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New Horizons Concert Series: Nadia Shpachenko and Kathleen Supové, Piano Duo

Nadia Shpachenko

Kathleen Supové

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CHAPMAN UNIVERSITY PRESENTS
AS PART OF THE NEW HORIZONS CONCERT SERIES

Nadia Shpachenko and Kathleen Supové, *piano duo*

February 20, 2016



SPRING 2016 calendar highlights

february

February 5
University Singers Post-Tour Concert
Stephen Coker, *Conductor*

February 18-20, 25-27
A Flea in Her Ear
by David Ives
Tamiko Washington, *Director*

march

March 19
Musco Center for the Arts Grand Opening

april

April 2
Musco Center for the Arts Community Open House & Arts Festival

April 7-9
Concert *Intime*

April 8
University Choir & Singers in Concert
Stephen Coker, *Conductor*

April 15, 16, 23
The Merchant of Venice
by William Shakespeare
Thomas F. Bradac, *Director*
Starring Michael Nehring as Shylock

April 22-24
Opera Chapman presents:
Gianni Schicchi* and *Suor Angelica
Peter Atherton, *Artistic Director*
Carol Neblett, *Associate Director*
Daniel Alfred Wachs, *Conductor*

april (cont'd)

April 29
Chapman University Wind Symphony
Christopher Nicholas, *Music Director and Conductor*

may

May 3
Jumpin' with Stan Kenton
The Stan Kenton Legacy Orchestra
Mike Vax, *Director*
Chapman University Big Band & Jazz Combo
Albert Alva, *Director*

May 4-7
Spring Dance Concert

May 6
University Women's Choir in Concert
Chelsea Dehn, *Conductor*

May 14
42nd Annual Sholund Scholarship Concert
The Chapman Orchestra
Daniel Alfred Wachs, *Music Director and Conductor*
Chapman University Choirs
Stephen Coker, *Music Director*
The 2016 Vocal and Instrumental Competition Soloists



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theatre music dance

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music
and

"New Horizons Concert Series"

presents

Guest Artists in Recital:

Nadia Shpachenko

and

Kathleen Supové

piano duo

February 20th, 2016 ■ 8:00 P.M.
Salmon Recital Hall

Program

“Quotations and Homages”

What Remains Of A Rembrandt (2011)

Randall Woolf
(b.1959)

Shattered Apparitions Of The Western Wind (2013)

Annie Gosfield
(b. 1960)

Performed by Kathleen Supové

6 *Fugitive Memories* for solo piano (2015)

Vera Ivanova
(b. 1977)

Composition No. 1

Fugitive No. 2

$$N_0 \text{ "N"}$$

“Quasi una ciaccona”

Cimbalom Játék

Debutie

Rainbow Tangle for piano and electronics (2015)

Tom Flaherty
(b. 1950)

Piano Piece for Mr. Carter's 100th Birthday (2008)

Nick Norton
(b. 1986)

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Program

Bolts of Loving Thunder for solo piano (2013) Missy Mazzoli
(b. 1980)

Accidental Mozart for solo piano (2014) Adam Borecki
(b. 1990)

Performed by Nadia Shpachenko-Gottesman

~INTERMISSION~

Movements from *Regular Division of the Plane:*
Six Pieces After Escher for Two Pianos (2014) Jack Van Zandt
(b. 1954)

World Premiere
II. *Labyrinth*
III. *Nocturne Scriabinesque*
VI. *Tropus in Memory of Elliott Carter*

Program

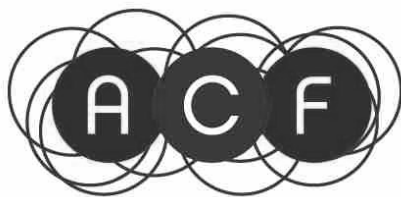
Kolokol for two pianos and electronics (2010) Nina C. Young
(b. 1984)

Winner of the ACF-LA/Chapman University call for scores

Blagovest – Converging
Trezvon – Red (Beautiful) Chime
Perebor – Funeral Chime
Trezvon – Jubilant Chime

