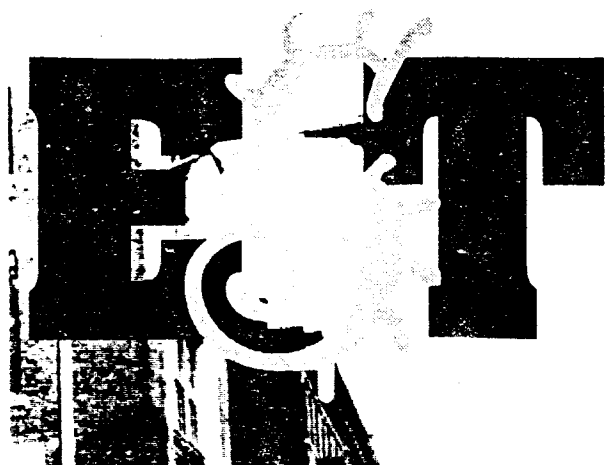


CROSSWINDS

Annea Lockwood

Thousand-Year Dreaming

Sometimes I think the entire European-derived "classical" music tradition is a dead tree in a cold winter, even its once vigorous American branches. Among the things that make me feel otherwise are Steve Peters' CD samplers (*The Aerial*) and other releases. Despite the album's title and instrumentation—conch shells, frame drums, rattles and didgeridus in addition to brass and reeds—this isn't an invocational or trance piece. It's a composed work about the magic of sound, and it works; a bright green bud on black, wrinkled bark. (*Robert Winson invites you to hear with the Third Ear Saturdays on KSFR, 90.7 FM*)



David Dunn *Angels and Insects*
(What Next? WN009) CD 53 minutes

Annea Lockwood *Thousand Year Dreaming* (What Next? WN0010) CD 43 minutes

Both these CDs comprise expanded versions of tracks from the compilation *Aerial #2* [reviewed in **EST** #2]. David Dunn has an unusual talent for finding music in some of the most unlikely places. *Tabula Angelorum Bonorum 49* is inspired by a list of 49 angelic names written down by 16th-century occult philosopher John Dee, which Dunn has broken down into phonemes, and reassembled using a computer to create enigmatic, electronic-sounding resonances. The resulting drones, oscillations, and shimmering bass-sounds are undeniably an imaginative suggestion of what angels might perhaps sound like. This CD's other track, *Chaos and the Emergent Mind of the Pond* is just as unlikely a proposition. What you hear is a dense, intricate web of rhythms, buzzings, poppings, bubblings, all derived from underwater recordings of pond insects. The structure and gradual development is Dunn's work, but the beautiful, fascinating texture relies entirely on the insect sounds, which at this volume are simultaneously alien and familiar. Parts of it sound like bubbling brooks, others like sawtooth radio waves from another galaxy. It's original, and illuminating music. *Thousand Year Dreaming* has little in common, relying very much on live performance (here, including such notables as Art Baron, Jon Gibson and Peter Zummo). A mixture of scored and improvised music, with a diverse instrumental ensemble including conch shells, dijeridus, clapping sticks, frame drums, clarinets and several other instruments, it's a loosely structured marriage of wind and water, evocative tones allowed to float half-submerged in a resonant acoustic space. Fortunately, there's more than enough happening to ward off the Evil Eye of ethnically-inspired new age mush. Melodies, drones and percussive texture billow and blend together well, to create music that may not be as challenging as *Angels and Insects* but is nonetheless very enjoyable. [What Next, PO Box 344 Albuquerque, NM 87103, USA] **BD**

Furnitures: The Magazine of North American
Ideophonics

Issue No. 11: June, 1993.

Annea Lockwood: Thousand Year Dreaming: "To me," writes Lockwood, "the Australian didgeridu is the sound of the earth's core pulsing serenely, an expression of the life force." She goes on to discuss the cave paintings from the Aurignacian Paleolithic era (c. 17,000 BC). This extended cosmos is made manifest on Thousand Year Dreaming. Excellent. (Nonsequitur).

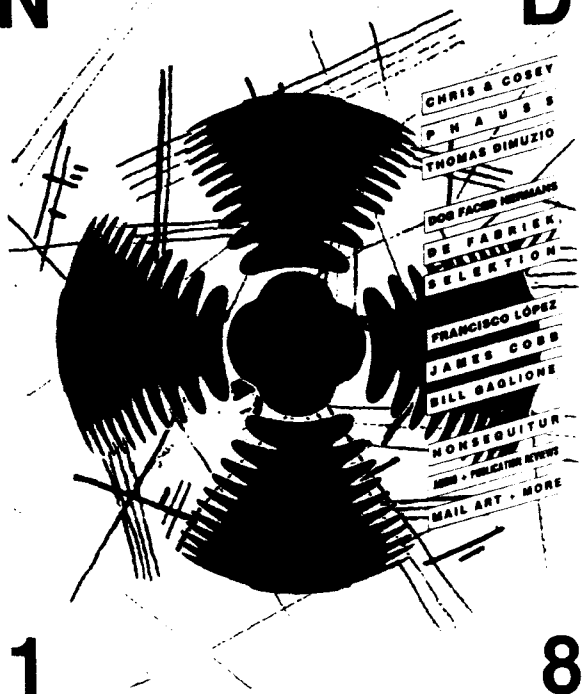
ANNEA LOCKWOOD
Thousand Year Dreaming
 (What Next?) CD

