



Composer/Pianist Eleonor Sandresky



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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Eleonor Sandresky – Biography

Eleonor Sandresky writes music that has been described as “lovely, but enigmatic,” as having “ever-varying qualities of touch, register and intensity,” as “witty, liberating” and “beautiful.” Her music is featured in both narrative and art film, and has been presented at film festivals around the world, including Cannes. The results of one of her more recent collaborations was a part of the Venice Biennale 2013. She has received grants and commissions from the Lower Manhattan Cultural Council, New York State Council on the Arts, Jerome Foundation, ASCAP, American Music Center, New Music USA and Meet the Composer. Eleonor has been a composer-in-residence at Yaddo, STEIM, and The MacDowell Colony, among others. Recent works include *Donne Songs Without Words*, for viols and harp, commissioned by Parthenia, premiered March 2015, and *Opening* for guitar ensemble, commissioned by The New York Guitar Society and premiered in May 2016.

Eleonor is the inventor and performer of The Wonder Suit, a remote set of wireless sensors that she wears and uses to trigger sonic events during her Wonder Suit shows. These sonic events range from discreet processes on a live sound, such as a subtle reverb addition, to surface manipulations of the pitch for the entire live output. She has created large-scale works for The Wonder Suit but she also performs live improvisations with the suit, most recently on a Mexican tour in 2015.

She is at the same time one of New York’s pre-eminent new music pianists, known for performing “with such sweep and fueled majesty,” Kathleen Supové, concert pianist, with performances and premieres of new works by a wide range of composers that include Don Byron, Annie Gosfield, Philip Glass and Egberto Gismonti. She has recorded for CRI, Nonesuch, One Soul Records, New World Records, Mode Records, and Orange Mountain Music, and plays concerts throughout the world. In 2013 she initiated a series of collaboration projects that she presented at Spectrum called *Rétes: collaboration series*. Each month she composed, rehearsed and performed music with or by another composer performer. Her collaborators included Du Yun, Andrew Stermann, Pat Irwin, Kamala Sankaram, and Randy Gibson. Out of these collaborations, Ensemble 50, a group of composer/performers with deep roots in open compositional forms,

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Eleonor Sandresky – Biography

was born. The members, with Eleonor, are Mary Rowell, Kevin Norton, Jim Pugliese.

As a music director, she has led ensembles in a variety of theatrical settings, from dance performances with Susan Marshall to conducting live ensemble to film with the Philip Glass Ensemble, which she joined in 1991. Eleonor, is co-founder of the MATA Festival, <http://matafestival.org/>. She is also a consultant and the Associate Producer of film and live orchestra projects for The Leonard Bernstein Office.

Eleonor's mentors and teachers, aside from Philip Glass, include Martin Bresnick and Jacob Druckman , and for piano, Rebecca Penneys. She is deeply appreciative of the time she spent working with Steven Doane, Piotr Janowski, György Sébok, Paul Katz and Aldo Parisot for their invaluable coaching, musicality, patience and encouragement during her student years.

Her music is available on Koch International, One Soul Records, ERM Media and Albany Records.

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Eleonor Sandresky – Press Excerpts

"Her (musical) language is of a decidedly minimalist stripe, but with ever-varying qualities of touch, register and intensity."

-Steve Smith, TimeOut NY Jan 5-11, 2006

"Her hands drift and bob like a pair of breeze-born swallows, gently alighting on the keys one after another."

-Steve Smith, TimeOut NY Jan 5-11, 2006

"Move over Tori, there's a real piano goddess in town, Eleonor Sandresky, darling of the Modern Music set, performs her piano ballet, A Sleeper's Notebook."

-Amy Peterman, Fresh Arts Houston October 18, 2007

"Sandresky's arms circle one over the other and we hear the sound of the notes being played almost as we see the delicate gestures cascade one over the other. We lose sight of the separation between movement and music and the choreographic gesture becomes the sound of the piano."

-Frank W Rose blog ArtsHouston 10/20/07

"Her vision has a freshness and unusualness that has become rare in the avant-garde scene, and her delivery is captivating and true."

