

Steven Ricks
(b. 1969)

Mild Violence

1. Boundless Light (2003)* 8:07

solo flute and electronics

Carlton Vickers, flute

2. Mild Violence (2005) 8:02

flute (piccolo), clarinet (bass clarinet), violin, cello, percussion, piano

New York New Music Ensemble

Jayn Rosenfeld, flute

Jean Kopperud, clarinet

Linda Quan, violin

Chris Finkel, cello

Tom Kolor, percussion

Christopher Oldfather, piano

James Baker, conductor

3. American Dreamscape (2005)* 12:12

alto saxophone, percussion, piano, contrabass, electronics

John Sampen, alto saxophone

Ron Brough, percussion

Scott Holden, piano

Eric Hansen, contrabass

Steven Ricks, conductor

4. Dividing Time (2000)* 14:49

percussion quartet (soloist + three)

Talujon Percussion Quartet

Dominic Donato, solo percussion

David Cossin, Michael Lipsey, Tom Kolor, percussion

5. Beyond the Zero (2005) 10:55

solo violin and electronics

Curtis Macomber, violin

6. Haiku (2006) 9:16

solo percussion and electronics

Dominic Donato, Tibetan prayer bowls and tam tams

**Commissioned by the Barlow Endowment for Music Composition at Brigham Young University*

Steve Ricks, *Mild Violence*

There is something of a knowing wink accompanying the title of this collection, "Mild Violence." On the one hand, it's a clever pop culture reference: a curious phrase borrowed, the composer says, from the Entertainment Software Rating Board notice on a video game. It's a clinical label, meant to alert the user to merely cartoonish malice, acted out in harmless, imaginary spheres. Anthropomorphic animals flattening each other's bodies with grand pianos, then, after the spinning stars and cuckoobird sound effects have subsided, springing back to life. In fact, the rich timbral extremities and bustling rhythmic angularity that much of the music on this recording offers in such abundance could well serve as a soundtrack to such imagery. On the other hand, this arena of the absurd, in which antagonists zig-zag willy-nilly across the liminal boundaries of mortality, thinly veils some of the composer's more cosmic ruminations: divine Creation, the martyrdom of saints, visions of the afterlife. In the electroacoustic works, there's a hint of the body/spirit duality, the pairing of the phenomenal and the noumenal, manifested in the way

the electronic sounds, coming from unseen sources, swirl around the live performers like ghosts—occasionally even possessing them. And although there's no religious dogma here, as I listen to these works it's hard for me, as co-religionist with the composer, to not hear the Mormon notion that "all spirit is matter, but more refined or pure." Or to put it another way, Ricks likes to present sounds as if they exist on a spectrum of perception that fades into the mists on either end, rather than stopping abruptly at the edge of the aural. The music imagines the permeable boundary between life and death, this world and the other, and, like the reckless characters in a videogame, slaloms across that boundary. Violence, to be sure, but violence experienced voyeuristically through music: thus, at least as a matter of consumer liability, *mild*.

1 | *Boundless Light*, for flute and electronics

In the case of *Boundless Light*, for flute and electronics, the violence has already occurred: the work is a vision of the afterlife refracted through Buddhist mysticism. The work's dedicatee, flutist Carlton Vickers, first suggested the concept for the piece to the composer, and, after premiering the work in 2003, gave it a preface:

Since my first encounter with the Tibetan Book of the Dead, or Bardo Thödol in 1978, the notion of a musical work for solo flute and electronics embodying the rich imagery and events of the Bardo, or after-death state, was one I found immediately appealing, yet completely daunting. Depicting the fourteen post-mortal "days," during which the departed soul is presented with the karmic results of its worldly thoughts and actions as apparitions, a determining process for either re-birth into one of the many physical realms or the attainment of liberation from the cycle of suffering, seemed a task epic in scope for both composer and performer. As I listen to what is now Boundless Light, my initial sense of apprehension has been replaced with one of inevitability. The work flows as a single

strand of very clear events. Opening as a singular, scathing trauma collapsing into itself, it hovers within the infinite void that underlies every moment. A second flash, almost as a remnant of the first, propels stasis to stream of consciousness. The instant of physical death, to the instant of awareness beyond the physical. This links to a section based upon the single pitch, E natural. Symbolic of the soul as it struggles to attain even the most minuscule sense of beingness, identity and foundation. This initial encounter with "mediocre space" is further compounded by the first appearance of visions and deities, peaceful and wrathful, symbolizing the "messy beauty" and pristine horrors of deeds come to pass. This first "sifting" of karma complete, the soul is lulled into a state of illusionary peace. But there is no respite, no real peace to be found here. Past misdeeds stab and punctuate, leading the weary, confused soul through a final opaque corridor of karmic checks and balances. The Wheel of Karma turns as it has always done. Relentless. Reducing. Minimizing. Distilling what has been, into the breath of what will be. The Dance of Maya, Lord of Illusion, continues.

