

CONCERT MUSIC BRENT MICHAEL DAVIDS

BRENT MICHAEL DAVIDS, a Stockbridge Mohican, is a strikingly accomplished composer with dozens of awards and commissions from notable organizations such as ASCAP, NEA, Rockefeller Foundation, Sundance Institute, Bush Foundation, McKnight Foundation, National Symphony Orchestra, Kronos Quartet, Miro Quartet, Chanticleer, and Dale Warland Singers. Davids' film scores include "The World of American Indian Dance" for NBC, The Hallmark miniseries "Dreamkeeper" for ABC, Sherman Alexie's "The Business of Fancy Dancing," and an orchestral re-scoring of the 1920 b/w classic silent film "The Last of the Mohicans." Brent is now the Artistic Advisor for the FIRST NATIONS COMPOSER INITIATIVE of the American Composer Forum, and coordinates the Composer Apprentice National Outreach Endeavor (CANOE) that teaches written composition to American Indians. Unless otherwise noted, all music listed below is published by Brent Michael Davids and Blue Butterfly Group: 1043 Grand Avenue-Suite 280, Saint Paul, MN 55105. Tel: 651-778-9611. <www.BrentMichaelDavids.com>

LARGE ENSEMBLES

BRENT MICHAEL DAVIDS WE THE PEOPLE / COPYRIGHT ©2004, BRENT MICHAEL DAVIDS. ALL

RIGHTS RESERVED. / DURATION IN MINUTES: 30:00 / PERFORMERS: SYMPHONY ORCHESTRA (TRIPLE WINDS), SATB CHORUS AND AMERICAN INDIAN FLUTE, INCLUDING HARP & 6 PERCUSSIONISTS (TIMPANI, MARIMBA, VIBES, BASS DRUM, TOMS, AND SMALL PERCUSSION INSTRUMENTS). / BRENT MICHAEL DAVIDS' WE THE PEOPLE is composed and orchestrated for large

chorus and full orchestra celebrating the opening of the Smithsonian's National Museum of the American Indian (NMAI). The complete lyric for BMD'S WE THE PEOPLE combines all of the tribal names in the continental United States including Alaska, and a tribute to the Indigenous languages of the Washington DC region. Just as the NMAI pays tribute to all Indians across America while physically resting in Washington DC, BMD'S WE THE PEOPLE honors the many tribal names across America while lyrically resting in the Washington DC languages, including Patawomek. The Indigenous People of the North American continent name themselves in their own self-determined ways: We Sun People, We Earth People, We Wind People, We Water People, We Bird People, We Animal People. BMD'S WE THE PEOPLE is a choral accolade that recognizes and celebrates the over 500 unique and vital First Nation Peoples by proclaiming their tribal names for the length of twenty minutes. The hallmark of BMD'S WE THE PEOPLE is a complete singing of these names listed one after another without repeats. BRENT MICHAEL DAVIDS' WE THE PEOPLE affirms that America could never exist, culturally nor materially, without the Indigenous People of Turtle Island. American Indians have parented the United States into the most affluent country in the world, both in terms of democracy and resources. Benjamin Franklin borrowed the principles of democracy directly from the Iroquois Confederacy (an Iroquois union of individual nation states), as the primary model for the United States government. Even the wording of the US Constitution itself, "We the People of the United States," derives from Indian self-naming, where an Indian might simply say "We United People." But, by usurping the majority of Indian lands with abundant minerals, water, trees and animals, the United States has grown into a resource rich superpower. It is ironic the United States sees itself as the parent of democracy, forcing tribes to adopt "civilized" governments, when it is the Indians that first taught democracy to the US founders. In a literal way, the great United States story is built on the backs of the Turtle Islanders; culturally and materially, American Indians are the parents, living thousands of years before the child was born. Subsequently, all immigrants to America are inescapable participants in the great Turtle Island story as well. BMD'S WE THE PEOPLE honors both the United People of America and the Indigenous People of America, and the pivotal place where their stories converge, The National Museum of the American Indian. <www.brentmichaeldavids.com>

