



Eric Nathan

Missing Words

Missing Words (2014-2021)

CD 1 [36:38]

Missing Words I [07:50]

for clarinet, bassoon, horn, string quartet, double bass

- 1 **I. Eisenbahnscheinbewegung** (Railway-Illusion-Motion)03:12
- 2 **II. Herbstlaubtrittvergnügen** (Autumn-Foliage-Strike-Fun).....01:28
- 3 **III. Fingerspitzentanz** (Fingertips-Dance).....03:10

Performed by **Boston Modern Orchestra Project** | Gil Rose, conductor

Missing Words II [10:45]

for brass quintet

- 4 **I. Leerretung** (Void-Stepping)02:36
- 5 **II. Kraftfahrzeugsinnenausstattungsneugeruchgenuss**
(Automobile-Interior-Furnishing-Aroma-Pleasure)02:32
- 6 **III. Brillenbrillanz** (Spectacles-Luminosity)05:37

Performed by **American Brass Quintet**

Missing Words III [18:00]

for violoncello and piano

- 7 **I. Rollschleppe** (Escalator-Schlep)05:12
- 8 **II. Mundphantom** (Mouth-Phantom).....03:57
- 9 **III. Straußmanöver** (Ostrich-Maneuver)05:47
- 10 **IV. Schubladenbrief** ((Desk-)Drawer-Letter).....03:04

Performed by **Parry Karp**, cello | **Christopher Karp**, piano

CD 2 [47:32]

Missing Words IV [18:55]

for flute, clarinet, percussion, piano, violin, violoncello

- 1 **I. Erkenntnisspaziergang** (Cognition-Stroll).....05:46
- 2 **II. Dreiecksungleichung** (Triangle-Reorganization)06:38
- 3 **III. Tageslichtspielschock** (Daylight-Show-Shock)06:30

Performed by **International Contemporary Ensemble**

Nicholas DeMaison, conductor

Missing Words V [13:11]

for violin, violoncello, piano

- 4 **I. Ludwigssyndrom** (Ludwig's-Syndrome).....06:09
- 5 **II. Kissenkühlelabsal** (Pillow-Chill-Refreshment)03:54
- 6 **III. Watzmannwahn** (Watzmann-Delusion).....03:07

Performed by **Neave Trio**

Missing Words VI [15:24]

for flute/piccolo, clarinet/bass clarinet, violin, violoncello

- 7 **I. Witzbeharrsamkeit** (Joke-Insistence) I.....01:10
- 8 **II. Betttrug** (Bed-Deception).....02:39
- 9 **III. Witzbeharrsamkeit** (Joke-Insistence) II01:15
- 10 **IV. Dielennystagmus** (Hallway-Nystagmus).....02:21
- 11 **V. Witzbeharrsamkeit** (Joke-Insistence) III01:26
- 12 **VI. Erebusterror** (Erebus-Terror).....03:20
- 13 **VII. Rolleirückblende** (Rollei-Flashback).....03:13

Performed by **Hub New Music**

TOTAL: 84:10

Foreword

By Ben Schott

Schottenfreude is a curious, obolid, hardback book that proposes 120 brand new German words for the human condition.

Some of these words are frivolous: *Dreikäsehochregression* (#65) describes “re-turning to your old school and finding everything feels so small”. Others are more serious: *Unsterblichkeitstod* (#25) traces the “intimations of mortality when your last surviving parent dies”. But all the words are accompanied by a detailed miscellany that illustrates how utterly human are the sensations they describe. You might think that “pretending you haven’t been accidentally spat on” happened only to you, but the footnotes to *Speichelgleichmut* (#40) explore how Louis XIV and Samuel Pepys suffered the same discomfort centuries ago.

