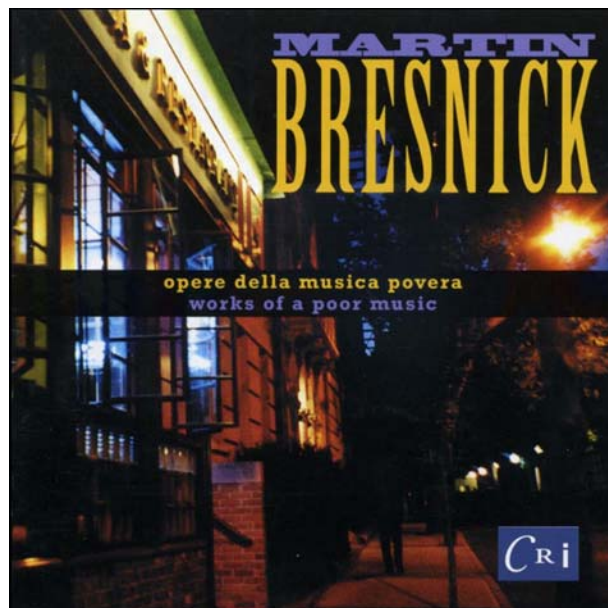


NWCR868

# Martin Bresnick

## *Opere Della Musica Povera* (Works Of A Poor Music)



### Disc One

1. *Tucket* (1990) ..... (02:50)  
Yale Philharmonia; Jesse Levine, conductor
  2. *Follow Your Leader* (1991) ..... (01:59)  
Povera Players: Evan Ziporyn, clarinet, bass clarinet; Martin Kuuskmann, bassoon; David Mott, baritone saxophone; Eduardo Leandro, percussion; Lisa Moore, piano; Marc Mellits, synthesizer; Todd Reynolds, violin; Martin Bresnick, conductor.
  3. *Pigs & Fishes* (1991) ..... (03:49)  
Povera Players; Martin Bresnick, conductor.
  4. *New Haven* (1992) ..... (02:11)  
Yale Pro Musica; Marguerite L. Brooks, conductor.
  5. *Woodstock* (1993) ..... (02:50)  
Yale Pro Musica; Marguerite L. Brooks, conductor.
  6. *Angelus Novus* (1992) ..... (08:24)  
Yale Philharmonia, Lawrence Leighton Smith, conductor
  7. *The Bucket Rider* (1995) ..... (10:55)  
Bang on a Can All-Stars: Evan Ziporyn, clarinet, bass clarinet; Lisa Moore, piano; Steven Schick, percussion; Mark Stewart, electric guitar; Maya Beiser, cello; Robert Black, bass.
  8. *BE JUST!* (1995) ..... (04:30)  
Bang on A Can All-Stars.
- ### Disc 2
9. \*\*\* (1997) ..... (08:49)  
Da Capo Chamber Players; Jo-Ann Sternberg, clarinet; Lisa Moore, piano; Eva Gruesser, viola.
  10. *The Dream of the Lost Traveller* (1997) ..... (12:27)  
Lisa Moore, piano.
  11. *Pine Eyes* (1998) ..... (20:59)
  11. *Myths of Origin I* ..... (2:37)
  12. *Illusions of Paternity II*..... (5:10)
  13. *Disorder and Early Sorrow III*..... (6:16)
  14. *Uberm Sternenzelt Muss ein Lieber Vater Wohnen IV (a loving father must live above the heavens)*..... (7:04)  
Zeitgeist: Patrick O'Keefe, clarinet, bass clarinet; Heather Barringer, percussion; Patti Cudd, percussion; Carl Witt, piano; Martin Bresnick, narrator.
  15. *Bird As Prophet* (1999) ..... (12:03)  
Da Capo Chamber Players: Lisa Moore, piano; Eva Gruesser, violin.

Total playing time: 1:31:46

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## Notes

### Martin Bresnick: A Poor Music's Riches

Although Martin Bresnick calls this collection of twelve compositions *Opere della Musica Povera* (Works of a Poor Music), it is something of a misnomer. In terms of structural variety and sources of inspiration, as well as instrumentation (which ranges from intimate solo and chamber works to unaccompanied choral pieces and compositions for full symphony orchestra), *Musica Povera* is an embarrassment of riches!