2 | *Mild Violence*, “Pierrot” ensemble plus percussion

Although the initial inspiration for the work from which this CD takes its title was a videogame, its genesis as a composition coincided with much more grave thoughts of violence: in 2005, when a number of Ricks’s colleagues at Brigham Young University were artistically observing the 200th anniversary of Joseph Smith’s birth, Ricks’s thoughts turned to Smith’s murder in 1844 at the hands of a mob. Ricks’s piece initially explores these ideas less narratively than obliquely—primarily, it seems, through its almost brutal juxtaposition of textures. Oblivious percussion twiddlings are interrupted by oppressive wind and string statements. An ostinato, melodically simple but rhythmically off-kilter, hangs in the air like a Calder sculpture in a drafty room. Stark, angular unison lines contrast blurry murmurings. The percussion serves as the catalyst between tableaux, disrupting surfaces with boisterous exclamations. Although Ricks avoids easy programmaticism, the work’s conclusion does seem an aural imagining of some horror, and the dust settling in its aftermath: ruthless bombastic sounds, the

subsidiary aftershocks gradually fading, and finally, the last few shards of glass working loose from the window frame and tinkling to the ground—perhaps even passing, on their way down, the clarinet as it follows the spirits rising up from bodies?

3 | *American Dreamscape*, for alto sax, piano, contrabass, percussion, and electronics

Coming off of the tapered end of *Mild Violence*, the beginning of the subsequent work, *American Dreamscape*, falls into a chance but nonetheless pleasing symmetry. It clearly suggests uncontrolled kinetic motion—a runaway train, or perhaps a runaway tape reel, spinning faster and faster until it melts onto the tape head. This is the first of the piece’s numerous hallucinations, swirling as it does through a delirium of musical scenes. We can call this one programmatic, in a sense, only because its literary inspiration, a passage from Thomas Pynchon’s novel *Gravity’s Rainbow*, is so fragmentary, surreal, nonlinear—and explicitly musical. The scene in question evokes utter disorientation: a character by the name of Slothrop, drugged in a hospital

ward, imagines himself in the bathroom of the Roseland Ballroom, “Cherokee” playing downstairs on the dance floor. Slothrop descends, Orpheus-like, through the toilet down into the sewer to retrieve the mouth harp he has dropped. At that very moment somewhere else in Manhattan, Charlie Parker, in a symmetrically Orphic fashion, is making a musical ascent: improvising so furiously on the higher chord tones of the elusive “Cherokee” harmonic progression that Pynchon himself loses control of his sentences just writing about it. The words go colliding and careening in the wake of notes they’re trying to capture. Slothrop and Bird—and, it seems, Pynchon—are all having out-of-body experiences. Ricks’s music captures this musical dream-state not only through the obvious and agitated ode of the alto sax and jazz combo instrumentation, and occasional pictorialisms—a gunshot is a gunshot—but also through the careful timbral dovetailing between live and electronic sound. The lines seem to swerve in and out of materiality. Also, like Pynchon, Ricks uses cinematic cross-cutting to disrupt the temporal flow, and blurs the musical line through extended techniques and electronically-produced sonic afterimages. Towards the end there’s

even a strong hint of a funeral knell—an allusion, perhaps, to Pynchon’s observation that hidden deep down in all of Bird’s solos one hears the Reaper going about his “idle, amused, dum-de-duming.”

