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RECORDS

Millennial Masters
Vol. 5

Artem Anuchin
Artur Słotwiński
Austin Ho Kwen Yip
Gabriel Mãlãncioiu
Spiros Mazis
Jakub Polaczyk
Sixto Manuel Herrero
Michiko Shimanuki
Arthur Gottschalk

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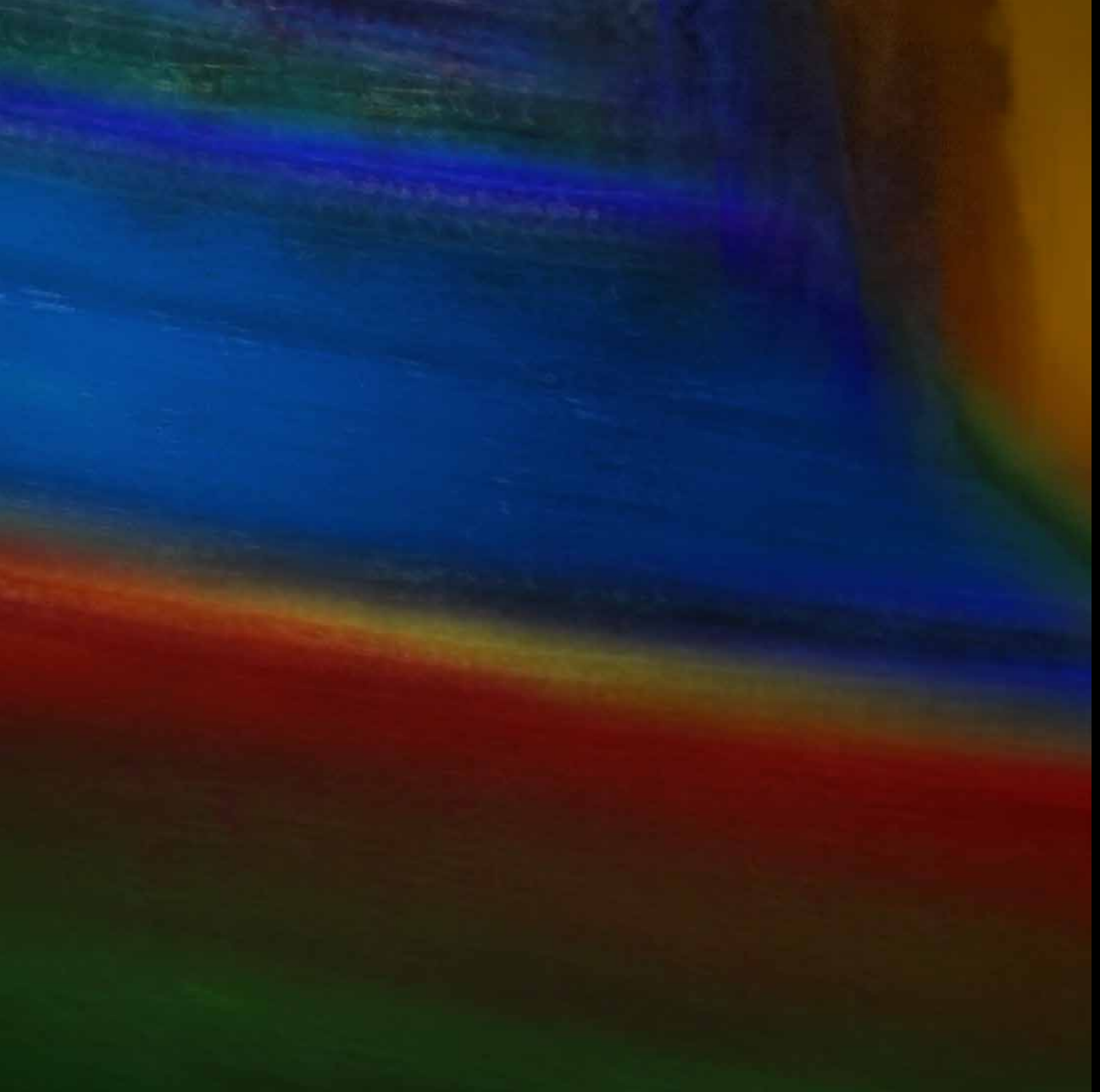
New Classical



Disc 1

1	*Dances of Planets—Venus* for piano	**Artem Anuchin** Artem Anuchin , piano	7:11
2–5	*String Quartet no. 1*	**Artur Słotwiński**	
	I. *Fermamente*	Miłosz Wieliński, violin I; Wadim Zarych, violin II;	5:11
	II. *Gentile e tranquillamente*	Aleksandra Kiszka-Stefanek, Viola; Julia Gniadek, cello	6:28
	III. *Intermezzo, Molto intimamente e molto legato ed irreale*		2:33
	IV. *Con l'intensitá e la forza*		8:26
6	*TUBE* for piano	**Austin Ho Kwen Yip** Avan Yu, piano	6:59
7	*Hommage a George Enescu* for solo violin	**Gabriel Mălăncioiu** Cristina Constantin, violin	5:50

