



# Flotsam & Jetsam

Music for Piano and Assorted Accoutrements

Aron Kallay, Genevieve Feiwen Lee, & Vicki Ray - Piano, toy piano, melodica, and various objects

Altromondo • Kurt Rohde

Genevieve Feiwen Lee & Aron Kallay

Titanium • João Pedro Oliveira

Vicki Ray & Aron Kallay

Nothing hidden that will not  
be revealed • Alan Shockley

Aron Kallay




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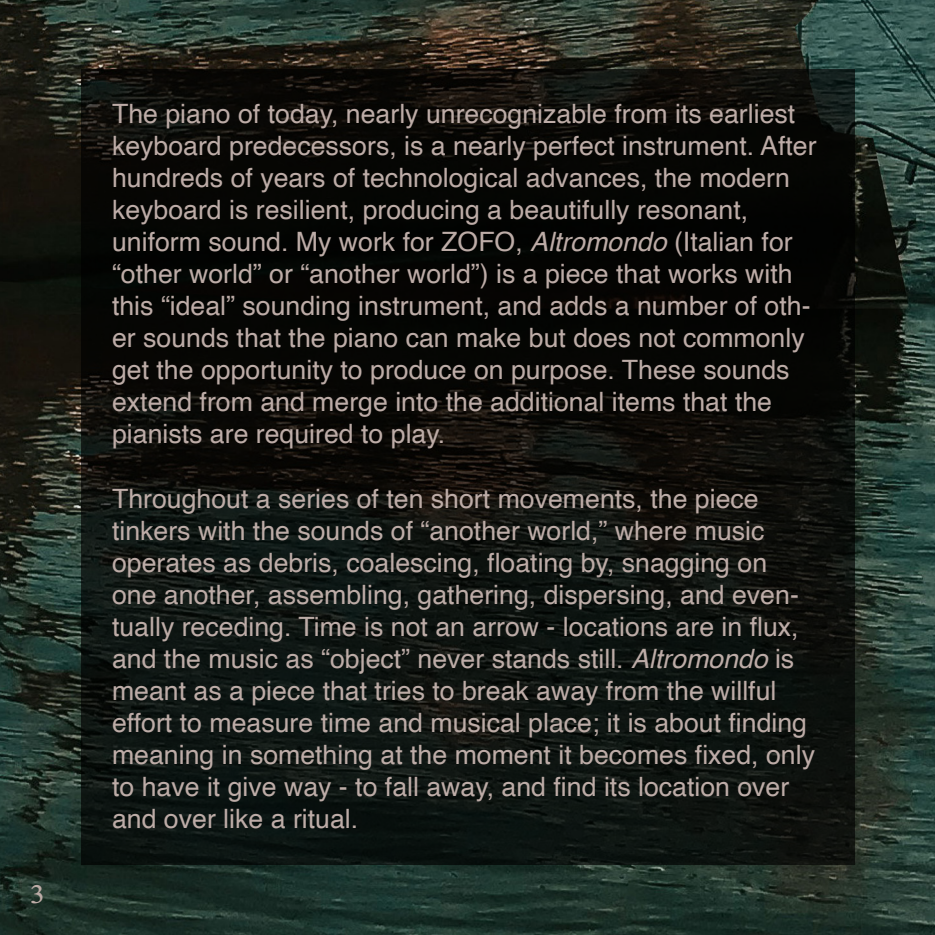
## Tracks

- |    |   |       |  |
|----|---|-------|--|
|    | <i>Altromondo</i>                               |       |  |
| 1  | I – piano...piano [homonym]                     | 4:49  | Composed by Kurt Rohde, 2013-15, rev. 2018.<br>Performed by Genevieve Feiwen Lee and Aron Kallay |
| 2  | II – jetsam                                     | 2:20  |  |
| 3  | III – aside the side I                          | 3:00  |  |
| 4  | IV – flotsam                                    | 3:32  |  |
| 5  | V – aside: Let Me Play With Your Poodle         | 4:15  |  |
| 6  | VI – derelict                                   | 2:16  |  |
| 7  | VII – aside the side II                         | 3:36  |  |
| 8  | VIII – lagan                                    | 1:47  |  |
| 9  | IX – piano...piano [antonym]                    | 1:50  |  |
| 10 | X – tzimtzum                                    | 7:38  |  |
| 11 | <i>Titanium</i>                                 | 12:25 | Composed by João Pedro Oliveira, 2014.<br>Performed by Vicki Ray and Aron Kallay                 |
| 12 | <i>Nothing hidden that will not be revealed</i> | 25:05 | Composed by Alan Shockley, 2007, rev. 2019.<br>Performed by Aron Kallay                          |



A dark boat is shown on a body of water with a teal or cyan hue. The water has a textured, rippled surface. The boat is mostly in shadow, with some highlights on its side. The word "Altromondo" is written in a white, serif font across the middle of the image, partially overlapping the boat and the water. On the right side of the boat, there is some faint, mirrored text that appears to be "YEN 01 40 1234".

# Altromondo

The background of the page is a dark, textured image, possibly of water or a boat's hull, with a greenish-blue tint. On the right side, there is a faint, vertical image of a boat's structure, including what looks like a mast or railing.

The piano of today, nearly unrecognizable from its earliest keyboard predecessors, is a nearly perfect instrument. After hundreds of years of technological advances, the modern keyboard is resilient, producing a beautifully resonant, uniform sound. My work for ZOFO, *Altromondo* (Italian for “other world” or “another world”) is a piece that works with this “ideal” sounding instrument, and adds a number of other sounds that the piano can make but does not commonly get the opportunity to produce on purpose. These sounds extend from and merge into the additional items that the pianists are required to play.