Performed by Kathleen Supové and Nadia Shpachenko-Gottesman

This concert is supported in part by the American Composers Forum,
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Program Notes

Kathleen Supové is one of America's most acclaimed and versatile contemporary music pianists, known for continually redefining what a pianist/keyboardist/performance artist is in today's world. Ms. Supové annually presents a series of solo concerts entitled THE EXPLODING PIANO. In this series, she has performed and premiered works by a list of established and emerging composers that's a Who's Who of contemporary music for piano. She has developed The Exploding Piano into a multimedia experience by using electronics, theatrical elements, vocal rants, performance art, staging, and collaboration with artists from other disciplines. In May, 2012, Supové received the John Cage Award from ASCAP for “the artistry and passion with which she performs, commissions, records, and champions the music of our time.”

Recent projects include a multi-composer commissioning series, THE DEBUSSY EFFECT, recorded for 2016 release on the New Focus label; a performance at Southbank Centre, London, of URBAN BIRDS by Arlene Sierra as part of Britain's New Music Biennial. Last season, she premiered Randall Woolf's Kickboxing Concerto, BATTERY, in NYC. She will also be recording a CD for the Starkland label in 2016. Kathleen Supové is a Yamaha Artist. Her latest solo CD is THE EXPLODING PIANO, available through CD Baby, Amazon, and iTunes, and other outlets.Web: www.supove.com

Multiple GRAMMY® nominated pianist **Nadia Shpachenko** enjoys bringing into the world things that are outside the box – powerful pieces that often possess unusual sonic qualities or instrumentation. She performs on piano, toy piano, harpsichord, and percussion in concerts that often feature recitation, electronics and multimedia. Nadia’s concert highlights include solo recitals at Concertgebouw, Carnegie Hall, Bargemusic, the Phillips Collection, and REDCAT, and include more than 50 world premieres.

Described as “an exceptional recording of newly composed piano works,” Nadia’s CD “Woman at the New Piano: American Music of 2013” was just nominated for 58th GRAMMY® Awards in 3 categories: Best Classical Compendium, Best Chamber Music/Small Ensemble Performance by Nadia Shpachenko and Genevieve Feiwen Lee for Tom Flaherty’s *Airdancing* for Toy Piano, Piano and Electronics, and Producer of the Year, Classical for Marina A. Ledin and Victor Ledin. Nadia's upcoming recording project *Quotations and*

Program Notes

Homages features newly-written works by Adam Borecki, Daniel Felsenfeld, Tom Flaherty, Vera Ivanova, James Matheson, Missy Mazzoli, Nick Norton, and Peter Yates, inspired by a variety of earlier composers and pieces, from Beethoven to Brahms to Messiaen to Carter to Gubaidulina to The Velvet Underground. Nadia's upcoming recording project *The Poetry of Places* brings together music and architecture in works written for her by Annie Gosfield, Amy Beth Kirsten, Hannah Lash, James Matheson, Harold Meltzer, and Lewis Spratlan, as well as in Andrew Norman's *Frank's House* written for Los Angeles Chamber Orchestra's *Westside Connections* series.

Nadia Shpachenko is on the faculty of Cal Poly Pomona and Claremont Graduate Universities. Her principal teachers included John Perry, Victor Rosenbaum, and Victor Derevianko. Nadia Shpachenko is a Steinway Artist. Web: <http://nadiashpachenko.com>

What Remains Of A Rembrandt

When asked for a piece by Kathleen Supové for her Digital Debussy project, I found myself rather pleasurably lost in a meditation on the question "What does it mean to be like Debussy?" (the question of digitalness left aside for a moment). Debussy's music is so striking and original, one can suggest it with just one chord or a few floating tones. But there are also more abstract ways of being "like Debussy"...by blending world music and early jazz with classical elements, by moving dreamily from one idea to the next, without logical connections, even by simply being mysterious. I think Debussy's main contribution to music is just that, mystery. No other music manages to challenge our conceptions of order and for so well while continuing to be so beautiful and attractive. But what remains of a Debussy if you take away all of that? I was drawn by the challenge of evoking his style even while being rough-edged and harsh, to find the 'real Debussy' under all that beauty. And what about being like Randall Woolf? What needed to remain of me, for the piece to be one of mine? I hoped to find some commonality in our deeper selves, in how we used form. But I also included some Woolf sounds amongst the Debussy ones.

