

performs with the best Latvian orchestras, gives solo concerts in and outside of Latvia, and performs in chamber ensembles.

He has participated in many music festivals, including Gidon Kremer's Lockenhauser Kammermusikfest in Austria and Festival de Radio France et Montpellier. At the same time, he is an assistant professor at the Latvian Academy of Music. In the years 2002–2005 he held position of a Dean of Student affairs in Latvian Academy of Music. He has given master classes at Universität der Künste Berlin, The California State University at Long Beach, the California Institute of the Arts, Rotterdam Conservatoire in Netherlands, Sibelius Academy in Helsinki and Conservatorio di Udine in Italy. Currently, Žvikovs is using a Fulbright Scholar Exchange Grant to work at the California Institute of the Arts.

## UPCOMING PERFORMANCES

**February 10–21:** The Wooster Group: *North Atlantic*

**February 24–27:** Teatro en el Blanco: *Diciembre*

**February 27–March 7:** REDCAT International Children's Film Festival

**March 1:** Don Levy: *Herastratus*

**March 3:** Antonio Damasio: Art and the Conscious Brain

**March 4–5:** CEAIT Festival

**March 18–27:** Rosanna Gamson/World Wide: *Tov*

**March 30:** Ross Lipman: Urban Ruins, Found Moments

**April 2:** Michiko Hirayama Sings Scelsi: *Canti del Capricorno*

**April 3:** Pandit Swapan Chaudhuri and Ustad Aashish Khan: Classical Hindustani Music

**April 5:** Light Echoes Dark: The Films of Julie Murray

**April 11–12:** Studio: Spring 2010

**April 14–18:** John Jasperse Company: *Truth, Revised Histories, Wishful Thinking, and Flat-Out Lies*

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# YAMAHA PIANOS ALL-STAR REVUE

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FEBRUARY 5, 2010

8:30 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

# YAMAHA PIANOS ALL-STAR REVUE

FRIDAY, FEBRUARY 5, 2010 | 8:30PM

## PROGRAM

### **Prelude in B flat major op. 23 no. 2 (1903)**

### ***Izdegušas zemes ainavas (Landscapes of the burnt-out Earth) (1992)***

Juris Žvikovs

### ***Variations on a Theme of Paganini (1941)***

### ***Ergodos III (1994, U.S. premiere)***

### ***Diamond Morning (2007, world premiere)***

I. *Rite of Passage* II. *Fear of the Moon* III. *F-Sharp Wallah* IV. *Diamond Morning*

Liam Viney and Anna Grinberg

### ***Abstract No. 1 (2002)***

Milen Kirov

### ***2 - Act I (2007)***

Borislava Zahova a.k.a. Bobbyta, multimedia projection

Milen Kirov and Neema Pazargad, pianos

### ***Take 7 (2009)***

Milen Kirov, piano; Bryon Holley, percussion

## ***Intermission***

### **Excerpts from *Bell Solaris (1998)***

1. *Hymn of Change* 2. *Argus's Eyes See the Code of Small and Large*

David Rosenboom

### ***You***

Danny Holt

### **Excerpts from *Seven Mirrors (1997)***

1. *A Window in the Sky* 2. *Dotted Path* 3. "...space between the fish and the moon"

Vicki Ray

### ***Fervent (1992–4)***

Danny Holt

### ***Some Other Time (1944)***

### ***Gato Rojo (2003)***

David Roitstein

### **Sergei Rachmaninoff**

### **Peteris Vasks**

### **Witold Lutoslawski**

### **James Tenney**

### **Shaun Naidoo**

### **Milen Kirov**

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### **David Rosenboom**

### **Radiohead, transcribed by Christopher O'Riley**

### **Chinary Ung**

### **Graham Fitkin**

### **Leonard Bernstein**

### **lyrics by Betty Comden & Adolf Green**

### **David Roitstein**

While studying in Israel Anna won prizes in several competitions, including the Katz Piano Competition on two occasions. Anna was twice a major prizewinner in the Connecticut Young Artists Piano Competition.

