

In the fall of 2004, the Museum of the City of New York devoted one of its rooms to “Radicals in the Bronx,” an exhibition commemorating the Bronx workers’ housing cooperatives, for many years the residence of the Bresnick family. By moving into the Amalgamated Clothing Workers unit the Bresnicks would join a community which, according to the exhibition catalogue, took for granted

cooperatively owned and operated . . . businesses and educational institutions, from laundries and credit unions to nursery schools that would remain open from 7 a.m. to 7 p.m., providing daycare for working parents. Cooperative living was embraced with a keen eye on a stable future for an autonomous working class. It sought to provide, as one leading advocate put it, “a fortress, now for the working class against its enemies; later—for power.”

The memorabilia of Martin Bresnick’s childhood—the Peekskill riots, HUAC testimony, sitdown strikes, an empowered working class and the cultural institutions created to sustain it, all this now seems as distant as the powdered wigs and blunderbusses in the rooms adjacent to the exhibition.

One indication of distance can be seen in Ian McEwan’s novel *Saturday*, in which the “detailed plans, visionary projects for peaceable realms” which defined Bresnick’s youth are casually dismissed as “mirages.” McEwan goes on to express what has become conventional wisdom—that the imaginary world of artistic creation has supplanted the real world of political and social engagement as an outlet for those invested in “visionary projects.” “Only in music,” McEwan claims, “and only on rare occasions, does the curtain actually lift on this dream of community, and it’s tantalizingly conjured, before fading away with the last notes.”

Were he a character in *Saturday*, Martin Bresnick’s taking up orders as a composer would likely be viewed as a renunciation of the political and social engagement that defined his youth. And there are aspects of Bresnick’s music that suggest monastic retreat, if not Mandarin detachment; it rarely shouts and never harangues. It aims to calmly convince rather than to incite. Mostly scored for various-sized chamber ensembles, his most public, large-scale works are conspicuously unflamboyant. What is striking is not the surface but rather the underlying architecture that supports it—invariably a faultless model of compositional craft, of palindromes and pitch rotations, inversional symmetries—of governing logic recapitulated on all structural levels, of minutely planned proportions unfolding across a rich and varied temporal canvas.

For those who are familiar with his music, it hardly needs to be mentioned that Bresnick’s quest for structural perfection is worlds away from art-for-art’s sake self-absorption or academic pedantry. Rather, his painstakingly engineered and elegantly constructed works represent a species of homage—the selfless dedication of the master craftsman to his calling and its traditions, a Marxian commitment to value derived from labor over market-determined price.

It stands to reason that Bresnick’s consummate professionalism is not and could not have been anything but hard won. It results from an intimate familiarity and intense study of five centuries of musical literature as well as an apprenticeship with the uncompromising modernist György Ligeti, whose works are similar tours de force of elegance and refinement. It is this legacy which Bresnick’s compositional work celebrates and which Bresnick, perhaps the most renowned and effective teacher of his generation, has transmitted to his many students.

As Bresnick’s artistic identity has come into sharper focus, his position as a Janus, simultaneously looking back from modernist rigor and ahead to post-modern eclecticism (of which his students—including the Bang on a Can triumvirate Michael Gordon, Julia Wolfe, and David Lang—are among the best-known exponents), has become increasingly evident. A qualification is necessary, however. Bresnick’s relationship to the “visionary project” of high modernism is in an important respect revisionist: As Richard Taruskin has observed, the high modernist utopia has its roots in despair—in the charred embers of post-World War II Europe. This required the creation of a musical culture *ex nihilo*, openly rejecting references to the traditions implicated in the catastrophe. Bresnick’s cultural roots and life experience did not require “the air of other planets” taken as the prevailing atmosphere of contemporary music since Schoenberg. No matter how formally hermetic, elaborate, and elegant, Bresnick’s work draws its ultimate inspiration from social reality, specifically from a Bronx workers’ community defined by a faith in human possibility, human nature, and human institutions.

All of the works on this recording find Bresnick with feet planted in both worlds: in a utopian world of pure invention on the one side and, on the other, in the real world—of virtuoso performers with whom Bresnick has had a long and fruitful relationship, of the partly shared and partly idiosyncratic psychology of listeners who engage his work, and, perhaps most crucially, in the real world of people, things, and ideas that are the subjects of the discourse of the works—the communicative ends served by the music’s syntactic means.

