

- 1 **O STAR SPANGLED STRIPES (2004)**
THE HOFFMANN/GOLDSTEIN DUO
Paul Hoffmann, piano
Tom Goldstein, percussion
- 2 **AN UNSUBSTANTIAL TERRITORY (2006)**
THE INHALE DUO
Jane Rigler, piccolo
Lisa Cella, alto flute
- 3 **SKRA (2009)**
E. Michael Richards, Bb clarinet
- 4-8 **SUITE SWEET ERRATA (1997)**
Shannon Wettstein, piano
- of all the Lanas renamed Lloyd
- er rat tic rat tum
- to rush to race to wander
- read kling read klang
- the best is no music Mozart replide
- 9 **MAGNIFICAT 1 (2001)**
RUCKUS
Lisa Cella, alto flute
E. Michael Richards, bass clarinet
Tom Goldstein, marimba
- 10 **MISS FURR AND MISS SKEENE (2010)**
by Gertrude Stein
Wendy Salkind, voice
Tom Goldstein, percussion
- 11 **DIVERGING FLINTS (2009)**
THE DAMOCLES TRIO
Airi Yoshioka, violin
Sibylle Johnner, cello
Adam Kent, piano

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LINDA DUSMAN

"i need no words"



NOTES

"I need no words," a quote from Virginia Woolf's experimental novel *The Waves*, reflects my recent contemplation of texts and their ability to create sonic images in my musical imagination. This CD documents the works that resulted from my engagement with texts as diverse as poetry by Joan Retallack, Emily Dickinson, and e.e.cummings; novels by

Virginia Woolf and Gertrude Stein; Mary McDonnell's *Red Line Drawings*, and the Bible.

I am deeply grateful to the musicians who have interpreted this music so beautifully and so thoughtfully, many of them (Lisa Cella, Tom Goldstein, E. Michael Richards, Alan Wonneberger, and Airi Yoshioka) colleagues at the University of Maryland, Baltimore County (UMBC) where together we have built a collaborative community supporting and inspiring new music.

Mary McDonnell agreed to be recorded making one of her *Red Line Drawings*, and her design of this CD using her art deepened the richness of the collaboration that is at the heart of this project. Funding from the SRAIS/SFF program at UMBC enabled the final production. (www.iresound.umbc.edu/dusman)

The e.e. cummings poem "next to of course god America i" sourced **O Star Spangled Stripes**, which begins from parodies of American patriotic songs (including *Stars and Stripes Forever*, *Johnny Comes Marching Home*, *It's a Grand Old Flag*, and *The Star Spangled Banner*). In the piece, I created a system for performers to progress through the musical material based in oppositional ideas of "democracy" and "advancing freedom," two terms touted by the George W. Bush administration as hallmarks of US foreign policy. "Democracy" in its Greek origins translates loosely to "people working together," while "advancing freedom" seems to me to be completely individualistic, perhaps even narcissistic, in pursuing a definition of freedom with disregard for others. To begin the piece, each player decides whether he will begin by cooperating with the other player ("true democracy"), or by disregarding the other player—exhibiting a self-involved narcissism ("advancing freedom"). The performers change their modes of ensemble playing asynchronously throughout the piece, and, in an ultimately non-utopian gesture, create a chaotic mix reflecting the American political system and its potential impact on world events.

An Unsubstantial Territory is dedicated to the inHale duo. Its color and texture reflect sunsets on Folly's Cove in Cape Ann, Massachusetts, and the following passage from Virginia Woolf's *The Waves*: "But when we sit close together, ...we melt into each other with phrases. We are edged with mist. We make an unsubstantial territory." Composed for piccolo and alto flute, it is also conceived as a tuning etude for these two very difficult-to-tune members of the flute family.

