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4-15-2015

## Guest Artist in Recital

Moscow Contemporary Music Ensemble

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GUEST ARTIST IN RECITAL  
*Moscow Contemporary  
Music Ensemble*

April 15, 2015



CHAPMAN  
UNIVERSITY

COLLEGE OF PERFORMING ARTS  
CONSERVATORY OF MUSIC

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HALL-MUSCO  
CONSERVATORY OF

music

Spring 2015

# SPRING 2015 calendar highlights

## february

February 5  
**The President's Piano Series**  
Eduardo Delgado, *soloist*

February 6  
**William Hall Visiting Professor in Recital**  
Jeralyn Glass, *soprano soloist*

February 19-21, 26-28  
**The Tragedy of Hamlet, Prince of Denmark**  
by William Shakespeare  
Directed by *Thomas F. Bradac*

February 27  
**Faculty Recital**  
Rebecca Sherburn, *soprano*  
with Louise Thomas, *piano*

## march

March 5  
**The President's Piano Series**  
Dan Tepfer, *soloist*

March 13  
**The Chapman Orchestra: A Midsummer Night's Dream**  
Daniel Alfred Wachs, *Music Director and Conductor*  
Angel Vázquez-Ramos, *Music Director*  
Michael Nehring, *Director*

## april

April 2  
**The President's Piano Series**  
Abbey Simon, *soloist*

April 9-11  
**Concert Intime**  
presented by *Chapman student choreographers*

April 9-11, April 16-18  
**Rosencrantz and Guildenstern Are Dead**  
by Tom Stoppard  
Directed by *Gavin Cameron-Webb*

April 10  
**University Choir & University Singers in Concert**  
Stephen Coker, *Conductor*

April 24-26  
**Opera Chapman presents: The Elixir of Love**  
by Gaetano Donizetti  
Peter Atherton, *Artistic Director*  
Carol Neblett, *Associate Director*

## may

May 2  
**Chapman University Wind Symphony**  
Christopher Nicholas, *Music Director and Conductor*

May 6-9  
**Spring Dance Concert**  
presented by *Chapman student choreographers*

May 8  
**University Women's Choir in Concert**  
Angel Vázquez-Ramos, *Director*

May 16  
**Sholund Scholarship Concert**

## CHAPMAN UNIVERSITY

### *Hall-Musco Conservatory of Music*

*presents a*

## Guest Artist in Residence: Moscow Contemporary Music Ensemble *Tributes to 20th-century Masters*



*This concert is made possible by a generous contribution from the John Koshak Visiting Professorship, which is a Chapman University visiting professorship that honors and celebrates our distinguished Conductor & Professor Emeritus, John Koshak and by support from Ministry of Culture of Russian Federation.*

April 15, 2015 8:00 P.M.  
Salmon Recital Hall

## Program

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<i>D S C H</i> (1969) for clarinet, piano, violin and cello	Edison Denisov (1929-1996) arr.Oleg Tantsov
<i>Les Ruines circulaires</i> (2006) for violin and clarinet	Tristan Murail (b.1947)
<i>sö pa</i> (2000) for flute, cello and piano	Sean Heim (b.1967)
Un- ( <i>time</i> ) -less (2015) for flute, clarinet, piano, violin and cello	David S. Lefkowitz (b.1964)
~Intermission~	
<i>Hänschen klein</i> (Little Hans) from <b>Ein Kinderspiel</b> (Child's Play) (1980) for piano	Helmut Lachenmann (b. 1935)
The Laughing Man Alphabet (2014) for flutes and piano	Vera Ivanova
Durations I (1960) for alto flute, violin, cello and piano	Morton Feldman (1926-1987)
Pierrot's Dreams (2006) for flute, clarinet, piano, violin and cello	Alexander Radvilovich (b.1955)

### *The Moscow Contemporary Music Ensemble's personnel (MCME):*

Ivan Bushuev, flutes	Vladislav Pesin, violin
Oleg Tantsov, clarinets	Evgeny Tonkha, violoncello
Mikhail Dubov, piano	Viktoria Korshunova, manager

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## Moscow Contemporary Music Ensemble

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**Moscow Contemporary Music Ensemble (MCME)** was founded in 1990 by Yuri Kasparov, under the patronage of the Edison Denisov. The ensemble focuses on promoting 20<sup>th</sup> and 21<sup>st</sup> century music. It is Russia's foremost contemporary chamber ensemble and consists of some of the best Russian musicians specializing in modern music.