All of this reverie reminded me of an essay by Jean Genet that I had often heard of, but never read. It's full title is "What remains of a Rembrandt torn into neat



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Our doors are always open for you, so join us again soon at one of our many performances and events this season!

Sincerely yours,

Giulio M. Ongaro, Dean

New Horizons

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"Spiral Dance" by Kenneth Johnson – KAJgallery.com

Program Notes

little squares and flushed down the toilet" * I always assumed it was about what remains of a work of art when it is physically destroyed. Frankly, I liked how it fit my piece, regardless of what Genet meant. But of course I then had to read it. Having read it, I now see it is about Rembrandt the man. Genet talks about how Rembrandt's painting changed after he lost his wife and mother in the same year. Gone was the surface of beauty and virtuosic painting. Instead, the artist focused on the decay of the body, on the earthy, unpleasant reality of it. By this time, I had finished most of the piece, but somehow it still seemed apt.

*Ce qui est resté d'un Rembrandt déchiré en petits carrés bien réguliers, et foutu aux chiottes

--Randall Woolf (2011)

Randall Woolf studied composition privately with David Del Tredici, Joseph Maneri, and at Harvard, where he earned a Ph.D. He is a member of the Common Sense Composers Collective, and Composer/Mentor for the Brooklyn Philharmonic. In 1997 he composed a new ballet of "Where the Wild Things Are", in collaboration with Maurice Sendak and Septime Webre. In 2012, he was commissioned by Lar Lubovitch for new music for Lubovitch's classic work Fandango. Lubovitch also created a new dance for Woolf's HEE HAW. Woolf has also written dance music for Heidi Latsky's "GIMP" and other works. He has created 3 pieces for video and live instruments with directors Mary Harron (director of "American Psycho") and John C. Walsh. He works frequently with John Cale, notably on his score to "American Psycho". He re-created 4 songs of Nico for Cale's tribute concert "On The Borderline", sung by Peter Murphy, Lisa Gerrard, Sparklehorse, Stephin Merritt, Peaches, and Meshell Ndegeocello. He has arranged over 20 of Cale's song for orchestra, including the entire Paris 1919 album, performed at the Brooklyn Academy of Music in January, 2013.

His works have been performed by Kathleen Supové, Jennifer Choi, Timothy Fain, Mary Rowell, Todd Reynolds, Ethel, conductor and flutist Ransom Wilson, Present Music, Fulcrum Point, Pittsburgh New Music Ensemble, Sonic Generator, Bang On A Can/SPIT Orchestra, American Composers Orchestra, NakedEye Ensemble, and others.

Program Notes

Shattered Apparitions of the Western Wind was commissioned as part of a national series of works from NEW MUSIC USA's Commissioning Music/USA program, which is made possible by generous support from the Mary Flagler Cary Charitable Trust, the Francis Goelet Charitable Lead Trusts, New York City Department of Cultural Affairs, New York State Council on the Arts, the William and Flora Hewlett Foundation, and the Helen F. Whitaker Fund. Thanks to Michael Raphael, field recordist of "Rabbit Ears Audio", for the recordings of Hurricane Sandy.

"Shattered Apparitions of the Western Wind" is an extended work for piano and electronics in four movements commissioned for Kathleen Supové's "Digital Debussy" program. Imagined as a hallucinatory duet with Claude Debussy and further inspired by Hurricane Sandy, the piece couples Supové's wild playing with recordings of distorted fragments of the original prelude and on-site recordings of 2012's historic storm.