Artem Anuchin

Artem Anuchin was born in 1983 in the Russian Federation. He is a professional pianist and composer. He has received degrees in music from Russia and the USA. He has a MMA in Piano, and a MMA in Composition, a PhD in Composition from St Petersburg State Conservatory; and a MMA in Piano from Bowling Green State University

During his musical professional life Anuchin has won 30 international and national music competitions, for piano and composition. They include The Golden Key Piano Composition Competition, 2009, Vienna, Austria; The International Antonin Dvorak Composition Competition, 2010 and 2011, Prague, Czech Republic; The MMTA Piano Collegiate State Competition, 2010, Kirksville, Missouri, USA; The International Music Prize for Excellence in Piano Performance, 2010, Thessaloniki, Greece; The Contemporary Piano Residency Festival in conjunction with the Southeastern Composers League (SCL) Forum 2013, Morehead, Kentucky, USA; The Festival of Contemporary Music, 2013, San Francisco, California, USA; R. Strauss International Festival "BURLESKE," 2014, Dusseldorf - Recklinghausen, Germany, and others.

Twenty of his compositions are published in music books in Russia as well as the International Online Journal of Contemporary Composition. Anuchin performs as a solo pianist, as part of a chamber ensemble, in an orchestra, and as a composer and a performing musician of his own piano compositions.

Dances of Planets—Venus

The idea to compose the piano suite, *Dances of Planets* was conceived five years ago after I heard the performance of the Gustav Holst composition of the same name. I decided to look at this idea in a different way from Holst. In contrast to Holst's cycle, which has seven movements, my piano suite is presented in nine movements (including "Pluto").

Venus, the second movement of my cycle, was completed very rapidly in 2009. It has a lyrical character and the structure of the piece follows this scheme: A, B, C, B1, and A1. The sections "A" and "A1," as well as "B" and "B1," create two arches. And the middle section, "C," is the central one. The melody at the very beginning is based on the minor 7th interval (G-F). I use it almost in each movement of the suite. The lyrical sections "A" and "A1" are colored by several piano effects: The sustain pedal does not change more than 3 pages; the una corda pedal produces loud snaps (the performer has to depress the left pedal and then to remove it by foot quickly, so that the sound resonates) and the "A1" section includes several "glissandos" on the black keys, on the white ones, and two of those simultaneously. The sections "B" and "B1" are organized around a gesture of soft tremolo, imitating the sounds of mandolin. The middle section "C" is built on "aleatoric boxes." It acts as a development and moves to the main climax of the composition based on deep bass notes and clusters. The last cluster lasts ten seconds and marks the transition between the sections "C" and "B1."

Artur Słotwiński

Artur Słotwiński (b.1990) is a polish composer and pianist. In 2012 he graduated with a Bachelor of Music studying with Prof. Stanisław Moryto in the composition class at Frederic Chopin University of Music in Warsaw. Currently a student of Prof. Paweł Łukaszewski under whose guidance he is studying for a masters degree in composition, Słotwiński is also an active pianist and member of the Polish Composers Union Youth Circle. He is a laureate of many prizes and awards for his compositions (eg. First Prize on IXth International Musica Sacra Composers Competition for "Seven Last Words Of Christ" for mixed choir, Częstochowa 2013).

Artur Słotwiński's compositions range from solo pieces such as his Piano Sonata, to chamber and larger scale works (4 Symphonies, Piano Concerto, etc.). His latest composition is *Noachis terra* for five solo voices, mixed choir and orchestra, a seventy-minute cantata in nine movements, which he wrote for his masters degree in 2014.

String Quartet no. 1

The piece was composed in 2013. It is in four movements: I *Fermamente*, II *Gentile e tranquillamente*, III *Intermezzo*, *Molto intimamente e molto legato ed irreale*, and IV *Con l'intensitá e la forza*. The quartet was performed three times in Warsaw (Frederic Chopin University of Music, Fredo Ojda's Gallery of Modern Art, Centre of Culture of Southern Praga District) and this is its premiere recording. From an aesthetic point of view, the music of the Quartet represents an expressive mix of genres with a sonorous intermezzo. The form is rather clear and communicative: there is a mosaic of themes, elements of sonata form, variations, ostinato structures, a type of rondo-finale and a sonorous game of colors in the Intermezzo. The piece is not programmatic but it presents the listener with a range of moods and emotions and is meant to be an expressive experience for the listener. The harmony of the quartet is quite tonal but with some dissonant elements, which are used only when the conventional chords are not sufficient to correspond with the feelings and notions I wanted to achieve.

