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FOR IMMEDIATE RELEASE

PIANIST XIAYIN WANG PERFORMS WORLD PREMIERE OF RICHARD DANIELPOUR'S  
*THE ENCHANTED GARDEN, PRELUDES BOOK II*  
MAY 18<sup>TH</sup>, 2009 AT ALICE TULLY HALL

The brilliant young pianist **Xiayin Wang** will be heard in recital on **Monday evening, May 18<sup>th</sup> at 8 p.m.** at Lincoln Center's **Alice Tully Hall**, 65<sup>th</sup> St. between Broadway and Amsterdam. Ms. Wang will perform the world premiere of a new 25-minute work by the celebrated American composer Richard Danielpour. The complete program follows:

<b>Haydn:</b>	Sonata No. 52, E-Flat Major, Hob XVI:52
<b>Chopin:</b>	Ballade No. 2 in F Major, Op. 38
<b>Danielpour:</b>	<i>The Enchanted Garden</i> , Preludes Book II (World Premiere)
<b>Hickey:</b>	<i>Cursive</i> (World Premiere)
<b>Ravel:</b>	<i>Gaspard de la nuit: Scarbo</i> (1908)
<b>Scriabin:</b>	Valse, Op. 1 Valse, Op. post. (1886) Valse, Op. 38
<b>Liszt:</b>	Mephisto Waltz

**For tickets (\$20-\$40) please call 212-721-6500 or visit [www.lincolncenter.org](http://www.lincolncenter.org)**

An artist with a winning combination of consummate technical brilliance, fine musicianship, and personal verve, pianist **Xiayin Wang** wins the hearts of audiences wherever she appears. As recitalist, chamber musician, and orchestral soloist in such venues as New York's Carnegie Hall and Lincoln Center, she has already achieved a high level of recognition for her commanding performances.

Even for the most gifted young pianist, it takes a lot to be noticed. . . Xiayin Wang is clearly doing something right. Ms. Wang's recital at Zankel Hall on Monday night offered plenty of evidence for her success. Bach's Violin Chaconne in D minor, as arranged for piano by Busoni, served as her calling card. It neatly illustrated two of her principal strengths: an estimable grasp of pianistic color and an ability to maintain and illuminate a strand of melody within the thickest of textures.

Steve Smith, *The New York Times*, April 2, 2008

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This season Ms. Wang performed the Ravel Piano Concerto in G Major with the Manhattan Chamber Players in New York under the direction of the estimable conductor Eduard Zilberkant. Ms. Wang also performed in recital and as soloist in California, Washington State, and Florida, notably at the Naples (FL) Philharmonic Hall and as a soloist with the Miami Symphony Orchestra.

Highlights of the 2009/2010 season include engagements with Las Cruces Symphony Orchestra; the National Symphony Orchestra of the Dominican Republic; as well as in Danbury, Connecticut; Travis City Opera House, Michigan; and the American Theatre in Hampton Roads, Virginia.

Last summer Ms Wang was heard in recital at Seiji Ozawa Hall at Tanglewood, in Lenox, Massachusetts where she presented a formidable program featuring Prokofiev's *Sarcasms*, Op. 17; three sonatas by Scarlatti; Scriabin's *Fantaisie in B minor*, Op. 28; Piazzolla's *Adios Nonino*; the Bach-Busoni Chaconne in D minor; and Ravel's *La Valse*. She also appeared at the Caramoor Festival in Katonah, New York. Reviewing her recital at the Freer Gallery of Art at the Smithsonian Institution in Washington, D.C., David Ginsberg wrote in the *Washington Post*: "The five steely movements of Prokofiev's 'Sarcasms,' Op. 4, were unfailingly incisive and vital. Scriabin's *Fantaisie in B Minor*, Op. 28, was a luscious wash of color, infused with big swirls of sound. Her soon-to-be-released recording of the composer's music on the Naxos label should be a dandy. (June 21, 2008)

In recent seasons Ms. Wang has appeared in recital in New Jersey, Pennsylvania, Florida, Arizona, Virginia, and California. In New York, she was presented in recital as part of the Prestige Series at the International Keyboard Institute and Festival at Mannes College of Music in New York. In April 2007 she made her orchestral debut at Carnegie Hall's Isaac Stern Auditorium performing the Schumann Piano Concerto and Ravel's Concerto in G Major with the City Symphony under conductor George Manahan. Reviewing her May 2006 recital at Alice Tully Hall, longtime music critic Fred Kirshnit of *The New York Sun* praised Ms. Wang for her "robust, confident performance."

