

2014

## ***Earthquake!*** (2014)

*Earth! Earthquake!*

*Shaken by an earthquake, the earth shall cast forth her burden.  
Her skin shall be stretched smooth. Not only shall man's buildings fall  
but her mountains shall be leveled, her hills absorbed, her ancient valleys and fjords erased  
(like wrinkles on a forehead where the mind has forgotten time).*

*Earth!*

*The heavens shall melt and the sun be darkened.  
The stars shall fall because the angels who held them suspended between earth and sky  
are gone forward.  
Earth's seas shall abound, endless and uniform, without shores, then burst into flames!*

*Earth!*

*Earth!*

*Earth!*

*Earth!*

*Earth!*

*Earth! Earthquake!*

*In horror men shall ask, "What aileth her?" expecting no reply.  
But the earth shall be enabled, miraculously enabled, to speak:  
"O man so shall thou meet thy labor and thy Lord whether thy works be good or evil."*

The original inspiration for the text came from Chapter XCIX of the Koran, "The Earthquake." I came across a 1734 translation by English Protestant, gentleman and "Oriental" scholar, George Sale (1697-1736) and was beguiled by the resemblance of Sale's early 18th-c. English translation to the rhythmic syntax and poetry of the 17th-c. (1611) King James Bible.

I am—and always will be—intensely interested in the shared tenets of the Christian, Jewish and Muslim faiths. In the face of the tragedies of prejudice and misunderstanding in our time, I find it tremendously necessary to underline the harmony of human thinking and the potential for peace and acceptance in our world.

My particular interest in this Qur'anic chapter—which is only one of many describing the Day of Judgment in terms that often closely echo the Christian Book of Revelation—is its focus on the Earth as a participant in the judging of humanity. To me, as a post-Sandy New Yorker from Cape Cod, this seems especially important and poignant. Climate change is a reckoning of a sort for human civilization as a whole.

However, Chapter XCIX of the Koran, itself, is very terse. So I've used only two short phrases as they actually appear: "shaken by an earthquake" and "the earth shall cast forth her burden[s]". See line 2. A third phrase "and a man shall say, What aileth her?" is reflected in line 17, conflated with the tone of Abdullah Yusuf Ali's (1872-1953) translation of Koran line 099.003: "And man cries (distressed): 'What is the matter with her?'"

Instead, I drew the richest material from George Sale's generous footnotes and in his 132-page "Preliminary Discourse." In these, he amasses detail he has translated and collected from classic

# List of Works by Kitty Brazelton

2

Qur'anic interpretations of medieval scholars Abdallah ibn Omar al-Baidawi (d. 1286) and Abu al-Qasim Mahmud ibn Umar al-Zamakhshari (1074-1143).

- SATB choir
- 4-8 soloists, one each SATB
- Trombone in Bb
- Piano

7 min.

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## ***Going Home*** (1996; substantially revised 2014)

Trio for clarinet, piano and percussion with klezmer and other unexpected twists and turns.

Video-illustrated by Russell Lee's famous Depression-era photo documentation of Pie Town, New Mexico. Single movement.

- Clarinet in Bb
- Piano
- Percussion Setup 1:
  - Marimba (4.5 octaves)
  - Shaker
  - Long-handled Broom or Bristled Paint Roller
- Percussion Setup 2:
  - Orchestral Bells
  - Tambourine on stand
  - Temple Blocks (3)
  - Triangle
  - Bongos
  - Suspended Cymbal on Stand
  - Tom-toms (2)
  - Snare Drum
  - Concert Bass Drum
  - Gong (low)
  - Tam-tam

10 min.

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## ***the soul's tale*** (2000; revised 2014)

- i. Severe Objects of Worship***
- ii. Our Houses of Sticks***
- iii. Discovery of the Loss of a Part of the Soul***
- iv. The Search to Recover Begins***
- v. The River Cuts Away, Then Runs Backwards Up the Mountain!***
- vi. Severe Objects of Worship—Reprise***

Video-illustrated by 1969 photos of anthropologist Frank Cancian from Zinacantán, Chiapas, Mexico. The story behind the symphony derives from ancient Mayan concepts of loss and redemption.

For orchestra:

- winds 2-2-2-2 (dbl. picc. & bass clar.)
- brass 4-2-2-1 (tuba)
- 2 perc. (1 timp etc., 1 kit/hand drums etc.)
- strings: not more than 12-8-6-6-3 and not less than 4-4-3-4-1

12 min.

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## ***Whatever in Nature*** (2014)

*Whatever in nature we deem to be evil,  
or to be capable of injuring our faculty  
for existing and enjoying the rational life,  
we may endeavour to remove in whatever way seems safest to us;*

*on the other hand,  
whatever we deem to be good  
or useful for preserving our being,  
and enabling us to enjoy the rational life,  
we may appropriate to our use and employ as we think best.*

*Everyone without exception may,  
by sovereign right of nature,  
do whatever he thinks will advance his own interest.*

Excerpt from Baruch Spinoza's *Theologico-Political Treatise*, Part IV, *Ethics of Human Bondage, or the Strength of Emotions*, Appendix, VIII, published anonymously in 1670, seven years before his death in 1677. Towards a collection of “essential prayers.”

- SATB, a cappella

3 min.

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## ***Irish Farewell*** (2014)

Also known as St. Patrick's blessing.

*May the road rise to meet you  
May the wind be always at your back  
May the sun shine warm upon your face,  
the rains fall soft upon your fields*

*And until we meet again  
May god hold you in the hollow of his hand.*

- SATB, a cappella

4 min.

2 0 1 3

## ***The Art of Memory*** (2013, ongoing)

Premiered February 17, 2013—Avant Music Festival 2013, Wild Project, 195 East 3rd St., New York NY. Curated by Megan Schubert and Randy Gibson. Evening-length oratorio for 9 musician-actors. Text began as my own translations of excerpts from Confessions of Augustine, letters from Ambrose of Milan and 4th-c. Latin hymn texts. Libretto expanded and finished by Miriam Seidel in 2014.

- 5 singers
  - Augustine, orator in Milan in 386 ACE, soprano
  - Ambrose, Nicaean bishop, growl soprano
  - Augustine's Concubine, female voice/dancer
  - Augustine's best friend, Alipius, female voice/dancer
  - Augustine's son, Deodatus, female voice/dancer
  - Band of Nicaean Christian Congregants:

- alto sax
- flute
- violin
- electric guitar
- cello
- contrabass
- Noise of the World:
  - Max MSP interactive processing
  - synthesizer

90-120 min.

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## **Fireworks** (1999-2002, revised 2013)

Revision and re-orchestration of 4th-of-July opera. Words by playwright Billy Aronson.

Originally commissioned & developed by American Opera Projects. Original concept for family opera & direction by Grethe Barrett Holby. Premiered Fort Greene Park, Brooklyn, July 2002, New York City Department of Parks & Recreation.

- 6 singers
  - soprano
  - mezzo-soprano
  - alto
  - tenor
  - baritone
  - bass
- orchestra:
  - wooden flute, piccolo
  - oboe d'amore
  - bass clarinet (Bb)
  - modern Baroque trumpet
  - trombone
  - percussion 1: 3 timpani, guiro, bass drum, egg shaker
  - percussion 2: big gong, cymbals, hi-hat, snare, bongos
  - percussion 3: congas, maracas, cajón
  - percussion 4: vibes, glockenspiel, tinker bell, claves, egg shaker
  - harp
  - guitar
  - harpsichord
  - violins I & II
  - violas
  - cellos
  - contrabass

80 min.

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## **Loving-Kindness Mantra** (2013)

*May I be filled with loving kindness*

*May I be well*

*May I be peaceful and at ease*

*May I be happy*

*May you be filled with loving kindness*

*May you be well*  
*May you be peaceful and at ease*  
*May you be happy*

*May we be filled with loving kindness*  
*May we be well*  
*May we be peaceful and at ease*  
*May we be happy*

From the practice of Metta Bhavana. Towards a collection of “essential prayers.”

- SATB, a cappella

2 min. 19 sec.

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## **Carol: Puer natus in Bethlehem** (2013)

Latin verses excerpted from 15th-c. hymn text. English translation by Kitty Brazelton. Towards a collection of “essential prayers.”

*Puer natus in Bethlehem*  
*Alleluia*  
*Unde gaudet Jerusalem*  
*Alleluia*

*Hic jacet in praesepio*  
*Alleluia*  
*Qui regnat sine termino*  
*Alleluia*

*Cognovit bos et asinus*

*Quod puer erat dominus*

*Reges de Saba veniunt*

*Aurum, thus et myrrhum offerunt*

*In hoc natali gaudio*  
*Alleluia*  
*Benedicamus domino*  
*Alleluia*

*Alleluia*

*Boy child born down in Bethlehem*  
*Alleluia*  
*Bells will ring in Jerusalem*  
*Alleluia*

*Lying in a manger*  
*Alleluia*  
*Who shall reign forever*  
*Alleluia*

*Ox and ass they knew*

*that the boy was god, they knew him*

*Kings from Saba came bringing*

*Gold, frankincense and myrrh, they offered him*

*On this happy birthday*  
*Alleluia*  
*Speak well of the lord*  
*Alleluia*

*Alleluia*

- SATB, a cappella

3 min.

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2 0 1 2

## **Psalm 104** (2012)

Awarded the 12th annual Carl von Ossietzky Composition Prize by the University of Oldenburg. After Sandy's damage to my New York City neighborhood in the fall of 2012 I translated Psalm 104 and set it to music, fascinated by its millennia-ancient, possibly even Egyptian, prayer for

human safety from the fury of nature. The violent beauty of our precarious existence on this earth connects us to our cousins in the 14th c. BCE, across time, culture, war, everything. I am incredibly honored and thank the distinguished jury—Violeta Dinescu, Siegrid Ernst, Christoph Keller, Michael Searby and Johannes von Hoff—who conferred this award February 10, 2013, in St. Ansgari Kirche, Oldenburg, Germany.

TRANSLATION of PSALM 104, November 2012, Kitty Brazelton

1

*Sang David: O my soul, bless Him. Bless the Lord.  
Lord, my God, you are violently magnified.  
You wrap yourself in honor and beauty,*

2

*a cloak of light like a gown of gold.  
You stretch the sky like a skin around you,*

3

*you who cover all the seas:  
you who place your ladder into the heavens upon the clouds;  
you who walk on the wings of the winds:*

4

*you who make the angels into your own breathing,  
to serve us burning flame.*

5

*You built the earth, the ground we trust beneath us  
will never waver, in cycles of cycles never waver, never never waver.*

6

*You clothed the world in water dressing the abyss below the sea;  
but the waters stood above the mountains.*

7

*From your voice and loud rebuke they fled;  
from your thunder and noise they retreated.*

8

*Now the waters rise from the mountains and descend into the valleys.  
Now the waters follow the patterns that you built for them.*

11

*The beasts of the field shall drink:  
and the wild deer shall solve their thirst.*

12

*From the rocks above, winged beasts of the sky  
shall give voice.*

13

*The earth shall be satisfied by the fruit of your work:*

14

*growing grain and grass  
you draw bread from the ground.*

20

*You made darkness, and night is here,  
when all the forest creatures shall awaken:*

21

*the young lions roaring as they hunt...*

22

*Risen is the sun*

23

*Now man shall come out and go to work til evening.*

24

*How magnificent are your creations Lord!  
Everything known to us you made!  
Full is the earth of your riches.*

*35 Bless the Lord. O my soul bless Him. Bless the Lord.*

- SATB choir with Treble concertino
- Church organ (2 manuals and pedals)
- Percussion:
  - Crotales
  - Snare Drum
  - Two Suspended Cymbals
  - Wood Block
  - Concert Bass Drum

12 min.

