

THE POETRY OF PLACES

NADIA
SHPACHENKO

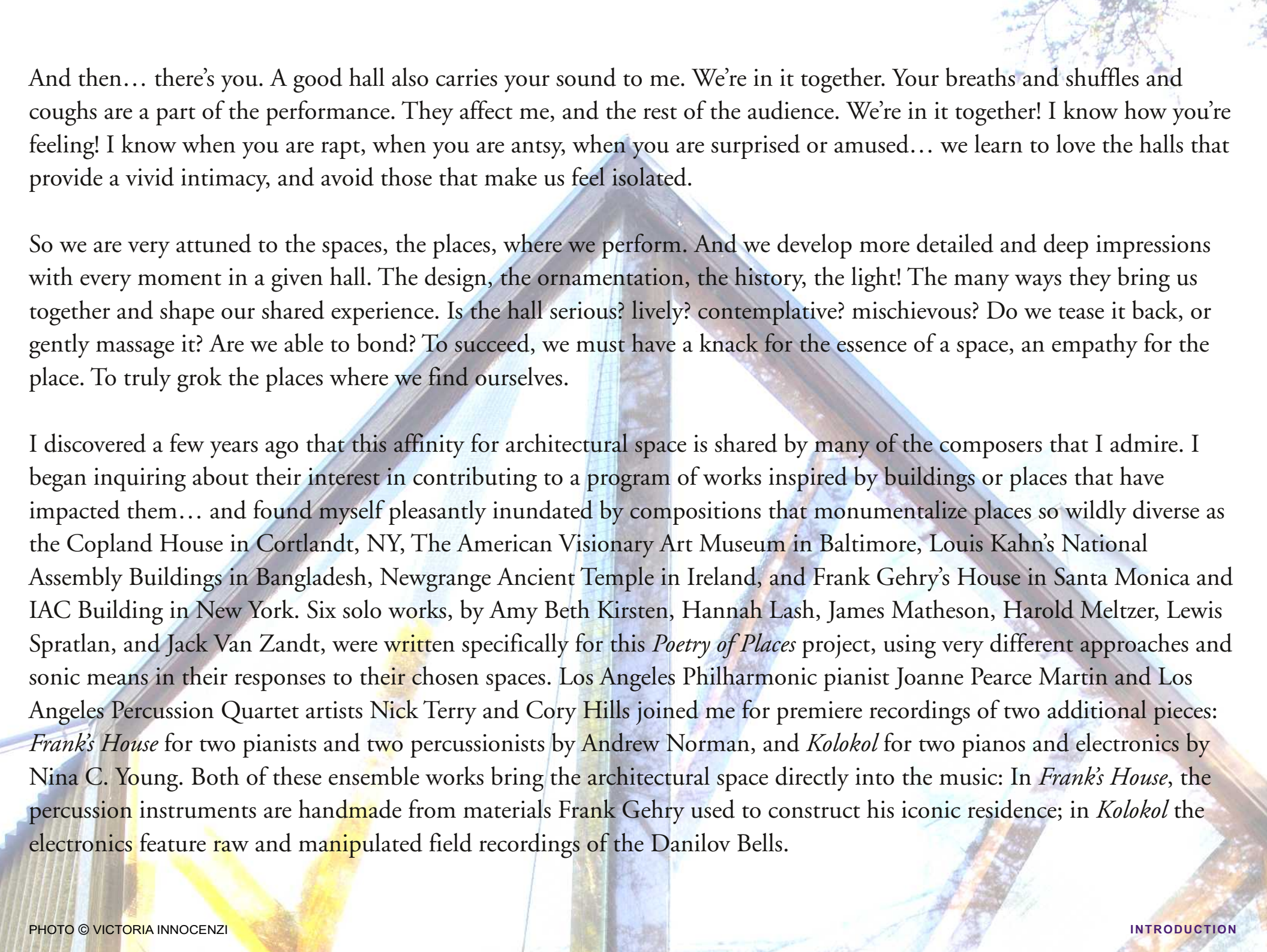
WORLD PREMIERES



THE POETRY OF PLACES

It is often said that in classical music, the hall is the most important instrument. In performance, we generally don't have microphones and speakers and effects and sound crews that minimize the influence of the hall on our sound; rather, we adapt ourselves to the hall's particular acoustics. Our tempos, tone, dynamics, textures... what sounds beautiful in one hall is a muddy mess in another; subtleties that seem inaudible in the front of one hall may be crystal clear in the back of another. We spend a great deal of time learning to embrace the space, learning what our pieces *mean* in the space, how our interpretation must change because of where we are. Is that sad piece...maybe more wistful here? Am I somehow really having a lot more fun in this section than I did in the last place? Oh, that warm resonance makes me want to hold this note forever!

