

# INVASION

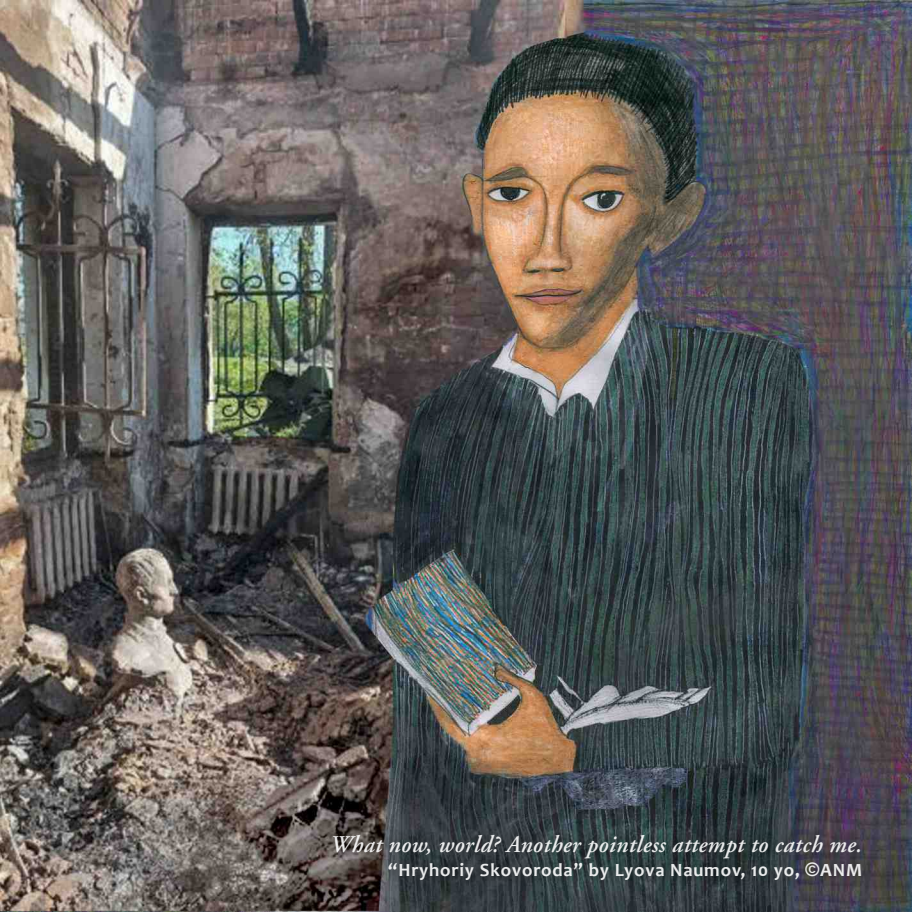
A painting of a young girl with short brown hair, wearing a red hooded raincoat and yellow boots. She stands in a landscape of vibrant, expressive brushstrokes in shades of blue, teal, and green. The style is expressive and somewhat somber, reflecting the theme of the album.

MUSIC AND ART FOR UKRAINE

NADIA  
SHPACHENKO  
pianist

LEWIS  
SPRATLAN  
composer

fresh!  
R  
REFERENCE  
RECORDINGS.



*What now, world? Another pointless attempt to catch me.*  
“Hryhoriy Skovoroda” by Lyova Naumov, 10 yo, ©ANM

## INTRODUCTIONS

Watching in horror as my home city of Kharkiv was being destroyed, I resolved to express through music my feelings of despair and anger, as well as hope and resilience. On my birthday in February 2022, the war started, Lewis Spratlan began writing **INVASION**, and the character of our plan for an album of his works shifted. Positivity, defiance, perseverance, peace, nostalgia, recollections, and hope—all are displayed by the people in Ukraine, and all are reflected in the pieces on this album. Even as all of us are comforted by timeless beauty, we are periodically reminded of the tragedy of the present. I commissioned Ukrainian artists to create paintings/artworks to use in this booklet and in the accompanying music videos, as their responses to the music. Also featured are artworks made by children in Kharkiv, as their responses to the war. Proceeds from this album will be donated to Ukraine humanitarian aid organizations.

—**NADIA SHPACHENKO**

My collaboration with Nadia Shpachenko began seven years ago when she invited me to contribute a piece to the repertoire for the project she was working on at the time. This album was called *The Poetry of Places* and was concerned with the linkage between music and architecture. My piece, *Bangladesh*, was about the transformation brought about in that country by the construction of Louis Kahn’s brilliant Government Center. The album went on to win a GRAMMY® Award. Nadia’s performance was spellbinding, combining the muscular portrayal of a collection of massive buildings with the subtlest rendering of tenderness and intimacy. This emotional range is what drew me so strongly to Nadia’s artistry. It is on full display in the five works of this album. The monstrous cruelty of war in **INVASION**, the intricacy and athleticism in **PIANO SUITE NO. 1** and **TWO SONATAS**, the humour and occasional violence in **SIX RAGS**, and the enveloping and multi-dimensional humanity of **WONDERER** show an artist in full command of the communicative power of music.

