1. Meredith Monk (arr. Anthony de Mare) urban march (shadow) (2:46) Anthony de Mare, piano, voice

In his 2002 review of Meredith Monk and Ann Hamilton's richly collaborative work mercy, writer Mark Swed refers to Monk as a "composer, choreographer, singer, dancer, myth maker, the model of a poly-artist with an all-encompassing vision. Two and a half years ago, in a Westside synagogue, Meredith Monk sang to the Dalai Lama, who was on hand to give a talk. She stood before him and welcomed him with an invocation, making distinct music in her wordless, elemental manner that seems to come directly out of her body and being. She beamed. He beamed. Before long, the large temple seemed aglow."

Kyle Gann has described Monk's creativity as "simple but powerful, and powerful precisely because it is so simple ... it speaks to the human condition ... deeply archetypalpartly, but not solely, because it begins with the human voice." Marc Swed continues with "...what this intensely moving, drop-dead gorgeous, can't-be-categorized fluid piece of meditative music, movement and milieu presents is an immersion into the process of transcendence."

In Meredith Monk's words, mercy is a contemplation of help and harm. It calls forth essential questions of our humanity. Compassion begins with the awareness of things as they are. With its chromatic harmonies, urban march (shadow) (2001) creates an atmosphere of a haunted landscape, suggesting the Buddhist notion of darkness and light being part of one whole.

Special thanks to Meredith for her invaluable suggestions with this piano transcription and for her continued support of my performances of her marvelous works. This version was first performed at the concert "Missing Peace: Artists Consider the Dalai Lama" at the Rubin Museum of Art. (-AdM)

Meredith Monk is a composer, singer, director/chore-

ographer and creator of new opera, music theater works, films, and installations. A pioneer in what is now called "extended vocal techniques" and "interdisciplinary performance." Monk creates works that thrive at the intersection of music and movement, image and object, light and sound, in an effort to discover and weave together new modes of perception. Her groundbreaking exploration of the voice as an instrument – as an eloquent language in and of itself – expands the boundaries of musical composition, creating landscapes of sound that unearth feelings, energies, and memories for which we have no words. She has alternately been proclaimed as a "magician of the voice" and "one of America's coolest composers." During a career that spans more than 40 years she has been acclaimed by audiences and critics as a major creative force in the performing arts.

>www.meredithmonk.org

Anthony de Mare's dazzling virtuosity and originality have helped establish him as a true champion of contemporary music. He has inspired and premiered the creation of new work by composers of all generations and styles and has commissioned and collaborated with many of the world's most esteemed musical artists. Praised for his "muscularly virtuosic, remarkably uninhibited performance [and] impressive talents" (The New York Times), his performances draw praise from leading music critics for breathing new life into the recital format.

Having been awarded First Prize and Audience Prize at the International Gaudeamus Interpreters Competition (The Netherlands) and The International Competition of Contemporary Piano Music (France), de Mare debuted under the auspices of Young Concert Artists and gave his Carnegie Hall debut at Zankel Hall. Since then he has become well known to international audiences for his solo and concerto performances as well as his pioneering achievements in concert theater. He has often been credited for fueling the explosive growth and popularity of

compositions written for the speaking/singing pianist the genre that he created 20 years ago.

De Mare is currently professor of piano at Manhattan School of Music and New York University. Through his many residencies across North America he has inspired a new generation of pianists and contemporary music advocates to initiate creative strategies as innovative professionals

>www.anthonydemare.com

Produced by Judith Sherman, Engineers; Emma Lain and John D.S. Adams, Assistant engineer: Will Howie, Editing assistant: Jeanne Velonis. Piano technician: Albert Picknell. Recording appears courtesy of E1 Music ©2010 urban march (shadow) was recorded November 2, 2008, in Rolston Recital Hall, Banff Centre, Banff, Alberta, Canada, It also appears on Speak!, the speaking/singing pianist (innova 241).

2. Annea Lockwood RCSC (2:45) Sarah Cahill, piano

RCSC was commissioned by Sarah Cahill in 2001 as one of a set of seven short pieces by women composers in honor of Ruth Crawford Seeger. The title is a near palindrome of their names, and for its pitch content the piece draws on a ten-note row from the final movement of Crawford Seeger's second string quartet.

