



Acis

SHAWN  
CROUCH

CHAOS THEORY  
and other chamber works



# SHAWN CROUCH

## CHAOS THEORY and other chamber works

### 1 BURNOUT

8:06

[Switch~ Ensemble] Zach Sheet, *flute*; Clara Kim, *violin*;  
Megan Arns, *percussion*; Wei-Han Wu, *piano*

### 95 SOUTH

#### BLT Trio

Trey Bradshaw, *flute*; Leslie Miller, *clarinet*;  
Benjamin Hightower, *bassoon*

2

I. Lake Road; Dublin, NH

5:27

3

II. 74th and 3rd; New York, NY

5:58

4

III. Bay Drive; Miami Beach, FL

3:07

### 5 SUSPENDED CONTACT

8:04

#### Yesaroun' Duo

Eric Hewitt, *alto saxophone*; Samuel Z. Solomon, *percussion*

## 6 ORBITAL VARIATIONS

11:58

Craig Hultgren, *cello*

## TIME MANAGEMENT

Andrew Angell, Miho Takekawa, Melanie Voytovich, *percussion*

7	I. Start-Stop	6:40
8	II. Canons with Interruptions	6:08

## 9 CHAOS THEORY

Ensemble Ibis, Shawn Crouch, *conductor*

13:52

Emily Bedard, *flute*; Ben Webster, *clarinet*;  
Patrick Prentice, *bass clarinet*; Keegan Hockett, *bassoon*;  
Alex Witt, *horn*; Steven Eckert, *trombone*;  
Guillermo Ospina, Liam Underwood, *percussion*;  
Chen-Hui Jen, *piano*; Miclen LaiPang, Jonathan Winter, *violin*;  
Erik Eakes, *viola*; Alex Duke, *cello*; Jeremy Maloney, *bass*

TOTAL TIME: 69:21

ALL TRACKS ARE WORLD PREMIERE RECORDINGS



# PROGRAM NOTES

## 1 BURNOUT

8:06

[Switch- Ensemble]

Zach Sheet, *flute*; Clara Kim, *violin*;  
Megan Arns, *percussion*; Wei-Han Wu, *piano*

*Burnout* for mixed quartet was inspired by the toxic political climate of 2020, its symbiotic relationship with social media, and the constant circulation of never-ending news cycles—all of which led the composer to a near state of exhaustion. The compositional use of repetition and imitation reflects the different “spin” of news stories reported by warring news networks. The use of musical through lines in a nod to a *cantus firmus* is reminiscent of the average citizen attempting to continue to live in a swirling state of nervous system overload.

Recorded in the L. Austin Weeks Recording Studio, University of Miami Frost School of Music

## 95 SOUTH

BLT Trio

Trey Bradshaw, *flute*; Leslie Miller, *clarinet*;  
Benjamin Hightower, *bassoon*

2 I. Lake Road; Dublin, NH

5:27

3 II. 74th and 3rd; New York, NY

5:58

4 III. Bay Drive; Miami Beach, FL

3:07

*95 South*, for flute, clarinet and bassoon was written for the BLT Trio. The work is based on three addresses that are significant in my personal and musical life. The first movement, *Lake Road; Dublin, NH* takes place at Dublin Lake which is near the Walden School for Young Musicians where I spent many summers, and depicts the sunlight on the lake at different times of the day.

The second movement, *74th and 3rd; New York, NY* contains the gnarly dissonance of city life in your twenties.

The final movement, *Bay Drive; Miami Beach, FL* is a reflective movement that explores growing older, relationships, and parenthood through lyricism and a sense of peace. This last movement is written for my son Carter.

Recorded in Maurice Gusman Concert Hall, University of Miami Frost School of Music

## 5 SUSPENDED CONTACT

8:04

Yesaroun' Duo

Eric Hewitt, *alto saxophone*; Samuel Z. Solomon, *percussion*

*Suspended Contact* is an attempt to create an aural blueprint of what happens at the precise moment a drop of water lands on a body of water. I want to suspend this phenomenon, describe all the subtle nuances in the greatest detail, while juxtaposing its presence within an urban setting (think the Jacqueline Kennedy Onassis Reservoir in New York City's Central Park). The percussion and saxophone have been organized so there is movement from very fast, energetic, high timbres to the grounded sounds of the toms, wood block, and low range of the saxophone. *Suspended Contact* is music that stems from nature while exploring our participation within it.