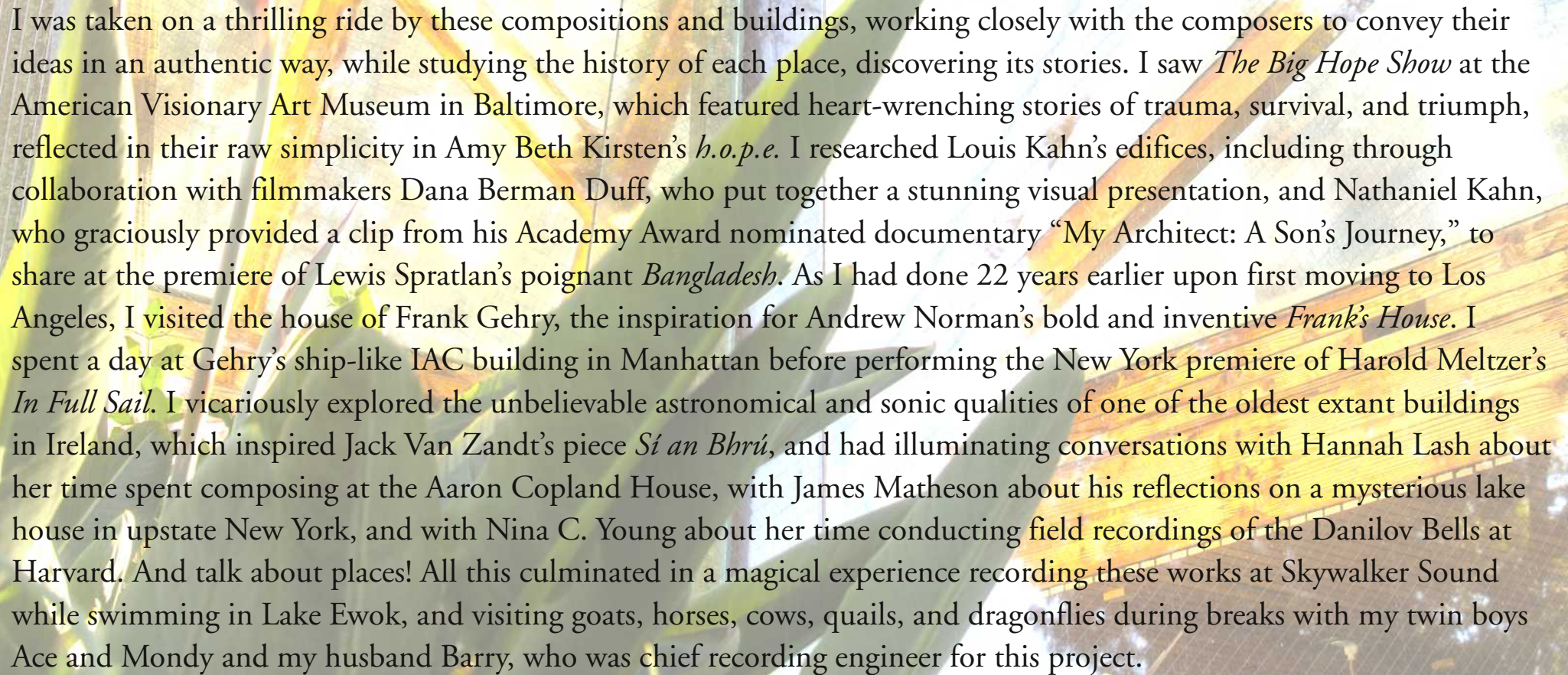




And then... there's you. A good hall also carries your sound to me. We're in it together. Your breaths and shuffles and coughs are a part of the performance. They affect me, and the rest of the audience. We're in it together! I know how you're feeling! I know when you are rapt, when you are antsy, when you are surprised or amused... we learn to love the halls that provide a vivid intimacy, and avoid those that make us feel isolated.

So we are very attuned to the spaces, the places, where we perform. And we develop more detailed and deep impressions with every moment in a given hall. The design, the ornamentation, the history, the light! The many ways they bring us together and shape our shared experience. Is the hall serious? lively? contemplative? mischievous? Do we tease it back, or gently massage it? Are we able to bond? To succeed, we must have a knack for the essence of a space, an empathy for the place. To truly grok the places where we find ourselves.

I discovered a few years ago that this affinity for architectural space is shared by many of the composers that I admire. I began inquiring about their interest in contributing to a program of works inspired by buildings or places that have impacted them... and found myself pleasantly inundated by compositions that monumentalize places so wildly diverse as the Copland House in Cortlandt, NY, The American Visionary Art Museum in Baltimore, Louis Kahn's National Assembly Buildings in Bangladesh, Newgrange Ancient Temple in Ireland, and Frank Gehry's House in Santa Monica and IAC Building in New York. Six solo works, by Amy Beth Kirsten, Hannah Lash, James Matheson, Harold Meltzer, Lewis Spratlan, and Jack Van Zandt, were written specifically for this *Poetry of Places* project, using very different approaches and sonic means in their responses to their chosen spaces. Los Angeles Philharmonic pianist Joanne Pearce Martin and Los Angeles Percussion Quartet artists Nick Terry and Cory Hills joined me for premiere recordings of two additional pieces: *Frank's House* for two pianists and two percussionists by Andrew Norman, and *Kolokol* for two pianos and electronics by Nina C. Young. Both of these ensemble works bring the architectural space directly into the music: In *Frank's House*, the percussion instruments are handmade from materials Frank Gehry used to construct his iconic residence; in *Kolokol* the electronics feature raw and manipulated field recordings of the Danilov Bells.