Annea Lockwood is known for her explorations of the rich world of natural acoustic sounds and environments, in works ranging from sound art and installations, text-sound and performance art to concert music. www.annealockwood.com

Mastered by Tom Hamilton; a live performance

recorded at the Santa Fe New Music Festival.

3. John Morton The Parting (5:06) John Morton, music box and electronics

The Parting was written as an interlude to a Passover dinner. It is played on a single original music box, with piano wire pulled through holes in the music box and the comb strummed with a paper clip.

John Morton is a composer and sound artist who has composed with music boxes for the last 10 years, including works for voice, gamelan and various ensembles. Working with simple tools, he frees up the music box's inner works. expanding the variety of available sounds, and generating a method for the continual layering and variation of musical material. Through digital technology, the music box sound is directly merged into the compositional process. These works have led to sound installations that utilize site-specific sounds and mechanical music devices. In the summer of 2009, he built and installed a 6-channel installation. Central Park Sound Tunnel in a pedestrian tunnel in Central Park (commissioned by Harvestworks and funded by NYSCA). In November 2009 he collaborated on The Voyage Out, a sculpture/music box installation based on Darwin's writings for Glyndor Gallery at Wave Hill. He was in residence at the Bellagio Study Center in Italy in April 2010, Recent performances include (le) Poisson Rouge, Baryshnikov Studios, Bard College and Issue Project Room.

>wix.com/iohnmorton/imortonmusic Recorded in Tappan, NY, December 2009

4. Robert Dick

EYEWITNESS Movement 2 (6:00) Flute Force: Gretchen Pusch, flute and piccolo; Shervl Henze, flute and piccolo; Rie Schmidt, flute, alto flute and bass flute; Wendy Stern, flute and bass flute

Robert Dick's lexicon of extended techniques for the flute is employed throughout Eyewitness, and has become a standard part of flutists' vocabulary. The work was commissioned jointly by three flute quartets – Flute Force, the Powell Quartet, and the CalArts Contemporary Chamber Players – and was made possible with funds from the Meet the Composer/Readers Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Acheson Wallace-Readers Digest Fund.

Dick holds a B.A. from Yale University and an M.M. in composition from the Yale School of Music. While best known for his many works for flute, Dick has been creating chamber music for many years. Robert Dick teaches at New York University (NYU) and the City University of New York Graduate Center >www.robertdick.net

Praised as "an extremely persuasive advocate for the flute quartet medium: four top-quality players in a perfectly balanced and expressive ensemble" by Musical America, Flute Force was first presented in its Carnegie Recital Hall debut as winner of the Artists International Competition, returning in 2008 to celebrate their 25th anniversary season with premieres by Elizabeth Brown and Joseph Schwantner, Based in New York City, Flute Force utilizes the instruments of the flute family (piccolo, flute, alto, bass and contrabass) in various combinations, and through their performances, recordings and commitment to championing new works, Flute Force has established the flute quartet as a bona fide genre in the chamber music community. >www.fluteforce.org

Recorded, produced and edited by Adam Abeshouse. Recorded at SUNY College at Purchase between December 20, 1998 and June 20, 2000. Eyewitness also appears on Innova 556, Published by Multiple Breath Music,

5. Sorrel Havs

This music honors Dutch citizens who valiantly resisted occupation by German military during World War II. When I performed with the Orchestra of the Hague for John Cage's 60th birthday, we were given accommodations at Scheveningen Beach, on the North Sea, Daily before rehearsal I walked the dunes, which were dotted with cylindrical fence poles tilting in the sand; rusting vestiges of barbed wire fortifications meant to insulate the European Continent from liberators. As breezes reveled over the sand, the pipe poles moaned and wailed, bending pitches. On the Wind contains nonsynchronous sections, which remind me of that wind across Scheveningen Beach, After war, what's left is the music, Performance scores are available from Heskin Editions.