Contemplating Mary McDonnell's *Red Line Drawings* (marymcdonnellart.com) lead to **Skra**. The meditative quality of these drawings, seemingly simple "parallel" lines, for me eventually results in "seeing" their intimacy as if from a great distance. I also love the beauty of their primitiveness, a sense of a work of art in the act of becoming itself. Creating the composition followed a similar conceptual process, as I used recordings of Mary making the drawings and the ambient sounds in her studio to accompany somewhat "primitive" sounds on the clarinet—keys clicking, air passing through the instrument colored in various ways—creating the sense of a sonic landscape becoming itself. There is one basic gesture in the piece, moving from hearing pen scratches from inside the paper (from recordings made using contact mics) gradually to the external environment in and outside of the artist's studio. Work on this piece began while in residence at the Virginia Center for the Creative Arts. I am grateful to Alan Wonneberger for technical assistance in the electroacoustics, and to E. Michael Richards for his imaginative work on extended techniques for the clarinet, another important inspiration for the work.

Suite Sweet Errata is a set of five miniatures composed by borrowing techniques from Joan Retallack's *ERRATA SUITE*. Retallack uses errata slips from publishers as the source material for her poetry, which references a 5-line musical staff in its form. Each short piece takes Retallack's "errors" as the starting point for a compositional process that I applied sometimes to fragments of pre-existing works (the Brahms Op. 118 A Major Intermezzo, for example), or that I used to create new material. I dedicated this piece to my son Sam, whose life as a 6-month-old also inspired the piece.

I composed **magnificat 1**, a set of continuous variations of a unison melodic line, to celebrate the founding of UMBC's resident contemporary music ensemble *Ruckus*. One inspiration for the piece is the Virgin Mary's opening phrase of her song to Elizabeth: "My soul doth magnify the Lord," in which she recognizes her soul not as the essence of herself, but as a lens for something much greater. The events of September 11, 2001 also resonate in this work, as I had devoted that

day to composing this piece. I sat in shock in front of the television, reminded that terrorists also imagine their souls as lenses of God, with devastating results. So *magnificat 1* also incorporates the surreal state of the fall of 2001: a yearning for clarity amid twists of distortion.

Actor Wendy Salkind and I worked collaboratively to create this recorded version of Gertrude Stein's short story **Miss Furr and Miss Skeene**, exploring the performative nature and inherent musicality of the text. Together we discovered that the narrative of the story is informed by and discovered through her strong rhythms; the color created by her repetitions of certain consonants, vowels, and words; the dramatic weight of her monosyllabic sentences; and the humor of her word play and non-sequiturs. I developed the percussion score through direct imitation of these elements of the text. Salkind's performed reading required experimentation with the sonic values of Stein's language.

*Permission for use was granted by the Estate of Gertrude Stein, through its Literary Executor, Mr. Stanford Gann, Jr., of Levin and Gann, P.A.

Diverging Flints was composed while reflecting on an Emily Dickenson poem (from which the title is a quote), in which the poet uses the spark created by struck flint as a metaphor for human interaction. In the interactions among the trio members and in its harmonic and rhythmic development, my composition celebrates the chance meeting, and its potential power to change forever the individuals involved.

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cover art: "*untitled*" 2010, 16 x 14 inches, ink, gouache and glue on linen

booklet cover art: "*Red Line Drawing*" (detail) from the series "Red Line Drawings" 2007, 17 x 12.5 inches, ink and mixed media on Japanese rice paper

artwork courtesy of Mary McDonnell ©2011 / marymcdonnellart.com

Linda Dusman's compositions and sonic art explore the richness of contemporary life, from the personal to the political. Her work has been awarded by the State of Maryland in 2004, 2006, and 2011 (in both the Music: Composition and the Visual Arts: Media categories), the International Alliance for Women in Music, Meet the Composer, the Swiss Women's Music Forum, the American Composers Forum, the International Electroacoustic Music Festival of Sao Paulo, Brazil, and the Ucross Foundation, among others. In 2009 she was honored as a Mid-Atlantic Arts Foundation Fellow for a residency at the Virginia Center for the Creative Arts. She was invited to serve as composer in residence at the New England Conservatory's Summer Institute for Contemporary Piano in 2003. In the fall of 2006 Dr. Dusman was a Visiting Professor at the Conservatorio di musica "G. Nicolini" in Piacenza, Italy, and while there also lectured at the Conservatorio di musica "G. Verdi" in Milano.

