



CHANNEL CLASSICS

CCS SA 23206



MERIDIAN ARTS ENSEMBLE

BIRNIK

DISCOGRAPHY

Meridian Arts Ensemble has eight compact discs available on the Channel Classics label. These recordings are distributed in over 30 countries. MAE has recorded a wider range of repertoire than any other brass ensemble today, including early works of the Renaissance and Baroque, well-known contemporary composers such as Hindemith and Lutoslawski, experimental crossover works by Frank Zappa and Jimi Hendrix, original compositions, and a variety of ethnic styles.

Winning Artists Series	CCS 2191
Smart Went Crazy	CCS 4192
Visions of the Renaissance	CCS 6594
Prime Meridian	CCS 8195
Five	CCS 9496
Anxiety of Influence	CCS 9796
Ear, Mind, I	CCS 11898
Brink	CCS SA 23206

John Ferrari drums

Daniel Grabois horn

Benjamin Herrington trombone

Brian McWhorter trumpet

Jon Nelson trumpet

Raymond Stewart tuba

more information at www.meridianartsensemble.com



Photo: Michael Lavine

Founded in 1987, the **Meridian Arts Ensemble** has performed on four continents, in forty states, on radio and television, in concert halls and jazz clubs and rock clubs. The MAE has commissioned and premiered countless new works and has recorded and released eight critically acclaimed CD's.

The MAE began as a traditional brass quintet, winning four competitions in under two years. Winning First Prize in the coveted Concert Artists Guild New York Competition in 1990 launched the group's international career. Since then, the group has evolved into an adaptable ensemble with a core of brass and percussion, expanding as necessary to include piano, guitar, bass, and saxophone.

Eclecticism is a key element of the MAE's performances: the Ensemble performs a wide variety of music, mixing classical and contemporary works, jazz and rock compositions, ethnic music, and original works by Ensemble members.

The MAE blazes its own trail. The Ensemble has commissioned, collaborated with or premiered works by Milton Babbitt, Frank Zappa, The Common Sense Composers' Collective, Jan Bach, Stephen Barber, Philip Johnston, Ira Taxin, David Sampson, Kirk Nurock, John Halle, Norman Yamada, Jan Radzynski, Elliott Carter, and many others.

The MAE has performed extensively throughout the world and in the US. Major US venues such as Weill Recital Hall at Carnegie Hall, Alice Tully Hall, Merkin Hall, Chicago's Symphony Hall and Pick-Staiger Hall, LA's Ambassador Auditorium, the Cleveland Museum of Art, and Atlanta's Spivey Hall have been hosts to the Meridian Arts Ensemble's performances. Countries that the MAE has visited include Japan, Taiwan, Brazil, Germany, Holland, Belgium, Austria, Costa Rica and Colombia. Television performances have included PBS's Live from Lincoln Center, as well as international appearances on German, Dutch, and Austrian state networks. The MAE has been heard on NPR and PRI affiliates, on commercial classical stations, on alternative stations across the country, and on Voice of America and Radio Free Europe. Radio broadcasts have included NPR's Weekend Edition, St. Paul Sunday Morning, WDR (Germany), Dutch National Radio, and ORF (Austria). In 1993, the group launched New York station WQXR's "Artists-in-Radio" program with a series of studio performances and interviews.

The MAE displays its uniqueness and versatility through regular performances at jazz and alternative rock clubs. New York's The Knitting Factory, CBGB's, and the Kitchen; Washington D.C.'s Black Cat; and Los Angeles' House of Blues have hosted the Ensemble. The MAE has also collaborated with such notables as Duran Duran.

The Meridian Arts Ensemble records exclusively for Channel Classics.

On this disc, we present three commissioned pieces, each of which we hope will become a major contribution to the literature. For a long time, we have wanted to design concert programs with just a few large scale works, each of which developed its ideas fully. Now the repertoire is growing, and we are on the brink of something new. All three of these pieces draw on various styles of music available to today's listener, from free improvisation in a densely notated art-rock setting to evocations of African vocal polyphony, from oblique references to 1970's television themes to the rhythms and intonations of a sermonizing preacher. Yet each piece creates its own unique style and language.

