

Steve Mackey's music has muscle. It behaves like an animal. It's not polite, this music. It's not music as math by another means. This is emotional music; this is dance music—at times angry, at times mysterious, at times ethereal, at times primitive, always intensely searching, and yes, at times heady (that too is part of moving about in the world).

This music doesn't wait for us. It isn't looking back to make sure we're following, or stopping to explain why it's moving as it does. Even when it's still, almost placid, it isn't waiting. It's tracking something, closing in on it, in the dark, resolutely, with measured steps, or in daylight at a dead run.

It's not quite safe here, is it?

And that raw electric sound of his, it's his. Those rough licks, tricky, virtuosic, a controlled wildness, an infectious brashness that drives the powerful unisons in *Heavy Light*. This guitar sound seems to challenge the timbral assumptions of those nineteenth-century instruments, invite them on the road trip. And yet, with MOSAIC it makes exquisite sense. Together they're like the smartest garage band you'll ever hear. MOSAIC has the sand, the wit, and the skill to make this adventure work. MOSAIC would appear to be a perfect word here: MOSAIC: At home in any world, a timeless practice—bright, distinct, individual tiles, formed in the aggregate to flow like water, or threaten like a hungry dog, or speak of God.

Where are we, anyway? The jungle? Second Avenue? Both and . . . ? One would like to put all this in the forest, to account for the variety of colors, the richness of the shading, the unpredictable momentum, the density, the abrupt changes of direction. There's that extraordinary insect of a violin in the last movement of *Indigenous Instruments*. But at the same time we haven't left the city: the grooves, the pulses, the drive, and the loneliness. For instance, that collective cry about two minutes into the first movement of *Micro-Concerto*; it's urbane and savvy (like Ornette Coleman's *Lonely Woman*).

This isn't, after all, romantic music. It knows its way in the world; it has few illusions but plenty of awe. There are no illusions about the character of the world, its violence, its danger, its stealth, its complexity, and yet there is awe for its beauty, the extraordinary simplicity of it at times, its vastness, its dizzying wealth of feeling.

But look at the track titles, the titles of the movements. Who the hell comes up with "Click, Clak, Clank" (track 9) or "Psychedelic Sketch" (movement III in *Heavy Light*) (track 3) or "Chords and Fangled Drum Set"? There's a crudeness and directness to these titles, as if he didn't want any confusion about what's going on here. This isn't literature. This isn't theory. We can't afford a lot of baggage, complicated drollery, or wit. We're tracking something, remember, moving fast in a wood. But Mackey isn't a purist, so we're allowed to take a candy bar and some chips. *Heavy Light* sounds portentous. And with movements titled "Ritual" and "First Crossing," we might be tempted to rummage for our crystal fetishes even after experiencing the angular beauty and propulsive power of the opening movement or the intricate, unsettling, brooding of the second. Maybe Mackey named the third "Psychedelic Sketch" to bring us back to earth, remind us of our chemistry, this dance. And indeed, it swings.

Still I like the poetry in the movement titles of *Indigenous Instruments*:

Swinging, crisp, rhythmic  
Floating, as if improvised  
Mesmerizing, strange, dark, funky

That's *gone*, Daddy-o.

That's another thing about Steve: He doesn't let his sense of humor get in the way of his profundity, but he doesn't let his depth of feeling, intellect, or sincerity dissuade him from enjoying the little things. Look at his percussion writing. Listen, rather: its delicacy, its intricacy, its punch, its simplicity, and its offbeat grace.

Finally, though, what we want is a distinct voice, a voice like no other. That's what we have here. No one else moves in quite this way. No one else takes these particular risks. Mackey blazes the trail here, stopping unexpectedly to ask a sincere or simple question, or draw a quick sketch of a bear, whistle something childish, stare into the dark, laugh at a private joke: Two men and a duck walk into a bar. . . .

And yet, although Mackey's mind may not be entirely made up about his fate, his destination (and the listeners') when he starts out, his deftness seems to grow in the process, and our confidence.

