

PAUL LANSKY

TEXTURES (2012-13)

for two pianists and two percussionists

[30:22]

Tracks 1-8

- | | | |
|-------|-------------------|--------|
| I. | Striations | [3:52] |
| II. | Loose Ends | [3:28] |
| III. | Soft Substrates | [3:35] |
| IV. | Slither | [3:28] |
| V. | Granite | [4:15] |
| VI. | Points of Light | [2:40] |
| VII. | Aflutter, On Edge | [3:55] |
| VIII. | Round-Wound | [5:03] |

Hammer/Klavier

Thomas Rosenkranz, piano 1
Michael Sheppard, piano 2
Svet Stoyanov, percussion 1
Gwendolyn Burgett, percussion 2

THREADS (2005)

for four percussionists

[27:47]

Tracks 9-18

- | | | |
|-------|--------------------------|--------|
| I. | Prelude (Aria I) | [2:54] |
| II. | Recitative I | [1:57] |
| III. | Chorus I | [2:13] |
| IV. | Aria II | [2:34] |
| V. | Recitative II | [2:19] |
| VI. | Chorus II | [2:26] |
| VII. | Aria III | [3:16] |
| VIII. | Recitative III | [2:12] |
| IX. | Chorus III | [3:17] |
| X. | Choral Prelude (Aria IV) | [4:34] |

Time Travellers

Gwendolyn Burgett, percussion 1
Svet Stoyanov, percussion 2
Ian Rosenbaum, percussion 3
Ayano Kataoka, percussion 4

I love writing percussion music. It's a lot like making computer music (which I did fulltime for more than 35 years). On the machine you work with spectral balance, envelope, timbre difference, etc. In the percussion world this near infinitude of possibility is matched by the vast potential among percussion's families of woods, metals, mallets, skins, toys, etc. To make matters even more interesting there is no guarantee that one doumbek will sound just like every other, or that there is a standard for cowbells. And then we come to the matter of percussionists themselves, one of the most interesting and lively group of musicians working today.

It is now rare that a music school doesn't have a percussion ensemble class, there are a growing number of professional percussion groups and it's axiomatic that part of their job description is to generate literature, which they do with evangelical zeal and fervor.

Textures, for two pianists and two percussionists, was written in 2012-13. It was commissioned by the group **Hammer/Klavier**: Svet Stoyanov, Gwendolyn Burgett, Thomas Rosenkranz and Michael Sheppard. They premiered it at Bowling Green State University on October 3, 2013 and Oberlin College on October 5. This

unusual instrumental combination, first used by Bartók in his *Sonata*, begs for scoring that brings the instruments to the edge of their respective sonic potentials. Pianos can function as percussion instruments and percussion can explore its tuneful side, particularly through mallet instruments. The idea of "textures" occurred to me almost as soon as I started work. I didn't first decide on a specific texture and then compose with that in mind. Rather, I jumped in, arms flailing, and then found the focus for a movement once its texture and musical ecology became clear. Basically, the piece celebrates the unique sonic potential of this unusual combination.

Threads was written for Sō Percussion in 2005. The group was originally interested in a transcription of my 'kitchen gamelan' computer piece *Table's Clear* (Bridge 9035). That didn't seem like fun to me so they suggested I write a new piece. I began by writing a set of ten studies, which they read for me in their Brooklyn studio. Next I wrote a few movements based on the studies and the pieces began to unfold as they developed into larger movements. Then I noticed that I was devising three kinds of movements: one made with lyrical metals, another with abstract and busy toys, and yet another with loud drumming. The analogy to arias, recitatives and cho-

ruses in Bach cantatas occurred to me so I 'threaded' together three alternating versions of these types and added a chorale prelude at the end, setting an original chorale tune. *Threads* has now been played by dozens of groups and I find it extremely interesting to hear the similarities and differences. No two are alike yet they all are recognizable as performances of *Threads*.

It's been interesting to start something new as a 'senior citizen'. One of the reasons I gave up a promising career as a French Horn player fifty years ago was that I wanted to do something where I'd be at the top of my game at the age I am now (70). I reasoned that

were I to stay in performance I would be closing shop about now. But life is full of surprises. I had no idea that I would spend the best part of 35 years banging my head against the machine and then, when I just about had it figured out I'd change my major and basically become a newbie again, writing music the old fashioned way, this time for bows, lips, sticks and fingers.