THE LAST OF THE MOHICANS / COPYRIGHT ©2003, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. / DURATION IN MINUTES: 72:00 / PERFORMERS: SYMPHONY ORCHESTRA (DOUBLE WINDS), INCLUDING: AMERICAN INDIAN FLUTE AND SINGING, QUARTZ CRYSTAL FLUTE, ACOUSTIC AND ELECTRIC GUITAR, HARP AND 6 PERCUSSIONISTS (TIMPANI, BASS DRUM, TOMS, VIBES, MARIMBA AND SMALL PERCUSSION INSTRUMENTS). / 1. Opening Credits, 2. The Mohicans, 3. Fort William Henry, 4. Nayappawe / Early Morning, 5. A Shortcut, 6. Indian Spy, 7. Mysterious Cavern, 8 An Attack, 9. The Ploy, 10. Captured, 11. A reunion, 12. A traitor, 13. The Surrender, 14. War Dance, 15. The Big Fight, 16. Magua, 17. Fort in Ruins, 18. Lenni Lenapi, 19. Cora Departs, 20. Escaping, 21. Uncas, 22. Funerals, 23. The Last Mohican, 24. Closing Credits. / Brent Michael Davids "The Last of the Mohicans" is the definitive score to the 1920 film of the same name, and is intended to be performed with a "live" showing of the film in the concert hall. The score's main theme was composed as a Funeral Chant for Cora and Uncas in Mohican (English): "*Ah Wan Tseen Au Tik (Someone is crying out), Te Na Yap Pau (It is cold in the morning), Ga Wa We, Ga We (She is dead, He is dead), Nyach Keep Ma Che Nach Ga Wo Se (I have Great Hope), Nak Ma We Gau We Na Wa (They are sleeping), Na Ne Na Yap Pa We (When it becomes day), Po Da Wa Tau (They are lighting a fire), Po Da Wa Tau (They are lighting a fire).*" The B/W silent film "The Last of the Mohicans" was originally made in 1920 by Maurice Tourneur & Clarence Brown, and features Barbara Bedford, Lillian Hall, Wallace Beery & Albert Rosco, with a young Boris Karloff as an Indian. Film restoration was completed in 1993, from a French nitrate master, by Lumavision Corporation in association with International Museum of Photography at George Eastman House. Then in 2003, a Mohican Composer, Brent Michael Davids, took on the daunting challenge of composing and scoring an all-new music soundtrack for this classic film. Davids has created a truly visionary score for full orchestra that features Joe Myers on Guitar, and the Composer himself on American Indian flute and on his own signature Quartz Crystal Flute. The magnificent feature of the score is that it also functions 100% as a full-fledged "concert" work for orchestra -- complete with crickets and birds -- and can be performed while the film shows in the concert hall with a full orchestra. The new score is available on DVD from the Composer, who, in addition to creating all new music, re-edited the film titles to more accurately reflect Mohican life. <www.brentmichaeldavids.com>

