# Quotations & Homages

## Nadia Shpachenko

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# Quotations & Homages

My twin boys—inspirations for one piece on this album—have spent almost every day of their seven years on this earth in hand-me-down clothing. Their older cousins, in a faraway city on the other side of the continent, keep them well supplied. Every few months, as the boys get bigger, a box arrives on our doorstep, bulging with garments aged, yet new to us, some familiar, some mysterious. Selected by the earlier wearers specifically to live on with the younger recipients, they were too beloved to throw away, with qualities ensuring that they would endure, physically and aesthetically, through this and future generations. Mixed and matched, in new settings, with new faces and activities, they kindle in us nostalgia, fondness, surprise! What IS that creature on the shirt? Which side of these shorts is the front? These colors…! Did they really visit Galapagos? Who signed this one? I remember that day! Why is there a mesh panel THERE? Oh, how cozy!

Hand-me-downs! Bearers of culture, art, history. Clothes, books, pictures, stories… and, of course, music. In the classical music tradition, we are keenly aware of the hand-me-down nature of our works. Frequently, it is implicit in traditional forms and styles and harmonies, at other times explicit in variations, adaptations, syntheses, completions… the many types of homages to, and quotations of, earlier works. Much as I go through the clothing, assessing its suitability and charm in new situations, discovering new aspects, or hearing novel perspectives from the boys, my work as a pianist is to go through music, understand its connections to the past, and present it in a manner

compelling to current and future audiences. As an interpreter of new works, however, I feel I must go even farther, and aid the evolution of the field by channeling powerful aspects of existing pieces into new ones. I can't just take the hand-me-downs from old composers anymore; I also have to reach my hands out to new composers, ask them to take various essential parts and hand me back something new to play with.

This folksy evolutionary process is what inspired this project of homages and quotations. I asked a group of composers to select some favorites from their pile of hand-me-downs, and quilt something new that I could then hand to you. The resulting program features nine newly-written works inspired by a variety of earlier composers and pieces, from Beethoven to Brahms, from Messiaen to Carter, from Ustvolskaya to The Velvet Underground. The pieces show a wide range of what contemporary piano can do, including works for piano and electronics, for speaking pianist, for piano with extended techniques, and even two pieces written for six pianists (one using 3 pianos, and the other—two "grownup" and two toy pianos). For these last I was very lucky to be joined by the Ray-Kallay Duo (Vicki Ray & Aron Kallay), the new music duo HOCKET (Sarah Gibson & Thomas Kotcheff), and Genevieve Feiwen Lee, with whom I collaborated on my previous album.

So, we invite you to join us in this rummaging process, try on these new pieces, see how they reflect and reimagine old ones, and hand on the ones you think posterity will enjoy. Hand-me-downs! It's how we preserve what's good.

—Nadia Shpachenko

# About the Music

## *Rainbow Tangle* (2015)

When Nadia Shpachenko asked for a short piece inspired by another composer, a short 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.

Relying on just the notes of the octatonic scale (alternating whole- and half-steps), Messiaen highlights familiar tonal major and minor triads and juxtaposes them in delicious ways. "Rainbow Tangle" uses the same now-common pitch collection and similar procedures, with simple electronic means (delays, transpositions, reverberation) to expand the sonic palette. "Rainbow Tangle" was written for and is dedicated to Nadia Shpachenko, whose musical glow covers the entire spectrum. —Tom Flaherty

## *Bolts of Loving Thunder* (2013, rev. 2016)

"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. It was revised in 2016.

—Missy Mazzoli

## *Epitaphs and Youngsters* (2015)

A note is played in terms of the ones before, and affects the ones that follow. It is much the same with life and one's position in the moment. Each of these mélodrames takes a forebear's comment about life or death and submits it to the style or mood of a past composer. Robert Louis Stevenson died at 44 while opening a bottle of wine. His "Epitaph" here takes on the mood of a nostalgic song by Charles Ives. The late Glenn Gould was once asked to define the meaning of art. Here, over lines channelling Bach's old-style counterpoint, is what he replied. John Muir was asked to define the meaning of wilderness. He replies over a drone from an imaginary eighth Spanish song by Manuel de Falla. W. C. Fields makes a last wisecrack, with extra words tossed in, over harmonies reminiscent of George Gershwin's "Short Story."

