

The image is a composite. The top half shows a night sky with a large, colorful galaxy (spiral and irregular) and several bright stars with diffraction spikes. The bottom half shows a landscape with a train track receding into the distance towards a sunset or sunrise over a line of trees. The sky is filled with clouds, and the ground is a grassy field.

STREAM OF STARS

MUSIC OF DYLAN MATTINGLY

performed by
contemporaneous

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David Bloom and Dylan Mattingly, *co-artistic directors*
Alex Fager, *executive director*

Engineering: Conor Brown (tracks 1 and 2),
Tom Mark (tracks 1 and 2), and Chris Rubeo (tracks 3 and 4)

Editing and Mixing: Conor Brown (tracks 1 and 2)
and Chris Rubeo (tracks 3 and 4)

Mastering: Silas Brown at Legacy Sound

Executive Producer: David Bloom

Innova Recordings

Director: Philip Blackburn Operations Manager: Chris Campbell

Innova is supported by an endowment from the McKnight Foundation.

Atlas of Somewhere on the Way to Howland Island (2010-2011)

❶ I. Radial Liftoff Music for Amelia Earhart (17:04)

❷ II. Islanded in a Stream of Stars (19:17)

Fanya Wyrick-Flax – *flute*

Alex Meyer – *oboe*

Amalie Wyrick-Flax – *clarinet*

Renata Rakova – *bass clarinet*

David Adam Nagy – *bassoon and contrabassoon*

James Haber – *horn*

Christopher Carroll – *trumpet*

Václav Kalivoda – *trombone*

Amy Garapic – *marimba*

Ronald Joseph – *toy piano and percussion*

Tamzin Ferré Elliott – *quarter-tone harp and percussion*

Mayumi Tsuchida – *piano and harpsichord*

Maxwell McKee – *harpsichord and toy piano*

Sabrina Tabby, Finnegan Shanahan, Max Scheinin,
and Caitlin Majewski – *violins*

Maryam Parhizkar and Anna Hadfield – *violas*

Katharine Dooley and Gabriella Spitz – *cellos*

Bingwen Yang – *contrabass*

David Bloom – *conductor*

③ ***Six Night Sunrise (Music of Barges & Metallic Stars) (2010) (8:23)***

Sabrina Tabby – *violin*
Mayumi Tsuchida – *piano*

④ ***Lighthouse (Refugee Music by a Pacific Expatriate) (2010) (11:42)***

Alex Fager and Finnegan Shanahan – *violins*
Josh Henderson – *viola*
Dylan Mattingly – *cello*
Zachary Israel – *contrabass*
David Bloom – *conductor*

Contemporaneous thanks:

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Tim Moellering, Tom Mark, Alan Pierson,
Jean Schneider, and Chris Rubeo.

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Atlas of Somewhere on the Way to Howland Island is for all those voyagers between horizons: for those – past and present – who have flown into storms, for those floating dreamscapes out beyond the curvature of the sunrise, for those that reach escape velocity, for when even your endless arms can't rearrange the constellations.

For Amelia Earhart and her whirling Lockheed Electra 10E like the soft black humming of the universe compressing a night down onto our windows, that vastness that makes our little lights shine so warm and microscopic, that turns planets into light-houses, for her radial engine spinning and spinning like an echo, flying, flying, flying, flying, flying across such desolate beauty between the stars.

Atlas of Somewhere on the Way to Howland Island is for that strange and wonderful direction in such directionlessness that turns an endless

crashing blue to all horizons into forward and backward, that sends waves towards you and away from you and turns a set of moments into the come & gone, that turns a set of interactions – slight movements of hair, words and dances, cloud-borne connections, soft unexpected breath, the rhythm of laughing – into a music of awakesness, that turns a set of towardses and aways and leaps and crossings and climbings and footsteps and the untreadable into a map, and turns a set of maps into an atlas.

