

A landscape photograph showing a dark silhouette of a mountain range against a sky with soft, horizontal bands of color from a sunset or sunrise. The colors in the sky range from pale blue at the top to warm orange and pink near the horizon. The mountain range is dark and occupies the lower half of the frame.

Wayne Horvitz
Geoff Harper
Eric Eagle

*The
Snowghost
Sessions*

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- | | |
|--|------------------------------|
| 1 The Pauls 4:45 | 8 No Blood Relation #2 2:46 |
| 2 No Blood Relation #1 4:14 | 9 Flies on Friday 1:19 |
| 3 Trish 3:31 | 10 The Trees 3:24 |
| 4 IMB 2:29 | 11 Yukio and Nao's Duet 4:58 |
| 5 Apart from You #1 2:40 | 12 55 6 (21) Variations 2:41 |
| 6 Northampton 4:12 | 13 55 6 (7) Variations 3:03 |
| 7 For James Tenney 3:37 | 14 Apart from You #2 3:49 |
| 15 American Bandstand (bonus track) 4:21 | |

recorded in 24 bits/96 kHz
total time 51:50

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Wayne Horvitz

piano
amplified piano
live processing
Wurlitzer electric piano
Hammond B-3
Nord Lead
TX-7
Mellotron

Geoff Harper

contrabass

Eric Eagle

drums
percussion



All music by Wayne Horvitz, Other Room Music (ASCAP)

Recorded April 1-5, 2015 by Brett Allen at SnowGhost Studio,
Whitefish, Montana, with Royer and Telefunken vacuum tube
microphones, Lachapell Audio 992 and Forssell Technologies
SMP2a mic pres, and Forssell MADC-8 converters