Throughout a series of ten short movements, the piece tinkers with the sounds of “another world,” where music operates as debris, coalescing, floating by, snagging on one another, assembling, gathering, dispersing, and eventually receding. Time is not an arrow - locations are in flux, and the music as “object” never stands still. *Altromondo* is meant as a piece that tries to break away from the willful effort to measure time and musical place; it is about finding meaning in something at the moment it becomes fixed, only to have it give way - to fall away, and find its location over and over like a ritual.

*Altromondo* was commissioned by and is dedicated to ZOFO, a piano duo, who are changing the world (both this one, and the other!) with their exceptional music making, daring curiosity, and willingness to take more than a few chances. The piece calls on the pianists to perform on a number of “humble” instruments. This collection of additional items includes melodicas, harmonicas, Chinese paper accordions, triangles, antique cymbals, in addition to a number of preparations inside the piano. The movements are called:

I – piano...piano [homonym] - Before the players even get to the piano, they act as heralds, calling forth to one another and calling to the music they will play.

II – jetsam - The term in maritime law for debris that is cast overboard on purpose to make the load lighter in times of need.

III – aside the side I - Music from heaven inside, played from the side.

IV – flotsam - Another maritime law term, this one floating



jetsam that was discarded earlier.

V – aside: Let Me Play With Your Poodle - An homage to Big Maseo, music that was brought to my attention by my partner, Tim.

VI – derelict - Left at the sea's bottom, this debris has sunk-en beyond the point of being reclaimed.

VII – aside the side II - The earlier “himmelmusik” expands further out than before.

VIII – lagan - Some of the sunken debris is salvageable, with the hope of being collected, brought back to the surface and retooled for future use.

IX – piano...piano [antonym] - The heralding players are changed, altered, moving on to a place different from where they came, making music that was unforeseen.

X – tzimtzum - All things are an assembly of parts; even the parts have parts, moving or still, adding up to a whole, breaking down further to the breakably small.

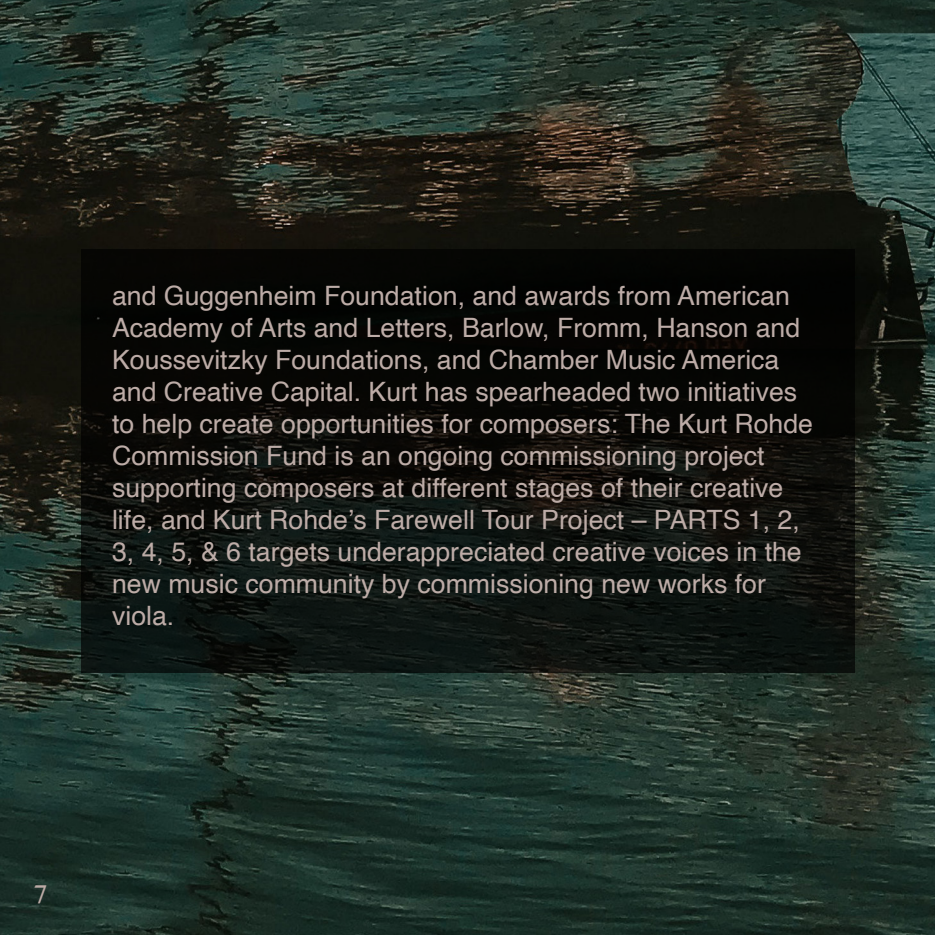
-Kurt Rhode



**Kurt Rohde** [h/h/h/t/t/t] plays viola, teaches and composes, and lives in San Francisco on unceded Ramaytush Ohlone land with spouse Tim and dog Hendrix. Kurt is fascinated with finding ways to incorporate notions of failure and catastrophe as part of the pursuit of making something beautiful. Kurt is Artistic Advisor with the Left Coast Chamber Ensemble, Artistic Director of the Composers Conference, and teaches Music Composition at UC Davis.