POWOW SYMPHONY (FOR M.C. AND ORCHESTRA) / COPYRIGHT ©1999, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. / DURATION IN MINUTES: 36:00 / PERFORMERS: SYMPHONY ORCHESTRA (DOUBLE WINDS), INCLUDING SATB CHORUS, QUARTZ CRYSTAL FLUTE, POWWOW M.C., AMERICAN INDIAN DANCERS, HARP, AND 6 PERCUSSIONISTS (TIMPANI, 3 HORIZONTAL BASS DRUMS, AND ADDED SMALL PERCUSSION INSTRUMENTS). / 1. Welcome. 2. Sunset (Adagio), 3. Gourd Dance, 4. Grand Entry, 5. Flag Song (Fanfare), 6. Veteran Song (Memorial), 7. Interlude One, 8. Inter-Tribal (Dance), 9. Tiny Tots Dance, 10. Interlude Two, 11. Song Cycle, 12. Final Contest Song (Dance), 13. Honor Song, 14. Prayer Song, 15. Grand Exit. / The world's first symphonic powwow bears this dedication: "*In loving memory of my English Grandparents and my Mohican Grandparents, the last of which traveled to a new season in late summer of 1998. And to my very old English and Mohican relatives, the Pilgrim who Mayflowered the ocean to land on Native soil, and the Native who was there to meet him.*" Brent Michael Davids first major Symphony, No. 1, Powwow Symphony is subtitled "a day in the life of a powwow." Just as one hears the Master of Ceremonies at a powwow, his voice is heard throughout the symphonic work as well -- to direct, explain, announce and entertain. In this case, the M.C. helps direct the symphonic powwow event along with the conductor. The orchestra performs music that portrays the typical events of a powwow day in 15 movements. Sammy "Tone-Kei" White, Kiowa, of Anadarko, Oklahoma, was chosen to be the Master of Ceremonies for Powwow Symphony in 1995, when the work was in its infancy. Tone-Kei has emceed major powwows since the late 1960's, including Albuquerque's famed "Gathering of Nations" powwow. Often creating specialized instruments for his compositions from interesting materials, Davids will be performing on a soprano flute hand-made from quartz crystal by Michael Wheeler and Don Galvin. Now his signature instrument, the sounds surging from Davids' quartz crystal flute are as unique as they are haunting in beauty. Davids' use of extended instrumental techniques such as whispering or singing as he plays, combined with sometimes harsh brittle articulations, sets his performances apart from other Indigenous flute players recording today. Yet there is another aspect of Davids' music that makes Powwow Symphony unequaled. Although there is a current trend among modern Non-Indian composers to borrow Native American themes for use in their music, the success rate has been albeit splotchy. Despite a long history of symphonic composers looking for Indigenous inspiration, including Dvorak and others as far back as Rameau, success in creating true-to-life Indigenous music has been limited to a few composers such as the established Quapaw/Cherokee composer, Dr. Louis Ballard. What sets Davids' work apart is his intense familiarity with Native American traditions, and his expertise as a trained experimental composer. And unlike some indigenous performer's beginning ventures into the symphonic arena where the music is written out by non-Natives (e.g., works featuring R. Carlos Nakai, Joanne Shenandoah, and others) -- every dot, line and dash of Powwow Symphony was actually put on the page by Davids himself. What a Native American composer knows of indigenous life is more exacting than what a non-Indian composer can only imagine -- and it shows. Written as only a Mohican composer could write it, Powwow Symphony is a powerful and enriching mix of both the orchestral tradition and Native American life. Powwow Symphony was commissioned in part by the New Mexico Symphony Orchestra with the gracious assistance of Ralph Berkowitz, and supported in part by the Djerassi Resident Artist Program, and the Rockefeller Foundation. <www.brentmichaeldavids.com>

LAKE WINDS: AIR FOR SIX FLUTES AND YOUTH ORCHESTRA

/ COPYRIGHT ©1997, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. / DURATION IN MINUTES: 4:30 / PERFORMERS: YOUTH ORCHESTRA (DOUBLE WINDS), INCLUDES 6 SOPRANO FLUTES, TIMPANI, HORIZONTAL BASS DRUM, ORCHESTRA BELLS, CLAY BIRD WHISTLE, BIRD ROARS & HARP. / Without any distinction between what the West calls "Nature" vs. "Supernatural" or "Man" vs. "Nature" -- these spheres do not exist for most Native American worlds -- Lake Winds is a celebration of the Indigenous residents of a Minnesota lake. Water People, Bird People, Animal People, Wind People, and even a Thunderstorm sing to each another with power and strength. People communicating together is what makes the Lake alive for Native Americans -- the basic principle of sharing, reciprocity and respect is what Lake Winds is all about. The orchestral instruments are performed less as musical instruments and more as talking sticks, singing reeds, rustling winds, and shooting thunder. Commissioned by GTCYS especially for this occasion, Lake Winds celebrates the 25th Anniversary of the Greater Twin Cities' Youth Symphonies of Minneapolis/St. Paul, Minnesota. The commissioning of Lake Winds: Air For Six Flutes And Youth Orchestra was made possible in part by support from The Saint Paul Companies. <www.brentmichaeldavids.com>

