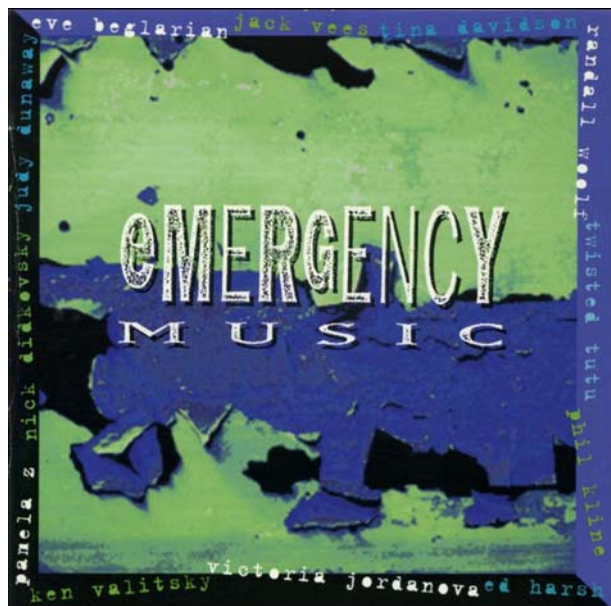


NWCR770

Emergency Music Collection



1. Eve Beglarian: *Landscaping for Privacy* (1995) . (7:02)
Text by Linda Norton; *Twisted Tutu*: Eve Beglarian, voice; Kathleen Supové, keyboards
2. Tina Davidson: *Transparent Victims* (7:00)
Marshall Taylor, saxophones
3. Pamela Z: *Caught* (10:15)
Pamela Z, voice with electronics

4. Phil Kline: *Premonition* (5:16)
for 25 boom box tape players
5. Judy Dunaway: *Champagne in Mexico City: Fragment Set #1* (5:13)
Judy Dunaway, balloons, Dan Evans-Farkas, electronics
6. Ed Harsh: *accommodating commonplaces* (8:21)
Common Sense Ensemble: Michael Lowenstern, clarinet; Neil Mueller, trumpet; Julie Josephson, trombone, Sara Laimon, iano; Gregor Kitzis, violin; Robert Black, double bass; Bradley Lubman, conductor
7. Jack Veas: *Promface Devotion* (9:02)
Jack Veas, electric bass with electronics
8. Ken Valitsky: *Black Velvet Elvis and the 900 Foot Jesus* (1993) (6:00)
Marty Cutler, banjo with electronics
9. Victoria Jordanova: *Call 330-CURB* (3:57)
Victoria Jordanova, Celtic harp with electronics
10. Nick Didkovsky: *Ganthia & Kyohan* (6:25)
Nick Didkovsky, electric guitars
11. Randall Woolf: *Your Name Backwards* (7:40)
Lyrics by David Terhune; *Twisted Tutu*: Eve Beglarian, voice, keyboards; Kathleen Supové, keyboards

Total playing time: 77:01

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Notes

Landscaping for Privacy was written in August-September 1995 for twisted tutu while we were in residence at the Bellagio Center in Italy under the auspices of the Rockefeller Foundation. The poem is by Linda Norton. The keyboard part was written to be played using the arpeggiator function of a synth keyboard—sort of like a new convertible with an automatic transmission. I tried to capture the fragile elation urban types feel at driving out of the city on a beautiful Saturday morning in spring.

—Eve Beglarian

Eve Beglarian is a composer, performer, and audio producer whose work has been performed internationally in the most mainstream concert halls and theaters as well as in clubs and lofts. Her chamber music has been commissioned and performed by the California EAR Unit, Relâche, the Paul Dresher Ensemble, the Crosstown Ensemble, and the New York New Music Ensemble, among others. She has worked extensively with dancers, from ballet (New York City Ballet, with choreographer Robert La Fosse; Washington Ballet, with choreographer Monica Lévy) to post-modern dance (Ann Carlson, Cydney Wilkes, Hilary Easton). Her experience in music theater includes collaborations with Shi-Zheng Chen (with the China National Beijing Opera Theater) and Terry

O'Reilly (with Mabou Mines). Her performing duo, twisted tutu, with keyboard player Kathleen Supové, blends high technology with theater. In addition to her composing and performing work, Beglarian directs and produces audiobooks of authors including Stephen King and Anne Rice for Random House and Viking Penguin. This is Beglarian's premiere recording on CRI. Her work will also appear on CRI's upcoming collection "Lesbian American Composers" (CD 780, Spring, 1998).

