

SARAH HENNIES (b. 1979)

MOTOR TAPES

80844-2 (2 CDs)

DISC 1

1 *Zeitgebers* (2021) 10:21

Field recording; Marc Namblard
ensemble 0: Stéphane & Julien Garin, percussion

2 *Clock Dies* (2021) 30:17

Talea Ensemble: James Baker, conductor; Barry J. Crawford, flute;
Marianne Gythfeldt, clarinet; Stephen Gosling, piano; Alex Lipowski, Matthew Gold,
percussion; Karen Kim, violin; Hannah Levinson, viola; Chris Gross, cello

DISC 2

1 *Motor Tapes* (2023) 55:39

Ensemble Dedalus: Didier Aschour, guitar and artistic direction; Amélie Berson, flute;
Cyprien Busolini, viola; Eric Chalan, double bass; Denis Chouillet, piano;
Stéphane Garin, percussion; Judith Hamann, cello; Thierry Madiot, trombone;
Pierre-Stéphane Meugé, saxophone; Christian Pruvost, trumpet; Silvia Tarozzi, violin;
Fabrice Villard, clarinet

New World Records, 915 Broadway, Suite 101A, Albany, NY 12207
Tel (212) 290-1680 info@newworldrecords.org
www.newworldrecords.org

© & © 2024 Anthology of Recorded Music, Inc. All rights reserved.
Printed in U.S.A.



SARAH HENNIES **MOTOR TAPES**



Time Giver

Sarah Hennies in Conversation with Seth Brodsky

Seth: So—there is a theme that grows out of this album, even if it wasn't intentionally there from the start. Maybe it's best captured by one of the titles on it—*Zeitgebers*, “time givers,” the first track on the first disc. We can take it quite literally.

Sarah: Right. I was googling around for stuff about circadian rhythm. And I thought of the word “zeitgeber” because the commission for the piece involved me being given two hours of these nature recordings by Marc Namblard. At first I had to check with them because this material is really amazing—I didn't know how I felt about adding to it. And they responded: no, no, he's cool with it, do whatever you want. Meanwhile, *Clock Dies* was already thinking about the “clock gene” and circadian rhythm. As for these nature recordings, it was like having sections of day and night, and somehow I ran across the term “zeitgeber” that way. It was completely perfect for what I was doing.

Seth: In every piece on this album, time is given in a provocatively artificial way, often mechanically, always strangely—but then another kind of time proceeds to emerge out of that givenness. There's a special kind of irony to it. Your work doesn't initially strike me as ironic. It's quite sincere in its abstraction. But you could say each of these three pieces is a machine for ironizing time. What, for you, is a machine? How do you think about that? Automatism, for instance: circadian rhythms—the machinic element of organic nature taking its course—but also clock rhythms, so bound up with the

Industrial Revolution and its permanent denaturing of the experience of time? Clocks had already been around for centuries, but it's only then that “clock time” becomes a real thing. And then of course this wild notion of the “motor tape” from neuroscientist Rodolfo Llinás—that we have these mechanisms built into us that are neither nature nor artifice.

Sarah: If there's something I hear that's pervasive, that makes these three pieces go together, it is this idea that we just don't have direct access to a huge portion of our brain, but we have an existential awareness that it's there. I don't know if I would have thought about it as a machine necessarily, but it certainly makes sense to say it's something that's running on its own. When I first read about motor tapes I mentioned Llinás's phrase “random motor pattern noise generator” to a friend and they just started laughing, and said: This is already a piece of music! It was one of those moments where the thing I wanted to do unintentionally aligned with something having absolutely nothing to do with the music I was making prior to reading about it.

