

The Not-So-Dark Energy of Mathew Rosenblum

“We live in strange times,” a narrator reminds us in *The Big Rip*, Mathew Rosenblum’s “science fiction cantata.” Rosenblum’s music abounds in strange yet habitable temporal and cultural landscapes. This CD offers a superb selection of such. We don’t just feel the breeze from these other planets, we breathe their air while tap-dancing on them. As the composer himself has described it, his music “is a synthesis of diverse musical elements derived from classical, jazz, rock, and world music traditions,” exploring “how seemingly independent musical voices and traditions may be woven together into a newly expressive whole.”¹ (Rosenblum is no mere tourist of these traditions; he began as a jazz musician, studied composition with (among others) Milton Babbitt, Donald Martino, Paul Lansky, Malcolm Peyton, and Burr Van Nostrand, and is currently a member of the Dangdut Cowboys, an Indonesian pop band).

Another synthesis, one of the earmarks of Rosenblum’s compositional voice, is the use of multiple tuning systems, most commonly the standard Western twelve-note-per-octave equal tempered system augmented with notes from various “just” and otherwise altered pitch systems specifically designed for use with twelve-note equal temperament. (In just intonation, specific intervals are acoustically perfectly in tune, i.e., they are derived from the harmonic series; in equal temperament, on the other hand, all intervals other than octaves are slightly out of tune). Rosenblum uses his tunings for a variety of expressive purposes—among others, to evoke non-Western musics, for “blues” notes, and to create exhilarating hyperchromatic moments and sonic effects.

Equally distinctive is the way his music unfolds in time, perhaps the most striking feature of which is his intermittent repetition of discrete phrases. Such phrases, each as highly memorable as a Wagnerian leitmotif, recur throughout each work with greater or lesser literalness (but always with some variation), setting up large cyclic rhythms that disrupt the linear flow of time. Rosenblum’s idiosyncratic repetitions have a different quality from the refrains in poetry, the “hooks” of rock music, the recapitulations of classical music, or the *ritornelli* of the Baroque concerto grosso. They often feel interruptive, for instance, instead of feeling like an expected goal or section concluder. Rosenblum in fact toys deftly with our expectations of when they will occur and what they will lead to. Their character shifts chameleon-like with each recurrence, most elaborately in *Circadian Rhythms*, but to some extent in each of the works on this CD.

Yonah’s Dream (2008) was commissioned by the Harry Partch Institute at Montclair State University, and written for the MSU Harry Partch Ensemble featuring flute soloist Stefani Starin. Premiered by them in December 13, 2008 at the Kasser Theater in Montclair, New Jersey, the work is dedicated to Dean Drummond, the director of the Ensemble, and is written in honor of the composer’s nephew, Yonah Heidings. Partch (1901–1974) famously created instruments to realize his seminal microtonal compositions. These fantastic (in all senses) instruments are housed in the Harry Partch Instrumentarium at MSU, where they are maintained and actively employed by the Institute. Rosenblum writes of the commission:

Although I have written many works that use alternate tunings, I have never used the Partch pitch system or written for the Partch instruments, so this was a significant challenge for me. I decided to blend my own intuitions about pitch with the forty-three-note system of Partch and came up with a hybrid approach.

¹ All quotations from Mathew Rosenblum are from <mathewrosenblum.com>.

In addition to this synthesis, the fundamental character of the piece has a hybrid-like nature. Rosenblum describes it like this:

I knew I wanted the piece to be pulsing, gritty, energetic, and fun for the ensemble, yet serious and contemplative at the same time. I therefore drew from an experience I had at my nephew's wedding. At this event a Klezmer band played at a fiery pace for hours as the wedding couple, family, and friends danced wildly, completely uninhibited, for hours and hours on end, until exhaustion set in. The event had its more serious moments as well, but it was the energy and sense of abandon that made the biggest impression. The thought of Harry Partch wandering in uninvited and participating in the mayhem was an amusing passing thought. It is in this spirit that I wrote the piece.

