KEYS TO THE BEAUTIFUL GAME

Nadia Shpachenko, piano

World Premieres

fresh!

REFERENCE RECORDINGS®

THE BEAUTIFUL GAME

THE BALLET OF THE MASSES. THE REAL UNIVERSITY.

SOCCER! ¡FÚTBOL! ФУТБОЛ! 足球!

Such a microcosm of the crushing disappointments,
the exuberant triumphs, the grueling struggles that make up life.
As musicians, composers, producers, engineers, we put all our
efforts into provoking the kind of emotional responses that
seem impossible to suppress in the soccer context.

And yet, the heart of both classical music and soccer are the
long buildup, the predominance of "almost," the process,
over the "finish." Few other endeavors sustain such fervent,
heartfelt focus over such extended periods of time.

Can we represent those powerful feelings and drives?
Can we elicit that raw passion and intensity?
In ourselves, as well as in listeners?

Let's give it a go!

To set the scene, **Tom Flaherty**'s ***Goal Mining*** puts us right in the middle of an enthusiastic crowd filling a stadium. "Framed by a ceremonial opening, halftime, and conclusion," he writes, "the piece imagines tremulous dribbling, stolen balls, long shots, and a few successful goals. Underlying all is a nervous energy that never stops, as the players constantly jockey for advantage." *Goal Mining* beautifully captures the communal experience of spectators as our attention is drawn between celebrating with the people around us and the shared moments of silent rapt attention during tense developments on the field.

Pamela Z gives us a joyful meditation on some of the static and dynamic structures underlying the game in ***Balón***. "The main narration in the tape part explains the geometry of the classic soccer ball itself, and the lyrics in the vocal part describe a playing style (sometimes referred to as *tiki taka*) that was popularized by Barcelona's football team. The series of spoken numbers and the three-note motifs in the piano part are drawn from historic shirt numbers of some key Barcelona players and ordered according to possible triangle passing patterns. I find numbers, patterns, and layers appealing, and I attempted, in this piece, to overlay the physical characteristics of the Telstar-style ball with the geometry of the passing patterns the players use to deftly work the ball toward the opposition's goal." As we listen though, mesmerized by patterns of shapes and numbers, we somehow start to feel *the game* — and find our heads ping-ponging with the quick passes as we magically hear boots contacting a ball with each one.

And that iconic Adidas Telstar soccer ball! This is the universally recognized symbol of soccer (even though vanishingly few actual soccer balls look similar these days). Why? **Ian Dicke** provides some sense of an answer with ***Telstar Loops***. "Made famous with its appearance in the 1970 FIFA World Cup in Mexico, the beloved pattern is a truncated icosahedron and features twelve black pentagons and twenty white hexagons. The ball's namesake references the first communications satellite with a similar alternating black and white color scheme developed by Bell Labs in 1962."

The world of soccer was drastically changed in 1966, when the FIFA World Cup was first broadcast live via satellite. More than 60 million people watched the final simultaneously, rather than the thousands that could fit into a stadium. More than half the viewers were women, who had not previously been considered soccer fans. People in remote areas of the world went to great lengths to watch, and became devoted fans of teams continents away. The 1970 World Cup was the first one where this worldwide appeal was recognized and planned for. The modern financial stakes took root, players became international celebrities, scheduling for games was changed to accommodate worldwide audiences to maximize viewership. Soccer took on its modern role in international affairs, representation, national pride. And the Telstar ball was introduced, to both celebrate the broadcast satellite that transformed the sport, and to be seen more clearly on the low-resolution black-and-white televisions most common at the time.

Dicke says "The outer playful and athletic movements of *Telstar Loops* (*Tensegrity* and *Buckyball*) make reference to the well-known polymath inventor Buckminster Fuller, who is often misattributed as the soccer ball's architect, since the characteristic pattern shares many similarities with his geodesic domes. The middle movement *Satellite* pays homage to science and space exploration through its slow perpetual motion and strophic treatment of shape-shifting harmonies. The blurred and distorted delay effect on the piano imitates the transmission of signals to and from space throughout our daily communications." To us, the piece is transporting... as we listen, we feel ourselves competing on the field, and yet simultaneously expanded, out across the world, into a sense of unity with all of our fellow humans.