Recorded in Jordan Hall, New England Conservatory

## 6 ORBITAL VARIATIONS

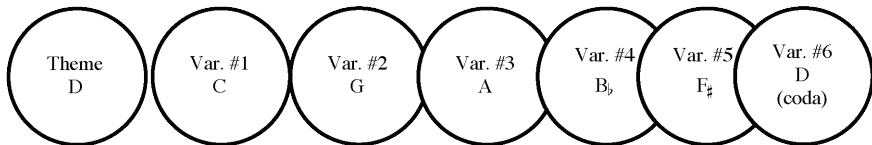
11:58

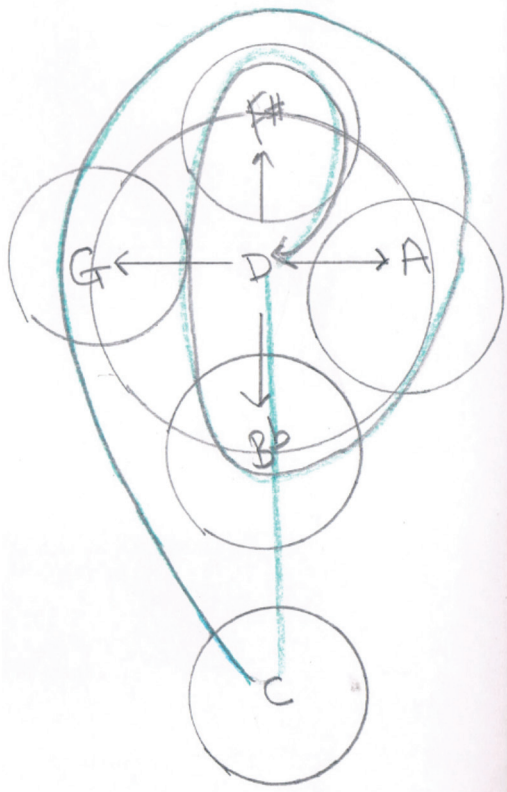
Craig Hultgren, *cello*

*Orbital Variations* for solo cello is a multiple theme and variations that explores the harmonic gravitational pull towards a central pitch, the pitch D.

C      G      B<sub>b</sub>      **D**      F<sub>♯</sub>      A

The composition begins on D but quickly moves away in the first variation to the distance of two perfect fifths away to the pitch C. As the piece progresses the gravitational forces of D pull the composition back to its original center culminating in the final coda.





*gravitational slingshot*

There are seven themes that are first heard in the opening thematic area and are explored in the proceeding six variations. Each variation contains a different pitch center that by the final variation are combined to create a collective theme themselves.

Throughout the composition there is an acceleration and deceleration of the musical line. Generally speaking as the music encounters the pitch center of each variation the energy and pacing accelerates as it approaches and decelerates as it leaves the pitch center. This is similar to orbital mechanics where a *gravitational slingshot* occurs when a spacecraft uses the gravity of a planet to accelerate.

With each variation the thematic material becomes increasingly entangled in the previous variation; the line where one variation ends and the next begins becomes blurred, until the last variation when all of the themes become intertwined, and all of the pitch centers are recapitulated emerging as a new theme.

Recorded in the L. Austin Weeks  
Recording Studio, University of Miami  
Frost School of Music

## TIME MANAGEMENT

Andrew Angell, Miho Takekawa, Melanie Voytovich, *percussion*

### 7 I. Start-Stop

6:40

### 8 II. Canons with Interruptions

6:08

*Time Management* for percussion trio is an exploration of the flow of time and the expectation of form. The composition is in two movements performed without pause. The first movement, “Start-Stop” opens with developmental material that traditionally would be heard in the middle of the composition. It is as if the listener is being dropping into a performance that has already started. As the work progresses, the exposition, where traditionally themes and motives are introduced, is found at the end of the first movement, not at the beginning as might be expected. Part two, “Canons with Interruptions” is a series of canons that unfold over time, and slowly coming together by the end of the work. Through the composition the flow of time is in constant flux with metric modulations pushing the pacing forward and pulling it back.