An epic 43-minute suite recorded live in New York, Lockwood's soothing tone poem is a subtly mesmerizing work enlightened by a few unexpected streams of percussion and louder brass sounds. Meditative and introspective in nature, it's perfect for being submerged beneath headphones on a quiet, moonlit night. This subtle work employs four didgeridus, flute, voice (at the climax), percussion, blown conch shell, oboe, English horn and clarinets. In its search for new sounds on acoustic instruments, *Thousand Year Dreaming* is most effective through the animal-like moans of the woodwinds—truly intriguing musical metaphors. And the 'breathing' of many of the instruments works on an almost subliminal level; dependent upon the ambient sounds of the space you are in, these quiet sounds may be almost undetectable. Just the fact that the composer has chosen to use these sounds (generated by the woodwinds players lightly blowing through instruments as opposed to playing notes) to fill the gaps between the main parts displays a degree of cleverness and intelligence. Some of this music is rather spine-tingling, particularly the louder trombone bursts and the eerie climax of dissonant wind instruments, as Lockwood's shrill vocals snap you out of the music's dominant trance-like state. This innovative, ambient acoustic suite crosses new boundaries, creating a primal, captivating atmosphere you won't soon forget.

-BRYAN REESMAN-

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D



Lackwood, Anna "Thousand Year Dreaming"
 [Nonsequitur] (CD, 43 min) Tasteful sonic explorations
 using multiple didjendous, conch shells, trombones and
 frame drums to create spacious bellowings that mirror the
 soft breathing of the earth. (Rf)

OPTION

MUSIC ALTERNATIVES

N'-BELIEVABLE



● **ANNEA LOCKWOOD: *Thousand Year Dreaming***

From the cover photo of a prehistoric chalk painting on rock to the slow pacing of the music, this album shows a fascination with texture. Working with a 10-person ensemble, Annea Lockwood has composed music that suggests breathing and dreaming through the leisurely way it progresses, moving calmly from silence to sound to silence. *Thousand Year Dreaming* is performed on simple, earthy instruments such as didgeridoo, conch shell, sticks, clarinet, trombone and voice. Silence is nearly as common as sound, as many of the instruments are played at barely audible volumes or in a low register. "Meditative" might have too many inappropriate connotations, but the word probably best describes the musicians' intense focus on texture to the point of making melodies and rhythms seem a betrayal. This is music that might be unthinkable without the influence of John Cage, yet it is without cacophony except for brief hints of serialism when the instruments coalesce into ensembles. This is slow, demanding music that could conceivably appeal to both new age and new music fans. (Nonsequitur, Box 344, Albuquerque, NM 87103) — Lang Thompson

Revue & Composée

N° 17, trimestriel, septembre 93 20 F

ANNEA LOCKWOOD "Thousand Year Dreaming" ¿What Next? WN0010. Dist. Metamkline.

Une longue pièce de 42' dans un lent crescendo. Dix musiciens et beaucoup d'instruments à vent, principalement des didjeridou, des conques. Il y'a dans cette pièce un côté presque tellurique. J.N.



ANNE LOCKWOOD

Anne Lockwood's *Thousand Year Dreaming*¹ draws on many cultures and is, in its own way, timeless. Inspired by musings connecting the Aurignacian Paleolithic-era paintings found on cave walls in Lascaux, France, with the primal life force pulsing through didjeridoo breathsongs, Lockwood has created a fully scored sonic environment that transports the listener to a very different time and space. The instrumentation is carefully limited to those requiring breath (didjeri-doo, conch shell, trombone, oboe, English horn, clarinet, contrabass clarinet, and voice), with occasional punctuation by earth-oriented percussion (pod rattles, stones, clapping sticks, frame drums, tam-tam, rainstick, and waterphone), and the eerie harmonics generated by drawing a stick-mounted superball over a membranophone. Lockwood's musicians are equally well-chosen from the wealth of soloists, composer/performers, instrument builders, and new-music specialists who have congregated on the northeastern seaboard, and she has channeled their energies and intellects into a particularly cohesive purpose. One cannot help but be transfixed by the care and purity with which these experts selflessly approach this refined task.

