

1. Andy Teirstein

Rhapsody for Boy Soprano and Strings (13:21)
Boy Sopranos: Sam Rivers, Ian Ferguson, Matico Josephson; String Quartet: Marshall Coid – violin I, Robert Zubrycki – violin II, David Cerutti, viola – Michael Finckel – cello; String Ensemble: The Interschools String Orchestra of New York; Andy Teirstein, conductor

Rhapsody for Boy Soprano and Strings was commissioned by the Stephen Petronio Company for a dance entitled "Drawn That Way." Its sections are timed to correspond with the phrasing and form of the choreography. The concept of the piece involved having three boy sopranos positioned around New York's Joyce Theater along with a string orchestra. As the dance is an interlacing of group patterns growing organically from a soloist, the music begins with a figure presented in a solo violin, which gives way to a layering of contrapuntal elements, often drawn from the rhythmic impetus of folk bowings.

Andy Teirstein's work is inspired by the rich and diverse folk roots of modern culture. His music has been recorded by The Cassatt Quartet, The Cygnus Ensemble, and The Alaria Trio. Film scores for BBC and PBS include *MEN*, *Margaret Sanger* and *The West*. His musicals *Winter Man*, *Skels*, and *The Wild* have each received NEA Awards. The Village Voice has said that Teirstein's music "seems to speak in celestial accents of some utopia whose chief industry is dancing," and he has worked with many renowned choreographers. As an actor, he performed in the Broadway hit show, *Barnum*, the TV series *Search for Tomorrow*, the film *Sophie's Choice*, and the musical *Woody Sez*.

Teirstein studied with Henry Brant and Leonard Bernstein. He received a Ph.D. in 2010 from the CUNY Graduate Center, where we studied with Tania Leon, Bruce Saylor, and David del Tredici. He has expanded his musical background by learning fiddle tunes in Ireland and Eastern Europe, and

performing as a musical clown with a Mexican circus. Previous CDs include *Open Crossings*, *Mannahatta*, and *Welcome to Willieworld*. He is currently an Associate Arts Professor at New York University. Andy is grateful to NYFA for two fellowships (1987, 2008).

>www.andyteirstein.com

Recording Studio: Sorcerer Sound. Producer: Andy Teirstein. Engineer: Andy Heermans. Rec. date: 4/12/96. 19 Mercer St., NYC. Commissioned by Choreographer Stephen Petronio; Premiere: The Joyce Theater, New York, 1996.

2. Bora Yoon

gift (live at Brooklyn Academy of Music) (4:31)
Bora Yoon: Tibetan singing bowls, voice, chimes, electronics

gift explores where sound connects to the subliminal through the timbre languages of the voice, found sounds, new and antiquated instruments, and electronic devices. Engaging with music as music, and not as part of a genre, *gift* takes the means to one end and uses it for another, forming new utterances of sound and the beginnings of a new sonic language within its spatial and architectural context. *gift* has been performed world-wide including Jazz at Lincoln Center, the Patravadi Theatre in Bangkok, and the Nam Jun Paik Museum in Seoul.

Bora Yoon is an experimental multi-instrumentalist, composer, and performer, who creates architectural soundscapes from found objects, chamber instruments, digital devices, antiquated technology, and voice. Featured in *WIRE* magazine and on the front page of *The Wall Street Journal* for her musical innovations, Yoon has presented her original soundwork (((PHONATION))) internationally, at Lincoln Center, the Nam June Paik Museum in Seoul, Patravadi Theatre in Bangkok, the Bang on a Can Marathon, BAM, and John Zorn's Stone. Her music has been presented by Samsung and the Electronic Music Foundation; commissioned by the Young People's Chorus Chorus of NYC

and SAYAKA Ladies Chorale of Tokyo; awarded by the Asian American Arts Alliance, BMI, the Sorel Foundation, and NYFA; and published by Boosey & Hawkes, Swirl Records, SubRosa, and the Journal of Popular Noise. Upcoming plans include scoring and performing the live music for Haruki Murakami's *Wind Up Bird Chronicle*; remix projects with DJ Spooky, Meredith Monk, and early music group New York Polyphony; and a wax cylinder record for UK phonograph artist Aleks Kolkowski's museum collection.