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## ***The Adoration (La Adoración)*** (2012)

A "chorale" cantata for stringed quintet based on the ballad *Anda Gila y sin Tardanza* from the traditional pageant *Los Pastores* as well as Matachines dance tunes and the Ritual Dance sequence as it occurs in the Albuquerque Basin, using folk tunes transcribed and recorded by John Donald Robb.

Title: Coloquia de la pastorela - anda, gila y sin tardanza

Creator: Baca, Prospero ; Robb, J.D.

Subject: Pastores; Religious songs

Description: J. D. Robb Field Recording. Recorded in Bernalillo, NM. See also index numbers 690-709. J.D.R. note: "Coloquio de la Pastorela. These numbers refer to letras or song texts of the Christmas play, Coloquio de la Pastora. The owner, the late Mr. Baca, permitted me to copy from his handwritten copy the manuscript of the entire play. The recordings were made at a later time and there are numerous differences between the texts as written in the notebooks and the texts as sung. However, since the texts and the melodies as sung by Próspero Baca were published by Richard B. Stark in his *Music of the Spanish Folk Plays in New Mexico*, Museum of New Mexico Press in 1969 with the consent of the undersigned the differences are hardly sufficient to justify a revision of the texts and melodies at this time. They are available at any time to scholars who wish to pursue the matter further."

Date: 1951

Collection: Robb Field Recordings

- string quartet: 2violins, viola, cello

- classical guitar
- 11 min.
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## ***But Ruth Said*** (1999, revised 2012)

*Naomi said, "Behold your sister-in-law is gone back unto her people, back unto her gods..."*

*But Ruth said:*

*"Do not press me to leave you or to turn back from following you. Where you go I will go. Where you lodge I will lodge. Your people shall be my people and your God my God. Where you die, I will die. There will I be buried. May the Lord do thus and so to me and more as well if even death parts me from you."*

*So Naomi returned together with Ruth the Moabitess, her daughter-in-law. They came to Bethlehem at the beginning of the barley harvest...*

Setting of Ruth's reply to Naomi, Book of Ruth, 1:15-17, 19. Revised for performance 2012.

- soprano (D above middle C-C# 2 octaves above)
- church organ (2 manuals and pedals)

8 min.

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## ***Dark Pond*** (2012)

Composed for Florida trio Pulse Chamber Music. Single movement.

- Bb clarinet
- viola
- piano

9 min.

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## ***Dance Suite for Oboe Quartet*** (2012)

**vii. *Starting to Dance***

**viii. *Guaguancó for Tea***

Composed for Atlanta Chamber Players' Rapido! Composition Contest. Two dance movements.

- oboe
- violin
- cello
- piano

5 min., 3 min.

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## ***The Adjective*** (2012)

Mark Twain's: "*As to the adjective: when in doubt, strike it out*" for my spring choral composition class to sing. Though the round is very simple, the class's learning curve was large and I didn't want to take away from preparation of their own compositions so we didn't end up performing it. In June, I posted it on Wikipedia's Choral Public Domain site foregoing copyright, in hopes someone will have fun with it.

- easy round for SAB, a cappella

1 min.

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## ***Candle Blessing for Shabbat*** (2012)

Setting of a Shabbat brucha for choir. Towards a collection of "essential prayers."

- round for 4 voices, a cappella

4 min.

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## ***Father Myke's Prayer*** (2012)

Setting of Father Mychal Judge's prayer for choir. Father Myke was chaplain for the New York City Fire Department, first casualty September 11, 2001. Towards a collection of "essential prayers."



- SAAB, a cappella
- 3 min.

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## ***Watching the Forest Grow*** (2012)

Upside-down brass quintet. Premiered by Bennington College Brass Quintet, May 2012.

- trumpet, horn, 2 trombones, tuba
- 2 min.

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## ***Playing on the Lawn*** (2008, revised 2012)

Upside down string quartet No. 1

- violin
- viola
- cello
- cello

5 min.

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## ***Psalm 23*** (2012)

Two settings of the 23<sup>rd</sup> psalm for choir. Towards a collection of “essential prayers.”

- SAT, a cappella
- 3 min.
- My voice, Church organ (and planning to replace organ with a cappella SATB choir)

2 min.

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## ***Our Father*** (2010-2012)

Setting of the “Our Father” for choir. Towards a collection of “essential prayers.”

- SATB, a cappella
- 4 min.

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Please note: my “essential prayers” form core of repertoire for course taught by Thomas Bogdan at Bennington College, fall 2012.

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## 2 0 1 1

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## ***Wondrous Love—arr.*** (2011)

Arrangement of pre-colonial (16<sup>th</sup>-c. or older) Celtic-American folk song. Premiered December 2011 at Bennington College with Hui Cox on guitar.

- My voice
- Electric guitar
- Electric bass

10 min.

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## ***Wayfarin’ Stranger—arr.*** (2011)

Arrangement of 19<sup>th</sup>-c. American folk song. Premiered December 2011 at Bennington College with Hui Cox on guitar. Performed at Spectrum for Innova Recordings “Lab”, New York City, June 28, 2012.

- My voice
- Electric guitar
- Electric bass

12 min.

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## ***Darkness, Darkness—arr.*** (2011)

Arrangement of 1969 ballad by Jesse Colin Young of the Youngbloods. Premiered December 2011 at Bennington College with Hui Cox on guitar.

- My voice

- Electric guitar
- Electric bass

7 min.

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## ***Bird of My Heart*** (2011)

Song for my daughter's leaving for college. Premiered & recorded December 2011 at Bennington College with Hui Cox on guitar. Performed again with Hui at a benefit for Buddha's Smile School in Sarnath, India, held at Brooklyn Conservatory December 2011. Performed solo in Marlin, Texas, for my cousins, January 2012. Performed at Spectrum, New York City, June 28, 2012.

- My voice
- Electric guitar (optional)

7 min.

2010

## ***CAT!—the Opera Musical*** (2005, 2010)

Stand-alone spin-off from *Animal Tales* (see below) for performance in schools. Libretto by George Plimpton. Director Grethe Barrett Holby. Commissioned by Ardea Arts. Premieres July-September 2010, Southampton Fresh Air Home, Parrish Art Museum and the Central Park Zoo.

- CAT, mezzo-soprano
- VET, bass-baritone
- ANIMAL ASSISTANT TO VET, alto
- ANIMAL ASSISTANT TO VET, baritone
- Piano
- Boombox for sound effects, Foley and pre-recorded tracks

40 min.

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## ***Animal Tales—aria revisions*** (2010)

Aria revisions of HAMSTER and DOG arias for ease of performance at opera conference in February 2010.

- HAMSTER, coloratura soprano
- DOG, baritone
- Piano

6 min. (2 arias)

2009

## ***Serenity Prayer for Chuck*** (2009)

I made a setting of the Serenity Prayer for my friend Chuck Holland who died in November '09.

- SSA, a cappella

2 min.

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## ***Ti Nene' (the Newborn)*** (2008-2009)

Commissioned by the Texas Infant Mental Health Association for a conference in Dallas in January 2010, I created a setting of words my father insisted he'd heard from the Mayan-descended Zinacantecos in Chiapas, Mexico when he and I worked there the late '60s. I wrote to an old friend, Tzotzil lexicographer Robert Laughlin at the Smithsonian, who replied no, this was not a Tzotzil saying, but that my father had always been creative. So I translated my Dad's "Mayan saying" into Tzotzil, learned when I was 14 with him in Mexico. I then set both songs to music, the English and the Tzotzil, for a middle school SAT competition choir. The young voices sang my two songs with 3 high school percussionists and a pianist in honor of my father and his work with newborn babies around the world. The Richardson North Junior High Chorale led by Melissa Roth performed these beautifully January 7, 2010, and were roundly applauded by a large audience of pediatricians, nurses and child healthcare providers.

- SAT choir
- Rainstick and maracas
- Triangle and cymbal with mallets
- Conga
- Piano

8 min.

2008

## ***Animal Tales*** (2004-2008)

Aesop's Fables meets Dr. Dolittle. Story & words by George Plimpton. Music by Kitty Brazelton. Origin, dramaturgy & direction by Grethe Barrett Holby. Commissioned & Developed by the Family Opera Initiative. Development Partners: Atlantic Center for the Arts, Montclair State University and with major support from the Jaffe Family Foundation.

*Animal Tales* Act I workshopped in January 2005 at Atlantic Center for the Arts in New Smyrna Beach, Florida, with cast members from Orlando Opera, and Orlando Youth Opera.

*Animal Tales* Act II workshopped in July 2006 at Montclair State University in New Jersey.

After revisions, the entire piece showcased in a week-long set of concert readings November 2008 in New York City.

Opera in 2 acts for all ages

- 8 soloists
- VET, bass-baritone
- HAMSTER, coloratura soprano
- GOLDFISH, mezzo-soprano
- FROG, boy soprano
- HORSE, tenor
- DOG, baritone
- SATB chorus (can be mostly principals)
- children's chorus (trained and/or untrained for community outreach)
- Orchestra, piano
- dj
- Latin percussion & hand drums

105 min.

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## ***ecclesiastes: a modern oratorio*** (2001-2008)

**ix. preamble [eccles. 1:3-11, 15]**

**x. beginning & ending**

**xi. motet [eccles. 3:1-8, 15]**

**xii. bells**

**xiii. time to go, time to remain**

**xiv. that which**

**xv. heaven**

**xvi. every purpose**

**xvii. under, to**

**xviii. bells & words**

**xix. ending & beginning**

**xx. ending**

*ecclesiastes: a modern oratorio* grew out of a project called *Time Remaining* commissioned by Gina Gibney Dance and made possible by Danspace Project's 2002-2003 Commissioning Initiative with support from the Joyce-Mertz Gilmore Foundation, DANCECleveland, Music and Performing Arts at Trinity Cathedral, Live Music for Dance Program of the Mary Flagler Cary Charitable Trust, administered by the American Music Center, Public Funds from The New York City Department of Cultural Affairs, The Bossak/Heilbron Charitable Foundation and The Harkness Foundation for Dance.

The Time Remaining Band premiered *Time Remaining* in 2002, and continued to perform with the dance company until 2004. By this time the septet had developed a strong interactive sensitivity to the music and its purpose. So we gigged and recorded the piece with a focus around the text from the Bible book of Ecclesiastes that *Time Remaining* had drawn upon.

I finished the record developing the text further and singing two more pieces using further Ecclesiastes text. I became interested in re-translating this text from the original Hebrew through reference to the Vulgate's Latin translation. Through comparison, I came up with text I felt spoke to a more contemporary spiritual practice, in particular the 12 steps of recovery.

