

A photograph of a large, moss-covered tree stump in a forest. The stump is split vertically by a bright orange-red band. The left side of the stump is covered in dark green moss, while the right side shows the light brown, textured wood grain. The background is a dense forest with green foliage.

**JEROME
KITZKE**

**The
Redness
of
Blood**

have encountered **Jerome Kitzke** at various points in my life (usually in New York), and the meetings have always felt warm and somehow auspicious. With his angular features, long ponytail, and purposeful gait, he radiates a natural and infectious energy, and an openness of spirit that suggests you have met a longtime friend, even if for only the first time. I know this may sound a little sentimental or flowery, but I think you the reader will see that this impression feeds very directly into the nature and strengths of the music on this program.

Kitzke has described himself as being as much a storyteller as a composer, and that description makes sense. Throughout his music there is a strong dramatic, narrative, theatrical component. Performers shout, sing, move and dance, often as though possessed by the music. An obvious ancestor here is Harry Partch, and though Kitzke's music does not use just intonation, it projects that "corporeal" quality that this predecessor valued as essential. (The music of George Crumb, while it does not have the same barely-controlled wildness of spirit, also feels related.)

Kitzke is also an artist who is driven by a thirst for social justice. When he senses a political wrong, a societal evil, he is incapable of turning away. This has led him to be particularly concerned through his life's work with the deadening horror of war, and what he perceives to be the biased inaccurate account of history regarding the interactions between Native Americans and white Europeans as the United States was being created—events whose negative repercussions are still ongoing. He's also an artist who wishes to honor the humane and the intimate. He's one of those people who naturally likes other people, not always the usual m.o. for an artist. All the works on this program pick up on one or another of these qualities.

The pieces on this disc make for intersecting pairings. There are two works for a pianist who vocalizes and produces sound beyond the keyboard. (One of these is an anti-war work). There are two works that are portraits of

individuals. There are two ensemble pieces that are idiosyncratically theatrical. Listening to them in sequence, they begin to feel like a multi-movement work about life that culminates in *The Redness of Blood*, the longest, most substantial, and I would say most personal piece of the program.

Bringing Roses With Her Words (2009) is a memorial portrait of Robin Bloom (1952–2008), whom the composer describes as his "first love and dear friend." Written for and dedicated to Lisa Moore, the pianist faces virtuosic demands of speaking, singing, and playing the keyboard, usually all at once. Beginning offstage, she comes towards the piano, chanting and clapping in a ritualistic procession, the process repeating itself at the end in reverse. More than once there is a controlled "freakout," but even here the notation is beautiful and suggestive; throughout the score all the required techniques are scrupulously and inventively notated. Moore's controlled abandon is stunning, but I should also mention that Kitzke doesn't ask performers to do anything he can't. His performance of a similar work, *The Green Automobile*, using an Allen Ginsberg text, is electrifying.

The piece uses the 1970 song "Robin" by the duo Seals and Croft as a source for a short section of the piece, but the material has undergone so much transformation that in the end it seems only some basic contours and harmonies remain. What we're left with is a vivid, life-affirming evocation of a person listeners wish they had known.

For Pte Tokabewin Ska (2015) is another portrait, in this case an "honor song" for the composer's friend and collaborator, Charlotte Black Elk. Kitzke came to know her while working on earlier pieces dealing with the struggles of the Lakota people against cultural (and literal) genocide. She is a tribal elder and activist, and her strong personality obviously helped Kitzke to refine and strengthen his own expressive vision. The title is her Lakota name and it means "White Buffalo Woman of Different Motion," suggesting that she moves in her own way regardless of any other's desire or obstacle. Written for the ensemble

that the composer has founded and directed now for decades (The Mad Coyote), the instrumentation is a mixed sextet of flute(s), bass clarinet, bassoon, cello, Hammond organ, and percussion, where all the players vocalize and sing.

Starting with the ensemble mimicking a ringing phone, followed by an in-your-face “What?” (the opening word shouted by Ms. Black Elk when the composer encountered her for the first time on the phone), the music is a rollercoaster of quick, darting moves, turning on a dime between dancey and ruminative. At a certain point, things slow and open up, and the extended text (centering on a series of Lakota aphorisms Ms. Black Elk gave the composer, and spoken by the flutist through the alto flute) is presented as a sober and restrained narration. I particularly applaud that Kitzke has resisted the impulse to set it like text in a classical song, which would have butchered the impact of the words. In an email to this annotator, Kitzke wrote, “Charlotte suggested I include some musical and vocal moves that appealed to her, which I did, including a melody and some ululation (lee lees).”