The “mayhem” is felt as in a dream, crackling with energy but slowed down just enough to take on a ceremonial, almost ritualistic flavor, like a dance in Noh drama. The hyperchromatic descending melody of the principal refrain, heard soon after the beginning of the piece, leads to a different continuation each time. Eventually, one continuation stretches out at some length, flowering into a contrasting section. A final recurrence of the refrain is interrupted by an unprecedented, zany Klezmer moment, and the piece is suddenly over, vanishing like the end of a dream.

Circadian Rhythms (1989) was commissioned by cellist Ted Mook and premiered by him and other members of Newband on June 6, 1989 at Symphony Space, New York City. The other components of the trio are a pianist playing two keyboards, one tuned in equal temperament, the other in a nineteen-note-to-the-octave hybrid tuning system that adds seven pitches in just intonation to the twelve equally tempered ones, and a percussionist playing sets of crotales and almglocken plus drumset. Regarding the sources for the music, Rosenblum says: “Stylistically, the work is most obviously influenced by my long-standing love for Javanese music, the music produced by the New York rock band Sonic Youth, and by the music of LaMonte Young.” Rock puts its stamp on the major refrain of this piece, another hyperchromatic descent, disruptive and hard-driving, which whisks the listener back to the same starting point, then deposits her/him in a different place at each occurrence. This refrain is heard primarily in the outer movements, which share material to the degree that the fourth movement—as its title suggests—feels like a continuation of the first. The first movement is the weightiest, more than twice as long as any of the others. It sets up a dialogue between the heavily pulsed refrain and more improvised-sounding musics, some calm and introspective, some wild and crazy. The second movement is a delightful contrast, quickly settling into something that sounds like an alien bossa-nova, tightly composed lounge music from Mars. The first movement's rock refrain barges in, leading to the wildest, most improvisatory-sounding music yet. This, the biggest disruption of the piece so far, unnerves the bossa-nova, which reestablishes itself only with some difficulty and gets obsessed with repeating its first phrase over and over. *Monuments*, the aptly titled third movement, is another contrast with all that has come before. Each phrase has the same calm, stately opening; when one continuation suddenly becomes agitated, we realize that we are now expecting the intrusion of the rock refrain. The surprise here lies in not getting the refrain, the recurrence of which is reserved for the fourth movement. Our greatest surprise in this finale is when the music of *Monuments* calmly returns and floats the piece to a quiet conclusion.

Two Harmonies

I. Gymnopédie for Art Jarvinen

II. Fantasy for Roberta Liss

These two elegies, written for an ensemble very similar to that used in *Circadian Rhythms* with viola substituting for cello, were composed in 2011. The *Gymnopédie* was premiered by the Pittsburgh New Music Ensemble on July 22, 2011 at the City Theater in Pittsburgh, while the pair was premiered by LotUS at Pittsburgh's Andy Warhol Museum on January 14, 2012. The composer writes:

Two Harmonies was commissioned by landscape architect and visual artist Andrew Zientek for a video he created with Francis Bitonti titled *Not Only: I, II*. The first movement, *Gymnopédie*, is dedicated to the late and great composer/percussionist Arthur Jarvinen. *Gymnopédie* has in the past been performed as the fourth movement of Art Jarvinen's *Three Gymnopédies*, each of which was composed in memory of someone who suffered a violent death. *Fantasy for Roberta Liss* is dedicated to my dear cousin (long-time Upper East-Sider and self-described "tough broad from the Bronx"), whose spirit and love of life lives on in those who knew her.

These two unconventional elegies complement one another beautifully. The poignant opening music of *Gymnopédie* returns at the end to frame a middle section which unfolds over a numbly rocking piano ostinato. The *Fantasy*, on the other hand, is almost monothematic, its vital, pulsing patterns interrupted periodically but unpredictably, sometimes in mid-phrase. Both pieces continue to resonate in the memory long after they finish.

Under the Rainbow, for flute and pre-recorded electroacoustic sound, was composed in 2003. Commissioned by Patti Monson, the work was premiered by her on Pittsburgh's Music on the Edge series on October 22, 2002. Rosenblum writes:

Under the Rainbow draws heavily from popular culture; the piece references techno, IDM, karaoke, lounge, and cartoon music, with short guest appearances from Porky Pig and the cast from the film *The Wizard of Oz*. Special thanks goes to my daughters Sara Rosenblum, for her cockamamie voice sound effects and original cartoon characters, and Anna Rosenblum, for her guest karaoke poetry recitation (at the mythical Asian night club).

