pianos, released 1986.
- Opus One, A CUMMINGS PASTORALE by Louis Pelosi (chamber ensemble), released 1984.
- Opus One, SEVEN IN(TER)VENTIONS by Louis Pelosi (piano solo), 1982.

### **PERFORMANCES-RADIO, TELEVISION**

- NEW CLASSIC LA, broadcast of live-performance recording of FOR ELIZA by Nomi Epstein; interview with Nomi Epstein by Nick Norton, February 28, 2015
- AMERICAN CENTURY MUSIC RADIO, October 2013 playlist: recording of TRIO by Donald Martino
- WGUC radio, Cincinnati, broadcast of recording of PIANISSISSIMO by Donald Martino, July 10, 1994.
- KUER radio, Salt Lake City, live interview and broadcast of recording of FANTASIES AND IMPROMPTUS, mvt. 4, by Donald Martino, April 12, 1994.
- WNYC radio, New York, "Around New York" with host Steve Sullivan, live broadcast interview and solo recital, September 15, 1993.
- WNYC radio, New York, "Around New York" with host John Schaefer, live broadcast interview and solo recital, August 1992.
- WNYC radio, New York, "Around New York" with host John Schaefer, live broadcast with mezzo soprano Carolyn Sebron, July 22, 1992.
- BRITISH BROADCASTING CORPORATION, Radio 3 program "Music in Our Time", PIANISSISSIMO by Donald Martino, November 5, 1988.
- WNYC radio, New York, on the program "New, Old, and Unexpected" with host Tim Page, discussion and broadcast of recording of SEVEN IN(TER)VENTIONS by Louis Pelosi, October, 1986.
- WBUR radio, Boston, broadcast of recording of SONATA FOR TWO PIANOS by Hayg Boyadjian, May, 1986.

*(continued)*

- WQXR radio, New York, broadcast of recording of works for two pianos by Arnold Schoenberg, Frank Martin, February 20, 1986.
- Radio de la Suisse Romande, Geneva, Switzerland, broadcast of recording of SEVEN IN(TE)RVENTIONS by Louis Pelosi, 1983.
- WKCR radio, New York, recital, discussion of works by Alban Berg, January 31, 1983.
- WQXR Radio Young Artists Showcase, New York, autumn 1981.
- Vatican Radio, Rome, recital of American piano music, March 1979.
- WUSF television (PBS affiliate), Tampa, Florida, piano recital, April 1977.
- WBUR radio, Boston, Maurice Ravel centenary celebration, 1975.
- WUSF radio, Tampa, Florida, piano recital and interview, January 1975.

**PERFORMANCES-SOLOIST WITH ORCHESTRA OR OTHER ENSEMBLE**

- Olivier Messiaen: OISEAUX EXOTIQUES, SMCM Symphony Orchestra, St. Mary's College of Maryland, November 15, 2018
- Béla Bartók: PIANO CONCERTO #3; Chesapeake Orchestra, Jeff Silberschlag conducting, River Concert Series, Maryland, June 17, 2011.
- Scott Wheeler: GRADUALIA for piano and orchestra; Chesapeake Orchestra, Jeff Silberschlag conducting, River Concert Series, Maryland, June 30, 2006.
- Scott Wheeler: GRADUALIA for piano and orchestra; State Orchestra of Rumania, Jeff Silberschlag conducting, Alba Music Festival, Alba, Italy, June 4, 2006.
- W. A. Mozart: PIANO CONCERTO IN A MAJOR, K414; 3Worlds Chamber Players, Alba Festival in China, Fudan University, Shanghai, China, September 24, 2005.
- W. A. Mozart: PIANO CONCERTO IN A MAJOR, K414; 3Worlds Chamber Players, Alba Festival in China, China Conservatory, Beijing, China, September 21, 2005.
- Francis Poulenc: CONCERTO FOR TWO PIANOS AND ORCHESTRA (with Brian Ganz); Chesapeake Orchestra, River Concert Series, June 25, 2004.
- Ludwig van Beethoven: CONCERTO in G Major; Mid-Atlantic Chamber Orchestra, Staunton, Virginia, November 9, 1991.
- Alban Berg: CHAMBER CONCERTO FOR PIANO, VIOLIN, AND THIRTEEN WIND INSTRUMENTS; David Hoose conducting, League of Composers/ISCM Boston Section, Northeastern University, Boston, Massachusetts, April 13, 1984.
- Richard Danielpour: CONCERTO FOR PIANO AND ORCHESTRA; Roger Nierenberg conducting, non-commercial recording, New York City, October 1983.
- Alban Berg: CHAMBER CONCERTO FOR PIANO, VIOLIN, AND THIRTEEN WIND INSTRUMENTS; Harvey Sollberger conducting, Merkin Concert Hall, New York City, February 7, 1983.
- George Gershwin: CONCERTO IN F; Florida Gulf Coast Symphony, Norman Leyden conducting, March 29, 30, 1980.
- Robert Schumann: CONCERTO IN A MINOR; Eastern Connecticut Symphony, Victor Norman conducting, April 1973.

### **PUBLICATIONS**

- Interviewed in Cleveland Classical Online with Mike Telin, September 11, 2012.
- Author of “What is Listening?” - article in the River Gazette, St. Mary’s College of Maryland, Volume 10, No. 3, Fall 2010.
- Subject of “Women in Profile: River Concert Series at St. Mary’s College of Maryland” – profile in Southern Maryland Woman, July-August 2009.
- Subject of “A Career for Four Hands” -- profile in the River Gazette, St. Mary’s College of Maryland, Volume 6, No. 1, February-March 2006.
- Assisting editor, “American Composers: The Emerging Generation,” Contemporary Music Review, vol. 10, part 1, Published by Routledge, 1994.