We recorded this CD in the Doopsgezinde Kerk in the town square of Deventer, Holland, in a large pedestrian plaza referred to locally as **BRINK**.

Meridian Arts Ensemble

David Sanford was born in Pittsburgh, Pennsylvania, and is currently Associate Professor of Music at Mount Holyoke College and the leader of the big band Pittsburgh Collective. He received degrees in music theory and composition from the University of Northern Colorado, New England Conservatory, and Princeton University. He has received a Guggenheim Fellowship, the Rome Prize, commissions from Speculum Musicae, the Koussevitzky Foundation, the Pittsburgh New Music Ensemble, Matt Haimovitz, and Concert Artists Guild; and performances from the Detroit Symphony Orchestra, the Harlem Festival Orchestra, the Chamber Music Society of Lincoln Center, and the Chicago Symphony Chamber Players.

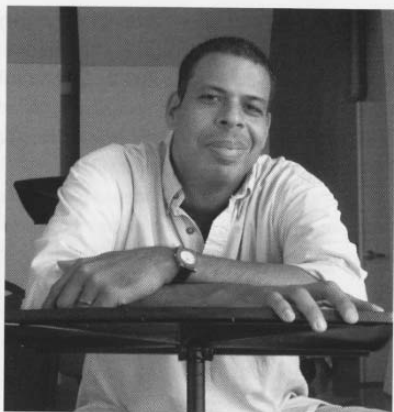


Photo: Todd Lemieux

CORPUS – David Sanford

The initial ideas for 'Corpus' were formed at the end of the composer's 1995-96 Fellowship from the New Jersey Council on the Arts/Department of State. The commissioning of the work was funded by Chamber Music America with funds from the Pew Charitable Trusts. The work is structured in the manner of a Baroque cantata, with individual movements – some of them distorted and debased – referring to a single underlying chorale, stated most prominently in the fifth movement. In the more stylistically recognizable repetitive drum figures of movements three, five and six, a beat pattern and dynamic markings are supplied for the percussionist, who is free to embellish and extend relating riffs. So if the beats are particularly raging, then all praise is due Mr. Ferrari. Other than these instances, the entire piece is fully notated, and the composer apologizes for the fascism.



Photo: Cy Fore

Composer/producer/sound artist **Elliott Sharp** leads the musical projects Orchestra Carbon, Tectonics, and Terraplane and is considered one of the founders of New York's "Downtown Scene." Sharp tours extensively throughout the world as a composer-in-residence, as a soloist, with his own projects and ensembles, and as part of various collaborations performing at festivals, museums, theatres, galleries, and clubs. He has pioneered ways of applying fractal geometry, chaos theory, and biological metaphors to musical composition and interaction. His compositions have been performed by the Symphony of the Hessischer Rundfunk, the Ensemble Modern, Continuum, Kronos Quartet, and Zeitkratzer and collaborators have included qawaali singer Nusrat Fateh Ali Khan, playwright Dael Orlandersmith, cello innovator Frances-Marie Uitti, sci-fi writers Jack Womack and Lucius Shepard; blues legend Hubert Sumlin; jazz greats Sonny Sharrock, Jack deJohnette, and Oliver Lake; turntablists DJ Soulslinger and Christian Marclay; and Bachir Attar, leader of the Master Musicians of Jahjoukah.

BEYOND THE CURVE — Elliott Sharp

"If I were somehow deluded into thinking I recognized a strange place, then everything outside my immediate line of vision ought to have disappeared from memory - but, in fact, all that was missing was that town beyond the curve." Kobe Abe

Composed during Winter 2002-2003, New York City.

Nick Didkovsky is a guitarist, composer, and software programmer. In 1983, he founded the avant-rock septet Doctor Nerve (www.doctornerve.org). He currently resides in New York City, where he composes, creates music software, and teaches computer music composition at New York University. He has composed music for Bang On A Can All-Stars, Meridian Arts Ensemble, Fred Frith Guitar Quartet, California EAR Unit, New Century Players, Arte Sax Quartet, and other ensembles. He is the principal author of the computer music language Java Music Specification Language. He is director of bioinformatics for the Gensat project at The Rockefeller University, and develops software at a neurobiology lab there.