"We're not in Kansas anymore," says the voice of Dorothy near the beginning of *Under the Rainbow*. The listener soon agrees. What other piece of music effortlessly incorporates both Porky Pig and classical Chinese poetry, slapstick and soliloquy? A cartoon chorus launches the piece with the question, "What's all that chattering/racket?" The flute begins an energetic dialogue with Porky and his pals, then settles down into the first of a series of exotic lounge acts. Interrupted from time to time, of course, by applause, Porky, and the Cowardly Lion, and flute-as-cartoon-character. There's a more substantial reprise of the opening "What's all that chattering/racket?", then Glenda instructs everyone to "Close your eyes", and the flute obeys with a sustained, serious solo which seems to steadily rise in register over an atmospheric ambient background. Slapstick recedes, although the denizens of the Emerald City do at one point attempt to hijack the flute soliloquy. The flute reaches its goal, but Porky and friends return to the spotlight for one last hurrah, a coda that slaps together a satisfying grab-bag of previous music.

The Big Rip (A Science Fiction Cantata)

The Big Rip was composed in 2009 for the Raschèr Saxophone Quartet and the Calmus Ensemble of Leipzig, and premiered by them on September 10, 2009 in Hameln, Germany as part of the Niedersächsische Musiktage (Lower Saxony Music Festival). The ensemble is augmented by percussion instruments (including a drum machine), all played by the singers, and some pre-recorded audio. The cantata was commissioned by the Niedersächsische Sparkassenstiftung for the Niedersächsische Musiktage, which had designated “Night” to be the core idea for that year’s festival. Rosenblum says:

Instead of night as we experience it at the end of each day, I decided to use the concept of “Dark Energy,” the theory of the expansion of the universe that will ultimately rip our galaxy completely apart, the “ultimate night,” as the metaphorical starting point. Texts are excerpted from Paul Celan’s poem “Engführung,” a science book called *The Runaway Universe* by Don Goldsmith, a science fiction short story entitled *Last Contact* by Stephen Baxter, Isaiah chapter 51, verse 6, and an internet chat room conversation about the 2009 global economic situation.

If *Under the Rainbow* looked nostalgically to the pop-cultural past (Warner Brothers cartoons, the musical *The Wizard of Oz*) to assemble a strange polylingual narrative about the present, *The Big Rip* puts the most distant future imaginable to the same purpose. The work begins with a deeply pessimistic Paul Celan text which can be translated: “A word came through the night. It wanted to glow. Ashes. Ashes. Ashes.” The tone of the musical setting is one of wonder rather than of bleak despair, however, and the succeeding movement (*The Runaway Universe*) is positively upbeat, as the text’s narrator excitedly lays out the facts of the matter. There’s no shortage of energy in what will become the key refrain of the piece, “It’s dark energy!”, in upward-pushing chromatic motion. The following movement (*Caitlin Looked Up at the Sky*) is a close canon dispassionately mirroring the pulling apart of the cosmos. The fourth movement is a wordless interlude for voices and instruments, evoking the atmosphere of the beginning. The fifth and central movement of the entire work, *Market Fundamentalists*, beginning with the playback of an answering-machine message to the composer from a debt collector, applies the theme of dark energy disconcertingly (and humorously) to the present and personal. The calmer sixth movement, *Lift Up Your Eyes to the Heavens*, recalls the fourth movement interlude, and leads us to suspect that *Market Fundamentalists* was a big mirror in which the structure of the piece will continue to be reflected. The next movement, which returns us to the text (the Stephen Baxter story), music (canons), and protagonist (Caitlin) of the third movement, confirms this impression. The eighth and ninth movements transport us to the end of the universe, the saxophones illustrating the “Big Rip” followed by the voices giving a play-by-play of the apocalyptic events. The tone, like that of the second movement, is again excited and light-hearted: “I wish I had a camera!” “Will it hurt? Only briefly, when the Earth’s crust gives way.” The final movement returns us to the language and poet of the first movement, enfolding the cosmos of the piece beautifully.

“It’s just a transition, the universe has been through transitions before.” The Olympian perspective on material that in the hands of a lesser composer would be treated in deadly earnest enables the piece to dance, its messages all the more powerful for being conveyed with a light touch.