*ecclesiastes: a modern oratorio* and liner notes discussing the process are available on Innova Recordings.

- contratenor
- tenor
- baritone
- bass
- cello
- extended drum kit
- concert bass drum
- pitched bells
- hammered dulcimer
- mandolin
- soundtracks and drones

73 min.

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## ***O Joy!*** (2008)

A celebration of song, singing & utterance with Psalm 77:1-6. Dedicated to VocalEssence Ensemble Singers and Philip Brunelle — Happy 40th!

*O Joy!* was composed by Kitty Brazelton as part of the Sixth Annual Essentially Choral Program. Designed by VocalEssence and the American Composers Forum and funded by the Jerome Foundation, Essentially Choral seeks creative and innovative works in a wide range of styles as an opportunity for emerging composers to hear and develop their “works in progress” in a supportive, professional environment. Works commissioned through this program contribute to the expansion and strengthening of the choral repertoire. Essentially Choral affirms the ongoing commitment of VocalEssence and the American Composers Forum to the work of today’s composers and the performance of their music.

Premiered by VocalEssence Ensemble Singers, pianist Charles Kemper and director Philip Brunelle for the choir's 40th anniversary celebration, September 14, 2008, Orchestra Hall, Minneapolis, Garrison Keillor, emcee. Later broadcast on NPR. Reviews [Minneapolis Star-Tribune](#), St. Paul’s [Pioneer Press](#).

*O Joy!* appears in Boosey & Hawkes’ “Sing A New Song Series”, published 2011.

Excerpts from Psalm 77 re-translated from original Hebrew & Latin versions by Kitty Brazelton.

Other text by Brazelton.

- SATB choir
- piano

3 min.

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## ***Upside Down String Quartet No. 1: Volteggio*** (2008)

Composed for cellist Rosie Mandel and her friends.

- 1 violin
- viola
- 2 cellos

5 min.

Revised 2012, renamed ***Playing On the Lawn***. Premiered by Emily Call & friends at Cal Arts.

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## **Three Orchestral Songs** (2008)

- i. Remembered Music—A Fragment**
- ii. The Fountain**
- iii. New England Arming!**

Three orchestral songs composed while studying on sabbatical with composer David Del Tredici. Settings of Civil War-era poetry by ancestors James Russell Lowell (*Remembered Music...* and *The Fountain*) and his brother the Rev. Robert Traill Spence Lowell (*New England Arming!*). *Remembered Music...* and *The Fountain* were read by Musician's Accord, David Del Tredici conducting, Kitty Brazelton singing. *Remembered Music...* later re-orchestrated string orchestra (String Orchestra of New York City or SoNYC) and performed at Make Music New York 08, in June outdoors on Cornelia St., organized by Composers Collaborative Inc. (on YouTube).

Available in multiple versions:

- Voice and piano
- Voice and chamber ensemble (flute, alto sax, clarinet, trumpet, trombone, french horn, piano, violin, viola, cello, double bass)
- Voice and string orchestra

6, 4 & 3 min.

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## **If the Yellow Moon** (2008)

Setting of poem by April Bernard for solo performance at Bennington College orientation concert.

- Voice & electric bass

5 min.

2007

## **Love, I Know Beyond A Doubt** (1997, 2007)

Motet including text and melodies from traditional & Occitans chants and a monophonic chanson roial from the *Rémède de Fortune* by Guillaume de Machaut (c. 1300-1365), in memory of Professor Peter Gram Swing (1923-1996).

Revised for the 6th annual Essentially Choral program where five composers were selected to have their works-in-progress read by the VocalEssence Ensemble Singers, a 32-voice professional chorus directed by Philip Brunelle, and professional orchestra musicians. Essentially Choral affirms the commitment of VocalEssence and the American Composers Forum to the work of today's composers and the performance of their music. The program is generously supported by a grant from the Jerome Foundation.

Reading by VocalEssence Ensemble Singers, director Philip Brunelle, pianist Charles Kemper, baritone saxophonist Kathy Jensen, bassist Greg Hippen and drummer Joseph Pulice, Minneapolis, May 2007.

Translation & interpretation of Machaut & plainchant texts from Medieval French, Latin and Occitans by Kitty Brazelton.

SATB choir

5 soloists: 3 sopranos, alto & tenor

- jazz quartet:
- baritone saxophone
- piano
- double bass
- drums

14 min.

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## **Molybdenum, a 4-5-6-7-tet** (2007)

Composed for the Advanced Cello Ensemble (A. C. E.) at Third Street Settlement Music School. Premiered fall 2007 under the direction of Sybille Johner.

cello 4-5-6-7-tet:

- 4-7 cellos

5 min.

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**Cambridge Sonata** (2005, 2007, in progress)

i. **Kresge (2007)**

ii. **Sanders (2007)**

iii. **(untitled cha cha) (in progress)**

for piano trio:

- violin
- cello
- piano

8:15, 8:22, ?

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**Four** (2007, unfinished)

Brass quartet in progress.

- 2 trumpets
- 2 trombones

? min.

## 2006

**stabat mom** (co-composed with Dafna Naphtali, 2006, 2008)

A collage about motherhood created for Mother's Day 2006 at Tonic curated by Gisburg, with other mother musicmakers Miya Masaoka, Mari Kimura, Lois V. Vierk and Gisburg herself.

Adapted for full BAT? trio including Danny Tunick and premiered at Music with a View series at the Flea Theater, curated by Kathy Supové, January 2008, *stabat mom* juxtaposes a BAT? version of the 18th-c. Pergolesi *Stabat mater* duet for alto and soprano, with Naphtali's hard rock song about the rages of motherhood, and an adaptation of Brazelton's 1992 *Lullaby for Handbells* for hammered electric bass, glockenspiel, vocals, guitar and computer.

Recorded fall 2008 at HarvestWorks. Mixed 2012.

for WHAT IS IT LIKE TO BE A BAT?, cyber-punk trio:

- two voices
- electric guitar
- MAX live interactive processing
- electric bass
- laptop soundtracks processing Pergolesi and miscellaneous elements of piece
- vibes
- glockenspiel
- music box
- musical pull-toys
- drums
- "found" sounds of children's voices, washing machine and other household, child-rearing associations, processed and collaged in MAX
- Morse code ostinato of *stabat mater* created from musical pull-toy

20 min.

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**Ave maris stella** (2005, revised 2006)

Monophonic & polyphonic settings of Marian plainchant hymn *Ave maris stella* for a cappella women's choir. Includes staging suggestions. Performances by Bennington College Women's Choir, director Mary Montgomery, spring 2005 & winter 2006. Translation & interpretation of *Ave maris stella* hymn verses from Medieval Latin by Kitty Brazelton.

for a cappella women's choir:

- SSAA

9 min

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## ***You Leave Me Twisting In The Wind*** (2006)

A study in 7. Composed for Bennington College colleague Elizabeth Wright.

- solo piano

5 min.

Revised 2012 for premiere by Yoshiko Sato, May 2012, Bennington College.

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## ***Three-Finned Fish*** (2006)

Composed for the brass ensemble at Bennington College under the direction of trumpeter Ron Anderson. This is who he had in the ensemble that year.

- 2 trumpets
- trombone

2 min.

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## ***trio*** (2006)

***i. caccia***

***ii. canso***

***iii. contredanse***

Trio for two violins and piano. Premiered by John Van Buskirk, Kaori Washiyama and Heather Sommerlad at Bennington College 2006. "Canso" performed at Third Street Settlement Music School, NYC, in the chamber music program led by Mary Jo Pagano, 2/6/2010. "Caccia" performed at Third Street, 11/15-19/2011.

for piano trio:

- 2 violins
- piano

3, 4 and 3 min.

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## ***2 pieces for young violinists*** (2006)

***La giustizia*** (from Handel's *Giulio Cesare in Egitto*)

***Yiri yiri bom*** (tune by Cuban salsero Beny Moré)

Short pieces which re-use well-known tunes in different rhythmic and contemporary contexts to pique the interest of the less experienced player. *Yiri yiri bom* is also scored for cello and piano.

- violin
- piano

5 min.

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***Graduation Quilt 2006*** organized by Kitty Brazelton with melodies composed by John DePippo '06, Westbrook Johnson '06, Bailey Math '06, Mary Montgomery, Mike Rugnetta '06, Heather Sommerlad '06 and Marie Valigorsky MFA '06. Used as prelude to graduation ceremony. Fragments were composed by seniors graduating in a Music concentration, as well as graduating M.F.A. and composer intern, then organized into a musical "quilt" by Kitty Brazelton.

- 2 trumpets
- 2 trombones
- percussion as necessary

6 min.

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2 0 0 5

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## ***Busy Trio*** (2005)

Composed for the beginning of school for Ron Anderson, trumpet, Bruce Williamson, bass clarinet, and John Van Buskirk, piano. Premiered at Bennington College, September, 2005.

- trumpet
- bass clarinet
- piano

3 min.

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## ***states of mind, bodies of water*** (2005)

- i. narrow***
- ii. wide***
- iii. round***

Composed for Bennington College colleague David Anderegg, psychologist and pianist. Premiered by him, The Carriage Barn, September 2005.

solo piano

3, 5 and 2 min.

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## ***Sonata for 3 Flutes*** (2005)

- i. Overblown Trill***
- ii. Low Notes***
- iii. Trois-Flute Stomp***

Written for my students at Bennington College. They were too scared to perform it though. for flute trio:

- 3 flutes (C)

2, 2, 1.25 min.

2 0 0 4

## ***The House Upon The Love Is Gone*** (2004)

Premiered by Kitty Brazelton, Spring Music Festival '04, Bennington College. Song:

- voice
- piano

6 min.

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## ***Dé*** by Francesco Landini (1325-1397), arranged by Kitty Brazelton (2004)

Written for Bennington College Graduation. Combines classical forces who are performing traditional march by Lou Calbro with Milford Graves' students hand-drumming in a more improvisational African-influenced style. Used as recessional in 2007.

for brass quartet and percussion:

- 2 trumpets
- 2 trombones
- concert bass drum
- "bell" or cymbal
- hand drums: djembe, congas

5-15 min.

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***Graduation Quilt 2004*** organized Kitty Brazelton with melodies composed by Juliet Case '04, Rachel Shirk '04, Sam Tyndall '04 and Dexter Wayne III '04. Used as prelude to graduation ceremony. Fragments were composed by seniors graduating in a Music concentration, then organized into a musical "quilt" by Kitty Brazelton.

for brass quartet:

- 2 trumpets
- 2 trombones

5 min.

2 0 0 3

## ***Attention Deficit Disorder*** (2003)

Montage of fragments of Led Zeppelin's *Black Dog*, Metallica's *Wherever I May Roam* and Rodgers & Hammerstein's *Bali Hai* as an improvisational structure for free jazz trio and rock voice.

- voice (KB)



- tenor sax
- double bass
- drums

7 min.