The idea for *Schottenfreude* arrived about a decade ago when, driving home from a party, my wife and I discussed the sensation that the journey home always feels shorter than the journey out. “German probably has a word for this,” I mused. But when I checked with an old German friend, Dr Oscar Bandtlow, I discovered it did not. And there the matter rested until, some years later, it struck me that creating new German words for hitherto unencapsulated emotions might be a lark. And so, with Dr Bandtlow’s indispensable linguistic assistance, I set about writing *Schottenfreude*.

English often turns to German to express the inexpressible — from *Angst* (a strong emotion of fear or anxiety) to *Zugzwang* (a position where you are forced to make an unfavorable move). Indeed the idea that “there’s probably a German word for that” is itself now part of the *Zeitgeist* (the spirit of the age). But whereas English compound neologisms tend to be frivolous (think of Lewis Carroll’s nonsense “mimsy”) or technical (think of “Wi-Fi” or “emoticon”), German compounds like *Wanderlust* or *Schadenfreude* elegantly convey the depths of human experience.

Every author dreams of having their work adapted for radio, television or the silver screen. Few even fathom the possibility that their work will be taken up by a classical composer, let alone one as talented and imaginative as Eric Nathan.

But Eric’s selected translation — I can think of no better word — is not just unexpected in conception, but remarkable in execution. It does with notes what I attempted with letters — that is, it takes a superficially frivolous idea, and treats it with a seriousness that reveals.

Missing Words is elegant and amusing, personal and public. It takes my tightly wrapped ball of wool, and unravels it in the most marvelous and startling manner. It makes me think that all books deserve the honor of being orchestrated.

Schottenfreude exists because when English is exhausted, we turn to German.

Missing Words exists because when words are exhausted we turn to music.

Ben Schott • London 2021

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Schottenfreude

GERMAN WORDS FOR THE HUMAN CONDITION

BEN SCHOTT

The Music

By Robert Kirzinger

Eric Nathan's *Missing Words* pieces are part of a long lineage of the work-cycle in art. We find cycles or series throughout the history and geography of art, embraced by every artistic medium, each with its own solution to the idea of narrative versus technique: consider the Roman poet Ovid's *Metamorphoses*, with its mythic underpinning and persistent theme of transformation, or the Japanese artist Hokusai's early 19th-century print cycle *36 Views of Mount Fuji*, with its narrative of the everyday life of the Japanese people and its recurring motif of the country's most famous mountain; or Bach's *Brandenburg* Concertos, which explore the medium of the concerto gross genre, solving the problem of the multiple-soloist concerto in a variety of ingenious ways.

The *Missing Words* cycle, so far comprising six pieces for various ensembles, has as its conceptual framework a collection of "German" portmanteau words created by Ben Schott to describe otherwise ineffable human experiences. Schott's book *Schottenfreude*, like the musical works it inspired, is itself a poignant, erudite, and humorous work of art. Its entries resonated strongly with Eric Nathan, whose music captures the range of human experience, and embodies an understanding that life's richness results from the accumulation of all of its facets, from the mundane to the profound. Nathan's sonic and artistic imagination is fired by a dazzling range of cultural ideas, from architecture to archaeology to art to literature. He's especially fascinated by the interaction of person and place, and travel has been a reliable source of inspiration.

It was during his travels—specifically during his year in Italy as a recipient of the Rome Prize of the American Academy of Rome—that Nathan's first *Missing Words* piece was born. He composed the piece for the Scharoun Ensemble, which was then in residence at the Academy. Made up of members of the Berlin Philharmonic, the

group is based in Germany; this suggested the quasi-Germanic concept for Nathan's piece. *Missing Words I* is scored for an octet of winds and strings, which gave the composer a broad acoustic palette.

The composition of *Missing Words I* set in motion a process, familiar to the composer, of seeking out the most direct musical language to express the emotional and narrative content of a succinct idea. Already possessing a strong compositional technique and a large toolkit of resources, Nathan frequently found himself developing new tools and sounds to translate into music the commonplace or surprisingly subtle ideas behind Schott's linguistic constructions.

