

The title refers to the central arrival of the piece, which is the extended area with the least conventional musical motion, and comes from the book, *Absolute Zero and The Conquest of Cold* by Tom Shachtman. The piece as a whole grows from my thinking about the role of meditation in strengthening the mind, especially as it prepares one to endure hardship without breaking. It occurred to me while composing the piece that this place of arrival, where emphasis is on transforming sound with harmon mutes and which intends to suggest the experience of pure consciousness, would behave in much the same way that matter behaves as absolute zero is approached. It is there that superconductivity was discovered, and materials behave in quite unexpected ways. Once that thought had emerged, it became clear that the arousal of compassion as a result of experience meditating was likewise a conquest of cold, and that a more fitting title could not be found.

The opening was inspired by the sound of chanting in a Zen temple.

*Conquest of Cold* was commissioned by the Redline Brass Quintet.