Howland Island is a small shadow-shaped stretch of gravel, barely rising above the surface of the South Pacific, about halfway between Fiji and Hawaii. On the island an airstrip was built for Amelia Earhart to land and refuel before the final leg of her journey around the world, but she disappeared somewhere along the way. The airstrip was then bombed by the Japanese in World War II with-

out any plane ever having landed on Howland Island.

Atlas of Somewhere on the Way to Howland Island is scored for a large chamber orchestra, including harp tuned down one-quarter tone and an

engine of an eventual three keyboard players (piano, harpsichord, and toy piano). The piece is divided into two major adjoined movements. However, the journey is separated into a series of emotional checkpoints, as follows:

I. Radial Liftoff Music for Amelia Earhart

- Like Electras 10E and Constellations
- City music, when even the snow breathes jazz...
- Crossing Music / Endless Blue
- Desolation music, like waves and shadows between blinks...
- Paradise Engine
- Slight Passacaglia
- Whirring ethereal, like lightning and trains...
- “O Amelia! It was just a false alarm.”
- Radial Engine / Involuntary Memory

II. Islanded in a Stream of Stars

- Sleep translates celestial bodies...
- Elegy
- Starship

Six Night Sunrise (Music of Barges & Metallic Stars) is music of breathing, in the citiglow smoking up into night over hills like starships, down rows of lightless apple trees, from sputtering spots of white like headlights in early-morning reflections, breathing of soft dreamscapes: all West of Howland Island, sometimes lowflying over Amelia's marker rock, of missed islands, like cloud cover (airstrip built, lost, bombed), "like a photograph of the earth taken coming back from the moon," (without ever feeling rubber), from chalk mountains – thousand autumns down cloudwinds – when that last final shaking B fades out. Snare, C, dm, "once upon a time you dressed so fine," Plexiglas windows, shakes red trees, little lights fly, colliding train horns into black, from when you reach out for a cold wall. Breathing of snow on Nepalese skyscrapers: sleep translates Dutch, another autumn in Japan between winks. Breathing of never having been here before, breathing of the

girl next to you, strains of Joni Mitchell "comin' thru the snow and pinewood trees," when inside such a thick jacket she might not even know how warm her breath really is.

Lighthouse (Refugee Music by a Pacific Expatriate) is black window music for when too small thunderstorms sing against vast vast humidity and storm lights flash mutes beneath starships and crosscountry metal and sleepscape crashing trans-Pacific journeys drift flower petals across routes of diluted warm rain and suddenly all you want is skyscraper saltwind and wet rocks and foghorns and dancing cold bridge lights and cars and distant suns flying by black black waves and you say to that indifferent bottomlessness, that throbbing gamelan, that breather of clouds like 747s, "you're my home" and you run your hands through her hair again.

— *Dylan Mattingly*

Dylan Mattingly (b.1991)

Atlas of Somewhere on the Way to Howland Island (2010–2011)

❶ I. Radial Liftoff Music for Amelia Earhart 17:04

❷ II. Islanded in a Stream of Stars 19:17

Recorded September 30 and October 1, 2011 in Sosnoff Theater at the Richard B. Fisher Center for the Performing Arts at Bard College. Produced by Conor Brown and Dylan Mattingly. Engineered by Tom Mark and Conor Brown. Edited and mixed by Conor Brown.

❸ *Six Night Sunrise (Music of Barges & Metallic Stars) (2010) 8:23*

Recorded November 28, 2011 at the Bard College recording studio.
Produced by Dylan Mattingly & David Bloom. Engineered, edited, & mixed by Chris Rubeo.

❹ *Lighthouse (Refugee Music by a Pacific Expatriate) (2010) 11:42*

Recorded September 2, 2011 at the Bard College recording studio.
Produced by Dylan Mattingly & David Bloom. Engineered, edited, & mixed by Chris Rubeo.

Mastered by Silas Brown at Legacy Sound, January 27, 2011.

Executive Producer: David Bloom

Total Time: 56:40

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George Mattingly, mattinglydesign.com

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