That's it. This is why I trust him. He's learning as he goes. He's changing his mind, not because he's bored himself with the same old lecture (like the self-conscious iconoclasm of some pedantic anti-pedant) but because he's in the act of witnessing, because he's awed or amused, lost, overwhelmed, or delighted. He's quite simply alert, consistently and utterly alert.

Can one simply say there is life in this, joy?

— Rinde Eckert

Rinde Eckert is a writer, performer, composer, and director. He has collaborated with the composer on the texts for his multimedia works *Ravenshead* and *Dream House*.

### Composer's Notes

*Heavy Light* started life as a collaboration with choreographer Donald Byrd. MOSAIC and I visited Donald's New York rehearsal studio and spent several days improvising with the dancers in a variety of scenarios. The piece is entirely notated (with the exception of a couple of improvised guitar solos) and none of the material unearthed in the improv workshops made it into the piece. Yet those improvisations led to the governing metaphor for the piece as a whole. Something about the sound of the electric guitar with the classical virtuosity of the MOSAIC core group and the free-form, pagan athleticism of Donald's dancers suggested a "psychedelic" aesthetic. During this workshop, Zizi Mueller brought in *The Psychedelic Experience* by Timothy Leary. This is Leary's guide for using LSD to explore new realms of consciousness along the lines of the *Tibetan Book of the Dead* and it (the book, not LSD) led Donald and me further into the imagery and familiar tropes of sixties psychedelia: ritual; hallucination; spinning patterns; drones; chants; raga-like melodies; exotic percussion grooves; stylized mysticism; vivid contrasts between meditative and ecstatic states, between reflective and expressionistic modes; the sound of one hand clapping; embracing contradictions, (e.g., *Heavy Light*) . . . Donald and I wanted to explore the sensibility in which, at the time at least, it seemed that the experimental and avant-garde almost became mainstream; the sonic explorations of Jimi Hendrix counted as "popular" and the aspiration to transcend waking consciousness and achieve some kind of spiritual awakening was "normal."

*Heavy Light* is a "trip" and "Ritual" is the longest (ten minutes) and densest part of the journey. It bears the responsibility for getting us to that "new realm" of consciousness in which we experience the hallucinations and "magic theater" of the rest of the piece. Like some sixties rock music, "Ritual" casts the electric guitar as something of a shaman priest beckoning and guiding, and the drums are the engine that powers the trip. In fact, I composed the entire percussion part first. The rest of the orchestration is built on the five phases of the drumming. It begins with primal rumblings—dropping tennis balls onto a bass drum—followed by a long, limping struggle that combines the relaxed, diffuse gesture of dropping the mallet heads onto the drums with intensely focused blows. This music is rhythmic, ritualistic, and repetitive, but not quite a groove. In time, though, it evolves into a funky 4/4 groove that builds to a steady pounding sixteenth note. The final phase of the piece is a coda for percussion solo in which the bouncing motive is now moved to the delicate sound of mallet handles bouncing against the drum rims.

"First Crossing," "Psychedelic Sketch," "Voices," and "Second Crossing" are dream sequences that inhabit the head-space (to use sixties parlance) induced by "Ritual." Each of these interior movements focuses on a small rhythmic figure or gesture. "Psychedelic Sketch" is less evanescent and more developed than the others and, like "Ritual," is driven by the percussion. The pattern that supports the languid melody in the first section clicks out the rhythm of what is to become the lively tune of the middle section. "Voices" is a recording of computer-manipulated voices and involves no live performance. The literal disembodiment is a turning point in the piece.

The last movement, "Heavy Light," brings back the electric guitar as shaman priest and twice spins out a four-minute melody that had been alluded to in all of the preceding movements.