mysticism 3

On the Wind (4:21) Andrew Bolotowsky, flutes

Sorrel Hays's recent music includes Our Giraffe, headliner at New York City Opera's 2008 VOX Festival, about the giraffe (sung by Beth Griffith) who journeved from Egypt to Paris in 1826. TOOWHOPERA, a cantatera on love in space, premiered in 2009, as part of a Georgia Music Teachers' commission. Havs's comedy The Bee Opera premiered 2003 at Medicine Show Theater in New York City. Hays created unique combinations of song and sound effects for eight Westdeutscher Rundfunk commissions of experimental drama. Something (To Do) Doing/ Etwas Tun, a spoof on American busyness for actors and scat singer, was featured in the Whitney Museum's 1990 Audio Art show. Dream in Her Mind/ Traum in ihrem Kopf. about women mapping Venus, exhibited at Media Museum Roskilde, Copenhagen Festiival 1996, Writes Kyle Gann, "The chief quality of Hays's music is a joyously earthy

www.sorrelhavs.com

Andrew Bolotowsky is one of America's most versatile



virtuoso flute players. He recently recorded baroque music on Baroque flute (for Quill Classics), but is equally at home in the avant-garde, lately in ensembles with vocalists Beth Griffith, his wife Mary Hurlbut, jazz improvisers Lenore von Stein, and guitarist Bern Nix. Andrew Bolotowsky lives in New York City.

>www.naxos.com/artistinfo/andrew_bolotowsky Recorded Nola Studios, NYC, 2002; Marilyn Ries, mix and mastering engineer. Thanks to the Gaudeamus Foundation. ©2009 Tallapoosa Music, ASCAP.

6. Elizabeth Brown

Loons, from Isle Royale Shakuhachi Duets (4:43) Elizabeth Brown, shakuhachi

Isle Royale Shakuhachi Duets (2005) were written during an artist residency in Isle Royale National Park, a US Biosphere Reserve in the middle of Lake Superior. Each movement is modeled on traditional Kinko School shakuhachi gestures, and uses the slightly overlapping phrase form of the famous shakuhachi duet Shika no Tone. The piece is dedicated to Ralph Samuelson, who performed the premiere with the composer at Roulette in New York City in 2006.

Elizabeth Brown combines a composing career with a diverse performing life, playing flute, shakuhachi, theremin, and dan bau (Vietnamese monochord) in a wide variety of musical circles. Her chamber music, shaped by this unique group of instruments and experiences, has been called luminous, dreamlike and hallucinatory. Brown's music has been heard in Japan, the Soviet Union, Colombia, Australia, and Vietnam, as well as across the US and Europe. She has received grants, awards and commissions from Orpheus, St. Luke's Chamber Ensemble, Newband, the Guzeenheim Foundation, the Asian Cultural Council, the Japan/US Friendship Commission, the Cary Trust, the Barlow Foundation, and NYFA. >www.elizabethbrowncomposer.com Recorded by the composer on July 9th, 2005 in Brook-

lyn, NY.

7. Daniel Goode Tuba Thrush (14:52) The Flexible Orchestra: Tara Simoncic, cond.

Tuba Thrush is a scoring of the harmony of one individual Hermit Thrush I made from my field recording of 1981 on Cape Breton Island, Nova Scotia. The orchestra equals the sound of one "giant" thrush, a "tuba thrush." The unique structure of each individual's song of the species becomes in my mind a repeated chord progression, a "natural passacaglia," but with a twist: the bird orders its phrases with certain combinations coming more often than others. At the risk of jargon, I would call this a "weighted permutational passacaglia." It is a wonderful form! I first noticed this when listening to the hermit thrush in the woods of Cape Breton. I marveled at how each phrase when it returned was exactly the same. And I started to hear the combinations that returned more often than others. Sometimes I even anticipated what would come next. I've made many compositions of the melodies of the hermit and wood thrushes, like Eight Thrushes, Accordion and Bagpipe (on Eight Thrushes in New York on Frog Peak Records). This is the first realization I've made just of the harmony of a hermit thrush.

Daniel Goode, composer and clarinetist, was born in New York. His solo, ensemble and intermedia works have been performed worldwide. He is co-founder/director of the DownTown Ensemble, formed in 1983. He has been a performer and composer with Gamelan Son of Lion since 1976. He was a 2004 Fellowship recipient from the New York Foundation for the Arts. The same year he founded the Flexible Orchestra, a new concept of orchestra. He has premiered four works for it since then, which are among the Flexible Orchestra's twenty-one new works. - www.danielseoode.com

Tara Simoncic conceived of the Flexible Orchestra in 1999, and made it a reality in 2004. It is a re-forming of the symphony orchestra so that a group of, say 15-20 musicians through strategic instrumentation has an orchestral sound: both the "mass" and the variety. For example: 10 trombones, 2 clarinets, 2 double basses, piano, percussion (the 2007 orchestra). http://eamusic.dattmouth.edu/~larty/flexible_orchestra/

Recorded by Ben Manley on Oct.16, 2009 at St. Peter's Episcopal Church, NYC. Funding: New York State Council on the Arts, The Rosenberg Foundation, and private contributors.

