



Chamber
Music Society
of Lincoln Center

NEW MUSIC

THURSDAY EVENING, JANUARY 26, 2017 AT 6:30 & 9:00

Daniel and Joanna S. Rose Studio

3,657th and 3,659th Concerts

MICHAEL BROWN, piano

GILBERT KALISH, piano

AYANO KATAOKA, percussion

IAN DAVID ROSENBAUM, percussion

**2016-2017
SEASON**

The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

www.ChamberMusicSociety.org

*This concert is made possible, in part, by the **Aaron Copland Fund for Music**, **The Gladys Krieble Delmas Foundation**, and the **Samuel I. Newhouse Foundation**.*

*The Chamber Music Society is deeply grateful to Board member **Paul Gridley** for his very generous gift of the Hamburg Steinway & Sons model “D” concert grand piano, and to **Mark Nelson** and **Dana Johnson** for their loan of a Steinway & Sons model “D” concert grand piano, circa 1908, made in New York, both of which we are privileged to hear this evening. These two instruments are fondly recognized at CMS as Dorabella and Nola.*

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ALEJANDRO VIÑAO (b. 1951) **“Dance Groove Drifting” from *Book of Grooves for Two Marimbas* (2011)**
KATAOKA, ROSENBAUM

LUCIANO BERIO (1925-2003) ***Linea for Two Pianos, Marimba, and Vibraphone* (1973)**
KALISH, BROWN, ROSENBAUM, KATAOKA

MICHAEL BROWN (b. 1987) ***Sonata-Fantasy for Two Pianos* (2008)**
▶ Perky
▶ With Stillness
▶ With Verve
KALISH, BROWN

STEVE REICH (b. 1936) ***Quartet for Two Pianos and Two Vibraphones* (2013)**
▶ ♩ = 154
▶ ♩ = 76
▶ ♩ = 154
BROWN, KALISH, KATAOKA, ROSENBAUM

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

This evening's 9:00 concert is being streamed live at www.ChamberMusicSociety.org/WatchLive
Photographing, sound recording, or videotaping this event is prohibited.

NOTES ON THE PROGRAM

“Dance Groove Drifting” from *Book of Grooves* for Two Marimbas

ALEJANDRO VIÑAO

▶ Born September 4, 1951 in Buenos Aires, Argentina.

Composed in 2011.

▶ Premiered on January 25, 2012 at the Peabody Institute in Baltimore by Sao Aoki and Garrett Arney.

▶ Tonight is the first CMS performance of this piece.

▶ Duration: 6 minutes

Alejandro Viñao has written music for a wide range of musical genres including opera, music theatre, choral, instrumental, and electro-acoustic compositions. His music has been played and broadcast worldwide and has been featured in international festivals such as the Tanglewood Festival, the Warsaw Autumn Festival, and the BBC Proms. He has received a number of prestigious prizes and awards including the 'Golden Nica' Prix Ars Electronica (1992), First Prize at The International Rostrum at the Unesco World Music Council (1984), and a Guggenheim fellowship in composition (1994). He has received commissions from numerous performing groups and institutions such as IRCAM and GRM in France, MIT in the US, and the BBC Symphony Orchestra. Born in Buenos Aires, Argentina, he studied composition there with Russian composer Jacobo Ficher before moving to Britain to attend the Royal College of Music and the City University in London, where he received a doctorate in composition. He currently resides in Britain.

Viñao's music is characterized by the use of pulsed rhythmic structures

to create large scale form, and by a melodic writing which—as in the case of much non-European music—develops through rhythm rather than harmony. He has also been involved with the creation of multimedia works, has composed music for some 20 films, and produced several radio programs for the BBC. Another strand of his output consists of a wide range of percussion works which are rapidly becoming standard repertoire in the concert hall and in the pedagogical world of the conservatory and the university. His recent vocal compositions such as *The Baghdad Monologue*, a music theatre work, and *Greed* for 12 Singers and Electronics have taken him in a new direction focusing on contemporary social and political events.

