

GLASS FARM ENSEMBLE

Shadow Leaves

MONDAY, JUNE 4, 2018, 7:30PM

PETER NORTON
symphonyspace
Leonard Nimoy Thalia

LEAH ASHER, violin/viola
EILEEN MACK, clarinet in b/bass clarinet
YVONNE TROXLER, piano

Klaus Huber 1924-2017	Schattenblätter/Shadow Leaves (1975) for bass clarinet and piano
Salvatore Sciarrino b. 1946	Etude de concert (1976) for piano
Alban Berg 1885-1935	Adagio (1935) for violin, clarinet, and piano
Denis Schuler b. 1970	I444 (2013) for violin and piano
Rico Gubler b. 1972	IR (2003) for Viola, clarinet in b, and piano 1 - Alpsegen (Mountain Blessing) 2 - Choral und Walzer 3 - Choral and Neujahrslied (Choral and New Years Song) 4 - Choral, Schottisch und Choral (Choral, Scottish Song and Choral)

Glass Farm Ensemble is supported by PRO HELVETIA - Arts Council of Switzerland, and by Fondation Suisa

PROGRAM NOTES

Shadow Leaves by Klaus Huber

The score has the following motto: shadow leaves, leaves of deciduous trees, their growth is strongly affected by the amount of light they receive. The shadow leaves inside the treetop and on the north side are much more delicate and thinner, but often larger than that sun leaves.

Born in Bern in 1924, Huber studied violin and music pedagogy at the Zurich Conservatory from 1947 to 1949 with the legendary violinist Stefi Geyer (a dedicatee of concertos by Béla Bartók and Othmar Schoeck), before commencing six years of composition studies there with Willy Burkhard in 1949. Huber subsequently continued his composition studies with Boris Blacher in Berlin and his earliest compositions were serial works influenced by Anton Webern. Huber's international breakthrough came when his 1957 chamber cantata *Des Engels Anredung an die Seele* received its world premiere at the 1959 ISCM World New Music Days in Rome. The work, which used consonant intervals within a strictly serial context, was highly unusual for its time.

Etude de Concert by Salvatore Sciarrino

Sciarrino is one of the most well known Italian composers whose fame has spread throughout the world. Sciarrino's music explores the extremes between silence and sound. For him, silence is not the opposite of sound but one extreme on a shared continuum. Affecting his style is his careful attention to the laws of perception: the tone is no longer merely color, but part of a structure, designed to support the music. Sciarrino's sound world exists at the extremes of frequency and volume, and is filled with whispers, murmurs, and gasping breaths. Not unlike Cage, he tunes the listener's ears to the sounds of nature and the noises of everyday life by focusing our listening. The publisher Ricordi writes about Sciarrino's music: "His music begins at the very limits of the imperceptible, where physiology and silence emerge. The empty space breathes, dramatic tension is created, and every event (even the most tiny one) fills your mind."

Adagio by Alban Berg

In 1935 Alban Berg arranged the *Adagio* movement for a trio of violin, clarinet, and piano, thereby at least preserving the three distinct instrumental families, and in that form the movement has achieved an enduring presence in the chamber repertoire. Its effect is quite different from that of the fully scored version, but Berg knew, from his experience making scaled-down arrangements for Schoenberg's Society for Private Musical Performances, that chamber transcriptions could sometimes clarify fundamental nature of larger works with revelatory detail. So it is with the *Adagio* of the Chamber Concerto.

I444 by Denis Schuler

The composition was commissioned for a project called Lac Léman. I wanted to work on the representation of this lake and I used a famous painting as a starting point: *La pêche miraculeuse* (The miraculous catch), by Konrad Witz, painted in... 1444! The scene: Jesus is walking on the water. St Peter is swimming towards him, and the apostles are fishing. But leaving out this religious scene, and the virtuosity of the painter; there is one important point: this is the first painting in Western art history that depicts a real landscape: the mountains are the real mountains behind the lake (in direction of the Mont Blanc). This painting is in the collection of the Musée d'art et d'histoire de Genève, so I went several times to see it. I was taken by the reflections of the apostles on the water (faint, but you can see them); this was the second point of influence for the music. That's why there is this floating kind of feeling.

