

Anne LeBaron



*unearthly*

*delights*

## Disc A [49:34]

1. **Fissure** (2016) 5:35  
Pasha Tseitlin, violin  
Nic Gerpe, piano  
Anne LeBaron, electronics
2. **Los Murmullos** (2006) 10:30  
Mark Robson, piano
3. **Devil in the Belfry** (1993) 11:19  
Pasha Tseitlin, violin  
Nic Gerpe, piano
4. **Julie's Garden of Unearthly Delights** (2014) 11:43  
Julie Feves, Jon Stehney, bassoons  
Anne LeBaron, electronics
5. **Poem for Doreen** (2017) 3:21  
Alison Bjorkedal, harp
6. **Four** (2009) 7:04  
Mark Menzies, violin

## Disc B [55:34]

1. **Is Money Money** (2000) 9:20  
Kirsten Ashley Wiest, soprano  
Chris Stoutenborough, clarinet  
Jim Sullivan, bass clarinet  
Erik Rynearson, viola  
Charlie Tyler, cello  
Eric Shetzen, contrabass  
Nicholas Olof Jacobson-Larson, conductor
2. **After a Dammit to Hell** (1982) 9:48  
Jon Stehney, bassoon
3. **Creación de las Aves** (2011) 8:34  
Nic Gerpe, piano
4. **Fore** (2009) 5:58  
Mark Menzies, violin
5. **A – Zythum** (2016) 18:43  
Stephanie Aston, soprano  
Andy Dwan, baritone  
Linnea Powell, viola  
Nick Deyoe, guitar, banjo  
Cory Hills, percussion  
Anne LeBaron, electronics  
Mark Menzies, conductor
6. **Poem for Doreen** (2017) 3:08  
Anne LeBaron, harp







I consider this collection of solo and chamber music compositions to be a self-contained musical memoir. Each work embodies a personal story, each came with its own challenge, and each challenge was met with an epiphany that led to a conceptual, stylistic, or technical breakthrough. These compositions represent my interpretations of and responses to literature (Edgar Allan Poe, Juan Rulfo, Gertrude Stein), art (Remedios Varo), nature (frogs), food, friendship, J.S. Bach, and the Oxford English Dictionary. Although one piece reaches back to the early 1980's, they are mostly from the past decade. Several were commissioned by organizations: Library of Congress, the Montecito Festival, the Library Foundation of Los Angeles, Sequitur. Others were commissions from musicians: Ana Cervantes, Julie Feves, Jay Barksdale, and the Panic Duo; one was composed as a birthday gift.

– Anne LeBaron

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#### Disc A

*Fissure*. Recording Engineer: John Baffa; Assistant Engineer:  
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*Las Murmullos*. Recording Engineer: John Baffa; Assistant  
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*Devil in the Belfry*. Recording Engineer: John Baffa; Assistant  
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*Julie's Garden of Unearthly Delights*. Recording Engineer:  
Nick Tipp. Sept. 22, 2016

*Poem for Doreen*. Recording Engineer: Alberto Cruz. Dec. 15,  
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*Four*. Recording Engineer: John Baffa; Assistant Engineer:  
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#### Disc B

*Is Money Money*. Recording Engineer: Alberto Cruz; Assistant  
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*After a Dammit to Hell*. Recording Engineer: John Baffa; As-  
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*Creación de las Aves*. Recording Engineer: John Baffa; As-  
sistant Engineer: Ian Stahl. June 20, 2016

*Fore*. Recording Engineer: John Baffa; Assistant Engineer:  
Ian Stahl. March 24, 2017

*A – Zythum*. Recording Engineer: John Baffa; Assistant Engi-  
neers: Aidan Gould, Ian Stahl. May 6, 2016

*Poem for Doreen*. Recording Engineer: John Baffa. Sept. 5,  
2017







A Los Angeles-based experimentalist who is an innovative performer on the harp as well as a composer embracing unusual challenges, Anne LeBaron's compositions have been performed around the globe. Venues in Italy, Mexico, Sydney, Vienna, Sweden, Kazakhstan, New York, Los Angeles, Italy, and elsewhere have programmed her works for chamber ensemble, orchestra, opera, and chorus, and presented her as a performer. Major awards she has received include the Alpert Award in the Arts, a Fromm Foundation commission, a Guggenheim, a Fulbright, and NEA grants. Her operas celebrate legendary female figures, such as Marie Laveau in *Crescent City*. She is currently completing *LSD: Huxley's Last Trip*, an opera that includes many of the instruments built by Harry Partch. Her newest opera-in-progress, *This Lingering Life*, examines the notion of karma, with a libretto by Mark Campbell and Chiori Miyagawa. LeBaron teaches in the Experimental Sound Practices and Composition Program at CalArts.

[annelebaron.com](http://annelebaron.com)





Anne LeBaron with Kithara



*Fissure* was commissioned by the Panic Duo as a companion piece for *Devil in the Belfry*. The title refers to the crack in the house in Edgar Allan Poe's story, "The Fall of the House of Usher," causing the collapse of the House of Usher into the tarn.

*Los Murmullos* distills spectral murmurs wafting through the streets of Comala, whisperings of dreams, and groanings in the ghost town cemetery of Juan Rulfo's seminal and only novel, *Pedro Páramo*. The pianist whispers, speaks, shouts, intones, and performs with a special seed rattle. The combination of piano, vocalizations, and percussion serves to illuminate the secret otherworldly utterances populating Rulfo's deserted Mexican village.