A special shout-out to Svet Stoyanov for organizing the commission and scheduling the recording sessions. Thank you Svet



Bulgarian-born percussionist Svetoslav "Svet" Stoyanov is considered a driving force in today's modern musical scene and the art of percussion. Praised by the *New York Times* for his "understated but unmistakable virtuosity" along with a "winning combination of gentleness and fluidity," Mr. Stoyanov strives to advance and re-define the way percussion is perceived today through his creative artistic endeavors and highly committed musical presentations.

As a soloist he has performed in all Carnegie Hall venues, Lincoln Center, The Kennedy Center, Taiwan National Concert Hall, as well as with The Chicago, Seattle and American Symphony Orchestras, to name a few. Some of the conductors he has collaborated with feature James Conlon, John Adams, Gerard Schwarz, Oliver Knussen and Pierre Boulez.

A passionate educator, Mr. Stoyanov serves as The Director and Professor of Percussion Studies at the Frost School of Music, University of Miami. There he has collaboratively developed one of the most engaging, intensive and innovative percussion programs in the world, encompassing solo, chamber music and orchestral performance in a singular curriculum.

Svet Stoyanov endorses some of the finest percussion products, instruments and mallets available today, namely: Remo, Adams, Pearl, Zildjian and Vic Firth. He is the winner of numerous awards and competitions, featuring the Concert Artists Guild International Competition in New York City.

Mr. Stoyanov continuously performs around the globe and his current endeavors include the commission of a new Percussion concerto by composer Mason Bates.



Artist's Statement: "...It is my desire that everyone who experiences percussion falls in love with this magical art form. For such phenomenon to occur, a profound composition and an enchanting performance are essential. I sincerely hope that listeners will find the music in this album to be deeply moving and transcending. This is be the best gift I could ask for..."

Thanks to my incredible mother Sylvia and grandmother Liliya, The Frost School of Music, The Yale School of Music, Oberlin Conservatory Percussion Studios, Princeton University, Vic Firth & Neil Larrivee, Remo & Bruce Jacoby, Shelly Berg, Robert van Sice, Tom Freer, Eugene Kimball, Scott Switzer, Robert Friedrich, Adam Abeshouse, Paul Eachus, Yaroslav Kargin, and Yi-Jia Susanne Hou and her wonderful family.

Thank you, Paul Lansky, for your profound music and friendship. You are a treasure!

To my friends – Gwen, Ayano, Ian, Tom and Michael: I am deeply honored to have traveled this journey together with you and could not have asked for a more amazing team of artists!

To the very special David and Becky Starobin: Thank you being so amazingly supportive of Paul and his music. Throughout the whole project, you allowed Art to have the ultimate priority in every sense, and this means the world to me!



Gwendolyn Patricia Burgett is currently associate professor of percussion at the Michigan State University College of Music. Burgett has maintained a career as an active solo, chamber, and orchestral musician. She is currently the principal percussionist of the Lansing Symphony and has performed with the Detroit Symphony, Rochester Philharmonic Orchestra, and the Grand Rapids Symphony among others. Burgett was awarded the Teacher Scholar Award from Michigan State University in January 2012. She was the winner of the Keiko Abe Prize at the 2nd World Marimba Competition

and received the Performer's Certificate from the Eastman School of Music. Burgett has also performed numerous solo recitals throughout the United States, Europe, Asia and South America. She released her first solo CD in October of 2007 and her second solo CD in the fall of 2012 both on the Blue Griffin label. Burgett holds degrees from the Eastman School of Music, Peabody Conservatory and the Yale School of Music.



Percussionist **Ayano Kataoka** is known for her brilliant and dynamic technique, as well as the unique elegance and artistry she brings to her performances. She was the first percussionist to be chosen for The Chamber Music Society of Lincoln Center's Chamber Music Society Two, a three-season residency program for emerging artists offering high-profile performance opportunities in collaboration with The Chamber Music Society. She has collaborated with Emanuel Ax, Jaime Laredo, David Shifrin, Jeremy Denk, to name a few. She gave a world premiere of Bruce Adolphe's *Self Comes to Mind*

for cello and two percussionists with cellist Yo-Yo Ma at the American Museum of Natural History. She presented a solo recital at Tokyo Opera City Recital Hall which was broadcast on NHK, the national public station of Japan. Her performances can be also heard on Deutsche Grammophon, Naxos, New World, and Albany recording labels. She is a faculty member of the University of Massachusetts at Amherst.