Linda Dusman returned to the theater in her 2007 collaboration with actress Wendy Salkind on a sonic environment for a performance of Gertrude Stein's novel *Ida*, and a setting of Stein's *Miss Furr and Miss Skeene*. *Triptych of Gossips* was premiered by the Chui/LaBarbara Duo in March 2010. In 2009, clarinetist E. Michael Richards premiered *Skra*, and The New Music Ensemble at Towson premiered her piano trio *Diverging Flints*. Earlier composition projects include a work for violinist Airi Yoshioka entitled *magnificat 3: lament*, for solo violin and electronics, involving collaboration with interactive animator Alan Price, and *magnificat 2: still* for the Tanosaki/Richards Duo. The Hoffmann/Goldstein Duo premiered *O Star Spangled Stripes* in 2005. Her works are published by I Resound Press and Silent Editions, and are recorded on the NEUMA, Capstone, and New Albany labels.

As a sound artist, Dusman began experimenting with spatialized texts in the 1980s with a passage from Gertrude Stein's *The Making of Americans*. Originally designed for quadrasonic tape, *Becoming Becoming Gertrude* explored the rhythms of Stein's simple language in a dynamic evolution. *Becoming Becoming Gertrude 2*, available on Capstone Records, presents a stereo re-mix of the piece. Subsequent works include an interactive installation inspired by environmental decline using bird distress calls (*and a voice was heard in Rama*), and *Mixed Messages*, which uses telephone answering machine messages and an antique telephone switchboard as an interactive device. *Mixed Messages* was premiered at the University of New Mexico Museum of Art in 2005, and locations for other installations include the Pierogi 2000 gallery in New York, the *alternative alternative* exhibition on Wall Street, Dartmouth College, and the Hong Kong University

of Science and Technology. *Magnificat 4: Ida Ida* was released on the *Sounding Out!* DVD in 5.1 surround by Everglade Records in 2010.

As a frequent contributor to the literature on contemporary music and performance, Dr. Dusman's articles have appeared in the journals *Link*, *Perspectives of New Music*, and *Interface*, as well as a number of anthologies. She was a founding editor of the journal *Women and Music: A Journal of Gender and Culture*, and is as an associate editor for *Perspectives of New Music*. She is founding editor of *I Resound Press*, a digital press/archive for music by women composers. Former holder of the Jeppeson Chair in Music at Clark University, she is currently Professor of Music at UMBC in Baltimore, where she served as department chair from 2000–08.

The Damocles Trio was founded in 1996 by pianist **Adam Kent**, violinist **Airi Yoshioka**, and cellist **Sibylle Johnner**, who met in the doctoral program at The Juilliard School. The only piano trio to advance to the finals of the 2002 International Concert Artists Guild Competition, the Damocles Trio has been featured frequently on Robert Sherman's "Young Artists Showcase" on WQXR radio. The Damocles Trio has performed throughout the USA, appearing numerous times at Alice Tully Hall and Merkin Concert Hall in New York City, and completed highly successful tours of Switzerland in 1999, 2001 and 2003. The ensemble's recording of Joaquín Turina's complete piano trios and quartet with Emerson Quartet violist Lawrence Dutton was released on Claves Records to widespread critical acclaim. BBC Music Magazine praised the performances for their "great swagger," and gave it a double four-star rating. Scherzo of Spain called the disc "a revelatory recording," and Le Monde de la Musique lauded the ensemble's "joyous interpretations." Summer music festivals have also figured prominently in the Damocles Trio's schedule, including performances for Craftsbury Chamber Players of Vermont, Shandalee Music Festival of New York, Music at Grey Towers of Pennsylvania, the Music Festival of the Hamptons, the Long Island Beethoven Festival, and The 1794 Meeting House Concert Series of Massachusetts. In recent years, the Spanish Consulate, Instituto Cervantes, and the King Juan Carlos I of Spain Center at NYU have underwritten the trio's numerous Spanish-themed projects, and The Foundation for Iberian Music at the CUNY Graduate Center has also presented the ensemble on several occasions, including its inaugural event in honor of pianist Alicia de Larrocha. The Damocles Trio was also invited to present a special memorial program in commemoration of the fifth anniversary of 9/11 at Trinity Church in New York City. The critically acclaimed double-disc set of complete piano trios by Heitor Villa-Lobos and the world-premiere recording of Trio Brasileiro by Oscar Lorenzo Fernandez was released in November, 2009 by Claves Records. (www.damoclestrio.com)