### **TEACHING: STUDIO LESSONS**

- Instructor of Music (Piano), St. Mary's College of Maryland, since 1989; responsibilities include private teaching and 2-3 master classes per semester.
- Private teaching, St. Mary’s County, Maryland, since 1989.
- Lecture, Towson University, exploring John Cage’s prepared piano, February 20, 2013.
- Colloquium, School of Music, University of Maryland at College Park: “John Cage and the Prepared Piano,” October 3, 2012.
- Colloquium, School of Music, University of Maryland at College Park: “The Enchanted Piano,” exploring extended techniques at the piano, works by Cowell, Crumb, and Cage, October 4, 2012.
- Guest Lecturer, Music Teachers Association of Greater Calvert, “The Enchanted Piano,” works by Cowell, Crumb; West River, Maryland, January 31, 2009
- Master Class, University of Utah, April 13, 1994.
- Guest Lecturer, Music Teachers Association of Southern Maryland, Oct. 10, 1992.
- Lecture and performance of PIANISSISSIMO by Donald Martino, Cornell University, October 12, 1989.
- Lecture and performance of PIANISSISSIMO by Donald Martino, University of Reading (England), November 18, 1988.
- Private teaching, New York City and surrounding area, 1980-89: studio consisted of up to 23 students, ages 7-adult, all levels.
- Westport School of Music, Westport, Connecticut, 1979-81.
- Private teaching, Boston, 1975-79.
- Boston University Young Artist program faculty, 1976.

### **TEACHING: KEYBOARD ENTRANCE EXAM PREP**

Keyboard readiness coach for gifted high school students with other primary instruments who are preparing for music-school keyboard entrance and placement exams. Students have successfully passed their keyboard exams at the following institutions:

- Cleveland Institute
- The Juilliard School
- Manhattan School of Music
- Oberlin Conservatory

## **TEACHING/PERFORMING: PIANO FESTIVAL BY THE RIVER**

*website: [www.smcm.edu/music/pianofestival.html](http://www.smcm.edu/music/pianofestival.html)*

*Description:* A yearly retreat for pianists at St. Mary's College of Maryland, including masterclasses, private lessons, and faculty recitals

*Ms. Garth's role:* Co-founder, Director, Artist Faculty member, curator and coordinator of events;

- August 30-September 1, 2019: offered two masterclasses, taught private lessons; solo recital: works by Busoni, Hogan, Copland, Primosch, Froom, Bach/Petri
- August 31-September 3, 2018 offered two masterclasses, taught private lessons; solo recital: works by Scriabin, Primosch, Goldstein
- August 25-28, 2017 offered two masterclasses, taught private lessons; solo recital: "The story of two explorers: works by Schoenberg and Cage"
- September 2-5, 2016 offered two masterclasses, taught private lessons; shared recitals with Festival Participants and Artist Faculty
- September 4-7, 2015 offered two masterclasses, taught private lessons; shared recitals with Festival Participants and Artist Faculty
- [hiatus in 2014]
- August 30 – September 2, 2013: (Garth) offered two masterclasses, taught private lessons; solo recital: works by Cowell, Berg, Platini, Adashi
- July 6 – 9, 2012: offered two masterclasses, taught private lessons; solo recital: "Sound, Silence, Color: Celebrating the Debussy Sesquicentennial and the Cage Centennial" – works by Cage, Debussy, Cowell, Adashi and Epstein
- July 8 – 11, 2011: offered two masterclasses, taught private lessons; solo recital: "A Sound Within" – works by Cage, Cowell, Harrison, Schoenberg, Gibson, Froom, Reich
- July 17 – 19, 2010: offered two masterclasses, taught private lessons; solo recital: "The Art of Touching the Keyboard: Recent and classic works for piano from Great Britain and the U.S." – works by Copland, Knussen, Weir, Cage
- [hiatus in 2009]
- July 29 – 31, 2008: offered two masterclasses, taught private lessons; solo recital: "A Little Midnight Music: works for amplified piano, piano with electronic sounds, and piano strings" - works by Crumb, Davidovsky, Cowell
- July 21 – 23, 2007: offered two masterclasses, taught private lessons; solo recital: SONATAS AND INTERLUDES (complete) by John Cage
- July 22 – 24, 2006: offered two masterclasses, taught private lessons; solo recital: "In Harmony with Our World" – works by Stravinsky, Wheeler, Cage
- July 24 - 27, 2005: offered one masterclass, private lessons. solo recital and a shared recital with Ganz, Babcock
- June 26 – 28, 2004: offered one masterclass, taught private lessons; solo recital
- July 21 - 23, 2003: offered one masterclass, taught private lessons; solo recital: "The Well Tempered Composer: Exploring the Preludes and Fugues of Louis Pelosi"

### **ADJUDICATOR**

- Maryland State Music Teachers Association High School Exams, April 13, 2018
- Northern Virginia Music Teachers Association Concerto Competition, January 24, 2015
- Maryland State Music Teachers Scholarship Competition, May 17, 2014
- Music Teachers Association of Southern Maryland, May 17, 2014.
- Maryland State Music Teachers High School Exam, April 18, 2013.
- Outside Examiner, DMA candidate recitals, SUNY Stony Brook, October 2009
- Marlin-Engel Solo Competition, Levine Music, Washington, DC, April 25, 2004.