8. David Simons CIPHER (10:53) The Downtown Ensemble: David Simons, zheng; Skip LaPlante, styrobab; Stephanie Griffin, viola; Alex Waterman, cello

CIPHER was written for string quartet in 1992. There are 17 musical gestures, each represented by a number. For example number 1 is "long downwards gliss", while number 12 is "sustain one note and whistle the same". There are no specific pitches indicated, but there are a few rhythmic motifs. It is up to the improvisational skills of the players and group interaction to decipher the music. A symbol next to the number indicates how you interpret the gesture: play it once; sustain it the entire length of the system; repeat; or repeat with different pitches. Each player's part is different, of course. The ensemble moves through the numbers together (2-14 seconds each) sometimes exactly, sometimes overlapping. CIPHER could be performed by any type of string quartet. This was the premiere performance – the piece waited 16 years to get played!

David Simons is a composer and performer specializing in percussion, theremin, electronics, homemade instruments, and World music. Recordings of his works include 2 CDs on Tzadik Prismatic Hearing (2004) and Fung Sha Noon (2009); the opera The Birth of George (Tellus/Harvestworks) with Lisa Karrer (2003); 3 CDs for Gamelan Son of Lion (including Sonogram 2008 on innova), and on albums by God is My Co-Pilot, Stockhausen, Shelley Hirsch, Music for Homemade Instruments. Denman Maroney, Laura Andel, and many others, David's work in music for theater and dance has brought him to Europe, Asia, Guantanamo, Honolulu, and Bali, He has been awarded a Rockefeller Bellagio residency, NYFA fellowships, commissions, and travel awards. Simons' composition Odentity for the Harry Partch instruments was premiered by Newband in 2007. Recent premieres include the 2009 GONG(hump)ing Ceremony for gamelan. David is a graduate of California Institute of the Arts. His writings on music and sound are published in Radiotexte (Semiotexte#16), EAR magazine, and Soundings. >www.simons-karrer.com

The DOWNTOWN ENSEMBLE was founded in 1983 by its co-directors Daniel Goode and William Hellermann in response to a perceived need for music of open (unspecified) instrumentation ranging from the completely notated to the minimally notated. This particular concert featured music by Betsey Biggs, Skip LaPlante and David Simons, with featured performers Stephanie Griffin and Alex Waterman. The SoundArt Foundation has produced and presented many premieres at the Renee Weiler Auditorium at Greenwich House, 46 Barrow Street in New York City's historic West Village. Engineer: Ben Manley. Producer: Downtown Ensemble. Recorded June 25, 2008 in concert at Greenwich House Music School, NYC.

9. JG Thirlwell 10 Ton Shadow (4.06)

JG Thirlwell is a composer/producer/performer based in Brooklyn who works under many pseudonyms including Foetus, Steroid Maximus, Manorexia, Baby Zizanie Clint Ruin and Wiseblood. If there is a common thread to his varied musical styles it is a dramatic intensity and an evocative, cinematic quality. He is also widely recognized for his remix and production work; mixing everyone from Nine Inch Nails to Excepter. He is also celebrated for his graphic design, which adorns his album sleeves. As of 2010 he has released thirty albums.

JG has composed commissions for Kronos Quartet, Bang On A Can and League of Electronic Musical Urban Robots and is a member of the "freq_out" sound-art collective, who create on-site sound and light installations. He also scores "The Venture Brothers", a hit cartoon show on Adult Swim/Cartoon Network.

Composed, produced, performed and recorded by JG Thirlwell at Self Immolation Studios, Brooklyn, 2010. Published by Ectopic Music.