Kurt has received the Rome Prize, Berlin Prize, fellowships from the Radcliffe-Harvard Institute for Advanced Study



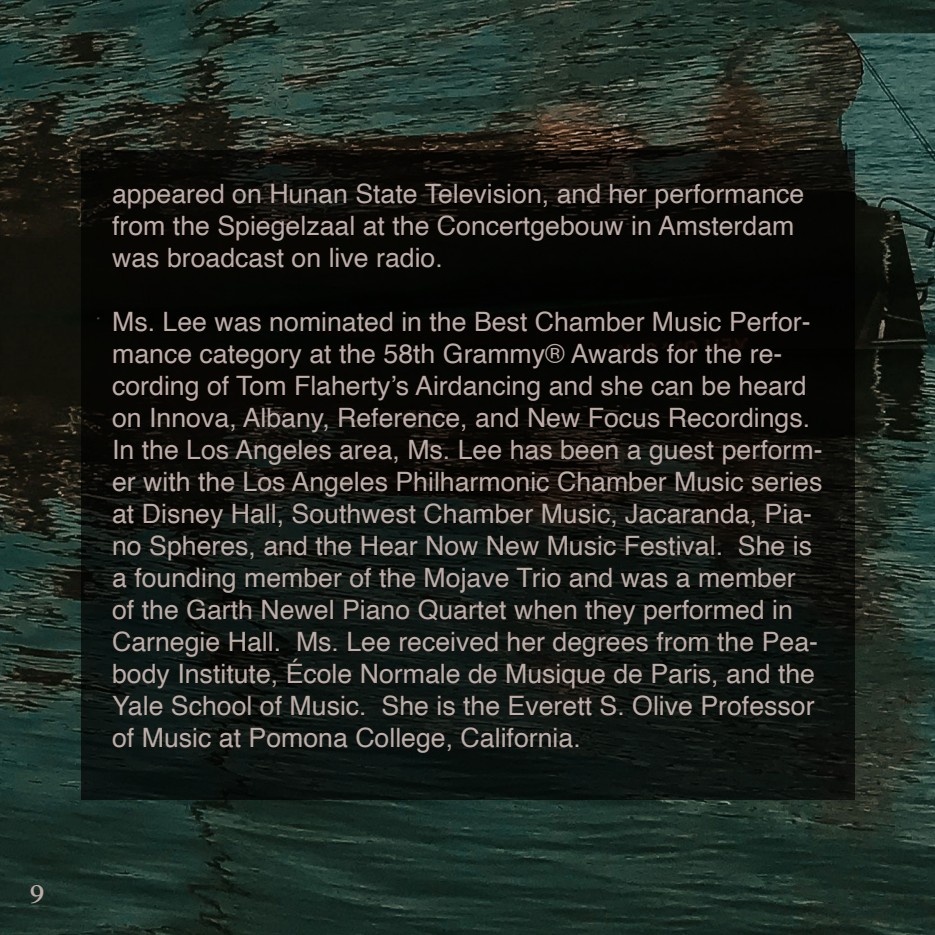


and Guggenheim Foundation, and awards from American Academy of Arts and Letters, Barlow, Fromm, Hanson and Koussevitzky Foundations, and Chamber Music America and Creative Capital. Kurt has spearheaded two initiatives to help create opportunities for composers: The Kurt Rohde Commission Fund is an ongoing commissioning project supporting composers at different stages of their creative life, and Kurt Rohde's Farewell Tour Project – PARTS 1, 2, 3, 4, 5, & 6 targets underappreciated creative voices in the new music community by commissioning new works for viola.



Photo by: Carrie Rosema

A versatile performer of music spanning five centuries, Grammy® nominated **Genevieve Feiwen Lee** has thrilled audiences on the piano, harpsichord, toy piano, keyboard, and electronics. She enjoys finding music that challenges her to go outside of her comfort zone to sing, speak, act, and play new instruments. She has given solo recitals at Merkin Concert Hall, NY, and the Salle Gaveau in Paris. Since her first concerto engagement at age twelve, she has appeared with the São Paulo State Symphony Orchestra, Brazil; the Vrazta State Philharmonic, Bulgaria, and The Orchestra of Northern New York. Her concerts in China



appeared on Hunan State Television, and her performance from the Spiegelzaal at the Concertgebouw in Amsterdam was broadcast on live radio.

Ms. Lee was nominated in the Best Chamber Music Performance category at the 58th Grammy® Awards for the recording of Tom Flaherty's *Airdancing* and she can be heard on *Innova*, *Albany*, *Reference*, and *New Focus Recordings*. In the Los Angeles area, Ms. Lee has been a guest performer with the Los Angeles Philharmonic Chamber Music series at Disney Hall, Southwest Chamber Music, Jacaranda, Piano Spheres, and the Hear Now New Music Festival. She is a founding member of the Mojave Trio and was a member of the Garth Newel Piano Quartet when they performed in Carnegie Hall. Ms. Lee received her degrees from the Peabody Institute, École Normale de Musique de Paris, and the Yale School of Music. She is the Everett S. Olive Professor of Music at Pomona College, California.





