

Thursday, November 1, 2018, 8pm
Zellerbach Hall

Pierre-Laurent Aimard
and Tamara Stefanovich, *pianos*

PROGRAM

- Béla BARTÓK (1881–1945) Seven Pieces from *Mikrokosmos*
for Two Pianos, BB 120 (Sz. 108)
Bulgarian Rhythm (Vol. 4, No. 113)
Chord and Trill Study (Vol. 3, No. 69)
Perpetuum Mobile (Vol. 5, No. 135)
Short Canon and Its Inversion (Vol. 5, No. 123)
New Hungarian Folksong (Vol. 5, No. 127)
Chromatic Invention (Vol. 6, No. 145)
Ostinato (Vol. 6, No. 146)
- Maurice RAVEL (1875–1937) *Sites auriculaires* for Two Pianos
Habanera
Entre cloches
- Harrison BIRTWISTLE (b. 1934) *Keyboard Engine*,
A Construction for Two Pianos
(*Cal Performances Co-commission*)

INTERMISSION

- Olivier MESSIAEN (1908–1992) *Visions de l'Amen* for Two Pianos
Amen de la Création
Amen des étoiles, de la planète à l'anneau
Amen de l'agonie de Jésus
Amen du Désir
Amen des anges, des saints, du chant des oiseaux
Amen du Jugement
Amen de la Consommation

Cal Performances' 2018–19 season is sponsored by Wells Fargo.



Béla Bartók**Seven Pieces from *Mikrokosmos*
for Two Pianos, BB 120 (Sz. 108)**

Béla Bartók's creative personality was shaped by the field expeditions he made as a young man with his friend and colleague Zoltán Kodály in search of the indigenous music of his native Hungary: both published their research in some of the most important ethnomusicological studies of the 20th century; both allowed the influence of folk music to permeate their original compositions; both were dedicated to perpetuating the traditions they found and encouraging a wider appreciation of them. This last concern led Kodály to develop a comprehensive method of music education based on folk models that revolutionized the teaching of the subject in Hungary. While Bartók did not have as thorough an involvement in formal music education for younger students as Kodály, he did write a number of folk-inspired works intended to foster in children the development of technical performing skills, musical understanding, and appreciation of Hungarian culture. The best-known of Bartók's pedagogical works is the *Mikrokosmos* (*A World in Miniature*, ca. 1926, 1932–39), a collection of 153 graded pieces in six volumes for piano based on folk idioms that progress from one-finger exercises to numbers of virtuoso difficulty. In 1939–40 he arranged seven of the *Mikrokosmos* for two pianos for himself and his wife, Ditta Pásztor-Bartók, retaining their form and substance but enriching their textures and contrapuntal interplay.

Bulgarian Rhythm (Vol. 4, No. 113) is one of several pieces in the *Mikrokosmos* based on that Balkan country's bracing, uneven dance meters.

The *Chord and Trill Study* (Vol. 3, No. 69) consisted in the original piano version of just the former to which Bartók gave an almost symphonic breadth by adding the latter in the two-piano arrangement.

Perpetuum Mobile (*Perpetual Motion*, Vol. 5, No. 135) is a breathless exercise in crushed harmonies.

Short Canon and Its Inversion (Vol. 5, No. 123) extracts remarkable musical expression from two of the art's most recondite techniques: an

imitative piece (canon) based on a single exactly repeated theme (like "Row, Row, Row Your Boat") that at the mid-point is played again, but upside-down (inversion). ("Canon," derived from the Greek for "a rule," was the instruction in early manuscripts by which all the voices were derived from the single notated melody.)

New Hungarian Folk Song (Vol. 5, No. 127) is an arrangement of a native song from the southwestern Somogy region, on the Croatian border. In the original solo piano version, Bartók allowed that the melody could be played on a violin or even sung by the performer: *How high, green forest, spreads your highest tree? How long since its last leaf fell silently?*

Chromatic Invention (Vol. 6, No. 145) is modeled on Bach's imitative *Two-Part Inventions*, which he said "show a clear method not only of learning to play cleanly in two parts, but also...of acquiring a *cantabile* style of playing."

