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**THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER
DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS
PRESENTS**

NEW MUSIC

**WORKS FOR PIANO & PERCUSSION BY
VIÑAO, BERIO, BROWN,
& REICH**

**PERFORMERS INCLUDE
PIANISTS MICHAEL BROWN & GILBERT KALISH,
& PERCUSSIONISTS AYANO KATAOKA & IAN DAVID ROSENBAUM**

**TWO PERFORMANCES
JANUARY 26, 6:30 PM & 9:00 PM
ROSE STUDIO**

**9:00 PM PERFORMANCE WILL INCLUDE PRESENTATION OF
THE AMERICAN COMPOSERS FORUM
“CHAMPION OF NEW MUSIC” AWARD TO
GILBERT KALISH**

**9:00 PM CONCERT STREAMED LIVE TO COMPUTERS & MOBILE DEVICES
www.ChamberMusicSociety.org/watchlive**



The Chamber Music Society's New Music series continues on Thursday, January 26. Presented in the intimate Rose Studio, the program will be performed twice in the same evening. Audiences have the choice of attending the one hour concerts at either 6:30 PM or 9:00 PM. In addition, the 9:00 PM performance will be streamed live. The program features Alejandro Viñao's "Dance Groove Drifting" from *Book of Grooves* for Two Marimbas; Luciano Berio's *Linea* for Two Pianos, Marimba, and Vibraphone; Michael Brown's Sonata-Fantasy for Two Pianos; and Steve Reich's Quartet for Two Pianos and Two Vibraphones. A dream cast of contemporary music performers includes pianists Michael Brown and Gilbert Kalish, and percussionists Ayano Kataoka and Ian David Rosenbaum. During the 9:00 PM concert the American Composers Forum's President and CEO John Nuechterlein will present Gilbert Kalish with the 2016 "Champion of New Music Award." [Pictured: Gilbert Kalish; photo: Lilian Finckel.]

Alejandro Viñao's "Dance Groove Drifting" (2011) is drawn from his collection *Book of Grooves*, the underlying premise of which he explains in a program note:

The 'groove' or 'feel' of a piece is understood to consist of a pattern or sequence that repeats periodically in such a way as to create in the listener the desire to move, or dance, or to foot-tap following the repeated rhythm. A groove is therefore a rhythm 'locked' into a pattern of repetition. To 'unlock' a groove would mean -to some extent- to threaten its very existence. This is precisely what happens in this piece. The grooves are presented at first in their simple 'locked' form, so that the listener may swing unequivocally with the initial grooves. But gradually these grooves are 'unlocked', that is to say, they are subjected to transformations that change the point at which they repeat. In this way the shape of each groove is changed.

Luciano Berio's challenging *Linea* (1973) was written for choreographer Felix Blaska and his company. The composer has written of the work: "The subject matter or theme... is the constant transformation of a very simple melody into more complex, differentiated and independent articulations."

Michael Brown's Sonata-Fantasy for Two Pianos (2008) was commissioned to celebrate the 20th season of Pianofest, a summer festival in the Hamptons directed by Paul Schenly where

several pianists live and study music in the same house. Brown attended the festival as a pianist in 2006, and returned as a guest composer in 2008. He describes Sonata-Fantasy as “a work in three contrasting movements: I. Perky. II. With Stillness. III. With Verve. The two piano parts are equal in scope. Both feature imitative counterpoint and constantly trade off musical material.” Sonata-Fantasy was awarded the Palmer-Dixon prize at the Juilliard School in 2009.

Steve Reich has often written for two pianos and two percussion or in an expanded form with more pianos or more percussion. He describes the work on this program. The Quartet for Two Pianos and Two Vibraphones (2013) as “one of the more complex [quartets] I have composed. It frequently changes key and often breaks off continuity to pause or take up new material.” He describes the individual parts as “not unduly difficult,” however the work as a whole calls for “a high level of ensemble virtuosity.”

About the “Champion of New Music Award”

The “Champion of New Music” award was established by the American Composers Forum (ACF) in 2005 as a national mark of recognition to honor individuals or ensembles that have made a significant contribution to the work and livelihoods of contemporary composers. Its 2016 award is presented to four outstanding recipients: Contemporary Chamber Ensemble founding member and pianist **Gilbert Kalish**; Opera Parallèle’s artistic director, conductor, and founder **Nicole Paiement**; new music writer, blogger and *New Yorker* magazine columnist **Alex Ross**; and conductor, pianist, composer and pedagogue **Robert Spano**.

Gilbert Kalish has had a profound influence on the musical community as educator and as pianist in myriad performances and recordings. A native New Yorker and graduate of Columbia College, he was the pianist of the Boston Symphony Chamber Players for 30 years and a founding member of the Contemporary Chamber Ensemble. Kalish is Distinguished Professor and Head of Performance Activities at the State University of New York at Stony Brook and Director of the International Program at the Music@Menlo Festival. From 1969 to 1997, he was a faculty member of the Tanglewood Music Center and served as the “Chairman of the Faculty” at Tanglewood from 1985 to 1997. He often serves as guest artist at institutions such as The Banff Centre, Ravinia’s Steans Music Institute, and the Marlboro Festival, and is renowned for his master class presentations. Gilbert Kalish’s discography encompasses both classical and contemporary works. Of special note are his solo recordings of Charles Ives’s Concord Sonata and the sonatas of Joseph Haydn, as well as an immense discography of vocal music with Jan DeGaetani and landmarks of the 20th century by such composers as Carter, Crumb, Shapey, and Schoenberg. He was presented with the Paul Fromm Award from the University of Chicago Music Department for distinguished service to the music of our time; the Bogomolny award from Chamber Music America for distinguished service to chamber music; and the Peabody Medal from Johns Hopkins and the Peabody Conservatory for contributions to American music.

Listing Information:

The Chamber Music Society of Lincoln Center

Thursday, January 26, 6:30 PM & 9:00 PM

Rose Studio (165 W. 65th St., 10th Fl.)

Tickets: \$35 available at box office; by calling 212.875.5788;

on-line: www.ChamberMusicSociety.org

The 6:30 PM performance is sold out. Returns may be available.

Tickets still available for the 9:00 PM performance.

Live stream at 9:00 PM: www.ChamberMusicSociety.org/watchlive

NEW MUSIC

Michael Brown, Gilbert Kalish, piano; Ayano Kataoka, Ian David Rosenbaum, percussion

VIÑAO “Dance Groove Drifting” from *Book of Grooves* for Two Marimbas (2011)
Kataoka, Rosenbaum

BERIO *Linea* for Two Pianos, Marimba, and Vibraphone (1973)
Kalish, Brown, Rosenbaum, Kataoka

BROWN Sonata-Fantasy for Two Pianos (2008)
Kalish, Brown

REICH Quartet for Two Pianos and Two Vibraphones (2013)
Brown, Kalish, Kataoka, Rosenbaum
