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com·pose – put together

re·com·pose (rē'kəm-pōz')

*tr.v.* re·com·posed, re·com·pos·ing, re·com·pos·es

1. To compose again; reorganize or rearrange.
2. To restore to composure; calm.

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re'com·po·si'tion (rē'kŏm-pō-zh'ən) *n.*

*The FreeDictionary by Farlex*

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Charlie Morrow (born Charles Morrow, February 9, 1942) is an American sound artist, composer, conceptualist and performer whose work connects leading edge ideas and technologies with archaic and shamanistic practices. His numerous and diverse creative projects have included chanting and healing works, museum and gallery installations, large-scale festival events,

Negotiation with the musical past was an element in Morrow's compositional thinking, along with a taste for musical pranks. His "Very Slow Gabrieli" (1957) is a dramatically slowed down realization of Giovanni Gabrieli's "Sonata Pian' e Forte" for double brass ensemble. A later collage work, "Book of Hours of Catherine of Cleves" (1992), shows a mature late twentieth-century imagination engaging in unexpected ways with late medieval style.

The Little Charlie Festival, a five-day celebration of Morrow's life and work held in New York City during Fall 2010, gave some indication of the category-defying scope of his creative activity.

*Julian Cowley*

[https://en.wikipedia.org/wiki/Charlie\\_Morrow](https://en.wikipedia.org/wiki/Charlie_Morrow)

## RECOMPOSITIONS

This catalogue lists works recomposed through systematic and often audible procedures. In 55 years my journey in sound has been informed by a love of mathematics and chaos, the new and the old revealing a language-music-biologic continuum.

Avery Jimerson, Seneca Indian songster says of the songs he sang.  
“I got them from my ancestors and fixed them up.”

Charlie Morrow

**Slow Gabrieli - Sonata Pian e Forte 12 part brass 1957  
for double brass ensemble and ghosts**

A slow motion performance of the 1597 Gabrieli composition “Sonata Pian e Forte” Sacrae Symphoniae #1, stretching it to many more times its normal length.

Performers’ physical gestures are slowed as well. My 1957 composition is the slow performance, as slow as possible.

This slow performance was later expanded by the addition of a Ghost (pulsed drone) Ensemble, and by abrupt pauses in the music to allow the Ghost Ensemble to be heard by the audience and performers in the performance space. The ghosts are a processional brass ensemble in four voices which slowly processes around the outside of the performance space in hallways, stairwells and even out of doors.

The doors, and if effective the windows, of the performance space are opened for this performance and not before so as to preserve the surprise acoustic effect.

The pulsed drone is performed by the processional Ghost brass as long tone envelopes pulsed by breath accents in a steady beat.

**Psychic Music - any source    any    1957**

The musicians perform any work of music without making a sound, miming the performance. They create the music internally - mentally, emotionally - and psychically project it.

A large conducted ensemble can soundlessly pretend to play their instruments, or alternatively, perform without any physical movement at all.

While Psychic Music is devised for concert band, it applies to any performance: orchestra, opera, theatrical plays, TV news reporters, etc.

**Interuption Music - any source    conducted group    1957**

Unknown to the conductor, the orchestra has met and planned this surprise to be preformed while playing any work of music.

At a pre-arranged minute, the musicians stop to belch, cough, and scratch.

This concept can be used in other media as well as musical performance - for example, as an action by a football team in normal competitive play or by the traders on a stock market floor.

**Twinkle string trio (violin, viola, cello) 1967**

Transformation of the children's song "Twinkle Twinkle Little" which was famously used by Mozart.

**O Vos Omnes - Victoria    4 part brass    1969**

Slow motion performance. Brass ensemble with live electronics.

**Beethoven Opus 81a Les Adieux piano 1970**

Using differently all the pitches in roughly the originally composed order in Beethoven's piano sonata, a new piano work is revealed.

**Air Music - any source    any    1971**

Through-composed work with colors and rhythms of air blown through whatever musical instrument (including cupped hands) is specified. Or instruments in a groups setting. Performance could be by an orchestra or a band.

**Air Music for Voice(s)    one or more voices    1957**

Through-composed work with colors and rhythms of air blown through mouths and if desired including cupped hands. Can be a song, known music or improvisation.