Liam has appeared as soloist with the Queensland Symphony Orchestra, the Queensland Conservatorium Symphony Orchestra, the Queensland Youth Orchestra, the Hartford Symphony, and the CalArts Chamber Orchestra in concertos ranging from those of Mozart to Ligeti. He has won competitions in both Australia and the U.S., including First Prize in the Lev Vlassenko Piano Competition, where he also won the "People's Choice Prize" and prizes for "Best Performance of an Australian Work", and "Best Performance of a Classical Sonata". The *Courier Mail's* review of the competition's final stage with orchestra described his playing as having "maturity and flair". Liam also won First Prize in the Yamaha Australian Youth Piano Competition, (the prize for which was a grand piano). Liam's 2008 solo recital of all Australian music (including five U.S. premieres) at Zipper Hall in Los Angeles was named "Best of 2008"; one of the top ten musical events that year in Los Angeles, by *Los Angeles Times* critic Rick Schultz. Liam has performed in concert series and festivals such as the Norfolk Chamber Music Festival, (where he premiered the chamber ensemble

version Rautavaara's new *Clarinet Concerto* with Richard Stoltzman), the Los Angeles Philharmonic's Green Umbrella series, the New Paths festival of New York, Melbourne's Next Wave festival, the Brisbane Festival, the Keynote, Celebrations, and Kawai series of Australia, and the Tyalgum Festival.

Both Anna and Liam have Doctorates in piano performance, from Stony Brook University and Yale University respectively. They have both served on music faculties including those of Yale University, Chapman University and the California Institute of the Arts. After a decade in the United States, Liam is now Piano Performance Fellow at the University of Queensland, School of Music, and Anna is Resarch Fellow in Piano Performance.

**Borislava Zahova a.k.a. Bobbyta** is an up-and-coming Bulgarian artist/ animator working in a variety of media. Her work has been seen at a number of festivals as well as on TV and the Internet.

**Juris Žvikovs** began to play the piano at the age of seven. He studied at the Jelgava School of Music, the Emils Darziņš Special College of Music in Riga, the Jazeps Vitols Latvian Academy of Music, the Conservatoire de Musique de la Ville de Luxembourg, and the Peabody Conservatory at Johns Hopkins University in Baltimore. His teachers have been Zigrīda Šillere, Janis Lielmanis, Arnis Zandmanis, Teofilis Bikis, Marko Krauss and Robert McDonald.

Žvikovs has won awards at several international piano competitions including the M. K. Ciurlionis international piano competition in Vilnius, Lithuania, the Kishinev international piano competition in Moldova, the second Jazeps Vitols international piano competition in Riga. He has won several music awards (including the Latvian Great Music Award (Latvia's Grammy)) and scholarships (including the Fulbright Scholarship as a student and a scholar). Žvikovs regularly

and jazz compositions. In October 2007, Roitstein was designated the holder of the Mel Powell Chair at CalArts, one of four honorary endowed faculty chairs in the School of Music.

**David Rosenboom** is a composer, performer, conductor, interdisciplinary artist, author and educator, known as a pioneer in American experimental music. He has explored ideas in his work about the spontaneous evolution of musical forms, languages for improvisation, new techniques in scoring for ensembles, cross-cultural collaborations, performance art, computer music systems, interactive multi-media, compositional algorithms and extended musical interface with the human nervous system since the 1960s. Rosenboom holds the Richard Seaver Distinguished Chair in Music in The Herb Alpert School of Music at California Institute of the Arts where he has been Dean of the School of Music and Conductor of the New Century Players since 1990, and was Co-Director of the Center for Experiments in Art, Information and Technology from 1990 to 1998. He taught at Mills College from 1979 to 1990, was Professor of Music, Head of the Music Department and Director of the Center for Contemporary Music and held the Darius Milhaud Chair from 1987 to 1990. He studied at the University of Illinois, where he was later awarded the prestigious George A. Miller Professorship and has held positions in the Center for Creative and Performing Arts at the State University of New York in Buffalo, York University in Toronto, where he was Professor of Music and Interdisciplinary Studies, Bard College, Simon Fraser University, San Francisco Art Institute, California College of Arts and Crafts, Center for Advanced Musical Studies at Chosen Vale, and Ionian University in Greece. His work has been presented in many venues around the world, widely published, and recorded on a variety of labels. [music.calarts.edu/~david](http://music.calarts.edu/~david)

**The LA Piano Duo, Liam Viney and Anna Grinberg**, was formed in 2006 in Los Angeles. They have commissioned new works from Ezra Laderman, Marc Lowenstein and Shaun Naidoo. Natives of Australia and Israel, and now based in Australia, Liam and Anna met while studying at Yale's School of Music with Boris Berman. Based in Los Angeles until mid-2009, recent performance highlights include Messiaen's *Visions de l'Amen* at Yale University's Messiaen Centenary Celebration and a performance in the Horowitz Series birthday celebration for pianist Boris Berman. They also accompanied the great ballerina Nina Ananiashvili's solo appearances with the State Ballet of Georgia during her 2008 tour of the United States. Critic Ivan Katz said of their performance of John Adams' *Hallelujah Junction* at Sprague Hall, Yale University: "I cannot imagine a finer performance, as this one had everything, illuminating every bar of the music... The audience went wild..."