We do live in strange times. Fortunately, we have Mathew Rosenblum on hand to illuminate and enrich them.

—*Eric Moe*

Eric Moe is a composer and pianist who divides his time between Pittsburgh, New York, and Montana.

The Big Rip (A Science Fiction Cantata)

- I. Kam (Paul Celan)
- II. The Runaway Universe (Donald Goldsmith)
- III. Caitlin Looked Up at the Sky (Stephen Baxter)
- IV. Interlude
- V. Market Fundamentalists (Internet chat)
- VI. Lift Up Your Eyes to the Heavens (Isaiah)
- VII. Last Contact (Stephen Baxter)
- VIII. The Big Rip (instrumental)
- IX. The Big Rip (continued) (Stephen Baxter)
- X. Kam (Paul Celan)

I.
Kam, kam.
Kam ein Wort, kam,
kam durch die Nacht,
wollt leuchten, wollt leuchten.
Asche,
Asche Asche.

II.
We live in strange times.
It's dark energy.
Antigravity.
Imagine a strange universe in which the expansion of the cosmos undergoes a continuous acceleration from the presence of a mysterious form of energy.
Wo. Wo.
Just as amazingly, every cubic centimeter of the new space teems with this invisible energy endowing each volume with a tendency to expand.
Wo. Wo.
It's dark energy.
As a result, the universe multiplies its energy content many times over as time goes by.
The increase in its hidden energy makes the universe accelerate, eventually driving its basic units of matter to unfathomable separations.
Wo. Wo.
It's dark energy.
This universe faces a future in which all cosmic distances grow to billions of times their present values.

As this happens, the average density of matter falls ever more rapidly towards zero, because the energy of empty space makes the universe expand at a continuously increasing rate!
This runaway universe is our own.

III.

Caitlin looked up at the sky. It's quite invisible to the naked eye.
You can see the Andromeda Galaxy.
Bound to the Milky Way by gravity.
Caitlin looked up at the sky.
All the stars beyond the local group are gone.
Antigravity pulling the universe apart.
Hubble images deep sky fields.
I thought we had a trillion years.
It's dark energy.
Every structure pulled apart.
Even atoms and subatomic particles.

V.

We live in strange times.
The outlook is bleak.
It's dark energy.
Widows, orphans, hedge funds, pension funds.
Market fundamentalists are blinded by their religion.
Bailing out international banks and others sounds so worthy.
But why should I have to take the loss?
But wouldn't it have been fairer to apportion all of the losses to the widows, hedge funds, and orphanages, who bought the rotten assets and phony insurance?
Bail out!
The outlook is bleak. Bailing out all the international banks and hedge funds sounds so worthy.
It's here. Dark energy is here. It's dark energy.

VI.

Lift up your eyes up to the heavens, and glance down at the earth below.
The heavens will disappear like smoke.

VII.

Caitlin looked up at the sky. It's quite invisible to the naked eye.
Another signal just like the rest. Will they get decoded in time?
All the stars are falling off one by one.
Caitlin looked up at the sky.
We haven't reached the end game yet.
The night looks odd now that the Milky Way has gone.
Another signal just like the rest.
Dark energy.
Caitlin looked up at the sky.
Will they get decoded in time?
I don't think that the messages need decoding.

IX.

It's dark energy.

Antigravity.

It's unfathomable.

It's here. Dark energy is here.

It's dark energy.

The ground shuddered, there was a sound like a door slamming deep in the ground.

Alarms went off from cars and houses.

I saw houses and trees and people all flying in the air.

I wish I had a camera!

Will it hurt?

Only briefly, when the Earth's crust gives way.

I don't suppose we need a countdown?

It's just a transition, the universe has been through transitions before.

X.

Nacht.

Nacht-und-Nacht.—Zum

Aug geh, zum feuchten.

Zum

Aug geh,

Zum feuchten—

Paul Celan—"Engführung" from *Sprachgitter*. By permission of S. Fischer Verlag, Frankfurt am Main. © S. Fischer Verlag GmbH, Frankfurt am Main 1959. All rights reserved, S Fischer Verlag GmbH 2012.