Of the five works in this collection, the title piece, *My Twentieth Century*, is perhaps the most unproblematically referential. Having at its core a valedictory poem by the late Tom Andrews, with whom Bresnick became acquainted at the American Academy in Rome in 1999, the composition projects Andrews’s *Twentieth Century* and in the process magnifies it into a kind of anthem for the Sixties phenomenon, an ode for the ambivalent remnants of the counterculture, and its legacy of dissent and liberation which remains ineradicably lodged within the collective unconscious.

Among Bresnick’s most public works, *My Twentieth Century* bears comparison with historical pageants such as Copland’s *A Lincoln Portrait*, Schoenberg’s *Ode to Napoleon*, Beethoven’s *Egmont* and Honegger’s *Jeanne d’Arc*, among others. But whereas those works present history in the third-person singular, centered around iconic figures appearing as narrators, *My Twentieth Century* is concerned with history from the bottom up, as lived experience: how we reveled in it by “dancing like a sumac tree,” accommodated ourselves to it “by wearing ridiculous clothes,” were victimized by it having to “eat a peck of dirt,” or were “anesthetized” through it all.

This first-person plural voice is embodied in Bresnick’s enlisting the performers in their civilian capacities, as it were, not as rarefied virtuosi but as fluent English speakers, regional dialects intact, representing, in this performance, all corners of the globe. The effect is of a ritualistic procession conferring an Everyman universality and almost painful authenticity to Andrews’s fragmentary reminiscences.

These are underscored by music which initially seems to function as a tabula rasa, recalling Orwell’s famous prescription that the best prose is a windowpane, drawing the least attention to the medium through which its content is conveyed. Of course, Bresnick’s success in making the musical structure vanish is an illusion. No less than in any other Bresnick composition, it is an intricate latticework articulated by an underlying harmonic progression which unobtrusively highlights the procession as it unfolds. The harmony provides a foundation on which independent lines derived from simple diatonic hexachords are superimposed. The resulting chromatic dissonances and occasional tonal disturbances propel the narrative forward toward resolution.

The surface calm created by the relative consonance of the texture is deceptive. A second hearing reveals a gamut of emotions ranging from the vehement to the plaintive to the blissfully naïve. The exchange of “passionate letters” is accompanied by a thrashing exchange of double-stops in the upper strings. “Sweet apples” are evoked by delicate lyricism in the winds. Conversely, death does indeed knock on the door, as indeed it did too many times in all of our twentieth centuries, taking the form of martellato piano chords which open the piece and bring it to a darkly ambiguous close.

From a commentary on the historical trajectory of a generation, *Songs of the Mouse People* narrows the focus to the smallest subject, Kafka’s Josephine, the mouse diva. This is Bresnick’s fourth reflection on Kafka, joining *BE JUST!*, *The Bucket Rider*, and the string quartet *Bucephalus*, works which are stamped with a typically Kafkaesque sense of foreboding. The mouse songs capture another side of Kafka, the tragic-comic tenderness of what is nearly a children’s tale, albeit one continually disrupted, and finally obliterated by inquisitorial asides and troubling digressions.

Bresnick selects sentences from Kafka’s story as titles for the first book of arias (of a prospective three) for the beloved Josephine. These short, wordless tunes are what one might expect from a tiny rodent, although they break into some of Bresnick’s most virtuoso instrumental writing. Sometimes, it is virtuosity traditionally defined—the sixty-fourth note scurrings set into motion by foot stamps and knee slaps in “Every Disturbance Is an Opportunity,” the barriolage arpeggios of “A Thousand Shoulders Tremble,” the intense cantabile of “That Peace We Yearn For” requiring formidable control of bow speed and faultless altissimo intonation.

At other times, the virtuosity required is better described as anti-virtuosity, a confrontation with the physiological capabilities of the instrumentalist and the physical limitations of the instrument. These result in an exploration of the Ivesian interstices between notes and sounds mirroring that of Josephine herself, who “has to put such a terrible strain on herself to force out not a song—we can’t call it song—but some approximation.” Still she “gets effects which a trained

singer would try in vain to achieve and which are produced precisely because her means are so inadequate.”

The protracted silences, strainings, and scrapings, occasionally interrupted by wordless coloratura effusions evoke the pre-linguistic state of earliest childhood, a comparison that Kafka’s narrator makes of Josephine’s singing.

Something of our poor brief childhood is in it, something of lost happiness that can never be found again, but also something of active daily life, of its small gaieties, unaccountable and yet springing up and not to be obliterated. And indeed this is all expressed not in full round tones but softly, in whispers, confidentially, sometimes a little hoarsely. . . . Here (sounds) are set free from the fetters of daily life and it sets us free too for a little while.