Transparent Victims was written in 1987 for the talents of Marshall Taylor. Scored for multiple saxophones (soprano, alto, tenor and baritone) the work is dedicated to those children who, deprived of their voices and awareness, wail silence.

—Tina Davidson

Tina Davidson is an independent composer who since 1989 devotes her full time to composing. She is currently composer-in-residence with Opera Delaware, Newark Symphony Orchestra, and the YWCA, as part of Meet The Composer's innovative New Residencies program. Davidson has been awarded many commissions, state and national fellowships, including the prestigious Pew Fellowship, the largest such grant in the country for which an individual artist

can apply. She has been commissioned by groups such as Kronos Quartet, Sylmar Ensemble, Network for New Music, WHYY-TV, Pittsburgh New Music Ensemble, Greater Twin Cities Youth Orchestra, Orchestra Society of Philadelphia and the Mendelssohn String Quartet. In 1994, the Cassatt String Quartet recorded Davidson's work *Cassandra Sings* for CRI (CD 671) and in 1996 her debut full-length recording *I Hear The Mermaids Singing* was released CRI/Emergency Music (CD 681).

Caught is from a fifty-minute score I composed for Jo Kreiter's dance work *Hoist* which premiered in San Francisco in November 1996. The sound sources for this movement were my voice and found sounds consisting mostly of water from my kitchen sink and thunder from a long sheet of aluminum flashing. This piece contains no synthesized sounds, only samples put together like a puzzle. *Hoist* is a powerful piece danced by five women exploring the relationship between strength and femininity. For most of the piece they are climbing or flying on poles and ropes hung in the space. *Caught* is one of the more rhythmic movements of the score, and accompanies an intense, athletic ensemble dance that expresses a feeling of being stuck or "caught" under something and the arduous work of escaping and pulling oneself up

—Pamela Z

Pamela Z is a San Francisco-based composer/performer and audio artist. In live performance she uses delays and a MIDI controller called The BodySynth which allows her to use gestures to control sound. She has been performing in the Bay Area since 1984, has toured extensively throughout the United States, and more recently in Japan and Europe. She has composed original scores for choreographers and filmmakers, and has created a number of audio works for New American Radio. She has received awards from the California Arts Council, San Francisco Art Commission and Meet the Composer, and is a 1997/98 recipient of the American Composer's Forum McKnight Fellowship. Pamela Z is a member of The Qube Chix and has also worked with such artists as Donald Swearingen, Miya Masaoka, and The San Francisco Contemporary Music Players. This is her premiere recording on CRI.

The collection of several dozen musicians and instruments we normally call "the orchestra" is only one of the limitless number of possible orchestras. Some of these possibilities, maybe even the "standard" orchestras of the early twenty-first century, reside yet in the imagination. It is part of my work to make these imaginary orchestras real—with tape recorders, samplers, computers, midi devices, whatever is at hand.

Premonition (1997) is a work for a thousand virtual strings realized on twenty-five boom box tape players. It was written as a fanfare to celebrate the tenth anniversary of the Bang on a Can Festival and is heard here recorded in the vast expanse of the Brooklyn Anchorage.

—Phil Kline

Phil Kline received his earliest musical training listening to records and playing in garage bands in Akron, Ohio. Later studies at Columbia University and Mannes College convinced him to keep buying records. His works for massed tape players have been performed in the streets of New York as well as the Whitney Museum, Alice Tully Hall, and more exotic venues such as the Brooklyn Bridge Anchorage and

Central Park's South Meadow. The Christmas piece *Unsilent Night*, for an infinite number of boom boxes, is an annual downtown music event. In 1997 his sextet *Exquisite Corpses* was premiered by the Bang on a Can All-Stars. He is currently working on an opera project with Luc Sante and an electric guitar concerto for Mark Stewart. Kline has also recorded a full-length disc, *Glow In The Dark* (CD 801) for CRI/Emergency Music and has two other works on the label: *Bachman's Warbler for 12 boom boxes* on "Bang On A Can Live, Vol. 2" (CD 646) and *A Fantasy On One Note* on "New York Guitars" (CD 697).

