

The Music of 9/11

Vol.1

Kevin Malone



***Eighteen
Minutes***

Requiem77

***Angels
and
Fireflies***

concertos for
string orchestra,
soloists and
recorded voices

New World Ensemble
Manchester Sinfonia

Music about 9/11

New York, Shanksville and the Pentagon

We understand the structure of the world in terms of events. We give meaning to these events by how they affect our lives and the lives of others. Each event is a signpost which clarifies or stains the zeitgeist of the era, directly or indirectly leaving indelible marks on each of us. For me, the events of 9/11 had its own resonance. It brought back the memory of being temporarily booked on Pan American Flight 103 which crashed at Lockerbie, Scotland in 1988. It unearthed feelings of anxiety experienced during the Cuban Missile Crisis. For over a decade, these reawakened emotions have combined with those of 9/11 and infused themselves into my musical work. In addition to the pieces on this CD, my other 9/11 works include the earlier urban New York concerto for violin and orchestra *Vox humana, vox populi*, a second rural Pennsylvania tone poem *E pluribus unum* for cello, orchestra and recorded voices, *Tacet al fine* for flute, cello, piano and recorded child's voice, and the choral work *Gently Tread*. Many of these works have melodies and rhythms derived from recorded interviews I undertook with witnesses and first responders of 9/11 and from exclamations captured in live broadcasts of the events as they unfolded. This part-documentary approach attempts to reach an understanding of how communities cope with tragedy, how they express their feelings, and how they reflect back across the years on those few, terrible hours which resonate to this day.

K Malone July 2013

Eighteen Minutes was commissioned by David Heyes in 2002, and is scored for two double bass soloists and string orchestra (or string quintet including ensemble bass). It was premiered at the 13th International Festival of Contemporary Music in Kiev in 2003 with support from the American Embassy of Ukraine and is published by Recital Music, UK, catalogue number RM399.

This urban New York City concerto is based on the number 18, the number of minutes which elapsed between the two airplane collisions into the World Trade Center towers on September 11, 2001. It is divided into 18 sections, each of which contains either 10 phrases each 18 seconds in duration, or 18 phrases each 10 seconds in duration. The opening tempo is quarter note = 180, and the entire piece contains 504 measures which is $(18 \times 10) + (18 \times 18)$. Each phrase of the opening three sections is based on a harmonic cycle spread over 360 notes, or $2 \times (10 \times 18)$. The closing two sections contain 18 offset cadences in E minor which are heard as nine imperfect cadences followed by nine perfect cadences.

The bass soloists play material drawn from the pitches and rhythmic exclamations from witnesses caught on videotape at the moment of the collision into the first tower, and from radio broadcasters attempting to communicate the subsequent confusion. Most of the material directly follows the actual speed and sound of the voices; the soloists could literally play along in complete pitch and rhythmic unison with the recorded voices of startled New Yorkers.

The single-movement work is a passacaglia utilizing a cyclical harmonic sequence, opening with a nervous, almost rock-and-roll, *perpetuo moto* based on the first witness' exclamation, "Holy shit!" The string orchestra whirs continually like gears inside a video camera, capturing repetitions and variations on this exclamation, as though rumors were being spread. After an extended section revealing the musical elements within vocal exclamations by radio broadcasters, the strings transform their distant siren sounds into a quote from the *Elegy* in Tchaikovsky's *Serenade for Strings*. The final section is a slow-motion - almost freeze-frame - descending lament. Nine short but indecisive conclusions are attempted, with nine consoling answers offered in return.

The exclamations which inspired the soloists' musical material are:

- 1) Holy shit! (three times)
- 2) Flames are shooting out; smoke is pouring out. (three times)
- 3) We are just currently getting a look at the World Trade Center. We have something which has happened here: flame, and an awful lot of smoke from one of the towers. Whatever has occurred has just occurred, uh, within, uh, within minutes, and, uh, we are trying to determine exactly what that is.
- 4) There are fire crews just screaming into this area from every conceivable direction. (twice)
- 5) We have a number of floors on fire. It looked like the plane was aiming toward the building. Transmit a third alarm. We'll have the staging area at Vessey and West Street.
(repeat the previous speech-melodies in reverse order)
- 6) What was that? Oh my God! Oh my...