Of all the music I've composed over the past twenty-five years, I think *Heavy Light* has the most explicit connection to my background as a rock guitarist. I think this is due to the subject matter and the fact that this is something of a "period piece." Composing this piece reminded me that my aesthetic outlook was formed in large part by growing up in the sixties and seventies in Northern California with two older brothers. The "zeitgeist" of that time contributed to a fundamental assumption I have that the purpose of music is to explore new realms of consciousness. As a result, fragmented continuities, time warps, and seemingly incongruous combinations of genre allusions (high art—low art) and instrumental combinations (electric guitar—acoustic chamber ensemble) are consistent preoccupations. Having said all that, I still think of myself as a composer in the concert music tradition of Mozart and Stravinsky—musical omnivores who showed in their own music a taste for ancient sacred music, learned counterpoint, and vernacular music (in the form of Austrian folk songs and Turkish marches for Mozart and Russian folk songs and American jazz for Stravinsky), to name just a few of their influences.

*Heavy Light* was commissioned by MOSAIC with a grant from the Mary Flagler Cary Charitable Trust, and received its premiere in 2001.

When I was a young composer in the mid-eighties the so-called "Pierrot" ensemble (flute, clarinet, violin, cello, and piano, named after Schoenberg's *Pierrot Lunaire*), with or without added percussion, was the ubiquitous "mod-music" group. It has a certain economic appeal in that you get a little of everything, but because of that, every concert you went to had pieces by students and teachers wrestling with this Spartan orchestra in a post-Schoenbergian expressionist idiom. I have only written two pieces for this ensemble (both on this disc) and felt the need to transform the ensemble into something else, something more sympathetic to my background and interests, something more lively. In *Micro-Concerto*, the featured role of the percussionist playing a combination of toys, kitchen utensils, and "legit" instruments makes the ensemble a little more playful. Also, a recurring strategy in the composition of the non-percussion parts is to have them occasionally get stuck on one or a couple of oddly articulated notes, bringing them closer to the spirit of percussion.

Another seminal influence on *Micro-Concerto* was the Percussive Arts Society National Convention I attended in 1992. There I witnessed a ninety-minute clinic on state-of-the-art techniques for playing crash cymbals. I confess that there was something humorously esoteric about the event, but I left inspired to imagine particular ways to coax sound out of pieces of wood, metal, and skin instead of simply hitting things.

It woke me to the fact that the first step in writing for percussion is to invent the instrument and a playing technique. I rented and set up all the instruments for *Micro-Concerto* in my basement and learned to play every single measure. (I can't, however, play more than one measure at a time.) This led me to some unconventional techniques but luckily percussionists in general, and Dan Druckman in particular, tend to have an adventurous attitude about this: If they can reach it with an arm or leg, or hold it in the mouth, it is fair game. I'm fascinated by the one-man band mentality of juggling contrasting timbres produced by a gamut ranging from finely crafted instruments to kitchen utensils, and hobby-shop paraphernalia. Watching Danny perform this piece is a hoot, especially in the last movement, where his foot is playing the kick bass drum, his hands are firing off timbale riffs while shaking a maraca, and he is blowing on a samba whistle. Remember, there are no special effects—there is only one player, in real time.

In addition to providing a virtuoso vehicle for the percussionist, *Micro-Concerto* also explores a variety of more complex roles that the individual can play in relation to the ensemble. In "Movement I: Chords and Fangled Drum Set," the rhythm is front and center. I imagine that the piano chords harmonize the rhythm instead of the rhythm measuring the harmonies.

"Movement II: Interlude #1, Vibes solo" is a short, lyrical ballad.

In "Movement III: Klik, Clak, Clank," the percussionist is neither an accompanying rhythm section nor a leading melody. I think of it as a contextualizing and interpreting narration spoken in some imaginary tongue-clicking language.

In "Movement IV: Interlude #2, Marimba and Cello," the two instruments are completely co-dependent; the story is told only by their interplay. In some sense they are a single instrument with timbres no more disparate than the clickers and samba whistle that are part of the percussionist's instrument in Movement III. This movement flows without pause into "Movement V: Tune in Seven." In the first half of the movement the percussionist is one of six players tossing around a set of variations on the Tune. Toward the end, the percussionist returns to the "fangled drum set" and shifts the focus back to

what must be (along with singing) the most fundamental form of musical expression—hitting things in time.

