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- PIANO DIARIES OF A MUSICAL ALCHEMIST -

VICTORIA JORDANOVA
KOSMOGONIA

Mappa della Memoria, (Memory Map); Three Sonatinas for piano; *Genesis* and *Kosmogonia* for piano; vibrating glove and electronics. **Victoria Jordanova**, acoustic and amplified piano.

"You may recognize the instrument as a piano, but may be bewildered about the manner of sound generation in **KOSMOGONIA**." – Dean Suzuki

Los Angeles – The **ArpaViva** label announces the release of **KOSMOGONIA**, composer **Victoria Jordanova**'s eagerly awaited new album. Each piece in this piano retrospective represents an "entry" from **Jordanova**'s intimate piano diary that she kept from 1997 to 2009. Each piece was performed on a different piano in a different city and at a different point in time.

In **KOSMOGONIA**, Jordanova's long-distinguished creativity is again manifest. She brings to the work her signature alchemy, blending classical with experimental.

Since the 1994 release of her stunning composition *Requiem for Bosnia* for broken piano, harp and child's voice (one of that year's top ten classical recordings), Jordanova has recorded and produced four solo albums on the CRI, Innova and ArpaViva labels. She has also written music for California EarUnit, Zeitgeist and the Bang on the Can All-Stars, the legendary interpreters of contemporary American music. In 2006 Jordanova founded the ArpaViva label, which is dedicated to celebrating a new life for classical instruments by liberating their sound potential through new technologies and playing techniques.

KOSMOGONIA starts with *Mappa della Memoria (Memory Map)* for acoustic piano, a pebble and an electric toothbrush. The piece was recorded live in 2004 at Jordanova's recital at the Boglisaco Foundation in Italy, where she held a composer's residency. In *Sonatina No. 1* (1997) Jordanova dedicates the piece to the Morpho butterfly, whose destiny is to live for only one day before being sealed for eternity in a jewelry pendant. She encapsulates the moment by recording the piece on an old upright piano she found in a Manhattan bar. In *Sonatina No. 2* (2004) and *Sonatina No. 3* (2008) Jordanova reminisces about her piano studies at the conservatory in Belgrade and, wishing to "bring out the sound of the multiphonics that Chopin could not," amplifies her newly purchased baby-grand piano. In both *Genesis* (2009) and *Kosmogonia* (2005) Jordanova uses a "vibrating glove" in which small electromagnets are placed in the fingertips. In *Genesis*, she combines the sustained sounds produced by the electromagnets with the series of percussive gestures. While she plays on the piano keys, presses her fingertips and knocks on the strings, she ponders, tongue-in-cheek, how God went about making the world. In *Kosmogonia* Jordanova manipulates the glove over the amplified piano strings to emulate an astonishing orchestral sound as she meditates on the fate of the ever-expanding universe.

With **KOSMOGONIA**, Jordanova continues an American music tradition of composers such as C. Ives, J. Cage and H. Cowell who performed their own piano works. But she also unleashes the yet unexplored power of twenty-first-century piano poetics through her signature compositional style.

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