4 | *Dividing Time*, percussion quartet

On the one hand, the title *Dividing Time* seems cosmological. In fact, the composer himself suggests the temporal divisions described in the Biblical creation account as an inspiration. On the other hand, the musical manifestation of this idea takes the form of the drummer’s workaday enterprise: for the most part, the sharp attack and steeply declining sound envelope of a stick against metal or membrane serve better to divide up, rather than fill up, spans of time; sustained sounds for a percussionist are often simply staccatos packed shoulder-to-shoulder. The piece unfolds continuously in uninterrupted and sometimes overlapping sections, albeit with some recurring motives. In many passages Ricks manages to transcend the inherently divisional nature of Western notation and project a kind of “absolute rhythm,” a rhythmic flow, with distinctive and articulate themes and shapes, but without a

discernibly pixelated pulse. At other times he sets in motion certain superimposed, mechanical processes—in emulation, he suggests, of visual ideas found in the works of Paul Klee. Ricks builds these ad hoc machines from a broad and sophisticated palette of percussion sounds and an infinite repertoire of rhythmic-melodic gestures. Still, the percussionists, though also colorists and melodists, must be masters of negative space—which again has faint religious echoes in this context: are drum sounds material occupying space or simply lines of demarcation within that space? Matter or Spirit? The E or the mc²?

5 | *Beyond the Zero,* violin and electronics

In *Beyond the Zero*, Ricks looks again to *Gravity's Rainbow* for inspiration. This time, Pynchon's famous opening line becomes a musical onomatopoeia: "A screaming comes across the sky." The high violin note, slowly and subtly augmented with electronics, assumes the role of the German V2 rocket—the novel's primary object of obsession. It serves as a narrative obsession—for Pynchon, and, by extension, for Ricks—not only because of

its potential for physical violence, but for *temporal violence*, its ability to break apart time. The V2 would fly through the air at such a high supersonic speed that by the time you heard its aerial whine, it had already obliterated its target. This temporal elusiveness, this defiance of the minimal boundary of the now, resonates with Ricks's title, which turns out to be twice-borrowed: Pynchon used the phrase for the subtitle of his novel's first section after lifting it from Pavlov. The famous psychiatrist, unwittingly prophesying postmodern malaise, had used the phrase to describe how continued stimuli, once they have become overly familiar and no longer capable of eliciting reflexive response from a subject, actually reinforce non-responsiveness: the subject's reflexes not only flatline, but descend into the realm of negative perception "beyond the Zero." It is this breaching of ontological thresholds that fascinates Ricks; in fact, he leverages this postmodern permeability as a frame for religious mysticism. The electronically accompanied violin shuttles across the boundaries at either end of mortality: birth and death, both audible moments of transition within the piece. Ricks's immortal imaginings thus bookend the extended midsection of the piece, which

stands as a reflection on the turbulence of life on Earth.

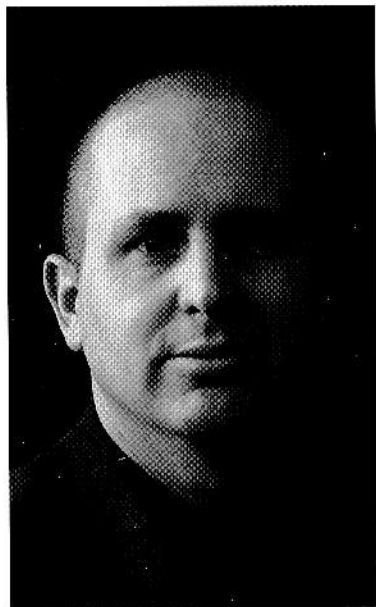
6 | *Haiku, percussion and electronics*

After all the preceding violence, the rending of matter that characterizes Ricks's other pieces, *Haiku* serves as a kind of post-mortal postlude to the entire album. The work, composed for percussionist Dominic Donato's ongoing project known as "Music for Tam Tams," is a study in the timbral possibilities of resonant metal. There's an extra-musical mystique contained in the instrumentation, as the striking of gongs serves ritual purposes in many cultures, and the gongs themselves are even revered as spiritual entities in others. The percussion battery includes a number of hanging and resting tam-tams and several ringing prayer bowls. The sounds of these instruments form a cryptic dialogue with the electronic voice of an unseen woman with a Japanese accent (a personal nod to Junko, Donato's wife). She recites numbers one through seventeen as a backdrop to the percussionist's metallic elaborations, creating a curious duality: the utilitarian voice and numbers suggesting some kind of process, or system—like announcements

for stops on an elevator ride or the arrival of a train—combined with the ethereal gongs, whose only purpose is sound itself. Seventeen, of course, refers to the syllables in a traditional five-seven-five beat haiku; and the gongs, Ricks indicates, refer to this haiku in particular:

