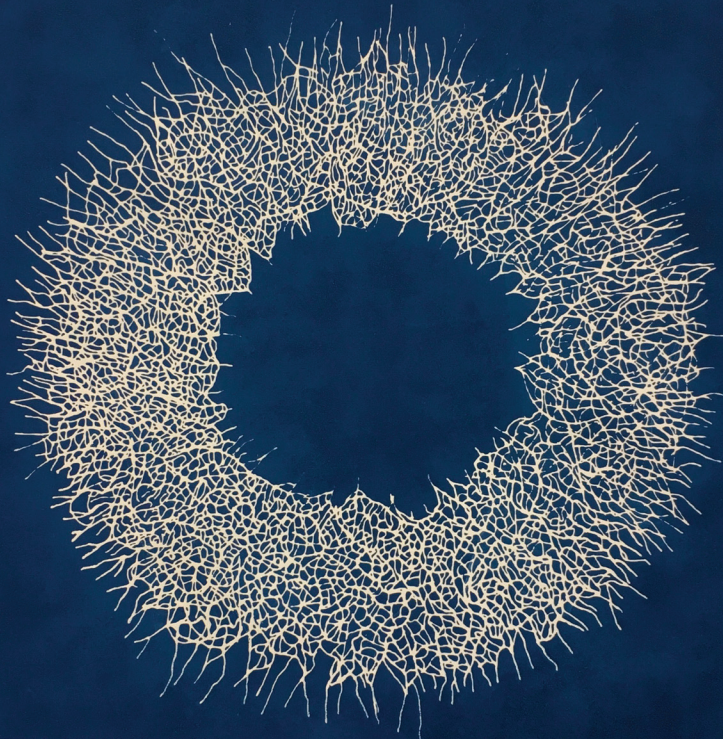


THE GENTLE ERASURE OF TIME

WORKS FOR SOLO VIOLA AND ELECTRONICS



NATHAN SHERMAN, VIOLA



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|----|---|-------|
| 1. | Jonathan Nangle
The Gentle Erasure of Time | 6:06 |
| 2. | Karin Rehnqvist
I Thought the Sea Would Sing to Me | 12:47 |
| 3. | Nicole Lizée
Tuurntazm | 10:54 |
| 4. | Sam Perkin
More Beautiful Than it Has to Be | 7:32 |
| 5. | Benjamin Broening
Memory Shifts | 10:14 |
| 6. | Linda Buckley
The Thin Veil | 10:28 |

Total Playing Time 58:03

NATHAN SHERMAN, VIOLA

NOTES FROM THE COMPOSERS

Jonathan Nangle *The Gentle Erasure of Time*

The title, *The Gentle Erasure of Time*, paints a vivid tapestry of imagery in my mind, encompassing the slow weathering of landscapes, the fading of memories, the changing seasons and the graceful ageing of individuals. Set within a cinematic sound world, the fixed electronics are intricate and detailed, the repetition of elements expanded over time as granular micro-gestures introduce subtle accents into the expansive sonic palette. The viola gracefully traverses this immersive sonic landscape, at times harmonising with the electronic elements and at others opposing them, reshaping the material as time flows, much like a landscape sculpted over millennia by the relentless force of erosion. To quote the composer Jürg Frey, "It is a very circling kind of music. New elements are added, others are taken away, but it's a cycle which goes on and on."

Karin Rehnqvist | *I Thought the Sea Would Sing to Me*

I started writing a solo piece for viola. A chord was needed.

The chord was turned into a piano improvisation.

The improvisation became an electronic voice.

It sounded to me like the sea.

Writing for a solo piece is special.

Then I wanted to explore the instrument's sound and expressive possibilities,

the peculiarity of the instrument;

The viola's C string is wonderful. Double stops - lovely.

Quarter tones - they open up the ears.

Show me your special tricks, I say to the musician.

What sounds good, what sits well on the instrument?

That part of the composing process is what I like the most.

I *Thought the Sea Would Sing to Me* is composed for Nathan Sherman.

Gustav Lindsten, my former student, made the electronic part.

Thank you both for a fruitful collaboration

Nicole Lizée *Tuurntazm*

Two turntables/one mixer: one of the most distinctive instrument combinations. With the crossfader always at the heart of the setup. Even without sound produced, the physicality, motion, and coordination involved in turntablism techniques - particularly, recording juggling - are an idiosyncratic thing of beauty. It is this perspective of turntablism that forms the core for the piece. I have had a close relationship to turntables, vinyl and the turntablism genre since my youth and I find myself increasingly drawn to its evocative and intrinsic elements: the turntable 'glyphs'. The work divides into seven scenes or episodes, each centred around a different interpretation of this art form.

