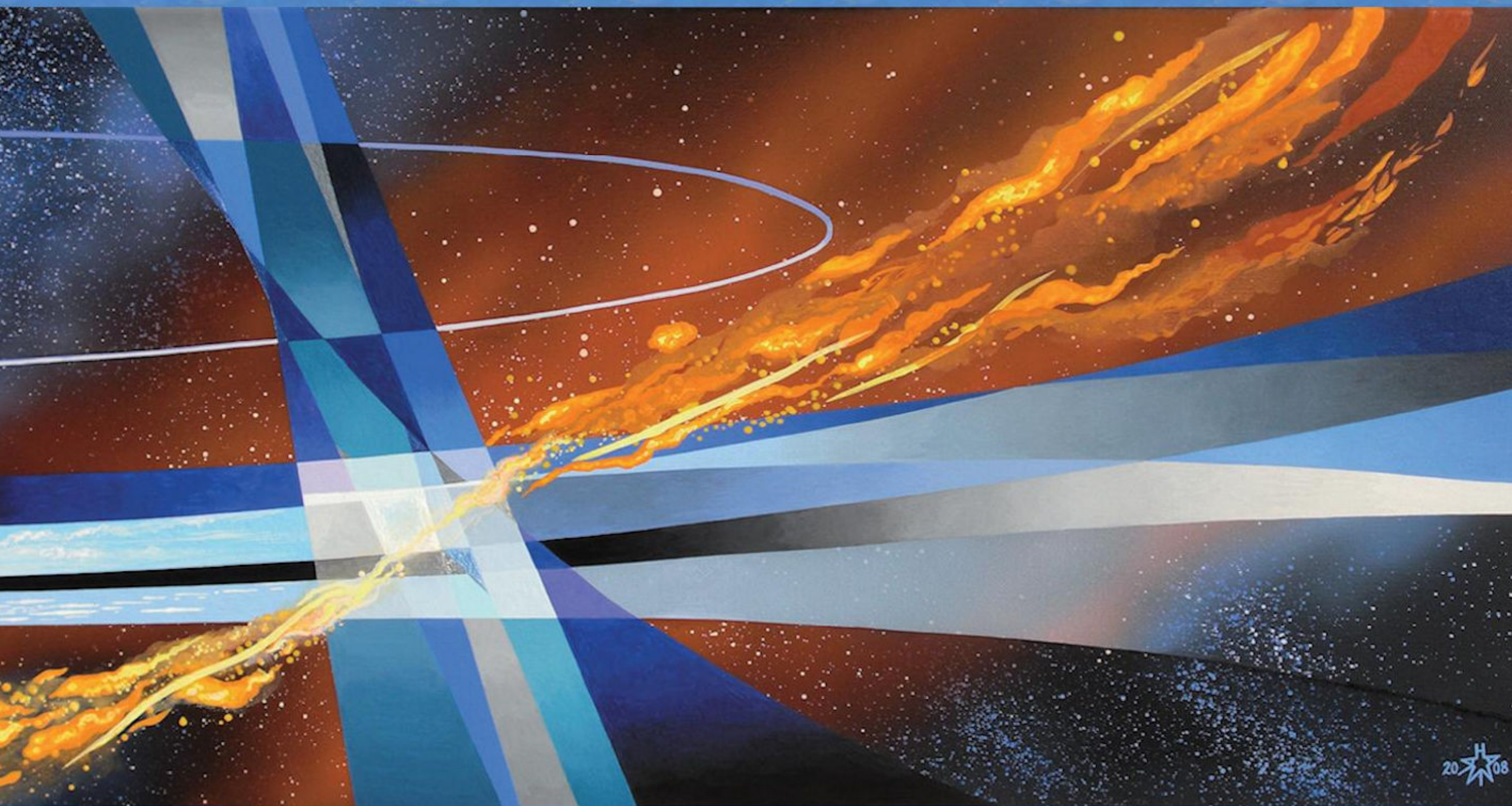


# cosmic light

music for piano by keith barnard



2008 H

jeffrey grossman



# Cosmic Light:

Music for Piano by Keith Barnard

1	<b>Nocturne (1990) for piano</b>	8:28
2	<b>The Ascended Healing Rays of the Cosmic Light (2007) for piano</b>	52:59
3	<b>The Palace of Hsi Wang Mu (1991) for piano</b>	12:40
<b>TOTAL PLAYING TIME:</b>		<b>74:04</b>

