



JU-PING SONG

MONAD

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1 Lois V. Vierk 13:47
Spin 2 (1992/2018)

2 Molly Joyce 11:18
Rave (2015)

3 Kate Moore 14:31
Bestiary (2016)

4 Rahilia Hasanova 18:42
Monad (1993)

Total Time: 58:20

Lois V Vierk *Spin 2*

Astrophysicist Stephen Hawking describes a “spin 2” subatomic particle as one which has the same orientation in space after it is spun through 180 degrees, half a rotation. An arrow with an arrowhead at each end illustrates this idea, as does the visual image of two grand pianos facing each other with a pianist at each keyboard. As far as this piece is concerned, I used the concept of “spin 2” poetically and applied it to the sounds themselves. For example, the middle section of the work contains phrases made up of many single, fast, high-pitched and high energy notes. The sounds are reiterated into symmetrical musical phrases. I hear these little pieces of sound as spinning through space, flying from one instrument to the other, combining and recombining with each other to gain new shape and direction. My work *Spin 2* begins almost as a piece for two percussion instruments, first completely inside the pianos, with the players hitting and strumming the strings. Then the lowest pitches of the keyboard are introduced, played loudly and broadly. Gradually pitch content and harmonic movement become apparent as the developing interlocking piano phrases sweep upward, eventually to the highest keys, and to a lyric middle section. The work ends with dynamic trills and tremolos, utilizing the entire instrumental register. In this recording, Ju-Ping Song performs both piano parts. *Spin 2* was commissioned by Ursula Oppens and Frederic Rzewski.

– Lois V Vierk

Central to Lois V Vierk’s musical style is her affinity with and understanding of traditional classical music of Japan. Her decade-long study of Gagaku (Japanese Court Music), combined with her education in Western musical practices, contributes to create a style in which gagaku sliding effects (glissandi), extreme sensitivity to timbral relationships, and the exponential acceleration and deceleration of time, are framed within clear, yet unobtrusive Western structures. It only takes a few minutes of listening to almost any of Vierk’s works to hear that the power of her music lies in the sounds themselves. “In my own music,” she insists, “pure sensuous beauty is often a starting point. I work with emotional expressiveness and with many kinds of sound relationships as well, to build form and structure.” Her ability to merge Eastern and Western musical styles to create her own, has produced music that Eric Smigel describes perfectly as “elegant ferocity.” It is a music that resonates with me deeply.

– Ju-Ping Song

Lois V Vierk, from Lansing, Illinois in suburban Chicago, has spent most of her career in New York City. Among the many performers and presenters who have commissioned her music are pianists Ursula Oppens, Frederic Rzewski, Aki Takahashi, Claudia Rüegg, Margaret Leng Tan, accordionist Guy Klucevsek, the Kronos Quartet, Lincoln Center Festival, Bang on a Can Festival, and Ensemble Modern. Vierk studied composition with Mel Powell, Leonard Stein, and Morton Subotnick, and studied Gagaku with Suenobu Togi at UCLA and Sukeyasu Shiba in Tokyo.

Molly Joyce *Rave*

Rave incorporates an inverse relationship between live piano and pre-recorded electronics, exploring the sonic possibilities of this complex relationship as it evolves over the course of the piece. As the piece progresses, these separate and unusual inverse roles of the live piano and electronics gradually cross to ultimately supplant each other by assuming their more anticipated roles.

– Molly Joyce

You're standing in line outside waiting to get into the club. If you lean in you can hear faint electronic sounds bleeding through the revolving doors. As you get closer, you can feel the beat, hear the contour of the music, smell movement in the air. It's exciting. Then it's all around you. You're in it and it's loud and hot and overwhelming. In a good way. You're moving, you're dancing, you're swept up in the eye of the moment. You feel fast, happy, uncrushably optimistic, sexy, irresistible. You forget, blissfully. Then lights shift. The room unpacks. Movement slows down, people are leaving. It's time to go. The music recedes as the beat still pounds in your chest. The smell of wet pavement then a cab ride home. You're leaving the scene with memories of it echoing in your head. And a promise to go back.

– *Ju-Ping Song*

Molly Joyce is one of the “most versatile, prolific and intriguing composers working under the vast new-music dome” (*The Washington Post*). Her work is concerned with disability as a creative source, and album, *Perspective*, featuring voices and viewpoints of disabled interviewees, was praised by *Pitchfork* as “a powerful work of love and empathy that underscores the poison of ableism in American culture.”

Kate Moore *Bestiary*

Bestiary is a sonic compendium of grotesque imaginary beasts that float between heaven and hell. Epic and symbolic animals that are animated in music, twisting and twining around each other, writhing and seething in knotted ornaments with pulsating bodies of skin, fur, scales, feathers, hair, beaks, teeth, claws, and nostrils. Drawing you in, they peep around the corner and look at you up and down as they guard the shadows with ferocious jealousy. Ju-Ping Song gave the U.S. premiere at 2019 Queens New Music Festival.