STRING QUARTETS

THE LAST OF JAMES FENIMORE COOPER

/ COPYRIGHT © 2001, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. / DURATION IN MINUTES: 16:00 / PERFORMERS: STRING QUARTET AND NARRATOR (STORY BY BRENT MICHAEL DAVIDS). / "The Last of James Fenimore Cooper" is a narrated (and sometimes humorous) story featuring a string quartet musical score. James Fenimore Cooper (1789-1851) penned his famous "The Last of the Mohicans" in 1826, setting the stage for numerous films and adaptations. Two Mohicans, Uncas and his father Chingachgook, befriend Hawkeye and some English colonists including Cora and Alice Munro, the daughters of a British Colonel. In the original story, an Iroquois guide named Magua kills the younger Mohican, leaving the old man to be the final member of the Mohican race. Being a legitimate writer, anyone might assume that Cooper would get the rightful facts -- but he did not. With his mainstream acceptance and downright gullible popularity, Cooper's DEAD "Mohicans" have overshadowed the REAL Mohicans, who remain quite alive! With only a hair breadth appreciation for the lives of American Indians, Cooper had no clue who he was writing about, nor the effect his work would have on his living subjects. So, after hearing jokes such as "Oh ... are you the second-to-the-last of the Mohicans?" and variations ad-nauseam, I decided to compose my own story, "The Last of James Fenimore Cooper." The new work combines the plot of Cooper's original story with that of a much older Mohican story about the Snow Monster of the North. In my version, Cooper is a character in his own story and becomes transformed -- his brainless deed forgiven -- all scored to string quartet music. This work is dedicated to the surviving Mohicans, the Stockbridge-Munsee Tribal Community, and to our perseverance, longevity, humor and unique way of life. "The Last of James Fenimore Cooper" was commissioned for the Miro Quartet by the Caramoor International Music Festival for A String Quartet Library for the 21st Century. <www.brentmichaeldavids.com>

NATIVE AMERICAN NATIONAL ANTHEM

/ COPYRIGHT © 1996, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. / DURATION IN MINUTES: 16:00 / PERFORMERS: ELECTRIC STRING QUARTET (2 VIOLINS, VIOLA, CELLO, PERCUSSION, BOW SHAKERS, MINI-RASPERS, AND TEXT). / Native American National Anthem (NANA) was composed for the Kronos Quartet as an Honor Song dedicated to the Indigenous Peoples of the Americas. The beginning musical theme emerges similar to the way singers lead songs around the drum -- that is -- by having the lead string player begin high on the melody and the other strings "join in" a moment later. In the work's 4 sections, the historical realities of Indian America are portrayed through a single melodic device: an Indian "National Anthem." This particular song (now recognized as the AIM Theme Song) cuts across many reservations in Indian Country. NANA's theme is developed into 4 movements, each covering a different time period in mood and expression. Movement I, "Old World," portrays indigenous Americas prior to colonization. Movement II, "New World," portrays the early contact period in New England with its early conflicts and diseases, and quotes the doxology hymn on the Apache Violin. The Apache Violin is a single-stringed indigenous instrument made from the stalk of an agave plant. Movement III, "Post World," portrays the contemporary conflicts, injustices and continuing struggles, and includes a statement authored by political prisoner Leonard Peltier especially for this work. Movement IV, "Earth World," portrays our Indigenous strength and persistence into the future as an empowering conclusion. <www.brentmichaeldavids.com>

TURTLE PEOPLE

/ COPYRIGHT © 1995, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. / DURATION IN MINUTES: 15:00 / PERFORMERS: STRING QUARTET AND FLUTIST (2 VIOLINS, VIOLA, CELLO, MALE VOICE, CRYSTAL BASS FLUTE, TURTLE WATER DRUM, OWL BUZZER & CLAY TURTLE WHISTLE). / Tunpao Nenangpe (Turtle People) features a specially built "turtle water drum," a newly designed "owl buzzer," a bass flute made of quartz crystal, and the Kronos Quartet. Performed entirely in the Mohican language, Tunpao Nenangpe makes use of the words and images of the Mohican creation story. Once, as the story flows, the Earth was water 'below,' and the Sky was water 'above.' A white owl woman decided to fly down through a hole in the sky. She flew down to the water below, tested the stability of the water with her foot and became impregnated as a result. A turtle under the water looked up at the bird woman and saw she had no place to stand. The turtle floated as a "bubble" on the surface and offered her its back. Grateful for a place to rest, the woman gave the turtle the power to grow. The turtle was thankful for the gift and grew larger and larger until it became the land we call "Turtle Island." Happy on Turtle Island, the white owl gave birth to the trees as she sang "Apple Trees, Pine Trees, Willow Trees, with my wind you are born!, All the Woods, with my wind you are born!" Seeing this, the turtle people living in the water rose up onto the land to become the Mohicans or the "People of the Ever-Moving Waters." Tunpao Nenangpe was made possible by a grant from the Meet The Composer/Reader's Digest Commissioning Program in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund, in cooperation with Hancher Auditorium/University of Iowa and Brooklyn Academy of Music. <www.brentmichaeldavids.com>