Photo: Zach Veilleux

SLIM IN BEATEN DREAMERS — Nick Didkovsky

'Slim in Beaten Dreamers' holds a special place in my life for a number of reasons. My own ensemble, Doctor Nerve, has shared a number of performances and projects with Meridian Arts Ensemble over the years. We have always enjoyed collaborating and performing together, and this led to the notion of my creating a new work specifically for Meridian. 'Slim in Beaten Dreamers' represents an opportunity I have long looked forward to: having my composition interpreted and performed by one of the finest, most energetic and creatively explosive ensembles on this planet.

'Slim in Beaten Dreamers' was composed and notated in Java Music Specification Language, a computer music language I designed with Phil Burk (www.algomusic.com). My work on the composition itself had profound effects on developing JMSL, contributing many new design ideas. In fact 'Slim...' is the first composition for live ensemble created in JMSL, representing the maiden voyage of a new creative music technology.

COLOPHON

production

Channel Classics Records bv

producer, recording engineer, editing

C. Jared Sacks

cover photo

Michael Lavine

cover design

Ad van der Kouwe, Manifesta, Rotterdam

recording location

Doopsgezinde Kerk, Deventer, The Netherlands

recording date

4-6 april 2005

TECHNICAL INFORMATION

microphones

Bruel & Kjaer 4006, Schoeps

digital converters

Meitner AD/DA

DSD editing system

Pyramix Editing/Merging Technologies

speakers

Audio Lab, The Netherlands

amplifiers

van Medevoort, The Netherlands

Post production sound processing on "Beyond the Curve" by Elliott Sharp. On site sound processing on "Slim in Beaten Dreamers" by Ben Herrington, Brian McWhorter, and Raymond Stewart.

Funds for **Beyond the Curve** and **Corpus** have been provided by Chamber Music America's Commissioning Program, supported by The National Endowment for the Arts, The Helen F. Whitaker Fund, and the Chamber Music America Endowment Fund.

Slim in Beaten Dreamers was commissioned by the MAE with a generous grant from the Mary Flagler Cary Charitable Trust with support from Harvestworks.

This recording was made possible by a generous grant from The Aaron Copland Fund For Music Recording Program.

Brink was also made possible by assistance from the Louisiana State University School of Music and from the University at Buffalo College of Arts and Sciences Dean's Office.

MERIDIAN ARTS ENSEMBLE
BRINK

CORPUS – David Sanford

John Ferrari	1	Antiphon	00.43
	2	Introit	02.21
	3	Shot	04.26
drums	4	Kreuz/Männer	01.46
	5	De Profundis	03.39
Daniel Grabois	6	Sermon	05.53

horn	7	BEYOND THE CURVE – Elliott Sharp	13.39
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Benjamin Herrington

SLIM IN BEATEN DREAMERS – Nick Didkovsky

trombone	8	Steamier Sinner Blamed	00.39
	9	An Idle Saint Remembers	01.18
	10	Terrible As Mean Denims	00.49
Brian McWhorter	11	Meanie Master Blinders	01.37
	12	Beastlier Madmen Risen	02.37
	13	Mere Brains Is Lamented	00.24
trumpet	14	Miserable Sinner Mated	02.04
	15	Denser Mealtime Brains	01.12
Jon Nelson	16	Last Inane Dismemberer	00.30
	17	Remedial, Eminent Brass	00.26
	18	Manliest Base Reminder	00.23
trumpet	19	Able, Saner Determinism	03.47
	20	A Mean, Dim Terribleness	01.10
	21	Steamier Limb Ensnared	02.49
Raymond Stewart	22	Merriest, Blamed, Insane	00.58
tuba			



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Made in Germany

this hybrid recording can
be played on all cd-players



Total time: 53.37