All of these combinations were further inspired by the dedicatee Nadia Shpachenko's absorbing presentations of eternal moments, and by the artwork of her young sons.

—Peter Yates

## *6 Fugitive Memories* (2015)

"6 Fugitive Memories" were 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. I decided to remove my compositional style and instead recall through quotations and allusions the pieces of composers to whom each miniature is dedicated. Thus, "Composition No. 1" quotes Galina Ustvolskaya's (1919–2006) "Composition No. 1" (*Dona nobis pacem*) for piccolo, tuba and piano, and stylistically alludes to her Piano Sonata No. 6. "Fugitive No. 2" pictures Sergei Prokofiev (1891–1953) and his piano works ("Visions Fugitives;" Piano Sonatas No. 2, 3). No "N" is a portrait of Morton Feldman (1926–1987), and alludes to the structural principles of his "Vertical Thoughts" and "Triadic Memories." "Quasi una ciaccona" is a dedication to Sofia Gubaidulina (b. 1931), and quotes her "Chaconne." "Cimbalom Játék" ("Playing Cimbalom") is a dedication to György Kurtág (b. 1926), who often used this national folk instrument in his music. The title "Debutie" combines composers' last names and quotes Claude Debussy's (1862–1918) Prelude "Voiles" and Éric Satie's (1866–1925) "Gymnopedie No. 1" in the manner of a careless collage, concluding this cycle of memories. —Vera Ivanova

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

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 by me 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

## *Accidental Mozart* (2014)

"Accidental Mozart" is a whimsical set of variations based on Mozart's K. 545 "Sonata facile." Each light-hearted variation is paired with an adult beverage. If

performed after 5pm, the music denotes specific cocktails to be consumed with each variation:

0:00 Theme – from Mozart K. 545
0:17 Var I. "Gin & Tonic" – Quaint & simple
0:34 Var II. "Dirty Martini" – Very 'dirty'
0:54 Var III. "Cheap Boxed Wine" – Cheap & schmaltzy
1:37 Var IV. "Authentic German Beer" – Stout & bold
2:03 Var V. "Scotch, Served Neat" – Minimal & refined
2:40 Var VI. "Bar Mat Shot" – Combination of all spilled alcohols on a bar mat, mixed together
3:03 Var VII. "Absinthe" – A vintage brand with hallucinogenic properties
3:52 Var VIII. "Bloody Mary," or other hangover cure

—Adam Borecki

## *Down to You is Up* (1998, rev. 2015)

"Down to You is Up" is a piece—at this writing nearing two decades old—invested deeply in the music of the Velvet Underground. In those prelapsarian times, the integration of boutique rock music and classical music did not enjoy the prominence that it does today, but this was not some kind of feint at cool, but rather an attempt to somehow have purchase on the music I love so much. Each movement addresses a different song—"All Tomorrow's Parties," "Pale Blue Eyes," and "Beginning to See the Light," respectively—in a unique way. These are not arrangements; these are fantasias. The Velvets taught me that music can be dangerous, can feel like it is going to pounce, can reflect a wide range of complex emotions, some of which are darker and more downmarket than others. It is my walk on my idea of my wild side.

—Daniel Felsenfeld

## *Bagatelle* (2012)

"Bagatelle" is based on materials from the end of the final movement of Beethoven's "Eroica" Symphony. It was part of a larger collection of works commissioned by the International Beethoven Project to celebrate and elucidate the theme of Revolution in Beethoven's milieu. In my "Bagatelle," Beethoven's themes are pulled apart, recontextualized and ultimately put back together again—stacked, layered, louder and somehow "more." To my mind this reworking of well-known themes simply and directly spotlights the simultaneously destructive and synthetic nature of the spirit of revolution that Beethoven's Symphony embodies. —James Matheson

## *Igor to Please* (2016)

My lifelong admiration for Stravinsky's music and the recent centenary celebrations of "The Rite of Spring" prompted me to base this piece on the famous seven-note "Augurs" chord from the Rite (an unusual spacing of an A♭ harmonic minor scale).