When you said the word “machine,” it immediately conjured this memory when I was a senior in college; I hadn't heard yet if I'd gotten into the graduate program in percussion at UC San Diego, and percussionist Steve Schick—who works there—was visiting my college. I was young and trying to impress him. We listened to a student play [Iannis Xenakis's] *Rebonds A*, and I said, “Oh, you know, the piece is like this machine that just keeps going and going, and then it breaks and there's this rift.” And Steve responded, “I encourage you to not think about this music as a machine at all because it's deeply human. And this silence at the end is like a wound.” He was totally right. But also, now that I'm talking about this for the first time ever, both those things can be true. Music can be a machine and it can be human at the same time. I hadn't ever connected the music on this album to that story. I wasn't thinking about machines

at all. But as soon as you asked about machines—that’s immediately what popped into my head.

Seth: QED the mysteries of the brain!

Sarah: This is the whole idea behind the ending of *Motor Tapes*: that college memory—I’m a little embarrassed about it, I definitely learned something in that moment, it’s not a *bad* memory—it’s just *there*, but this was over 20 years ago and I’m speaking about it for the first time only now. And all it took was the word “machine.” My brain: There it is. What the score to *Motor Tapes* calls melodies are really not melodies at all, but twisted versions of really famous songs from the ’80s that are attached to memories. That’s how I selected the songs—Foreigner’s “I Want to Know What Love Is” playing on the radio on my bike, and other songs where I thought: What songs can I remember from that age that are attached to memories that don’t seem significant at all? My brother reciting the words to “Born in the USA.” A totally mundane memory. And yet I can see it now—I was five years old. I don’t know if it’s machine-like exactly, but it’s happening by itself.

It’s like Freud’s idea of screen memories: So much time has passed that I might not remember what was significant about the thing I’m remembering that now feels insignificant. That is fascinating to me: that you can be 45 and think, “Why do I have this memory, but only the bland part of it?” I don’t even know *why* that’s so interesting to me, but it’s just so funny. Freud said that the brain is filing away traumatic memories, a protective act with a practical function. But why would I remember this stupid thing about Bruce Springsteen? And it’s this period right around five and six years old that I’m interested in because I have so few memories from then, and basically none prior to that. It’s this area right on the cusp of solid memory that is so interesting. And

Zeitgebers and *Motor Tapes* both have this haziness to them, where the musical material has all this definition and detail, but the aura of the piece is really basic.

Seth: This is a special aspect of your work that reminds me of Christian Wolff. Like his music, yours is “factible”; I don’t mean “full of facts,” of knowledge, which it can be, but rather it’s music where you feel the concreteness, the clarity and presence of the things put in front of you. But that’s how the enigma emerges—not because you’re unclear what the sound objects are, but from the question: Why are you telling us this? And why repeatedly? Why is this *continuing* to be recalled? What you’re saying is that memory already does this to us. Memory already presents us with these enigmas quite clearly, and we end up saying to memory—which is in some sense our own life, the fabric of our own history—“why are you saying this to me?”

Sarah: That’s a great way to describe it. The first piece I made that got out of a more psychoacoustic, ecstatic single-sound approach was this guitar solo called *Orienting Response*. It’s only one page, 45 minutes long, just all these patterns that are like bing-bong, bing-bong. I keep showing this piece to students and I ask them: Why is it interesting? Why do I care about this? And yet there’s something about it that I see in other people, through their reception of the piece. It’s not that I thought that no one would like it, but it definitely wasn’t the piece I thought would make people go *wowwww*, you know? That would make them say, “I get it, I hear it. I have now heard it about 100 times, but I still don’t know why you’re telling me.” Which is my question about my brother singing the words to “Born in the USA”—why would I remember that? Oliver Sacks uses the example of the earworm—not even the earworm, but the song that pops into your head for no reason, the signifier that your brain is working in a way you have a clear awareness of, but you have no explanation for whatsoever. Why do I suddenly

have Pat Benatar in my head? I don't feel good or bad about it, and yet it's there. It was saved for a reason, presumably.