Of course, as much as it is a unifying force, soccer is a competitive endeavor that also breeds internal division and strife. At every level, players and teams must constantly struggle to earn their place. To join a team, to claim a starting position, to be subbed in or stay on the field, for teams to enter and win tournaments and leagues, to be promoted or avoid relegation. Skills on the field are of course of major importance, but other factors, such as financial opportunity, prejudices, government and business interests, too often play a role.

David Sanford examines ways in which Lionel Messi, widely considered the GOAT (Greatest Of All Time), has earned his exalted place, in ***La Pulga Variations***. Even this nickname ("la pulga" means "the flea" in Spanish) evokes the pervasive prejudice against physically smaller players.

According to Sanford, "the piece consists of seven statements, or variations, of a tonal theme (originally in F Major) stated most clearly in the fifth variation. Each section is based on a different person's character in their relationship to Messi:

"I. *Total Football* refers to Johan Cruyff, the brilliant Dutch soccer player of the 1970s whose ideal of rapid passing and constant movement was the inspiration behind the tactics of the dominant Barcelona team of the 00s where Messi's mastery was introduced to the world.

"II. *The Professional Irritant* is the title of an article on the Real Madrid defender Sergio Ramos in a book of soccer stars. Ramos, one of the world's finest defenders, nonetheless tends to play the central 'villain' and 'enforcer' in the yearly battles between the two rival La Liga squads (interestingly, he and Messi were later teammates on Paris Saint-Germain).

"III. *The Impossibly Long Shadow* is that of the late Diego Maradona, who set the bar astronomically high for all the Argentinian players that followed, by leading Argentina to World Cup victory in 1986 in spectacular fashion.

"IV. *Il Clasico* is Messi himself, but centering on his stellar performances in Barcelona's matches against Real Madrid — the title refers to their yearly, highly competitive contests.

"V. *Celia* was the name of both Messi's mother and his grandmother, but it was the latter who encouraged and supported his early experiences with the game, and it is in tribute to her that he points upward after scoring all of his goals. This movement features the most straightforward statement of the theme.

"VI. *Baila Ahora* literally means 'Dance now,' and was yelled by Messi and other Argentinian players at a Colombian opponent who had showboated after scoring a penalty kick earlier, but was denied during the final shootout of a hotly contested Copa América match. Messi would go on to win his first international title in this tournament.

"VII. *Magisterial* is the exuberant phrase often shouted by announcer Ray Hudson in both description of and reaction to the play of Messi and others in televised La Liga competitions. Hudson's florid commentary may represent the most fitting musical depiction of Messi's on-field artistry."

Women have been fighting for participation and equality in the soccer world since at least the 1800's! At the time of this recording, this ongoing struggle is epitomized by the US Women's National Soccer Team (which has dominated the sport internationally for years) fight to be compensated on par with the US Men's National Team (which has not!). **Dana Kaufman** intertwines ideas about the current state of women's soccer with some history of women's football in Britain in ***Honeyball***. She writes:

"*Honeyball* is named after Nettie Honeyball, who founded the first known women's soccer team—the British Ladies' Football Club—in Great Britain in 1895. Movement I (*An Ungraceful Jog Trot*) incorporates a British publication's review of an early women's soccer match. The basis of movement II (*Change is Slow*) is a pitch collection (D-B♭-F-E-E♭-A-C-F♯-G♯) derived from statistics from the United States Women's World Cup Final victory against the Netherlands in 2019. It also features a quote by Honeyball about her larger feminist agenda behind establishing a women's sports association.

"Though nearly 130 years have passed since Honeyball founded the British Ladies' Football Club, remarkably little has changed regarding the treatment of women in global professional soccer: women do not receive equal pay, and they do not—as Honeyball wished, and in the realm of politics—have an equal 'voice in the direction of affairs, especially those which concern them most.'

"At the same time, movement III (*Coquetry and Cleats*) features modern-day women's soccer cleats, celebrating 130 years of women's persistence on the soccer field despite the media's fixation on female appearance and athletic wear."