In some parts of the piece, I tried to catch some of the mystery found in the Rite, and, in others, to play with the mysterious catchiness of its rhythm. The stage full of pianos, the jangle of the toy pianos and the bell-like sounds in the electronic part might also bring to mind "Les Noces." The generating "Augurs" chord in its original setting is only obliquely hinted at, but I like to think that Igor would be pleased.

"Igor to Please" exists in versions for solo piano, solo toy piano, duo piano, and this original version for two pianos four-hands and two toy pianos, each with pre-recorded electronics.

The sextet version is dedicated to Nadia Shpachenko, Genevieve Feiwen Lee, Vicki Ray, Aron Kallay, Sarah Gibson, and Thomas Kotcheff, who premiered the piece in 2016. —Tom Flaherty

“Zaca Lake” Composer Trees

From left to right: Flaherty, Ivanova, Matheson, Mazzoli, Norton, Borecki, Felsenfeld, Yates

# About the Composers

## Tom Flaherty

***"I have long been fascinated with how the meanings of simple things are transformed when they are juxtaposed in unusual ways. My music is therefore often locally motivated by small cells of rhythmic and melodic activity, but I'm just as interested in how the long arc can be satisfying harmonically."***

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.

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, Dinosaur Annex, Eclipse Quartet, Mojave Trio, and Speculum Musicae, and by such performers as soprano Lucy Shelton, guitarists David Starobin and Peter Yates, cellists Maggie Parkins and Roger Lebow, violinists Sarah Thornblade, Rachel Huang, and pianists Nadia Shpachenko, Genevieve Feiwen Lee, Susan Svrček, 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.

Tom Flaherty's music is recorded on the Reference Recordings, Albany, Klavier, Bridge, SEAMUS, Capstone, and Advance labels. He wrote "Airdancing" and "Part Suite-a" for Nadia Shpachenko's Reference Recordings album *Woman at the New Piano*, which was nominated for 58th GRAMMY® Awards in three 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.

*More information: http://tomflahertymusic.com*

## Missy Mazzoli

***"Composing is the best way I have of processing and organizing the world around me. Music is very much alive to me; even in purely instrumental music my melodies and harmonies always collide and intertwine in a dramatic and very human way."***

Recently deemed "one of the more consistently inventive, surprising composers now working in New York" (*New York Times*), Missy Mazzoli has had her music performed globally by the Kronos Quartet, eighth blackbird, LA Opera, the Minnesota Orchestra and many others. From 2012–2015 she was Composer-in-Residence with Opera Philadelphia. Her 2016 opera *Breaking the Waves*, based on the film by Lars von Trier and created in collaboration with librettist Royce Vavrek, premiered in September of 2016 and was called "one of the best 21st-century American operas yet" by *Opera News*, "powerful… dark and daring" by the *New York Times*, and "savage, heartbreaking and thoroughly original" by the *Wall Street Journal*. 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.

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, the BBC Symphony, and the LA Philharmonic. Missy's music has been recorded and released on labels including Reference Recordings, New Amsterdam, Cedille, Bedroom Community, 4AD and Innova. Missy is the recipient of a Fulbright Grant and a music grant from the Foundation for Contemporary Arts, and her works are published by G. Schirmer.

*More information: http://www.missymazzoli.com*

## Peter Yates

***"I like music that supports interpretation and nuance, music that is biological in pulse, breath and gesture."***

"*A particularly lucid fretboard dreamer*" (*Los Angeles Times*), Peter Yates is a guitarist and composer whose interest in things not usually done has led to works for prepared guitar, building and playing an arpeggione (a bowed guitar invented in 1823 and rarely seen since), cycles of "PopArt" songs, a puppet opera about the Watts Towers, and a DVD ghost-town opera in which historic photographs come to life and sing. In *The Egg and the Seed* he developed a form of "comic-book oratorio," featuring 250 original narrative collages whose text blocks and word balloons are not read, but sung.