The two interludes are played on big, standard pieces of percussion “furniture,” but the main movements focus on small moves and subtle distinctions. They are full of fussy descriptions of how to play some hand-held “toy” just so. This micro-management of small muscle groups, and the fact that the concerto soloist is accompanied by the smallest orchestra imaginable, suggested the title.

*Micro-Concerto* was commissioned by a Meet the Composer grant and premiered by the New York New Music Ensemble in 1999.

***Indigenous Instruments*** is vernacular music from a culture that doesn't actually exist. I fantasized about a culture and their uses for music, did thought experiments to invent the kind of instruments they might play, and wrote “folk melodies” idiomatic to those instruments. The exercise was silly but did in fact succeed in leading me to sounds and textures that I would never have thought of in my mode as a serious concert-music composer.

My starting point was to re-tune or de-tune the ensemble; the cello has a radical microtonal scordatura, the violin's G string is tuned down an octave and a quarter tone, the flute is pulled out a quarter-tone flat, and one note of the piano is prepared. I went to all this trouble, again as in *Micro-Concerto*, to unbutton the sound of the ubiquitous Pierrot ensemble. The inspiration for this came from looking at transcriptions of the mbira (African thumb piano) in an ethnomusicology dissertation. I couldn't really get a sense of what the sound was because these transcriptions seemed so exotic with microtones and odd chord voicings, but the look intrigued me and it fascinated me all the more that this indecipherable notation was somebody's vernacular music.

I've had a long fascination with exotic vernacular. I like the sense of a music that seems to obey some natural or, at least, culture-specific laws that are consistent and immutable but completely mysterious to me.

Associated with my need to shake up the Pierrot ensemble is a slightly rebellious attitude toward the piano as tyrant of equal temperament. This led me to open the piece with a microtonal string figure which makes the piano, upon its entry, sound like a broken toy; this piece was fun to compose!

In order to compose the cello part, I borrowed a cello and put pieces of Scotch tape where the frets “should” be (remember, I'm a guitarist) and learned how to play that pizzicato part in the last movement. Because I was flying by the seat of my pants with the microtones and had no codified or familiar harmonic system at my disposal, I could not think of anything to go with the cello part; none of the “normal” notes sounded good. I played it over and over, waiting for inspiration until a UPS truck with its low moan and slow pitch-bend pulled into my driveway and I had a Eureka moment. It was the counterpoint between that big brown truck and that dark, funky cello part that led me to tune the G string down an octave.

I realize I'm probably sabotaging my credibility as an artist by revealing so much about the lucky accidents that inform my working method, but then again I have always felt an affinity for the tradition of American crackpot inventor/composers like Cowell and Partch.

*Indigenous Instruments* was commissioned by Chamber Music America for the San Francisco Contemporary Music Players and was premiered by them in November of 1989.

**Steven Mackey** was born in 1956 to American parents stationed in Frankfurt, Germany. His first musical passion was playing the electric guitar in rock bands in Northern California. In college he discovered concert music and began his formal training, studying with Andrew Frank and Richard Swift at the University of California at Davis, John Lessard and David Lewin at SUNY Stony Brook, and Donald Martino and Martin Boykan at Brandeis University, where he received his doctorate. Other teachers include John Harbison and Andrew Imbrie. The majority of his teachers might best be described as coming from the American serial tradition and that stream is present in Mackey's work as well as his background in rock music and improvisation. He has composed for orchestras, chamber ensembles, dance, and opera. He regularly performs his own work, including two electric guitar concertos as well as numerous solo and chamber works. As a composer, Mackey has been honored with numerous awards, including a Guggenheim Fellowship, a Charles Ives

Scholarship from the American Academy and Institute of Arts and Letters, two awards from the Kennedy Center for the Performing Arts, the Stoeger Prize for Chamber Music by the Chamber Music Society of Lincoln Center, and in 2000 the Miami Performing Arts Center acknowledged his contributions to orchestral music with a special career achievement award. His *Indigenous Instruments* was selected to represent the United States at the International Rostrum of Composers in Paris in 1990. Mackey has been the composer-in-residence at numerous music festivals including Tanglewood and Aspen, and he was featured at the 2000 American Mavericks Festival and the 2003 Holland Festival in Amsterdam.