I chose to use Debussy's stormy prelude "What the West Wind Saw" (Ce Qu'A Vu Le Vent D'Ouest) as a starting point for this piece, referencing Debussy's untamed and imaginative interpretation of the destructive forces of nature. Before I started composing the piece, New York was hit by Hurricane Sandy. I had not expected to experience these dramatic forces first hand, and I was struck by the wild contrasts that the hurricane left in her wake: some sections of the city were untouched, while adjoining areas suffered total destruction. I used melodic and harmonic elements from the original prelude in small, untouched phrases alongside altered fragments that were seemingly twisted, distorted, and destroyed by the wind to echo these odd contradictions. The electronic backing track is made up entirely of the sounds of piano and wind: altered fragments of the original prelude are coupled with recordings made of Hurricane Sandy. I also morphed these two sources electronically to create oddly intertwined hybrid sounds that meld the noisy, crackling energy of the storm with the prelude's tumultuous piano. Sometimes the sum of these two parts created unexpected results that resemble bells, surface noise, and cheesy organ sounds. The piece shifts between the acoustic and electronic realms, contrasting the eerie stillness of the eye of the storm with the violent force of the wind rending everything in its path, creating an acoustic and electronic counterpart to a shifting windswept landscape.

Program Notes

take on a "fantasy" approach to traditional Russian bell ringing practice. The core concept of each movement comes from a traditional ringing style (after which it is named) and is then developed and embellished to create my own take on a journey within the sounds of the bells. *Kolokol* was commissioned by the McGill student composer-in-residence program and was premiered in March of 2010 by pianists Yuxi Qin and Wensi Yan in Montreal, Quebec.

-Nina C. Young (2011)

New York-based composer **Nina C. Young** writes music characterized by an acute sensitivity to tone color; her experience in the electronic studio informs her acoustic work, which takes as its given not melody and harmony, but sound itself. Nina's music has garnered international acclaim through performances by the American Composers Orchestra, Inscape Orchestra, Milwaukee Symphony Orchestra, Orkest de ereprijs, Nouvel Ensemble Moderne, Argento, Divertimento, Either/Or, JACK Quartet, Metropolis Ensemble, Nouveau Classical Project, Sixtrum, wild Up, and Yarn/Wire. Winner of the 2015-16 Rome Prize in Musical Composition, Nina has received a Koussevitzky Commission from the Library of Congress, a Charles Ives Scholarship from the American Academy of Arts and Letters, the Salvatore Martirano Memorial Award, the Jacob Druckman Prize, and honors from BMI, IAWM, and ASCAP/SEAMUS. Nina has held fellowship residencies at the Atlantic and Aspen Music Festivals, Nouvel Ensemble Moderne's 2014 Forum, and the Tanglewood Music Center. A graduate of McGill and MIT, Nina is finishing her DMA at Columbia University. She is an active participant at the Columbia Computer Music Center where she teaches electronic music. In addition to concert music, Nina composes music for theatre, dance, and film. She also works as a concert organizer and promoter of new music; Nina currently serves as Co-Artistic Director of NY-based new music sinfonietta Ensemble Échappé.

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Jack Van Zandt is a Los Angeles-based composer of music for concerts, public spaces, and gallery installations, as well as TV, film and advertising. He is the president of the Los Angeles chapter of the American Composers Forum. He studied composition with Alexander Goehr, Peter Maxwell Davies, Peter Racine Fricker and Thea Musgrave. His concert music has been performed in the USA and Europe, where he lived and worked for 20 years. His commercial music, composed in partnership with Joel Wachbrit, appears frequently on national broadcast and cable television. His recent work for solo viola, “Stoicheia,” was premiered by Alma Fernandez at the 2015 Hear Now Festival. A new work for microtuned piano, “...the rest is silence...,” will receive its first performance by Aron Kallay during Microfest on June 14 at Monk Space, and his new song cycle for soprano and piano, “Apples and Time Crack in October,” with poems by Jill Freeman, will be premiered later this year. He is currently at work on a piece for the BBC Singers for performances in London and Los Angeles in 2017, a chamber opera about Helen of Troy with librettist Jill Freeman, a viola concerto, and a song cycle for voice and instruments.