NB Many of these exclamations can be heard on the documentary film *9/11* by the Naudet Brothers.

Others can be found in archives of television and radio news broadcasts on September 11, 2001.



Requiem77 (2012) In 2012, I visited Washington D.C. to interview witnesses of the crash of American Airlines Flight 77 into the Pentagon on Sept 11 2001. But events that summer took a different turn. By day, I recorded sounds of helicopters, jet planes and fountains around the Pentagon and its 9/11 Memorial; by night, cicadas, sirens and lonely pedestrian crossings were recorded near Dupont Circle. A Senior Counsel for the 9/11 Commission encouraged me to utilize recordings of air traffic controllers who were searching the skies for American Airlines Flight 77 minutes before it crashed. It is their story which would be set to music.

Requiem77 opens with an extended playback of the air traffic controllers, accompanied by the cellist. Subsequently, the tapes are fragmented but kept in chronological order. In keeping with my other musical-documentary compositions, the sounds were not processed so that they would preserve their original patina of anxiety, confusion and disbelief. Transcripts and recordings about the search for Flight 77 can be found at <http://www.rutgerslawreview.com/2011/6-american-77>.

On September 11, 2001, acts of terrorism took the lives of thousands at the World Trade Center in New York City, in a grassy field in Shanksville, Pennsylvania and here at the Pentagon.

We will forever remember our loved ones, friends and colleagues.

1984	Paul W. Ambrose	1084	Sara M. Clark	1984	Anthony J. ...
1973	SFC Craig S. Amundson, USA	1085	John C. ...	1985	Donald P. ...
1973	YSG Patricia Rene Barron, USA	1086	Alvin S. ...	1986	James P. ...
1932	MSG Max J. Ballew, USA, Retired	1087	USA Jack A. ...	1987	Robert ...
1906	Yusef Ben ...	1088	USA Jack A. ...	1988	Robert ...
1977	1TF 9th Reconnaissance Battalion, USN	1089	USA Jack A. ...	1989	Robert ...
1933	Carrie R. ...	1090	USA Jack A. ...	1990	Robert ...
1948	COL Gerald D. Boone, USA	1091	USA Jack A. ...	1991	Robert ...
1936	Mary Jane Booth	1092	USA Jack A. ...	1992	Robert ...
1936	Dennis M. ...	1093	USA Jack A. ...	1993	Robert ...
1970	Allen R. ...	1094	USA Jack A. ...	1994	Robert ...
1980	Harold C. ...	1095	USA Jack A. ...	1995	Robert ...
1977	ETD Christopher L. Burford, USN	1096	USA Jack A. ...	1996	Robert ...
1945	CAPT Charles F. ...	1097	USA Jack A. ...	1997	Robert ...
1979	ETD Daniel M. Caballero, USN	1098	USA Jack A. ...	1998	Robert ...
1957	SFC Jose D. Calderon-Gonzalez, USA	1099	USA Jack A. ...	1999	Robert ...
1937	Suzanne M. ...	1100	USA Jack A. ...	2000	Robert ...
1950	Angeline C. ...	1101	USA Jack A. ...	2001	Robert ...
1963	Sharon A. ...	1102	USA Jack A. ...	2002	Robert ...
1947	William E. ...	1103	USA Jack A. ...	2003	Robert ...
1945	SFC John J. ...	1104	USA Jack A. ...	2004	Robert ...
1938	Rosa Maria ...	1105	USA Jack A. ...	2005	Robert ...
1932	David M. ...	1106	USA Jack A. ...	2006	Robert ...
		1107	USA Jack A. ...	2007	Robert ...
		1108	USA Jack A. ...	2008	Robert ...
		1109	USA Jack A. ...	2009	Robert ...
		1110	USA Jack A. ...	2010	Robert ...
		1111	USA Jack A. ...	2011	Robert ...
		1112	USA Jack A. ...	2012	Robert ...
		1113	USA Jack A. ...	2013	Robert ...
		1114	USA Jack A. ...	2014	Robert ...
		1115	USA Jack A. ...	2015	Robert ...
		1116	USA Jack A. ...	2016	Robert ...
		1117	USA Jack A. ...	2017	Robert ...
		1118	USA Jack A. ...	2018	Robert ...
		1119	USA Jack A. ...	2019	Robert ...
		1120	USA Jack A. ...	2020	Robert ...
		1121	USA Jack A. ...	2021	Robert ...
		1122	USA Jack A. ...	2022	Robert ...
		1123	USA Jack A. ...	2023	Robert ...
		1124	USA Jack A. ...	2024	Robert ...
		1125	USA Jack A. ...	2025	Robert ...
		1126	USA Jack A. ...	2026	Robert ...
		1127	USA Jack A. ...	2027	Robert ...
		1128	USA Jack A. ...	2028	Robert ...
		1129	USA Jack A. ...	2029	Robert ...
		1130	USA Jack A. ...	2030	Robert ...