—**LEWIS SPRATLAN**

Background: “The last time” ©LESIA BABLIAK





*Spring, the air smells like victory.*  
"Wind" by Vanya, 12 yo, ©ANM

## COMPOSITIONS

Program Notes by Peter Yates

*with Artist Reflections by Lesia Babliak, Yurii Nagulko, Kati Prusenko, & Olena Papka*

### INVASION (March, 2022)

**INVASION** is Lewis Spratlan's chamber-music response to the tragic war in Ukraine. It is recorded here by Nadia Shpachenko with Pat Posey, saxophone; Aija Mattson-Jovel, horn; Phil Keen, trombone; Yuri Inoo, percussion; and Joti Rockwell, mandolin, all conducted by Anthony Parnter.

Ideally, wars end justly, and music written in reaction to them lives on to express human experience across its range, from helplessness to hope. Epitomizing this, **INVASION** conjures a counterpoint of moods—between ominous undercurrents, folkloric touchstones, and a modernist, 'authorial' commentary. The effect is like that of our own mental experiences of anxiety, received elements, personal assessment, aspiration, and critique. Motives are underlined like obsessions, trading off as though along supply lines to the front. The solo piano opening to the second section furthers the sense of personal reaction to events, both worldly and musical. In Lew's words, "Violence pauses, allowing a contemplation of damage and horror through moans and cries of grief." Foreground transitions to background as brass and winds take over. Just when you miss her, the piano reasserts herself, then all play together, in music's ideal way. Soft drumbeat chords behind horn and trombone draw the listener further into contemplation. The third section erupts, reminding us that we can't ignore reality for long—though we can, of course, for a while. Otherwise, what would we have? "The chaos resumes and grows amid shouts of agony, reaching a climax of annihilation." Muscularity is added by percussion and low-register piano. The mandolin cries again before the final paroxysm.

**Background: "The observer" by Max Zubenko, 10 yo, ©ANM**

**PROGRAM NOTES**



INVASION "Like in a movie" ©LESIA BABLIAK

*"Everything changed so fast. Bombs were flying, columns of russian tanks were shelling our village.*

*First, they destroyed a maternity ward, a school, and residential multi-level apartment buildings. While sheltering in the basement, the sounds that came were so horrifying that we bent down and opened our mouths wide open so that we wouldn't be deafened. The whole time I listened to projectiles flying somewhere above, guessing where they will land. These sounds above your head can make you go mad. To be distracted from it just a little bit, I wrote a diary on my phone. And even then, one thought wouldn't leave my mind—tomorrow it will all end. But the next morning there were more tanks. Even closer than before. From the news I found out that our village might get surrounded...*

*The decision to go away was made quickly. After 20 minutes we locked our house, took the documents, warm jackets, and left through the field... I can barely remember these 20 minutes. It's impossible to prepare for things like that. We were saving our lives. I didn't know where our dog and cat were at that moment. We had to leave them. We had to leave everything. That was the moment, I thought it couldn't get worse...*

*My village Buzova of Bucha District, Kyiv region was a battlefield. The tyrants were shelling residential areas and cars with peaceful people in them on purpose. Not giving access to create humanitarian corridors. People were dying and were buried in their backyards.*

*Now I see the tragedy of my people through the lenses of photographers and pictures from social networks, while staying in Lviv. These photos are what I draw from, while trying to ease my pain. Because they came to kill us. russia. Every single one of us. The whole Ukraine. I currently and every evening have only one thing on my mind—I'll wake up and the war will be over... I want to come back to my home.*



ARTIST REFLECTIONS

*I was heartbroken that I had left my dog.  
It was a big trauma for me.  
I was very worried that I left him in this horror and went away.*

*There were seven of us adults at the time.  
Then this decision was right for me, as I saved people.  
But I had left a dog that adored us and trusted us.*

*I thought I would never see my Sheva again.*

*But he survived, he waited for us, was the guardian of our damaged house.  
When I saw him again I cried like never before in my life.”*

—LESIA BABLIAK, *Reflections on INVASION*



“My dog Sheva and his friend” ©LESIA BABLIAK





“Fish” by Ira Tron, 10 yo, ©ANM

## PIANO SUITE NO. 1 (2021)

This work uses today’s musical language to update the solo piano suite. Additionally, whereas the Baroque suite compared different dances, this suite compares different states of experience.

1. *Capriccio* alternates between frantic lines and contemplative counterpoint. Its details are true to the name—changeable throughout, with gestures subject to whim. In the end, as with much of our shifting human experience, the frantic mood prevails.
2. *Dirge* mournfully repeats a low melody, each time a semi-tone higher. The tune expands to the treble register, breaks into staccato fragments, coheres into an ostinato, then contrapuntally exhausts itself. The movement ends with a return to the tune’s opening form.
3. *Pastorale*, whimsical and lilting, guides music of a sometimes-disguised 6/8 feel through a two-voiced texture, a quick aside, a gauzy variation, and a final mixture of all that came before. A loud hiccup sporadically appears, ultimately concluding both the movement and the suite.