Seth: We're skirting here around the idea of, well—trauma. Which I'm mostly fine not talking about given the ubiquity of trauma plots and trauma theory and trauma as the explanation for everything. But trauma in a more formal sense is important here: Traumas are, not technically experiences, but non-experiences that produce gaps in the record, blank spots, syncopes, blackouts more psychic than physical. And it's interesting to think that sound and music end up covering those gaps over, but *without repressing them*. Quite the opposite! They're almost like little tarps or—pick the percussive surface of your choice. Is it skin, is it metal? Burlap? Wood? In any case, a surface on which one makes music of this blank spot, you know? And these sounds—earworms, noise generators, motor tapes, zeitgebers—become who we are. They're not hiding anything. It's not like under the tarp there's always a monster, a bad concrete memory. It's more that these gaps are enigma itself, enigma without secret. With the works on this album, I'm interested in the idea of a tripartite conceptual structure: enigmas at the beginning, construction in the middle—excavation, research, the “good honest work” of making formal decisions—and then, in the end, a return to enigma, now as the object, or meta-object, of expression itself. In this regard, *Motor Tapes* feels like something new. A more epic realization of this tripartite situation. Not just long—you've written longer works, like *The Reinvention of Romance*—but properly *epic*.

Sarah: Definitely. I mean, these works do signal a transformation. Up until *Clock Dies*, for instance, every piece I had written involved a stopwatch. But Talea Ensemble wanted a work with a conductor, and so *Clock Dies* was the first piece I made where I thought, “Let's see if I can make chamber music.” So *Clock Dies* is through-composed; of course there's lots of repetition, there's a form with sections and climaxes—things

happen. There's a more traditional kind of contrast in *Clock Dies* and really in all three of these pieces. But *Clock Dies* specifically was the first piece where I challenged myself in a practical way to see if I could make “normal” music.

Seth: [laughs] Is “normal music” chamber music? What does “chamber music” mean?

Sarah: A music not reliant on long repetition of two seconds of material. The loops in *Clock Dies*, they repeat, but nothing repeats more than four to eight times, as opposed to *Reinvention of Romance* where one measure repeats for five minutes. I haven't thought of it this way until right now, and maybe it's a bit too easy, but *Clock Dies* is about cycles and *The Reinvention of Romance* is more about time on a much broader scale, about this one thing that develops over a lifetime as opposed to something that's cycling back and forth. And *Motor Tapes* is ... well, it came about in a similarly practical way, where because of when the commission came and where it was being played, I had a long time to make it. And I really, really wanted to challenge myself to make something with a lot of detail, to work harder on something than I had in the past. There's a Word-doc outline of *Motor Tapes* that's pages long because it got so complicated. And finishing the last 20% was so challenging; it had become so unwieldy that I had to make a to-do list of tasks because I couldn't view it as a totality anymore. And now that it's done and I can see it as a whole, there's a very clear order of events, a script, it follows a very birth-to-death trajectory ...

Seth: This is exactly what I mean. There is something almost Mahlerian about the piece. The way that, at the end of Mahler 9, you don't just feel like a piece is ending, but like you've lived with somebody for about 30 years, from middle age to last days.

Sarah: It's so funny you mention that piece because I don't know a thing about Mahler.

Zeitgebers (2021)

for ensemble 0

Sarah Hennies

I.

Musical score for Section I, measures 1-11. The score is for two parts, P1 and P2. It features a complex rhythmic pattern with many sixteenth notes. Time markers are placed above the staves: 0'00" at the beginning, 0'32" at measure 11, 1'04" at measure 22, 1'36" at measure 33, and 1'52" at measure 44. A half-circle symbol is located below the staff at measure 44.

II.

Musical score for Section II, measures 12-15. The score is for two vibraphone parts, labeled 'vibraphone 1' and 'vibraphone 2'. It features a complex rhythmic pattern with many sixteenth notes. Time markers are placed above the staves: 2'00" at the beginning, 3'00" at measure 11, 4'00" at measure 15, and 5'00" at measure 19.

22

Musical score for Section II, measures 12-15. The score is for a full ensemble: Flute (Fl), B♭ Clarinet (B♭ Cl), Glockenspiel (Glock), Violin (Vln), Viola (Vla), Cello (Vcl), and Piano (Pno). The score features a complex rhythmic pattern with many sixteenth notes. Time markers are placed above the staves: 6'12" at the beginning, 6'14" at measure 11, 6'16" at measure 15, and 6'18" at measure 19.