MCME has strong educational goals and works closely with both Russian and international cultural foundations to bring contemporary music to a wide range of audiences. As part of this goal, MCME has organized the International Young Composers Academy (Tchaikovsky City, Ural) to bring together both young\* composers and internationally recognized composers in workshops.

The ensemble's repertoire is quite extensive and has included the premiere of almost 800 different works. Particularly, they champion the music of Russian composers of the 1920's and '30's, such as Nikolai Roslavets and Alexander Mosolov. Additionally, they regularly perform music by "Shestidesyatniki" (1960's Russian) composers. MCME regularly performs in many diverse locales across Russia (80 cities) and elsewhere in the world, including Armenia, Austria, Belorussia, Czech Republic, Cyprus, Denmark, Finland, France, Georgia, Germany, Great Britain, Italy, Japan, Lithuania, Macedonia, Moldova, the Netherlands, Poland, Romania, Slovakia, Spain, Switzerland, Turkey, Ukraine, Uzbekistan and USA. MCME performed on the best concert stages, took part in the biggest international festivals such as *Moscow Biennale for Contemporary Art*, *DiaghilevFest* (Russia, Perm), *Radio-France presences* (Paris), *FrankfurtFest*, *Maerzmusik* (Germany), *Gaudeamus music week*, *The Night of the Unexpected* (the Netherlands), *Warsaw Autumn* (Poland), *Klangspuren* (Austria) and others.

MCME has recorded more than 40 CDs for leading CD labels, including *Olympia* (UK), *Harmonia Mundi* (France), *Triton* (Japan), *Donemus* (The Netherlands), *Fancymusic* (Russia), etc.

Each season MCME gives around 70 concerts in Russia and abroad. The special place in repertoire is allocated for music of young Russian and foreign composers. The ensemble also takes active part in the international multimedia and theatrical projects. In 2009 MCME became the winner of the ACTION Award in support of theatrical initiatives. In 2013 MCME got the GOLDEN MASK Award.

[www.mcme.iscmrussia.ru](http://www.mcme.iscmrussia.ru), [mcme@rambler.ru](mailto:mcme@rambler.ru)

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## Program Notes

### D S C H

A native of Tomsk, Russia, Edison Denisov was mentored by Shostakovich, and studied with Shebalin at the Moscow Conservatory after seeking degrees in mathematics and physics and learning to play the piano and clarinet. Denisov championed an avant-garde compositional style, writing chamber music, the renowned vocal cycle *Le Vie en rouge*, an opera, an oratorio, and a Requiem, while acting as an advocate for fusing Western and Eastern European compositional styles together and for reviving the works of avant-garde composers such as Boulez and Stockhausen. After the fall of the Soviet Union, Denisov taught composition at the Moscow Conservatory and was granted the position of high office in the Union of Composers. The DSCH motive derives from a musical “signature” used by Shostakovich; it refers to his first initial (for Dmitri) and last name, and can be found in several of his works. The title of Denisov’s piece derives from the musical material he quotes from Shostakovich, the D becoming synonymous with Denisov and with D Major, as well as being a reference to Shostakovich’s first name. Kholopov and Tsenova in their book on Edison Denisov note that another aspect to pay attention to in this piece is Denisov’s employment of block rhythms, or the concept that time may not be subdivided into smaller units, therefore making a block the most microscopic value, and classifying each block as a separate part to the larger whole of the musical work itself (64).

*(Emma Plotnik, BA in Music '16)*

Kholopov, Yuri and Tsenova, Valeria. Edison Denisov. Chur: Harwood Academic Publishers, 1995. Web.