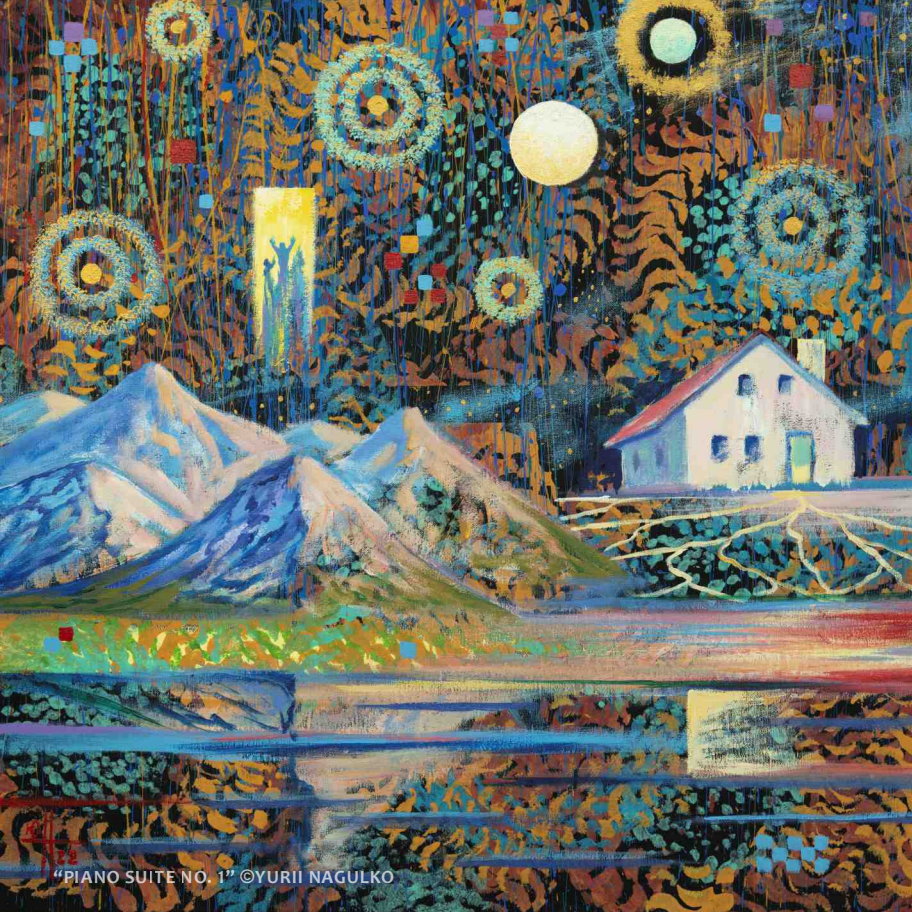
“PIANO SUITE NO. 1, *Capriccio*” ©KATI PRUSENKO



*“Music of contrasts. Tender and sharp, good and evil. As if there are two essences of a person, dark and light, that live in everyone. One appears, the other recedes, then vice versa. Which one you will nurture will be the main one. Each has its own shades that can change. Therefore, one essence reflects another, illuminates, as if giving a hint, what has now become more in the opposite. Thus together they balance each other.”*

—KATI PRUSENKO, *Reflections on PIANO SUITE NO. 1, Capriccio*





“PIANO SUITE NO. 1” ©YURII NAGULKO

ARTIST REFLECTIONS

*“The swing carries you past the mirages of the past,  
and again leads you to the place where you came from...”*

*The gears of the clock are in your will,  
and the arrows can spin, according to your desire,  
both forward and in the past...*

*There are images...*

*Visions of the past and reality can be the street on which you walk,  
a room where you reflect on your problems, or talk to someone...*

*The mountains that you first saw on your first vacation from school...*

*All this becomes the only cocktail of inseparable sounds...*

*Music...*

*And when the music abruptly breaks off from the outside of you,  
it still continues to sound in you...*

*The strange music of the clock of our lives,  
in which the house of our happiness was forever fixed...*

*Our dreams, our dreams...”*

—YURII NAGULKO,  
*Reflections on PIANO SUITE NO. 1*

## SIX RAGS (2018)

Each of these rags recalls a feature of the New England natural landscape. “The music,” Lew says, “stands for the human beholder.” Nadia finds that the rags “offer peace, solace in nature. But interspersed with joyful ragtime music, there is still tumult. They remind me of my joy in discovering music while in Ukraine, in particular my orchestral debut at age 12 in the newly built Opera Theatre. But the tumult reminds me that the theatre is now shattered.”

1. *Goose Eye Mountain Rag*

On a long, bare ridge in the Mahoosucs, crowned by wisps of cloud, Goose Eye Mountain rises—a perfect cone.

2. *Speck Pond Rag*

Eons ago, where boulders lodged in the cleavage of a ridge, water filled to form Speck Pond, a lonely body of water far higher than any other nearby. Seeming to enjoy its solitude, it is placid and clear, just as the visitor becomes while gazing into its depths.

3. *Mahoosuc Notch Rag*

The Appalachian Trail finds its most difficult mile in the Mahoosuc Notch, a chasm descending thousands of feet to boulders as big as cars and ice caves exhaling eternal veils of mist.

4. *Mount Greylock Rag*

This rag takes us from the base of Mount Greylock to the tower at its summit, then up the tower to its tip, where we find a beacon blinking the news—here is Massachusetts’s highest point!

5. *Pelham Lake Rag*

In the town of Rowe, Massachusetts, tiny Pelham Lake offers trucked-in sand, playground equipment, and canoes. It is family-friendly, but ringed by darkness. Stands of spruce and fir guard the secret spot.

6. *Chesterfield Gorge Rag*

Carved between granite cliffs by the wild rapids of Westfield River, Chesterfield Gorge is dark for most of the day, and at night, entirely.







