

Club Concert

JANUARY 29, 2013 | CLUB CAFÉ

ROUGH BREATHING/SMOOTH BREATHING

JOHN FONVILLE	MUSIC FOR SARAH (1981) NEW ENGLAND PREMIERE SOLO FLUTE
MARTI EPSTEIN	ORIGAMI (2012) BASS CLARINET AND MARIMBA
CURTIS HUGHES	FLAGRANT (2008)
NICHOLAS PAPADOR	VARIABLE RATES
ROGER ZAHAB	A SPUNKY TWENTY-EIGHT (1998) SOLO SNARE
CURTIS HUGHES	VESTIBULE (2013) WORLD PREMIERE ALTO FLUTE AND BASS CLARINET
INTERMISSION	
LEE HYLA	MYTHIC BIRDS OF SAUGERTIES (1985) SOLO BASS CLARINET
ELLIOTT CARTER	ESPRIT RUDE/ESPRIT DOUX II (1994) FLUTE, CLARINET, AND MARIMBA
ROBERT KIRZINGER	MENAGERIE LANDSCAPE NO. 4 (2012) MULTIPLE SEE 'N SAY® TOYS

SARAH BRADY, flute
RANE MOORE, clarinet
AARON TRANT, percussion

Hosted by **THE SCORE BOARD** | Curated by **MARTI EPSTEIN** and **SARAH BRADY**

PROGRAM NOTES

MUSIC FOR SARAH (1981) | JOHN FONVILLE (B. 1950)

Dancer Sarah Brumgart asked me for music, and *Music for Sarah* is the response. The music is directly influenced by her technical and emotional abilities as a dancer and choreographer. The extended techniques for flute are aligned with her isolation skills, her interest in all forms of dance from around the world, and her ability to perform on several levels simultaneously. Each of the six movements focuses on one or two extended techniques such as multiphonics, singing while playing, rim fingerings, key clicks, tongue rams, jet whistles and playing the flute with the head joint removed. At the time this work was composed I was searching for fresh vessels in which these extended techniques could be poured. The musical inspiration for each movement is taken from a non-Western source such as shakuhachi music, Tibetan chant, Pygmy music, and the bamboo flute. It is hoped that the resulting hybrids play tribute to their sources. The last movement, for instance, is a self-reflecting system of Italian origin enjoying a luau.

ORIGAMI (2012) | MARTI EPSTEIN (B. 1959)

Origami was written for the Boston-based duo, Transient Canvas (Amy Advocat, bass clarinet, and Matt Sharrock, marimba). There are four different types of music in the piece which repeat and juxtapose in various different ways—almost as if they fold in on themselves—hence the title! The first music is a series of slow chords, the marimba accompanied by repeated notes in the bass clarinet. The second type of music is a long unison melody in which the two instruments start out at different points, and gradually, each time it is heard in the piece, the two instruments come closer and closer together. The third is a series of tremolo chords, and the fourth is a three-chord staccato figure.

FLAGRANT (2008) | CURTIS HUGHES (B. 1974)

flagrant explores timbres and textures on the solo snare drum that wouldn't ordinarily be audible in the midst of a larger ensemble. Using fingers, sticks, and a small cloth (among other implements), the music has a quasi-improvisatory energy that occasionally threatens to become theatrical.

VARIABLE RATES | NICHOLAS PAPADOR (B. 1972)

Variable Rates is a groove-oriented snare drum etude that explores basic essential polyrhythms (2 against 3, and 3 against 4) and implied rates of tempo. The piece remains at a consistent tempo of quarter note = 116, but some static obstinate rhythms make the music seem as if the tempo has shifted. For example, the steady pulse of quarter note triplets in measure 5 could be heard as the tempo shifting a third faster. The left hand rhythm beginning in measure 23 sounds as if the tempo has increased by a fourth. Polyrhythm comes into play most prominently in passages such as measures 10-20, where the normal snare arm strokes happen with increasing frequency against a steady left hand rhythm to create the effect of a gradual accelerando. Likewise, the normal snare drum strokes in measures 25-33 should sound like a gradual decelerando. It is these changing rates of pulse that give the piece its title.

