

## 1. Annie Gosfield

### Don't Bite the Hand that Feeds Back (3:24)

I performed *Don't Bite the Hand that Feeds Back* live in the studio without overdubs, using an Ensoniq ASR-10 sampler loaded with samples of prepared piano and inside-the-piano sounds. The samples were recorded on a Kasuga-brand portable cassette recorder; a cheap Walkman knockoff that had the unusual characteristic of feeding back and creating waver-ing drones and odd frequencies. Even when it behaved itself, it had its own idiosyncratic sound. The Kasuga's technology had gone the way of the wax cylinder, but in the 1990's it wound up being an integral part of my sound world, along with my trusty forty-pound sampler. The samples that I recorded inside the piano for this piece include: string scrapes, marbles rolling on the strings, and percussive hits made by striking the piano strings with the Kasuga itself. I performed this piece frequently in solo and duo concerts in the late '90's. Most of the clubs that I played in at the time did not have a grand piano, so I created a library of sounds that could be accessed anywhere using my sampling keyboard. *Don't Bite the Hand that Feeds Back* was recorded in 1998 during a residency at Harvestworks that also produced my 1998 Tzadik CD *Burnt Ivory and Loose Wires*.

Hailed as "A star of the downtown scene" by The New Yorker, Annie Gosfield lives and works in New York City. She divides her time between performing on piano and sampler with her own group, and composing for many ensembles and soloists. Her music often explores the inherent beauty of non-musical sounds, such as machines, destroyed pianos, warped 78 r.p.m. records, and detuned radios. She frequently combines acoustic instruments with electronics, creating compositions such as *EWA7* for percussion, guitar, and factory sounds, composed during a residency in the industrial environments of Germany. Annie's music is featured on three solo CD's on the Tzadik label. She has received commissions from ex-Kronos cellist Joan Jeanrenaud, the Bang on a Can AllStars, the Miami String Quartet, Lisa Moore, Blair McMillen, Felix Fan, and

others. Her music has been performed at Warsaw Autumn, the Bang on a Can Marathon, ISCM, the Venice Biennale, Settembre Musica, OtherMinds Festival, Lincoln Center, The Kitchen, and many other venues worldwide. Gosfield held the Darius Milhaud chair of composition at Mills College, and taught at Princeton University and CalArts. Several of Annie's essays on music were published in the New York Times' contemporary music series "The Score".

~www.anniegosfield.com

Performed by Annie Gosfield, sampling keyboard.

Engineered by Leslie Lavenet at Harvestworks, NYC, as part of a Harvestworks AIR residency. Produced by Annie Gosfield and Roger Kleier. Thanks to Harvestworks, Cristian, and Philip.

## 2. David van Tieghem

### Waiting for the Gizmo – No. 1 (3:32)

*Waiting For The Gizmo – No. 1* was originally commissioned by Elizabeth Streb for the STREB Lab for Action Mechanics (S.L.A.M.).

David van Tieghem has composed dance scores for Twyla Tharp, Doug Varone, Michael Moschen, Jennifer Muller, La La Human Steps, Hilary Easton, Elisa Monte, Wendy Perron, Dawn Saito, and others. Film scores: *Eye of God, My Father is Coming, Penn & Teller's Invisible Thread, Working Girls*. Albums: *Thrown For A Loop, These Things Happen, Safety In Numbers, Strange Cargo*. He has performed his solo percussion-theater work throughout the world, including Carnegie Hall, Alice Tully Hall, BAM, the Knitting Factory, the Kitchen, Town Hall, the New Music America festivals, the Festival d'Automne in Paris, and the Venice Biennale. His video collaboration with John Sanborn, *Ear to the Ground*, is an international favorite. As percussionist: Steve Reich, Laurie Anderson, Eno, David Byrne, Robert Ashley, Arthur Russell, Stevie Nicks, Talking Heads, Fripp, Duran Duran, Ryuichi Sakamoto, Sergei Kuryokhin, Pink Floyd, John Cale, NEXUS, Nona Hendryx, Arto Lindsay, KODO, Adrian Belew, Bill Laswell, Ned Sublette, Tony Williams, Lenny Pickett, Michael Nyman, John Zorn,

Anton Fier, the Golden Palominos, Peter Gordon's Love of Life Orchestra.