The inspiration for ***Kolokol*** comes from a study of traditional Russian Orthodox Church bells. This piece is based on the seventeen Danilov Bells that hang at Harvard University in Cambridge, Massachusetts. The Danilov Bells originate from the 13th century Danilov Monastery in Moscow that was founded by Alexander Nevsky’s son. The bells were moved to the United States in the 1930s after American industrialist Charles R. Crane purchased them in an effort to save the set from Soviet efforts to melt them into raw materials for weapons production. In the summer of 2008 the set was returned to Moscow. Now a new set of seventeen bells (replicas of the originals) hang in the bell tower of Harvard’s Lowell House. Being very intrigued by the history of these bells, I traveled to Harvard in the fall of 2009 to make field recordings. These recordings are featured both directly and indirectly in *Kolokol*. I analyzed the spectral characteristics of each bell and from this data I was able to fix the seventeen distinct harmonies of the piece. These harmonies, which features pitches outside of standard piano tuning, are manifested in the piano writing and in the electronic sounds as seventeen detuned virtual pianos. The piece consists of four movements to be played without pause. These movements are my own

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After knowing Kathleen for years and admiring her work, it is an honor to write a piece driven by her unique approach to the piano, her mad energy, her dramatic, virtuosic style, and the notion of this dynamic pianist duetting with a ghostly apparition of Debussy swept away in the storm.

-Annie Gosfield (2013)

Annie Gosfield, whom the BBC called "A one woman Hadron collider" works on the boundaries between notated and improvised music, electronic and acoustic sounds, refined timbres and noise. She is based in New York City, and her music is often inspired by the inherent beauty of found sounds, such as machines, destroyed pianos, warped 78 rpm records and detuned radios. She composes for others and performs with her own band, taking her music on a path through festivals, factories, clubs, art spaces, and concert halls. Gosfield was a 2012 fellow at the American Academy in Berlin, and received the Foundation for Contemporary Arts prestigious “Grants to Artists” award. Dedicated to bringing out the unique qualities of each musician, her music has been performed worldwide by the JACK Quartet, Stephen Gosling, Felix Fan, Joan Jeanrenaud, The Bang on a Can Allstars and many others, at Warsaw Autumn, the Bang on a Can Marathon, MATA, MaerzMusik, the Venice Biennale, OtherMinds, Lincoln Center, The Stone, The Miller Theatre, and The Kitchen. Annie’s latest Tzadik CD “Almost Truths and Open Deceptions” features a cello concerto, a piece for piano and broken shortwave radio, a 5-minute blast by her band, and music inspired by baseball and warped 78’s. Recent large-scale pieces include compositions inspired by factory environments, jammed radio signals from WWII, and her grandparents’ immigrant experiences in New York City during the industrial revolution. Gosfield’s discography includes four solo releases on the Tzadik label, and she often writes on the compositional process for the New York Times’ series “The Score.” She held the Darius Milhaud chair of composition at Mills College, and has taught at Princeton University and California Institute of the Arts.

6 Fugitive Memories was commissioned by and dedicated to the pianist Nadia Shpachenko. These short miniatures represent six dedications to composers who have anniversaries in 2016, the year when Nadia premiered this work. When I

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was working on these pieces, I decided to remove my compositional style and instead recall through quotations and allusions the pieces of composers to whom each miniature is dedicated.

Therefore, in *Composition No. 1* the clusters from Galina Ustvolskaya's (1919-2006) *Composition No. 1 (Dona nobis pacem)* for piccolo, tuba and piano are quoted, and her *Piano Sonata No. 6* is stylistically alluded to, while the letters of her first and last names are translated into the notes of a melody heard first in unison, and later in canonic imitation. The melody consists of letters **G**=G, **A**=A, **L**=A, **I**=E, **N**=cluster, **A**=A; **U**=C, **S**=E-flat, **T**=B, **V**=cluster, **O**=C, **L**=A, **S**=E-flat, **K**=cluster, **A**=A, **Y**=cluster, **A**=A.

In the second piece, *Fugitive No. 2*, Sergei Prokofiev (1891-1953) and his piano works (*Visions Fugitives*; *Piano Sonatas* No. 2, 3) are recollected. The title of this piece, along with the name of the entire cycle (*Fugitive Memories*) is also referring to my love of Prokofiev and his *Visions Fugitives* for piano.