Ms. Wang has released two recordings and a third is about to be released. This solo album for the Naxos label features the great Russian composer Aleksandr Scriabin in a range of works from his early Chopinesque period to such later compositions as "Vers la Flamme," Op. 72 and *Deux Danses*, Op. 73.

In June 2008 Ms. Wang released a recording of Brahms's Quartet for Piano and Strings in G Minor, Op. 25 and Quartet for Piano and Strings in C minor, Op. 60 with the Amity Players on Marquis Classics. Reviewed in the March/April 2009 issue of *American Record Guide*, William Bender gave the recording high praise:

Wang and the Amity play Brahms with love, understanding, a proper sense of measure, and scintillating technique. To them the lyrical, poetic side of the composer is a vital factor that offers a compelling balance to the more hell-bent moments in these works... While the three strings are never obscured by the piano, it is Wang's playing that dominates the recording and controls the architecture of the piece. Based on her work here is a young pianist of immense talent, way beyond promise.

David Breckbill, writing in the December 2008 issue of *BBC Magazine*, wrote: "I have genuinely enjoyed their committed advocacy of this great music..." And the November/December 2008 edition of *Fanfare* praised the recording:

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The dynamic Quartet No.1 in G Minor comes off with just the right combination of exuberance and fullness of sound; tempos are well-judged throughout, the somewhat expansive first movement in particular allowed to unfold without the frantic feeling one sometimes gets with faster performances ... a performance that does its young players proud.

In April 2007, Ms. Wang released her debut recording "Introducing Xiayin Wang" on the Marquis Classics label. The recording, which features works by Mozart, Ravel, Bach, Scriabin and Gershwin received the following praise in the November/December 2007 issue of *American Record Guide*:

Her eclectic program begins with the Bach-Marcello Concerto in D minor and continues with Mozart's Sonata 10 in performances of both technical accomplishment and insight. While making little outward attempt to impress, Wang does just that, as the refinement and understated beauty of her playing – particularly in the slow movements – is of a loveliness to draw tears from a sensitive listener. Her immaculate appoggiaturas along with a touch of romantic expression clearly separate this artist from the high level of average we usually hear from young artists today.

Reviewing this recording for *BBC Music Magazine*, critic Julian Haylock wrote the following:

Wang's immaculate phrasing and finger-work remain deeply impressive in the malevolent waltzing of the Ravel, Scriabin's microcosmic musical implosions, and Gershwin's re-appropriation of popular idioms. . . An impressive debut by any standards. (November 1, 2007)

Ms. Wang completed studies at the Shanghai Conservatory and garnered an enviable record of first prize awards and special honors for her performances throughout China, most notably in the Fu Zhou National Piano Competition, Hang Zhou Instrumental Competition, Zhe Jiang Competition and the National Piano Competition in Beijing. She was heard with some of China's leading orchestras, including the Beijing Opera House Symphony and the Zhe Jiang Symphony, and in many of the country's most prestigious concert halls. In addition to her performances in China, Ms. Wang has been heard in Europe with the Tenerife Symphony of Spain. Ms. Wang, who began piano studies at the age of five, subsequently came to New York in 1997 and, in 2000, was awarded the "Certificate of Achievement" by the Associated Music Teacher League of New York, winning an opportunity to perform at Carnegie Hall's Weill Hall. She also pursued studies at the Manhattan School of Music and won the school's Eisenberg Concerto Competition in 2002, as well as the Roy M. Rubinstein Award. Xiayin Wang holds a Bachelor's, Master's and Professional Studies degree from the Manhattan School of Music.

Grammy-Award winning **Richard Danielpour** "is an outstanding composer for any time, one who knows how to communicate deep, important emotions through simple, direct means that nevertheless do not compromise" (*New York Daily News*). A distinctive American voice, his music is of large and romantic gestures, brilliantly orchestrated, deeply emotional, and rhythmically vibrant. As a devoted mentor and educator, he has had a significant impact on a younger generation of composers. His first opera, *Margaret Garner*, written with Nobel Laureate Toni Morrison, was premiered in 2005 by co-commissioning opera companies of Detroit, Cincinnati, and Philadelphia and performed to sold-out houses. New York City Opera opened its 2007 with an entirely new production.

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Mr. Danielpour has received such prestigious honors as a Lifetime Achievement Award and the Charles Ives Fellowship from the American Academy of Arts & Letters, a Guggenheim Award, two Rockefeller Foundation grants, Bearn's Prize from Columbia University, and grants and residencies from the Barlow Foundation, MacDowell Colony, Yaddo, Copland House, and the American Academy in Rome. He was one of the first composers to receive a fellowship and residency at the American Academy in Berlin, has enjoyed a McCormick Residency at Skidmore College as well as a specially created interdisciplinary residency at Northwestern University surrounding the Chicago premiere of *Margaret Garner*.