Ostinato (Vol. 6, No. 146) is a fiery dance number built on the incessantly propulsive rhythms indicated by its title, the Italian word for "obstinate, stubborn."

Maurice Ravel***Sites auriculaires* (*Places Heard*)
for Two Pianos**

Maurice Ravel was the son of a cultured family. His father, Pierre-Joseph Ravel, though a prize winner in piano at the Geneva Conservatory as a young man, chose mechanical engineering as his vocation and met his wife while building railroad lines in the Basque region of southern France. Maurice was born on March 7, 1875 in Ciboure, near Biarritz; a few months later the family moved to Paris. Encouraged by his father, young Maurice showed a precocious talent for music, and he was sent for piano lessons to the noted teacher Henri Ghys in 1882; five years later he was studying harmony and composition, and trying his hand for the first time at creative work.

Ravel was admitted to the Paris Conservatoire in 1889, but his academic career proved to be less than meteoric. His piano teachers thought him gifted but lazy and overly self-indulgent in his playing, and he repeatedly failed the exams in harmony. He left the school

after the spring term in 1895, having completed just two songs and a *Sérénade grotesque* for piano and abandoned hopes of a career as a concert pianist. (Ravel was short and slight, barely five feet tall, and his small hands were poorly suited to the physical requirements of a virtuoso.) During the following months, he became something of a dandy (he once remarked that he “would rather have been Beau Brummel than Maurice Ravel”), immersed himself in Baudelaire and Verlaine and Mallarmé and other modern writers, cultivated friendships with Satie and Chabrier and the pianist Ricardo Viñes, and composed the *Menuet antique* for solo piano and the *Habanera* for two pianos in 1895. (The *Menuet antique* was his first published score.) He apparently planned the *Habanera* as part of a set of three pieces, but did not write *Entre cloches* for it until 1897 and never did get around to the projected third movement. He paired *Habanera* and *Entre cloches* under the title *Sites auriculaires* (*Places Heard* or perhaps *Places Remembered through Sound*)—and had Viñes and Marthe Dron play them at a Société nationale de Musique concert on March 5, 1898. The *Sites auriculaires*, in an adventurous idiom, challenging to perform, unfamiliar and insufficiently rehearsed, went poorly (Viñes admitted they “made a mess of it”), and the work in that form remained unpublished during his lifetime, though Ravel did use the *Habanera* intact as the third section of his *Rapsodie Espagnole*, created simultaneously in versions for two pianos and for orchestra in 1907–08.

Ravel headed the manuscript of the *Habanera* with the first line of “À une Dame Créole” from Baudelaire’s *Fleurs de mal* (1857, *Flowers of Evil*): “Au pays parfumé que le soleil caresse”—“In the perfumed country that the sun caresses, I knew, under a canopy of crimson trees/And palms from which indolence rains into your eyes,/A Creole lady whose charms were unguessed.” Musicologist Louise Liebich wrote of the *Habanera*, “The dancers accompany their singing with indolent and alluring gestures. Their graceful movements, the swaying of the arms and hips, the switch of the skirts and gliding of the feet, are subtly evoked by

Ravel’s daintily picturesque music.” British pianist and duo-piano specialist Anthony Goldstone added that Ravel’s evocative music “could hardly be lazier, rooted to the spot by one note repeated over and over again in an obsessive rhythm.”

Entre cloches (*Among Bells*) is a sound picture of a village Sunday morning, with mighty peals calling the faithful to worship, a still passage of devotional thought at the center, and an tintinnabulous benediction that fades into the distance, or perhaps into the memory, at the close.