Akin to installations in the visual art world, where a group of self-contained objects come together in order to create an even more aesthetically rewarding whole, *Musica Povera* brings together a collection of seemingly disparate aural elements to create a larger sonic statement about music-making in the 1990s. Like Jennifer Bartlett's remarkable 1976 watershed work *Rhapsody*—which mixes minimalist, abstract-expressionist, and neo-realist painted panels to create a unified, but polystylistic message cutting across ideological quagmires in visual art—Bresnick's twelve interrelated compositions collected here reference minimalism, serialism, neo-

romanticism, early American hymns, and a plethora of other styles, but emerge as something totally unique.

But creating a “sonic installation” of dissimilar elements like *Povera* is something almost unprecedented in music. While Bresnick sees a kinship between his musical conceits and a work like J.S. Bach’s *Well-Tempered Clavier*—which similarly creates unique musical statements in every key (the twelve *Musica Povera* works each center on a different note of our twelve-tone equal-tempered scale)—the impact of hearing the connections between twelve very different types of pieces is far more mind-blowing than hearing interrelations in a solo keyboard work. Only a work like Bach’s *Musical Offering*, which experiments with a variety of musical structures with varying instrumentation, begins to hint at Bresnick’s goals here. For while each of these twelve works is self-contained and has a very different scoring, they share readily discernible common structural details that transcend stylistic orientation.

All these works follow a basic ABA formal structure that moves tonally toward and away from an opposing tritone. This is equally true of the dodecaphonic sounding *Angelus Novus* (which isn’t strictly dodecaphonic), the minimalist sounding *The Dream of the Lost Traveller* (which isn’t minimal), and the tonal sounding *New Haven* (which isn’t actually functionally tonal). To further their interconnectivity, each of the twelve pieces has a mirror piece determining key relations, as well as other factors. It is as if the twelve pieces themselves were the components of an elaborate four-dimensional symmetrical tone row. If one work is extroverted, like the insistent *BE JUST!* or the theatrical *Pine Eyes*, its partner is introverted, like the enigmatic *The Bucket Rider* or the mystical *Bird As Prophet*. Each work is also filled with similar rhythmic manipulations that fall somewhere between the metric modulations of Elliott Carter and the additive processes of Philip Glass.

Of course, until the era of recorded sound, it would have been very difficult (and extremely impractical) to hear an orchestra, a chorus and different chamber groups performing the separate components of *Musica Povera* together in one evening; it would have been virtually impossible to hear them together more than once. Before the advent of CD players with random shuffling ability, the full splendor of the puzzle that *Musica Povera* represents could not have been fully appreciated. Listen to the twelve works in the order in which they are presented here, and then listen again mixing them up, and you’ll hear all sorts of new things.

It needs to be pointed out that this is music that could not have been created without the legacy of serialism behind it (as well as the previous legacy of functional tonality and the subsequent rejection of serialism). Recent anti-serial zeal (which in some ways has been more like anti-communist zeal than serial zeal was like pro-communist zeal) has made many of us forget many valuable lessons that need not be thrown out in a post-serial musical world. It is important to remember that Bresnick’s composition teachers included both Friedrich Cerha, who completed Alban Berg’s twelve-tone masterpiece *Lulu*, and György Ligeti, an early critic of serialism. Bresnick, in turn, was the teacher of the so-called “totalist” founders of Bang on a Can—David Lang, Julia Wolfe, and Michael Gordon—composers who have forged a reconciliation between uptown complexity and downtown accessibility.

Yet, despite all these structural intricacies (which ought to keep music-theory doctoral candidates busy for years to come), this music is immediate and often extremely beautiful. This music also celebrates performers. It is virtuosic repertoire filled with subtleties that both show off the performers’ prowess and allow

the players to really immerse themselves in music that offers rewards for careful study. One can only hope that now that these pieces are out in the world, they will appear on concert programs both individually and in combination.

