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NEW MUSIC PROJECT 



Fulcrum Point New Music Project Presents

**Terra Infirma: Healing the Earth
Electroacoustic Music**

**October 12, 2022 | 7:30 PM.
Rhapsody Theater | Rogers Park, Chicago**

Program

- Social sounds from whales at night
(2007) Emily Doolittle
World Premiere
Stephen Burns, trumpet/percussion
- Nine Revolutions
(2019) Derek Bermel
Midwest Premiere
Mathias Tacke, violin; Kate Carter, violin; Sarah Plum, viola; Paula Kosower, cello
- Phoenix Rising
(2007) Paul Oehlers
Commissioned by Brenda Shapiro for The Nature Conservancy
- Terra Infirmia
(2022) Judith Shatin
Chicago Premiere
1. Birds
2. Fall-Winter: Mammals & Fish
3. Spring: Reptiles & Amphibians

Fulcrum Point Ensemble

Stephen Burns, trumpet/conductor
Jeremy Ruthrauff, soprano/tenor saxophone
Rebecca Oliverio, trumpet
Andy Baker, trombone
Andy Cierny, percussion
Kathleen Carter, violin
Mathias Tacke, violin
Sarah Plum, viola
Paula Kosower, cello
Alan Steiner, bass

Darlene Castro, intermedia technology
Jack Jones, stage manager

Powerpoints by Stephen Burns & Kathleen Rude
Photos by Carol Freeman www.carolfreemanphotography.com
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Terra Infirma: Healing the Earth is a 75-minute intermedia program exploring the interaction of humans with nature, animals, and the elements through electroacoustic music. Our intention is to reveal the expressive voices in the sounds made by endangered species, the Great Lakes, as well as proscribed prairie burns at the Nachusa Grasslands Preserve, where significant progress has been made to restore the earth to its original state. While there have been some successes in the growing numbers in the humpback whale, American bison, and grey wolf populations, the staggering numbers of birds, fish, amphibians, and other species on the verge of extinction demonstrate that we must change our perspective, acknowledge our destructive habits, and commit to global change before climate change is irreversible. With respect, care, and sacrifice we can reconnect with the earth's natural healing abilities and commit to a more balanced relationship with nature. We must do more. We must do better.

We are grateful to the elders and ancestors of the First Nations' Council of the Three Fires—the Odawa, Ojibwe and Potawatomi—for their wisdom, traditions, and care for this land that they allow us to share and upon which we hold this concert of electroacoustic new art music.

As children many of us dreamt of being able to talk with animals, swim with whales, and fly through space exploring the earth, seas and skies from their perspective. Tonight we can!

Social sounds from whales at night by Emily Doolittle is an 8-minute deep-dive into a conversation between musician and humpback whales, among other animals. Partially composed, partially improvised, and partially processed electronically, *Social sounds...* evokes the spacious depths of the ocean and the surprisingly 'human' sounds of its largest inhabitants.

Derek Bermel and Mike Gurfield's *Nine Revolutions* takes us on a 20' epic voyage through space, around planets, giving us a unique perspective as how small and fragile earth and its inhabitants are in relation to rest of the universe. *Phoenix Rising* by Paul Oehlers and Jerry Smith was commissioned by Brenda Shapiro for the 50th Anniversary of The Nature Conservancy. This 9'work is an up-close and personal experience of the proscribed burns at the Nachusa Grasslands restoration project in 2007. The artists filmed and recorded the transformation of a peaceful prairie into a roaring blaze and its subsequent return to life the following summer, capturing the vast beauty of plain, as well as the raw force of fire as it consumed the invasive species, allowing indigenous flora and fauna to eventually return through the curation of The Nature Conservancy. In *Terra Infirma*; Judith Shatin's three-movement, 20-minute homage to endangered species, the sounds of birds, mammals, water, ice, frogs and fish interact with the instruments of the ensemble at times in dialogue, sometimes in argument, and ultimately in cries of alarm—SOS morse code can be deciphered in the musical notation toward the end before the waters of the earth regain true dominion.