Recorded in the University of Washington School of Music

## 9 CHAOS THEORY

13:52

Ensemble Ibis, Shawn Crouch, *conductor*

Emily Bedard, *flute*; Ben Webster, *clarinet*;  
Patrick Prentice, *bass clarinet*; Keegan Hockett, *bassoon*;  
Alex Witt, *horn*; Steven Eckert, *trombone*;  
Guillermo Ospina, Liam Underwood, *percussion*;  
Chen-Hui Jen, *piano*; Miclen LaiPang, Jonathan Winter, *violin*;  
Erik Eakes, *viola*; Alex Duke, *cello*; Jeremy Maloney, *bass*

In the field of mathematics, “Chaos Theory” focuses on the behavior of dynamical systems that are highly sensitive to initial conditions. A good exemplar of this is a double pendulum—a pendulum with another pendulum attached to it. A double pendulum is extremely sensitive to the initial force that sets it in motion. With each swing the movements become increasingly chaotic and unpredictable. But what presents as chaotic randomness, chaos theory asserts that there exist underlying patterns to chaotic complex systems: constant feedback loops, repetition, self-similarity, fractals, and self-organization. *Chaos Theory* is inspired by an interdisciplinary approach to the mathematical theory.

In *Chaos Theory*, the introductory pitch material serves as the catalyst for all that follows. Scored for chamber orchestra, the opening chords begin together and are played by the entire ensemble, yet over time become increasingly separate and chaotic. The energy released at the start manifests itself in the fracturing of the ensemble into three divisions (Group 1: flute, B-flat clarinet, trombone, vibraphone and piano; Group 2: strings; Group 3: bass clarinet, bassoon, horn and marimba). Further development of the underlying organizing bonds within seemingly *dis*organized patterns creates the opportunity to explore how multiple systems can interact and play off each other. Instrumental groupings, pitch and rhythmic systems collide, attract, repel, interact. Each of the three formal sections of the composition (fast-slow-fast) are built around their own tone row, and while not a strict 12-tone composition, the rows provide each section with an integrated and unified melodic and harmonic language.

*Chaos Theory* is dedicated to the memory of composer Lee Hyla, whose compositions first inspired me to write music.

Recorded in Maurice Gusman Concert Hall, University of Miami Frost School of Music

*Gramophone Magazine* calls Shawn Crouch a “gifted composer” and the *New York Times* describes Shawn Crouch’s work as music of “gnarling atonal energy”. The *Miami Herald* called his *Road from Hiroshima; A Requiem* a “staggering achievement, an imaginative, powerful and deeply moving work.” Recently Crouch’s *Visions and Ecstasies, A Mass* was named “Best New Work” by the South Florida Classical Review. Shawn has received grants and awards from such institutions as the American Academy of Arts and Letters, The American Prize, ASCAP, BMI, Yale University, Society of Composers Inc., Meet the Composer, NewMusicUSA, and the Percussive Arts Society. He is the inaugural recipient of the Dale Warland Singers Commissioning Award given by Chorus America and the American Composers Forum. Shawn Crouch has had his works performed and commissioned by ensembles in the United States, Canada and Europe including the Cleveland Orchestra, American Modern Ensemble, The American Guild of Organists, Blow, Cantori New York, California E.A.R. Unit, Chanticleer, Del Sol String Quartet, Eighth Blackbird, the Esoterics, Essential Voices USA, the Lunar Ensemble, Lost Dog New Music Ensemble, Non Sequitur, newEar Contemporary Ensemble, Plexure Trio, Phoenix Chorale, Prism Quartet, Quince Ensemble, San Francisco Choral Artists, Santa Fe Chorale, Seraphic Fire, Splinter Reeds, [Switch-Ensemble], the Yesaroun’ Duo, Variant 6, and Volti.



Shawn Crouch’s music has been recorded by many professional ensembles and commercially released on major record labels. Recent recording projects include Essential Voices USA who released as a single “Where There is Sadness, Joy” and his “Who Would You Be.” The San Francisco based new music ensemble Volti recorded his *Paradise, a motet for 12 voices*, for their “This Is What Happened” album. His *Light of Common Day* is recorded by Seraphic Fire on their album “Reincarnations,” his composition *Lullaby* from his *Paradise* is included on the recent album release of “The Best of Chanticleer” on Warner Records. His *Pie Jesu* from *The Road from Hiroshima* can be found on Seraphic Fire’s self-titled album, “Seraphic Fire”. Dr. Crouch’s instrumental compositions *City Columns* and *Adolescent Psychology* can be found on Navona Records. Shawn Crouch’s music is published by ECS Publishing, Hal Leonard on their Judith Clurman, Craig Hella Johnson, Eugene Rogers and Dale Warland Choral Series, G. Schirmer, Mark Foster and HoneyRock Publishing.

