

FOR IMMEDIATE RELEASE
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MAVERICKS
COMPOSER-PERFORMERS WHO THINK OUTSIDE THE BOX
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Annual Benefit/CD release concert of *Mavericks* will be held at the cell (338 W. 23rd street, NYC) on November 5th featuring world-renowned composer/performers Robert Dick, Dave Eggar, Mike Lowenstern, Sean McClowry, Jessica Meyer, and Robert Paterson. Purchase tickets online at americanmodernensemble.org (\$75 for single; \$100 for couples).



American Modern Recordings (AMR) is proud to announce the release of *Mavericks*, an entire album dedicated to eight of the most innovative composer-performers in the United States. These musicians have dedicated their lives to thinking outside the box and inventing new ways to perform their instruments, often using cutting-edge technology, exotic, non-traditional playing techniques and inventive musical notation.

November 5th Program:

Robert Dick: *Book of Shadows*
Dave Eggar: *Midnight Dachau*
Michael Lowenstern: *Little Bit • Drift*
Sean McClowry: *Parting the Waters*
Jessica Meyer: *Source of Joy • Hello • Into the Vortex*
Robert Paterson: *Braids • Komodo*

Originally, **Mavericks** was intended to be a recording of one of AME's live concerts. However, as a few years passed, some of the artists re-recorded or revised their works, so AMR decided to release a compilation album that consists of two live performances (Stuart Dempster, whose work is improvised on the spot from a written set of directions and Robert Dick, who's *Sliding Life Blues* is essentially improvised), re-recorded works by Michael Lowenstern, Robert Paterson and William O. Smith, and reissues of pre-existing recordings of the same works from the concert. Each of the artists on this album use extended techniques, and a few of these musicians, such as Robert Dick, Stuart Dempster and

William O. Smith, have literally written the books that redefined what is capable on their instruments. In that sense, they helped change the course of contemporary classical music forever. Our goal with this album is to introduce listeners to these new sound worlds and techniques they might otherwise not be familiar with.

Each composer has broken new ground with his or her respective instrument or voice. **Michael Lowenstern** is considered by many to be one of the world's greatest bass clarinetists, and was one of the first bass clarinetists to prove that this instrument is capable of copious extended techniques, including slap tonguing and multiphonics.

Pamela Z has redefined not only what is possible with the human voice, but how vocalists can utilize and interact with technology to create all-at-once compelling and highly visceral landscapes that transcend the boundaries of acoustic vocal music. With the addition of the **BodySyth MIDI Controller**, she is able to manipulate her voice in ways that are entirely physical and visually captivating.

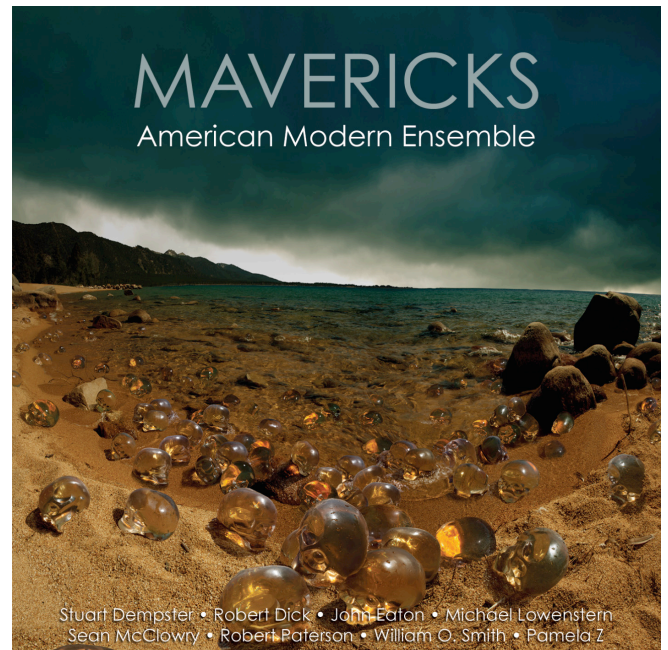
Sean McClowry is the youngest musician on this album, but even in his twenties, has broken new ground with regard to bass performance and extended techniques. **He won American Modern Ensemble's Composition Competition** and the ensemble was so captivated by both his playing and his compositions, that they invited him to join the ensemble. The work that won the competition, April '94, is included on this album.