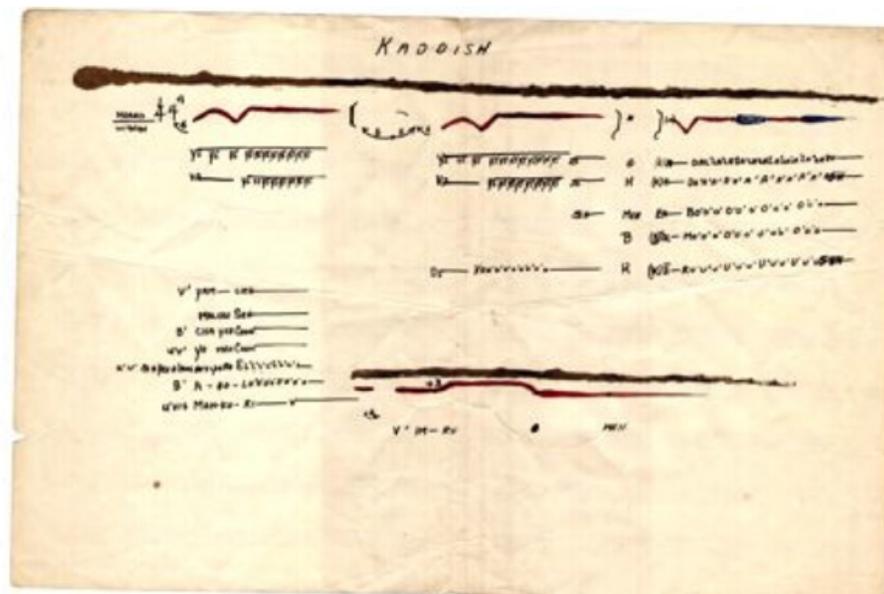
**Schubert. Wanderers Nachtlied violin, piano 1971**

This work is made from all the pitches Schubert wrote in the order which Schubert wrote them, but with new durations and colors.

**Hymn Transformations    SATB voices    1972**

Sacred harp hymns are varied through numbered transformations, adding repetitions, echoes, etc. The alterations serve as examples of how to transform traditional music using performing processes which are “easy enough to do by ear.”

## Kaddish in Tibetan Style voice and gong 1974



Recomposition of the Aramaic Jewish prayer for the dead.

Steadily striking a handheld gong held to his ear, the cantor sings a systematically growing of the old chant for life from the old worlds.

Dedicated to poet Armand Schwerner, a Jew practicing Tibetan Buddhism, on the death of his father.

**Distributed Symphonies any 1975**  
**Beethoven VI - orchestra**

Conducted by radio or video, an entire orchestra is distributed, singly and in groups, in a park or public garden where the public can stroll through. The first step is to design the seating plan and the communication system for conducting. The orchestra should arrive for the performance and depart afterward in its own time to the park or garden, one by one or in groups.

**OPTIONS:**

Other well-known (or not well-known) works can be presented in this format.

Any interesting, accessible site can be used, such as a large library, the main street of a city, a highway, an unused airport runway or terminal.

Use your imagination.

**Bicentennial Drums & Bugles Taps    many many bugles    1976  
and drums**

Drummers and buglers follow the sundown in a coast-to-coast arrangement of the military bugle call “Taps.” The musicians are placed .5 km apart. Missing links are okay. Start “Taps” at the East and go West at earshot intervals. Television and radio follow “Taps” as it arrives at locales across the nation, ending with the sun dipping below the Western horizon.

**Majorca Fantasy. Nam Jun Paik 1988**

**Did George Sand Kill Chopin  
Chopin recomposition for Paik videos**

**Prelude 2 op 28 Cello, synth keyboard**

**Prelude 6 op 28 synth keyboards**

These pieces were transformed for use as soundtracks for Nam Jun Paik's several video projects. The keyboard parts are midi. The cello part is to be performed live.

**The Dogs. Zweitausendeins dogs 1990**

**Brahms Lullaby**

**Chopin Funeral March**

**Silent Night**

For this CD project, we recorded a month of sessions with dogs singing, howling barking, whining. We assembled them into songs.

For live performance, simply playing the tracks for dogs should be fun.

**Lully - Overture to Alceste    synths, drum machine    1990**  
**for Paik video wall**

The Lully work is programmed in midi with an added drum machine part. It has abrupt pauses to allow the sound to echo through the long halls of Versailles. It is written to accompany a video wall by Nam Jun Paik.

**Moving My Vowels    voice(s)    1990**

systematic shifts  
in the service of  
patriotism

Applying transparent rules for substituting vowels for each other, Morrow produces a series of variations on the U.S. National anthem.

First page:

MOVING MY VOWELS

e bocomos o

The Star Banglod Bannor

*O say can you soo, by tho dawn's oarly light,  
what so proudly wo hailod at tho twilight's last gloaming.  
Whoso broad stripos and bright stars,  
through tho porilous fight.  
O'or tho ramparts wo watchod woro so galantly stroaming?  
And tho rockot's rod glaro,  
tho bombs bursting in air  
gavo proof through tho night  
that our flag was still thoro.  
O say doos that star banglod bannor yot wavo,  
O'or tho land of tho froo and tho homo of tho bravo*

**Hard Times and Culture - Juan Downey video 1990**  
**synth, CD player**  
**Strauss - Blue Danube**

A synth obbligato is poured over Strauss' waltz orchestra music as written.

