

My work has always been concerned with exploring sound phenomena. Initially this was done in rather direct, almost linear, ways, writing pieces for multiples of instruments, or similar instruments, that I could perform myself, taking advantage of 8-track tape machines to make the pieces. I was able to write for other instruments with the advent of midi playback. Throughout, my approach has always been to work very carefully with the specific sound properties of the instrument I was writing for, qualities that change from instrument to instrument. *Gulf War Syndrome* is a departure, in that I'm using a variety of instruments and sound sources. I am using fragments of a field recording I made in Germany in 1990, which was an anti-war demonstration in Cologne which had a number of trombones playing long tones and a man ranting unintelligibly. It was a striking sound, and I've been dying to incorporate it into a piece ever since. The pre-recorded part also uses layered voices from politicians and manipulated voice, tambourine, and oboe that are derived from middle eastern pop music. I had hoped that this piece would be out-dated after the 2004 election. However.....

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