2002

## **Fireworks** (1999-2002)

A 4<sup>th</sup>-of-July opera. Words by playwright Billy Aronson. Commissioned & developed by American Opera Projects. Original concept for family opera and direction by Grethe Barrett Holby. Premiered Fort Greene Park, Brooklyn, July 2002, New York City Department of Parks & Recreation. Music directed by Wendy Bobbitt Cavett.

- 6 singers:
  - soprano
  - mezzo-soprano
  - alto, tenor
  - baritone
  - bass
- string orchestra with single brass and winds, percussion, plucked strings and keyboards (but performed in a condensed orchestration by sextet using woodwind/string doublings and synthesizer.):
  - flute
  - clarinet (Bb), bass clarinet
  - alto & baritone saxophones
  - trumpet
  - trombone
  - percussion: marimba & vibes, drum kit, congas, maracas, cowbells
  - keyboards: harpsichord, calliope
  - guitars: electric & acoustic
  - harp
  - violins
  - violas
  - cellos
  - bass

80 min.

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## **Time Remaining** (2001-2002)

- i. opening*
- ii. eden's elegy*
- iii. driving force*
- iv. one*
- v. two*
- vi. motet*
- vii. time ritual 1*
- viii. angharad runs*
- ix. match*
- x. pillars*
- xi. wall*
- xii. floor duets*
- xiii. eden emerges*
- xiv. time ritual 2*
- xv. undertow*
- xvi. ending*

Premiered by Gina Gibney Dance, October 2002, St. Mark's Danspace, and November 2002, Cleveland Public Theater. Reviews: [N.Y.Times](#), [Cleveland Plain Dealer](#), [Dance Insider](#). *Time Remaining* for Gina Gibney Dance was made possible by Danspace Project's 2002-2003 Commissioning

Initiative with support from the Joyce-Mertz Gilmore Foundation, DANCECleveland, Music and Performing Arts at Trinity Cathedral, Live Music for Dance Program of the Mary Flagler Cary Charitable Trust, administered by the American Music Center, Public Funds from The New York City Department of Cultural Affairs, The Bossak/Heilbron Charitable Foundation and The Harkness Foundation for Dance. Later adapted and recorded in 2004 as *ecclesiastes: a modern oratorio*. Further revised in 2007 & 2008 for release on Innova Recordings. Concert version, Nuyorican Poets Café, June, 2004.

The Time Remaining Band (David Bryan, John Brauer, Keith Borden, Mark Lin, Matt Geoke, Alex Vittum with Kitty Brazelton):

- TTBB male vocal quartet
- cello
- percussion
  - concert bass drum
  - modified kit
  - bells
  - hammered dulcimer
- computer-processed soundtracks and drones from "found" sounds native to ensemble

52 min.

## 2 0 0 1

### **ordinary, mass** (2001)

#### **i. kyrie**

#### **ii. gloria**

#### **iii. credo**

The beginning of a setting of the mass. The text is Latin and Greek with vernacular asides.

Premiered at ASCAP's "Thru the Walls" series curated by Martha Mooke, 2nd Edition Feb. 27, 2001. Performed by Nioka Workman (electric cello with effects), Judith Davidoff (bass viol), Harvey Price (double lead steel drums), Kitty Brazelton (voice & electric bass) and Tony Lewis (drumkit). Recorded live by Ben Arnow. More at <http://www.ascap.com/playback/2001/> with slide show.

- voice
- electric cello w/ FX
- bass viol
- double lead steel drums
- electric bass
- drums

20 min.

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### **Consider the Carving Knife** (2001)

This is a big, brawny, funny piece about "the conundrum of married life". Commissioned by curator/composer John King to open the Kitchen House Blend series. Premiered at The Kitchen, NYC, April, 2001. Also on bill, House Blend premieres by composer/performers Craig Harris and David Krakauer. Repeated in May 2005 with House Blend at the Kitchen. Both events, 2001 and 2005, recorded by Ben Arnow.

for Kitchen House Blend with Kitty Brazelton:

- voice
- flute
- bass clarinet
- alto sax
- tenor sax
- baritone sax
- trumpet
- trombone
- piano

- marimba
- violin
- cello
- double bass
- drum set
- log drum & other percussion

20 min.

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## ***as the day goes by...*** (October 2001)

Reactions to the September 11, 2001, attack on the city where I live.

Commissioned & premiered by Relâche at Delaware Center for Contemporary Art & The Philadelphia Ethical Society, Nov. 30 - Dec. 2, 2001. Review [Philadelphia Inquirer](#). Also webcast with interview on [newmusicbox.org](#) in March 2002.

I have tried to portray the emotional process struggling to comprehend something violently incomprehensible. I try to enact the jagged dissonance between the juxtaposed flashbacks—the first, to what it was like before, and the inevitable second, to what it was like then, during the event. What is the nature of the innocence of "before"? Are the spores of what was to come now perceptible in hindsight? And the impossible horror of "then"—can there ever be resolution or redemption?

In the middle of *as the day goes by...* the Trinidadian steel pan played by Harvey Price emerges. I imagine the instrument as a sort of angel. The melodies and sounds from "before" and "then" are re-integrated more gently, bending and softening to each other in a shimmering Afro-Caribbean timbre—I call that part "song."

I conclude the section "song" with two songs, specific references from the outside world: one, the medieval Catholic requiem chant "dies irae" (day of wrath) with text from the original 12th-c. poem (which is even more eerily predictive of the firestorm and ashes of September 11), interwoven with two, a melody I have transcribed from a reading of the Koran. Because use of this melody and text may be offensive to those who practice Islam, I only use the opening word "bismillah" (blessed be), and I am willing to alter the word so as to make it unrecognizable if an audience member is uncomfortable. My intent is to make consonant these texts and melodies and by inference, the civilizations they represent.

I don't know if the listener will find resolution or harmony in *as the day goes by...* I hope so—it would be a way that I could help. In the end, though, the horror and consequences of September 11th are something only the passage of time will heal "as the day goes by..."

for Relâche with Kitty Brazelton:

- voice
- oboe
- tenor sax
- bassoon
- viola
- piano
- double bass
- steel pan

25 min.

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## 2000

### ***5 dreams; marriage*** (co-composed with Dafna Naphtali, 2000)

Five arias based on her wedding vows composed for and sung by Dafna Naphtali, alternate with five answers by Kitty Brazelton derived from her 1978 song *I Told You So* which describes the decay of a marital relationship. Everything explodes at the end of Answer 5 and is concluded by the Glory Chorale with Dafna, Kitty, drummer Danny Tunick and sound designer Paul Geluso singing a fugue over CMIX pluck algorithms. Commissioned by HarvestWorks through New York State Council for the Arts. Premiered Sound Symposium 2000, St. John's, Newfoundland, Canada. American premiere, Whitney Museum Design Triennial, New York City, listed in *New Yorker* magazine. Released on Tzadik/Oracles summer 2003. Reviews: [The Wire](#), [All Music Guide](#), [Boston Herald](#), etc.

for WHAT IS IT LIKE TO BE A BAT?

- four voices
- electric guitar

- MAX live interactive processing with Eventide delay unit
- electric bass
- laptop soundtracks
- MIDI-controlled sampler using Logic software
- drums

26 min.

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## ***Kitty Brazelton & Low Brass*** (2000)

- ***Down So Low*** by Tracy Nelson of Mother Earth 1970, arranged by Brazelton for Low Brass 2000
- ***No More Bends in the Wire*** by Kitty Brazelton 1996, arranged for Low Brass 2000
- ***Think I'm Fallin' In Love*** by Kitty Brazelton & Joey Scarperia, 1982, arranged for Low Brass 2000

I started with an arrangement for voice, tuba, 2 trombones and steel drums of Tracy Nelson's *Down So Low* for Phil Kline's curation "Your Hit Parade" in March at the New Museum in Soho. I arranged a few more tunes of my own to perform on Frank Oteri's 21st Century Schizoid series with the same instrumentation (me singing, Bob Stewart tuba, Chris Washburne and Julie Josephson on trombones, Danny Tunick on vibes, and Tony Lewis on drums) in May.

voice & mixed ensemble of brass, percussion:

- voice
- 2 trombones
- tuba
- vibes
- drums

12 min.

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## ***Symphony No. 3 "Native to Where"*** (2000)

### ***i. the soul's tale***

- Severe Objects of Worship
- Our Houses of Sticks
- Discovery of the Loss of a Part of the Soul
- The Search to Recover Begins
- The River Cuts Away, Then Runs Backwards
- Up the Mountain!
- Severe Objects of Worship—Reprise

### ***ii. chorale of the soul reunited***

- The Lost Part Found
- Healed & Reunited, the Soul's
- Parts Start to Sing
- Fear
- Hope
- Distraction
- All 13 Parts Join in the Old Song
- All Hope

### ***iii. last dance***

- Moon's Day
- Thor's Day
- Freia's Day
- Tiw's Day
- Saturn's Day
- Day of Whatever God
- Next Moon's Day

for orchestra:

- winds:
  - 2 flutes, piccolo

- 2 oboes
- 2 clarinets, bass clarinet
- 2 bassoons
- brass:
  - 4 horns
  - 2 trumpets
  - 2 trombones
  - tuba
- 2 perc.
  - timpani etc.
  - drum kit/hand drums etc.
- strings:
  - 4-12 1<sup>st</sup> violins
  - 4-8 2<sup>nd</sup> violins
  - 3-6 violas
  - 4-6 cellos
  - 1-3 basses

19 min.

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## ***Studies in C*** (2000)

for mixed wind octet:

- flute
- oboe
- clarinet
- alto saxophone
- tenor saxophone
- horn
- trombone
- bassoon

8-9 min.

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## ***Reginis Apium*** (2000)

### ***i. Buzzing Fields***

### ***ii. Ow! the Sting...but Mm the Honey***

### ***iii. Lilies in the Valley***

Composed for flutist Ardith Bondi and her students. Performed by them in recital at LaGuardia High School for Music & Art and the Performing Arts, spring 2000.

- flute duo

4 min.

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1 9 9 9

## ***Leg Vague*** (1999)

Composed for pianist Kathleen Supové for her birthday, January 1999. Premiered The Flea Theater, NYC, April-May 1999 ([New York Times](#) 4/26/99, [Boston Globe](#))

- solo piano
- pianist's voice

10 min.

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## ***Sonata for the Inner Ear*** (1999)

### ***i. Exposition***

### ***ii. Development***

### ***iii. Recapitulation***

3 modular movements deconstructing sonata form---is it valid?---Exposition establishes motives a and b in multiple configurations; Development invites all 8 players to solo on these ideas; Recapitulation restates and wraps up bang.

Premiered by the California EAR Unit, Los Angeles County Museum, October 13, 1999. Recorded in 2001 for release in 2002 on "Kitty Brazelton: Chamber Music for the Inner Ear", CRI-Emergency 889. Reviews [Gramophone UK](#), [Los Angeles Times](#), etc.

for the California EAR Unit:

- flute
- bass clarinet
- violin
- cello
- 2 keyboards (piano and sampler)
- marimba
- drum set

23 min.

