



TIME TO BURN

Acoustic, Electronic, Interactive, Robotics

Music by Judith Shatin

PROGRAM NOTES

The CD is named for the composition *Time to Burn*. All of the pieces share qualities of temporal intensity and an element of burning, whether the fiery chariot of Elijah; the dark character of Goya's Black Paintings; the intense temporal flow of *Sic Transit*; the sonic lightning of *Hosech Al P'ney HaTehom*, or the chiaroscuro elements of *Glyph*.

Glyph, (1984) for solo viola, string quartet, and piano, is cast in four movements. A glyph is a figure carved in relief, and the title refers to the creative process of composition, the carving of sound in relief through time and on oneself. The four movements are titled *Luminous*, *Flickering*, *Ecstatic*, and *Incandescent*, referring to the shifting relationships that color the interactions of the solo viola, quartet and piano. A lyrical opening movement is followed by a piquant second, an atmospheric third and a driving finale. *Glyph* was commissioned and premiered by violist Rosemary Glyde, to whom it is dedicated. It was composed during a magical residency at the Virginia Center for Creative Arts (VCCA).

Time to Burn (2006), commissioned by percussionists I-Jen Fang and Mike Schutz, is scored for oboe and two percussionists. It was fueled by my rage and sadness at the conflagrations that were erupting in 2006, though that was neither a starting nor an ending point. The past decade has been a time of renewed holocausts driven by ethnic and religious hatred. The rampant intolerance in our world is reminiscent of the "burning time" of the Inquisition or the burning of witches. *Time to Burn* was premiered at the 2006 PASIC (Percussive Arts Society) conference.

Grito del Corazón (2001) was inspired by Goya's Black Paintings. When the Ensemble Barcelona Nuova Musica wanted to commission a piece for their Painting Music program, presented in 2001 at the VIII Festival de Cinema Independent de Alternativa, I recalled my intense response to Goya's paintings in the Prado, and suggested this theme. The contents of the paintings deal with terrifying subject matter, such as Saturn Devouring his Son. This piece exists in multiple versions, and may be presented with the video by Kathy Aoki (<http://www.kaoki.com>). It has been performed by ensembles including Da Capo Chamber Players, the Danish Figura Ensemble, and the Pittsburgh New Music Ensemble.

Sic Transit, is scored for percussionist and CADI (Computer Assisted Drumming Machine) which consists of six computer-controlled mechanical arms developed by EMMI (<http://www.expressivemachines.com>). The piece reflects our complex interactions with time – we foresee some events while others surprise us; we intimate the future and recall the past, responding as our emotional and behavioral repertoires allow. Just so, there are times where the percussionist is completely aware of the robot arms' actions, others where s/he can only respond to what happens in the moment, drawing on a repertoire of possible moves. *Sic Transit* was premiered in the Rotunda of the West Building of the National Gallery of Art in Washington, DC on 3/16/11, on a concert celebrating its seventieth anniversary.

Hosech Al P'ney HaTehom (Darkness Upon the Face of the Deep) (1990), for electronics, is about a world being born: out of the subterranean darkness, lightning; out of chaos, life. Music becomes unfamiliar; timbres shiver and break apart, zoom, coalesce, become animate. Boundaries disappear, space seems elastic. In the first of three sections, the sounds of the void reach up to become pitch. In the second, sonic lightning sets off a wild storm, with volcanic action spawning the animate. In the third, the primordial quality of the first is recaptured, though there are remnants of the second. *Hosech Al P'ney HaTehom*

(previously titled *Tenebrae Super Faciem Abyss*) was composed at Stanford University's CCRMA (Center for Research in Music and Acoustics), and was the last piece composed using the famed 'Sambox' synthesizer.

Elijah's Chariot (1995), is scored for string quartet and electronics made from processed shofar sounds. The story of the prophet Elijah is fantastic: He did not die but was swept up to heaven in a chariot of fire drawn by horses of fire. Many tales have grown up around him: they focus on his return to earth to help Jews and to announce the Messiah. Elijah also plays a role in the close of the Jewish Sabbath and the folk song *Eliahu HaNavi* is frequently sung then. The opening phrase of this melody forms a melodic thread. The electronic portion represents Heaven's call to Elijah, and is made from processed shofar sounds, recorded by Dr. Mel Siegel of Minneapolis. I am grateful to him and to my sister Deborah Shatin for their help in this process. *Elijah's Chariot* was commissioned by the Kronos Quartet with funding from the National Endowment for the Arts.