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Text excerpts from "Last Contact" used by permission of Stephen Baxter c/o Selectric Artists LLC. Copyright © 2007 by Stephen Baxter. First published in 2007 by Solaris Books in *The Solaris Book of New Science Fiction*, edited by George Mann.

Mathew Rosenblum's music explores how seemingly independent musical voices and traditions may be woven together into a newly expressive whole. Using a variety of tuning systems, his work does not live within traditional boundaries, creating a compelling fresh landscape. Born in New York City in 1954, his works have been performed throughout the world at venues such as the Gewandhaus in Leipzig, De Ijsbreker in Amsterdam, the Tonhalle in Düsseldorf, the Bing Theater in L.A., Sala Nezahualcóyotl in Mexico City, the Sonic Boom Festival, the Kitchen, the Guggenheim Museum, and Miller Theatre in New York City.

A wide array of groups have commissioned, performed and recorded his music, including the Boston Modern Orchestra Project, the Harry Partch Institute, the American Composers Orchestra, the Raschèr Saxophone Quartet, the Chicago Contemporary Players, the Calmus Ensemble of Leipzig, the Pittsburgh New Music Ensemble, and Sequitur.

His honors include four Pennsylvania Council on the Arts Music Fellowship Grants, a Heinz Endowments Creative Heights Award, two Fromm Foundation Commissions, a National Endowment for the Arts Music Fellowship Grant, a Barlow Endowment Commission, and a New York Foundation for the Arts Artists Fellowship Grant. He has received awards and fellowships from the New Jersey State Council on the Arts, the Institute of Contemporary American Music, the Rockefeller Foundation, and has been invited to the MacDowell Colony, the Djerassi Foundation, the Virginia Center for the Creative Arts, and Yaddo.

As a professor of composition and Chair of the Department of Music at the University of Pittsburgh, where he also co-directs the Music on the Edge new-music series, Rosenblum calls Pittsburgh home. He received degrees from Princeton University and the New England Conservatory of Music. His works have appeared on Mode, Opus One, Albany, Capstone, and CRI Emergency Music and are published by C.F. Peters Corporation and Plurabelle Music (distributed by Subito Music Corp).

The German *a cappella* quintet **Calmus**, the First Prize winner of the 2009 Concert Artists Guild International Competition, embodies the rich choral tradition of its hometown of Leipzig, the city so closely associated with Bach and Mendelssohn. All graduates of Leipzig's renowned St. Thomas Church Choir School, Calmus offers the unique combination of a female soprano with four male voices ranging from bass to countertenor. The seamless blend of these five singers lends itself to the ensemble's almost limitless range—from Renaissance and Baroque masterpieces, through the great German romantic works, right up to contemporary choral repertoire and entertaining arrangements of popular songs.

The Grammy-nominated chamber ensemble **Deoro** has toured throughout the world forging high-risk extreme classical crossover collaborations with artists such as Dr. Ralph Stanley, the Talaandig Tribe of the Philippines, legendary reggae artists Sly Dunbar and Luciano, Frank Ocean, Attack Theatre, Hammerstep, and Shotojuku Karate All-Stars. Recent appearances include the Philippines International Jazz Festival, Malasimbo Festival, Lincoln Center, Bargemusic, and the Alvin Ailey American Dance Theater in New York.

Two-time Grammy-nominated artist **Dave Eggar** has performed throughout the world, including solo engagements at Carnegie Hall, The Kennedy Center, Barbican Hall in London, the Hollywood Bowl, Lincoln Center Chamber Music Society, the Paris Opera, and many others. A virtuoso in many styles, he has performed and recorded with artists ranging from Patti Smith to Ornette Coleman and Coldplay. A founding member of the FLUX quartet, he has premiered new works by John Zorn, Charles Ives, Morton Feldman, Conlon Nancarrow, and Frank Zappa. He is a graduate of Harvard University and The Juilliard School's doctoral program.

Timothy Feeney has performed as an improviser with musicians including thereminist James Coleman, cellist/electronic musician Vic Rawlings, tape-deck manipulator Howard Stelzer, trumpeter Nate Wooley, sound artists Jed Speare and Ernst Karel, saxophonist Jack Wright, pianist Annie Lewandowski, and the trio ONDA. As an interpreter, he was a founding member of the quartet So Percussion, the duo Non Zero with saxophonist Brian Sacawa, and the ensemble LotUs. He has toured throughout the United States and his recordings appear on the Sedimental, Soul on Rice, Audiobot, Homophoni, Full Spectrum, and Brassland labels. He is currently Assistant Professor of Percussion at the University of Alabama.