Shawn Crouch is currently Associate Professor of Practice in Composition and Theory at the University of Miami's Frost School of Music where he is artistic director of Ensemble Ibis, and program director of the Frost Experiential Music Curriculum. Shawn Crouch has served as the founding director of Seraphic Fire's Miami Choral Academy, a tuition-free program that creates a little league-type network of choral ensembles for children in underserved communities of Miami-Dade County and has served on the music faculty at the Walden School for Young Musicians, and the Hunter College Campus Schools in New York City.

Shawn Crouch has studied composition with Martin Bresnick, Ezra Laderman, Lansing McLoskey and Malcolm Peyton and conducting with Marguerite Brooks and Leo Wanenchak. He has been the Wallace-Readers Digest Composition Fellow at the Tanglewood Music Center as well as a composition fellow at the Norfolk Music Festival where he studied with Michael Gandolfi and Augusta Read Thomas. He has served as Composer-In-Residence with the San Francisco Choral Artists and the Arcosanti New Music Festival. Shawn received his B.Mus. in composition from the New England Conservatory with honors and distinction in performance, his M.Mus. in composition from the Yale School of Music, and his D.M.A. in composition from the Frost School of Music at the University of Miami. Shawn Crouch is a BMI composer.

[SWITCH- ENSEMBLE]

[switchensemble.com](http://switchensemble.com)

A new music ensemble for the 21st Century, the [Switch- Ensemble] is dedicated to the creation of new works for chamber ensemble: they bring bold new acoustic, electroacoustic, and multimedia projects to life. At the core of each performance is a commitment to the total integration of technology and live musicians. [Switch-] strives for compelling artistry achieved through the seamless creation, production, and execution of new music, and believe that working directly with composers—in a medium where the score is a point of departure rather than a finish line—allows for new and thrilling musical possibilities.

[Switch-] contributes to the future of the genre by strongly advocating for and commissioning the music of a new generation of emerging young composers. They have enjoyed fruitful collaborations with both emerging and established composers, with commissions and premieres of works by Anna-Louise Walton, Alican Çamci, Igor Santos, Katherine Young, Stefano Gervasoni, Stefan Prins, Wojtek Blecharz, Anthony Vine, Rand Steiger, Philippe Leroux, Timothy McCormack, Tonia Ko, James Bean, Matt Sargent, Marianthi Papalexandri-Alexandri, Esaias Järnegard, Sivan Eldar, Julio Zúñiga, Zeynep Toraman, Alexander Schubert, Adrien Trybucki, Elvira Garifzyanova, Santiago Diez-Fischer, Lisa Streich, Anthony Pateras, and many others. Recent engagements include performances and residencies at Cornell, Bard College, University of Chicago, Frost School of Music, Ithaca College, Buffalo State, UC Berkeley, the VIPA Festival

(Spain), Eastman School of Music, and Avaloch Farms Music Institute, as well as concerts at the Image/Sound Festival, San Francisco Center for New Music, MATA Interval Series, NYCEMF, Vanguard New Music Series at Kent State University, the Queens New Music Festival, the CD release of Christopher Chandler's *Smoke and Mirrors* on the SEAMUS label, and more.

Founded in 2012 at the Eastman School of Music, the [Switch- Ensemble] looks toward the future of contemporary music. [Switch-] is dedicated to performing high-level chamber music integrated with cutting-edge technology and supporting emerging and early career composers. [Switch-] is passionate about helping to build a diverse canon of 21st century works that leaves space for all voices—especially those that have historically been excluded from our field.

**BLT TRIO**   *Trey Bradshaw, flute; Leslie Miller, clarinet; Benjamin Hightower, bassoon*

Dedicated to the art of contemporary chamber music, the BLT members formed a woodwind trio while studying at the University of Miami Frost School of Music. Through collaboration with peers and professors at the university, they committed themselves to bringing new music to life through the commissioning of works for their instrumentation. Since graduating in 2017, the members have become rooted in separate cities, and they remain active as performers and educators in the United States.