Two + 2 Quartet

Two + 2 Quartet is a vibrant young string quartet from Warsaw, Poland comprised of Miłosz Wieliński, first violin; Wadim Zarych, second violin; Aleksandra Kiszka-Stefanek, viola; and Julia Gniadek, cello

Austin Ho Kwen Yip

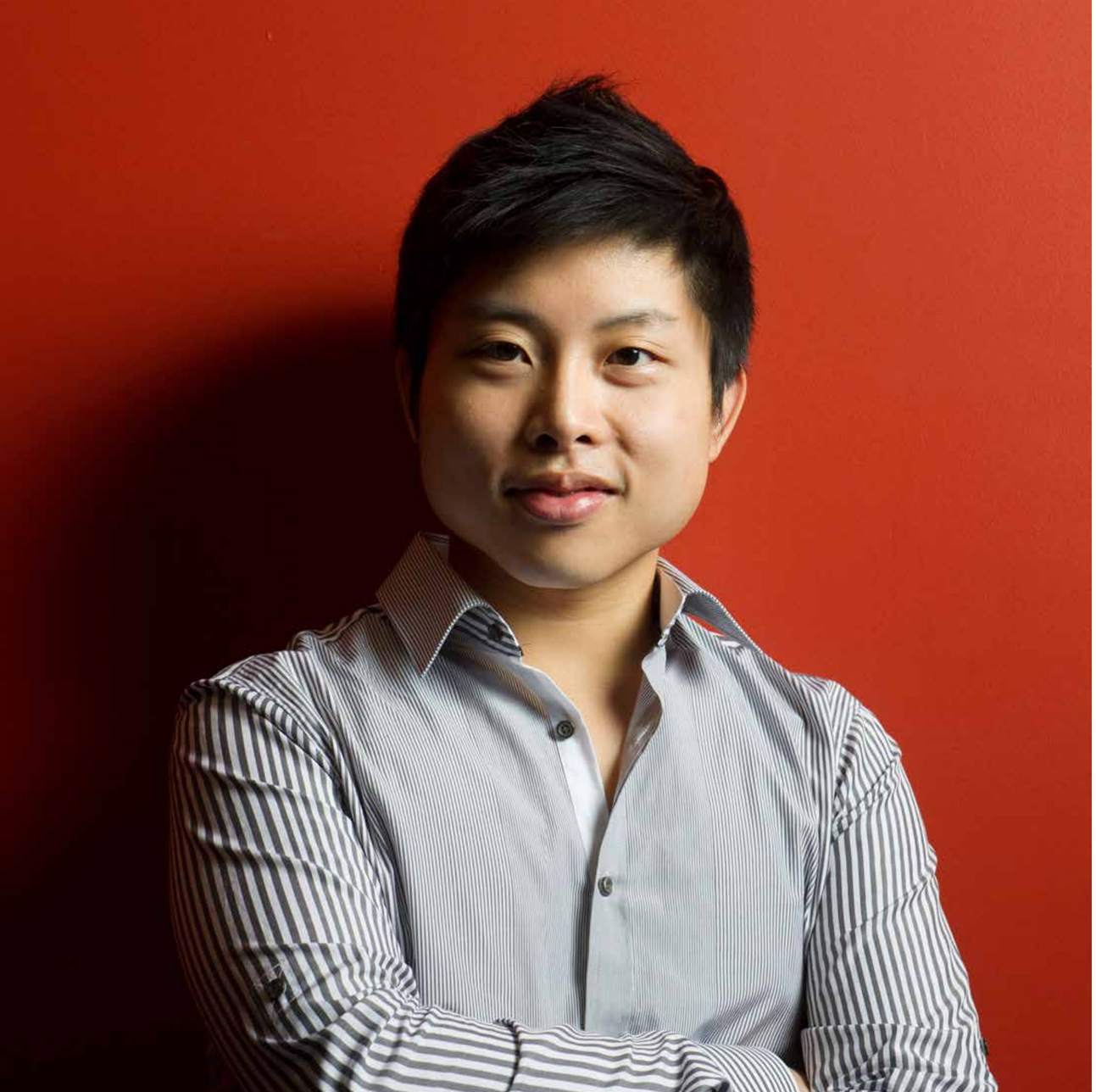
Born in Hong Kong, Austin Yip's works have been performed worldwide in the United States, Argentina, Scotland, Italy, Korea, Japan, Indonesia, Singapore, China, Hong Kong, Macau and Australia. His musical works are very diverse, ranging from orchestral pieces to electroacoustic works, from Western orchestral to folk instruments.

Yip has participated in numerous music festivals, including the ISCM and Asian Composers League Festival, in which he has worked closely with many world-renowned performers and ensembles. He has also received commissions from various performers and ensembles from around the world. Yip obtained his PhD and Master of Philosophy degrees at the University of Hong Kong under the supervision of Dr. Joshua Chan. He also holds a Bachelor of Arts (Music) degree from the University of California, Berkeley with a "high distinction in general scholarship." **www.austin-yip.com**

TUBE

Commissioned by pianist Avan Yu, Tube is written for solo piano. In discussing with Avan what he wanted in the work, he proposed this piece should somehow be related to his hometown, Hong Kong, a place where he lived during his childhood. Like many metropolises around the world, the heart of Hong Kong is connected by numerous underground railways or 'tubes,' including the theme of this piece, MTR. The piece begins with the piano "speaking" the line: "This train will proceed shortly, we are sorry for any inconvenience caused."