Anna's career has seen concerts in the U.S., Australia, Israel, England, Italy, Germany, and Belgium. Hailed by the *Los Angeles Times* as "powerful", Anna's engagements have included performances at venues such as Royce Hall, the International Cello Festival in Mizra, Israel, and New York's Weil Recital Hall at Carnegie Hall. She has performed as soloist with the Hartford Symphony Orchestra, and the Paul Mellon Chamber Orchestra. She has appeared on the Faculty Artist series of Chapman University, California Institute of the Arts, and Yale University.

## PROGRAM NOTES

### **Prelude in B flat major op. 23 no. 2 (1903)**

**Sergei Rachmaninoff**

Sergei Rachmaninoff, one of the most beloved Russian composers, composed two sets of preludes. The B flat major prelude—exuberant, virtuosic, mighty—is one from the first set, attracting pianists with virtuosic brilliance, magnificent power and the necessary endurance.

### **Izdegušas zemes ainavas (Landscapes of the burnt-out Earth) (1992)**

**Pteris Vasks**

"Music is the most mighty of all the muses, because it gets to divinity most easily. Yes, music is an abstraction, but sounds are able to express the spirit. All around only flesh is talked about, but I want to shout: Where is the spirit, the soul? Souls are as overgrown as the jungle. That is why in my sounds I try to uphold a beam of light." —Peteris Vasks

Peteris Vasks (1946) is the best-known Latvian composer internationally at the beginning of the 21st century. His music's severe, burning emotionality has created echos on many continents. This basic characteristic is fully applicable to the fantasy *Izdegušas zemes ainavas (Landscapes of the burnt-out Earth)*, whose detailed, substantial message shows again and again visions of actual strangulation in the heart, not clarifying which land exactly is burnt-out (parched, barren, dead) on the Earth, and warning that any land could have a similar fate.

### **Variations on a Theme of Paganini (1941)**

**Witold Lutoslawski**

Lutoslawski wrote his variations during World War II, and earned a living by performing the work in Warsaw's musical cafes during the conflict (but not before military service in a radio unit, being captured by the Nazis, a narrow escape on a prison camp march, followed by a 400-km walk back home). Paganini's famous 24th Violin Caprice is given a 20<sup>th</sup>-century treatment here, with due reference to Rachmaninoff and a hat-tip to Gershwin. That such vibrant music can be created during such terrible times testifies to the importance of music as a consoling force, and suggests that in times of great distress (even global calamity), music becomes more relevant and important, not less.

### **Ergodos III (1994)**

**James Tenney**

Regarding his *Ergodos* series, James Tenney wrote: "I use this term (borrowed from thermodynamics) to mean statistically homogeneous at some hierarchical level of formal perception; certain statistical properties are in fact "the same"— or so nearly identical that no distinction can be made in perception." Larry Polansky summed up the *Ergodos* pieces simply by saying: "Any given slice of the material is equivalent statistically to any other slice." For John Cage. Commissioned by Südwestfunk Radio for the Donaueschingen Musiktage.

### **Diamond Morning (2007, world premiere)**

**Shaun Naidoo**

Wallah: usually in combination: person in charge of or employed at a particular thing; "a kitchen wallah"; "the book wallah"

*Diamond Morning* was completed in early 2007 and is premiered tonight. The first movement in a tightly constructed set of four, *Rite of Passage* incisively establishes a referential and groove-influenced musical language that splashes with dense outbursts of color. *Fear of the Moon* evokes primal chills by describing an emotion that has long passed from the conscious human brain thanks to electricity and reliable shelter. *F-Sharp Wallah* forms the virtuosic hub of the whole piece, repeatedly cycling through a

pattern of 43 very fast eighth notes upon which increasingly complicated layers are built. Working in a spiral against gravity, the movement distinctively adds to the “motoric thrill” genre of Ligeti and Nancarrow. The fourth movement, *Diamond Morning*, transfigures motivic material from the first movement, unifying the piece and creating a compelling statement that resonates with its own memories. Haunting, floating fragments of suspended slow-motion sound hover *below* a bed of crystal in the top registers of the two pianos; a spectral emanation of lost music. *Diamond Morning* was commissioned by Liam Viney and Anna Grinberg, supported in part by the CalArts Faculty Development Fund. It is dedicated to Alex Viney.

