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Hal Myers Traudi Nichols Allan Tractenberg Diane Tractenberg Here we are at the final concert of our Now Music series, and the final concert of AFCM's entire 2018–19 season. But this doesn't mean that you should go home after the concert and settle in for a long summer's nap away from chamber music.

Our Summertime Evenings programs began as a cautious experiment in a small space, and quickly evolved into a solid three-concert festival series in its own home, the University of Arizona Fred Fox School of Music's intimate Holsclaw Hall. It gives us a chance to try different things—showcasing the finest chamber musicians of our fair city, and offering some tasty treats in conjunction with the concerts.

We'll be trying a couple of things that are newer still this year. First, about those tasty treats: We're moving the wine-and-hors-d'oeuvre reception to follow rather than precede the performances. Too many of our wonderful patrons were arriving early and scarfing up all the food before the rest of us could arrive, and if we wanted some contact time with the musicians, we'd be hanging out with our hands and mouths empty after the concerts, waiting for them to emerge from backstage. By converting these to post-concert receptions, every audience member will have a crack

at the goodies, and a chance to tell the performers, wine in hand, how wonderful they were except for that flat D in the third measure of the second piece.

We'll also be venturing a bit beyond the standard Western classical instrumentation in one of the concerts. Between the June 5 violin-piano recital and the August 14 wind quintet concert, we've plopped a July 24 duo of Spanish guitar and Chinese guzheng, a zither-like instrument. A bit of Chinese music will mingle with favorites by such Spanish composers as Granados and Albéniz.

Holsclaw is a small hall, so to be assured of a seat, snag your tickets now. I'll see you when it warms up.

JAMES REEL President

ames Reel

# ZOFO PIANO DUET APRIL 18, 2019



**ZOFO Piano Duet** Eva-Maria Zimmermann, *piano* Keisuke Nakagoshi, *piano* 

This evening's concert is partially sponsored by the generous contribution of Stan Caldwell & Linda Leedberg.

Ariel Artists LLC 392 Belmont Street Quincy, MA 02170-4011

#### **ZOFO PIANO DUET**

Since joining forces as a professional duo in 2009, internationally acclaimed solo pianists Eva-Maria Zimmermann and Keisuke Nakagoshi—ZOFO duet—have electrified audiences from Carnegie Hall to Tokyo with their dazzling artistry and outside-the-box thematic programming for one-piano-four-hands. This Grammy-nominated, prize-winning Steinway Artist Ensemble—one of only a handful of duos worldwide devoted exclusively to piano duets—is blazing a bold new path for piano four hands groups by focusing on 20th- and 21st-century repertoire and by commissioning new works from noted composers each year.

ZOFO, which is shorthand for 20-finger orchestra (ZO=20 and FO=finger orchestra), also performs heart-pumping duet arrangements of famous orchestral pieces such as Stravinsky's *Rite of Spring*, exploring the realms in which many composers first experienced their symphonic visions. They believe that the piano duet is the most intimate form of chamber music, with two musicians playing individual parts on one instrument in a complex, often beautiful choreography of four hands.

Swiss pianist Eva-Maria Zimmermann has appeared as soloist in Europe and the United States, offering performances that are "breathtakingly intense" (*Der Bund*) and "passionate and deeply expressive" (*Berner Oberlander*). Her solo appearances involve recitals as well as concerto performances with orchestra including L'Orchestre de la Suisse Romande, Berner Symphonieorchester, and Berner Kammerorchester. She currently teaches in the music program at the Nueva School in Hillsborough, CA, founded by Sir Yehudi Menuhin.

Keisuke Nakagoshi began his piano studies at the age of ten, arriving in the United States from Japan at the age of 18. He earned his Bachelor's degree in Composition and Master's Degree in Chamber Music from the San Francisco Conservatory of Music. Graduating as the recipient of multiple top awards, Mr. Nakagoshi was selected to represent the SFCM for the Kennedy Center's Conservatory Project, a program featuring the most promising young musicians from major conservatories across the United States. He is pianist-in-residence at The San Francisco Conservatory of Music.

TONIGHT'S PROGRAM

ZOFOMOMA

New "Pictures at an Exhibition"

INTRODUCTION

**GILLES SILVESTRINI (b. 1961)** 

Le bassin d'Argenteuil

PROMENADE 1

**CARL VINE (b. 1954)** 

The Arrival of Implacable Gifts

PROMENADE 2

**AVNER DORMAN (b. 1975)** 

Dancing with the Torah at Mount Meron

PROMENADE 3

PAWEŁ MYKIETYN (b. 1971)

SM34

PROMENADE 4

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Spring Morning in Baku

PROMENADE 5

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Will you come to my dream?