### **MUSIC FOR PEOPLE IN NEED AND UNDERSERVED**

- Founder and curator, *By Heart* annual concert for guests of the WARM program of St. Mary's County (people facing homelessness) in partnership with St. George's Episcopal Church, Valley Lee, MD; professional musicians donate their services. Since 2016.
- Pro Musicis Foundation: recitals with mezzo soprano Carolyn Sebron, Rikers Island Prison, May 26-27, 1993.

### **SELECTED PRESS COMMENTS ABOUT ELIZA GARTH IN CONCERT**

“We expect music to play with both our minds and our bodies. We anticipate what’s coming next and then are surprised or gratified. With his “Sonatas and Interludes” for prepared piano, written after being introduced to the music and philosophy of India, John Cage, however, stripped away all this stuff. He intended it to be meditative in nature, a bridge between East and West, and its 20 short movements exist in the moment and set up no expectations whatsoever. It’s an hour of directionless music that hovers overhead, lingers from time to time, embraces occasional tensionless silences and rarely reminds you of anything. It’s also absorbingly lovely when played with the commitment and delicacy that pianist Eliza Garth devoted to her performance Thursday at the University of Maryland’s Clarice Smith Center.

‘Prepared’ according to Cage’s instructions with an assortment of nuts and bolts, pencil erasers and plastic tubing that are stuck in between 43 of its strings, the piano in this piece is a whole percussion band that produces the sounds of gongs, bells, muffled thuds and some things too weird to describe, alongside, of course, the regular piano sounds of its un-fussed-with notes. Most of the hovering takes place quietly on the upper half keyboard and Garth, with a touch that allowed for almost ethereal transparency, played the meditative mind game expertly. That there was nary a cough, a dropped program or even an audible rustle anywhere in the audience through the whole hour spoke to her and Cage’s success.” THE WASHINGTON POST, October 5, 2012

“Success breeds imitation, the adage goes. In music that concept has produced a variant: any sufficiently distinguished piece, no matter how unorthodox its instrumental requirements, will spawn ensembles to play it, creating a demand for further similarly constituted pieces.

*(continued)*

*Garth, p. 16*  
*(Performance reviews, continued)*

Think of the thriving cottage industry that has sprung up around the so-called Pierrot-plus ensemble, the five instruments Schoenberg combined in “Pierrot Lunaire” — violin, cello, flute, clarinet and piano — with a percussionist added. Likewise, Messiaen’s “Quartet for the End of Time” (clarinet, violin, cello, piano) and Louis Andriessen’s “Hout” (saxophone, guitar, piano, percussion) have inspired new groups with customized canons.

The composer George Crumb, in program notes for a 1975 Nonesuch recording of his “Music for a Summer Evening (Makrokosmos III),” cited Bartók’s Sonata for Two Pianos and Percussion as a primary influence. “It is curious other composers did not subsequently contribute to the genre,” he wrote. That few if any before Mr. Crumb did so presumably had less to do with inspiration than with practicality. When the League of Composers/International Society for Contemporary Music, known as I.S.C.M., presented Bartók’s sonata and Mr. Crumb’s response at Merkin Concert Hall on Tuesday night, the stage was obscured by two grand pianos and a huge menagerie of percussion instruments. The idea of constantly moving so much equipment around could terrify any putative working ensemble. (Don’t tell the New York quartet Yarn/Wire, which has made a fearless go of it.)

The pianists here, Eliza Garth and Brian Ganz, teach at St. Mary’s College of Maryland; Ms. Garth also helped to found the Chamber Players of the League/I.S.C.M. Jonathan Haas, a prominent percussion soloist, serves on the [New York University](#) and [Juilliard](#) faculties and plays in the [American Symphony Orchestra](#), the [American Composers Orchestra](#) and other ensembles. The other percussionist, Sean Statser, is earning his master’s degree at New York University. The four first presented the program at St. Mary’s College in December.

Their experience together showed in a lithe, muscular account of Bartók’s sonata, a work commissioned by the I.S.C.M. for a 1938 concert. The players seemed to merge into a single meta-instrumentalist during the brash, keenly coordinated opening movement and summoned a suitably mysterious air for the night music passages of the second.

Turning from Bartók’s piece to Mr. Crumb’s was a bit like shifting focus from a series of finely wrought architectural blueprints to a gallery filled with flamboyant Mirós and luminous Rothkos. In five movements spanning 40 minutes, Mr. Crumb’s work describes a dramatic arc from mystery to ecstasy and back and calls for an extraordinary range of ingenious effects, including singing, whistling and unorthodox piano manipulations.

The players here offered a mesmerizing performance. At the end, a rapt silence lingered for a seemingly endless minute or more before giving way to thunderous applause.”

THE NEW YORK TIMES, March 25, 2010

*(continued)*



*Garth, p.17*  
*(Performance reviews, continued)*

Ms. Garth, like her composer, has an exquisite ear for piano sound. One can think of no one better qualified to play this intricate, shining music [Fantasies and Impromptus by Donald Martino].”  
THE NEW YORK TIMES, March 1, 2001

“Eliza Garth gave a sensitive, supple reading of the imaginative Suite in C [by George Perle].”  
THE NEW YORK TIMES, December 13, 1999

“The pieces [by George Perle] require an awesome technique on the part of the pianist. Monday’s performers [Garth, Lipkin, Fleisher, Sherman, Boriskin, Budiardjo, Beck] never turned a hair ...Eliza Garth ... tossed off marvels of virtuosity in ‘Suite in C’... Perle could not have asked for a finer team of players.”  
THE NEW YORK POST, December 8, 1999