gift also appears on (((PHONATION))) Swirl Records, 2008

>www.borayoon.com

Recorded live at Brooklyn Academy of Music, by Carlton Bright, Brooklyn NEXT Festival, February, 2007. Engineered by Matt Saccucimorano. Produced by Bora Yoon.

3. Mary Jane Leach

Night Blossoms (2:02)

Kiitos: Eileen Clark, soprano; Karen Goldfeder, mezzo-soprano; Gregory Davidson, tenor; Jared Stamm, baritone.

Night Blossoms, for vocal quartet, was commissioned by Kiitos. It uses a haiku by Yofu translated by Lucien Stryk (*Night cherry blossoms tinted by the bonfire*). The setting is atmospheric, with the lyric appearing fleetingly. Used with permission from Ohio University Press/Swallow Press.

Mary Jane Leach is a composer/performer whose work reveals a fascination with the physicality of sound, its acoustic properties and how they interact with space. In many of her works Leach creates an other-worldly sound environment using difference, combination, and interference tones; these are tones not actually sounded by the performers, but acoustic phenomena arising from Leach's deft manipulation of intonation and timbral qualities.

>www.mjleach.com

Recorded live at Church of the Ascension NYC. Dongsok Shin, Engineer.

4. Pauline Oliveros

Sound Patterns and Tropes (13:07)
for Mixed Chorus and Percussion.
University of Wisconsin-River Falls Concert Choir and Percussion Quartet; Percussion Quartet: Sarah Belanger, Michael Cain, Patti Cudd, Becki Hedstrom

Commissioned by the University of Wisconsin River Falls. *Sound Patterns and Tropes* (2001) has performer and conductor choices for improvising and shaping the piece with guidelines. Improvised sections are mixed with brief quotations and metrical patterns.

The chorus consists of 30-40 SATB singers and 4 percussionists are required.

Percussionists should have approximately equal resources of metal, skin and wood instruments and each should have at least one instrument that is different from the others, i.e. Djembe, Bongos, Conga, etc. Pitch needed is C – any octave for each player: Glockenspiel, bells, Chimes, Vibraphone, Timpani, etc. Percussionists should be organized in back of the chorus spread out across the stage.

Pauline Oliveros, composer, performer and humanitarian, is an important pioneer in American Music. Acclaimed internationally, for four decades she has explored sound – forging new ground for herself and others. Through improvisation, electronic music, ritual, teaching, and meditation she has created a body of work with such breadth of vision that it profoundly affects those who experience it and eludes many who try to write about it. Through *Deep Listening Pieces* and earlier *Sonic Meditations*, Oliveros introduced the concept of incorporating all environmental sounds into musical performance. To make a pleasurable experience of this requires focused concentration, skilled musicianship, and strong improvisational skills, which are the hallmarks of Oliveros's form.

She serves as Distinguished Research Professor of Music

at Rensselaer Polytechnic Institute and Darius Milhaud Composer in Residence at Mills College. "Through Pauline Oliveros and *Deep Listening I* finally know what harmony is... It's about the pleasure of making music." – John Cage, 1989.

>www.paulineoliveros.us

>www.deeplisting.org

The UWRF Commissioned Composer program (founded in 1967) is the longest running, continuous commissioning program in the U.S. It is made possible by the Musical Arts Committee under the Leadership Development and Programming Board. Recorded at the premiere, March 15, 2001 at the William C. Abbott Concert Hall.