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Paisaje

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KEYLA OROZCO (b. 1969)

Viajeros

Introduction and Promenades: Keisuke Nakagoshi, inspired by Modest Mussorgsky.

This project has been made possible through generous funding and support from the Van Dyke Family Foundation.

#### GILLES SILVESTRINI (b. 1961): LE BASSIN D'ARGENTEUIL (2016)

Painting: *Le bassin d'Argenteuil* (1872) by Claude Monet (1840–1926), Musée d'Orsay, Paris

"This piece is inspired by Monet's eponymous painting. What moves me most in this early work of the painter is the mixture of refinement and simplicity. I endeavored to express the water, the light, and the space that bathe this basin of Argenteuil, while remaining truthful to this spirit of refinement and simplicity."

—GILLES SILVESTRINI

Gilles Silvestrini studied music at the CNR (Conservatoire National de Région) in Reims. In 1985 he was awarded first prize for oboe at the CNSM (Conservatoire National Supérieur de Musique) in Paris in the class of Pierre Pierlot. He also studied composition at the École Normale de Musique in Paris. From 1990 to 1996 he served as principal oboist at the Orchestre Symphonique Français founded by Laurent Petitgirard. He was resident at the Casa de Velázquez in Madrid from 2000 to 2002 and artist in residence at the Abbaye de la Prée between 2002 and 2006. Gilles Silvestrini's compositions include symphonic works, chamber music, and many pieces for oboe, solo or with orchestra. He teaches oboe in Paris.

## CARL VINE (b. 1954): THE ARRIVAL OF IMPLACABLE GIFTS (2017)

Painting: *The Arrival of Implacable Gifts* (1985) by James Gleeson (1915–2008), courtesy of Art Gallery of New South Wales (Australia) and the Gleeson O'Keefe Foundation

"I have always been drawn to surrealist art, and especially to the paintings of Sydney artist James Gleeson. For the cover of my second CD of Chamber Music (Tall Poppies Records TP120) I chose James' painting Storm Signals. James sadly passed away in 2008, and choosing one of his paintings for ZOFOMOMA was my first priority to pay homage to this amazing artist."

—CARL VINE

Carl Vine AO is one of Australia's best known and often performed composers, with a catalogue now including seven symphonies, eleven concertos, music for film, television, dance, and theater, electronic music, and numerous chamber works. Although primarily a composer of modern "classical" music, he has undertaken tasks as diverse as arranging the Australian National Anthem and writing music for the Closing Ceremony of the Olympic Games (Atlanta, 1996).

Born in Perth, he studied piano with Stephen Dornan and composition with John Exton at the University of Western Australia. Moving to Sydney in 1975, he worked as a freelance pianist and composer with a wide range of ensembles, theater, and dance companies over the following decades.

Since 2000 Carl has been the Artistic Director of Musica Viva Australia, the largest chamber music entrepreneur in the world. His recent compositions include *Five Hallucinations* commissioned by the Chicago and Sydney Symphonies, *Wonders* for Sydney Philharmonia Choirs, *Our Sons* for the Australian Chamber Orchestra, and Concerto for Orchestra for the West Australian Symphony.

## AVNER DORMAN (b. 1975): DANCING WITH THE TORAH AT MOUNT MERON (2017)

Painting: Dancing with the Torah at Mount Meron (ca. 1924) by Reuven Rubin (1893–1974), courtesy Rubin Museum, Tel Aviv

"I have always deeply admired the works of Israeli painter Reuven Rubin. When ZOFO duo asked me to write a piece inspired by a painter's work, I naturally looked through some of Rubin's paintings and was particularly struck by Dancing with the Torah at Mount Meron. It captures an undeniable essence of Jewish culture and tradition; the dancers' faces are quite melancholic and even painful in their expressions, and yet they exhibit so much devotion and love for the Torah. The painting also embodies the ecstatic nature of Jewish dancing, while presenting a beautiful sketch of the landscape of the area around Mount Meron. My piece is a reaction to this painting—an interpretation of the image in sound. I did not try to portray any specific visual elements in the music, but rather to capture the mood, the energy, the joy, the tears, and the love I see in this picture. The form takes some of its inspiration from traditional Jewish song and

dance, starting slowly and mournfully, gaining momentum over time, until ultimately reaching an ecstatic state."

#### —AVNER DORMAN

Avner Dorman writes music of intricate craftsmanship and rigorous technique, expressed with a soulful and singular voice. A native of Israel now living in the United States, Dorman draws on a variety of cultural and historical influences in composing, resulting in music that affects an emotional impact while exploring new territories. His works utilize an exciting and complex rhythmic vocabulary, as well as unique timbres and colors in orchestral, chamber, and solo settings. The world's finest orchestras, conductors, and soloists regularly perform Dorman's music, and many of his compositions have become contemporary staples in the repertoire. Dorman's music is championed by conductors including Zubin Mehta, Riccardo Chailly, and Andris Nelsons, and by soloists Gil Shaham, Martin Grubinger, and Hilary Hahn.