Excerpt from *Clock Dies*

But again, as soon as you said “Mahler,” bang, there it is. All of a sudden I remembered that I played triangle in Mahler 9 in college.

Seth: One of the best triangle parts there is.

Sarah: I have thought so many times about those rehearsals, where the conductor was very serious, but in a good way. I haven’t heard Mahler 9 since I played triangle on it 23 years ago, but I remember the immensity of it, and I wanted to make a piece like that for sure. *Motor Tapes* is a big piece. But it has a traditional structure to it: It builds up; it coalesces; there’s a climactic moment; and then it fades away. There’s a really funny quote from Xenakis about his piece *Metastasis*, where he responds to people calling it an ABA form. “Sure. Who cares?” I think there’s something to working in traditional forms but with unusual content that’s really effective. Especially as a listener, because you recognize that grand scale as something you’re familiar with, but the content is remarkable.

Seth: Right. There *is* a climax. I’m looking at the score right now: the 34th minute, a big *fff* crack-up. But—it’s in the space of the massive decrescendo that follows where something really new emerges. A new subjectivity, a new *kind* of piece. The guitar is such a big part of this. Can you talk about the guitar?

Sarah: [laughs] I love the guitar part in this piece so much. I’m so proud of it. And I’m laughing because what it is is so ... borderline stupid, it’s so almost nothing. But it’s absolutely—

Seth: —it’s everything.

Sarah: MVP material.

Seth: To go back for a minute here, you mentioned that 45-minute guitar piece earlier. Was that the first piece you wrote for someone else?

Sarah: Not like the first ever, but it was the first where a stranger approached me saying, *Will you write music for me?*

Seth: I ask because the guitar in *Motor Tapes* plays a very special kind of role—a kind of, hmm, transmission. A giving. I remember an interview you did with [Talea violist] Hannah Levinson about taking the commission to write *Clock Dies* and “thinking very vividly, I should do this, because if I do this, then people will understand that me writing for someone else is something I could give them.”

Sarah: And it worked! It totally worked.

Seth: I’m really interested in that act of transmission, in how your music doesn’t take it for granted. You aren’t just giving works over to roles, to people who *happen* to play violin; but you also aren’t giving works over to a corpus, writing, say, string quartets to be deposited into a depersonalized monumental collection. You’re giving music to very specific people. And in the case of *Motor Tapes*, the guitar seems at the center of that process. The guitar gives.

Sarah: That’s Didier Aschour [guitarist for Dedalus Ensemble]. He’s the one who coordinated everything with me. In *Motor Tapes*, my question was: What can I do with guitar? An acoustic guitar will just get lost in a group that big. But the electric guitar is such ... *a thing*. What could I have this person do that doesn’t sound stupid? At some point it hit me that I could notate chord figures and just have these strummed chords taken from all the songs I want to quote. So I got sheet music for all the pop songs

which I then sort of transcribed, and then I put them into a random number generator, placing them in random order throughout most of the piece. And as it goes on, Didier keeps detuning strings up and down—not continually in one direction through the end, but something less consistent. It will get a little bit wonky, and then come back, then get wonky again, then come back. And to me that represents the pervasiveness of music in your head, that it could be constantly in your head, there at any moment.

My partner, Mara Baldwin, and I made a piece together based on Shaker music called *Come 'Round Right*; the music is super simple, but the way I derived the music from the Shaker hymns, I took every available pitch from a hymn and just stacked them all into a single chord: You're experiencing the song all at once, all the time. The guitar in *Motor Tapes* is like that. It's offstage and has a significant amount of reverb on it, right on the edge of cheesy, which is also what I love about it. It's on the edge of ambient music. But because of everything else going on around it, it's bizarre. I love when you can make a G-major chord sound insane. When you're hearing a piece of music where all the sounds in it are strange, it makes sense. But if you have this strange vibrating mass of stuff and someone is strumming tonal guitar chords in the background—that pushes it into this other space of “What the fuck am I listening to?” And I'm being funny, but it's also the core concept of having a brain, like: What the fuck is going on in here? And all this, for me, grew out of very specific stuff about gender identity. Once I had a very sudden realization about being transgender, it just forced the question: *What else is out there?* If something this fundamental could be that repressed for that long, then *what else don't I know?* And that's what I do, I think, that's a general top-level description of my practice. What else don't I understand? Let's do that.