Among his commissions are works for the Chicago and San Francisco symphony orchestras, the Los Angeles Philharmonic, the Kronos Quartet, the Koussevitzky Music Foundation in the Library of Congress, the Fromm Foundation, the Brentano String Quartet, the Borromeo String Quartet, Fred Sherry, Dawn Upshaw, the Dutch Radio Symphony, the Prism Saxophone Quartet, the BBC Scottish Chamber Orchestra, and many others.

His monodrama, *Ravenshead*, for tenor/actor (Rinde Eckert) and electro-acoustic band/ensemble (The Paul Dresner Ensemble), has been performed nearly one hundred times. In a year-end wrap-up of cultural events, *USA Today* crowned the work the "Best New Opera of 1998." As a guitarist he has performed his own music with the Kronos Quartet, the Arditti Quartet, the New World Symphony, the Dutch Radio Symphony, the London Sinfonietta, Nexttime Ensemble (Parma), Psappa (Manchester), and Joey Baron.

Mackey is currently Professor of Music at Princeton University where he has been a member of the faculty since 1985. He teaches composition, theory, twentieth-century music, improvisation, and a variety of special topics. As co-director of the Composer's Ensemble at Princeton he coaches and conducts new work by student composers as well as twentieth-century classics. In 1991, he was awarded the first-ever Distinguished Teaching Award from Princeton University.

Mackey's works are available on BMG/RCA Red Seal, Bridge Records, Albany Records, Nonesuch, BMG/Catalyst, CRI, Newport Classics, and many other labels. His music is published by Boosey & Hawkes. His Web site is [www.stevenmackey.com](http://www.stevenmackey.com).

**MOSAIC** is a quartet of instrumentalists in a unique core combination of flute, cello, piano, and percussion. There exists no other chamber group today with this specific makeup. In addition to concert programming, part of MOSAIC's focus is to produce multi-disciplinary events that treat either new or already-composed music as a centerpiece and equal component with whatever artistic discipline might be involved in these distinct projects. MOSAIC is developing these new multi-disciplinary projects with the goal of expanding the audience for chamber music.

In its concert programming, MOSAIC designs programs and residencies that draw from the different styles that characterize the music of the last one hundred years and is involved in commissioning and recording new works and presenting their programs in residencies as well as in traditional concert formats.

MOSAIC was founded in 1992 by Zizi Mueller and has performed concerts throughout the country, including such series as the Kathryn Bache Miller Theater in New York City, the Bowdoin College Chamber Music series, the Los Angeles County Museum of Art series, the Roanoke College Performing Arts series, the Rhinebeck Chamber Music Society, the Concert Society at Maryland, the Middlebury College Concert series, the Festival of New American Music, the Troy Savings Bank series, and the Mobile Chamber Music Society, among others.

With support from the National Endowment for the Arts, The Aaron Copland Fund for Music, the Mary Flagler Cary Charitable Trust, the Jerome Foundation, Meet the Composer, Chamber Music America, the O'Grady Family Foundation, the Schnurmacher Family Foundation, and the Greenwall Foundation, among others, MOSAIC continues its ongoing commitment to commissioning American music. The group has commissioned works by Sebastian Currier, Martin Matalon, Sue Lian Tan, Rand Steiger, Tania Leon, and Steven Mackey, whose work forms part of a collaboration with Donald Byrd/The Group. MOSAIC, in collaboration with New World Records, has released a CD of Sebastian Currier's works, *Vocalissimus*. MOSAIC's Web site is [www.MOSAICperformance.org](http://www.MOSAICperformance.org).