In many interesting ways, both musically and thematically, each of the individual sets of *Missing Words* pieces exemplifies the whole cycle. At times we're asked merely to notice something—the way some physical action feels, the way it affects our mood. Other pieces are one-liners, a nudge to the ribs, while others, perhaps unexpectedly given the tiny kernel of their origins, expand and reflect upon much bigger phenomena of human experience. Each of the pieces is complete in itself; at the same time, though, each is a porous little world of sound that grows beyond itself, blends with the memory of the others, and sings to us of a song of humanity.

Missing Words I

Appropriately, given its Italian/German origin, the first of the three movements, *Eisenbahnscheinbewegung* (translated as "Railway-Illusion-Motion") of *Missing Words I* is travel-oriented, evoking Europe's rail-centric systems. As in many of these pieces, musical onomatopoeia abounds. Nathan creates the uneasy feeling of unexpected motion through glissandos in the strings and microtonal adjustments in the winds, an effect both physical and psychological ("this isn't right...!"). The very high violins and viola playing tremolo suggest metal-on-metal shrieks as well as the excited tension that accompanies the start of a journey, and the clunking acceleration of cello and double bass playing *pizzicato* impels the motion until the spell is broken. This is the first of a number of movements within the cycle that are



very specifically motion-oriented (see also *MWII*, first movement; *MV IV*, first movement, among others). Other recurring themes involve light, nostalgia, social moments, and physical sensation. Although brief, each little piece within the *Missing Words* octet required a new way of dealing with musical time that can't rely on traditional formal ideas, a rethinking that had to be applied anew for many of the *Missing Words* pieces.

The physical activity described in *Herbstlaubtrittvergnügen* of kicking through piles of leaves is made up of a

sharp action—the horn and bassoon “kick”—followed by a lingering result—skittering strings describing the flying and floating leaves. Simple idea: but no kick, no leaf-scattering result, is ever the same. So, musically, the exactly notated wind music varies each time, as do the far more indeterminate, gestural reactions of the strings. The wind music, marked “swaggering,” reflects the kicker's initial delight in the activity. The third movement, *Fingerspitzentanz*, is a celebration of digital dexterity, requiring non-standard sound-creating techniques for all players.

Missing Words II

In writing *Missing Words II* for brass quintet, commissioned by the Aspen Music Festival for the American Brass Quintet, Nathan was confronted with a much more homogenous ensemble than Scharoun's octet, but made the most of its timbral reach in creating the three lighthearted, even funny, movements. For the first, *Leertretung*, Nathan has his quintet climbing inexorably until, suddenly, it slows to a crawl as the climber lurches on the “missing” top step. How to compose, though, “New Car Smell”? Framed by the action of starting, then restarting, a car, Nathan uses a single chord in various voicings to explore the un-pin-downable scent. *Brillenbrillanz*, with its bright opening C major chord, seems tailor-made for the gleaming sound of the brass quintet. Clear chords are muddled in places by the “blurred” tones created by requiring the players to play with a slide removed; the excited fanfare-like phrases reflect the emotional excitement of newly experienced clarity. This movement marks a new potential within the series of expansive, highly developed ideas in contrast with the aphoristic, moment-based approach of many of the movements.

Missing Words III

Commissioned and premiered by cellist Parry Karp and pianist Christopher Karp, *Missing Words III* begins, like its predecessors, with a motion-word. In *Rollschleppe*, Nathan uses the musical metaphor of Sisyphean ascent to reflect on human struggle in an increasingly mechanized and dehumanized world. The cello's final high, sustained pitches might be heard of cries of exhausted frustration. In *Mundphantom*, by having the pianist depress the sustain pedal, the cello's exploratory gestures are recreated as “phantoms” within the piano's resonance. The more darkly abstract *Straußmanöver* springs from political angst, the source of which is made somewhat explicit in its closing moments. *Schubladenbrief* mimics the feverish energy of a letter writer in the throes of immediate reaction to some important turn of events—the cello, with its random pitches at the start and finish, suggests breathless illogic.

