



ZOFO duet

BERNSTEIN • SHAPERO



DEBUSSY • STRAVINSKY

MIND MELD

Works for One Piano, Four Hands

ZOFO duet – MIND MELD

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1. *Candide Overture* - Leonard Bernstein (1918-1990) (arr. by Charlie Harmon) — 4:19

Sonata for Piano Four Hands - Harold Shapero (1920-)

2. I. Very Slowly - Less Slowly - Moderately Fast - Very Slowly - Moderately Fast — 6:04

3. II. Slowly - Tempo non Legato - Espressivo, con Licenza - A Tempo — 4:53

4. III. Fast - Slightly Faster — 3:52

Six *Épigraphes Antiques* - Claude Debussy (1862-1918)

5. I. Pour Invoquer Pan, Dieu du Vent d'Été (Evocation of Pan, god of the summer wind) — 2:09

6. II. Pour un Tombeau sans Nom (For a tomb without a name) — 3:24

7. III. Pour que la Nuit Soit Propice (That the night may be propitious) — 2:07

8. IV. Pour la Danseuse aux Crotales (For the dancer with the castanets) — 1:57

9. V. Pour l'Égyptienne (For the Egyptian woman) — 3:01

10. VI. Pour Remercier la Pluie au Matin (To give thanks for the morning rain) — 2:15

Le *Sacre du Printemps* (The Rite of Spring) - Igor Stravinsky (1882-1971)

I. *Première Partie: L'Adoration de La Terre* (The Adoration of the Earth)

11. Introduction — 3:13

12. The Augurs of Spring — 3:04

13. Ritual Abduction — 1:12

14. Spring Rounds — 3:52

15. Ritual of the Two Rival Tribes — 1:38

16. Procession of the Oldest and Wisest One — :34

17. The Kiss of the Earth — :22

18. The Dance of the Earth — 1:09

II. *Seconde Partie: Le Sacrifice* (The Sacrifice)

19. Introduction — 4:27

20. Mystic Circle of the Young Girls — 3:17

21. The Naming and Honoring of the Chosen One — 1:29

22. Evocation of the Ancestors — :45

23. Ritual Action of the Ancestors — 3:52

24. Sacrificial Dance — 4:33



When internationally acclaimed solo pianists Eva-Maria Zimmermann and Keisuke Nakagoshi joined forces to form ZOFO duet in the spring of 2009, their goal was to explore and enrich the one-piano-four-hands repertoire by performing and recording existing and new works at the highest level of musical excellence. The pieces they chose for their first public performance as a professional ensemble at the San Francisco Conservatory in the fall of 2009 were by Leonard Bernstein, Harold Shapero, Claude Debussy and Igor Stravinsky – four highly influential composers of the 20th century who knew each other, learned from each other, sometimes performed together, and embraced the piano four-hands form. Since their concert debut in 2009 ZOFO has performed dozens of concerts with repertoire ranging from Johannes Brahms to Tomohiro Moriyama, and in venues from San Francisco to Carnegie Hall to Osaka, Japan. But for this, their first CD, Eva-Maria and Keisuke return to the four composers and magnificent pieces that launched them on their career as ZOFO duet.

LEONARD BERNSTEIN

Composer, conductor, pianist, teacher, thinker and adventurous spirit, Leonard Bernstein (1918-1990) transformed the way Americans and people everywhere hear and appreciate music. Bernstein's successes as a composer ranged from the Broadway stage to concert halls all over the world, where his orchestral and choral music continues to thrive.



Leonard Bernstein - 1945

Bernstein became Music Director of the New York Philharmonic in 1958, a position he held until 1969. Thereafter, as permanent Laureate Conductor, he made frequent guest appearances with the orchestra. Among the world's great orchestras, Bernstein also enjoyed special relationships with the Israel Philharmonic and Vienna Philharmonic, both of which he conducted extensively in live performances and recordings. He won 11 Emmy Awards for his celebrated television work, including his Young People's Concerts series with the New York Philharmonic which spanned 14 years. As teacher and performer, he played an active role with the Tanglewood Festival from its founding in 1940 until his death, as well as with the Los Angeles Philharmonic Institute and Pacific Music Festival, both of which he helped found.