There are those who might find this recording a

healing experience; it is that and, moreover, a genuinely fascinating sonic voyage. Just as one begins to imagine that the journey could go on forever, Lockwood's final vocal ululation signals its end. Many people claim they can provide restorative meditative properties/results through sound; Lockwood accomplishes this without ever making the claim.

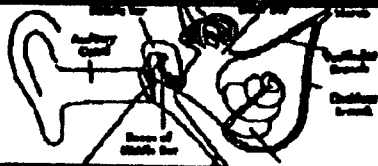
SCHWANN

plus

Volume 6
Number 4
Fall 1995

¹ What Next? WN0010, c/o Nonsequitur, PO Box 344, Albuquerque, NM 87103.

sonic



striations

issue #2

\$1.50

Annea Lockwood-Thousand Year Dreaming (What Next) (CD, ce) This is Lockwood's first large scale ensemble work to be recorded following extensive work in environmental pieces and installations. Inspired by cave paintings in Lascaux, France the piece is an expansion of "Nautilus," an earlier work. Performed by a ten person ensemble the piece is scored for conch shells, didjeridu, trombone, oboe, English horn, contrabass clarinet and percussion. Though it's very low key, so much so that it seems to almost disappear into silence at times, the 43-minute piece is certainly not without drama or tension. The piece moves forward cohesively building to an exciting climax in spite of a lack of a strong rhythmic pulse throughout much of the work. The overall work is broken into four sections which the composer has titled "breathing and dreaming," a section which is dominated by the mournful wailing of the dual conch shells, "the chi stirs," "floating in mid-air" and "in full bloom". This is a very powerful work that invokes a sense of primal mystery and ritual, enhanced by the contrabass clarinet and the buzzing of the didjeridus which are more prominent later in the proceedings. This piece works best when given the benefit of a concentrated listening, perhaps late at night and in a relaxed state of mind, and definitely with headphones to help capture all of the delicate nuance and subtle interplay among the instruments. Highly Recommended.

Victory Review

ACOUSTIC MUSIC
VOL. 19 NO. 8
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ANNEA LOCKWOOD: *THOUSAND YEAR DREAMING* CD

WN0010 ¿What Next? Recordings PO Box 2638 Santa Fe, NM 87504
"New Music" composer Lockwood has scored this 43-minute work for four didgeridus, contrabass clarinet, two trombones, oboe/English horn, voice, and assorted percussion. Lockwood's influences are myriad and gravitate from the downtown New York simmerings where jazz meets minimalism meets art-music of all sorts. The stretched moments when J. D. Parran delves into his deep contrabass clarinet, dovetail with subtle percussion duets which are quietly demanding, and a four-didgeridu improvisation which resonates beyond its "real time." Lockwood says that to her the didgeridu is "the sound of the earth's core pulsing serenely." A serene pulse infuses this wonderful performance. (Andy Bartlett)

contemporary
VITAL
under ground

MAGAZINE FOR
ELECTRONIC AND
ELECTROACOUSTIC
MUSIC

1 JULY '93 NO COPYRIGHT ISSUE 30

ANNEA LOCKWOOD - THOUSAND YEAR DREAMING (CD by *What Next?*). Annea Lockwood has a strong reputation on the field of electro acoustic performance, like "A Sound Map of the Hudson River", the "Piano Transplants", the "Glass Concerts". Recently she returned to instrumental writing. Although nearly everything has been scored, it's not just the performance of the notes written down that she's interested in. The way they sound, is of more importance. In "Thousand year Dreaming" the sound of the instruments in resonant spaces stands central. The combination of didjeridu, conch shells, assorted percussion, voice and 'traditional' Western wind instruments meets this goal perfectly.

With caves in mind I think of Pauline Oliveros' projects, and Lockwood in her text also speaks of the 'forces' that she discovers in the drawings of the Lascaux caves. But, where Oliveros' compositions tend to drift and get lost in aesthetical airs and graces, Lockwood keeps (us) on her track by making use of melodies that reoccur now and again. It's amazing to discover what a difference that makes. Seeing/hearing this performed live might also be interesting. (IS)

WIRE

ISSUE 115 SEPTEMBER 1993 £2.25/US\$5.50 FURTHER INTO MUSIC

Annea Lockwood's *Thousand Year Dreaming* is a carefully structured droney trance record of massed didgeridoos, contra-bass clarinet, conch shells, etc, performed by a gang of NYC New Music alumni. Like Pauline Oliveros's Deep Listening Band this is meditational music for people who do actually like music. Nice, though not as shattering as the instrumentation suggests it might be.

RICHARD SCOTT