My interest in balloons began during the AIDS plague in the late 1980s when latex became well-known as a disease-preventing substance, allowing both sexual freedom and survival. I see balloons as highly specialized, unique instruments, embodying a hybrid of characteristics. A balloon has vibrational modes like a timpani drum, a resonant body like a classical guitar, and pure tones like an electronic oscillator. The techniques with which I play the balloons include a stick-and-slip mechanism similar to the bowing of a stringed instrument, and oral inflection and enunciation (into the mouth of the balloon) similar to that used by a singer.

Champagne in Mexico City: Fragment Set #1 began as a series of improvisations with Dan Evans-Farkas processing the acoustic sounds of my balloons through a series of unpredictable, low-tech electronics, occasionally accentuating it with sounds from various gutted and manipulated electronic children's toys. The improvisations serve as The Source. *Champagne in Mexico City* exists in as many forms as can be made from the Source, and *Fragment Set #1* is a first set of fragments from The Source, edited together into a continuous form. My concept is loosely based on the late writer William Burrough's cut-up techniques, in which he used scissors to physically cut-up texts, and then reassembled them in random patterns. This piece is dedicated to the memory of William and Joan Burroughs.

—Judy Dunaway

Judy Dunaway's compositions and improvisations for balloons have been presented in New York City at Lincoln Center Out-of-Doors, the SoHo Arts Festival, the Alternative Museum, the Knitting Factory, and many other venues, as well as throughout Europe. She has also performed widely as a guitarist and singer. In 1994, she began collaborations with Dan Evans-Farkas, a professional sound editor who has worked on films by Woody Allen, Sidney Lumet, Mike Nichols, and Jim Jarmusch. Dunaway appears on CRI's collection "New York Guitars" (CD 698) performing *Fifty 210* and a full-length disc of balloon music will be released on CRI/Emergency Music later in 1998 (CD 779).

accommodating commonplaces was written in 1994 as part of the first project of the Common Sense Composers' Collective. The Collective is a group of eight young composers who are interested in exploring alternatives to the conventional "you commission me - I write you a piece - you play it like I want it" model of new music creation. The eight of us share some basic views on what new music is, how it should behave, and most of all, the way it should be brought into the world.

We work with a different group of performers every year, with each composer writing a piece to contribute to a full evening's worth of premieres. In the months leading up to

the concerts, we meet frequently in work-in-progress rehearsal sessions during which ideas about the developing pieces flow freely between the participating musicians. It has been our experience that this approach results in a unique and positive dynamic that is palpable in the resulting pieces, which fit with and bounce off each other in compelling and unexpected ways.

—Ed Harsh

Ed Harsh lives in New York City. He attended various familiar conservatories and universities on the east coast of the United States and in Europe, studying composition with Louis Andriessen, Martin Bresnick, Jacob Druckman, and Robert Hall Lewis, among others. A number of estimable ensembles have undertaken to perform his music at venues in diverse locations. Ed also is actively engaged in writing words about music, with essays and reviews published in books and periodicals of varying degrees of notoriety and visibility. He is gainfully employed as managing editor of the Kurt Weill Edition, a collected critical edition of that composer's work. His *accommodating commonplaces* was released on the premiere recording of the "Common Sense Composers' Collective" in 1997 (CRI/Emergency Music CD 731).

Prom Face Devotion takes the memory of three types of sounds which I heard at three different points in my life and concocts an alternative environment where they co-exist. The Hammond organ, no matter how rockingly utilized, maintains an air of grandeur and placidity not matched by any other keyboard in the pop domain. The bass guitar moves from stasis (of being bowed in odd ways) to a melodic alliance with the organ to rhythmic interplay with the drums. Drumming techniques are also employed on the neck of the bass in the last section of the piece. Finally, the hand drums combine hints of exoticism with down home groove keeping. (As a side note, the midi "hand" drums heard here are mostly constructed from slowed down string pizzicato samples.)

