

D Z I N T R A E R L I H A
PIANO MUSIC OF THE 21ST CENTURY

Dreamscape

PRIMA
CLASSIC



Dreamscape

Peace, silence, meditation, dreams, reflections, memories... And love. That is how one could describe my album DREAMSCAPE. It is dedicated to piano music by female composers of the 21st century. These are women from all over the world whose creative paths have crossed with mine. I have chosen these pieces based on one principle – they resonate with my inner world.

The album includes several premieres written by the composers specially for this album: “Gentle WillPower” by Esin Aydingoz, “Loss for Solo Piano” by Leanna Primiani, and “Vignettes from the Park” by Lolita Ritmanis.

DREAMSCAPE is the second album after SERENA that I have dedicated to piano music by 21st-century female composers.

Track list

01 .	Starr Parodi	<i>"The Heart Of Frida (Corazon Hermoso)"</i>	(4:49)
02 .	María Eugenia León	<i>"Marina"</i>	(4:09)
03 .	Suad Bushnaq	<i>"Prelude"</i>	(1:50)
04 .	Esin Aydingoz	<i>"Gentle Willpower" (dedicated to Dzintra Erliha, 2023, premiere)</i>	(2:57)
05 .	Esin Aydingoz	<i>"The Land of Passion"</i>	(3:12)
06 .	Ganna Sorbat	<i>"Memories of Valse"</i>	(1:47)
07 .	Esin Aydingoz	<i>"Funeral For Your Memories"</i>	(4:26)
08 .	Leanna Primiani	<i>"Loss for Solo Piano" (dedicated to Dzintra Erliha, 2023; premiere)</i>	(4:33)
09 .	Starr Parodi	<i>"Piano Improvisation of Albinon's Adagio in G Minor"</i>	(6:43)
10 .	Esin Aydingoz	<i>"Flamma"</i>	(3:27)
11 .	Sabine Kezbere	<i>"Lilleaker" (dedicated to Dzintra Erliha, 2021; premiere)</i>	(4:38)
12 .	Esin Aydingoz	<i>"Years Gone By" for violin, cello, piano</i>	(2:31)
13 .	Lolita Ritmanis	<i>"Dreamscape" for violin, cello, piano</i>	(6:06)
	Lolita Ritmanis	<i>"Vignettes From the Park" for violin, cello, piano (dedicated to Dzintra Erliha, 2023; premiere)</i>	
14 .		<i>Moderato: Conversations by the Fountain</i>	(4:36)
15 .		<i>Andante: Moonlight Love</i>	(3:15)
16 .		<i>Allegro: The Kite, the Boy, the Dog</i>	(2:31)



Programme notes

Starr Parodi

Starr Parodi first entered the public eye playing keyboards as part of the house band on the hit late-night television show *The Arsenio Hall Show* and has played or recorded with a wide array of artists from Carole King, George Howard, and Al Green to Ray Charles and Mariah Carey. Since then she has become a vibrant part of the Los Angeles composing community, scoring hundreds of episodes of television and film as well as being a passionate and innovative solo artist, Grammy-winning pianist, and producer.

As a composer, Parodi's illustrious credits span feature films (*The Storied Life of A. J. Fikry*, *Bert Stern: Original Mad Man*, *Conversations with Other Women...*), episodic television (*gen:LOCK*, *The Starter Wife*, *Transformers: Rescue Bots*, *G.I. Joe: Renegades*), orchestral concert works, and hundreds of iconic movie trailers (*James Bond*, *Harry Potter*, *Dreamgirls*, *Last Samurai...*). Her darkly innovative production/arrangement of the "James Bond Theme" (RIAA Gold Record) was described by *Forbes* magazine as "reinventing the modern action movie trailer".

Parodi has won numerous awards – including a 2021 Hollywood Music in Media Award (Best Contemporary Classical), the 2021 She Rocks Vision Award, and the 2022 BMI Impact Award – and is a featured composer and artist on the iconic recording *Women Warriors: The Voices of Change*, which won a Grammy in 2022. Starr received a Grammy award in 2023 in the Classical Compendium category for her work on Kitt Wakeley's *An Adoption Story*. Parodi's symphonic concert works have premiered at Lincoln Center as part of the Women in the World summit hosted by the *The New York Times* and the "Women Warriors: Voices of Change" event as well as at the Festival of Arts: Pageant of the Masters in Laguna, California, where she is currently a featured composer.

A trailblazer on stage and in the studio, Parodi served as the president of the Alliance for Women Film Composers from 2019 to 2021 and currently serves on its board of directors. She is widely recognized as a leader in expanding the reach of women in the arts as a composer, producer, performer, and cultural visionary.

