

*Windjammer* was written for three instruments that I know and love well. Sometimes one instrument lays down the sound that the other two play against, while at other times a pair of them will play unisons (or some other harmonic interval) that the remaining instrument plays over. The roles trade off frequently, so that this is a real ensemble piece, with no one instrument predominating. The biggest challenge was to create a continuous bed of sound without the performers passing out from hyperventilation or oxygen deprivation.

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