

Mp3 Deborah Thurlow - I Am



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An electronic eclectic experience not to be missed...expand your listening experience...don't exist without it. Be enchanted by the sounds of the Theremin, Electric Guitar, French Horn, Shofar, Strings and Tibetan Singing Bowl. 6 MP3 Songs CLASSICAL: Contemporary, ELECTRONIC: Experimental Details: Program Notes For Ancient Future I imagined a realm where, beneath their apparent surface differences, the horn and the electronics could exploit some of their shared qualities. The techniques I used for creating the real-time electronic ambience, which included distortion, feedback, flanging, chorusing, phasing, resonant delays, echoes, loops etc., kept reinforcing the oldest and most elemental building material of music - the overtone series. The horn's relationship with the harmonic series has, of course, always been a close one. The use of mostly simple, modal themes prevents the piece from straying too far from this overtone territory. Copyright 1999 by Clive Smith, ASCAP Serenade (Op.46). The instruments form a dialogue around fixed sections, comprising tonal, atonal, and serial materials; and improvisational sections, where the players are asked to imitate human, animal, instrumental sounds and each other. The second movement adds a vocal text, parts of which are written in Esperanto, one of the first universal languages. The horn is electronically processed to extend its range and timbre. The theremin, one of the earliest electronic instruments, is ideally suited to carry music into the future. It's a human instrument, extremely sensitive to touch and control. Copyright 1995 by Eric Ross Ty'ava Music, BMI Sacred Postlude - Archangel Sandalphon is the only horn piece from Deborah's debut New Age CD, Angelic Waves. The melodic theme, Avinu Malkeinu, played by the horn is a well known Hebrew prayer sung during the Jewish New Year. The quarter tones played on the horn provide a cohesive blend with the natural harmonics of shofar, Tibetan singing bowl and tingsha. Copyright 2000 by Deborah Thurlow, ASCAP Prolonged Shofar Variations -Yaacov Mishori plays first horn in the Israel Philharmonic Orchestra. He is a

member of the Israel Brass Quintet, teaches at the Rubin Academy of Music at Tel Aviv University, and a journalist in the fields of arts and social sciences for various newspapers. Mishori also writes and hosts a weekly program, "Classical is Fun," on the army radio station. The Prolonged Shofar Variations is based on quotations from Jewish prayers and biblical cantillation. The work is dedicated to the composer's father, a famous cantor and teacher of biblical cantillation, on the occasion of his eightieth birthday.

Copyright 1981 by Israel Brass Woodwind Publications, ACUM ortav.com The Chaotic World explores three types of improvisations: Jazz, Aleatoric, and Free Contemporary. It opens with a Free improvisation of electric guitar textures, which segues into a fugal section played by the solo horn and strings. The fugal section transforms into a jazz style, with the strings swinging the eighths while the horn continues to play its line straight creating a duality. Then there is an abrupt grand pause followed by a two bar string vamp leading into a Jazz and Aleatoric improvisation by the horn and electric guitar. After the improvisation, the horn returns to playing in a straight manner with swinging strings. The fugal section repeats, suddenly interrupted with the horn's statement of the Gregorian chant, Dies Irae, Dies Illae (Day of Wrath, Oh Dreadful Day). You hear the additional sounds of the theremin, gong and Free Contemporary improvisation interrupted three times by the strings playing a twelve-tone passage. The piece ends with a short, three-part canon with the echo of chimes in the background. Copyright 2001 by Deborah Thurlow, ASCAP Biographies Equipment Deborah Thurlow (formerly Deborah Sandoval) earned a BA from CUNY Kingsborough CC/Lehman College and an MFA from SUNY Purchase. She is a resident of Teaneck, New Jersey and a freelance musician in the tri-state area and Europe. In 1999 she produced a two-day music event, Next Horn Wave, where she got together horn players from the East and West coasts and Europe to perform music devoted to the art of both contemporary and jazz improvisation. In 1995 she performed in a That New Group concert of new works in the spirit of Dada and Futurism directed and produced by Joanne Mafia. She performed with Eric Ross in Serenade, a work written especially for her by Mr. Ross for horn, theremin and piano at St. Peter's Lutheran Church in Manhattan. On the same program, she performed her one act play, Horn Ritual, where she not only plays the horn and shofar using electronic sound effects but also stretches herself by acting. As a composer, she has works published with Nichols Music Company (now Hickey's Music Center), has received grants from Meet the Composer and the William Petshek Music Fund, was a Composer in Residence at Morehead State University in Kentucky, and in 1991 was favorably reviewed in the New York Times. In addition, her one

