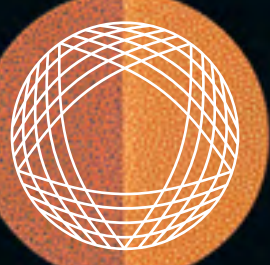




SPACES

CELEBRATING WORLD PREMIERE
RECORDINGS BY TODAY'S COMPOSERS



PENTATONE

SPACES

Donnacha Dennehy
Stefania De Kenessey
Sam Perkin
Anna Clyne
Zoe Yost
Yang Bao
George Lewis
Sarah Kirkland Snider
Kian Ravaei

SPACES

Donnacha Dennehy **Woven**

1	I. Knit	4. 41
2	II. Thread	6. 24
3	III. Loom	5. 20

Ji Hye Jung, marimba

Guy Johnston, cello

Stefania De Kenessey

4	Fooled You	5. 26
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Donna Weng Friedman, piano

Curtis Stewart, violin

Krystal Joy Brown, recitation

Sam Perkin

5	Le Monde des Adultes	8. 27
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Ot Ortega Travé, piano

Anna Clyne

6	Zero at the Bone	5. 54
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Ken Thomson, clarinets and vocals

Zoe Yost

**Three Hymns for
Wind Quintet**

7	I. Hymn to Serenity	4. 42
8	II. Hymn to Playfulness	5. 00
9	III. Hymn to Awe	2. 03

Jihyun Choi, flute and piccolo

Katie Rusalov, oboe

Meli Everson, clarinet

Jaxson Padgett, horn

Ben Wehtje, bassoon

Yang Bao

10	SOL ONE	3. 40
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Yang Bao, piano and synthesizer

George Lewis

11	Melodies for Miles	9. 17
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Josh Modney, violin

Sarah Kirkland Snider

12	Stanzas in Meditation	10. 39
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Micaela Haslam, soprano

Amanda Morrison, soprano

Louise Martin, harp

Kian Ravaei

13 Ecstasies 9. 48

Benjamin Smolen, flute

Kian Ravaei, electronics

Total playing time: 81. 28

A few words from Sean Hickey

As part of our 25th anniversary, PENTATONE presents *SPACES*, a collection of contemporary works from a curated group of today's finest composers from across the globe.

I first held a guitar in my hands at age 12. Within an hour I had composed my first very rudimentary piece of music; that action would decide the course of my life. Since that day, I have composed music more or less without pause for more than four decades. As both composer and director of one of the world's leading independent labels, it is critical to me that we celebrate not just our past achievements but to give opportunity to the voices of today as well as tomorrow. PENTATONE has redoubled our efforts in ensuring that classical music is very much a living, evolving, and multifaceted organism whose brightest days are surely in the future.

SPACES is one humble step toward addressing an imbalance in a genre with a deep, historical tradition, celebrating fresh voices in world premiere recordings.

Assembling this collection has been a joy. We contacted several of the leading music publishers in the world, and asked if they could recommend newly-recorded work by both established composers and those worthy of introduction. We also co-opted composers with whom we at PENTATONE have a relationship, such as Yang Bao and Sam Perkin, and asked each for new work to be included. Other names, such as Anna Clyne, Donnacha Dennehy, Stefania de Kennesey, Kian Ravai and George Lewis and Sarah Kirkland Snider, may perhaps be better known, but their works here each show a different side.