### Les Ruines circulaires

After a short story by Jorge-Luis Borges: a man dreams, dreams of another person who gradually comes to life, becomes real, acquires consciousness. Then the dreamer notices that he is in fact only the product of someone else's dream. The violin dreams - its melody slowly growing out of the clarinet music. The two instruments confront each other, the clarinet triumphs, and in turn begins to dream. This dream elicits a new violin melody... The Circular Ruins: the vestiges from a far distant past are of course also brought to mind: the stone circles standing in Scotland, Stonehenge, Karnack, the monolithic statues in Corsica, the nuraghi in Sardinia, and the unusual group of stones standing somewhere in Senegal, though I have forgotten the name...

*(Tristan Murail)*

**sö pa** is a Tibetan word associated with the ethic of virtue. “Often *sö pa* is translated simply as “patience,” though its literal meaning is ‘able to bear’ or ‘able to withstand.’ But the word also carries a notion of resolution. It thus denotes a deliberate response (as opposed to an unreasoned reaction) to the strong negative thoughts and emotions that tend to arise when we encounter harm. As such, *sö pa* is what provides us with the strength to resist suffering and protects us from losing compassion even for those who would harm us.” – from Ethics For The New Millennium by His Holiness the Fourteenth Dalai Lama, to whom this work is dedicated.

*(Sean Heim)*

## Program Notes

### "Un- (time) -less"

un-	(time)	-less
this piece is based on multi-octave 28-note “mode,” several other modes images or formal repeats and churning surface, motion.	<i>what i call a “fold-out form”: the outer portion is within which a large middle section is embedded, since this large middle section expands the time allow it to both expand and compress time. to even seemingly-slow sections have great energy,</i>	a simple rondo form, exploring a containing suggestions of in the piece, inexact mirror create a constantly-swirling with driving sixteenth-note
minutes long it was composed for Ensemble, and is dedicated to	<i>about 8-1/2 minutes in duration, the outer section of and the inner section adds an additional 3 minutes. and commissioned in early Autumn, 2014 by the wonderfully-talented individual members of</i>	the piece is about 5-1/2 the Moscow Contemporary Music the Ensemble.

*(David Lefkowitz)*

### “Hänschen klein” from *Ein Kinderspiel* for piano

Helmut Lachenmann was a student of the Stuttgart Musikhochschule, under the piano tutelage of Jürgen Uhde, and learned theory and counterpoint with Johann Nepomuk David. From 1958 to 1960, he traveled to Venice, where he studied with Luigi Nono, whom he had met earlier at the Darmstädter Ferienkurse. Lachenmann later returned to Stuttgart Musikhochschule as a composition professor, and invented the concept of *musique concrete instrumentale*. He describes this style as one “in which the sound events are chosen and organized so that the manner in which they are generated is at least as important as the resultant acoustic qualities themselves” (qtd. in Mosch). Lachenmann has been renowned for his rejection of elements in music, exemplified through his repudiation of tonal aspects, such as continuous melodic flow, and through his resistance to form as well as his fusion of different rhythms and folk tunes. “Hänschen klein,” or “Little Hans,” is a widely known Germanic children’s folk melody, its use here demonstrating his unique style through the blending of folk tunes with his own sonorities (Richter, 35). In this piece, Lachenmann denies traditional Classical structure, while exposing listeners to a network of contrasting timbres through his pedal techniques, use of clusters, and variations in dynamics and tempi.

*(Emma Plotnik, BA in Music '16)*

Mosch, Ulrich. “Lachenmann, Helmut (Friedrich). Grove Music Online. Web.

Richter, Christoph. “Musical Workshop Activity for a Hermeneutic Understanding and Didactic Interpretation of Music.” *Philosophy of Music Education Review* 9.2 (2001): 30-36. JSTOR. Web. 29 March 2015.

## Program Notes

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### The Laughing Man Alphabet

The title of the piece refers to the last name of the contemporary German composer Helmut Lachenmann (b. 1935), whose last name, loosely translated to English, means "laughing man." The reference is not limited only to the title of the piece; my musical idea is to incorporate Helmut Lachenmann's suite for piano "Ein Kinderspiel" ("Child's play," a suite of seven little pieces composed in 1980) as a framework in my own composition, shaping the form as seven variations on Lachenmann's seven little piano pieces.