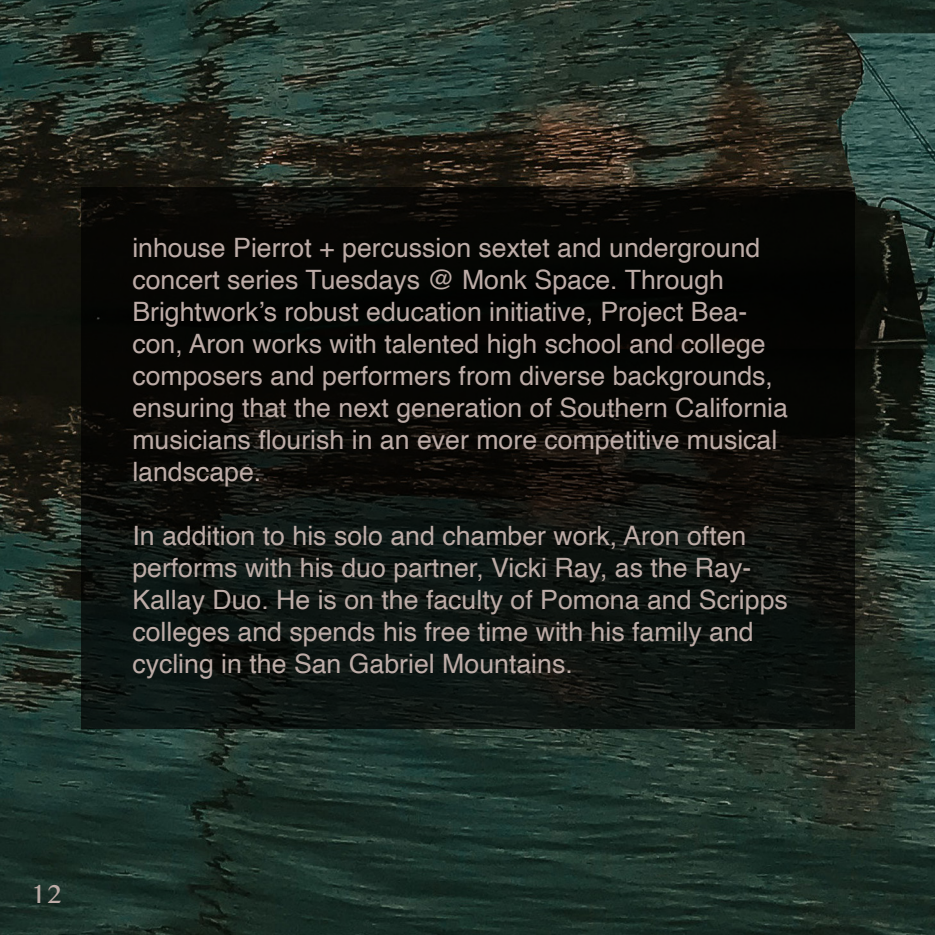
Photo by: Elisa Ferrari

Described as a “modern renaissance man,” (Over the Mountain Journal) Grammy® nominated pianist **Aron Kallay**’s playing has been called “exquisite...every sound sounded considered, alive, worthy of our wonder” (LA Times). “Perhaps Los Angeles’ most versatile keyboard-ist,” (LaOpus) Aron has been praised as possessing “that special blend of intellect, emotion, and overt physicality that makes even the thorniest scores simply leap from the page into the listeners laps.” (KPFK) Aron’s performances often integrate technology, video, and alternate tunings; Fanfare magazine described him as “a multiple threat: a great

pianist, brainy tech wizard, and visionary promoter of a new musical practice” (Fanfare).

Aron has performed throughout the United States and abroad and is a fixture on the Los Angeles new-music scene, regularly performing with Jacaranda, the LA Phil, Piano Spheres, and Wild Up!, amongst others. A sought-after recording artist, Aron has releases on Cold Blue, Delos, Deutsche Grammophon, and Populist Records. He is the co-director of the three-time Grammy® nominated indie label MicroFest Records. Aron was co-founder of People Inside Electronics and managing director of MicroFest throughout the 2010s, presenting cutting edge new-music to Southland audiences for over a decade.

More recently, Aron is the founder and artistic director of Brightwork newmusic, a non-profit organization dedicated to curating and presenting new work through their in-demand

