

Guest Artist Recital:  
SACRIFICE &  
TRANSCENDENCE

Irina Kataeva & Marilyn Nonken,  
pianos

Saturday, September 28, 2024 · 7:30 PM  
Rock Hall Auditorium  
1715 N. Broad Street  
Philadelphia, PA 19122



## Program

*Prométhée: Le poème de feu*, Op. 60 (1910-1911)

Alexander Scriabin (1872-1915)

*Le Sacre du printemps* (1913)

Igor Stravinsky (1882-1971)

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The use of photographic, audio and video recording is not permitted.

Please turn off all electronic devices.

Eighteenth performance of the 2024-2025 season.

## About the Artists

Upon her recital debut, **MARILYN NONKEN** was heralded as "a determined protector of important music" (*New York Times*). Since then, she has been recognized as "one of the greatest interpreters of new music" (*American Record Guide*). Writes *Fanfare*: "Her voicings are exquisite, her pedaling throughout is a model to be studied, and, when necessary, her virtuosity is equaled only by the insight and passion with which every piece is imbued." (2015) In 2006, she came to New York University's Steinhardt school as Director of Piano Studies. In 2022, she was appointed Chair of the Department of Music and Performing Arts Professions, where she continues to teach.

As a pianist, she has been presented at venues such as Carnegie Hall, Lincoln Center, the Guggenheim Museum, Neue Galerie, and Roulette (New York), IRCAM, Reid Hall, and the Théâtre Bouffe du Nord (Paris), the ABC (Melbourne), Logos (Ghent), Instituto Chileno-Norteamericano (Santiago), Chicago Cultural Center and Symphony Center, Barnes Foundation (Philadelphia), Phillips Collection (Washington DC), Menil Collection and Rothko Chapel (Houston), and conservatories and universities around the world. Festival appearances include Résonances and the Festival d'Automne (Paris), Musica Nova (Helsinki), Aspects des Musiques d'Aujourd'hui (Caën), Rencontres Musicales de Jaugette, ATEMPO (Caracas), New Music Days (Ostrava), Musikhøst (Odense), When Morty Met John, Making Music, Works and Process, and Composers Now (New York), American Sublime (Philadelphia), Festival of New American Music (Sacramento), Music on the Edge (Pittsburgh), Puerto Piano (San Juan), Piano Festival Northwest (Portland), NUNC! (Chicago), Unruly Music (Milwaukee), and the William Kapell International Piano Festival and Competition. A student of David Burge at the Eastman School, Nonken received a Ph.D. in musicology from Columbia University. Her monograph *The Spectral Piano* (Cambridge University Press, 2015) was received as "a screaming success .... Few books can boast as much, and it is gratifying to encounter an international concert performer who can make so engaging a discourse around her core repertoire." (Bob Gilmore, *Tempo*). *Identity and Diversity in New Music: The New Complexities* (Routledge) was published in July 2019. She has written chapters for *Perspectives on the Performance of French Piano Music*, *Messiaen Perspectives*, *Messiaen in Context*, and *The Oxford Handbook of Spectral Music*; served as a guest editor for *Contemporary Music Review*; and contributed articles to numerous journals.

A Steinway artist, Nonken has recorded for New World, Mode, Lovely Music, Albany, Metier, Hanging Bell, Harrison House, CRI, BMOP Sound, New Focus, Kairos, Tzadik, and Bridge.

A French pianist of Russian origin, **IRINA KATAEVA-AIMARD** has made a name for herself with her interpretations of 20th-century music, in which she specializes. Settled in France since 1985, she performs in new music programs both in France (IRCAM, Ensemble Intercontemporain, Radio-France, Centre Acanthes) and around the world, where she takes part in various contemporary music festivals.

She works closely with the great masters of 20th-century music, including Olivier Messiaen, Pierre Boulez, Karlheinz Stockhausen and György Ligeti. The latter dedicated to her his “Etude pour Irina”, which she previewed at the Donaueschingen Festival in Germany. At the composer’s request, she records several of his works for the Sony Classic label. It was also thanks to her that Olivier Messiaen’s “Harawi” vocal cycle was heard in Russia for the first time, which she performed and recorded for Melodia with singer Natalia Rozanova. She performed on several occasions at the Messiaen Festival in the Meije region. In the 1980s, she worked to bring the music of Dmitri Shostakovich to France, where it was still rarely performed.

