



MOSH PIT

ZOFO

ONE PIANO
FOUR HANDS

1. CUBAN OVERTURE – GEORGE GERSHWIN – 10:26

Published by WB Music Corp

SONATINA – CONLON NANCARROW

Published by C. F. Peters Corporation

2. I. PRESTO – 1:24
3. II. MODERATO – PIU ALLEGRO – 1:51
4. III. ALLEGRO MOLTO – 1:28

SOUVENIRS, OP. 28 – SAMUEL BARBER

Published by G. Schirmer, Inc.

5. I. WALTZ – 3:46
6. II. SCHOTTISCHE – 2:15
7. III. PAS DE DEUX – 3:52
8. IV. TWO-STEP – 1:34
9. V. HESITATION – TANGO – 3:44
10. VI. GALOP – 2:19

GAZEBO DANCES – JOHN CORIGLIANO

Published by G. Schirmer, Inc.

11. I. OVERTURE – 4:21
12. II. WALTZ – 2:47
13. III. ADAGIO – 5:12
14. IV. TARANTELLA – 2:35

THREE DANCE PORTRAITS – ALLEN SHAWN

15. I. LILTING – 2:16
16. II. GRAZIOSO – 2:09
17. III. HARD EDGED – 3:08

FIVE DAYS FROM THE LIFE OF A MANIC-DEPRESSIVE – PAUL SCHOENFIELD

Published by Migdal Publishing – Ohio

18. I. METAMORPHOSES ON "I'M CRAZY 'BOUT MY BABY" – 2:33
19. II. LABYRINTH – 4:33
20. III. ELEGY – 5:36
21. IV. FROM A BINTEL BRIEF – 4:16
22. V. BOOGIE – 4:24

TOTAL TIME – 76:31

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Since joining forces as a professional ensemble in 2009, internationally acclaimed solo pianists Eva-Maria Zimmermann and Keisuke Nakagoshi - ZOFO - have electrified audiences from Carnegie Hall to Osaka Japan with their dazzling artistry and outside-the-box thematic programming for piano-four-hands.

In April 2012 ZOFO's first release on the Sono Luminus label, **Mind Meld** (DSL-92151), featured stunning duet works by 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 – Leonard Bernstein, Harold Shaper, Claude Debussy and Igor Stravinsky. The album was nominated for a 55th Annual GRAMMY® Award for Best Chamber Music/Small Ensemble Performance and has been widely acclaimed by critics:

"Four-hands-one-piano performances are dime a dozen, but not the ZOFO way...and in this CD, their unusual combination of bravura and depth is obvious from the get-go. Simply gorgeous." – San Francisco Classical Voice

For this, their second album, ZOFO returns with exciting, high energy duet works by another group of noted 20th century composers, all American – George Gershwin, Conlon Nancarrow, Allen Shawn, Samuel Barber, John Corigliano and Paul Schoenfield. The pieces featured on MOSH PIT explore a wide range of evocative dance styles and rhythms, from Gershwin's driving rumba in *Cuban Overture* to Barber's sensuous *Hesitation-Tango* to Paul Schoenfield's dizzying *Boogie* from *Five Days from the Life of a Manic Depressive*. Drawing inspiration from classical, modern, jazz, and rock and roll forms, the MOSH PIT repertoire and ZOFO's inspired performances might tempt you to the dance floor.

GEORGE GERSHWIN

Born on September 26, 1898 in Brooklyn, New York, George Gershwin (born Jacob Gershowitz) was the son of Russian-Jewish immigrants. During his early childhood George was dedicated to sports, but that all changed when, at age 11, his family bought a secondhand piano for his older brother Ira. Although Ira was considered the serious musician at the time, George took an immediate liking to the piano, and began playing popular songs by ear. Noted piano teacher Charles Hambitzer, a neighbor, was so impressed by George's playing that he began giving him free lessons and acting as his mentor.

A natural talent, Gershwin began his foray into music in earnest when he dropped out of school and started playing piano professionally at age 15, performing popular songs in Tin Pan Alley.



George Gershwin
1898-1937

In the following years George began to collaborate with his brother, lyricist Ira Gershwin, and together they went on to write captivating songs for stage and screen that quickly became standards, including *Oh, Lady Be Good!*, *Someone to Watch over Me*, *Strike Up the Band*, *Embraceable You*, *Let's Call the Whole Thing Off* and *They Can't Take That Away from Me*.