Harrison Birtwistle

Keyboard Engine,

A Construction for Two Pianos

Harrison Birtwistle, born in Accrington, Lancashire in 1934, entered the Royal Manchester College of Music in 1952 on scholarship as a clarinetist. There he met composers Peter Maxwell Davies and Alexander Goehr and pianist John Ogdon, and together they formed the New Music Manchester Group, which was largely dedicated to the performance of works by Schoenberg and his followers. After leaving the RCM, Birtwistle served as a military bandsman before moving to London to study clarinet with Reginald Kell at the Royal Academy of Music. He worked for a time as a professional clarinetist and taught at the Cranborne Chase School in Dorset, but by the mid-1960s he had turned his attention principally to composition. He spent a year as a visiting fellow at Princeton University in 1966, and upon his return to England founded a contemporary music group—the Pierrot Players—with Maxwell Davies. When Davies assumed sole directorship of the Pierrot Players in 1970 and changed their name to The Fires of London, Birtwistle established an experimental ensemble, Matrix, with fellow clarinetist Alan Hacker. After teaching at Swarthmore College and the State University of New York at Buffalo from 1973 to 1975, Birtwistle went back to London, where he was music director of the newly established National Theatre until 1983. He has also served as Composer-in-Residence with the London Philharmonic (1993–98), Henry Purcell Pro-

fessor of Music at King's College, University of London (1994–2002), Endowed Chairholder in Music Composition at University of Alabama School of Music (2001–02), and Director of Composition at London's Royal Academy of Music (1997–2009); he is currently Visiting Professor at the RAM. Birtwistle's many honors include the Chevalier de l'Ordre des Arts et des Lettres (1986), Grawemeyer Award from the University of Louisville (1987), British knighthood (1988), Siemens Prize (1995), Companion of Honour (2001), and honorary doctorates from seven British universities.

Keyboard Engine, subtitled "A Construction for Two Pianos," was composed in 2017–18 for Pierre-Laurent Aimard and Tamara Stefanovich on a co-commission from Cal Performances, the Aldeburgh Festival, Carnegie Hall, and Köln-Musik GmbH. In a note for the first performance of *Keyboard Engine*, given at the Aldeburgh Festival in Suffolk, England on June 18, 2018, Paul Griffiths wrote, "There is a sense, the composer suggests, of a machine that is in hectic activity but stationary. We are not being taken anywhere; we are observing wild action, though this constructed whirlwind can be interrupted by gentle contrapuntal song." As with many machines, Birtwistle's *Keyboard Engine* requires a wide variety of components. Some tiny ones, simple, nearly motionless and almost inaudible, become glimpsed for just seconds; some powerful ones achieve sufficient scale to drive a major part of the mechanism. None seems to move with ease. Some start forcefully and then grind to a halt; others need winding up to get up to speed. They occur sequentially, maybe even randomly (some of Birtwistle's early works were built from a draft score scissored into pieces, reassembled, and threaded together again with new musical tissue), but there is the cumulative sense that they could all operate simultaneously, and that the piece is rather like a close-level burrowing into a machine whose individual parts are encountered on the way through. *Keyboard Engine* does not so much end as simply stop, perhaps run out of fuel, perhaps going on infinitely beyond the compass of this challenging, intriguing work.

