

SCAPE

Mark Stevens, piano

Nunataks (Solitary Peaks) (2007)

John Luther Adams
(b. 1953)

Sonata No. 15 in D Major, Op. 28

Ludwig van Beethoven
(1770-1827)

- I. Allegro
- II. Andante
- III. Scherzo: Allegro vivace
- IV. Rondo: Allegro ma non troppo

Zwei Konzertetüden, S. 145 (1863)

Franz Liszt
(1811-1886)

- I. Waldesrauschen

Alluvion (2020)

Laura Kaminski
(b. 1956)

Until there is nothing left (2018)

Natalie Draper
(b. 1985)

The Arching Path (2016)

Christopher Cerrone
(b. 1984)

- I. Musmeci's Concrete
- II. Sul Basento
- III.

Until there is nothing left

Until there is nothing left was written for pianist Lior Willinger as part of his commissioning project funded by the Presser Foundation. This piece is a meditative reflection on our destructive environmental tendencies, particularly those relating to deforestation. From the vast devastation of the Amazon rainforest to the more insidious nature of local urban sprawl, we remove trees and root systems without considering loss of life, flooding potential, and habitat sustainability. My hope is that, as global, national, and local communities, we can rally and prevent more destruction...that we can prevent a situation in which there is nothing left.

-Note from the composer

The Arching Path

The Arching Path was inspired by a visit to the Ponte Sul Basento (Bridge over the Basento River), a bridge in the southern Italian city of Potenza. It is often called the Ponte Musmeci, named after its designer, the engineer Sergio Musmeci. While visiting Potenza, I was struck by this beautiful and hulking modernist mass—with its curving lines and concrete structure—that stood out from so much older, historical, and ornamented architecture in Italy.

The first movement, “Musmeci’s Concrete”, traces my own experience of walking through the substructure of the bridge, which features wavelike shapes that undulate slowly downward and outward. In the music, the pianist very slowly expands the range of the music throughout the entire movement in a series of wavelike patterns. The pianist is asked to play many different rhythms on top of one another, imaging how different speeds can represent different curves on the bridge. Finally, the musical material itself—sharp, icy, repeated notes—draw inspiration from the material of concrete; something not often thought of as beautiful, yet an infinitely malleable material.

The second movement, “Sul Basento”, is aquatic, imaging a view from the river below. Musically, it compresses the repeated notes of the first movement into a flowing and quiet tremolo. Just like skipping stones on water, the music imagines a single note from the piano bouncing across the sonic surface—slowing flowing from an attack into an almost sustained sound. The form of the music is aqueous too—one idea gradually flows into another until finally it grows into a grand musical depiction of a view of the entire bridge from below.

The final, untitled movement imagines these elements together in a kind of epilogue, with the bridge (the repeated notes), the water (a flowing chorale), and a sharp repeated dissonant chord weaving together. At the end, both the bridge and the water are left in the distance.

-Note from the composer