Whether Bresnick’s songs are heard as a reflection on Kafka’s story, a portrait of Josephine, or are, in fact, Josephine’s songs themselves depends on one’s perspective; that we ask these questions is indicative of the degree to which Bresnick requires us to live in Kafka’s (and Josephine’s) world.

Grace returns to what, in a considerable understatement, can only be called a broad subject, that of consciousness and its relation to mind and body. It does so by way of a remarkable essay, “The Puppet Theatre,” by Heinrich von Kleist which addresses these and related matters in the form of a dialogue between two old friends in a public park. The one, a recently appointed principal dancer at a local theater, is found to be a regular at performances by a marionette troupe. Why, the other wonders, does he so often indulge himself with this “vulgar species of an art form?”

The answer has to do with what both finally agree is the distinctive gracefulness of the marionettes. The dancer proposes to his initially skeptical acquaintance that grace inheres in “the traces of human volition” having been removed from the wooden bodies, such that they are subject purely to natural forces and the will of the operator. Although it will be in vain, human dancers can and should aspire to such grace.

Bresnick’s meditation on Kleist takes the form of a concerto for two marimbas whose primary and secondary roles personify the dancer and his rather more pedestrian interlocutor. The choice of the marimba might seem initially somewhat odd—more easily associated with tequila-lubricated south-of-the-border junkets than with Socratic discourses. It is, in fact, an inspired choice, one naturally following from Kleist’s observation with respect to the marionette theater that “the operator controls with his wire or thread only this centre, the attached limbs are just what they should be: lifeless, pure pendulums, governed only by the law of gravity.” Kleist’s description applies equally to the mallet virtuoso for whom the weight of the appendages and the mallets are indeed experienced both from within and without as “removed from human volition,” in a word, “effortless.”

The first movement, “Pendula and the Center of Gravity,” states this essential premise, doing so in the melodic form of two minor third leaps. Initially these are heard less as motives than as gestures suggesting mallets not having been directed at, but rather allowed to fall on, the wooden bars of the marimba. The premise is gradually developed while, as is rhetorically necessary, being continually, almost obsessively, restated in its original literal form throughout the course of the piece.

The second marimba’s role is immediately identifiable. It restates the dancer’s words verbatim, the mechanical repetition suggesting a less than complete comprehension. As the movement progresses, the dancer further elaborates his thesis, while his counterpart tries to grasp it, chiming in by picking up a few words or a short phrase and sometimes advancing a tentative continuation of the dancer’s line of thought.

The second movement, “Of the Heaviness of Matter” states the premise in an altered form: inverting its pitch relationships by exchanging the horizontal/melodic and vertical/harmonic axes. The minor thirds now become the basis for a lushly orchestrated and evocative string of harmonies that support some of Bresnick’s most stately and affecting melodies, simple but powerful statements that seem to be brought in by the breeze, and disappear.

In the third movement, “Grace Will Return,” the music takes flight through arpeggiated statements of the initial premise. While subjected to metrical displacements, these tend to remain grounded in static pitch configurations. The tonal stasis embodies the final passage of Kleist’s imagined encounter: The two friends have reached a shared conclusion with respect to “the damage done by consciousness to the natural grace of a human being. . . . Only when consciousness has passed

through an infinity will grace return. Grace will be most purely present in the human frame that has either no consciousness at all or an infinite amount of it, which is to say either in a puppet or in a god.”

Tent of Miracles extends Bresnick’s embrace outward to encompass global villages of two hemispheres: the magic realism of Brazilian author Jorge Amado channeled through the interlocking textures and pentatonicisms of gamelan, the latter an idiom in which Bresnick has had an abiding interest, in part through his students the composers Michael Tenzer and Evan Ziporyn.

The multitracked parts were originally conceived to be routed to four audio outputs, spatially arranged in a pyramid configuration enveloping the audience in a sonic realization of Amado’s tent. Within the tent, a master artist commits to canvas a miracle in which a jaguar, which had attacked a family, is tamed by a local saint. However, as he attempts to portray the animal having been made docile by divine intervention, the jaguar insists, in the imagination of the painter, on reasserting its true nature:

Lídio Corró turned again to his favorite figure, the formidable striped cat, gigantic and pitiless, with its flaming eyes and its mouth, oh, that fearful mouth, smiling at the baby! The artist tried his best to erase the smile and the look of affection; he gave the backlands jaguar the bearing of a tiger and the ferocity of a dragon. But he couldn’t help it: the fiercer he made the jaguar, the broader the animal’s smile; between the wild beast and the child there was a secret pact, an old familiarity, an immemorial friendship.