The Hoffmann/Goldstein Duo

For many years Mr. Hoffmann and Mr. Goldstein each have premiered dozens of solos for their respective instruments, and combined twenty years ago to form the Hoffmann/Goldstein Duo. As a duo they have performed in Merkin Hall in New York City, the Interpretations Series at Merkin Hall, the Composers Concordance Series at the Kosciuszko Foundation in New York City, Temple University's Distinguished Artists Series, at the Percussive Arts Society International Convention in New Mexico, the John Donald Robb Composers Symposium in New Mexico, the Livewire Festival in Baltimore, and at many universities throughout the United States. In Italy the Duo has performed in the festivals: Spaziomusica in Cagliari, Musiche in Mostra in Turin, and the Stagione Concertistica concert series in Padua. Their Compact Disc, *Crossfade*, is on the Capstone Records label. Individually and collaboratively they have recorded on Vanguard, Neuma, RCA, CRI, Opus One, CD Tech, O.O. Discs, Innova, Spectrum, Capstone, Orion, Northeastern, Composers Guild of New Jersey, Contemporary Record Society, Studio 508, Vienna Modern Masters, Voice of America, Radio Cologne, Radio Frankfurt, and Radio France.

Mr. Hoffmann is Professor of Music at Rutgers University where he teaches piano and conducts the HELIX! New Music Ensemble. Mr. Goldstein is Associate Professor of Music at the University of Maryland Baltimore County where he conducts the Percussion Ensemble and teaches percussion and jazz history.

inHale's mission is to seek out exciting and adventurous duo repertoire that utilizes each member of the flute family (piccolo, flute, alto flute, bass flute). Our specific goal is to bring little performed repertoire to the concert stage. Historically, the flute duo has lost respect over the ages and inHale seeks to repair that. Very few new duets are being written and most of the current repertoire is used as teaching tools. Also, the repertoire for the auxiliary instruments (bass, alto, piccolo) are limited and inHale wants to augment the repertoire for these lovely instruments. The use of these instruments in the solo setting is a recent development and as a result there are not many pieces written for them. By seeking out repertoire that asks composers to write in a more virtuosic and professional manner (rather than merely pedagogical), inHale will raise the quality of music for these instruments. Members **Lisa Cella** and **Jane Rigler** both are strong exponents of the contemporary flute and have between them premiered over 200 new works while building a new generation of repertoire. inHale had its debut to the flute world at the National Flute Convention (2005) in San Diego, CA to an audience from around the world. (<http://www.umbc.edu/music/faculty/cella.php>; www.janerigler.com)

As a recitalist of new music, **E. Michael Richards** has premiered over 150 works that have utilized the clarinet at performances throughout the US, Japan, Australia, and Western Europe. He has performed the Clarinet Concerto of John Corigliano with the Syracuse Symphony under Kazuyoshi Akiyama, and as a member of the Syracuse Society for New Music from 1986-2001 (serving two separate terms on the Board of Directors). Trained as a clarinetist at the New England Conservatory and Yale School of Music (M.Mus.), Richards earned a Ph.D. (1984) in theoretical studies at UCSD. Richards received a 1990 U.S./Japan Creative Artist Fellowship (sponsored by the NEA, U.S.-Japan Friendship Commission, and Japanese Government Cultural Agency) as a solo recitalist for a six-month residency in Japan, a NEH Fellowship to study traditional Japanese music, and a residency grant from the Camargo Foundation to complete a book - *The Clarinet of the Twenty-First Century*. He has subsequently completed similar books for bass (1996) and E-flat (2000) clarinets, and a revision (2009) of these texts on an interactive multi-media website and CD/DVD Rom. Richards has been recorded (CD) on the New World, NEUMA, Mode, CRI, Opus One, and Sony Austria labels. He is currently Professor and Chair of the Music Department at the University of Maryland, Baltimore County, a guest artist with the Ensemble for New Music at Towson University, a guest artist at June in Buffalo (2009) and the Corcoran Gallery (2010) as a member of the Verge Ensemble (Washington DC), and a founding member of RUCKUS.