I was taken on a thrilling ride by these compositions and buildings, working closely with the composers to convey their ideas in an authentic way, while studying the history of each place, discovering its stories. I saw *The Big Hope Show* at the American Visionary Art Museum in Baltimore, which featured heart-wrenching stories of trauma, survival, and triumph, reflected in their raw simplicity in Amy Beth Kirsten's *h.o.p.e.* I researched Louis Kahn's edifices, including through collaboration with filmmakers Dana Berman Duff, who put together a stunning visual presentation, and Nathaniel Kahn, who graciously provided a clip from his Academy Award nominated documentary "My Architect: A Son's Journey," to share at the premiere of Lewis Spratlan's poignant *Bangladesh*. As I had done 22 years earlier upon first moving to Los Angeles, I visited the house of Frank Gehry, the inspiration for Andrew Norman's bold and inventive *Frank's House*. I spent a day at Gehry's ship-like IAC building in Manhattan before performing the New York premiere of Harold Meltzer's *In Full Sail*. I vicariously explored the unbelievable astronomical and sonic qualities of one of the oldest extant buildings in Ireland, which inspired Jack Van Zandt's piece *Sí an Bhrú*, and had illuminating conversations with Hannah Lash about her time spent composing at the Aaron Copland House, with James Matheson about his reflections on a mysterious lake house in upstate New York, and with Nina C. Young about her time conducting field recordings of the Danilov Bells at Harvard. And talk about places! All this culminated in a magical experience recording these works at Skywalker Sound while swimming in Lake Ewok, and visiting goats, horses, cows, quails, and dragonflies during breaks with my twin boys Ace and Mondy and my husband Barry, who was chief recording engineer for this project.

I hope you'll try to really feel these places. Close your eyes and be there with me. Reach out for the essence of every space you visit in life... open up to the poetry of places.

—Nadia Shpachenko

THE COMPOSITIONS

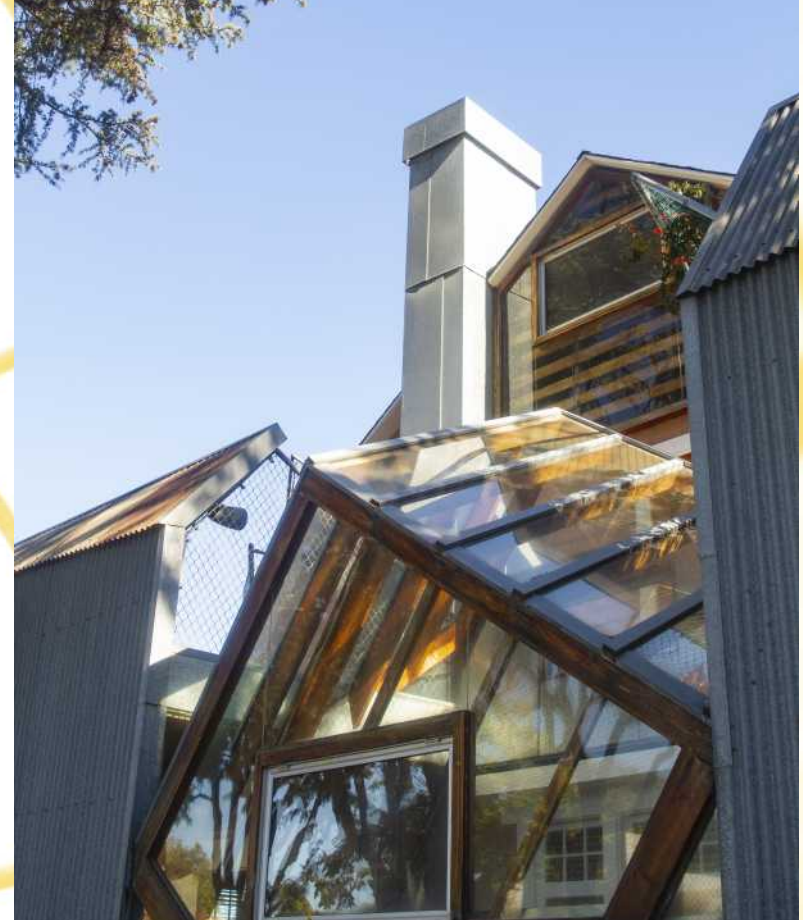
Andrew Norman: *Frank's House* for two pianists and two percussionists (2015)

Frank's House is an exploration in musical fragmentation and layering inspired by Frank Gehry's Santa Monica home. Like Gehry, who took a turn-of-the-century Dutch Colonial bungalow and wrapped it in an explosion of asymmetric angles and raw surfaces, I took an old four-hands piano waltz and wrapped it in layers of percussive activity and chance happenings.

Many of the industrial materials Gehry utilized to make his home—including plywood, corrugated metal, and chain link fence—



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are used here as musical instruments.

Frank's House was commissioned by the Los Angeles Chamber Orchestra and is dedicated to Berta and Frank Gehry.

—Andrew Norman
THE COMPOSITIONS

Harold Meltzer: *In Full Sail* for solo piano (2016)

For years I have been taking walks in Manhattan through Chelsea, along the High Line park, or to take my son to summer camp by the Hudson River. Regularly they bring me past the curved white glass facade of Frank Gehry's IAC Building, which, according to a critic, "gives the appearance of a tall ship in full sail." I began to imagine the building launching from the New York harbor into the open sea, a little like the office building did in Monty Python's *The Meaning of Life*.