ARTIST REFLECTIONS

*“When I first listened to Lewis Spratlan’s RAGS  
performed by Nadia Shpachenko,  
for some reason the whole world turned blue...”*

*Blue dominated both the earth and the sky.  
Blue water, blue mountains in many shades...  
From blue to dark deep ultramarine - azure...*

*I can’t say it was the night... No...  
Although there was a moon,  
and stars were shining on the dome of the sky...*

*And somewhere on the horizon mountaintops were thrusting into the sky...  
And in the black fragments of the night, which was hiding in the forest,  
and vertically fell into the blue waters of the lake, life shone—a window...*

*There was no end to the blue silence.  
Silence, which miraculously existed among the layers of musical sounds...  
There are often not enough words in human languages  
to talk about their inner visions.*

*Music gives birth to paintings...  
Paintings give birth to music...”*

—YURII NAGULKO,  
*Reflections on SIX RAGS*



## ARTIST REFLECTIONS

*“I had thoughts about the multifacetedness of nature  
and the role of humans in relation to it.*

*Who is a person?*

*How does she interact with such a magical world that surrounds her?*

*Does she live in harmony with nature?*

*Because nature is already an ideal creation,  
and a person's place is to be close to her and to be her friend.*

*Man and nature should be one whole,  
should be connected with each other.*

*People should accept the gifts of nature with joy and care for her,  
not exhausting her, but guarding and protecting her.*

*And if this connection is broken,  
then both man and nature suffer.”*

—KATI PRUSENKO,  
*Reflections on SIX RAGS*



## PROGRAM NOTES

### TWO SONATAS (2021)

The first piece of the set refers to one-movement keyboard sonatas of Domenico Scarlatti, many of which present and develop a single idea. The second sonata sets up two ideas, only to have music from the first sonata invade, as though indignant. The integrity of the group is preserved.

#### 1. *Presto*

This sonata is grounded by a pedal point, centering a grid of constant sixteenth-notes. New pitches spin ever farther above and below the ground before making their way home. All is then repeated an octave higher.

#### 2. *Gentle*

As the pair of ideas unfolds, a wistful waltz returns us to the trials of the present, reminding Nadia of watching videos “of graduating seniors dancing in the ruins of their high school in Kharkiv.” The invasion from movement one takes over, and stutters to the end.

## ARTIST REFLECTIONS

*“A pattern that spins and circles, like the flight of a bird, which can be calm and maneuver with the wind, and then suddenly change its direction. Up, then down. Freezes for just a second. Then it flies headlong, gaining strength and momentum. And here is already a whole flock, which follows its course, painting a beautiful lace in the sky. While creating the waltz, the birds communicate with each other, even when flying separately. They are all connected by one goal, one path.”*

—KATI PRUSENKO, *Reflections on TWO SONATAS*



“TWO SONATAS, Gentle” ©KATI PRUSENKO

*“There is only now, now... Eternal now...  
In which both the past and the present exist in a  
combination of intertwined elements without numbering...”*

*Youth can change places with old age...  
Perhaps these are illusions from the waterfall of musical sounds...  
Perhaps...*

*But the joy that flies out sparkling from the blows of fingers on the keys,  
is able to illuminate the forgotten landscape in the dark room of our memory...*

*Extremely beautiful landscape...*

*Each has its own...  
The landscape where someone first saw his Beatrice...  
Someone finally found a place where he wanted to build his home...  
Much can be connected with a beautiful landscape...*

*The music of SONATAS reminded me of one place on earth where I was happy...  
But remembering it, I was surprised,  
because it was that place, I knew it for sure...*

*However, it looked different...  
It's like it's turned into a dream...”*

—YURII NAGULKO,  
*Reflections on TWO SONATAS*



PROGRAM NOTES

"Face" by Sasha, 11 yo, ©ANM

WONDERER (2005)

Though written seventeen years earlier than *INVASION*, *WONDERER* prefigures and personalizes the opening track's war trauma. At moments, Nadia plays low menacing notes while holding chords silently in the right hand, resulting in 'ghost' sounds that in her words, "remind me of the souls of people who perished in this war while cooking and doing normal things. There are deeply felt reflective parts in both this and *INVASION*, suggesting beloved places in Ukraine, now erased."

From a treble 'big bang' emerge the footsteps of our quizzical Wonderer, who searches the unknown, outlasts a painful past, and triumphs at the end. The journey, though, is long. Each new encouraging encounter comes up short. A *perpetuum mobile* coheres, but it too is interrupted, this time by a country waltz—perhaps overheard or remembered—that evokes a hidden pain. A nod to Schubert interrupts the interruption. Ensuing slow music, inspired by the *Andante con moto* of Beethoven's fourth piano concerto, evokes Orpheus calming beasts with song. At last, like a photograph, a four-bar ostinato develops—groping, growing grandiloquent, morphing into Pop-ish triumph.

—Program Notes by PETER YATES

*INVASION*, TWO SONATAS, SIX RAGS, and PIANO SUITE NO. 1 were composed for Nadia Shpachenko and are dedicated to her.

*WONDERER* was commissioned by the Borletti-Buitoni Trust for pianist Jonathan Biss.

