

*Bare Bones* was originally written for four trombones, receiving its premiere by the Downtown Ensemble at Merkin Hall, New York City, during the New Music America Festival in 1989. It was written to take advantage of the trombone's qualities, both physical (its slide facilitating the use of glissandos) and sonic, letting me bask in its sound. It is one of the few pieces of mine not to use the minor second extensively, creating a more open sound than usual. It actually works best performed by four bass trombones.

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