An architect's primary challenge may lie less in creating a beautiful or electrifying space, and more in figuring out how to move people around and through the space. So this piece of music is an attempt to translate into sound not only the quality of the facade, the feeling that everything is bravely in motion, but also what it's like to be on the streets near it.

In Full Sail was commissioned by *Piano Spheres* and is dedicated to Nadia Shpachenko.

—Harold Meltzer



Jack Van Zandt: *Sí an Bhrú* for piano and fixed electronics (2016)
Time and the River • Stonecutting • Spirals and Zigzags (Homage à Boulez)
Dance of Renewal • Eternal River • Starlit Night

Located along Ireland's Boyne Valley, Sí an Bhrú, or Newgrange as it is known in English, built around 3200 BCE, is one of the oldest extant buildings in the world. The astronomically aligned Neolithic construction consists of a large earthen mound encircled by a stone wall lined with large, elaborately decorated stones. There is a stone-lined passageway that leads from the outside into a central stone-enclosed chamber with alcoves. Each year on the winter solstice, the rising sun shines through a small slit above the entry and light travels directly down the passageway, illuminating the interior chamber for 17 minutes. Commonly known as a "passage grave," Sí an Bhrú is much more than a burial site—it is an encyclopedia of Late Stone Age artistic practices, and engineering, scientific, and agricultural knowledge.



The musical structure of *Sí an Bhrú* takes the form of continuous variations on cyclic thematic materials that fall into several titled sections based on architectural, environmental, scientific, and geometrical aspects of the building that suggested musical expression. *Time and the River* portrays the infinite, slow-motion flow of time in the progression of celestial objects, nature, the seasons, and the nearby River Boyne. *Stonecutting* represents technologies that enabled the builders the ability to move and shape the giant heavy stones. *Spirals and Zigzags (Homage à Boulez)* is based on the shapes that decorate the stones, evidence of sophisticated abstract thinking, as well as an acute awareness of nature. *Dance of Renewal* is an imaginary ritual dance for the winter solstice, propelled by a gradually emerging ostinato. A brief return to the piece's beginning, *Eternal River*, leads back to the outside world and the timeless wonder of a moonless, crystal-clear *Starlit Night*.

Sí an Bhrú was commissioned by and is dedicated to Nadia Shpachenko.

—Jack Van Zandt

Hannah Lash: *Give Me Your Songs* for solo piano (2016)

Give Me Your Songs is a piece that plays with material that feels very songful and rather simple. This song-like idea is developed and shifted in a number of different ways throughout the form; it is represented in many different lights and shapes, as if being shown through a kaleidoscope, it is the very stuff of the piece, and yet the piece itself spins forward in a form that is anything but a reflection of song-form. I was inspired to write this piece when I was in residence at Aaron Copland's house in upstate New York in summer 2015. The place itself was tremendously inspiring because of its history and the fact that Copland lived there for so many years, and also because of the rocky ground on which it sits, and the rather unique structure of the house itself. I found something mysterious about the layout of the house; it interacts interestingly with the rocky hilltop on which it sits, so that the main living room seems almost to float in the air when you look out of the large picture window. The layout of the house is interesting and I found myself making wrong turns for the first couple of days I was there, surprised every time I ended up in the kitchen or living room, thinking I was headed toward one but in fact going toward the other. All these elements together gave me the idea for this piece, *Give Me Your Songs*—a piece that plays with its own structure in various angular and surprising ways, and also, as is the case in Copland's music, reflects a song-like musical essence.

Give Me Your Songs was commissioned by and is dedicated to Nadia Shpachenko.



Copland House, a creative center for American music based at Aaron Copland's National Historic Landmark home in Cortlandt Manor, NY



PHOTO © DAN MEYERS, AMERICAN VISIONARY ART MUSEUM

Amy Beth Kirsten: *h.o.p.e.*
for piano, toy piano, and voice
(one performer) (2016)

The American Visionary Art Museum (Baltimore) is a sacred place for me. Even though it's a fantastically beautiful building, it's not the architecture that draws me to the place, it's the artwork inside, the stories of the lives of the untrained artists, and the memories that I've made there.

My new work, *h.o.p.e.*, was inspired by *The Big Hope Show*, a 2015/16 exhibition that "champions the radiant and transformative power of hope. Over twenty-five visionary artists, among them many 'super survivors' of enormous personal traumas, exhibit soulful creations reflecting their personal transcendence, and, often, a heightened or newfound creativity and sense of humor." (Quoted from the AVAM website.)

This work was commissioned by Nadia Shpachenko and is dedicated to her.

—Amy Beth Kirsten
THE COMPOSITIONS

James Matheson: *Alone, in waters shimmering and dark* for solo piano (2016)

Island • Capillary Waves • To Sky

In the middle of a lake in Pine Plains, NY sits a solitary house on an island. The water ripples around it, the surroundings are beautiful, geese and a pair of swans fly and swim, toads croak at night. It is evocative and beautiful in its context. It occurred to me at one point, though, that this was all from the point of view from an observer on the mainland. From the island itself, the experience would likely be very different – solitary, peaceful, exuberant when the natural elements are roused, but perhaps with an underlying loneliness of perspective as well.