Missing Words IV

Missing Words IV was composed for the 50th anniversary season of the new music ensemble Boston Musica Viva, using its characteristic “Pierrot ensemble” makeup of flute, clarinet, violin, cello, piano, and percussion. The three movements of this piece are the longest and most developed in the series and exhibit particular interest in the evolution of thematic and textural ideas. The textures and rhythms of the first movement, *Erkenntnispaziengang*, are based on an actual recording made by a cell phone in Nathan’s pocket as he walked—the correspondence should be clear. This onomatopoeia, impressively recreated using bows batted on strings, scratch tones, brushes in the percussion, unfocused wind sounds, and other fascinating combinations, is enhanced via harmonies that amplify the inner life of the walker—variously calm, thoughtful, and intimate, as the automatic action of walking fades into the background. The second movement, *Dreiecksumgleichung*, features two “friendship triangles” of violin, cello, and bass clarinet and flute, piano, and percussion. The initial duos of violin and cello and of flute and piano are disrupted by adding a third; in the end, the flute and violin are left to befriend each other. The two sections feature very different music: the first is earthy and rugged, the second sparkling and light. The process of the flute’s ejection from its trio is far quicker, but happily the violin quickly responds. The use of gongs in the sustained, suspended opening of *Tageslichtspielschock* creates a kind of harmonic haze to create the feeling of moving from one all-engrossing environment to another; “nostalgic” piano and wind phrases in thirds entice the listener to linger awhile.

Missing Words V

Piano trio—violin, cello, and piano—is the medium for *Missing Words V*, commissioned by Coretet for the Neave Trio. Perhaps inspired by the piano trio genre’s long tradition as well as by Schott’s word *Ludwigssyndrom*, Nathan based the first movement on interpretations of the hastily scribbled first draft manuscript of Beethoven’s Symphony No. 9, reinterpreting one music as an entirely different

kind of music—albeit still with harmonic and figural foundations in the 1820s. *Kissenkühllebsal*, the second movement, is another physical-sensation piece. Nathan expands upon Schott’s idea by contrasting the outside noises of a busy, unfamiliar city with the bliss of rest. *Watzmannwahn* likens the breathless high-wire act of the concerto cadenza to the title word’s suggestion of (perhaps irresponsible) derring-do. The re-invocation of Beethoven in this movement—complete with a *con spirito* “Coda” that ends on a heroic E-flat major chord—adds another level of referentiality in creating an almost Classical three-movement cohesion for this piano trio.

Missing Words VI

The sixth installment in the *Missing Words* cycle, composed for flute/piccolo, clarinet/bass clarinet, violin, and cello, and commissioned by Hub New Music and the Stony Brook Contemporary Chamber Players, returns to the aphoristic in the scope of its movements (each is about three minutes or less). At the same time, though, the whole is a kind of rondo, using the Schottwort *Witzbeharrsamkeit* as a recurring theme for the first, third, and fifth movements—re-insistent insistence. As one can readily hear, the “bon mot” is “about” Beethoven, in whose 150th anniversary year Nathan composed the piece. In the first movement, it’s the piccolo whose wit is thrust upon the rest of the ensemble; in the third, bass clarinet and flute enjoy each other’s humor; in the fifth, the violin repeats the “quip” as though no one had ever said anything. (And everyone pretends not to hear.) The transparently dissonant and bright harmonies of *Betttrug* capture the all-too-brief, endless, and slightly bleary moments at the end of a restful sleep. In *Dielennystagmus*, the delicately layered texture of the meeting and abrupt parting of pairs of pitches arises from a gestural game Nathan has devised for the performers, where catching and averting eye-contact provides the cues for the durations, entrances and exits of each phrase.