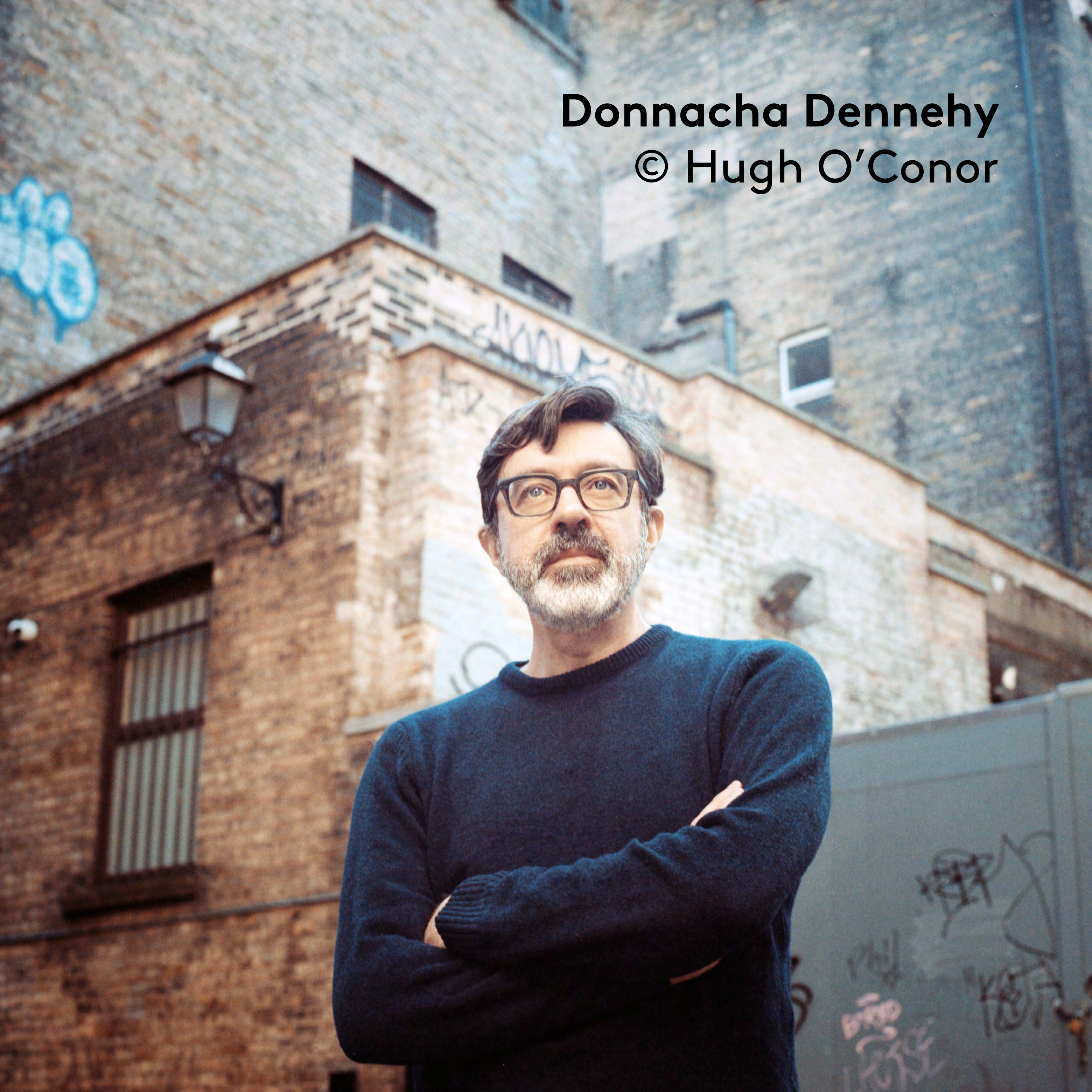
Lastly, it was important that we include a composer at the very beginning of her career. It was for that reason that we contacted

David Conte, distinguished head of composition at the San Francisco Conservatory of Music. Without hesitation he proudly recommended rising graduate Zoe Yost, whose work is included here in her first commercial recording. PENTATONE is a proud partner of the alliance of companies of the SFCM – along with the management companies of Askonas Holt and Opus 3 Artists – and including a just-emerging composer is an example of how this coordination can provide opportunity for all, supplying educational advantage for a worthy new voice from one of America's most visionary music conservatories.

We hope that you, the listener, enjoy this humble survey of contemporary music in our 25th anniversary year. As always, thank you for listening.