The piece consists of three short movements. The third of these was originally written earlier in 2016 (under a different title) for a memorial concert for my late teacher, mentor and friend, Steven Stucky. As I was working on it I came to feel that it was also meant for something larger. And with an opportunity to write for Nadia Shpachenko approaching, it made perfect sense that the larger work that I envisioned would be the piece I wrote for her.

Everyone knew Steve's brilliant side, his witty side, his generous side, his gregarious side. Not everyone knew of the more private Steve, who I think felt a bit like a lone traveler. That perspective offered a perfect meshing of my intentions for this piece: to capture that feeling of isolation, but also of the unexpected joy that can sometimes highlight the fine line between loneliness and its happier sibling, solitude.

Alone, in waters shimmering and dark was commissioned by and is dedicated to Nadia Shpachenko. *To Sky* is dedicated to Steven Stucky.

—James Matheson



Lewis Spratlan: *Bangladesh* for solo piano (2015)

The last episode of *My Architect*, Nathaniel Kahn's film tribute to his father, the great architect Louis Kahn, takes place in Dhaka, Bangladesh, and features a brief interview with an elderly local figure, wherein he extols Kahn's vision in creating the vast complex of buildings that constitute the National Assembly. He argues that Kahn's work has given transformative hope and a sense of focus and purpose to his nation, otherwise an endless terrain of rice paddies. This piece is about Kahn's National Assembly Buildings and their unique power.

It consists of these five interlocking sections:

1. The people of Bangladesh. The energetic local music is evoked.
2. The buildings. They are of two main types, concrete and brick.
3. Water. The buildings seem to be floating on a lagoon, a projection of the country's inseparability from water.
4. The people build the buildings. Swarms of laborers create visionary structures using the most primitive materials—bamboo scaffolding, concrete buckets made of straw.
5. The buildings in the nation. A contemplation of the buildings' looming presence in the life of Bangladesh.



The opening music pervades the whole piece and provides the F# foundation on which it is built. This is the key of the people. Water is its opposite pole, C, the given of nature. The buildings oscillate around G and F, the pitches that surround F#, and bear a sturdy fifth relationship to C. Beyond these structural bases, the music floats freely, inspired always by Kahn's towering edifice and its integrative force.

Bangladesh was commissioned by *Piano Spheres* and is dedicated to Nadia Shpachenko.

—Lewis Spratlan

Nina C. Young: *Kolokol* for two pianos and electronics (2010)

Blagovest – Converging • *Trezvon* – Red (Beautiful) Chime

Perebor – Funeral Chime • *Trezvon* – Jubilant Chime

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 feature 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 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.



THE COMPOSERS

Andrew Norman (b. 1979)

“The things that draw me to architecture are often the same things that draw me to music: the proportions of shapes to each other, the qualities of surfaces and their relations to underlying structures, the expressive uses of patterns and textures, and the exploration of meanings and narratives through abstract means.”

Andrew Norman is a Los Angeles-based composer of orchestral, chamber, and vocal music. Andrew's work draws on an eclectic mix of sounds and notational practices from both the avant-garde and classical traditions. His music has been cited in the *New York Times* for its “daring juxtapositions and dazzling colors,” in the *Boston Globe* for its “staggering imagination,” and in the *L.A. Times* for its “audacious” spirit and “Chaplinesque” wit. Named Musical America's 2017 Composer of the Year, Andrew received the 2004 Jacob Druckman Prize, the 2005 ASCAP Nissim and Leo Kaplan Prizes, the 2006 Rome Prize, the 2009 Berlin Prize, and a 2016 Guggenheim Fellowship. Andrew's string trio, *The Companion Guide to Rome* was a finalist for the 2012 Pulitzer Prize in Music, and his large-scale orchestral work *Play* was named one of NPR's top 50 albums of 2015, nominated for a 2016 GRAMMY® award, recently won the Grawemeyer Award for Music Composition, and was praised in the *New York Times* as a “breathtaking masterpiece” and “a revolution in music.” Andrew joined the faculty of the USC Thornton School of Music in 2013, and serves as the director of the L.A. Philharmonic's Barry and Nancy Sanders Composer Fellowship Program. Andrew's works are published by Schott Music.



Harold Meltzer (b. 1966)

“*In Full Sail* is the fifth ‘architectural’ piece I’ve composed. Though I became interested in translating architectural space into music as a way to solve problems of form in my own music (with *Brion*, based on Carlo Scarpa’s Brion-Vega Cemetery), more recent efforts like *Aqua* for string quartet as well as this piano piece try to capture the paradox of experiencing the waves, curves, and seeming movement of an immense and stationary structure.”