After all this, how can these twelve fascinating pieces possibly be “works of a poor music?” Well, from a durational standpoint, most of these works are very short. Half of them are under five minutes long and only one is over twenty, and that just barely. The longest score for any of these works is a mere twenty-eight pages. Yet Webern created extremely rich works with similar brevity, and the entire output of Carl Ruggles is dwarfed by the size of *Opere della Musica Povera!*

Talking to Bresnick about these seeming contradictions exposes the investigator to the composer’s remarkable wealth of knowledge on a variety of topics as well as his wry sense of humor. First, he’ll start discoursing about a group of twentieth century Italian sculptors who purposely created works with very cheap materials to show how art belonged to everyone. But eventually, with a mischievous smile, he’ll chime, “Actually, some of these works were the result of a relatively small commissioning fee!”

— Frank J. Oteri

Frank J. Oteri is a New York-based composer and the editor of *NewMusicBox*, the ASCAP Deems Taylor Award-winning Web magazine from the American Music Center (<http://www.newmusicbox.org>).

On the *Opere Della Musica Povera* (Works of a Poor Music)

I first began thinking about a *Musica Povera* while living in Italy in 1975–76. I had seen sculpture there created according to the ideas of a new art movement called *Arte Povera*, or “Poor Art.” *Arte Povera* sculpture was made of very rough and cheap materials—glass, concrete, sand—as opposed to the expensive high-gloss marble, polished steel and laminated plastic favored in art galleries at that time. From humble, inexpensive sources *Arte Povera* sculptors made objects of passion, intelligence, and beauty.

The political implications of *Arte Povera*, in that politicized time, were obvious to me. I thought I might try something similar in music—a *Musica Povera* whose source ideas would include, along with the usual, brutal poverty of means, any and all other kinds of poverty I could imagine, as for example, poverties of spirit and of wit. Over the intervening years, I collected and created short phrases on the subject until I had more than fifty—ranging from original formulations to common expressions and literary quotations—even titles borrowed from other works of art.

Because I carried a full teaching load for many years, free time for my own composition was often occasional and intermittent. It seemed the only way I could make a work of extended scope was to assemble a large composition from numerous small ones. These would have to be composed in the chaotic spaces between my responsibilities. I began the *Opere Della Musica Povera*, or “Works of a Poor Music,” in 1990, using the titles I had gathered to create a cycle of twelve compositions.

Over the nine-year period it took to complete the compositions (which began in the very dark days of crack-addicted kids and homeless street-people), I selected the individual *Opere* from the most particularly appropriate commissions I received. Often, but not always, the pieces that had the best potential were those written for the commissions with the most modest fees. And so, I worked at my teaching and composed when I could. Despite the national prosperity in 1999 when I

completed the cycle, I had, and still have, no doubts about the pertinence of the project and persistence of the subject.

The ancient world considered music to be comprised of three basic types. Descending from the highest to the lowest, they are: *Musica Mundana* (the music of the spheres, as studied by astronomers and philosophers), *Musica Humana* (the harmonious music of the body, or body politic, for doctors and politicians), and *Musica Instrumentalis* (music that actually sounds and is made by people we think of today as musicians—instrumental performers and singers).

It seemed to me when I started the project that a vital *Musica Povera* would have to invert that tenacious old upside-down configuration (as Marx said of Hegel's dialectic) and stand it on its feet. That done, I then had to dig beneath those feet to expound an even more fundamental music, a music before musicians, a music of the sounding world itself—water splashing, wood creaking, chains rattling, machines squeaking, people talking. From that base I moved outward toward literal, purely musical presentations—bands playing, bells ringing—to symbolic musical representations of the physical world—singing birds, swimming fish, flickering fires—and the sensations of motion—walking, following, rising, falling, riding, flying. Then, carrying the emerging totality further, I expanded the *Opere Della Musica Povera* to musical configurations that by analogy or metaphor evoked states of mind or mood—joy, sorrow, fear, anticipation, confusion, contemplation, consolation. And I arrived, finally, at speculative patterns that afford, through music, the sensuous experience of thought itself—cascading waves of energy, precarious balances, forces and gravitations, symmetries, inversions, reversals, dispersions—and found there the abstract and the material joined together—the musical mundane within the *Musica Mundana*.

