

Annea Lockwood, a New Zealand-born composer who settled in the United States in 1973, distinguishes herself with works ingeniously combining recorded found and processed sounds, live-performance and visual components, and exhibiting her acute sense of timbre.

Lockwood first explored electro-acoustic music and mixed media in the mid-1960s in Europe. Initially tutored by Peter Racine Fricker and Gottfried Michael Koenig, she gained inspiration from such experimental American composers as John Cage, Morton Feldman, Pauline Oliveros, and Ruth Anderson. While perhaps best known for her 1960s “glass concerts” featuring manifold glass-based sounds and her notorious *Piano Transplants*—burning, burying, and drowning obsolete pianos—she was drawn to the complex beauty of sounds found in the natural environment, which she captured on tape. Lockwood was especially fascinated with the sonorities of moving water and water’s calming and healing properties and thus started an archive of recorded river sounds. This project led to various sound installations and, most important, to her now legendary and large-scale *A Sound Map of the Hudson River* (1982) and *A Sound Map of the Danube* (2005), soundscapes tracing these rivers from their sources to their deltas.<sup>1</sup> Lockwood also incorporated recorded sounds of mating tigers, purring cats, tree frogs, volcanoes, earthquakes, and fire in such works as *Tiger Balm* (1970) and *World Rhythms* (1975). From the 1970s, she explored improvisation and alternative performance techniques and asked her performers to use natural sound sources and instruments including rocks, stones, and conch shells in *Rokke* (with Eva Karczag, 1987), *Nautilus* (1989), *A Thousand Year Dreaming* (1990), *Ear-Walking Woman* (1996), and *Jitterbug* (2007), among other compositions.

Having long been an attentive listener to nature and having given fragile and volatile nature a voice in many of her works, Lockwood has also occasionally drawn attention to vulnerable humans, such as a dying friend and prisoners deprived of their rights, in works like *Delta Run* (1981) and *In Our Name* (2010). The current CD brings together three such works—*Jitterbug*, *In Our Name*, and *Thirst*, emphasizing non-human and human dignity and imaginatively merging musique concrète techniques with live performance.

### ***Jitterbug***

Commissioned in 2007 by the Merce Cunningham Dance Company for the dance *eyeSpace*, *Jitterbug* is a work for six-channel tape, a “mixer,” and two live performers, although on this CD this work is performed by three live musicians: John King (electric guitar, viola, processing), David Behrman (zither, psalter, rattle, rainstick, processing), and William Winant (tam-tam, timpani, gongs, cymbals and other small percussion, Jew’s harp). The prerecorded tape part of *Jitterbug* consists of Lockwood’s own underwater recordings of aquatic beetles, microscopic insects, and fish from small lakes and backwaters of the Flathead Valley in Montana, and additional recordings of insects by Lang Elliott of the NatureSound Studio and The Music of Nature. These largely unfamiliar bubbling, popping, and rasping and contrapuntally interlocking non-human sounds, somewhat reminiscent of those in David Dunn’s *Chaos and the Emergent Mind of the Pond* (1990), are interwoven with low and resonant bowed gongs and piano tones, recorded by Gustavo Aguilar, Joseph Kubera, Maggi Payne, Marilyn Ries, and William Winant.

The live performance part is based on a graphic score embracing six images of beautifully patterned and colored rocks from a creek bed in the Montana Rocky Mountains photographed by Gwen Deely. Verbal instructions for guided improvisation are provided as well. The

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<sup>1</sup> Both of these works are recorded on the Lovely Music label. Lockwood recently completed a third sound map, *A Sound Map of the Housatonic River*.

instrumentation for *Jitterbug* is indeterminate. The duration, which is almost a half hour for this recording, has to be decided by the players in advance, and all of them use the same rock image at the same time, reading the layers from right to left and proceeding from bottom up. The performance on this disk is based on three of the six images. “Responding to surround sounds whenever possible” and delicately interacting with the sounds of animate and inanimate nature, the musicians perform solos, duos, and trios.<sup>2</sup> The performance begins with sounds of a bowed cymbal on a timpani head and ends with rainstick sonorities. With *Jitterbug* Lockwood aims at a balanced sound ecology in which humans do not overpower non-human expression.