*Above the chorus,
Listen! A single cricket
Rings a golden bell.*

Notes by Jeremy Grimshaw



Steven L. Ricks (b. 1969) received his early musical training as a trombonist in Mesa, AZ where he studied with ASU Professor Gail Wilson. He holds degrees in composition from Brigham Young University (B.M.), the University of Illinois at Urbana-Champaign (M.M.), and the University of Utah (Ph.D.). He received a Certificate of Advanced Musical Study from King's College London in 2000, where he studied with Sir Harrison Birtwistle. His other teachers have included Morris Rosenzweig, Steve Roens, Bill Brooks, Salvatore Martirano, David Sargent, and Michael Hicks.

Mr. Ricks' prizes and honors include First Prize in the 1999 SCI/ASCAP Student Composition Competition, four Barlow Endowment Commissions, and a Utah Arts Council grant. His works have been featured at June in Buffalo, the Composers Conference at Wellesley College, the Festival of New American Music in Sacramento, the BGSU Festival of New Art and Music, the International Computer Music Conference ('04 and '06) and the national conference of SEAMUS ('06 and '08). His compositions have been performed by many leading contemporary music ensembles and

soloists, including the New York New Music Ensemble, Earplay, the California EAR Unit, the Talujon Percussion Quartet, Flexible Music, Fear No Music, flutist Rachel Rudich, pianist Ian Pace, and violinist Curtis Macomber.

His music is available on the Bridge, Capstone, and Vox Novus record labels.

He is currently on the Board of Advisors of the Barlow Endowment, and an Associate Professor of Music Theory and Composition at BYU where he directs the Electronic Music Studio.

Carlton Vickers is regarded as one of today's most important performers of contemporary and electro-acoustic flute music. A long standing performer with the Utah Symphony Orchestra, Vickers has been a ubiquitous presence for over 15 years as flute soloist with the Canyonlands New Music Ensemble and The Maurice Abravanel Visiting Distinguished Composers Series. He has worked with such prominent composers as Milton Babbitt, Harrison Birtwistle, Martin Boykan, John Cage, Chen Yi, John Corigliano, Mario Davidovsky, Jonathan Harvey, Jörg Herchet, Louis Karchin,

Arthur Kreiger, Stan Link, Steven Mackey, Donald Martino, Shulamit Ran, Steve Reich, Roger Reynolds, Frederic Rzewski, Joseph Schwantner, Ernstalbrecht Stiebler, Harvey Sollberger, Charles Wuorinen and Yehudi Wyner.

Current recording projects include two releases for contextrecords: *isolations in free sonics*, featuring seminal works by Chris Dench, Brian Ferneyhough and Michael Finnissy; and *CAGE/ATLAS ECLIPTICALIS*, which features a full microtonal realization of John Cage's *Atlas Eclipticalis* for 3 Flutes (dedicated to Masayuki Koga).

Also available on contextrecords is *over from silence*, featuring premiere recordings of works by Davidovsky, Herchet, Kreiger, Martino, Saariaho and Schenker. This solo release features *Synchronisms #1* for flute and electronic sounds, by Mario Davidovsky. And *Quodlibets II* for flute solo by Pulitzer Prize winning composer, Donald Martino. The sessions also feature the American premiere of two works by the East German composer, Jörg Herchet, *Komposition I für flöte solo*, and *Komposition II für flöte solo*.

Most recently, Mr. Vickers appeared as soloist in premiere recordings of music by Morris Rosenzweig, *What Follows is a Song From the Same Fragmented Masque* for flute solo (dedicated to Carlton Vickers), and the *Melpomene*, performed with the Canyonlands New Music Ensemble for Albany Records. He is a featured soloist on the recent Centaur Records release, *Music of Miguel Chuaqui*, featuring music of the Chilean composer.

He has recorded for Albany, CRI, Centaur and contextrecords respectively.

For over thirty years, **The New York New Music Ensemble** has commissioned, performed, recorded, taught, and fiercely advocated the music of our time. Described as "pulsating with life and timbral excitement," (*Los Angeles Times*) the group is sought out by composers and audiences wishing thoughtful and passionate performances. The Ensemble's interests span music of the twentieth and twenty-first centuries, 'classics', emerging composers, and music involving extended instrumental and electronic techniques, theatre, interactive and live electronics, and graphics.