Please visit www.fulcrumpoint.org to learn more about upcoming programs *Epiphany of Improvisation* on November 3, 2022 with The Bridge, a Transatlantic network for jazz & creative music; and our 24th Annual Concert for Peace featuring the American Premiere performance of Dutch avant-pop composer JacobTV's *The Freedom Songs* based on the writings of The Buddha, FDR, MLK, Fannie Lou Hamer, and others. We invite you to take advantage of opportunities to get involved with Fulcrum Point as we celebrate our 25th Anniversary in 2023: participate in helping us commission new works by underrepresented composers through **Hindsight/Foresight**; support our education initiatives **Sound Tracks, Creating Identity, and Discoveries: Hear & Be Heard**, as well as opportunities to serve on the AuxIn: Connected Board of young professionals or the FPNMP Board of Directors.

Stephen Burns
Founder and Artistic Director
Fulcrum Point New Music Project

Program notes

Social sounds from whales at night

“My research interests include zoömusicology/biomusicology (which I explore through composition and in academic and non-academic writing, and through interdisciplinary research with biologists); gender and music; parenthood and creativity; music and the environment; and the cultural contexts in which music-making takes place.

Both the trumpet and the tape part of *Social sounds from whales at night* are drawn almost entirely from the song of the humpback whale. The trumpet begins by playing a transcription of the humpback whale song, while the tape part begins as an accompanimental background made out of altered recordings of humpback whale song, sperm whale clicks, musician wren song, and one grey seal “rup” call. As the humpback whale song itself begins to emerge from the tape part, the trumpet and the whale sing in duet, before the trumpet takes over with an improvisation based on the whale’s musical language.” – Emily Doolittle

Social sounds was commissioned by the Canada Council for the Arts for Helen Pridmore. Thanks to Patrick Miller, Luke Rendell, Thomas Goetz and Henrik Brumm for the whale, seal, and bird recordings.

Nine Revolutions

“When I was eight years old, my brother and I played with a lighted globe map of the moon. Craters, mountains, and tundras dotted the surface, bearing fanciful names like the Lake of Dreams and the Bay of Rainbows. That year Viking 1 and 2 landed on Mars, their arrival illuminating the red planet’s mystique, and in subsequent years more than two dozen successful orbiters, landers, and rovers have brought us images from the surface of the red planet. Last year, as I watched the InSight lander touch down on Mars, I felt similar awe at the feat of human achievement in pursuit of knowledge about the universe.

At the time I was serving as composer-in-residence for the Seattle Symphony. As part of my residency the orchestra had commissioned a work to be performed at the inauguration of Octave 9, a multi-media space that houses both a Meyer Constellation sound system and immersive video

projection screens. For this unique opportunity I decided to create a work inspired by the journeys of the Mars missions that have spanned my lifetime and delivered to the human species some of the most powerful images from our neighbor planet. I prerecorded the orchestra, mapped their (minimally) electronically manipulated track onto a sampler, and performed the work with a live string quartet. The work cycles through a series of chords, each iteration adding to the harmonic progression. In entirety it completes nine revolutions.

I started again from scratch and thought about this immersion concept, immersing the audience in the concert. So, in doing that, one of the ideas that excited me was bringing the orchestra into that space.” – Derek Bermel

Nine Revolutions is a multimedia work for live string quartet, prerecorded orchestral sound, optional chamber orchestra, and optional video. Composed during Bermel’s residency with the Seattle Symphony, *Nine Revolutions* was designed for the immersive Octave 9 space at Benaroya Hall, which incorporates a 360-degree Meyer surround sound system and 13 digital screens. The accompanying film for *Nine Revolutions* was created by Mike Gurfield.

Phoenix Rising

Phoenix Rising is the culmination of a unique collaboration between Fulcrum Point, The Nature Conservancy, composer Paul Oehlers and filmmaker Jerry Smith at Reel Life Productions. Working simultaneously, this team of artists and scientists have created an abstract music video retelling the Phoenix myth using the proscribed controlled burn of 80 acres Nachusa Grasslands. Over the past year the scientists of the Nachusa Grasslands Preserve and the artistic team from Fulcrum Point have been researching, documenting, and writing about the restoration of one of the Midwest’s most expansive natural treasures.