Though the individual works of the *Opere Della Musica Povera* differ widely in orchestration and length, I hope they all share in the sense of sonic immediacy described above. I have attempted in my version of *Musica Povera* to compose a music of noises and voices, of birds, of pigs and fishes, of angels, travellers, and puppets, but also of purely musical speculations and abstractions. All the *Opere* are formed in pairs—often with the same instrumental ensemble—*Follow Your Leader* [F] and *Pigs & Fishes* [G], and *The Bucket Rider* [A] and *BE JUST!* [Eb]. The harmonic centers of the pairs are tonally symmetrical around the orchestral works *Tucket* [F#] and *Angelus Novus* [C], the structural pillars of the cycle. Nearly all of the *Musica Povera* begin by emphasizing a single note that sets a unique tonal center for each composition (all twelve chromatic pitches are employed as starting points) moving from that first tonal center to its opposite (the tri-tone) and returning. The *Musica Povera* are largely written in a single meter, but within that meter they explore multiple pulsations simultaneously (polyrhythms). Often these rhythmic relationships also imply a temporal symmetry. Each of the *Musica Povera* are complete in themselves—taken together they form a whole. But some *Opere* are, at the same time, intentionally fragmentary—parts of other possible cycles or simply isolates.

*Tucket* (orchestra); *Follow Your Leader, Pigs & Fishes* (chamber ensemble)

A “tucket” is an older English version of the Italian toccata. Often associated with keyboard pieces of a technically virtuoso character, “tuckets” were also sometimes written for other instrumental ensembles.

“Follow your leader” is the ambiguous motto of “Benito Cereno,” Herman Melville's short story about a revolt aboard a

slave ship off the coast of Peru. Pigs and fishes, cited in the sixty-first hexagram of the Chinese classic *I Ching*, are considered animals of great intractability. *Tucket, Follow Your Leader*, and *Pigs & Fishes* were commissioned by the

Arts Council of New Haven and the National Endowment for the Arts.

*New Haven, Woodstock* (mixed chorus)

The psalm texts of *New Haven* and *Woodstock*, adapted from sources in both the King James and Hebrew Bibles, are intended to be performed in the manner of the old tradition of shape-note singing, where the music is first performed in “fa sol la” syllables, and then sung as text. *New Haven* and *Woodstock* were commissioned by the Yale Institute of Sacred Music, John Cook, Director.

New Haven (Psalm 82)

How long will you judge unjustly  
And defend the persons of the wicked.  
Defend the poor and fatherless  
Do justice to the needy.  
Deliver the poor and the needy  
From the hands of the wicked.

They know not, neither do they understand  
They walk on in darkness.  
All the foundations are out of course  
And they walk on in darkness.

I have said you are gods  
And all of you are children of the most high.  
But you shall die like mortals  
And fall like any prince.

Woodstock (Psalm 131)

Lord, my heart is not haughty  
Nor mine eyes lofty  
Neither do I take up great matters  
Or things too high for me.

Surely, I have behaved and calmed myself  
As a child that is weaned of its mother.

Lord, my heart is not haughty  
Nor mine eyes lofty  
My soul is as a weaned child.

*Angelus Novus* (orchestra)

In one of his “Theses on the Philosophy of History,” the writer Walter Benjamin described a small drawing by Paul Klee called *Angelus Novus*. For Benjamin, Klee's angel represented the “angel of history.” Wide-eyed, appalled, helplessly facing the past, the angel sees “one single catastrophe which keeps piling wreckage upon wreckage and hurls it at his feet,” while we, on the other hand, “perceive a chain of events.” The angel can neither repair the past nor wake the dead, for a storm blowing from Paradise has caught his outstretched wings and “irresistibly propels him into the future to which his back is turned.” All the while, the wreckage at his feet grows skyward. “This storm,” observed Benjamin, “is what we call progress.” *Angelus Novus* was commissioned by, and is dedicated to, The Greater Bridgeport Symphony, and Gustav Meier, Music Director.