NYNME has concertized across the country and in Europe, South America, China, Japan and Hawaii. Past university residencies include Brandeis University, Emory University, Rice University, the Institute for Advanced Study in Princeton, and the June in Buffalo Festival (twelve times). The group has released twenty-one recordings to date, among which are Music of Arthur Kreiger (Albany Records: TROY609), Music of Wayne Peterson (Koch International: 37498-2HI); New Electro-Acoustic Music: Primosch, Rulon, Steiger (Centaur CD: 2338); Music of Carter, Davies and Druckman (GM Recordings: GM2047CD); and Schoenberg's *Pierrot lunaire* (GM Recordings: GM2030CD).

As one of America's leading concert saxophonists, **John Sampen** is particularly recognized as a distinguished artist in contemporary literature. He has commissioned over eighty new works, including compositions by Adler, Babbitt, Bolcom, Cage, Rzewski and Rands and has premiered saxophone versions of music by Lutoslawski, Stockhausen and Tower.

In 1970, Sampen was recitalist and certificate winner at the prestigious International

Geneva Concours in Switzerland. He has soloed with ensembles from all over the world, including the Nurnberg Symphony Orchestra, Orchestra Internazionale d'Italy, New Mexico Symphony and Pittsburgh New Music Ensemble. As recipient of NEA and Meet the Composer grants, John Sampen has been involved with commissions and premieres of new music by Albright, Babbitt, Martino and Subotnick. His London premiere of Subotnick's "In Two Worlds" with the Electric Symphony featured him as the first classical performer to solo on Yamaha's WX7 Wind Controller. The performance inspired an English critic to write of "the excellence, the musicianship and the total involvement of John Sampen... tremendous passion and eloquence."

Sampen has recorded with Belgian and Swiss National Radio and is represented on the Orion, CRI, Albany and Capstone record labels. A clinician for the Selmer company, he has presented masterclasses at important universities and conservatories throughout Europe, Asia and North America. In addition to contemporary literature, Sampen regularly performs traditional saxophone repertoire in recital with pianist/composer

Marilyn Shrude. He holds degrees from Northwestern University and has studied with Frederick Hemke, Donald Sinta and Larry Teal. Dr. Sampen is a Distinguished Artist Professor at Bowling Green State University and is Past President of the North American Saxophone Alliance.

Ron Brough is Division Coordinator for Jazz Studies in the School of Music at Brigham Young University. He is artistic director for the BYU Percussion Ensemble and Panoramic Steel. In addition to recitals and performances at BYU, Dr. Brough has performed as principle percussionist in the Utah Chamber Orchestra and as percussionist with the Pioneer Memorial Theater Orchestra, Ballet West, Utah Opera Company, and the Salt Lake Mormon Tabernacle Choir. His performances with these companies have involved numerous productions in Utah, and have included performance tours throughout the U.S., Canada, Japan, Europe, Russia, Australia, and New Zealand. He is active in the recording studios of Salt Lake City which have been involved in production of movie film-scores and film trailers. Ron is past Utah Chapter president and currently serves as Secretary/Treasurer for the Utah

Chapter of the Percussive Arts Society. He has performed, adjudicated and presented clinics at several of the Percussive Arts Society International conventions, including marching percussion, solo marimba literature, steel drums, and timpani.

Dr. Brough previously taught percussion at Indiana State University in Terre Haute before coming to BYU in 1984. He received his Bachelor of Music and Masters of Music from the University of North Texas in Denton, and completed his Doctor of Arts degree at the University of Northern Colorado.

Bassist **Eric Hansen** received Bachelor's and Master's degrees from the Peabody Conservatory of the Johns Hopkins University, followed by two years of DMA studies at the University of Maryland College Park. His professional ensemble experience includes Principal Bass with the Winnipeg Symphony Orchestra, the Manitoba Opera, the Royal Winnipeg Ballet, the Manitoba Chamber Orchestra, Musik Barock Ensemble, the Talbot Chamber Orchestra, the Great Music West Festival Orchestra, and the National Chamber Orchestra in Washington D.C.

In 1997 with the Winnipeg Symphony Orchestra Eric gave the Manitoba premier of Jon Deak's *Concerto for Contrabass and Orchestra: Jack and the Beanstalk*. In addition to attending the Aspen School of Music and performing in Masterclass for Ludwig Streicher, Eric's teachers have included Audrey Bush, Harold Robinson, Eugene Levinson, Stuart Sankey and Lawrence Wolfe.