There Is a Field (2008) is another piece for a multi-faceted pianist (singing, speaking, playing the instrument both traditionally and percussively). But it is a song cycle, rather than a portrait. It emerged from an experience of Kitzke’s in 2003: Despondent over the advent of the second Iraq war, he saw a poetry poster in the New York subway with a text by Rumi [something of an “only in New York” story], which would give the work its title, and evoked a very real and yet also transcendental “place of peace.” The words were a balm to him, and he filed it away for future use. When Bay Area pianist Sarah Cahill commissioned a work on themes of anti-war and peace, he saw how he could use it in conjunction with three of Walt Whitman’s Civil War poems.

The music has many moments and performing actions similar to *Bringing Roses With Her Words*, but also significant differences. The work alternates between wilder vocal/instrumental episodes and text-setting, yet the overall tone feels more

restrained. Part of this I think is a vaguely 19th-century quality to some of the piano writing, I suspect a reference here to Whitman’s love of his era’s music. There are moments of Lisztian filigree, delicate French waltz, genteel “parlor-march,” thumping folk dance, and even Chopinesque marzurka/polonaise. The performer is asked most of the time to intone text following the piano music’s contours, though Cahill’s rendition is often so precise and finely tuned that one feels she is singing throughout. The setting of the Rumi is another verbal oasis, spoken with a bare minimum of accompaniment, and delivered with a serene detachment. By the end of the work, the listener has followed the pianist to a place where objectivity and compassion gently combine, embodied in a sweet whistled tune that leads to a ghostly and fading four-bar ending.

Finally, there is *The Redness of Blood* (1994-95). This is a *magnum opus*, almost a half hour long, but paradoxically its “monumentality” is in its intimacy. Spurred by his desire to create an honor piece for his blood family, Kitzke set out to create a musical portrait that celebrated the human circle that made him who he is. While he was composing it, his paternal grandmother Regina Kitzke, to whom the work is dedicated, died at nearly 92, adding a new level of intensity to the undertaking. It also added a section outside the originally planned structure, *Regina Takes the Holy Road, 3 December 1994*, which can also be performed as a separate piece for bass clarinet and three body percussionists/vocalists.

The idea of the Circle is made very concrete in the work, as the performers are so arranged, and at different points they execute a sonic “wave” with maracas and flexatone, rippling around the circle. The form is actually a rondo (though crossed with many other personal/experimental/non-Western elements). There is a recurrent chord (C major, followed by a ghostly E-A minor cadence) that introduces each family member, with shouts and percussion shots, the number of which increase by one with each successive

appearance. Kitzke's preference for episodic form here finds an ideal global structure to unify the work, still allowing maximum variety. The characters of each person are clearly evoked by the sounds, so clearly that I think it is unnecessary for me to describe each. As just one example, though, I'll point out Kitzke's older brother, whose obviously contemplative nature is represented by a slow and soulful movement for bass clarinet, piano, and orchestral bells. And it then is complemented by the composer's self-portrait, which is joyously exuberant. This penultimate section has almost the feel of a "happy ending" ensemble of a musical, crossed with tribalistic drumming. The whole piece has the sense of a sacred familial rite, all the way to the end, when the players begin circling their instruments while singing, and then gradually exit the stage.

On a first hearing, for some more accustomed to the complexities of modernist practice, Kitzke's music may sound somewhat simple. Conversely, those more used to the open spaces of minimalism, or the grand gestures of neoromanticism, may find the music too mutable as it morphs, quicksilver-like, through an invigorating stream of consciousness. Even its diversity of materials, while similar to postmodernist practice, does not share the distancing irony of so many such pieces. The fact that this music does not fall easily into any "-ism" is a tribute to its individuality, and its strength.

When one delves into the scores, at first it may seem that the techniques used are not those most associated with classical practice. Instead of rampant counterpoint, there are clean unison passages, skittering clusters, or enriched parallel chords. But quickly one realizes that Kitzke has his eye (and ear!) on other parameters, and that he is very careful to vary the registration of doublings, to shift orchestrational colors, and to interrupt and inflect the momentum with unexpected sonic gestures. The beautiful artisanal calligraphy adds to the sense of precision and freshness. Ultimately the music has the quality

of a crazy kaleidoscope, tumbling from one moment to another, the sonic palette constantly refreshed.

