

Mary Jane Leach's *Bach's Set* was written for David Gibson. It is for solo cello and eight taped cellos. The taped part is derived from the opening movement of the Bach *Unaccompanied Cello Suite in G Major*. It uses the harmonic language, the arpeggios, and overlaps them - sort of a hold down the pedal approach - which creates a lot of interesting sound phenomena, against which the solo cello plays. "An acoustic 'Through the Looking Glass' world based on sound that the performer is not making." (The New Yorker)

MARY JANE LEACH is a composer/performer whose work reveals a fascination with the physicality of sound, its acoustic properties and how they interact with space. In many of her works Leach creates an other-worldly sound environment using difference, combination, and interference tones; these are tones not actually sounded by the performers, but acoustic phenomena arising from Leach's deft manipulation of intonation and timbral qualities. The result is striking music which has a powerful effect on listeners. Critics have commented on her ability to "offer a spiritual recharge without the banalities of the new mysticism" (*Detroit Free Press*), evoking "a visionary quest for inner peace" (*Vice Versa Magazine*), and "an iridescent lingering sense of suspended time." (*Musicworks Magazine*) Leach's music has been performed throughout the world in a variety of settings, from the concert stage to experimental music forums, and in collaboration with dance and theatre artists. Recordings of her work are on the Lovely Music, New World, XI, Wave/Eva, and Aerial compact disc labels