Sean Hickey

Managing Director,
PENTATONE Music



Donnacha Dennehy
© Hugh O'Connor

Woven

I often associate the sounds of sewing, knitting, the making and fixing of clothes generally, with my childhood home.

As I started to develop ideas for this piece, I was haunted by the sound of our Singer sewing machine, most definitely transformed and transmogrified in my imagination in the intervening years. My mother was always an avid stitcher, sewer

and knitter when we were growing up. She still knits to this day, and I actually think it's a kind of meditation for her, to lose herself in the rhythm of it. It seems to me that happiness may come from activities that take you out of yourself, from losing oneself in the momentum of a tune at a session to the various rhythms of quotidian creativity such as knitting scarves and so on!

As I was writing this duet for cellist and marimbist, I kept coming back to the interesting binary qualities of textile making, from the stitches in knitting to the structure of a loom that sustains tension across its two main beams. These tactile binary systems inspired the interactions between the two players in this piece as they intersect to create something needing them both.

Woven is in three movements - *I. Knit*, *II. Thread* and *III. Loom*. The two faster, intricately interlocking,

outer movements reflect on each other and encase a more intimate and unfolding central movement. Woven was written especially for the marimbist Ji Hye Jung and cellist Guy Johnston for the Westport Festival of Chamber Music in Ireland.

As part of the process, Catherine Leonard, the director of the festival, had the wonderful idea that we would convene in the South of France for a workshop in the latter stages of the composition.

This turned out to be inspired and had a galvanizing influence on the final shape of the piece.

Donnacha Dennehy



Stefania de Kenessey
© Whitney Browne

Fooled You

Stefania de Kenessey's *Fooled You* features four miniatures for violin and piano, paired with original poetry, performed by six-time Grammy nominee violinist Curtis Stewart and award-winning pianist Donna Weng Friedman, with recitation by Tony-award winning actress Krystal Joy Brown.

The work traces its origins back to *Microvids*, a book of 19 miniatures for

solo piano which I wrote during the pandemic-era lockdown as a source of hope and inspiration in challenging times. The initial title was a nod to Bartók's *Mikrokosmos*, remembered fondly from my childhood, but transposed to our own age and culture, with short pieces that were rhythmically compelling, musically tuneful, and – more importantly – emotionally uplifting.

The emotional richness and variety of the musical landscape needed fuller expression, however, so I decided to add a virtuosic, high-flying violin part. Grouped together, these four pieces – *Like a Rock*, *Dream Away*, *Fooled You* and *Hurry Up* – create a miniature world that is fresh and funny yet deeply moving.

Fooled You was recorded at Skillman Studios under the direction of Wei Wang and engineered by Peter Weitzner.

Stefania de Kenessey



Sam Perkin

Le Monde des Adultes

In this dreamlike journey, a child is lost at sea in a vast and enchanted ocean.

On the horizon, we gradually hear the tolling bells of the adult world, the resounding bells of time, and the chiming bells of suffering.

Despite all these elemental forces, the innocence of the world of the child, being innately more powerful and assured, will emerge once again in our hearts and win the day, forever and ever.

Sam Perkin



Anna Clyne
© Victoria Stevens

Zero at the Bone

I wrote *Zero at the Bone* for Ken Thomson who premiered the work at the Bang on a Can LIVE Online Marathon on June 6, 2021. It was commissioned by Bang on a Can with generous support from Alvin Lucier. It sets a poem by Emily Dickinson - *A narrow Fellow in the Grass* - the last line of which forms the title of this piece. In this poem, Dickinson uses a sudden encounter with a snake to explore the sudden

terror of the unknown - an experience that resonates with the COVID-19 pandemic period.

Anna Clyne

“Anna Clyne’s shadowy *Zero at the Bone*, with its languid waltz tune, subtly modernized the lieder tradition of classic poetry set to picturesque music.”