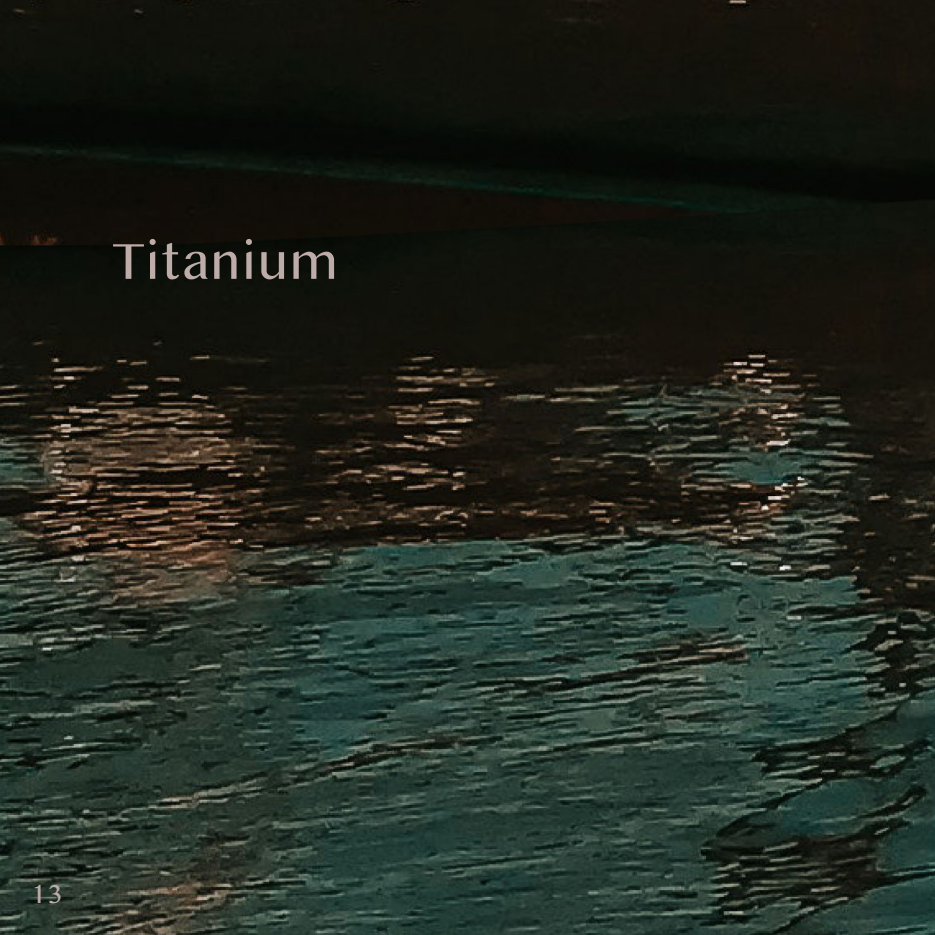


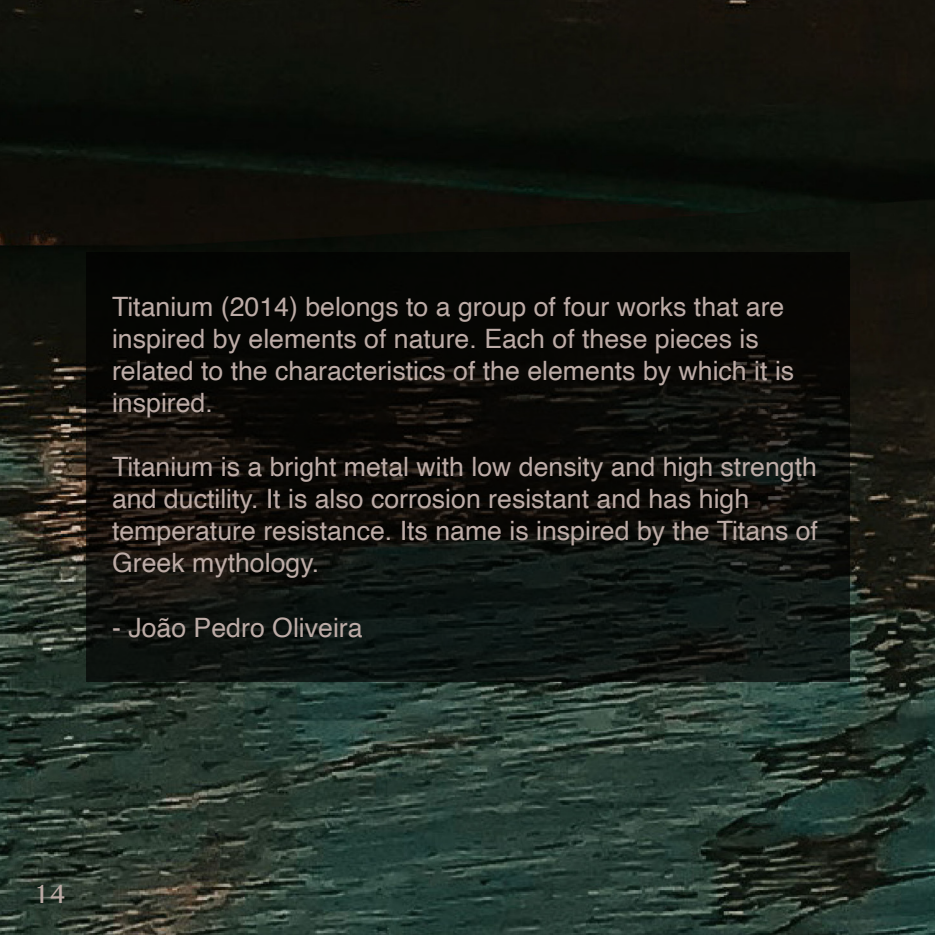
inhouse Pierrot + percussion sextet and underground concert series Tuesdays @ Monk Space. Through Brightwork's robust education initiative, Project Beacon, Aron works with talented high school and college composers and performers from diverse backgrounds, ensuring that the next generation of Southern California musicians flourish in an ever more competitive musical landscape.

In addition to his solo and chamber work, Aron often performs with his duo partner, Vicki Ray, as the Ray-Kallay Duo. He is on the faculty of Pomona and Scripps colleges and spends his free time with his family and cycling in the San Gabriel Mountains.



# Titanium

The background of the slide is a dark, atmospheric photograph of water. The water's surface is covered in fine, rhythmic ripples that catch the light, creating a shimmering, textured effect. The overall color palette is dark, with deep blues and blacks, punctuated by the golden and white highlights of the reflections. The lighting is soft and directional, likely from a low angle, which emphasizes the texture of the water.



Titanium (2014) belongs to a group of four works that are inspired by elements of nature. Each of these pieces is related to the characteristics of the elements by which it is inspired.

Titanium is a bright metal with low density and high strength and ductility. It is also corrosion resistant and has high temperature resistance. Its name is inspired by the Titans of Greek mythology.