~www.vantieghe.com

Performed by David Van Tieghem. Composed, performed, recorded & produced in Woodstock, NY, by David Van Tieghem (ASCAP). Published by Boomer Music (ASCAP). Special thanks to Kim Cullen, Brandon Wolcott, Cate Woodruff, and Zoë Van Tieghem.

## 3. Joseph Bertolozzi

### "Meltdown" from Bridge Music (5:47)

Joseph Bertolozzi's *Bridge Music* is a site-specific sound art installation featuring only the sounds of New York's Mid-Hudson Bridge. Originally conceived as a series of live concerts, the massive cost of producing such an event proved too formidable, and the project evolved into a permanent installation where listeners can go onto the Mid Hudson Bridge itself and hear the music. The installation consists of two components: [1] audio speakers mounted at two Listening Stations on the bridge's towers that play Bertolozzi's original ten tracks at the touch of a button, and [2] an FM stereo transmission 24 hours a day on 95.3FM within the parks surrounding the bridge. Directions and other information are available at:

~www.josephbertolozzi.com.

The poet Goethe is attributed with saying "Architecture is frozen music." And so *Bridge Music's* opening number melts this great work of bridge architecture back into music. Every available surface of the bridge is used in this piece; a calling card, as it were, to the public that this is what a bridge can sound like. Varying phrase lengths for the main melodic material and a constant shifting of its position over the thundering pulse give *Meltdown* a vibrant energy.

Joseph Bertolozzi is forging a unique identity as a 21<sup>st</sup> century composer with works ranging from full symphony orchestra to solo gongs to suspension bridge. With numerous performances across the US and Europe to his credit, his

music is performed by groups ranging from the Grammy-winning Chestnut Brass Company to The Eastman School of Music. He himself has played at such diverse venues as The Vatican and The US Tennis Open.

His latest explorations in composition have brought him to *Bridge Music*. This "audacious plan" (New York Times) to compose music for a suspension bridge using the bridge itself as the instrument has brought Bertolozzi sustained international attention. His CD *Bridge Music* entered the Billboard Classical Crossover Charts at #18.

His concert music and theatrical scores have also enjoyed particular success, including *The Contemplation of Bravery*, an official Bicentennial commission for The US Military Academy at West Point, and his incidental score to *Waiting for Godot* at the 1991 Festival Internationale de Café Theatre in Nancy, France. He also has a large body of liturgical music for use in both Christian and Jewish worship.

Realized by Joseph Bertolozzi. *Meltdown* was originally released on the 2009 CD *Bridge Music* on the Delos label (DE1045). Engineer: Ron Kuhnke for K-Town Studios; Producer: Joseph Bertolozzi. *Bridge Music* was made possible by the cooperation and support of The New York State Bridge Authority, John Tkazyik, Mayor of Poughkeepsie, Ray Costantino, Supervisor of the Town of Lloyd, Senator Stephen Saland, Congressman Maurice Hinchey, The Dutchess County Regional Chamber of Commerce, Dutchess County Tourism, Ulster County Tourism, the Poughkeepsie Hudson-Fulton-Champlain Quadricentennial Commission, and the patronage of many individuals and local businesses.

## 4. Lois V Vierk and Anita Feldman

### Hexa (11:42)

#### Three tap dancers on Tap Dance Instrument

(patented by A. Feldman and D. Schmidt) - Anita Feldman, David Parker, Rhonda Price; Gary Schall, percussionist; Lois V Vierk, live electronics, Lexicon PCM 42.