Lídio gave up and signed the painting.

The experience of characters taking on a life of their own is a familiar one to composers as much as it is to novelists or painters, though in musical context, this plays out in a somewhat abstract manner. A motive, harmony, or texture seems to demand a particular treatment that wreaks havoc with the best-laid plans, sometimes demanding that the frame and the other material which initially seemed appropriate be jettisoned altogether.

One imagines that within Bresnick’s tent, what has taken on a life of its own is the baritone sax—itsself a wild animal of the wind family. Its true nature, defined by harmonic shrieks, multiphonics, foghorn blasts, enters the tent and is brought under control by the composer. But as in Lídio Corró’s painting, while the wild animal is tamed, its smile remains.

The same might be said of *Fantasia on a Theme by Willie Dixon*, which has more than a few beasts lurking in its shadows ready to pounce. Among these are the electric organ, the overdriven guitar, and trap-drums, these the legacy of the plugged-in Sixties, during which Bresnick, as lead singer and rhythm guitarist of the rock band Salt, played a minor role.

There is, as always, much to say on the structural characteristics and compositional strategies that make the *Fantasia* cohere: One might focus on the inherent duality of the minor third, its extensional character as three semi-tones, its intentional character as the first two notes of Willie Dixon’s classic tune. Or one might focus on the inherent ambiguity of the minor third, consistently exploited here, in defining two triads and tonal centers, with additional layers of meaning accruing to it as the “blue note” or the “sharp 9th.” Such an analysis would give some insight into the piece’s form but not its meaning within Bresnick’s westward migration to the San Francisco Bay Area to attend Stanford, catching the last wave of the Summer of Love. For this story we need to cede the floor to Bresnick himself:

In the spring of 1968 I was sitting, not completely in my right mind, at a table in a very large house in Palo Alto rented by a group of Stanford medical students. These future doctors were then my very own merry pranksters and I had often tagged along while they tried radical politics, communal living, vegetarian foods, medical school laboratory pharmaceuticals, even raising a lion cub, whose nightly roaring eventually alerted the neighbors and gave one of the students a rare African lion’s disease.

But on this night, after a meal of randomly exotic foods and sundry medications, they retired with their lovers to the (not quite adequate) privacy of their rooms, leaving me alone in the immense dining room, while a recording I had never heard before (oh Ginger, Jack and Eric!) gradually invaded every neuron of my not so slowly blowing mind.

As I stared intently at the remains of a dinner that in my peculiar state resembled a disorderly old Dutch Master’s still-life, a basic blues grew relentlessly from elemental simplicity into melodic improvisations worthy of a south Indian master, and the blues pulse multiplied into an infinity of

polyrhythmic patterns, and the individual lines became a counterpoint that extended above and beyond the fifth species, and then, finally, when after a shattering climax of impassioned instrumental virtuosity Willie Dixon's great tune returned, I knew I had heard something I would never forget—

that spoon,
that spoon,
that—spoonful.

—*John Halle*

John Halle is a composer and Associate Professor of Music at Yale University.

Martin Bresnick was born in New York City in 1946. He was educated at the High School of Music and Art, the University of Hartford (B.A. 1967), Stanford University (M.A. 1968, D.M.A. 1972), and the Akademie für Musik, Vienna (1969–70). His principal teachers of composition were György Ligeti, John Chowning, and Gottfried von Einem. He is presently a professor of composition and Coordinator of the Composition Department at the Yale School of Music. He has also taught at the San Francisco Conservatory of Music (1971–72), Stanford University (1972–75) and other national and international institutions.

Bresnick's compositions, from chamber and symphonic music to film scores and computer music, are performed throughout the world. Bresnick delights in reconciling the seemingly irreconcilable—bringing together repetitive gestures derived from minimalism with a harmonic palette that encompasses both highly chromatic sounds and more open, consonant harmonies and a raw power reminiscent of rock. At times his musical ideas spring from hardscrabble sources—often with a very real political import. But his compositions never descend into agitprop; one gains their meaning by the way the music itself unfolds—and always on its own terms.

Besides having received many prizes and commissions—the first Charles Ives Living Award from the American Academy of Arts and Letters, The Rome Prize, The Berlin Prize, a Guggenheim Fellowship, and a Koussevitzky Commission, among many others—Martin Bresnick is also recognized as an influential teacher of composition. Students from every part of the globe and of virtually every musical inclination have been inspired by his critical encouragement.