Dorman is an active conductor, and he is the current music director of CityMusic Cleveland Chamber Orchestra. He holds a doctorate in composition from the Juilliard School and serves as Associate Professor of Music Theory and Composition at the Sunderman Conservatory of Music at Gettysburg College.

#### PAWEŁ MYKIETYN (b. 1971): SM34 (2016)

Painting: *SM34* (1974) by Wojciech Fangor (1922–2015), courtesy of Galeria Stefan Szydłowski, Warsaw

"In the past few years I have been working on creating a composition technique consisting of the permanent acceleration of the musical tempo. This technique was founded on an algorithm using a formula for uniform acceleration of the tempo mentioned."

#### —PAWEŁ MYKIETYN

Born 1971, Polish composer Paweł Mykietyn graduated 1991 in the class of Włodzimierz Kotoński at the Fryderyk Chopin Music Academy in Warsaw. He writes symphonic music, chamber music, vocal music, electronic music, music for theater, and film music. Since 1996 he has composed music for most of Krzysztof Warlikowski's theater productions. He is the author of soundtracks for Andrzej Wajda and Jerzy Skolimowski movies.

#### FRANGHIZ ALI-ZADEH (b. 1947): SPRING MORNING IN BAKU (2017)

Painting: *Spring Morning in Baku* (1959) by Sattar Bahlulzade (1909–1974), courtesy Azerbaijan National Museum of Art, Baku

"My favorite Azerbaijani artist is Sattar Bahlulzade. He paints the most impressive landscapes of Azerbaijan, in impressionistic style, unusually ethereal, romantic, and incredibly beautiful. I chose Spring Morning in Baku for the ZOFOMOMA project, feeling especially attracted by the painting's aura: The breath of a new day, the coming bliss, the chirping of the birds, and the breeze from the Caspian Sea."

#### —FRANGHIZ ALI-ZADEH

Franghiz Ali-Zadeh studied piano and composition with Kara Karayev at the Baku Conservatory between 1965 and 1973, whose aspirant she was from 1973 to 1976. Upon completion of her studies she taught music history at the Conservatory in her native city until 1990. Beginning in 1990 she was a professor of contemporary music and history of orchestral styles. Ali-Zadeh has primarily lived in Germany since 1999. As a pianist she has been indefatigably committed to the works of contemporary composers of the former Soviet Union and of the Second Viennese School.

Franghiz Ali-Zadeh's compositional style moves between the traditional music of her homeland of Azerbaijan and the (at times also experimental) music of the present day. Two forces are at work in her, she once said, and the new results from the contradiction between them. Her style is characterized by a bold synthesis of these two worlds. Ali-Zadeh creates music in which Eastern modal thinking merges with Western constructive elements.

## LEI LIANG (b. 1972): WILL YOU COME TO MY DREAM? (2017)

Painting: Detail from *Landscapes* (1952) by Huang Binhong (1864–1955), album leaf on loan through the courtesy of Elna Tsao with support from the Mozhai Foundation

"I was fascinated with the Chinese landscape painter Huang Binhong, particularly with the albums the artist painted when he was nearly blind from cataracts. The image that inspired this composition was a detail taken from the painting. The detail was reconstructed by high-resolution scanning, and it reveals an intricate world hidden within the paintings' brushstrokes. It draws us into the landscape of microscopic elements—a fiber in the rice paper, or the trace left by a single hair in the brush. Will you come to my dream? is about discovering such a world, and the moment when we lose ourselves in the landscape together."

#### —LEI LIANG

Chinese-born American composer Lei Liang is the winner of the Rome Prize, the recipient of a Guggenheim Fellowship, a Koussevitzky Foundation Commission, two National Endowment for the Arts grants, and a Creative Capital Award. His Concerto for Saxophone and Orchestra, "Xiaoxiang," was named a finalist for the Pulitzer Prize in Music in 2015.

Lei Liang was commissioned by the New York
Philharmonic and Alan Gilbert for the inaugural
concert of the CONTACT! new music series. Other
commissions and performances come from the
Fromm Music Foundation, Meet the Composer,
Chamber Music America, the Boston Modern
Orchestra Project, and the Taipei Chinese Orchestra,
among others. Lei Liang's six portrait discs are
released on Naxos, New World, Mode, and Bridge
Records. He edited and co-edited four books and
editions, and published more than twenty articles.