Seth: One could say that these pieces are about gender but only in the same sense that they are ironic—which is to say, in no way programmatically. They don't take gender, or irony, as objects of representation.

Sarah: What do you mean when you say it's ironic? I'm not totally sure I get it.

Seth: I mean there's a relationship to negativity, a negativity that's conjured. I don't mean negativity in the sense of “the world sucks,” just a presentation of absence. But also otherness or elsewhere-ness. There's a great line—maybe from Andrew Marvell?—that irony is nothing more than “the awareness that other modes of experience are possible.” That's what I mean. It's hard to do that viscerally in music. Music has this intense presence, it's imploring—especially your work with all its repetition and thingliness. Maybe this has something to do with your experience as a percussionist, the way no sounding surface or sounding body is ever totally second-natured as it might be for, say, a cellist. As a percussionist you're aware of the contingency of any instrument by default.

This is maybe what you mean when you write in your essay “Queer Percussion” about the constitutional queerness of this category. Freud has a nice formulation about drive: The drive is by its nature “aim-inhibited.” It achieves its goal by *not* achieving its aim. Strictly speaking, all drives are queer; they have no proper object, they bend, they swerve. And since all drives are repetitive—are at the root of all human repetition, of what it means to repeat *as human*—there is the possibility, theoretically, for a driven music, a music that queers through swerving, swerving repeatedly, repeating “swervingly.” I also mean negativity in this sense. It's a feat to create such a situation, this reaching of a goal through not-reaching an aim, where one is otherwise in the presence of so much presence.

Sarah: Right.

Seth: I mean, gender is also swerved here—it's not “on” this album in any explicit way.

Sarah: I don't think it is, it doesn't play explicitly into the music on this album. Of course, on a cosmic level, that's where I'm coming from, but I'm actually deliberately

not talking about it here, and deliberately not putting it explicitly into music anymore for a variety of reasons. I'm just mentioning it here as the origin of why would I care about "the mystery of the brain." It was this very real thing that happened. My brain was saying, "I'm trying to tell you something." That's sort of the context of almost everything I've done ...

Seth: We're achieving our goal by not achieving our aim. Which is related to the idea of gender as a kind of creation—engendering. Often a kind of self-creation one does before one knows it. But it's not given, this is the point: Gender is the ultimate ungiven, which is then given by the being that inhabits this body and this flesh. That's a process I hear again and again on this album: an ungivenness that then, minute by minute, gets given, and ultimately yields some rediscovery or new encounter with the original ungivenness. Another ABA form—"who cares!"

Sarah: "Who cares!"

Seth: These aren't actual ABA forms, not in the structure of the pieces themselves, but more philosophical or conceptual. Things are given in a very intense way, engendering a sense of acquaintance, closeness, maybe even predication, the declaring of something as self-evident. And then, as the piece goes on, there's a gradual recovery of that ungivenness. You start to realize that just because the thing is right there in front of you and behaves in a certain way does not mean you really understand anything about it. But it takes the length of the piece to come to terms with this. It's quite something, how you get from the opening minute of *Motor Tapes*, that incredible snare drum, snare off, half-covered in a towel, so factible and obvious and curious, to the sound, by the end, of an entire cultural apparatus, a whole historical moment, the United States of 1984, now made so alien ...

38'00" 39'00" 41'59"

fl MOTOR $\text{♩} = 60$

cl MOTOR $\text{♩} = 60$

sss MOTOR $\text{♩} = 60$

tp MOTOR $\text{♩} = 60$

trb MOTOR $\text{♩} = 70$

vn MOTOR $\text{♩} = 50$

va MOTOR $\text{♩} = 60$

vc MOTOR $\text{♩} = 60$

db MOTOR $\text{♩} = 60$

gtr 40'00" 40'30" 41'00" 41'30"

prnc B.D. $\text{♩} = 60$

39'00" STOP S.D.