THE SINGING WOODS

/ COPYRIGHT ©1994, BRENT MICHAEL DAVIDS. RIGHTS RESERVED. / DURATION IN MINUTES: 17:00 / PERFORMERS: STRING QUARTET (2 VIOLINS, VIOLA, CELLO, APACHE VIOLIN, PERCUSSION & PREPARED BOWS). / 1. Tagwanko Saxan (Fall Wind), 2. Pon Nepaank (Winter Moon), 3. Nepan Soknan (Spring Rains), 4. Sikwan KisoX (Summer Sun). / The Singing Woods, written especially for the Kronos Quartet, uses a single-string Apache violin, distinctively designed percussion instruments, and hand-fashioned leather, silk and velvet bows. Apaches call their violins "tsii'edo'a'tl" or "wood that sings" as they are constructed from dried Agave stalks. In Mohican, "m-tu-kwe-kok nax-ko-mao" translates as "the singing woods" and the musical work of the same name voices a triple meaning: the wood instruments of the Kronos, the Apache violin and the indigenous forests of Native America. Singing Woods parallels the cycles of life as the various woods "sing" the seasons of the earth into existence. Our woods and our people, together, invite each season to arrive like a cherished relative, and in turn, every season greets us with a song. These seasons and cycles are systems of communication, sharing, reciprocity and respect. Like vigilant midwives, we birth out intimate songs, then learn to sing them aloud and, together, create the medley of our world. We sing ... the woods sing ... the world sings. In truth and in fact, the eternal song of the seasons is our own song. A beautifully hand-notated manuscript, the Singing Woods draws from American Indian sound patterns evocative of the animal people, bird people and tree people. The score calls for extended instrumental techniques and microtones that carefully contribute coloristic dimensions to Singing Woods. The Singing Woods was commissioned by Mrs. Ralph I. Dorfman for the Kronos Quartet. <www.brentmichaeldavids.com>

SMALL ENSEMBLES

WATER WORKS

/ COPYRIGHT ©1997, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. / DURATION IN MINUTES: 10:00 / PERFORMERS: WATER WORKS ENSEMBLE (ASSEMBLED FOR THIS COMPOSITION), INCLUDING WATER PIPES, WATER BOWLS, GOURD WATER DRUMS, WOODEN WATER DRUM, WATER BIRD WHISTLES, WATER BASIN ECHO CHAMBERS, WATER FONDU POT, CRYSTAL SOPRANO FLUTE, CRYSTAL BASS FLUTE AND ELECTRIC GUITAR. / Water Works is a new musical work developed for the Scottsdale Center for the Arts (SCA) "Canal Project" as a ceremonial dedication to the people of the Phoenix Metropolitan area, both historical and today. "These canals are man-made waterways originating in artificially altered rivers (the Verde and Salt) and were at various times used for irrigation, shipping, or travel" (SCA). The instruments of Water Works are themselves watery, utilizing in most cases, water itself in the production of the musical sounds. In the work's four sections, the historical and contemporary uses of the canals are portrayed in four small movements or Works. By using these water instruments -- in four small works -- four different time periods are expressed in mood and imagination. Work I portrays the first creation of the canals by indigenous Americans prior to colonization, the Hohokam (300 AD). Work II portrays the 1867 formation of Swilling Irrigation and Canal Company which irrigated crops for miners. Work III portrays the 1903 formation of the Salt River Valley Water Users Association and the 1911 development of the current Salt River Project. Work IV portrays our promising future, and our recognition of the canals "as the life blood" of the Valley of the Sun for future generations. <www.brentmichaeldavids.com>