Lei Liang studied composition with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky, and received degrees from the New England Conservatory of Music (B.M. and M.M.) and Harvard University (Ph.D.). Lei Liang serves as professor of music and chair of the composition area at the University of California, San Diego. His catalogue of more than seventy compositions is published exclusively by Schott Music Corporation (New York).

## JONATHAN RUSSELL (b. 1979): UNTITLED SKELETON (2017)

Painting: "Untitled" (Skeleton) by Stormie Mills (b. 1969), Shoreditch, September 2016

"Shoreditch, East London, where I lived for the past four years, is one of the premiere neighborhoods in the world for street art. I therefore decided quite quickly that I wanted to select a piece of street art for this project. Stormie's 'untitled skeleton' spoke to me as soon as I saw it on a construction panel on Great Eastern Street despite its simplicity, there was a real pathos and sorrow to the figure that I found striking. What I pictured, and what I tried to evoke in my composition, was this forlorn, decrepit figure trying to make his way from the underworld up to East London's hip, busy streets. A gradually rising and accelerating progression of chords in one piano part represents this attempted ascent, while the other pianist stands behind, stubbornly alternating between stuttering high and low clusters that gradually ascend as well—causing the second pianist to literally lope unsteadily back and forth as I picture the skeleton doing."

#### —JONATHAN RUSSELL

Jonathan Russell is a London-based composer, clarinetist, and bass clarinetist. His orchestral and chamber music is performed widely, and he is especially known for his innovative bass clarinet and clarinet ensemble compositions. As a performer, he makes frequent appearances as a soloist and as a member of the Sqwonk bass clarinet duo. He was also a longtime member of the legendary heavy metalinspired Edmund Welles bass clarinet quartet. He has degrees from Harvard University and San Francisco Conservatory, and is currently a Ph.D. candidate at Princeton University.

## I WAYAN GDE YUDANE (b. 1964): STREET SOLACE (2016)

Painting: Street Solace (2000) by I Made Budhiana (b. 1959)

"As the day starts in Bali, life and driving along the street weaves together in a way that's friendly, social, and also erratic. Even if the sign says to turn right, the traffic turns left; goes up the wrong way of a one-way street; pavement hops; u-turns; circles in on itself. But there are times in the day when motorcycles and pedestrians slow down and merge as people stop for a quick chat in the

middle of the street or are offered coffee by a friend sitting along the pavement. You need to read body language but also use feelings and intuition to join the street life of Bali."

#### —I WAYAN GDE YUDANE

I Wayan Gde Yudane has garnered a reputation for his breathtakingly diverse music, cutting across Balinese gamelan, western string ensembles, electro-acoustic performances, choir, film, art installation, and theater. He has created pieces for ensembles as diverse as: the New Zealand Trio, New Zealand String Quartet, Australian Art Orchestra, and gamelan ensembles such as Gamelan Wrdhi Swaram and many more. His compositions embrace an open exploration of new ideas, crossing musical and cultural boundaries and referencing both eastern and western traditions. In his compositions, often characterized as fast moving, sweeping soundscapes, he continually experiments and explores creative processes of new music.

Born in Denpasar, Yudane grew up in a musical family. He has composed, performed, and taught for many years in Indonesia, Europe, and New Zealand. He travelled widely, receiving the IMEB artist in residence in Bourge, France in 2004 and touring widely with different groups including the New Zealand Trio. Recordings of Yudane's works includes: "Laughing Water," "Sita," "Terra-Incognita," "Arak," "flourish," "House in Bali," and "Water."

#### KENJI OH (b. 1981): SACRED CHICHIBU PEAKS AT SPRING DAWN (2017)

Painting: Sacred Chichibu Peaks at Spring Dawn (1928) by Yokoyama Taikan (1922–2015), The Museum of the Imperial Collections, Sannomaru Shōzōkan, Tokyo

"When I stood in front of the picture Sacred Chichibu Peaks at Spring Dawn, I felt as if I was standing in the mountains. The sun seemed really going to rise if you stared at the picture and waited. The piece expresses a growing excitement for the sunrise while drawing the moment of the dawn into the sunrise with gestures of the mountain ridges, fogs, and lights."

—KENJI OH

Kenji Oh is a Japanese composer of contemporary classical and media music, based out of San Francisco and Los Angeles. His music illustrates vivid images as though the sound carves out a sculpture or paints a scroll. Oh has achieved various awards and honors for his orchestral, choral, and chamber music. He earned his Master of Music Degree in Composition from the San Francisco Conservatory of Music, where he studied with David Garner.