Scott Holden enjoys an active career as soloist, chamber musician and teacher. He is currently the department chair of piano and organ studies at BYU. Dr. Holden has performed in thirty different American states, and nine European countries as well as Canada and Mexico. As first prize winner of the 1996 Leschetizky New York Debut Competition, he made his Carnegie Recital Hall concert debut which received high critical praise. He has also performed at the Kennedy Center and Lincoln Center. Performances have been aired on the CBC, NPR, NBC, as well as numerous radio and television appearances on KBYU. Dr. Holden is a member of the internationally renowned American Piano Quartet and is a member of the piano faculty at Brigham Young University.

Described by the *New York Times* as an ensemble possessing an "edgy, unflagging energy", the **Talujon** Percussion Quartet has been thrilling audiences since 1990. They have appeared in universities and concert halls throughout the United States, and on such festivals as Taipei's Lantern Festival, BAM's Next Wave Festival, Bang on a Can, and California's Festival of New American Music. Talujon has premiered over 100 compositions written especially for them including works by Ralph Shapey, Julia Wolfe, Ushio Torikai, Barbara White and Steven Ricks and has worked with celebrated composers James Tenney, Chou Wen Chung, and Tan Dun. For younger audiences Talujon developed the program "A World of Influences" which incorporates Talujon group compositions featuring homemade instruments and traditional instruments from six continents. Visit Talujon's website at: talujon.org

The playing of violinist **Curtis Macomber** has been praised recently by Fanfare Magazine as "remarkable for its depth of feeling as well as for technical excellence."

Mr. Macomber has for many years been recognized as a leading advocate of the music

of our time. He has performed in hundreds of premieres, commissions, and first recordings of solo violin and chamber works by, among others, Carter, Davidovsky, Perle, Wuorinen, and Mackey.

As first violinist of the award-winning New World String Quartet Mr. Macomber performed the standard repertoire as well as numerous contemporary works in performances throughout the United States and Europe.

A founding member of the Apollo Piano Trio, a member of the 20th-Century music ensemble Speculum Musicae since 1991, and a member of the Da Capo Chamber Players, Mr. Macomber has also appeared with the New York New Music Ensemble, Group for Contemporary Music, Sea Cliff Chamber Players, and in chamber music series across the country and in Europe. He is a regular participant at La Musica in Sarasota and at the Monadnock Music Festival. He has recorded for Nonesuch, Koch, Bridge, Arabesque, Naxos, and Musical Heritage. His complete Brahms Sonatas will be out on Bridge Records in 2008.

Mr. Macomber is a member of the chamber music faculty of the Juilliard School and the violin faculty of the Manhattan School of Music, and has also taught at the Tanglewood Music Center, Taos School of Music and Yellow Barn Music School. He holds his B.M., M.M., and D.M.A. degrees from the Juilliard School, where he was a scholarship student of Joseph Fuchs and winner of the Morris Loeb and Walter Naumburg Prizes.

Dr. Dominic Donato is active as a percussion soloist, chamber musician, composer and teacher. He is a member of the Talujon Percussion Quartet and DoublePlay Percussion Duo and has performed throughout the United States, Europe and Asia. In 2007 Dr. Donato was selected by Meet the Composer as one of eight "Soloist Champions" in honor of his continuing commitment to new music and the solo percussion repertoire. "Haiku" is part of his ongoing "Music for Tamtams" project.

Dr. Donato directs the Percussion Department and Contemporary Ensemble at the Conservatory of Music at Purchase College, SUNY.

Boundless Light was commissioned by the Barlow Endowment for Music Composition at Brigham Young University for flutist Carlton Vickers, to whom it is dedicated. Mr. Vickers premiered the work at BYU on October 9, 2004.

Mild Violence is dedicated to the New York New Music Ensemble, and was premiered by them at the Los Angeles County Museum of Art on November 3, 2005.

American Dreamscape was commissioned by the Barlow Endowment for Music Composition at Brigham Young University for saxophonist John Sampen, to whom it is dedicated. Mr. Sampen premiered it at the 2005 BGSU Festival of New Art and Music. Special thanks to Ethan Vincent for creating the video component, and to Steve Lindeman, Rex Price, Trevor Reed, and Richard Nobbe for providing the composer with audio source material.