—Jack Vees

Jack Vees's early musical training was on piano but soon after he took up what was to become his main instrument, the bass guitar. Since the age of fourteen he has written and played with rock, jazz and avant garde groups, exploring new and revolutionary playing techniques. His unique approach to the instrument led to the publishing of his *The Book on Bass Harmonics*, which has become a standard reference for bassists. He studied composition at Cal Arts with Louis Andriessen, Vinko Globokar, and Morton Subotnik.

Vees is well known for combining cutting edge technology with a compositional style that utilizes his experiences from both rock and classical backgrounds. His works have been performed from clubs like CBGB and The Anti-Club, to concert halls in the U.S., Canada, and Europe. He is currently the co-director of the Center for Studies in Music Technology at Yale University and leads his own new music group, *Chez Vees*. His premiere full-length recording "Surf Music Again" was released on CRI/Emergency Music in 1996 (CD 730).

Black Velvet Elvis & The 900 Ft. Jesus was written because of my interest in both Blues and Bluegrass. I used the banjo for two reasons. First, because of its unusual role in the history of American music. It's essentially an African instrument, but is used almost exclusively in America C&W and Bluegrass music. Second, one of the finest banjo players around, Marty Cutler, asked me to compose a piece for him. While writing, I decided to

exploit some of the clichés normally associated with the banjo. Very traditional and humorous banjo licks are placed within unusual contexts which give them a fresh perspective.

—Ken Valitsky

Ken Valitsky, composer and guitarist, was a Fulbright Scholar in Germany where he studied with Karlheinz Stockhausen and Helmut Lachenmann. He has worked with artists as diverse as the Kronos Quartet, Kathy Acker, Lydia Lunch, Dora Ohrenstein, the Doug Elkins Dance Company, Bermuda Triangle, and the Soldier String Quartet. His own ensemble includes Thomas Chapin on sax and Regina Carter on violin. He currently is working on an opera in collaboration with Kathy Acker, which was commissioned by American Opera Projects in New York. Valitsky performs his *Meaning-Less* on the CRI/Emergency Music collection "New York Guitars" (CD 697).

Call 330-Curb is recorded on my neglected and worn-out old Celtic harp. The instrument is given a new life through amplification and electronic sound processing in my series of pieces called *Curbside Recycling*. Recycling of my Celtic harp symbolizes the processes in the urban environment where we find new use for old structures, buildings, and things. In cities, I believe that it is also vital that one keeps reinventing oneself. When I perform these works on stage, I elevate my harp by placing it on top of newspapers which are stacked inside a blue plastic recycling bin. These plastic tubs are a common sight in the Bay Area and they say on the side "Call 330-Curb."

—Victoria Jordanova

Victoria Jordanova is pursuing a career as a composer and an improviser seeking to recapture the spontaneity of expression that characterized her early music-making. She creates "graceful and surreal expressions of haunting beauty" by melding experimental techniques and electronics with classical training. After many years as a professional harpist and teacher, she created her first major work, *Requiem for Bosnia*, in 1993. An homage to her homeland, the work combines the deep resonances of a "broken" piano with Jordanova's harp improvisations. CRI's recording of the *Requiem* with other original harp solos was released in the eXchange series in 1994 (CD 673) and was named by Tim Page in *Newsday* as one of the top classical recordings of the year. In 1997, Jordanova's second disc "Dance to Sleep," featuring new works for traditional harp with electronics, was released on CRI/Emergency Music (CD 755).

Ganthia and Kyohan are solo electric guitar pieces I created for Tena Cohen's theater piece *Round Trip*. They were recorded direct to DAT tape using a PRS Custom guitar, an Alesis Quadreverb GT guitar preamp, a Turbo Rat distortion box, alligator clips, and chopsticks. The titles *Ganthia* and *Kyohan* were generated by my software, "DADA's Little Baby Namer." This software consults a database of baby names, then generates statistically similar names using Markov Chains. "DADA's Little Baby Namer" is available for free use on my web site, at <http://www.ingress.com/~drnerve/> under "Nerve Interactive." Thanks to Tena Cohen for helping me discover something new.

