

Given my usual compositional concerns: polyphonic writing for at least four voices of like or similar instruments, I found *Corrina Ocarina* really difficult to write: only writing for two voices (three if you want to get fussy and count both hands of the harp) and for two instruments that have a relatively thin overtone series and that produce their sounds in totally different ways. I tried to solve this by creating afterimages of sound between the two instruments, starting off sparsely and then building up to a thoroughly indulgent cascade of sound. In a way, it is almost a parody of a typical flute and harp piece.

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