The Heart Of Frida (Corazon Hermoso) (2016)

Frida Kahlo is an icon of patience, endurance, and strength. She was a muse, feminist, lover, survivor, and painter who transformed her suffering into transcendental art. This piano composition, with its many moods, twists, and turns, was inspired by the life and art of one of history's most expressive and beloved artists – Frida Kahlo and was originally composed & performed by Starr Parodi for the album, *The Heart of Frida* (2016 Solo Piano Album of the Year-ZMR).

The famous Mexican painter Diego Rivera, who was also Kahlo's husband, described her as "acid and tender, hard as steel and delicate and fine as a butterfly's wing, lovable as a beautiful smile, and as profound and cruel as the bitterness of life."

Improvisation on Albinoni's Adagio (in G Minor) (2006)

This composition is based on and inspired by the beloved theme once attributed to composer Tomaso Albinoni (1671–1751). Due to the destruction of his original score during the bombing of Dresden, Germany, in the Second World War, it is believed that the theme was reimagined from surviving fragments of the score by Italian musicologist and composer Remo Giazotto in the mid-20th century. Starr describes the thoughts behind her improvisation, “With the ambiguous origins of the theme, I felt that I would like to explore improvisations inspired by its beautiful motifs. This piece began as an improvisation with no boundaries, with no set outcome, and with no expectations of where it would go. Only that I would allow myself to be truly in the moment and that it would express my gratefulness for being able to play the piano” (Originally recorded and performed by Parodi on the album “Common Places” (2007 Solo Piano Album of the Year - Solopianoradio.com)



Ganna Sorbat is an award-winning composer, singer, and pianist originally from Kharkiv, Ukraine. She began playing and composing music at the age of seven and has performed as a singer and pianist with music groups and orchestras throughout Europe, the Middle East, and the United States. These include concerts with the Rolling Stones, George Fenton, the Morgan State University Choir, Tommy Tallarico, Russell Brower, Gerard Marino, the UAE National Symphony Orchestra, and the Salt Lake Pops Orchestra. Sorbat recently co-created a new arrangement of the national anthem of the United Arab Emirates.

Sorbat released her debut EP album, titled *Revelation*, in 2019. She

is currently writing music for film and television and performing live in concert in California, Utah, and Texas. She is also producing new songs with the music group **Phoenix Roar**, which is a joint musical venture of Sorbat and **Reuven Herman**, two professional LA-based musicians with roots in Ukraine and Israel, respectively. They join forces to bring forth an epic, contemporary cinematic sound, exploring topics of life, death, and rebirth through art, music, and science.

The current horrific war in Ukraine (with heavy fighting currently underway in Sorbat's hometown of Kharkiv) could not be more relevant to the lyrics of Phoenix Roar's recent single release, “The Renaissance”:

Would you help me continue my fight?

Would you help me if there's no more hope inside?

“We sincerely believe in the power of music to inspire peace and harmony, and we dedicate ‘The Renaissance’ to a quick and just end to the fighting in Ukraine, and the world beyond.”

Ganna Sorbat with Phoenix Roar

Sorbat supports the non-profit organization **Nova Ukraine**, which has been providing humanitarian aid to Ukraine. The organization also provides limited assistance with locating and reconnecting family members who have been separated from their loved ones.

Memories of Valse (2004)

Memories of Valse is a music composition written by Ganna Sorbat and originally performed and recorded by Sorbat at the IV International Competition for Young Composers “Maestro” in Simferopol, Ukraine, in 2004. It is a musical composition, the journey of a soul back to her memories of the *Valse* she danced once upon a time...

Suad Bushnaq

Hailed as an “incredible artist” by the legendary Hans Zimmer upon listening to her orchestral music, Suad Bushnaq is a Canadian Screen Awards-nominated and Hollywood Music in Media Awards-winning composer whose distinct, versatile style spans a number of genres and whose music, described as “reflective and touching” by the BBC, has moved listeners to their core.

With more than 45 film credits to date, Bushnaq has scored award-winning features and shorts screened at festivals such as La Biennale di Venezia, Tribeca, Locarno, Red Sea, Clermont-Ferrand, Hot Docs, and Edinburgh. She was competitively selected for the Festival de Cannes “Spot the Composer” program and the SESAC film scoring residency in Los Angeles, where she was mentored by A-list composer Christophe Beck. She holds a bachelor’s degree in music composition from McGill University (Canada’s top music school), has studied at the Higher Institute of Music in Syria, and is an alumna of the prestigious and highly competitive Canadian Film Centre Slight Music Residency.