Recent performance activity has included recording and performing with the trio ensembleFRET and the duo GuitAria. His work with the Elgart/Yates Duo included sixteen tours of Europe, over one hundred premieres, and a book on prepared guitar. His works have been performed on Italian National Radio (RAI), MicroFest, The Living Arts Festival, NOW Festival, Festival of American Music, in Mexico, Europe and across

the United States. His performances and compositions are recorded on Reference Recordings, Innova, Centaur, Bridge and TR Records. Yates wrote "Finger Songs" for Nadia Shpachenko's Reference Recordings album *Woman at the New Piano*, which was nominated for 58th GRAMMY® Awards in three categories. He is on the faculties of music at UCLA and at the California State Polytechnic University, Pomona.

*More information: https://www.music.ucla.edu/yates-peter*

## Vera Ivanova

***"My works reflect on the complexity of the contemporary world —musically, philosophically, and emotionally. The emotional component of music is the one which matters to me the most, as it is the direct way to connect and deliver the content of my music to the audiences in an empirical way."***

Russian-born composer Vera Ivanova is based in California, where she is teaching at the rank of Associate Professor of Music at Chapman University, and is on the faculty of the Colburn School.

Her compositions have been described as "...humanistic and deeply felt works..." (John Bilotta, SCI), showcasing "artful exploration of compositional styles" (Paul Muller about "6 Fugitive Memories," *Sequenza 21*) and "humor… recalling the composer's roots in the work of Shostakovich and Schnittke" (Ted Ayala about "Fantasy-Toccata," *Crescenta Valley Weekly*).

Ms. Ivanova's works have been distinguished by many international awards and performed around the world in such venues as New York's Weill Hall of Carnegie Hall, Los Angeles's Zipper Hall, Berlin's Konzerthaus, Moscow Chamber Hall of

Philharmonia and the Moscow Conservatory's Great Hall, Seoul's Ilshin Hall and Taipei's National Recital Hall. Performers and ensembles include Eastman Philharmonia, Musica Nova, Moscow Contemporary Music Ensemble, Concorde Ensemble, Earplay, Little Giant Chamber Chinese Orchestra, Tchaikovsky competition winner Oleh Krysa (violin), GRAMMY®-nominated pianists Nadia Shpachenko and Aron Kallay, and award-winning Krechkovsky/Loucks Duo.

Her music is available from Universal Edition, and on CDs from Reference Recordings, MicroFest Records, Navona Records, Ablaze Records, Quartz Music Ltd., Centaur Records, and Musiques & Recherches.

*More information: http://www.veraivanova.com*

## Nick Norton

***"Less talk more rock."***

Nick Norton is—like you—made from materials forged in the cores of stars. The composer/guitarist/concert-producer was born in Los Angeles approximately 13.6 billion years after the universe and has been making music ever since. He is deeply interested in the colorful grey areas between genres, creating new experiences for listeners, and destroying social barriers to enjoying music. In pursuit of this he founded and runs Equal Sound and New Classic LA, and has collaborated with HOCKET, gnarwhallaby, Ensemble Mise En, the Argus, Friction, and Formalist quartets, the Alabama Symphony Orchestra, the Kansas City Chorale, Wild Rumpus, Synchromy, What's Next? Ensemble, Ignition Duo, and numerous soloists. He plays guitar, bass, and electronics in The Newports, Honest Iago, and Better Looking People With Superior Ideas. The *LA Times* describes his music as "crazy," *NewMusicBox* referred to his pieces

as "visceral sonic haiku," and *Fool in The Forest* said they were "fit to melt steel." Nick 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.

*More information: http://nickwritesmusic.com*

## Adam Borecki

***"When I compose, I consider my music's impact when it's performed—whether it should feature new instruments, unusual techniques, or even incorporate humor and wink at the audience."***

Adam Borecki is a composer, guitarist, and audio engineer based in Southern California. He currently teaches music technology at Chapman University, performs on guitar with the Kaleidoscope Trio, and creates audio & video recordings for musicians across Los Angeles.

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 (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.