—Nick Didkovsky

Nick Didkovsky has been playing guitar for a long time, and composing for almost as long. His musical activities focus mostly on his band Doctor Nerve, and his membership in the Fred Frith Guitar Quartet. He has written pieces for the Bang on a Can All-Stars, the duo of percussionist Steve Schick and cellist Maya Beiser, The Crosstown Ensemble, Downtown Ensemble, percussionist Kevin Norton, and Gamelan Son of Lion. Recently, Doctor Nerve teamed up with the Sirius String Quartet to perform his new piece, *Ereia*. New projects include a CD of electric guitar works completed during a residency at Harvestworks/Studio PASS. Past awards include a residency at the Mills College Center for Contemporary Music, where he developed the computer network piece *Lottery*, based on Prisoner's Dilemma game theory. He has received supporting grants from the Mary Flagler Cary Charitable Trust, Arts International, The Jerome Foundation, the New England Council on the Arts, and Meet The Composer. Didkovsky performs his own music on two other CRI/Emergency Music collections: *I Kick My Hand* on "Bang On A Can Live, Vol. 2" (CD 672) and *Flykiller* on "New York Guitars" (CD 698).

Your Name Backwards is a disintegrating love song, exploring the dark side of semi-requited love and its

uncertain obsessions. It's about the two sides of love, and the difficulty of telling them apart.

—Randall Woolf

Randall Woolf's recent commissions include works for the Seattle Symphony, Paul Drescher Ensemble, Dogs of Desire Orchestra, and a new ballet of *Where the Wild Things Are*, in collaboration with Maurice Sendak and Septime Webre. His works have been performed by the California EAR Unit, Pittsburgh New Music Ensemble, the Bang on a Can's SPIT Orchestra, Netherlands Wind Ensemble, pianist Kathleen Supové, Oliver Knussen, twisted tutu, guitarist David Leisner, and others. He is a member of the Common Sense Composers' Collective, and also writes for his band CAMP. He studied composition at Harvard and privately with David Del Tredici and Joseph Maneri. "Rock Steady," Woolf's premiere full-length disc with performances by New Millennium Ensemble, pianist Kathleen Supové, twisted tutu and other artists, will be released later in 1998 on CRI/Emergency Music (CD 777). Also available are *Dancétudes* on Supové's recital disc "Figure 88" (CD 653) and *My Insect Bride* on the "Common Sense Composers' Collective" disc (CD 731).

Production Notes

Landscaping for Privacy (1995)

Recording produced by Eve Beglarian, Published by EVBVD Music, ASCAP

Transparent Victims

Recorded at Salmagundi Studios, Northfield, MN, Steve Mckinstry, engineer. Published by G. Davidge, BMI

Caught

Recording produced by Pamela Z. Published by the composer, ASCAP

Premonition

Recorded at the Brooklyn Anchorage of the Brooklyn Bridge, Courtesy of Creative Time. Bradford Reed and Peter Principle, recording engineers. Published by the composer, BMI

Champagne in Mexico City: Fragment Set #1

Recorded at Harvestworks, NYC by Paul Geluso, engineer. Edited by Dan Evans-Farkas at C5. Published by Lilly Myrtle Music, BMI

accommodating commonplaces

Recording produced and engineered by Judith Sherman. Published by the composer, ASCAP

Promface Devotion

Recording produced by Jack Veas. Published by Leisure Planet Music, ASCAP

Black Velvet Elvis and the 900 Foot Jesus (1993)

Recorded at CMA Studio, NYC. Ken Valitsky, producer, Jerome Fox, engineer. Published by ACA, BMI

Victoria Jordanova: *Call 330-CURB*

Recording produced by Victoria Jordanova, mastered by Joseph R. Dalton and Adrian Carr, engineer. Published by the composer *Ganthia & Kyohan*

Recording produced by Nick Didkovsky. Published by Punos Music, BMI

Your Name Backwards

Recording produced by Eve Beglarian. Published by G. Davidge, BMI