To quote the TNC website (www.tnc.org):

“Nachusa Grasslands is one of the Conservancy’s greatest ongoing success stories. And it owes much of its success to the volunteer stewards who donate thousands of hours every year to help manage the preserve, one of Illinois’ largest and last surviving prairie

landscapes. They have worked tirelessly to transform this land into a unique mosaic of prairie, wetland and woodland.

As one of the largest prairies in the state, Nachusa Grasslands continues to be an important outreach and training site for other public and private land managers. It serves as a living model for a variety of land management techniques, including controlled burns, seed collecting, weed management and natural areas restoration.”

This 10-minute music-video uses acoustic instruments, digitally altered recordings of the burn at Nachusa, and synthesized sounds to weave a tapestry of sound and visuals full of ecstatic beauty. The Minimalist musical score uses several contrasting motifs to mirror the variety of conditions in a controlled prairie burn; subtle flickers, roaring fire, wisps of smoke, scorched earth. Please visit <https://www.youtube.com/watch?v=6-2hHsTJ2Lw> to learn more about Nachusa Grassland prairie restoration program Nachusa Forward.

Terra Infirma

The program is anchored by the Chicago premiere of *Terra Infirma*, commissioned by Michigan Technological University in collaboration with the Great Lakes Research Center. It is scored for soprano sax, trumpet, trombone, violin, viola, cello, percussion and electronics fashioned from the voices of the fauna and sounds of the Great Lakes. What began as a piece called *Watershed* ended as *Terra Infirma*.

“The more I researched, the more I felt compelled to focus on the voices of animals, with special attention to those that are endangered, such as the whooping crane, piping plover, Canadian lynx, mink frogs, and too many more. The three movements focus respectively on birds, on mammals & fish, and on reptile & amphibians, while all three movements include sounds of the lakes (themselves under stress) and interactions with the instruments that suggest our interactions with the environment.

We are selling out our planet in exchange for material comforts. In a way, this reminds me of Stravinsky’s dramatic musical tale *L’histoire du Soldat*, in which a soldier sells his fiddle to the devil in exchange for a wondrous book promising untold riches. What at first seems to be an easy bargain, however, quickly leads to devastating consequences. While a host of

organizations and individuals are working hard to change our own environmental bargain and avert long-term disaster, is it already too late?

The Great Lakes, a watershed holding 20% of the world's fresh water, offers its own cautionary tale: because of habitat loss, climate change and pollution, many of the species they have long sustained are under threat, with some now on the verge of extinction, if not past it.

Often, composers create soundscape compositions aimed at giving an immersive sense of a distant place. My goal is different. Instead, *Terra Infirma* features the voices of animals that call the Great Lakes region home. We need to hear these voices clearly. To do so, I sometimes amplify and lightly process their voices and juxtapose those not found in natural proximity. A dialog builds between the sounds of the lakes with their fauna and the instrumental music. Sometimes this takes the shape of call and response, sometimes of anguished alarm and still others of lament.

Terra Infirma unfolds in three movements. Each focuses on a different constellation of animal voices, lake sounds and instrumental music, and each has its own dynamic.

- I. Birds
- II. Mammals and Fish
- III. Reptiles and Amphibians

I am grateful to the many institutions, naturalists, and researchers who shared their insights, and to those who shared field recordings as I was in the throes of composing. A complete list is appended. Among them are the outstanding Macaulay Library at the Cornell Lab of Ornithology; naturalist Lang Elliott, who has so beautifully recorded animals in their natural habitat; and Dr Bernhard Wessling, who has contributed greatly to the conservation of whooping cranes as they have almost vanished from the wild. Special thanks go to two members of the Michigan Technological University community: composer Libby Meyer and Andrew Barnard, director of the Great Lakes Research Center. Without them this project would not have come into existence.

