

GLASS FARM ENSEMBLE

RIOT

FRIDAY, NOVEMBER 1, 2013, 7:30PM

PETER NORTON
symphonyspace
Leonard Nimoy Thalia

Margaret Lancaster, flute / alto flute / piccolo
Amy Advocat, clarinet / bass clarinet
Sophie Shao, cello
Yvonne Troxler, piano

Carlos Sanchez- Gutierrez **Trio Variations (2005)**
for flute, clarinet, and piano

Drew Krause **Coil (1996)**
for flute, cello, and piano

Michael Jarrell **Assonance III (1998)**
for clarinet, cello, and piano

Yvonne Troxler **Lure (2013) premiere**
for alto flute, bass clarinet, and piano

Jonathan Harvey **The Riot**
for flutes, bass clarinet, and piano

PROGRAM NOTES

TRIO-VARIATIONS by **CARLOS SANCHEZ-GUTIERREZ**

Sanchez-Gutierrez writes about the *Trio-Variations* : "Like several other composers, I have always felt attracted to what Klee could have called 'twittering machines:' the unpredictable mechanisms whose systematic - yet imperfect - behavior is not unlike the processes we often find in musical structures.... My 'twittering machines,' as expressed in this set, are an uninterrupted chain of short variations: tangible, yet always imperfect, musical mechanisms."

COIL by **DREW KRAUSE**

The New York composer Drew Krause wrote *Coil* in 1996 for the Wolpe Trio. In this energetic and driven piece the instruments work closely together. The dominantly linear material is passed on from instrument to instrument, at times one instrument is finishing the others' line, at times interrupting it or filling out the gaps. The work ends in a trance-like twirling pattern.

ASSONANCE III by **MICHAEL JARRELL**

Assonance III is an illustration of MICHAEL JARRELL'S way of making music and the balance between acoustic properties and formal development. With his sense of proportions and nuance, Jarrell creates an impression of freedom combined with fieriness.

LURE by **YVONNE TROXLER**

Lure explores the phenomenon of the echoes. As in an echo, it works with sounds overlapping, and at times cascading into dense harmonic fields, which unfold into repetitive, mechanical sounds. At the end we are reminded of the beginning, the simple greeting of a horn signal. The work is written for Glass Farm Ensembles flutist Margaret Lancaster and clarinetist Amy Advocat.

RIOT by **JONATHAN HARVEY**

Harvey wrote about this composition: "The Riot is a work in which virtuoso exhilaration is predominant. The game is to throw around themes, which retain their identity sufficiently to bounce off each other sharply, even when combined polyphonically or mixed up together in new configurations... From time to time energy runs out and a mechanical repetition of an element takes over, dying away like an electronic 'delay.' Such a process, in extended form, provides the ending."

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“New-music luminary” (*The New York Times*) and “leading exponent of the avant-garde flute” (*Village Voice*), **Margaret Lancaster** has built a large repertoire of new works composed specifically for her. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Ibsen Festival, Santa Fe New Music, Whitney Museum, Edinburgh Festival, Tap City, New Music Miami and Festival D’Automne. She has recorded on New World Records, OO Discs, Innova, Naxos and Tzadik, and was selected for Meet the Composer’s *New Works for Soloist Champions* project. Noted for her inter-disciplinary performances, Lancaster, who also works as an actor, choreographer, dancer, and amateur furniture designer, presents solo and chamber music concerts worldwide and acts in Lee Breuer’s OBIE-winning *Mabou Mines Dollhouse*. www.margaretlancaster.com.

Hailed as “dazzling” by the Boston Globe, **Amy Advocat**, clarinetist, is an avid performer of new music having performed with the Firebird Ensemble, Boston Modern Orchestra Project, The New Fromm Players at Tanglewood, Callithumpian Consort, Boston Microtonal Society’s NotaRiotous, Juventas, the Second Instrumental Unit, and the Ontario-based TranSpectra.

Equally at home with more traditional classical music, Amy Advocat has also performed with Opera Boston, Boston Pops, National Lyric Opera, Boston Philharmonic and the Virginia Symphony Orchestra. Ms. Advocat was twice a fellow at the Tanglewood Music Center, and has participated at the New York String Orchestra Seminar, Spoleto USA Festival, Virginia Arts Festival, and the American Institute of Musical Studies in Graz, Austria.

Ms. Advocat was named the first recipient of the Boston Woodwind Society’s Harold Wright award and is a Hadar Foundation Scholar. She received her Bachelor of Music and Master of Music Degrees from the New England Conservatory, where she was a recipient of the Tourjée award. Her principal teachers include Simon Aldrich, Thomas Martin, David Weber, William Wrzesien and Craig Nordstrom. She has been recorded on Mode, Navona and New World Records.

Cellist **Sophie Shao**, an Avery Fisher Career Grant recipient, has won major prizes at the 2001 Rostropovich Competition and the Tchaikovsky Competition in 2002. She has given world-premiere performances of Howard Shore’s *Mythic Gardens* and Richard Wilson’s *Concerto for Cello and Mezzo-Soprano* with Leon Botstein and the ASO. This season, she appeared as soloist with the BBC Concert Orchestra and Keith Lockhart in performances of the Elgar and Haydn C Major concerti on a three-week tour of the US. Last season, she performed the 6 Bach Suites at Union College in Schenectady. She has performed at the Philadelphia Chamber Music Society and Middlebury College and as soloist with the Houston Symphony and the National Symphony Orchestra of Taipei. She can be heard on EMI Classics, Bridge Records, and Albany Records. Ms. Shao studied at the Curtis

Institute with David Soyer and at Yale University with Aldo Parisot. Sophie plays an Honore Derazey cello previously owned by Pablo Casals. Pianist

Yvonne Troxler has performed throughout the United States and Europe. She is the director of the Glass Farm Ensemble, which she founded in 2000 [www.glassfarm.org]. Troxler has premiered numerous works by established and emerging composers including Luigi Laveglia, Toshio Hosokawa, Elizabeth Hoffman, Peter Herbert, Wolfgang Heiniger, Rebecca Saunders, and Balz Trümpy. Her playing has received her critical acclaim as the *Neue Zürcher Zeitung* writes “...one could experience the fiery temperament of her interpretation... (Yvonne Troxler) plays with a soft touch, warm sonority and always delicate use of dynamic shading.”

Troxler is also active as a composer whose original works have been performed in the U.S. and Europe. She wrote the original music for the film “Off Hour” by Daniel Frei and “Life Without Compromise” by Suzan Al-Doghachi. A particular passion of hers is the arranging of contemporary works (from Mahler to Ligeti). Troxler has received several Awards including those from the International Mozart Academy in Prague, the Pro Helvetia Council for the Arts, and the Society of Swiss Interpreters and the “Swiss Culture Prize for Music”. She lives and works in New York City.

The **Glass Farm Ensemble** performs programs in both conventional and alternative spaces that invite the broadest possible audience to intimately experience music. Bringing together the most engaging new European music with works by American composers, Glass Farm programs allow these to rub up against music from the past heard in arrangements made especially by and for the group. The Glass Farm Ensemble seeks to create up-close interactions between audience and musician, and to foster conversations across artistic disciplines.

The next concert with the Glass Farm Ensemble is **December 14**, 2013, 7:30 PM at Symphony Space.

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