Pianist Ana Cervantes commissioned *Los Murmullos* in 2006 for her "Rumores" project.



Mark Robson and Anne LeBaron

*Devil in the Belfry* reflects the diabolic qualities in clockwork as observed by Edgar Allan Poe. Poe's tale of 1839, with the same title, is set in the Dutch village of Vondervotteimittiss. The lives of its citizens, all obsessed with correct time and fine cabbage, are suddenly disrupted by the appearance of an outsider from "over the hills." Brandishing his fiddle, the newcomer scampers up the town steeple, attacks the venerable belfry-man, and commits the heretical act of striking the bell thirteen times instead of the expected twelve. The perfectly regulated town is suddenly thrown into unprecedented disruption and chaos. *Devil in the Belfry* was commissioned by the McKim Fund at the Library of Congress, where it was premiered.

The idea for *Julie's Garden of Unearthly Delights* emerged from spending time in bassoonist Julie Feves' beautifully resonant garden. With a nod to the heavenly, hellish, hallucinatory imagery in the Hieronymus Bosch *Garden of Earthly Delights* triptych, an accompanying soundscape features frog and toad vocalizations, howler monkey calls, and weird, fierce, sawtoothy bassoon





Alison Bjorkedal, Anne LeBaron, Doreen Gehry Nelson

sonorities. The bassoons played by Julie Feves and Jon Stehney move into, out of, and around extended techniques. The premiere took place on April 12, 2015 on a portrait concert presented at REDCAT in Los Angeles.

*Poem for Doreen* was composed as a gift for my dear friend Doreen Gehry Nelson, also a harpist, on the occasion of her 80th birthday. I premiered the piece at her birthday celebration, and subsequently performed it on my fall 2017 tour in Australia and New Zealand. Alison Bjorkedal played *Poem for Doreen* on the LA Philharmonic's Noon to Midnight marathon, November 18, 2017. Our individual studio recordings are represented on this recording.

*Four*, the more literal version of its graphically notated fraternal twin, *Fore*, was commissioned to honor the renowned violinist Ivry Gitlis. The mandate was to compose a work referencing a favorite composition by Mr. Gitlis, namely the *Adagio* movement from the *Violin Concerto No. 2 in E* by Johann Sebastian Bach. Ken Aiso gave the premiere at the Montecito Festival on Aug. 1, 2009.

*Is Money Money*, for soprano, clarinet, bass clarinet, viola, cello, and contrabass, along with an assortment of call bells and ratchets, launches with Gertrude Stein's assertion: "All the trouble really comes from this question is money money." The composition fulfilled a commission from Sequitur with the requirement that the piece be about money. The texts I selected are from Stein's obscure "Money" and "All About Money," initially published in 1936 in *The Saturday Evening Post*. The first performances of *Is Money Money* were given by the ensemble Sequitur at Joe's Pub in The Public Theater, New York, on Feb. 3, 4, and 5, 2000.





TIRED TEXAN  
BAR-B-Q

ODDO'S  
SAV-A-STOP

Marlboro  
4.69

KOOL  
4.19

BFI  
3-1650



*After a Dammit to Hell*, for solo bassoon, was commissioned by Jay Barksdale. It refers to the fieriest BBQ sandwich in the Deep South, available at the late Tired Texan in Birmingham, Alabama.

The music of *Creación de las Aves*, composed in 2012 and inspired by the Remedios Varo painting of the same name, reflects two elements that are striking in her surreal work of art: the extreme concentration shown by the Owl Woman as she paints birds into living creatures (with the assistance of alchemy and a cardio-violin), and the ecstasy of the newly liberated birds as they take flight through a star-studded window. The origin of life is thus transformed into a warm-blooded miracle, a song taking flight. I'm grateful to the Mexican-American pianist Ana Cervantes for commissioning and championing this work, as part of her visionary *Monarca* project.

*Fore*, incorporating graphic notation and composed before the more traditionally notated *Four*, was given its first performance by Mark Menzies on Feb. 6, 2010. Both violin solos were commissioned by the Montecito Music Festival and dedicated to violinist Ivry Gitlis.

*A – Zythum*, commissioned by the Library Foundation of Los Angeles, is scored for soprano and baritone with banjo, guitar, viola, vibes and percussion. WasteLand gave the first performance on March 8, 2016 at the Hammer Museum in Los Angeles. The composition depicts all words appearing on the spines of the Oxford English Dictionary during its first publication period from 1884 – 1928. Two words that begin and end the dictionary, "A" and "Zythum," frame this raucous accounting. "Hobbit" and "Walrus," as defined by J.R.R. Tolkien, emerge from and temporarily halt the chronologically ordered stream of words labeling each volume in the series. Two 'ghost words' are embedded in the body of the score: "Dord" and "Abacot" (impostors that escaped the editors' scrutiny and were published but actually did not exist). *A – Zythum* unfolds in three sections: 1. the letter A; 2. A – Zythum; 3. the last word.



Mark Menzies

– Anne LeBaron





*Linnea Powell, Nick Deyoe, Stephanie Aston, Anne LeBaron, Mark Menzies, Andrew Dwan, Cory Hills*

\*Texts to *A - Zythum*, *Los Murmullos*, and *Is Money Money* may be viewed at [innova.mu](http://innova.mu).