“Most pianists would never consider playing the program that Eliza Garth presented on Tuesday night at Merkin Concert Hall, with gnarly works by five contemporary composers: four living Americans, all of whom were present [Donald Martino, Arthur Berger, Perry Goldstein, Hayes Biggs], and one dead German master [Arnold Schoenberg]. But to Ms. Garth, contemporary music is as lucid and communicative as any older music, and her fine pianistic skills and palpable engagement pull you in. This was a challenging yet exhilarating evening...”  
THE NEW YORK TIMES, March 20, 1998

“...Aaron Copland’s classic PIANO VARIATIONS, first played at a League of Composers concert in 1931 [was] performed brilliantly here by Eliza Garth.”  
THE NEW YORK TIMES, October 30, 1996

"This program was not for the musically faint-of-heart ... featuring some of the most harmonically difficult music in the repertory. All the more reason to award Garth the palm for one of the most exciting concerts in the Triangle this season ... [Garth] thoroughly understands every nuance of the music and possesses the technical facility to convey its meanings ... If you weren't among [the listeners], you missed a great musical experience."  
THE INDEPENDENT WEEKLY (Durham, North Carolina), March 8, 1995

"Ms. Garth has an ear for sonority and phrasing and an ability to make even the most abstruse music sound invitingly expressive ... [she] played with stunning power and coloration."  
THE NEW YORK TIMES, November 5, 1992

"The numerous shadings [in her Centaur recording of David Fromm's PIANO SONATA] are made stunningly clear by Eliza Garth's fluent and expressive performance ... These performances all have the high sheen and scrupulous accuracy of the best new music playing in New York ..."  
FANFARE MAGAZINE, March/April 1992

*Garth p. 18*  
*(Performance reviews, continued)*

"The [Beethoven Fourth Piano] Concerto was daringly unconventional, emphasizing the lyrical and introspective, and performed with sensitivity and panache by Eliza Garth..." SUNDAY NEWS LEADER (Staunton, Virginia) January 12, 1992

"Pianist Garth finished the evening with a wonderfully expressive, compact performance of the Copland PIANO VARIATIONS."  
(New York) NEWSDAY, February 14, 1990

"Pianist Eliza Garth proves that even the most difficult music can be convincing and moving if the performer is persuasive enough... Her fine musical instincts were immediately apparent in the opening "Meditation on Haydn's Name" by English

composer George Benjamin. Her extraordinary expressive ability lent the limpid, shimmering opening a transcendent quality."  
THE SALT LAKE TRIBUNE, April 19, 1989

"...a display of piano pyrotechnics which delighted the connoisseur but probably dismayed aspiring students of the piano..."  
THE READING [England] CHRONICLE, Nov. 25, 1988

"Miss Garth's [performance of Donald Martino's PIANISSISSIMO] is a splendid achievement ...notable for the command of form and progress, and loving in the lyrical episodes."  
THE NEW YORKER, May 1987

"Eliza Garth is one of those musicians who one sees everywhere. I've seen her in at least a couple of concerts in the last week or so; she really does a remarkable job ... I must say, it seems to me that people like Eliza Garth and the other young musicians that I see around town, playing in these many different concerts and doing really a first class job, strike me as unsung heroes of the music business, so I think it's time that we sing them a bit ..."  
--Tim Page, host of the program "New, Old, and Unexpected,"  
live broadcast on WNYC radio, New York City, October 6, 1986

[The CHAMBER SYMPHONY by John Watrous] "is a work of dashing rhythmic impulses, with energetic solo writing (episodes executed by Stephen Taylor, oboe, and Eliza Garth, piano, were particularly striking), mercurial changes of mood and gait, and concerto-grosso contrasts between small chamber combinations and the full ensemble."  
THE NEW YORKER, July 28, 1986

"Miss Garth shared a recital in Merkin Hall in February with three string players ... a program of excellent, varied chamber music, played with ardor, intelligence, and fine technical accomplishment."  
THE NEW YORKER, May 12, 1986

(continued)

*Garth, p. 19*  
*(Performance reviews, continued)*

"No question - Eliza Garth is an accomplished pianist, able both technically and interpretively to advance the thorniest of musical arguments..."

THE DESERET NEWS (Salt Lake City), November 27, 1985

"The pianist Eliza Garth's splendid Saturday evening recital at Merkin Concert Hall was devoted entirely to new music from Britain and the United States ... Miss Garth's playing is agile, colorful, and technically assured..."

THE NEW YORK TIMES, October 1, 1985

". . . an impressively spruce and coherent account of the [Berg] Chamber Concerto for violin, piano and 13 winds. Cyrus Stevens' focused supple violin playing was security itself. Pianist Eliza Garth was manifestly on the same wavelength . . . truly luminous inhabitants of Berg's prismatic sound-world."

THE BOSTON GLOBE, April 17, 1984

"Pianist Eliza Garth makes a formidable debut..."

KEYNOTE MAGAZINE (New York City, February 1983)

**SELECTED PRESS COMMENTS ABOUT THE CD RECORDINGS  
"SOLO PIANO MUSIC BY DONALD MARTINO" and  
"SOLO PIANO AND CHAMBER MUSIC BY DONALD MARTINO"  
PERFORMED BY ELIZA GARTH**

"Eliza Garth's seductive, sensuous performance ... makes the most recondite celebrations sound musical."

AMERICAN RECORD GUIDE Sep/Oct, 1998

"There should be a German word for the feeling that descends upon arriving at a recital to find a modern composition on the program - something like *Schadenschoenalbanberg* ... Contemporary music can sound so insular, as though it had nothing to do with an audience; and this perceived snobbery leads to audiences dismissing the music out of hand. Part of the effort to stem this growing alienation must include recordings like pianist Eliza Garth's new compact disc of solo piano and chamber works by Donald Martino ... [Martino's] work could help you learn to enjoy that contemporary piece smuggled into the program ... But you must do your homework. Start by getting this CD, because there is one word for it - in English, too: a pleasure."