Harold Meltzer is inspired by a wide variety of stimuli, from architectural spaces to postmodern fairy tales and messages inscribed in fortune cookies. In *Fanfare Magazine*, Robert Carl commented that he “seems to write pieces of scrupulous craft and exceptional freshness, which makes each seem like an important contribution.” The first recording devoted to his music, released in 2010 by Naxos, was named one of the CDs of the year in *The New York Times*. In December 2017 Open G Records released a second recording of Harold’s music, and in November 2018 Bridge Records released a third. A Pulitzer Prize Finalist in 2009 for his sextet *Brion*, Meltzer has been 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. Commissions in recent years have issued from the Los Angeles Philharmonic, Pittsburgh Symphony, Orpheus Chamber Orchestra, and the Fromm and Koussevitzky Music Foundations. Upcoming projects include a Piano Concerto for Sara Laimon and the Boston Modern Orchestra Project, a cantata for *The Crossing* and *Sandbox Percussion*, and a concert duet for Anthony Roth Costanzo and Paul Appleby with the American Modern Opera Company.



Jack Van Zandt (b. 1954)

“Architects and composers have been influencing and inspiring each other for centuries: a work of music in its metaphysical environment and a building in its earthly environment are closely related and

deeply felt artistic expressions created by utilizing space in the context of time through direct application of the physical sciences and mathematics. The Neolithic building Sí an Bhrú inspired me by its 5,200 years of existence in the Irish landscape, the method and process of its construction, and its encyclopedic representation of Stone Age knowledge and experience.”

Jack Van Zandt is a Los Angeles composer of music for concerts, public spaces, gallery installations, television, film, and advertising. He studied composition with Alexander Goehr, Peter Maxwell Davies, Thea Musgrave, Peter Racine Fricker and Emma Lou Diemer. His concert music has been performed in the USA, Canada and Europe, and his commercial music, composed in partnership with Joel Wachbrit, is regularly heard on broadcast and cable TV. He has scored documentary and silent films, and his electronic music has been used for installations, multimedia presentations, and meditation videos and workshops. He is also a writer, teacher, music education program designer, concert producer, and frequent university guest lecturer on various musical subjects. He was Visiting Artist at Cal Arts in 2017. He has recently received commissions from the Copland House Foundation, the Cal Poly Pomona Piano Ensemble, Celliola, LA Harptette, bass-baritone Nicholas Isherwood, and soprano Stacey Fraser, who will premiere his new music theater work with a libretto by Jill Freeman, “The New Frontier,” in 2020. Jack is a member of the board of directors of the Los Angeles chapter of the American Composers Forum, of which he was president 2014-17.



Hannah Lash (b. 1981)

“For me, music is to time what architecture is to space. As composers, we build things that occupy spans of time, and we have the opportunity to play with the way a listener experiences time, through musical metabolism.

In my mind, this is quite similar to the way an architect might build a structure that plays with our perception of space.”

Hailed by *The New York Times* as “striking and resourceful...handsomely brooding,” **Hannah Lash’s** music has been performed at such major venues as Carnegie Hall, Los Angeles Walt Disney Concert Hall, Lincoln Center, the Times Center in Manhattan, the Chicago Art Institute, Tanglewood Music Center, The Aspen Music Festival & School, among others. In 2016, Lash was honored with a Composer Portrait Concert at Columbia University’s Miller Theatre. In the 2017-2018 season, Lash’s *Piano Concerto No. 1 “In Pursuit of Flying”* was premiered by Jeremy Denk and the Saint Paul Chamber Orchestra; the Atlantic Classical Orchestra debuted *Facets of Motion* for orchestra; and *Music for Nine, Ringing* was performed at the Music Academy of the West School and Festival. This season, Paul Appleby and Natalia Katyukova premiere *Songs of Imagined Love*, a song cycle commissioned by Carnegie Hall. Hannah Lash is currently developing a new chamber opera and a concerto for two harps and orchestra, both of which are scheduled for premiere in 2019. Lash obtained her Ph.D in Composition from Harvard University in 2010. She has held teaching positions at Harvard University, Alfred University, and currently serves on the composition faculty at Yale University School of Music. Lash’s works are published by Schott Music.



Amy Beth Kirsten (b. 1972)

“Place, to me, is about the power of nature and the spirit and how a structure communes with those elements, protects those elements, pays homage to those elements, and allows those elements to be elevated, or seen in a different light. For me, an awe-inspiring structure can be an unusually shaped building of glass and metal, or simply an ancient oak in an open field framed by a big sky. Part of my aim as an artist is to project myself, through meditation and imagination, into another place so I might find the music that lives there.”

Composer-director **Amy Beth Kirsten's** musical and conceptual language is characterized by an abiding interest in exploring theatrical elements of creation, performance, and presentation. Her body of work fuses music, language, voice, and theatre and often considers musicians' instruments, bodies, and voices as equal vehicles of expression. Ms. Kirsten evening-length, fully-staged theatrical works, as well as traditional concert works, have been premiered by her own ensemble HOWL, musicians of the Chicago Symphony Orchestra, the New World Symphony, Peak Performances, the multi-GRAMMY®-winning *Eighth Blackbird*, and American Composers Orchestra, among many others. Ms. Kirsten spent the 2017-18 Season in collaboration with the Chicago Symphony Orchestra to create *Savior*, an evening-length work of composed theatre which she wrote and directed. Called “ingenious, absorbing and quietly powerful” by *The Chicago Tribune*, *Savior* is scored for pre-recorded voice, two sopranos, mezzo-soprano, flute, cello, percussion, lighting, and sound design and is a mystical re-telling of the life and death of Joan of Arc. Educated at Roosevelt University (MM) and the Peabody Institute (DMA), Ms. Kirsten grew up in the suburbs of Kansas City and Chicago. She lives in New Haven, Connecticut.