Bresnick's compositions are published by Carl Fischer Music Publishers, New York; Bote & Bock, Berlin; CommonMuse Music Publishers, New Haven; and have been recorded by New World Records, Albany Records, Bridge Records, CRI, Centaur, and Artifact Music. For more information, visit www.martinbresnick.com.

The **Izumi Sinfonietta Osaka** is the resident orchestra of Izumi Hall and mainly plays contemporary music. The regular formation comprises flute, oboe, clarinet, bassoon, horn, trumpet, trombone, piano, harp, five strings, and percussion and it is reorganized depending on the piece. The members of this orchestra either live in the Kansai area or were born in this area. The orchestra won the Osaka Performing Arts Award in 2001.

Norichika Iimori, General Music Director (GMD) of the Württemberg Philharmonic Orchestra Reutlingen, serves as principal conductor of the Tokyo Symphony Orchestra, permanent conductor of the Izumi Sinfonietta of Osaka, and honorary conductor of the Osaka College Opera House Orchestra. He has also recently begun serving as permanent conductor for the Yamagata Symphony Orchestra. Iimori has been invited to conduct many world-class orchestras, including the Radio Symphony Orchestra Frankfurt, the Cologne Radio Symphony Orchestra, the Czech Philharmonic, the Prague Symphony Orchestra (FOK), and the Tchaikovsky Symphony Orchestra of Moscow Radio.

Ole Akahoshi, cello, studied with Janos Starker at Indiana University and Aldo Parisot at Yale University and the Juilliard School. Mr. Akahoshi has performed as a soloist with the Orchestra of St. Luke's, the Symphonisches-Orchester-Berlin, and the Czechoslovakian Radio Orchestra, among others. His numerous international concert engagements have included debuts in Berlin, Tokyo, and New York. He joined the faculty of the Yale School of Music in 1997 and is also on the faculty of the Manhattan School of Music preparatory division. He is the principal cellist of the New York-based chamber ensemble Sejong Soloists, and a member of Seiji Ozawa's Saito Kinen Orchestra.

Formerly known as the cellist for the Bang On A Can All Stars, **Maya Beiser** has emerged as a solo artist, receiving critical acclaim for her performances and recordings. In recent years she has collaborated with the Academy Award-winning composer Tan Dun, premiering his *Water Passion after St. Matthew* (released on CD by Sony), and touring with his *Crouching Tiger Concerto* with orchestras around the world. Her multimedia concert *World to Come* premiered in New York as part of the inaugural season of Carnegie Hall's Zankel Hall, and went on to tour major venues internationally. Maya Beiser is the featured soloist with the Philip Glass ensemble on a tour of Mr. Glass's *Naqoyqatsi*.

Violinist **Timothy Fain** performs as a soloist, chamber musician, and in collaborations with dancers. A winner of the Avery Fisher Career Grant, he has been a soloist with orchestras throughout the United States and abroad, performing concerti ranging from Mozart and Beethoven to Philip Glass. He is first violinist of the Rossetti String Quartet and also performs with The Chamber Music Society of Lincoln Center and New York's BargeMusic. Fain has appeared at many festivals, including Mostly Mozart, Spoleto (Italy), Lucerne (Switzerland), Chamber Music Northwest, Ravinia, and Caramoor. Mr. Fain's collaborations in the world of dance include solo performances with the Mark Morris Dance Group, the Seán Curran Company, and the New York City Ballet.

John Ferrari, drummer, percussionist, conductor, composer, and educator in the New York area, is active in genres from classical to pop, the avant-garde, chamber music, Broadway, television, film, and dance. Touring, recording, and teaching extensively in the United States and abroad, he is a founding member of the Naumburg Award-winning New Millennium Ensemble, a longtime member of the Meridian Arts Ensemble, and a regular guest artist of the Chamber Music Society of Lincoln Center, among many other ensembles. Ferrari holds D.M.A. and M.M. degrees from SUNY Stony Brook and a B.M. from William Paterson University, where he has been on the music faculty since 2002.

As violist of the award-winning Colorado Quartet, **Marka Gustavsson** has performed at festivals such as Bard and Mostly Mozart, and has toured the complete Bartók and Beethoven Quartet cycles in recent seasons. As a guest artist, Ms. Gustavsson has appeared on the Lincoln Center Chamber Music Society's "Meet the Music" series and in Robert Sherman's Young Artists' Showcase on WQXR. Internationally she has performed as a soloist with the Calgary Philharmonic, in Amsterdam for the Queen of the Netherlands, and as a chamber musician in the Festival Présence de Ligeti in Paris at Radio France, and at Oji Hall in Tokyo. She has earned degrees from Indiana University, Mannes College, and City University of New York.