A SPUNKY TWENTY-EIGHT (1998) | ROGER ZAHAB (B. 1957)

a spunky twenty-eight was written for Jeffrey Gram in celebration of his twenty-eighth birthday. Scored for three toms and a snare drum (for easy portability), it employs a complex numerical scheme calculated to express the sheer joy of being alive.

VESTIBULE (2013) | CURTIS HUGHES

vestibule, composed during the early days of 2013, is music that seems to be in a state of perpetual transition between different textural and stylistic worlds. Sometimes the two instruments (alto flute and bass clarinet) collaborate and almost merge into a single entity, but at other times they become more confrontational. The music was inspired by the ferocious virtuosity of its two dedicatees, Sarah Brady and Rane Moore.

MYTHIC BIRDS OF SAUGERTIES (1985) | LEE HYLA (B. 1952)

Mythic Birds of Saugerties is a tribute to the birds of upstate New York and contains references to the pileated woodpecker, mourning dove, and other more imaginary species. *Mythic Birds of Saugerties* is also dedicated to the nearly extinct and very beautiful ivory-billed woodpecker.

ESPRIT RUDE/ESPRIT DOUX II (1994) | ELLIOTT CARTER (1908–2012)

Esprit rude/Esprit doux II was composed for the celebration of Pierre Boulez's 70th birthday on March 30, 1995, in Chicago. The title, translated as "rough breathing/smooth breathing," refers to the pronunciation of classical Greek words beginning with a vowel or a ρ. With *esprit rude* (rough breathing), the initial vowel is to be preceded by a sounded H, and is indicated by a reversed comma above the letter. With *esprit doux* (smooth breathing), the initial vowel is not to be preceded by H and is indicated by a comma above the vowel. In Greek for seventieth year (transliterated as hebdomekoston etos), the initial epsilon of the first word has a rough breathing sigh while the epsilon of the second has a smooth one.

MENAGERIE LANDSCAPE NO. 4 (2012) | ROBERT KIRZINGER (B. 1965)

Last year being John Cage's centennial year, I found myself in the midst of some of this fête, which included attending various concerts and also writing about some of Cage's pieces for a festival taking place in September. This meant that I walked around thinking about Cage a lot this past summer. One of the pieces I wrote about was *Imaginary Landscape No. 4*, an early 1950s work for twelve radios with two operators apiece, written at a time when Cage was first using the I-Ching to determine aspects of his pieces. *Imaginary Landscape No. 4* followed on *Music of Changes*, a breakthrough work in his use of chance methods. The title of my Cage centennial tribute, "Menagerie Landscape No. 4," thus has an obvious source, and that title, which came first as a kind of internal joke (now external), suggested the piece itself and its sound-sources, while the compositional methods of *Music of Changes* and *Imaginary Landscape No. 4*—which methods aim toward unintentionality, toward removing the composer's taste and tendency from the finished work—provided the model for the structure, or at least part of it. I let the nature of the machines, and their performance, dictate the final section (the whole piece is not long), which is dynamic and game-like. Incidentally, later in life Cage used computer programs to throw the I-Ching; I've used a cell phone app. Given the severe limitations of the sound-sources here (very much more limited than in either of my Cagey models), *Menagerie Landscape No. 4* becomes a kind of simplified demonstration, like a plastic model of a heart. The Mattel/Fisher-Price "See 'n Say" educational toys are themselves very two-dimensional, limited representations of the animals: even we, not knowing the sheep's language, or the coyote's, can tell that the sheep and the coyote express a wide range of emotions. Imagine a See 'n Say that suggested human beings make this or that sound, more or less exclusively. (The human says: "Hullo there, citizen!" "Hullo there, citizen!")