I had never thought so before, but on this listening I feel there are two American composers with whom Kitzke shares aspects of his practice. One is Frederic Rzewski (sadly lost to us just as I am writing this essay). The uninhibited use of the piano as a multifaceted instrument, the vocalizing, and above all the passionate political commitment feel similar between the two.

The other is Meredith Monk. Her humane, homespun tunefulness, a trait that suggests a deep folk music we have never before heard, feels tied to Kitzke's: Both are rooted in deep tradition, and yet also transcend any single source. I should also emphasize that there is never anything plagiaristic about his relation to these two. In fact, my observation hopefully indicates both my admiration for his accomplishment, and the "maverick" strand of the American tradition of which he is a part.

There is a moment in *The Redness of Blood* which I think encapsulates the strength and heart of Kitzke's music, and brings us back to my opening comment. In the final section (which is also the composer's self-portrait) the circle of performers proclaim the family members, and then shout "I love you all, I love you all." There's something enormously affecting and courageous in such a gesture. The tradition of concert music has a certain bias toward abstraction, and especially in the 20th century, often such emotional content has been avoided or muted. But here we have a composer singing out his commitment to community, to intimacy, to love and compassion. And this commitment doesn't detract from the music's expression and value; instead it reinforces it. Kitzke has found a sweet spot between the musical and the theatrical, the personal and political, the abstract and the humane. It's a rare gift to us all, one to treasure.

—Robert Carl

Robert Carl is chair of composition at the Hartt School, University of Hartford. His most recent book is Musical Composition in the 21st Century: A Practical Guide to the New Common Practice (Bloomsbury).

Composer's note

Bringing Roses With Her Words

Commissioned by Lisa Moore, *Bringing Roses With Her Words* was written in memory of my first love and dear friend of 38 years, Robin Bloom (1952–2008). The work contains little of the tinctures of sadness often found in memorials. More so it is meant to reflect the robust spirit of Ms. Bloom and, at times, my anger that she died so young. The title is part of a line from the lyrics of a 1970 song called “Robin” by the pop/folk duo Seals and Crofts. Lisa premiered the work on January 3, 2010 in New York City at Le Poisson Rouge.

For Pte Tokahewin Ska

In 1988, while researching a work I was planning to commemorate the centennial of the December 29, 1890 Wounded Knee Massacre, I had the good fortune of meeting the Oglala Lakota Katela woman Charlotte Black Elk. In the autumn of 1988, I spent several weeks with Charlotte and her family in Manderson on the Pine Ridge Reservation. Though they could have easily thought me to be just another white person trying to get something from them, they treated me with great warmth, courtesy and interest in my project. This is not to say they did not test my heart and intent. They did with some intensity, as well they should have, given the terrible track record the Lakota had with white people entering their world offering something they were told ostensibly would be helpful to them. After a week of getting to know one another, Charlotte began to share stories with me about her family and her peoples' history, which eventually began to include things about Wounded Knee. It felt like we had come to a small beginning point of mutual respect and understanding. The piece I was writing, *Box Death Hollow* (1989), could not have been written without this interaction and I will be forever grateful to Charlotte for opening her world to me and for becoming my friend and colleague, a relationship still going strong after 33 years. Subsequent to *Box Death Hollow*, she

participated in the creation of other works of mine, including *The Paha Sapa Give-Back* (1993-94) for which Charlotte attended the New York City premiere, delivering a searing pre-concert speech about what the theft of the Black Hills (Paha Sapa) meant to the Lakota, and *Buffalo Nation (Bison bison)* (2011), for which a portion of the libretto was culled from hours of interviews Charlotte gave to me and my librettist, Kathleen Masterson, about the place of the bison in the Lakota world.

Charlotte is a fiercely powerful woman. She can wither you with a look and beats around no bushes as she makes her disapproval palpable. But the opposite side of the human ledger, that of deep kindness and generosity, rides high in her as well. I have been on the receiving end of both these parts of her and a great deal in between. She is also an intense advocate for Lakota and Indian rights in general. Charlotte's Lakota name is Pte Tokahewin Ska, White Buffalo Woman of Different Motion. She is well named. *For Pte Tokahewin Ska* is an honor song for her. Thank you, Charlotte. The text is Charlotte Black Elk's and is culled from the *Buffalo Nation (Bison bison)* interview. The Mad Coyote premiered the piece on November 13, 2015 on a Tribeca New Music concert in New York City at the DiMenna Center for Classical Music.