Mr. Danielpour's work has been performed throughout the world, and his commissions read like a Who's Who of the world's leading musical institutions and artists. He has written for the New York Philharmonic, Philadelphia Orchestra, Orchestre National de France, Stuttgart Radio Orchestra, Chamber Music Society of Lincoln Center, Santa Fe Chamber Music Festival, American Composers Orchestra, and San Francisco, Pittsburgh, Pacific, National, and Baltimore Symphonies, among many others. His music has also been championed by Yo-Yo Ma, Jessye Norman, Sarah Chang, Dawn Upshaw, Emanuel Ax, Frederica von Stade, Thomas Hampson, Gary Graffman, the Kalichstein-Laredo-Robinson Trio, the Guarneri, Emerson, Muir, and American String Quartets, and conductors Leonard Bernstein, Kurt Masur, Charles Dutoit, David Zinman, Zdenek Macal, Carl St. Clair, and Leonard Slatkin. Mr. Danielpour has also composed two major scores for the New York City and Pacific Northwest Ballets. Upcoming seasons include premieres of works for the Vienna Chamber orchestra and Kravis Center for Philippe Entremont, the Pittsburgh Symphony and soprano Angela Brown on a text by Maya Angelou, the Seajong Soloists, Concertante, pianist Adam Golka, the Curtis Institute, the Pacific Symphony and Carl St. Clair, and *Songs from an Old War* for Thomas Hampson.

Mr. Danielpour is one of the most recorded composers of his generation, and became only the third composer --after Stravinsky and Copland-- to be signed to an exclusive recording contract by Sony Classical. Since then, Sony released several Danielpour recordings, including the Grammy Award-winning Cello Concerto, recorded by Yo-Yo Ma and the Philadelphia Orchestra conducted by David Zinman, and the Grammy-nominated Concerto for Orchestra (coupled with *Anima Mundi*), recorded by Zinman and the Pittsburgh Symphony. Recent recordings include *An American Requiem* for chorus and orchestra on Reference Recordings, and *A Child's Reliquary* with the Kalichstein-Laredo-Robinson Trio and *In The Arms Of The Beloved*, written for and recorded by Jamie Laredo and Sharon Robinson, with the Iris Chamber Orchestra and Michael Stern conducting on Arabesque Recordings. Other recordings include *Celestial Night*, with the London Philharmonia conducted by Zdenek Macal, coupled with *Towards the Splendid City* and *Urban Dances* for orchestra; *First Light*, *The Awakened Heart*, and *Symphony No. 3* on Delos; a chamber music disc on Koch, his Piano Sonata on New World; and *Metamorphosis* (Piano Concerto No. 1) with pianist Michael Boriskin and the Utah Symphony conducted by Joseph Silverstein.

He has served as Composer-in-Residence with the Pacific Symphony and will serve as BMI Composer in Residence at the Blair School of Music at Vanderbilt University this year and Composer-in-Residence for the Pittsburgh Symphony (2009-10). Recent commissions include Pittsburgh, Baltimore, Pacific, New Jersey, Singapore, and Atlanta Symphonies and Brooklyn Philharmonic, a collaborative piece, with chef Daniel Boulud, created for the ensemble Music from Copland House; and works for the Guarneri Quartet, WDR Sinfonie Orchester in Cologne; Yo-Yo Ma and the Orchestre National de Lyon and the Iris Chamber Orchestra.

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Born in New York City on January 28, 1956, Mr. Danielpour studied at the New England Conservatory and The Juilliard School with Vincent Persichetti and Peter Mennin. He also trained as a pianist with Lorin Hollander, Veronica Jochum, and Gabriel Chodos. Richard Danielpour's music is published by Associated Music Publisher and since 2009 Lean Kat Music Publications.

Composer **Sean Hickey**, born in Detroit, studied jazz guitar at Oakland University. He was graduated from Wayne State University, where he studied with James Hartway and James Lentini, with a degree in composition and theory. Since moving to New York, he has pursued further studies with Leslie Bassett, Justin Dello Joio and Gloria Coates. Mr. Hickey's works include two string trios, a string quartet, a flute sonata, a woodwind quintet and trio, several pieces for solo instruments, church as well as orchestral music. He has also worked on a film score, and composed the music for a children's play, the latter of which received over 80 performances. Mr. Hickey is also active as an arranger, contributing arrangements for various artists and ensembles in the pop and jazz music spheres, most recently scoring *The Winemaker* for performances in Philadelphia. 2003 saw performances of Mr. Hickey's piano music at New York's Weill Hall in addition to the first concert dedicated entirely to his chamber and solo music, at CAMI Hall.

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