

Club Concert

MARCH 12, 2013 | CLUB CAFÉ

ELECTROACOUSTIC/ACOUSMATIC: WORKS WITH AND FOR ELECTRONICS

JOHN MELBY	CONCERTO NO. 1 FOR VIOLIN AND COMPUTER (1979) VIOLIN AND COMPUTER-SYNTHESIZED TAPE
JOSHUA FINEBERG	THE TEXTURE OF TIME (2006) FLUTE AND LIVE ELECTRONICS
RUDOLF ROJAHN	GHOSTS OF HER (2013, AMPLIFIED/DIFFUSED VERSION) VIOLIN AND BASS CLARINET WORLD PREMIERE

INTERMISSION

RICK SNOW	LABYRINTH (2010) ACOUSMATIC/FIXED MEDIA
DEREK HURST	LIBRETTO (2011) BASS CLARINET AND QUADRAPHONIC ELECTRONICS
ELAINIE LILLIOS	AMONG FIREFLIES (2010) ALTO FLUTE AND LIVE INTERACTIVE ELECTROACOUSTICS

SARAH BRADY, flute
GABBY DIAZ, violin
RANE MOORE, clarinet
EAN WHITE/INCENDIARY ARTS, LLC, sound

Hosted by **THE SCORE BOARD** | Curated by **DEREK HURST**

PROGRAM NOTES

JOHN MELBY (b. 1941) attended the Curtis Institute of Music, the University of Pennsylvania, and Princeton University. In 1973 he was appointed to the Composition/Theory faculty in the School of Music of the University of Illinois at Urbana-Champaign, where he was Professor of Music and where he now holds the title of Professor Emeritus. He has won numerous awards, including a Guggenheim Fellowship and an award from the American Academy of Arts and Letters. The pre-recorded part for **Concerto No. 1 for Violin and Computer** was realized with the use of the MUSIC 360 language for digital sound synthesis on an IBM 360/75 digital computer in the Digital Computing Laboratory at the University of Illinois at Urbana-Champaign. The work was first performed on May 10, 1980, at Boston University by Victor Romanul, violinist. This edition of the Concerto is dedicated to Gunther Schuller with gratitude for his assistance and support, at a time when such support is indeed in very short supply, not only for me but for countless other American composers whose music might otherwise have lain unperformed and unpublished.

JOSHUA FINEBERG (b. 1969) completed his undergraduate studies at the Peabody Conservatory and received his doctorate from Columbia University. He has taught at Columbia, Harvard, and Boston University, where he recently became the founding director of the Center for New Music. **The Texture of Time** takes its name from a fictional philosophical treatise written by the character Van Veen in Vladimir Nabokov's *Ada*. The piece takes the image of a sort of viscous time in which the live flute leaves trails behind as it moves from note to note in its long line. The thickness of the trail varies as does the longevity of the traces, but the ultimate effect is a dialogue across time between present, past, and (through anticipation) future. This piece was written for Patrice Bocquillon who is a stunning musician and a wonderful friend.

RUDOLF ROJAHN (b. 1980) is the founder and artistic director of the chamber opera company, Guerilla Opera. He was the composer-in-residence for Boston's Ludovico Ensemble from 2005-2010, and is a lecturer in harmony and ear training at the Boston Conservatory and NEC's School for Continuing and Preparatory Education. He graduated with the Roger Sessions Award for academic and creative excellence from the Boston Conservatory in 2004 with an M.M. in Composition. **Ghosts of Her** is a two-movement work for violin and bass clarinet commissioned by and dedicated to Gabby Diaz and Rane Moore. Each movement is a setting of a fifties doo-wop song: *Earth Angel* and *Sea of Love*, respectively.

RICK SNOW has taught music theory, history, technology, and composition courses at Tulane University, the University of California, San Diego, and the University of Alabama. He is currently Visiting Assistant Professor at Tulane University and Director of the Music Science and Technology Program. He holds a Ph.D. from UCSD. The composition of **Labyrinth** resulted from an intuitive blend of metaphor and process. In terms of metaphor, the delicate smudging and shading employed when using charcoal and the crosshatching and elegant calligraphy common among work made with pen and ink offer near limitless inspiration. Likewise the malleable qualities of a texture made from a hyper clockwork of tuned clicks shifting speeds and layered into surreal densities and trajectories offer similar possibilities. In terms of process I spent a great deal of time refining a means of control over a texture of eight voices. Each voice was a doubly enveloped and spatialized iterative stream of subtractive synthesis (and its reverberation shadow). These materials were then layered or set against one another with consistently shifting relationships. There is also a stress that pervades the experience of listening to the piece—a feeling similar to a kind of “finding one’s way” but without ever managing an escape. This experience might be likened to walking through a labyrinth like that of the Minotaur’s only for it to transform into a meditation labyrinth whose only confines are self imposed by the walker.