Viñao writes, “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. This involves a risk because the listener may stop feeling the 'desire to move' with the groove. If this were to happen, one could say that the groove has been 'killed.' My idea in *Book of Grooves* was to explore changes that would transform each groove without 'killing' it. It is a risky compositional strategy: new grooves must be created or 'cloned' from the original ones without disturbing the delicate balance that makes the music 'groove.'

"If the piece is successful the listener should be able to follow the

process of 'unlocking' or changing of the original grooves into new ones, and experience this as a voyage of transformation. But unlike what happens with grooves in popular music, in *Book of Grooves* the voyager never returns to the port of departure. The process is not cyclical but developmental. And yet, while the music material is permanently transforming into something new, I wanted to make sure that the listener would never cease to 'swing' with a groove. This much I wanted to achieve." ♦

Linea for Two Pianos, Marimba, and Vibraphone

LUCIANO BERIO

▶ Born October 24, 1925 in Oneglia, Italy.

▶ Died May 27, 2003 in Rome.

Composed in 1973.

- ▶ Premiered on February 8, 1974 in Grenoble, France by pianists Katia and Marielle Labèque, and percussionists Jean-Pierre Drouet and Sylvio Gualda.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 14 minutes

Luciano Berio was the most celebrated Italian composer in the second half of the 20th century. He entered the Milan conservatory at the end of World War Two and by the mid-50s he was traveling widely and associating with many leading artists, including Dallapiccola, Maderna, Stockhausen, Boulez, Cage, Pousseur, and Nono. He attended Tanglewood and the Darmstadt International Summer Courses for New Music, and in the 60s, he taught at Mills College and The Juilliard School. Many of his intricately wrought compositions are explicitly connected to one another—notably

his series of 14 *Sequenzas*, virtuosic pieces for solo instruments that he wrote between 1958 and 2002, and *Chemins*, which build both on the *Sequenzas* and each other. He also incorporated outside influences in many works, for example *Sinfonia* for eight amplified voices and orchestra has a movement based on the *Scherzo* from Mahler's Second Symphony. Electronic music was a special interest of his. In 1955 he co-founded the Studio di fonologia musicale in Milan at the RAI broadcasting company, where he met Umberto Eco and experimented with semiotics and linguistics. One of his characteristic pieces from this period was *Thema (Omaggio a Joyce)*, which explores the relationship between the human voice and electronic sound using a recorded reading from James Joyce's *Ulysses*. He later directed the electro-acoustic division of IRCAM in Paris and in 1987 founded the electronic music center *Tempo Reale*, which he led for 13 years. Berio received many awards and held distinguished positions: he

won the 1989 Siemens Prize, gave the 1993-94 Charles Eliot Norton lectures at Harvard University, and served as president and artistic director of the Accademia Nazionale di Santa Cecilia in Rome in the last years of his life. He died an influential figure in modern music—the creator of a body of work in a wide range of styles and genres and the recipient of commissions from the New York Philharmonic, The Chamber Music Society of Lincoln Center, Santa Fe Opera, NDR Hamburg Orchestra, Orchestre de Paris, San Francisco Symphony, Internationalen Bachakademie Stuttgart, and the Salzburg Festival.

Berio writes, "The subject matter or theme of *Linea* is the constant transformation of a very simple melody into more complex, differentiated, and independent articulations. It is rather difficult to define a melody, since this term always implies other functions; a melody by J. S. Bach—a monody, a simple line—implies not only a phrase structure and a rhythmic

one, but also a harmonic structure. In a solo violin sonata, polyphony is implied (and heard as such) even when the violinist is playing a single line... If I decide to use a melody, I must put all the implied elements into it: these elements are not taken for granted or given by history, but have to be invented anew.

"*Linea* is exactly this—an exposition of the elements implied in a melody which is only apparently simple, and is destroyed by its own implications. At times, however, the melody reappears in recognizable form, like an object found again after an absence, and seen with different and maybe more penetrating eyes. Sometimes the four players (two pianists and two percussionists) meet on the same line, playing the same melody; sometimes they diverge and play different music, generated, however, by that ever-present melody. I composed *Linea* in 1973 for [French dancer and choreographer] Felix Blaska and his dance company." ♦

Sonata-Fantasy for Two Pianos

MICHAEL BROWN

► Born June 18, 1987 in Oceanside, New York.