A particular emphasis (in terms of musical references) is given to the first piece from the suite, "Hänschen klein," because of its importance and placement (as an opening movement) in Lachenmann's suite. The title of the first movement, "Hänschen klein," ("Little Hans") comes from a poem by German author and public school teacher Franz Wiedemann (1821-1882). It is a story about a little boy who was gone for seven years and when he comes back, he is all grown up and changed so much that only his mother recognizes and welcomes him back.

The poem was set to a tune and became a popular children's song. It also seems that the reference to the Wiedemann's poem to seven years of wandering might have impacted the overall form of the Lachenmann's suite, written in seven movements. And that's why few lines from Wiedemann's poem (Hänschen klein, Geht allein [Little John, he has gone], Stirn und Hand [Face and hand] Eins, zwei, drei, Geh'n vorbei [One, two, three, Pass and see], "Welch Gesicht?" ["Who is this?"]) are spoken and vocalized by the flutist, tracking the path of a prodigal son from Wiedemann's poem, who came back home after seven long years of "joy and tears."

*(Vera Ivanova)*

### Durations I

Morton Feldman studied piano under Russian teacher Maurina Press, initially composing works similar to those of Scriabin, and composition under Stephan Wolpe and Wolfam Rieger, which challenged him to develop his own style prior to composing orchestral works in Berlin. As a native of New York, Feldman collaborated with John Cage, and was heavily influenced by the philosophies of expressionist painters, including abstraction, gesture (involving focusing on the process of creating rather than the final product), and the distortion of time via flat planes (Johnson). These effects are noted in "Durations I," as Feldman intended that all instruments begin on the same chord, yet he left the length of each pitch to the discretion of the performers, causing the timbre of each new pitch to annul or blend together with the color of the previous pitch. Feldman's instructions not to re-articulate the pizzicatos and to slow down the grace notes so as not to give one rhythm hierarchy over another, along with his idea of a "kaleidoscope of sound," contribute to his

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## Program Notes

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artistic goal of rejecting the concept of time so that music may achieve its freest state. (Feldman, 1).

*(Emma Plotnik, BA in Music '16)*

Feldman, Morton. "Program Notes." Durations.

Johnson, Steven. "Feldman, Morton." The New Grove Dictionary of Opera. Web.

### Pierrot's Dreams

One of my most performed works, *Pierrot's Dreams* was written in 2006 as a commission for the New York ensemble Da Capo Chamber Players. It was performed in Russia (Moscow, Saint-Petersburg, Nizhny Novgorod, Kazan), Austria (Vienna), Israel (Tel-Aviv, Jerusalem), Germany (Berlin), Spain (Madrid), Sweden (Stockholm), and Argentina (Buenos-Aires). The piece is inspired by the famous Pierrot Lunaire by Arnold Schoenberg and based on the same line-up of musicians but without voice. An epigraph of the piece explains the artistic idea of the work:

"During a sleep a man holds a thread of hours, the order of years and worlds around himself. He copes with them instinctively, awakening, guesses right in one instant the point of the globe, which he occupies, and time, which had passed before his awakening; but they can get confused in him, their order can be distorted." Marcel Proust, *Du cote de chez Swann* (Swann's Way)."

*(Alexander Radvilovich)*

## About the Artists

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**Edison Denisov** was born in 1929 in Tomsk, Siberia, where he first studied mathematics at university. In 1951 he took up musical studies at the Moscow Conservatory—composition with Vissarion Shebalin, orchestration with Nikolai Rakov, analysis with Viktor Zuckerman and piano with Vladimir Belov—which he completed in 1956.