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## ***The Battle of X and Y*** (1999)

An algebraic battle between ostinato x and bridge y. Structured ensemble improvisation. Virtuoso rhythm. Premiered by Relâche in May 2001 in Philadelphia at the Institute of Contemporary Art and at the Philadelphia Ethical Society.

for Relâche:

- oboe
- tenor sax
- bassoon
- viola
- piano
- double bass
- drum set

7 min.

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## ***Getting In & Out Of Trouble*** (1999)

Rondo of ostinati originally composed for jazz orchestra, commissioned by the Charles Fox Fund of the Alumni & Friends of LaGuardia. Premiered by LaGuardia High School of Music & Art Junior Jazz & Pit Orchestra combined under the direction of Bob Stewart, May 6, 1999.

for concert wind band:

- 3 flutes
- 5 clarinets (b. cl. & Eb)
- saxophones: 3 altos, 2 tenors, 1 baritone
- 4 trumpets
- french horn
- 3 trombones
- tuba
- pno
- gtr. (optional)
- 4 percussion
  - drumkit
  - agogo
  - whistle
  - gong
  - chocallo/rainstick
  - 3 timpani
  - conga
  - timbales

- marimba
- originally 2-8 violins, can be adapted to wind band
- originally 2-6 cellos, can be adapted to wind band
- originally amplified bass, can be adapted to low brass

10 min.

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**9 outa 10** (1992, 1999)

**When the Lights Go Out** (1988, 1999)

**You Can't Stand in the Way of Love** (1988, 1999)

**I Oughta Know** (1988, arr. for DADADAH 1999)

**The Moon Has Ears** (1999)

At this time DADADAH (Brazelton, voice, Danny Weiss/Philip Johnston/Michael Attias, alto sax, Mark Taylor, horn, Chris Washburne, trombone, Elizabeth Panzer/Park Stickney, harp, Martha Colby/Mary Wooten, cello, Hui Cox/Chris Tso, electric guitar, Mat Fieldes/Ed Broms, electric bass, Todd Turkisher/Jim Pugliese/Ed Ware, drums) was hosting monthly evenings at in the Lounge at CBGB's and performing music by guest composers as well as Brazelton's. While not included here, it is important to acknowledge the collaborative purpose of the band project.

for DADADAH:

- voice
- alto sax
- horn
- trombone
- harp
- cello
- electric guitar
- electric bass
- drums

approx. 7 min. each

## 1 9 9 8

### **Hildegurls' Electric "Ordo Virtutum" Act II**

21st-c. settings of 12th-c. Hildegard von Bingen's miracle play "Ordo Virtutum" by Brazelton, Eve Beglarian, Lisa Bielawa/Mary Jane Leach and Elaine Kaplinsky or HILDEGURLS; Brazelton's soundtracks originally developed at Columbia University Computer Music Center for Festival of Women Composers, Context Hall, October 5, 1996. Revised version commissioned and premiered by Lincoln Center Festival '98. Repeated: Edgewood College, Madison WI, Sept. 17, 1998 (Hildegard's 900th birthday).

for HILDEGURLS:

- Eve Beglarian, voice, MIDI wand (Act III)
- Lisa Bielawa, percussion (Act I)
- Kitty Brazelton, soprano recorder, electric bass (Act II)
- Elaine Kaplinsky, sampler (Act IV)
- accompanied by digital soundtracks created individually and collectively

(Act II) 17 of 70 min

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### **Sleeping Out Of Doors** (1998)

**i. THE DOOR OF DAY—Allegro**

**ii. THE DOOR OF GOOD AND SAD DREAMS—Adagio**

**iii. THE DOOR OF CONFUSION AND OBSESSION—Allegro & Adagio**

**iv. FIND YOUR WAY HOME—Cadenza**

**v. THE DOOR OF DAY—Allegro**

A semi-concerto for piano and orchestra. Commissioned and premiered by Kristjan Järvi and Absolute Ensemble with pianist FangYu Liao, Merkin Hall, New York, May 5 1998. Made possible in part through American Music Center's Margaret Jory Copying Assistance Program.

for orchestra:

- piano
- winds
  - 1-2 flutes
  - 1-2 oboes
  - 1-2 clarinets, bass clarinet
  - 1-2 bassoons, contrabassoon
- brass
  - 2-4 horns
  - 1-2 trumpets
  - 1-2 trombones, bass trombone
- percussion (drum kit)
- acoustic guitar, subtly amplified as necessary
- pop voice as instrument, on microphone, untexted and well blended within orchestra
- strings:
  - 4-12 1<sup>st</sup> violins
  - 4-10 2<sup>nd</sup> violins
  - 4-8 violas
  - 4-8 cellos
  - 2 basses, electric bass (balanced and blended)

15 min.

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## ***Sonar Como Una Tromba Larga (to sound like a great waterspout)*** (1998)

CMIX-processed trombone sounds (use of granular synthesis, comb-filters, Ceres, algorithmic processes, etc.) at first canonically then rhythmically interactive with live trombone. Composed for Chris Washburne and premiered by him at Composers Concordance concert, Leowe Theater, New York University, May 15 1998. Performed by trombonist Chris McIntyre at Mannes School of Music 1999. Performed by Washburne, Frank Oteri's 21st Century Schizoid Series, 2000. And by Nicholas Keelan at Lawrence University Women Composers Conference 2001. Recorded by Chris Washburne August 2001 for CRI-Emergency CD 889 *Kitty Brazelton: Chamber Music for the Inner Ear*.

- solo trombone
- CD soundtrack

11 min.

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## ***Dark Secret*** (1998)

Commissioned by choreographer Beth Leonard. Premiered by her, Music Under Construction Loft, April 18, 1998. Repeat performances Ersatz Marathon May '98, Battery Park Lunchtime Series Sept. '98. Also broadcast on [www.arcananet.org/newmusicradio](http://www.arcananet.org/newmusicradio): choose Joe Pehrson's 5/15/98 interview with Kitty Brazelton (if you can find it!)

CMIX-processed household sounds, using granular synthesis, comb-filters, Ceres, etc.:

- clock chime
- whispering Shakespeare
- water dripping and washing
- going up creaky stairs
- rainstorm outside

15 min

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## ***Xmas Carol & Fuguetta*** (1975, 1998)

Originally a Musica Orbis song. Revised in 1998 for SATB choir. Fuguetta is added. Old piano accompaniment absorbed into choral parts. Enjoyed the simple syncopation of the old song. Have tried to bring it out in the singing and the simple percussion. Should be fun to sing I'd think. For a cappella chorus & percussion:



- SATB choir
- celebratory percussion

7 min.

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## ***Just Imagine*** (1998)

Song for Gala celebration of the life & work of Dr. T. Berry Brazelton, held in Washington, D.C. in spring 1998. Performed for her father by Kitty Brazelton and her daughter Rosie Mandel (age 5), and pianist. Lyrics by anonymous supporter of Dr. Brazelton.

- 2 voices
- piano

4 min.

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## ***Passed Away Is The Piano Girl*** (1998)

Collage of songs about love and transience by women composers: Kitty Brazelton, Hildegard von Bingen, Mme. Bayon-Louis, and Luise Reichardt with improvised addenda of the performers' choosing. Written for and performed at College Music Society Conference on Teaching Women & Gender In Music, Austin, Texas, February 1998.

For women's choir:

- SSAA
- piano

7 min.

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## ***Skinnydipping*** (1998, 1988)

Song. Recorded 1998 by Lyris Hung, violin, Tom Chiu, violin, Danny Tunick, percussion, Jimmy Pugliese, percussion, and Kitty Brazelton, voice.

voice with mixed ensemble:

- alto voice
- 2 violins
- marimba
- guitar
- percussion, found objects

6 min.

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## ***A-Maze*** (1998)

## ***Go No Further*** (1998)

## ***Green Onions in the Field*** (1998)

## ***Walkin' On My Beat*** (1988, 1998)

## ***Song for Todd*** (1998)

for DADADAH:

- voice
- alto sax
- horn
- trombone
- harp
- cello
- electric guitar
- electric bass
- drums

approx. 7 min. each

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1 9 9 7

## ***Eight-Eyed Spy*** (1997)

Flute octet in memory of local NYC '80s pop band. Premiered by Lawrence University Flute Choir, Women Composers Conference, May 2001, Appleton, WI. Performed by amateur flute 12-tet, Mannes School of Music, May 2008.

for flute octet:

- 5 C flutes
- piccolo
- alto flute
- bass flute

7 min

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## ***Fishy Wishy*** (1997)

A re-texting of the 4th mov't of Schubert's Trout Quintet—text from or based on Brazelton translation of text from Schubert's lied *Die Forelle*. "Alternative Schubertiade," Downtown Arts Festival, American Opera Projects, NYC 9/19/97 (reviewed in [N.Y. Times](#) 9/22/97 and [Voice](#) 9/30/97). Recorded for CRI CD "Alternative Schubertiade" spring 1999.

SSA trio in mixed chamber ensemble:

- soprano
- mezzo-soprano
- alto
- vibes
- piano

7 min

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## ***she said—she said, "can you sing 'Sermonette' with me?"***

Life study created in collaboration with composer Dafna Naphtali for our trio WHAT IS IT LIKE TO BE A BAT?; my portion developed at Columbia University Computer Music Center, March–June 1997. Premiered in at New York University in the Music Technology Program studio, and re-performed at Women's Avant Fest '97, Chicago, October 12 1997; Columbia University Computer Music Center's Interactive Arts Festival 99, The Kitchen, April 1999. Reviewed in [Chicago Tribune](#) 10/14/97 and [Reader](#) 10/23/97. Released on Tzadik/Oracles summer 2003. Reviews: [The Wire](#), [All Music Guide](#), [Boston Herald](#), & more.

For WHAT IS IT LIKE TO BE A BAT?

- two voices on microphones
- electric guitar
- MAX live interactive processing with Eventide delay unit
- electric bass
- DAT soundtracks with CMIX-processed "found" sounds and recordings of Dafna's dreams
- MIDI-controlled sampler
- drums
- soprano recorder

26 min.

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## ***Ornette In Vietnam*** (1997)

Composed for harpist Park Stickney and flutist Immanuel Davis during Music at Omi/Jazz Residency. Premiered by them in a hotel in NYC, fall '97.

- flute
- harp

9 min

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## ***Down n Harp n All a Rondo*** (1997)

Palindromic rondo of pedalings and motivic textures for harp solo written for Elizabeth Panzer. Premiered Bloomingdale House of Music in NYC, Composers Collaborative, Inc., April 18, 1997. Recorded by Elizabeth on CD "Dancing In Space," o.o.discs, oo56, June 1999.

solo harp  
10 min.

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## ***Suite for Fred Anderson & his Velvet Lounge*** (1997)

**i. *Nine-Step Cadence***

**ii. *If the Tenor Loved You***

**iii. *Teaching Detroit on the Way to Chicago***

Composed during Music At Omi Jazz Residency, for solo harpsichord. Premiere by Calvert Johnson, October 3, 1999, Bethesda MD. Several repeat performances by wondrous Ben Katz.

- solo harpsichord

8 min.

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## ***I Have Feelings I Shouldn't Have (So Unreasonable)***(1997)

Trombone duo commissioned by Chris Washburne and premiered by Chris Washburne and Julie Josephson May 2000 at Cornelia St. Cafe, NYC. for Frank Oteri's "21st Century Schizoid" Series.

