

The manuscript to **Julius Eastman's *Buddha*** is strikingly beautiful: a hand drawn oval circles twenty staves of stemless pitches, ringed by resonance lines and a title in delicate script. In my animation, I traced over Eastman's handwriting over and over, translating static text into live gestures and, eventually, a hybrid moving script that combined the unique qualities of Eastman's hand and mine. The score to *Buddha* leaves much to be inferred, and the process of interpreting the score mirrored that of the animation itself — an attempt to closely inhabit the sounds and script of Eastman's imagination, with space for experimentation.

- Pala Garcia

The Loretto Project is our annual tuition-free composition seminar, hosted at the Loretto Community in rural central KY. Each visit to Loretto gives us mental and spiritual resilience that lasts through the season, and the Loretto Community inspires us with their commitment to progressive activism. We first performed Julius Eastman's *Buddha* for the community there, in an arrangement that included the Project's entire cohort. This version, arranged by **Pala Garcia & John Popham**, was recorded remotely in our homes, multi-tracked, and edited by John Popham. - Renate Rohlfing

In 2017, the Loretto Project's Composer-In-Residence, **Anthony Cheung**, revised his trio for us. An integral part of our repertoire, we chose *Flyway Detour*, directed by **Caroline Stucky**, to be part of the initial set of pieces in our ongoing film project.

"Avian migratory patterns are often thought of as either genetically encoded after generations of evolution or learned directly by example, with the aid of the sun or the earth's magnetic field. Yet sometimes migrations go awry, either from unexpected natural elements like wind and rain, or when the "programming" works in reverse without explanation and the bird ends up in foreign lands. The "detour" part of the title refers to this, and has its analogues in various musical directions the work takes. Throughout, the resonances of the piano are integral to the harmonic logic and pacing of each section, and are reinforced or resisted by the strings." - Anthony Cheung

Written for Longleash and co-commissioned by Five Boroughs Music Festival in 2019, **Reiko Fütting's "free - whereof - wherefore"** is inspired by two quotes: "tranquility and freedom are the greatest treasures"(Beethoven) and "the switch of the question 'free of what' to 'free for what'... has accompanied me in my migrations like a basso continuo ever since" (Vilém Flusser). Visuals by **John Popham** highlight the fragmented vocalizations of these quotes performed by each member of the trio. Integrated into the 2nd movt. of Beethoven's Piano Trio Op. 70, No. 1, Fütting's work explores moments of rupture, seeking freedom in the liminal space that is created when escaping from and re-entering listening habits and conditions of engagement with classical repertoire. - Renate Rohlfing

"[Vilem] Flusser talks about human conditions and the possibility for a human being to step out of a condition and to re-enter a condition. The possibility of leaving and re-entering a condition he calls freedom. Music that questions its own conditions and the conditions of music in a larger sense (performance practice) creates in that context freedom." - Reiko Fütting

Exploring themes of interconnectedness, multisensorial communication, and collective consciousness, *Tree/Peace*, directed by **Pascal Perich**, offers a visual response to American composer **Pauline Oliveros'** 1984 work of the same name. Oliveros' structured improvisation for violin, cello, and piano prompts its performers to contemplate various stages in the life cycle of a tree as they play, react and respond to each other. -Pala Garcia

James Diaz, a composer who consistently cites psychedelic rock as a major aesthetic influence, derives from it not only vibrant visuals and sounds for this work, but also frameworks for form, structure and playing approaches. Written for The Loretto Project in 2018, the score of *In Her Dream Song* includes section subheadings that correlate to conventional pop-song structures (e.g., outro, bridge, chorus) arranged out of sequence. Diaz requests that the piano pedal be depressed at all times, creating a chasmal acoustic environment that also enables the violin and cello to animate sympathetic resonance in the piano -- an expansive, euphoric collective sound world. -Pala Garcia