ARTIST REFLECTIONS

*"In the piece WONDERER, I first heard anxiety, fear of the unknown, tension.*

*I visualized a person without support under her feet, a person who is in an unfamiliar and foreign environment.*

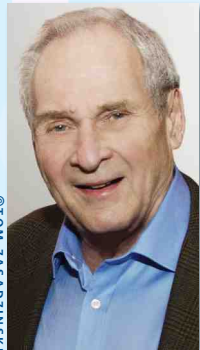
*Then the impression of listening changed, I felt the struggle, strength, and resistance, and at the end it felt like returning home after separation and stormy trials."*

—OLENA PAPKA,  
*Reflections on WONDERER*

"Flights in dreams  
and in reality" ©OLENA PAPKA



## COMPOSER



**LEWIS SPRATLAN**, winner of the 2000 Pulitzer Prize in music and the 2016 Charles Ives Opera Award from the American Academy of Arts and Letters, was born in 1940 in Miami, Florida. His music, often praised for its dramatic impact and vivid scoring, is performed regularly throughout the United States, Canada, and Europe. Spratlan is the recipient of an American Academy of Arts and Letters Award in Composition, as well as Guggenheim, Rockefeller, Bogliasco, NEA, Massachusetts Cultural Council, and MacDowell Fellowships. He holds undergraduate and graduate degrees from Yale University. From 1970 until his retirement in 2006, Spratlan taught composition at Amherst College. He locates

himself solidly in the mainstream of Western music, in the tradition of chant through Ligeti and beyond. He is also much influenced by jazz and South Indian music. Spratlan writes: “I consider myself free of any ideology beyond that contained by music itself—the laws of counterpoint, principles of movement, changes in density, register, and color. All of this provides a means to *say* something human, to make observations about oneself in the world and the world in oneself.” As to what to write, he follows the advice of an early instructor, “Above all, *write* what you want to *hear*.” Producing new works at a prodigious rate, his recent commissions include the opera *Earthrise*, commissioned by San Francisco Opera; a piano quartet, *Streaming*, commissioned by the Ravinia Festival; *Shadow*, commissioned by cellist Matt Haimovitz; *Concerto for Saxophone and Orchestra*, a consortium commission; *A Summer’s Day*, commissioned by the Boston Modern Orchestra Project; *Shining: Double Concerto for Cello and Piano*, commissioned by Matt Haimovitz and Christopher O’Riley; and *Common Ground*, commissioned by The Crossing choir, among many others. Spratlan’s opera *Life Is a Dream* received its world

©TOM ZASADZINSKI

premiere by the Santa Fe Opera in 2010, under the baton of Leonard Slatkin. His *Horn Quartet*, dedicated to the victims of the Sandy Hook Elementary School massacre, was premiered in September 2013. *Bangladesh*, for solo piano, commissioned by Piano Spheres, was premiered in October 2015 at REDCAT/Walt Disney Concert Hall, Los Angeles, by Nadia Shpachenko, followed by numerous subsequent performances. Spratlan has recently completed his fourth opera, *Midi*, a black French-Caribbean Medea, ca. 1930.

## PERFORMERS

GRAMMY® Award-winning Ukrainian-American pianist **NADIA SHPACHENKO** enjoys bringing into the world things that are outside the box—powerful pieces that often possess unusual sonic qualities or instrumentation. Described as a “gifted and versatile pianist” (*San Francisco Chronicle*), “one of today’s foremost promoters of contemporary music” (*Textura Magazine*), and “a great friend and champion of new music” (*Fanfare Magazine*), Nadia performed recitals at Concertgebouw, Carnegie Hall, Disney Hall, on the Piano Spheres and Los Angeles Philharmonic’s Green Umbrella and Chamber Music Series, and with numerous orchestras in Europe and the Americas. She premiered more than 100 works by Armando Bayolo, Elliott Carter, Christopher Cerrone, Paul Chihara, George Crumb, Ian Dicke, Daniel Felsenfeld, Tom Flaherty, Annie Gosfield, Vera Ivanova, Leon Kirchner, Dana Kaufman, Amy Beth Kirsten, Hannah Lash, James Matheson, Missy Mazzoli, Harold Meltzer, David Sanford, Isaac Schankler, Adam Schoenberg, Lewis Spratlan, Evan Ware, Gernot Wolfgang, Iannis Xenakis, Peter Yates, Pamela Z, Jack Van Zandt, and many others.



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## BIOGRAPHIES

Nadia's debut Reference Recordings album *Woman at the New Piano: American Music of 2013* was nominated for the 58<sup>th</sup> GRAMMY® Awards in 3 categories. "Sure to remain a mainstay of the contemporary discography for posterity" (*New Classic LA*), Nadia's 2018 Reference Recordings album *Quotations and Homages* features premieres of solo and collaborative works for 6 pianists (performed with Ray-Kallay Duo, HOCKET and Genevieve Feiwen Lee) inspired by a variety of earlier composers and pieces. Described as "superb... evocative... pure magic" (*I Care If You Listen*), Nadia's 2019 Reference Recordings album *The Poetry of Places* features premieres of solo and collaborative works (performed with LA Phil pianist Joanne Pearce Martin and LAPQ percussionists Nick Terry and Cory Hills) inspired by diverse buildings. *The Poetry of Places* won the 62<sup>nd</sup> Best Classical Compendium GRAMMY® Award. She is also featured on Isaac Schankler's 2019 Aerocade Music album *Because Patterns*, Gernot Wolfgang's 2019 Albany Records album *Vienna and the West*, José Serebrier's 2021 Reference Recordings album *Last Tango Before Sunrise*, and Wouter Kellerman's 2021 South African Music Award-winning album *We've Known All Times*. Nadia completed her DMA and MM degrees at the University of Southern California, where she was awarded the title of Outstanding Graduate. Her principal teachers included John Perry, Victor Rosenbaum, and Victor Derevianko. She is a Steinway Artist and Professor of Music at Cal Poly Pomona University.