**Mozart Sonata I I A K33 I    midi piano    1992**

**Mozart Sonata I 2 K332    midi piano    1992**

Using principals of convertible counterpoint, the Mozart pieces are transformed and recomposed in midi.

**Zapping - Swatch Watch. Nam Jun Paik 1996**

**Miniature Haydn Clock Symphony program**

Performance by watches

**ENOUGH IS ENOUGH - recomposition of J S Bach ES IST GENUG 2013**

Morrow created this work with digital sound tools. It uses stretched sounds and repetition. It is intended to be performed live, recreating the mannerisms of the digital work.

**Strauss Metamorphoses    string orchestra    2013**  
**10 5 5 3**

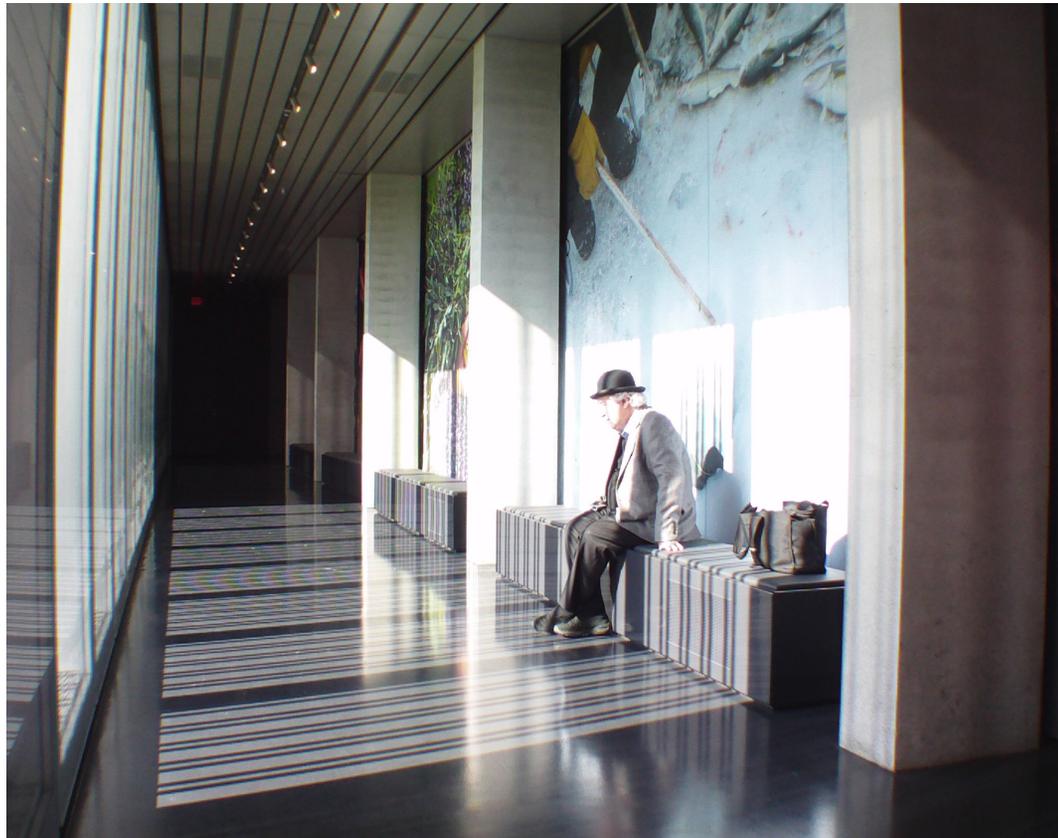
Gymel version: following the Medieval improvisation format, all players, reading from the 23 original parts, are given a start time and an ending time. They must start with the beginning music together and end together on the ending.

Between the beginning and the end they are free to improvise around the written part, based on rules on engagement.

The conductor starts the work and ends it. During it, the conductor is a low key trickster and clown, interrupting too serious exchanges and moderating disputes.

Action version (option)

The ensemble is seated either on rolling chairs, diverse chairs and sofa or is standing. The musicians can move freely. They either memorize the parts, or move their music pages on portable stands, lyres or human page holders.



“Charlie Morrow’s works extend well beyond the conventionally defined parameters of a composer or conductor, as this catalog of Recomposition works dramatically illustrates.”

*Charles Bernstein*

“He is, from where I see him, both the leading proponent of an active ethnopoetics in avant-garde musical performance & a master of new technologies as they come into contemporary practice. It’s this dynamic of old & new, approached from so many different directions, that a gathering like this makes plain.”

*Jerome Rothenberg*