Jeffrey Crossman, piano

*All works are world premiere recordings.*

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Producer and Project Coordinator: Carson Cooman

Booklet Notes: Carson Cooman and Keith Barnard

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Piano: Steinway CD327 “Hamburg” model



## The Composer



**Keith Barnard** (b. 1950) was born in London, England, and studied composition with Arnold Cooke, a pupil of Paul Hindemith. Barnard's music is often explicitly linked with healing and color rays, and many of his titles name the colors invoked by particular compositions and their instrumentation and designation.

Though Barnard has composed music for many instrumental and ensemble combinations, music for the piano forms the core of his output. His style draws together diverse influences, including the traditional Romantic pianistic tradition represented by Chopin and Liszt, the colorist French impressionist tradition of Debussy and Ravel, the 20th century mysticism of Alan Hovhaness and, above all, the music and philosophy of Alexander Scriabin.

As an active pianist himself, Barnard has frequently appeared in concert throughout Europe performing his own works for piano. His music for the instrument ranges from short pieces up to *The Secret Tones of the Divine Spheres*, a one-movement piano work of nearly three hours duration. Besides piano music, he has written a chamber opera, four orchestral symphonies, concerti for cello, piano, and organ, and numerous chamber works. In the recent years, at the behest of organist Carson Cooman, he has composed a series of organ works including, *The Purest Silence of the Divine*, an evening-length organ cycle.



He has written an essay on the music of Scriabin, and has recorded three albums of synthesizer music: *The Temple of Poseidon*, *Songs of the Spheres*, and *Colour Harmonies*. Many well-known and distinguished performers have given first performances of his chamber works including flutist Nancy Ruffer, soprano Sarah Leonard, double bassist Corrado Canonici, pianist Gordon Rumson, and organist Carson Cooman.

The music critic Kate Sheriff has written of the composer's ability to actively involve the audience in his music and his highly individual concentration on single tones and sustained harmonies, contrasting with more vigorous passages of sound. For the acclaimed American pianist Michael Haberman, Keith Barnard has composed two extended compositions: *Angelic Nocturne* and *The Aquarian Cross of Initiation and Discipleship*.

Since 1980, Barnard he has also written poetry and his collections include: *Outer World Poems*, *The Sacred Cup*, *Visions*, and *Perspectives*. In 1990, he was awarded a Diploma from the International Poets Academy, of Madras, India. In 1991 he participated in an International Poets Congress held in Istanbul, lecturing and reading some of his poems.



## The Music

Keith Barnard (who prefers the music to speak for itself) provides the following brief notes about the compositions on this disc:

***Nocturne*** (1990) is a short and evocative night piece set broadly in the key of F-sharp major, but with some varied tone clusters in the bass register.

***The Ascended Healing Rays of the Cosmic Light*** (2007) was composed for and is dedicated to pianist Jeffrey Grossman. The work is set in a very long and freely-expressed rondo form. Throughout the duration of the piece there are four of five main ideas that are continually repeated and developed. There is much use of fast, cascading passages and tone clusters, but these are firmly contrasted with soft melody passages. The great white cosmic light is expressed by continual tremolando passages which reach their culmination at the very end of this long and expansive work.

***The Palace of Hsi Wang Mu*** (1991) is a depiction of the beautiful jade palace of the Eastern Asian Buddhist bodhisattva Kuan Yin, otherwise known as Hsi Wang Mu. The work is slow and gentle but with an inner power of harmonic resonance.



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Jeffrey Grossman