HARVARD MAGAZINE, May/June, 1998

*[On April 17, 1998, the New York Times printed a survey of its classical music critics, in which each was asked to name his five favorite recordings of music composed since World War II. Among those listed by critic Anthony Tommasini was Eliza Garth's*

*Garth, p. 20*  
*(Recording reviews, continued)*

*recording of Donald Martino's FANTASIES AND IMPROMPTUS (Centaur #2173), with the following comment:]*

"...[Some works] hook me, thrill me, baffle me, lure me back again and again but enticingly keep some of their secrets to themselves ... Donald Martino, whose music is steeped in the 12-tone idiom, has written some dauntingly complex pieces. But I can't imagine that his FANTASIES AND IMPROMPTUS, a 30-minute piano work from 1981, would fail to make an impact on any open-minded listener. The zigzagging lines, thick yet lucid counterpoint, jittery rhythms and rhapsodic excursions are fashioned into what could be a 1980s version of Schumann's Kreisleriana. Eliza Garth's recording is excellent."

THE NEW YORK TIMES, April 17, 1998

"This disc is the second volume of Eliza Garth's survey of the complete piano music, and chamber music involving piano, by Donald Martino, who has written more music, and more significant music for piano, than most other contemporary composers. The music covers almost all of Martino's career. Martino wrote the Clarinet Sonata in 1951 when he was 20. It's a very enjoyable piece, but it could have been written by someone else, or, more likely by a committee of people (think Poulenc, Hindemith, and Gershwin). The most recent work is the set of Piano Preludes from 1991, which only Martino could have composed. All of the music is expertly and fastidiously worked, even the derivative pieces like the Bartókian Violin Sonata, delivered in a knockout performance by Rolf Schulte and Garth. The best of the music, in the Preludes, is personal, original, evocative, elusive, wonderfully imagined for the instrument, and dead sure of itself. Martino has come in for a lot of criticism for holding fast to the dodecaphonic faith, but this is his native language ... Martino is proving that there is still a lot of music to be written using serial techniques. All three performers are unusually gifted and dedicated ... Garth is a pianist who boasts an exceptional warmth, beauty of sound, and vocality of phrasing, qualities well matched to this music."

THE BOSTON GLOBE, March 19, 1998

"Eliza Garth plays with great sensitivity, accuracy, and lyricism ... [a] delicate, coloristic approach that underscores the long line in the music."

FANFARE, March/April 1998

"Eliza Garth has built an impressive career during the last decade as a pianist specializing in contemporary literature. Her interpretation of "Pianississimo" has played no small part in building her reputation, and the piano discography is enriched by this recording. Her performance, as recorded here, may become one against which other performances will come to be measured."

AMERICAN MUSIC, Summer 1997

"Using the instrument of Chopin and Liszt, 'Fantasies and Impromptus' creates a powerful late 20th-century voice ... The use of the instrument is exquisite: at turns shiny,

*(continued)*

*Garth, p. 21*  
*(Recording reviews, continued)*

mysterious, brutal and sensuous. Mr. Martino, one of this country's authentic musical voices, speaks on a plane above musical politics as usual ... Eliza Garth, who is splendid in the 'Fantasies and Impromptus,' conquers even greater virtuoso problems in 'Pianississimo' ..."  
THE NEW YORK TIMES, August 9, 1994

"The new Centaur Records disc of piano music by Donald Martino is something rare -- an album of new music meant for grown-ups, music that can be heard and enjoyed on various levels. This compositional richness has made Martino, now 63, something of a composer's composer, but it makes him ripe for discovery by a wider audience. Not much of his impressive output is available on CD ... So this release would be important if only to help fill a gap in the discography of American music. Fortunately, Eliza Garth's graceful and lucid performances make it a disc to treasure ... In PIANISSISSIMO, Martino adapts [a] glittering and highly mannered style to a Lisztian sense of drama and scope. The notorious difficulty of PIANISSISSIMO is probably more conceptual than technical -- it's remarkable how spare the piece is, how much is said with few notes. At least in Garth's elegant reading, the music sings through the spaces in the texture ... In the 1981 FANTASIES AND IMPROMPTUS, Martino returns to a more traditionally romantic conception of the piano, complete with arpeggiation and long-lined melody ... [This work] has been steadily making its way into the pianistic repertory -- Garth's fine

reading should help accelerate that process ... [Martino] gives a somewhat Germanic, Schoenbergian cast to the otherwise Chopinesque textures of the FANTASIES AND IMPROMPTUS while generating unexpected flowerings of both lyricism and rhetoric ... Martino's 1982 SUITE IN OLD FORM is an affectionate tribute to Bach's French Suites, seen through a scrim of romantic figuration and perhaps a hint of Bill Evans-style jazz piano. Garth's lovely touch with this winning suite makes me eager to hear her Chopin (not that the bins need another Chopin disc -- this is exactly the CD we do need). Until the orchestras and record companies catch up with Martino, Garth's finely drawn portrait is the best available introduction to the work of this multi-faceted composer."