Nathan wrote *Missing Words VI* in 2020, during the “lockdown year” of the COVID-19 pandemic, and most of its movements are notably concerned with interactions among people—parties, the awkwardness of encounters, the nostalgia

of dwelling on a seemingly better past. The exception is *Erebusterror*, which pits a simple melodic idea heard first in flute, clarinet, and violin against a foreboding, noisy cello sound, which gradually overwhelms and infects the ensemble. By the end, the flute is left standing alone against the encroaching noise – “a thread of dignity amidst what’s looming,” as Nathan writes.

The concluding movement, *Rolleirückblende* (the word references the German Rolleiflex camera), acknowledges the powerful pull of the past, but also hints at optimism for the future, and embraces the ephemerality of the present. The movement is in essence a re-composition of *Erebusterror*, re-tracing its entire structure, where the ominous sounds are now replaced by plaintive lines of chorale-like simplicity. *Missing Words* concludes here at its most intimate and fragile moment, unadorned, with itself laid bare—looking ahead, behind, and also staying right here.

Composer and writer Robert Kirzinger is Director of Program Publications of the Boston Symphony Orchestra

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Erebusterror

Kissenkühleabsal

The Texts

The movement titles of *Missing Words*, and their translations and definitions, quote text from *Schottenfreude* by Ben Schott. Copyright © 2013 by Ben Schott. Used by permission of the author. All rights reserved.

Missing Words I

I. Eisenbahnscheinbewegung (*Railway-Illusion-Motion*)

“The false sensation of movement when, looking out from a stationary train, you see another train depart.”

II. Herbstlaubtrittvergnügen (*Autumn-Foliage-Strike-Fun*)

“Kicking through piles of autumn leaves.”

III. Fingerspitzentanz (*Fingertips-Dance*)

“Tiny triumphs of nimble-fingered dexterity.”

Missing Words II

I. Leertretung (*Void-Stepping*)

“Stepping down heavily on a stair that isn’t there.”

II. Kraftfahrzeugsinnenausstattungsneugeruchsgenuss (*Automobile-Interior-Furnishing-Aroma-Pleasure*)

“New car smell.”

III. Brillenbrillanz (*Spectacles-Luminosity*)

“The sudden, innervating clarity afforded by new glasses.”

ROLLSCHLEPPE

Leertretung

Missing Words III

I. *Rollschleppe* (Escalator-Schlep)

"The exhausting trudge up a stationary escalator."

II. *Mundphantom* (Mouth-Phantom)

"Feeling that the thermometer is still under your tongue after it's been removed."

III. *Straußmanöver* (Ostrich-Maneuver)

"The short-term defense strategy of simply denying reality."

IV. *Schubladenbrief* ((Desk-)Drawer-Letter)

"The letter you write, but never send."

Missing Words IV

I. *Erkenntnis Spaziergang* (Cognition-Stroll)

"A perambulation taken with the specific intention of contemplation."

II. *Dreiecksungleichung* (Triangle-Reorganization)

"When two friends you've introduced form a new friendship that excludes you."

III. *Tageslichtspielschock* (Daylight-Show-Shock)

"Being startled when exiting a movie theater into broad daylight."

Missing Words V

I. *Ludwigssyndrom* (Ludwig's-Syndrome)

"Discovering an indecipherable note in your own handwriting."

II. *Kissenkühlelabal* (Pillow-Chill-Refreshment)

"The ineffable pleasure, and instant relief, of a cool pillow."

III. *Watzmannwahn* (Watzmann-Delusion)

"The impulse to take impetuous risks when tantalizingly close to your goal."

Missing Words VI

I. *Witzbeharrsamkeit* (Joke-Insistence) I

"Unashamedly repeating a bon mot until it is properly heard by everyone present."

II. *Betttrug* (Bed-Deception)

"The fleeting sense of disorientation on waking in a strange bed."

III. *Witzbeharrsamkeit* (Joke-Insistence) II

"Unashamedly repeating a bon mot until it is properly heard by everyone present."

IV. *Dielennystagmus* (Hallway-Nystagmus)

"Repeatedly catching and avoiding people's gazes when, say, approaching them down a long corridor."