MOTOR 2 $\text{♩} = 60$

Excerpt from *Motor Tapes*

Sarah: Do you know about the connection this piece has to Hirokazu Kore-eda's movie *After Life*?

Seth: I don't!

Sarah: He's amazing. I saw *After Life* in college. The end of *Motor Tapes* is inspired by it. The concept of the movie is that, when you die, you go to this house run by this staff who help you select the memory you would like to experience over and over again for eternity. And once you've selected the memory, they film it for you, with you in it, like a Hollywood movie set. And then you go off into eternity. That's the end of *Motor Tapes*, it's literally just like that, and this is where the guitar comes in. I still can't believe how well it worked—way beyond what I could have hoped for. A pretty basic transcription of "I Want to Know What Love Is," there are some weird voicings, quarter tones and stuff, but immediately recognizable if you know what it is. Meanwhile the offstage guitar keeps getting more and more out of tune. It has this effect on the onstage music, as if it's slowly sinking underwater while the guitar, so loud, fills the whole space, every repetition getting further and further from the original, even though the original is, at the same time, perfectly preserved because it's getting played the same way every time. I was really stunned hearing that live. I knew it would be a good idea, but didn't think it would have that much of an effect on the overall sound of the ensemble. And I don't think riding my bike to Foreigner when I was five is at all what would be my own eternal memory for the afterlife. It's not about me. It's that it sounds like something someone *would* want to remember for eternity. It's awesome because it's so beautiful. It sounds like someone's memory.

Seth: It sounds like someone's memory. We're a bit in Philip K. Dick territory, which is perhaps what conjured the Mahler 9 association in the first place. Behind the particular

egomania of Mahler himself, and the generic egomania of the late 19th-century symphony, there's this notion of music as a paradoxical process of fabricating new memories. Not just new experiences or new feelings. But new memories. That's the tripartite aspect: enigma-construction-enigma, or ungiven-given-ungiven. Music makes something disappear so that it can return as memory. And this is a paradox of the works we're talking about here: Under the sign of memory they produce something that has never existed before.

Sarah: It's like you're quoting my old teacher Herbert Brün, it's amazing.

Seth: How so?

Sarah: Herbert Brün said composition was the act of creating something that could not exist without its creator. The way he used the word "composition," he didn't ever just mean music. He meant the act of composing anything. But for him, composition has taken place if you've made something that couldn't exist without you.

Seth: That's a nice alternate way of understanding—not gender necessarily, but engendering, self-birth, self-creation—which is also related to genre, right? A genre of one, the institution of a new genre as a new composition as a new person. In this sense, all three pieces on the album feel like genres of one. They feel at once written by one person and also by three people with three different practices, three different "aesthetic genders," but one common obsession.

Sarah: *Zeitgebers* and *Clock Dies* are both mental illness pieces, in a way that *Motor Tapes* isn't, though they're all related obviously. But, you know, part of the reason I'm not engaging with gender in a specific way anymore is because it's just not something

that's bothering me. It's sort of worked itself out. The trauma, or whatever you want to call it, has been filed away. But then this somewhat sudden and unexpected development of bipolar disorder happened, almost five years ago. And it was what you might call a second moment. I remember watching *Psycho* in Austin in a classic movie series, and they mentioned how it was the first time in popular cinema when there was this structural rupture in the middle of the film, and all of a sudden you're watching a completely different movie, a different genre. I came out as trans at 34. But something similar happened with becoming bipolar. It's not that unusual. But it's surprising. And it left me with this now permanent feeling of worry that at any moment some new trauma could occur that I could never have anticipated. It's really hard to feel comfortable after something like that has happened to you twice within a decade. As you said earlier about the structural nature of a traumatic event—or the climax in *Motor Tapes*, and how the whole second half of the piece has this different character—we're continuing, but everything is different, even though it's kind of the same. This has happened to me twice now, where music I made years before something happened in my life has the qualities of the thing that happened later that I couldn't have predicted at all.