TEXT

WHAT!? We are still here. Hoka Hey! I am the seventh generation of the woman I am named for. And my name is Pte Tokahewin Ska, the White Buffalo Woman of Different Motion. It means I don't follow anyone. I dance to my own song. I make my own decisions. When you live that the earth is totally your relative, that EVERYTHING lives — this gives you a very different perspective on HOW you live. You are to always participate in life as though you are a family member wherever you go. We always say you should be like the buffalo. You should have your children in spring. You should enrich the earth when you walk on it, and the earth should be better because you passed over it. Yes, yes! We are still here.

There Is a Field

In 2008 Sarah Cahill honored me by commissioning a piece for her *A Sweeter Music* project. For this project, Sarah had commissioned a couple of dozen composers to write pieces that were to be either antiwar or peace related. For my work, I chose to combine the two notions, which clearly occupy the same ground. Toward that end, the first half uses “Look Down Fair Moon” and “Reconciliation” from the *Drum Taps* section of *Leaves of Grass*, illustrating, in part, the darker horrors of war. The second half uses an excerpt from Rumi’s *A Great Wagon*, and Whitman’s “A Clear Midnight” from the *Noon to Starry Evening* section of *Leaves of Grass*, both these poems being more metaphysical in nature. Though different, the four poems feel all a part of one another. The field holding the swollen, rotting bodies in “Look Down Fair Moon” could ultimately be the same one Rumi wants to take us to and that field could contain in the ground or the ground-less ether, the white-faced soldier’s body from “Reconciliation,” gone on to the nighttime sleep of death in the stars from “A Clear Midnight.” The titles of sections 1, 3, 5, 7, and 9, when put together, form the grammatically skewed phrase, “I peace you peace I.” A special thanks to Sarah Cahill for seeing the need and filling it. I peace her, and you. Sarah premiered the piece with video by John Sanborn at the University of California-Berkeley in Berkeley, CA on January 25, 2009.

Movements:

1. I / 2. Look Down Fair Moon / 3. Peace / 4. Reconciliation / 5. You / 6. There Is a Field / 7. Peace / 8. A Clear Midnight / 9. I

TEXTS

“Look Down Fair Moon”

Look down fair moon and bathe this scene;

Pour softly down night’s nimbus floods on faces ghastly, swollen, purple;
On the dead on their backs with arms toss’d wide,
Pour down your unstinted nimbus sacred moon.

“Reconciliation”

WORD over all, beautiful as the sky!

Beautiful that war, and all its deeds of carnage, must in time be utterly lost;
That the hands of the sisters Death and Night, incessantly softly wash again, and
ever again, this soil’d world:

. . . For my enemy is dead—a man divine as myself is dead;
I look where he lies, white-faced and still, in the coffin—I draw near;
I bend down, and touch lightly with my lips the white face in the coffin.

Walt Whitman

“There Is a Field”(excerpt from *A Great Wagon*)

Out beyond ideas of wrongdoing and right-doing,
there is a field. I’ll meet you there.

When the soul lies down in that grass,
the world is too full to talk about.

Ideas, language, even the phrase *each other*
doesn’t make any sense.

Rumi

“A Clear Midnight”

This is thy hour O Soul, thy free flight into the wordless,
Away from books, away from art, the day erased, the lesson done,
Thee fully forth emerging, silent, gazing, pondering the themes thou lovest best,
Night, sleep, death, and the stars.

Walt Whitman

The Redness of Blood

Blood, thick flowing and rich. Blood that shouts, that caresses, that casts a dark glance, but mostly blood that loves. This piece is an honor piece for my blood family. Grandmother, Mother, Father, Sister, Brother, Sister, Brother. The work is a giant rondo form with each family member having their own section with varied instrumentation, each section following the sounding of a huge C major chord with accumulated shouts and percussion shots. This music? What is it but another voice speaking a giant love for them, my family. During and since its composition, four of the family members have died. At some point the piece will become a work completely in memoriam. Dedicated to Regina Kitzke, *The Redness of Blood* was commissioned by Zeitgeist as part of the Music in Motion Program and premiered by them in at the University of Arizona—Tempe in Tempe, AZ, in April of 1995.