Of course we cannot help, especially in the first movement, seeing in our heads not just images of Nettie Honeyball and the 1865 match, but also the transition to Megan Rapinoe at the 2019 World Cup, whose ubiquitous exquisite victory pose embodied not only an athlete's, or a team's, mastery and success on the field, but also in the long and ongoing struggle for equality. The final words are certainly more Rapinoe than Honeyball!

We think of the final four pieces of this album as a form of hero's journey through a soccer career, told through emotional moments at key stages. From childhood wonder to pressure and tension to claiming power in the world… to letting it go.

Harold Meltzer invites us into a moment in his life when childhood innocence began to reckon with pragmatic reality. In ***Dribble***, we hear him transition from carefree play to observation of others, and evaluation of his own skills. "For years, when I was a child, I played soccer in an organized league. I was a good player, not a great one. And I was a midfielder, not a striker. Often my task was to advance the ball to strikers and then follow them as they raced away toward our opponents' goal. I could shoot reasonably well, but not dribble. So I marveled at how our strikers dribbled, and more at how professionals did. But this did not prepare me to watch Lionel Messi's superhuman ball-handling skills. This piece of music is about my watching videos of Messi dribbling."

At a later stage of life, **Christopher Cerrone** puts us in the heads of players not only competing with another team, but feeling the stress of cooperation that's necessary but fraught. The ***Corridor of Uncertainty*** "is a concept I had heard a number of times before: the corridor of uncertainty, defined by *Collins Dictionary* as 'an area of the pitch between the defenders and the goalkeeper, in which it is not clear who should take the responsibility of dealing with a ball played into it.'

"In my piece, I tried to imagine these two roles—the defenders and the goalkeepers—broken between the left and right hands of the pianist. The left hand is steady and rhythmic while the right is jagged and rhythmic. Sometimes these hands act in accord; other times, they seem to almost work against each other, creating a rhythmic interplay that is reminiscent of such a moment of confusion. Against both the left and right hand is a layer of pre-recorded piano, which, to me, represents the opposing player—a force that both hands interact with in different ways in my short composition."

Oliver Dubon takes us to the peak of a career, a World Cup final, and a player who's been pushed beyond what he can tolerate, both as a human suffering physical abuse, and as citizen of a nation in the aftermath of a lost war, facing the victors.

"***The Hand of God*** refers to an 'illegal' goal made by Argentine footballer Diego Maradona during the 1986 FIFA World Cup Quarterfinals against England. When I set out to write a piece 'about soccer,' I intended to have the musical materials derive from soccer moves and the trajectory mimic that of getting more proficient at those moves. While writing this work, I learned of 'The Hand of God' and its anti-colonial connotations in the context of the Falklands War, and how Diego later relayed that he viewed this illegal move as 'symbolic revenge' against England. I found it striking to think of the hundreds of hours of work that Diego must have undergone to make it that far in the football world. It's shocking but completely correct that, even after that much practicing to that much perfection, it still took just a little bit of fair fudging and 'divine intervention' to exact what he saw as a righteous revenge against England. This work metaphorically represents a vignette of both a moment and the whole of the journey that Diego took towards mastery of the art of football. As such the work is at times lumpy, uncomfortable, and viscous with many harsh and deeply dissonant cluster chords. But, out of that discomfort is brought a clarity, as the piece seems to 'learn the trick' after much repetition. Ultimately there is a moment containing consonant chords inserted just for a moment before an extremely grand gesture finishing the work. I see this somewhat as the divine intervention, but also possibly just that feeling of finally having a breakthrough where, in the midst of learning a new skill, you actually begin to make progress."

Some day it all has to end. **Adam Schoenberg** walks out on the field for the last time: "***Last Dance*** is a quasi neo-romantic work that is meant to capture the moments before someone's final game. As a collegiate soccer player myself, I vividly remember my final game as a senior. In many ways, my entire college experience was built around the soccer team. We'd arrive on campus with the other student-athletes for preseason at least two weeks before the rest of the students arrived to move back into their dorms. We'd eat nearly all of our meals together each and every day, and we would train throughout the entire year, whether that meant lifting weights at 6am before class in the winter, practicing during the spring, or traveling as a squad during the fall season. Even though I knew I didn't have the skillset or desire to play at any professional level after college, being on the soccer team was the greatest collegiate decision of my life. My dearest friends to this day are from the team, and it also taught me how to manage my time and be better disciplined.