**YESAROUN' DUO**   *Eric Hewitt, alto saxophone; Samuel Z. Solomon, percussion*   [yesaroun.com](http://yesaroun.com)

Between 1999 and 2004, the Yesaroun' Duo, Samuel Z. Solomon, percussion and Eric Hewitt, saxophones, commissioned and premiered twenty-six new works for saxophone and percussion and were featured in recitals all over the northeastern United States, in Cuba, and in Italy. Yesaroun' has been Ensemble-In-Residence at Princeton University, Harvard University, and The Walden School, has been featured as soloists with the New England Conservatory Composers Orchestra in NEC's Jordan Hall, performed as part of the Princeton Marimba Festival, New York City Day of Percussion, Harvard University Group for New Music, the 54th annual Cantors Assembly Convention, Juilliard Summer Percussion Seminar, the Society of Composers Region 1 Conference, New England Conservatory Composers Series, Brandeis Composers Series, and has appeared on public radio. Previous collaborations include those with composers Shawn Crouch, Adam B. Silverman, Roshanne Etezady, Dennis Desantis, Ken Ueno, Ross Popoff, Lei Liang, Danielle Schindler, Rebekah Griffin, Cody Wright, Pamela Madsen, Brooke Joyce, Loretta Notareschi, James K. Randall, Barbara White, Stefan Weisman, Miriama Young, Nico Muhly, Curtis Hughes, Tolga Yayalar, Dominique Schafer, Christopher Honett, Robert Hasegawa, Erik Spangler, Jefferson Friedman, and Shawn Michalek.



Cellist Craig Hultgren remains active in new music, the newly creative arts, and the avant-garde. Leaving Birmingham after more than 30 years as a member of the Alabama Symphony, he now resides outside of Decorah, Iowa as the farmer-cellist. The *New York Classical Review* commented that he, "...played with impressive poise and sensitivity..." for Dorothy Hindman's 2016 chamber music retrospective at Carnegie Hall. At this point, almost 300 works have been created for him. A recipient of two Artist Fellowships from the Alabama State Council on the Arts, he was a member for many years of Thámyris, a contemporary chamber music ensemble in Atlanta. He is a founding member of Luna Nova, a new music ensemble with a large repertoire of performances available as podcast downloads on iTunes. Hultgren is featured in four solo CD recordings including UK composer Craig Vear's hyperconcerto *Black Cats and Blues* on Métier Recordings. Recently, Hultgren entered the realm of digital online releases with *Songs for Cello and Piano* by Ben Hippen. For ten years, he produced the Hultgren Solo Cello Works Biennial, an international competition that highlighted the best new compositions for the instrument. He taught at the University of Alabama at Birmingham, the Alabama School of Fine Arts, Wartburg College (Iowa) and Birmingham-Southern College where he directed the BSC New Music Ensemble. He is a founding member and former President of the Birmingham Art Music Alliance and was on the Board of Directors of the Metropolitan Youth Orchestras of Birmingham and their Scrollworks program. Currently, he is Vice President of the Oneota Valley Community Orchestra Board of Directors in Decorah and has recently assumed the role of Chair for the Iowa Composers Forum.

As the poet Ezra Pound said, "Make it new."

## ANDREW ANGELL

[angellpercussion.com](http://angellpercussion.com)

Dr. Andrew Angell, percussionist performs regularly in the Seattle area, and is frequently called upon for clinics, masterclasses, and adjudication. He has given lectures at the Percussive Arts Society International Convention as well as at Washington State Percussive Arts Society Days of Percussion. He specializes in performance with live electronics, and is highly involved in exploring the combination of technology and acoustic percussion performance. His main focuses in the area include spatial audio produced by electronic and acoustic means, and live, gesture-based control of electronics in music performance.

Dr. Miho Takekawa is an accomplished marimba performer and arranger playing Japanese folk music mixed with jazz and Latin rhythms. Her unusual style has taken her all over the world as a performer and arranger and provided her the opportunity to play with some of the best musical talent in the Northwest. While completing her MA at the University of Washington, Takekawa received the Boeing Scholarship for excellence in percussion performance three years in a row. Originally from Tokyo, she received her BA in percussion performance and music education at Kunitachi School of Music in Tokyo and has been playing percussion for operas, musicals, symphonies, percussion ensembles, ethnic music ensembles, and jazz bands in both Japan and the United States for many years.