IR by Rico Gubler

The Swiss composer writes about his piece: Many of my pieces have titles with two or three letters, suggesting ambiguity. The composition *IR* refers primarily to the Swiss Canton Appenzell Innerrhoden and his car registration IR. I did use the traditional folk music of the region and changed it, set it in a new context.

The first movement is an interpretation of a peculiar "Alpsegen" (blessing of the alps). The "Alpsegen" was shouted out towards the evening into the mountains through a wooden funnel. Often this was a blessing of the Virgin Mary. The peculiar and austere "Alpsegen" distinguishes itself by the use of non-tempered tuning. The second movement starts out as a choral, using extended techniques and then flows into a Waltz. This same choral is also the introduction into the third and the fourth movement, and the coda to the whole composition.

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Clarinetist **Eileen Mack** grew up in Australia and is now based in New York. She is a member of post-minimalist band Victoire and amplified ensemble Newspeak (which she also co-directs), and has performed with many other New York new music groups including Wet Ink, Alarm Will Sound, Signal Ensemble, the Bang on a Can All Stars and the Wordless Music Orchestra. She has performed in venues around the world including Zankel Hall, the Sydney Opera House, the Amsterdam Concertgebouw and London's Royal Albert Hall; with conductors including Pierre Boulez, Oliver Knussen, Brad Lubman and Alan Pierson; and has appeared as soloist at the Canberra International Chamber Music Festival and the Bang on a Can Marathon. Her discography ranges from work on the Crocodile Hunter TV and movie soundtracks to releases on New Amsterdam Records, Tzadik, Innova, and Warp Records. Eileen holds degrees from Stony Brook University, the Manhattan School of Music and the Queensland Conservatorium.

Violinist/violist, composer, and visual artist **Leah Asher** is an avid performer of contemporary music and creator of new artistic works. Leah has performed throughout the U.S. and Europe with artists and ensembles such as Jennifer Torrence, Sanae Yoshida, Mary Auner, AJO ensemble, NOSO Sinfonietta, The Arctic Philharmonic, The Lucerne Festival Academy Orchestra, eighth blackbird, ICE, and The Rhythm Method. She has been featured as a concerto soloist with NOSO Sinfonietta and Oberlin's Contemporary Music Ensemble. A passionate collaborator; Leah has worked closely with composers such as Lewis Nielson, Rebecca Saunders, Frederic Rzewski, Edward Hamel, Philippe Manoury, and Christian Wolff. Leah formerly served as solo violist of the NOSO Sinfonietta and co-principal viola of the Arctic Philharmonic. She joined as a violinist of The Rhythm Method in 2016. As a composer of graphic scores, Leah has been commissioned by ensembles such as andPlay, Chartreuse, NorthArc Percussion group, The Contingency Plan, and solo artists such as Meaghan Burke, Tristan McKay, Kallie Ciechowski, and Jennifer Torrence.

Leah completed her undergraduate degrees at Oberlin College and Conservatory, studying violin with Gregory Fulkerson and studio art primarily with John Pearson. As a recipient of the Jacob K. Javits fellowship, she completed her Master's in Contemporary Performance at Manhattan School of Music with Curtis Macomber and continued studies at UCSD under the tutelage of János Négyesy.

Yvonne Troxler is a pianist and composer. She has appeared as a soloist and chamber musician in the US and Europe. Troxler is widely recognized as a deeply dedicated interpreter of contemporary music. Her passion for collaboration and experimentation has led her to premiere hundreds of new works by both emerging and established artists, most notably with the Glass Farm Ensemble, for which she holds the position of artistic director. In addition to writing for a variety of different musicians and ensembles, she has written original music for several movies. Troxler has received grants and awards from Ernst von Siemens Music Foundation, Artepila, Argosy Foundation, Pro Helvetia Swiss Arts Council. In 2016 she received a commission award for her song cycle "Feuerfleck" by the UBS Culture Foundation and the Swiss Musicians Association.

Troxler has been featured as a chamber musician and composer on recordings for Innova, Percaso and Musiques Suisses. Gapegate Music Reviews writes about CD Brouhaha: "Troxler shows eloquence, memorability and inspired craftsmanship in this round of chamber works."

As an educator Troxler has worked for many years with young musicians and students, creating international projects and collaborations. The resulting performances have included concerts and tours in New York, Germany, and Switzerland. These projects have been made possible in collaboration with the Glass Farm Ensemble.

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