

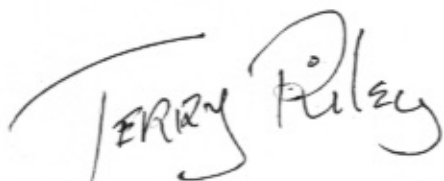
I first became aware of New Music Works in 1994 when they hosted the Abel, Steinberg and Winant Trio for a performance of my recently completed *Ritmos and Melos*. I met composer and Artistic Director of New Music Works, Phil Collins at that time and got to know him better at subsequent visits to Lou Harrison's home in Aptos.

In 1996 Phil invited me to partake in a collaborative composing project to celebrate Lou's 80th birthday, the following year. He coordinated a mail-based "exquisite corpse" project that chain-linked musical fragments by Lou's closest colleagues from all over the planet.

I was unable to attend the premiere of this joint musical offering, but was most pleased by the outcome. The recordings delighted me, and so too, the very *idea* of the project. It was an imaginative and logistically daunting endeavor that came off beautifully. Since that experience I have followed New Music Works concerts with keen interest.

Over the past 40 years New Music Works has sustained an important presence as one of the West Coast's most interesting and enduring contemporary chamber music series. The resident performing group, NMW Ensemble, includes some of the finest musicians in the Bay Area, a number of whom have played in the ensemble since the 1980s.

I like the fresh approaches that New Music Works brings to the chamber music medium. Their concerts are thoughtfully made and there is always a captivating range of complementary musical experiences to be heard. Always performed with dedicated expertise.

A handwritten signature in black ink that reads "TERRY Riley". The signature is written in a cursive, flowing style. The word "TERRY" is in all caps and is written in a slightly larger, bolder script than "Riley". The "R" in "Riley" is particularly large and loops around the "i".