Pianist **Marija Ilic** is an active performer of both the traditional repertoire and new music in New York. Her performances include recitals at Weill Recital Hall, the Smithsonian Institution, Musica Viva in Belgrade, the Clark Studios at Lincoln Center, the Aldeburgh Festival in England, the Norfolk Music Festival, and the Bolzano Festival. She has worked with composers Martin Bresnick, George Crumb, Oliver Knussen, Joan Tower, and Vyckintas Baltakas, and has collaborated with choreographers Christopher Caines, Ariane Anthony, Rajika Puri, and the National Theater of the United States of America. A native of Belgrade, she holds degrees from the Belgrade Music Academy, Mannes, and a doctorate from Rutgers.

Kunihiko Komori has been an active international marimba soloist. Mr. Komori has been invited to perform at contemporary music concerts worldwide such as Wittener Tage, WDR-Funkhaus Köln, Internationale Ferienkurse in Darmstadt, the Kimmel Center in New York, the Takefu International Music Festival, and Tokyo Opera City's B to C series. Mr. Komori's solo CD with works by Toshio Hosokawa, Roger Reynolds, Eugene O'Brien, Mukai Kohei, and Richard Rodney Bennett will be released by Fontec in 2005. Mr. Komori studied with John Beck, William Moersch, and Robert van Sice at the Eastman School of Music and the Peabody Conservatory of Music.

Patti Monson is a flutist for the new-music ensemble Sequitur, the Curiously Strong Winds, and Flute Force, is currently on the faculty of the Manhattan School of Music, and is director of the Contemporary Ensemble TACTUS, the Bang On a Can Summer Institute, and the Norfolk Chamber Music Festival. She is a frequent guest artist on recital series dedicated to new music, and has given master classes in contemporary repertoire and extended sounds at universities and conservatories around the world. Recent recordings are on the CRI, Koch, Sony Classical, Albany, and Nonesuch labels, including her second solo disc, *High Art/ Chamber Music for Solo Flute* (Albany Records).

Lisa Moore, piano, performs worldwide with the Bang On a Can All-Stars and in solo projects, including new and old works for piano, voice, theater and multimedia. She has performed with the New York City Ballet, the Chamber Music Society of Lincoln Center, the Steve Reich Ensemble, the American Composers Orchestra, the Albany Symphony, the Paul Drescher Ensemble, BargeMusic, the Da Capo Chamber Players and the Australian Chamber Orchestra. She has

made numerous festival appearances, including BBC Proms, the Venice Biennale, Paris d'Automne, BAM's Next Wave, Lincoln Center, Tanglewood, Sydney's Olympic Arts, and Mostly Mozart. Ms. Moore teaches at the Norfolk Chamber Music Festival, Wesleyan University, and the Bang on a Can Summer Institute at MASSMoCA. Her four solo recordings are on the Cantaloupe and Tall Poppies labels.

Steven Schick was born in Iowa and raised in a farming family. As a percussionist he has commissioned or premiered more than one hundred works, performing them widely and recording many of them for Sony, Mode, Cantaloupe, Neuma, and oodiscs. He was a founding member of the Bang on a Can All-Stars (1992–2002) as well as Directeur Artistique of the Centre International de Percussion de Genève (2000–2004). He teaches at the University of California, San Diego, and at the Manhattan School of Music in New York. His book on solo percussion playing, *The Percussionist's Art: Same Bed, Different Dreams*, will be released by the University of Rochester Press in early 2006.

Clarinetist **Jo-Ann Sternberg** is a member of the DaCapo Chamber Players, the Riverside Symphony, the Greenleaf Chamber Players, and Sequitur, and performs regularly with such ensembles as the Orpheus Chamber Orchestra, St. Luke's Chamber Orchestra, the Chamber Music Society of Lincoln Center, Musicians from Marlboro, and New York Philomusica. After receiving a B.A. in English from Tufts University and a B.M. in Clarinet Performance from the New England Conservatory, Sternberg continued her studies at Yale University with David Shifrin and at The Juilliard School with Charles Neidich, receiving an M.M. from Juilliard in 1991. In addition to several recordings with Orpheus for Deutsche Grammophon, Sternberg's discography includes recordings on the Nonesuch, Troy, CRI, Archetype, and St. Cyprien labels.