-Frank W Rose blog ArtsHouston 10/20/07

"Sandresky's main goal is expression via sound and movement, and the combination is much more compelling than any recital has any right to be."

-Amy Peterman, Fresh Arts Houston October 18, 2007

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Eleonor Sandresky – Reviews

Arts Houston

Performance at Diverse Works Review

October 2007

Composer-Pianist Eleonor Sandresky performed A Sleepers Notebook, her work for solo piano and choreography, at DiverseWorks Artspace on Thursday night. The performance was the first in the Foundation for Modern Music's 2007-2008 concert series.

The dream state is a mysterious state of being, and yet despite this mysteriousness, we often look to it to find clues to understanding ourselves and our behaviors. Freud wrote that our dreamscapes were assemblages of many different elements from our waking life, tossed together so they juxtapose in ways that make us almost not recognize them. It's all so unclear, and yet powerful, and perhaps that is why the subject of our sleep continues to lend itself so well to artistic interpretation. We are mesmerized by this subconscious that knows so much more than we do, and we'll never understand it.

Sometimes when something like a work of art or a person touches our hearts and not our minds, the understanding becomes irrelevant.

A Sleepers Notebook is an hour long journey into the dream state, and back out, perhaps. Divided into six movements, it begins with a lullaby. Sandresky's arms circle one over the other and we hear the sound of the notes being played almost as we see the delicate gestures cascade one over the other. We lose sight of the separation between movement and music and the choreographic gesture becomes the sound of the piano. This is something different, uniquely personal, and carrying a sincerity of craft and intention that takes the audience on a voyage into someone else's slumber.

REM 1, the second movement, moves the listener along with an ostinato that has Ms. Sandresky folding in on herself like an orchid, petals closing then opening. All throughout this music-dance work, what seems like a chance gesture –and what I mean by chance is that it flows naturally and organically from the body of the musician -- captures precisely the accent of the rhythm or

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Eleonor Sandresky – Reviews

the arc of the melody, and with it the emotional thread that spins from the music. It is stunning much in the way great choreography stuns us, when we see something that is so much a part of the music, we feel there can be no other movement to accompany it.

The center of the work explores two dreams, one most definitely a nightmare, and the other more fragmented and subtle. Sometimes Sandresky plays something and nods, and the audience nods with her, because it's right, so she nods and so do we. This is the kind of interconnectedness generated by her performance. The work ends in silence, with her arms and body reaching upwards, as if she were swimming to the surface of awake-ness. We can't tell if she wants to wake up, or perhaps exist in the space just before consciousness, where we all feel closer to who we really are.

by Michele Brangwen

Time Out New York / Issue 536 : Jan 5–11, 2006

Album review

Eleonor Sandresky

A Sleeper's Notebook (One Soul)

Pianist-composer Eleonor Sandresky has long been one of New York's busiest musicians, both as a member of the Philip Glass Ensemble and as a cofounder of composers collective Exploding Music and contemporary-classical festival Music at the Anthology (MATA). One unfortunate side effect of the extraordinary effort she has long exerted on behalf of others, however, is a decided dearth of her own music on record.

A Sleeper's Notebook, recently issued on New York-based indie label One Soul, finally begins to redress Sandresky's absence from the catalog. The disc contains but one work, an hour-long piece for "choreographic piano." A live performance of the six-section composition involves movement as intricately plotted as the notes on the page. In video clips on her website (www.esandresky.com), the composer nods, swivels and rocks as she plays, her body language often

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Eleonor Sandresky – Reviews

suggesting that of a dreaming sleeper. Her hands drift and bob like a pair of breeze-borne swallows, gently alighting on the keys one after the other. Including those videos on the disc would have proved enlightening. But even without them, Sandresky's music succeeds on its own terms. Her language is of a decidedly minimalist stripe, but with ever-varying qualities of touch, register and intensity. From the opening "Lullaby," all gauzy harmonic haze drifting amidst beaconlike notes, to the relentless nightmare machine that chugs away throughout "Dream 2," A Sleeper's Notebook maps in vivid detail a nocturnal terrain in constant flux.

