

PROGRAM NOTES by Aaron Grad

**Morton Feldman** (1926–1987), taking a cue from the abstract art around him, abandoned traditional music notation on five-lined staff paper and produced some of the first graphic scores. “The new painting made me desirous of a sound world more direct,” he wrote, “more immediate, more physical than anything that had existed heretofore.” The graphic system of boxes and numbers Feldman used for **Intersection No. 2** (1951) controlled some basic musical parameters of register, duration and density, but the specific pitches and dynamics were left to the pianist’s discretion.

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