Praised for his “excellent” and “precisely attuned” performances by the New York Times, percussionist Ian David Rosenbaum has developed a musical breadth far beyond his years. He made his Kennedy Center debut in 2009 and later that year garnered a special prize created for him at the Salzburg International Marimba Competition. Last season, Mr. Rosenbaum joined the Chamber Music Society of Lincoln Center’s CMS Two program as only the second percussionist they have selected in their history. He has recorded for the Bridge, Innova and Naxos labels and is on the faculty of the Dwight School in Manhattan.



Thomas Rosenkranz enjoys a musical life as a soloist, chamber musician, and artist teacher. Since winning the Classical Fellowship Award from the American Pianists Association, his concert career has taken him to four continents. His repertoire extends from the works of J.S. Bach to premieres of works written exclusively for him, often including improvisation into his performances. During recent years, he has concertized in many of the major cities of Asia including Shanghai, Beijing, Hong Kong, Tokyo, Jakarta, and Bangkok. During the summers, he is in residence at the soundSCAPE Festival in Maccagno, Italy where he engages pianists in the performance of new music. He is currently an Associate Professor of Piano at the College of Musical Arts at Bowling Green State University.



Known as “a virtuosic soloist possessed of power, sensitivity, earthiness, and humor” (Whitney Smith, *Indianapolis Star*) with the “power to make an audience sit up and pay attention...thought-provoking for performers and listeners alike” (James Manheim, *All Music Guide*), Michael Sheppard trained with the legendary Leon Fleisher at the Peabody Conservatory. He was selected by the American Pianists Association as a Classical Fellow, which led to the recording of his Harmonia Mundi CD of 2007. In 2014 another recording will be released by Azica.

He has performed solo recitals and concertos around the world, as well as across the USA, including several solo Carnegie Hall recitals and a solo Kennedy Center debut. He gives master classes, teaches regularly and plays with some of the top singers and instrumentalists around; he also coaches singers, instrumentalists, and conductors.

Michael Sheppard has worked closely with fellow composers John Corigliano, Christopher Theofanidis, Michael Hersch, Robert Sirota and with the late Nicholas Maw, demonstrating a deep love of new music; his eclectic tastes also led him recently to musical-direct performances of Jason Robert Brown’s Broadway show “The Last Five Years”.

PRODUCER: David Starobin **ENGINEERS:** Robert Friedrich (Textures); Eugene Kimball (Threads)

EDITOR: Svet Stoyanov **MIX AND MASTERING ENGINEER:** Adam Abeshouse
Textures recorded October 9, 2013 at Clonick Hall and Recording Studio, Oberlin College, Oberlin, Ohio
Threads May 21 & 22, 2012, recorded at Sprague Hall, Yale University, New Haven, Connecticut

EXECUTIVE PRODUCER: Becky Starobin **GRAPHIC DESIGN:** Douglas H. Holly

This recording was made possible with assistance from the Frost School of Music,
University of Miami and the Princeton University Department of Music.

The music of Paul Lansky is published by Carl Fischer Music (ASCAP)

Special thanks to Joanie Chalakani and Kyle Subramanian

For Bridge Records: Barbara Bersito, Douglas Holly
Doron Schächter, Casey Siu, Allegra Starobin, Robert Starobin

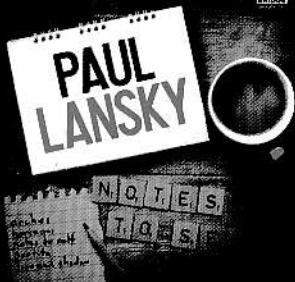
Brad Napoliello, webmaster • E-mail: bridgerec@bridgerecords.com

Bridge Records, Inc. | 200 Clinton Avenue | New Rochelle, NY 10801

PAUL LANSKY on



BRIDGE®

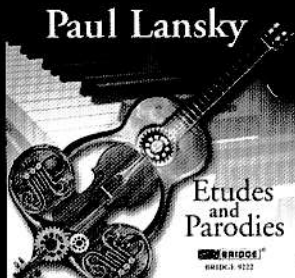


BRIDGE 9405

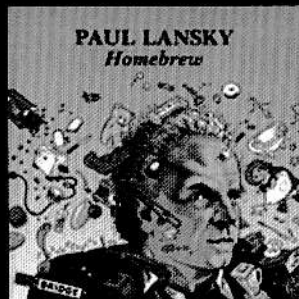


BRIDGE 9366

ALABAMA SYMPHONY ORCHESTRA • JUSTIN BROWN, CONDUCTOR
QUATTRO MANI, DUO PIANISTI • DAVID STAROBIN, GUITAR



BRIDGE 9222



BRIDGE 9035

BRIDGERECORDS.COM