In 1924, Gershwin composed his first and most popular major classical work, *Rhapsody in Blue* for orchestra and piano, followed by another signature orchestral work, *An American in Paris*, in 1928. In 1935, a decade after composing *Rhapsody in Blue*, Gershwin debuted his most ambitious composition, *Porgy and Bess*. The composition, which drew from both popular and classical influences, is considered to not only be

Gershwin's most complex and best-known work, but also among the most important American musical compositions of the 20th century.

Throughout his 23 year career George Gershwin was one of the most sought after composers of jazz, opera and popular songs for stage and screen. He died immediately following brain surgery on July 11, 1937, at the age 38.

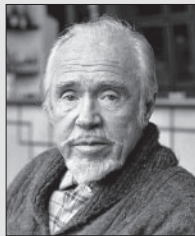
CUBAN OVERTURE (1932)

After spending a two-week holiday in Havana, Cuba in February, 1932, Gershwin was inspired to write this masterpiece for full orchestra the following summer. Originally titled *Rumba*, the piece was premiered at New York's now-demolished Lewisohn Stadium on August 16, 1932 as part of an all-Gershwin program presented by the New York Philharmonic. The work was greeted favorably by critics and was renamed *Cuban Overture* three months later at a benefit concert conducted by Gershwin at the Metropolitan Opera.

The orchestral version of *Cuban Overture* is dominated by Caribbean rhythms and Cuban native percussion, with a wide spectrum of instrumental color and technique. It is a rich, exciting and complex work illustrating the influence of Cuban music and dance. The one-piano-four-hands version, arranged by Gershwin himself, retains the color and excitement of the original. With a clearly defined ternary form, a driving rumba in the outer sections and a more sensuous adagio at the center, this is the world of Gershwin's *American* shifted from the multifaceted experiences of Paris to the heady club life of Havana in the first half of the twentieth century.¹

CONLON NANCARROW

Conlon Nancarrow was one of America's most fascinating expatriates. Born in Texarkana, Arkansas in 1912, his interest in music began at a fairly early age. As an active trumpeter who played jazz and other types of popular music, he attended the prestigious national music camp in Interlochen, Michigan. Nancarrow continued his music education at the Cincinnati College Conservatory of Music from 1929-1932, and later studied composition and counterpoint in Boston with Nicolas Slonimsky, Walter Piston, and Roger Sessions (1933-36).



Conlon Nancarrow
1912-1997

In 1937 Nancarrow enlisted in the Abraham Lincoln Brigade to fight against Franco in the Spanish Civil War. On his return to the United States in 1939 he became involved in the New York new music scene, contributing several reviews to *Modern Music* and associating with other composers such as Elliot Carter and Aaron Copland.

Nancarrow was a dedicated socialist, so as America became more anti-Communist he moved to Mexico City in 1940 and lived there in relative isolation until his death in 1997, not becoming widely known until the 1980's. He is best remembered for the approximately fifty *Studies* he composed for the player piano – some of the most remarkable music of the 20th century.²

SONATINA (1941)

Sonatina is the first piece Nancarrow wrote after moving to Mexico in 1940. It was originally written for solo piano, but because he was not a pianist himself, the piece was (and remains) virtually impossible for a single pianist to play. The work became known when Nancarrow punched the piece on a roll for player piano, an instrument with the capacity to produce extremely complex rhythmic patterns at speeds far beyond the ability of humans. Nancarrow continued to use this player piano technique throughout his composing career, partly due to Mexico's extreme musical isolation, with very few musicians available who could perform his works, and partly due to his frustration with most musicians' inability to master even moderately difficult rhythms.

Nancarrow was finally able to hear a satisfactory "human" performance of his decidedly jazzy and technically demanding *Sonatina* after Yvar Mikhashoff arranged the piano-four-hands version, which ZOFO performs on this album.

SAMUEL BARBER

Samuel Osborne Barber II was born March 9, 1910 in West Chester, Pennsylvania into a comfortable, educated and distinguished Irish-American family. He showed a deep interest in music from an early age, writing his first piece at age 7 and attempting his first opera at age 10. At age 14 Barber entered the Curtis Institute of Music in Philadelphia where he studied voice, piano and composition. At Curtis he met Gian Carlo Menotti with whom he formed a lifelong personal and professional relationship.



Samuel Barber
1910-1981

In his twenties Barber wrote a large number of compositions, launching him to the forefront of the classical music world. Widely distinguished for his gorgeous melodies composed in a romantic vein, his most recognizable and beloved composition, *Adagio for Strings*, was written when he was 28, and was premiered by the NBC Symphony Orchestra under the baton of Arturo Toscanini in 1938.

