

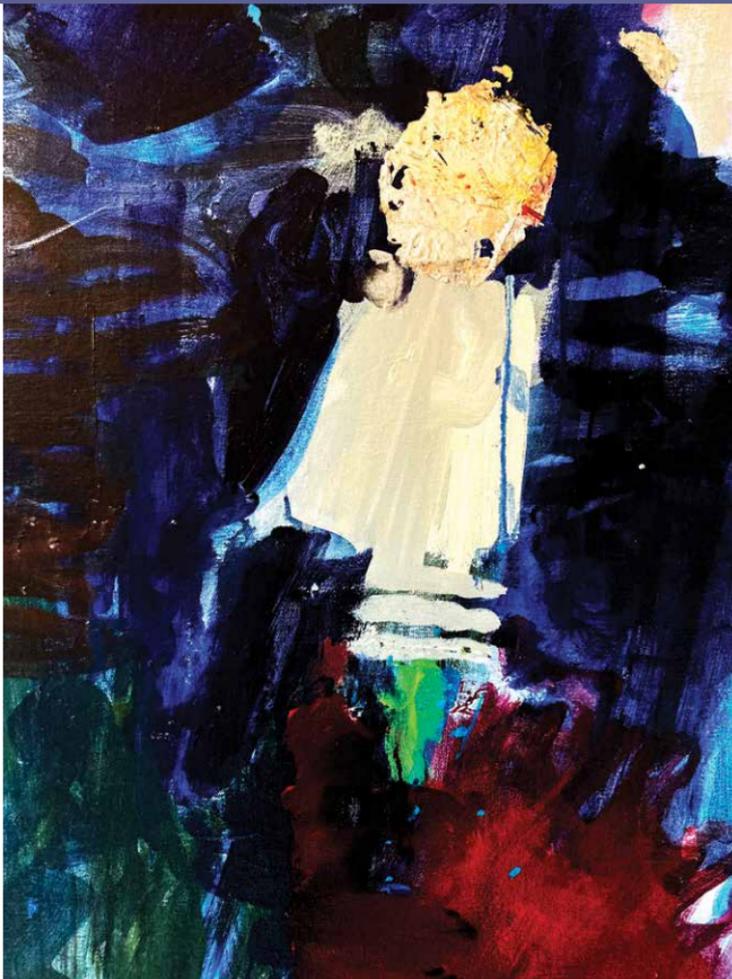
**FANTASY**

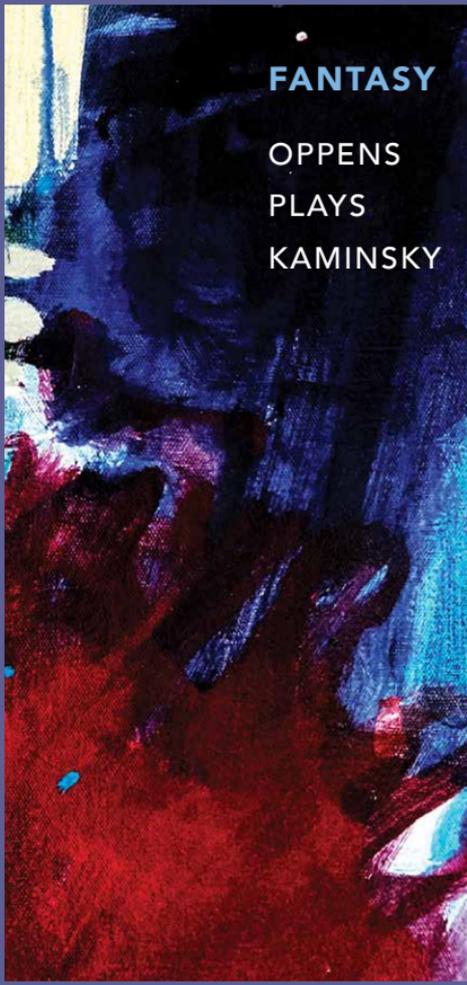
OPPENS

PLAYS

KAMINSKY

**CEDILLE**  
9





**FANTASY**

**OPPENS  
PLAYS  
KAMINSKY**

URSULA OPPENS, PIANO

**LAURA KAMINSKY (B. 1956)**

**Piano Quintet (19:03)**

- 1 I. Anthem (4:17)
- 2 II. Lamentation; coming into light (7:32)
- 3 III. Maelstrom, and... (7:12)