THE BOSTON PHOENIX, June 10, 1994

"Full of grand gestures and flourishes as well as pointillistic passages, [FANTASIES AND IMPROMPTUS] finds blossoms of Romantic repose amid the thorny atonality. Pianist Eliza Garth stresses the consistent lyricism of the score, catching, for example, the Schubertian tenderness of the third impromptu (with its waltz echoes and delicate filigree) and able to illuminate the merest whisper of melody, as in the 'nachtmusic' of the middle fantasy ... PIANISSISSIMO is taxing but keenly concentrated; that is difficulties arise in terms of uncommon intervals and huge register leaps, dips inside the piano to modify certain pitches, and rhythmic complexities, but the biggest challenge is to keep the line from breaking, especially in those moments when the sparse introductory material returns to interrupt the music's dramatic progress. Garth is quite able to

*(continued)*

*Garth, p. 22*  
*(Recording reviews, continued)*

minimalize the technical difficulties and, in highlighting the wit and sustaining the beautifully extended atonal melodic writing, finds much poetry in the score ..."  
FANFARE MAGAZINE, May/June 1994

"In the composer's words, 'PIANISSISSIMO, with its extremes of volume, tempo, gesture and expression, attempts to extend in every way the virtuoso tradition of the preceding century.' It has been called 'unplayable' by more than one pianist, but in this remarkable recording Eliza Garth demonstrates that it can be mastered ..."

THE WASHINGTON POST, May 8, 1994

"I would be hard put to name a composer who is more consistently challenging [than Martino] to both performers and audiences. Small wonder his PIANISSISSIMO, completed in 1970, had to wait several years for its premiere -- and for a pianist courageous enough to tackle it. Eliza Garth is one such ... she managed not only to encompass its fearsome technical demands but to play it as music ... [Garth combines] clarity, color, and songfulness."

THE DESERET NEWS (Salt Lake City), April 10, 1994

"This is a rewarding introduction to [Donald Martino's music for piano solo] ... substantial and compelling ... Garth approaches the simple dance movements of the Suite with the same care she lavishes on the complex demands of PIANISSISSIMO."

THE PITTSBURGH POST-GAZETTE, March 6, 1992

## **FURTHER COMMENTS**

"Eliza Garth is an uncommonly gifted artist whose renditions of contemporary music are especially adroit and perceptive ... [She] has devoted many years to the study and performance of my piano music and has evolved truly personal interpretations which transcend the standard 'correct' readings that are so often the lot of our new music."

-Donald Martino

"In all styles Eliza Garth is a highly gifted pianist, a thoughtful musician, and a sensitive and communicative performer. I am confident that she will distinguish herself in all her musical endeavors ... She plays twentieth century music with intellectual thoroughness and instinctive excitement."

- Abbey Simon

**ELIZA GARTH, PIANIST  
20TH AND 21<sup>ST</sup> CENTURY WORKS PERFORMED  
SINCE PROFESSIONAL DEBUT**

Judah Adashi

^^NINA (piano solo)

Fikret Amirov

SIX PIECES FOR FLUTE AND PIANO

George Antheil

SONATA for trumpet and piano

Béla Bartók

PIANO CONCERTO #3

MUSIC FOR STRINGS, PERCUSSION AND CELESTA

OUT OF DOORS (piano solo)

SKETCHES, opus 9 (piano solo)

SONATA FOR TWO PIANOS AND PERCUSSION

Ross Bauer

APLOMB (violin, piano)

George Benjamin

\*PIANO SONATA

\*SORTILÉGES (piano solo)

MEDITATION ON HAYDN'S NAME (piano solo)

Alban Berg

<<ALTENBERG LIEDER (voice, piano)

CHAMBER CONCERTO FOR PIANO, VIOLIN, AND 13 WINDS

SONATA, opus 1

FOUR SONGS, opus 2

CLARINET PIECES, opus 5

Arthur Berger

FIVE PIECES FOR PIANO

Luciano Berio

LINEA (two pianos, percussion)<

Hayes Biggs

A CONSUMING FIRE (flute, oboe, piano)

E. M. AM FLUEGEL (piano solo)

Harold Blumenfeld

LA FACE CENDRÉE (soprano, cello, piano)

Pierre Boulez

IMPROVISATION SUR MALLARMÉ (mixed ensemble)

Frank Bridge

CELLO SONATA

Henry Brant

ICE AGE (clarinet, percussion, piano)

*(continued)*

Elizabeth Brown

A FRAGILE BARRIER (oboe, piano)

Gerald Busby

PARALLEL (two pianos, two gymnasts)

John Cage

A ROOM

4'33"

FIVE SONGS FOR CONTRALTO

IN A LANDSCAPE

SONATAS AND INTERLUDES

SUITE FOR TOY PIANO

David Chaitkin

IMPROMPTU (piano solo)

^RHAPSODY FOR CELLO AND PIANO

SCATTERING DARK AND BRIGHT (piano, percussion)

Eric Chasalow

TRIPTYCH (soprano, piano)

Chou Wen-chung

THE WILLOWS ARE NEW (piano solo)

WINDSWEPT PEAKS (violin, clarinet, cello, piano)

YUN (chamber ensemble)

Sheree Clement

PIANO PRELUDES

Alton Clingan

THE DECAY OF THE ANGEL (chamber ensemble)

Aaron Copland

APPALACHIAN SPRING (orchestral and chamber versions)

DANZON CUBANO (two pianos)

FOUR PIANO BLUES

SEXTET

SONATA for violin and piano

VARIATIONS (piano solo)

TWELVE POEMS OF EMILY DICKINSON (voice, piano)

Henry Cowell

AEOLIAN HARP

THE FAIRY BELLS

FLEETING

SWAYING

THE TIDES OF MANAUNAUN

George Crumb

EINE KLEINE MITTERNACHTMUSIK (piano solo)

MUSIC FOR A SUMMER EVENING (two pianos, percussion)

(continued)