Olivier Messiaen

Visions de l'Amen for Two Pianos

Olivier Messiaen, one of towering figures of modern French music, was born in 1908 in the ancient southern town of Avignon to Pierre Messiaen, a professor of literature noted for his translations of Shakespeare, and the poetess Cécile Sauvage. Olivier entered the Paris Conservatoire at the age of 11 to study with composer Paul Dukas, organist Marcel Dupré, and other of that school's distinguished faculty, winning several prizes for harmony, organ, improvisation, and composition before graduating in 1930. The following year he was appointed chief organist at the Trinité in Paris. In 1936 Messiaen joined with André Jolivet, Yves Baudrier, and Daniel Lesur to form La Jeune France, a group of young French composers pledged to returning substance and sincerity to the nation's music, which they felt had become trivialized and cynical. Messiaen was appointed to the faculties of the Schola Cantorum and the École-Normale that same year. Called up for military service at the outbreak of hostilities in 1939, he was captured the following summer and imprisoned at Stalag VIII-A in Görlitz, Silesia. There he wrote his *Quartet for the End of Time* for the musical instruments available among his fellow musician-prisoners (clarinet, violin, cello, and piano); the work's extraordinary premiere was given at the camp in 1941. He was repatriated later that year, resuming his position at the Trinité and joining the staff of the Conservatoire as professor of harmony, where his students came to include such important musicians as Boulez, Stockhausen, and Xenakis. In addition to his teaching duties in Paris, Messiaen gave special classes in Budapest, Darmstadt, Saarbruck, and Tanglewood. He was a member of the French Institute, Academy of Beaux Arts de Baviere of Berlin, Santa Cecilia Academy of Rome, and American Academy of Arts and Letters. He died in Paris in 1992.

Almost like a musical monk from Medieval times, Messiaen's life, works, and religion are indivisible. "The foremost idea I wanted to express in music, the one that's the most important because it stands above everything else," he wrote, "is the existence of the truths of the

Catholic faith. I have the good luck to be a Catholic; I was born a believer and so it happens that the Scriptures have always made a deep impression on me. A number of my works are therefore intended to illuminate the theological truths of the Catholic belief. That is the first aspect of my work, the noblest, probably the most useful, the most valid, and the only one perhaps that I shall not regret at the hour of my death.” Few of his compositions, however, are specifically liturgical, Messiaen having chosen rather to address the widest possible audience in the concert hall (and, with his huge music drama *Saint-François d'Assise* of 1983, the opera house) in the most varied and colorful style devised by any mid-20th-century composer. Messiaen explained: “God being present in all things, music dealing with theological subjects can and must be extremely varied.... I have therefore...tried to produce music that touches all things without ceasing to touch God.”

Soon after Messiaen was released from his war-time imprisonment late in 1941, he was appointed to the faculty of the Paris Conservatory. Though Messiaen had his freedom, Paris was then occupied by the Nazis and conditions made carrying on his creative work difficult, so he welcomed an offer from the Concerts de la Pléide the following autumn to write a large-scale composition for two pianos. The occupation had thoroughly disrupted life in Paris during those years and not least in music, since concerts were limited and tightly controlled, and performances were forbidden of works by Jews, by those who had fled the country or to the Vichy “Free Zone” in the south, or even of unpublished scores by French composers. In 1942 filmmaker Denise Tual and musicologist André Schaeffner organized the Concerts of the Pleiades for reasons almost as much subversive as musical, and scheduled the first events for spring 1943, not in a conventional hall but in the Galerie Charpentier, where admission would be strictly by invitation only to exclude undesirable Germans or known collaborators. (The Concerts de la Pléide managed to organize 11 programs during the occupation.) The programming was largely French and modern, including some banned compositions, and it

was for the organization’s third concert, on May 10, 1943, that Tual asked Messiaen to provide his new work. He began the piece early that year and worked on it with inspired speed, notifying Tual on March 15 that the score was finished. Messiaen wrote the part for Piano II for himself and conceived Piano I for Yvonne Loriod, a brilliant 19-year-old student at the Paris Conservatoire whom he was to marry in 1961, following the death of his long-incapacitated wife. (Loriod came to be considered the foremost interpreter of her husband’s piano works. They both mentored French pianist Pierre-Laurent Aimard, who is among today’s greatest champions of Messiaen’s music.) Arthur Honegger attended the premiere of *Visions de l’Amen* and reviewed it for the journal *Comoedia*: “I must say that this work by Olivier Messiaen seems to me to be a remarkable one, of great musical richness and of true grandeur in its conception. The fact that it is written for two pianos lends a certain austerity.... but what does this matter given the poetic power, the constantly exalted level of the musical discourse, and the quality of the musical invention that is affirmed so impressively?”