New York Classical Review



Zoe Yost

© Michele Stapleton

Three Hymns for Wind Quintet

According to Edward Hirsch, writing in *A Poet's Glossary*, a hymn "is a lyric poem of devotion or reverence, typically written as a prayer addressing a deity, deities, or personified subjects." In my first work for woodwind quintet, I have chosen to musically personify three experiences which grace our lives with wisdom, depth, and color. *The Hymn to Serenity* advances slowly through sustained

tones which, despite their tranquil affect, demand intense focus and accuracy from the performers.

Active energy lives at the core of serenity, just as the 10,000-degree core of the Earth supports its cool surface.

The Hymn to Playfulness explores how humor stirs in us liveliness and sanguinity, helping shoulder the sadness and disappointment we are liable to encounter even on our happiest days. *The Hymn to Awe* begins with the wonder and uncertainty we feel when discovering something tremendous, then progresses into anxiety and even panic as its true scale overwhelms us. In the wake of terror, solemnity returns and awe reawakens, this time overcoming fear. The movement concludes in gratitude for the immensity of life, and for our own small—but precious—place within it.

Zoe Yost



Yang Bao

SOL ONE

SOL ONE imagines the anticipation of humanity's first dawn on Mars. The night passes slowly across an unknown world, suspended in silence, until the first ray of sunlight reaches the Martian soil. Performed with piano, Korg PS 3300, and Minimoog, the piece moves between solitude, wonder, and the feeling of a new beginning.

Yang Bao



George Lewis
© Maurice Weiss

Melodies for Miles

Melodies for Miles is dedicated to my old college roommate, the violinist, violist, and author Miles Hoffman (1952-2023), who introduced me to Jascha Heifetz, Zino Francescatti, and the tradition of Western classical violin more generally. Indirectly, Mike also introduced me to the existence of the Afrodiasporic classical composer. One day in 1970, he mentioned that he was

performing an unusual work with the Yale Symphony that I might like hearing. The piece, *Mestizo II*, was an ebullient infusion of Albert Ayler-like free improvisation into the classical instrumentarium — a creolizing deformation of mastery. I was first completely captivated, and then astonished to see a young African-American take the stage to accept audience plaudits. I don't think I had seen or even heard of a black composer before, and I decided that I just had to meet him. That was Alvin Singleton, now one of America's most distinguished composers; we've been friends ever since.

Much later, violinist Johnny Gandelsman got to know Mike. We knew that Mike was ill, and Johnny had the idea of commissioning a solo work in his honor. But in the end, Johnny wasn't able to give the premiere, so Modney did it, and Mike got to see the video. He said, "Wow, that Modney can really play!"

And it turned out that Modney had heard Mike play when he was just starting out as a violinist. So now we have a piece that helps keep the memory of Mike's music-making alive.

Each and every time the work is performed, it reconnects all of us in the real time of listening.

George Lewis

Sarah Kirkland Snider

© Anja Schütz



Stanzas in Meditation

This setting of excerpts from Gertrude Stein's *Stanzas in Meditation* is a personal meditation on select stanzas and lines from the poem. The poet John Ashbery called *Stanzas in Meditation* a "general, all-purpose model, which each reader can adapt to fit his own set of particulars. The poem is a hymn to possibility; a celebration of the fact that the world exists,

that things can happen.”

These words resonated with me early into my work on this piece.

People interpret Stein in all different ways, and this 150-page poem, with its repetition of colorless connecting words (“where,” which,” “these,” have,” “about,” etc.) and its hazy, abstract sensation of a plot, is a particularly tempting canvas for the reader’s projections.

The word that occurs most often in Stein’s poem is “they,” for as Ashbery writes, this is a poem about “them,” the external world: how the narrator assesses them and asserts her own sense of shifting importance around them.

In selecting the excerpts, I sought to highlight these recurring themes of identity and alienation. I set it for two voices because the nature of the text suggested to me an inner dialogue. I preserved portions of certain stanzas while juxtaposing different lines from others, mindful of Stein’s general chronology. I sought to spotlight

what for me were particularly communicative moments – those where the frustration of striving to accompany the evolving thought of the character felt rewarded by a fleeting, if ultimately illusory, glimpse of understanding.