1. Breathing In (tutti)
2. Grandmother Chord 1903–1994 (tutti)
3. She Stands Indomitable, Even Now (tutti)
4. Mother Chord 1920–2012 (tutti)
5. Mother Loves the Butterflies, They Are Her Children (trio)
6. Father Chord 1923–2011 (tutti)
7. Father Loves the Words, They Are His Children (duo)
8. Sister Chord 1949–1999 (tutti)
9. Regina Takes the Holy Road, 3 December 1994 (tutti)
10. Sister Loves the Light (duo)
11. Brother Chord 1951– (tutti)
12. Brother Loves the Slow Dance, the Long Laugh (trio)
13. Sister Chord 1953– (tutti)
14. Sister Loves the Giving (tutti)

15. Brother Chord 1955– (tutti)
16. Brother Loves the Circle (tutti)
17. Breathing Out (tutti)

Jerome Kitzke lives in New York City but grew up along the southwestern shore of Lake Michigan in Milwaukee, where he was born in 1955. Since his first work in 1970, he has thought himself to be as much a storyteller as he is a composer. Some of the stories are about life's personal roads, like *The Redness of Blood* and *Sunflower Sutra*, which both express the composer's love for his blood family. Many, however, like *Haunted America* and *The Paha Sapa Give-Back*, are about the roads that go looking for what it means to be an American in the last half of the 20th century and early in the 21st, especially as it relates to the connection between how we live on this land and the way we came to live on it. Kitzke's music celebrates American Vitality in its purest forms. It thrives on the spirit of driving jazz, Plains Indian song, and Beat Generation poetry, where freedom and ritual converge. It is direct, dramatic, and visceral—always with an ear to the sacred ground. His music has been performed around the world by many soloists and ensembles and is recorded on the Innova, New World Records, Mode, Starkland and Nottwo labels and is published by Peermusic in New York and Hamburg.

peermusicclassical.com/composers/12371

Peter Brown's theatrical credits include the Bloomsburg Theatre Ensemble, Williamstown Theatre Festival, Cincinnati Playhouse in the Park, George Street Playhouse, Arkansas Rep, and the Arizona Theatre Company, and he is a member of the comedy team, The Water Coolers. He has also performed and recorded with composer Guy Klucsevsek.

Sarah Cahill has commissioned, premiered, and recorded numerous compositions for solo piano. She is on the faculty of the San Francisco

Conservatory, and her radio show, *Revolutions Per Minute*, can be heard every Sunday evening on KALW in San Francisco. You can find her at sarahcahill.com.

Nicholas DeMaison is an American conductor and composer based in New York City. Passionately devoted to the music being made in our own time, he has led dozens of premiere performances of new works for orchestra, opera, choir, and various mixed ensembles with new technologies, and appears on albums released by New Focus, Mode, and Con d'or Records.

<http://nicholasdemaision.com>

Matthew Hensrud was a member of the Trinity Wall Street choir for more than ten seasons, and has performed with groups ranging from Alarm Will Sound, Bang on a Can, and the Steve Reich Ensemble, to the Clarion Ensemble, New York Early Music, and the New York Philharmonic.

Jay Johnson has been involved with new music since 1977, when he co-founded the group *Zeitgeist*. He has performed well over a hundred world premieres and appears on dozens of recordings, including a Grammy winner. He is currently on the faculty at Carleton College in Minnesota.

Pianist **Margaret Kampmeier** enjoys a career as soloist, collaborative artist, and educator. She performs regularly with the Orchestra of St. Luke's, and is a founding member of New Millennium Ensemble, winner of the 1995 Naumburg Chamber Music Award. She teaches at Princeton University and the Manhattan School of Music.

Lisa Karrer is an interdisciplinary artist, composer, vocalist, and ceramicist with an international background in live performance, music-theater works, video, sound, and museum installation. Her most recent project, *SHELTER*, at Burchfield

Penney Art Center in Buffalo, NY, chronicles the narratives of refugees and their resettlement in American cities.
lisakarrer.com

Margaret Lancaster (flutist/performance artist/actor/dancer) has built a large repertoire of interactive, cross-disciplinary solo works that employ electronics and mixed media.
www.margaretlancaster.com

Dorothy Lawson is the cellist and co-artistic director of the New York string quartet, *ETHEL*. She has focused all her creative energy there for more than twenty years, and celebrates the unique, stimulating, diverse and heart-connected career that has emerged. Her other professional passions are teaching and mentoring.
ETHELcentral.org

Michael Lowenstern, widely recognized as one of the most innovative bass clarinetists in the world, has performed, recorded, and toured as a soloist and with ensembles of every variety over the span of his thirty-year career. You can find him online at www.earspasm.com and youtube.com/earspasm.