Dividing Time was commissioned by the Barlow Endowment for Music Composition at Brigham Young University for percussionist Dominic Donato, to

whom it is dedicated. It was premiered by the Talujon Percussion Quartet at BYU on November 8, 2001. A solo version of the piece also exists, and was premiered by Mr. Donato in October of 2000 in New York City.

Beyond the Zero was premiered by Curtis Macomber on April 22, 2005, on a Friends and Enemies of New Music concert in New York City.

Haiku was commissioned by Dominic Donato to be part of his ongoing "Music for Tam Tams" project, and is dedicated to Mr. Donato and his wife Junko. It was premiered at Purchase College by Mr. Donato in September of 2006.

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Judith Sherman: *Mild Violence, Dividing Time, Beyond the Zero*

Steven Ricks: *American Dreamscape, Haiku* Carlton Vickers: *Boundless Light*

Engineers:

Judith Sherman: *Mild Violence, Dividing Time, Beyond the Zero*

Carlton Vickers: *Boundless Light*

Jon Holloman: *American Dreamscape*

Andrew Cardenas: *Haiku*

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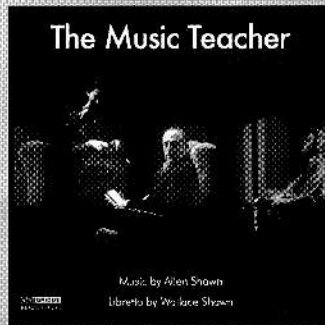
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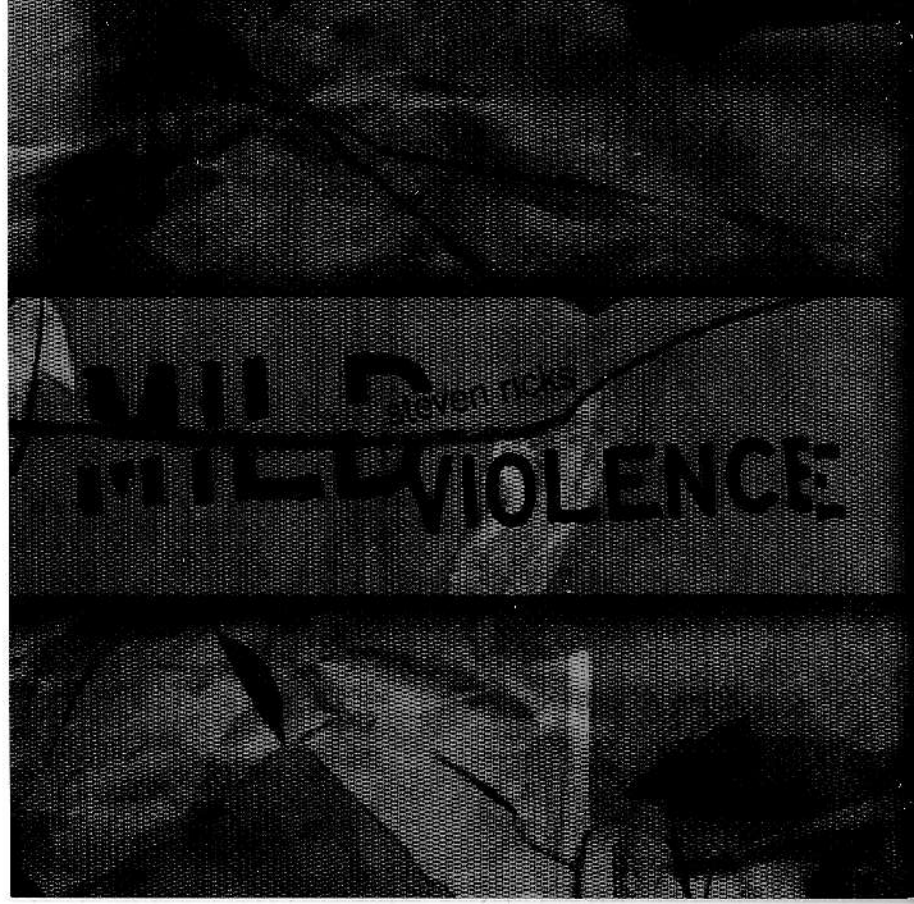
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