"In *Last Dance*, I imagine someone like Messi walking onto the pitch for their final game as a professional athlete. He stands in front of nearly 100,000 people chanting and yelling his name. EVERYTHING slows down, and there is a feeling of melancholy. After all, this will be his last moment to shine. At the macro level the piece is conceived in an ABA' form, but at the micro level there is more detail within

the structure: A(aba) B(cd) A'(aba). This is the very first piece of mine that uses key signatures. The first A (aba) is in C minor. The B section (c and d micro sections) adds more rhythm and fluidity to the music, and also helps us modulate upward to D minor (which is the key of the final big A') as if to suggest it's time to move on."

Of course, if he's really someone like Messi, he may just go play for an American club for another decade... maybe even gather his old Barça team there! He will grow even greater in the minds of generations. Like Maradonna, his rebellious hand gestures may continue to call the world's attention long after the playing career. But eventually...

Players change. Teams change.
But the game lives on, and we go on living for it.

Life! Soccer!

An exhausting, perplexing journey of
ardent patience through many long
crescendos with so few payoffs.
But what payoffs they are when they come!

The Beautiful Game.
—Barry Werger-Gottesman

PHOTO ESSAY: FOOTBALL IN LIFE!

For half a century, I've been drawn ever deeper into the world of football, and more importantly into the community that lives and breathes the beautiful game.

From playing 1v1 with my grandfather, at a time when no other kids in my neighborhood had interest, to frantically driving and climbing through the Andes with a generator and antenna to find a mountaintop where we could catch Bolivia's qualifying match (allalla!), to more recent days as parent to a serious player — the journey has been one full of images and feelings that persist in the nostalgic mind. Not necessarily huge moments. Squinting into the sunlight. Retrieving a ball from the mud. Trying to figure out what the coach is thinking. Trying to figure out if a player is hurt. Camaraderie during the ups and downs. All centered on this sphere that flies, or rests, hits hard, or gently clings, brings exultation or dismay with its movements and pauses. These pictures try to capture some of the diverse places and ways we give ourselves over to the drama of this jubilant, frustrating, entrancing devotion, and some of the quieter sentiments we experience around them. They express a gratitude to and love for all our compañeros on this lifelong odyssey.

—BWG

THE ARTISTS

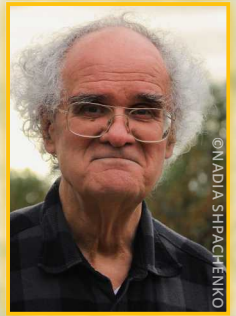
©TOM ZASADZINSKI

A "gifted and versatile pianist" (*San Francisco Chronicle*) and GRAMMY® Award winner **Nadia Shpachenko** enjoys bringing into the world things that are outside the box—powerful pieces that often possess unusual sonic qualities or instrumentation. Nadia's concert highlights include recitals at Concertgebouw, Carnegie Hall, Disney Hall, on the Piano Spheres and Los Angeles Philharmonic's Green Umbrella and Chamber Music Series, and with orchestras in Europe and the Americas. An enthusiastic promoter of contemporary music, Shpachenko premiered more than 150 works by top Ukrainian and American composers including Zoltan Almashi, Elliott Carter, George Crumb, and Missy Mazzoli.

Nadia's 2019 Reference Recordings® album *The Poetry of Places*, featuring premieres of architecture-inspired works, won the Best Classical Compendium GRAMMY® Award. Described as "powerful… impressive… haunting" (*Gramophone*), Nadia's 2022 Reference Recordings album *Invasion: Music and Art for Ukraine* features premiere recordings of music by Pulitzer Prize-winning composer Lewis Spratlan and art by numerous Ukrainian artists, with 100% of proceeds donated to Ukraine humanitarian aid. On February 23, 2024 Nadia released Ukrainian composer Valentin Silvestrov's *Postludium No. 3* with cellist Matt Haimovitz on PENTATONE to commemorate the two-year anniversary of Russia's invasion of Ukraine. She can be heard on eight other internationally released albums of world premieres.