In addition to concert music, Oh composes music for various kinds of media such as film, theater, TV, video games, and also for women's gymnastics floor exercise being a gymnast himself. The films he scored have been screened in numerous film festivals: "B/W Foxes and the Cave of Light" (Kiyoshi Kurahara, director) in Montreal World Film Festival 2012, "Born With It" (Emmanuel Osei-Kuffour, director) in NBCUniversal Short Film Festival 2015 (Best Film Award), and others.

#### **CÉCILE MARTI (b. 1973): WENDUNG (2016)**

Painting: Wendung (2011) by Verena Marti-Buchmann (b. 1943)

"Wendung was composed on the basis of a picture of my mother, which she created in 2011. It is part of a series of pictures, where she was concerned with the theme of opposite-perspective. What inspired me is that the development of a thought becomes visible in one picture. A development is bound to time, which can be experienced directly in music—the art of time. I tried, for example, to transform a developing element in the picture into music: the square, ascending to the rhombus. This was musically mirrored by chords framing perfect fourths which gradually expand to dense clusters of octaves."

#### —CÉCILE MARTI

Cécile Marti studied composition with Dieter Ammann, Georg Friedrich Haas, Julian Anderson, and Kaija Saariaho. She won the international composition competition with her first orchestral work during the 9th Weimar Spring Festival in 2008. Shortly after, her violin concerto was premiered at Lucerne Festival. She was awarded the sabbatical year by the city of Zurich in 2011. Subsequently she was invited for a composing scholarship by Landis & Gyr Foundation for a stay in London, where

she also completed her doctorate in 2017. She was commissioned by various ensembles and orchestras, recently by the Berne Symphony Orchestra. Her vast orchestral work, *Seven Towers*, an eighty-minute composition, was premiered in Switzerland in 2016.

## SAHBA AMINIKIA (b. 1981): INSPECTOR'S SCRUTINY (2017)

Painting: *Inspector's Scrutiny* (2012) by Nicky Nodjoumi (b. 1942), Taymour Grahne Gallery, New York

"Iranian-American artist Nicky Nodjoumi looks at politics, religion, and human interactions from a dark, mythological, and humorous perspective, which is very similar to my perception of world affairs and how people are manipulated by politics. Nicky, who himself is in exile and unable to return to his homeland, Iran, looks at the political scene of his homeland and finds the root of the problem and, by looking at it from a global standpoint, creates a certain dark beauty which is comprehensible by all persecuted citizens of the world. I was born a few generations after Nicky, but my generation (born after the Islamic revolution in Iran) is still struggling with the same issues that Nicky's generation was dealing with. And this makes me believe that we might be dealing with a broader issue, the nature of being human and not any specific ideology, nation, or people. But the similarity I see between our generations is the looking back at our homeland where we cannot return anymore, explore every inch of its beauty in its darkest of moments, and share it with our fellow human beings here on the other side of the oceans."

#### —SAHBA AMINIKIA

Born in 1981 in Tehran, Iran, Sahba Aminikia studied music composition in Russia at the St. Petersburg State Conservatory under Boris Ivanovich Tishchenko, a post-graduate student of Dmitri Shostakovich. In his homeland, Aminikia studied under renowned Iranian pianists Nikan Milani, Safa Shahidi, and Gagik Babayan. He was perhaps most influenced by work with his first teacher and renowned composer, Dr. Mehran Rouhani, a post-graduate of the Royal Academy of Music and former student of Sir Michael Tippett.

Aminikia received his Bachelor of Music and his Master of Music with honors from the San Francisco Conservatory of Music under Dan Becker, David Garner, and David Conte, where he was the proud recipient of the Phyllis Wattis Foundation scholarship. He has also received lessons from Conrad Susa, Richard Danielpour, John Corigliano, Oswaldo Golijov, and John Adams. He is the recipient of various commissions from theater troops to contemporary classical ensembles, film scores, Persian traditional music groups to jazz bands including Kronos Quartet, Symphony Parnassus, San Francisco Conservatory of Music New Music Ensemble, Mobius Trio, Delphi Trio, and Living Earth Show.

## GABRIEL PROKOFIEV (b. 1975): UNTITLED ETCHING 3 (2017)

Painting: *Untitled Etching 3* (2005) by Robert Fry (b. 1980)

"I think Robert Fry is one of the most interesting painters/ etchers around at the moment. Perhaps because we are both from the same generation and both Londoners explains my feeling of connection to his work —his art is full of energy, mystery, questions, and darkness...

"Untitled Etching 3 is particularly rich with character and intrigue. I found it really enjoyable & inspiring to explore with music. The calm, thoughtful, slightly stern, protagonist, with his devilish reflection/alter-ego. The empty minimalist room; the clean lines disrupted by little scribbles... Secret thoughts & actions hidden behind a serious demeanour (a touch of Jekyll & Hyde even!)."