*More information: http://adamborecki.com*

## Daniel Felsenfeld

***"My only composing philosophy is that I like to wrestle, in agon, with history—or, as some might call it, I am a fan of theft."***

Composer Daniel Felsenfeld (b. 1970) has been commissioned and performed by Trinity Wall Street, Simone Dinnerstein, Two Sense, Metropolis Ensemble, American Opera Projects, Opera on Tap, NANOWorks Opera, Pasadena Opera, Great Noise Ensemble, Da Capo Chamber Players, ACME, Transit, REDSHIFT, Blair McMillen, Lara Downes, Secret Opera, Alcyone Ensemble, Stephanie Mortimore, Parhelion Trio, Cabinet of Curiosities, New Gallery Concert Series at Carnegie Hall, Lincoln Center, BAM, Kennedy Center, Trinity Wall Street, Le Poisson Rouge, Bargemusic, City Winery, Galapagos Art Space, The Stone, Jordan Hall, Duke University, Stanford University and Harvard University, and has collaborated with writers like Rick Moody, Robert Coover, Amanda Palmer, Will Eno, and Brenda Shaughnessy. He has worked with Jay-Z, The Roots and Keren Ann, and is the court composer for John Wesley Harding's Cabinet of Wonders, the co-founder of the New Music Gathering, and co-director of the Curiosity Cabinet. Recordings of Felsenfeld's works are commercially available on the Reference Recordings, Sony, Def Jam, Black Box, and Naxos labels.

*More information: http://www.daniel-felsenfeld.com*

## James Matheson

***"I think of my works as objects;***
***as sculptures unfolded, dissected and blown through time."***

New York-based composer James Matheson is widely regarded as one of the most distinctive, vital, and creative musical voices of his generation. Among his commissions are works for the New York and Los Angeles Philharmonics, the Chicago Symphony Orchestra, Carnegie Hall, and the St. Lawrence and Borromeo String Quartets. The American Academy of Arts and Letters honored him in December 2011 with the Charles Ives Living Award.

A 2016 CD and LP release from Yarlung Records features three major Matheson works: Violin Concerto (Baird Dodge, with the Chicago Symphony Orchestra led by Esa-Pekka Salonen); Times Alone (soprano Laura Strickling and pianist Thomas Sauer); and String Quartet (Color Field Quartet). Nadia Shpachenko's GRAMMY®-nominated Reference Recordings album *Woman at the New Piano* features Matheson's "Cretic Variations". Recent commissions include "Unchained" for large orchestra, commissioned by the Los Angeles Philharmonic; Violin Concerto, co-commissioned by the Chicago Symphony Orchestra and the Los Angeles Philharmonic; "True South", commissioned by the New York Philharmonic; "The Age of Air", for two shakuhachi and chamber orchestra, co-commissioned by Kyo-Shin-An Arts and River Oaks Chamber Orchestra; String Quartet (2014), commissioned by Justus and Elizabeth Schlichting for the St. Lawrence String Quartet.

In addition to the Ives Living award, Matheson has received fellowships and awards from the Guggenheim Foundation, Civitella Ranieri, the Bogliasco Foundation, ASCAP, and the Robbins Prize.

*More information: http://www.jamesmatheson.com*

Order from left to right:
Aron Kallay, Vicki Ray, Nadia Shpachenko, Genevieve Lee, Sarah Gibson, Thomas Kotcheff

# About the Performers

## Nadia Shpachenko-Gottesman

Multiple GRAMMY®-nominated pianist Nadia Shpachenko-Gottesman enjoys bringing into the world things that are outside the box—powerful pieces that often possess unusual sonic qualities or instrumentation. Described by critics as a "truly inspiring and brilliant pianist… spellbinding in sensitivity and mastery of technique," she performs on piano, toy piano, harpsichord, and percussion in concerts that often also feature recitation, electronics and multimedia. Nadia's concert highlights include solo recitals at Concertgebouw, Carnegie Hall, Bargemusic, the Phillips Collection, and Disney Hall, solo and chamber performances on the Piano Spheres series, Los Angeles Philharmonic's Green Umbrella and Chamber Music series, Salastina Music Society, and Hear Now Music Festival, as well as numerous appearances as soloist with orchestras in Europe and the Americas.