Nadia Shpachenko is Professor of Music at Cal Poly Pomona University, where she leads the Piano Performance program and was awarded the Provost's Award for Excellence in Scholarly and Creative Activities. Born in Kharkiv, Ukraine, 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.

Nadia Shpachenko is a Steinway Artist. **nadiashpachenko.com**


©NADIA SHPACHENKO

Tom Flaherty (b. 1950) is a composer and cellist who makes music for humans and electronics. Published by American Composers Editions and G. Schirmer, Inc., his compositions have been performed throughout North America and Europe, and recorded on the Albany, Bridge, Capstone, Klavier, Reference Recordings, Microfest, and New Focus labels. His composing has been supported by the National Endowment for the Arts, the National Endowment for the Humanities, "Meet the Composer," and Yaddo. Recent commissions include *ConcorDance*, for pianist Gloria Cheng and Piano

Spheres; *Phoenix*, for violinist Jin-Shan Dai and pianist Jennie Jung; and *Cello Concerto*, for Robert deMaine. A recording of his *Airdancing*, performed on piano and toy piano by Nadia Shpachenko and Genevieve Lee on Shpachenko's Reference Recordings album *Woman at the New Piano* was nominated for a GRAMMY® Award in 2015. He is Professor Emeritus at Pomona College, where he taught composition, theory, electronic music, and chamber music for many years. **tomflahertymusic.com**

©DONALD SWEARINGEN

Pamela Z (b. 1956) is a composer/performer and media artist working primarily with voice, live electronics, sampled sound, and video. A pioneer of live looping, she processes her voice to create complex sonic layers. Her solo works combine experimental extended vocal techniques, operatic bel canto, found objects, text, digital processing, and wireless MIDI controllers that allow her to manipulate sound with physical gestures. She has toured throughout the US, Europe, and Japan. Her work has been presented at venues and exhibitions including Bang on a Can (NY), the Japan Interlink Festival, Other Minds (SF), MoMA (NY), the Venice Biennale, and Dakar Biennale. She has composed scores for dance, film, and chamber ensembles (including Kronos Quartet, Roomful of Teeth, the Living Earth Show, Eighth Blackbird, and the Bang on a Can All Stars). Her awards include the Rome Prize, Berlin Prize, Foundation for Contemporary Arts, MIT McDermott Award, the Guggenheim, and the American Academy of Arts and Letters. **pamelaz.com**

©ELISA FERRARI

Ian Dicke (b. 1982) is a composer, musician, and software designer whose work explores the intersection of technology and social-political culture. Praised for his "refreshingly well-structured" and "uncommonly memorable" music, his works have been commissioned and performed worldwide by ensembles and artists including the New World Symphony, Alarm Will Sound, the Cabrillo Festival Orchestra, Paul Dresher Ensemble, pianists Vicky Chow and Nadia Shpachenko, the MATA Festival, and ISCM World New Music Days. He has received grants and awards from Hellman Foundation, Barlow Endowment, and New Music USA, among others. He was awarded a Fulbright Fellowship to research interactive musical interfaces and environments in Stockholm, Sweden and has served as an artist in residence at various institutions, including the MacDowell Colony and Atlantic Center for the Arts. Dicke is a Professor of Composition at the University of California, Riverside and founder of Novel Music, a software company that distributes innovative Max for Live devices. **iandicke.com**

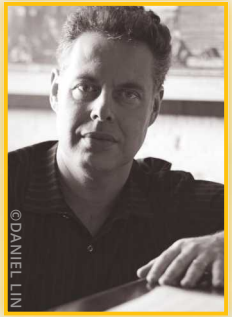
©SABATO VISCONTI

Composer **David Sanford** (b. 1963) has received commissions from the Boston Modern Orchestra Project, the Da Capo Chamber Players, the Meridian Arts Ensemble, Speculum Musicae, cellist Matt Haimovitz, Chamber Music America, and the Fromm and Koussevitzky Foundations. His works have been performed by the Berkeley Symphony Orchestra under Kent Nagano, the