This theme is then distorted and rearranged in various forms. This piece also depicts the traveler's emotional changes over the course of the journey. Tube was premiered by Avan Yu in Hong Kong City Hall Theatre on 11 November 2013.



Avan Yu, piano

Hailed as a "pianistic force with an astonishing sensitivity far beyond his years", Avan Yu has appeared as soloist with orchestras and conductors around the world, including Rafael Fruehbeck de Burgos and the Dresden Philharmonic, Pinchas Zukerman and the National Arts Centre Orchestra in Ottawa, and Bramwell Tovey and the Vancouver Symphony Orchestra.are also used. The main subject of the piece occurs in the clarinet, but in a few parts, the electronics take over this idea. In the solo parts for the electronics, individual layers combine to increase their expressive power. The entire musical line is then taken up and dominated by the soloist, who continues the unfolding of the composition's expression."

Gabriel Mălăncioiu

In 2001 Gabriel Mălăncioiu began the study of composition under the direction of Remus Georgescu, and in 2005 he began an MA in composition under the direction of Cornel Tãranu. In 2011 he completed his PhD in composition with the thesis "Aspects of the sacred/profane in relation to my own music" under the direction of Adrian Pop.

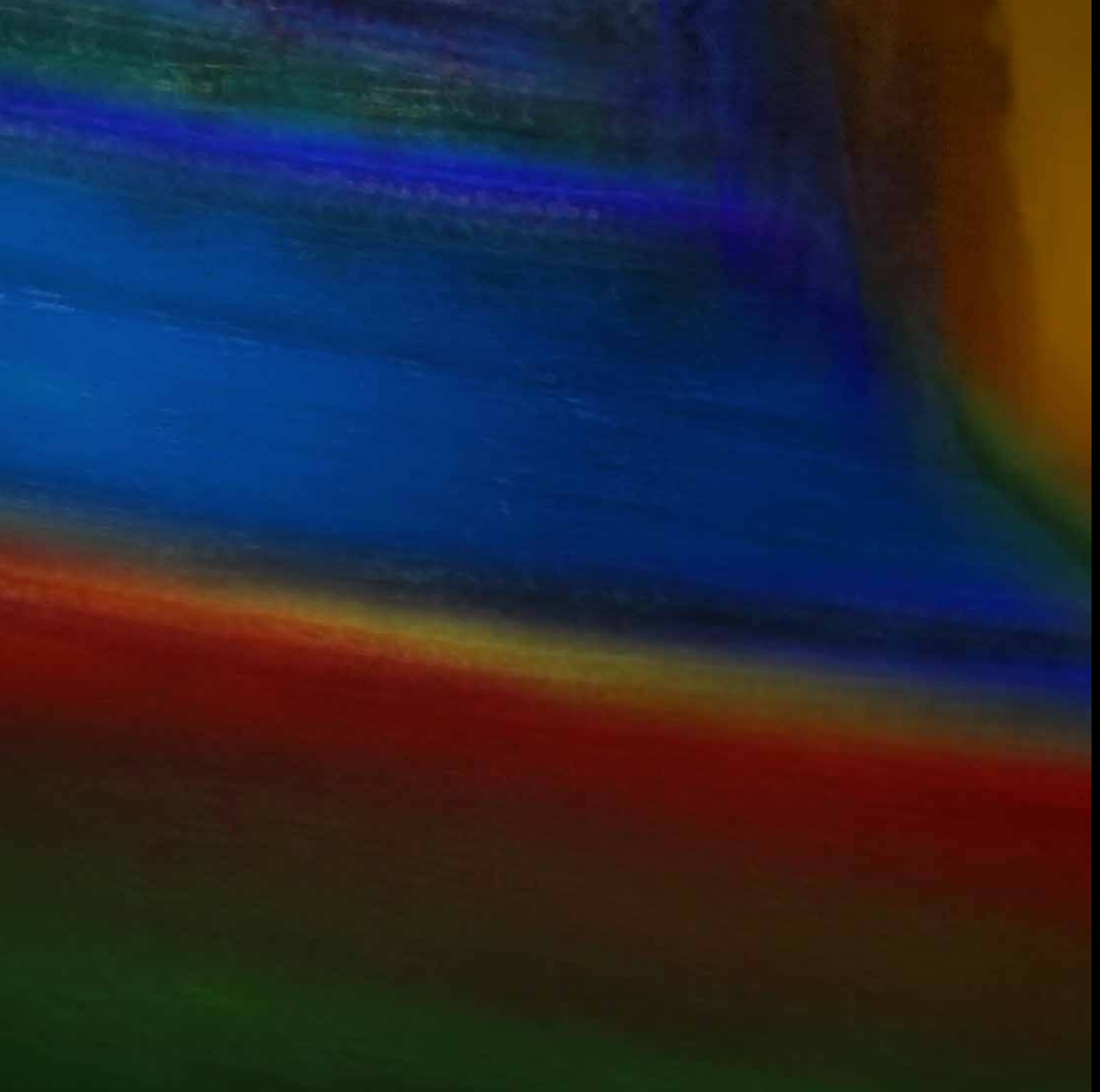
His works have been performed in concerts in Romania and in the USA, New Zealand, Austria, Germany, Norway, Italy, Ireland and Hungary by Neue Vocalsolisten Stuttgart, Ensemble Aventure, Hand Werk, L'Arsenale, THReNSeMBle, Trio Contraste, Florian Mueller (Klangforum Wien), Bjorn Wilker (Klangforum Wien), Bruce Curlette, Luca Piovesan and conductors such as Nigel Osborne, Michael Wendeberg, Eduardo Narbona, Remus Georgescu among others. He is member of SACEM and of UCMR. Gabriel Mălăncioiu is currently teaching Musical Analysis at the West University of Timişoara, Faculty of Music.