**ANTHONY PARNTER** is the Music Director and Conductor of the San Bernardino Symphony Orchestra and the Southeast Symphony & Chorus in Los Angeles. He has conducted artists spanning every musical genre, including Joshua Bell, Jessye Norman, Yundi Li, Lynn Harrell, Frederica von Stade, Roderick Williams, Canadian Brass, Jennifer Holliday, Kanye West, Imagine Dragons, Omar Apollo, Ry X, and Alan Walker.

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## BIOGRAPHIES

Parnter's recent guest conducting engagements include the Los Angeles Philharmonic, Atlanta Symphony, Los Angeles Opera, San Francisco Symphony, Seattle Symphony, Baltimore Symphony, Philadelphia Orchestra, Cincinnati Symphony, San Diego Symphony, Buffalo Philharmonic, Rochester Philharmonic, Sydney Symphony, Long Beach Opera, Hawaii Symphony, Vermont Symphony, Austin Symphony, Symphony of Northwest Arkansas, Chineke! Orchestra, Jacaranda - Music at the Edge, Hear Now Music Festival, Pittsburgh Microtonal Festival, Hollywood Chamber Orchestra, Brightwork Newmusic, and the World Opera Forum in Madrid, Spain.

Parnter has conducted recording sessions for many international feature film, television, and video game projects, including *Encanto*, *Star Wars: The Mandalorian*, *Ghostbusters: Afterlife*, *Turning Red*, *Ice Age: Adventures of Buck Wild*, *League of Legends*, *American Dad*, *The Adam Project*, *Slumberland*, *Star Wars: Book of Boba Fett*, *Tenet*, *Arcane*, *Cheaper By The Dozen*, *Lost City*, *Little*, *The Hunt*, *Devotion*, *Fargo*, *The Way Back*, *4400*, *Transformers: Rise of the Beast*, *Diaries of a Wimpy Kid*, and *Nope*. Parnter studied at Northwestern University and Yale University and resides in LA.

**PAT POSEY**, hailed by the *New York Times* as "brilliantly stylish," is a versatile saxophonist and multi-instrumentalist. He performs with the San Francisco Symphony and Los Angeles Philharmonic, is a founding member of the Los Angeles Reed Quintet (LARQ) and the NYC-based Le Train Bleu, and has appeared at Carnegie Hall with composers John Adams, Thomas Adès, Peter Eötvös, and Michael Tilson Thomas conducting their own works. Posey has collaborated with Iraqi oud virtuoso Rahim AlHaj, and in 2009 performed as ocarina soloist with the YouTube Symphony in



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## BIOGRAPHIES

a livestream with over 1.7 million views. Upcoming highlights include saxophone concertos by John Adams and Jacques Ibert, recitals featuring lost music of the Austrian-American Jewish composer Edvard Moritz, and a debut performance with the National Symphony Orchestra among others. He can be heard as principal saxophonist on releases of the San Francisco Symphony (Ives Symphony No. 4), Lake Forest Symphony (James Stephenson Symphony No. 3) and Michael Torke Orchestra (Psalms and Canticles).



©ALICE JOHNSTON

**AIIJA MATTSON-JOVEL** is an active professional freelance musician/educator from the Los Angeles area. She has played French horn with various orchestras across Southern California, including the Hollywood Chamber Orchestra, Los Angeles Opera, Santa Barbara Symphony, Long Beach Symphony, Redlands Symphony, and many other ensembles. Mattson-Jovel has performed and recorded horn for numerous jazz, pop, and film score projects in Los Angeles for a variety of composers and bands, including Michael Giacchino, John Powell, Randy Newman, David Newman, and Moonchild. She is a very active chamber musician who performs regularly with the Oakwood Outreach Brass Project. She has also

performed at many music festivals over the years, including the Norfolk Chamber Music Festival and the Banff Centre for Arts and Creativity. Mattson-Jovel is devoted to performing the music of her Latvian heritage, having performed in many Latvian Song and Dance festivals throughout the United States, Canada, and Latvia. Aija Mattson-Jovel completed her Bachelor of Arts degree at the University of California, Los Angeles under the tutelage of Chris Cooper, Benjamin Jaber, and Amy Sanchez, and her Master of Music degree at the University of Southern California under the tutelage of Dr. Kristy Morrell and Steve Becknell.

## BIOGRAPHIES

**PHIL KEEN**, trombone, is an active recording/performing artist and educator in the Los Angeles area. His diverse interests range from live show work and Broadway productions to symphonic, opera, and chamber repertoire. Presently he can be heard on recording soundtracks that run the gamut from Idina Menzel/Michael Bublé, Fall Out Boy, Barbra Streisand, Anne-Sophie Mutter/John Williams to animated shows and video games, and on over 250 movie scores, from comedies to full symphonic scores for blockbuster movies. His ability to double on multiple low brass instruments allows him to hold positions and substitute with all the major orchestras in the LA/OC area. Presently, Keen is a member of the symphonies of Long Beach, Monterey, Redlands, Fresno, and Riverside Philharmonics, and is a long-time member of the Long Beach Municipal Band. In addition, he is in demand as an educator serving on the faculties of California State University Fullerton, The University of Redlands, Pomona College, Fullerton College, and Long Beach City College, where he teaches low brass studies.