- João Pedro Oliveira

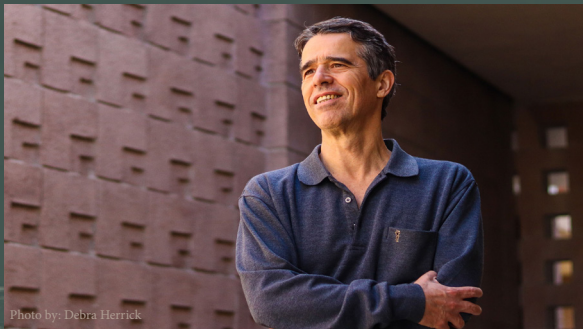
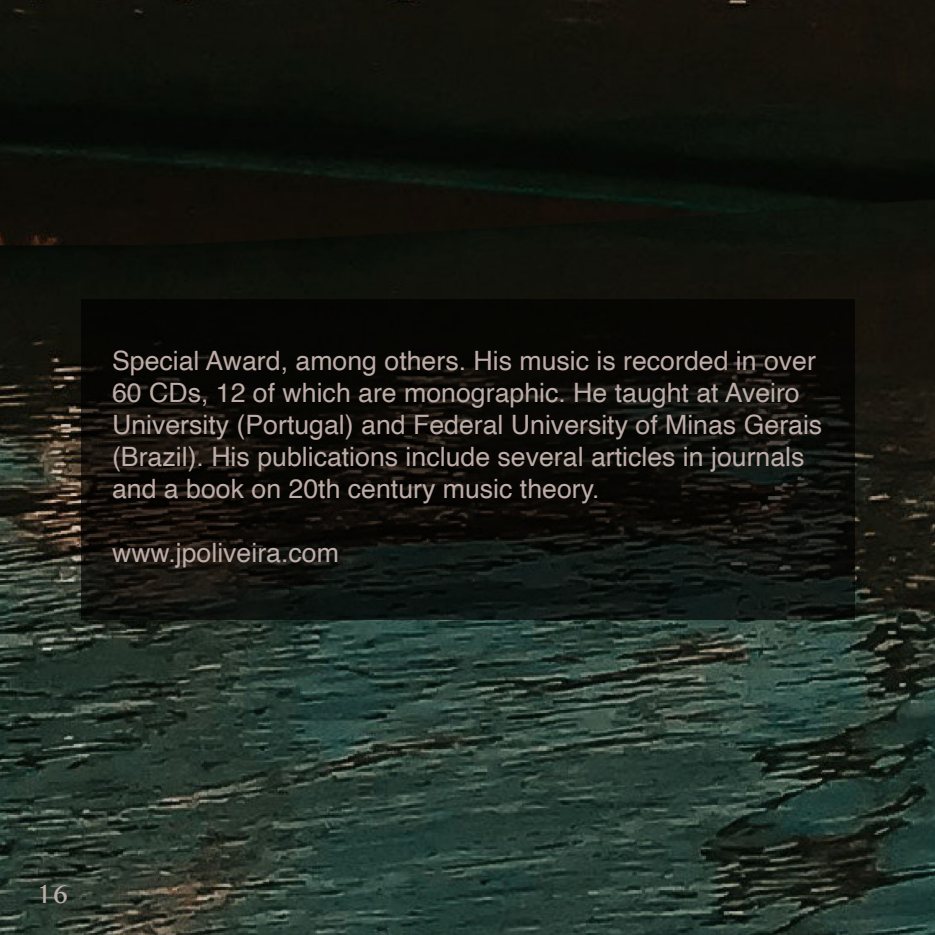


Photo by: Debra Herrick

Composer **João Pedro Oliveira** holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz





Special Award, among others. His music is recorded in over 60 CDs, 12 of which are monographic. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.

[www.jpoliveira.com](http://www.jpoliveira.com)



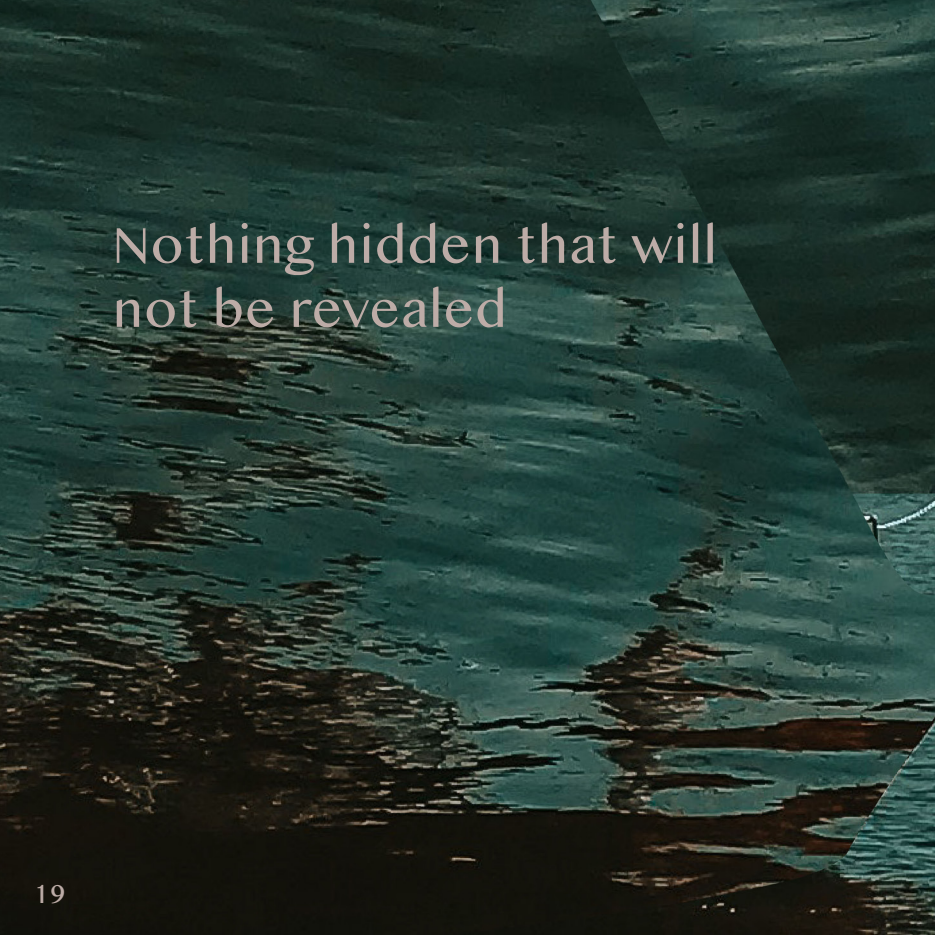
Photo by: Mark Holley

Described as “phenomenal and fearless” **Vicki Ray** is a pianist, improviser and composer. She has commissioned and premiered countless new works by today’s leading composers. Ray is a founding member of Piano Spheres and head of keyboard studies at the California Institute of the Arts where she was named the first recipient of the Hal Blaine Chair in Musical Performance. She has appeared on numerous international festivals and was a regular member of the faculty at the Bang On a Can Summer Festival at MASS MoCA. Ray has been featured on the Los Angeles Philharmonic Green Umbrella Series as soloist and collab-