Along flutists and new music performers, **Robert Dick** needs no introduction. He is considered to be one of the world's most innovative flutists, if not the most innovative, and has written numerous books and articles that have redefined what is possible on the flute. His recent invention, the **Glissando Headjoint**, allows flutists to play true glissandos on the flute, much like the trombone. He received national attention on Jimmy Fallon's *Tonight Show* in a comical sketch earlier this year with his book, *The Other Flute*.

Robert Paterson is primarily known as a composer, but he spent the early part of his career developing a **six-mallet technique** for marimba. He has written more works for this technique than anyone in the world, and in 2013, released the world's first all six-mallet marimba album, featuring most of his six-mallet compositions. Regarding his technique, Paterson has said, "My goal is not to replace two or even four-mallets with six, but to give percussionists another way to create richer harmonic patterns and intricate textures with their instruments."

John Eaton is a recipient of the **MacArthur Genius Award**, and his primary output consists of highly emotional operas that utilize **microtones** and exotic playing techniques. His work on this album, *Microtonal Fantasy*, features Eaton performing two pianos at once, placed at a right angle, each piano turned a quarter-tone apart.

William O. Smith literally "wrote the book" on how to achieve **multiphonics** (sounding more than not at once) on the clarinet. Because of his book, numerous clarinets worldwide can now perform multiphonics, and his groundbreaking research has led to even more exploration on the clarinet.



Last but not least, **Stuart Dempster** has revolutionized trombone playing, primarily through the world **extended techniques** and improvisatory performance on his instrument. The work included on this album, *Matthew, Can You Sperry Me Again?*, is a live performance from one of the original AME concerts.

Mavericks is a special project of the **American Modern Ensemble (AME)** and was inspired by AME's highly successful *Musical Mavericks* program presented multiple times in 2007 at the Tenri Cultural Institute in NYC.

AMERICAN MODERN ENSEMBLE (AME) is based in New York City and is considered by many to be one of the most highly accomplished new music ensemble in North America. With a core ensemble of twenty-five members, AME spotlights American music via lively thematic programming and by performing the widest possible repertoire, particularly by living composers. AME's programs always include on-stage chats with featured composers and receptions, during which audience members can meet the composers and artists. AME also conducts three annual competitions for young, emerging and professional composers, and winners all get a premiere performance in New York City with a recording, videography, and cash prizes.

Founded in New York City in 2005 by Robert Paterson and Victoria Paterson, AME has performed over 200 contemporary works by over 150 living composers in venues ranging from Lincoln Center to Roulette, and has "consistently demonstrated a flair for inventive programming" (*Time Out New York*). AME programs both cutting edge and traditional works, presenting unique, engaging events that encourage dialogue between artists and audiences. Sold out crowds at Merkin Hall, Dimenna Center, the Rubin Museum, SubCulture and many other venues are a winning testament to AME's tremendous fan base and ever expanding popularity. AME has done and continues to do educational and outreach concerts and residencies at universities such as the CUNY Graduate Center, Princeton, Yale, Adelphi, James Madison, Lafayette, and many more. Recent collaborations include the Cutting Edge Concerts New Music Festival, Prototype Opera Festival, American Opera Projects, the Dance Theater of Harlem, and the Talujon percussion ensemble. For more information, visit americanmodernensemble.org.

TRACKS

1. *Spasm* (1993) – Michael Lowenstern [5:09]
Bass Clarinet and Electronics
2. *Declaratives in The First Person* from *Timepiece Triptych* (2008) – Pamela Z [5:04]
Voice, BodySynth MIDI Controller, Processing and Electronics
3. *April '94** (2006) – Sean McClowry [12:34]
Double Bass and Electronics
4. *everyone@universe.existence* (2003) – Robert Dick [9:37]
Flute, Speech and Recorded Sound
5. *Sliding Life Blues* (2001) (live performance) – Robert Dick [3:48]
Flute with Glissando Headjoint®
6. *Komodo* (2004) – Robert Paterson [6:19]
Five-Octave Marimba Played with Six Mallets
7. *Piranha* (2007) – Robert Paterson [5:38]
Five-Octave Marimba Played with Six Mallets
8. *Microtonal Fantasy* (1965) – John Eaton [7:40]
Two Pianos Tuned a Quarter-Tone Apart
9. *Sumi-E* (2000) – William O. Smith [12:11]
Clarinet and Computer-Transformed Sounds
10. *Matthew, Can You Sperry Me Again?* (2003) (live performance) – Stuart Dempster [9:07]
Trombone

TOTAL TIME: 77:43

*Winner of AME's Second Annual Composition Competition