

GLENN KOTCHE ADVENTURELAND







**ANOMALY MOVEMENTS 1-7
FOR STRING QUARTET AND DRUMKIT**

KRONOS QUARTET AND GLENN KOTCHE

David Harrington - violin and percussion
John Sherba - violin and percussion
Hank Dutt - viola and percussion
Jeffrey Zeigler - cello and percussion
Glenn Kotche - drumkit, acoustic and electronic percussion

Recorded at the Loft by Pat Burns with Scott Fraser. Mixed by Pat Burns and Glenn Kotche.

Special thanks to Sonos Handbell Ensemble and their artistic director James Meredith for supplying the handbells - www.sonos.org - and to Scott Fraser, Larry Neff, Janet Cowperthwaite, Sidney Chen and Jason Tobias for technical assistance.

This piece and subsequent recordings were made possible by the very generous support of the Priscilla Stoyanof family and David Roche.

Anomaly was commissioned for the Kronos Quartet by the Angel Stoyanof Commission Fund, and was premiered at the Herbst Theater as part of the 2007 San Francisco Jazz Festival.

**THE HAUNTED
FOR TWO PIANOS VS. PERCUSSION**

Movement 1 - The Haunted Furnace
Movement 2 - The Haunted Treehouse
Movement 3 - The Haunted Viaduct
Movement 4 - The Haunted Hive
Movement 5 - The Haunted Dance

Lisa Kaplan and Yvonne Lam – piano
Matthew Duvall and Doug Perkins – percussion

Additional percussion by Glenn Kotche.

Recorded by Pat Burns at Ganz Hall at the Music Institute of Chicago. Mixed by Pat Burns and Glenn Kotche.

Technical assistance by Pete Mathias, Kyle Vegter and Jen Richards.

Special thanks to Fiona Queen.

The Haunted would not exist without the support, generosity and vision of Lisa Kaplan, Doug Perkins, Matthew Duvall and Yvonne Lam.

THE TRAVELING TURTLE FOR GAMELAN

GAMELAN GALAK TIKA – Directed by Evan Ziporyn

Ramon Castillo, Laurel Pardue - gangsa pemade
Sam Schmetterer, Christine Southworth - gangsa kantil
Balaji Mani, Elizabeth Johansen - reong
Jenn Olejarczyk, Julie Strand - jublag
Beth Mullins, Jacques Weissgerber - jegogan
Sean Mannion - kempli
Po-Chun Wang - gong
Krista Speroni - kendang
Mark Buckles - ceng-ceng
Evan Ziporyn, Sachi Sato, Katie Puckett, Katheryn French - percussion

Additional percussion by Glenn Kotche.

Recorded by Joel Gordon at the Endicott World Music Room, Massachusetts Institute of Technology, and Pat Burns at Trick Industries, with generous expert technical assistance provided by Ramon Castillo.

Special thanks to Christine Southworth, Evan Ziporyn and Ramon Castillo, and all the musicians for their hard work, time and support.

Gamelan Galak Tika is part of the MIT Music & Theater Arts program, School of Humanities, Arts & Social Sciences, Deborah Fitzgerald, Dean.

TRIPLE FANTASY

Material taken from Double Fantasy (composed for eighth blackbird), Anomaly Movement 5 (composed for Kronos Quartet) and various field recordings.

Performed by eighth blackbird:

Lisa Kaplan – piano

Matthew Duvall – percussion

Nick Photinos – cello

Matt Albert – violin and percussion

Michael Macaferri – clarinet and percussion

Tim Munro – flute

Performed by Kronos Quartet:

David Harrington – violin and percussion

John Sherba – violin and percussion

Hank Dutt – viola and percussion

Jeffrey Zeigler – cello and percussion

Glenn Kotche – percussion and field recordings

Recorded by Pat Burns at Electrical Audio, Chicago. Additional recording by Pat Burns at the Loft.

Mixed by Glenn Kotche and Pat Burns.

Technical assistance by Jason Tobias, Larry Neff, Janet Cowperthwaite, Sidney Chen, Mark Greenberg and Tom Schick.

Special thanks to eighth blackbird, Kronos Quartet, all at Electrical Audio and Jeff Tweedy.