orative artist. Her widely varied performing and recording career covers the gamut of new and old music: from Boulez to Reich, Wadada Leo Smith to Beethoven. Notable recordings include the first Canadian disc of Schoenberg's Pierrot Lunaire with the Blue Rider Ensemble, the premiere recordings of Steve Reich's You Are (Variations) and the Daniel Variations with the Los Angeles Master Chorale and the first recording of John Cage's Europeras 3 and 4. Her recording of Cage's The Ten Thousand Things on MicroFest Records received a 2013 Grammy nomination. Recent recordings include the premiere recording of Andrew Norman's Sonnets with Eighth Blackbird's Nick Photinos on the New Amsterdam label and YAR – a duo recording on the Orenda label with slide guitarist Scot Ray. Her recording of Daniel Lentz's River of 1000 Streams – was named by Alex Ross in the New Yorker as one of the top 20 recordings of 2017. Vicki also serves as the chromolodeonist for the Grammy-winning Los Angeles Partch ensemble. Vicki Ray is a Steinway artist.

For more information please see [www.vickiray.net](http://www.vickiray.net)





Nothing hidden that will  
not be revealed

Jesus said, “Know what is in front of your face, and what is hidden from you will be disclosed to you. For there is nothing hidden that will not be revealed.” —Gospel of Thomas: 5

*Nothing hidden that will not be revealed* was commissioned by pianist Vicki Ray. I was asked for a work related in some way to Buddhist themes, and I chose a saying from the Gnostic Gospel of Thomas that could have just as easily been voiced by the Buddha (Compare it to “Look within: thou art Buddha” and “Mindfulness is the substance of a Buddha,” for instance). Much of the musical material I began with comes from the strangely otherworldly preface to Lassus’ *Prophetiae Sibyllarum* (there is also one brief quote from the Lassus). Like my use of a Gnostic saying to voice a Buddhist theme, Lassus has his decidedly pre-Christian sibyls voice Christian themes. This is a piece about the sounds behind the sounds being actuated by the player’s hands on the keys. Every sound is connected to other sounds, resonances, ghosts, and sympathetic vibrations.

