

## GLASS FARM ENSEMBLE

### FIRE IN THE BELLY

FRIDAY, MARCH 20, 2015, 7:30PM

PETER NORTON  
symphonyspace  
Leonard Nimoy Thalia

**GREIS, voice / rap**  
**MARTHA CARGO, flute / bass flute**  
**TROY RINKER, double bass**  
**YVONNE TROXLER, piano**

Guest Performers:

**Alexis Carel**  
**Livia Simmons**  
**Josh Weinfeld**

**Frederic Rzewski**      **Chains (1986)**  
for voice, flute, double bass, and piano

- Creation
- The News
- The Cry of the Rich and Poor
- How to Make a Pin
- The News, Again
- Christopher Columbus to Ferdinand and Isabella

**György Kurtag**      **Bagatelles Op. 14/d (1981)**  
for flute, double bass, and piano

- Furious Chorale
- Hommage à J. S. B.
- Like the flowers of the field
- Wild and Tame
- Flowers we are, mere flowers
- La fille aux cheveux de lin - enragée

**Yvonne Troxler**      **Fire in the Belly (2015) UA**  
texts by Greis (Grégoire Vuilleumier)  
for rapper, bass flute, double bass, and piano

Glass Farm Ensemble is supported by "PRO HELVETIA Arts Council of Switzerland

## PROGRAM NOTES

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Modern Classical music meets with hip-hop; two contemporary musical styles, a celebration of differences. The rapper Greis writes rhythmic texts, Yvonne Troxler composes free interpretations; this in turn forces Greis to break from traditional patterns. Together beyond the limits.

**Frederic Rzewski's *Chains*** continues the theme of labor; in his own sardonic way. Rzewski is at once political and abstract: for example, in one of the movements of this piece, he uses the day's paper to generate text material. In another movement, he explains "how to make a pin" - a reference to industrial processes, similar to Andriessen's *Workers Union*, written nearly a decade earlier.

**György Kurtag's *Bagatelles*** for flute, bass, and piano are written in six short movements, in the tradition of Bartók, Beethoven and Webern: more than mere "trifles" (as the name of the collection implies), these six vignettes capture a complex world of references. These pieces are in fact transcriptions of earlier works from the solo piano cycle *Játékok* (Games, 1973-76) - a compendium of piano miniatures - and Herdecker *Eurythmie* for recitant, lyre, flute, and violin from 1978. This whimsical set - part self-referential, part homage (Bach, Debussy) - by the BBVA Foundation Frontiers of Knowledge Award-winning composer affirms his authenticity of language, between spontaneity and reflection.

***Fire in the Belly*** is a unique collaboration between the Swiss rapper **Greis** and the composer **Yvonne Troxler**, whose composition takes one of Greis' a cappella raps (in English, French and Swiss-German) as its point of departure. The newly-composed music often creates a counterpoint to the rap; at other times it adds texture and color to the texts. In this composition Troxler further refines her exploration of texture and color via tightly defined material interwoven between the sonic fringes of the chosen instruments, creating dense, multifaceted structures.

**Greis - Grégoire Vuilleumier**, rapper lives in Berne, Switzerland. [www.greis.ch](http://www.greis.ch)

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Hailed by the New York Times as "excellent," New York-based flutist **Martha Cargo** is committed to the integration of experimental music into various media, be it contemporary art, theater or dance.

Equally at home as soloist and chamber musician, Ms. Cargo performs actively with Ensemble sans maître, Ghost Ensemble, Glass Farm, and Tempus Continuum and has collaborated with Erick Hawkins Dance Company and Synthesis Aesthetics Project. She is a recent addition to the roster of Whitney George's project *The Curiosity Cabinet* and has performed with neoLIT. Appearances this season included

performances at Symphony Space, The Firehouse Space, St. John's Episcopal Church (Brooklyn), and Bowery Poetry Club, among other alternative New York City venues.

A graduate of Oberlin College's double-degree program in Flute and Chemistry, she completed her Masters in Music at SUNY-Purchase and continued her studies in the Contemporary Program at Manhattan School of Music. She currently works as Assistant to the Music Director at the Americas Society on Park Avenue in Manhattan.

**Troy Rinker's** musical journey began in the public schools of Jacksonville, Arkansas. By age 15 he was playing bass professionally with the Arkansas Symphony Orchestra. Mr. Rinker's musical education continued at Indiana University, the University of Central Arkansas, and The Juilliard School, where he studied with bass luminaries Lawrence Hurst, James Hatch, and Homer Mensch. An enthusiast of modern music, Mr. Rinker has been a participant in many world premier performances and recordings, including works by composers John Corigliano, Sebastian Currier, Charles Wuorinen, Mario Davidovsky, Frances White, Roscoe Mitchell, Richard Toensing, Peteris Vasks, Mark O'Connor, Brian Ferneyhough, and Peter Kotik, to name a few. A member of several ensembles, Mr. Rinker has performed with the West Side Chamber Orchestra, New York City Chamber Orchestra, New York Symphonic Ensemble, Oratorio Society of New York, Paragon Ragtime Orchestra, Metamorphosen Chamber Orchestra, SONOS Chamber Orchestra, EOS Chamber Orchestra, SEM Ensemble, New York Pops, and the Stamford Symphony. Mr. Rinker teaches at the Third Street Music Settlement, the Noel Pointer Foundation, and Kinhaven.

**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.

Next concert: **May 29th**, 2015 with **Glass Farm Ensemble** at Symphony Space  
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