Hommage a George Enescu

Hommage a George Enescu is a tribute to the great Romanian violinist and composer George Enescu. Throughout the piece there are some musical references to melodic structures used by Enescu in his compositions. His name is musically encrypted in the piece, being the main melodic figure that appears several times during the piece: E, Eb and C. *Hommage a George Enescu* is not intended to be a stylistic exercise, in which melodic structures and techniques of playing the violin are imitated, but it rather suggests the way Enescu is perceived in the twenty-first century. I also wanted to capture the melancholic character of Enescu's music, using some extended techniques in the violin playing. This recording was made after working closely with the violinist Cristina Constantin.

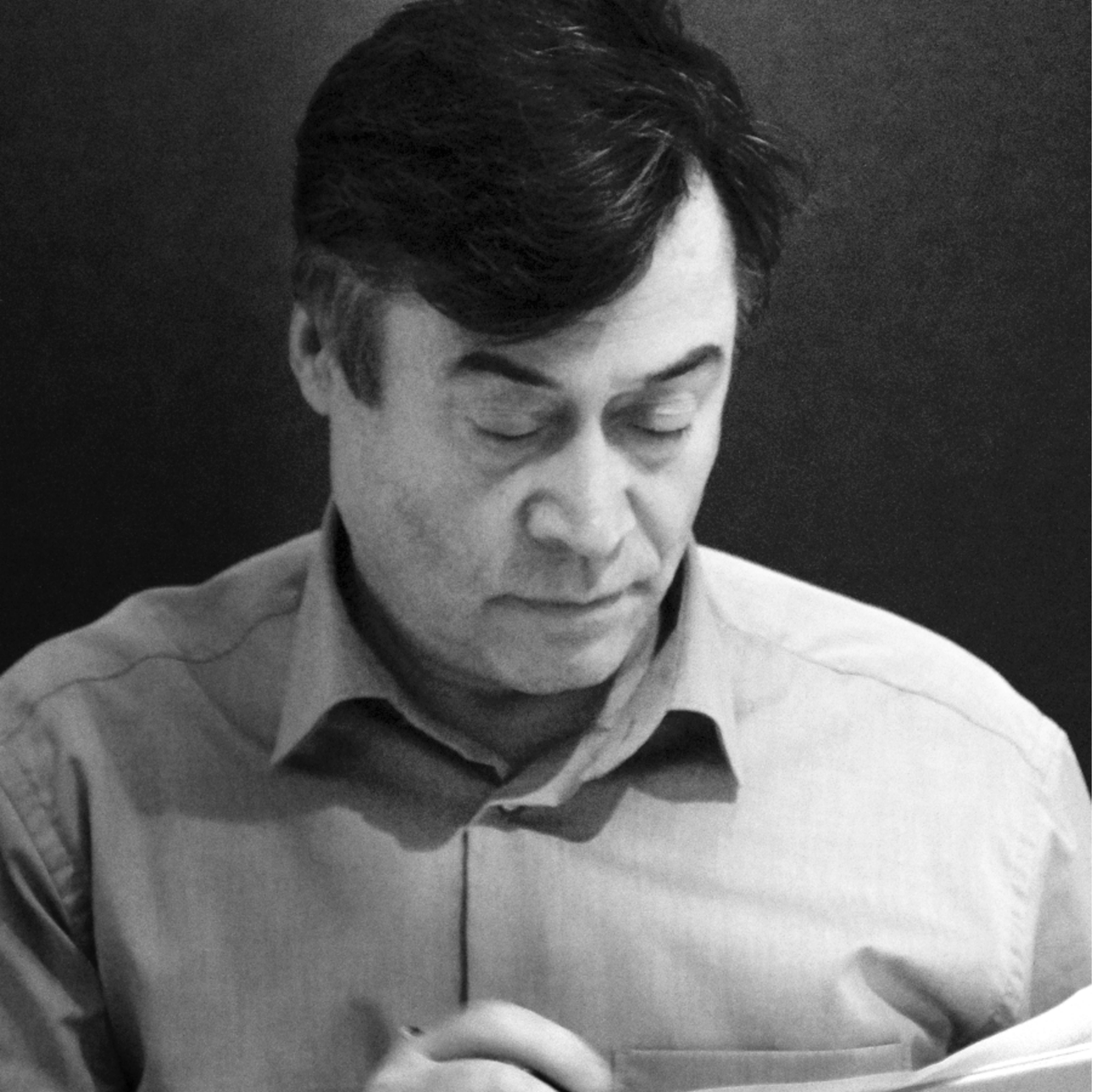
Cristina Constantin, Violin

Cristina Constantin graduated The West University of Timişoara, Faculty of Music (2003) and gained an MA in violin performance (2005) with Prof. Grațiela Negruțiu. In 2013 she completed her PhD in violin performance under the direction of Prof. Gabriel Banciu, within "Gheorghe Dima" Academy, Cluj-Napoca. She has performed much contemporary music at international festivals, such as "Rieti Elettroacustica, strumenti e musica del presente" in Rieti, Italy (2013), Matrix 11, Freiburg, Germany (2011), and many others.