- Luke Dahn  
^PENUMBRAE (mixed ensemble)
- Luigi Dallapiccola  
SEX CARMINA ALCAEI (chamber ensemble)
- Richard Danielpour  
CONCERTO FOR PIANO AND ORCHESTRA
- Mario Davidovsky  
CHACONA (piano trio)  
SYNCHRONISMS No. 6 (piano and electronic sounds)
- Peter Maxwell Davies  
HYMNOS (clarinet, piano)
- Raymond Deane  
\*AVATARS (piano solo)
- Claude Debussy  
ESTAMPES  
ÉTUDES, selected  
PRELUDES, selected  
POUR LE PIANO  
PROSES LYRIQUES (voice and piano)  
SIX EPIGRAPHES ANTIQUES (piano, four hands)  
SONATE (violin and piano)
- Justin Dello Joio  
SONATA FOR PIANO
- Norman Dello Joio  
PIANO SONATA #3
- Tamar Diesendruck  
SOUND REASONING IN THE TOWER OF BABEL (piano solo)
- Nomi Epstein  
\*\* +For ELIZA (piano solo)  
^^TILL (piano solo)
- Rudolf Escher  
CHANTS DU DESIR (voice, piano)
- Manuel de Falla  
SEVEN SPANISH FOLKSONGS
- Brian Fennelly  
CORALITA (French horn, piano)  
FIVE SONGS WITH IMPROVISATION (voice, clarinet, piano)—  
\*\*MONOGRAM (piano solo)  
^REFLECTED ARC (oboe, piano)
- David Froom  
FANTASY DANCES (chamber ensemble)  
FOUR SONGS ON POETRY OF SUE STANDING (voice, piano)  
\*\*LIGHTSCAPES

(continued)

++\*\*PIANO QUARTET  
PIANO SONATA  
++VARIATIONS ON AN EARLY AMERICAN FOLK HYMN  
^QUINTET FOR OBOE, STRINGS, AND PIANO  
++\*\*^PIANO SUITE  
\*\*TIDEWATER SONGS (baritone, trumpet, bassoon  
\*\*TURN OF EVENTS (saxophone and piano)

Robert Gibson  
^^A SOUND WITHIN

Alexander Goehr  
PIANO TRIO  
SONATA FOR CELLO AND PIANO, opus 45

Henryk Gorecki  
LERCHENMUSIK (clarinet, cello, piano)

Perry Goldstein  
++\*\*OF POINTS FIXED AND FLUID (piano solo)  
...shreds and patches ... (piano solo)

Matthew Greenbaum  
\*\*NOD QUIET OX (oboe and piano)

Charles T. Griffes  
\*THREE JAVANESE SONGS

Susan Harding  
NOCTURNE (chamber ensemble)

Jonathan Harvey  
FROM SILENCE (chamber ensemble)

John Heiss  
SONGS OF NATURE (chamber ensemble)

Marjorie Hess  
ANAPHORA (violin and piano)

Andrew Imbrie  
DANDELION WINE (chamber ensemble)  
^TO A TRAVELER (clarinet, piano, violin)

Stephen Jaffe  
Quartet from ARCH (clarinet, violin, cello, piano)  
THREE FIGURES AND A GROUND (flute and piano)

Louis Karchin  
^SONGS OF JOHN KEATS (chamber ensemble)

Kent Kennan  
SONATA for trumpet and piano

Aaron Kernis  
PASSACAGLIA VARIATIONS (viola, piano)

(continued)

Oliver Knussen  
AUTUMNAL (violin, piano)  
\*SONYA'S LULLABY (piano solo)

Anthony Korf  
\*\*CANTATA

Leo Kraft  
FIVE PIANO PIECES WITH A REPRISE

Ernst Krenek  
PIECE IN NINE PHASES (flute, piano)

Gyorgy Kurtag  
POSLANYA (chamber ensemble)

David Lang  
ILLUMINATION ROUNDS (violin, piano)

John Anthony Lennon  
DEATH ANGEL (piano solo)

Tania Leon  
\*\*TO AND FRO (voice, piano)

Robert Hall Lewis  
MUSIC FOR TWELVE PLAYERS  
ARCHI (piano solo)

Mei-fang Lin  
INTERACTION (piano and electronics)

Scott Lindroth  
CHASING THE TRANE OUT OF DARMSTADT (tenor saxophone, piano)

Witold Lutoslawski  
VARIATIONS ON A THEME OF PAGANINI (two pianos)

Robert Macht  
\*\*CAPRICCIO (bassoon and piano)  
\*\*LARGO (trumpet and piano)

Katherine Malyj  
^TROMPE L'OREILLE (piano solo)

Ursula Mamlok  
^POLARITIES (flute, violin, cello, piano)

Donald Martino  
FANTASIES AND IMPROMPTUS (piano solo)  
IMPROMPTU FOR ROGER (piano solo)  
NOTTURNO (chamber ensemble)  
PIANISSISSIMO (piano solo)  
PIANO FANTASY  
SONATA FOR CLARINET AND PIANO  
SONATA FOR VIOLIN AND PIANO  
SUITE IN OLD FORM (piano solo)

