

Club Concert

7:30 | FEBRUARY 8, 2011 | CLUB OBERON

DEREK HURST AN WEM: NOTES FROM UNDERGROUND (2007)
FOR TOY PIANO AND ELECTRONICS

CHRISTOPHER BAILEY ABSTRACTION 1 (2005/1995)
FOR VIOLIN AND TAPE

MARK APPLEBAUM PRE-COMPOSITION (2002)
FOR 8-CHANNEL TAPE

LOU BUNK BEING AND BECOMING (2010)
FOR TOY PIANO AND ELECTRONICS

IANNIS XENAKIS MIKKA (1971)
FOR SOLO VIOLIN

HANS TUTSCHKU ZELLEN LINIEN (2007)
FOR PIANO AND LIVE-ELECTRONICS

GABRIELA DIAZ, violin

XENIA PESTOVA, piano

Curated by **DEREK HURST**

Hosted by the **SCORE BOARD**

PROGRAM NOTES

By Derek Hurst

DEREK HURST is assistant professor of composition at Berklee College of Music and often teaches at Brown University and Brandeis University. His music has been performed nationally and internationally by many great ensembles and soloists with works featured on concert events of League-ISCAM, SEAMUS, ICMC, Boston Cyberarts, and the Computer Arts Festival (Padova, Italy). He has commissions and grants from the Fromm Foundation, the Massachusetts Cultural Council, the Wayne Peterson Prize, and the Copland House Residency, among others. He received his PhD in composition and theory from Brandeis University and has studied composition with John Melby, Eric Chasalow, Martin Boykan, Yehudi Wyner, and David Rakowski. *An Wem: notes from underground* references the antihero Underground Man in Dostoevsky's work, which is most often translated into English as "Notes from Underground." The piece was commissioned in 2007 for the occasion of a concert consisting entirely of toy piano music. (See more at: derekhurst.net.)

CHRISTOPHER BAILEY is a freelance composer residing in Boston. His new album, *Immolation Ritual*, featuring Gabby Diaz (and many other amazing performers), is out on Innova Records. For more information, MP3s, projects, aesthetic screeds, and embarrassing 90s-style web design, see his website (google Christopher Bailey; skip over the fashion guy). *Abstraction 1* is a meditative work for violin, accompanied by a slow-moving succession of drone-like harmonies.

MARK APPLEBAUM is associate professor of composition at Stanford University. He received his PhD in composition from the University of California, San Diego where he studied with Brian Ferneyhough. His solo, chamber, choral, orchestral, operatic, and electroacoustic music has been performed throughout the United States, Europe, Africa, and Asia with notable premieres at the Darmstadt sessions. He has received commissions from the Merce Cunningham Dance Company, the Fromm Foundation, and the Vienna Modern Festival, among others. Applebaum builds electroacoustic sound-sculptures and is active as a jazz pianist. His music can be heard on the Innova, Tzadik, Capstone, Everglade, and SEAMUS labels. (See also: www.markapplebaum.com.) *Pre-Composition* is a piece for 8-channel tape, and was commissioned by Electronic Music Midwest 2002. "The sound source is merely my voice or voices. Clearly, as the boundary between piece and meta-piece is problematized and eroded, it calls attention to the frame of the medium. But there are other odd or downright ludicrous aspects of the piece. The sounds are simply unprocessed vocal sounds, moving from meta-musical narration to absolute musical expression. The title is ridiculous because I don't distinguish between the act of pre-composition and composition. And I rarely through-compose a piece in the way the characters do here. So while this piece provides legitimate insight into my compositional mind, it is perhaps equally misleading. I like that." —M.A.

Sound and silence are allies in the minimal yet intricate music of **LOU BUNK**. He earned a PhD in Composition and Theory from Brandeis University, and lives in Somerville, MA, where he

chairs the Arts Council, and co-produces the concert series Opensound. Bunk composes acoustic and electro-acoustic music that is programmed locally and internationally. He is Assistant Professor of Music at Franklin Pierce University in New Hampshire where he teaches electronic music and composition. (For more: www.loubunk.com.) "I have written eight iterations of *Being and Becoming*, each unique in instrumentation and content. The music generally progresses from simple to complex, by way of a slowly evolving musical cell, focusing the listener more and more on micro-variations of timbre, pitch, rhythm, etc. This iteration of *Being and Becoming*, for toy piano and electronics, was written for and is dedicated to pianist Xenia Pestova." —L.B.

