

I was not unemployed in my profession by the extant Dexter Sinister, who upon winning a place in the Whitney's Biennial did not hesitate to ask me—an out-of-practice Composer who has spent many hours performing the works of other Composers—to provide them with a Concerto fitting of such an event of international scope and appeal. I took it on with not a little trepidation, yet I was drawn to the sound of The Park Avenue Armory, for it hath a rounded and orbicular sound to it, and rings like unto bullion. I will freely add that I was not insensible to the extant Dexter Sinister's good opinion.

In order to best represent their wishes (if the crisis therein does not prevent me) I decided that a Concerto for muted trumpet must thereby be accompanied by instruments that are most associated with the copy and distribution of Information and are likewise treated as machines "for storing Things." To make musical the phonograph is an odd thing I admit, and to revive the Stroh Violin from her quiet obsolescence and retirement from the old studio orchestras a doubly strange feat. It has been on occasion the provider of innumerable joys that sweet notes should be found to issue from each of these old and dusty devices.

Do not be confused by the violoncello, which is not only a convenient crutch for the composer, it also provides the dulcet tones required of a particular Bass for the orchestra. It is also a machine that, though lacking the power to inscribe onto itself (like the phonograph or Computer), requires instead that the Hard Drive of the musician him/herself to be plugged into its corpus. This ancient relation of memory to kinesthetic is still appreciated in halls of great repute located throughout the Upper East and West Sides of this fair city.

I would finish this short exegesis by stating some small words about the Form of the piece. It is a simple Binary form with a Coda of sorts. The first section is the site of the office. After an expressive and free opening from the Trumpet, we hear the hums and noises of a modern day office reproduced by the orchestra. This is joined by the soft, squeaky voices of the phonograph, and the original theme in the trumpet slowly mutates itself through the language of the machine. The B section arrives with the Stroh Violin playing a downward-moving diatonic passage of 6 tones. These notes signal the beginning of a series of changes known as "Little Bob Minor." These changes, adapted to the present context, are usually suited for bell ringing in churches. The trumpet and phonograph interact with these changes and ultimately render both change and copy no longer possible. At the close of the B section, the group returns to an office once more, finding that change itself cannot reform or alter their task of copying which they can no longer ever again accomplish.

AW

PETER EVANS has toured throughout the United States, Canada, Italy, and England. His solo trumpet album, "More Is More" was released on Evan Parker's psi label in 2006, and his debut album as a leader, titled simply "The Peter Evans Quartet," was released by Firehouse 12 in 2007. He performs often with his quartet (with Brandon Seabrook, Tom Blancarte, & Kevin Shea); Moppa Elliot's terrorist bebop band Mostly Other People Do the Killing; the hyperactive free-improvisation duo Sparks (with Tom Blancarte); the Histrionics, the free-jazz quintet Carnival Skin (with Klaus Kugel, Perry Robinson, Hilliard Greene and Bruce Eisenbeil); the Language Of with Charles Evans; the "Christmas Duo" with trombonist Sam Kulik; as well as a sustained interest in solo performance. In New York, Peter also performs contemporary notated music with groups such as the International Contemporary Ensemble, Alarm Will Sound, Continuum, and Ensemble 21. He has continued to perform on piccolo trumpet in Baroque settings, performing "Brandenburg Concerto No. 2" at the Bargemusic series, and in Bach's "Mass in B Minor" at St. Peter's Church. Other recent collaborators include: Mary Halvorson, Dave Taylor, Mark Gould, Perry Robinson, Fred Frith, Brian Chase (drummer for the Yeah Yeah Yeahs), Nate Wooley, Zach Hill (drummer for Hella), Stefan Tcherepnin, Chris McCintyre, Dave Reminick, Ned Rothenberg, Okkyung Lee, Bryggan Krauss, Chris Speed, and Andrew Drury.