**Zizi Mueller**, flute, studied at The Juilliard School. While still a student, she appeared at major theaters and festivals throughout Europe and the United States, and won the Artists International Competition as soloist. Ms. Mueller has worked extensively in theater, acting as musical director for the LaMama ETC Company under the direction of Wilford Leach, musical director and composer for Leonard Cohen's *Sisters of Mercy*, and musical director for Joseph Papp's

production of *A Midsummer Night's Dream*, as well as many other theatrical productions. Ms. Mueller has played recitals and chamber music throughout the United States and gave her New York debut at Merkin Hall to enthusiastic reviews.

Ms. Mueller has produced collaborations that include one with MOSAIC, Donald Byrd/the Group and video artist Star Reese, which was premiered in 2001 at Symphony Space in New York, and is currently producing *Cabaret Schoenberg*, a work directed by the celebrated artists Hans Peter Cloos and Jean Kalman, which will receive its premiere in the United States in the 2005/2006 season. A collaboration with the video artist Vibeke Sorensen and composer Rand Steiger will be presented in the spring of 2005.

Ms. Mueller has recorded for the Vanguard, CRI, Newport Classic, Naxos, Nonesuch, and New World Records labels and released a CD on Premier Recordings titled *The American Flute*. Ms. Mueller is the Executive Producer of a recording of Margaret Brouwer's orchestral works. She has been on the faculties of Fairfield University and SUNY Purchase as well as on the faculty of the Chamber Music Conference and Composers' Forum of the East.

**Emma Tahmizian**, piano, has performed and recorded numerous new works, several of which were written expressly for her. Ms. Tahmizian was noted for her scope and affinity for a broad repertoire at an early age; at the age of eleven, already a winner of several national competitions, she was chosen to represent her native Bulgaria in Moscow, performing twenty-six new pieces in less than a week. Her career was launched with extensive tours throughout Europe when, at nineteen, she won the First Prize in the Robert Schumann International Competition in Germany. Among the impressive list of her international awards, three stand out from the world's most prestigious international competitions—the Tchaikovsky, Leeds, and Van Cliburn. The first woman in sixteen years to have won a prize in the Seventh Van Cliburn competition, she subsequently settled in New York City. Appearances in recital and in chamber music at venues such as the Distinguished Artists at the 92nd Street Y, Weill Hall at Carnegie Hall, Great Performers at Lincoln Center, Jordan Hall, Friedheim Awards at the Kennedy Center, the Smithsonian Institution, and the Los Angeles County Museum of Art soon followed.

She has been featured at MIDEM Classique in Cannes, in live broadcasts on WNYC and WGBH, and has recorded for New World Records, Koch International, Premier Recordings, Balkanton, and Classico. Along with a long-standing association with the Bowdoin International Music Festival, she is a frequent guest at festivals in the United States and Europe. Ms. Tahmizian is a founding member of MOSAIC.

**Daniel Druckman**, percussion, is active as a soloist, chamber, and orchestral musician and recording artist, concertizing throughout the United States, Europe, and Japan. He has appeared as a soloist with the Los Angeles Philharmonic, the American Composers Orchestra, the New York Philharmonic's Horizons concerts, the San Francisco Symphony's New and Unusual Music series, and in recital in New York, Los Angeles, San Francisco, and Tokyo. A member of the New York Philharmonic, Speculum Musicae, and the New York New Music Ensemble, Mr. Druckman has also made numerous guest appearances with the Chamber Music Society of Lincoln Center, the Da Capo Chamber Players, the Group for Contemporary Music, Steve Reich and Musicians, and the Philip Glass Ensemble, among others.