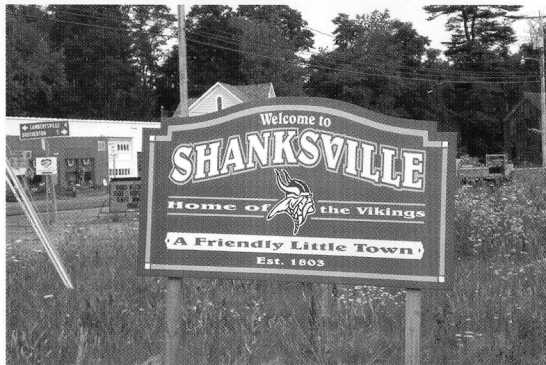
Angels and Fireflies (2011) In the Summer of 2006, a month before the fifth anniversary of the events of 9/11, I was in Shanksville, Pennsylvania meeting residents who had witnessed the crash of United Airlines Flight 93 into the nearby mountains. They suggested that I visit the crash site at dusk, a time and place for meditation. As I sat alone on the mountain, a glowing cloud appear over the site where the airplane met its final destination. The illumination rose and brightened, a miraculous apparition. Looking into the nearby grass, I saw that, in fact, the mountain meadow was populated by fireflies. A simple explanation, nothing angelic. But I wondered: why did this host of fireflies hover only above the crash site, and nowhere else?

This tone poem is in four sections: Mountains, Fireflies, Angels, and The Transambiguation of the Evening. It was premiered on the 10th anniversary of the events of 9/11 at Wait Chapel, Winston-Salem, North Carolina with a transatlantic broadcast to the Imperial War Museum North, Manchester. A version for recorder with strings is available on Metier MSV 28543.

Notes by K Malone

About the Composer

Described by the *Los Angeles Times* as "eclectic, imaginative, with carefully-constructed lines", the work of Kevin Malone spans genres and media beyond any conventional labelling. He was born in Buffalo, New York, educated at Eastman School of Music, New England Conservatory, the University of Michigan and University of London, and was a Fulbright Fellow at the Conservatoire national supérieur de musique de Paris. His output of over 70 works ranges from string quartets and digital multimedia pieces to a full-scale cantata for choir and orchestra as well as music for feature-length films. He was the music director of the Brecht Company in Michigan, and also created the first complete performing edition of Anthony Burgess' own music for his stage play of *A Clockwork Orange*. Malone is the recipient of seven Arts Council awards and Director of Composition at the University of Manchester, UK. His current and future concertos and opera are imbued with a love of society, its musical activities and coffee. Television interviews, radio discussions and public talks about his work affirm Malone's beliefs about keeping humanity at the center of art, and art at the center of society.

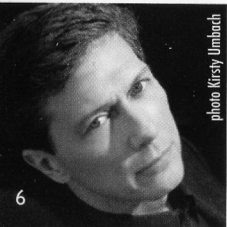




Richard Howarth



Victoria Daniel

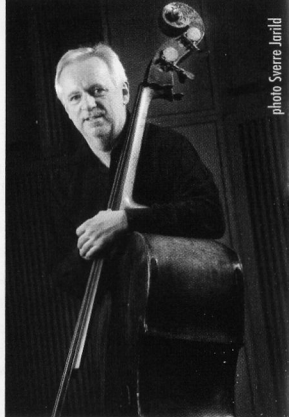


Kevin Malone



David Heyes

photo Gerald Price



Dan Styffe

photo Sverre Jordid

Eighteen Minutes

David Heyes, Dan Styffe
New World Ensemble
Kevin Malone

Requiem77

Christian Elliott

Angels and Fireflies

Victoria Daniel
Manchester Sinfonia
Richard Howarth



photo Stam Gupta

Christian Elliott

David Heyes studied double bass at the Royal College of Music London and in Prague with Frantisek Posta. He is in demand as a soloist and teacher, performing in dozens of countries and serves as juror at double bass competitions including Chair of the 2008 Brno International Double Bass Competition. He earned the David Walter Charitable Trust of New York award for his pioneering work as soloist, teacher, publisher and commissioner of new music for double bass with over 500 works written for him. David founded Recital Music in 1986, now the largest publisher of double bass music in the world.