RUCKUS, the faculty contemporary music ensemble in residence at UMBC, was founded in 2001 to support the UMBC Department of Music's shared research expertise in the creation and performance of contemporary music. Renowned for their work as solo and ensemble interpreters of contemporary music, E. Michael Richards (clarinets), Lisa Cella (flutes), Airi Yoshioka (violin), and Tom Goldstein (percussion) form the core ensemble.

Wendy Salkind is an actor who is drawn to the works of writers of heightened and poetic language. She began her explorations of Gertrude Stein's writings in 1986 when she directed the play, *Listen to Me*. Recently Salkind's research has focused on the creation of performance pieces from Stein's prose texts. She presented her performed narration of Stein's *IDA* at Rep Stage in Columbia, Maryland, and at national conferences and universities. Salkind is known for her performances in the short plays of Samuel Beckett at international Beckett festivals. For ten years she was an Associate Artist with the Maryland Stage Company (MSC), a professional theatre company in Baltimore. With the MSC she performed at Center Stage in the works of Moliere, Shakespeare, Guare and Chekov, and at the Theatre Project in Pinter. She also performed

narration with the Baltimore Chamber Orchestra in Walton's *Façade* and she played lead roles two award winning independent films, *Holy Water* and *Cleave*. Her vocal performances of contemporary music include the works of Stuart Smith and most recently Anna Rubin's composition, "And Everything Goes Beel!" for voice and amplified violin in *Women's Work* 2010. Salkind is an Associate Professor of Theatre at the University of Maryland Baltimore County (UMBC) where she served as department chair from 1994-2006 and where she is now the Presidential Teaching Professor 2010-2013. She is also a certified teacher of Alexander Technique. (salkind@umbc.edu)

Shannon Wettstein, pianist, is internationally acclaimed for her performances of the most adventurous and challenging new music. As pianist for the ensemble Zeitgeist and the Calliope flute and piano duo, she has premiered countless new works and collaborated with many of the great living composers. Dr. Wettstein holds degrees with highest honors from the University of California, San Diego, New England Conservatory, and the University of Kansas. Her teachers have included Aleck Karis, Stephen Drury, Sequeira Costa, Richard Angeletti and Claude Frank. Recent awards include grants from the Minnesota State Arts Council, and the American Composers Forum. Her recordings are available on the Centaur, Tzadik, Innova, and Koch International Classics labels. Wettstein is on the faculty of Augsburg College. When away from the piano, she enjoys practicing and teaching vinyasa yoga with her husband Billy and playing with her two dogs, Emma and Oliver.

Mary McDonnell has had one-person exhibitions of her paintings and drawings in New York since 1993, and is currently represented by the James Graham Gallery. She has shown her work internationally; recently in "New York, New Drawings" at the Museo Contemporáneo de Esteban Vicente in Segovia, Spain, and "Amerika trifft Bayern", Kunst-und Gewerbeverein in Regensburg, Germany. She was recipient of a New York State Foundation on the Arts SOS grant, the Milton and Sally Avery Foundation Fellowship (MacDowell Colony), and the Western Michigan University Arts Centennial 'Distinguished Artist Award'. Residency fellowships include the MacDowell Colony, Blue Mountain Center, the Virginia Center for the Creative Arts, the Oberpfälzer Künstlerhaus, Germany, and Le Moulin à Nef, France. Reviews of her work have appeared in Art News, The Brooklyn Rail, The New York Times, The New Yorker, and The Boston Globe, among others.