Sam Perkin *More Beautiful Than it Has to Be*

After reading the following quote by writer Charles Eisenstein, I instantly realised that what the quote describes has always been my approach to writing music. The quote contains a paradox, though paradoxes do themselves form part of reality. With this in heart and mind, I set out to write a piece for Nathan which expresses the intention of the quote, while engaging in the wonderful sound-colours he creates so beautifully.

"If I write something that is really beautiful, that is more beautiful than it has to be, it probably actually serves what it has to be even better than I understand".

- Charles Eisenstein

Benjamin Broening *Memory Shifts*

It seems our brains don't store every detail we experience. When we bring a past event to mind, we have to rebuild or recreate the memory. We recall the general sense of events and fill in the details in a way that makes sense to us. Every time we recall a story or tell it to others, we inadvertently change bits of it. The next time we remember something, we might recall not the original event but some version of what we remembered the previous time. It's like the old game of telephone where a message is whispered from person to person around a circle. The payoff comes in comparing the original message to the final version. *Memory Shifts* for viola and electronics explores that phenomenon. The "same" music is played three times; a high passage with lots of pitch bends

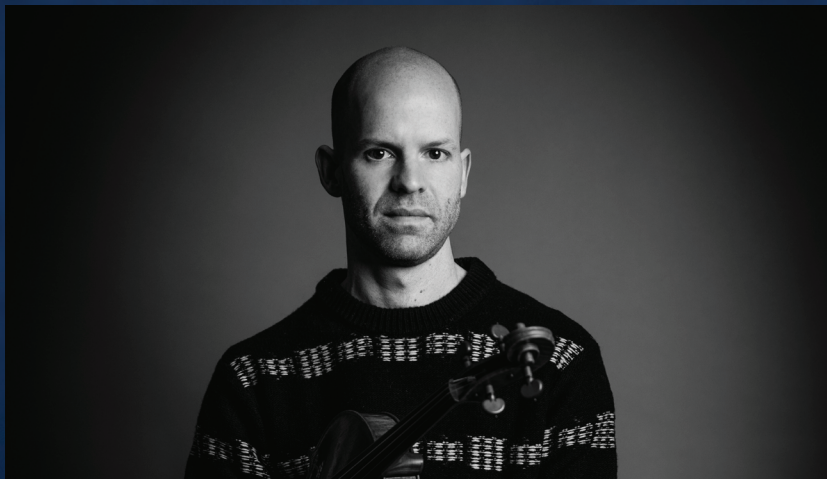
gradually falls in register to be replaced by a relatively simple passage full of double stops. Each time this music is played, the gist of it is pretty much the same, but the details change fairly significantly. There's something of the original that's retained, but the exact playing techniques shift, the actual notes change, the timing and proportions of passages rebalance, and the emotional tone swings– somewhat like the memories that shift upon recall.

Linda Buckley *The Thin Veil*

I first wrote for viola and electronics in 2004, almost 20 years ago, and it is a joy to return to it once again. The title refers to the belief that at a certain time of year (from the end of October to the beginning of November), the 'veil' between our physical world and that of the ethereal or spirit world becomes more permeable. The concept of a thinning veil has its origins in the Celtic festival of Samhain, which marked the end of the harvest season and the beginning of the dark half of the year. Celts believed that during Samhain, the boundary between the world of the living and the world of the dead blurred, allowing spirits to return to the earthly realm.

NATHAN SHERMAN – VIOLA

American-born violist Nathan Sherman has been based in Dublin since 1999 and enjoys a career collaborating with other adventurous musicians. His curiosity and eclecticism allows him to present work ranging from Schütz and Purcell, to experimenting with heavy metal and aquariums. Nathan is a tireless commissioner and his commanding performances have brought him around the world. As founding member and Artistic Director of the acclaimed chamber group Ficino Ensemble, Nathan performs a vast amount of music and has released two albums. Nathan regularly plays with the National Symphony Orchestra of Ireland, Irish Chamber Orchestra, Irish Baroque Orchestra, Crash Ensemble, Evlana and in duo with percussionist Alex Petcu. He is co-artistic director of the newly formed contemporary music group Stone Drawn Circles and a member of the experimental metal duo By a Sky.



Recorded at Hellfire Studios, Dublin April-May 2024
Produced by Garrett Sholdice
Engineered by Edu Prado
Mastered by Christoph Stickl

Performed by Nathan Sherman, viola
Electronics on I Through the Sea Would Sing to Me performed by Gustav Lindsten

Front image (Hyphae) and back image (Growth Pattern) by Eilis O'Connell
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