act play with music, *The Creative Void Of The Planet Earth*, had an Equity Showcase run of seven performances in April 1997 by the New Media Repertory under the direction of Miranda MacDermot. In the past she has performed with the Pina Baush Ballet Company, Franz Kaman, David Amram, Anthony Davis, The New York Composers Orchestra, Clive Smith and many others too numerous to mention. She is an occasional editorial contributor to *The New Music Connoisseur*, a magazine devoted to the contemporary music scene. She is presently working on a book, *New Horn On The Block*, a live documentary of the horn in jazz. She has interviewed close to thirty horns players around the world. In 1997 she founded The Toren Brass Quintet presently in residence at St. George's Episcopal Church in Manhattan. She is on the faculty at Newark Community School of the Arts, The NJ Workshop for the Arts in Plainfield, New Jersey, and is a Visiting Artist teaching privately in Connecticut. In summer 2000 she released her first New Age CD, *Angelic Waves*. Equipment DOD GS30 - Digital Multi-Effect Guitar System Shure Wireless Microphone System - L Series Peavey Bass Amplifier

userweb.cybernex.net/sandee Eric Ross is an American composer working in an avant-garde idiom. He received his BA and MA from SUNY. He's performed concerts of his original works at Lincoln Center, Newport Jazz Festival, Berlin, Montreux, North Sea Jazz Festivals, Copenhagen New Music Festival and Gilmore International Keyboard Festival among many others worldwide. For over twenty years he's led his own ensemble which has featured jazz giants John Abercrombie, Larry Coryell, Andrew Cyrille, Oliver Lake, Leroy Jenkins, and new music virtuosos including Youseff Yancy, Lydia Kavina and Robert Dick. He's also performed with blues legends Champion Jack Dupree, Lonnie Brooks, Sonny Terry and Brownie McGhee. With his wife, Mary Ross, video and computer artist, he is presented multi - media concerts with music, film, video and computer art. He is written several works for symphonies, chamber ensembles and solo instruments. Since 1975 he's written and performed on the theremin. He is appeared on radio and TV, written an overture for 14 theremins playing simultaneously, and gave the world premiere of Percy Grainger's *Free Music No.1* in New York City. He was personal friends with Clara Rockmore and met and played for Professor Lev Termen in 1991. He's drawn inspiration from them to continue developing the theremin as a voice in his own compositions. The NY Times calls his work, "a unique blend of classical, jazz, serial and avant-garde." Equipment Customized Moog Etherwave Model Theremin MXR Digital Delay Eventide Harmonizer Italien Custom Wah-wah pedal geocities.com/theremin_ross/ Clive A. H. Smith (born, London, England) is a composer/performer,

ASCAP member, guitarist, vocalist, synthesist and sound designer. He holds an MA in composition from New York University. His most recent CD releases are his first solo album of songs, *Clever Animals*, and *The Gallery Soundscapes, Vol.1*, a collection of ambient instrumental music he co-wrote with Bob Kaus and which he and Bob performed under the name *In Real Time*. Film credits include co-writing the music to the underground cult film *Liquid Sky*. At present he continues to write instrumental background and theme music for TV and film. His music has been used on U.S. television by ABC, CBS, NBC, FOX, PBS, local stations and cable and overseas in Australia, Austria, Belgium, Britain, Canada, Denmark, Finland, France, Germany, Holland, Ireland, Israel, Italy, Japan, Mexico, Norway, Poland, Portugal, South Africa, Spain, Sweden and Switzerland. Equipment Customized 1966 Gretsch Viking electric guitar Ebow, electronic bowing device Line 6 POD amp modeler Line 6 delay modeler, delay and looping device Akai Headrush, delay and looping device Modified Roland Chorus/Echo RE-301, tape delay and vari-speed looping device Roland GP-8 effects unit w/pedal board controller (distortion, chorusing, flanging, phasing, EQ etc.) Yamaha DMP11 mixer and digital effects unit Electro-Harmonix ring modulator ART Dual MP, tube mic preamp Fender 1960s Princeton tube amp clivesmith.com PLAYING TIME - 61:00 OR 1:1:00

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