V. *Witzbeharrsamkeit* (Joke-Insistence) III

"Unashamedly repeating a bon mot until it is properly heard by everyone present."

VI. *Erebuserror* (Erebus-Terror)

"Dread at the first indications of a fatal disease."

VII. *Rolleirückblende* (Rollei-Flashback)

"The flood of memory released when looking at old photos."

Schubladenbrief

Tageslichtspielschock

Straußmanöver

The Composer

Eric Nathan 's (b. 1983) music has been called "as diverse as it is arresting" with a "constant vein of ingenuity and expressive depth" (*San Francisco Chronicle*), "thoughtful and inventive" (*The New Yorker*), and as "a marvel of musical logic" (*Boston Classical Review*).

Nathan, a 2013 Rome Prize Fellow and 2014 Guggenheim Fellow, has garnered acclaim internationally through performances by Andris Nelsons and the Boston Symphony Orchestra, National Symphony Orchestra, Milwaukee Symphony Orchestra, Boston Modern Orchestra Project, Scharoun Ensemble Berlin, International Contemporary Ensemble, Boston Symphony Chamber Players, Nouvel Ensemble Moderne, Boston Musica Viva, JACK Quartet, American Brass Quintet, Ensemble Dal Niente, A Far Cry, Momenta Quartet and performers including vocalists Dawn Upshaw, Lucy Shelton, Tony Arnold, Jessica Rivera and William Sharp, violinists Jennifer Koh and Stefan Jackiw, trombonist Joseph Alessi, pianists Gloria Cheng and Gilbert Kalish, and violist Samuel Rhodes. His music has additionally been featured at the New York Philharmonic's 2014 and 2016 Biennials, Carnegie Hall, Aldeburgh Music Festival, Tanglewood Festival of Contemporary Music, Aspen Music Festival, MATA Festival, Cabrillo Festival of Contemporary Music, Ravinia Festival Steans Institute, Yellow Barn, Music Academy of the West, 2012 and 2013 World Music Days, and Louvre Museum.



Recent projects include three commissions from the Boston Symphony Orchestra, including a chamber work, "Why Old Places Matter" (2014) for the Boston Symphony Chamber Players, and two orchestral works, "the space of a door" (2016), that Andris Nelsons and the BSO premiered in November 2016 and commercially released on the Naxos label in 2019, and "Concerto for Orchestra" which Nelsons premiered on the 2019-20 season-opening concerts.

Nathan has received additional commissions from the New York Philharmonic for its CONTACT! series, Milwaukee Symphony, New England Philharmonic, Tanglewood Music Center, Aspen Music Festival for the American Brass Quintet, Boston Musica Viva, Collage New Music, New York Virtuoso Singers, The Serge Koussevitzky Music Foundation in the Library of Congress, Barlow Endowment and Fromm Music Foundation. Nathan has been honored with awards including a Copland House residency, Civitella Ranieri Music Fellowship, ASCAP's Rudolf Nissim Prize, four ASCAP Morton Gould Awards, BMI's William Schuman Prize, Aspen Music Festival's Jacob Druckman Prize, a Charles Ives Scholarship from the American Academy of Arts and Letters, and Leonard Bernstein Fellowship from the Tanglewood Music Center.

In 2015, Albany Records released a debut CD of Nathan's solo and chamber music, "Multitude, Solitude: Eric Nathan," produced by Grammy-winning producer Judith Sherman. Poisson Rouge presented a CD release concert of Nathan's music in October 2015. In 2020, Gil Rose and the Boston Modern Orchestra Project released a portrait album of Nathan's orchestral and large ensemble music on the BMOP Sound label.

Nathan is currently Composer-in-Residence with the New England Philharmonic. He previously served as Composer-in-Residence at the 2013 Chelsea Music Festival (New York) and 2013 Chamber Music Campania (Italy). He received his doctorate from Cornell and holds degrees from Yale (B.A.) and Indiana University (M.M.). Nathan served as Visiting Assistant Professor at Williams College in 2014-15, and is currently Associate Professor of Music in Composition-Theory at the Brown University Department of Music.

