

Hearing Things

The Newsletter of Composer Judith Shatin

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CD of Chamber Music by Judith Shatin Nominated For Grammy Award



Tower of the Eight Winds, Judith Shatin's Innova Records CD of chamber music

performed by the Borup-Ernst Duo, has been nominated for a 2010 Grammy.

The nomination is for producer Blanton Alspaugh and is in category 96, Producer of the Year – Classical -

<http://www.grammy.com/nominees>.

Performers on the CD are violinist Hasse Borup and pianist Mary Kathleen Ernst.



Selections are *Icarus*, *Penelope's Song*, *Tower of the Eight Winds*, *Widdershins* and the *Fledermaus Fantasy*. The disk has been featured on several radio stations internationally.

Info and ordering information [here](#).

Fanfare magazine wrote of Ms. Shatin's music on this release (Innova CD 770),

"She is able to produce ingenious and unusual music while, at the same time, retaining a certain accessibility and common musical lingo with universal emotional appeal" and added in a second review of the disk, "The players attack all five works with gusto and would appear to have completely mastered them. The performances are excellent and recording is exemplary. Recommended." The Salt Lake Deseret News adds, "It's a wonderful recording of five works for violin and piano...Shatin is an important voice among American composers today."

The title piece will be performed again by the Duo on their program of New Music at New College in Sarasota, Florida on April 30, 2011.

Recent and Upcoming Performances and Events

Jefferson, in His Own Words,

received the third in its group of World Premieres by the commissioning orchestras this past November 13 and

14, with the Richmond Symphony (Virginia), under the baton of Steven Smith, with Governor Gerald L. Baliles as narrator. It received a warm reception, and the Richmond Times Dispatch called it a "fascinating palette of sound."



Shatin's setting of Edward Lear's *The Jumblies*, which was commissioned by the Peninsula Women's Chorus of Palo Alto, California, was premiered in performances on December 4, 5, and 11 conducted by Martin Benvenuto. The ensemble enjoyed it so much they are including it on additional concerts and an upcoming tour. Vocal music is much on Judith's mind as she embarks on a new commission from the Scottish Voices of Glasgow, Scotland, for a setting, in the original Hebrew, of psalms for female vocal quartet and harp. To listen to this marvelous group, visit them [here](#).

Other recent performances include *Cherry Blossom and a Wrapped Thing; After Hokusai*, performed by David Smeyers at the Japanese Institute in Cologne, Germany on January 21, and recorded by Deutschlandfunk.



Meanwhile, there is much more to come this Spring. Judith is completing *Sic Transit* for percussion and percussion robots developed by UVA composition graduate students Troy Rogers, Scott Barton and Steve Kemper. Take a look at their exciting work at www.expressivemachines.org/. Judith is scoring her piece for live percussionist plus six percussion bots, collectively known as CADI. It will be premiered on noon concerts on March 16 and 17 at the National Gallery of Art in Washington, D.C. as part of the 70th anniversary of the West Wing Rotunda.

She will share a program with noted composer Steve Antosca, and the program will also include her *Penelope's Song* in the version for amplified soprano sax, performed by Noah Getz; and *Hosech Al P'ney HaTehom* (*Darkness Upon the Face of the Deep*) for solo electronics.



Later, on March 29th, she will give a keynote address during Arts Week at Danville Community College in Danville, Virginia. Her talk is titled *I Care If You Listen: On the Communicative Power of Music*.

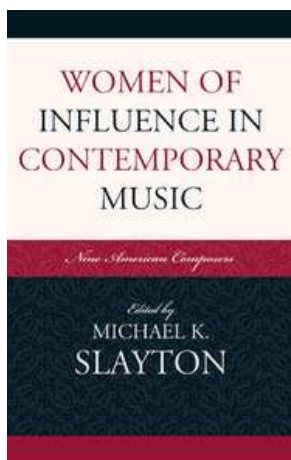
And on April 16, her solo piano piece, *To Keep the Dark Away*, commissioned for Gayle Martin Henry by Ms. Ellen Waldo, will be premiered at the Leschetizky Foundation concert at the Tenri Cultural Institute in New York. The piece has five movements, each inspired by lines from poetry of Emily Dickinson, a favorite of the composer, pianist and commissioner. The title of the entire set is that of the first movement.



Moving on, her *Amulet*, a setting of the poem of that name by Bethesda-based Barbara Goldberg, will be performed on May 1 by the Women's Voices of Duke

University Chapel, conducted by Allan Friedman and on May 3 *Time to Burn*, scored for oboe and two percussion will be presented by New Music Mannes at the Mannes Conservatory in New York City.

Judith Shatin in Print



Judith Shatin is the subject of a chapter in the new book *Women of Influence in Contemporary Music* by Michael K. Slayton.

The author has collected essays which focus on women who have made significant contributions to American music: Elizabeth Austin, Susan Botti, Gabriela Lena Frank, Jennifer Higdon, Libby Larsen, Tania León, Cindy McTee, Marga Richter, and Judith Shatin. As the promotional copy says, “While these composers have much in common, not least of all dedication to their art, their individual stories reveal different impulses in American music. Their works reflect the shifting societal landscapes in the United States over the last seven decades, as well as different stylistic approaches to writing music.”

It continues, “Each chapter includes a biography of the composer, an interview, and a detailed analysis of one major composition. The composers openly reflect on their individual journeys, in which they have discovered respective musical languages and have found success during different times in

history. Because few music books focus solely on female composers, *Women of Influence in Contemporary Music* offers a rare glimpse into the styles and attitudes of gifted women and their work.”

The book is published by The Scarecrow Press, Inc. More about it [here](#).

Other Recent CDs

Judith’s *Ockeghem Variations* (wind quintet plus piano) has been recorded by Holland’s



Hexagon Ensemble as part of their *Dutch Connection* disk. More about the CD at www.hexagon-ensemble.com.

Judith’s *Cherry Blossom and a Wrapped Thing, After Hokusai*, for amplified clarinet and electronics has



been recorded by F. Gerard Errante for Aucourant Records ([AUREC 1001](#)).

On The Web

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