*The Bucket Rider, BE JUST!* (chamber ensemble)

“The Bucket Rider” is the title of a Kafka story about a man who is so poor and wasted away he is able to ride on his empty coal bucket to the local dealer to beg for coal. In another Kafka story, “In the Penal Colony,” an explorer goes to a prison camp

that has an exquisite, aging apparatus that by means of thousands of needles imprints on the flesh of the condemned man whatever rule or commandment he has disobeyed. By this means, though the prisoner may be ignorant of his sentence, he will learn it bodily. The officer in charge (who is also the judge) tells the skeptical explorer, “Guilt is never to be doubted,” and places the prisoner into the machine. The apparatus malfunctions; the explorer is unimpressed. Infuriated, the officer changes the original sentence from “HONOR THY SUPERIORS!” to “BE JUST!” and climbs into the apparatus himself. *The Bucket Rider* and *BE JUST!*, were commissioned by the Fromm Music Foundation at Harvard. The world premiere was performed by the Bang On A Can All-Stars on May 1, 1995, at the Walter Reade Theater, Lincoln Center.

\*\*\* (clarinet, viola, piano)

In the recent past, when a composer wished to suggest a program or narrative for a composition but not reveal the contents of that program in the title, the symbol of three stars was often used instead. Perhaps the most famous example of that practice is found in Robert Schumann’s *Album for the Young*. In his collection of colorful, often frankly programmatic pieces (*Traumerei*, *The Happy Farmer*, *Sailor Song*, etc.), Schumann gives three works the enigmatic three stars in lieu of conventional titles. Most scholars believe those works were written for Clara. Robert, always fond of the world of the hermetic, reckoned that Clara alone could easily divine their meanings. The world would (or would not) simply have to guess. Janáček, too, when trying to find an acceptable title for his second string quartet (he first wanted to call it *Love Letters*) threatened to give his work the three stars title, but finally settled on *Intimate Pages*. The last three of his compositions for the piano set *On An Overgrown Path*, however, utilize the three stars, thereby hiding their suggestive programs behind the stars’ orthographic veil. \*\*\* (D) was premiered by musicians of the Chamber Music Society of Lincoln Center, David Shifrin, clarinet, Paul Neubauer, viola, and Jon Klibonoff, piano, on March 3, 1997, at Merkin Hall.

*The Dream Of The Lost Traveller* (piano solo)

Several titles I considered for the *Opere della Musica Povera* were taken from William Blake’s book of emblematic texts and engravings *For the Sexes: The Gates of Paradise*. After some reflection, I decided that the book itself would work better in a complete visual and musical setting. I put that extended idea aside for the future and saved only a transformation of a fragment of the final poem for the title of my solo piano composition. In *The Dream of the Lost Traveller*, the musical materials retain the austere simplicity of the earlier *Musica Povera*, but they now unfold as variations in a more indirect expansive way. *The Dream of the Lost Traveller* was commissioned by Sequitur and is dedicated to Lisa Moore. The world premiere was performed by Lisa Moore on December 8, 1997, at Merkin Hall.

To the Accuser Who is the God of This World  
Truly My Satan thou art but a Dunce  
And dost not know the Garment from the Man  
Every Harlot was a Virgin once  
Nor canst thou ever change Kate into Nan  
Tho thou art Worshipd by the Names Divine  
Of Jesus & Jehovah: thou art still  
The Son of Morn in weary Nights decline  
The lost Travellers Dream under the Hill

*Pine Eyes* (clarinets, piano, two percussion)

*Pine Eyes* is based on Carlo Collodi’s much admired “The Adventures of Pinocchio.” My adaptation of four early

chapters, though of necessity much abridged, is as faithful as possible to the language and character of the original. The title *Pine Eyes* is a possible translation of the Italian, *pino* (pine) and *occhio* (eye). The mixture of narration, abstract music, and sound effects are intended to create a musical theater of the imagination. Collodi’s tale of the adventures of a poor wooden puppet who comes to learn and later embody the ambivalence of the human condition seems to me the apotheosis of the *Opere della Musica Povera*. *Pine Eyes* was commissioned by Zeitgeist with the assistance of Meet the Composer, and premiered January 16, 1999, in St. Paul, Minnesota.