—program note by Liam Viney

### **Abstract No. 1 (2002)**

**Milen Kirov**

A solo piano piece exploring the abstract world of major and minor seconds.

### **2 - Act I (2007)**

**Milen Kirov**

This 2-movement piece mixes music and visual elements seamlessly, creating a multimedia world inspired by the abstract sounds of 2 pianos. It is essentially the transcendent search for unity that drives this project. What is 2? Is it the sum of 1 + 1 and when do 2 halves become One? This composition does not provide answers. It simply presents sounds and images to the process of 2 separate identities struggling with their own weaknesses, strengths, differences, and similarities on the way to becoming ONE.

### **Take 7 (2009)**

**Milen Kirov**

Based on a Bulgarian folk dance rhythm, this composition utilizes extended performance techniques on piano and percussion, mixing in elements from American jazz and Bulgarian folk music.

### **Two Excerpts from *Bell Solaris* (1998)**

**David Rosenboom**

1. *Hymn of Change*: “The phrase ‘being born’ is used ... for beginning to be something different ... from what one was before, ... while ‘dying’ means ... ceasing to be the same. Though this thing ... may pass into that, ... and that into this, ... yet the sum of things ... remains unchanged.” —Ovid, *Metamorphoses*

2. *Argus’s Eyes See the Code of Small and Large*: The theory of multiple, independent spaces; the inevitability of apparent symmetries in the laws of nature; Argus’s one hundred eyes are placed on the tail of a bird.

*Bell Solaris*—the Sun rings like a bell, initiating waves of influence that traverse, shape and create space, time and life. Various influences in the composition include GONG (Global Oscillation Network Group), on-line access to the daily spectrum of portents from the Sun’s vibrations, and selections from Ovid’s catalog of transformations among gods and mortals and his chronicles of Pythagoras’s lectures on change—all transfigured by the composer’s views of history, evolution, and a penchant for symbolic replication and anthropomorphism.

The musical architecture of *Bell Solaris* reflects my interest in making musical forms that emerge in the way forms of nature emerge out of the dynamics of vast numbers of component parts. The music is created by transforming the shapes of items in a lexicon of human gestures coded in sonic metaphors to create an unusual form of counterpoint and an arboretum of intertwining lines. In *Bell Solaris*, all of these musical shapes and lines are derived from transforming aspects of a simple “Hymn of Change”, a kind of gospel waltz about transformation, change, and dying. This “Hymn of Change” is the genesis point for the entire work and is only revealed in the tenth movement after a large array of other musical dramas have

currently based in Los Angeles. He is an Associate Professor of Composition at Chapman University Conservatory of Music. [www.shaunnaidoo.com](http://www.shaunnaidoo.com)

**Neema Pazargad** has been playing and performing piano since the age of six. A Los Angeles native, Neema began his studies under concert pianist Claudine Perriere and critically acclaimed pianist and teacher Sheldon Steinberg. He then attended the University of Denver’s Lamont School of Music on a full scholarship, studying with professors Alice Rybak, David Genova, and Theodore Lichtman. At Lamont, he attained a Bachelor of Music in Piano Performance and was the recipient of numerous awards in solo and collaborative piano performance. Winner of the Most Outstanding Senior in Performance of 1999, Neema was the first student from the Lamont School of Music sent to Japan to collaborate and perform with Japanese musicians from Nagoya. In 2001, Neema began his studies at the California Institute of the Arts with pianist Vicki Ray. He completed his Masters of Music in Collaborative Arts in 2004. Currently, Neema resides in Los Angeles, where he continues to perform and teaches piano to students of all ages.