This music would not be possible without the endless inspiration and support of Miiri Kotche.

A very special thank you to Pat Burns, who generously spent way too many hours making this record.
His technical brilliance and unwavering support and vision are appreciated beyond words.

Immense gratitude to all the musicians who performed on this record and gave generously of their incredible talents and time.

I'd also like to thank Vivian and Sterling Kotche, Robert and Eileen Kotche, Wilco (Jeff Tweedy, John Stirratt, Mikael Jorgensen, Nels Cline, Pat Sansone), Darin Gray, Jim O'Rourke, Nathaniel Murphy, all at TMM (Tony Margherita, Ben Levin, Deb Bernardini, Brandy Breaux-Simkins and Dennis Crommet), Priscilla Stoyanof, Janet Cowperthwaite, Scott Frasier, Michael Gordon, Julia Wolfe, David Lang, Kenny Savelson, Bill Murphy and John Brown.

I'd additionally like to thank Sonor Drums, Zildjian Cymbals, Promark Drumsticks, Evans Drumheads, Latin Percussion, Yamaha Concert and Electronic Percussion, Gator Cases, Shure Microphones and Souldier stick bags for years of support.

1. ANOMALY MVT. 1

This Adventureland version of Movement 1 is a re-realization of the live version, with electronic voices in place of strings and percussion.

2. THE HAUNTED MVT. 5 - DANCE

The Haunted is a five-movement piece for 2 pianos and percussion. The title comes from the first movement which was written after exploring the Sloss Furnaces in Alabama before a Wilco show. Sloss is a notoriously haunted former steel mill. Sixty people died over the 100-year life of the Sloss Furnaces. I've never personally experienced paranormal activity, but the look of the place and the stories of the people who work there were engaging enough to inspire the first movement. For all of these movements, I try to play with anthropomorphism and the notion of innate objects, ideas or spaces having some sort of life. The titles for Movements 2-5 come from imagery that's evoked in the music.

Movement 5 is a playful dance between the percussion and pianos. It features rhythmically and melodically intricate and interdependent voices. The whole quartet has to work together to present the harmonic and melodic material.

3. ANOMALY MVT. 2

This was the first movement I wrote after Kronos commissioned me. It's all based on treating the string quartet as my four limbs. This was written on drumkit and then orchestrated for the quartet.

4. THE TRAVELING TURTLE

I was touring heavily during the time of writing this piece, and the pace of the road was the inspiration behind it. Touring life is a constant swing between action packed, socially intense and musically rich days alternating with low key, hermetic, long bus rides and days off. This was written in a cabin in the woods during days off at Mount Shasta City Park in the middle of a west coast tour. The turtle is a metaphor for the tour bus but also a reference to Bali, the home of gamelan music – which is often referred to in folklore as a turtle.

5. THE HAUNTED MVT. 4 – HIVE

This is the all-percussion movement of the Haunted suite, balancing out Movement 1. This movement focuses more on percussive textures than rhythms. It was written in Japan the night of a show at Fuji Rock 2011, after being awakened by an earthquake.

6. ANOMALY MVT. 3

For this movement I enhanced some of the acoustic sounds from the live version with electronic percussion. This movement was also originally written on drumkit and then orchestrated for the quartet. It plays meters and feels against each other, and features Kronos employing several extended percussive techniques.

7. THE HAUNTED MVT. 1 – FURNACE

This is the original movement written at the furnaces in Alabama that spawned the rest of the piece. I treat the pianos as percussion here. The harmonic and melodic aspects are the soul of this movement, but masked behind the bombast and excitement of the loud exchanges between the two pianos.

8. ANOMALY MVT. 4

This movement musically traverses the possible emotional aspects of living a life with physical challenges.

9. ANOMALY MVT. 5

This is the main theme that appears in some form in all of the movements of Anomaly. It appears here in its purest form – with Kronos playing the melody on hand bells, which are reminiscent of the vibes on which it was originally improvised.

10. THE HAUNTED MVT. 3 – VIADUCT

The idea for this came from a desire to treat the pianos as drumkits and put the percussion in the foreground as the main characters. The title comes from a protest in 1877 under a viaduct in Chicago that ended in a police massacre where 30 workers were killed.