The Performers

BOSTON MODERN ORCHESTRA PROJECT

The Boston Modern Orchestra Project (BMOP) is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. A unique institution of crucial artistic importance to today's musical world, BMOP exists to disseminate exceptional orchestral music and opera of the present and recent past via performances and recordings of the highest caliber. BMOP/sound, BMOP's distinguished independent recording label, was created to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers.

Amy Advocat, clarinet
Ronald Haroutunian, bassoon
Whitacre Hill, horn
Gabriela Díaz, violin
Heidi Braun-Hill, violin
Joan Ellersick, viola
David Russell, cello
Bebo Shiu, bass

Dreiecksungleichung

GIL ROSE, conductor

Gil Rose is a musician helping to shape the future of classical music. Acknowledged for his "sense of style and sophistication" by Opera News, noted as "an amazingly versatile conductor" by The Boston Globe, and praised for conducting with "admiral command" by The New York Times, over the past two decades Mr. Rose has built a reputation as one of the country's most inventive and versatile conductors. His dynamic performances as the founder of the Boston Modern Orchestra Project and on

both the symphonic and operatic stages, as well as over 80 recordings have garnered international and critical praise, including a GRAMMY® Award and fourteen ASCAP awards for adventurous programming.

AMERICAN BRASS QUINTET

Founded in 1960, the American Brass Quintet immediately became a leading proponent of serious brass chamber music. Beginning with the commissioning of Charles Whittenberg and his Tryptich, ABQ has commissioned and premiered over 150 pieces. ABQ has recorded nearly 60 albums of brass music, ranging from the Renaissance and Early Baroque to music from the 21st Century. Touring extensively since the early 1960's, ABQ has concertized and taught in all 50 states and 5 continents. Committed to the promotion of brass chamber music through education, the American Brass Quintet has been ensemble-in-residence at The Juilliard School since 1987 and the Aspen Music Festival and School since 1970.

Kevin Cobb, trumpet
Louis Hanzlik, trumpet
Eric Reed, horn
Michael Powell, trombone
John D. Rojak, bass trombone

PARRY KARP, cello

Cellist Parry Karp is Artist-in Residence and the Graebner Professor of Chamber Music and Cello, at the University of Wisconsin-Madison, where he is director of the string chamber music program. He has been cellist of the Pro Arte Quartet for the past 45 years, the longest tenure of any member in the quartet's over 100 year history. Parry Karp is an active solo artist, performing numerous recitals annually in the United States, and has recorded six solo CDs. Unearthing and performing unjustly neglected repertoire for cello is a passion of Mr. Karp's. In recent years he has transcribed for cello many masterpieces written for other instruments.

CHRISTOPHER KARP, piano

Pianist and violinist Christopher Karp's extra-familial music training included violin and chamber music studies with Lorand Fenyves and Robert Koff. Recordings include three CDs of the chamber music of Joel Hoffman (Albany Records). A physician-scientist, he is currently the Director of Global Health Discovery & Translational Sciences at the Bill & Melinda Gates Foundation.

INTERNATIONAL CONTEMPORARY ENSEMBLE

With a commitment to cultivating a more curious and engaged society through music, the International Contemporary Ensemble – as a commissioner and performer at the highest level – amplifies creators whose work propels and challenges how music is made and experienced. The Ensemble's 39 members are featured as soloists, chamber musicians, commissioners, and collaborators with the foremost musical artists of our time. Works by emerging composers have anchored the Ensemble's programming since its founding in 2001, and the group's recordings and digital platforms highlight the many diverse voices that weave music's present. <https://www.iceorg.org/>

Isabel Lepanto Gleicher, flute
Campbell MacDonald, clarinet
Cory Smythe, piano
Clara Warnaar, percussion
Josh Modney, violin
Michael Nicolas, cello