The third piece is commemorating 90 years since the birth of Morton Feldman (1926-1987), whose name is highlighted by single suspended pitches (**M**=pitch E, **O**=C, **R**=D, **T**=B, **O**=C; **F**=F, **E**=E, **L**=A, **D**=D, **M**=E, **A**=A). Only letter "N" in both his first and last names is not highlighted this way, therefore the title of the piece is *No "N."* The chords which alternate with single pitches in symmetric series (as a group of 4, 3, 3, 5, 3, 3, 5, 3, 3, 4) are retrograded and inverted (around each pair of single pitches from Morton Feldman's name) once the single pitches start highlighting Feldman's last name. Stylistically Feldman's *Vertical Thoughts* and *Triadic Memories* were alluded to in this piece.

The fourth piece, *Quasi una ciaccona*, is a recollection of Sofia Gubaidulina's (b. 1931) early opus which is frequently performed by pianists, *Chaconne* (1962). Her first name, Sofia, is once again translated to notes which are first heard in octaves (**S**=E=flat, **O**=C, **F**=F, **I**=E, **A**=A), and then repeated in a manner of an ostinato line 4 times in total throughout the piece, gradually blending in with other multiple layers, quoted from *Chaconne* and overlaid on top of each other.

The fifth piece, *Cimbalom Játék* („Playing Cimbalom”), is dedicated to György Kurtág (b. 1926), whose collections of pieces named *Játékok* („Games”) along with the use of cimbalom in his music (for example in *8 Duos for Violin and Cimbalom*) were the main source of this recollection.

The last piece refers to the two composers who were born earlier than other

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(University of Southern California), Gluck Foundation Fellowship, Conservatory of Music Award & Summa Cum Laude (Chapman University), Second Place in the Boston GuitarFest Composition Competition, and a commission for the Third Angle New Music Ensemble in Portland, Oregon.

Regular Division of the Plane is taken from the title of M.C. Escher's illustrated theoretical essay explaining his techniques and processes of graphic transformation. My admiration for his large “Metamorphosis” pictures brought me to his essay in my search for how he managed to create a flow of transforming recognizable shapes and images. It seemed to me that the effect he created was very musical, and it was no surprise to read that he was primarily influenced by Bach's imitative counterpoint—utilizing the superimposition of thematic material with its retrograde, inverted, diminished and augmented forms, as especially evident in “A Musical Offering”—in his search for ways to permute the geometric qualities of images in order to gradually transform them into other shapes. In my pieces I set myself the task of experimenting in finding ways to translate Escher's graphic processes into musical ones, and create works that transform themselves over time in similar ways. Furthermore, I drew ideas from the music of Central Africa as well as works of other favorite composers where I found adaptable elements for creating transformational processes akin to Escher's work. In the first instance, I was very much influenced by the decades-long research of my friend, ethnomusicologist Simha Arom, whose monumental book, “African Polyphony and Polyrhythm,” on the music of Central African groups such as the Banda Linda and Aka Pygmies, had a great influence on my construction of these pieces, as prominently displayed in the first and fourth movements (“Banda Linda for Simha Arom” and “Ritual”). In the second movement, “Labyrinth,” I made use of the imitative contrapuntal techniques of Bach retranslated and re-abstracted from Escher. The third piece, “Nocturne Scriabinesque,” adapts a shifting harmonic process suggested by the late works of Scriabin. The final piece, “Tropus in Memory of Elliott Carter,” adapts polyrhythmic devices pioneered by Carter in such a way as to create a free-flowing structure with a shifting metrical focus, and where the “secret code” of the piece is revealed in the final seconds.