Alongside her teaching career, Kataeva-Aimard has worked at the Conservatoire à Rayonnement Départemental d’Evry since 1985, giving master-classes in Italy, Germany, Finland, England, Spain, China, Russia, Nepal and the USA. She has chaired the jury of the International Contemporary Music Competition for Youth in Fribourg, Switzerland, four times. She is also the initiator of the French culture week in Nizhni-Novgorod (Russia) and a member of the Franco-Russian jury of the Concertino competition. From 2009 to 2019, as part of the Programme pour les Jeunes Chanteurs d’Opéra, a three-year advanced training program for young singers, she directs master classes in French vocal chamber music at the Bolshoi Theatre in Moscow.

Also Artistic Director of the Rencontres musicales de Pont-Saint-Esprit, she created a program of Russian avant-garde compositions for the Year of Russia in France in 2010, which she also performed in New York, Philadelphia and Mulberry.

In 2012, Kataeva-Aimard created the Rencontres musicales de Jaugette, the only festival of art music in the Indre region, of which she is Artistic Director. She welcomes internationally renowned classical and jazz musicians such as Mikhael Pletnev, Shai Maestro, and musicians from the Le Balcon ensemble. Demonstrating a highly creative and committed approach to programming, she also invites traditional music groups from the Central African Republic, Georgia and the Pyrenees. In association with the region’s listed sites, it stages operas, creates partnerships with free musical events in the Haute-Touche Zoological Reserve and offers increasingly original concerts presented by specialists in astrophotography, ornithology or prestidigitation. In 2022, to mark the festival’s 10th anniversary, it invited the Orchestre national d’Auvergne, conducted by Thomas Zehetmair, to perform a grand opening concert in the open air. In 2023, the festival won the Heavent Festival Awards for “Best Content Device”

## **Boyer College of Music and Dance**

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

[boyer.temple.edu](http://boyer.temple.edu)

## **The Center for the Performing and Cinematic Arts**

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

[arts.temple.edu](http://arts.temple.edu)

## **Temple University**

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

[temple.edu](http://temple.edu)

# Temple University 2024-2025 Upcoming Events

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**Tuesday, October 1 at 12:00 PM**

CPCA International AIR Forum

LeAnn Erickson, "Film life after Festivals: The Internet, Archives, and other Preservation Strategies"

TPAC Chapel

**Tuesday, October 1 at 5:30 PM**

Avenue in the Arts with Emmy®-nominated Lex Simakas

TPAC Chapel

**Wednesday, October 2 at 4:30 PM**

Jazz Master Class: Ted Nash, saxophone

TPAC Lobby

**Wednesday, October 2 at 7:30 PM**

Jazz on Broad: Ted Nash, saxophone

TPAC Lobby

**Thursday, October 3 at 4:30 PM**

Rite of Swing Jazz Café: Tom Marriott Group

TPAC Lobby

**Thursday, October 3 at 7:30 PM**

Soundprints I

Rock Hall Auditorium

**Friday, October 4 at 7:30 PM**

Temple University Wind Symphony

TPAC

**Friday, October 4 at 7:30 PM**

**Saturday, October 5 at 7:30 PM**

Dance Alumni Showcase

Conwell Dance Theater

**Friday, October 5 at 1:00 PM and 2:15 PM**

World Music Lecture-Performance: Argentinian Dance Class (Session I & II)

Arronson Recital Hall

**Tuesday, October 8 at 12:00 PM**

CPCA International AIR Forum

Lou Forster, "Street Ballet: Urban planning and experimental dance in the 1960s"

TPAC Chapel

**Tuesday, October 8 at 7:30 PM**

Temple University New Music Ensemble

Sepehr Pirasteh, director

Rock Hall Auditorium

**Wednesday, October 9 at 7:30 PM**

World Music Lecture-Performance: Qian Qin and Junling Wang

TPAC

**Monday, October 14 at 7:30 PM**

Graduate Conductors Chorus and Recital Chorus

Kylar Sprenger and Elizabeth Beavers, conductors

Rock Hall Auditorium

**Tuesday, October 15 at 3:00 PM**

Master Class: Anthony Roth Costanzo, countertenor

Rock Hall Auditorium

**Tuesday, October 15 at 7:30 PM**

Faculty Recital: Sheila Browne, viola

Rock Hall Auditorium

**Wednesday, October 16 at 12:00 PM**

CPCA International AIR Forum

Ali Pour Issa, "Integral Function of Dramaturgy Across Disciplines"

TPAC Chapel

**Wednesday, October 16 at 4:30 PM**

Jazz Master Class: Artist TBD

TPAC Lobby

**Wednesday, October 16 at 7:30 PM**

Jazz on Broad: Artist TBD

TPAC Lobby

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All events are free unless otherwise noted. Programs are subject to change without notice.

For further information or to confirm events, please call 215.204.7661

or visit [www.boyer.temple.edu](http://www.boyer.temple.edu).