*Bird As Prophet* (violin, piano)

The title *Bird as Prophet* refers to a piano miniature of the same name from the *Waldscenen* of Robert Schumann. *Bird as Prophet’s* combination of simple programmatic suggestiveness and abstract patterning seeks to recapture the vivid, oracular, but finally enigmatic spirit of Schumann’s (and Charlie Parker’s) remarkable musical prophecies. *Bird as Prophet* was commissioned by and dedicated to the Rosa/Laurent (violin/piano) Duo. It was premiered at Merkin Hall on February 7, 1999.

— Martin Bresnick

Acknowledgments

*Opere della Musica Povera* was recorded during the period of the uniquely generous gift granted to me by the American Academy of Arts and Letters in 1998, the Charles Ives Living Award. Although only the two final works were composed during the time of the award, it is obvious that the spirit of Charles Ives was an enormous influence on the *Opere della Musica Povera* right from the start.

Charles Ives left Connecticut and Yale in 1898 to work in New York City. I went the other way, growing up in New York City and coming to Connecticut to work at Yale in 1976. Yale became my whale ship and my Harvard College (to rotate Melville’s triad). Like Ishmael, I signed on for a job and, instead, received a most remarkable education. Working alongside the deans, staff and talented colleagues, I, like them, was challenged and exhilarated by extraordinary students. Those students must be acknowledged as the greatest of all my musical influences.

—Martin Bresnick, August 22, 2000

The music of **Martin Bresnick** (b 1946, New York City) has been performed in festivals and concerts throughout the world. His compositions, written in virtually every medium from chamber and symphonic music to film and computer music, are sharply focused, expressive and structurally intriguing. He has won numerous prizes, including the Rome Prize, the Stoeger Prize for Chamber Music from the Chamber Music Society of Lincoln Center, the first Charles Ives Living Award from the American Academy of Arts and Letters, the Aaron Copland Award for teaching from ASCAP, and an American Academy in Berlin Fellowship. He has been commissioned by the Koussevitzky and Fromm foundations, Chamber Music America, Meet-the-Composer and the National Endowment for the Arts, as well as individual ensembles and performers. His work is represented by Carl Fischer Music Publishers and is recorded by CRI, New World, Centaur, and Artifact Music.

Raised in Canberra, Sydney and London, pianist **Lisa Moore** has been living in New York City since 1985. As a specialist in musical diversity, she has worked with a broad spectrum of composers in music and music theater. Lisa Moore is the pianist for the Da Capo Chamber Players and the Bang on a Can All-Stars. Appearing frequently in New York, Lisa Moore

has performed with the New York City Ballet, Chamber Music Society of Lincoln Center, Orchestra of St. Luke's, Barge Music, Cassatt String Quartet, Ballet Tech, ISCM, Steve Reich Ensemble, American Composers Orchestra, Australia Ensemble, Sydney Symphony, Albany Symphony, the Australian Chamber Orchestra and at festivals in Adelaide, Sydney, Lincoln Center, Schleswig-Holstein, Israel, Warsaw, Holland, Southbank, Torino, Palermo, Paris d'Automne, Ircam, Lisbon, BAM's Next Wave, Aspen, and Tanglewood. Solo discs include *Purple, Black and Blues* (music of Russian-Australian Elena Kats-Chernin), *Stroke* (Australian music) and the complete piano works of Leos Janáček on the label Tall Poppies. She has also recorded for Nonesuch, BMG, Deutsche Grammophon, Sony Classical, Cantaloupe, CRI, and New Albion.

Since 1992, the six virtuoso musicians of the **Bang on a Can All-Stars**—Maya Beiser, Robert Black, Lisa Moore, Steven Schick, Mark Stewart, and Evan Ziporyn—have been performing concerts throughout the world. The group developed from the celebrated Bang on a Can Festival in New York City, directed by David Lang, Julia Wolfe, and Michael Gordon. Bang on a Can has, through the People's Commissioning Fund and other major funding sources, commissioned some of the most groundbreaking music of our time and has been awarded numerous prizes for their support of contemporary music. The Bang on a Can All-Stars have made four CD recordings: *Industry* and *Cheating, Lying, Stealing* for Sony Classical, Brian Eno's *Music for Airports* for Point and *Renegade Heaven* for Cantaloupe.