Composed in 2008.

► Premiered in August 2008 in Southampton, New York by pianists Zsolt Bognár and Jannie Lo.

► Tonight is the first CMS performance of this piece.

► Duration: 15 minutes

The New York Times has called pianist-composer Michael Brown "a confident young composer with a talent for precision" and described his work as "darkly alluring." He is

equally committed as a pianist and composer; his unique artistry is reflected in a creative approach to programming that often interweaves the classics with contemporary works and his own compositions. Recent works include a Piano Concerto for the Maryland Symphony Orchestra (with himself as the soloist) and four works for the Canellakis-Brown duo including *Self-Portrait*, a cello/piano work with an original film written and directed by Canellakis. Brown has received commissions from the Maryland Symphony, Bargemusic,

Concert Artists Guild, The Stecher and Horowitz Foundation, Shriver Hall, The Norton Building Concerts, Pianofest in the Hamptons, and pianists Jerome Lowenthal, Roman Rabinovich, Adam Golka, David Kaplan, and Orion Weiss. He was awarded the 2011 Lili Boulanger Memorial Fund Award and the 2009 Palmer-Dixon Prize from The Juilliard School for Sonata-Fantasy. A native New Yorker, Brown earned dual bachelor's and master's degrees in piano and composition from The Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. He is the first prize winner of the 2010 Concert Artists Guild Competition, a 2015 Avery Fisher Career Grant recipient, and a member of Chamber Music Society Two.

Brown writes, "Sonata-Fantasy

for two pianos was commissioned by Pianofest in the Hamptons to celebrate their 20th season. Pianofest is a summer festival directed by Paul Schenly where several pianists live and study music in the same house. I had the privilege to attend as a pianist in 2006 and a guest composer in 2008 when the Sonata-Fantasy was premiered.

"The work is in three contrasting movements. The first, marked *Perky*, is exuberant and employs witty counterpoint and quirky rhythms. The second, *With Stillness*, is tranquil and atmospheric and features both pianists at times playing directly on the strings inside the piano. The third and final movement, *With Verve*, returns to a similar energy established in the first movement, and brings the work to a virtuosic close." ♦

Quartet for Two Pianos and Two Vibraphones

STEVE REICH

► Born October 3, 1936 in New York City.

Composed in 2013.

► Premiered on October 12, 2014 at the Southbank Centre in London by the Colin Currie Group.

► Tonight is the first CMS performance of this piece.

► Duration: 17 minutes

Steve Reich has been called "the most original musical thinker of our time" (*New Yorker*) and "among the great composers of the century" (*New York Times*). Winner of two Grammy Awards and a Pulitzer Prize, Reich's music has been performed by major orchestras and ensembles around the world, including the New York and Los Angeles philharmonics; London,

Sydney, San Francisco, Boston, and BBC symphony orchestras; London Sinfonietta; Kronos Quartet; Ensemble Modern; Ensemble Intercontemporain; Bang on a Can All-Stars; Alarm Will Sound; and eighth blackbird. His documentary video opera works—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—have been presented on four continents. The 2016–17 season marks Reich's 80th birthday, with over 400 performances in more than 20 countries across the globe celebrating his music and legacy. Two new works received world premieres in fall 2016: *Pulse*, which received its premiere with the International Contemporary Ensemble conducted by David Robertson at Carnegie Hall;

and *Runner*, which was performed at London's Royal Ballet with new choreography by Wayne McGregor.

Reich's musical legacy has influenced composers and mainstream musicians all over the world. His music is known for steady pulse, repetition, and a fascination with canons; it combines rigorous structures with propulsive rhythms and seductive instrumental color, and also embraces harmonies of non-Western and American vernacular music (especially jazz). His studies have included Balinese gamelan, African drumming (at the University of Ghana), and traditional forms of chanting of the Hebrew scriptures, in addition to his studies at Cornell University, The Juilliard School, and Mills College with Luciano Berio.