COMPOSER/PERFORMERS



(photo credit, Mary Noble Ours)

Judith Shatin (www.judithshatin.com) is a composer, sound artist, community arts partner and educator. Educated at Douglass College (AB), The Juilliard School (MM), and Princeton University (MFA, PhD), she is William R. Kenan, Jr. Professor of Music at the University of Virginia, where she founded and directs the Virginia Center for Computer Music. Her music reflects her deep engagement with the sounding world, literary and visual arts, and the social and communicative power of music. She is as likely to draw on the crunch of a potato chip, the clink of a fork, or the calls of animals as the traditional and extended sounds of acoustic instruments. Widely recorded and performed, her music has been called 'highly inventive...on every level; hugely enjoyable and deeply involving...' (*The Washington Post*). It has been commissioned by organizations including the Barlow and Fromm Foundations, the Library of Congress, the Virginia Commission for the Arts, and such ensembles as the Cassatt and Kronos Quartets, the Dutch Hexagon Ensemble, Peninsula Women's Chorus, the San Francisco Girls' Chorus, Scottish Voices, the Virginia Glee Club and the Illinois, National and Richmond Symphonies. A recipient of four composition fellowships from the National Endowment for the Arts, her work has been honored with a two-year retrospective supported by the Lila Wallace Readers Digest Arts Partners Program culminating in the commissioning

of *Coal*, an evening-length folk oratorio that includes sounds harvested in a coal mine. Twice a fellow at the Rockefeller Center in Bellagio, Shatin has also held residencies at Casa Zia Lina (Italy), La Cité des Arts (France), MacDowell, Mishkan Omani (Israel), the Virginia Center for the Arts, and Yaddo. In demand as a master teacher, Shatin has served as BMI composer-in-residence at Vanderbilt University, as senior composer at the Wellesley Composers Forum and California Summer Music, and as Master Artist at the Atlantic Center for the Arts.

Acclaimed as one of America's outstanding ensembles, the Manhattan-based **Cassatt String Quartet** (www.cassattquartet.com) has performed throughout North America, Europe, and the Far East. The Quartet has been presented on radio stations such as NPR's Performance Today, WGBH, WQXR and WNYC, and on Radio France. Formed in 1985, their numerous awards include a Tanglewood Chamber Music Fellowship, the Wardwell Chamber Music Fellowship, first prizes at the Fischhoff and Coleman Chamber Music Competitions, two top prizes at the Banff International String Quartet Competition, two CMA/ASCAP Awards for Adventurous Programming, a recording grant from the Mary Flagler Cary Charitable Trust, and commissioning

grants from the Fromm Foundation, Meet the Composer and the National Endowment for the Arts. Founders of "Cassatt in the Basin", their educational program in Odessa, Texas, they are also in residence at the Seal Bay Festival in Maine and the Hot Springs Music Festival in Arkansas. The Cassatt has recorded for the Koch, Naxos, New World, Point, CRI, Tzadik and Albany labels and is named for the celebrated American impressionist painter Mary Cassatt.

James Dunham (www.JamesDunham.com), international recitalist and guest artist, was violist of the Grammy Award-winning Cleveland Quartet and the Naumburg Award-winning Sequoia Quartet. He has collaborated with renowned artists, such as members of the American, Cassatt, Guarneri, Juilliard, Takács and Tokyo Quartets. He is also violist of the Smithsonian Institute's Axelrod String Quartet, performing on the museum's collection of Amati and Stradivari instruments. An advocate of new music, he premiered and recorded two works by Libby Larsen, among many others. A professor of viola at Rice University's distinguished Shepherd School of Music, Mr. Dunham previously taught at the New England Conservatory and the Eastman School of Music. Summer activities include participation in festivals such as the Aspen, Sarasota, *SummerFest* (La Jolla), and *le Domaine Forget* (Quebec). His recordings can be heard on labels including Telarc, Nonesuch, Delos, Naxos and Crystal.

I-Jen Fang is an Innovative Percussion Artist. She serves on the faculty of the University of Virginia, where she directs the New Music Ensemble and is Principal Timpanist and Percussionist of the Charlottesville & University Symphony Orchestra. She has performed as marimba soloist in Taiwan, U.S., Austria, France, Hungary, and South Africa, and is a champion of contemporary music. Ms. Fang often appears as a featured performer at the Percussive Arts Society, presenting *Sic Transit* in 2011. She holds the B.F.A. from Carnegie Mellon University, M.M. from Northwestern University and the D.M.A. from the University of North Texas.

