



KRISTINA SOCANSKI

PHILIP GLASS

PIANO SOLO

Kristina Socanski is a Serbian-Norwegian pianist and a diverse musician who explores both classical and modern repertoire. She performs regularly as a soloist, chamber musician and a collaborative pianist, in Norway and abroad. Kristina holds official degrees in piano performance from The Norwegian Academy of Music in Oslo and The Royal Danish Academy of Music in Copenhagen. In 2019 she graduated from the “soloist class”, the advanced postgraduate program at RDAM in Copenhagen, specializing in chamber music and accompaniment. The most valuable musical impulses, she obtained through studies with professors Håkon Austbø, Einar Smebye and Niklas Sivelöv. This is reflected through her individual, expressive musicianship, praised for both its poetic qualities and attentiveness in collaborative work. Exploration of contemporary music and collaboration with composers has been a great part of her artistic activity in recent years. In 2019 she explored contemporary music for piano written in the USA as a part of her artistic research project, presented in a well-received debut album, with works by Missy Mazzoli, Edward Smaldone, George Crumb, Leo Ornstein and Philip Glass. As a prize winner of several international competitions, she has made appearances at several major venues, including the Mozarteum in Salzburg, Weil Recital Hall at Carnegie Hall in New York, and Kammersaal at the Berlin Konzerthaus in Germany. Her performances have also taken her to LeFrak Concert Hall in New York, Stavanger Concert Hall in Stavanger, Oslo Opera House, Tivoli Concert Hall in Copenhagen, The Royal Danish Theatre in Copenhagen and Kolarac Concert Hall in Belgrade. Her work has been featured on several Serbian radio and television stations (Radio Beograd 202, RTS, RTV, TV Banat). Kristina has performed in Scandinavia, numerous European countries and in the USA and is also devoted to pedagogic work and research. She is currently a doctoral research fellow at The University of Oslo.



Philip Glass (1937) is an American composer and pianist. He is widely regarded as one of the most influential composers of the late 20th century and associated with minimalism. Glass himself takes distance from the minimalist label and prefers to speak of himself as a composer of “music with repetitive structures” - music which immerses the listener in “a sort of sonic weather that twists, turns, surrounds, develops”. (www.philipglass.com/biography)

Opening (1981) is the most well-known movement from *Glassworks* and considered an excellent example of his style. The **Piano Etudes** (1994) are according to Glass’s own program notes written “to explore a variety of tempi, textures, and piano techniques” and they offer unique possibilities to both performer and listener. **Metamorphosis Two** (1988) is for many known as the musical theme of the film *The Hours*. The title “Metamorphosis” refers to and was inspired by Franz Kafka’s novella *The Metamorphosis*. **Wichita Vortex Sutra** (1988) was written to accompany Allen Ginsberg’s anti-war poem from 1966, in which he contrasted images of the Kansan landscape with snippets of news about the war. The tension in the piece is built by slightly pushing the tempo and the dynamics forward in each new section of the piece, until reaching the climax and gradually returning to the opening theme. **Mad Rush** (1979) is based on an earlier organ piece written for the occasion of the Dalai Lama’s first public address in North America and can be seen as a work in which time becomes relative. **Truman Sleeps** (1998) was composed for the film *The Truman Show* and this album includes an extended version of the piece.

In this album, I continue my exploration of music written by Philip Glass, while looking beyond its categorization as “minimal” and exploring its aesthetic qualities and appeal from a highly personal perspective. I investigate the non-repetitive in repetition, the different ways in which a phrase can be formed in a moment of inspired listening and the timbre and color which I associate with the sound universes of Chopin and Debussy.

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