Assistant Engineer: Nyklaus Kuntz

Additional recording by Eric Eagle at Skoor Sound and
Other Room Music

Mixed and edited by Eric Eagle

Mastered by Chris Gestrin at Public Alley 421, Coquitlam, BC

Produced by Wayne Horvitz

Executive Producer: Tony Reif

Layout and design: Chelsey Maher

Montana landscape photos: Wayne Horvitz

Band photo: Sarah Barrick

Very special thanks to Brett Allen and SnowGhost Studio





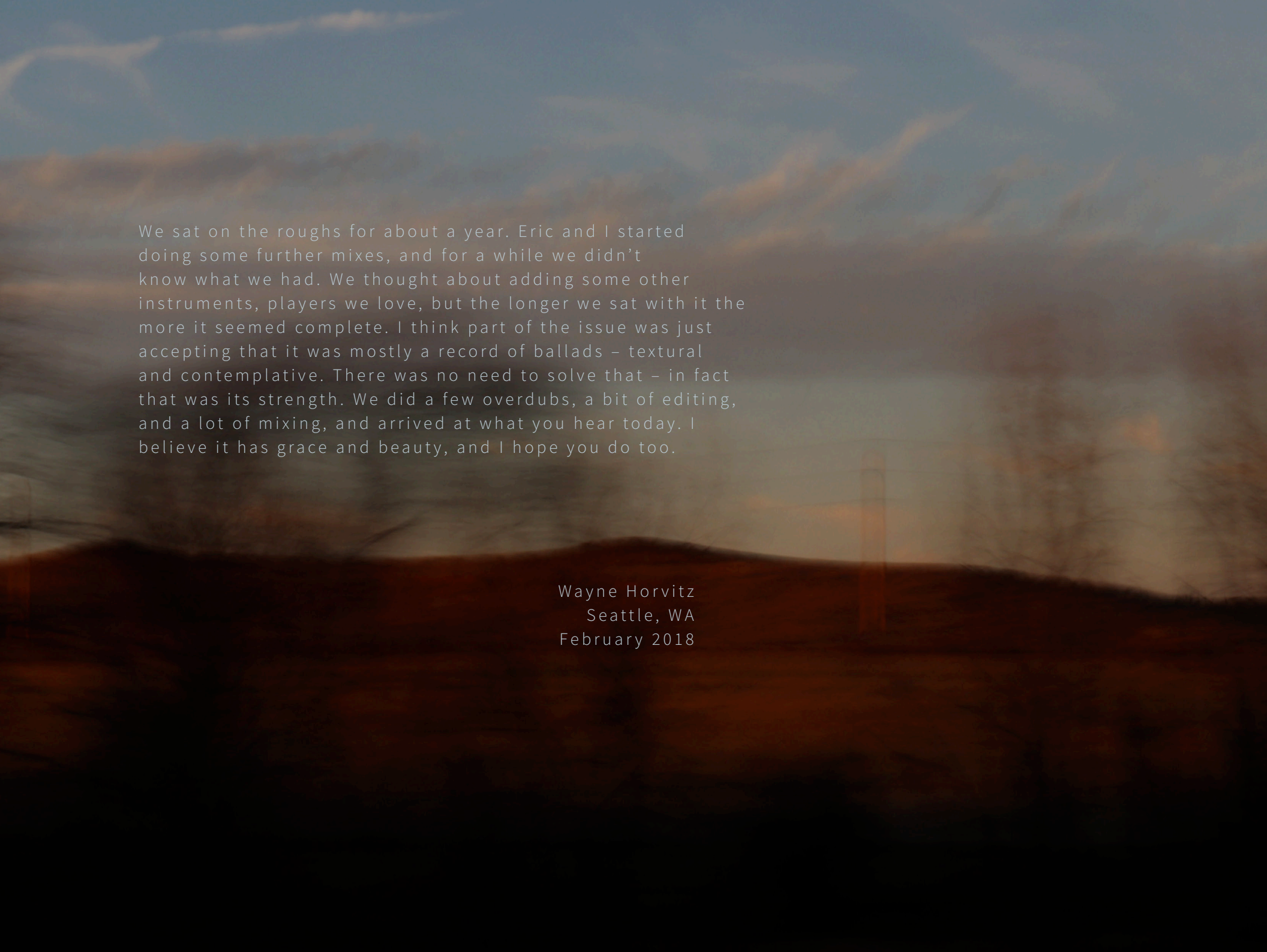
A few years back my friend Gordon Knox connected me with Brett Allen, a young engineer who had just opened a high-end studio in Whitefish, Montana. Brett offered us some free studio time in order to spread the word about his enterprise. I wasn't sure what to do, I didn't know Brett or the studio, so I decided to bring out Varmint, which was essentially Zony Mash plus pedal steel player John Hyde and Robin Holcomb on vocals. We were a cover band that played once a week in Seattle – a project I had absolutely no intention of recording – and I figured we didn't have much to lose. It was summer, it was Montana, and at the very least we'd have some fun. Brett was still a little green, and it took us a day to get our groove, but in the end I was very proud of that record, enough so to release it myself, and it still holds up.

A green highway sign stands in a field under a sunset sky. The sign lists distances to Glendive (28 miles), Miles City (103 miles), and Billings (245 miles). The background shows a flat landscape with distant hills and a fence line.

Glendive	28
Miles City	103
Billings	245

Years later Brett got back to me and essentially offered me free time again – for most of a week. In exchange we would give a very intimate concert, in his home, for a group of audiophile engineers and developers, as part of a weekend the studio was hosting. I agreed.

This time I had no specific project in mind, and I decided that given the opportunity, I wanted to keep it that way. I invited my good friends and music cohorts Geoff Harper and Eric Eagle to join me. By definition we had a piano trio. I brought some sketches of little pieces I'd created for some film scores, some chamber pieces from my installation 55: Music and Dance in Concrete, and a few other tunes, old and new. I was hearing in my head a vibe that fit these pieces, so we recorded most of them with live processing on the piano. I also used my laptop, triggering samples mostly from the 55 project. There are some overdubs, but not many.



We sat on the roughs for about a year. Eric and I started doing some further mixes, and for a while we didn't know what we had. We thought about adding some other instruments, players we love, but the longer we sat with it the more it seemed complete. I think part of the issue was just accepting that it was mostly a record of ballads – textural and contemplative. There was no need to solve that – in fact that was its strength. We did a few overdubs, a bit of editing, and a lot of mixing, and arrived at what you hear today. I believe it has grace and beauty, and I hope you do too.

Wayne Horvitz
Seattle, WA
February 2018