



XENIA PESTOVA SHADOW PIANO

MUSIC FOR
PIANO / TOY PIANO
& ELECTRONICS

XENIA PESTOVA

SHADOW PIANO

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| 1. Scott Wilson - <i>On the Impossibility of Reflection</i> | 10:18 |
| 2. Lou Bunk - <i>Being and Becoming</i> | 13:47 |
| 3. Andrew Lewis - <i>Schattenklavier</i> | 15:36 |
| 4. Derek Hurst - <i>An Wem: Notes from Underground</i> | 5:48 |
| 5. John Young - <i>X</i> | 12:21 |
| 6. Katharine Norman - <i>Fuga Interna (begin)</i> | 10:20 |

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Xenia Pestova: piano / toy piano



Bonus Tracks



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The pieces on this album were written by composers that I am fortunate to call my friends. Bringing them together frames and catalogues a certain line of development in my life; summing up experiences, turning a page. It is also an offering to the memory of my mother, who at one time sat down next to me every day to help my practice as a beginning pianist. We shared my first breath and her last breath, and in between, thirty-three vivid and colorful years. My gratitude goes to her and to all beings.

Xenia Pestova is a concert pianist with an unusual and colorful profile. As a dedicated promoter of music by living composers, she has commissioned, premiered, recorded, and broadcast numerous new works, and is a frequent collaborator on the creation of interdisciplinary projects with new technologies. Her recording of Stockhausen's "Mantra" with Amsterdam-based pianist Pascal Meyer is widely praised in the international press and hailed as "a highly accomplished presentation of one of the landmark pieces in the second half of the 20th century" in the Guardian. In addition to her love for the piano, she enjoys performing on other keyboard instruments and interfaces, including her ever-growing collection of toy pianos. She is a Schoenhut Concert Artist and is currently the Head of Performance at the Bangor University School of Music in North Wales.

www.xeniapestova.com

1. **Scott Wilson** - *On the Impossibility of Reflection* for piano and computer 10:18
2. **Lou Bunk** - *Being and Becoming* for toy piano and electronics 13:47
3. **Andrew Lewis** - *Schattenklavier* for piano and computer 15:36
4. **Derek Hurst** - *An Wem: Notes from Underground* for toy piano and electronics 5:48
5. **John Young** - *X* for piano and electroacoustic sounds 12:21
6. **Katharine Norman** - *Fuga Interna (begin)* for piano and digital sound 10:20

Xenia Pestova: piano / toy piano

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Lou Bunk - ASCAP; Derek Hurst - BMI; Andrew
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Scott Wilson On the Impossibility of Reflection (2011)

*Commissioned with the assistance of the
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This piece embodies the idea of reflection (mostly imperfect) in a number of ways. In some senses it's a warped variation on the classic digital delay piece, using seemingly altered and somewhat dissonant echoes (really not echoes at all) in various rhythmic patterns. The computer involved also listens and responds at various points; a process whose imperfection the piece attempts to turn into a virtue. Harmonically, the piece makes loose (i.e. imperfect) use of the modes of limited transposition, which Messiaen made famous. These are scales whose patterns of intervals repeat at less than an octave, meaning that there are only a few possible transpositions, and that 'navigating' within them by ear is an ambiguous process, rather like moving through a mirror maze. Finally the piece plays with the notion of musical memory, itself a sort of funhouse mirror if ever there was one.

I view every piece as a collaboration with performers in some sense, and I had the good fortune to work on the piece over a reasonably extended period of time with Xenia while the work was being composed. I'd like to thank her for her advice, good humour, hospitality and constant patience during the process.

www.scottwilson.ca

Lou Bunk Being and Becoming (2010)

Chick: Our way of organizing the data which rushes by in gestalt style -that is, in increasingly abstract forms speeds up experience into a dangerously topsy-turvy fast forward comedy. Our need for rapid disposal eliminates the details that bewitch, hold or delay children. Art is one rescue from this chaotic acceleration. Meter in poetry, tempo in music, form and color in painting. But we do feel that we are speeding earthward, crashing into our graves.

Socrates: And a thing is not seen because it is visible, but conversely, visible because it is seen; nor is a thing led be-

cause it is in the state of being led, or carried because it is in the state of being carried, but the converse of this... It does not become because it is becoming, but it is in a state of becoming because it becomes.

Cooper: Wait a minute! Wait a minute! [sips, sighs blissfully] This is -- excuse me--a DAMN fine cup of coffee.

This iteration of *Being and Becoming* was written for and is dedicated to pianist Xenia Pestova.

www.loubunk.com

Andrew Lewis Schattenklavier (2009-11)

Schattenklavier ('Shadow-piano') takes as its starting point a fragment of the piano part from Karlheinz Stockhausen's landmark orchestral work *Gruppen* (1955-57). This material (heard in quotation towards the end of the piece) takes on something of the role of a theme, upon which are built seven variations. Each of these creates a 'shadow' of the original material (or perhaps, a series of different

shadows, cast by different lights and displaying varying degrees of stretching or transformation). The computer part too casts its shadows, with different shades of resonant hues, reflections and ripples being cast by the piano's light.

Although *Schattenklavier* takes quite a systematic approach to its material (Stockhausen was a pioneer of advanced serial and 'formula' techniques), these systems are often left incomplete and unfinished, just as Stockhausen's life itself seemed to end with a strangely inappropriate and (to Stockhausen disciples) surprising sense of disorder and incompleteness: he died in December 2007 just before the start of a year of worldwide concerts intended to celebrate his 80th birthday.

Schattenklavier was composed for Xenia Pestova and premiered by her at the Bangor New Music Festival in 2009.

www.andrewlewis.org

Derek Hurst
An Wem: Notes from Underground (2007)

The title of the work, *An Wem: Notes from Underground* (for toy piano and electronic sound) references the antihero Underground Man in Dostoevsky's work, which is most often translated into English as "Notes from Underground". The piece was commissioned in 2007 for the occasion of a concert consisting entirely of toy piano music. The electronic part was originally conceived for playback through a boombox and performance in a small space but is suitable for and adaptable to performance in larger venues with standard amplification setups. The electronic part was realized using synthesized and sampled sounds.

www.derekhurst.net

John Young
X (2010)
For Xenia Pestova

X expresses intersections between the piano and electroacoustically transformed sounds. The work is based around a constellation of piano chords whose spectral content is taken apart, transformed and extended into a sequence of overlapping forms with which the piano blends and interacts. A basic underlying idea is to focus on the rich resonance of individual notes or chords as archetypal sound events (one might think of this as the emulation of a bell, for example), which are then elaborated through electroacoustic transformation in conjunction with the textural and harmonic shading of the piano.

The work was composed for and inspired by the playing of Xenia Pestova.

www.electrocd.com/en/bio/young_jo/

Katharine Norman
Fuga Interna (begin) (2012)
Commissioned by Paul Clouvel / Elektramusic

Fuga Interna (begin) is the sixth piece in a series for piano, *Fuga Interna*, and the first to include a digital part, which also includes a text by myself. The work is about listening, learning to play the piano, age, and memory. The digital part contains a transformed version of the first piece in the series, *Fuga Interna (opposed sonorities)*, performed by Philip Mead – who, by a nice coincidence, at one time taught Xenia Pestova. Like all the pieces in the series, this piece includes brief references to those that came before. All the works in the series are inspired by my experience of playing Bach's Fugue in B minor, from Book 1 of the *Well-Tempered Clavier*. This work is a constant companion in all my compositional endeavours, and has been for some thirty years.

www.novamara.com