Disc 2

1	*KELADOS in D* for flute and clarinet	Spiros Mazis George Skrivanos, flute; Alexander Michaelidis, clarinet	11:11
2	*BAden-baDen-badEn* for accordion, piano, violin, 2 percussion, harp	Jakub Polaczyk Ostrava Chamber Soloists: Jan Niederele, violin; Kateřina Bendová, harp; Marcela Halmová, accordion; Michal Bárta, piano; Jiří Smrčka, percussion; Franišek Škrl, percussion Marek Prášil, conductor	11:24
3	*ÁSAROS I* for saxophone quartet	Sixto Manuel Herrero ARS MUSICANDUM saxophone quartet: Sixto-Manuel Herrero, altsax 1; Sergio Senés, altsax 2; Carlos Vicente, altsax 3; Jorge Ballesta, barisax	9:59
4	*The Dreams and the Pendulum* for oboe, clarinet, bassoon, horn, piano	Michiko Shimanuki London New Wind Ensemble **Alan Tomlinson, conductor**	14:08
5	*Amelia* for orchestra	Arthur Gottschalk **Shepherd School of Music Symphony Orchestra** **Larry Rachleff, conductor**	10:00



Spiros Mazis

Spiros Mazis holds a Degree in Composition with Distinction and First Prize from Athens with Yiannis Ioannidis and a PhD in Music Composition with Thomas Simaku at York University, England.

He has attended composition seminars with Theodore Antoniou and Iannis Xenakis in Greece and Tristan Murail and Marco Stroppa in Hungary. He has also attended Computer and Electronic Music seminars, with David Waxman and Andrea Szigetvari.

Eight of his works have been distinguished in composition contests, and many works have been performed in Europe, Australia, Japan, and the USA.

His research is based on exploring the harmonic series and the relations among their partials in a manner he has named Multiharmonic Mode or Multispectral Mode. In the development and deployment of this compositional approach, he has invented a system of new fingerings for microtonal intervals for brass.

He is the Founder and Director of the "Classical and Contemporary Music" Conservatory, in Athens and a member of the Greek Composers Union.

KELADOS in D—for flute and clarinet

Kelados is ancient Greek word that means: noise of rushing waters, loud, screaming, agitation (Aeschylus) and musical sound (Euripides). Also, it means sound, voice of providential laws (Pindar).

The work describes all of these contrasting meanings and expressions. It is written in one of the multiharmonic, multispectral modes that I have devised and used for some time now. The specific techniques are based upon new formations of sounds beyond the 8va and consist of using microtonal intervals much smaller than semitones.

The work begins with a tone on D, which is constantly changing with new rhythmic values and timbral techniques being added. It is dedicated to the excellent musicians, George Skrivanos and Alexander Michaelides.

Alexandros Michailidis

Giorgos Skrivanos

Giorgos Skrivanos, Flute

Giorgos Skrivanos acquired his Diploma, Bachelor and Master of Music from The Municipal Conservatory of Patras (Greece) and The Royal Conservatory of the Hague (The Netherlands) with professors Rien de Reede, Thies Roorda, Emily Beynon and Iwona Glinka. He has been a soloist and ensemble member with various orchestras and ensembles in Greece, The Netherlands and France. He specialized in contemporary music and flute techniques with professor Mario Caroli.

Alexandros Michailidis, Clarinet

Alexandros Michailidis studied the clarinet and the bass clarinet at the Conservatoire Royal de Musique de Mons (class of Ronald Van Spaendonck) and at the Conservatorium Maastricht (class of Leo Van Tol). He is a prize-winner in the "Jeunesses Musicales International Competition" (Romania 1996) and in the "2nd International Competition of French Music" (Bulgaria 1998). He has given numerous recitals and concerts at International festivals such as the Ohrid International Festival and the Masters On Stage in Amsterdam.

Jakub Polaczyk

Jakub Polaczyk (b. 1983) is a Polish composer, pianist and musicologist. In 2013 he received his Artist Diploma in Composition from Carnegie Mellon University in Pittsburgh. Prior to Carnegie Mellon University, he studied composition, orchestration, and computer music at the Music Academy of Cracow, musicology at the Jagiellonian University in Cracow, film music at Schiller Film School in Lodz, and composition at the Royal Conservatory of Music in Brussels. In 2010 Polaczyk received his Masters Degree in Composition, and in 2008 his Masters Degree in Musicology.