Cabrillo Festival Orchestra under Marin Alsop, the Chamber Music Society of Lincoln Center, and the Chicago Symphony Chamber Players among many others, and his honors include the Rome Prize and fellowships from the Guggenheim Foundation, the Radcliffe Institute, and the American Academy of Arts and Letters which recently elected him a member. He is currently Elizabeth T. Kennan Professor of Music at Mount Holyoke College and the director of the David Sanford Big Band whose recording, *A Prayer For Lester Bowie* featuring Hugh Ragin, topped several critics' lists for best jazz album of 2021. **davidsanford.org**

©ELISA FERRARI

Hailed as a "whirlwind" (*Gramophone*) and "powerfully funny" (*The Observer*), **Dana Kaufman** (b. 1989) creates music that is as intellectually "ingeniously derived" as it is vibrant (*Sequenza 21*). Her works have found homes around the world—from Carnegie Hall and the National Gugak Center in South Korea to more unconventional spaces like The Tank and Opera on Tap. Whether she's being commissioned by the Kennedy Center and Washington National Opera or the Louisville Ballet, or GRAMMY® Award winner Nadia Shpachenko, Dana brings a passion for storytelling and drama to her work. A recipient of a Fulbright Research Fellowship in Estonia, National Endowment for the Arts grant, OPERA America's Opera Grants for Women Composers: Discovery Grant, and five American Prize honors, Dana is a frequent speaker at international venues on queer opera, a topic she champions with a genuine desire to shake up the status quo. She is Associate Professor in Music Composition at University of California, Riverside. **danakaufmanmusic.com**


©DANIEL LIN

Harold Meltzer (1966–2024) was inspired by a wide variety of stimuli, from architectural spaces to postmodern fairy tales and messages inscribed in fortune cookies. His Naxos album *Brion/Sindbad/Exiles* and his Bridge Records album *Songs and Structures* were named one of the CDs of the year in *The New York Times*, and his Open G Records CD *Variations on a Summer Day & Piano Quartet* was praised as an "enchanting and unpredictable release" (*San Francisco Chronicle*) and "summoning up sounds from his ensemble that seem nearly impossible" (*American Record Guide*). Pianist Nadia Shpachenko's GRAMMY® Award-winning Reference Recordings album *The Poetry of Places* featured Harold's *In Full Sail*. A Pulitzer Prize Finalist in 2009 for his sextet *Brion*, Harold was awarded the Rome Prize, the Barlow Prize, a Guggenheim Fellowship, and both the Arts and Letters Award in Music and the Charles Ives Fellowship from the American Academy of Arts and Letters. Recent commissions included the Los Angeles Philharmonic, Pittsburgh Symphony, Orpheus Chamber Orchestra, the Fromm and Koussevitzky Music Foundations, New Music USA, the Library of Congress, Boston Chamber Music Society, and Concert Artists Guild. Harold Meltzer died in Manhattan on August 12, 2024, at the age of 58. **haroldmeltzer.com**

©JACOB BLICKENSTAFF

Christopher Cerrone (b. 1984) is internationally acclaimed for compositions characterized by a subtle handling of timbre and resonance, a deep literary fluency, and a flair for multimedia collaborations. His latest album, *Don't Look Down*, featuring Sandbox Percussion, won a 2026 GRAMMY® Award. His opera *In a Grove*, co-produced by LA Opera and Pittsburgh Opera, made its New York debut at the PROTOTYPE Festival in 2025 and was named to *The New York Times*'s Best Classical Performances of 2025. Recent commissions include works for the Los Angeles Philharmonic, the Detroit Symphony, the Cincinnati Symphony, and the Louisville Symphony. His first opera, *Invisible Cities*, was a 2014 Pulitzer Prize finalist. Cerrone won the 2015-2016 Samuel Barber Rome Prize and was a resident at the Laurenz Haus Foundation in Basel from 2022-2023. He holds degrees from Yale and the Manhattan School of Music, is published by Schott NY and Project Schott New York, and joined the composition faculty at Mannes School of Music at The New School in 2021.