#### —GABRIEL PROKOFIEV

Gabriel Prokofiev creates music that both embraces and challenges western classical traditions. A London-based composer, producer, DJ, and founder of the NONCLASSICAL record label and club night, he has emerged at the forefront of a new approach to classical music in the UK, recognized by *Financial Times* as being "in the vanguard of redefining classical music conventions."

Prokofiev's distinctive sound is informed by his background as a producer of hip-hop, grime, and electro records, as well as his earlier involvement in electroacoustic music at York and Birmingham Universities, where he won a Residency prize at the prestigious Bourges International Electroacoustic Music Competition in 1998.

Prokofiev's Concerto for Turntables was performed at the BBC Proms in August 2011 to critical acclaim, conducted by Vladimir Jurowski with world champion DJ Switch as soloist, and broadcast on BBC2 television. Other recent works include a polystylistic "orchestral remix" of Beethoven's Ninth Symphony commissioned by John Axelrod and the Orchestre National des Pays de la Loire, France, performed in sold-out concert halls in Angers and Nantes in June 2011; a 3rd String Quartet premiered by the Ruysdael Kwartet at the Wigmore Hall in 2010; "import/export/ a percussion suite" for Global Junk, toured in the UK & USA by Joby Burgess's Powerplant; and Piano Book No. 1 recorded by Russian virtuoso GéNIA.

## SAMUEL ADAMS (b. 1985): NIGHT SEA (FOR AGNES) (2017)

Painting: Night Sea (for Agnes) (2019) by Emily Davis Adams (b. 1984)

"Unlike the other works in ZOFOMOMA, the music here came before the image. After composing a quiet, gently rocking lullaby for my newborn niece, I asked her mother, Emily Adams, to create a painting in response. Both the image and the music incorporate aspects of 'artificiality' into their surfaces. In the case of the image, what we see is a highly representational painting based on photographs of constructions created out of colored paper and fluorescent light. In the case of the music, what we hear is the sustained digital resonance of transducer speakers buzzing against the strings of the piano.

"Night Sea (for Agnes) is dedicated to Agnes Adams."

—SAMUEL ADAMS

Samuel Adams is a composer whose works draw from noise, digital culture, and traditional forms. He is currently composer in residence with the Chicago Symphony Orchestra and curates the CSO's contemporary music series MusicNOW. Current projects include works for Esa-Pekka Salonen, violinist Karen Gomyo, Spektral Quartet, The Australian Chamber Orchestra, and collaborations with cellist Katinka Kleijn and pianist Conor Hanick. Adams currently resides in the San Francisco Bay Area.

#### **PABLO ORTIZ (b. 1958): PAISAJE (2016)**

Painting: *Paisaje* (2005) by Eduardo Stupia (b. 1951)

"I have known and admired Eduardo Stupia since we were both teenagers, and I always loved the intricate counterpoint characteristic of his paintings and drawings. I thought it would be fun to try to reproduce some of these textures in a piece for piano four hands, where, by the nature of the medium, the performers are always in danger of being affected by the physical intricacies of playing around each other. Towards the end of the piece, which is based on rather abstract tango idioms, I include an allusion to the imaginary Great Gates of Buenos Aires."

—PABLO ORTIZ

Pablo Ortiz teaches composition at the University of California, Davis since 1994. He holds degrees from the Universidad Catolica Argentina and Columbia University. He has composed chamber, orchestral, vocal, choral, and electroacoustic music, as well as music for theater and film. Major commissioners include the Fromm Foundation at Harvard, the Koussevitzky Foundation, to write Raya en el mar, for the San Francisco Contemporary Music Players, Fideicomiso para la cultura Mexico-US to write children's songs, the Gerbode Foundation to compose Oscuro for Chanticleer, and the San Francisco Contemporary Music Players and the Terezin Foundation, to write Garden Songs for soprano and string trio and Leaving Limerick for choir.

In 1993 he was a Fellow at the John Simon Guggenheim Memorial Foundation. In 2008 he received an Academy Award from the American Academy of Arts and Letters. Recent premieres include *Suomalainen tango*, for orchestra, by the Orquestra Nacional de Catalunya, *Tango*  Futurista, for intonarumori conducted by Luciano Chessa, Trois tangos en marge by the Kovacik, Dann, Karttunen trio at the Museo Nacional Reina Sofia in Madrid, Gallos y Huesos, an hour-long secular oratorio for five female voices, baritone, and harp, Martin Fierro, for four guitars and three sopranos, Maizal del gregoriano, for SATB choir and celesta, all commissioned by and premiered at the Centro Experimental Teatro Colon in Buenos Aires, Argentina, and Concerto for Bandoneon, commissioned by the Santa Rosa Symphony Orchestra.