- 2 trombones

7 min.

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## ***Lookin' for Honey*** (1997)

Minimalist jazz song. Premiered by Dr. Laura Mann, soprano, George Mason University, VA, March 1998.

- voice
- piano

5 min.

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## ***Queen of the Rain*** (1978; revised 1997)

Musica Orbis song revised for quintet. Performed by Mark Taylor, horn, Kitty Brazelton voice and flute, Jennifer Devore, cello, Jed Distler, piano, Music Under Construction, May 18, 1997.

Adapted for First Avenue, January 1999.

- voice
- flute
- horn
- cello
- piano

10 min.

---

## ***i touched your cheek*** (1995-7)

Developed at Columbia University Computer Music Center from conversations between composer and performers. Commissioned by twisted tutu through American Composer Forum's CCP Program (substantially funded by Jerome Foundation). Recorded for o.o.discs, Copland Recording Program; released fall 1999.

for twisted tutu (Eve Beglarian and Kathleen Supové):

- voice, microphone
- synthesizers
- CMIX-processed "found"
- or sampled material
- MIDI sequencing and DAT
- soundtracks

10 min.

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## ***Need for Faith*** (1974, 1997)

MUSICA ORBIS song rearranged for guest Bob Stewart on tuba, trombone, cello, voice, electric guitar, and other members of DADADAH:

- voice

- alto sax
- horn
- trombone
- harp
- cello
- electric guitar
- electric bass
- drums

7 min.

1 9 9 6

## ***Goin' Home*** (1996)

Chamber duo with klezmer and other unexpected influences.

- clarinet (Bb)
- piano

7 min.

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## ***Just Met*** (1996)

Bass marimba and violin in conversation. Composed for Marimolin. Premiered by Lyris Hung and Danny Tunick at Roulette, NYC, March 25, 1998.

- violin
- bass marimba or marimba

7 min.

---

## ***Come Spring!*** (1996)

### ***i. Dogwood Petals & Hormones***

### ***ii. Miles Through the Upstairs Window***

### ***iii. Harmonic Fable***

### ***iv. First Second Seder at the Knitting Factory***

4 movements for brass quintet for the Manhattan Brass Quintet, commissioned by hornplayer Gregory Evans. Premiered St. Ignatius of Antioch, NYC, May 1998 by Manhattan Brass Quintet, then maintained in repertoire 1998-2003. Recorded June 1998 for 2002 release *Manhattan Brass Quintet: the Manhattan Project*. Also 2002 on CRI-Emergency CD 889 *Kitty Brazelton: Chamber Music for the Inner Ear*, New World Records.

for brass quintet:

- 2 trumpets, horn, trombone, tuba

25 min.

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## ***Skimamaski*** (1996)

Premiered by Kitty Brazelton (voice), Martha Mooke (viola), Martha Colby (cello) and Jane Getter (electric guitar), Venus Festival, Context Studio, NYC, September 28 1996.

for amplified "string" quartet:

- un-texted voice
- viola, amplified & processed
- cello, amplified & processed
- multiply processed electric guitar

15 min.

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## ***The Two Timing F\*\*k I'm in Love With*** (1996)

Poem by Carolyn Peysler, Nuyorican Poets. Premiere by Absolute Ensemble, June 30, 1996. Recorded 1998 by Lyris Hung, violin, Tom Chiu, violin, Danny Tunick, percussion, Jimmy Pugliese, percussion, and Kitty Brazelton, voice:

- alto voice

- 2 violins (or violin and viola)
- 2 percussionists:
  - congas
  - nontraditional object which rattles
  - 5 temple blocks
  - 2 cymbals
  - hi-hat
  - triangle
  - dumbek

10 min.

---

## ***Your Mad Mad Love***

### ***In The Eye Of The Storm*** (1996)

2 chamber rock songs for Randall Woolf's band CAMP. Premiered at Context Studio, August 1996, and The Cooler, July 1997.

for extended rock band:

- rock voice
- trumpet
- bass clarinet
- organ
- electric guitar
- bass
- drums

5-7 min. each

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## 1 9 9 5

### ***Yalum' Ta Vinahel (Roots of the Sky)*** (1995)

Premiered by Double Edge (Nurit Tilles and Ed Niemann), Whitney Museum Duo Piano Mini-Festival, May 10, 1996. Reviewed (N. Y. Times 10/96, and Improviser 10/96). Repeated Sonic Boom '96, Miller Theater.

- piano duo

11 min.

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### ***Sonata for a Musical Marriage*** (1995)

#### ***i. The Challenge of Unison***

#### ***ii. The Companionship of Difference***

#### ***iii. Your Music, Your Partner & You***

3-movement suite for piano and electric guitar commissioned by Bernadette Speech and Jeffrey Schanzer. Premiere Brooklyn, May 13, 1995.

- electric guitar
- piano (and voice of pianist)

15 min.

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### ***Wanderlust-Obadiah*** (1995)

4-song setting of poem cycle by Denise Lanctot commissioned by New Music-Theater Ensemble, Ben Krywosz, dramaturg, Tom Linker, music director; funded by Opera America. Scene premiere, Southern Theater, Minneapolis, April 11, 1995

- bass solo
- soprano
- mezzo-soprano
- trumpet
- electric guitar
- keyboards

- percussion
- 30 min

**Shoal** (1973, 1995)

Polyphonic song with surrealistic text, untexted improvised baritone solo against semi-improvised choral background. Premiered originally for soprano, tenor, melodica, pipe organ, cello, tenor saxophone, and guitar by Musica Orbis in April 1973. Revised 1995. Poetry by Brazelton. for a cappella choir:

- SSAATTBB with improvising baritone soloist

10 min.

**A Valentine from the Avant-Garde for Kids** (1995)

Full-length show compositionally organized and produced by Brazelton at P.S. 126 in Manhattan's Chinatown neighborhood. Includes student-collaborated operettas *A Valentine Surprise for Blonds* and *Garfield, the Human*, Greenwich House Music School, NYC February 14 1995.

- DADADAH (or amplified ensemble)
- P.S.126 Spinners (6th grade singers)

40 min.

**Tom & Mary Beth's Music** (1995)

Music for my brother's wedding in Barnstable, June 1995. Performed by local Cape Cod string trio led by Sandy Spencer.

for string trio:

- 2 violins
- cello

3 min.

**Around You** (1995)

**Cinderella's Sister** (1995)

**Drift** (1995)

**Hold You in My Eyes** (1988, arr. 1995)

**Open the Window & Look Out** (1995)

**Sex Wind Dream** (1995)

**Soul Kiss** (1995)

**Thing of Beauty** (1988, arr. 1995)

**this is not real** (1995)

**Waitin' for Ya Baby** (1995)

**You're in Love and You Don't Know Why** (1988, 1995)

for DADADAH:

- |                   |                                |
|-------------------|--------------------------------|
| • voice           | Beauty Wild and Curious [9:03] |
| • alto sax        | Sex Wind Dream [6:05]          |
| • horn            | Soul Kiss [8:02]               |
| • trombone        | Cinderella's Sister [5:05]     |
| • harp            | You're in Love [5:30]          |
| • cello           | Around You [4:17]              |
| • electric guitar | Waitin' for Ya Baby [3:13]     |
| • electric bass   | From Her Story [19:46]         |
| • drums           |                                |

released on *Love Not Love Lust Not Lust*, Challenge Records International-BUZZ 760005 in 1999.

**R** (1989; revised, 1994 and 1998)

Chamber piece. No text. Parisian flavor? Rather exotic. Premiered by Jay Kauffman, classical guitar, Kitty Brazelton, voice, Lyris Hung, 5-string violin, Mat Fieldes, double bass, Danny Tunick, bongos, Roulette, NYC, March 1998 and December 1994. Recorded 1998. *Kitty Brazelton: Chamber Music for the Inner Ear*, CRICD 889, now New World Records

for mixed ensemble with voice:

- classical guitar
- untexted voice
- viola
- double bass
- bongos

6 min.

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**String Quartet No. 2** (1990, 1994)

*i. The World As Seen From The Moon*

*ii. Deconstruction No. 1: The Planes Of Your Location*

*iii. Deconstruction No. 2: Radio Waves or Where Else Could You Be?*

*iv. Deconstruction No. 3: Stay Here, Don't Worry Anymore Tonight*

3 movements deconstruct the 1st movement, which was premiered alone by Atlantic String Quartet for the League/ISCM at Merkin Hall, NYC 1/11/94 (reviewed N. Y. Times 1/94). 2-4th mov'ts premiered at Roulette, 12/11/94.

for string quartet:

- 2 violins
- viola
- cello

25 min.

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**Called Out Ol' Texas** (1994)

'Cello and alto sax duet (title is anagram thereof). Premiered and recorded live in concert at Roulette, December 1994, by Danny Weiss (alto sax) and Dan Barrett (cello). Recorded by Hugo Dwyer. Released in 2002 on *Kitty Brazelton: Chamber Music for the Inner Ear*, CRI-Emergency 889

- cello
- alto sax

8 min.

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**Yauchzen (Yell for Joy)** (1993, 1994)

Fantasia for solo double bass written for Jay Elfenbein. Premiered by Ken Filiano, Roulette, December 1994.

- solo double bass

11 min.

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**Woman's Works** (1992-1994)

Deconstructed sonata form for orchestra. (Does sonata form work in our time? Do we have tonal memory?)

for orchestra:

- winds 2-2-2-2 (dbl. picc. & bass clar.)
- brass 4-2-2
- 3 perc
- harp
- strings 6-6-4-4-2

10 min.

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**From Her Story** (1994)

*i. Born*

- ii. *Madrigal*
- iii. *Is This the Way?*
- iv. *Bass Landscape: 6 chords*
- v. *Who can I run to?*
- vi. *Guitar Landscape: 12 chords*
- vii. *Blood*

for DADADAH:

- voice
- alto sax
- horn
- trombone
- harp
- cello
- electric guitar
- electric bass
- drums

20 min.

## 1 9 9 3

### **Leonardo** (1993)

Commissioned for dance by choreographer Eduardo Zeiger with excerpts from Sigmund Freud's essay *Leonardo da Vinci and a Memory of His Childhood*. Premiered Merce Cunningham Dance Studio, New York City with Eduardo Zeiger and Friends, February, 1993, and without dance at CB's 313 Gallery, May 1992. Recorded by BOG LIFE at WNYC, May 1994.

for BOG LIFE:

- baritone
- mezzo-soprano
- classical guitar
- harp
- soprano recorder
- oboe
- drum
- cymbal
- double bass

25-30 min.

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### **Growing Up Female** (1993)

Songs and incidental music for full-length revue with non-professional cast of 20 women ages 8-93 using text generated from their life stories. Commissioned and premiered by Paula Sepinuck & TOVA, Lang Performing Arts Center, Swarthmore College, Pennsylvania, 1993; Painted Bride Art Center, 1994, Phila. public school system, Flint, MI by UAW women's group, 1996-97. TOVA cast:

- women's unison chorus
- tape or piano accompaniment

90 min.