-Steve Smith

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Eleonor Sandresky – Repertoire

Solo Repertoire

Annie Gosfield

Shattered Apparitions of the Western Wind for piano and electronics

Philip Glass

Etudes #2,3,5,9,12,15,16

E Sandresky

Strange Energies 6 etudes for solo piano

A Sleeper's Notebook for solo choreographic pianist

Mary Oliver Songs without Words Book 1: The Return for pianist, electronics & Wonder Suit

Pamela Madsen

Luminous Etudes for solo piano

Philip Glass

Trio Sonata for solo piano

Nico Muhly

A Hudson Cycle for solo piano

Jon Gibson

Full Circle

Potential Future Additions

Don Byron

Etudes for solo piano

Jobina Tinneman

Etudes for solo piano and paper

Carolyn Yarnell

Sheltering Sky for solo piano and video

Philip Glass

Piano concertos 1 & 2

Eve Beglarian

Night Psalm for solo piano and video

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Eleonor Sandresky – Repertoire

Concerts

Etudes of the 21st Century

The Wonder Suit Show (largely improvised)

A Sleeper's Notebook (an evening-length concert performance with no intermission)

A concert of contemporary works by Philip Glass, Annie Gosfield and others

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Eleonor Sandresky – YouTube Links

Choreographic Pianist: A Sleeper's Notebook live at Diverse Works, Houston, TX
October 2007

https://youtu.be/beRZH_xX5-l

<https://youtu.be/JW7Nh1oDQ7Q>

Wonder Suit Show live in Mexico City, July 2015

https://youtu.be/vO2URhI_AEk?t=3s

[https://youtu.be/WyLJV48WfNYpart 2 of 4](https://youtu.be/WyLJV48WfNYpart%20of%204)

Facebook Page: www.facebook.com/ChoreographicPianist

Soundcloud: <https://soundcloud.com/eleonorsandresky/sets/>

Youtube Channel: www.youtube.com/user/chorpiano13/videos

Twitter: @chorpiano and @esandresky.

Artist Website: www.esandresky.com

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Eleonor Sandresky – Photo Gallery



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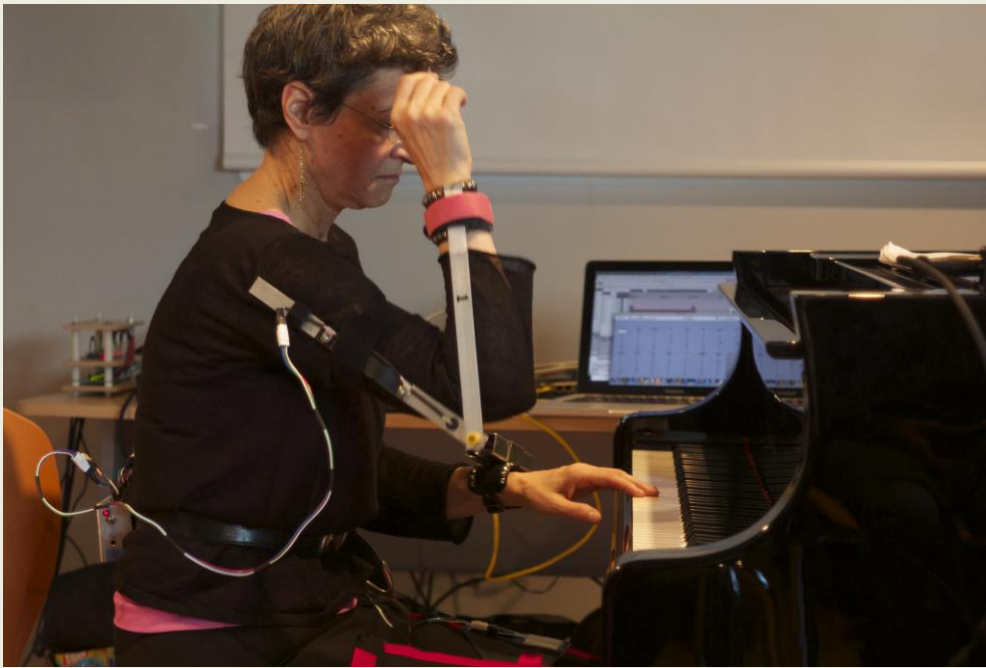
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