CANYON SUNRISE

/ COPYRIGHT ©1995, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. / DURATION IN MINUTES: 2:30 / PERFORMERS: NINE (2 PICCOLOS, 2 FLUTES, BASS CLARINET, BASSOON, BULLROAR, 2 BIRDROARS, 2 WOODEN SHEPHERD BELLS, 2 MOUNTED TOMS, 2 MOUNTED BONGOS, MOUNTED TAMBOURINE, MARACAS, & HORIZONTAL BASS DRUM). / Canyon Sunrise is a fanfare for Native America -- a musical celebration for both ancient and contemporary residents of a southwestern canyon. Weathered rock drawings and modern households come to life in this concert setting. From the sounds of night crickets to the chirps of morning birds, Sunrise portrays the glow of dawn as it shines into the rocky crevasses. Sunrise is a carefully crafted composition combining the American Indian song techniques with those of Western-European music. Spaced into three separate groups, flutes and percussion instruments evoke the feeling of being deep inside the canyon where voices and echoes mix in unexpected ways. Canyon Sunrise celebrates the 65th Anniversary of the National Symphony Orchestra and the 25th Anniversary of the Kennedy Center. <www.brentmichaeldavids.com>

FLUTE LAND

/ COPYRIGHT ©1995, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. / DURATION IN MINUTES: 10:00. / PERFORMERS: EIGHT (FOUR FLUTES (METAL, CRYSTAL, CLAY, WOOD) & FOUR SETS OF TAPPING BOWLS (METAL CRYSTAL, CLAY, WOOD)). / Just as there are many different kinds of people in the world, Flute Land features different kinds of flutes -- of metal, wood, clay and crystal. While each flute "person" sings from their particular place, a percussion group of tapping bowls, also of metal, wood, clay and crystal, move around the hall. In Flute Land, each distinctive flute "voice" sings with a power that speaks to the "unity" of their "diversity." Each flute does not copy the attributes of the others but speaks with its own unique vocabulary, character, temperament and history. As the water, the metal flute becomes the sap running through the trees. As the trees, the wood flute becomes the covering over the land. As the land, the clay flute becomes the dust in the air. As the air, the crystal flute holds the water as clouds in the sky. The unity of Flute Land does not come from seeing everyone as children of Oneness, but from celebrating our most remarkable differences in exceptional ways. <www.brentmichaeldavids.com>

PETROGLYPH

/ COPYRIGHT ©1994, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. / DURATION IN MINUTES: 6:00 / PERFORMERS: 2 CONTRABASSES AND CRYSTAL BASS FLUTE (OR ORCHESTRAL BASS FLUTE AS A SUBSTITUTE). / A work highlighting the sounds of string basses and bass flute to evoke the feeling of living petroglyphs; what do petroglyphs do when no one is around to see them? What does stone flesh feel like? These questions are musically answered similar to the sound of dry winds blowing across the etched rock faces. <www.brentmichaeldavids.com>

VOICES OF SHADOW CANYON / COPYRIGHT ©1993, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. / DURATION IN MINUTES: 5:00 / PERFORMERS: 3 FLUTISTS & 3 PERCUSSIONISTS (CRYSTAL SOPRANO & BASS FLUTE, PICCOLO, 2 SOPRANO FLUTES, ALTO FLUTE, BIRD ROARS, RAIN STICK, SHAKER, RASP, SLEIGH BELLS, 3 WOOD BELLS, ORCHESTRA BELLS, MARIMBA, POWWOW DRUM, BASS DRUM, 2 TOMS & BONGO). / Voices of Shadow Canyon was composed after a visit to Canyon De Chelly in Arizona. Arranged in the performance space in three groups, Voices of Shadow Canyon attempts to musically capture the feeling of being down inside the canyon, where stark rock formations cast shadows and sheer canyon walls echo voices. Ancient voices appear as petroglyphs, as pictorial shadows on the canyon walls. Contemporary indigenous voices reverberate throughout the canyon the concerns of today. Even the Squirrel people climb the Anazazi homes to scream across to their relatives in the trees on the other side of the canyon. Consequently, the melody and design of Voices of Shadow Canyon draw partly from the Native American people, the Animal people, and the beautiful craggy shapes and colors of the canyon. Voices of Shadow Canyon was commissioned by the Arizona State Music Teachers Association with support from the Music Teachers National Association. <www.brentmichaeldavids.com>