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Reich writes, "Quartet, when mentioned in the context of concert music, is generally assumed to mean string quartet. In my case, the quartet that has played a central role in many of my pieces (besides the string quartet) is that of two pianos and two percussion. It appears like that or in expanded form with more pianos or more percussion in *The Desert Music*,

Sextet, Three Movements, The Four Sections, The Cave, Dance Patterns, Three Tales, You Are (Variations), Variations for Vibes, Pianos and Strings, Daniel Variations, Double Sextet, and Radio Rewrite. In Quartet, there is just this group alone: two vibes and two pianos.

"The piece is one of the more complex I have composed. It frequently changes key and often breaks off continuity to pause or take up new material. Though the parts are not unduly difficult, it calls for a high level of ensemble virtuosity.

"The form is one familiar throughout history: fast, slow, fast, played without pause. The slow movement introduces harmonies not usually found in my music.

"The piece is dedicated to Colin Currie, a percussionist who has broken the mold by maintaining his solo career with orchestras and recitals and also, quite amazingly, by founding the Colin Currie Group which plays whatever ensemble music he believes in. I salute him and hope others will take note.

"Quartet was co-commissioned by Southbank Centre, Carnegie Hall, The Juilliard School, Cité de la musique, and Kölner Philharmonie / KölnMusik, and is approximately 17 minutes in duration." ♦

The Chamber Music Society of Lincoln Center congratulates **Gilbert Kalish** on receiving the Champion of New Music award from the American Composers Forum.

Mr. Kalish joins Alex Ross (*The New Yorker*), Nicole Paiement (Opera Parallele), and Robert Spano (Atlanta Symphony Orchestra) in receiving the 2016 award.

The Champion of New Music award was established by 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.

ACF President and CEO John Nuechterlein will present the award tonight at the 9:00 performance.

ABOUT THE ARTISTS

MICHAEL BROWN

▶ Pianist-composer Michael Brown, winner of a 2015 Avery Fisher Career Grant, has been described by the *New York Times* as a “young piano visionary” and “one of the leading figures in the current renaissance of performer-composers.” Selected by Sir András Schiff for his Building Bridges series in 2016-17, Mr. Brown will perform debut recitals in Berlin, Frankfurt, Antwerp, Zurich, Florence, Milan, and at New York’s 92nd Street Y. His recent schedule includes performances with the Seattle, North Carolina, New Haven, and Maryland symphony orchestras; a Carnegie Hall Stern Auditorium debut with the New York Youth Symphony; recitals at Wigmore Hall, the Louvre, Alice Tully Hall, and Weill Hall; performances at the Marlboro, Ravinia, Caramoor, Moab, Mostly Mozart, and Music@Menlo festivals; and concerts with his regular collaborators: cellist Nicholas Canellakis and violinist Elena Urioste. Recent commissions of his own compositions include a piano concerto for the Maryland Symphony and works for the Look & Listen Festival, Bargemusic, Concert Artists Guild, The Stecher and Horowitz Foundation, and Shriver Hall. A native New Yorker, Mr. Brown earned dual bachelor’s and master’s degrees in piano and composition from The Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. He is the first prize winner of the 2010 Concert Artists Guild Competition, a Steinway Artist, and a member of Chamber Music Society Two.

GILBERT KALISH

▶ The profound influence of pianist Gilbert Kalish as an educator and pianist in myriad performances and recordings has established him as a major figure in American music-making. In 2002 he received the Richard J. Bogomolny National Service Award for his significant and lasting contribution to the chamber music field and in 2006 he was awarded the Peabody Medal by the Peabody Conservatory for his outstanding contributions to music in America. He was the pianist of the Boston Symphony Chamber Players for 30 years, and was a founding member of the Contemporary Chamber Ensemble, a group that flourished during the 1960s and 70s in support of new music. He is particularly well-known for his partnership of many years with mezzo-soprano Jan DeGaetani, as well as for current collaborations with soprano Dawn Upshaw and cellists Timothy Eddy and Joel Krosnick. As an educator and performer he has appeared at the Banff Centre, the Steans Institute at Ravinia, the Marlboro Music Festival, and Music@Menlo, where he serves as the international program director of the Chamber Music Institute. He also served as chairman of the Tanglewood faculty from 1985 to 1997. His discography of some 100 recordings embraces both the classical and contemporary repertoires; of special note are those made with Ms. DeGaetani and that of Ives’ *Concord Sonata*. A distinguished professor at SUNY Stony Brook, Mr. Kalish has performed with The Chamber Music Society of Lincoln Center since 2004.

