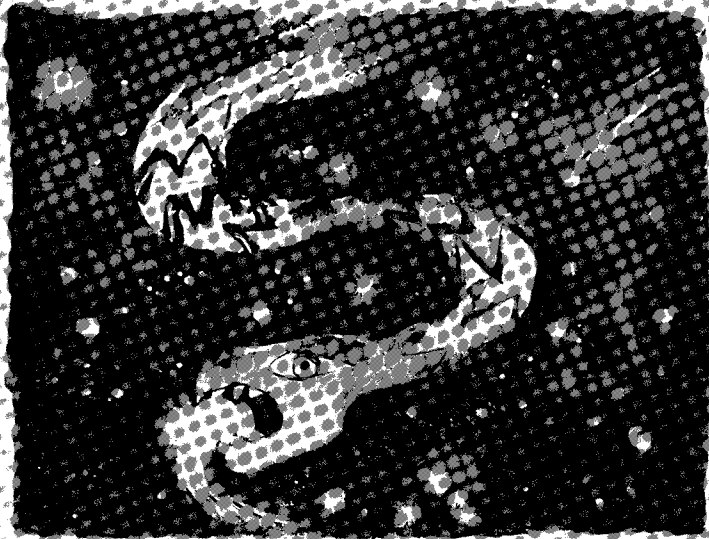


Return



Morton Subotnick

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"The music celebrates the universe, creation, life and art . . . It inspires an indescribable awe for nature and the world . . . After *Return*, the night sky was alive, and the earth felt precious, like something that must be preserved."

Mark Swed, LOS ANGELES HERALD EXAMINER

Morton Subotnick's *Return* was commissioned to celebrate the 1985-86 return of Halley's Comet. The computer-generated electronic score depicts the comet's passage through time, the first half representing from the beginning of the universe to 1758, while the second traces the comet from the 18th century through to the future. At the very opening, we hear a low-pitched darkness, a void from which the elements of the universe begin to emerge. High above, a shimmering, luminous sound—the comet—streaks across the darkness. Another dark, louder explosion follows as more of the universe takes shape. Again, the brilliant light of the comet returns, as it will throughout the work, this time signalling a wildly energetic dance of destruction and creation. This is the explosive, violent cauldron where the earth forms.

Ara Guzelimian, from the album notes

Morton Subotnick was born in 1933 in Los Angeles, California and is widely acknowledged as a seminal figure in the field of electronic music.

In 1967 Subotnick was the first composer to be commissioned to write an electronic composition expressly for recording purposes; *Silver Apples of the Moon*. This now classic work and *The Wild Bull*, also an early electronic commission, have been choreographed and performed by leading dance companies throughout the world and remain in permanent repertory.

Subotnick has also written extensively in other capacities, including works for orchestra, chamber and ensemble pieces, and music for theatre and multi-media events. Most notable among these is a Bicentennial Commission by the six major U.S. orchestras, a "staged tone poem" premiered at the Los Angeles Olympics Arts Festival, and a recent piece composed for the Kronos Quartet and Joan La Barbara.

In addition to composing, Subotnick, tours extensively as a lecturer and composer/performer and is currently a member of the faculty at the California Institute of the Arts.