For more than two decades, the virtuoso **Da Capo Chamber Players** have moved listeners not only with their exceptional artistry, but also with the wealth of new compositions written for the ensemble. They were winners of the prestigious Walter W. Naumburg Chamber Music Award in 1973, the first prize in the ASCAP/Chamber Music America Adventuresome Programming Award, two Chamber Music America Commissioning Awards and a grant from the Andrew W. Mellon Foundation. Da Capo is a leader in building a strong heritage of present-day American chamber music, having commissioned more than 70 chamber music works. Da Capo has recorded for CRI, New World and GM Recordings and Bridge and Neuma Records. The ensemble recorded here features three of its five regular members: Jo-Ann Sternberg, clarinet; Eva Gruesser, viola; and Lisa Moore, piano.

Founded in 1977, **Zeitgeist** is dedicated to contemporary music, in particular the music of the last twenty years. Zeitgeist has commissioned and performed music by both emerging

composers and some of the finest established composers of our time. They have performed at locations throughout the U.S. and Europe, including Merkin Hall, Carnegie Recital Hall and The Kitchen in New York, the Los Angeles County Museum's contemporary music series, The Festival of New American Music at Sacramento and New Music America (New York, Minneapolis and Miami). Zeitgeist has released three CDs featuring leading contemporary composers Harold Budd, Terry Riley, and Frederic Rzewski and is currently recording a CD featuring the work of Eric Stokes.

The **Philharmonia Orchestra of Yale** is one of America's finest music school ensembles. The largest performing group at the Yale School of Music, the Philharmonia offers superb training in orchestral playing and repertoire to its members. The orchestra performs the standard repertoire, as well as faculty, guests and other leading composers. In 2000, the orchestra received a prestigious ASCAP award for adventurous programming of contemporary music. Many Philharmonia alumni are members of leading orchestras throughout the world. In recent seasons, the orchestra has welcomed Yo-Yo Ma, Sherrill Milnes, and André Watts as guest soloists. The Philharmonia Orchestra of Yale has performed numerous times in Carnegie Hall and Alice Tully Hall in New York City, the Kennedy Center in Washington, D.C., and has twice participated in the prestigious Evian, France, music festival. The orchestra has been heard frequently on National Public Radio.

The **Yale Pro Musica** is a chamber chorus sponsored by the Yale Institute of Sacred Music. Members of the group also sing in a larger ensemble, the Yale Camerata. Conducted by their founder, Marguerite L. Brooks, both choruses perform a broad range of choral literature while making a commitment to music of our own time. The Pro Musica made its debut during the 1995-96 season, singing a concert at the Yale Center for British Art and appearing at Lincoln Center's Alice Tully Hall. Subsequent performances have been at Yale University's Battell Chapel, St. Matthew's Episcopal Church in Wilton, St. Michael's Episcopal Church in Litchfield, Christ Church and Battell Chapel in New Haven, Emanuel Lutheran Church in Manchester—all in Connecticut—as well as at the Riverside Church in New York City, and Old First Church in Springfield, Massachusetts.

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## Production Notes

All works published by Carl Fischer, LLC. (ASCAP).

Producers: Martin Bresnick, Michael Friedmann, Jack Vees; except *Pine Eyes*, produced by Martin Bresnick and Anthony Gatto.

Recording locations

*Tucket*: live at Woolsey Hall, Yale University January 21, 1994.

*Angelus Novus*: Woolsey Hall, Yale University February 5, 1999.

All of the following at Sprague Hall, Yale University.

*Follow Your Leader, Pigs & Fishes*: July 19, 1999.

*New Haven, Woodstock*: May 10, 1999.

*The Bucket Rider, BE JUST!*: August 24, 1999.

\*\*\*: July 12, 1999

*The Dream of the Lost Traveller*: November 28, 1998

*Bird as Prophet*: June 15, 1999

Recording Engineer and Editor: Eugene Kimball

*Pine Eyes*: Recital Hall, College of St. Catherine, August 4, 1999

Recording Engineer: Russ Borud. Editor: Eugene Kimball.

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