When the score was published in 1950, Messiaen wrote a detailed introductory note for it that speaks of the transcendent musical and spiritual qualities he tried to embody in its seven vast frescoes:

“*Visions de l’Amen* was conceived and written for two pianos, demanding the maximum force and diversity of sound from these instruments. I have entrusted rhythmic difficulties, chord clusters, all that is velocity, charm, and tone quality to the first piano, and the principal melody, thematic elements, and all that express emotion and power to the second.

“*I. Amen of the Creation*. God said, ‘Let there be light!’ and there was light (Genesis). Piano I has bell sounds and complex rhythms. Piano II expresses the theme of Creation, the main theme of the work, in grand and solemn chords. The whole piece is a crescendo: it begins pianissimo, in the mystery of that primeval nebula that already contains the potential of light. All the bells quiver in this light, the light that is also life.

“II. *Amen of the Stars, of the Ringed Planet.* A savage and brutal dance. The stars, suns, and Saturn rotate violently. God called them, and they said, ‘Amen, here we are’ (Baruch). Piano II exposes the theme of the planets’ dance. This theme begins with five notes that are the substance of the piece. There are three developments. A varied recapitulation of the planets’ dance concludes the movement.

“III. *Amen of the Agony of Jesus.* Jesus suffers and weeps. ‘O My Father, if it be possible, let this cup pass from me: nevertheless, not as I will, but as Thou wilt’ (St. Matthew). He accepts: ‘Thy will be done, Amen.’ Jesus is alone in the Garden of Gethsemane, face to face with his agony. There are three musical motifs: first, the curse of the Father on the sins of the world that are represented by Jesus at this moment; secondly, a cry; and last, a heart-rending lament on four notes of various rhythms. The theme of Creation is recalled; then a long silence, broken by pulsations, evokes the suffering of this hour—an unspeakable suffering expressed only slightly by the dripping of blood.

“IV. *Amen of Desire.* There are two themes of desire. The first, slow, ecstatic, and yearning with deep passion: here the soul is torn by a terrible love that appears carnal, but there is nothing carnal about it, only a paroxysm of the thirst of Love. The two principal voices seem

to merge into each other, and nothing remains but the harmonious silence of Heaven.

“V. *Amen of the Angels, Saints, and Birdsong.* Song of the purity of the Saints: Amen. The exultant calling of the birds: Amen. All the angels fell before the throne on their faces: Amen (Revelation). The song of the angels and saints, stripped of inessentials and very pure, is followed by a middle section based on birdsong, giving rise to more brilliant keyboard writing. These are true songs of nightingales, blackbirds, finches, and blackcaps mingled in a turbulent yet pleasant texture. A varied recapitulation of the song of the Saints is followed by a short coda based on birdsong.

“VI. *Amen of the Judgment.* Three notes, frozen like the bell of Judgment. ‘Verily, I say to you, Accuser, get thee hence.’ An intentionally short and harsh piece.

“VII. *Amen of the Consummation.* Consummation, Paradise. The life of the bodies in glory, in a carillon of light, ‘the shining light that shineth more and more’ (Proverbs). Amen. Piano II takes up the theme of Creation and turns it into a long chorale of glory, Piano I surrounding it (in the lowest and highest registers simultaneously) with a ceaseless carillon of chords and brilliant, scintillating rhythms, in ever-closer rhythmic canon. Jewels of the Apocalypse ring, collide, dance, color, and perfume the Light of Life.”

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ABOUT THE ARTISTS

Widely acclaimed as a key figure in the music of our time and as a significant interpreter of piano repertoire from every age, **Pierre-Laurent Aimard** enjoys an internationally celebrated career. A visionary and pioneering artist renowned for his musical insights, in 2017 he received the prestigious International Ernst von Siemens Music Prize in recognition of a life devoted to the service of music.

