

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 die Schactel, Lovely Music, New World, XI, Starkland, Innova, and Aerial compact disc labels.

*Dowland's Tears* is for solo and nine taped flutes. It was written for Roman flutist Manuel Zurria, as part of his Landscape with Tears project, much of it based around John Dowland's *Lachrymae*. Dowland has a special place in my musical development, and I jumped at the chance to write for him. "[She] is a composer of the avant-garde, but her experience in early music was crucial to capture the heart and emotion of Dowland's music. In fact, this composition is a form of meta-composition that might sound like Dowland but that is integrally Mary Jane Leach." —Manuel Zurria