Bushnaq’s awards include a Hollywood Music in Media Award, a Beyond Foundation Creativity Award, and a Best Original Score at the Fine Arts Film Festival in Los Angeles, amongst others. She was recently nominated for a Canadian Screen Award (Canada’s equivalent to a BAFTA) for her score for the feature film *Jasmine Road* by Warren Sulatycky. In 2023, she was selected by the Arab Cinema Center during the Festival de Cannes as one of the Golden 101 individuals with the biggest impact on Arab cinema for that year. Bushnaq is also the 2021 recipient of the prestigious Kathleen McMorow Music Award given by the Ontario Arts Foundation to one Canadian composer per year. In 2022, she was nominated for the prestigious Louis Applebaum Composers Award in the film music category.

Bushnaq’s orchestral music has been performed by the Belgian National Orchestra, the Vermont Symphony Orchestra, the National Arab Orchestra, the British Police Symphony Orchestra, and the Syrian Expat Philharmonic Orchestra, to name a few, in venues such as the Konzerthaus Berlin, the Philharmonie Berlin, BOZAR, the Malmö Live Konserthus, and the Elbphilharmonie. In 2021, her twenty-minute cello concerto “Sampson’s Walk on Air”, commissioned by the Vermont Symphony Orchestra and performed at the Flynn Center for the Arts, received a five-minute standing ovation from all 1400 audience members in attendance.

A dual Canadian-Jordanian citizen of Bosnian, Palestinian, and Syrian heritage, Bushnaq was selected by United Voices for Peace as the only Arab woman composer to have her music performed at a historic concert by the United Nations Orchestra commemorating International Women’s Day. She has just finished recording thirty minutes of epic orchestral music at Oscar-winning composer A. R. Rahman’s Firdaus Studio in Dubai, with his all-female Firdaus Orchestra, for the feature film *Mountain Boy*.

Prelude (2000)

“I composed *Prelude* in 2000, when I was a piano performance student at the Higher Institute of Music in Damascus, Syria. It was spring, and I was listening to a lot of music from the impressionist period and preparing a piece by Poulenc for my piano exam. But as someone who prefers composing to performing, I spent my days writing music instead of practicing. When I finished writing *Prelude*, I went to the Higher Institute of Music and played it for the first time in the sunny ballet hall for my harmony and choir professor, the late Victor Babenko. He had a huge smile on his face when he heard it, and he told me that I should never stop composing music. That day is my most precious memory of him, and *Prelude* always reminds me of him.”

– Suad Bushnaq

María Eugenia León

Born in Gran Canaria (Spain) but based in Los Angeles (California), **María Eugenia León** is an award-winning composer of concert and film music. She studied at the Music Conservatoire of the Canary Islands, where she earned a Professional Music Certificate, specializing in piano. She also studied civil engineering at the University of Gran Canaria. Subsequently, she received a European Tour scholarship from the Berklee College of Music in Boston, where she completed a dual bachelor's degree in classical composition and film scoring as well as a specialization in orchestral conducting. During her time in Boston, she received the Youth Concerts at Symphony Hall Award.

In 2022, León won the Inaugural Orchestral Composition Award for Female Composers from the Canary Islands with her piece *Busca la Alegría*. The premiere was performed by the Gran Canaria Philharmonic Orchestra and Maestro Karel Mark Chichon. This work was also nominated for the Hollywood Music in Media Awards in the neo-classical category and in 2023 was included in the Top 100 of the European Recording Orchestra Competition. Additionally, León scored the short film Inés *Unfortunately*, which is currently participating in the festival circuit, including NALIP and NYLFF.

In 2019, León won the Juan José Falcón Sanabria Award at the Concurso Internacional de Composición Coral de Canarias (Edition II) with her piece *Lejos, Cerca: Islas Canarias*. That same year, she also premiered her piece *Oleaje*, commissioned by the Gran Canaria's Women Band.

León won the award for best film score at the Depth Of Field International Film Festival for her score in *Sleep*. In addition, she has been nominated for best film composer awards at Fimucinema



(Fimucité), the International Sound and Film Music Festival (ISFMF), the Jerry Goldsmith Awards, and the Hollywood Music in Media Awards. What's more, León's film scores have traveled extensively, including to the Cannes Short Film Corner, TCL Chinese Theatre, Roma CinemaDoc, the Berlin International Cinefest, the London Film Awards, the MiCe Festival, the Coolidge Corner Theater, etc. In her first few years in Los Angeles, she scored the animated short *Birthday*, which won the College Television Awards.

León's concert music has been performed at the Alfredo Kraus Auditorium and the Pérez Galdós Theater in Gran Canaria, the Mendelssohn-Haus and Otto-Braun-Saal in Germany, Barnum Hall in Santa Monica, the Museum of Science and the Cosmos in Tenerife, and Café 939 in Boston, among others.