christophercerrone.com

©MONICA HINDMARSH

Oliver Dubon (b. 1997) is a musician hailing from rural central Virginia. His compositions have been performed by the GRAMMY® Award-winning vocal octet Roomful of Teeth, the Ónix Ensamble, the Kinetic Ensemble, the New England Philharmonic, the Shepherd School of Music Symphony Orchestra, the Curtis Symphony Orchestra, the Pacific Chamber Orchestra, the Pomona College Orchestra, and musicians of the Estonian National Symphony Orchestra. In 2021, Dubon was a Fulbright Student Researcher in Tallinn, Estonia where he studied composition with Toivo Tulev and orchestral conducting with Toomas Kapten. Dubon has been awarded residencies and fellowships at the Arvo Pärt Centre in Laulasmaa, Estonia, the Atlantic Center for the Arts in New Smyrna Beach, Florida where he was mentored by Timo Andres, and the DACAMERA Young Artists Program. His mentors in composition include composers Tyshawn Sorey, Pierre Jalbert, Thomas Flaherty, Karl Kohn, Kurt Stallmann, as well as composer-conductor Eric Lindholm.

oliverdubon.com

©SAM ZAUSCHER

Emmy Award-winning and GRAMMY®-nominated **Adam Schoenberg** (b. 1980) has twice been named among the Top 10 most performed living composers by Orchestras in the United States. His works have received performances and premieres at the Kennedy Center, Library of Congress, New York Philharmonic, National Symphony Orchestra, The Cleveland Orchestra, Chicago Symphony Orchestra, San Francisco Symphony, Atlanta Symphony Orchestra, and four times with the Los Angeles Philharmonic at the Hollywood Bowl. His Reference Recordings album with the Kansas City Symphony was nominated for two GRAMMY® Awards, including *Picture Studies* as Best Contemporary Classical Composition. Pianist Nadia Shpachenko's three GRAMMY® Award-nominated Reference Recordings album *Woman at the New Piano* featured Adam's *Picture Etudes*. For film and TV, Schoenberg has

scored several projects including *GraceLand*, which premiered at the Tribeca Film Festival, his Emmy Award-winning score to *Artbound's (PBS/KCET) documentary That Far Corner: Frank Lloyd Wright in Los Angeles*, and the current theme packages for ABC's *Nightline* and CW's *Crime Nation*. Schoenberg is a professor at Occidental College, where he runs the composition and film scoring programs. **adamschoenberg.com**

©MONDY GOTTESMAN

Uneducated and illiterate, GRAMMY® Award-winning producer **Barry Werger-Gottesman** knows about as much about soccer as he does about music. Having pursued relatively successful careers as a NASA roboticist, Quechua language scholar, and performance artist, he's spent the last couple of decades as a recording engineer where he's been known for his instinctive understanding of musical narrative and ability to evoke compelling performances. With a knack for dreaming up and tying together offbeat thematic programs (centered around things like the 2012 "Mayan Apocalypse," or architectural storytelling), it was inevitable that he would put together an album such as this, since much of his current life is running (ragged) between the cancha de fútbol and the recording booth.

Recorded on January 17 and 31, and February 23, 2023
at Silent Zoo Studios, Glendale, CA

PRODUCER: Barry Werger-Gottesman
RECORDING ENGINEER: Jeremy Miller
ASSISTANT RECORDING ENGINEERS: William Maxwell and Holden Woodward
MIXING ENGINEER: Barry Werger-Gottesman
MASTERING ENGINEER: Sean Royce Martin
PIANO TECHNICIANS: Tiffany Duke and George Ashikyan
PIANO: Steinway & Sons, Model D
PROGRAM NOTES/PHOTOS AND ARTWORK: Barry Werger-Gottesman
ART DIRECTOR: JoAnn Nunes