We often fail to notice the extinctions that define the Anthropocene. May we listen to these animals' voices now and take whatever actions we can to protect them as well as this life-giving watershed." - Judith Shatin

Biographies



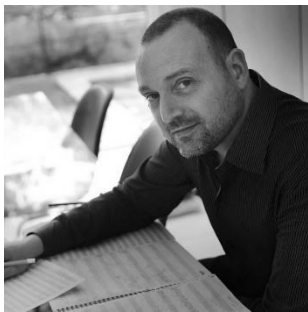
Canada-born, Glasgow-based composer **Emily Doolittle**'s music has been described as “eloquent and effective” (The WholeNote), “masterful” (Musical Toronto), and “the piece...that grabbed me by the heart” (The WholeNote). Originally from Halifax, Nova Scotia, Emily was educated at Dalhousie University, the Koninklijk Conservatorium in the Hague, Indiana University and Princeton University. From 2008-2015 she was Assistant/Associate Professor of Composition and Theory at Cornish College of the Arts. She has been at the Royal Conservatoire of Scotland, where she is an Athenaeum Research Fellow and Lecturer in Composition.

Emily's work is regularly performed across the UK, Canada, the US, and Europe, and she has been commissioned by such ensembles as the Vancouver Symphony, Orchestre Métropolitain (Montreal), Tafelmusik Baroque Orchestra (Toronto), Symphony Nova Scotia, the Vancouver Island Symphony, Ensemble Contemporain de Montréal, Paragon, the Kapten Trio, and such soloists as sopranos Suzie LeBlanc, Janice Jackson, Patricia Green and Helen Pridmore, pianist Rachel Iwaasa, violinist Annette-Barbara Vogel, viola d'amorist Thomas Georgi and viola da gambist Karin Preslmayr.

Emily has an ongoing research and musical interest in zoomusicology, the study of music-like aspects of animal songs. She has explored this in a compositions such as *Woodwings*, *Bowheads*, and *Reedbird*, as well as in her doctoral dissertation at Princeton and in collaborative research with biologists and ornithologists. Recent zoomusicological publications include “Hearken to the Hermit Thrush: A Case Study in Interdisciplinary Listening,” “Zoomusicology: a Quick Guide” (co-authored with Bruno Gingras), and “O Canto do Uirapuru: Consonant intervals and patterns in the song of the musician wren” (co-authored with Henrik Brumm). She is also interested in art and environmental activism, and was recently awarded Royal Society of Edinburgh Research Workshop funding to co-organize the talk and concert series Art-Making in the Anthropocene with colleagues Sarah Hopfinger and Stuart MacRae. Other recurrent research and compositional interests

include folklore, musical story-telling, music and gender, parenthood and creativity, and making music for and with children.

Emily has received a number of awards for her music, including an Opera America Discovery Grant, the Roberta Stephenson Award, a Sorel Organization Recording Grant, the Theodore Front Prize, two ASCAP Morton Gould Awards, and the Bearn's Prize. Her work has been supported by grants and commissions from Creative Scotland, the Hope Scott Foundation, the Hinrichsen Foundation, the Canada Council, the Nova Scotia Arts Council, Socan, FIRST Music, the Montreal Arts Council, the Conseil des arts et Lettres du Quebec, the Artist Trust, the Eric Stokes Fund, The Culture and Animals Foundation, and ASCAP, and with funded artist residencies at MacDowell, Ucross, Blue Mountain Center, Banff, and the Center for Contemporary Art in Glasgow. Her chamber music CD *all spring* was released on the Composers Concordance label in 2015.



Composer and clarinetist **Derek Bermel** has been internationally recognized for his creativity, theatricality, and virtuosity. Bermel is acclaimed for music that is “intricate, witty, clear-spoken, tender, and extraordinarily beautiful [and] covers an amazing amount of ground, from the West African rhythms of *Dust Dances* to the Bulgarian folk strains of *Thracian Echoes*, to the shimmering harmonic lendor of *Elixir*. In the hands of a composer less assured, all that globe-trotting would seem like affectation; Bermel makes it an artistic imperative.” (Joshua Kosman, San Francisco Chronicle). Bermel and his works have received the Alpert Award in the Arts, Rome Prize, Guggenheim and Fulbright Fellowships, the Trailblazer Award from the American Music Center, and the Academy Award from the American Academy of Arts and Letters.

