



Artwork by: Brock Lefferts

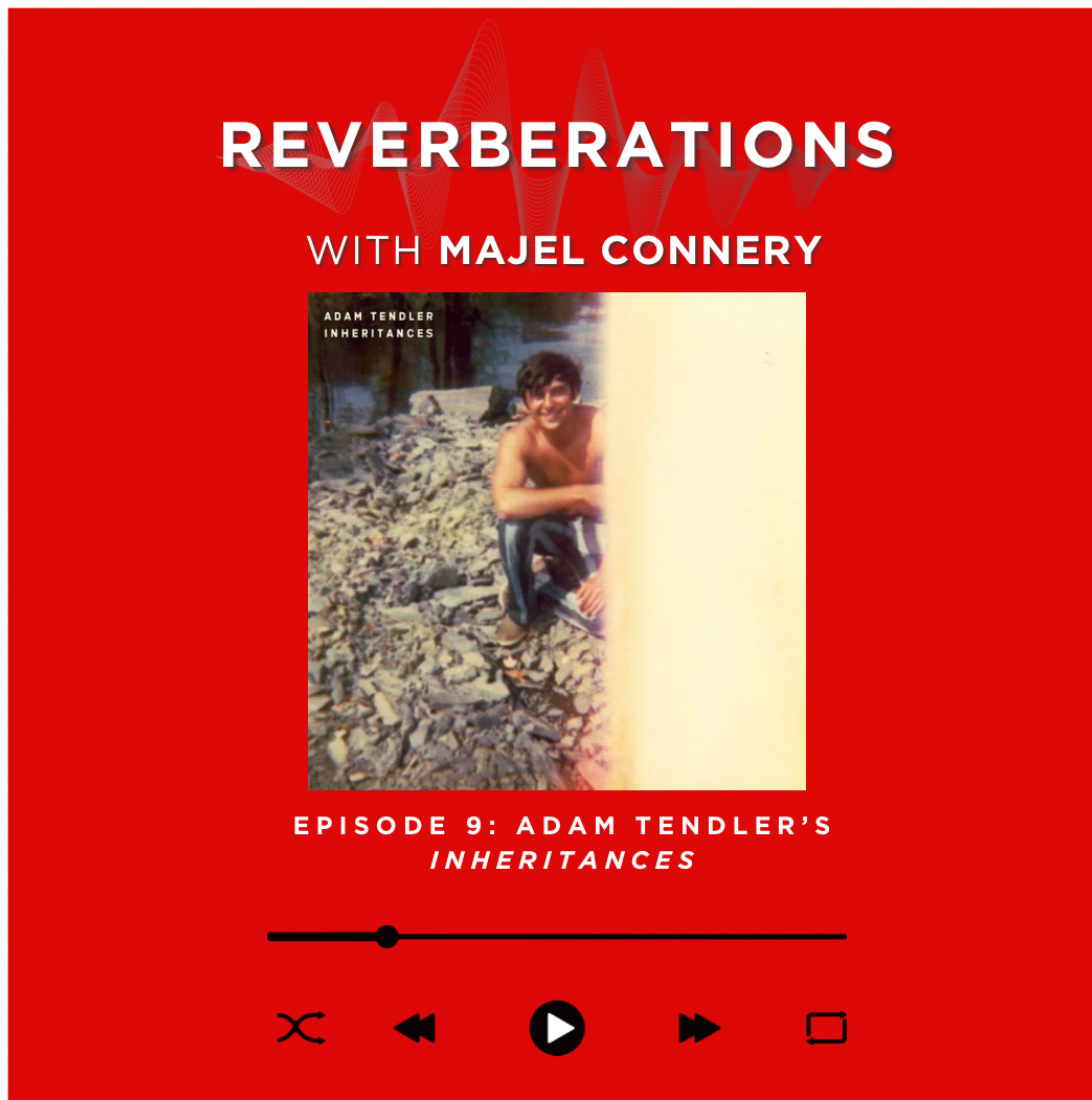
On Friday, **December 06, 2024**, **Adam Tandler** (he/him), the “*relentlessly adventurous pianist*” (**Washington Post**) known for his “*stark, energetic, and physical*” (**Sequenza 21**) performances releases ***Inheritances*** via New Amsterdam Records.

Produced by Grammy-winning engineer **Judith Sherman**, this much-anticipated album features new works by an all-star lineup including **Laurie Anderson**, **Devonté Hynes**, **Nico Muhly**, **inti figgis-vizueta**, **Pamela Z**, **Ted Hearne**, **Angélica Negrón**, **Christopher Cerrone**, **Marcos Balter**, **Missy Mazzoli**, **Darian Donovan Thomas**, **Sarah Kirkland Snider**, **Scott Wollschleger**, **Mary Prescott**, **Timo Andres**, and **John Glover**.

