



Pronunciation:
Kallor = KAY-ler

For immediate release:



NEW RELEASE: COMPOSER/PIANIST GREGG KALLOR
A SINGLE NOON

Composer/pianist Gregg Kallor releases his latest recording, *A SINGLE NOON*, on April 30, 2013 (April 2, 2013 digital release) on the Single Noon Records label (SNR 3).

A SINGLE NOON is a tableau of life in New York City, told through a combination of composed music and improvisation. The nine movements in this suite are meant to be evocative snapshots – moments of caffeinated bliss, embarrassing subway mishaps, the buzzing energy of a city driven by dynamic, thoughtful, talented, and slightly crazy people – that coalesce into a more complete story. Each movement develops an

aspect of the *Single Noon* theme, and improvisation is incorporated throughout the suite as a commentary on and development of the themes in the music.

Five-time Grammy® nominee Fred Hersch (co-producer of this recording) calls *A SINGLE NOON* “the work of an extraordinary pianist, a composer of great distinction and a true conceptualist... this ambitious and unique suite takes us somewhere that is very deeply heartfelt and dazzlingly executed. This is 21st-century music that has clearly absorbed the past and looks to a bright and borderless musical future.”

Single Noon Records is distributed by Naxos of America and Naxos of Canada.

Gregg Kallor
A SINGLE NOON
 Single Noon Records (SNR 3)

1. A Single Noon
2. Broken Sentences
3. Night
4. Straphanger’s Lurch
5. Found
6. Espresso Nirvana
7. Giants
8. Things to Come
9. Here Now

Running Time: 45 minutes

HEAR KALLOR LIVE: Kallor celebrates the release of *A SINGLE NOON* with a concert at SubCulture (45 Bleecker St.), NYC’s newest downtown music venue, Thursday, May 30, 2013 at 7:30 p.m. For complimentary press tickets please RSVP to sheararts@nancyshear.com

WATCH: “ESPRESSO NIRVANA” MUSIC VIDEO

Kallor’s fetishized coffee-drinking music video set to the sixth movement of *A SINGLE NOON*. Watch it on [YouTube](#)



About Gregg Kallor

In March 2007, the Abby Whiteside Foundation presented Gregg Kallor’s New York concert debut at Carnegie Hall. The performance featured the world premiere of Kallor’s acclaimed song cycles *Exhilaration* and *Yeats Songs*, and an innovative program of solo works that showcased Kallor’s versatility and fresh approach to the piano recital. Harris Goldsmith wrote: “It took but a few impeccably shaped phrases to make it plain that Kallor is a formidably well-trained technician and a master of stylish proportion as well... This superb recital debut truly established a new, important voice in our musical annals.”

Kallor’s most recent Carnegie Hall concert, in April 2011, featured the world premiere of *A Single Noon*. The program also included music by Béla Bartók, Chick Corea, Annie Clark,

Henry Mancini, Sergei Rachmaninoff, Igor Stravinsky, and Louise Talma. “Kallor is one of the rare artists who successfully straddles the divide between jazz improvisers and classical interpreters.” –*The New Orleans Times-Picayune*

Kallor received the Aaron Copland Award for composition. He composed a three-movement concerto for piano and orchestra during his 2012 residency at the late composer’s home, integrating improvisation into the second movement. Kallor has also recently written several new chamber music pieces, further developing the combination of composition and improvisation in his music.

Kallor’s first album, *There’s a Rhythm*, features his jazz trio with bassist Chris Van Voorst Van Beest and drummer Kendrick Scott. “Kallor can carry a poetic mood right to the edge of sorrow, always sounding lyrical and moving.” (*The Hartford Courant*) His second album, *Exhilaration - Dickinson and Yeats Songs*, features his song-settings of poems by Emily Dickinson, William Butler Yeats, Christina Rossetti and Herschel Garfein sung by Adriana Zabala. *Opera News* wrote: “Kallor knows how to make these words sing, and Zabala gives perfect flight to them.”

Kallor was born in Ohio and raised in Connecticut. His musical education includes both classical and jazz teachers - most notably, Sophia Rosoff (piano) and Herschel Garfein (composition), with whom he continues to study. He graduated from Tufts University with a degree in American Studies, and lives in New York City.

For more information, please visit www.greggkallor.com.

About A Single Noon

A Single Noon begins with a simple melody that floats over gently pulsing chords – like something you might hum to yourself while taking a walk. The title comes from Emily Dickinson’s exquisite riff on the ‘carpe diem’ theme: “It bloomed and dropt – a single noon –”. I set the poem for voice and piano in my song-cycle, *Exhilaration*, and her words continue to inspire me.

“What matter that you understood no word!/Doubtless I spoke or sang what I had heard/In **broken sentences**.”¹ Passion is guaranteed; coherence, not so much. There is an open improvisation section towards the end of this movement, just before the “broken” stuff comes back.

When the sun goes down, the New York skyline stretches toward the night sky, glowing like endless spires of an impossibly radiant castle. In the glare of bright lights and dark shadows below, **Night** in the city unfurls a feast of activity from the gritty to the sublime, and everything in between.

Straphanger’s Lurch was inspired by my stubborn refusal to hold onto the convenient handholds in the subway cars. This movement features improvisation, and the closest thing to a pop song I’ve ever written.

Found is the Central Park of the suite – an oasis amidst the dizzying pace of the city, where time almost stands still. There is a feeling of contentment; of fulfillment. Of belonging.

Espresso Nirvana is an ode to the vast amounts of caffeine that fuel urban life. I crave my twice-daily jaunts to my favorite neighborhood coffee shop (three times a day during periods of peak need) for that special blend of spiritual/chemical stimulation that comes in a double ristretto.

Giants is a paean to the musical titans I have been privileged to know, and to those who came before – towering figures whose performances and written and recorded legacies (like the skyscrapers that adorn the city) inspire and awe, and cast enormous shadows. This movement is almost entirely improvised.

¹ From “Ribh in Ecstasy” by W.B. Yeats

In **Things to Come**, the theme appears in fragments – anticipatory and yearning – gathering momentum and driving inexorably forward.

The final movement leads the theme through a sort of harmonic catharsis that culminates in an open improvisation, from which the theme quietly emerges as a coda to the suite. In a city brimming with endless possibility, nothing could be more vital than savoring every morsel of the **Here and Now**.

New York humbles me, and makes me feel part of something big – I have never felt more alive or at home anywhere else. **A SINGLE NOON** is a love letter to this incredible city.

–Gregg Kallor, 2012

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THE FOLLOWING IS NOT FOR PUBLICATION:

For additional information, interview access and photos, please contact
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