GUEST ARTISTS

SARAH BRADY, flute, called "enchanting" (*Boston Globe*) and "clairvoyantly sensitive" (*New Music Connoisseur*), is principal flute with the Boston Modern Orchestra Project and appears with the Boston Symphony Orchestra, Boston Pops, Boston Ballet, Firebird Ensemble, Boston Musica Viva, and the Radius Ensemble. She has premiered and recorded new music from many of today's leading composers, including new music commissioned by Yo-Yo Ma and the Silk Road Project. In 2007 Ms. Brady enjoyed a sold out debut at Carnegie Hall's Zankel Hall with pianist Oxana Yablonskaya. A prizewinner in the Pappoutsakis Flute Competition and the National Flute Association's Young Artist Competition, Ms. Brady now serves on the National Flute Association's New Music Advisory Committee. Her solo, chamber, and orchestral recordings can be heard on the Albany, Naxos, Oxingale, Cantaloupe, and BMOP/sound labels. Ms. Brady is on faculty at the Boston Conservatory and the University of Massachusetts at Lowell.

RANE MOORE, clarinet, enjoys an active performing schedule at home and abroad. An enthusiastic interpreter of contemporary repertoire, she is a member of Talea Ensemble, Callithumpian Consort, and Sound Icon. Ms. Moore has given numerous premieres of new works and appeared with Boston Musica Viva, Firebird Ensemble, Ludovico Ensemble, International Contemporary Ensemble (ICE), East Coast Contemporary Ensemble (ECC), Brave New Works, Guerilla Opera, Hyperion Ensemble, and the Bang on a Can All-Stars. Festival appearances include Wein Modern, Sacrum Profanum in Krakow, Rockport Chamber Music Festival, Open Sound Festival in Colorado, Festival Internacional de Arte Contemporáneo in Leon, Mexico, La Ciudad de las Ideas in Puebla, Mexico, Festival Internacional de Música Clásica Contemporánea de Lima, Spectrum XXI in London, Nevada Encounters of New Music (NEON), Bang on a Can Marathon, Ditson Contemporary Music Festival in Boston, and the Lucerne Festival. As an orchestral musician she has performed with the Boston Modern Orchestra Project, Vermont Symphony, Lexington Symphony, and the Orchestra of Emmanuel Music. She is a frequent guest with Boston-based chamber music groups Radius Ensemble and Vento Chiaro. Ms. Moore has recorded for Tzadik, Gravina Música, Mode, Bridge, Parma, and New World records and holds degrees from Indiana University and the University of California at Berkeley. Boston-area critics have praised her "enthraling," "tour-de-force," and "phenomenal" performances.

AARON TRANT, percussion, is an active musician in the Boston area and beyond. Cited for his "melodic, if unpitched, voice" (*Spendzine*), Mr. Trant's eclectic knowledge of classical, jazz, rock, contemporary, and improvised music has made him an asset to many ensembles throughout the United States. Mr. Trant has received great acclaim for his original score and solo percussion performance of the Chris Marker film, *La Jetée*, and is the cofounder, performer, and composer for the After Quartet, one of the few groups dedicated to the art of live musical accompaniment of silent film. Mr. Trant also acts as the assistant director, percussionist, and composer for both the Boston based new music groups, Firebird Ensemble and Primary Duo. Recent commissions and performances of his work include collaborations with soprano Lisa Safer, Firebird Ensemble, Endy Emby, Mark Gould, Prana, Primary Duo, After Quartet, and the University of Massachusetts at Lowell Percussion Ensemble. His percussion trio, Spiral, can be found on Bachovich Music Publications. Mr. Trant was recently awarded a Meet the Composer grant from the New England Foundation for the Arts to compose a new score for the Manfred Noa 1922 German silent film, *Nathan der Weise*.

THE SCORE BOARD is a group of New England-based composers serving as BMOP's vanguard of composer-advocates through volunteerism, direct support and activities, community-building, and curating BMOP's annual Club Concert series.