5. Aaron Jay Kernis

Ecstatic Meditation 4 (5:34)

Volti; Robert Geary, conductor

Ecstatic Meditations is a set of four pieces composed in 1996–1999. The texts are taken from *Vliesende lieht miner gotheit (The Flowing Light of the Godhead)*, by Mechthild of Magdeburg (1210–c. 1285 C.E.), a medieval mystic, Beguine, and Cistercian nun, whose book describes her visions of God. *The Flowing Light of the Godhead* is the first mystical text that was neither a translation nor a free adaptation of a Latin text, but rather an independent composition in vernacular Low German.

It is my nature that makes me love you often, For I am love itself. It is my longing that makes me love you intensely, For I yearn to be loved from the heart. It is my eternity that makes me love you long, For I have no end. The texts of Kernis's settings emphasize a sensual relation between the soul and God. The second and fourth movements describe a dialogue between the soul and God as lovers. The work was named by the National Endowment for the Arts as an American Masterpiece of Choral Music.

Aaron Jay Kernis attended the San Francisco Conservatory, the Manhattan School of Music, and Yale University. In

1998, Kernis was awarded the Pulitzer Prize, and, in 2002, the Grawemeyer Award in Music Composition. Kernis served for over ten years as new music advisor to the Minnesota Orchestra and he is currently the Director of Minnesota Orchestra's Composer Institute. He teaches composition at Yale School of Music.

Volti is a 20-voice chamber choir based in San Francisco. Robert Geary, founder of Volti and the internationally acclaimed Piedmont East Bay Children's Choirs, also holds directorial positions with the San Francisco Choral Society and the Golden Gate International Children's Choral Festival. A champion of contemporary music, he and his choirs have commissioned many new works, and won numerous international and national awards.

>www.voltisf.org

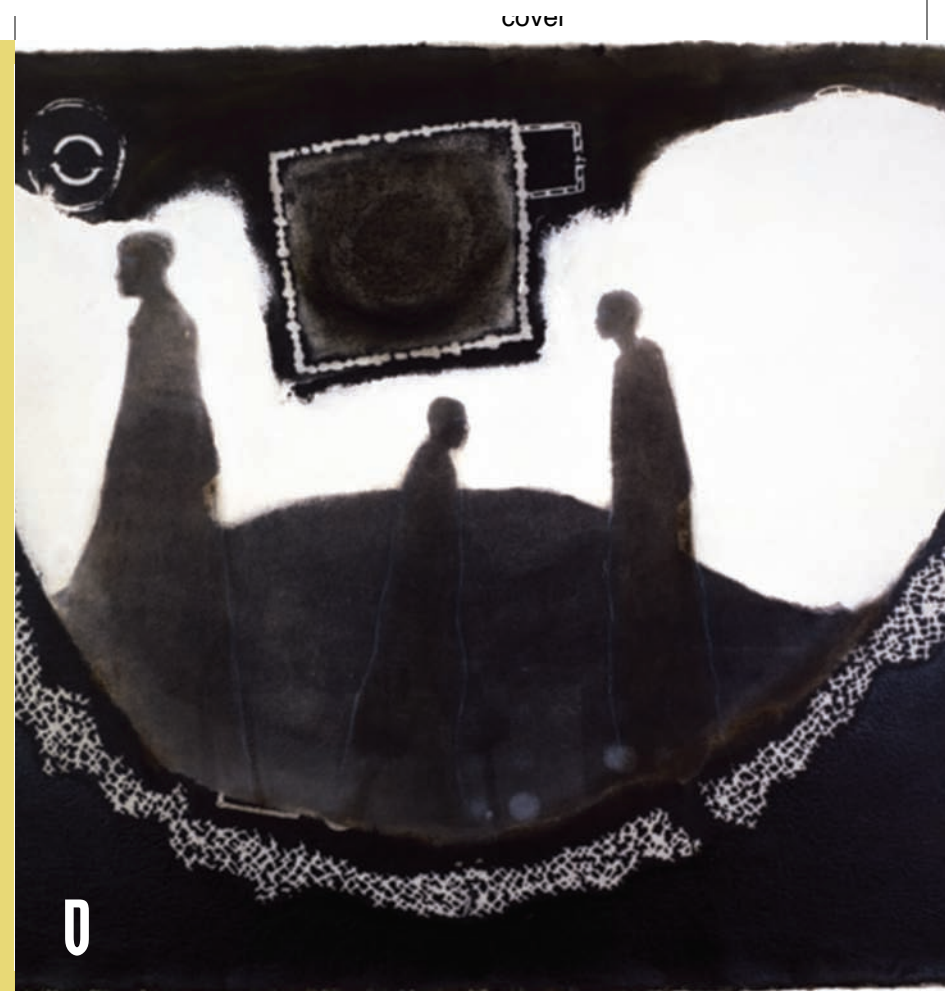
Recorded May 2007–May 2009 at Unitarian Universalist Center, Kensington, CA; St. Ignatius Church, San Francisco, CA; and Chapel of the Chimes, Oakland, CA. Recording Engineer: Don Ososke. *Ecstatic Meditations* appears complete on Volti's *Turn the Page* (innova 759). Translation © 1989, Oliver Davies, *Beguine Spirituality* (Crossroad Publishing).