MOON OF THE FALLING LEAVES / COPYRIGHT ©1992, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. / DURATION IN MINUTES: 17:30 / PERFORMERS: ONE (CRYSTAL SOPRANO FLUTE & CRYSTAL BASS FLUTE, POW WOW DRUM, MOHICAN STORY & TAPE). / I. Noke'axak Maxe'kanan (Broken Big Houses), III. Stau Pipmantwak (My Grandfather Smoke) (Broken Big Houses), II. Ma'xom Tcaka'Omant (Fire Hunting), IV. Sa'xan Ndan Mbe (Wind and Water) / Written for the Joffrey Ballet Moon of the Falling Leaves, Peni'pimakt-Ki'sox shows the deep connection of Mohicans with Animal and Bird People. Animals and Birds are People. The world is alive and filled with many other kinds of People. This is why Native Americans want balance with the World instead of dominion over her. The World of People is old and must be respected as an elder. This World is called the Circle, the Hoop, the Cycle of Life, the Balance, the Harmony, the Flowering, the Sharing and moves as the seasons move. What we do, our behavior, creates the World. When we make the World, powers abound, gifts are given and received, and persons need not be human. Another way of relating happens. It is the Cycle of Life. It is our responsibility. Included in the musical score is a traditional story that teaches the Mohican philosophy that we must all share the responsibility for creating our balanced World, this World with many kinds of People. Just as the title suggests, Peni'pimakt-Ki'sox or Leaf-Shedding Moon is offered as a hopeful beginning to an emerging season of the World. Available on CD from the Composer. <www.brentmichaeldavids.com>

IN WISCONSIN WOODS / COPYRIGHT ©1992, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. / DURATION IN MINUTES: 5:00 / PERFORMERS: ONE, OR TWO WITH ADDED VOICE (CRYSTAL BASS FLUTE & POETRY). / In Wisconsin Woods is about a Native American man who has been disillusioned by Christianity. Searching for answers, he goes out into the woods to find his father's grave. But when he reaches the grave he discovers a huge pine tree growing up in the middle of it. Then through a heightened relationship with the tree, the man rediscovers what it means to be Winnebago. In Wisconsin Woods is intended to showcase the unique sounds of the crystal bass flute and a portion of the Native American experience. <www.brentmichaeldavids.com>

NI-TCANG / COPYRIGHT: ©1992, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. DURATION IN MINUTES: 18:00 / PERFORMERS: WOODWIND QUINTET (ALTO FLUTE, PICCOLO, TOY TAMBOURINE & 2 BABY RATTLES, OBOE & TOY SLIDE WHISTLE, CLARINET, BASS CLARINET & TOY MELODIA, HORN, SHELL HORN, TOY TRUMPET & TOY SQUEAKY DUCK, BASSOON, SOPRANO SAXOPHONE & TOY HARMONICA). / Ni-Tcang, pronounced "night song," literally means "my girl" in Mohican and the entire work intended as a lullaby to a daughter. Written for woodwind quintet, including instrumental doublings and toy instruments, the work draws from Native American sound patterns evocative of animals, birds and nature. The form of Ni-Tcang is through-composed with a pronounced emphasis on sound color, though specific macro and micro relationships exist. The work utilizes extended instrumental techniques and microtonal writing to contribute specific coloristic dimensions. Imitation is used both in thematic ways and naturalistic ways. Generally, however, imitation is not used in sequences nor in series except to aid creation of certain sonic textures or to allude to Native American or natural sound patterns. Ni-Tcang is sometimes technical and microtonal, sometimes clear and quiet, sometimes harsh and brittle, sometimes airy and luminescent. Ni-Tcang was commissioned by Quintessence through the Meet the Composer program with support from the Arizona Commission on the Arts, the National Endowment for the Arts and Dayton Hudson Foundation. Available on CD from the Composer. <www.brentmichaeldavids.com>

ELIXIR (PURE SINCE C1987) / COPYRIGHT ©1987, BRENT MICHAEL DAVIDS. ALL RIGHTS RESERVED. / DURATION IN MINUTES: 8:00 / PERFORMERS: 4 FLUTISTS & 2 PERCUSSIONISTS (CRYSTAL SOPRANO FLUTE, BAMBOO FLUTE, 2 CLAY FLUTES, CLAY & PLASTIC WHISTLES, SHAKER, TURKEY CALLER, LA FONDU POT). / Elixir is a carefully crafted work evocative of the vapors floating from the bottles of early medicinal tonics; the work itself is a love song that entices the ears as a reminder of the relations we all depend on with nature, with human others and with non-human others. Elixir is a love song, a breeze rustling the trees, a steamy vapor of fog, and the syrupy sweet smell of a green forest. Available on CD from the Composer. Available on CD from the Composer. <www.brentmichaeldavids.com>