An enthusiastic promoter of contemporary music, Nadia has given world and national premieres of more than 60 works by Elliott Carter, George Crumb, Daniel Felsenfeld, Tom Flaherty, Annie Gosfield, Vera Ivanova, Leon Kirchner, Amy Beth Kirsten, Hannah Lash, James Matheson, Missy Mazzoli, Harold Meltzer, Adam Schoenberg, Lewis Spratlan, Gernot Wolfgang, Iannis Xenakis, Peter Yates, Jack Van Zandt, and others. Currently Nadia is leading a 25-member consortium commission project through Global Premiere. The consortium will premiere a new piece by Vera Ivanova in 10 countries and 16 USA states.

Described as "an exceptional recording of newly composed piano works," Nadia's Reference Recordings CD *Woman at the New Piano: American Music of 2013* was nominated for 58th GRAMMY® Awards in three 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 latest Reference Recordings release *Quotations and Homages* features solo and collaborative works for six pianists (performed with Ray-Kallay Duo, HOCKET and Genevieve Feiwen Lee) inspired by a variety of earlier composers and pieces. Nadia's upcoming 2019 Reference Recordings album *The Poetry of Places* will feature new solo and collaborative works (performed with LA Phil pianist Joanne Pearce Martin and LAPQ percussionists Nick Terry and Cory Hills) inspired by diverse buildings.

Nadia Shpachenko is Professor of Music at Cal Poly Pomona University, where she leads the Piano Performance program and was awarded the 2017 Provost's Award for Excellence in Scholarly and Creative Activities. She is also on the faculty of Claremont Graduate University, where she teaches Doctoral piano students. Nadia completed her DMA and MM degrees at the University of Southern California, where she was awarded the title of Outstanding Graduate. Her principal teachers included John Perry, Victor Rosenbaum, and Victor Derevianko. She lives in Claremont with her husband, recording engineer and roboticist Barry Werger-Gottesman, and their twin boys Mondy and Ace.

Nadia Shpachenko is a Steinway Artist and a Schoenhut Toy Piano Artist.

*More information: http://nadiashpachenko.com*

## Genevieve Feiwen Lee

A versatile performer of music spanning five centuries, GRAMMY®-nominated Genevieve Feiwen Lee has thrilled audiences on the piano, harpsichord, toy piano, keyboard, and electronics. She enjoys finding music that challenges her to go

outside of her comfort zone to sing, speak, act, and play many new instruments.

She has given solo piano recitals at Merkin Concert Hall, NY, and the Salle Gaveau in Paris. Since her first concerto engagement at the age of twelve, she has appeared with the São Paulo State Symphony Orchestra, Brazil; the Vrazta State Philharmonic, Bulgaria, and The Orchestra of Northern New York. Her concerts in China appeared on Hunan State Television, and her performance from the Spiegelzaal at the Concertgebouw in Amsterdam was broadcast on live radio. Ms. Lee has premiered and commissioned numerous works. For Innova, she recorded Kurt Rohde's *ONE* for speaking pianist. On Albany, she has a solo piano CD, *Elements*, featuring works by Tom Flaherty and Philippe Bodin; *Looking for Answers*, with chamber music by Flaherty; and *An American Collage* with mezzo-soprano D'Anna Fortunato. She and pianist Nadia Shpachenko recorded two works by Flaherty and Adam Schoenberg for a Reference Recordings CD, *Woman at the New Piano*, which has been nominated in three categories in the 58th GRAMMY® Awards. In the Los Angeles area, Ms. Lee has been a guest performer with XTET, Southwest Chamber Music, Jacaranda, and Piano Spheres. She is a founding member of the Mojave Trio and was a member of the Garth Newel Piano Quartet when they performed in Carnegie Hall.

Ms. Lee received her degrees from the Peabody Institute, École Normale de Musique de Paris, and the Yale School of Music. She is the Everett S. Olive Professor of Music at Pomona College in California.

## Ray-Kallay Duo (Vicki Ray and Aron Kallay)

The Ray-Kallay Duo is dedicated to expanding the sonic possibilities of the multiple keyboard concert, often using two acoustic grands, two keyboards, or combinations of both. In redefining the 21st century piano duo, they also frequently

include live electronics and alternate tuning systems in their programs. Their repertoire ranges from icons of the genre to newly composed works crafted specifically for their unusual and special resources.