### ***In Our Name***

Commissioned by the singer Thomas Buckner, *In Our Name* is comprised of three settings of poems by Jumah al-Dossari, Emad Abdullah Hassan, and Osama Abu Kabir, Bahraini, Yemenite, and Jordanian terrorism suspects detained by the U.S. military at Guantánamo Bay, Cuba. The work, which came about between 2009 and 2010, is conceived for voice, cello, and pre-recorded sound on tape. Lockwood explained her motivation for this piece as follows: “The strongest impetus to make this work was that Tom [Buckner] and I felt that we were hearing so much information and disinformation about the prisoners, but the crucial voices, theirs, were unheard.”<sup>3</sup> Having read the *Amnesty International Newsletter* and learned about the recent publication of *Poems from Guantánamo: The Detainees Speak* in English translation, edited and introduced by Marc Falkoff, a lawyer in the habeas representation of seventeen Guantánamo detainees since 2004, Lockwood obtained this bestselling anthology and selected three texts for her composition.<sup>4</sup>

Lockwood was touched by the fate of these human beings who have been incarcerated without charge or trial and suffered torture. She was also moved by the ways in which many of these detainees tried to cope with such uncontrollable circumstances, writing down their cries from the heart in toothpaste or etching them with pebbles on Styrofoam drinking cups. Fighting for the provision of pen and paper, Falkoff instigated countless poetic utterances from the prisoners, yet was only moderately successful in getting clearance from the Pentagon for the public release of twenty-two poems. Many poems were immediately confiscated and denied clearance because of fear that the texts could contain coded messages, posing a national security threat and raising apprehension that they might help humanize the inmates and trigger public sympathy toward them.

The first setting of *In Our Name* is based on “Death Poem” by Jumah al-Dossari, a Bahraini national and father in his early thirties who was accused of having been at Tora Bora, a place he had not been familiar with. After a detention of more than five years he was released in 2007. Having been beaten and locked in a cage with two containers, one for cleaning and the other for urinating, he attempted suicide twelve times. “Death Poem” was meant to be a note accompanying one of his suicide attempts, but luckily his lawyer found him before it was too late, “hanging by his neck and bleeding from a gash to his arm.”<sup>5</sup>

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<sup>2</sup> See the instructions in Lockwood’s score of *Jitterbug* (Baltimore: I Resound Press, 2007).

<sup>3</sup> Quoted in an e-mail to the author on October 25, 2011.

<sup>4</sup> *Poems from Guantánamo: The Detainees Speak*, edited by Marc Falkoff (University of Iowa Press, 2007).

<sup>5</sup> From Marc Falkoff’s introduction to this poem.

Take my blood.  
Take my death shroud and  
The remnants of my body.  
Take photographs of my corpse at the grave, lonely.

Send them to the world,  
To the judges and  
To the people of conscience,  
Send them to the principled men and the fair-minded.

And let them bear the guilty burden, before the world,  
Of this innocent soul.  
Let them bear the burden, before their children and before  
    history,  
Of this wasted, sinless soul,  
Of this soul which has suffered at the hands of the “protectors  
    of peace.”

The five-minute setting opens with pre-recorded low and sustained tones performed by cellist Theodore Mook and baritone Thomas Buckner, who also serve as the piece’s live musicians. The poem is then freely narrated over microtonally inflected and timbrally highly differentiated cello sounds and introduces the motifs on which the song is based. For the narration the singer, who is allowed to choose his own pitch levels, rhythms and dynamics, has to put a small loudspeaker designed by Matthias Kaul in his mouth.<sup>6</sup> Sudden intrusions of short-wave radio static emanating from this speaker interrupt the singer, “invade” his body, and gag him and thus the words “body,” “conscience,” “fair-minded,” “and before history” and “protectors of peace” are distorted and dramatically punctuated. Underscoring the narration with cello and voice tones and short-wave radio transmissions, the tape concludes the setting, echoing poignant words and phrases from the poem.

The setting of “Death Poem” seamlessly segues to the second setting, “Brothers, bear the weight” by the Yemenite poet Emad Abdullah Hassan. He was arrested in his twenties when he was a student at a university in Pakistan and remains in prison even though there are no charges of violence against him. “Brothers, bear the weight,” is part of a larger poem entitled *The Truth*:

Brothers, bear the weight of the heavy shackles,  
Do not be confused by their wicked schemes.

Illusions soar all around this din,  
Ropes are tied tightly to the wall,

And every evening, in lieu of a bride, they bring you  
Distress and depression.

You have no companion but Night  
To complain about bitter destiny.

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<sup>6</sup> Matthias Kaul is a renowned German percussionist, instrument builder, and composer.

You have no comrade but Night  
To share in your sadness.

