PROGRAM

Mazurka op. 50.......................................................................Karol Szymanowski (1882–1937)

No. 1 Sostenuto-Molto Rubato

No. 2 Allegramente-Poco vivace

Preludes op. 1

No. 8 Andante ma non troppo

Mazurka op. 50

No. 3 Moderato

No. 6 Vivace

Preludes op. 1

No. 9 Lento, mesto

Mazurka op. 50

No. 9 Tempo Moderato

No. 10 Allegramente. Vivace. Con brio

Prelude op. 1

No. 2 Andante ma non troppo

Mazurka op. 50

No. 13 Moderato

No. 15 Allegretto Dolce

No. 16 Allegramenete

My Windows (1996–2007).....................................................................Lei Liang

1. Tian (heaven)

(b. 1972)

2. Seven Rays of the Sun

3. Magma

4. Pausing, Awaiting the Wind to Rise…

Karttikeya (Study No. 1) for solo piano............................Jason Thorpe Buchanan (b. 1986)

Piano Sonata No. 2 (1953).........................................................Grażyna Bacewicz (1909–1969)

1. Maestoso

2. Largo

3. Toccata

Piano Sonata No. 3 (Dance Suite)..................................................Avner Dorman (b.1975)

3.Techno

Heralded as “one of the most exciting voices in New Music” (The Wire), Lei Liang (b.1972)

is a Chinese-born American composer whose works have been described as “hauntingly

beautiful and sonically colorful” by The New York Times, and as “far, far out of the ordinary,

brilliantly original and inarguably gorgeous” by The Washington Post. Winner of the 2011

Rome Prize, Lei Liang is the recipient of a Guggenheim Fellowship and an Aaron Copland

Award. He was commissioned by the New York Philharmonic and Alan Gilbert for the

inaugural concert of the CONTACT! new music series.

Lei Liang’s select music is published by Schott Music Corporation, and recorded on Telarc,

Mode, New World, Innova, GM, Einstein, Spektral and Naxos (forthcoming) Records. He

received degrees from the New England Conservatory of Music (BM and MM) and Harvard

University (PhD), and currently serves as Associate Professor of Music at the University of

California, San Diego.

My Windows: “Tian” (heaven) is the first of six interludes in my earlier piano piece,

Garden Eight (1996/2004). It consists of six relative durations and six pitches that are each

permutated six times.

“Seven Rays of the Sun” (2007) was inspired by an image in the Naimittika pralaya in Vishnu

Purana: after the suns burn up the three worlds, a hundred years of rain pours down to

envelop the worlds in one ocean. In the last section of the piece, I imagine the mysterious

rays of light sinking into the deep seas while Vishnu sleeps on the waters.

In the opening section of “Magma,” (2007) the right hand plays mostly on the black keys,

while the left hand plays on the white keys. This division is dissolved in the second section

where the music builds up to an explosive ending.

“Pausing, Awaiting the Wind to Rise…” (2002) is based on the first movement “Tian.” It

is a reflection of the sound I encountered while strolling in the woods.

Karttikeya (Study No. 1) for solo piano by Jason Thorpe Buchanan was written in December

of 2008, and is the first in a series of character pieces for solo piano based on Hindu deities.

This work utilizes the Indian desi-tala system of rhythmic cycles to generate rhythmic material.

Each of the 120 ancient talas have specific cultural, spiritual and emotional associations

and are used for specific events and situations. Karttikeya is evoked through talas chosen

for having characteristics closely associated with his character. Karttikeya is a Hindu god

of war and the eldest son of Shiva and Parvati. He is usually depicted with six faces and

twelve arms, born to defeat the asura (demon) Taraka and restore order to the universe. In

addition to talas chosen with characteristics to evoke the image of Karttikeya, there are several

structural elements that specifically use the number twelve. This work utilizes the 12-tone

system, with a total of 12 permutations of the row. After writing the initial sketch with 12

recurring motivic gestures, they were graphed into 12 regions. The sketch was then revised

so that without departing from relatively strict serialism, the entrances of these 12 recurring

gestures occur symmetrically throughout the work.

The Polish-American pianist **Anna Kijanowska** (key-en-OFF-ska) has established herself as amulti faceted musician, smoothly transitioning among her roles as a performing and recording artist, pedagogue, coach, and advocate of contemporary classical music around the world. She has performed, taught and collaborated in North and South America, Asia, Europe, New Zealand, Africa and Australia.

Hailed by The New York Times (2007) as "an excellent young Polish pianist," and by Brazilian critics as “the Tina Turner of classical music” (2010), Kijanowska’s concert performances represent the stunning diversity of today’s globalized classical music scene; she is equally at home performing in Carnegie Hall as the steppes of Mongolia. Her New York debut took place in 1997 with a live broadcast over WQXR, and she has to date appeared in Carnegie Hall, Merkin Hall (NYC), and the Kennedy Center and National Gallery of Art in Washington, D.C, as well as in underserved venues such as the Amazon basin in Brazil, the Himalayas in Nepal, and Mongolia.

Kijanowska’s recording of The Complete Mazurkas by Szymanowski (Dux) subsidized by the Kosciuszko Foundation, was recently praised by Adrian Corleonis of Fanfare Magazine "as superior to any other interpretations that came before or after her" and received favorable reviews on both sides of the Atlantic from the *New York Times* and BBC Magazine.

As a concerto soloist, recitalist and chamber musician, she has appeared in major festivals in Europe and USA, including the Kiev Festival and the Polish Composers Festival under the patronage of Henryk Mikolaj Gorecki, as well as at the Washington International Piano Festival, InterHarmony Festival in Italy, Quartet Program at Bucknell University and SUNY Fredonia in New York. She has collaborated on these projects with several other renowned musicians, including violinists Charles Castleman, Sharon Roffman, and Ayano Ninomiya of Ying Quartet, pianist Blair McMillen of the Da Capo Chamber Players, and jazz pianist Leszek Możdżer. She has also been heard on WQXR in NYC, WNYC in New York, Chicago Radio, Radio New Zealand, SBS National Public Broadcasting in Australia, and has performed for television audiences in Poland, Ukraine, Brazil, Australia, New Zealand and Thailand.

As an internationally recognized music educator, Kijanowska has been invited to present master classes, recitals and lectures at leading universities and conservatories around the world, including the Central Conservatory and the the Chinese Conservatory in Beijing, Yong Siew Toh Conservatory of Music at the National University of Singapore, Frankfurt University of Music and Performing Arts in Germany, Liszt Academy in Budapest, the Sydney Konservatorium, Australian National University in Canberra, the Universities of Arizona, Utah, Nevada, Virginia and California, Bard College in New York, Yale and Harvard University in Cambridge, among others[.](https://mail.google.com/mail/?ui=2&view=bsp&ver=ohhl4rw8mbn4#133390889209e1f5_13338f3f59895fc9__msocom_4)

Ms. Kijanowska began her musical education in Poland and she was awarded a scholarship

in 1996 to study with Dr. Madeleine Forte. She holds a Doctorate in Piano Performance

from the Manhattan School of Music in New York, where she studied with Byron Janis. Ms.

Kijanowska is currently on the faculty of the College of William and Mary in Williamsburg ,

Virginia and is a former faculty member of the Richmond University, University of Virginia

in Charlottesville and University of Nevada in Las Vegas.