**Vicki Ray** performs internationally as a soloist and collaborative artist. She is a member of the award-winning California E.A.R. Unit and Xtet. As a founding member of PianoSpheres, an acclaimed solo piano series dedicated to exploring the less familiar realms of the piano repertoire, her playing has been hailed by the *Los Angeles Times* for “displaying that kind of musical thoroughness and technical panache that puts a composer’s thoughts directly before the listener.” A long-time champion of new music, Ms. Ray has worked with György Ligeti, John Adams, Pierre Boulez, Elliot Carter, Morton Subotnick, Esa-Pekka Salonen, Thomas Adès, Oliver Knussen and many others. Ms. Ray has been featured in the Los Angeles Philharmonic Green Umbrella Series, with Los Angeles Chamber Orchestra, the German ensemble Compania and the Blue Rider Ensemble of Toronto with whom she made the first Canadian recording of *Pierrot Lunaire*.

Pianist and composer **David Roitstein** is the Jazz Program Director at California Institute of the Arts. He received his degrees from the University of Miami. As a young musician in the culturally diverse Florida city, Roitstein performed and recorded with a wide variety of artists, from Cuban wedding bands to emerging jazz talents such as Jaco Pastorius, Pat Metheny, and Carmen Lundy. He went on to work with many legendary singers including Mel Torme, Carmen McRae, and Frank Sinatra. David moved to Los Angeles in 1981, and, together with the world-renowned bassist Charlie Haden, created the innovative and award-winning CalArts Jazz Program in 1983. In 1990, with the support of Capitol Records and EMI Music, he established the annual CalArts Jazz CD project. Since then, he has produced twenty CDs at Capitol Studios, documenting original compositions by CalArts students. While teaching and building the program, Roitstein continued to perform in clubs, concerts and tours, and as a studio musician for film, television, and records. A recent recording is “Americana” (Jazz Compass 1001) with Larry Koonse, Scott Colley, and Kendall Kay. As a composer, he will soon release two recordings of new works, featuring chamber music

**Danny Holt** specializes in performing contemporary works, 20<sup>th</sup>-century music, and obscure and neglected repertoire from past centuries. Alan Rich called his recent performance “phenomenal” (SolveHeard.com) and *The Record* (Waterloo, Ontario) called him “the classical music equivalent of an extreme sports athlete.” In addition to championing the works of emerging composers, Holt has worked with composers such as Steve Reich, Louis Andriessen, Christian Wolff, James Tenney, David Lang, Michael Gordon, Augusta Read Thomas, and many others. His CD, *Fast Jump* (Innova Recordings), was produced by Mike Garson (pianist for David Bowie, Nine Inch Nails, etc.) and features world-premiere recordings of works by David Lang, Caleb Burhans, and Graham Fitkin, among others. The album was selected by WNYC’s *New Sounds* as one of the best new releases of 2009, and *Gramophone* called it “a compelling showcase for Holt’s innate virtuosity and gregarious temperament.” Holt resides in Los Angeles, where he is an active freelance performer and educator, and he serves on the faculty of the Herb Alpert School of Music at California Institute of the Arts. For more information, visit: [www.dannyholt.net](http://www.dannyholt.net)

**Milen Kirov** was born in Plovdiv, Bulgaria in a family of musicians. He started playing the piano when he was four and composing when he was ten. Milen graduated from High School of Music “D. Petkov” in his hometown and attended the Academy of Music, Dance and Fine Arts also in Plovdiv, Bulgaria, as well as University of Nevada, Las Vegas. He holds a Bachelors degree in Piano Performance from California Institute of the Arts and a Masters degree in Composition from California State University, Northridge. Currently he is pursuing a Doctor of Musical Arts degree at CalArts.

Milen Kirov has won awards from the Bulgarian National Radio Composition Competition dedicated to the 250<sup>th</sup> anniversary of G.F. Handel’s death; Bulgarian National Competition “Sv. Obretenov”, Provadia, Bulgaria; MTNA Competition, Nevada; Reno Chamber Orchestra Concerto Competition; and J. Huntzinger Concerto Competition to name a few. He has performed throughout Bulgaria, Greece, Germany, France, Canada, the United States, and is also active as a composer writing music for the stage, film and multimedia. Milen has released two albums on his own Ruino Vino Records label and has appeared as a performer and composer on numerous other recordings. He has been a guest soloist with UNLV Symphony Orchestra, and has led composition seminars at University of California, Santa Cruz and world music seminars at CalArts, Cal State Northridge and UC Santa Barbara. He has performed and/or recorded with Perry Farrell (Jane’s Addiction), Steve Ferrone (Tom Petty, Quincy Jones), James Gadson (Marvin Gaye, Beck), Money Mark (Beastie Boys), “A.i.”, Red Elvices, Stefan Karlsson, Lili Haydn, and many more. His music has been featured on more than 20 radio and TV stations throughout the US, England, Scotland, Germany, and Bulgaria. [www.milenkirov.net](http://www.milenkirov.net), [www.youtube.com/lutarakia](http://www.youtube.com/lutarakia), [www.myspace.com/milen](http://www.myspace.com/milen), [www.myspace.com/milenkirov](http://www.myspace.com/milenkirov), [www.bgmoonshineco.com](http://www.bgmoonshineco.com)

