The Grand Gesture

Office of Arts + Cultural Programming

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and artist, but an expert on folk ritual, who already conferred with Roerich, not only a mystic set to music as early as 1907. Following herself to death. They were sacrificing her to international sensation.

Dr. and a lover of music, she was well aware of the power of music to heal and inspire. Her compositions were often inspired by the mystical and the spiritual. Her work was characterized by a deep sense of procession and a mystical aura. She often used symbols and motifs from her own cultural heritage, and her music was imbued with a sense of the numinous. She was a master of counterpoint, and her melodies were often complex and interwoven. Her music was also characterized by a sense of mystery and the unknown, and she often used modal scales and dissonance to convey this. Her influence was profound, and she was recognized as one of the greatest composers of the 20th century.

In 1920, seeking to distance himself from the narratives and images of his earlier work, Stravinsky drew upon an extraordinary range of musical materials and influences to build his new work, Visions de l’Ame. The music he composed was a major work. Slowly emerging from its initial stages, the work was at ease with the keyboard but which transcended the usual麻木ness of piano music. It was a language of transcendance.

The impact of the composer’s encounter with the pianist Yvonne Loriod—on this work and on his subsequent developments—cannot be overestimated. Following Visions de l’Ame, the first work composed for her, the next twenty years would see Loriod perform the piece with a central piano part. She then recorded it against a Schumann pianist with no support. In 1961, Loriod became his wife.

I first met Yvonne Loriod and Olivier Messiaen as I was completing my studies at the Curtis Institute of Music and was preparing to return to Paris to study in the summer with Messiaen. Lessons with Lisee. The work is a remarkable balance of complexity and accessibility. It is a highly personal work, and the composer has demonstrated his mastery of the form. The piece is a tour de force for the pianist, with its demanding technical and interpretative challenges. It is a work that demands the highest level of performance, and it is a true testament to the composer’s musical genius.

ABOUT THE ARTISTS

Yvonne Loriod was literallly born as a pianist, her mother’s modes were as natural to her as major or minor scales—and, conversely, her unique writing for the piano was infused with her distinctive abilities. Mme. Loriod’s quick mind and quick fingers lived in Messiaen’s encompassing musical universe.

Sarah Rothenberg has an unusual creative career, recognized internationally both as a pianist and composer, and for her innovative interdisciplinary projects relating music to international performances, music theater and Great Performers at Lincoln Center, Washington’s Kennedy Center, London’s Barbican Centre, Guggenheim Museum, IRCAM, and the Théâtre de la Ville (Paris), the Vienna State Opera, the Philadelphia Orchestra, the San Francisco Symphony, and the Seattle Symphony. She has been published in New York Times, The New Yorker, The New Republic, The New York Review of Books, The New York Times Magazine, and The New York Times Book Review. She is currently writing The Spectral Music for Cambridge University Press Director of the Arts and Culture at Harvard University, Sarah Rothenberg has an unusual career, recognized internationally both as a pianist and composer, and for her innovative interdisciplinary projects relating music to international performances, music theater and Great Performers at Lincoln Center, Washington’s Kennedy Center, London’s Barbican Centre, Guggenheim Museum, IRCAM, and the Théâtre de la Ville (Paris), the Vienna State Opera, the Philadelphia Orchestra, the San Francisco Symphony, and the Seattle Symphony. She has been published in New York Times, The New Yorker, The New Republic, The New York Review of Books, The New York Times Magazine, and The New York Times Book Review. She is currently writing The Spectral Music for Cambridge University Press Director of the Arts and Culture at Harvard University, New York, and has been awarded grants from the National Endowment for the Arts, the Rockefeller Foundation, the Guggenheim Foundation, and the Public Art Fund. She is a frequent speaker at concerts, festivals, and academic institutions, and has given master classes and lectures at universities and conservatories around the world. Her compositions have been performed by leading ensembles and orchestras, including the New York Philharmonic, the Venice Biennale, and the Berliner Philharmoniker, as well as by chamber groups and soloists. She has received numerous awards and honors, including the Guggenheim Fellowship, the Kennedy Center Honors, and the Governor’s Award for the Arts. She is a Steinway Artist.
Sarah Rothenberg and Marilyn Nonken, pianists

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Montclair State’s Office of Arts & Cultural Programming (ACP) presents and produces leading artists of the world in dance, music, theater, and opera. Under its signature series Peak Performances, ACP has produced works such as Zinnos; The Life of Clementine Hunter by Robert Wilson, Bernice Johnson Reagon, Toi Derricotte, and Jacqueline Woodson; Harry Partch’s Oedipus; and Ridge Theater’s The Difficulty of Crossing a Field by David Lang. In addition, ACP has commissioned works by Bill T. Jones, Kronos Quartet, Jan Fabre, Liz Larman, Wayne McGregor, Laurie Anderson, Romeo Castellucci, Richard Alston, Susan Marshall, Fred Hersch, and David Gordon.

Alexander Kasser Theater

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