In the sixties, Denisov devoted himself to an in-depth study of the work of the “classic” composers of the twentieth century (Stravinsky, Bartók, the Second Viennese School) and of contemporary Western art (Boulez, Nono, Stockhausen and Lutoslawski). This period corresponds to his search for a personal style which, at the time, was beginning to affirm itself in vocal and instrumental pieces. Of great significance for his further development proved to be the vocal chamber piece *Le soleil des Incas*, premiered in 1964 by Gennady Rozhdestvensky in Leningrad and later performed by Bruno Maderna, Pierre Boulez and other conductors throughout Europe and in America, as this work marked the point of departure for the composer’s personal style.

In the following decade, Denisov concentrated on works for large ensembles and wrote most of his concerti, many of which were commissioned by pre-eminent Western soloists such as flutist Aurèle Nicolet, oboist Heinz Holliger, clarinetist Eduard Brunner and saxophonist Jean-Marie Londeix. The world première of the Violin Concerto was given in Milan by Gidon Kremer. The rigorous organization of the musical fabric which was a characteristic of Denisov’s output in the sixties gradually gave way to a supple and free use of the most varied compositional techniques and processes, dictated by the general nature of each work.

For Denisov, the eighties corresponded to the mature period, lyrical and of a very vocal nature, and determined by series of characteristic intonations, in particular motifs based on seconds and thirds. This was writing which often recalled the heterophony of Russian folksongs, marked by highly diversified rhythms and containing numerous difficulties for the performers. Finally, this was a dramatic art which implied a progressive development of the material and important culminating episodes. It was during these years that the composer penned his most notable works: the opera *L’écume des jours*, premiered in 1986 at the Opéra Comique in Paris, the chamber opera *Quatre jeunes filles* (Four Young Girls), based on a play by Pablo Picasso, the ballet *The Confession*, based on the novel by Alfred de Musset, and a Requiem. During this period, the composer took inspiration from the great themes linked to existence and religion. His work now expressed a kind of symbolism through melody, harmony, rhythm and timbres. This style continued into the nineties.

Denisov received two French commissions, one from the Ensemble InterContemporain for its tenth anniversary, the other from Daniel Barenboim to celebrate the 20th anniversary of the Orchestre de Paris. For this occasion Denisov composed his first symphony, which Barenboim premiered at the Salle Pleyel in 1988 and conducted three

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## About the Artists

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times in Chicago in 1991. Denisov also wrote a number of film scores and incidental music during the nearly three decades he collaborated with Yuri Lyubimov, director of the Taganka Theatre in Moscow, putting on productions in Russia and throughout Europe.

Since 1959, he had taught the analysis of musical forms and orchestration at the Moscow Conservatory and, beginning in 1992, composition. In 1990, he took over the direction of Moscow’s Association of Contemporary Music. In 1990-91, he was invited by Pierre Boulez to work at IRCAM, the French experimental music institute located in Paris. Denisov was a corresponding member of the Bavarian and Berlin Academies of Fine Arts. In 1986, he was named Officer of the Academy of Arts and Letters by the French Minister of Culture and received the Grand Prix of the City of Paris in 1993. After a long illness, Denisov died in November 1996 in a Paris hospital.

**Tristan Murail** was born in 1947 in Le Havre, France. Murail received degrees in classical and North African Arabic languages (at the National School of Oriental Languages) and in economics (at the Paris Institute of Political Sciences) before turning to composition. A student of Olivier Messiaen, he won the Prix de Rome in 1971 and spent two years at the Villa Medici. Upon his return to Paris in 1973, he founded the Itinéraire ensemble with a group of young composers and performers. The group became widely renowned for its groundbreaking explorations of the relationship between instrumental performance and many aspects of electronics. In the eighties, Murail began using computer technology to further his research into acoustic phenomena. This led him to years of collaboration at IRCAM, where he taught composition from 1991 to 1997, and helped develop the Patchwork composition software. Murail has also taught at numerous schools and festivals worldwide, including the Darmstadt Ferienkurse, the Abbaye de Royaumont, and the Centre Acanthes. He currently is an Emeritus Professor of composition at Columbia University, New York.

Composer, music theorist, and professor **David S. Lefkowitz** was born in New York City, where as a child he studied clarinet, bassoon, and piano. He holds degrees in music composition from Cornell University, University of Pennsylvania, and The Eastman School of Music/University of Rochester.