Daniel Druckman was born and raised in New York City. He attended The Juilliard School where he was awarded the Morris A. Goldenberg Memorial Scholarship in 1977 and 1978, and the Saul Goodman Scholarship in 1979. Additional studies were undertaken at the Berkshire Music Center at Tanglewood, where he was awarded the Henry Cabot Award for outstanding instrumentalist. Mr. Druckman is currently coordinator of the percussion department and director of the percussion ensemble at The Juilliard School. He has recorded for the Columbia, Angel, Teldec, Deutsche Grammophon, CRI, Nonesuch, Bridge, and New World Records labels. Mr. Druckman is a founding member of MOSAIC.

**Michael Finckel**, cello, has been a member of the Ysaye Quartet, the Eberli and Omega Ensembles, and the Sextet Project. He is a founding member of the Cabrini Quartet and performs regularly with members of his family in the renowned Finckel Cello Quartet. His interest in contemporary music has involved him in performances with many of the country's leading new-music ensembles including Speculum Musicae, Ensemble Sospeso, The Group for Contemporary Music, The Contemporary Chamber Ensemble, Steve Reich and Musicians, the SEM Ensemble, and the American Composers Orchestra. In the 1970s he collaborated with Pierre Boulez in several of the New York Philharmonic's "Rug Series" Concerts series. He is presently music director of the Sage City Symphony in Bennington, Vermont, and oversees the orchestra's extensive commissioning program. Currently on the faculty of the Hoff-Barthleson Music School in Scarsdale, New York, he has taught cello and chamber music at Cornell and Princeton Universities and at Bennington

College in Vermont. He has recorded for the Dorian, Opus One, New World Records, CRI, Vanguard, Vox/Candide, and ECM labels.

**Shem Guibbory**, violin, has won recognition as a soloist and as a chamber musician. The original violinist in Steve Reich and Musicians, his recording of *Violin Phase* (ECM) is now a classic of American avant-garde music. With Anthony Davis he recorded four albums, as well as *Maps*, a Violin Concerto co-commissioned with the Kansas City Symphony (Gramavision). Mr. Guibbory has had close associations with such composers as Ornette Coleman, Muhal Richard Abrams, Jeffrey Levine, Earl Howard, and Gerry Hemingway. He has premiered more than sixty compositions, with more than thirty works written expressly for him.

He has appeared as a soloist with the New York Philharmonic, the Beethoven Halle Orchestra (Bonn), the Kansas City Symphony, and the Symphony of the New World. He has served as concertmaster with the San Francisco Ballet Orchestra and many New York City freelance orchestras, and has performed recitals and chamber music throughout the United States, Canada, and Europe, and is a member of the First Violin section of the Metropolitan Opera Orchestra.

Since 1981 Mr. Guibbory has been on the faculty at the Chamber Music Conference and Composers' Forum of the East and was appointed their Music Director in 1997. In 2001 and 2002 he was recipient of the ASCAP/CMA Award for Adventurous Programming and received a Rockefeller Foundation Fellowship (Bellagio) in 2002, a fellowship at the Virginia Center for the Creative Arts (2003), and a fellowship at the Centre por Ars y Natura (Spain, 2004). Mr. Guibbory is a D'addario artist.

**Michael Lowenstern** is a bass clarinetist, clarinetist, and composer. As a clarinetist, he is on the roster of the New Jersey Symphony, and has performed and recorded with groups as diverse as the Klezmatics, the Orpheus Chamber Orchestra, Steve Reich and Musicians, the Chamber Music Society of Lincoln Center, and Sequitur. As a composer, he works for Grey Advertising's Internet division as a jingle writer and animator, and has an active career as a producer of electronic music both for his own works and in collaboration with other composers. His playing can be found on more than forty recordings, including three solo discs: the critically acclaimed *Spasm* (New World Records) and *1985*, and his newest, *Ten Children*. He lives in Brooklyn with his wife, clarinetist Katherine Cooke, and daughter Ariel.

#### SELECTED DISCOGRAPHY

*Eating Greens*. New World Symphony, Michael Tilson Thomas conducting. RCA Red Seal 09026-63826-2.