Recordings of Bermel’s “unambiguously luscious” music (The New York Times), with the composer as clarinet soloist, have received two Grammy nominations: *Migrations* (Naxos, 2020) and *Voices* (BMOP, 2010). His *Migration Series* for jazz band and orchestra was acclaimed by Gramophone Magazine as “exciting, compelling attention from the very first bars... Bermel succeeds with Bernsteinian élan.” Bermel’s newly recorded

orchestral work *A Shout, a Whisper, and a Trace*, noted for its “ideal balance of tenderness and raucousness, of stillness and intricate rhythms” (The Los Angeles Times), was cited as best of the year by The New York Times critic Anthony Tommasini for its “dizzying melting pot of folklike rhythms, droning tunes and pungent modernist harmonies, spiked with bursts of wailing jazz.”

Bermel’s studies of ethnomusicology and orchestration with Andre Hajdu in Jerusalem heralded his immersion in music of the world – traveling later to Bulgaria to study the Thracian folk style; to Dublin, to study uilleann pipes; to Ghana, to study the Lobi xylophone; and to Brazil, to learn caxixi – adding the study of Dutch, Portuguese, French and Italian along the way. Inevitably, his engagement with other musical cultures has become part of the fabric and force of his compositional language, in which the human voice and its myriad inflections play a leading role.

Through music, Bermel endeavors to tell lesser heard American epic tales. His *Migration Series* pays homage to the great American artist Jacob Lawrence and the masterful visual storytelling of his painting series of the same name. Bermel has collaborated with acclaimed writer and librettist Wendy S. Walters to create *The Good Life*, an oratorio depicting the evolution of an American industrial city, and *Golden Motors*, an opera about a family clinging to its dreams in the wake of Detroit’s collapsing auto industry. He has most recently joined forces with celebrated author Sandra Cisneros to adapt her renowned coming-of-age novel, *The House on Mango Street*, for the operatic stage.

From this world to another, Bermel’s multimedia work for live instruments and digital media, *Nine Revolutions*, is the latest entry in a series of works meditating on the cosmos. Originally designed for the immersive Octave9 space at the Seattle Symphony’s Benaroya Hall, *Nine Revolutions* is inspired by the imagery of Mars’ desert surface. Bermel’s other celestial pieces include *Orbit Design*, a work for three performers that depicts the three-body problem in celestial mechanics, commissioned for the Look and Listen Festival, and the clarinet quintet *A Short History of the Universe (as related by Nima Arkani-Hamed)* for the JACK Quartet.

Bermel’s orchestral commissions have included works for the Pittsburgh, National, Boston, Saint Louis, New Jersey, and Pacific Symphonies, and the Los Angeles Philharmonic, and his work has been performed by major

orchestras and ensembles in concert halls from São Paulo to London to Beijing. His chamber music has been commissioned by Chamber Music Society of Lincoln Center, eighth blackbird, the Guarneri String Quartet, Music from China, Copland House, Asko/Schönberg (Netherlands), Jazz Xchange (U.K.), La Jolla Music Society, Seattle Chamber Music Festival, Figura (Denmark), and the Koussevitzky and Fromm Foundations. Noted for his “staggering eclecticism” (Gramophone Magazine), Bermel has collaborated with a variety of interdisciplinary artists, including playwright Will Eno, installation artists Sook-Jin Jo and Shimon Attie, choreographer S. Ama Wray, writers Nicole Krauss and Naomi Shihab Nye.