I'm just so happy that this album is coming out. I wouldn't say it's the best thing I'm ever going to make, but it certainly is the best thing I've made thus far. It feels like I'm composing a person. A vivid, rich picture of a life, of a brain. [Laughing] And here it is. [Sarah reaches behind her and retrieves the plastic model brain shown on the album cover.]

Seth: There it is!

Sarah: Do you know what's on the back of this? [She turns the model around, revealing a logo.] It's an ad for an antipsychotic. Fantastic.

This conversation took place over Zoom on March 23, 2024, and has been edited for clarity and length.

Seth Brodsky is Associate Professor of Music at the University of Chicago where he also directs the Richard and Mary L. Gray Center for Arts and Inquiry.

<https://music.uchicago.edu/people/seth-brodsky>

Sarah Hennies (b. 1979, Louisville, KY) is a composer and percussionist based in upstate New York whose work is concerned with a variety of musical, sociopolitical, and psychological issues including queer & trans identity, psychoacoustics, and the social and neurological conditions underlying creative thought. She is primarily a composer of acoustic chamber music, but is also active in improvisation, film, and performance art. She presents her work internationally as both a composer and percussionist with notable performances at MoMA PS1 (NYC), Monday Evening Concerts (Los Angeles), Warsaw Autumn, Ruhrtriennale (Essen), Archipel Festival (Geneva), Darmstädter Ferienkurse, Time:Spans (NYC), and the Edition Festival (Stockholm). As a composer, she has received commissions across a wide array of performers and ensembles including Beethoven, Bent Duo, Claire Chase, Ensemble Dedalus, Mivos String Quartet, Talea Ensemble, Nate Wooley, and Yarn/Wire. She is the recipient of a 2024 United States Artists Fellowship, a 2019 Foundation for Contemporary Arts Grants to Artists Award, and a 2016 fellowship in music/sound from the New York Foundation for the Arts and was a participant in the 2024 Whitney Biennial. She has received additional support from the Fromm Foundation, Mid-Atlantic Arts Foundation, New Music USA, and the New York State Council on the Arts. She is currently a Visiting Assistant Professor of Music at Bard College.

The word “amateur” has an origin in French/Latin “to love.” Since 1996, **Ensemble Dedalus** has been forming one by one, by those interested in the experimental nature of the work, the egalitarian atmosphere, or simply the depth of musicality. First initiated by guitarist Didier Aschour and flutist Amelie Berson, it is now a highly regarded, modular ensemble known for its long-term relationships with such composers as Tom Johnson, Christian Wolff, Pascale Criton, and Michael Pisaro. Collectively, the ensemble finds camaraderie in the work that invites the interpreter into expanded creative roles; such as open/improvisatory elements, geometric/non-linear forms, or the total listening space that is asked of the musicians, sometimes even playing different instruments. One could say the group functions together more like a rock band, which becomes more apparent in their committed realizations of Moondog, but also in the striking way they interpret *Music with Changing Parts* (Philip Glass). Though its members have arrived together from vastly varied and skilled musical lives; be it baroque, free-improvisation, spectralist, jazz, or minimalist, each of the very unique and high-caliber individuals bring something exceptional to the group. Based in France, members have expanded to other regions (Italy, Spain, Switzerland, Germany...) The ensemble is not defined by a particular aesthetic, but rather by the process it takes to realizing a piece of music together. They also choose to work with composers who are blurring the edges between artistic forms and hierarchical roles, and as a result become part of the collective ensemble.