Bernstein's compositions include *Jeremiah*, *The Age of Anxiety*, *Kaddish*, *Serenade*, *Five Anniversaries*, *Mass*, *Chichester Psalms*, *Slava!*, *Songfest*, *Divertimento for Orchestra*, *Missa Brevis*, *Arias and Barcarolles*, *Concerto for Orchestra* and *A Quiet Place*. He also composed for the Broadway musical stage, including *On the Town*, *Wonderful Town*, *Candide* and the immensely popular *West Side Story*. In addition to the *West Side Story* collaboration, Bernstein worked with choreographer Jerome Robbins on three major ballets: *Fancy Free*, *Facsimile* and *Dybbuk*.

Throughout his career Bernstein was the recipient of many honors, including the Kennedy Center Honors (1980), the American Academy of Arts and Letters' Gold Medal (1981), the Antoinette Perry Tony Award for Distinguished Achievement in the Theater (1969), dozens of honorary degrees and awards from colleges and universities, and national honors from Austria, Italy, Israel, Mexico, Denmark, Germany, and France. In 1985 the National Academy of Recording Arts and Sciences honored Bernstein with the Lifetime Achievement GRAMMY® Award. Bernstein died on October 14, 1990. (1)

CANDIDE OVERTURE

Leonard Bernstein's *Candide*, designated by the composer as a comic operetta, is based on the satirical novella of the same name by French author Voltaire published in 1759. Bernstein composed the work in 1955-56 with American playwright Lillian Hellman as his chief literary collaborator in developing the libretto based on Voltaire's original text.

Candide first opened on Broadway as a musical on December 1, 1956 at the Martin Beck Theatre, but the production was a box office disaster running only two months for a total of 73 performances. Hellman's libretto was criticized in a *New York Times* review as being "too serious for the verve and mocking lyricism of Leonard Bernstein's score" (2). Seventeen years later and after many revisions of score and libretto, new song texts for *Candide* were composed by Stephen Sondheim, who by then had written the words for *West Side Story*. Much of the text for the still later "opera house version," prepared for the New York City Opera in 1982, were rewritten by Bernstein himself (3).

Soon after the original 1956 stage premiere, Bernstein reworked the Overture to *Candide* into a concert piece with richer orchestration, and in this form it quickly established itself in the international orchestral repertory. After a successful first concert performance on January 26, 1957 by the New York Philharmonic under the composer's baton, it became vastly popular and is now one of the most frequently performed orchestral compositions by a 20th century American composer. Bernstein's assistant, Charlie Harmon, arranged the piece for piano four-hands in 1993.

Leonard Bernstein - 1955



HAROLD SHAPERO

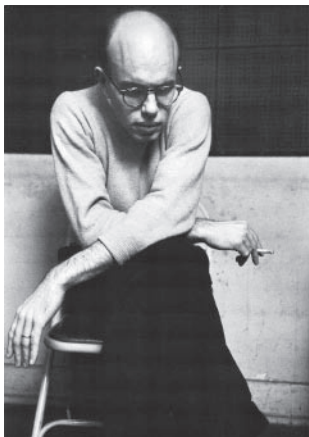
Noted 20th century American composer and pianist Harold Shapero was born in Lynn, Massachusetts in 1920 and later moved with his family to nearby Newton. Having learned to play the piano as a child, he was a pianist in dance orchestras for some years, and with a friend founded the Hal Kenny Orchestra, a swing-era jazz band. In his teens Shapero became more interested in classical music and studied with Ernst Krenek before entering Harvard University at age 18, where he first met fellow student Leonard Bernstein and joined forces with him to put on piano concerts together:

“I met Leonard Bernstein as a freshman entering Harvard in the Class of 1941. He was two years older and a junior. We found ourselves in the same obligatory Counterpoint class. He was already well known in the Boston area, since he had played concertos with Roosevelt’s WPA (Works Progress Administration) orchestras.

When Lenny found that I had considerable skill as a pianist he was pleased to have found someone to play with, and began borrowing piles of four-hand music from the department library. We played everything, and soon mastered a great part of the repertory. Lenny then got us a lot of concerts to play in the Boston suburbs.

We were pretty good, and very lively players who were not above some fooling around. One night I suggested that we flat every dominant triad in a Mozart Sonata. That audience did not seem to mind that their Mozart came out a little like Grieg” (4).