6. Paul Motian, arranged by Joel Harrison

It Should Have Happened a Long Time Ago (5:22)

Guitars: Joel Harrison, Liberty Ellman
String Quartet: Christian Howes, Sam Bardfield, Mat Maneri, Dana Leong

This is a song from a project entitled "Joel Harrison's String Choir" where I have arranged a number of drummer Paul Motian's tunes for string quartet and two guitars. Paul, of course, is one of the great jazz drummers of our time, having played with Bill Evans, Paul Bley, Keith Jarrett, and countless other folks. He has led his own groups – notably the trio with Bill Frisell and Joe Lovano – for many years. His singular compositions are at once quizzical, lovely,



melancholy, and fierce. The arrangements call for a rare blend of freedom and focus, where rhythm is often implied rather than stated. It is highly unusual for a string ensemble to function in this way, moving back and forth between spontaneity and formal notation. The eclectic arrangements call for group and individual solos, as well as all manner of expressive string techniques. The players in this ensemble are among the few who can accomplish these goals.

Guitarist, composer, and vocalist Joel Harrison has one of the most unpredictable, fascinating discographies in contemporary music. He has developed a rare lyrical voice through immersion in jazz, modern classical, world traditions, and American roots music. His rejection of stylistic boundaries has led him to wander freely wherever inspiration is found; from inner city blues bars to the finest concert halls. Harrison has released ten CDs of his own compositions and arrangements on six different record labels since 1995. He has received a number of prestigious commissions and fellowships from the Jazz Composer's Alliance, Meet the Composer, the Mary Flagler Cary Trust, NYSCA, the Jerome Foundation, and Chamber Music America. He is a 2010 Guggenheim Fellow.

>www.joelharrison.com

Recorded at Sear Sound, NYC, in 2010 and mixed by Liberty Ellman.

7. Judith Sainte Croix **Los Pajaros Blancos de la Noche Profunda (The White Birds of the Deep Night) (8:11)**

The Sonora Trio: Judith Sainte Croix, piano; Andrew Bolotowsky, flute; Oren Fader, guitar.

Los Pajaros Blancos de la Noche Profunda (The White Birds of the Deep Night) is part of a suite conceived while the composer was in the Costa Rican rainforest at the David and Julia White Artist Colony. It is inspired by a bird that sang in the night, which was of a white color, although

never seen - only heard. The music expresses the finding of something pure and magical emanating from the depths of an inscrutable mystery. Jungle imagery is used to convey quantum physics ideas and allows for various freedoms for the performers. The piano gestures represent non-physical energy waves that become particles when observed. Harmonics on the guitar represent transport between physical and non-physical worlds. The flute represents physical nature. The piano, flute and electric guitar used in this recording are, respectively, the legendary vintage Steinway at Seltzer Sound Studios, a Peter Noy recreation of a G. A. Rottenburgh Baroque flute (440-A Heart Joint), and a PRS CE 24.