David S. Lefkowitz has won international acclaim, having works performed in Japan, China, Hong Kong, Taiwan, Russia, the Ukraine, Switzerland, Italy, the Netherlands, Great Britain, France, Germany, Hungary, Czechoslovakia, Spain, Canada, Mexico, Israel, and Egypt. He has won national and international competitions, including the Fukui Harp Music Awards Competition (twice), and the American Society of Composers, Authors, & Publishers (ASCAP) Grants to Young Composers Competition. In addition, he has won prizes and recognition from the National Association of Composers, USA (NACUSA), the

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## About the Artists

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Guild of Temple Musicians, Chicago Civic Orchestra, Washington International Competition, Society for New Music's Brian M. Israel Prize, the ALEA III International Competition, and the Gaudeamus Music Week. He has also been a Meet-The-Composer Composer in Residence.

Recent commissions include works for pianist Suzana Bartal of Paris, the Moscow Contemporary Music Ensemble, Irina Donskaia of the St. Petersburg Conservatory, Grace Cloutier of the Hartford Conservatory, Melia Watras of the Corigliano Quartet, 'cellist Elinor Frey and pianist David Fung, violinist Petteri Iivonen, soprano Ursula Kleinecke and Colloquy, harpist Grace Cloutier, quintets for Pacific Serenades and the Synergy Ensemble, the Pittsburgh New Music Ensemble, Cantor Joseph Gole and the Cantor's Assembly, the Harvard Westlake Orchestra, the Beijing National Opera and Dance Drama Theatre Company, and by the Beijing City Opera Company (China's largest and best Beijing Opera company) to write the music for a thirteen-minute solo dance-drama; the resulting work for small chamber orchestra has been well received by audiences and artists on both sides of the Pacific. He has had music published by MMB Music, Yelton Rhodes Music, Zen-On Music, Pacific Serenades Music, and Fatrock Ink. He has recordings available or soon to be available on Yarlung, Fatrock Ink, Klavier, Japanese Victor, Yamaha, and Albany record labels.

As a music theorist Dr. Lefkowitz has researched "meta-theoretical" issues such as the process of segmentation (a component of post-tonal analysis) and the internal structure of set-classes, and he has written extensively on Schoenberg's piano music. He has also done work on music theory pedagogy, culminating with his textbook *Music Theory: Syntax, Function, and Form* which is expected to be published by Schirmer Books soon, and another textbook on the analysis of post-tonal music which is being published by University of California Press. Dr. Lefkowitz is also in demand as a guest lecturer, having given lectures or presentations in Russia, Korea, Taiwan, Spain, and Israel, and in Colorado, Texas, Hawaii, New York, Massachusetts, New Mexico, Vermont, Ohio, and California.

[www.davidlefkowitz.com](http://www.davidlefkowitz.com)

**Sean Heim** (b. Jan. 27, 1967, Philadelphia) received his first serious musical training in secondary school and soon after began studies in music composition with Harold Oliver at Rowan University (BM cum laude). He then worked with Louis W. Ballard at the Atlantic Center for the Arts, studied with Chinary Ung at Arizona State University (MM), and holds a Ph.D. from The University of Queensland in Brisbane, Australia, where he worked with Philip Bracanin. He currently resides in Southern California and is Associate Professor of Music and Director of Music Composition/Theory at Chapman University.

The primary focus of Heim's work as a composer has been to develop an imaginative personal language that strongly reflects the compositional techniques and aesthetic of his

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## About the Artists

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own western tradition as well as the distillation and infusion of theoretical principles and musical elements found in numerous cultures. His most recent work seeks to delve even deeper to express the base commonalities that lie beneath the surface emanations of culture. Heim's music also reflects a deep interest in physics and the natural world, and it is out of these collective curiosities that he has created unique fusions that continually evolve by means of increased conceptual and technical abstraction.