Marina (2010)

"I dedicated this piece to my mother. Her name is Marina, which in the original Latin means "a person born in the sea" or "one who loves the sea". It was composed with lots of love for her, especially because I wrote it while I was living in Boston, when I was physically apart from my family and realized that I would never live with them anymore. It also has a rhythm that resembles the movement of waves, which is very important for me, having grown up on an island."

– María Eugenia León

Esin Aydingoz

Esin Aydingoz is a Turkish composer, conductor, and pianist based in Los Angeles. She composes music for a wide array of projects - including films, television series, video games, musicals, albums and live concerts. She graduated from Berklee College of Music summa cum laude. She served as the Assistant Chair of the college's Screen Scoring Department in 2022-2023. Aydingoz recently got a Grammy nomination for her arrangement of "Paint It Black" from Tim Burton's Golden Globe-nominated Netflix show *Wednesday*. She was nominated by the Society of Composers and Lyricists for the prestigious David Raksin Award for Emerging Talent for scoring the feature film *Simchas and Sorrows* in 2022. Her latest documentary, *Black Barbie*, premiered at SXSW, and the shorts *The Monster of the Desert* and *Noor* both won best score awards on the indie film circuit. Aydingoz has also written music for the Apple TV+ show *See*, Hallmark's *One Summer* and *The Presence of Love*, and Netflix's *Princess Power* and *The Witcher: Blood Origin* starring Michelle Yeoh. Other career highlights include *The Prevalence* (Amazon Prime Video), the Kino Lorber series *Cinema's First Nasty Women*, and a branded documentary for *US Bank*. Her orchestral, chamber, and solo piano works have been performed in Istanbul, New York, Los Angeles, Boston, Riga, Montreux, Taichung, Bangkok, and at the Louvre Abu Dhabi during the *Forbes International Women's Day Gala*.

A frequent collaborator of Disney Music Group, Esin served as the music director and conductor for *Coco in Concert's* first ever North American Tour, where she conducted Orquesta Folclórica Nacional de México live to picture in 42 concerts. Aydingoz also served as the assistant music director of Disney's a cappella sensation "DCappella", arranged and produced for various "Disney Peaceful Piano" albums, arranged an orchestral medley in honor of the inaugural launch of

Disney+ in Turkey - where she also performed the piece live on piano with the Istanbul Film Music Orchestra alongside synchronized visuals and fireworks - and recorded piano for *High School Musical: The Musical: The Series* (Disney) starring Olivia Rodrigo.

Other career highlights include arranging for Grammy Award-winning artists such as Lalo Schiffrin, Booker T. Jones, and 2003 Eurovision winner Sertab Erener, recording for *The Broken Hearts Gallery* (Sony) and as well as many other indie films, being the featured pianist in the Broadway Sinfonietta's full-orchestra debut in New York City's Bryant Park as part of the Carnegie Hall Citywide concert series, performing at the Academy of Motion Picture Arts and Sciences as part of the Hollywood Turkish Film Festival, and creating two different concert experiences for the 49th Istanbul Music Festival.

As a mentor for Sound Thinking NYC, an active leader in the Alliance for Women Film Composers, and a board member for the Society of Composers and Lyricists, and a voting member for The Recording Academy, Aydingoz is dedicated to making the world a better place through music.

Funeral For Your Memories (2015)

"*Funeral For Your Memories* is a love letter to a man I once loved. The French have the concept of "making a pearl from a tear", so when it was time for me to let him go from my heart, I decided to turn my pain into music. Thankfully, what drifted us apart was not death, but I could not heal knowing that he was still alive. So, in order to move on, I had to kill all my hopes of us getting back together, as if he had passed away. This piece was me burying him in my past, and therefore my first step towards recovery."

The Land of Passion (2017)

“*The Land of Passion* is a piece inspired by my home country, Turkey. Turkish people are known for how passionate they are. They put so much love and effort into everything, even the simplest tasks. When they love, they love passionately; when they hate, they hate passionately; when they are angry, they are very angry! So this piece is about my people, who carry such strong emotions...and therefore live more meaningfully than those who are afraid to have feelings. It began as an assignment at the Berklee College of Music, but it turned into an actual piece after my grandfather Necdet showed interest in it.”

Years Gone By (2019)

“*Years Gone By* was initially written for a short film called *5 Years Gone* by Katie Cleese. It’s about a woman who has missed out on life as a result of being in jail. However, this piece was deemed too sad and too dramatic for the film, so I decided to turn it into a heartfelt concert piece instead. Composers love recycling work, and this was my first recycled piece that went on to serve another purpose.”