**Shaun Naidoo’s** music has been performed throughout the United States, Europe, Australia and South Africa, and has been released by Island Records, C.R.I., New World Records, Capstone Records, and Evander Music, among other labels. Born in Ladysmith, South Africa in 1962, he is

already played themselves out. Except for the opening fanfare, all musical material appearing in the piece emerges in some way from this origin point. The dramas underlying the music are presented in the score as a thread of narrative lines, phrases, statements, questions, quotes, and poetic images intended as a means of extending the way the notation communicates with the performer. They are also meant as musical meditations expressed through the composer’s transforming of mythological archetypes to reflect contemplations about modern conundrums in the way we deal with change and our place among the multiplicities of intelligence populating what we regard as our universe. In this way, narrative and dramatic forms are imbedded inside the musical form.

Written in 1998 for pianist Katrina Krinsky, the original version of *Bell Solaris* has been expanded here with two pianos, a Yamaha concert grand with motion sensors on the keyboard and a Yamaha Disklavier, which responds with transformations of the music being played on the primary piano. Drawing from models of musical perception, computer software written by the composer mimics ways in which listeners tend to segment musical materials into chunks or phrases and manipulates them in ways that are similar to how the musical materials were created for the written score. With these methods, all the musical materials appearing in the twelve movements of the complete score for *Bell Solaris* are somehow derived from the melodies, harmonies, and rhythms contained in the *Hymn of Change*.

**You**

**Radiohead, transcribed by Christopher O’Riley**

I like to think of Christopher O’Riley’s Radiohead transcriptions as being in the spirit of Busoni’s “transcriptions” of Bach, the most well-known example of which is the virtuosic piano piece he created from the Chaconne in D minor (originally for unaccompanied violin). Just as Busoni took a solo violin piece and transformed it into a powerful, epic work for piano, O’Riley has spent considerable time re-imagining works by the British band Radiohead. These are not simply solo piano versions of rock songs—they are an interesting portrait of the band’s music through the eyes of a contemporary classical pianist. And they’re just plain fun. —Danny Holt

**Excerpts from *Seven Mirrors* (1997)**

**Chinary Ung**

*Seven Mirrors* was originally conceived as seven cadenzas. Tonight’s concert features three of the seven movements. “A Window in the Sky” was inspired by a galaxy discovered in the mid-’90s. “Dotted Path” pays homage to French pointillism and French impressionist music. “...space between the fish and the moon” is drawn from a clause in a poem by Rumi which reads:

We are the night ocean filled  
with glints of light.  
We are the space  
between the fish and the moon  
while we are sitting here together

### ***Some Other Time* (1944)**

**Leonard Bernstein**  
**lyrics by Betty Comden & Adolf Green**

*Some Other Time* is dedicated to the memory of Nick England, one of the founders of CalArts. It is a song from *On The Town* that I played for Nick many times over the years. He knew all the words, and sang along every time. The lyrics to the first verse:

“Where has the time all gone to?  
Haven’t done half the things we want to.  
Oh well, we’ll catch up  
Some other time.”

### ***Gato Rojo* (2003)**

**David Roitstein**

*Gato Rojo* was written for the opening celebration of REDCAT in 2003. Now that we have a beautiful new Yamaha piano in our beautiful theater, there is another excellent reason to celebrate.

### **“God Bless Our Yamaha”: A Yamaha Appreciation**

Thank you for joining us as we celebrate the most recent chapter in a long history of Yamaha’s piano patronage of CalArts: they have provided a model CFIIIS nine-foot concert grand piano for our use here at REDCAT. This piano is exceptional in terms of the liveliness and evenness of its tone as well as the consistency and efficiency of its action, and we are delighted to have it.