*Cassatt String Quartet*

4 **Fantasy (20:51)**

**Reckoning: Five Miniatures for  
America for Piano Four Hands (8:57)**

- 5 Majestic. Yet. (1:48)
- 6 Hurling. Still. (1:39)
- 7 Reverie (1:36)
- 8 Divided (2:31)
- 9 Forward. Yet. (1:21)

*with Jerome Lowenthal*

10 **Piano Concerto (20:58)**

*Arizona State University Orchestra  
Jeffery Meyer, conductor*

TT: (70:04)

*All world premiere recordings*

## PROGRAM NOTES

by Laura Kaminsky

The four works on this recording, aptly titled *Fantasy: Oppens Plays Kaminsky*, span more than a decade of joyful music-making with my beloved colleague and friend, Ursula Oppens. Having Oppens as a musical partner is indeed a fantasy, a dream come true. It also brings together other artists with whom I have had long, profound, and similarly exultant collaborations. Included are works for solo piano, piano four-hands, chamber ensemble, and orchestra, encompassing a range of my musical interests and obsessions and revealing for the listener the breadth of Oppens' exquisite artistry and formidable virtuosity.

The Piano Quintet is in three movements. *Anthem* is built on a persistent, yet constantly changing rhythmic groove in 13/8 and is a melding of West African drumming patterns, which I studied assiduously while living in Ghana in 1992–1993, with the irregular dance rhythms I encountered during the year I worked in Eastern Europe (1996–1997). It offers a bit of joy for this dark time. *Lamentation; coming into light* opens with a piano solo that comes out of the depths, soulfully and solemnly and, joined by the quartet, morphs into an uneasy, gnarly world of both yearning and agitation, finding peace

along the way, but then returning to the initial darkness. *Maelstrom*, and... is a whirl of clusters in the piano, gossamer at times, aggressive at others, leading all five players eventually to a place of calm and beauty before drifting away.

Commissioned by Ursula with generous support from the Newburgh Institute for Art and Ideas, I composed the Quintet as a birthday gift to her, with my deepest appreciation for her immense artistry, capacious mind, and open heart. Oppens and the Cassatt String Quartet gave its premiere performance on February 2, 2019 on *Only at Merkin with Terrance McKnight: Ursula Oppens 75th Birthday Tribute* at the Kaufman Music Center in New York City.

*Fantasy*, begun in 2007 out of a desire to write a single-movement, free-form, yet organically conceived work for solo piano, was composed slowly. Written for pianist Jenny Lin, it was not completed until 2010. The sprawling work took a while to take shape, and even longer to reveal itself to me, as I worked from improvisation at the keyboard, despite my limited ability as a pianist. I wrote it in stages, in between other works, both at home in New York and during travels both domestically and abroad. I am grateful

to have had residencies at both the Virginia Center for the Creative Arts and Dorland Mountain Artist Colony in California during its long gestation period.

Ms. Lin gave *Fantasy* its first performance at the Grand Montgomery Chamber Music Series in upstate New York on November 21, 2010, followed shortly thereafter by a performance at the historic Hudson Opera House. Oppens offered the New York premiere over three performances during the Here and Now Labor Day Festival at Brooklyn's Bargemusic, August 30–September 2, 2017.

As this recording project began to take shape, I thought to write a piece especially for it, one that I could offer as a gift to Ursula Oppens and her partner, pianist Jerome Lowenthal. The result, *Reckoning: Five Miniatures for America for Piano Four Hands*, was composed in 2019 in reaction to what is an extraordinary time in American history. The tumultuousness of the political landscape, the piercing divisions in the social compact, the sense that we were living through a time of deep threat to the powerful, noble, and yet compromised and troubled vision that America represents, led me to write this set of miniatures. *Reckoning* is at once

angry, anguished, and defeated, yet also hopeful and forward-looking. The movements are titled:

**I. Majestic. Yet.**

**II. Hurting. Still.**

**III. Reverie**

**IV. Divided**

**V. Forward. Yet.**

Ursula and Jerry offered the premiere performance of *Reckoning* in Chicago at Roosevelt University's PianoFest on November 2, 2019.