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### **Me, 4 recorders & Turkish Finger Cymbals** (1993)

Premiered in a storefront in downtown New York City.

- voice
- sopranino, soprano, alto and tenor recorders
- finger cymbals

5 min.

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### **Tribute to Sun Ra** by Kitty Brazelton and Allan Chase (1993)

- i. *Saturn's Rings*
- ii. *ra 1*
- iii. *ra 4*
- iv. *Egypt*
- v. *Planet Song*
- vi. *ra 3*



Sun Ra passed on as we were playing this tribute. For DADADAH with Allan Chase, soprano sax:

- voice
- alto sax
- horn
- trombone
- harp
- cello
- electric guitar
- electric bass
- drums

approx. 40 min.

## 1 9 9 2

### ***Lullaby for Handbells*** (1992)

Ensemble lullaby with lighting and movement, dedicated to a newborn daughter Rosie Mandel, commissioned by Corn Palace Productions for New Music America '92. Premiered by Brazelton, Jack Vees, Jeff Brooks, Maura Bosch and others at The Southern Theater, Minneapolis, October 1992, New Music America. Rosie attended performance at age 2 months. Revised in 2006 for inclusion in WHAT IS IT LIKE TO BE A BAT? collage *stabat Mom*. Recorded by BAT? in 2008 at HarvestWorks.

- six handbell players
- electric bass
- amplified voice

15 min.

### ***I Was Kidnapped By Martians*** (1992)

Operetta where entire ensemble except contralto is Martian and speaks in motives learned from radio waves in space. Libretto by Lorraine Llamas, Composer-Librettist Workshop. Premiered by BOG LIFE (Kitty Brazelton, contralto, Jay Elfenbein, double bass, Chris Nappi, percussion, Elizabeth Panzer, harp, John Uehlein, baritone, Libby Van Cleve, oboe) at Dixon Place, New York City, November 1992. for BOG LIFE:

- contralto
- baritone
- harp
- oboe
- double bass
- marimba and cymbal

15-20 min.

### ***Half-Way Between Dante's View and Vegas*** (1992)

Theatrical song; libretto by Denise Lanctot, composed during Composed Librettist Workshop at New Dramatists, New York City, April 1992, featuring tenor Tom Bogdan. Premiered by the New Music-Theater Ensemble of Minnesota Opera, Ben Krywosz, director, Atlanta Arts Festival, October, 1992; Washington, D.C., April 1993; Walker Art Center, Minneapolis, fall 1993. a cappella SSTB quartet:

- tenor solo
- baritone
- two sopranos

5 min.

## 1 9 9 1

### ***The Dinner-Party*** (1987-1991)

Six poems by Bostonian imagist poet Amy Lowell, published 1911, song cycle setting for M.A. thesis, Columbia University School of the Arts, 1991. Premiered by BOG LIFE on Cape Cod, MA tour funded by Massachusetts Arts Lottery, November 1991. Recorded at WNYC by Michael DeMark.

for BOG LIFE:

- mezzo-soprano
- baritone
- harp
- oboe
- double bass
- marimba, guitar, percussion and cymbal

22 min.

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### ***Don't Look Back*** (1991)

### ***Snow White (Rose Red)*** (1991)

### ***Rise Up*** (1991)

### ***Little Gamelan Da*** (1991)

Recorded and nationally released on DADADAH CD *Rise Up!* Accurate/Distortion Records AD 1003, May 1994. Nationally reviewed.

for DADADAH:

- voice
- alto sax
- horn
- trombone
- harp
- cello
- electric guitar
- electric bass
- drums

5 min., 9 min., 14 min., 2.5 min.

## 1 9 9 0

### ***Dance Suite*** (1990)

#### ***i. Texture 1***

#### ***ii. Texture 2***

#### ***iii. Texture 3: Baby Now***

#### ***iv. Texture 4: Machines 1-6***

#### ***v. Texture 5: My Perfect Toes***

5 symphonic movements reinterpreted in the modern idiom. Originally commissioned by choreographer Rebecca Romero. Premiered by Rebecca Romero & Friends at Columbia Teacher's College, 1990. Performed without dance by DADADAH at The Knitting Factory, LaMama Galleria, P.S.122, CBGB's, The Nuyorican Poets Cafe, NYC, 1990-94. Recorded and nationally released on DADADAH CD *Rise Up!* Accurate/Distortion Records AD 1003, May 1994. Nationally reviewed.

for DADADAH:

- voice
- alto sax
- horn
- trombone
- harp
- cello

- electric guitar
- electric bass
- drums

(electric bass added later)

29.5 min.

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## ***The Night Is Mine*** (1990)

Protest of the 1st Gulf War. A woman's right to walk at night. A society's right to peace. Freedom from aggression. Recorded and nationally released on DADADAH CD *Rise Up!*

Accurate/Distortion Records AD 1003, May 1994. Nationally reviewed.

for DADADAH:

- voice
- alto sax
- horn
- trombone
- harp
- cello
- electric guitar
- electric bass
- drums

7 min.

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## ***sanglikeabellikeafrog*** (1990)

Premiered Columbia University Computer Music Composers, Merce Cunningham Studio, May, 1990; Bard College, June 1990; University of Illinois/Champagne-Urbana Computer Music Concert, July 1991; Computer Music Conference, Athens, Greece, Summer 1991. Bang on a Can Marathon, Alice Tully Hall, June 1996 with live rock scream and drums introduction. UNIX CMIX (pvoc, mix, Doug Scott's ambience processing, "organ"izing and trans of vocal fragments and more) sonic fantasy using sounds derived from a minute-long sample of a rock scream and drums.

5 min.

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## 1 9 8 9

## ***goneclamming*** (1989, 1993)

Premiered Columbia University Computer Music Composers, Merce Cunningham Studio, October, 1989. Revised for voice and tape in 1993 and performed at Akademie der Künste, East Berlin, as part of *USArts: American Art in the 20th Century*, June 1993. UNIX CMIX generated "pluck" set in Doug Scott's ambience programming and filtered ocean sounds with shakuhachi, percussion and voice.

9 min

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## ***String Quartet No. 1*** (1987, 1989)

*i. Allegro ma non tanto*

*ii. Chorale*

*iii. Dance*

3 short movements experiment with modernist influences then move on into rhythm. Reading by Atlantic String Quartet, February, 1989.

for string quartet:

- 2 violins
- viola
- cello

7 min

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***Fought So Wild*** by Kitty Brazelton & Animals songwriter Carl D'Errico (1989)

***Skinnydipping*** by Kitty Brazelton (1989)

***Thing of Beauty Wild & Curious*** by Kitty Brazelton (1989)

Rock songs for HIDE THE BABIES (not all realized)

- voice
- electric guitar
- keyboards
- electric bass
- drums

3-5 min.

## 1 9 8 8

***Three Songs for Mezzo-Soprano and Harp*** (1988)

3 short love songs to be sung continuously. Premiered Columbia Composers, Miller Theater, Fall, 1989.

- mezzo-soprano
- harp

5 min.

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***Hide it*** by Kitty Brazelton (1988)

***Hold You in My Eyes*** by Kitty Brazelton (1988)

***You Can't Stand in the Way of Love*** by Kitty Brazelton (1988)

***This House is Haunted*** by Kitty Brazelton & Carl D'Errico (1988)

***I Oughta Know*** by Kitty Brazelton (1988)

***Walkin' On My Beat*** by Kitty Brazelton (1988)

***You're in Love*** by Kitty Brazelton (1988)

- voice
- electric guitar
- keyboards
- electric bass
- drums

3-5 min.

## 1 9 8 7

***asirememberedhymn*** (1987)

Analog tape piece based on Bach chorale created at Columbia-Princeton Electronic Music Center. Premiered Roulette, 1994.

3 min.

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***Don't Touch Me When I Don't Want to Be Touched*** by Kitty Brazelton & Joey Scarperia (1987). Rock song for the band HIDE THE BABIES:

- Kitty Brazelton, vocals
- Joey Scarperia, vocals, rhythm guitar
- Adam Roth, lead guitar
- Jimmy Accardi, electric bass
- Don Castagno, drums

3 min.

## 1 9 8 6

***rats eat steak au poivre too---*** (1986)

Short 12-tone trumpet solo read by Speculum Musicae.

- solo trumpet

1 min.

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***Etude for Flute and Bb Clarinet*** (1986)

For Speculum Musicae.

- C flute
- Bb clarinet

1 min.

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***Speculo*** (1986)

For Allan Blustine of Speculum Musicae.

- solo Bb clarinet

1 min.

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***Liszt in the Murk*** (1986)

Premiered by Elizabeth Rodgers, Columbia Composers, Miller Theater, 1986. Repeated by Kathleen Supové, Roulette, 1994 and CB's Lounge 1998.

- solo piano

3 min.

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***Four Short Subjects for Solo Guitar*** (1986)

12-tone suite for solo classical guitar, based on 4 exclusive (but playable!) tetrachords. Premiered by Jeffrey Schanzer at Donnell Library, NYC, Composers Forum reading.

- classical guitar

3 min.

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***Trio in Question*** (1986)

for string trio:

- violin
- viola
- cello

48 sec.

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***L'Idylle Torchée*** (1986)

Solo viola etude. Reading by Speculum Musicae, 1986.

solo viola

40 sec.

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***Bye Bye Mon Cheri*** by Kitty Brazelton & Joey Scarperia (1986)

***Valentine*** by Kitty Brazelton & Joey Scarperia (1986)

Rock songs for the band HIDE THE BABIES:

- Kitty Brazelton, vocals, keyboards
- Joey Scarperia, vocals, rhythm guitar, bass
- Don Castagno, drums

3-5 min. each

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1 9 8 5

***The Violins Go To Boston*** (1985)

Violin duet premiered by Chen Yi and Gayle Roth, violins at Columbia Composers Concert, Miller Theater, 1986.

- 2 violins

3 min.

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## **No Lee** (1985)

Flute solo in memory of Bruce Lee and his son. Premiered by Stefani Starin of NewBand, Sonic Boom '93, The Kitchen.

- solo flute
  - flutist's voice
  - natural & artificial ambiences

5 min.

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## **Sex & Violence** by Kitty Brazelton & Joey Scarperia (1985)

& more

Rock songs for the band HIDE THE BABIES:

- Kitty Brazelton, vocals
- Joey Scarperia, rhythm guitar
- Robert Agnello, electric bass
- Don Castagno, drums

4 min.

