

Club Concert

MARCH 5, 2012 | CLUB CAFÉ

CHOZUBACHI: WATER, NOISE, AND NATURE

TOSHIO HOSOKAWA	WINTER BIRD (1978, REV. 1985) FOR SOLO VIOLIN
TORU TAKEMITSU	WATER MUSIC (1960) FOR TAPE
KEN UENO	DISABITATO (2007) FOR SOLO PIANO
	INTERMISSION
JOJI YUASA	ICON (1967) FOR TAPE
TOSHIO HOSOKAWA	VERTICAL SONG I (1995) FOR SOLO FLUTE
BRUCE REIPRICH	CHOZUBACHI (1998-2000) FOR VIOLIN, CELLO, PIANO

SARAH BOB, piano
GABRIELA DIAZ, violin
JESSI ROSINSKI, flute
JING LI, cello

Hosted by **THE SCORE BOARD**
Curated by **KEN UENO**

PROGRAM NOTES

By Ken Ueno

A *shishi-doshi* is a bamboo rocking water fountain that moves to strike a stone basin when filled with water. Literally, *shishi-doshi* means “to scare a deer,” and the sounds it embodies represents, for me, much of what is important in Japanese music: the sound of water, the noise of the bamboo striking the stone basin, the *ma* or silence between those percussive events, and the contemplation of the ephemeral beauty of nature. Toshio Hosokawa’s *Winter Bird* captures that fleeting glance of the ephemeral in nature, while his *Vertical Song I*, for solo flute, emphasizes the breath noise that is an integral feature of the flute sounds in traditional Japanese music. Joji Yuasa’s *icon* and Toru Takemitsu’s *Water Music* are important examples of tape music of the Japanese avant-garde of the 1960s. Each piece concentrates on one main sound—white noise and water, respectively. Bruce Reiprich’s piano trio, *Chozubachi*, is the inspiration for the title of this concert. A stone water basin used for spiritual cleansing, a *chozubachi* is an important element in the traditional Japanese garden.

My own piece, *Disabitato*, was inspired by landscape as well. The *disabitato*, or uninhabited place, is the historical name in Rome for the zone between the urbanized center and the ancient boundary of the Aurelian wall in the 18th century. It is a large area marked by ruins and open space, emblematic of the stark atrophy of human, “lived-in” space since the expansive grandeur of Rome’s classical period. I feel the resonance of the piano to be analogous to the sense of memory of presence, much as the *disabitato* is a representation of absence, a reminder to us of what was lost.

GUEST ARTISTS

SARAH BOB, piano, hailed as “sumptuous and eloquent” by the *Boston Globe* and noted for her “brilliant playing” by the *Boston Musical Intelligencer*, is an active soloist and chamber musician acclaimed for her charismatic performances, colorful playing, and diverse programming. A strong advocate for new music and considered a “trailblazer when it comes to championing the works of modern composers” (*Northeast Performer*), Ms. Bob is the founding director of the New Gallery Concert Series, a series devoted to commissioning and uniting new music and contemporary visual art with their creators. Ms. Bob recently returned from a trip to Bulgaria and Berlin, thanks to the Trust for Mutual Understanding, to perform and present American contemporary music with composer Curtis K. Hughes. A lover of flowers, massages, good books, and dark chocolate, Ms. Bob is a happy mom, wife,

recipient of numerous accolades, and a member of many ensembles including Firebird, Radius, and Primary Duo.

GABRIELA DIAZ, violin, began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father. Shortly before her sixteenth birthday, she was diagnosed with Hodgkin’s disease, a type of lymphatic cancer. As a cancer survivor, Ms. Diaz is committed to cancer research and treatment, and has lent her talents to related programs and organizations, including the American Cancer Society, the Leukemia and Lymphoma Society, and many hospitals around the country. Devoted to contemporary music, Ms. Diaz has been fortunate to work closely with many significant living composers on their own compositions, namely Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Alvin Lucier, Steve Reich, Brian Ferneyhough, John Zorn, Osvaldo Golijov, Lee Hyla, and Helmut Lachenmann. Boston critics have called Ms. Diaz “a young violin master,” and Lloyd Schwartz of the *Boston Phoenix* noted “Gabriela Diaz in a bewitching performance of Pierre Boulez’s 1991 *Anthèmes*.” Others have praised her “vivid” and “elegant playing,” and “polished technique.”

JESSI ROSINSKI, flute, performs actively throughout Boston appearing with groups such as Boston Musica Viva, Collage, Firebird Ensemble, Ludovico Ensemble, Boston Microtonal Society, Xanthos Ensemble, Guerilla Opera, and the Boston Modern Orchestra Project. Ms. Rosinski is the flutist of Boston’s Callithumpian Consort, an artist-in-residence at Harvard, an associate with the Atlantic Symphony, and a regular substitute with the US Coast Guard Band. She has won top prizes at several competitions including the Pappoutsakis Competition, New York Flute Club Young Artist Competition, National Flute Association Masterclass Competition, and Albert Cooper International Flute Competition. Ms. Rosinski has performed at the Stratford International Flute Festival, and the Norfolk, Monadnock, and Bowdoin Festivals. She recently enjoyed a solo performance with the Boston Pops, a recital at the International Festival of Contemporary Arts in Léon, Mexico, and a commission from Paul Elwood. Ms. Rosinski holds degrees from The Hartt School and New England Conservatory and also has advanced knowledge of cupcakes and ice cream.

JING LI has performed around the world as a soloist, recitalist, and chamber musician. Currently residing in Belmont, Massachusetts, she is Assistant Principal Cellist of the Springfield Symphony Orchestra and a member of the Rhode Island Philharmonic. She can also be heard performing with Boston Ballet, Boston Lyric Opera, Boston Modern Orchestra Project, Monadnock Music, and A Far Cry Chamber Orchestra.

THE SCORE BOARD is a group of New England-based composers serving as BMOP’s vanguard of composer-advocates through volunteerism, direct support and activities, community-building, and curating BMOP’s annual Club Concert series.

UPCOMING EVENTS

Dual Passions

FRIDAY **APRIL 6, 2012** 8:00
Program Notes hosted by the Score Board at 7:00pm
Jordan Hall at New England Conservatory

David Lang — *The Little Match Girl Passion* (2008)

Arvo Pärt — *Passio Domini Nostri Jesu Christi secundum Joannem* (1982)
The Harvard-Radcliffe Collegium Musicum
Andrew Clark, *choral director*

Apollo’s Fire

FRIDAY **MAY 18, 2012** 8:00
Program Notes hosted by the Score Board at 7:00pm
Jordan Hall at New England Conservatory

Nikos Skalkottas — *Greek Dances* (1936)

Igor Stravinsky — *Apollon Musagete* (1927–28, rev.1947)

William Bolcom — *Medusa* (2002)
Janna Baty, *mezzo-soprano*

Lewis Spratlan — *Apollo & Daphne Variation* (1987)

GIL ROSE, conductor

Club Concert

MONDAY **APRIL 30, 2012** 7:30

CLUB OBERON, CAMBRIDGE
Doors open for bar service at 7:00

FOR TICKETS go to bmop.org or call the Jordan Hall Box Office at 617.585.1260.
Student, senior, and member discounts apply.