Barber was the recipient of numerous awards and prizes over his lifetime, including the American Prix de Rome, two Pulitzers, and election to the American Academy of Arts and Letters. He died of cancer in 1981 in New York City and was buried in his hometown of West Chester.

SOUVENIRS, OP. 28 (1951)

Composed in 1951, *Souvenirs* is one of Barber's very few works that could be considered light in style, or referred to as salon music. This suite, written for piano-four-hands, was composed at the suggestion of Barber's friend, Charles Turner, who would often relax with the composer in New York City at the bar in the Blue Angel Club. Barber dedicated *Souvenirs* to Turner, and the two performed the composition at parties they attended in New York and across Europe.

The *Souvenirs* suite consists of six short movements, each representing a different style of dance. In the preface of the original copy of the four-hand piano version, Barber suggests that the suite was inspired by the music he heard from around 1915 to 1920 when he and his mother would visit the Palm Court of the Plaza Hotel in New York.

In some later notes Barber reflects on this inspiration:

"In 1952 I was writing some duets for one piano to play with a friend, and Lincoln Kirstein (general director of the New York City Ballet) suggested that I orchestrate them for a ballet. The suite consists of a waltz, schottische, pas de deux, two-step, hesitation-tango, and galop. One might imagine a divertissement in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914 -epoch of the first tangos; 'Souvenirs' - remembered with affection."

Barber did go on to arrange *Souvenirs* for orchestra to accompany dancing for a ballet. The sequence of ballet scenes corresponds to the six parts of the suite: The first five scenes are in the hotel, the sixth the next day:

- 1 - Waltz - The Lobby - guests gather
- 2 - Schottische - Third-Floor Hallway
- 3 - Pas de deux - A Corner of the Ballroom
- 4 - Two-step - Tea in the Palm Court
- 5 - Hesitation-tango - A Bedroom Affair
- 6 - Galop-coda - all the guests visit the beach for a jolly good afternoon ³

JOHN CORIGLIANO

Italian American composer John Corigliano was born February 16, 1938 in New York City to a musical family. His father was concertmaster of the New York Philharmonic for 23 years, and his mother is a noted educator and pianist.

Corigliano, who has lived in New York City all his life, continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. His scores, now numbering over one hundred, have won him the Pulitzer Prize, the Grawemeyer Award, three GRAMMY® Awards and an Academy Award, and have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world.



John Corigliano
b. 1938

Corigliano serves on the composition faculty at the Juilliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, which has established a scholarship in his name. ⁴

GAZEBO DANCES (1972)

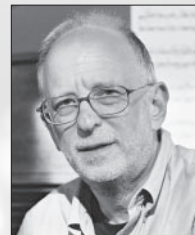
NOTES PROVIDED BY THE COMPOSER

"*Gazebo Dances* was originally written as a set of four-hand pieces dedicated to certain of my pianist friends. I later arranged the suite for orchestra and for concert band, and it is from the latter version that the title is drawn. The title *Gazebo Dances* was suggested by the pavilions often seen on village greens in towns throughout the countryside, where public band concerts were given on summer evenings. The delights of that sort of entertainment are portrayed in this set of dances, which begins with a Rossini-like Overture, followed by a rather peg-legged Waltz, a long-lined Adagio and a bouncy Tarantella."

ALLEN SHAWN

Composer Allen Shawn, born in 1948, grew up in New York City and has been on the faculty of Bennington College in Vermont since 1985. Shawn is the son of *The New Yorker* editor William Shawn and the brother of actor and playwright Wallace Shawn. He received a bachelor's degree from Harvard University and studied in France with composer, conductor and teacher Nadia Boulanger. Shawn's musical output includes a dozen orchestral works and concertos, three chamber operas, a large catalogue of chamber music, songs, choral music, piano music, and music for ballet and theater.

Shawn performs frequently as a pianist and is the author of articles for the *Atlantic Monthly*, the *Times Literary Supplement*, *The Musical Times*, and *Film Forum*. He has written three books, *Arnold Schoenberg's Journey* (2002), *Wish I Could Be There* (2007) and *Twin* (2011.). He is currently working on a book about Leonard Bernstein. For his compositions, Shawn has received a Goddard Lieberman Award and an Academy Award in Music from the American Academy of Arts and Letters.