Composer, musician, artist and turntablist MARINA ROSENFELD is based in New York City. Her music includes large, multi-player performances involving custom playing techniques, graphic scores, visual elements, costumes and improvisation by both musicians and non-musicians; electro-acoustic sound installations for multiple speakers; and solo and ensemble compositions involving acoustic instruments, turntables and electronics. On turntables Marina Rosenfeld plays exclusively her own custom acetate records ("dub plates") and performs frequently as an improviser in the U.S. and Europe. Her music has been commissioned and/or presented by numerous U.S. galleries, museums and theaters, including the Whitney Museum of American Art, Artists Space, Creative Time, the Yerba Buena Center for the Arts, Mills College, Los Angeles Contemporary Exhibitions; and by many festivals here and abroad, including Donaueschingen, Ars Electronica, Musikprotokoll, Pro Musica Nova, Maerz Musik, Mutek, and The Wire's Adventures in Modern Music, among others.

The Icelandic violinist HRABBA ATTLADOTTIR started playing violin at the age of 5. After finishing school in Iceland, she earned artist and teacher's diplomas in Kärnten, Austria under professor Helfried Fister. She won the Jeunesse Young Soloists Prize and performed as a soloist with the Kärnten Symphony Orchestra before moving to Berlin in 1999 to receive a master's degree at the Universität der Künste under professor Axel Gerhardt. She has also performed with the Berliner Philharmoniker, the Deutsche Opera and the Deutsches Symphonieorchester. More recently, Hrabba went on a world tour with pop artist Björk, a European tour with the Berliner Philharmoniker and Sir Simon Rattle and was selected to join a small group of musicians from the Berliner Philharmoniker to tour with violinist Nigel Kennedy. Hrabba also leads her own much acclaimed tango band in Iceland, The L'amour Fou, who released its

first CD last year. Hrabba is now based in New York and works as a freelance musician with various ensembles and orchestras, including The Metropolitan Opera.

ALEX WATERMAN is a founding member of the Plus Minus Ensemble, based in Brussels and London, specializing in avant-garde and experimental music. In New York he performs with the Either/Or Ensemble. Alex has worked with Richard Barrett, Keith Rowe, Helmut Lachenmann, Marina Rosenfeld, Anthony Coleman, Elliot Sharp, Ned Rothenberg, Gerry Hemingway, David Watson, Chris Mann, Alison Knowles, Thomas Meadowcroft, Christopher Fox, Laurence Crane, and Michael Finnissy. He has performed as a guest musician with numerous ensembles, including Trio Event (Berlin), Champs d'Action-Antwerp, Q-O2-Brussels, and the Dutch punk band The Ex. As a curator he has organized events at Les Bains Connective in Brussels, OT301 in Amsterdam, Miguel Abreu Gallery and The Kitchen. His project with the Bach Cello Suites has toured in Switzerland, Italy, Holland, the Opera of Monaco, and will be performed in New York in July 2008, sponsored by the Joyce Theater. In 2007 Alex organized two exhibitions in New York, one on experimental music and poetics: "Agapê" (June 2–July 28, 2007) at Miguel Abreu Gallery; and the other on graphic notation, "Between Thought and Sound: Graphic Notation in Contemporary Music" (September 7–October 20, 2007) at The Kitchen in Chelsea. Alex is presently working on his PhD in musicology at NYU as well as writing a book about the composer Robert Ashley with the designer and writer Will Holder, and archiving the electronic instruments and musical objects of the Merce Cunningham Company.

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(Extracted from the opening narration by "the lawyer" in Herman Melville's "Bartleby The Scrivener")

"B" (for Bartelby)

by ALEX WATERMAN
as commissioned by DEXTER SINISTER
at the Park Avenue Armory
Sunday 23 March, 4 pm

PETER EVANS — Trumpet
MARINA ROSENFELD — Phonographs
HRABBA ATTLADOTTIR — Stroh Violin
ALEX WATERMAN — Violoncello



"B" (for Bartelby) is being released under the
auspices of Dexter Sinister's project "True Mirror," 2008
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