-Jack Van Zandt (2014)

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Composer-in-Residence with Opera Philadelphia, Gotham Chamber Opera and Music Theatre-Group, and in 2011-2012 was composer-in-residence with the Albany Symphony. In February 2012 Beth Morrison Projects presented *Song from the Uproar*, Missy's first multimedia chamber opera, which had a sold-out run at venerable New York venue The Kitchen. The Wall Street Journal called this work "both powerful and new", and the New York Times claimed that "in the electric surge of Ms. Mazzoli's score you felt the joy, risk and limitless potential of free spirits unbound." Recent months included the premiere of an extended work for her ensemble Victoire and Wilco drummer Glenn Kotche, commissioned by Carnegie Hall, and new works performed by pianist Emanuel Ax, Kronos Quartet, the LA Philharmonic and the Detroit Symphony. With librettist Royce Vavrek, Missy is currently working on an operatic adaptation of *Breaking the Waves*, a 1996 film by Lars von Trier. *Breaking the Waves* will premiere at Opera Philadelphia in 2016. Missy recently joined the faculty at Mannes College of Music, and her works are published by G. Schirmer.

Accidental Mozart is a very serious set of variations on Piano Sonata No. 16 (K. 545) by Wolfgang Amadeus Mozart. The first few variations are created entirely by splattering new accidentals on top of the original notes that Mozart wrote. This piece exists in two versions: the standard concert version as well as an "adult beverage version", in which each variation is paired with a particular cocktail. Should this piece be performed after 5pm, the score carefully denotes specific drinks to be consumed with each variation.

—Adam Borecki (2014)

Adam Borecki is a composer, guitarist, and audio engineer based in Southern California. As a composer, Adam specializes in music with unique compositional techniques to create an engaging concert experience. His music ranges from string quartets to electro-swing EDM, and he has created multi-media works with acoustic instruments, electronics, and LED lights. Adam studied composition at USC with Stephen Hartke, Donald Crockett, & Sean Friar and at Chapman University with Vera Ivanova, Sean Heim, & Jeffery Holmes. His music has been performed at the Hear Now Festival, across Southern California, across the United States, in Italy (at the Cortona Sessions) and in Paris (European American Musical Alliance). Awards include the Composition Department Award

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recalled here composers: Claude Debussy (1862-1918) and Éric Satie (1866-1925), and the title of the piece represents a combination of Claude and Éric's last names, *Debutie*. Satie's *Gymnopedie No. 1* and Debussy's Prelude *Voiles* are co-existing in a careless collage, which concludes this cycle of memories.

Vera Ivanova's compositions have been described as "... humanistic and deeply felt works ..." (John Bilotta, Society of Composers, Inc.). In her early *Fantasy-Toccata* (2003) for 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). After teaching as Assistant Professor of Theory and Composition at the Setnor School of Music of Syracuse University (NY), she was appointed as Associate Professor of Music in the College of Performing Arts at Chapman University (Orange, CA). Dr. Ivanova is also teaching at the Colburn Academy. Her music is available in print from Universal Edition and Theodore Front Music Literature, Inc., SCI Journal of Music Scores (vol. 45), on CD's from Ablaze Records (Millennial Masters series, Vol. 2), Quartz Music, Ltd., PARMA Recordings (SCI CD series, No. 27), Musiques & Recherches (Métamorphoses 2004), and Centaur Records (CRC 3056). Web: veraivanova.com

Rainbow Tangle

When Nadia Shpachenko asked for a short piece inspired by another composer, a passage from Messiaen's "Quartet for the End of Time" immediately came to mind. The otherworldly ecstasy of the opening of its seventh movement, "Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps" ("Tangle or jumble of rainbows, for the Angel who announces the end of time") has long captivated me, and I relished the excuse to play with some of its elements. Nadia's planned premiere for this new piece coming almost exactly 75 years after the quartet's premiere clinched the idea. Those familiar with Messiaen's work will surely recognize harmonic juxtapositions and fragments of melody, in a context that uses simple electronic means (delays, transpositions, reverberation) to

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expand the sonic palette. *Rainbow Tangle* was written for Nadia Shpachenko, whose musical glow covers the entire spectrum.