*Hexa* (1988) is one of six music/tap dance works co-created by tap dance choreographer Anita Feldman and composer Lois V Vierk during the 1980s and 90s. This piece was the

inaugural work for Feldman's Tap Dance Instrument. It had long been Feldman's belief that music made by the feet was equal to music made by musical instruments. Desiring to dance on an instrument that would allow the dancers' feet to make resonant and varied music in any performance situation, she joined forces with San Francisco instrument builder Daniel Schmidt to design the modular and portable Tap Dance Instrument, which was then constructed by Schmidt in 1987. The Tap Dance Instrument consists of six platforms, each about nine inches off the ground. Three of the modules are hexagons approximately five feet across, made of different woods and constructed in varying ways, so that they have individual resonances and timbres. A fourth platform is the "tap marimba" with seven pitched keys. These large wooden keys can be replaced with alternates, so a number of tunings are possible. The remaining two platforms are smaller and are topped with thick brass slabs. They ring like bells, one higher pitched and the other lower.

*Hexa* was named for all the sixes in the piece (hexagonal floor shapes, six feet on the Tap Dance Instrument, six percussion instruments played by the musician) and for the magical connotations of "hex" and "hex signs". Opening the work, tap dancers' feet play a tune on the tap marimba, accompanied by the percussionist's muted cymbals. Dancers' arms, legs, and bodies create visual designs as the tune moves the three performers back and forth across the tap marimba. Gradually the dancers move to non-pitched wood platforms and then to the brass floor modules. Feldman and Vierk worked together on all major aspects of the work. They experimented with different tapping techniques on each of the Tap Dance Instrument floor modules. They developed sound materials and phrases together, and these later turned into larger sections and then into the entire piece. The percussion

part was composed to intertwine with the tap dance part. The object of the live electronics – sometimes processing the percussion, sometimes the tap, and sometimes both – was to support the sound and the dancers' movement, to add its own character and momentum, and to help the sounds and movement coalesce into a whole.

~www.loisvvierk.com

*Hexa* was commissioned by AT&T Foundation and the American Dance Festival, and premiered at the American Dance Festival in Durham, North Carolina, 1988. The Tap Dance Instrument was designed and built with funds from the National Endowment for the Arts.

Recorded and mixed by Don Hunerberg, Pyramid Studios, NYC, 1989-90. Digital audio edit by Scott Lehrer, 2nd Story Sound, NYC, 2010.

## 5. Bruce Gremo

### ScascadeHo (11:44)

#### Bruce Gremo, shakuhachi

*ScascadeHo* is the last of nine pieces from *ChoshiShoes*, a suite for Japanese shakuhachi and two computers. The computer applications (MSP) are pitch-tracking intensive. Raw data are generated by analyzing the sonic and musical material through a microphone. Continuous, dynamic, and networked control data are derived, and routed to idiosyncratic sound generating routines (cascading and additive FM, granulation, spectral processing, and sound-file manipulation).

Such 'application composition' is rule bound: structure is pre-determined as an if-then consequence logic. Form and specific musical contents are encouraged, as initiatives of the player. The more the rules are engaged, the more the work becomes 'structured improvisation.' This includes saying no to the application tendencies! 'No' is also a prerogative of the improviser, and of passion. My answer to compelling musical narrative requires a relation between improvisation and predetermination.

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**Choshi** is a standard piece played by shakuhachi players of all styles. **ScascadeHo** exercises a variation on some small aspect of the original **Choshi**. As each application proposes a different idea of interaction, the suite could be called a variation on variations. Each piece combines two applications, creating a new hybrid. Are there 3 players, 2, or 1.x? In any event, chamber music for one player.

Composer, multiple flutist, programmer, and digital instrument-maker Bruce Gremo has written interactive computer music since 1997. He is co-inventor of the Cilia, an electronic flute controller. His awards include; ITA Residence Award at Harvestworks (2005, NYC), 2004 JUSFC Creative Artist Exchange fellowship (NEA sponsored, for six-months' study in Japan), Composer in Residence at Civitella Rainieri Foundation (Italy, 2003), and 2002 NYFA Fellow. A featured composer at New York venues such as Experimental Intermedia, Roulette, Harvestworks, and Lotus Studios, he has also been Artist in Residence at Steim (Amsterdam 2002), Engine 27 (NYC 2002), and Harvestworks (NYC 2000). His computer music has been performed around the world.

A classical flutist, he also plays the Japanese Shakuhachi, the Chinese Xun, the Indian Bansuri, and two hybrid flutes, the Shakulate and the Glissando Flute. Soloist performances at major festivals include: the Lincoln Center Festival, Wien Modern, the BBC Proms, and the Knitting Factory Jazz Festival under Ornette Coleman's direction.