Flamma (2014)

“*Flamma*, which means “fire” in Latin, consists of a theme and variations. I associate passion with fire, because passions are hard to find and hard to neglect, just like fires are hard to start and hard to extinguish. A lot of my music is sparked by my undying hunger for creating, inspiring, and succeeding. It’s like a hurricane in me that I have no control over. This piece symbolizes that hunger, because the same melodic ideas keep appearing

in different intensities over time, but the core of the piece is always identifiable and strong”

Gentle Willpower (2023)

“*Gentle Willpower* is about the kind of leaders I want to see in the world! Ones that have power, but who never use that power in a way that creates destruction. I think power can be gentle, and power can be used elegantly and kindly. At least that is what I hope to see in future leaders. I dedicate this piece to Dzintra Erliha, who is using her power to record and perform work by female composers in the most elegant ways possible”

– Esin Aydingoz

Leanna Primiani

Variety’s Jon Burlingame writes: “One of the most remarkable TV-movie scores of the past season... I was so impressed with her music... I look forward to more work by this talented composer.”

Armed with a pencil, paper, and modular synthesizers, composer and *Arturia* artist **Leanna Primiani**’s music oscillates between electronic modernism and orchestral abstraction across the classical, film, and ambient electronic music genres. Each musical expression parallels her fragmented existence as she works between the concert and Hollywood traditions. A featured NPR and *Apple Music Classical* composer, she won the 2020 Toulmin Commission from the League of American Orchestras, ROCO, and the American Composers Orchestra to compose *Neither Man Nor Money Validate My Worth* for chamber

orchestra, a tone poem dedicated to survivors of human trafficking. This work was featured several times on NPR's "Performance Today", with over two million listeners nationwide.

Primiani's recent film credits include *The Bad Seed Returns*, written by and starring McKenna Grace for *Lifetime*; the *Fantasia FF* runaway hit experimental horror short *Ivory Wave*; the *WIF/Fox Searchlight* production of *Signal*; the award-winning feature documentary *Altitude Not Attitude*; and the remake of the cult classic *The Bad Seed*, directed by and starring Rob Lowe.

Primiani's training as a classical composer and her fluency composing orchestral works coupled with her talents in electronic synthesis give her an advantage few other composers can boast of when scoring media. Performances of her classical catalog include the Rochester Philharmonic, the Nashville Symphony, ROCO, the American Composers Orchestra, the Bang On A Can Music Festival at MASS MoCA, the Wheeling Symphony, the Kalamazoo Symphony, the UT Wind Ensemble, Midwest Clinic, the Cabrillo Festival, the Seattle Collaborative Orchestra, the Aspen Music Festival, the United Nations 50 for Freedom campaign, the International Clarinet Association (Belgium and the United States), the National Flute Association, the Imani Winds Festival, Trio 212 in New York City, June In Buffalo, the Left Coast Chamber Ensemble, the Harvard Women's Choral Festival, the Atlanta Chamber Players, Vox Musica, and the Hear/Now Festival in Los Angeles. In addition, Primiani was a featured composer at the 2021 Taiwan International Flute Festival and a composer-in-residence at the Millay Colony for the Arts in Upstate New York.

A devoted wife and mother, Primiani earned a doctorate in composition from the University of Southern California and has

studied with such noted composers and conductors as Leonard Slatkin, Péter Eötvös, Morten Lauridsen, and Howard Shore. She currently splits her time between Santa Monica and New York and is a voting member of the Recording Arts Academy and the Television Academy, as well as a member of BMI, New York Women Composers, the Alliance for Women Film Composers, and the Society of Composers and Lyricists.

Loss for Solo Piano (2023)

"*Loss for Solo Piano* was written as an homage to my mother, who died of pancreatic cancer. In a variety of ways, this piece musically contends with loss and the memory that inevitably accompanies it. First, the constant eighth-note figure in the left hand is prevalent throughout the piece and suggests the inevitable fate of my mother's disease. Meanwhile, the right hand plays a poignant melody that represents the beauty of my mother's essence.

The scalar flourishes that fit in between the statements of the melody suggest flashes of memories that can overwhelm...and then vanish as quickly as they arose. Time weighs heavily in *Loss* – while the score is marked in common time, the music itself is written to suggest timelessness, with the syzygy between the two worlds, reality and memory, coming in and out of focus.

During my mother's illness, I experienced flashes of memories, both wonderful and painful, that came to me during her struggle with the disease: memories of love, joy, regret, resentment, fear, hope. While my memories of her are precious, they are always bittersweet."