10. Anne LeBaron, Wadada Leo Smith, Peter van Bergen

An Even Loan (11:51)

Anne LeBaron, harp; Wadada Leo Smith, trumpet; Peter van Bergen, woodwinds

An Even Loan emerged from an impromptu gathering in May 2007. The setting: Roy O. Disney Hall, at CalArts in

Anne LeBaron's compositions embrace an exotic array of subjects ranging from the mysterious Singing Dunes of Kazakhstan, and probes into physical and cultural forms of extinction, to the controversial cross-dressing Papessa Joanna. Widely recognized for her work in instrumental, electronic, and performance realms, she has received numerous awards and prizes, including a Guggenheim Foundation Fellowship, the Alpert Award in the Arts, a Fulbright Full Fellowship, an award from the Rockefeller MAP Fund. Her works have recently been performed in Sweden, Dresden, New York, Detroit, and Los Angeles. www.annelebaron.com Ishmael Wadada Leo Smith, trumpeter and multiinstrumentalist, composer and improviser, has been active in creative contemporary music for over forty years. His systemic music language, Ankhrasmation, is significant in his development as an artist and educator. Mr. Smith currently has three ensembles: Golden Quartet, Silver Orchestra, and Organic. His compositions have also been performed by other contemporary music ensembles: AACM-Orchestra, Kronos Ouartet, Da Capo Chamber Player, New Century Players, San Francisco Contemporary Music Players, Contemporary Chamber Players (University of Chicago), S.E.M. Ensemble, among others. http://music.calarts.edu/~wls/ Peter J.A. van Bergen is known worldwide as a

Peter J.A. van Bergen is known worldwide as a composer, improviser, and performer of contemporary music, his instruments being woodwinds, live electronics & computer. He is also a prolific organizer: Director of the International Institute for Improvisation, and Director of

Valencia, California. The title of this music is anagrammatic, the source being the middle names of the three musicians: Anne (her first name being Alice); Leo, and Van. It also refers to the borrowed instrument played by Wadada Leo Smith. The piece showcases a spectrum of crisscrossing sonorities that each player has developed and refined over their collective years of explorations. the LOOS Foundation. He has received several commissions and long-term stipends from the Dutch Fund for Composition and the City of Amsterdam. Besides all his compositions for the LOOS Ensemble, he has written for soloists, ASKO Ensemble, De Volharding, Maarten Altena Ensemble, Holz Fuer Europa, Pianoduo Post & Mulder, and Zengea Karimba Ensemble (ZIM). - www.petervanbergen.nl/

11. Eric John Eigner Music for Faucet (2:16) Eric John Eigner, faucet

This piece of music is credited to an amazing bathroom faucet in my old apartment in Bed-Stuyvesant, Brooklyn where I spent many a moment improvising pieces by manipulating the hot and cold water-knobs. This temperamental faucet would not always allow me to perform upon it as the temperature and water pressure in the pipes had to seemingly be just right to bring the faucet to life with sound. I controlled pitch and rhythm by adjusting the flow of the hot and cold water, and the opening of the valves. At these opportune moments, I amused myself (and likely exasperated my neighbors) by playing the faucet. When I decided to move, though impossible, I wanted to bring the faucet with me.

Eric John Eigner spent his formative years in Minneapolis, MN, where he was heavily involved in music for theatre, and dance, rock, jazz, and experimental bands. Eigner migrated to New York in 1994 to further develop his work. He plays drumset and Table-top Percussion and has released three CD's from his Mysterium Project on Eavesdrop Records, a label he created as a platform for contemporary work. Eigner works in a number of diverse Soundpainting projects and has performed with the Walter Thompson Orchestra, the Tours Soundpainting Orchestra. and ZAHA. Eigner is currently working on two solo recordings as well as a duet recording with guitarist Bruce Holmberg. He has played with Steve Swell, Reuben Radding, Kenny Wollesen, CAVEnsemble, Mark Stewart, Sabir Mateen, Butch Morris, Anthony Braxton, John King, Daniel Carter, Nate Wooley, Burnt Sugar, and Steve Dalachinsky. Eigner has worked in a number of other bands, from Steve Albini produced Pillow Theory, to Earthdriver, a band made up of a wide variety of international talent, joining forces to create a unified musical and social statement. He is also a painter and photographer.

>www.mysteriumproject.com

12. Monteith McCollum Flight (from the film "Hybrid") (3:56) Monteith McCollum, violin and viola

Monteith McCollum is an independent filmmaker and musician. He has made several films that have received international recognition. His best-known work, Hybrid, received the IFP/Direct TV Truer Than Fiction Spirit Award and the NYFA Prize. Monteith has also been the recipient of a Rockefeller Fellowship, NEA Creative Arts Grant, and Kodak Film Stock awards. In 2008 he received a NYFA Fellowship for Music Composition. He continues to create his compositions in a barn full of instruments and objects that he can play both proficiently and remedially. >www.thirtvmilesfromanywhere.com

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