#### **KEYLA OROZCO (b. 1969): VIAJEROS (2017)**

Painting: *Viajeros* (2008) by Douglas Pérez Castro (b. 1972), von Christierson Collection, London

"I tried to represent in music my impressions of this painting, which are not necessarily matching the idea of the Artist when he conceived it. For me, the painting shows the drama of Cubans after the Revolution, feeling locked in their own country, not being able to travel abroad, and dreaming about that possibility which is at the reach of most people in other countries. One of the strongest details I find in the painting are the Matryoshka dolls (Russian icons) all over the place, which for me represent the influence the Soviet Union had in our country from 1959 till the early 90s. To my eyes, we were like a little Soviet Union island in the Caribbean sea. It is impossible for our generation to forget Russian cartoons, Russian songs learned at school, played on the Radio, and everywhere else, Russian teachers who served in Cuba within many special fields. Our music education system was and still is shaped by the Russian school. Because of all these reasons I have chosen a motive of a famous Russian song we used to hear as children, to develop the main theme of this piece. The Polka-like theme is interacting and alternating with Cuban traditional music elements, as well as with a more jazzy-like section in the middle, which represents the obsession of many Cubans wanting to leave the country (and others who already left) to purchase their American Dream."

—KEYLA OROZCO

Cuban composer and pianist Keyla Orozco moved to the US in 2013, after living and working in The Netherlands as an independent artist for over 18 years. Her work has been awarded the Guggenheim Fellowship, Cintas Fellowship, and a MacDowell Residence Fellowship. In 2016 she received a composition grant by the Fromm Music Foundation from Harvard University. She has been commissioned as well by the Maryland Classic Youth Orchestras.

During her years in The Netherlands she received numerous commissions to write for internationally acclaimed Dutch ensembles and soloists such as Nederlands Kamerkoor, Nederlands Fluitorkest, Nederlands Blazers Ensemble, Asko Ensemble, Nieuw Ensemble, David Kweksilber Bigband, and many others. Her works are published by Donemus in The Netherlands. Orozco graduated in Composition at the Higher Institute of Arts in Havana. Later, she followed advanced composition studies at the Royal Conservatory of The Hague and Conservatory of Amsterdam.

Notes provided by ZOFO

We would like to express our gratitude to: the composers who participated in this project, the artists, collectors, museums, and galleries for granting us the rights to project the images, and the Van Dyke Family Foundation for making this project possible.

### Art Project: Earth

#### KAREN SKOLFIELD

Balloon, then papier maché. Gray paint, blue and turquoise, green, a clouded world with fishing line attached to an old light, original to the house, faux brass chipping, discolored, an ugly thing. What must the people of this planet think, the ground knobby and dry, the oceans blue powder, the farmland stiff and carefully maintained. Sometimes they spin one direction, then back again. How the coyotes howl. How the people learn to love, regardless. The majesty of their own towering hearts. The mountains, which they agree are beautiful. And the turquoise—never has there been such a color, breaking into precious and semiprecious stones. They build houses from them, grand places of worship, and there is much to worship. Look up, for instance. Six suns. The wonder of it. First one, then the next, eclipsing the possibility that their world hangs by a thread.