Bermel brings his "brilliant," "rhythmically fluid, rich-hued" (New York Times) clarinet playing to concerto and chamber repertoire. He was soloist alongside Wynton Marsalis in his own *Migration Series* and has performed his clarinet concerto, *Voices*, with dozens of orchestras worldwide, including the Los Angeles Philharmonic and the BBC Orchestra. Founding Clarinetist of Music from Copland House, Bermel's chamber music appearances also include the Chamber Music Society of Lincoln Center, the Borromeo and Pacifica string quartets, and festivals across the United States, Europe, and Asia. His collaborators cover an eclectic musical landscape, from jazz luminaries Paquito D'Rivera and Luciana Souza, to virtuoso violinist Midori, to hip-hop legend Yasiin Bey (Mos Def), and composers Tan Dun, John Adams, and Stephen Sondheim. The Boston Globe wrote, "There doesn't seem to be anything that Bermel can't do with the clarinet."

Artistic Director of the American Composers Orchestra, Bermel is also curator of the Gamper Festival at the Bowdoin International Music Festival. He recently enjoyed a four-year tenure as artist-in-residence at the Institute for Advanced Study (IAS) in Princeton, and a year as Composer in Residence with the Seattle Symphony. An avid educator, Bermel mentors young composers through ACO's many educational programs, including Earshot and the Jazz Composers Orchestra Institute, and directs the Copland House's CULTIVATE emerging composers institute. He also founded the New York Youth Symphony's Composition Program, formerly known as Making Score. He has given masterclasses at conservatories and musical institutions around the world, and has led several workshops alongside frequent collaborators Wendy S. Walters and S. Ama Wray.

Bermel holds B.A. and D.M.A. degrees from Yale University and the University of Michigan. Notable among his composition teachers are William Albright, Louis Andriessen, William Bolcom, Henri Dutilleux, and Michael Tenzer. His music is published by Peermusic Classical (Americas, Asia) and Faber Music (Europe, Australia).



Paul Oehlers' compositions have been performed in the United States, Canada, Latin America, South America, Europe, and Asia including performances at the Society for Electro-acoustic Music in the United States national conferences, the International Computer Music Conference, the Gamper New Music Festival, the College Music Society National Conference, the Seoul International Electro-acoustic Music Festival, the Institut für Neue Musik und Musikerziehung - Darmstadt, Germany, the Studio PANorama in São Paulo, Brazil, and the VII Annual Brazilian Electronic Music Festival, as well as a 1987 command performance for former United States President Ronald Reagan. Also active as a film producer and composer, his works have been shown at the Berlin International Film Festival, Philadelphia Festival of World Cinema, ESPN,s EXPN Tube 2000 Film Festival, the Light Plays Tricks Festival, and the WHYY-TV (PBS) Independent Images Film Festival, as well as on iFilm.com, zeroonefilms.com, beigenet.com, movieflix.com, infopost.com, and atom-bomb.com.



Composer **Judith Shatin** is renowned for her richly imagined music that seamlessly spans acoustic and digital realms. Called “highly inventive on every level” by *The Washington Post*, her music combines an adventurous approach to timbre with dynamic narrative design and a keen awareness of the sonic landscape of modern life. She draws on multiple fascinations with the sounding world (both natural and built), literature, the visual arts, and music’s social and communicative power to craft a clear, direct musical language that resonates with performers and audiences worldwide.

Shatin's extensive catalog includes chamber, choral and orchestral music, and electronic, electroacoustic, and multimedia pieces. Her music has been commissioned by organizations such as the Barlow Endowment, the Fromm Foundation, Carnegie Hall, and The Library of Congress, and by acclaimed ensembles including Kronos Quartet, Da Capo Chamber Players, Ensemble Berlin PianoPercussion, Hexagon Ensemble, the San Francisco Girls Chorus, and the Young People's Chorus of NYC. The American Composer's Orchestra and the Charlottesville, Denver, Houston, Illinois, Knoxville, Minnesota, and National Symphonies, among many others, have programmed and commissioned her works. Her compositions are performed in concert halls around the world such as Carnegie Hall, The Concertgebouw, The Kennedy Center, Konzerthaus Berlin, and Tel Aviv Opera house; and featured at festivals including Aspen, BAM Next Wave, Grand Teton, Moscow Autumn, Seal Bay, Spring in Havana, and West Cork.