After graduating from Harvard in 1941 Shapero undertook further studies with Nadia Boulanger, a French composer and teacher who taught many composers of the 20th century including Aaron Copland, Astor Piazzolla and Philip Glass. While studying with Boulanger Shapero kept in contact with Igor Stravinsky, who he met for the first time in 1940 when the composer was Norton Professor at Harvard. Stravinsky advised Shapero to become a conductor after reviewing the challenging score



for his *Symphony for Classical Orchestra* in 1947. Leonard Bernstein conducted the world premiere performance of that piece with the Boston Symphony Orchestra in 1948 and later recorded the work with the Columbia Symphony Orchestra.

In 1951 Shapero was hired as a professor at Brandeis University in Waltham, Massachusetts where he later became Chairman of the Department of Music and founder of its electronic music studio with the most advanced synthesizers of the time. After receiving numerous awards for composition, including the Prix de Rome (1941), Guggenheim Fellowships (1947, 1948) and the Fulbright Fellowship in 1961, Shapero retired from Brandeis after teaching there for 37 years.

SONATA FOR PIANO FOUR HANDS

Shapero wrote his brilliant three movement piece *Sonata for Piano Four Hands* while he was still an undergraduate at Harvard and dedicated it to his good friend Leonard Bernstein, who gave the first performance of the work together with Shapero following its creation in 1941:

“We found ourselves invited to give the inaugural concert celebrating the opening of the new Center for Contemporary Art. I was able to finish my new 4-Hand Sonata for this event. We gave them a brilliant concert including Stravinsky’s magnificent Concerto for two Solo Pianos, Hindemith’s charming 4-Hand Sonata, and Mozart’s complex 4-Hand Sonata #4. At one point during rehearsals of the Hindemith, at a jazzy section I yelled out “Schwing-it!”, leaving Lenny roaring with laughter for ten minutes. We finished with my new piece written specifically for Lenny and me to play. The audience gave us very vigorous applause. We were rewarded with an elegant dinner and a night out in Boston’s poshest new club - the Fenway.

Two years later Lenny had his famous breakthrough, substituting for Bruno Walter with the NYC Philharmonic. He became an instant celebrity, with world-wide fame, and conducting appearances world-wide. He had no time for 4-hand playing, and though we remained lifelong friends, we never played together again.

It was great fun while it lasted” (5).

CLAUDE DEBUSSY

Along with Maurice Ravel, French composer Claude Debussy (1862-1918) is considered the most prominent figure working within the late 19th/early 20th century musical style commonly referred to as Impressionism. One of the most important of all French composers, Debussy was a central force in European music during his lifetime - his compositions virtually defined the transition from late Romantic music to 20th century modernist music.

Debussy's highly sensory compositions, with harmonies and structures considered as radical in his day, were influential to almost every major composer of the 20th century, most notably the music of Igor Stravinsky, Béla Bartók, Olivier Messiaen, Pierre Boulez, Henri Dutilleux, the minimalist music of Steve Reich and Philip Glass, and the influential Japanese composer, Toru Takemitsu. "The musicians of my generation and I myself owe the most to Debussy" (Stravinsky).



Claude Debussy - ca. 1908

SIX ÉPIGRAPHES ANTIQUES

Like Debussy's *Chansons de Bilitis* for Soprano and Piano, the *Six Épigrapbes Antiques* were inspired by a collection of erotic poetry in the manner of Sappho supposedly discovered and translated by the composer's friend Pierre Louÿs (1870-1925). Claiming that he had found some ancient Greek poems by a woman named Bilitis, Louÿs published a collection of "translations" of these works. During his lifetime it was discovered that Bilitis was only a fantasy of his own invention, with Louÿs himself revealed as the true creator of these wonderful poems.

The origins of the *Six Épigrapbes Antiques* date back to 1901 when Debussy composed incidental music scored for two flutes, two harps and celesta to accompany a recitation of Louÿs' poems together with dance. Around fifteen years later, retaining only about half of the original music, Debussy reworked the score first into six pieces for piano four hands, then into a version for piano solo.