NICHOLAS DEMAISON, conductor

Nicholas DeMaison is an American conductor and composer based in New York City. Passionately devoted to the music being created in our own time, he has led dozens of premiere performances of new works for orchestra, opera, choir and various mixed ensembles with new technologies and appears on albums released by New Focus, Mode, New World, and Con d'or Records. <http://nicholasdemaision.com>

NEAVE TRIO

Since forming in 2010, Neave Trio – violinist Anna Williams, cellist Mikhail Veselov, and pianist Eri Nakamura – has earned enormous praise for its engaging, cutting-edge performances. WQXR explains, “‘Neave’ is actually a Gaelic name meaning ‘bright’ and ‘radiant,’ both of which certainly apply to this trio’s music making.” Neave has performed at many esteemed concert series and at festivals worldwide, including Lincoln Center’s Mostly Mozart Festival, Carnegie Hall’s Weill Recital Hall, Smithsonian American Art Museum, 92nd Street Y, and more. Their critically acclaimed recordings include *Her Voice*, *French Moments*, and *American Moments* (all on Chandos Records); and *Celebrating Piazzolla* (Azica Records).

The Neave Trio are exclusive artists of Chandos Records and appear with their kind permission.

Anna Williams, violin
Mikhail Veselov, cello
Eri Nakamura, piano

HUB NEW MUSIC

Called “contemporary chamber trailblazers” by the Boston Globe, Hub New Music – composed of flute, clarinet, violin, and cello – is forging new pathways in 21st-century repertoire. The ensemble’s ambitious commissioning projects and “appealing programs” (*New Yorker*) celebrate the rich diversity of today’s classical music landscape, and its performances have been described as on the “the cutting edge of new classical music” (*Taos News*). Founded in 2013, the group has commissioned dozens of works for its non-standard combination, and maintains an active performance schedule alongside its many educational endeavors.

Michael Avitabile, flute
Nicholas Brown, clarinet
Alyssa Wang, violin
Jesse Christeson, cello

Credits

CD 1:

Tracks 1-3 recorded February 13, 2016, in Fraser Performance Studio at WGBH in Boston; Producer: Gil Rose; Recording and postproduction: Joel Gordon

Tracks 4-6 recorded on October 26, 2021, in Norman S. Benzaquen Hall at The DiMenna Center for Classical Music in New York; Producer and engineer: Andrew Bove; Assistant Engineer: Mario Correa; Editing: Andrew Bove, Mario Correa, and John Rojak.

Tracks 7-10 recorded August 14-15, 2021, at the Hamel Music Center, Mead Witter Foundation Concert Hall, University of Wisconsin-Madison Mead Witter School of Music, in Madison; Producer: Eric Nathan; Recording and postproduction: Brian Losch

CD 2:

Tracks 1-3 recorded September 8, 2021, at Oktaven Audio in Mount Vernon; Producer: Eric Nathan; Producer, recording and postproduction: Ryan Streber; Editing: Ryan Streber and Charles Mueller

Tracks 4-6 recorded October 12, 2021, in Fraser Performance Studio at WGBH in Boston; Producer: Eric Nathan; Recording and postproduction: Antonio Oliart Ros

Tracks 7-13 recorded October 8, 2021, at Futura Productions in Boston; Producer: Eric Nathan; Producer and postproduction: Shauna Barravechio; Recording: John Weston; Postproduction: Christopher Moretti

Erkenntnis Spaziergang

Mastering (full album): Antonio Oliart Ros
Foreword: Ben Schott
Liner Notes: Robert Kirzinger
Album Design: Denise Burt (elevator-design.dk)
Photo of Eric Nathan by Luyuan Nathan

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Kissen

Automatischspielschock

Witzbe
Witzbe
Witzbe
Witzbe

[Blank white strip]

Brillenbrillanz
Rolleirückblanz

elektronische