Multi-instrumentalist, singer, composer, and instrument designer **Mark Stewart** is a founding member of the Bang on a Can All-Stars and is also a member of Steve Reich and Musicians, The Fred Frith Guitar Quartet, and the duo Polygraph Lounge with keyboard and theremin wizard Rob Schwimmer. He has also worked with Paul Simon, Anthony Braxton, Bob Dylan, Cecil Taylor, Meredith Monk, Philip Glass, Ornette Coleman, Bruce Springsteen, Don Byron, Paul McCartney, and Marc Ribot, and choreographers Eliot Feld, Susan Marshall, and Yoshiko Chuma. He has worked extensively with composer Elliot Goldenthal on music for feature films, often playing instruments of his own design and construction.

Clarinetist **Meighan Stoops** joined the Da Capo Chamber Players in 2002 shortly after graduating from Yale University. Since then she has appeared as a chamber musician and soloist in many festivals on some of the world's most prestigious stages. Recent highlights include performances at Carnegie Hall, Alice Tully Hall, The Fisher Center at Bard, and the Composers' Unions of both Moscow and St. Petersburg. Other ensembles with which Ms. Stoops has appeared include the Orion and Colorado quartets, the Orpheus Chamber Orchestra, Orchestra of St. Luke's, Sequitur, non sequitur, Ensemble Sospeso, the Quintet of the Americas, the Pocket Opera Players, and the Key West, Charleston, New Haven, and Princeton symphonies.

Saxophonist **Taimur Sullivan** is active internationally as a soloist and chamber musician. His performances as both a soloist and as a member of the PRISM Quartet have taken him from the stages of Carnegie Hall, Lincoln Center, and the Knitting Factory to concerto engagements with the Nouvel Ensemble Moderne and the Cleveland, Detroit, and Dallas Symphony Orchestras. His commitment to contemporary music has resulted in his performing in the world premieres of more than one hundred solo and chamber music compositions for saxophone. Mr. Sullivan is the Artist/Professor of Saxophone at the North Carolina School of the Arts.

Jason Treuting is a member of So Percussion, which has performed widely throughout the United States. He also performs improvised music with Simpl, a group with laptop artist/composer Cenk Ergun, and a duo with composer/guitarist Steven Mackey. He records on Cantaloupe Music. Treuting graduated with his performer's certificate from the Eastman School of Music, where he studied under John Beck, and received his Master of Music and Artist Diploma from Yale University, where he studied with Robert van Sice. In addition to his classical training, he studied drum set with Steve Gadd, improvisation with Ralph Alessi, traveled to Bali to study gamelan with Pac I Nyoman Suadin, and studied marimba in Japan with Mutsumi Tsuzaki and Keiko Abe.

Robert van Sice has premiered more than one hundred works for marimba with symphony orchestras and in recital throughout Europe, North America, Africa, and the Far East. He gave the first full-length marimba recital at the

Concertgebouw in Amsterdam and has played in most of Europe's major concert halls. He is frequently invited as a soloist with contemporary music ensembles, including the London Sinfonietta, Ensemble Contrechamps, and L'Itineraire. From 1988 to 1997 he taught at the Rotterdam Conservatorium and recently returned to the United States to join the faculties of both the Yale School of Music and the Peabody Institute of Johns Hopkins University.

Conductor and flutist **Ransom Wilson** is Music Director and principal conductor of the Solisti New York Orchestra, which he founded in 1981, artistic director of the OK MOZART Festival, and Music Director of the Idyllwild Arts Academy Orchestra in California. He has appeared as guest conductor with the Hallé Orchestra, the New York City Opera, Glimmerglass Opera, Amsterdam's International Opera Center, the Saint Paul Chamber Orchestra, the Houston Symphony, the Los Angeles Chamber Orchestra, the San Francisco Chamber Symphony, Orchestra of St. Luke's, New York's Mostly Mozart Festival, the New Jersey Symphony, and the Budapest Strings. Mr. Wilson is on the faculty of the Yale School of Music, and an Artist Member of the Chamber Music Society of Lincoln Center.

Jeanine Wynton began playing the violin at age three. A student of Idell Low, her talent was recognized nationally by the age of five in solo performances on the network television shows *Real People*, *That's Incredible*, and *Omnibus*. At eleven, Miss Wynton made her solo debut with the Montevideo Symphony in Uruguay on a concert tour of South America. Since then, she has performed extensively both nationally and abroad. She has appeared as a soloist with the Fort Wayne Symphony and the Yale Philharmonia, and has given solo recitals in Moscow and on German national television. Miss Wynton is a graduate of the Yale School of Music where she was a pupil of the late Erick Friedman.