Sarah Kirkland Snider



Kian Ravaei
© Matt Baker

Ecstasies

Ecstasies represents my most ambitious attempt to synthesize the Dionysian soundscapes of electronic dance music with the technical innovations of contemporary Western art music and the distinctive expressive qualities of Iranian classical music.

The meaning of the title is threefold: the feeling of ecstasy evoked by EDM, the transcendent and ecstatic character of Dastgah

Nava (the mode of Iranian classical music used throughout the piece), and the rave drug Ecstasy.

The structure is a microcosm of a DJ set at a rave: a series of buildups and climaxes, exploring various grooves and genres while continuously growing in intensity. The flutist has the Herculean task of matching the dynamism of the electronics while shapeshifting between vastly different manners of playing.

To realize this piece, I needed to fully awaken my knowledge of EDM production, which had lain dormant for nearly ten years. I did it gladly at the behest of flutist Ben Smolen, whose dazzling musicianship and adventurous spirit made this work possible.

Kian Ravaei

Acknowledgements

PRODUCTION TEAMS & CREDITS

Woven

Kseniya Kawko, recording producer

Daniel Cayotte, assistant engineer

*Recorded at La Fabrique Studio, St. Remy
de Provence, France, on 9 and 10 June
2026*

Published by **G. Schirmer - Peggy
Monastra**

Fooled You

Peter Weitzner, audio engineer

*Recorded at Skillman Studios on
9 December 2024*

Published by **De Kenessey Productions**

Le Monde des Adultes

Blaise Favre, recording producer

*Recorded at Théâtre Le Reflet, Vevey,
Switzerland on 29 August 2025*

Self-published

Zero at the Bone

Ken Thomson, recording producer

Jody Elff, mixing and mastering

Text by Emily Dickinson (A narrow
Fellow in the Grass); Commissioned by
Bang on a Can with generous support
from Alvin Lucier

*Recorded on 1 May 2021, in Berlin,
Germany*

Published by **Boosey & Hawkes**

Three Hymns for Wind Quintet

Caroline Feitosa, recording producer

Zoe Yost, editing

Dr. David Pasbrig, mastering

Rafe Axne, audio editor

*Recorded on 14 May 2025, at Studio G,
San Francisco Conservatory of Music,
Bowes Center*

Self-published

SOL ONE

Composed, performed, produced,
and primarily recorded by **Yang Bao**
Additional piano recording engineered
by **Ryan Streber** at Oktaven Audio

Recorded on May 1st, 2026

Self-published

Melodies for Miles

Caley Monahan-Ward, recording
engineer & mix engineer

Nathaniel Butler, assistant engineer

Tom Hamilton, mastering

Commissioned by Treefalls: New Music
for Johnny Gandelsman

Dedicated to Miles Hoffman

The recording of Melodies for Miles was
funded by the TIME:SPANS 2022 festival
and was made possible by the Earle
Brown Music Foundation Charitable
Trust.

*Recorded live on August 22, 2022, at
the TIME:SPANS Festival 2022, DiMenna
Center for Classical Music, Mary Flagler
Cary Hall, New York, NY, USA*

Published by **G. Schirmer - Allen
Galeana**

Stanzas in Meditation

Dr. John Milner, recording engineer

*Recorded from 19 to 21 November
2007 at BBC Maida Vale Studios in
London*

Published by **G. Schirmer/Wise
Music**

Ecstasies

Kian Ravaei, producer

Steve Kaplan, recording engineer

Roger Jia, mixing

Makoa Johnson, mastering

Recorded on January 27, 2023

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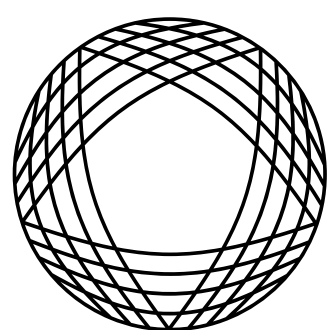
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