–Tom Flaherty (2015)

Informed by his experience as a cellist, **Tom Flaherty**'s music is often motivated by colliding rhythms, meters, and tempos, amid widely ranging levels of dissonance. Tom Flaherty has received grants, prizes, awards, and residencies from the National Endowment for the Arts, National Endowment for the Humanities, American Music Center, Meet the Composer, and Yaddo. His music is recorded on the Reference Recordings, Albany, Klavier, Bridge, SEAMUS, Capstone, and Advance labels. Tom Flaherty wrote *Airdancing and Part Suite-a* for Nadia Shpachenko's album "Woman at the New Piano," which was nominated for 58th GRAMMY® Awards in 3 categories, including the Best Chamber Music/Small Ensemble Performance by Nadia Shpachenko and Genevieve Feiwen Lee for his *Airdancing* for Toy Piano, Piano and Electronics. Published by American Composers Editions and G. Schirmer, Inc., his music has been performed widely throughout Europe and North America by such new music ensembles and performers as Volti, Earplay, Dinosaur Annex, Speculum Musicae, Odyssey Chamber Players, Xtet, Ensemble GREEN, and by such performers as Lucy Shelton, David Starobin, Peter Yates, Matthew Elgart, Maggie Parkins, Roger Lebow, Sarah Thornblade, Rachel Huang, Genevieve Feiwen Lee, Nadia Shpachenko, Susan Svrček, Charlotte Zelka, Vicki Ray, Aron Kallay, and Karl and Margaret Kohn. Tom Flaherty currently holds the John P. and Magdalena R. Dexter Professorship in Music and is Director of the Electronic Studio at Pomona College.

Piano Piece for Mr. Carter's 100th Birthday

I wrote this piece shortly after hearing Pierre-Laurent Aimard premiere Elliott Carter's *Catenaires* at the composer's 100th birthday concert in London. It's part of a larger collection of pieces, both by myself and other composers, that use each pitch of the keyboard once and only once. This one is very fast and incredibly difficult to play, but so was *Catenaires*, so hey, why not?

–Nick Norton (2008)

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Nick Norton is a composer, guitarist, and concert producer from Los Angeles. He is interested in the colorful grey areas between genres, creating new experiences for listeners, and destroying social barriers to enjoying music. The LA Times describes his music as crazy, and NewMusicBox referred to his pieces as "visceral sonic haiku." Recent projects include pieces for Ensemble Mise-En, Gnarwhallaby, HOCKET, The Mustang Symphony, and numerous soloists, and music with his bands, Better Looking People With Superior Ideas and Honest Iago. Nick is co-artistic director of Equal Sound, founder and editor of New Classic LA, and a member of Synchrony. He really enjoys craft beer, sci fi, and being near or in the ocean, and holds degrees from UC San Diego and King's College London. He is currently pursuing his PhD in composition from UC Santa Barbara, where he also teaches.

Bolts of Loving Thunder was composed in 2013 for pianist Emanuel Ax. When Manny asked me to write a piece that would appear on a program of works by Brahms, I immediately thought back to my experiences as a young pianist. I have clear memories of crashing sloppily but enthusiastically through the Rhapsodies and Intermezzi, and knew I wanted to create a work based on this romantic, stormy idea of Brahms, complete with hand crossing and dense layers of chords. I also felt that there needed to be a touch of the exuberant, floating melodies typical of young, "pre-beard" Brahms. Brahms' "F-A-F" motive (shorthand for "frei aber froh" or "free but happy") gradually breaks through the surface of this work, frenetically bubbling out in the final section. The title comes from a line in John Ashbery's poem *Farm Implements and Rutabagas in a Landscape*. *Bolts of Loving Thunder* was commissioned by the Los Angeles Philharmonic, Gustavo Dudamel, music director; Symphony Center Presents, Chicago; Cal Performances, University of California, Berkeley; and Carnegie Hall.

– Missy Mazzoli (2013)

Recently deemed "one of the more consistently inventive, surprising composers now working in New York" (*New York Times*) and "Brooklyn's post-millennial Mozart" (*Time Out New York*), **Missy Mazzoli** has had her music performed globally by the Kronos Quartet, eighth blackbird, LA Opera, New York City Opera, the Minnesota Orchestra and many others. From 2012-15 she was