IGOR STRAVINSKY

Russian-born American composer Igor Stravinsky (1882-1971) is widely recognized as one of the most important and influential composers of the 20th century. The son of a distinguished Russian singer, Stravinsky spent his early years in Russia, either in St. Petersburg or at the country estate of his relatives during the summer. He studied music briefly with Rimsky-Korsakov, but it was when he attracted the attention of Russian impresario Sergei Diaghilev that his musical career became well established. Diaghilev commissioned Stravinsky to write three ballet scores for his Ballets Russes: *The Firebird* (1910), *Petrushka* (1911/1947), and *The Rite of Spring* (1913).

In 1920 Stravinsky settled in Paris where, in 1910, he first met Claude Debussy following the premiere performance of *The Firebird* by the Russian Ballet. During his time in Paris, Stravinsky's compositional style moved toward neoclassicism, with his works from this period making use of more traditional musical forms – concerto grosso, fugue, symphony. While living in Paris Stravinsky also started appearing as a pianist and conductor to help support his family, so he began to write works to take advantage of his own keyboard mastery, such as the *Concerto for Piano and Wind Instruments* (1924).

In 1939 Stravinsky moved to the United States where he became a naturalized American citizen in 1945. There, in the post-war years, he turned away from the neoclassical style to composing in the twelve-tone technique propounded by Schoenberg. Always a versatile composer, inventive in changing styles, Stravinsky's legacy may be seen as the musical counterpart to Picasso.



Igor Stravinsky - ca. 1920-30

LE SACRE DU PRINTEMPS (THE RITE OF SPRING)

Stravinsky's earliest conception of his third ballet, *The Rite of Spring*, was in the spring of 1910 in the form of a dream. In his own words: "I saw in imagination a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring" (6). Stravinsky's vision for the piece did not take form until he composed the work between 1912 and 1913 for Sergei Diaghilev's Ballets Russes. The 1913 premiere of *The Rite of Spring* at the Théâtre des Champs-Élysées in Paris provoked a classical music riot, not only because of the revolutionary nature of the music but by the shocking choreography of the ballet. Nevertheless, *The Rite of Spring* is widely recognized as a ground-breaking milestone in the history of masterworks that firmly established Stravinsky's reputation as a composer willing to push the boundaries of musical design.

Before finishing the orchestral score of *The Rite of Spring*, Stravinsky completed a piano four-hands version of the work which he sight-read for the first time with Claude Debussy in the summer of 1912 at the home of Debussy's close friend and musicologist Louis Laloy (1874-1944). It was in this piano four-hands version that *The Rite of Spring* was first published in 1913. The orchestral score was not published until 1921, so the piano four-hands arrangement was the predominant version by which the piece gained public exposure.

The initial reading of *The Rite of Spring* by Stravinsky and Debussy left a lasting impression on the two composers and Louis Laloy. Laloy recalls: "When they had finished, there was no question of embracing, nor even compliments. We were silent, overwhelmed by this hurricane that had come from the depths of the ages and torn up our life by the roots" (7). Years later Stravinsky apparently recalled the occasion and said that what had impressed him most at the time was Debussy's brilliant piano playing. In a letter to Stravinsky some months after sharing the bench, Debussy wrote: "Our reading at the piano of *Le Sacre du Printemps*, at Laloy's house, is always present in my mind. It haunts me like a beautiful nightmare and I try, in vain, to reinvoké the terrific impression."

ZOFO duet

ZOFO is the dynamic partnership of internationally acclaimed solo pianists Keisuke Nakagoshi and Eva-Maria Zimmermann. One of a rare handful of professional ensembles worldwide focusing exclusively on piano duets, ZOFO is rediscovering and energetically performing hidden gems of the traditional one-piano-four-hands repertoire, along with a strong dedication to 20th and emerging 21st century works.

Since their first performance together in the fall of 2009, ZOFO was awarded First Place in the prestigious 2010 Bradshaw & Buono International Piano Competition and made their New York concert debut as an ensemble at Carnegie Hall in May, 2010. In May 2011, ZOFO was invited to compete in the Osaka International Chamber Music Competition, Osaka, Japan, and were elevated to the final round – the only piano duo to achieve that distinction.

ZOFO believes that the piano duet is the most intimate form of chamber music, with two performers playing synchronized, interwoven lines on one instrument. The choreography of the four hands is as beautiful to watch as the rich tapestry of sounds dancing out of the piano is to hear.