SELECTED DISCOGRAPHY

Bag O'Tells. Seth Josel, mandolin. CRI 697.

Conspiracies. Patti Monson, flutes. CRI 867.

High Art. Patti Monson, flute; Martin Bresnick, toy piano. Albany Records 629.

Just Time. New York Woodwind Quintet. New World Records 80413-2.

Lady Neil's Dumpe. Centaur 2039.

Music for Strings. Includes *B.'s Garlands*; String Quartet No. 2, "Bucephalus"; String Quartet No. 3; *Wir Weben, Wir Weben*. The Alexander String Quartet, The Harrington String Quartet, Musical Elements, D. Asia, conductor; The Yale Cellos, M. Bresnick, conductor. CRI 682.

Opere della Musica Povera (Works of a Poor Music). Includes *Tucket, Follow Your Leader, Pigs & Fishes, New Haven, Woodstock, Angelus Novus, The Bucket Rider, BE JUST!*, ***, *The Dream of the Lost Traveller, Pine Eyes, Bird as Prophet*. Various artists. CRI 868 (2 CDs).

Trio. Monticello Trio. CRI 583.

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Gann, Kyle. *American Music in the Twentieth Century*. New York: Schirmer Books, 1998.

Producer: Martin Bresnick, except for *Grace* (Akira Nishimura)

Engineer: Eugene Kimball, except for *Grace* (Jun-ichi Ito)

Digital mastering: Eugene Kimball

Grace was recorded live in Izumi Hall, Osaka, Japan, on July 5, 2000. All the other works were recorded in Sprague Hall, Yale University School of Music: *Fantasia on a Theme by Willie Dixon* (September 24, 2003); *Tent of Miracles* (September 25, 2003); *Songs of the Mouse People* (November 25, 2003); *My Twentieth Century* (October 4, 2004).

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Grace is dedicated to Eloise M. Morgan, a person who has graced our lives. *Grace* was commissioned by Ronald H. Martin, Jr., for his grandmother and written for marimbist Robert van Sice.

Songs of the Mouse People is dedicated to Maya Beiser and Steven Schick. Commissioned by The Maya Beiser and Steven Schick Project with support from the Connecticut Commission on the Arts.

My Twentieth Century is dedicated to the memory of Tom Andrews, poet and friend. Da Capo Chamber Players, a 1999–2000 participant in Chamber Music America’s “A Musical Celebration of the Millennium,” commissioned this work. Support for this commission comes from The National Endowment for the Arts, the Josephine Bay Paul and C. Michael Paul Foundation, the Susan W. Rose Fund for Music, The Helen F. Whitaker Fund, and the CMA Endowment Fund.

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MARTIN BRESNICK (b. 1946)

MY TWENTIETH CENTURY

80635-2

Grace (2000) 17:24

1. Pendula and the Center of Gravity 7:49

2. Of the Heaviness of Matter 5:20

3. Grace Will Return 4:15

Robert van Sice, marimba I; Kunihiko Komori, marimba II; Izumi Sinfonietta Osaka, Norichika Iimori, conductor

4. *Tent of Miracles* (1984) 10:17

Taimur Sullivan, saxophones

Songs of the Mouse People (1999) 11:02

5. Common Squeaking (made apparent by its delicacy) :58

6. That Peace We Yearn For 3:14

7. Every Disturbance Is an Opportunity 2:20

8. A Thousand Shoulders Tremble

(under a burden actually meant for one) 3:21

9. Laughter Stops (when we see Josephine) 1:09

Maya Beiser, cello; Steven Schick, percussion

10. *Fantasia on a Theme by Willie Dixon* (2001) 9:19

Povera Players: Lisa Moore, solo piano; Meighan Stoops, bass clarinet; John Ferrari, drum set; Jason Treuting, vibraphone; Marija Ilic, keyboard; Mark Stewart, guitar; Jeanine Wynton, violin

11. *My Twentieth Century* (2002) 13:32

Povera Players: Patti Monson, flute; Jo-Ann Sternberg, clarinet; Lisa Moore, piano; Timothy Fain, violin; Marka Gustavsson, viola; Ole Akahoshi, cello; Ransom Wilson, conductor

All compositions published by Carl Fischer.

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