Recent works include *La Frontera*, premiered in 2022 by the L.A. Master Chorale, and *Kassia* for clarinet, harp, and string quartet, commissioned by the Kassia Ensemble. *Terra Infirma* for mixed chamber ensemble and electronics, commissioned by Michigan Technological University in collaboration with the Great Lakes Research Center, will receive its world premiere in October 2022. Compositions in progress include commissions from the Atlanta Young Singers and the vocal ensemble Zephyrus.

Electronic media is a key element of Shatin's creative process; interactive electronics, pre-composed audio playback, computer-generated sound, and processed field recordings appear in compositions of every genre. Her work *Penelope's Song* for solo instrument and electronic playback, now available for six different solo instruments, has received hundreds of performances and has been commercially recorded by an array of acclaimed musicians, including flutist Lindsay Goodman. The works *Ice Becomes Water* for string orchestra and electronics, which incorporates sonic material fashioned from glacier field recordings, and *For the Birds* featuring amplified cello paired with electronically manipulated birdsong, highlight the impact of the disappearing natural world on our challenged climate.

Another primary creative focus for Shatin is the text-setting of writings drawn from a broad range of sources. She has composed an eclectic assortment of vocal works ranging from texts by poets Barbara Goldberg,

Gertrude Stein, and Avraham Sutzkever, to religious texts such as *Adonai Ro'i* (Psalm 23), to *La Frontera*, an anonymous poem by an undocumented immigrant youth held in an American maximum-security detention center. Her folk oratorio *COAL*, an evening-length work for chorus, Appalachian ensemble, synthesizer, and electronic playback, features a libretto written by the composer. *COAL* was sponsored by the Lila Wallace Readers Digest Arts Partners Program as part of a two-year retrospective of Shatin's music at Shepherd College in West Virginia.

Shatin's music has been honored with four National Endowment for the Arts Composer Fellowships and grants from the American Music Center, Meet the Composer and the Virginia Commission for the Arts. She has held fellowships for creative residencies at Bellagio, Brahms Haus, Casa Zia Lina, La Cité Internationale des Arts, MacDowell, Mishkan Olanit, the Virginia Center for Creative Arts, and Yaddo.

Shatin's music is published by C.F. Peters, Colla Voce, E.C. Schirmer, Hal Leonard and Wendigo Music. Her work appears on commercial recordings from the Centaur, Innova, Navona, Neuma, New World Records, Ravello, and Sonora labels.

In demand as a master teacher, Shatin has served as a senior composer at the Wellesley Composers Conference and the Chamber Music Conference of the East, as a Master Artist at the Atlantic Center for the Arts, Senior Composition Faculty at California Summer Music, and guest composer at the Aspen Music Festival. Shatin is also a powerful advocate for her fellow composers. She served as President of American Composers (1989-93), has been a board member of the League/ISCM in New York, the American Composers Alliance, and currently serves on the board of the National Council of the Atlantic Center for the Arts. She is a member of the Fellows Council of the Virginia Center for Creative Arts and the advisory board of the International Alliance for Women in Music.

Shatin holds degrees from Douglass College (BA, Phi Beta Kappa, Julia Carlie Prize in Composition), The Juilliard School (MM., Abraham Ellstein Award), and Princeton University (MFA, Ph.D.). She is William R. Kenan Jr. Professor Emerita at the University of Virginia, where she founded the Virginia Center for Computer Music. Her music is published by Wendigo Music with more info at www.judithshatin.com



Created in 1998 by Stephen Burns, **Fulcrum Point New Music Project** pushes the boundaries of the musical experience globally by: supporting new compositions, creating and performing new music experiences, and educating audiences to imagine the possibilities of music. Its programs are influenced by popular culture, literature, film, dance, jazz, Latin and world music. Through multi-disciplinary programs, Fulcrum Point encourages audiences to make cross-cultural connections between new music, art, and technology, gaining greater insight into today's diverse world.

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