

César Camarero was born in Madrid in 1962. In 1977 he moves with his family to New York City, where he begins to study music. In 1985 he returns to Madrid and studies composition with Luis de Pablo and Francisco Guerrero. From 1990 on his works are present in many festivals and concert seasons, mainly in Europe. His music has been performed by Plural Ensemble, Grup instrumental de Valencia, Taller Sonoro, Zahir Ensemble, Klangforum Wien, Trío Arbós, Alberto Rosado, Miquel Bernat, Orquesta Nacional de España, Orquesta de la Comunidad de Madrid, Berlin Duetsche Symphonie Orchestra, Real orquesta Sinfónica de Sevilla, and many others. In 2003 his pocket opera *HORIZONTE CUADRADO* was the first production from Ópera de hoy-Xavier Güell. In 2006 he received the Premio Nacional de Música (Spanish Ministry of Culture) the highest distinction for a musician in Spain. Since 1998 lives and works in Seville. www.cesarcamarero.com



GLASS FARM ENSEMBLE

MEMORY & SILENCE

SATURDAY, NOVEMBER 24, 2018, 7:30PM

PETER NORTON
symphonyspace
Leonard Nimoy Thalia

Charlotte Mundy, mezzo soprano
Laura Cocks, flute
Eileen Mack, clarinet
Anthony Di Bartolo, percussion
Yvonne Troxler, piano

Ian Wilson
b. 1964

"How goes the night?" (2018) US Premiere
For Soprano, Flute, Clarinet, Percussion and Piano
I A Thousand Years (by Janet Hamill)
II Foreward: This Machine Kills Fascists (by Mark Lamoureux)
III November 9, 2016 (by Mercedes Lawry)

Balz Trümpy
b. 1946

Im Labyrinth (2002)
For Vibraphone and Piano
- Schaukel (Swing)
- Fallende Blätter (Falling leaves)
- Wellen (Waves)
- "Hör' ich das Liedchen klingen" (I hear the song)
- Melodie 10-2
- Präludium
- Abschied (Farewell)

José Manuel Lopez López **Entrance-Exit** (2004) US Premiere
b. 1956 For Piano

Yvonne Troxler **Spatial** (2018) US Premiere
b. 1962 For Flute, Clarinet, Percussion and Piano

Cesar Camarero **No Longer** (2018) US Premiere
b. 1962 For Soprano, Flute, Clarinet, Percussion and Piano

PROGRAM NOTES

Memory and Silence will be the leitmotiv of this encounter between the Glass Farm Ensemble and six composers with their own voices.

In **How goes the night ?**, the Irish composer **Ian Wilson** reins in social issues as burning as civil obedience or rebellion: three poems of living American writers published in the book *Resist Much / Obey Little* (*Resist a lot / Obey little*) serving here as substrate to express the desire to preserve personal and artistic freedom in the face of restrictions. For Wilson, one of the purposes of art is to provoke. His work *How's the night?* is provocative in the sense that it proposes that we reflect on the idea of "resistance".

The Swiss composer **Balz Trümpy** created with **Im Labyrinth** a compendium of 21 pieces for piano of different degrees of difficulty in the style of the *Album for the youth* of Schumann. The titles allude to the romantic character of the pieces, although these are written in a contemporary musical language. Trümpy wrote and dedicated the *Labyrinth* pieces to Yvonne Troxler. She will interpret seven of them in her arrangement for vibraphone and piano.

The Spanish composer **José Manuel López López** goes through and explores in **Entrance-Exit** "the meanderings of time, since consciously or unconsciously time is almost the only musical category that the composer has at the time of writing his music ... If we think of states of perception and musical memory, we will confirm that music is almost exclusively time. Thus the composer, also marked by time, is able only to explore the mysteries it conceals and, through them, access knowledge".

The Swiss composer **Yvonne Troxler** explores (and exploits) in **Spatial** the possibilities inherent in the antagonisms of silence and sound. The composer affirms, that "silence is one of the most powerful musical resources" and that it only exists as such "because we always have a before and after that gives it its form". This thought is crucial in *Spatial*.