Rob Frankenberry leads a multi-faceted career as a vocalist, pianist, actor, orchestrator, and conductor. He is a member of IonSound, entelechron, Music on the Edge Chamber Ensemble, Chrysalis Transformative Duo, and the Phoenix Players. He is currently on the faculties of the SEASONS Composers and Conductors seminars, the Department of Theatre Arts at the University of Pittsburgh, and Point Park University, where he teaches voice.

Lindsey Goodman is a strong advocate for new music, living composers, electro-acoustic, and multi-disciplinary works. Ms. Goodman is sought after as a soloist, chamber collaborator, teacher, and clinician across the United States, and has commissioned or premiered more than fifty new pieces in the last decade. She is solo flutist of the Pittsburgh New Music Ensemble, principal flutist of the West Virginia Symphony Orchestra, and adjunct lecturer of flute at Marietta College. A student of New York Philharmonic principal flutist Robert Langevin, Ms. Goodman also studied with Walfrid Kujala, former principal piccolo of the Chicago Symphony Orchestra.
www.LindseyGoodman.com

Newband was founded in 1977 by composer Dean Drummond and flutist Stefani Starin, who continue as artistic directors. With Drummond's invention of the 31-tone zoomoozophone in 1978, Newband began to explore music using microtonality and alternative tuning systems. In 1990, Newband received custodianship of the original Harry Partch instrument collection and has since been involved with resurrecting Partch's great works while commissioning new works for the instrumentarium. Newband has performed throughout North America and Europe, including at the Library of Congress, Avery Fisher Hall, The Metropolitan Museum of Art, The Museum of Modern Art, Zankel Hall, and Barbican Hall in London. Newband has premiered works by Elizabeth Brown, John Cage, Dean Drummond, Anne LeBaron, Harry Partch, Mathew Rosenblum, Ezra Sims, and Lasse Thoresen, among numerous others, and produced five CDs on Wergo, Innova, Music and Arts, and Mode, along with recordings on Point and Aurora.

Chuck Palmer is a percussionist, producer, and song writer currently living and working in New York City. He is a native of Ohio and a graduate of Capital University, where he studied percussion with Robert Breithaupt and Eric Paton. Mr. Palmer co-produced Dave Eggar's Grammy-nominated release *Kingston Morning* and is a founding member of the group Deoro.

Since its formation in 1969, the **Raschèr Saxophone Quartet** has regularly performed in renowned concert halls worldwide such as Carnegie Hall, Opera Bastille, Royal Festival Hall, Finlandia Hall, the Concertgebouw, the Berlin Philharmonie, the Vienna Musikverein, the Zürich Tonhalle, Parco della Musica in Rome, and the Hong Kong Cultural Center Concert Hall, among others. The ensemble carries on a tradition established by the pioneer of the

classical saxophone and founder of the quartet Sigurd Raschèr, who inspired many composers to write music especially for him. In a similar fashion, the Raschèr Quartet has premiered more than 350 works written for them by the world's leading composers, including Kalevi Aho, Luciano Berio, Philip Glass, Sofia Gubaidulina, Mauricio Kagel, Jouni Kaipainen, Giya Kancheli, Tristan Keuris, Stephen Stucky, Charles Wuorinen, Iannis Xenakis, and Chen Yi.

Violist **Wendy Richman** has earned worldwide acclaim for her interpretations of new music, ranging from concerto appearances to full programs for singing violist. She has collaborated closely with a wide range of composers, including John Luther Adams, George Crumb, Jason Eckardt, Brian Ferneyhough, Sofia Gubaidulina, Lee Hyla, David Lang, Alvin Lucier, Jeffrey Mumford, Matthias Pintscher, Bernard Rands, and Augusta Read Thomas. She performed the world premiere of Ken Ueno's concerto *Talus*, as well as the American premieres of Luciano Berio's *Naturale*, Kaija Saariaho's *Vent Nocturne*, and Roberto Sierra's Viola Concerto. Ms. Richman is a founding member of the International Contemporary Ensemble (ICE).

