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Judith Shatin is a painter of musical scenes; in fact, at times, she manages to rearrange our various brain functions to operate senses normally controlled by other lobes—for example, we truly see visual images associated with her notes. She doesn't write programmatic music *per se*; it's more subtle and complex than that, something magical that Hasse Borup and Mary Kathleen Ernst of the Borup-Ernst Duo are especially suited to demonstrate here in *Tower of the Eight Winds*, Shatin's new Innova release. Innova is a groundbreaking producer of new music, a partner with the non-profit American Composers Forum, and this recording proves how important the support of Innova and the ACF is to composers of new music.

In the movement titled "Majestic" in Shatin's *Icarus*, a beautiful violin solo with double-stops takes your breath away. We can sense the hubris of Icarus in the music as the father-son relationship is translated into a rhythmic and harmonic dialogue between violin and piano. The piano reflects sobriety as the violin expresses youthful enthusiasm. Borup excels here with gorgeous playing in the upper range. In "Delirious," *Icarus*'s second movement, we soon become aware that Shatin creates basically tonal and accessible music as the piano commences a kind of a rag, which seems to me to reflect Icarus and his dad taking turns losing their respective cools. "Soaring" begins with sustained harmonics and rolled chords. The piano seems grounded while the violin soars, and in "Wild"—well, we all know how the story ends. This is a film made up of musical phrases instead of scenes. *Penelope*, inspired by the Homeric poem, takes the notion of Penelope's steadfastness and loyalty against boorishness and greed and expresses it through the ingenious juxtaposition of music underscored by the actual recorded sound of a weaver operating a loom. In the *Odyssey*, Penelope staves off her numerous suitors by unwinding at night what by day she has woven, a metaphor for the creative process and women's lot. *Tower of the Eight Winds* is based on the characteristics of winds. "Taku" is the first of these, with a nervous, insistent, rhythmic pulse created by the piano and violin against each other rhythmically. "Barber" gives us a wind-chimes effect and a delicate, hesitant, playful sound highlighted by a sleepiness creeping in. "Caver" comes across as a mysterious, serene, balmy breeze, while "Williwaw" culminates in an excited, syncopated piano.

The final offering on the CD is Shatin's delightful arrangement for piano and violin of arias from *Die Fledermaus*. This delightful rendition would be a perfect way to end any piano-violin duo concert; it's fun and whimsical, performed here with superb agility by the Borup-Ernst Duo. Having listened to this CD, I'd like to hear more of Shatin's music. She is able to produce ingenious and unusual music while, at the same time, retaining a certain accessibility and common musical lingo with universal emotional appeal. **David Wolman**