

Club Concert

7:00 | NOVEMBER 29, 2010 | CLUB OBERON

JENNIFER HIGDON “RAPID.FIRE” FOR SOLO FLUTE (1992)

MARTI EPSTEIN “IN SOFT REPOSE LET HIS SWEET EYELIDS CLOSE”
FOR FLUTE, VIOLIN, AND CELLO (2002)

LIOR NAVOK SELECTIONS FROM “THE OLD PHOTO BOX”
FOR SOLO PIANO (2006)

JOHN HARBISON SUITE FOR SOLO CELLO (1994)
I. Preludio
II. Fuga – Burletta
III. Sarabanda
IV. Giga

CURTIS K. HUGHES “INSULT TO INJURY” FOR VIOLIN AND PIANO (2003)
I. Tirade – Plateau – Retreat
II. Travesty – Cadenza – Epilogue

SARAH BOB, piano

GABRIELA DIAZ, violin

KATHERINE KAYAIAI, cello

JESSI ROSINSKI, flute

Curated by **CURTIS HUGHES** and **SARAH BOB**

Hosted by the **SCORE BOARD**

PROGRAM NOTES

By Curtis Hughes

Welcome to the first BMOP Club Oberon concert of the season! All of the chamber music on tonight’s program is by American composers, and each piece is an intensely personal and intimate statement, even though the composers’ styles are quite wide-ranging. The first piece, **RAPID.FIRE** by Jennifer Higdon (b. 1962), is perhaps the most consistently extroverted and direct work on the program. Higdon, who in recent years has become one of the most frequently performed composers of orchestral music in the country, manages to squeeze an almost orchestral level of intensity into this highly virtuosic solo flute music. With an unrelenting rhythmic drive, this piece strives towards the energy of a rock band, but simultaneously leans on Bach-like techniques of implied counterpoint by jumping back and forth between registers, occasionally giving the illusion of more than one instrument.

A greater contrast is hardly imaginable between Higdon’s music and that of Marti Epstein (b. 1959), whose trio **IN SOFT REPOSE LET HIS SWEET EYELIDS CLOSE** was inspired by the sound of her sleeping young son heard quietly breathing over a baby monitor. The result: a very calm and peaceful work. The music, based almost entirely on quiet falling minor thirds, is intimate and beautiful, yet emotionally restrained and contemplative. Epstein, a Boston-based composer whose recent works for the Ludovico Ensemble and Guerilla Opera demonstrate a similarly tight focus and refinement, originally composed the work for the Rivers Music School Seminar on Contemporary Music for the Young.

In the case of Lior Navok, who was born in Israel but has deep ties to the Boston area, the intimacy of his solo piano music is suffused with an old-world nostalgia, though his highly personalized gestural pallet is also inescapably contemporary. The programmatic narrative of the suite **THE OLD PHOTO BOX**, which is about finding an old photo box in the attic and discovering old images and memories, is full of rich sentimentality and the music demonstrates the same wistfulness. Each of the twenty miniatures encapsulates a long lost image suddenly brought back to life, and can be played independently from the complete sixty minute set. Tonight you will hear a selection of these real and sometimes imagined portraits.

The orchestral music of John Harbison (b. 1938) is well known to both BMOP and BSO audiences, but tonight’s selection is, by the composer’s own description, of a more “private” nature. The cello was his sister’s instrument, and he associates it with her in this **SUITE FOR SOLO CELLO**, which was composed in deliberate contrast to the more “demonstrative, public” music of his Cello Concerto of the same year. Harbison’s debt to baroque music is more explicit here than was the case with Higdon, as evidenced by his movement titles.

Finally, the concluding work on the program is my own **INSULT TO INJURY** for violin and piano, and it includes a volatile mix of aggression and introspection. I would characterize it as my most emotionally naked piece of chamber music, as it was written in 2003 under the influence of vehement, visceral reactions to politics and international events taking place during the same year. I have since withdrawn the original “program” for the music, with the hope of allowing it to mean different things to different people. The first movement, by far the longer of the two, is mostly quite furiously confrontational until it reaches a pinnacle of intensity,

and then gradually withdraws into stillness and resignation. The second movement is much more humorous, if caustic, and features an almost cartoon-like cyclical interplay between the instruments. The piece was originally composed for Sarah Bob and violinist Bliana Voutchkova, who recently presented the European premiere.

The music of Curtis K. Hughes (b. 1974) has been called “fiery” (The New York Times), “colorfully scored” (The Boston Globe), and “spiky, dangerous” and “absorbing” (The Wire). His compositions have been broadcast and performed internationally, from Tanglewood to Bulgaria, and have been championed by the Callithumpian Consort, Primary Duo, the Xanthos Ensemble and many others. A former student of Lee Hyla, Michael Gandolfi, and Evan Ziporyn, Curtis teaches composition at the Boston Conservatory, and has taught at MIT, Brandeis, and New England Conservatory. He has also served as composer-in-residence for the Radius Ensemble and Collage New Music. His most recent project, an operatic re-imagining of the 2008 Vice-Presidential Debate between Joe Biden and Sarah Palin, entitled Say it Ain’t So, Joe, was premiered in September of 2009 by Guerilla Opera and received widespread attention. Current projects include a new work for Boston Musica Viva and the PALS Children’s Chorus to be premiered in February, and a new CD, danger garden, featuring the Firebird Ensemble, to be available early next year.

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.”

KATHERINE KAYAIAI, cello, received her degree at New England Conservatory where she studied with Colin Carr, and chamber music with Eugene Lehner, Irma Vallecillo, Scott Nickrenz, and the Borromeo String Quartet. Subsequently, she won a three-year fellowship with the New World Symphony where she performed as principal cellist under the baton of Michael Tilson Thomas and was a frequent performer in the chamber music series. Ms. Kayaian has performed as a soloist and chamber musician throughout Chicago, Miami, Boston, and London, is Principal Cellist of the South Florida Symphony Orchestra, and Associate Principal of the New England String Orchestra. She can be seen playing with the Boston Modern Orchestra Project, Xanthos Ensemble, Opera Boston, the Cantata Singers, and the Rhode Island Philharmonic, among others. Ms. Kayaian is the Director of Chamber Music for the Boston Youth Symphony Orchestras and is the Director of Orchestra and String Ensembles at Noble and Greenough School in Dedham, MA.

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.

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 EVENT

Double Trouble

SATURDAY JANUARY 22, 2011 8:00

Program Notes with the evening’s composers 7:00

Jordan Hall at New England Conservatory

BMOP presents works of **HAROLD MELTZER**, **STEPHEN PAULUS**, **MICHAEL TIPPETT**, and **MATHEW ROSENBLUM**.

GIL ROSE, conductor

FOR TICKETS call the Jordan Hall Box Office at 617.585.1260.

Student, senior, and member discounts apply.