*Great Crossing, Great Divide* (on *Good Medicine*). The Smith Quartet. Glissando 779 003-2.

*Journey to Ixtlan*. Carleton College Orchestra and Chorus, William Wells conducting. Newport Classics 85541.

*Lost and Found: Electric Guitar Music by Steven Mackey*. Steven Mackey, electric guitar. Bridge Records 9065.

*Lost and Found*. New World Symphony, Michael Tilson Thomas conducting. RCA Red Seal 09026-63826-2.

*Moebius Band*. Rhonda Rider, cello; Composer's Ensemble at Princeton, Robert Sadin conducting. Newport Classics 85541.

*Never Sing Before Breakfast*. Quintet of the Americas. Newport Classics 85512.

*Ravenshead*. Rinde Eckert, tenor; The Paul Drescher Ensemble. Minmax CD 011.

*String Theory*. Steven Mackey, electric guitar; Brentano String Quartet. Albany Records 588.

*Tuck and Roll*. Steven Mackey, electric guitar; New World Symphony, Michael Tilson Thomas conducting. RCA Red Seal 09026-63826-2.

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Produced and engineered by Judith Sherman  
Engineering assistants: Jeanne Velonis and Mary Roberts  
Editing assistance: Jeanne Velonis  
Digital mastering: Dirk Sobotka, SoundByte Productions, Inc., NYC  
Recorded December 5–7, 2003, in Frank E. Taplin Auditorium, Fine Hall, Princeton University, New Jersey.  
Cover photograph: Photonica  
Cover design: Bob Defrin Design, Inc., NYC

**MOSAIC gratefully acknowledges the generous donations from The Aaron Copland Fund for Music, the Mary Flagler Cary Charitable Trust, and the Committee for Research in the Humanities at Princeton University, without which this recording would not have been possible.**

**This recording was also made possible by grants from the Alice M. Ditson Fund of Columbia University and the Francis Goelet Charitable Lead Trust.**

I want to personally thank MOSAIC for this disc. Their commitment to this music will forever be a highlight of my artistic life. Two of these pieces, *Heavy Light* and *Micro-Concerto*, were written to feature Daniel Druckman. I would not have written these percussion parts if Dan were not going to premiere them, and I could not have written them without the advice he gave me. This whole disc was conceived and organized by Zizi Mueller; she did everything and I am forever grateful. She is a wonderful musician, a valuable artistic counsel, and a trusted friend.

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**STEVEN MACKEY** (b. 1956)

**HEAVY LIGHT**

**MOSAIC**

80615-2

*Heavy Light* (2001)

(publ. by Boosey & Hawkes)

1. Ritual 11:23
2. First Crossing 4:35
3. Psychedelic Sketch 4:22
4. Voices 2:18
5. Second Crossing 3:03
6. Heavy Light 9:23

Steven Mackey, electric guitar (soloist); Zizi Mueller, flute; Michael Finckel, cello; Emma Tahmizian, piano; Daniel Druckman, percussion

*Micro-Concerto* (1999)

(publ. by Boosey & Hawkes)

7. I. Chords and Fangled Drum Set 4:03
8. II. Interlude #1, Vibes solo 1:17
9. III. Clik, Clak, Clank 5:06
10. IV. Interlude #2, Marimba and Cello 1:27
11. V. Tune in Seven 6:44

Daniel Druckman, percussion (soloist); Zizi Mueller, flute; Michael Lowenstern, clarinet; Shem Guibbory, violin; Michael Finckel, cello; Emma Tahmizian, piano

*Indigenous Instruments* (1989)

(publ. by Shawnee Press)

12. I. Swinging, crisp, rhythmic 6:28
13. II. Floating, as if improvised 6:02
14. III. Mesmerizing, strange, dark, funky 6:01

Zizi Mueller, flute; Michael Lowenstern, clarinet; Shem Guibbory, violin; Michael Finckel, cello; Emma Tahmizian, piano

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