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# New Works For Solo Piano, March 5, 2017

Lawrence University

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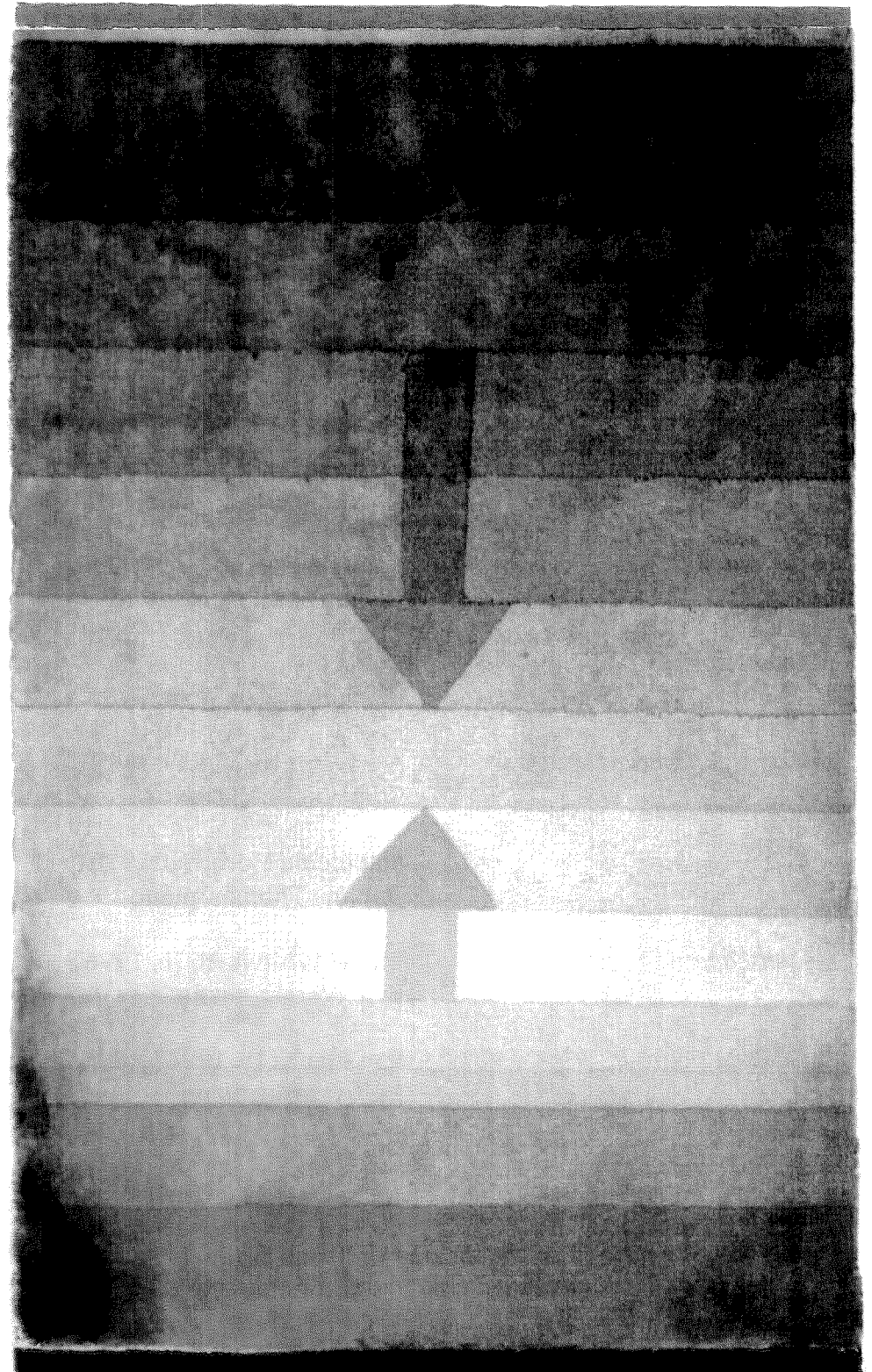
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Thank You to Joanne Metcalf, Asha Srinivasan, Andrew Cole, and the entire Lawrence Composition Department for partnering on this project.

Thank You to all of the fabulous Lawrence composers who have written such outstanding contributions to the solo piano repertoire.

Thank You to all of my students who have tackled this project with an appropriate spirit of adventure and curiosity, with beautiful results.

Cover art: Paul Klee *Scheidung Abends* (c. 1922)



MIZRAHI PIANO STUDIO  
LU COMPOSITION STUDIO  
NEW WORKS FOR SOLO PIANO

Sunday, March 5, 2017, 8p  
Lawrence University, Harper Hall

<i>Autumn Daydream</i>	Darren Deal (b. 1995) Mayan Essak, piano
<i>Overgrowth</i>	Wendell Leafstedt (b. 1996) Gabrielle Claus, piano
<i>Baseline Dot</i>	Stephen Deeter (b. 1996) Gianna Santino, piano
<i>Acquiescence</i>	David Fisher (b. 1996) Chloe Braynen, piano
<i>Mercurial Reveries, Mvt. One</i>	Asha Srinivasan (b. 1980) Tony Cardella, piano
<i>Fireflies</i>	Madeleine Moran (b. 1996) Daphne Thomas, piano
<i>Moonscape</i>	Daniel Whitworth (b. 1996) Evie Werger, piano
<i>And Then Doubt It</i>	Ilan Blanck (b. 1994) Neil Krzeski, piano

In the early decades of a new century, composers have returned to the piano.

For centuries the piano has been a popular sounding board for new compositional ideas and styles—the ingenious explorations of compositional technique in Bach’s *Well Tempered Clavier*, the pathbreaking musical ideas set forth in Beethoven’s piano sonatas, the previously unimaginable feats of virtuosity achieved by Liszt, and the sonic and formal experiments of Schoenberg’s piano pieces. Much of this cherished repertoire is central to any budding professional pianist’s life.

By the end of the twentieth century, the piano had lost some of its status—compositions for solo piano declined in prominence at the artistic vanguard, some composers citing the intimidating tradition of canonical piano works as a factor in their reluctance to write for solo piano. However, many composers today have come to view the piano as an instrument particularly receptive to new music. It is my hope that this program showcases the continued vitality of an instrument that evokes an exceptionally rich musical heritage yet still is capable of expressing the most contemporary of musical ideas.

—Michael Mizrahi

Please stay after the performance for a Q&A with the artists.

All works commissioned by the Mizrahi Piano Studio in Fall 2016 except for *Mercurial Reveries*, which was commissioned by Michael Mizrahi in 2014.