Rather than being narrated, the vocal part of this short setting is sung in lyrical fashion. Lockwood emphasizes certain words and phrases through repetition (“bear the weight,” “no companion,” and “but Night”), melismatic embellishments (“bride,” “night” and “sadness”), and text painting to add emotional weight. The cello has an equally expressive melody marked by small intervals and gliding tones in dialogue with the voice. Entering in the middle of the setting, the tape features a didjeridu drone, an unmodified excerpt from Stuart Dempster’s *Didjerilayover*, and provides a sonorous basis for the singer and cellist who conclude the song with an improvisation.<sup>7</sup>

The last poem “Is it true?” comes from Osama Abu Kabir, a Jordanian water-truck driver and Islamic missionary who was incarcerated in 2002 for wearing a Casio digital watch, sometimes used by al Qaeda members to detonate bombs. In the four quatrains of his poem, Kabir vividly imagines life “outside the wire” and pleads for justice and compassion. He was released in 2007.

Is it true that the grass grows again after rain?  
Is it true that the flowers will rise up in the Spring?  
Is it true that birds will migrate home again?  
Is it true that the salmon swim back up their stream?

It is true. This is true. These are all miracles.  
But is it true that one day we’ll leave Guantánamo Bay?  
Is it true that one day we’ll go back to our homes?  
I sail in my dreams, I am dreaming of home.

To be with my children, each one part of me;  
To be with my wife and the ones that I love;  
To be with my parents, my world’s tenderest hearts.  
I dream to be home, to be free from this cage.

But do you hear me, oh Judge, do you hear me at all?  
We are innocent, here, we’ve committed no crime.  
Set me free, set us free, if anywhere still  
Justice and compassion remain in this world!

Following the previous setting without interruption, “Is it true?” is, like “Death Poem,” recited in melodramatic fashion. The cello accompaniment is sparse, only occasionally responding to the poetic statements and thus underscores the isolation of the prisoner’s voice. The tape, which remains silent for much of this setting, enters at the end of the recitation and rounds off *In Our Name* with a blend of *Didjerilayover* sounds and the prerecorded low and sustained tones which opened *In Our Name*. With *In Our Name* Lockwood not only underscores human dignity, but powerfully extends the reach of voices in confinement.

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<sup>7</sup> Dempster’s *Didjerilayover* can be found on the New Albion CD “Underground Layovers from the Cistern Chapel” (NA076CD). Lockwood chose this excerpt because of the drone’s coiling and constricting quality.

## ***Thirst***

Commissioned by the Issue Project Room, funded by the Mary Flagler Cary Charitable Trust and composed in 2008, *Thirst* is a four-channel electro-acoustic work. In Lockwood's words it "counterpoints tension and serenity, swinging between Grand Central Station in New York at rush hour and Lebanese sculptor Simone Fattal's memories of her family home's courtyard in Damascus—a place of sensory richness, wholeness and peace." For Lockwood, "such memories create a refuge for the mind from the pervasive noise of crisis surrounding us."<sup>8</sup> The noise component of the work not only consists of sounds recorded in Grand Central Station, but also of sputtering sounds stemming from the turning of large medieval manuscript pages in the Pierpont Morgan Library. Lockwood embellishes Fattal's narration in both Arabic and English with attenuated gong sounds provided by William Winant and Gustavo Aguilar, piano resonances by Joseph Kubera and sounds recorded by Bruce Odland from the Baschet brothers' sound sculptures at Yale University. Throughout this work one can also hear fragments of the Balkan love song "Jutros mi je ruza procvetala," which Lockwood heard performed by a gypsy trio in Hungary and considers the most beautiful melody she ever heard. Triggered by the chance occurrence of a pitched sound in Grand Central Station, the snippets merge into the complete song toward the end of the piece.

—Sabine Feisst

*Sabine Feisst is Associate Professor of Music History and Literature at Arizona State University. Focusing on twentieth and twenty-first century music studies, she published the monographs Ideas of Improvisation in New Music (Studio Verlag 1997) and Schoenberg's New World: The American Years (Oxford University Press 2011), as well as numerous essays in European and American professional journals, essay collections, and encyclopedias.*

Born in New Zealand, **Annea Lockwood** moved to London in 1961, studying at the Royal College of Music, then with Gottfried Michael Koenig in Cologne. During the Sixties she explored, among other things, the rich sonorities of glass in *The Glass Concert* (1966–72), defunct pianos in *Piano Transplants: Piano Burning, Piano Garden, Piano Drowning* (1967–72), collaborated with sound poet Bob Cobbing and began the *River Archive* (1966–70) which later developed into sound maps of three rivers: the Hudson (1982), the Danube (2005) and the Housatonic (2010). These installations have been presented in the United States, Europe, and New Zealand; *A Sound Map of the Danube* has been travelling downstream since 2005, with extended presentations in Germany, Austria, Hungary and Romania.