The Piano Concerto is scored for single winds, brass (1 horn, 2 trumpets, 1 trombone), strings, 2 percussion (vibraphone, tamtam, 3 gongs, 3 wood blocks, bass drum, and 4 graduated drums), and solo piano. Visual images are the source of its inspiration, in particular, the light on both the Hudson River, which I see from my studio window in The Bronx, and on the Neva River in St. Petersburg, Russia. I had been a Likhachev/Russkiy Mir Foundation Cultural Fellow there in 2009, conducting research on Soviet-era music, and subsequently returned as a visiting artist over a period of years. The notions of flow and stasis, and reflection and absorption are addressed

musically in one extended movement. As with the *Fantasy*, the music came out of improvisation. The Concerto commences with a piano cadenza that serves as the conceptual basis for the rest of the work.

The Piano Concerto was jointly commissioned by The Serge Koussevitzky Music Foundation in the Library of Congress and the St. Petersburg Chamber Philharmonic of St. Petersburg, Russia, Jeffery Meyer, Artistic Director. The work received its world premiere performance on November 26, 2011 at the Small Philharmonic Hall in St. Petersburg as part of the 23rd International Sound Ways New Music Festival.



## LAURA KAMINSKY

"Possessing an ear for the new and interesting," (*The New York Times*) Laura Kaminsky frequently addresses in her work such critical social and political issues as sustainability, war, and civil rights. "Her music is full of fire as well as ice, contrasting dissonance and violence with tonal beauty and meditative reflection. It is strong stuff." (*American Record Guide*)

Her first opera, *As One* (2014; co-librettists Mark Campbell and Kimberly Reed), which boldly and sympathetically delves into the life of a transgender individual, is the most produced contemporary opera in North America since 2016, and has played in Europe, Australia, and Canada. Her catalogue is replete with scores tackling environmental and social justice issues. These include *Rising Tide*, *Horizon Lines* and *Terra Terribilis: Concerto for Three Percussionists and Orchestra*. And *Trouble Came: An African AIDS Diary* and *Elegy for the Silenced Voice* both spotlight the AIDS pandemic. *Vukovar Trio* is a cry against ethnic cleansing. *The Full Range of Blue and Transformations II for String Quartet* shed musical light on 9/11. *Hometown to the World* (librettist Kimberly Reed; commissioned by Santa Fe Opera

for a 2021 premiere) is a gut-wrenching exploration of U.S. immigration policy.

Awarded the Polish Gold Cross of Merit (Złoty Krzyż Zasługi RP) by the President of Poland for exemplary public service and humanitarian work, the Composers Now Visionary Award, the Polish Ministry of Culture National Heritage Chopin Award, and a Koussevitzky Music Foundation in the Library of Congress Award, Kaminsky has been granted support from the National Endowment for the Arts, Opera America, Chamber Music America, BAM/Kennedy Center De Vos Institute, William and Flora Hewlett Foundation, Aaron Copland Fund, USArtists International, CEC ArtsLink International Partnerships, Likhachev-Russkiy Mir Foundation, and others.

Kaminsky is Head of Composition at the Conservatory of Music Purchase College/ SUNY and has served as Composer Mentor for the Washington National Opera's American Opera Initiative and Juilliard School's Composer Blueprint Fellowship with National Sawdust. Scores are available through Bill Holab Music; recordings are on the Albany, Bridge, BSS, CRI, Capstone, Cedille, Mode, and MSR labels. Kaminsky is a BMI composer.

[www.laurakaminsky.com](http://www.laurakaminsky.com)



## URSULA OPPENS

Ursula Oppens, a legend among American pianists, is widely admired particularly for her original and perceptive readings of new music, but also for her knowing interpretations of the standard repertoire. No other artist alive today has commissioned and premiered more new works for the piano that have entered the permanent repertoire.

With five Grammy nominations to her credit, Ms. Oppens established her reputation early on with a classic recording of Frederic Rzewski's *The People United*

*Will Never Be Defeated*. She has released *Piano Songs*, music by Meredith Monk, with pianist Bruce Brubaker; *Winging It: Piano Music of John Corigliano*; *Oppens Plays Carter* (complete Elliott Carter piano works); *Piano Music of Our Time*; *Keys to the City*, (complete Tobias Picker piano music); and, with pianist Jerome Lowenthal, Messiaen's *Visions de l'Amen* and Debussy's *En blanc et noir*.