Aimard performs throughout the world each season with major orchestras under conductors including Esa-Pekka Salonen, Peter Eötvös, Sir Simon Rattle, and Vladimir Jurowski. He has been invited to curate, direct, and perform

in a number of residencies, with projects at New York’s Carnegie Hall and Lincoln Center, Vienna’s Konzerthaus, Berlin’s Philharmonie, Frankfurt’s Alte Oper, the Lucerne Festival, the Mozarteum Salzburg, Cité de la Musique in Paris, the Tanglewood Festival, and London’s Southbank Centre. Aimard was the artistic director of the Aldeburgh Festival from 2009 to 2016; his final season there was marked by a performance of Messiaen’s *Catalogue doiseaux* with the concerts programmed from dawn to midnight.

This season, Aimard continues his three-year residency at Southbank Centre, curating a

weekend dedicated to the music of Stockhausen. A milestone event celebrating the evolution of conventional pianism, Aimard also takes the project to the Lucerne and Berlin festivals. As artist-in-residence at the Royal Concertgebouw this season, Aimard tours with the Orchestra to the Washington Center for the Performing Arts and to Naples. He is also in residence at the Edinburgh International Festival and Konzerthaus Vienna. Other highlights include recitals at Elbphilharmonie Hamburg and Tchaikovsky Concert Hall Moscow; Messiaen's complete *Catalogue d'oiseaux* in Frankfurt; and performances of the *Goldberg Variations* at Philharmonie de Paris, Auditorium de Lyon, Los Angeles' Walt Disney Concert Hall, Herkulesaal der Residenz in Munich, and at the Palais des Beaux Arts where he is Portrait Artist this season. A recital tour dedicated to classical modernism and centered on the US premiere of Sir Harrison Birtwistle's *Keyboard Engine*, composed for Aimard and Stefanovich and co-commissioned by Cal Performances, sees the duo perform at Carnegie Hall and in Chicago as well as here at UC Berkeley. Orchestral performances include concerts at Teatro alla Scala with Orchestra Sinfonica Nazionale della Rai, San Francisco Symphony, Orchestre de la Suisse Romande, Tonhalle Orchester Zürich, Czech Philharmonic Orchestra, and a tour of Germany and Belgium with the Chamber Orchestra of Europe.

Born in Lyon in 1957, Aimard studied at the Paris Conservatoire with Yvonne Loriod and in London with Maria Curcio. Early career landmarks included winning first prize in the 1973 Messiaen Competition at the age of 16 and his appointment, three years later, by Pierre Boulez as the Ensemble Intercontemporain's first solo pianist.

Aimard has had close collaborations with many leading composers, including Ligeti, Kurtág, Stockhausen, Carter, Boulez, and George Benjamin. Recent seasons have included the world premieres of Harrison Birtwistle's piano concerto *Responses*; *Sweet disorder and the carefully careless*, as well as Carter's last piece, *Epigrams* for piano, cello, and violin,

which was written for Aimard. Through his professorship at the Hochschule Köln as well as numerous series of concert lectures and workshops worldwide, he sheds an inspiring and very personal light on music of all periods.

During the 2008–09 season Aimard was an associate professor at the College de France, Paris and he is a member of the Bayerische Akademie der Schönen Künste. He was the recipient of the Royal Philharmonic Society's Instrumentalist Award in 2005 and was named Instrumentalist of the Year by *Musical America* in 2007. In 2015 he launched a major online resource centered on the performance and teaching of Ligeti's piano music with filmed master classes and performances of the *Études* and other works by Ligeti in collaboration with Klavier-Festival Ruhr. For more information, visit www.exploretthescore.org.

Aimard has made many highly successful recordings. In 2017 he signed an exclusive contract with Pentatone records. His first recording of the complete *Catalogue d'oiseaux*, released last spring, has been highly praised by critics and audiences worldwide and honored with awards including the prestigious German Preis der deutsche Schallplattenkritik. His recent Elliott Carter recording was honored with the *BBC Music Magazine* Jury Award earlier this year. Aimard received a Grammy in 2005 for his recording of Ives' *Concord Sonata* and songs, and he was also presented with Germany's Schallplattenkritik Honorary Prize in 2009. Aimard's recording of Murail and Benjamin with the Bayerischer Rundfunk won the 2017 *Gramophone* award in the contemporary music category.