After his father’s unexpected death, Tandler used his complete inheritance, an envelope full of cash received in a parking lot, to commission a broad spectrum of today’s most sought after composers—also his friends—to compose piano works exploring the theme of ‘inheritance’ itself. Woven into a single intimate program of “*little masterpieces*” (**New York Times**), each reflecting a “*melancholy beauty beyond conventions*” (**Pioneer Press**), this “*wildly unexpected*” (**Star Tribune**) program tells a universal story of lineage, loss, and place, and has moved audiences internationally. Garnering

national media attention since its premiere, *Inheritances* has become a powerful meditation on confronting our past, and a catalyst for countless listeners to move forward.

For a full-album promo, including a download, stream, hi-res images, and more, please head [\[HERE\]](#). (The password for the promo is “press”).



Adam Tandler speaks with Majel Connery about *Inheritances* on the Reverberations Podcast
[Reverberations Podcast](#)

About *Inheritances*

*“January 18, 2020
Hello Friends.*

As you may know, in October my father died. It came as a surprise and the circumstances aren't entirely clear. We had a close relationship in my childhood that, for any number of reasons (loss of love not among them) grew more distant, or at least quieter, over time. I last talked to him on Father's Day.

He left me cash as my inheritance. He kept cash, so I heard, in case of a revolution. My stepmother gave it to me in a parked car on New Year's Day outside of a Denny's in West Lebanon, NH. To plant

that cash in the soil of something that may actually grow and—if you'll forgive me—live on, I have decided to commission piano pieces from composers whom I care about and whose work I admire. You are one of them.

I know how fiendishly busy you all are, and that this will be more a favor than a commission, so I understand if you wish to pass for any reason. If you do accept, though, I trust your instincts in responding to the commission and taking the piece in any direction you choose. I'm also happy to answer every question you may have; personal, musical or otherwise. This music may all one day share a concert program, a recording... but right now it's largely a "we'll see." *While the actual platform develops, the only thing I ask is that you let me live with these works until I find them a home, together—somewhere.*"

In an appearance on the nationally-syndicated Tamron Hall Show, Tendler described ***Inheritances*** as "a vessel for my grief," an image he also detailed in his widely-read [New York Times essay](#). *"The goal for Inheritances, from the start, had been to provide a vessel through which I could connect to my elusive father, process my grief and reconcile with my past. But I also hoped that writing these pieces would provide a similar vessel for the composers, and ultimately that this shared experience would extend to our listeners."*

Some highlights of the album include the "artistic curveball" (**Stir, Vancouver**) of **Laurie Anderson's** "Remember, I Created You", we hear Anderson's voice reading a poem addressed to one's father, interspersed with instructions for the pianist. Tendler explains: *"Laurie read dozens of pages of testimony I wrote about my father's and my complex relationship, and collected photographs of him and us as well. She then shaped the piece by feeding these materials into an A-I program she developed with the Machine Learning Institute, Adelaide Australia."*

Pamela Z scoured the internet for interviews of Tendler and chopped them up to create a pseudo spoken word reharmonization of fragments, tightly coordinated with a live piano score. The piece takes inspiration from John Cage. Z explains: *"Knowing that Adam has come to be known as quite the Cage interpreter, I felt that he probably 'inherited' at least as much from him as he did from his father. I had some fun with intermingling and blurring the lines between those relationships."*

inti figgis-vizueta's "Hushing" begins a pivot of catharsis on the album with its physically demanding nature and intense chordal pounding. Tendler says, *"inti's piece is very cathartic and visceral. It's a turning point in the program. The wheels fall off and everything starts to fall apart. It's a banger, and one of the most demanding and transcendent pieces in my repertoire."*

Nico Muhly's "Eiris, Sones" is a yearning memory piece with lush harmony. *"I wrote a simple chorale,"* says Muhly, *"and set a piece of text from the book of Proverbs (in the Wycliffe translation, from 1382). The pianist is required to play the chorale and the tune at the same time, only imagining the words: 'A good man schal leewe aftir him eiris, sones, and the sones of sones; and the catel of a synnere is kept to a just man.'"*

Angélica Negrón's bouncing and playful "You Were My Age" explores themes of identity and relationship. Negrón elaborates: *"When my grandmother passed away last year, I traveled to Puerto Rico to help my mom clean her home in which my grandmother lived with her. As I was going through old documents I also found old photographs of my mom. At that moment I had a sudden realization: my mother was once my age. This piece seeks to embody the essence of my perception of my mother when she was my age through the lens of a single image captured a long time ago."*

Chritopher Cerrone's "Area of Refuge" cascades like a willow as a central polyrhythm spins around itself while contrasting low and high extremes of the piano ring on. In the composer's words, the piece lives *"suspended, emotionally unclear, and without resolution."* The feelings are reminiscent of "a

small corner waiting area in the hospital where I recently spent the days waiting upon my father during the last days of his life. The space seemed to symbolize a kind of limbo, a place of waiting, pain, but also refuge.”