Over the years, Ms. Oppens has premiered works by such leading composers as John Adams, Luciano Berio, William Bolcom, Anthony Braxton, Elliott Carter, John Corigliano, Anthony Davis, John Harbison, Julius Hemphill, David Hertzberg, Laura Kaminsky, Tania Leon, György Ligeti, Erik Lundborg, Witold Lutoslawski, Harold Meltzer, Meredith Monk, Conlon Nancarrow, Tobias Picker, Bernard Rands, Frederic Rzewski, Allen Shawn, Alvin Singleton, Joan Tower, Lois V Vierk, Amy Williams, Christian Wolff, Amnon Wolman, and Charles Wuorinen.

As an orchestral guest soloist, Ms. Oppens has performed with the New York Philharmonic, Boston Symphony Orchestra, Los Angeles Philharmonic, American Composers Orchestra, Boston Modern Orchestra Project (BMOP), and

the orchestras of Chicago, Cleveland, San Francisco, and Milwaukee. Abroad, she has appeared with such ensembles as the Berlin Symphony, Orchestre de la Suisse Romande, Deutsche Symphonie, and the Scottish BBC and London Philharmonic Orchestras. In addition to collaborating with the Cassatt Quartet, she has performed chamber music with the Arditti, JACK, Juilliard, and Pacifica quartets.

Ursula Oppens teaches at Mannes College, The New School, and is a Distinguished Professor of Music at Brooklyn College and the CUNY Graduate Center in New York City. She served as Distinguished Professor of Music at Northwestern University from 1994 to 2008. In 2019, Ms. Oppens was awarded an Honorary Doctorate from The New England Conservatory.



## CASSATT STRING QUARTET

Acclaimed as one of America's outstanding ensembles, the New York City-based Cassatt String Quartet has performed throughout the world, with appearances at Lincoln Center's Alice Tully Hall; Carnegie's Weill Recital Hall; the Tanglewood Music Theater; the Kennedy Center in Washington, DC; Théâtre des Champs-Élysées, Paris; Centro Nacional de las Artes, Mexico City; Maeda Hall, Tokyo; and Beijing's Central Conservatory. At the Library of Congress, the Cassatt performed on the library's matched quartet of Stradivarius instruments.

Esteemed music critic Alex Ross named the Cassatt three times to his "10 Best Classical Recordings" list in *The New Yorker*, and the ensemble has been featured on NPR's "Performance Today," Boston's WGBH, New York's WQXR and WNYC, Canada's CBC Radio, and Radio France.

The Cassatt has received numerous awards from the National Endowment for the Arts; USArtists International; Chamber Music America; CMA/ASCAP; the Mary Flagler Cary Charitable Trust; Meet the Composer; and the Amphion, Copland, Fromm, and Alice M. Ditson Music Foundations. Since 1995, the ensemble has been on the performing artist roster for the New York State Council on the Arts.

Named for celebrated impressionist painter Mary Cassatt, the quartet consists of Muneko Otani, violin; Jennifer Leshnowar, violin; Ah Ling Neu, viola; and Elizabeth Anderson, cello.



## JEROME LOWENTHAL

Born in 1932, Jerome Lowenthal continues to fascinate audiences with his combination of youthful intensity and eloquence born of life-experience. He is a virtuoso of the fingers and emotions.

Lowenthal made his New York Philharmonic debut in 1963, playing Bartok's Second Piano Concerto. Since then, he has performed virtually everywhere, from the Aleutians to Zagreb. He has appeared as soloist with celebrated conductors including Barenboim, Ozawa, Tilson Thomas, Temirkanov, and Slatkin, and with such giants of the past as Bernstein, Ormandy, Monteux, and Stokowski. Mr. Lowenthal has played sonatas with Itzhak

Perlman; piano duos with Ronit Amir (his late wife), Carmel Lowenthal (his daughter), and Ursula Oppens; and quintets with the Lark, Avalon, and Brentano Quartets. He has recorded *Two-Piano Music of Messiaen and Debussy* with Oppens and Liszt's complete *Années De Pèlerinage* on a 3-CD set. Other recordings include concertos by Tchaikovsky and Liszt, solo works by Sinding and Bartók, and chamber music by Arensky and Taneyev.