– Keanna Primiani

Sabine Ķezbere

Sabīne Ķezbere is a composer, born in Riga. In 2011, she received a master's degree in music from Selga Mence's composition class at the Latvian Academy of Music. In 2009, as part of the Erasmus exchange program, she attended the Norwegian Academy of Music in Oslo, where she studied composition with Peter Tornquist and Lasse Thoresen. Simultaneously with her master's studies in Latvia, she completed a – in composition and instrumentation at the Norwegian Academy of Music. Ķezbere has supplemented her education with workshops and individual tutorials, such as the International Workshop for Young Composers during the Latvian National Symphony Orchestra Summer Festival "Vasarnīca" (2019). She has also successfully participated in competitions.

Her music has been performed at festivals including Aparte 2023 (Norway), Afekt 2022 (Estonia), ISCM World New Music Days 2013 (Slovakia), Latvian New Music Days, and Ung Nordisk Musik 2011 and 2012 (Denmark and Iceland). Likewise, her compositions have been included in several album recordings. In 2011, Ķezbere received the Tālvāldis Ķeniņš Award. In 2022, she left the Latvian Composers' Union and became a member of the Norwegian Society of Composers.

***Lilleaker* (2021)**

"*Lilleaker* is inspired by place and a period of time in Oslo when I listened a lot of jazz music. The work includes a fusion of elements from classical and jazz music. At the time, one of my favorites was Brad Mehldau's interpretation of "Blackbird", and I use a short quote from that tune in *Lilleaker*. The piece is dedicated to pianist Dzintra Erliha."

–Sabine Ķezbere

Lolita Ritmanis

Lolita Ritmanis is an Emmy Award-winning, ten-time Emmy Award-nominated composer and 2022 Grammy Award-winning music producer for *Women Warriors: The Voices of Change*. In 2021, she was shortlisted for the Academy Award for best original score for her seventy-minute symphonic and choral score for the feature film *Blizzard of Souls*. This score earned her the Hollywood Music in Media Award for best score for an international feature film, the Alex North Award for best score, the Society of Composers and Lyricists Award for best score for an independent film, and a nomination for the World Soundtrack Award – Public Choice. In 2020, Ritmanis won the Golden Microphone Award in Latvia ("Zelta Mikrofons") for best instrumental album and was also awarded the Big Christopher ("Lielais Kristaps" – Latvia's equivalent to the Academy Award) for *Blizzard of Souls*.

Ritmanis is one of the founders of the Alliance for Women Film Composers, serving as president from 2016 to 2018, and is a founding member of *Dynamic Music Partners*. Career highlight credits include *Justice League* (the theme, composed by Ritmanis, received a Primetime Emmy Award nomination), *Batman Beyond* (Emmy Award winner), *Teen Titans*, *Ben 10*, and *Batman: The Animated Series* as well as composing the score and songs for the Primetime Emmy Award-nominated musical episode *Batman: The Brave and the Bold* "Mayhem of the Music Meister" starring Neil Patrick Harris. Her concert works as well as four original musicals have been seen and heard throughout the United States, Canada, Europe, Taiwan, and Australia. In addition to Lincoln Center and Carnegie Hall, her music has been performed at the Kennedy Center in Washington D.C., Koerner Hall in Toronto, Davies Symphony Hall in San Francisco, the Krakow Film Music Festival, the Fimucité International Film Music Festival in Tenerife, and Playfest in Úbeda, Spain.

Early in her career, Ritmanis learned from the masters while working for such composing greats as Michael Kamen, Basil Poledouris, Mark Snow, and Shirley Walker, among many others. She is a member of the Motion Picture Academy, the Television Academy, the National Academy of Recording Arts and Sciences, the Society of Composers and Lyricists, and Women in Film. In 2018, Ritmanis was honored with the BMI Champion Award, and in 2022 she was awarded the BMI Impact ++ Award. In 2022, she received Latvia's highest honor, the Order of the Three Stars. In 2023, Ritmanis was commissioned to compose a choral work for the 150th Anniversary Latvian Song Festival in Riga, Latvia.

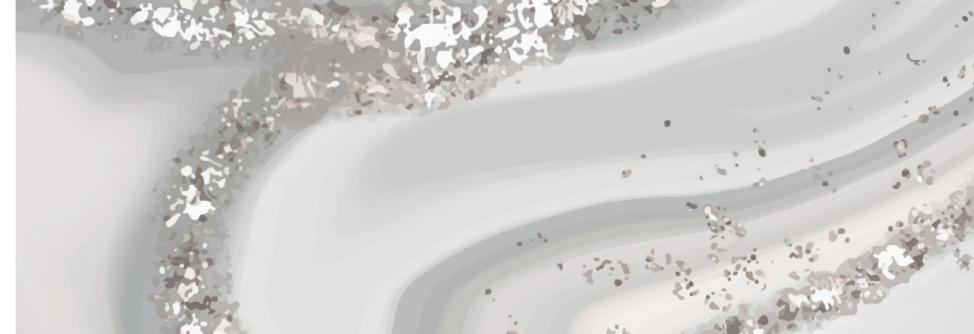
Dreamscape (2023)

"DREAMSCAPE is a meditation on the themes of a song I composed many years ago called "Is It a Dream?" Translating this song for piano trio let me to explore dreamlike textures for the piano, violin, and cello, allowing for more interplay between three distinct voices. Much of this composition is entirely new material, although the main melody dates back to the mid-1980s."