Polaczyk is an active figure in international music festivals, and has been recognized by numerous national and internationals awards. The most recent being the Iron Composer Award from the Iron Composer Competition in Cleveland, Ohio (2013). Currently, Polaczyk is a recipient of the artistic scholarship from "Young Poland" — the Ministry of Culture of Poland, and is expanding his musical career in the U.S.A. as well as internationally.

BAden-baDen-badEn

BAden-baDen-badEn is a piece for accordion, piano, violin, 2 percussion, and harp. It was composed for "The International Sfogato Music & Arts Festival" in Cracow, Poland (2011). The inspiration for the piece came during a stay in Baden-Baden, Germany (2010). The word, "Baden" in German, means to bathe or to swim as a therapy. The music as therapy was the theme of the Festival. In this piece, I incorporated in a South Korean "Singing Bowl," for its therapeutic quality in sound. Structurally, *BAden-baDen-badEn* is based on three arches of the notes B, A, D, and E with cadences, appearing as a chorale throughout the piece, very much like a cantus firmus. In addition, a distortion technique used in this piece creates a blurring effect, which is reminiscent of traveling, where memories are blurred by fast changes in place and time. *BAden-baDen-badEn* received the Second Prize at the International Composition Competition "Generace" in Ostrava, Czech Republic (2012), was premiered during "Janacek May International Music Festival" (2013), and was dedicated to Hyekyung Lee, a dear friend and colleague.

Marek Prášil — conductor

Marek Prášil studied conducting and clarinet at the Janacek Conservatory. In 2012 he graduated with a Master´s degree in clarinet from the Faculty of Arts at the University of Ostrava. He has also completed six-month training at the Academy of Performing Arts in Bratislava. He is currently studying orchestral conducting at the Janacek Academy of Music and Performing Arts with the Internationally renowned conductor Tomáš Hanus.

Sixto Manuel Herrero

Sixto Manuel Herrero was born in Rafal (Spain). He undertook advanced studies in saxophone with Jaime Belda at CSM of Alicante as well as composition with Ramón Ramos and orchestra conducting with Manuel Galduf at CSM of Valencia.

He has won Honorable Mention in the II Religious Music Fernando Rielo of Rome with his work *Guests of Light* for voices and orchestra, Honorable Mention at the Second International Composition Competition of Montreal with his string quartet *Ignotalías* and first prize for composition in the Ensemblia Festival, Germany with the string quartet *Quera*. He also participated in the recording of the first CD on "Composers of Murcia and Musical Creation" with his work entitled *Chasca*.

Herrero received his Doctorate from the Polytechnic University of Valencia where he researched musical creativity through studying Cantes Miners Flamingos resulting in his work called *Ácueo*. He is currently a professor and chair of the composition department of CSM of Murcia; Director of the Orquesta Ciudad de Orihuela and instrumental group CIMMA 2.0; and founder of the saxophone quartet Ars Musicandum.

ÁSAROS I

ÁSAROS I is written for three alto saxophones and one baritone saxophone and thinking of the space between the threshold of silence and sound, this piece is not intended as an exploration of new territory concerning the color of sound or any other material related to sound. Rather, the aim is to point to new rhythmic spaces defined through the use of silence.

The music of this work exists in the threshold of sound, or in sounds one can barely hear. Therefore, the internal rhythmic movement of the piece is both the structure and content of the work. This idea builds a naturally evolving space, from a kind of rhythmic aphasia—a disturbance in the flow and understanding of rhythm in the work—to the evolving suggestion of an asymmetric "bulerías flamenco" rhythm.

ÁSAROS I is inspired by flamenco song and rhythms. During the piece, fragments reminiscent of the music of the flamenco world are evoked. However, this quartet was written using a new technique called "descomposición del lenguaje del instrumento" (decomposition of the language of the instrument). This concept means that the audience can hear all kinds of sounds through saxophones, but never hear a 'real' saxophone. We can hear instead, for example, a percussion instrument, an electronic instrument or other mixed sounds all generated by extended and new playing techniques of the saxophones.

Saxophone quartet ARS MUSICANDUM

Saxophone quartet ARS MUSICANDUM was founded in 1987. Their experience in the field of performance has led them to develop several music theater performances in which gesture and mime alternate with their own interpretation of the music and the environment of the concert hall, forming an unique sound world and extending the repertoire.

Michiko Shimanuki

Michiko Shimanuki commenced her professional piano studies with Dame Fanny Waterman in Leeds at the age of 17. She obtained her performing diploma from the Royal College of Music (ARCM) and continued her studies with the late Kendall Taylor CBE in London and other prominent pianists in Europe.

She spent her twenties giving concerts in the UK and Europe and then went on to study composition. She was awarded a full scholarship to attend the master class of Betsy Jolas at the Academie Musicale de Villecroze in 2003, and completed her Ph.D. in Composition at King's College London in 2011.

The London New Wind Ensemble, other professional performers and herself have performed her music since 2000. Michiko has also written original music for the films of Donato Cinicolo.