*(continued)*

TRIO (clarinet, piano, violin)◁  
TWELVE PRELUDES (piano solo)  
Salvatore Martirano  
STUCK ON STELLA (piano solo)  
Colin Matthews  
THREE ENIGMAS (cello, piano)  
Olivier Messiaen  
LE MERLE NOIR (flute, piano)  
LE TRAQUET STAPAZIN, Catalog d'Oiseaux, book 2 (piano solo)  
OISEAUX EXOTIQUES  
Paul Moravec  
\*\*THE OPEN SECRET (violin, cello, piano)  
Stephen Mosko  
^FOR MORTON FELDMAN (flute, cello, piano)  
Robert Muczynski  
SONATA FOR FLUTE AND PIANO  
Jeffrey Mumford  
THE FOCUS OF BLUE LIGHT (violin, piano)  
FRAGMENTS FROM THE SURROUNDING EVENING (piano solo)  
Pablo Ortiz  
\*IMPROMPTU (piano solo)◁  
VIDA FURTIVA (violin, clarinet, piano)  
Randall Packer  
THE MOON AND THE YEW TREE (chamber ensemble)  
Louis Pelosi  
A cummings PASTORALE (chamber ensemble)  
\*\*DUO FOR FLUTE AND PIANO◁  
\*\*DUO PICCOLO (horn, piano)◁  
\*\*POUR ROSEMARIE (voice, piano)◁  
^SEVEN IN(TER)VENTIONS (piano solo)  
\*\* ++THIRTEEN PRELUDES AND FUGUES  
Ronald Perera  
AUGMENTED FORCES (piano, Yamaha DX7)  
George Perle  
SUITE IN C (piano solo)  
Vincent Persichetti  
^PARABLE XXIII (piano trio)  
Giacomo Platini  
exhaling a red soul into the dark  
Robert Pollock  
METAPHOR IV (viola, piano)  
Francis Poulenc  
CONCERTO FOR TWO PIANOS

*(continued)*

SONATA FOR FLUTE AND PIANO  
James Primosch  
+PURE CONTRAPTION, ABSOLUTE GIFT (piano solo)  
THREE FOLK HYMNS (voice and piano)  
Qu Xiao-song  
\*YI (chamber ensemble)  
Sergei Rachmaninoff  
SYMPHONIC DANCES (two pianos)  
Bernard Rands  
CANTI LUNATICI (chamber ensemble)  
Steven Roens  
...AND STARRY SKIES (piano solo)  
Ned Rorem  
SANTA FE SONGS (voice, chamber ensemble)  
Morris Rosenzweig  
^ANOTHER ORDER OF CAT (chamber ensemble)  
CONSIDER THE WINDOW (chamber ensemble)  
Steve Rouse  
^THE AVATAR (trumpet, piano)  
^SONATA (piano solo)  
Robert Saxton  
PIANO SONATA  
Arnold Schoenberg  
EIN STELLDICHEIN (chamber ensemble)  
FIVE PIECES FOR ORCHESTRA (chamber version)  
SECHS STUCKE FUR KLAVIER ZU VIER HANDEN <  
SECHS KLEINE KLAVIERSTUCKE, Opus 19  
SUITE FUR KLAVIER, Opus 25  
THREE PIECES FOR ORCHESTRA (chamber version)  
Gunther Schuller  
DUOLOG (violin, piano)  
Joseph Schwantner  
BLACK ANEMONES (flute, piano)  
Ruben Serroussi  
\*CE DISCRET CHARME ... (clarinet, viola, piano)  
Bright Sheng  
FIVE CHINESE SONGS (tenor, piano)  
Dimitri Shostakovich  
\*RAYOK: Learner's Manual (bass, piano)  
CELLO SONATA  
Niel Sir  
\*\*SEPTET

*(continued)*

- Edward Smaldone  
THREE SCENES FROM THE HEARTLAND (piano solo)
- Jack Souza  
THE PIANO AND THE MUSIC BOX (piano, tape)
- Igor Stravinsky  
DUO CONCERTANT (violin, piano)  
PETROUCHKA (orchestra suite)  
SERENADE EN LA (piano solo)  
SUITE ITALIENNE (violin and piano)
- Morton Subotnik  
THE KEY TO SONGS (chamber ensemble)
- Louise Talma  
SEVEN EPISODES (viola, flute, piano)◀  
STUDIES IN SPACING (clarinet, piano)◀  
THE AMBIENT AIR (flute, violin, cello, piano)◀
- Toru Takemitsu  
LITANY (piano solo)
- Claude Vivier  
PARAMIRABO (flute, violin, cello, piano)
- Rolf Wallin  
MANDALA (two pianos, two percussion)
- John Watrous  
\*\*CHAMBER SYMPHONY (chamber ensemble)
- Ben Weber  
CAPRICCIOS, opus 67 (cello, piano)
- Judith Weir  
\*THE ART OF TOUCHING THE KEYBOARD (piano solo)  
^A SERBIAN CABARET (speaking piano quartet)  
DISTANCE AND ENCHANTMENT (violin, viola, cello, piano)
- Scott Wheeler  
\*\* \* ++GRADUALIA (piano and orchestra)  
THREE BIRTHDAYS AND A PORTRAIT (piano solo)  
WINTER HILLS (cello, piano, percussion)
- Olly Wilson  
PIECE FOR FOUR (chamber ensemble)
- Richard Wilson  
FIGURATION (clarinet, cello, piano)
- Maurice Wright  
CHAMBER SYMPHONY (piano, tape)
- Stefan Wolpe  
AN ANNA BLUME (tenor, piano)  
PIECE IN TWO PARTS FOR SIX PLAYERS

(continued)

*Garth, p. 31*  
*(20<sup>th</sup>/21<sup>st</sup> Century repertoire)*

Roseane Yampolschi  
^CICLOS (cello, piano)  
Judith Lang Zaimont  
DOUBLES (oboe, piano)

\*US premiere      \*\*World premiere      ^NY premiere      ^^European premiere  
<<Carnegie Hall premiere    +Commissioned by Ms. Garth    ++Composed for Ms. Garth