He has two Masters degrees: Music Composition (U of Vic, Martin Bartlett), and Philosophy (NSSR, Reiner Schurmann). He currently resides in Beijing working as composer, principal orchestra flutist featured with the Beijing orchestra, XinYaKongQi, freelance recitalist, and teacher.

>www.suddensite.net

Recording engineered by Bruce Gremo (June 2006, Garrison NY), and mastered by Tom Hamilton (August 2006, NYC). All MSP programming by the composer, Bruce Gremo.

## 6. Lukas Ligeti **Triangulation (6:08)**

Like many other pieces in my solo electronic percussion repertoire, the sounds in **Triangulation** come mainly from my travels – samples of singers in Ghana, alarm sirens in Johannesburg, and two of my favorite guitarists, Wende K. Blass and Marco Cappelli. These three soundworlds form the points of the triangle inside of which I am oscillating, mixing, crossfading, and collaging via the marimba lumina, an electronic instrument designed by California engineer Don Buchla.

Lukas Ligeti was born in Vienna and now lives in New York. A drummer, percussionist, composer, and improviser, he has been commissioned by the American Composers Orchestra, Bang on a Can, the Kronos Quartet, Ensemble Modern, and others, and has performed with John Zorn, Elliott Sharp, Henry Kaiser, Marilyn Crispell, and many other musicians in the field of creative improvisation. He has collaborated with traditional musicians across Africa in Côte d'Ivoire, Uganda, Zimbabwe, Egypt, Lesotho, etc., and has taught composition at universities in South Africa and Ghana. He is a founding member of the African electro band Burkina Electric, based in Burkina Faso.

Recorded live on 9/29/08 at Dohnányi Hall, Florida State University, Tallahassee. Thanks to Karey Fowlver.  
>www.myspace.com/lukasligeti



Joel Chadabe, 1979

## 7. Joel Chadabe **Solo (10:03)**

**Solo** was composed in 1978. In performing it, I was standing behind two antennas – actually theremins built for me by Robert Moog – and moving my hands towards or away from each antenna to control speed and timbre, as if I was conducting an improvising orchestra. The melodic idea, in fact, was based on a wild clarinet improvisation by J. D. Parran that I had heard in New York, with notes racing around through changes in register and speed, and the harmonies were composed by the software I'd created. Indeed, I was conducting tempo and orchestration, not unlike what normal conductors do, but never knew exactly what would come next. In positioning my hands for the next sounds, I knew what the tempo would be and I knew which instruments would be playing, but I never knew what the notes would be. Would it be wide voicing over several octaves? Or would it be a tightly knit group of sounds? There was great unpredictability in the notes of the melody and in the harmonies. I had created an interactive instrument. I was influencing it and it was influencing me, and the music came alive through that mutually influential relationship.

Joel Chadabe, composer, performs with interactive musical instruments. His music has been presented at The Human Voice in a New World (New York City), Xenakis and a Changing Climate (La Tourette, France), Suono Aperto (Conservatorio G Rossini, Pesaro, Italy), ElectroWorks Festival (Athens), NYU Interactive (NYC), New Mix (Palais de Tokyo, Paris), and many other venues worldwide. His music is recorded on EMF Media, Deep Listening, CDCM, Lovely Music, and other labels.

He is the author of **Electric Sound**, a comprehensive history of electronic music. His articles have been published in *Organized Sound*, *Leonardo Music Journal*, *Computer Music Journal*, and other journals, and anthologized in books by MIT Press, Routledge, and other publishers.

He has received awards from the National Endowment for the Arts, New York State Council on the Arts, Ford Foundation, Rockefeller Foundation, Fulbright Commission, and other orga-

nizations. He was keynote speaker at the NIME Conference at the MIT Media Lab, Dublin, 2002, and International Computer Music Conference, Berlin, September 2000. He received the 2007 SEAMUS Lifetime Achievement Award.

He is currently on the faculties of Manhattan School of Music and New York University; and he is founder and president of Electronic Music Foundation.