The **Talea Ensemble**'s mission is to champion musical creativity, cultivate curious listeners, and bring visionary new works to life with vibrant performances that remain in the audience's imagination long after a concert. Recipients of the Chamber Music America/ASCAP Award for Adventurous Programming, Talea has brought to life at least 50 commissions of major new works since it was founded in 2008. Engagements include performances at Lincoln Center Festival, Donaueschingen Musiktag, Internationales

Musikinstitut Darmstadt, Warsaw Autumn Festival, Wien Modern, Vancouver New Music, Time of Music Finland, TIME:SPANS, New York Philharmonic Artist Spotlight Series, and many more. Talea's recordings have been distributed worldwide on the Kairos, Wergo, Gravina Musica, Tzadik, Innova, and New World Records labels. Talea assumes an ongoing role in supporting a new generation of composers, and has undertaken residencies in music departments around the country. www.taleaensemble.org

SELECTED BIBLIOGRAPHY

- Brün, Herbert. “For Anticommunication” (1972), <https://sites.evergreen.edu/arunchandra/wp-content/uploads/sites/395/2018/05/anticom.pdf>.
- Freud, Sigmund. “Screen Memories” (1899), in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Volume III. New York: Vintage, 1995: 301–22.
- . “Drives and their Fates” (1915), in *The Unconscious*. New York: Penguin, 2005: 11–33.
- Hennies, Sarah. “Queer Percussion,” *Sound American* 23 (2020): <https://soundamerican.org/issues/alien/queer-percussion>.
- Llinás, Rodolfo R. *I of the Vortex: From Neurons to Self*. Cambridge, MA: MIT, 2001: 133ff, 168–70.
- Namblard, Marc: https://www.gruenrekorder.de/?page_id=16107.
- Sacks, Oliver. *Musophililia: Tales of Music and the Brain*. New York: Knopf, 2007: 44ff.

SELECTED DISCOGRAPHY

- Embedded Environments*. Blume 012. (LP)
- Extra Time*. Hasana Editions XX-I. (CD)
- The Reinvention of Romance*. Astral Spirits AS138. (2 LPs)

Reservoir 1: Preservation. Black Truffle BT 053. (CD)
Spectral Malsconcities. New World Records 80824. (CD)

Zeitgebers

Field recording: Marc Namblard—www.marcnamblard.fr
Recorded by Johannes Buff at Shorebreaker (Tarnos, FR)
Mixed by Sarah Hennies
Commissioned by ensemble 0 & La Soufflerie (Rezé). Thanks to Cyril Jollard.

Clock Dies was commissioned by the Earle Brown Music Foundation Charitable Trust.
Produced and engineered by Ryan Streber
Assistant engineer: Charles Mueller
Edited by Ryan Streber and Charles Mueller
Mixed by Ryan Streber

Motor Tapes was commissioned by Dedalus and GMEA—CNCM d'Albi-Tarn.
Produced by Ensemble Dedalus
Recorded by Benjamin Maumus (recording assistant: Marta Hinderer) live at Orangerie, Darmstadt, on August 8, 2023. Mixed by Benjamin Maumus at GMEA (CNCM Albi-Tarn) in November 2023. Special thanks to Thomas Schäfer (Darmstädter Ferienkurse)

All works published by the composer.

Digital mastering: Paul Zinman, SoundByte Productions Inc., NYC
Photos by Sarah Hennies
Design: Jim Fox

Special thanks to Didier Aschour, Thomas Fichter, Stéphane Garin, Marion Popard, and Thomas Schäfer.

FOR NEW WORLD RECORDS:

Lisa Kahlden, President; Paul M. Tai, Vice-President, Director of Artists and Repertory

ANTHOLOGY OF RECORDED MUSIC, INC., BOARD OF TRUSTEES:

Amy Beal, Robert Clarida, Emanuel Gerard, Lisa Kahlden, Herman Krawitz, Fred Lerdahl, Larry Polansky, Paul M. Tai.

Francis Goelet (1926–1998), In Memoriam

For a complete catalog, including liner notes, visit our Web site: www.newworldrecords.org.
New World Records, 915 Broadway, Suite 101A, Albany, NY 12207
Tel (212) 290-1680 E-mail: info@newworldrecords.org
© & © 2024 Anthology of Recorded Music, Inc. All rights reserved. Made in U.S.A.