Judith Sainte Croix writes opera as well as chamber, orchestral, and electronic music. She is interested in work that is transformational, with themes of redemption, often using subjects of social and environmental awareness. The sound palette is lyrical and atmospheric with interruptions of driving rhythms, drawing on both ancient and futuristic sounds. She was born in St. Paul, Minnesota, educated at Indiana University (MA Composition) where she studied with Xenakis, and is presently a freelance composer, performer and educator in New York City. In workshops, she designs multi-modality structures linking the creative process to new music for Sonora House and Lincoln Center. Fellowships she has received include the Wurlitzer Foundation in Taos, New Mexico, the Atlantic Center for the Arts and Julia and David White Artist Colony in Costa Rica. Some of her awards/commissions include the Gaudeamus Award in the Netherlands, the New York State Council on the Arts, the NYC Department of Cultural Affairs, the Jerome, Heathcote and Martha Baird Rockefeller Foundations, The Con Ed Musicians Residency Composition Program and the Mary Flagler Cary Charitable Trust Recording Program. Recently she received commissions from Chamber Music America, the Rhode Island Symphony and the American Composers Forum.

>www.judithsaintecroix.com

The Sonora Trio incorporates a wide range of instruments from around the world - both classical and indigenous - electric and acoustic guitars, piccolo, C, alto and bass flutes, Egyptian ney, penny whistles, ethnic pipes & whistles, recorders, Native American flutes and drums, wooden and bass Baroque flutes, ocarinas, mosenos, tarkas, rainstick, shakers, cymbals, piano, synthesizer, keyboards as well as voices - spoken and sung. Part of the vision of the group includes presenting other art forms with contemporary chamber music - like the visual art of the hand-carved and painted masks of the indigenous Brunka from Costa Rica which signal the sound of the bird in the work *Los Pajaros Blancos de la Noche Profunda*.

>www.sonoratrio.com

Recording and Mastering Engineer - Marcelo Mella; Producers - Marcelo Mella and Judith Sainte Croix; Recorded live at Seltzer Sound Studio in New York City, May 12, 2009.

8. Ray Leslee **Nocturne for Violin and Piano (4:28)** **Ashley Horne, violin; Barbara Bilach, piano (Dedicated to Rosalind Simon Fruchter)**

This *Nocturne* is an expression of longing. Of regret. Of what might have been. An early version of the piece was featured in a production of *A Christmas Carol* at the San Diego Repertory Theatre in 2000. The Ghost of Christmas Past magically transports Ebenezer Scrooge back in time to witness the happiest moment of his life. He watches himself as a young man dancing with beautiful Belle, his lost love. The music for the play was originally performed by members of the San Diego Symphony and received a Garland Award nomination for Best Score.

Ray Leslee received the 2008 Fellowship in Music Composition from the New York Foundation For the Arts. He has written over 100 original scores for theatre, television, dance, and the concert hall - and is known for his

distinctive and memorable melodies. His chamber musical *Standup Shakespeare* was produced Off-Broadway by The Shubert Organization and directed by Mike Nichols. His groundbreaking a cappella musical *Avenue X* has had some 50 productions around the world, winning Best Musical in Los Angeles, Philadelphia, Dallas and Seattle, to name a few. His music for the theatre has been produced by Playwrights Horizons in New York, Steppenwolf Theatre, The Vienna Chamber Opera, The Folger Shakespeare Library, The Kennedy Center, The Actor's Studio, The Acting Company, The Culture Project, the Cincinnati Playhouse, and many others. In classical music, The Buffalo Philharmonic Orchestra commissioned and premiered his symphony *Romeo & Juliet For Orchestra & Actors*, which was also played by The New Haven Symphony, conducted by Jung Ho Pak. In 1997 he received the Gilman & Gonzalez musical theatre award for lifetime achievement and was honored at Lincoln Center.