Heim has received numerous awards, honors, and commissions from such prestigious institutions as the Fromm Music Foundation, the National Endowment for the Arts, Meet the Composer, the American Music Center, the Atlantic Center for the Arts, the American Composers Forum, and the ASCAP Foundation - including the Rudolf Nissim Prize. His music has been performed to critical acclaim throughout Asia, Australia, Europe, and the United States by many distinguished performers, ensembles and, concert series including: Vicki Ray, Susan Ung, Joseph Wytko, Da Capo, the California E.A.R. Unit, Topology, the Los Angeles Percussion Quartet, the Auros Group for New Music, the Eclipse Quartet, Ensemble Green, the New York Miniaturist Ensemble, Interpretations, Piano Spheres, Hear Now, the Focus Festival at Juilliard, and the Thailand International Composition Festival. His discography includes releases on Sono Luminus, Ein Klang, and Capstone Records.

**Helmut Lachenmann** (born on November 27, 1935 in Stuttgart) studied piano, theory and counterpoint at the Music Conservatory in Stuttgart from 1955 to 1958 and from 1958 to 1960 composition with Luigi Nono in Venice. The first public performances of his works took place at the Biennale in Venice in 1962 and at the International Summer Courses for New Music in Darmstadt. After his teaching activity at the University in Ludwigsburg Lachenmann taught as professor for composition at the Music Conservatory in Hannover (1976–81) and in Stuttgart (1981–99). Furthermore he managed many seminars, workshops and master classes in Germany and abroad, for example several times at the Summer Courses in Darmstadt between 1978 and 2006. In 2008 Lachenmann taught as Fromm Visiting Professor at the Harvard University, Cambridge/MA. In 2010 he became fellow of the Royal College of Music, London. He received numerous awards for his compositional work, for example the Siemens Musikpreis in 1997, the Royal Philharmonic Society Award London in 2004 and in 2008 the Berliner Kunstpreis as well as the Leone d'oro of the Biennale di Venezia. Lachenmann is honorary doctor at the Music Conservatory Hannover and member of the Academies of the Arts in Berlin, Brussels, Hamburg, Leipzig, Mannheim and Munich. His works are performed at many festivals and concert series in Germany and abroad. (© Schott Music GmbH & Co. KG, 2015)

**Vera Ivanova's** compositions have been described as "...*humanistic and deeply felt works...*" (John Bilotta, Society of Composers, Inc.). While in her early *Fantasy-Toccata* (2003) for

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## About the Artists

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violin and piano "the humor takes on a harder, sardonic edge recalling the composer's roots in the work of Shostakovich and Schnittke" (Ted Ayala, Crescenta Valley Weekly) in her later *Three Studies in Uneven Meters* for piano (2011) "the greatest power of her brief, angular, crystalline music lies in its power to provoke the gods of symmetry" (Laurence Vittes, Lark Gallery Online Blog).

Ms. Ivanova graduated from the Moscow Conservatory, Guildhall School of Music and Drama in London, and the Eastman School of Music (Ph.D. in Composition). She is currently an Associate Professor of Music at Chapman University and on the Colburn Young Artists Academy faculty. She is also a founding member of *Synchromy* LA-based composers collective and on advisory board of the *American Composers Forum* (LA Chapter).

Ms. Ivanova is a recipient of the *Sproull Fellowship* (Eastman), the *Gwyn Ellis Bequest Scholarship* (Guildhall), *3<sup>rd</sup> Prize* at the 8<sup>th</sup> International Mozart Competition, 1<sup>st</sup> Prize (Category "A") at International Contest of Acousmatic Compositions *Métamorphoses 2004* (Belgium), *ASCAP Morton Gould Young Composers Award*, *André Chevillion-Yvonne Bonnaud Composition Prize* (8<sup>th</sup> International Piano Competition at Orleans, France), Special Award from *Yvar Mikhasboff Trust for New Music*, *Staunton Music Festival commission*, *Boston Contempo Music Festival award*, and she is a winner of the *2013 Athena Festival Chamber Competition* and *2013 Donald Aird Composition Competition*.