Dan Styffe is from Sweden and based in Norway as co-principal bassist in The Oslo Philharmonic. He studied with Göran Nyberg, Knut Guettler and Gary Karr and performs in worldwide chamber music festivals and as soloist. Styffe has recorded four critically acclaimed solo CDs on SIMAX Classics. He has commissioned numerous works from international composers including Rolf Martinsson, Fredrik Högberg, Teppo Hauta-aho, Bernard Salles, Paul Ramsier and Rune Rebne. He plays a 1580 Gasparo da Saló double bass made in Brescia, Italy owned by foundation Dextra Musica, Sparebankstiftelsen DnB NOR.

Canadian cellist **Christian Elliott** has performed throughout North America and Europe including appearances in the BBC Proms, the Ottawa International Chamber Music Festival, Edinburgh International Festival, Manchester International Cello Festival, and Jazz at Lincoln Center. In 2009, Christian undertook Barber's Cello Concerto with the Nottingham Philharmonic Orchestra at two days' notice, and gave the premiere of Kevin Malone's 9/11 tone-poem *E pluribus unum* with the NPO in 2011. He regularly performs in the Open Chamber Music Sessions at the Prussia Cove International Musicians Seminar.

Victoria Daniel studied the flute at the Royal College of Music with David Butt, followed by freelance playing with the London Philharmonic, BBC Symphony and Royal Liverpool Philharmonic orchestras. In 1996 she was appointed sub-principal flute with the BBC Philharmonic with whom she has performed in hundreds of concerts, festivals and recordings across the globe. She has served as guest principal flute with the Bournemouth Symphony, Hallé and Opera North orchestras.

The **New World Ensemble**, lead by virtuoso Andy Long, has established an enviable reputation as one of the most versatile chamber orchestras in the UK. This select group of musicians, many of whom are soloists in their own right, combine contemporary flair and virtuosity with a warmth of expression usually associated with a gentler age.

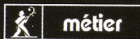
Richard Howarth is a distinguished violinist, leading and directing orchestras for over thirty years, with more recent engagement as conductor including the Manchester Camerata, Royal Liverpool Philharmonic and Ulster; London, Scottish and Manchester Concert Orchestras and the Manchester Sinfonia. Richard is the violinist with Trio Melzi. Information about the **Manchester Sinfonia** can be found online at www.manchestersinfonia.co.uk.

Produced and designed by Kevin Malone. Executive producer for Metier: Stephen Sutton. Site photography by K Malone. Front cover: United States Air Force Memorial, Arlington, VA. Booklet back cover: Flight 93 Memorial Chapel, Friedens, PA.

All images and photos copyright. All rights reserved. *Requiem 77* was recorded at NOVARS, Manchester 12 May 2013. *Angels and Fireflies* was recorded at the Cosmo Rodewald Concert Hall, Manchester 8 June 2013. Engineered by Michael J Langley. Edited and mastered by Michael J Langley and Kevin Malone. *Eighteen Minutes* was recorded at the United Reformed Church, Macclesfield, Cheshire 10 May 2006. Recorded, edited and mastered by Richard Scott.

Thanks go to the University of Manchester and the Ida Carroll Trust for their generous financial support.

In memory of those who perished and those who assisted the afflicted on and after September 11, 2001



msvcd 92106

LC 15631

<i>Eighteen</i>	1. Part 1	2:59
<i>Minutes</i>	2. Part 2	3:04
	3. Part 3	3:43
	4. Part 4	3:06
	5. Part 5	3:18
	6. Part 6	3:40

7. *Requiem* 77 13:40

8. *Angels* 13:05
and
Fireflies

Total playing time 46:35

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