## MELANIE VOYTOVICH

@melanievperc

Melanie Voytovich is a contemporary percussionist, educator, and event producer located in Seattle, WA. She is currently working for Seattle Public Schools and is the Executive Director of the New Works Project. She often gives clinics at local schools and Day of Percussion events. Dedicated to encouraging innovation and collaboration, she pioneered the New Works Project, which is dedicated to lowering the financial barriers that exist in commissioning new music, increasing access to new music, and supporting underheard voices within our community.

Melanie is currently exploring the relationship of contemporary percussion and dance, integrating the ideas of composers such as Henry Cowell, John Cage, and Lou Harrison, with her own. She was selected for a 21-day residency at the Cornish College of the Arts with Seattle dancer Brittani Karhoff where they explored the relationship between performers and audience.

ENSEMBLE IBIS, Shawn Crouch, *conductor*;

facebook.com/EnsembleIbis/

Emily Bedard, *flute*; Ben Webster, *clarinet*; Patrick Prentice, *bass clarinet*; Keegan Hockett, *bassoon*; Alex Witt, *horn*; Steven Eckert, *trombone*; Guillermo Ospina, Liam Underwood, *percussion*; Chen-Hui Jen, *piano*; Miclen LaiPang, Jonathan Winter, *violin*; Erik Eakes, *viola*; Alex Duke, *cello*; Jeremy Maloney, *bass*

Ensemble Ibis is the Frost School of Music's new music ensemble at the University of Miami. Ensemble Ibis has a core of 17 instrumentalists dedicated to performing late 20th and 21st century music from a broad spectrum of contemporary styles. Ensemble Ibis works closely with and performs the music of the Frost Distinguished Visiting Composer-in-Residence. Composers

who have held this position recently are Anthony Davis (2022), Tania Leon (2021), George Lewis (2020), Melinda Wagner (2019), Christopher Theofanidis (2018), Augusta Read Thomas (2017), Martin Bresnick (2016) and Stephen Hartke (2015). Ensemble Ibis is dedicated to supporting the next generation of young composers through the annual Ensemble Ibis Composition Competition, student composer readings, collaborative concerts, and workshops of new opera with the Frost Opera Theater. Shawn Crouch has been the artistic director of Ensemble Ibis since 2015.

Track 1 recorded February 17, 2020. Engineer: Justin Chervony, producer: Shawn Crouch

Track 2-4, recorded May 11, 2017. Engineer: Kim Morton, producer: Shawn Crouch

Track 5, recorded 2002. Engineer: Cameron Wiley, producers: Eric Hewitt and Samuel Z. Solomon

Track 6, recorded April 2, 2017. Engineer: Alex Audritsh, producer: Shawn Crouch

Track 7-8 recorded April 2014. Engineer and producer: Andrew Angell

Track 9, recorded December 14, 2017. Engineer: Kim Morton, producer: Shawn Crouch

Mastering Engineer: Aaron Westman

Producers: Shawn Crouch and Geoffrey Silver

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[shawncrouchmusic.com](http://shawncrouchmusic.com)

SHAWN  
CROUCH

**Acis**

CHAOS THEORY  
and other chamber works

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Gello Variations - 2/22/10  
(Lost objects)

Acis

APL56620

## SHAWN CROUCH

## CHAOS THEORY and other chamber works

1	<b>BURNOUT</b>	[Switch- Ensemble]	8:06
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95	<b>SOUTH</b>	BLT Trio	
2	I. Lake Road; Dublin, NH		5:27
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5	<b>SUSPENDED CONTACT</b>	Yesaroun' Duo	8:04
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6	<b>ORBITAL VARIATIONS</b>	Craig Hultgren, <i>cello</i>	11:58
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<b>TIME MANAGEMENT</b>	Andrew Angell, <i>percussion</i>	
	Miho Takekawa, <i>percussion</i>	
	Melanie Voytovich, <i>percussion</i>	

7	I. Start-Stop	6:40
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9	<b>CHAOS THEORY</b>	Ensemble Ibis	13:52
		Shawn Crouch, <i>conductor</i>	

<b>TOTAL TIME</b>	<b>69:21</b>
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acisproductions.com

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