11. THE HAUNTED MVT. 2 – TREEHOUSE

Like most of The Haunted, the combinations of instrumental colors and techniques are a major part of this movement. The flow and exchange of these textures provide the musical narrative.

12. TRIPLE FANTASY

This movement is a dense stew of elements from throughout the record. It serves as a sort of personal summation of the record while toying with perspective and direction of attention.

13. ANOMALY MVT. 6

This is one of the livelier movements of the Anomaly suite. It plays with rhythmic permutations, melodic dissections and reconstructions of unraveled musical thoughts.

14. ANOMALY MVT. 7

The motivation for the final movement of Anomaly again comes from drumming. This time its jazz and rudimental drumming patterns translated into string parts, which eventually break apart and dissolve into resolution.

Original Anomaly program notes

After seeing a Kronos Quartet performance in early 2006, I got the idea to compose a string quartet. I wanted to do it from my perspective as a percussionist, treating the four members of the quartet like the varying relationships and roles of my limbs when I play the drum set. I also thought it would be interesting to arrange it with the addition of an optional drum set part. I was happily surprised when David Harrington, upon hearing my record *Mobile*, called me to request the exact same thing. He suggested that I write a piece for string quartet with an optional fifth percussion part that was ‘rhythmic with percussive colors’ and—much more dauntingly—‘something vital, beautiful and wonderful.’

My closest uncle, Eddie Kotche, died just around the time of that Kronos performance. The night that he passed, I went home and improvised a short melody on the vibraphone. This would become the dominant, recurring theme in what would become *Anomaly*. This melody is present in some form in all seven movements.

My uncle was an anomaly. He had an incredible zest for life and an uproarious sense of humor despite being severely challenged throughout his life by cerebral palsy, a condition that left him with very little control over his limbs. He was dependent on family for every daily function. After losing him, I began to think about my reliance on physical motion and coordination for my self-expression and livelihood, and about the dichotomy between our physical circumstances. This led to ruminations on the mobility and interdependence of the parts of our bodies, as well as how people come to rely on each other. I thought about the physical as well as emotional discomfort and pain that he felt on a daily basis. At the same time, I remembered the love that he gave and received from his family and friends throughout his long, full life.

Though I never met Angel Stoyanof, Kronos and many people associated with them loved him dearly. Angel brought people together; he was a collaborator who also had a zest for life. He got great joy from connecting people and watching the great things that resulted. Priscilla, Angel's wife, told me that he mainly listened to jazz at the end of his life. I wonder if it was because of the music's inherent freedom. The improvisatory aspect of jazz allows for the personalities of the players to shine through. In jazz, the forward momentum of the music and sheer volume of these moments prohibit too much study, focus or attention paid to any one moment or gesture. The music is constantly being renewed by fresh moments of expression, just as life is constantly being renewed. Jazz is also not usually one person's vision like a composition where many details are mapped out for the performer. Instead, it's often a collective, a collaboration, a network of personalities, spirit and ideas—exactly what Angel was all about. And that's exactly how his friends and family came together to create this piece in his honor. It's fitting that this premiere is occurring at the SFJAZZ festival. Angel had a magnetic, giving personality and was also an Anomaly.

Although the origins of *Anomaly* are deeply personal both to me and to the people who commissioned it, I hope the piece is broad in its emotional range and appeal. I wanted it to be a collaboration of disparate musical themes that sometimes work in concert and at other times conflict and rub against one another. I wanted the individual instruments to experience both freedom and restriction. I wanted Kronos to be dependent on each other for the execution of certain melodies and musical passages. The main motif that appears in each movement is, for me, symbolic of the love and experience that those dear to us leave behind. That spirit is woven into our lives and is part of the range of our experiences. As the first piece that I've composed outside the realm of percussion, it is for me—also an anomaly. Thanks to all who had a hand in making it a reality.

Executive Producers: Michael Gordon, David Lang, Kenny Savelson and Julia Wolfe

Label Manager: Bill Murphy

Cantaloupe sales manager: Adam Cuthbert

Art direction: John Brown @ cloud chamber

All Photography: Glenn Kotche

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