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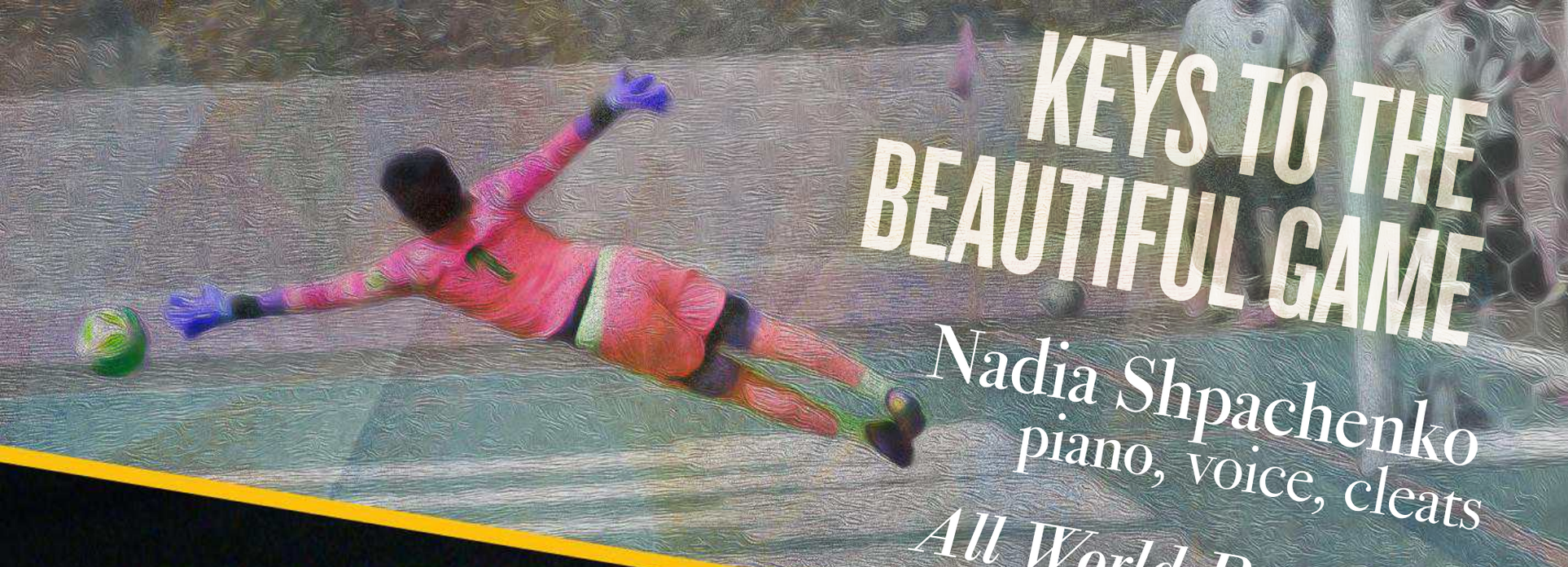

KEYS TO THE BEAUTIFUL GAME

Nadia Shpachenko
piano, voice, cleats

All World Premieres

PART 1: INTRODUCTION

Tom Flaherty

1 *GOAL MINING* for piano and electronics (2022) *10:07*

Pamela Z

2 *BALÓN* for solo piano, tape, voice, and electronics (2021) *5:38* with Pamela Z, voice

Ian Dicke

TELSTAR LOOPS for piano and electronics (2021)

3 *Tensegrity* *3:53*
4 *Satellite* *6:00*
5 *Buckyball* *4:43*

PART 2: EARN YOUR PLACE

David Sanford

6 *LA PULGA VARIATIONS* for solo piano (2021) *15:55*

Total Football
The Professional Irritant
The Impossibly Long Shadow
Il Classico
Celia
Baila Ahora
Magisterial

Dana Kaufman

HONEYBALL for speaking pianist and soccer cleats (2021/2023)

7 *An Ungraceful Jog Trot* *4:42*
8 *Change is Slow* *4:57*
9 *Coquetry and Cleats* *2:26*

PART 3: HERO'S JOURNEY

Harold Meltzer

10 *DRIBBLE* for solo piano (2022) *4:15*

Christopher Cerrone

11 *CORRIDOR OF UNCERTAINTY* for piano and electronics (2022) *3:37*

Oliver Dubon

12 *THE HAND OF GOD* for solo piano (2022) *5:22*

Adam Schoenberg

13 *LAST DANCE* for solo piano (2021) *3:57*

TOTAL TIME: *75:33*

fresh!
REFERENCE RECORDINGS®