>www.chadabe.com

**Solo** was composed thanks to an individual grant-in-aid from the Rockefeller Foundation to explore the creation of interactive instruments.

## 8. Jose Halac **BLOWN 2 (9:14)** **Nicolas Maza, bass clarinet**

**BLOWN 2** was written between March 2007 and November 2009 in my studio. The piece was created with plastic tubes, piano, and sounds recorded by bass-clarinet player Nicolás Maza, from Córdoba (Argentina), who recorded a collection of phrases, noises, notes, breathing technique sounds, key slaps, and voice effects all close-miked to enable micro-details of his performance to be heard.

I organized the collection of sounds into categories (pitched-noise-airy or breathing sounds-percussive sounds) and then created multiple layers of articulated passages. The compositional plan was to go from the inside of the tube of the clarinet all the way to the perception of an outside spectator. To achieve this I articulated the form through virtuosic passages using high-speed gestures, extreme close-ups, and sudden rests so that this illusory aural narration could be brought to life. Mr. Maza added his live part, which resulted from his improvisatory gestures and my re-organizing them into the final recording.

**BLOWN 2** is abstract in its aural realism, but it is descriptive in spirit. The player's breathing (sometimes exaggerated) also articulates a level that can be described as more "human". But in all, a super-human quality emerges, a sense of magni-

fied sublimation flows to multiply the angles of perception.

Jose Halac is a composer and professor of Composition teaching at the School of Arts at the National University of Córdoba, Argentina. He lived in New York from 1990 until 2004. His music ranges from chamber, improvisatory, to electro-acoustic. He also works actively for video art, theatre, film, and dance projects. He has been awarded several prizes and grants, among them the 1st Prize at the Bourges Electroacoustic Music Festival (France), 2000, the National Endowment for the Arts in 1994, NYFA, 2001, PHONOS Foundation in Barcelona, American Composers Forum, 2000, Centro Experimental Teatro Colon in Buenos Aires, 2002, and UNESCO-Rostrum of Composers in 1996. His music appears in discs from the Tellus, Bourges GhMB, Wasbe, Centaur, and Innova labels and has been programmed at festivals such as the New York City Electroacoustic Music Festival, the Bourges festival, ISEA, and Sonidos de las Americas in New York. Mr. Halac created and directs the International Biennial in Composition and Education at his university in Cordoba. A video/sound installation with his music and German artist Jana Kluge's video art, called "Gutenberg Galaxy", opened in Cordoba and Germany in 2010. Mr. Halac participated in the 2009 Destellos Foundation's Conference in Esthetics, directed by Elsa Justel, presenting his research in musical syncretism.  
>www.myspace.com/josehalac

Nicolas Maza, an Argentine musician with an eclectic background, began his studies with the saxophone, which led him to the jazz environment. He has also developed a career as a clarinet player (B<sup>b</sup> and bass) which brings him closer to the chamber, orchestral, and the wind ensemble worlds. He plays regularly as a soloist for the Cordoba Wind Ensemble (Banda Sinfónica de Córdoba). He has worked since 2000 in collaboration with Argentine composers of his generation, premiering pieces by Jose Halac, Juan Tolosa, Hector Tortosa, Marcos Franciosi, Yamil Burguener, Luis Toro, and Mariano Velez. He founded the ensemble "La Ficha" in 2001, the "Córdoba Ensemble" in 2002, and the reed quintet SLAP! in 2007, with which he has also premiered his own compositions. His

quintet SLAP! currently serves as ensemble in residence for the Composition Department at the National University of Córdoba.

## 9. Samuel Claiborne **Viola Breath (5:09)** **Samuel Claiborne, viola & vocals**

Samuel Claiborne (born 1959) is a composer, performer, photographer, poet, video artist, and political commentator for Northeast Public Radio. He started playing and composing rock & roll and experimental music about the same time in 1978. Since then he's performed in several bands, solo and, since 1985, as one half of the electro-acoustic 'avant-bizarro' duo, Loons in the Monastery. He is also a recovered quadriplegic.  
>www.sonotrope.com

This piece was recorded live direct to digital during a sound check at the Deep Listening Space in Kingston, NY. Engineered, mastered and produced by Samuel Claiborne at Sonotrope Sound and Image, High Falls, NY, Autumn, 2008. Published by Low Born Music (ASCAP).