*More information: http://raykallay.com*

## Vicki Ray

Described as "phenomenal and fearless," Vicki Ray is a pianist, improviser and composer. She has commissioned and premiered countless new works by today's leading composers. Ray is a founding member of Piano Spheres and head of keyboard studies at the California Institute of the Arts, where she was named the first recipient of the Hal Blaine Chair in Musical Performance. She has appeared on numerous international festivals and is a regular member of the faculty at the Bang On a Can Summer Festival at MASS MoCA. Ray performs regularly with the Los Angeles Philharmonic and has been featured on the Green Umbrella Series as soloist and collaborative artist. Her widely varied performing and recording career covers the gamut of new and old music: from Boulez to Reich, Wadada Leo Smith to Beethoven. Notable recordings include the first Canadian disc of Schoenberg's *Pierrot Lunaire* with the Blue Rider Ensemble, the premiere recordings of Steve Reich's *You Are (Variations)* and the *Daniel Variations* with the Los Angeles Master Chorale and the first recording of Cage's *Europeras 3 and 4*. Recent releases include Cage's *The Ten Thousand Things* on MicroFest Records, which received a 2013 GRAMMY® nomination. New recordings just out this spring include the premiere recording of Andrew Norman's *Sonnets* for cello and piano with Eighth Blackbird's Nick Photinos on the New Amsterdam label, and Vicki's duo: Yar, with slide guitarist Scot Ray on Orenda Records.

## Aron Kallay

Described as a "modern renaissance man" (*Over the Mountain Journal*), GRAMMY®-nominated pianist Aron Kallay's playing has been called "exquisite… every sound sounded considered, alive, worthy of our wonder" (*Los Angeles Times*). "Perhaps Los Angeles' most versatile keyboardist" (*LaOpus*), Aron has been praised as possessing "that special blend of intellect, emotion, and overt physicality that makes even the thorniest scores simply leap from the page into the listeners laps" (*KPFK*). Aron's performances often integrate technology, video, and alternate tunings. Fanfare magazine described him as "a multiple threat: a great pianist, brainy tech wizard, and visionary promoter of a new musical practice."

Aron has performed throughout the United States and abroad and is a fixture on the Los Angeles new-music scene. He is the co-founder and board president of People Inside Electronics (PIE), a concert series dedicated to classical electro-acoustic music, the managing director of MicroFest, Los Angeles' annual festival of microtonal music, and the co-directer of the underground new-music concert series Tuesdays@MONK Space. He is also the co-director of MicroFest Records, whose first release, *John Cage: The Ten Thousand Things*, was nominated for a GRAMMY® award for Best Chamber Music Performance. Aron has recorded on MicroFest, Cold Blue, Delos, and Populist records. In addition to his solo work, Aron is currently a member of the Pierrot + percussion ensemble Brightwork newmusic, the Varied Trio, and the Ray-Kallay Duo. He is on the faculties of Pomona College and Chapman University.

## HOCKET
## (Sarah Gibson and Thomas Kotcheff)

HOCKET is a Los Angeles based piano duo dedicated to commissioning and performing contemporary music. Their eclectic repertoire, written by today's leading composers, includes not only music for piano four-hands and two pianos, but for toy pianos, melodicas, and a variety of other keyboard instruments.

*More information: http://www.hocket.org*

## Sarah Gibson

Sarah Gibson is a composer and pianist who has been called "a serious talent to watch" (*Atlanta Journal Constitution*). Her works have received recognitions such as the American Composers Orchestra Underwood New Music Readings, the Victor Herbert ASCAP award, the NFMC Marion Richter American Music Composition Award, and first place in the Percussive Arts Society Composition Contest. Her Left-hand Piano Concerto was selected as a winner of The University of Southern California's (USC) New Music for Orchestra competition and was premiered with Sarah at the keyboard. She has received commissions from the Aspen Summer Music Festival and School, L.A. Signal Lab, the Bennington Chamber Music Conference, soprano Lindsay Kesselman and others.