James Matheson (b. 1970)

“Both architecture and music require structure and balance to be successful. But the relationship between the two is, to me, interesting because it is asymmetrical.

We occupy physical space, but music occupies us—sometimes invasively, sometimes persuasively, adding dimension to our brief, fragile existence.”

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 and Albany Symphony Orchestras, 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, an award of \$200,000. A September 2016 release from Yarlung Records features three major Matheson works on LP and CD: *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 2014 album “Woman at the New Piano” features Matheson’s *Cretic Variations* for solo piano and Shpachenko’s 2018 release “Quotations and Homages” features his *Bagatelle* for 6 pianists, both on Reference Recordings®. *Unchained*, a new work for large orchestra, commissioned by the Los Angeles Philharmonic, was premiered on February 24th, 25th and 26th, 2017. His most recent work, *Still Life*, was commissioned by the Orpheus Chamber Orchestra with support from the Fromm Foundation at Harvard and premiered during Orpheus’s 2019 American tour, culminating in its performance at Carnegie Hall.



Lewis Spratlan (b. 1940)

“I’ve always been intrigued by how buildings are put together: how beams are attached to walls, floors to joists, ceilings and roofs to walls, the whole to the basement. At Yale I became familiar with the Louis Kahn “new” Yale Art Museum. I became a devotee of Kahn’s, getting to know many of his buildings and his vast commentary. My collaboration with Jenny Kallick and John Downey resulted in an opera about Kahn’s brilliant work and personal failures. *Bangladesh* is my response to Kahn’s greatest work, the National Assembly Buildings in Dhaka.”

Lewis Spratlan is the winner of the 2000 Pulitzer Prize in music. He is the recipient of numerous awards and Guggenheim, Rockefeller, NEA, Bogliasco, and MacDowell fellowships. Recent works include the one-act opera *Earthrise*, commissioned by San Francisco Opera; a piano quartet, *Streaming*, commissioned by the Ravinia Festival as part of its 50th anniversary celebration; *Architect*, a chamber opera, released on CD and enhanced DVD by Navona; *A Summer’s Day*, commissioned by the Boston Modern Orchestra Project; and *Shining: Double Concerto for Cello and Piano*, commissioned by Matt Haimovitz and Christopher O’Riley. *Bangladesh*, for solo piano, commissioned by *Piano Spheres*, was premiered in 2015 by Nadia Shpachenko at the Walt Disney Concert Hall, followed by numerous subsequent performances. *Common Ground*, commissioned by *The Crossing* choir, was premiered in 2016 in Philadelphia and repeated in New York on the *Mostly Mozart* Series. Spratlan’s opera *Life is a Dream* received its world premiere by the Santa Fe Opera in 2010, under the baton of Leonard Slatkin, and was awarded the \$50,000 Charles Ives Opera Award by the American Academy of Arts and Letters in May 2016. His fourth opera, *Midi*, a black French Caribbean Medea, is now being developed for production.



Nina C. Young (b. 1984)

“We remember a sound not only from the source that produces it,
but from the unique way it resonates in a particular space.
Sound and architecture become coupled in a musical memory palace.”

New York-based composer **Nina C. Young** writes music characterized by an acute sensitivity to tone color, manifested in aural images of vibrant, arresting immediacy. Her experience in the electronic studio informs her acoustic work, which takes as its given not melody and harmony, but sound itself. Praised as “an intensely personal voice cut through with an ear for color and balance that is almost unmatched” (*WQXR*),

Young’s music has garnered international acclaim through performances by the American Composers Orchestra, Milwaukee Symphony, Minnesota Orchestra, Orkest de Ereprijs, Philadelphia Orchestra, Phoenix Symphony, Nouvel Ensemble Moderne, Argento, Divertimento, Either/Or, JACK Quartet, Metropolis, Scharoun, Sixtrum, wild Up, and Yarn/Wire. Winner of the 2015-16 Rome Prize in Musical Composition, Nina has received commissions, awards, and fellowships from the Koussevitzky Foundation, the American Academy of Arts and Letters, the Fromm Foundation, the Montalvo Arts Center, Civitella-Ranieri, the Copland Foundation, IAWM, and BMI.

A graduate of McGill and MIT, Nina completed her DMA at Columbia University where she was an active participant at the Columbia Computer Music Center. Young is an Assistant Professor of Composition and Director of the Electronic Music Studios at the University of Texas at Austin. She serves as Co-Artistic Director of NY-based new music sinfonietta *Ensemble Échappé*. Her music is published by Peermusic Classical.

THE PERFORMERS



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. Described by critics as a “truly inspiring and brilliant pianist... spellbinding in sensitivity and mastery of technique,” Nadia performed recitals at Concertgebouw, Carnegie Hall, Disney Hall, on the Piano Spheres and Los Angeles Philharmonic’s Green Umbrella and Chamber Music Series, and with numerous 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, Yuri Ishchenko, 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.