Multifaceted Australian-born pianist and avid collaborator **Lisa Moore** won the silver medal in the 1981 Carnegie Hall International American Music Competition. Based in New York City since 1985, Moore has released eleven solo and more than thirty collaborative discs in works ranging from Leoš Janáček to Philip Glass and Julia Wolfe. She was the founding pianist for the Bang on a Can All-Stars from 1992–2008.
www.lisamoore.org

Mike Perdue is a composer, improviser, teacher, and percussionist based in New York. His career as a musician spans several settings, including chamber music, orchestra, solo percussion, and drum corps. Perdue is from a rural community in Alabama. He studied music performance at Carnegie Mellon University and Manhattan School of Music.
mikeperdue.com

While focusing on the intersection between extended technique and melody, **Sara Schoenbeck** works to expand the notion of what the bassoon is capable of in both notated and improvised music. She has performed at major venues and festivals throughout North America and Europe and can be heard on a variety of recordings and film soundtracks. <https://www.saraschoenbeck.com/>

Wil Smith is an organist, conductor, and composer whose work embraces a variety of traditional and popular styles, integrating classical techniques with cutting-edge technology, theatrics, and improvisation. He plays pipe organ, Hammond B3, piano, and keyboards, and is currently based in Denver, Colorado.

Jude Traxler is an experimental and conceptual artist living in New York City. Both as a composer and percussionist, he aims to create new works that sift a familiar soundscape of pan-diatonic chord progressions through beats that push one's rhythmic constitution to the brink. judetraxler.com

SELECTED DISCOGRAPHY

The Character of American Sunlight. Innova 828.

The Paba Sapa Give-Back. Innova 891.

Haunted America. Innova 590.

In Bone-Colored Light. Innova 774.

Speak! Innova 241.

Spasm. New World Records 80468.

Free Range Accordion. Starkland 209.

She Herself Alone: The Art of the Toy Piano 2. Mode Records 221.

PRODUCTION CREDITS:

Bringing Roses With Her Words

Produced, edited, and engineered by Nick Lloyd. Recorded January 31, 2013 at Firehouse 12, New Haven, CT.

For Pte Tokabewin Ska

Produced and edited by Judith Sherman. Engineered by Randy Crafton. Assistant engineer: Chris Rizzo. Production and post-production assistant: Jeanne Velonis. Recorded November 15, 2015 at Kaleidoscope Sound, Union City, NJ.

There Is a Field

Produced, edited, and engineered by Nick Lloyd. Recorded April 24, 2014 at Firehouse 12, New Haven, CT.

The Redness of Blood

Produced and edited by Judith Sherman. Engineered by Randy Crafton. Assistant engineer: Chris Rizzo. Production and post-production assistant: Jeanne Velonis. Recorded November 15-16, 2015 at Kaleidoscope Sound, Union City, NJ. Vocal overdubs produced by Judith Sherman. Engineered and edited by John Kilgore. Recorded June 17, 2016 at John Kilgore Sound, New York, NY.

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Charlotte Black Elk text used with permission.

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**JEROME
KITZKE** (b. 1955)**THE
REDNESS
OF BLOOD**

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File Under: Classical/
Contemporary/ Kitzke, Jerome

1. *Bringing Roses With Her Words* (2009) 12:04
Lisa Moore, piano, speaking, vocals, whistling, percussion

2. *For Pte Tokabewin Ska* (2015) 14:24
(Text by Charlotte Black Elk)
Margaret Lancaster, flutes, speaking, vocals; Michael Lowenstern, bass clarinet, speaking, vocals; Sara Schoenbeck, bassoon, speaking, vocals; Dorothy Lawson, cello, speaking, vocals; Wil Smith, Hammond B3 w/Leslie, speaking, vocals; Jay Johnson, percussion, speaking, vocals; Nicholas DeMaison, conductor

3. *There Is a Field* (2008) 17:27
(Texts by Walt Whitman and Rumi)
Sarah Cahill, piano, speaking, vocals, whistling, percussion

4. *The Redness of Blood* (1994-95) 26:17
Michael Lowenstern, clarinet, bass clarinet, speaking; Margaret Kampmeier, piano, speaking, vocals, percussion; Jude Traxler, Mike Perdue, percussion, speaking, vocals; Lisa Karrer, Peter Brown, Matthew Hensrud, added vocals

TT: 70:12

New World Records, 304 Water Street, Brooklyn, NY 11201 Tel (212) 290-1680

Fax (646) 224-9638 info@newworldrecords.org www.newworldrecords.org

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