For more information on Pierre-Laurent Aimard, visit <http://pierrelaurentaimard.com>.

Known for captivating interpretations of a wide repertoire, **Tamara Stefanovich** performs at the world's major concert venues, including the Berlin Philharmonie, Suntory Hall Tokyo, and London's Royal Albert and Wigmore halls. She features in international festivals such as La Roque d'Antheron, Salzburger Festspiele, Styriarte Graz, and Beethovenfest Bonn. Stefanovich

has appeared with orchestras including the Cleveland and Chicago symphonies, London Symphony and London Philharmonic orchestras, Bamberger Symphoniker, Britten Sinfonia, Deutsche Kammerphilharmonie Bremen, and Swedish Chamber Orchestra.

The 2018–19 season will see Stefanovich debut with the hr-Sinfonieorchester under Jonathan Stockhammer, giving the world premiere of Zeynep Gedizlioglu's new piano concerto. She returns to the Stavanger Symphony Orchestra under Christian Eggen and the Danish National Symphony Orchestra under Michael Schönwandt for performances of Hans Abrahamsen's *Left, alone*. Together with the Asko|Schönberg Ensemble Stefanovich will celebrate Reinbert de Leeuw's 80th birthday. At the start of the season she joins forces with Pierre-Laurent Aimard and the Lucerne Festival Orchestra for performances of Zimmerman's *Dialogue* at the Lucerne Festival and Hamburg's Elbphilharmonie. Recitals with Stockhausen's *Mantra* lead the duo to the Ultima Festival Norway, Musikfest Berlin, and London's Southbank Centre. The duo's current tour includes concerts in New York (Carnegie Hall), Chicago (Orchestra Hall), and Chapel Hill (Memorial Hall). Further recitals see Stefanovich perform in Cyprus, Linz, Mainz, London, and Barcelona.

Recent engagements have included performances with the Symphonieorchester des Bayerischen Rundfunks, MDR Sinfonieorchester Leipzig, WDR Sinfonieorchester Köln, Chamber Orchestra of Europe, and Orquestra Sinfônica do Estado de São Paulo.

She also made an extensive US recital tour marking the 90th birthday of Pierre Boulez and garnering exceptional reviews.

Tamara Stefanovich has collaborated with conductors such as Vladimir Ashkenazy, Osmo Vänskä, and Susanna Mälkki, as well as leading composers including Pierre Boulez, Peter Eöt-vös, and György Kurtág. She regularly leads educational projects at London's Barbican Centre, the Kölner Philharmonie, and the Klavier-Festival Ruhr, such as the innovative online project of interactive pedagogical analyses of Boulez' *Notations* (www.explorescore.org). Stefanovich is cofounder and curator of The Clearing, a newly created festival at the Portland International Piano Series.

Her discography includes the Grammy-nominated recording of Bartók's Concerto for Two Pianos, Percussion, and Orchestra with Pierre-Laurent Aimard, Pierre Boulez, and the London Symphony Orchestra for Deutsche Grammophon. Stefanovich has also recorded for the AVI and Harmonia Mundi labels, including new piano solo works by Thomas Larcher. Her latest recording, of Hans Abrahamsen's Concerto for Piano and Orchestra and 10 studies for piano with the WDR Sinfonieorchester Köln, was released by Winter & Winter. She has also recorded *Quasi una fantasia* and the Double Concerto with the Asko|Schönberg Ensemble and Reinbert de Leeuw/Jean-Guihen Queyras for ECM's complete recording of Kurtág's works for ensemble. The recording recently received a five-star review in the *Guardian*.

For more information on Tamara Stefanovich, visit www.tamara-stefanovich.com.