>www.rayleslee.com

Ashley Horne plays with the American Symphony Orchestra and Barbara Bilach with the American Ballet Theatre. Recorded July 18, 2009.

9. Roberto Sierra **Cronicas del descubrimiento: Tercera Cronica: 1: Cancion (2:53)** **Selma Moore, flute; Timothy Schmidt, guitar**

Cronicas del descubrimiento, 1991-1995, is a series of chronicles (*cronica* in Spanish) composed on the subject of the meeting between the aboriginal Indian culture of the Caribbean islands and the Spanish Conquistadores. The image of surprise and bewilderment from both sides is particularly fascinating. Canción (heard here) and Batallia close the cycle with stark contrasts: the innocence of a simple song and the violence of battle.

Roberto Sierra was born in Puerto Rico and earned both music and humanities degrees there before continuing his

education at the Royal College of Music and Kings College in London, the Institute of Sonology in Utrecht, and with György Ligeti at the Hochschule für Musik in Hamburg. He returned to Puerto Rico in 1982 to teach and become Chancellor of the Conservatory of Music, although he was much sought after as a composer on the international scene during this time. He then served as Composer-in-Residence of the Milwaukee Symphony from 1989-92, at which time he joined the Cornell faculty, succeeding Karel Husa. His music has been much in demand for performances throughout the U.S. and abroad.

>www.Robertosierra.com

>www.Societyfornewmusic.org

James S. Abbott: recording engineer, editing, and mastering. *Cronicas* (Editions Orphées) also appears on *American Masters for the 21st Century* (innova 616), Society for New Music (for whom it was commissioned).

10. Jeff Raheb **Zu Twa Szi, Part 4 (7:09)** **Laurel Ann Maurer, flute; Peter Matthews, guitar**

Zu Twa Szi (Don't mind me I'm just the wind) was written for flutist, Laurel Ann Maurer. It was inspired by a Swahili saying and a poem I wrote of the same name: 'I'm just the wind, a traveler with no baggage or destination, with nothing to see and nowhere to be seen, seemingly nothing; you are the absence of space that merely hinders my journey' (excerpt). This is the last movement of a four part work. I utilize extended techniques for the guitar to imitate the buzzing sound of various African percussion instruments.

Jeff Raheb was born in Brooklyn, New York and has written over 200 works for a variety of mediums including: voice, quartets, chamber, and jazz orchestras, string and flute quartets, brass and woodwind quintets, and his own

jazz octet and trio. His Sax Quartet No. 1 was performed by the Australian Saxophone Quartet in a coast-to-coast radio broadcast at the Sydney Opera House. In 2005 he premiered *Topaz under Moon* for the South Dakota Symphony Orchestra and *Akita Mani Yo* for The South Dakota Chamber Orchestra, with Mr. Raheb as a soloist. In 2006, the Sioux Falls Municipal band premiered *Makato*, a work commissioned for the 150th anniversary of Sioux Falls. His guitar compositions have been performed throughout the U.S. and Europe. He has been a featured composer on WBAI, WKCR, WNYC and WBGO radio in New York. In 2002, Mr. Raheb was a recipient of the New York Foundation For The Arts Fellowship. His latest CD's are *Guitar Works*, *Cyclo*, for jazz trio and *Topaz Under Moon*, for 21-piece jazz orchestra. As a photographer, Mr. Raheb won first place (people category), in Smithsonian Magazines 2006 international photo contest. He is also a published poet.

>www.Jeffraheb.com

Flutist Laurel Ann Maurer began her musical studies in Seattle, Washington as a member of the Seattle Youth Symphony and a recipient of awards from the Seattle Young Artists Festival. She studied with Julius Baker, Jeanne Baxtresser, and Samuel Baron. Mr. Baker has stated that she is "One of our outstanding and gifted flutists." She has been lauded by The New York Times as "...a secure technician and an assured, communicative interpreter."