©JOSEPH MEYER

A native of Kanagawa, Japan, **DR. YURI INOO** is a musician and educator in the Los Angeles area. She holds a Bachelor of Music degree from San Francisco State University, graduating *summa cum laude*, and receiving the Most Outstanding Senior Award. Inoo received her Master of Music and Doctor of Musical Arts degrees in Percussion Performance at the University of Southern California, where she studied with Erik Forrester. She has performed and collaborated with artists such as Yo-Yo Ma, John

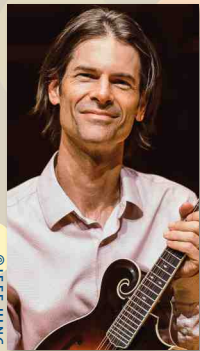


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## BIOGRAPHIES

Williams, Steve Reich, Andrea Bocelli, and members of NEXUS, and can be heard in several recordings and motion pictures. Yuri Inoo is currently the Principal Percussionist with the Redlands Symphony in Redlands, California, and remains an active freelance musician in Southern California. An advocate for new music and chamber music, she also is a founding member of percussion ensemble *bloom* in Tokyo, Japan, and the *Varied Trio* in Los Angeles. She is the percussion instructor at Occidental College, University of Redlands, Mount Saint Mary's University, and Idyllwild Arts Academy.



**JOTI ROCKWELL** is an Associate Professor of Music at Pomona College. He is a multi-instrumentalist and active performer of roots music, rock, bluegrass, and classical concert music. He has recorded professionally and toured extensively across the United States playing guitar, keyboard, mandolin, pedal steel, and related stringed instruments. On mandolin and mandolin-family instruments, he has performed in concerts featuring music ranging from Vivaldi and Bach to Django Reinhardt, Bill Monroe, George Crumb, and Steve Reich. As a teacher, he has offered courses on music theory, American popular music, music and mathematics, and rhythm, and he is a previous recipient of Pomona College's Wig Distinguished Professor Award for

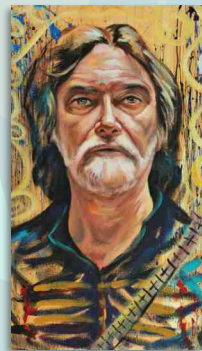
Excellence in Teaching. Rockwell's scholarly work has centered around American roots music and music theory, and his writing has appeared in publications including *Journal of Music Theory*, *Ethnomusicology*, and *Popular Music*. He also performs in and coordinates Pomona College's Balinese gamelan ensemble, *Giri Kusuma*.

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## BIOGRAPHIES

### VISUAL ARTISTS

Renowned Ukrainian contemporary artist **YURI NAGULKO** was born on October 10, 1954 in Rivne. He graduated from the National University of Water Management and Environmental Sciences, majoring in architecture. He worked in Donetsk and Yuzhno-Ukrainsk, where he built nuclear power plants and hydroelectric power plants as president of Yuzhenergobud. In 1994, Yuri created the Gart Club-Gallery, which still unites many contemporary Ukrainian artists. He has organized and conducted more than 60 art exhibitions around the world.



©YURI NAGULKO

Yurii Nagulko is an Honored Artist of Ukraine. He has received diplomas of recognition from many professional communities, including the mayors of New York, Miami, Strasbourg, Kyiv, Paris, Kharkiv and more. His works were featured in numerous exhibitions around the world, which included 63 personal exhibits in venues such as the Metropolitan Museum of Art, The National Arts Club in New York, and Art Basel Miami Beach, and were sold at the Phillips and Bonhams auctions in London, among others. Yurii Nagulko's style is deeply individual. At different times, using the method of search and discovery, he transformed it into new forms. Today, as yesterday, it is an abstraction of reality. The author uses in his works legends, myths and symbols of Ukrainian ethnic groups with a predominance of female images in large-scale compositions and portraits. He is inspired by unusual landscapes, extraordinary people and events that have become significant for the progress of Ukrainian national identity. The main themes of his work are space and time, past and present, united on one plane. Nagulko lives and works in Kyiv, Ukraine.

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Ukrainian artist **LESIA BABLIAK** was born in 1977 in the Lviv region. She studied at the Lviv College of Decorative and Applied Arts and the Lviv Academy of Arts. She is a member of the Union of Visual Artists of Australia and the Ukrainian Foundation of Women Artists W'ART. Her first personal exhibition *My Flower Garden* was held in “Green Sofa” Gallery in 2007, and her exhibition *Two Palettes* was held there in 2009. Her 2022 personal exhibition *Yellow-Blue Album*, showcasing art made in response to the war, was displayed in “Green Sofa” Gallery in Lviv and in *The Words of Ukraine* exhibit in Soissons, France. Paintings from this collection were also featured in two different exhibitions in London, UK, and in Center for Contemporary Art in Dnipro. Lesia Babliak is inspired

by life itself, by what surrounds her. She wants to draw everything that she sees which impresses her. Her main expression is emotion. She draws quickly, allowing her thoughts and feelings to splash on paper. Babliak is not looking for perfect images or clear anatomy.

For her, it is important to emphasize and emotionally convey to the viewer her impression of what she has experienced and seen. Lesia Babliak is an active participant of many collective exhibitions. She lives in Kyiv.