## 10. ICONOCLAST **Accidental Touching (1:59)** **Leo Ciesa, piano; Julie Joslyn, violin**

**Accidental Touching** is a track from ICONOCLAST's CD, **Dirty Jazz** (Fang Records, 2010). It is an improvised duet between grand piano and electric violin played through a Marshall amplifier.

ICONOCLAST is a duo comprised of Julie Joslyn (alto saxophone, live electronics, violin, vocals) and Leo Ciesa (drums, percussion, keyboards, vocals). Ciesa and Joslyn have been composing and performing together since the beginning of 1987, and have developed a bold and distinctive sound. ICONOCLAST's music and performance is known for its intensity, physicality, and "larger than duo" impact. Acoustic

and electronic sounds exist side by side as the music moves between improvisation and composition without stylistic limitation. As AllAboutJazz noted: "If your ears have been begging for something different, it's time to check out Iconoclast... With their film noir visuals, irreverent humor, and fabulously devious imaginations, Iconoclast is a group deserving of its name."

ICONOCLAST has received grants from Meet the Composer, Arts International. The Fund for U.S. Artists at International Festivals and Exhibitions, and The New York Foundation for the Arts.  
>www.iconoclastnyc.com

Leo Ciesa is also the drummer in the octet Doctor Nerve and can be heard on their numerous recordings. He has an endorsement with Pro-Mark drumsticks. Julie Joslyn is also a practicing psychoanalyst and painter. She thanks Roberto Romeo for saxophone maintenance and for his generosity. Recorded October 8-10, 2009 at Water Music, Hoboken, NJ. Recorded, mixed and mastered by Christopher Howard. Produced by ICONOCLAST.

## 11. Elliott Sharp **Cryptid Fragments (3:16)** **Maggie Parkins, cello; Sara Parkins, violin**

**Cryptid Fragments** (excerpt, 1991) was created from hundreds of samples that I recorded of cellist Maggie Parkins and violinist Sara Parkins playing from a menu of gestures, extended techniques, and text instructions. These fragments were then processed and recombined in recursive chains using the basic Sound Tools software I then had available running on a Mac Ix, as well as external digital and analog sound processing. The full piece is 17 minutes in length.

Composer, multi-instrumentalist, and producer Elliott Sharp has been a central figure in the experimental music scene in New York City for over thirty years, and currently leads his ensemble projects Carbon, Orchestra Carbon, Tectonics, and Terraplane. He has pioneered techniques of ap-

plying fractal geometry, chaos theory, and genetic metaphors to musical composition and interaction, and has collaborated with a diverse range of artists, including Ensemble Modern, Qawwali singer Nusrat Fateh Ali Khan, the Radio-Symphony of Frankfurt, pop singer Debbie Harry, computer artist Perry Hoberman, blues legends Hubert Sumlin and Pops Staples, jazz greats Jack deJohnette and Sonny Sharrock, and Bachir Attar, leader of the Master Musicians of Jajouka from Morocco. Sharp's work has been featured at festivals worldwide, including the 2008 New Music Stockholm festival, the 2007 Hessischer Rundfunk Klangbiennale, the 2002 Ferienkurse für Neue Musik Darmstadt, and the 2003 and 2006 Venice Biennale. He has composed for video artists Nam June Paik and Paul Garrin and for filmmakers Toni Dove, Jonathan Berman, and Ilppo Pohjola. His sci-fi opera for teenage performers, **About Us**, was commissioned by the Bayerische Staatsoper in Munich and premiered in July 2010. Sharp's work is the subject of a documentary, **Doing The Don't** by Bert Shapiro.  
>www.elliottsharp.com

## 12. Stefan Tcherepnin **Ouvretorture (3:19)**

Composed, recorded and performed by Stefan Tcherepnin on synthesizer in 2004. Stefan is a New York-based composer and performer whose work incorporates elements of noise, indeterminacy, and improvisation, as well as aspects of traditional composition.  
>www.myspace.com/chinupkid2

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