The last two pieces on the album help us reach an emotional peak and gently close the door on the journey Tendler has taken us on. Tendler calls **Darian Donovan Thomas**’ “*We don’t need to tend this garden. They’re wildflowers*” a “*kind of public therapy session*.” The false start on the album version of this piece encompasses Tendler’s idea of embracing imperfection and immediacy, as well as the intimacy of the Inheritances recording session, while the spoken word and singing give us a clear insight into Tendler’s relationship with his father.

“*Rapturous*” (San Francisco Classical Voice) closer “*Morning Piece*” by **Devonté Hynes**, “*unfolds,*” as Tendler remarks, “*in three sections, the beginning of each marked by pulsing chords, which indeed appear differently each time. These chords eventually close the piece and fade — though I often use the word “collapse” — into silence.*”

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December 07, 2024 @ David Rubenstein Atrium:

[Adam Tendler’s Inheritances Revisited: Album Release Show](#)



[TICKETS HERE](#)

Track Listing

1. Remember, I Created You (Laurie Anderson)
2. Forgiveness Machine (Missy Mazzoli)

3. In the City of Shy Hunters (John Glover)
4. Thank You So Much (Pamela Z)
5. Outsider Song (Scott Wollschleger)
6. the plum tree I planted still there (Sarah Kirkland Snider)
7. An Open Book (Timo Andres)
8. hushing (inti figgis-vizueta)
9. Eires Sones (Nico Muhly)
10. False Memories (Marcos Balter)
11. What It Becomes (Mary Prescott)
12. Inheritance (Ted Hearne)
13. You Were My Age (Angélica Negrón)
14. Area of Refuge (Christopher Cerrone)
15. We don't need to tend this garden. They're wildflowers (Darian Donovan Thomas)
16. Morning Piece (Devonté Hynes)

Album Credits

Executive Producer:
Anthony B Creamer III

Recorded March 2 & 3, 2024, at Oktaven Audio, Mount Vernon, NY
Produced by Judith Sherman
Engineered by Charles Mueller
Engineering and editing assistant: Jeanne Velonis
Additional mixing by Charles Mueller (Wollschleger and Cerrone)
Piano technician: Michael Jurewicz
Mastered by Jeanne Velonis and Judith Sherman

Album Artwork: Brock Lefferts



About Adam Tandler

Grammy-nominated pianist Adam Tandler is a recipient of the Lincoln Center Award for Emerging Artists, the Yvar Mikhashoff Prize, and “currently the hottest pianist on the American contemporary classical scene” (Minneapolis Star Tribune), a “remarkable and insightful musician” (LA Times), and a “relentlessly adventurous pianist” (Washington Post) “joyfully rocking out at his keyboard” (New York Times). A pioneer of DIY culture in classical music, at age 23 Tandler performed solo recitals in all fifty states as part of a grassroots tour called America 88×50, the subject of his acclaimed memoir, 88×50. He has gone on to become one of classical music’s most recognized and celebrated artists, commissioning major works from composers as diverse as Christian Wolff and Devonté Hynes, and appearing as soloist with the London Symphony Orchestra, LA Philharmonic, Sydney Symphony Orchestra, and on the main-stages of Carnegie Hall, the Barbican Centre, Sydney Opera House, Lincoln Center and BAM. As a recording artist, he is featured on Wild Up’s Grammy-nominated third volume of Julius Eastman’s music, and has also released albums of music by Liszt, Robert Palmer, and of his own original work. He recently commissioned 16 new pieces using the entire inheritance left to him by his father after his unexpected death, with works by Laurie Anderson, Nico Muhly and Missy Mazzoli, among others, as part of a program called Inheritances, a New York Times Critic Pick described as “not only a display of contemporary compositional force, but also a true show... emotionally involving...with a sense of true dramatic stakes.” Inheritances will appear on a forthcoming album on the New Amsterdam label. As Greenwood Cemetery’s 2023/2024 Artist-In-Residence, Tandler has a site-specific installation, Exit Strategy, open through summer 2024. He also recently published his second book, tidepools. Adam Tandler is a Yamaha Artist and serves on the piano faculty of NYU.

<http://adamtandler.com/>

About New Amsterdam

New Amsterdam is a Brooklyn-based 501(c)(3) nonprofit artist's service organization dedicated to supporting new music by composers and performers whose work transcends traditional and outdated genre distinctions. The label's artists have won numerous awards and accolades, including two Grammy Awards, seventeen Grammy nominations, and a Pulitzer Prize. New Amsterdam has also curated and presented more than 500 live concerts of groundbreaking new music. In recent years, the label embarked on a partnership with Nonesuch Records, seeing the release of approximately three albums per year to support contemporary American composers in realizing ambitious creative projects.