

## **Reminder Publications, Inc.**

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**October 24-30, 2001**

Pianists help listeners get back to basics on their new CD release

Much of the music that seeps into our lives has elements we take for granted: multiple guitar tracks overlaid on each other, big production sound and feel, and synthesized drum beats.

Meanwhile, some artists are keeping it simple. Laura Siersema's 1999 album "when I left loss" is an example—19 tracks that include Siersema's voice, many of them; the piano, and one more that has the piano and some strings. The strings were played by Doug Hammer, who also produced the record.

In other words, Siersema put together a record that required total of two people. In fact, it took as many people to take the photos for the insert as it did to record and mix the record.

Siersema's sweet, dark voice mixes easily with her piano parts, especially on songs like the title track and My Mother's Keeper.

She also tackles classics like Where Have All the Flowers Gone? and The Water is Wide.

What really gives the album a special touch, however, are the spoken word pieces.

Read almost in a whisper, the short prose and poetry selections written by Siersema lend a riveting, personal touch to the record, and at times cut so deep the hair on the listener's skin goes on end.

Heck, try it for your self. Read, slowly and softly, the selection (sanctuary): "Under ground bark, colored fish and many suns I peer through construct eyes into a sanctuary of miniatures already cupped and beautiful, hurled by ;my relief into the beating heart of sure footing and mingled accents wild".

Siersema's words carry that same breath—and breadth—throughout the album.

As a beautiful closing touch, Siersema does an a cappella version of the lullaby "All the Pretty Little Horses".