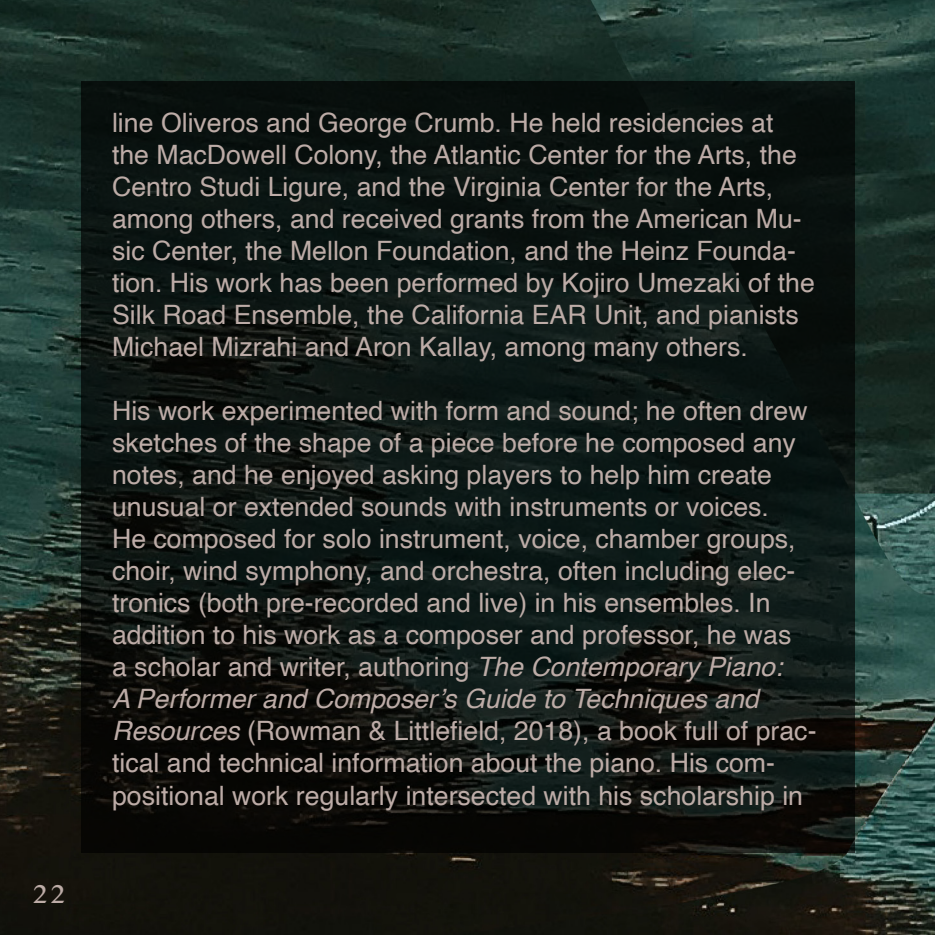
- Alan Shockley



Photo by: Jessica Sternfeld

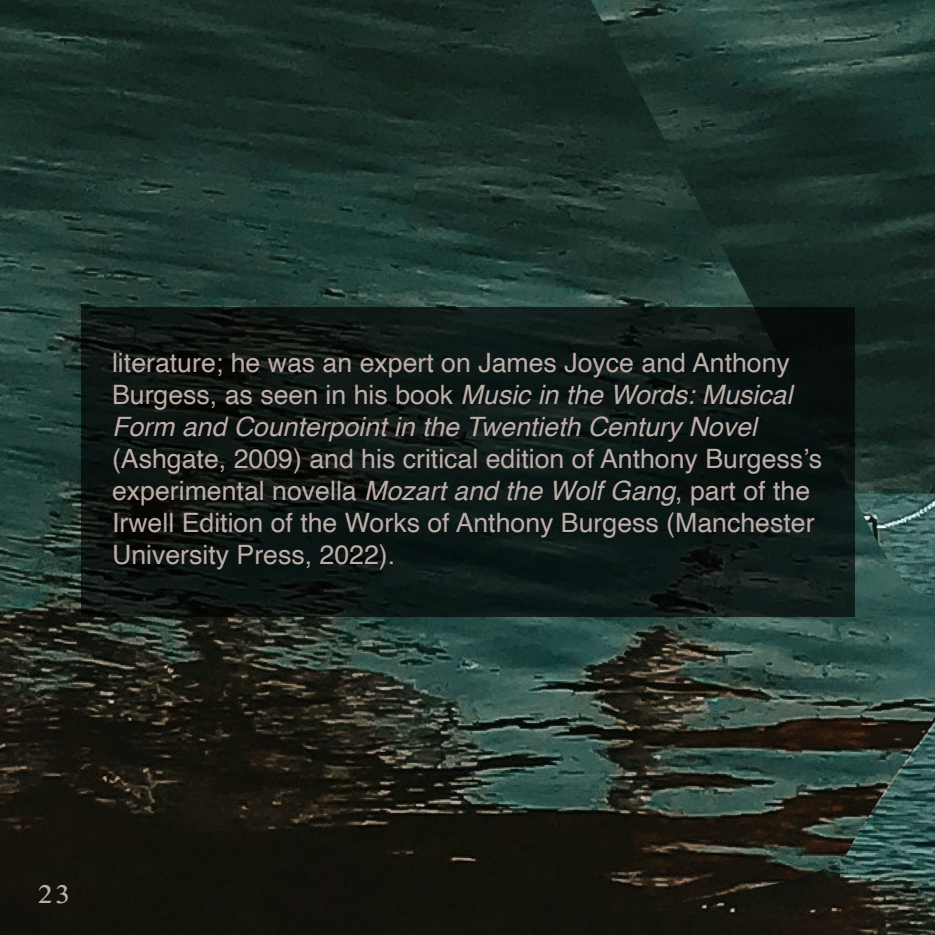
Raised in Warm Springs, Georgia (a town of fewer than 475 people), composer **Alan Shockley** (1970 – 2020) earned degrees in composition and theory from the University of Georgia, and advanced degrees in composition from The Ohio State University and Princeton University (Ph.D., 2004). In 2008 he joined the faculty of the Bob Cole Conservatory of Music at California State University, Long Beach, becoming Professor of Music. There, he taught composition and music theory, and led the New Music Ensemble in dozens of performances of new and recent works over the years, including newly-composed commissions by Pau-





line Oliveros and George Crumb. He held residencies at the MacDowell Colony, the Atlantic Center for the Arts, the Centro Studi Ligure, and the Virginia Center for the Arts, among others, and received grants from the American Music Center, the Mellon Foundation, and the Heinz Foundation. His work has been performed by Kojiro Umezaki of the Silk Road Ensemble, the California EAR Unit, and pianists Michael Mizrahi and Aron Kallay, among many others.

His work experimented with form and sound; he often drew sketches of the shape of a piece before he composed any notes, and he enjoyed asking players to help him create unusual or extended sounds with instruments or voices. He composed for solo instrument, voice, chamber groups, choir, wind symphony, and orchestra, often including electronics (both pre-recorded and live) in his ensembles. In addition to his work as a composer and professor, he was a scholar and writer, authoring *The Contemporary Piano: A Performer and Composer's Guide to Techniques and Resources* (Rowman & Littlefield, 2018), a book full of practical and technical information about the piano. His compositional work regularly intersected with his scholarship in



literature; he was an expert on James Joyce and Anthony Burgess, as seen in his book *Music in the Words: Musical Form and Counterpoint in the Twentieth Century Novel* (Ashgate, 2009) and his critical edition of Anthony Burgess's experimental novella *Mozart and the Wolf Gang*, part of the Irwell Edition of the Works of Anthony Burgess (Manchester University Press, 2022).

## Credits

Executive Producer: Aron Kallay  
Mastered by Scott Fraser, Architecture  
Booklet Design and Art Direction: Sarah Alix Mann

### Altromondo

Composed by Kurt Rohde  
Recorded 12/15/23 and 12/16/23 at Oktaven Audio  
Recorded and mixed by Ryan Streber  
Edited by Ryan Streber and Kurt Rohde

### Titanium

Composed by João Pedro Oliveira  
Recorded 1/8/2023 at Wild Beast, CalArts  
Recorded by John Schneider  
Edited and mixed by Joao Oliveira



# Nothing hidden that will not be revealed

Composed by Alan Shockley

Recorded 7/30/19 in Daniel Recital Hall, California State  
University, Long Beach

Recorded by Rychard Cooper

Edited and Mixed by Aron Kallay

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Aron Kallay, Kurt Rhode, and Genevieve Feiwen Lee. Photo by Ryan Streber.

Aron Kallay, Rychard Cooper, and Allan Shockley. Photo by Aron Kallay.

João Pedro Oliveira, Vicky Ray, and Aron Kallay. Photo by John Schneider.