The relationship between Yamaha and CalArts goes back more than two decades. In the late 1980s, the Von Hagen family made a grant for piano acquisition and maintenance, sorely needed at the time (when the majority of our piano inventory consisted of Kimballs!). The first thing we did was to purchase many new Yamaha grands and uprights for our practice rooms, class rooms and offices. We made this cornerstone acquisition from David Abell Fine Pianos (the storied “Piano Dealer to the Stars,” who had the vision to be the first *bona fide* Yamaha dealer in Los Angeles). Soon thereafter we acquired Yamaha C7 MIDI grands for the Roy O. Disney concert hall, our recording studio, and the offices of the Dean and the Jazz Program, all on campus in Valencia. Since then, Yamaha has been a supporter of various piano performance projects emanating from the Herb Alpert School of Music at CalArts. They have generously loaned pianos for a broad range of projects, perhaps most notably to our Dean, David Rosenboom, for his ground-breaking work with pianos and computer interfaces. And now, if the “cake” is the splendid Yamaha nine-foot concert grand before us, then the proverbial frosting would be their gracious agreement to provide us with additional pianos for multiple piano performances as the need arises, and even their consent to allow some of the “unconventional” (although non-destructive) things that we at CalArts do with pianos—and that some of our cutting-edge guest performers also do—as a matter of course. We are indeed fortunate to have such a supportive benefactor, as open-handed as they are open-minded!

No two pianos are alike, even when they are made with the legendary precision and consistency of a Yamaha. Therefore, it is important to select one from among many that are of equally high quality and condition. The Yamaha Corporation of America graciously invited us to do just that. For this purpose, a group of CalArtians convened at Yamaha’s concert and artist piano department. Piano department head Vicki Ray, her then-colleague Liam Viney, our jazz piano

faculty and program head, David Roitstein, Dean David Rosenboom (an accomplished pianist in his own right), and Alan Eder, our piano technician for the last twenty-six years, all rendezvoused at Yamaha America’s headquarters in Buena Park. We were presented with three of Yamaha’s top-of-the-line CFIIIS concert grand pianos from which to choose. And it was not a simple choice to make: All three had their own distinctive inherent attributes, and each one charmed at least one member of our selection committee, emerging as their personal favorite. After much earnest deliberation, the committee came to a consensus that the best instrument for our all-around purposes would be the piano you will hear tonight, have heard for the past year, and will hear at every piano performance at REDCAT for the foreseeable future: serial number S6057800.

We invite you to enjoy tonight’s concert in celebration of REDCAT’s being graced by this marvelous example of the current state-of-the-art of piano manufacture and of critical support for contemporary artistry through corporate largess. The REDCAT audio engineers are delighted with it, pianists who have performed on it report being inspired by the depth and breadth of its sound, and the affirmation of fastidious audience members makes it unanimous. Thank you for joining us for this musical offering of a world of pianism in honor of and out of appreciation for our good friends at Yamaha. —Alan Eder

## **PERFORMERS AND COMPOSERS**

The English composer **Graham Fitkin** studied at Nottingham University, and in the Netherlands with Louis Andriessen, whose forceful, expansive minimalism provides the basis for Fitkin’s own compositions. In a series of works written for ensembles including *Icebreaker* and *Ensemble Bash*, the emphasis on electronic instruments and percussion creates links with rock music. In such works as *Cud* (1988), *Hook* (1991), and *Stub* (1992), Fitkin has combined galvanic rhythmic energy with harmony that, while repetitive, is sonorous and richly coloured. Works for more traditional orchestral forces include a number of pieces written in the mid-1990s during his residency with the Royal Liverpool Philharmonic Orchestra, and a *Clarinet Concerto* (1998).

**Bryon “Btrain” Holley** is a natural-born drummer and artist. His love of world music has paved the way to a successful career as a professional drummer. He holds a Bachelor of Fine Arts in three categories: Jazz Performance, World Music and Ethnomusicology, from CalArts. Bryon currently resides in Southern California where he continues to hone his skills in the musical melting pot of Los Angeles. His diversity in music and skillful techniques can be seen all over Southern California and recording studios with artists like Chris Pierce, Debby Holiday, John Avila (Oingo Boingo), Ruben Bladès (Latin musical legend), Armand Sabel-Lecco (Paul Simon, Seal), Perry Farrell (Jane’s Addiction, Porno for Pyros), and Dave Boroff (George Benson, David Foster). <http://www.btrainmusic.com/>