As an award winner from such organizations as the National Association of Composers - USA, the National Flute Association, the National Orchestra of New York, the Chautauqua Institute and the Utah Arts Council, Ms. Maurer has appeared as flute soloist throughout the United States and Europe, including performances at Carnegie Hall, Lincoln Center and the Kennedy Center. She has appeared as concerto soloist with the Monte Carlo Philharmonic Orchestra, the National Flute Association's American Flutist Concerto Orchestra, the Salt Lake Symphony and the Long Island Chamber Orchestra. At the forefront of Ms. Maurer's career is her dedication to contemporary music. Laurel Ann

Maurer has recorded for Albany Records, CRI, Soundspells, and 4-Tay Records. Ms. Maurer performs exclusively on Miyazawa flutes and is a Miyazawa artist.

Classical guitarist Peter Matthews resides in Vermont and is active as a performer and teacher. He has performed with the Vermont Contemporary Music Ensemble and with the vocal ensemble, Counterpoint. He holds a MM in performance from the University of Akron where he studied with Stephen Aron. He also pursued post-graduate studies with Thomas Patterson at the University of Arizona. He has been on the faculty of the University of Akron School of Music and currently teaches in the Northeast Franklin Supervisory Union in Vermont, receiving special recognition by the Vermont Alliance for Arts Education for his work there.

>www.laurelanmmaurer.com

Engineer & Producer: Jeff Raheb. Recorded in Colchester, Vermont, 1/30/2010.

11. Eve Beglarian **We Two (4:38)** **Eve Beglarian with Corey Dargel (additional vocals) and Cristian Amigo (additional guitars)**

We Two, a setting of the Walt Whitman poem, is April 30th in *A Book of Days*, an ongoing project of 365 pieces, one for each day of the year. The date was chosen to celebrate the wedding of Raquel Rodriguez and Matt Feduzi.

*We two, how long we were fool'd,
Now transmuted, we swiftly escape as Nature escapes,
We are Nature, long have we been absent, but now we return.
We become plants, trunks, foliage, roots, bark,
We are bedded in the ground, we are rocks,
We are oaks, we grow in the openings side by side,
We browse, we are two among the wild herds spontaneous as any,*

*We are two fishes swimming in the sea together,
We are two predatory hawks, we soar above and look down,
We are two resplendent suns, we it is who balance ourselves orbic and stellar,
We are seas mingling, we are two of those cheerful waves rolling over each other and interwetting each other,
We are snow, rain, cold, darkness, we are each product and influence of the globe,
We have circled and circled till we have arrived home again, we two,
We have voided all but freedom and all but our own joy. [slightly abridged from the original]*

According to the Los Angeles Times, composer and performer Eve Beglarian "is a humane, idealistic rebel, and a musical sensualist." She recently completed a journey down the Mississippi River by kayak and bicycle, which is documented on her RiverBlog. Beglarian's music has been commissioned and performed by the Los Angeles Master Chorale, the American Composers Orchestra, the Bang on a Can All-Stars, the Chamber Music Society of Lincoln Center, the California EAR Unit, and the Paul Dresher Ensemble. She has also worked extensively in theater, with directors Lee Breuer (Mabou Mines) and Chen Shi Zheng; in dance, with Ann Carlson, Victoria Marks, Susan Marshall, and David Neumann, and with visual and video artists Cory Arcangel, Anne Bray, Barbara Hammer, and Shirin Neshat. Recordings of Eve's music are available on Koch, New World, Cantaloupe, Accurate Distortion, Atavistic, innova, Kill Rock Stars, and Naxos.

>www.evbvd.com

Mixed by Cristian Amigo.

- Cover art by Terry Boddie
- Total time: 71:13