Gibson's music has been performed by the American Composers Orchestra, members of eighth blackbird, What's Next?, USC Thornton Edge, the USC Symphony, L.A. Signal Lab, Aperture Duo, and at various venues across the United States and in Europe. As a pianist, Sarah has performed with many of these ensembles as well as with wild Up, the Bang on a Can All-Stars, and the Atlanta Symphony, where she debuted under the direction of Donald Runnicles in 2005.

Sarah is co-founder of the new music piano duo, HOCKET, which has been lauded as "brilliant" by the LA Times' Mark Swed. Sarah holds degrees from the Indiana University Jacobs School of Music and USC Thornton School of Music. Currently, Sarah is on the faculty at USC and is the Teaching Artist for the esteemed Los Angeles Philharmonic Composer Fellowship Program under the direction of Andrew Norman.

## Thomas Kotcheff

Thomas Kotcheff is a Los Angeles-based composer and pianist. His compositions have been described as "truly beautiful and inspired" (*icareifyoulisten.com*) and "explosive" (*Gramophone magazine*), and have been performed internationally by The Riot Ensemble, wild Up, Sandbox Percussion, Trio Appassionata, the Argus Quartet, the Lyris Quartet, USC Thornton Edge, The Oberlin Contemporary Music Ensemble, HOCKET, and the Aspen Contemporary Ensemble.

Thomas has received awards and honors from the American Academy of Arts and Letters, the Presser Foundation, the Aspen Summer Music Festival, BMI, ASCAP, the New York Youth Symphony, the National Association of Composers USA, and the American Composers Forum. He has been a composition fellow at the Los Angeles Philharmonic's National Composers Intensive, the Aspen Summer Music Festival and School, the Norfolk Chamber Music Festival, and the Bennington Chamber Music Conference.

As a new music pianist, Thomas has dedicated himself to commissioning and premiering new piano works. He is the pianist and founding member of the Los Angeles based piano duo HOCKET, and holds degrees in composition and piano performance from the Peabody Institute and the University of Southern California.

# Credits

Musicians: Nadia Shpachenko-Gottesman, piano, toy piano, voice
Genevieve Feiwen Lee, piano, toy piano
Vicki Ray, piano
Aron Kallay, piano
Sarah Gibson, piano
Thomas Kotcheff, piano

Recorded on September 16-18 and November 20, 2016,
at Cal Poly Pomona Music Recital Hall, Pomona, CA

Producer: Elaine Martone
Recording Engineer: Barry Werger-Gottesman, Ullanta MusicWorks
Assistant Recording Engineer: Jacob Cook
Mastering Engineer: Sean Royce Martin
Piano Technician: John Gilkey
Pianos: Steinway & Sons, New York, Model D
Toy Pianos: Schoenhut 379M 37-key Concert Grands

Recorded at 88.2 kHz / 24-bit resolution with a stereo pair of
AEA Nuvo N8 microphones, via Millennia Media HV-3D preamps and
Antelope Zen Studio conversion.

Art Director: JoAnn Nunes

"Bloom Touch" front cover collage and "Zaca Lake" back cover painting and collage, by Peter Yates
Shpachenko's photos by Tom Zasadzinski
Shpachenko's blue blouse by Florence Leleji Obi
Shpachenko's makeup and hair by Eusebio Soria
Sextet photos by Chiara Neyman

"Zaca Lake" composer photos by:
Steve Schenck (Tom Flaherty)
A. K. (Vera Ivanova)
Michele Panduri Metalli (James Matheson)
Marylene Mey (Missy Mazzoli)
Lindsey Best (Nick Norton)
Scott Stedman (Adam Borecki)
Clara Felsenfeld (Daniel Felsenfeld)
William Yates (Peter Yates)

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*This recording is dedicated to my sons Ace and Mondy,*
*whose art and perspective inspire me and accompany this program on tour,*
*and to my husband, Barry Werger-Gottesman,*
*my muse and the creative force behind all my projects!*

Order from left to right:
Nadia Shpachenko, Aron Kallay, Vicki Ray, Thomas Kotcheff, Sarah Gibson, Genevieve Lee