AYANO KATAOKA

► Percussionist Ayano Kataoka, formerly a member of Chamber Music Society Two and the first percussionist to be so chosen, is known for her brilliant and dynamic technique, as well as the unique elegance and artistry she brings to her performances. She has collaborated with many of the world's most respected artists, including Emanuel Ax, Jaime Laredo, Ani Kavafian, David Shifrin, and Jeremy Denk. She gave the world premiere of Bruce Adolphé's *Self Comes to Mind* for cello and two percussionists with cellist Yo-Yo Ma at the American Museum of Natural History in 2009. She presented a solo recital at Tokyo Opera City Recital Hall which was broadcast on NHK, the national public station of Japan. Her performances can also be heard on the Deutsche Grammophon, Naxos, New World, Bridge, New Focus, and Albany record labels. Since 2013, she has toured the US and Mexico extensively as a percussionist for *Cuatro Corridos*, a chamber opera led by Grammy Award-winning soprano Susan Narucki and noted Mexican author Jorge Volpi that addresses human trafficking across the US-Mexican border. Most recently, the opera was presented as a special event at the 2015 FIL/Guadalajara International Book Fair, the largest Spanish language book fair in the world. A native of Japan, Ms. Kataoka began her marimba studies at age five, and percussion at 15. She received her artist diploma degree from Yale University School of Music, where she studied with marimba virtuoso Robert van Sice. She is a faculty member of the University of Massachusetts at Amherst.

IAN DAVID ROSENBAUM

► Praised for his "excellent" and "precisely attuned" performances by the *New York Times*, percussionist Ian David Rosenbaum has developed a musical breadth far beyond his years. He made his Kennedy Center debut in 2009 and later that year garnered a special prize created for him at the Salzburg International Marimba Competition. He joined Chamber Music Society Two in 2012 as only the second percussionist in the program's history. He has appeared at the Bay Chamber, Bridgehampton, Chamber Music Northwest, Music@Menlo, Norfolk, and Yellow Barn festivals. Highlights of the 2016-17 season include the world premiere of *Quixote*, an evening-length theatrical work with music by Amy Beth Kirsten and direction by Mark DeChiazza, a visit to the Adam Chamber Music Festival in New Zealand, and world premieres by Andy Akiho, Christopher Cerrone, Thomas Kotcheff, and Polina Nazaykinskaya, among others. In the fall of 2016, Mr. Rosenbaum released his first solo album, *Memory Palace*, on VIA Records. It features five commissions from the last several years and includes collaborations with Brooklyn Rider and Gina Izzo. He is a member of Sandbox Percussion, HOWL, the Pittsburgh New Music Ensemble, Foundry, and Novus NY. He has recorded for the Bridge, Innova, Naxos, and Starkland labels and is on the faculty of the Dwight School in Manhattan. He performs on Vic Firth sticks and mallets.

UPCOMING EVENTS AT CMS

BRAHMS & FAURÉ

SUNDAY, JANUARY 29, 5:00 PM ▶ ALICE TULLY HALL

The roaring of musical lions—one German and the other French—reverberates in Alice Tully Hall in a program pairing the richest chamber music of two cultures.

INSIDE CHAMBER MUSIC

WEDNESDAY, FEBRUARY 1, 6:30 PM ▶ DANIEL AND JOANNA S. ROSE STUDIO

Lecture on Brahms' Piano Quartet No. 2 in A major, Op. 26.

This event will be streamed live at www.ChamberMusicSociety.org/watchlive

THE ART OF THE RECITAL: GILLES VONSATTEL: *REVOLUTION*

THURSDAY, FEBRUARY 2, 7:30 PM ▶ DANIEL AND JOANNA S. ROSE STUDIO

Pianist Gilles Vonsattel performs works by Dussek, Beethoven, Janáček, Liszt, and Rzewski.

This event will be streamed live at www.ChamberMusicSociety.org/watchlive