Allen Shawn
b. 1948

THREE DANCE PORTRAITS (1994)

NOTES PROVIDED BY THE COMPOSER

"I composed *Three Dance Portraits* in just a few days, in December, 1994, in response to a request for music from two pianist friends, Joan Stein and Betty Rosenblum, who were preparing a program of four-hand music. Listening to this piece now, one might imagine a composer deliberately writing 'in a lighter vein,' perhaps in the summer. In fact, I was at home with a cold and a fever, rather gloomy, in the dead of winter, and the exuberant character of the music simply asserted itself, without my expecting it.

The process was so quick and so natural, that I cannot reconstruct it. I remember only that I enjoyed the contrast between the detailed intensity of the notes, and the dancing buoyancy of the rhythms; that I plotted the key relations between the three movements so that one would lead to the next; and that I inserted the theme of the first movement into the climax of the last. The three dances are highly contrasting, but share high energy and moderately fast tempi. The first, which is primarily in 7/8 time, is jazzy and also seems tinged with a Hungarian or Bulgarian folk influence, by way of Bartok. The second suggests a 'Latin' influence. The third blends rock-and-roll with highly dissonant harmonies and romantic pianism. This too was not by intention (my knowledge of rock music being quite limited), but simply grew out of a short riff I had been playing for my children for fun, on top of which I added hints of *Le Sacre du Printemps* and Rachmaninoff."

PAUL SCHOENFIELD

Born in 1947 in Detroit, Michigan, Paul Schoenfield began playing the piano at age six and wrote his first composition the following year. In addition to studying piano with Julius Chajes, Ozan Marsh, and Rudolf Serkin, he holds an undergraduate degree from Carnegie-Mellon University and a Doctor of Music Arts degree from the University of Arizona. He held a teaching position in Toledo, Ohio, lived on a kibbutz in Israel and was a freelance composer and pianist in the Minneapolis-St. Paul area before moving to Cleveland. He is now on the faculty of the University of Michigan.

Mr. Schoenfield has received commissions and grants from the NEA, the Ohio Arts Commission, Chamber Music America, the Rockefeller Fund, the Minnesota Commissioning Club, American Composers Forum, Soli Deo Gloria of Chicago, the Juilliard School—for its centennial—and many other organizations and individuals.

Although he now rarely performs, he was formerly an active pianist, touring the United States, Europe, and South America as a soloist and with groups including Music from Marlboro. His recordings as a pianist include the complete violin and piano works of Bartok with Sergiu Luca. A man of many interests, Paul Schoenfield is also an avid scholar of mathematics and Hebrew. ⁵

FIVE DAYS FROM THE LIFE OF A MANIC DEPRESSIVE (1984)

Five Days from the Life of a Manic Depressive was written in the fall and winter of 1984 on a commission from the Schubert Club of St. Paul, Minnesota. Its premiere took place the following spring with Mrs. Thelma Hunter and the composer at the piano. In remarks from Schoenfield, the piece was apparently written during a particularly sullen point in his life, following a house theft, an audit from the IRS, and a period of intense cynicism regarding the validity of late 20th century concert music. ⁶ The piece, written in five parts, portrays the ups and downs of Schoenfield's protagonist, concluding with the wild and wacky *Boogie*, the most frequently performed movement from the suite.

Footnotes —

- 1 - Smoliar, Stephen: San Francisco Classical Music Examiner
- 2 - Conlonnancarrow.org
- 3 - Brightcecilia.com
- 4 - Johnncorigliano.com
- 5 - Joel Sachs: Paulschoenfield.org
- 6 - Christopher Kendall, Artistic Director, 21st Century Consort – 21stcenturyconsort.com
- 7 - General credit: Wikipedia
- 8 - General credit: Biography.com
- 9 - General credit: Other Minds: otherminds.org
- 10 - General credit: schirmer.com, Samuel Barber
- 11 - General credit: Classical.net
- 12 - General credit: Classicalarchives.com, Samuel Barber

ZOFO

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. As innovators in the genre, ZOFO also performs heart pumping one-piano-four-hands arrangements of famous orchestral pieces, such as Igor Stravinsky's *Rite of Spring*, exploring the realms in which many composers first experienced their symphonic visions.

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. Their first album, *Mind Meld* (DSL-92151), has also received a 55th Annual GRAMMY® Awards Nomination for Best Chamber Music/Small Ensemble.

Eva-Maria and Keisuke are deeply committed to enriching the one-piano-four-hands repertoire by commissioning new works each year. 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.

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.

Mr. Nakagoshi is Pianist-in-Residence at The San Francisco Conservatory of Music.

DSL-92167 . . . MOSH PIT . . . ZOFO

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