Vignettes from the Park (2023)

"A childhood memory of playing a piano reduction of Mussorgsky's Pictures at an Exhibition served as the inspiration for Vignettes from the Park. Instead of observing paintings, Vignettes plays on the idea of observations at the park. Dedicated to Dzintra Erliha."

- Lolita Ritmanis



Dzintra Erliha

Pianist **Dzintra Erliha** began playing the piano at the age of three. Her first teachers were her parents, professional musicians who quickly discovered she had perfect pitch. Erliha studied at the Emīls Dārziņš College of Music (with lecturer Ligita Muižarāja), the Jāzeps Mediņš Riga College of Music (lecturer Guna Boža), and the Jāzeps Vītols Latvian Academy of Music (Prof. Arnis Zandmanis), earning a master's degree with distinction. In 2013, she received her PhD in Art Science after defending her dissertation about composer Lūcija Garūta (supervised by Assoc. Prof. Baiba Jaunslaviete).

Erliha has won awards at many international pianist competitions, including the Balys Dvarionas Competition in Lithuania (1997, diploma), the Roma-1997 competition in Italy (1997, 1st place), the Ludmila Knezkova-Hussey Piano Competition in Canada (1998, 3rd place), and the Nikolai Rubinstein Piano Competition in France (1999, 1st place).

With the support of the Marta Kundrāte-Tūtere Memorial Fund, Erliha studied in Canada with the distinguished Latvian-Canadian pianist Arturs Ozoliņš. She supplemented her knowledge at international master classes with professors Lazar Berman, Barry Douglas, Victor Eresko, Igor Lazko, Philippe Giusiano, Birgitta Wollenweber, Zhu Xiao-Mei, Oleg Mantur, Mūza Rubackytė, Aldona Dvarionaitė, and

others. She has performed in Latvia as well as the United States, Australia, Brazil, Canada, Iceland, France, Finland, Poland, Ukraine, and elsewhere around the world.

Erliha has recorded many albums, including *Zvaigznes skatiens / Regard de l'étoile* (piano music by Latvian composer Lūcija Garūta and French composer Olivier Messiaen, 2008) and *Kvēlot, liesmot, sadegt* (vocal and instrumental chamber music by Garūta, 2010). For the 90th anniversary of Tālvāldis Ķeniņš' birth, she and mezzo-soprano Vilma Indra Vītols released an album in Canada called *Tilts pār jūrām / The Bridge Across the Seas*. In January 2017, Erliha released the album *Citādas krāsas / Other Colours*, in which, together with flutist and Latvian Great Music Award 2015 winner Ilona Meija, she recorded works by Latvian composers for flute and piano. In 2018, along with opera star Maija Kovaļevska and Latvian National Opera soloist Krišjānis Norvelis, she released the album *Arsiltu sirdi / Warmhearted*, with all proceeds donated to charity. The recording included vocal and instrumental chamber music by Latvian composers. In summer 2021, Erliha released the album *Ēnu spēles upē / Shadow Games in the River*, which included chamber music by Latvian composers for flute, cello, and piano.

Since 2017, Erliha has been actively performing in Scandinavia, participating in projects with other performers as well as collaborating with composers; she also regularly gives master classes to aspiring pianists. In 2018, Erliha went on a world concert tour dedicated to Latvia's 100th anniversary, performing in Reykjavik, Sydney, Melbourne, Adelaide, Boston, Cleveland, New Jersey, Washington D.C., and New York, performing both solo and with the distinguished soprano Maija Kovaļevska. In the fall of 2019, Erliha toured the United States not only as a musician but also as a lecturer together with the Ambassador of the Republic of Latvia to the United Nations Andrejs Pildegovičs.

In 2022, Erliha released her solo album *Serena* featuring piano music by American and Latvian women composers of the 21st century (Prima Classic). On February 4, 2023, she performed a solo concert at the Salle Cortot in Paris. On February 9, 2024, she will make her debut at Carnegie Hall in New York.