The Dreams and the Pendulum

I thought about creating motifs representing the pendulum, time and dreams, which could either remain independent or integrate with one another from the sound of a clock ticking. Both the pendulum and the time motifs could represent accuracy or inaccuracy, reality or fantasy and the distinction between these conditions could be clear or blurred.

I had two objectives in mind before writing the first movement, *The Dreams and the Pendulum*: one was to apply the concept of leitmotif by creating some characters and assigning particular motifs to them, and the other was to develop the motifs in a way that they contribute to the formation of the structure. Some are recurring motifs serving as sign-posts, others undergo various transformations leading to climactic points. I also wanted to give the instruments specific roles so that their colours would, in part, define the features of the motifs, most obviously where a particular motif is always played by a specific instrument. The motifs often consist of either chromatic or whole-tone pitch collections, and the harmonic poles shift to and from chromatic and whole-tone sonorities.

The idea for the second movement, *Trance* is that it constantly remains in an ambivalent state. My main objective was to extend the short motivic fragments which characterized one of the dreams in the first movement into longer linear motifs in order to maintain congruency. Here, the linear motifs are developed into a series of melodic phrases, which form sections and also culminate to a climactic point.

London New Wind Ensemble

The London New Wind Ensemble was formed sixteen years ago to coincide with the creation of the London New Wind Festival, which is directed by Catherine Pluygers. All of the performers are working as professional orchestral musicians and have additional skills in contemporary music and in improvisation. For this recording the musicians are: Catherine Pluygers Oboe and Cor Anglais; Ian Mitchell (Guest Artist), Clarinet and Bass Clarinet; Henryk Sienkiewicz, Horn; Glyn Williams, Bassoon; and Robert Coleridge, Piano. The conductor is Alan Tomlinson.

Arthur Gottschalk

A composer whose music has been described as "rapturous, argumentative, and prickly" (Gramophone Magazine), and "fascinatingly strange" (BBC Music Magazine), award-winning composer Arthur Gottschalk is Professor of Music Composition and Theory at Rice University's Shepherd School of Music. He founded the university's electronic and computer music laboratories, and was its Director until 2002.

Among many awards, his *Concerto for Violin and Symphonic Winds* won First Prize in the XXV Concorso Internationale di Composizione Originale (Corciano, Italy), and in 2011 he was awarded the prestigious Boliasco Fellowship for further work in Italy. Other awards include the Charles Ives Prize of the American Academy of Arts and Letters, and composer residencies at the famed Columbia-Princeton Electronic Music Center and at the Piccolo Spoleto Festival. He is recorded on Navona, New Ariel, Crystal, Summit, Capstone, Beauport Classical, ERMMedia, Ablaze Records, AURecordings, Golden Crest, MSR Classics, and Amirani (Italy), and published by Subito, Shawnee Press, Potenza, Alea Publishing, TrevCo Music, The Spectrum Press and Delage Musique (France).

Amelia—for orchestra

Conductor Larry Rachleff commissioned this work for the Shepherd Symphony Orchestra. In thinking about forms for a short orchestral piece, I first entertained the notion of an overture. As I thought more, and as ideas began to coalesce, I found myself thinking more and more about the nature of overture as short tone poem.

The specifics of the tone poem were provided through conversations with choreographer Michele Brangwen, who was interested in staging a balletic work concerning the life and achievements of aviation pioneer Amelia Earhart. I began to think of her accomplishments, and the mysterious nature of her disappearance, in terms of an adventure film of the 1930s. The result is both an homage to Amelia Earhart and an homage to the epic film music of the era, an attempt to capture both the spirit and the milieu of the character and the times.

Technically, the piece is built upon the conflict between the notes B and C, and is structured as a main exposition (in C/B) followed by a contrasting thematic area (in G/F) with a short recapitulation of the main area, a third area combining both elements, and a climactic coda in which C and B struggle mightily for the last time and finally settle in favor of B. The piece is intended to showcase the remarkable talents and musicality of the Shepherd Symphony and its conductor, to whom the piece is dedicated.

Larry Rachleff, Conductor

Larry Rachleff has been Music Director of the Shepherd Symphony Orchestra orchestral program since the fall of 1991, and under his leadership the Orchestras have reached new artistic levels, performing major works from the standard orchestral repertoire as well as giving several premieres of important new works and performing with the Shepherd School Opera

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Tracks 1.6 Thomas Bössi, recording engineer, Berlin University of the Arts, Berlin, GERMANY
Track 1.7 Lukinich Attilla, recording engineer, Timisoara, ROMANIA
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Track 2.2 Ivo Roubal, recording engineer, Janacek Conservatory of Music, Ostrava, CZECH REPUBLIC
Track 2.3 Andrés Moreno recording engineer, Auditorio del Teatro "Villa de Molina," Murcia, SPAIN
Track 2.4 Rupert Pfaff, recording engineer, Limehouse Recording Studios, London, ENGLAND
Track 2.5 Andrew Bradley, recording engineer, Stude Hall, Rice University, Houston, TX, USA
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