– *Kate Moore*

Kate Moore's compositions are forces of nature. They are sonic representations of natural phenomena, invisible things that touch, affect, and change us. As a sound artist, Moore is drawn to shapes, structures, and lines that occur in nature, and looks for resonances corresponding with those geometries. Her compositions take visual form in the performer's realization of her meticulously notated scores. In *Bestiary*, Moore continues her exploration of endlessly repeating and changing chords, activating the hammers against vibrating strings, pushing the playing to seemingly impossible speeds.

The struggle to maintain constant acceleration, deceleration, and rhythmic morphing without pause for fifteen minutes creates an accumulation of tension and expectation in both pianist and listener that heighten the emotional power of her music.

– *Ju-Ping Song*

Kate Moore is an internationally acclaimed composer. Her works have been performed by Holland's Asko|Schönberg, Bang on a Can, Icebreaker, Slagwerk Den Haag, Ensemble Offspring, the Australian String Quartet, The Netherlands Radio Philharmonic Orchestra, and Groot Omroepkoor. In 2022 Moore received the inaugural Gieskes-Srijbis Podiumprijs for her contribution to the performing arts. In 2017, she was awarded the prestigious Dutch composition award, The Matthijs Vermeulen Prize. In 2018/19, Moore was Zielsverwanten composer in residence at Muziekgebouw aan 't IJ with her band Herz Ensemble; in 2018 she was composer in focus at November Music. Moore has received a MacDowell Colony and Yaddo fellowship, a Tanglewood composition fellowship, and Civitella Ranieri Fellowship. She was awarded the 2001 Franco-Australian Composition Competition which allowed her to be composer in residence at the Paris Conservatoire.

Rahilia Hasanova *Monad*

Monad is the unit and representation of number one that consists of all great and small, positive and negative numbers, nano- and mega- measurements, Past and Future... All diversity of the Universe and Beyond is the multiplication of Monad. Unity in variety, undivided entirety is Monad. The Law of Monad is everywhere. Just think about and try to imagine the fantastic Nature based on One, all complexity of this possibly tragic Process and then... you will start to change. The New York premiere was given by Ju-Ping Song at 2019 Queens New Music Festival. – *Rahilia Hasanova*

Monad is Hasanova's musical testament to the horrors she witnessed during the 1990 January Massacre of Baku's civilian population by the Russian army. It is caustic, emotional, wild, and full of the faded songs and harmonies of Azerbaijani culture. Written in Western notation, the music keeps wanting to burst out of its constraining note heads, rhythms, structures, run far and fast, and scream. It takes the pianist with it, willingly or not. It is music with a passion that cannot be contained; it is wild; it is raw; it is powerful and devastating. – *Ju-Ping Song*

Rahilia Hasanova was born in Baku, Azerbaijan. In the world of contemporary classical music, she is known as a prolific composer with a unique and powerful "voice." The strength of Hasanova's music is bridging the two seemingly disparate worlds of Eastern and Western cultures. By combining the essence of her native culture and Eastern traditional music with contemporary classical music and Western traditions, she creates unparalleled music forms that are as diverse as they are unforgettable. "Hasanova's works are rich in unique intonations that fit into the macro-space of her compositions as self-sufficient microcosms" (Z. Dadashzade). "One of the prominent characteristics of Hasanova's creations is reaching dramatic register culminations that are expressed through modal-meditative development" (A. Amrahova). Her music has been performed in Russia, Ukraine, Belarus, Switzerland, Italy, Belgium, Austria, Netherlands, Croatia, Iceland, Azerbaijan, Poland, Germany, the UK, and the USA.

Pianist **Ju-Ping Song** is internationally recognized as one of today's champions of contemporary music. Her colorful and beyond-the-recital format performances have won her praise from critics as "an extraordinary pianist" (*Boston Globe*). She has inspired the creation and commission of new works by today's under-40 and distinguished composers. Song has been guest artist at Darmstadt Contemporary Music Workshop, Tanglewood Music Center, Florence Youth Orchestra Festival, Akyoshidai New Music Festival, Klub Katarakt Experimental Music Festival, Omaha Under the Radar, New Music Gathering, Cleveland Uncommon Sound Project, and the Center for New Music (San Francisco). She is the founder and artistic director of NakedEye Ensemble, a flexible new music group based in Lancaster, Pennsylvania, whose mission is to promote works by living composers. Song has taught at New York University, Manhattan School of Music, and Hunter College. In 2008, she was on the piano faculty and head of new music studies at Pennsylvania Academy of Music in Lancaster, PA, before serving as Dean in 2010. Song holds a B.A. from Jacobs School of Music, Indiana University; an M.M. from Manhattan School of Music; and a Ph.D. from New York University.



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Written for pianist Vicky Chow, *Rave* was made possible by a grant from the American Composers Forum with funds provided by the Jerome Foundation. The work was written in the spring of 2015 in The Hague, Netherlands, and premiered by Chow at the 2015 Bang on a Can Summer Festival at MASS MoCA in North Adams, MA.

Artist websites:

<http://www.jupingsong.com>

<https://loisvvierk.com>

<https://www.mollyjoyce.com>

<https://katemoore.org>

<http://www.rahiliahasanova.com>

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