The Spanish composer **César Camarero** poses in **No Longer** a kind of tribute to the Big Apple. For this he sought a text by a current author and native, and found it in the novel *The Country of the Last Things* by Paul Auster. The first paragraphs seemed perfect to tune in with music and create this work dedicated to the New York group, its mezzo-soprano Charlotte Mundy and its founder and pianist Yvonne Troxler.

Memory, silence and time: we are faced with crucial aspects of the music that we see here illuminated in five different ways.

Text by Antonio Gómez Schneekloth

Ian Wilson (Northern Ireland) has written almost 200 works including operas, concertos, 18 string quartets, a range of orchestral and chamber music, and multimedia pieces. His compositions have been performed and broadcast on six

continents and presented at festivals including the BBC Proms, Venice Biennale and Frankfurt Bookfair and at venues such as New York's Carnegie Hall, London's Royal Albert and Wigmore Halls, Amsterdam's Concertgebouw, Vienna's Musikverein, and Tokyo's Suntory Hall. Ian has in recent years also worked with jazz musicians, Asian tabla and Chinese pipa players, sound artists, a death metal singer and traditional Irish singers. In 1998 he was elected to Aosdána, Ireland's State-sponsored body of creative artists, and in recent years he has been AHRB Research Fellow at the University of Ulster, Composer-in-Association with California's Camerata Pacifica ensemble, and "An Foras Feasa" post-Doctoral Research Fellow at Dundalk Institute of Technology in Ireland. He was director of the Sligo New Music Festival from 2003 to 2011 and from 2010 to 2014 was Associate Composer with the Ulster Orchestra. His music is published by Ricordi (London) and Universal Edition. www.ianwilson.ie

The Swiss composer **Balz Trümpy** was trained at the Musik-Akademie Basel in piano with Rolf Maeser and Paul Baumgartner, music theory with Jacques Wildberger and Robert Suter, and composition with Gerald Bennett. He also studied composition with Luciano Berio in Rome, during which time he became Berio's assistant. He was a fellow at IRCAM (Institute of Research and Coordination in Acoustics) in Paris several times. Trümpy was awarded the Basel Lions Club Arts Prize in 1977; he has taught composition and music theory at the Musik-Akademie since 1979. From 1982 to 1987 he was the deputy director of the conservatory.

José Manuel López López was born in Madrid in 1956 and studied piano, composition and orchestral conducting at the Madrid Senior Conservatory of Music. Encouraged by Luis de Pablo, he settled in Paris in 1986 to further his studies at Paris University 8 with Horacio Vaggione and at the IRCAM with Tristán Murail among other maestros. He has taught at that University since 1992, and currently directs the Composition Workshop. Since 2012 he has taught composition at the Édgard Varèse Conservatory in Gennevilliers (France). In 2017, he was appointed lecturer in composition at the Paris Regional Conservatory (CRR). He has received commissions from the Spanish and French Culture Ministries, the Caja de Madrid Foundation, the Gulbenkian Foundation, IRCAM, Agon Study and Nuove Sincronie, the Spanish National Orchestra, the Radio France Orchestra, the Madrid Community Orchestra, the Tokyo Sinfonietta, the BBVA Foundation, Art-Zoyd, the Canary Islands International Music Festival, the Alhambra international guitar competition in Spain.

In 1996 he lived in Kyoto on a French government scholarship. He was awarded the Spanish Ministry of Culture's National Music Prize in 2000. He has been teaching composition since 2005 in the Senior Conservatory of Music in Zaragoza. Between 2008 and 2010 he was Artistic Director of the National Auditorium of Music in Madrid. In 2012 he was awarded the SACEM Francis and Mica Salabert Prize for Metro Vox in Memorial Ianis Xenakis. In 2013, he received the René Dumesnil Music Prize awarded by the French Fine Arts Academy. His works are published by Universal Music Publishing Group, Transatlantiques and Henry Lemoine in Paris and by the composer himself. www.josemanuel-lopezlopez.com