DEREK HURST has received a Fromm Foundation Commission, an Artist’s Grant from the Massachusetts Cultural Council, and awards and fellowships from The Copland House Residency, the Irving Fine Fellowship for Music Composition, and Wellesley Composer’s Conference. He received

his Ph.D. in composition/theory from Brandeis University. Currently he teaches courses in music theory, composition, and electronic music as Visiting Assistant Professor at Berklee College of Music. Seemingly contradictory to the title’s implications, **Libretto** features no literal or literary program as a basis for structure, content, or pacing. Rather, the invocation of a “little book” as well as its operatic associations, are drawn from and likened to dramatic suggestions of non-verbal objects that are hung on a framework of total abstraction: a pseudo-dialogue of wide-ranging expressive and color-oriented objects were derived from the bass clarinet and informed by referential and developmental possibilities posed by processing and spatial placement. The musical materials and treatments (be they pitch-oriented, processed, or projected) vary and change over time in order to influence the perception of imaginary discourse, the passage of time, and the traversing of distance.

ELAINIE LILLIOS (b. 1968) has received grants/commissions from INA/GRM, Réseaux, International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, ASCAP/SEAMUS, and LSU’s Center for Computation and Technology, among others. Awards include First Prize in the 2012 Areon Flutes International Composition Competition, 2010 Electroacoustic Piano International Competition, and 2009 Concours Internationale de Bourges. **Among Fireflies** takes its inspiration from a haiku by poet Wally Swist who generously granted permission to use it for the piece:

Dense with fireflies
 The field flickers
 Through the fog

Swist’s imagery inspired me to consider texture and perspective, which became two focal aspects of the piece. The piece’s opening gestures place the performer in a field surrounded by a multitude of fireflies—perhaps the performer is a person, or perhaps the performer is a firefly him/herself. The piece’s progression slowly separates the performer (and listeners) from the masses of fireflies, the increasing distance changing our perspective on their activity and brilliance. By the piece’s end, we view the fireflies through the fog from a great distance, where only the smallest, blurred flickers persist, but the memory of their presence remains. *Among Fireflies* was commissioned by the Lipa Festival of Contemporary Music at Iowa State University in Ames, Iowa.

For complete composer bios, please visit our website at bmop.org

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.

GABRIELA DIAZ, violin, began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father. Shortly before her sixteenth birthday, she was diagnosed with Hodgkin’s disease, a type of lymphatic cancer. As a cancer survivor, Ms. Diaz is committed to cancer research and treatment, and has lent her talents to related programs and organizations, including the American Cancer Society, the Leukemia and Lymphoma Society, and many hospitals around the country. Devoted to contemporary music, Ms. Diaz has been fortunate to work closely with many significant living composers on their own compositions, namely Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Alvin Lucier, Steve Reich, Brian Ferneyhough, John Zorn, Osvaldo Golijov, Lee Hyla, and Helmut Lachenmann. Boston critics have called Ms. Diaz “a young violin master,” and Lloyd Schwartz of the *Boston Phoenix* noted “Gabriela Diaz in a bewitching performance of Pierre Boulez’s 1991 *Anthèmes*.” Others have praised her “vivid” and “elegant playing,” and “polished technique.”

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 (ECCE), 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, Festival Internacional de Música Clásica Contemporánea de Lima, Spectrum XXI in London, 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. Ms. Moore holds degrees from Indiana University and the University of California, Berkeley. Boston-area critics have praised her “enthraling,” “tour-de-force,” and “phenomenal” performances.

EAN WHITE, sound, is a sound performance and installation artist. Last year he was commissioned with two installations for the centennial of the Bread & Roses strike. At the end of March, he will be performing *Flap Jack*, part of his suite *Music Without Pants*.

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.

UPCOMING EVENT

FREE CONCERT:

Olly, All Ye, In Come Free

SUNDAY APRIL 14, 2013 8:00

Pre-concert talk hosted by The Score Board at 7:00
 Jordan Hall at New England Conservatory

MICHAEL GANDOLFI	THE NATURE OF LIGHT (2012)
OLIVER KNUSSEN	MUSIC FOR A PUPPET COURT (1983) SYMPHONY No. 2 (1972)
ALBERTO GINASTERA	HARP CONCERTO (1956)

KRYSTEN KECHES, harp
GIL ROSE, conductor

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