Recognized as a top prizewinner for her performances in such competitions as the National Society of Arts and Letters and the Kosciuszko Foundation's National Chopin Competition, **Shirley Yoo** is in demand as a chamber musician. She studied with members of the Guarneri, Juilliard, Shanghai, and Tokyo String Quartets. She was a founding member of the Annapolis Chamber Players and is a founding core member of League of the Unsound Sound (LotUS), a chamber group dedicated to contemporary and experimental music. She received her DMA from Peabody Conservatory and is currently Assistant Professor of Piano at Mercyhurst University.

SELECTED DISCOGRAPHY

Ancient Eyes. Prism Players, Bradley Lubman, conductor; California EAR Unit, Stephen Mosko, conductor. New World Records/CRI NWCR 831.

Continental Drift. Tom Varner, horn; Charles Descarfino, percussion; Loretta Goldberg, piano. Opus One CD #135.

Harp Quartet. Speculum Musicae, Donald Palma, conductor. Opus One #104.

Le Jon Ra. Michael Finckel, Theodore Mook, celli. Opus One #137.

Möbius Loop, Double Concerto, Sharpshooter. Boston Modern Orchestra Project, Gil Rose, conductor. BMOP/Sound 1038. (forthcoming)

Shadow Waltz. Eric Moe, piano. Albany TROY 689.

Words/Echoes. Michael Lipsey, percussion. Capstone Records CPS 8773.

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Yonah's Dream

Recorded March 20, 2011 at the New Hazlett Theater, Pittsburgh, Pennsylvania.
Recorded and mixed by Dave Bjornson.

Circadian Rhythms

Recorded February 21, 2011 at Carriage House Studios, Stamford, Connecticut.
Recorded and mixed by Brendan Muldowney.

Two Harmonies

Recorded February 5, 2012 at SUNY Fredonia, New York.
Recorded by Paul Coleman. Mixed by Paul Coleman and Brendan Muldowney.

Under the Rainbow

Recorded October 3, 2009 at Tuff Sound Recording, Pittsburgh, Pennsylvania.
Recorded and mixed by Herman Pearl.

The Big Rip (A Science Fiction Cantata)

Recorded July 3, 2010 at SWR Studios, Freiburg, Germany.
Recorded and mixed by Christoph Ruetz.

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Francis Goelet (1926–1998), *In Memoriam*

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MATHEW ROSENBLUM (b. 1954)
CIRCADIAN RHYTHMS

80736-2

1. *Yonah's Dream* (2008) 8:44

Newband: Stefani Starin, flute; Thomas DiGiovanni, surrogate kithara; Nina Kellman, crychord; Jeffrey Irving, diamond marimba; Jared Soldiviero, bass marimba; Joe Fee, bamboo marimba, bass drum; Joe Bergen, spoils of war; Dean Drummond, conductor

Circadian Rhythms (1989) 20:00

2. *Circadian Rhythms* 9:21

3. *Stargazing* 2:47

4. *Monuments* 3:11

5. *Circadian Rhythms (Part 2)* 4:33

Deoro: Dave Eggar, cello; Chuck Palmer, percussion; Rob Frankenberry, keyboards

Two Harmonies (2011)

6. *Gymnopédie for Art Jarvinen* 3:52

7. *Fantasy for Roberta Liss* 3:00

Wendy Richman, viola; Timothy Feeney, percussion; Shirley Yoo, piano

8. *Under the Rainbow* (2003) 13:35

Lindsey Goodman, flute, alto flute, piccolo

9–18. *The Big Rip (A Science Fiction Cantata)* (2009) 19:08

Calmus Ensemble: Dorothea Wagner, soprano, hand percussion; Sebastian Krause, countertenor, drum machine; Tobias Pöche, tenor, hand percussion; Ludwig Böhme, baritone, hand percussion; Joe Roesler, bass, hand percussion

Raschèr Saxophone Quartet: Christine Rall, soprano saxophone; Elliot Riley, alto saxophone; Bruce Weinberger, tenor saxophone; Kenneth Coon, baritone saxophone

TT: 68:44

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