Teaching is an important part of Mr. Lowenthal's musical life, including 20 years at the Juilliard School and 42 summers at the Music Academy of the West. Mr. Lowenthal has worked with an extraordinary number of gifted pianists, whom he encourages to understand the music they play in a wide aesthetic and cultural perspective — and to project it with the freedom which that perspective allows.

## ASU SYMPHONY ORCHESTRA

One of the top orchestral programs in the United States, the ASU Orchestras explore the vast creative range of today's contemporary orchestra and bring its audiences an engaging variety of

masterworks, new music, groundbreaking guest artists, multi-media collaborations and award-winning programming. The ASU Orchestras are creating a new model for professional and pre-professional arts organizations that value the diverse potential of human creativity. The program is committed to advancing diversity, equity, and inclusion through music and the arts.



## JEFFERY MEYER

Jeffery Meyer has developed a career as an accomplished conductor, pianist and educator throughout North America, Europe, Russia and Asia with a reputation for championing contemporary orchestral

music and innovative collaborations. His programming has been awarded multiple prizes including three ASCAP Awards for Adventurous Programming and two Vytautas Marijosius Memorial Awards in Orchestral Programming.

He is the Director of Orchestras at the Arizona State University as well as the Artistic Director of the St. Petersburg Chamber Philharmonic in Russia. Praised as “one of the most interesting and creatively productive conductors working in St. Petersburg” by Sergei Slonimsky, Jeffery Meyer’s extensive work with the St. Petersburg Chamber Philharmonic Orchestra has been noted for its breadth and innovation and it was with the St. PCP that Kaminsky’s Piano Concerto was premiered. The orchestra’s American debut with three performances at Symphony Space’s Wall-to-Wall Festival during Laura Kaminsky’s tenure as Artistic Director in New York City were described by The New York Times as “impressive”, “powerful”, “splendid” and “blazing.”

To learn more about Jeffery Meyer, please visit [www.jeffery-meyer.com](http://www.jeffery-meyer.com).



## ORCHESTRA PERSONNEL

### Flute

Jiyoung Lee

### Oboe

Kathleen Romero

### Clarinet

Taylor Stirm

### Bassoon

Leon Jin

### Horn

Jeremy Ulm

### Trumpet

Mason Christofferson

Taylor Hubbard

### Trombone

John Pisaro

### Percussion

Tim Suh

Travis Rowland

### **Violin I**

Izayah Dutcher, concertmaster

Julian Nguyen

Dylan Feldpausch

Sicong Chen

Jingting Liu

Hyuk-Min Kwon

Sarah Abbott

Hsiang-Jen Yang

### **Violin II**

Kah Yan Lee, principal

Esther Witherell

Ramon Soberano

Grace Wills

Mei Liu

Yuka Kubota

Weichao Zhu

Alexandria Harrington

### **Viola**

Chloe Calvino, principal

Jacob Anderson

Esther Kim

Iris Yang

Bryson Merkley

Maya Mokofisi

### **Cello**

Elliot Yang, principal

Jun Lee

Jacob Barker

Cameryn Baum

Xuehui Yu

Brandon Wu

### **Bass**

Nathaniel De la Cruz, principal

Evan Pardi

Lea Ale

Karl Kessler

### **Conductor**

Jeffery Meyer

### **Assistant Conductors**

Francisco Hernández Bolaños

Michelle Di Russo

Yun Song Tay

**Piano Quintet** recorded September 28, 2019; ***Fantasy*** and ***Reckoning*** recorded February 1, 2020, Buchwald Hall, Leonard and Claire Tow Center for the Performing Arts, Brooklyn College, Brooklyn, NY

**Producer and Engineer** Judith Sherman  
**Engineering and Editing Assistant** Jeanne Velonis

**Steinway Piano Technician** Zeno Wood

**Piano Concerto** recorded February 9, 2020, Gammage Auditorium, Arizona State University, Phoenix, AZ

**Producer** Judith Sherman  
**Engineer** Alex Kosiorek

**Engineering Assistant** Melanie Montgomery

**Editing Assistant** Jeanne Velonis

**Mastering** Bill Maylone

#### **Publishers**

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*Reckoning* © 2019 Bill Holab Music

Piano Concerto © 2011 Bill Holab Music

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Rebeccaallan.com

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