Her works have been performed worldwide. Her music is available in print from *Universal Edition*, *SCI Journal of Music Scores* (vol. 45); on CDs from *Ablaze Records* (*Millennial Masters* series, Vol. 2), *Quartz Music, Ltd*, *Musiques & Recherches* (*Métamorphoses 2004*), *Centaur Records* (CRC 3056), and on her website at: [www.veraivanova.com](http://www.veraivanova.com).

**Morton Feldman** studied composition with Riegger and Wolpe, but especially admired Varèse's music. Early in his career he distanced himself from traditional academic training, earning his living by working in his family's business. Later he served as dean of the New York Studio School (1969–71). A residency in Berlin (1971–2) generated commissions from European orchestras and radio organizations, gaining him wider attention and leading to compositions for larger ensembles. From 1973 until his death, he taught composition as the Edgard Varèse Professor of Music at SUNY, Buffalo.

Feldman's aesthetic crystallized in the early 1950s when he became associated with John Cage, Earle Brown, Christian Wolff and David Tudor. His strongest influence, however, came from New York abstract expressionist painters. Mark Rothko, Jackson Pollock, Franz Kline and especially Philip Guston stimulated Feldman to imagine a sound world unlike any he had ever heard. Throughout his career, he adhered with remarkable consistency to a few tenets learned from them: a dislike of intellectual system and compositional rhetoric; a hostility to past forms of expression; a preference for abstract gestures set in flat 'all-over' planes of time; an obsession with the physical materials of art; a belief in handmade

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## About the Artists

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methods; and a trust in instinct. He defended this aesthetic in a number of essays written over the course of his career. Some of these are autobiographical, even nostalgic (*Give My Regards to Eighth Street*), while others involve polemical attacks on system-conscious European composers such as Boulez and Stockhausen (*The Anxiety of Art*). In *Crippled Symmetry* he wrote straightforwardly about his compositional methods and his inspiration from the visual arts. (Steven Johnson, Grove Music Online)

**Alexander Radvilovich** was born in 1955 in Saint Petersburg. A graduate of Saint Petersburg State Conservatory in the composition class of Professor S. Slonimsky, he interned at the composers' workshops in Poland, Holland and Germany conducted by W. Lutoslawski, B. Schaeffer, T. de Leeuw, P.-H. Dittrich, and B. Ferneyhough. The latest trends in European music form the basis of his creative work.

He was a prizewinner at the Queen Marie-Jose International Competition (Geneva, Switzerland, 1992) and received the International J.W. Stamitz Special Award (Esslingen, Germany, 1998). He was awarded scholarships by the Ministry of Culture of the Russian Federation (1997-2000, 2015) and the Russian Authors' Society (2006-2010). Also, he was awarded "Person of the Year" in the "Composer" category, according to the national newspaper *Music Review* (2007).

His compositions include four symphonies; the symphonic poems *The Legend of the Violinist*, *Claustrophobia*, *Very Scary Music*, and *Music for the Soul Leaving*; three concertos: for English horn and Chamber Orchestra, for Harpsichord and Strings, Concerto for Violin, Strings and Percussion; Chamber Symphony *Pushkin*; *Sinfonia Sacra* for Chorus and Ensemble; Chamber opera *Hindrance* to the words of D. Kharmis; *The Little Boy at Christ's Christmas Tree* (after reading Dostoevsky) for string quartet, percussion and sound recordings; anti-utopia *Big Brother* to the words of Orwell, Zamyatin, Huxley, and Hesse; and *JUDAS*, Passion for soloist, Chorus, Orchestra; as well as vocal, choral, chamber and instrumental works and music for children.

Radvilovich is a member of the Composers' Union of Russia, and founder and artistic director of the International New Music Festival "Sound Ways." Currently Radvilovich teaches at the Saint Petersburg Conservatory and tours as a composer, solo pianist and leader of his ensemble of contemporary music "Sound Ways;" gives lectures in Russian and foreign universities; and conducts international Master Classes in Europe, Asia and the USA. He is the first Russian composer who gave talks at the International Summer Courses in Darmstadt (1992).

The composer's music has been performed and recorded by radio stations around the world and has been published by music publishing companies in Russia, Holland and the United States.

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