ZOFO is deeply committed to enriching the one-piano-four-hands repertoire by commissioning new works each year. Eva and Keisuke recently commissioned a new piano duet from brilliant American composer Gabriela Lena Frank, which will have its world premiere in 2013.

Based in San Francisco, ZOFO is a fiscally sponsored Affiliate of The San Francisco Friends of Chamber Music.



EVA-MARIA ZIMMERMANN

Dynamic Swiss pianist Eva-Maria Zimmermann maintains a robust career in Europe and the United States, offering performances that are “breathtakingly intense” (Der Bund) and “passionate and deeply expressive” (Berner Oberlander). Her solo appearances involve recitals as well as concerto performances with major symphonies, including the Orchestre de la Suisse Romande. Winner of the prestigious Rotary International Ambassadorial Scholarship, Ms. Zimmermann has appeared at international festivals worldwide, including the Festival Piano en Saintonge France, the Sommerfestspiele Murten Switzerland, and San Francisco’s Other Minds Festival of New Music. A graduate with highest honors from the Conservatory of Geneva, Eva-Maria has studied with many distinguished musicians – Leon Fleisher, György Sebök, Leonard Hokanson and Dominique Merlet, among others.



Ms. Zimmermann is an artist of broad interests. She has partnered worldwide with many other professional musicians and ensembles in her career, including soprano Lara Bruckmann, the Del Sol String Quartet, and bass-baritone René Perler. Eva-Maria was a founding member of the award winning Swiss Charmillon Piano Quartet. Many of her chamber music and Lieder recitals have been broadcast on Swiss Radio DRS2 and Radio de la Suisse Romande. As an educator, Eva-Maria has been a faculty member of the University of San Francisco and currently teaches in the music program at the Nueva School in Hillsborough, California founded by Sir Yehudi Menuhin.

KEISUKE NAKAGOSHI

Keisuke Nakagoshi began his piano studies at the age of ten, arriving in the United States from Japan at the age of 18. Mr. Nakagoshi earned his Bachelors degree in Composition and Masters degree in Chamber Music from the San Francisco Conservatory of Music. Graduating as the recipient of multiple top awards, Keisuke was selected to represent the SFCM for the Kennedy Center’s Conservatory Project, a program featuring the most promising young musicians from major conservatories across the United States.



Mr. Nakagoshi has performed to acclaim on prestigious concert stages across the United States, including the Kennedy Center, Carnegie Hall, the Hollywood Bowl, and Davies Hall in San Francisco. He has received training from some of the most celebrated musicians of our time - Emanuel Ax, Gilbert Kalish, Menahem Pressler, Robert Mann, Norman Fisher, The Peabody Trio - and enjoys collaborating with other accomplished musicians such as Karl Leister, Lucy Shelton, Kristin Clayton, Joseph Alessi, Mark Lawrence, Ian Swensen, Jodi Levitz, the Afiara String Quartet and Ensemble Parallel.

In addition to performing with symphonies and playing an expansive repertoire of chamber music, Keisuke tours as principal pianist and slide guitarist with conductor George Daugherty’s award-winning *Bugs Bunny on Broadway* and *Bugs Bunny at the Symphony*, performing with American orchestras from coast to coast. Mr. Nakagoshi is Pianist-in-Residence at The San Francisco Conservatory of Music.



DSL-92151 – ZOFO duet – MIND MELD: Works for Piano, Four Hands

Recorded at Skywalker Sound, Marin County, California - August 21-24, 2011

Producers: Marina A. Ledin & Victor Ledin, Encore Consultants, LLC

Recording Engineer: Daniel Shores

Assistant Engineer: Judy Kirschner

Editing Engineers: Daniel Shores, Dan Merceruo

Mixing Engineer: Daniel Shores

Mastering Engineer: Daniel Shores

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Piano: Blüthner Concert Grand (Model 1)

Program Notes: Ellen Beveridge

Performance Photo (p. 2): Matthew Washburn

Photos (cover, booklet back, pp. 9, 10, 11, 15, 18): David Williams

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Photo of Keisuke Nakagoshi (p. 17): Matthew Washburn

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- (3) © Richard Freed
- (4) (5) From a personal letter from Harold Shapero to Eva-Maria Zimmermann: August 29, 2011
- (6) Stravinsky, Igor: Chroniques de ma vie (1962)
- (7) White, Eric Walter: Stravinsky and Debussy



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