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## 1 9 8 4

**Girl in Danger** by Kitty Brazelton & Joey Scarperia (1984)

**Heaven Only Knows** by Kitty Brazelton & Joey Scarperia (1984)

**He's the Boy** by Kitty Brazelton & Joey Scarperia (1984)

**K. I. S. S. I. N. G.** by Kitty Brazelton & Joey Scarperia (1984)

**No no no no no no no no You** by Brazelton & Scarperia (1984)

& more

Rock songs for the band KITTY:

- Kitty Brazelton, vocals, keyboards, flute
- Joey Scarperia, rhythm guitar
- Robert Agnello, electric bass
- Don Castagno, drums

approx. 3 min. each

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## 1 9 8 3

**I'm Not A Virgin** by Kitty Brazelton & Joey Scarperia (1983)

**Is It Over?** by Kitty Brazelton & Joey Scarperia (1983)

**Snowed In for the Winter** by Kitty Brazelton & Joey Scarperia (1983)

**Young Boy** by Kitty Brazelton & Joey Scarperia (1983)

& more

Rock songs for the band KITTY:

- Kitty Brazelton, vocals
- Rob Lindall, lead guitar
- Joey Scarperia, rhythm guitar
- Mark Bosch, electric bass
- Chuck Wood, drums

approx. 3 min. each

## 1 9 8 2

- All Over You** by Kitty Brazelton & Joey Scarperia (1982)  
**Biker** by Kitty Brazelton & Joey Scarperia (1982)  
**Can't Feel** by Kitty Brazelton & Joey Scarperia (1982)  
**Countdown to Love** by Kitty Brazelton & Joey Scarperia (1982)  
**Do Ya?** by Kitty Brazelton & Joey Scarperia (1982)  
**Don't Leave Me Now** by Kitty Brazelton & Joey Scarperia (1982)  
**Infatuation** by Kitty Brazelton & Joey Scarperia (1982)  
**No More Conversation** by Kitty Brazelton & Joey Scarperia (1982)  
**So Much to Say** by Kitty Brazelton & Joey Scarperia (1982)  
**Some Other Girl** by Kitty Brazelton & Joey Scarperia (1982)  
**Summertime (Come See Me)** by Kitty Brazelton & Joey Scarperia (1982)  
**Walk Away** by Kitty Brazelton & Joey Scarperia (1982)  
**When Ya Comin Home?** by Kitty Brazelton & Joey Scarperia (1982)  
**Where Were You?** by Kitty Brazelton & Joey Scarperia (1982)  
**When Do I Win Your Love?** by Kitty Brazelton & Joey Scarperia (1982)

Rock Songs for V:

- Kitty Brazelton, vocals
- Douglas Gordon, electric guitar
- Steve Sarno, electric guitar
- Joey Scarperia, electric bass, vocals
- Mark Hopkins, drums

approx. 3 min. each

## 1 9 8 1

- Half a Heart Away** by Kitty Brazelton & Joey Scarperia (1981)  
**Do What You Did Last Night** by Kitty Brazelton & Joey Scarperia (1981)  
**Think I'm Fallin In Love** by Kitty Brazelton & Joey Scarperia (1981)  
**Crawlin' for You** by Kitty Brazelton & Joey Scarperia (1981)

- Joey Scarperia (vocals, electric guitar, electric bass)
- Kitty Brazelton (vocals, keyboard)

approx. 3 min. each

## 1 9 8 0

- Wrong Turn** (1980)  
**Go Down** (1980)  
**On the Road** (1980) & 3 more

- voice
- piano
- & other instruments in recording: guitars, drums, bass, sax, etc.

approx. 6 min.

## 1 9 7 9

- Hollow Blue** (1979)  
**North of the North Wind** (1979) & more

- voice
- piano

approx. 3 min. each

## 1 9 7 8

***Chance of Passion*** (1978)

***I Told You So*** (1978)

***Hungry Lady*** (1978)

& more

Songs for MUSICA ORBIS:

- voice, flute
- harp
- keyboards
- electric bass
- drums

approx. 5 min. each

## 1 9 7 7

***Andy*** (1977)

***Marianne*** (1977)

***Home*** (1977)

& more

Songs for MUSICA ORBIS:

- voice, flute
- harp
- keyboards
- electric bass, double bass, percussion, marimba
- drums, vibes, cello

approx. 7 min. each

## 1 9 7 6

***Welcome*** (1976)

***Samuel*** (1976)

***Red Winds*** (1976)

***Sacrifice*** (1976)

***Trombone*** (1976)

***Walk Outside*** (1976)

***Walk*** (1976)

***Typewriter*** (1976)

***Folk Song*** (1976)

***Against the Night*** (1976)

***Maruc sci'uk Matal*** (1976)

***Chanteuse (Latterly Sweet Hen)*** (1976)

***River Drive*** (1976)

***Janie*** (1976)

***Patience*** (1976)

Songs and instrumentals for MUSICA ORBIS:



- voice, flute
- harp
- keyboards
- electric bass, double bass, percussion, marimba
- drums, vibes, cello

approx. 7 min. each

## 1 9 7 5

### **Amy Lowell** (1975)

Canon for 5. Premiered during MUSICA ORBIS's annual Evergreen Festival at the Painted Bride Art Center, 1974, and repeated every year after until 1977. Instrumental canon for MUSICA ORBIS:

- soprano recorder
- pump organ
- knee harp
- cello
- double bass

8 min

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### ***Eight Small Pieces of Medieval Courtly Life for Irish Harp*** (1975)

#### ***I. Goldfish***

- ***Watching the Laundry-Maid***
- ***Entry of an Important Lord into the Morning Sitting Room***
- ***Hunters a Mile Away***
- ***Writing a Chanson Balladée***
- ***Riding***
- ***The Gig Merry***
- ***Yes...?***

Written for Caille Colburn's Irish harp to be played while audience views slides of illustrations from *Les Très Riches Heures du Duc de Berri*. Premiered during MUSICA ORBIS's annual Evergreen Festival at the Painted Bride Art Center, 1974, and repeated every year after until 1977.

- solo knee harp

8 min

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### ***Triumph Beat*** (1975)

### ***It's Hard to Say*** (1975)

### ***Argument*** (1975)

### ***Linda*** (1975)

### ***In the Season to Come*** (1975)

### ***Lately*** (1975)

### ***Gringa*** (1975)

### ***Cole Porter & the Secretary on Weekend*** (1975)

### ***A Rose*** (1975)

### ***Love Song*** (1975)

### ***William*** (1975)

### ***Songs of Charlotte*** (1975)

### ***Porno Films*** (1975)

### ***Germantown*** (1975)

### ***Morning Clear*** (1975)

### ***Hero*** (1975)

**Tail** (1975)

**Winter** (1975)

Songs & instrumentals for Musica Orbis:

- voice, flute
- harp
- keyboards
- electric bass, percussion
- drums, vibes, cello

approx. 7 min. each

## 1 9 7 4

**Opening the Sky** (1974)

- solo flute

2 min.

**Thauma Gegonen** (1974)

Duet for double bass, harp and their voices. Recorded by Caille Colburn and David Clark of MUSICA ORBIS for broadcast by Terry Gross for NPR and WUHY-FM, fall 1975, from the Philadelphia Museum of Art.

- harp
- double bass

5 min.

**Summer Island** (1974)

**Need for Faith** (1974)

**Song of** (1974)

**If (I were a plane)** (1974)

**Dancer to the Moon** (1973-4)

**New Silk** (1973-4)

**Some Sunday Morning**

(1974)

**Teresa** (1974)

**For Polly** (1974)

Songs for MUSICA ORBIS:

- voice, flute
- harp
- keyboards
- electric bass, percussion
- drums, vibes, cello

approx. 7 min. each

## 1 9 7 3

**Sanded Walnut** (1973)

- solo flute

2 min.

**Abortion** (1973)

**Red Man Dan** (1971, arr. 1973)

**Two Cats & a Dog** (1973)

**Billowing Ladies** (1973)

**Shoal** (1972-3)

**Sick Man** (1972, arr. 1973)

**One Man Jug Band** (1973)

**Hotel of Joy** (1972, arr. 1973)

**White-Head Maudie** (1972, arr. 1973)

**Citadel** (1972, arr. 1973)

**Shulie** (1972, arr. 1973)

**We are Laughing** (1973)

Songs with instrumental interludes for MUSICA ORBIS (septet):

- voice, flute
- tenor sax
- electric guitar
- harp
- keyboards
- electric bass, percussion
- drums, vibes, cello

Revised for MUSICA ORBIS (quintet) without tenor sax and electric guitar  
approx. 12-18 min. each

## 1 9 7 2

**Sea Green Cadillac** (1972)

**Soul Shut** (1972)

**And When You Go** (1972)

**While a Million Years Flow Down River** (1972)

**Lowlands** (1972)

**White Head Maudie** (1972)

**Porch** (1972)

**Hotel of Joy** (1972)

**Ladybird Triptych** (1972)

**Silver Daggers** (1972)

**Birthday Song** (1972)

**Shulie** (1972)

**Citadel** (1972)

**Sick Man** (1972)

**Ember** (1971, arr. for voice, piano & drums 1972)

Songs for Tom & Kitty:

- voice, piano
- vibes, drums, percussion

approx. 3-7 min. each

## 1 9 7 1

**Ember** (1971)

**Sailor Song** (1971)

**Red Man Dan** (1971)

**Jasper** (1971)

PHAEDRA was the campus acid rock band when I first arrived at Swarthmore College, with Bill Barton, lead guitar and lead vocals, Patti O'Connor, lead vocals, David Hicks, Farfisa organ and clavinet, John Foster, electric bass, occasional clarinet and vocals, Tom Stephenson/Hunt Hobbs, drums. They had already been playing together for a few years and rehearsed in the basement of one of the frat houses on campus. Patti had a powerful voice and could sound like Grace Slick when she wanted to. Bill and John enjoyed country rock licks and the Grateful Dead—and John could play two-part inventions by J. S. Bach on his bass—but David Hicks was into Beethoven and Schoenberg and would attempt to enlighten the band with tunes and keyboard solos which leaned in new harmonic directions.

First I attended their gigs as David's girlfriend. I watched them share the stage with the Velvet Underground at Philadelphia's Second Fret and play the Fillmore East with B. B. King. I joined as backup singer and flutist in 1970 and started to perform with them. After a while the band graciously agreed to try a few of my songs.

We got interest from a producer connected with Columbia Records and the interest included my *Sailor Song*. Financed by our manager, we went into a New York City studio to make a demo of this and other songs. We had finished most of the tracks for *Sailor Song* and John Foster was putting on a clarinet overdub, when he hit a very high note and triggered a grand mal seizure in our manager in the control room across the mixing board. Holding our manager still, required all band hands and we watched our studio time tick away as we waited for the emergency medical team to arrive. The medics got there as the next band, Looking Glass, arrived, to record *Brandy*.

Songs for PHAEDRA:

- female lead vocal
- flute, backup vocal
- electric guitar, male lead vocal
- keyboards
- electric bass, clarinet
- drums

approx. 5-10 min.

## 1 9 7 0

***Okay in the Day*** (1970)

***Sew a Shirt to Fit the King of Queen*** (1970)

BATTLESHIP was Kitty Brazelton (flute, voice), Miriam Scheiber (flute, voice), Lizabeth Burrell (12-string guitar, voice), and Susan Wanklyn (acoustic guitar, voice). Jamming in the basement of Willets dormitory as freshmen at Swarthmore College, many tunes went by. These are the ones I remember. One gig: Passim, in Harvard Square, Cambridge, Mass. in summer of '70.

Song/improvisations for BATTLESHIP:

- 2 flutes
- acoustic guitar
- 12-string guitar

5-15 min. each

## 1 9 6 9

***Thought Song*** (1969)

- voice & piano

approx. 5 min.