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Contact: Marlisha Monroe
212-875-5776

mmonroe@chambermusicsociety.org

CMS Chamber Music Society of Lincoln Center

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

NEW MUSIC

**WORKS BY
ANDY AKIHO, PATRICK CASTILLO,
CARL VINE & PIERRE JALBERT**

**WITH THE
SITKOVETSKY TRIO & CLARINETIST DAVID SHIFRIN**

**TWO PERFORMANCES
6:30 & 9:00 PM
MARCH 29**

ROSE STUDIO

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



The Chamber Music Society continues its series of *New Music* concerts on March 29, at 6:30 PM and 9:00 PM, in the Rose Studio. The program features the New York premiere of Andy Akiho's *Lost on Chiaroscuro Street*, a work for clarinet, violin, cello, and piano; Patrick Castillo's *Incident* for Violin and Piano; Carl Vine's *The Village* for Piano, Violin, and Cello; and Pierre Jalbert's *Street Antiphons* for Clarinet, Violin, Cello, and Piano. The two concerts will be performed by the Sitkovetsky Trio (Wu Qian, piano; Alexander Sitkovetsky, violin, Isang Enders, cello), and clarinetist David Shifrin, and the composers Akiho, Castillo, and Jalbert, will be on hand to introduce their works. The 9:00 PM performance will be streamed live. [Pictured: Sitkovetsky Trio.]

Andy Akiho is an eclectic composer and performer of contemporary classical music. Based in New York City, he is a graduate of the University of South Carolina (BM, performance), the Manhattan School of Music (MM, contemporary performance), and the Yale School of Music (MM, composition). He is currently pursuing a Ph.D. in composition at Princeton University. His debut CD *No One To Know One*, on Innova Recordings, features compositions that pose intricate rhythms and exotic timbres around his primary instrument, the steel pan.

Akiho writes of *Lost on Chiaroscuro Street* (2017):

The title of the piece references chiaroscuro, a visual art technique that I find inspiring. Chiaroscuro, which is most commonly associated with the oil painting technique pioneered by Renaissance painters such as Caravaggio and Leonardo da Vinci, utilizes the stark contrast between light and dark to suggest depth and volume. I wrote *Lost on Chiaroscuro Street* in fits and starts over a few hectic months. Each time I would pick up the piece again, I was in a different environment—a different mental and literally physical space—and the piece plays on the contrasts in and the various internal and external catalysts in my environments and constantly feeling "Undone."

Patrick Castillo leads a multifaceted career as a composer, performer, writer, and educator. He has provided program and liner notes for numerous concert series and recording companies: most prolifically for the Music@Menlo festival, for which he served as artistic administrator for more than ten years. He has been a guest lecturer at the Chamber Music Society of Lincoln Center, Fordham University, the University of Georgia, the Milwaukee Symphony Orchestra, and ChamberFest Cleveland. He is founding composer and managing director of Third Sound; in 2016, he was appointed executive director of Hotel Elefant. He holds degrees in music composition and sociology from Vassar College, where his teachers included Lois V Vierk, Annea Lockwood, and Richard Wilson.

In a program note for *Incident* (2015) Castillo writes:

Incident for violin and piano is the third of my *Incidents* (following one for cello and piano and another for string quartet). These are instrumental chamber works that probe singular abstractions from within a deliberately narrative framework. An incident is something that happens (a spilled drink, an argument, a car crash); any incident, when

deeply considered, may reveal some underlying truth (gravity, impatience) beyond its superficial details. My *Incidents* forgo the car crashes and spilled drinks, aiming immediately for the underlying phenomena. Mendelssohn wrote *Songs without Words*; these are *Stories without Plots*. The principle concerns of *Incident* for violin and piano are memory and elasticity: each a thing that may be tried to a breaking point. The work is dedicated to Karen Kim, my favorite violinist and favorite wife.

Carl Vine is one of Australia's best known and often performed composers, with an orchestral catalogue featuring seven symphonies and 11 concertos. His piano music is performed frequently around the world and recordings of his music on more than 60 CDs play regularly on Australian radio. He has an extensive range of chamber music alongside various works for film, television, dance, and theatre.

Vines writes of *The Village* (2013):

Recent studies suggest that we have evolved to function best socially in groups of no more than 150 people. We tend to stay in regular contact with just a few individuals within these ‘villages,’ and cope poorly with much larger crowds. This put me in mind of the limited number of people I stay in touch with frequently, and how my life experience transforms with each contact.

The notion first arose as I pondered how to design a composition without any of the usual landmarks. How could the music remain coherent without the recognizable boundaries of ‘movements’ without a central stockpile of major themes, and without the formative principle exposition, development and recapitulation?

What emerged is a village of ideas, cast as twelve independent episodes that explore unique combinations of small musical thoughts that are related but not identical, and which evolve organically within each episode, and as the episodes bounce off each other. A network of musical interconnections develops, spanning the whole work, that parallels the webs of relationships that make up the ‘villages’ of our lives. Although the architecture is intentionally loose, the episodes relax in energy and tempo near the middle of the work, and intensify towards the end.”

Earning widespread notice for his richly colored and superbly crafted scores, **Pierre Jalbert** developed a musical language that is engaging, expressive, and deeply personal. He is a professor at Rice University's Shepherd School of Music in Houston, and he serves on the Artistic Board of *Musiqua*, a Houston-based new music group.

In a program note for *Street Antiphons* (2015) Jalbert writes:

Street Antiphons attempts to present and contrast secular and sacred music. The ‘secular’ music (music of the street) comes in the form of rhythmically driving sections, while the ‘sacred’ music is often lyrical and suspended. The first movement is set up by each instrument entering and adding to a very syncopated groove (with many mixed meter changes). After a clarinet and violin canon-like duo over the rhythmic accompaniment of

pizzicato cello and piano, the initial process reverses itself and the instruments exit one by one. The second movement really contains two movements in one—it begins as a lyrical and ethereal slow movement, with the use of many string harmonics, but gradually transitions into a rapid scherzo-like movement, with the use of the bass clarinet. The final movement is a set of variations—the theme is a Gregorian Chant entitled ‘O Antiphon.’ The variations become more and more animated and after the final, extremely disjunct, variation, there is a reprise of music from the first movement, only to dissipate and once again recall the more ‘sacred’ music from the piece.

Listing Information:

The Chamber Music Society of Lincoln Center

Thursday, March 29, 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

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

NEW MUSIC

Sitkovetsky Trio (Wu Qian, piano; Alexander Sitkovetsky, violin, Isang Enders, cello)

Andy Akiho *Lost on Chiaroscuro Street* (New York Premiere) (2017)

Patrick Castillo *Incident* for Violin and Piano (2015)

Carl Vine *The Village* for Piano, Violin, and Cello (2013)

Pierre Jalbert *Street Antiphons* for Clarinet, Violin, Cello, and Piano (2015)