In 1973 the composer Ruth Anderson invited Lockwood to teach at Hunter College, CUNY in the Electronic Music Studio which Anderson directed. Access to this studio and the opportunity to become part of the experimental music scene in the States was a great stimulus. Many works followed including *World Rhythms* (1975) a multi-channel live mix of environmental sounds, and mixed-media works such as *Delta Run* (1982) and *Three Short Stories and an Apotheosis* (1985). These and other pieces were presented at The Kitchen, NY, in the New Music America festivals, the Sonic Acts Festival, Amsterdam, and elsewhere.

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<sup>8</sup> Annea Lockwood, "Program Notes for *Thirst*," unpublished.

An invitation from Thomas Buckner in 1987 reignited her interest in vocal composition, an old love, and initiated a fruitful collaboration resulting in five pieces, the most recent being *In Our Name* (2009–10). A number of instrumental works also followed, including *Thousand Year Dreaming* (1990) for didjeridus, winds, brass, percussion, and projections, and *Ceci n'est pas un piano* (2002) for piano, video, and electronics. She is a professor emerita from Vassar College. [www.annealockwood.com](http://www.annealockwood.com)

**David Behrman** has been active as a composer and artist since the 1960s. Over the years he has made sound and multimedia installations for gallery spaces as well as compositions for performance in concerts. *My Dear Siegfried*, *Leapday Night*, *On the Other Ocean*, *Interspecies Smalltalk*, and *Long Throw* are among Behrman's works for soloists and small ensembles. *Pen Light* (2002) and *View Finder* (2005) are his most recent multimedia installations. Audio recordings of his works are on the XI and Lovely Music labels; videos can be viewed at [www.Roulette.org](http://www.Roulette.org) and [www.ubu.com](http://www.ubu.com).

**Thomas Buckner** has been active as a singer and producer of new and experimental composed and improvised music for more than forty years. He has performed throughout North America, Europe, Asia, and Africa. Long-term collaborators include Roscoe Mitchell, Robert Ashley, Annea Lockwood, David Wessel, Tom Hamilton, Earl Howard, Joseph Kubera, Petr Kotik, Matthias Kaul, Bun-ching Lam, and Wadada Leo Smith. In the Seventies he founded 1750 Arch Concerts in Berkeley, California, where he produced more than 100 concerts a year, the 23-piece Arch Ensemble for Experimental Music, and 1750 Arch Records. In the 1980s, he began touring with Roscoe Mitchell and Gerald Oshita in the group Space, performing in major festivals in Europe and the United States. He returned to New York, where he became a member of Robert Ashley's opera company, and founded the Interpretations concert series and the Mutable Music record label. [www.thomasbuckner.com](http://www.thomasbuckner.com)

**Simone Fattal** was born in Syria and grew up in Lebanon. She studied philosophy in Lebanon and in Paris at the Sorbonne. She then embarked on a career as a painter. The civil war in Lebanon where she was living induced her to leave the country and go to California. There she founded a publishing house dedicated to experimental writing, the Post-Apollo Press. She is now a sculptor, and her medium is essentially clay. Her work is infused with the history of the region, her forms joining together the most ancient past and today's events. She says they will bear witness for us.

**John King**, composer, guitarist, and violist, has received commissions from the Kronos Quartet, Ethel, the Albany Symphony, Bang on A Can All-Stars, Mannheim Ballet, New York City Ballet, Stuttgart Ballet, and Ballets de Monte Carlo, as well as the Merce Cunningham Dance Company. He has written three operas: *herzstück/heartpiece*, based on the text of Heiner Müller, premiered at the 1999 Warsaw Autumn Festival; *la belle captive*, based on texts by Alain Robbe-Grillet, premiered at Teatro Colon/CETC in Buenos Aires in 2003; and his most recent opera, *Dice Thrown*, based on the Stéphane Mallarmé poem, was presented at CalArts in 2010. There are three recent recordings of his string quartets: *10 Mysteries* and *AllSteel* (Tzadik); and *Ethel* (Cantaloupe). He is also the recipient of the 2009 Alpert Award in the Arts for Music. [www.johnkingmusic.com](http://www.johnkingmusic.com)

**Theodore Mook** has been an active proponent of new music, particularly microtonal music since 1980, and continues to perform new music around the world, from the Library of Congress to underground venues. He has participated in Bang on A Can, MusikProtokoll in Austria, Musique Actuelle in Canada, the Bach Festival in Marlboro, Vermont, the Bethlehem Music Festival, USArts in Berlin, the Synthesis Festival in Skopje, Macedonia, and the Bern Biennale. He has recorded standard repertoire, experimental, academic, Broadway, and commercial music on various labels including ECM, Columbia Masterworks, Warner-Atlantic, New World Records, Experimental Intermedia, and Ear Rational. In 1993, he began a parallel career in computer programming and web design. After thirty years in New York, he now makes his home in Rhode Island where he has a delightful crop of cello students and an organic garden. [www.theodoremook.com](http://www.theodoremook.com).