IANNIS XENAKIS was a Romanian-born Greek composer, architect, civil engineer, and mathematician. Recognized as one of the most important post-war avant-garde composers, Xenakis made important advancements in computer and electronic music, and his style—often characterized by the integration of math, physics, and statistics with music theory—reflects his technical background and passions. "Stochastic" music was perhaps his favorite technique, in which probability methods and random theory were used to determine musical details. Originally composed for the occasion of a party, Xenakis's *Mikka* is a kind of celebration or exploration of string glassandi. Due its brevity, and at the request of many, Xenakis later composed a companion piece *Mikka "S"*, which could be performed alone or in combination with *Mikka*.

HANS TUTSCHKU, a member of the "Ensemble for Intuitive Music Weimar" since 1982, studied composition in Dresden, The Hague, Paris, and Birmingham, and sound direction with Karlheinz Stockhausen. He taught at IRCAM in Paris and at different universities in Europe, gave masterclasses in more than 30 countries, and has been working as a composition professor and director of the electroacoustic studios at Harvard University since 2004. He is the winner of many international competitions, among others: Bourges, CIMESP Sao Paulo, Prix Ars Electronica, Prix Noroit, and Prix Musica Nova. In 2005 he received the culture prize of the city of Weimar. According to Tutschku, *Zellen Linien* "uses my research on prepared piano and live-electronics I undertook over the past years. I wanted to create an 'electronically prepared' piano. There is no physical preparation on the instrument at all. Since 1999 I have experimented with the real-time analysis of the instrumental gesture of the pianist and with possibilities to control the live-electronics through the gesture of the player." The work was commissioned by DAAD Berlin and received its first performance by Sebastian Berweck on June 9, 2007 at the Technischen Universität Berlin.

GUEST ARTISTS

XENIA PESTOVA, piano, has always had a special interest in contemporary repertoire. Her awards include a unanimous First Prize at the 2004 Xavier Montsalvatge International Piano Competition, a Special Mention at the 2003 Messiaen International Piano Competition, and Second Prize at the 2000 KeriKeri New Zealand National Piano Competition. In addition to solo recitals, Ms. Pestova has performed with ensembles and orchestras worldwide. She has a piano duo with Pascal Meyer, and is a founding member and artistic director of the Montreal-based Contemporary Keyboard Society. Ms. Pestova holds a Doctor of Music degree in piano performance from McGill University.

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. Ms. Diaz came to Boston to study at New England Conservatory, where she completed her Bachelor's and Master's degrees. As a cancer survivor, Ms. Diaz is committed to cancer research and treatment. In 2004, Ms. Diaz was a recipient of a grant from the Albert Schweitzer Foundation. This grant enabled Ms. Diaz to begin organizing a series of chamber music concerts in cancer units at various hospitals in Boston called the Boston Hope Ensemble. Devoted to contemporary music, Ms. Diaz has worked closely with many significant living composers on their own compositions, such as Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Alvin Lucier, Steve Reich, Brian Ferneyhough, John Zorn, Osvaldo Golijov, Lee Hyla, and Helmut Lachenmann. In the summer of 2007, Ms. Diaz acted as Concertmistress under Pierre Boulez at the Lucerne Festival Academy in Lucerne, Switzerland.

UPCOMING EVENT

Bolcom with BMOP

SUNDAY MARCH 6, 2011 7:00
Program Notes with the evening's composers 6:00
Jordan Hall at New England Conservatory

In celebration of its 14th anniversary as Affiliate Orchestra for New Music at New England Conservatory, BMOP presents works of **WILLIAM BOLCOM**, **KATI AGÓCS**, and **MICHAEL GANDOLFI**.

GIL ROSE, conductor

FOR TICKETS call the Jordan Hall Box Office at 617.585.1260.
Student, senior, and member discounts apply.