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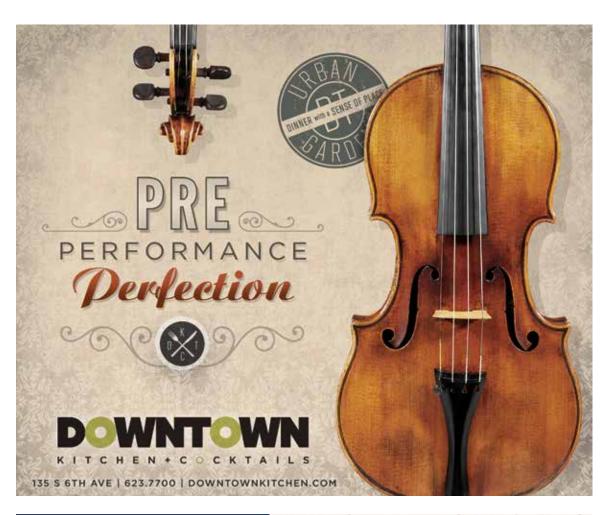
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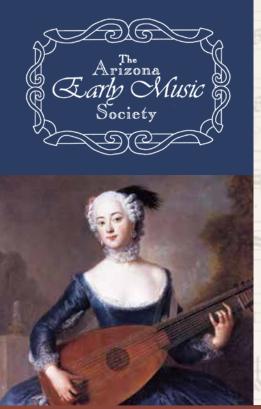
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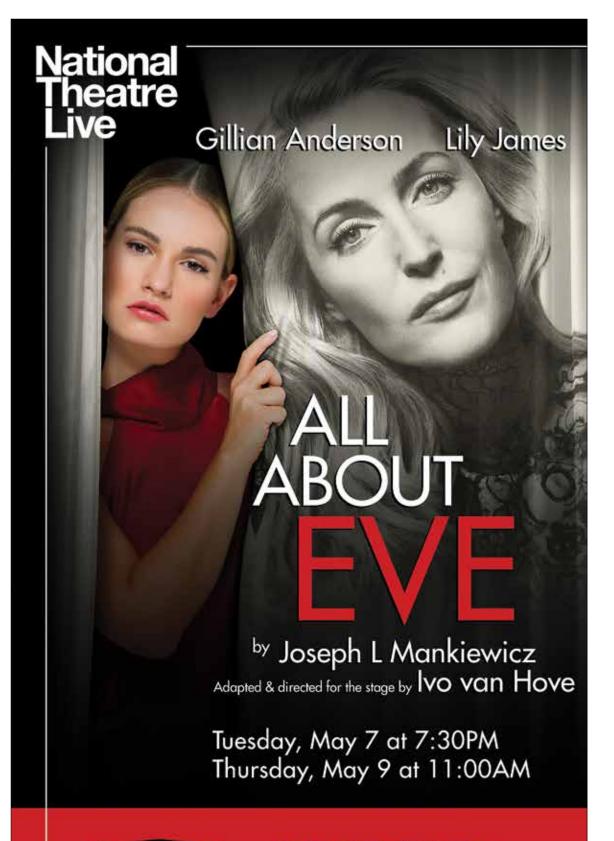


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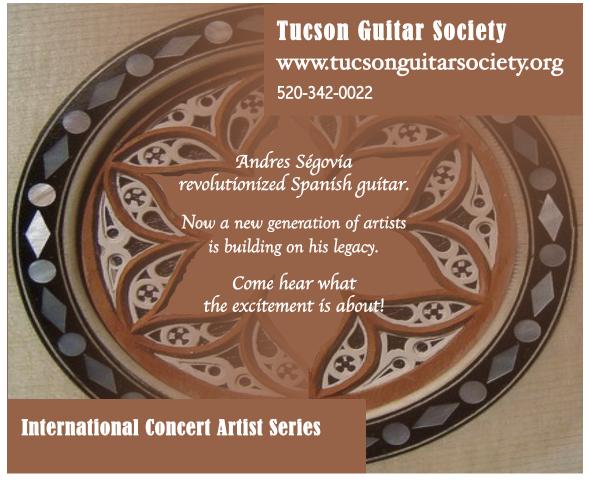
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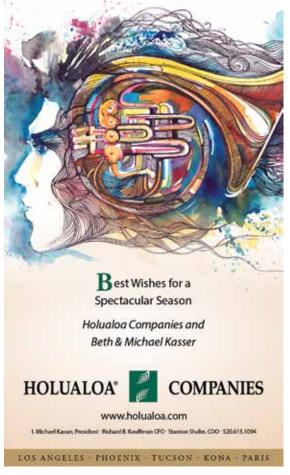


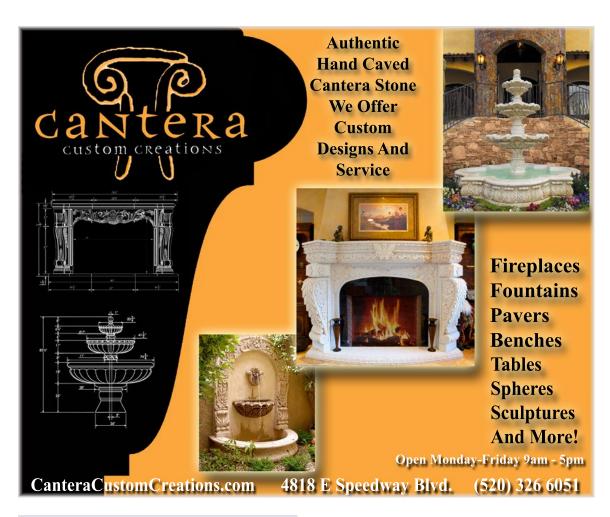
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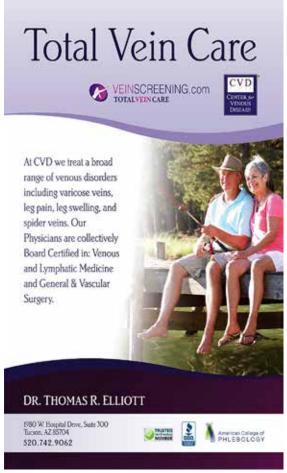




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