

*Ariel's Song* is an antiphonal piece for eight sopranos arranged for eight trombones. There are four upper and four lower parts. The upper parts usually move in clockwise patterns while the lower parts move in counter-clockwise patterns, and vice versa. The piece has sections of contrasting textures. At one point in the piece sixteenth note patterns appear as resultant tones before they are actually notated – I didn't intend it to specifically happen, but because I work so often with sound phenomena, it just happened subliminally in my writing process.

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