©KATI PRUSENKO

**KATI PRUSENKO** is a Ukrainian artist, designer, and illustrator, originally from Makiivka, Donetsk region. In 2014 she moved to Kyiv. Prusenko graduated from Donetsk National University of Economics and Trade with a degree in international economics. She is an art school graduate and also studied design and illustration, including taking online courses at California Institute

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of the Arts. Through her artworks, the artist conveys personal experiences and inner monologue. Kati is passionately drawn to the representation of people, their physical shell and internal state, the curves of their bodies and the whirlpool of their thoughts. The human symbolizes responsibility and power, but at the same time is unprotected, with no right to place himself above nature. Kati considers illustration to be the key to awareness and the best mouthpiece for ideas and stories. She mixes various styles, colors, and forms, where simplicity is opposed to complexity, seriousness to fun. Her no-limits approach enables her to adapt to any changes and moods of the artist herself and society. Kati has organized international projects that aim to reduce social exclusion through dance and social research, with video filming supported by the Erasmus+ program. Her work was exhibited in Ukraine, Italy, and France. Kati Prusenko continues to work in wartime Kyiv.

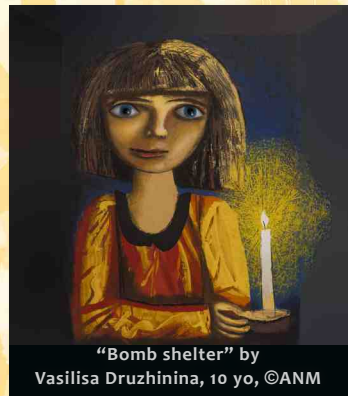
At 31 years old, Ukrainian artist **OLENA PAPKA** was born in and works in Lviv. She is a furniture designer by education. She has been painting for only 1.5 years, and during this period more than 40 of her works have been purchased. Papka took part in collective exhibitions in Kyiv and Lviv. In March 2022 she participated in the Forbes charity auction in Prague to support Ukraine war efforts. Her painting “Courage” was sold for \$45k, and her painting “Solidarity” for \$51k, with the auction overall raising over one million dollars for Ukraine aid. Before that, Papka was engaged in hand-painting clothes to order. It was the craft, not the pure creativity, that always appealed to her. At first there was a search for an artistic language and experiments; now she feels that she has found her means for expressing herself on canvas. Olena Papka works in two styles—decorative realism and naive art. In her work, the image of a woman is dominant in its manifestation of all possible states, from gentle and light to strong and aggressive.



©KHRISTYNA SHEVTSIV



Before the war, the studio **AZA NIZI MAZA** in Kharkiv, Ukraine was a creative space. Founded in 2012 by artist **MYKOLA KOLOMIYETS**, it has offered art classes on painting, graphics, and sculpture for students of all ages and cognitive abilities, including a class for children with Down Syndrome. There were about 100 students in the studio, which has also organized lectures on art, book projects, and over 60 exhibitions in major



“Bomb shelter” by Vasilisa Druzhinina, 10 yo, ©ANM

venues in Ukraine. Its classes are not limited to technique; they also introduce students to the modern context of art and its history, showing how artists of different eras worked on similar tasks. On the day of Russian invasion, the AZA NIZI MAZA studio became a bomb shelter and a transfer point for many people. Their classes and creative projects are continuing despite the danger. The current poster diary *What I See* displays works of children in the

context of war. From March to May, 2022, art lessons were held almost daily at the Kharkiv metro station “Historical Museum,” where teachers worked with the children sheltering there. Together they created four monumental figures, 3.5 meters high: “Warrior,” “Mother with children,” “Doctor,” and “Volunteer,” plus 8 more artworks of the same size. These artworks reflect the children’s responses to current tragic war.

Background: “Nadia” (Ukrainian name for “hope”) ©ANM



“Doctor” ©ANM

## CREDITS

REFERENCE RECORDINGS FR-749

**Composer:** Lewis Spratlan—*Invasion* © 2022, *Piano Suite No. 1* © 2021, *Six Rags* © 2018, *Two Sonatas* © 2021, *Wonderer* © 2005

**Performers:** Nadia Shpachenko, piano; Pat Posey, saxophone; Aija Mattson-Jovel, horn; Phil Keen, trombone; Yuri Inoo, percussion; Joti Rockwell, mandolin; Anthony Parnter, conductor

**Visual artists:** Yurii Nagulko; Lesia Babliak; Kati Prusenko; Olena Papka; Aza Nizi Maza (ANM) Studio children artists, art direction by Mykola Kolomiyets

**Recorded:** May 29 and June 22–23, 2022 at Silent Zoo Studios, Glendale, CA

**Producer:** Lewis Spratlan

**Piano Technician:** Adrian Carcione

**Recording Engineer:** Patrick Dillon Curry

**Piano:** Steinway & Sons, Model D

**Assistant Recording Engineer:** Maxx Iwamasa

**Program Notes:** Peter Yates

**Silent Zoo Session Assistants:** Alex Huerta and Yoni Fogelman

**Art Director:** JoAnn Nunes

**Mixing & Mastering Engineer:** Sean Royce Martin

**Cover Painting:** Lesia Babliak, “My beloved Ukraine,” from *Yellow-Blue Album* of war art. March, 2022

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*I will be strong, although I know that life is fragile, like a butterfly.*  
"Butterfly" by Maria Marakhovskaya, 12 yo, ©ANM