Erliha actively works in the field of musicology. Many of her research papers have been published, including "Lūcijas Garūtas klaviermūzika" (The Piano Music of Lūcija Garūta; Riga: Musica Baltica, 2007), "Hermanis Brauns laikabiedru liecībās un skaņuiestāstos" (The Testimonies and Sound Recordings of the Contemporaries of Hermanis Brauns; in Jāzepa Vītola Latvijas Mūzikas akadēmijas Kameransambļa katedrai – 50 [On the 50th Anniversary of the Chamber Ensemble Department of the Jāzeps Vītols Latvian Academy of Music], Riga: Ulma, 2009), and "Lūcija Garūta – pianiste, savu skaņdarbu interprete" (Lūcija Garūta – Pianist, Interpreter of Her Own Works; in *Mūzikas zinātne šodien: pastāvīgais un mainīgais* [Musicology Today: Constants and Variables], Daugavpils: Saule, 2009).

Further information: www.dzintraerliha.com



Tatjana Ostrovskā

Tatjana Ostrovskā is a Latvian violinist and researcher. She began playing violin at the age of seven. Ostrovskā studied at the Latvian Academy of Music (Prof. Juris Švolkovskis), the Cologne Music Academy (Prof. Gerhard Peters), and the Guildhall School of Music and Drama (Profs. Krzysztof Smietana and Jacqueline Ross).

One of Ostrovskā's greatest passions is chamber music. She has performed in various chamber music groups and in 2011 founded Nyx Trio, a chamber music ensemble consisting of violin, flute, and piano. One of the artistic goals of the trio is to promote Latvian music and encourage Latvian composers to create new pieces for this unusual combination of instruments. Over the past decade, many Latvian composers have done just so, dedicating compositions to the trio. Ostrovskā has also been a member of the Latvian National Symphony Orchestra since 2006.

Practice-based research has been at the center of attention for Ostrovskā since 2011, when she began her studies in the master's degree program at the Jāzeps Vītols Latvian Academy of Music, which she completed with distinction in 2013. She has also studied at the Royal Birmingham Conservatoire as part of an Erasmus academic placement in 2014. Since 2020, Ostrovskā has been a doctoral researcher at the Guildhall School of Music and Drama in London. Her supervisors are Dr. Cormac Newark (Head of Research, Guildhall School of Music and Drama), Dr. Sarah Fuchs (Syracuse University, NY), and Prof. Jacqueline Ross (violin professor at Guildhall School of Music and Drama).

Ostrovskā's research interests are focused on various practice-based aspects, including live-streamed performances and the invisible audience phenomenon in classical music. She presented her work at various conferences and symposiums, the most recent being the ResearchWorks symposium at the Guildhall School of Music and Drama in London and the "Towards 2040: Creating Classical Music Futures" conference at the Maastricht Center for the Innovation of Classical Music.



Ivars Bezprozvanovs

Ivars Bezprozvanovs was born in 1969 in Liepāja to a musical family. He began to learn the cello at the age of five. His first teacher was a legendary personality – Kārlis Bunka, a music director of the Liepāja Theater as well as a cellist and arranger.

In 1989, Bezprozvanovs enrolled in the Jāzeps Vītols Latvian Academy of Music, where he studied with Prof. Eleonora Testeļeca. During that time, he won awards in the Jāzeps Vītols State Competition and the International Strings Competition in Chişinău, Moldova. After Latvian independence, in 1992, he was also an award winner at the International Cellist Competition in Minsk, Belarus. From 1991 to 1994, Bezprozvanovs was a member of the Latvian Philharmonic Chamber Orchestra directed by Tovijs Lifšics, and from 1997 onward he has been the first cello in the Latvian National Opera and Ballet Orchestra. In 2003, he also began teaching at the Emīls Dārziņš College of Music.

Bezprozvanovs has enjoyed a significant collaboration with Canadian-Latvian pianist Arturs Ozoliņš. In 2004 and 2006, they gave solo concerts at Wagner Hall in Riga and the Liepāja International Stars Festival, and in 2010, they performed a concert at Glenn Gould Hall in Toronto. Along with the vocal group Putni, directed by Antra Dreģe, they premiered many vocal-instrumental works by Latvian composers (Armands Ābols, Indra Riše, Kristaps Pētersons, Mārtiņš Viļums, Valts Pūce, and others). Since 2014, Bezprozvanovs has often performed together with the notable

Latvian pianist Liene Circene. He has also developed concert programs with colleagues Uldis Lipskis, Jānis Bulavs, Ilona Meija, and Alexei Lundin (the lead violinist in the Moscow Virtuosi chamber orchestra).

Regular stage partners include pianist Herta Hansena, Aldis Liepiņš, Dzintra Erliha, Valdis Jancis, and Agnese Egliņa. Bezprozvanovs has recorded many works by Latvian and international composers in various chamber music ensembles. In 2020, he was nominated for the Latvian Grand Music Award for distinguished work in an ensemble.





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