D. Gause, a native of the Washington, D.C. area, is active as a musician in Las Vegas as a conductor, keyboardist, and clarinetist. Dr. Gause is a multi-year recipient of grants from the National Endowment for the Arts and is Professor at the College of Southern Nevada, where she teaches clarinet and piano. D. Gause performs regularly as a soloist, chamber musician, and orchestral musician and tours with Clarion Synthesis. She has performed throughout the U.S., Canada, Cuba, Central America, Europe, and Japan.

F. Gerard Errante (<http://fgerrante.org>) is a clarinetist of international stature whose performances, spanning the Americas, Far East and Africa, have received critical acclaim. He earned the DMA from the University of Michigan and has published two books, including *A Selective Clarinet Bibliography and Contemporary Clarinet Repertoire*. He has also composed numerous works for clarinet, and has recorded for CRI, Telarc, Centaur Records, Mark Recordings, Capstone Records, AIR Records, Inc. (Japan), Apollo Records (The Netherlands), and Tall Poppies (Australia) labels. His *CD's Electric Clarinet, Shadows of Ancient Dreams, Beyond Noend with Errante, and Delicate Balance* contain his own music as well as compositions composed for him. A specialist in new music, Errante has performed at many international festivals and was a prizewinner in the International Gaudeamus Competition for Interpreters of Contemporary Music.

Oboist Aaron Hill serves on the music faculty at the University of Virginia and as principal in the Charlottesville & University Symphony Orchestra and Wintergreen Festival Orchestra. He holds the MM from the Yale School of Music and the BM from the University of Michigan. He was previously principal oboe in the Flint Symphony Orchestra, and has performed with orches-

tras including the San Diego Symphony, Orchestra of St. Luke's, Hartford Symphony, among others. He has been honored as a Yamaha Young Performing Artist and was awarded the Leche Trust Prize at the Barbirolli International Competition.

Pianist Margaret Kampmeier enjoys a career as soloist, collaborative artist, and educator. Since receiving her DMA at SUNY Stony Brook, she has performed and recorded extensively. She is a founding member of the Naumburg Award-winning New Millennium Ensemble and performs regularly with the Orchestra of St. Luke's and Orpheus Chamber Orchestra. She has appeared with the Metropolitan Opera Chamber Ensemble, Kronos Quartet, Chamber Music Society of Lincoln Center, the Colorado and Cassatt Quartets, as well as Sequitur, Newband, Speculum Musicae, and Musician's Accord. She recently joined Manhattan School of Music as a coach in the Contemporary Performance Program.

Michael Schutz is Assistant Professor of Music Cognition/Percussion at McMaster University where he conducts the percussion ensemble and directs the MAPLE (Music, Acoustics, Perception and LEarning) Lab. He has appeared at PASIC Percussion Conference as a soloist, chamber musician and serves as Chair of the Music Technology Committee. He holds degrees from Penn State (BMA), Northwestern University (MM), and a PhD in Psychology from the University of Virginia.

Production Information

Recording engineers:

Glyph: Marlan Barry

Elijah's Chariot: Adam Abeshouse

Time to Burn: Greg Howard

Grito del Corázon: John Jacobson

Mastering Engineer: Mark Donahue

Post-Production: Soundmirror, Boston

Cover design and art: Rob Winter, www.winterdigital.com

Music on this CD is published by Wendigo Music (BMI).

This CD was made possible in part through a generous gift from Mr. Gerald Morgan and with research support from the University of Virginia.

Selected Discography

Centaur CRC 2454 *Sea of Reeds and Three Summers Heat*

Innova 613, *Dreamtigers* and 770, *Tower of the Eight Winds*

Neuma 450-995, *Gabriel's Wing, Fasting Heart and Kairos*

New World 805592 1492; 80504-2 Adonai Ro'i

Sonora S022591 *Hearing the Call and Fantasia sobre el Flamenco*

Innova Director: Philip Blackburn

Operations Manager: Chris Campbell

Publicist: Steve McPherson

Innova is supported by an endowment from the McKnight Foundation.

- 1-4 Glyph (18:45)
James Dunham (viola),
The Cassatt String Quartet Quartet,
Margaret Kampmeier (piano)
 1. Luminous 6:38
 2. Flickering 2:01
 3. Ecstatic 6:46
 4. Incandescent 3:40
- 5 Time To Burn (10:25)
Aaron Hill (oboe), I-jen Fang &
Mike Schutz (percussion)
- 6 Grito del Corazón (5:18)
F. Gerard Errante, D. Gause (clarinets)
& electronics
- 7 Sic Transit (9:07)
I-Jen Fang (percussion) & CADI
- 8 Hoshech Al P'ney HaTehom (11:13)
[electronics]
- 9 Elijah's Chariot (19:42)
The Cassatt String Quartet
Quartet & electronics