Soprano **Kristin Norderval** is a performer, composer, and improviser whose repertoire spans the Renaissance to the avant-garde. Her credits as a soloist include performances with the Oslo Sinfonietta, Philip Glass Ensemble, Netherlands Dance Theater, and the San Francisco Symphony. She has recorded works by many prominent composers, among them Eve Beglarian, David Lang, and Tania León. Five chamber operas have been composed specifically for Norderval, including *Pope Joan*, a dance-opera by Anne LeBaron, and *She Lost Her Voice That's How We Knew*, a one-woman electro-acoustic opera by Frances White. As a composer, Norderval focuses primarily on exploring the nuances of the human voice and places special emphasis on small-scale opera, cross-disciplinary work, and compositions utilizing interactive technology. She has received awards from Meet the Composer, the Jerome Foundation, the American Music Center, and the Norwegian Cultural Ministry. [www.norderval.org](http://www.norderval.org)

**William Winant** has performed with some of the most innovative and creative musicians of our time, including Iannis Xenakis, Frank Zappa, Joan LaBarbara, Anthony Braxton, and Cecil Taylor. For many years he worked with composer Lou Harrison, and in March of 1997 he participated in the world premiere of Lou Harrison's quintet *Rhymes with Silver* featuring cellist Yo-Yo Ma and the Mark Morris Dance Group. He has premiered many works written specifically for him, by such composers as John Cage, Christian Wolff, Zeena Parkins, Roscoe Mitchell, Alvin Lucier, Terry Riley, Fred Frith, and Wadada Leo Smith. Winant has been featured as a guest artist with the Los Angeles Philharmonic (under the direction of Pierre Boulez), the San Francisco Symphony, and at the Monterey Jazz Festival, the Salzburg Festival, Lincoln Center, Melt Down Festival, Royal Festival Hall, and the Brooklyn Academy of Music. [www.williamwinant.com](http://www.williamwinant.com)

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Credits:

*Fitterbug*

Commissioned by the Merce Cunningham Dance Dance Foundation, Inc., 2007. Published by I Resound Press, <http://iresound.umbc.edu>. Aquatic insects and fish recorded by Annea Lockwood. Terrestrial insects used by kind permission of Lang Elliott of the Nature Sound Studio, who recorded them for The Music of Nature. <http://www.musicofnature.org>

*In Our Name*

Commissioned by Thomas Buckner in 2010.

With the voices of Bill Hart and Bruce Odland. *Death Poem* by Jumah Al-Dossari, *The Truth* by Emad Abdullah Hassan, and *Is It True?* by Osama Abu Kabir; from *Poems from Guantanamo: The Detainees Speak*, edited by Marc Falkoff. Copyright © 2007 University of Iowa Press, [www.uiowapress.org](http://www.uiowapress.org). Used by kind permission of the University of Iowa Press.

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*Thirst*

Commissioned by Issue Project Room, funded by the Mary Flagler Cary Charitable Trust, 2008 and by the Henry Cowell Award, which is made possible by the Henry Cowell Estate and administered by the American Music Center.

Bowed gong and piano resonances recorded by Gustavo Aguilar, Joseph Kubera, and William Winant and engineered by Marilyn Ries and Maggi Payne. Simone Fattal and Kristin Norderval engineered by Annea Lockwood. I would also like to thank William Voelke, the curator of Medieval and Renaissance Manuscripts at the Morgan Library, for the opportunity to record there.

Producer: Annea Lockwood

*Fitterbug* and *In Our Name* were engineered, edited, and mastered by Tom Hamilton.

*Fitterbug* was recorded January 6, 2012 and *In Our Name* was recorded January 25, 2011. Both works were recorded at Systems Two, Brooklyn, NY.

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ANNEA LOCKWOOD (b. 1939)

*IN OUR NAME*

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1. *Fitterbug* (2007) 28:36

David Behrman, zither, psalter, rattle, rainstick, processing; John King, electric guitar, viola, processing; William Winant, percussion; tape

2. *In Our Name* (2009–10) 11:55

Thomas Buckner, baritone; Theodore Mook, cello; tape

3. *Thirst* (2008) 20:18

Simone Fattal, narrator; Kristin Norderval, soprano; tape

TT: 60:51

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