Described as “an exceptional recording of newly composed piano works” (*Textura Magazine*), Nadia’s Reference Recordings® CD *Woman at the New Piano: American Music of 2013* was nominated for three 58th GRAMMY® Awards. “A most invigorating and distinctive release” (*Fanfare Magazine*), Nadia’s 2018 Reference Recordings album *Quotations and Homages* features premieres of solo and collaborative works for 6 pianists (performed with Ray-Kallay Duo, HOCKET and Genevieve Feiwen Lee) inspired by a variety of earlier composers and pieces. Nadia’s newest 2019 Reference Recordings release *The Poetry of Places* features premieres of 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. Nadia Shpachenko is a Steinway Artist and a Schoenhut Toy Piano Artist.



Pianist **Joanne Pearce Martin** was appointed by Esa-Pekka Salonen as the Los Angeles Philharmonic's Keyboardist in 2001. A graduate of Philadelphia's Curtis Institute, she enjoys a busy career as soloist, chamber musician and recording artist. With the LA Phil, she has performed as soloist with conductors including Salonen, John Adams, and Gustavo Dudamel. She has appeared in concert on five continents, including programs with her 2-piano partner for almost three decades, husband Gavin Martin. Ms. Martin has been the subject of several national television features, and has collaborated frequently with artists such as cellist Lynn Harrell and violinist Joshua Bell. With Bell, she has made numerous television and concert appearances, including the Tavis Smiley Show and a PBS "Great Performances" live concert from Las Vegas' Smith Center. Joanne also performs and records on the Theremin, and in her spare time she enjoys being up in the air—skydiving and flying airplanes.



Nick Terry is a percussionist and educator specializing in contemporary classical chamber music. Based in Los Angeles, since 2005 his multi-faceted creative output has received critical acclaim from the Recording Academy (winner in 57th GRAMMY® Awards, official nominee in 55th GRAMMY® Awards), Percussive Arts Society (invited performer 2013, 2016, 2017, 2018 International Conventions), iTunes (2014 Best of Classical Music), and National Public Radio (2017's Top 10 Classical Albums). His music has been called "mesmerizing, atmospheric, and supremely melodic" by the New York Times, and "representing the next generation in the evolution of modern percussion" by conductor Pierre Boulez. Nick is a five-year alumnus of the Lucerne Festival Academy, where he apprenticed alongside members of Ensemble Intercontemporain, Pierre Boulez, Peter Eötvös, and Fritz Hauser. Terry received degrees in music performance from the University of Southern California, California Institute of the Arts, and Eastern Illinois University. Currently, he serves as Director of Percussion Studies and Associate Professor at Chapman University's Hall-Musco Conservatory of Music.



Multi-percussionist **Cory Hills** thrives on breaking down musical barriers through creative, interdisciplinary projects. Currently, Hills is an active performer and recording artist in Los Angeles, as well as a member of the GRAMMY®-nominated Los Angeles Percussion Quartet. An advocate for percussion as an artistic discipline, Hills has premiered over 100 works for percussion while also being the artist-in-residence at Rocky Mountain National Park, Conservatorio de Las Rosas, a fellow at the OMI international artist's colony, and the first artist-in-residence with *Eighth Blackbird* in Chicago. He has toured throughout North America, Europe, Asia, and Australia as a solo artist and chamber musician. Hills is the creator of *Percussive Storytelling*, a program that brings classical percussion and storytelling to kids in fun and accessible ways. To date, Hills has presented over 500 programs to more than 125,000 children in nine countries while also releasing a fully-illustrated children's book, a children's novel, and two national award-winning CDs.



CREDITS

Nadia Shpachenko-Gottesman, piano, toy piano, voice

Joanne Pearce Martin, piano

Nick Terry, percussion

Cory Hills, percussion

Recorded on August 6-7, 2017

at Skywalker Sound, a Lucasfilm, Ltd. company, Marin County, California

Producers: Marina A. Ledin and Victor Ledin,
Encore Consultants LLC

Recording Engineer: Barry Werger-Gottesman, Ullanta MusicWorks

Assistant Recording Engineers: Dann Thompson and Robert Gatley

Mastering Engineer: Sean Royce Martin

Piano Technician: Larry Lobel

Pianos: Steinway & Sons, Model D

Toy Piano: Schoenhut 37-key Traditional Deluxe Spinnet

Art Director: JoAnn Nunes


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Buildings: Pgs.1-2, 7: Newgrange Ancient Temple in County Meath, Ireland; pgs.3-5: Frank Gehry's House in Santa Monica, CA; pg.6: Frank Gehry's IAC Building in Manhattan, NY; pg.8: Aaron Copland's National Historic Landmark home in Cortlandt Manor, NY; pg.9: American Visionary Art Museum in Baltimore, MD; pg.10: House on Island in Pine Plains, NY; pg.11: Louis Kahn's National Assembly Buildings in Dhaka, Bangladesh; pg.12: Danilov Bells at Lowell House/Harvard University in Cambridge, MA.

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This recording is dedicated to my sons Mondy and Ace, who inspire and challenge me every day, and to my husband Barry Werger-Gottesman, my muse and the creative force behind all my projects!



"Will there really be a 'Morning'? / Is there such thing as 'Day'?" –Emily Dickinson

IMAGE: CHRIS ROBERTS-ANTIEAU. **ALBINO**. 2015. FABRIC APPLIQUÉ AND THREAD PAINTING.
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