

GLASS FARM ENSEMBLE

ADAGIOS

FRIDAY, SEPTEMBER 14, 2018, 8 PM

SCHOLES STREET STUDIO

LEAH ASHER violin/viola
EILEEN MACK clarinet in b
YVONNE TROXLER piano

Alban Berg
1885-1935

Adagio (1935)
for violin, clarinet, and piano

Denis Schuler
b. 1970

I444 (2013)
for violin and piano

Michael Jarrell
b. 1978

Étude (2011)
for piano solo

Stefano Gervasoni
b. 1962

Adagio Ghiacciato (2012)
for toy-piano and violin

Rico Gubler
b. 1972

IR (2003)
for Viola, clarinet in b, and piano

- 1 - Alpsegen / Mountain Blessing
- 2 - Choral und Walzer
- 3 - Choral and Neujahrslied / Choral and New Years Song
- 4 - Choral, Schottisch und Choral / Choral, Scottish Song and Choral

PROGRAM NOTES

Adagio by Alban Berg

In 1935 Alban Berg arranged the *Adagio* movement for a trio of violin, clarinet, and piano, thereby at least preserving the three distinct instrumental families, and in that form the movement has achieved an enduring presence in the chamber repertory. Its effect is quite different from that of the fully scored version, but Berg knew, from his experience making scaled-down arrangements for Schoenberg's Society for Private Musical Performances, that chamber transcriptions could sometimes clarify fundamental nature of larger works with revelatory detail. So it is with the *Adagio* of the Chamber Concerto.

I444 by Denis Schuler

The composition was commissioned for a project called Lac Léman. I wanted to work on the representation of this lake and I used a famous painting as a starting point: La pêche miraculeuse (The miraculous catch), by Konrad Witz, painted in... 1444! The scene: Jesus is walking on the water. St Peter is swimming towards him, and the apostles are fishing. But leaving out this religious scene, and the virtuosity of the painter; there is one important point: this is the first painting in Western art history that depicts a real landscape: the mountains are the real mountains behind the lake (in direction of the Mont Blanc). This painting is in the collection of the Musée d'art et d'histoire de Genève, so I went several times to see it. I was taken by the reflections of the apostles on the water (faint, but you can see them); this was the second point of influence for the music. That's why there is this floating kind of feeling.

Michael Jarrell - Étude

The Franz Liszt University, Weimar, commissioned etude pour piano by Michael Jarrell. The highly virtuoso work is dedicated to Elliott Carter and his music. Through out the whole piece a drone in f sharp (in German called fis, Franz Liszt) appears as a tremolo waved into the texture of the music. At the end the f sharp is buried and almost hidden in the last slowly paced chords invoking bell sounds from afar.

Stefano Gervasoni - Adagio Ghiacciato (da Mozart KV 356)

The second *Adagio* on the program is by the Italian composer Stefano Gervasoni. In this short piece he presents a humorous interpretation of Mozart's *Adagio's KV 356* for "Glasharfe", here for toy-piano and muted violin.

IR by Rico Gubler

The Swiss composer writes about his piece: Many of my pieces have titles with two or three letters, suggesting ambiguity. The composition *IR* refers primarily to the Swiss Canton Appenzell Innerrhoden and his car registration IR. I did use the traditional folk music of the region and changed it, set it in a new context.

The first movement is an interpretation of a peculiar "Alpsegen" (blessing of the alps). The "Alpsegen" was shouted out towards the evening into the mountains through a wooden funnel. Often this was a blessing of the Virgin Mary. The peculiar and austere "Alpsegen" distinguishes itself by the use of non-tempered tuning. The second movement starts out as a choral, using extended techniques and then flows into a Waltz. This same choral is also the introduction into the third and the fourth movement, and the coda to the whole composition.

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Clarinetist **Eileen Mack** grew up in Australia and is now based in New York. She is a member of post-minimalist band Victoire and amplified ensemble Newspeak (which she also co-directs), and has performed with many other New York new music groups including Wet Ink, Alarm Will Sound, Signal Ensemble, the Bang on a Can All Stars and the Wordless Music Orchestra. She has performed in venues around the world including Zankel Hall, the Sydney Opera House, the Amsterdam Concertgebouw and London's Royal Albert Hall; with conductors including Pierre Boulez, Oliver Knussen, Brad Lubman and Alan Pierson; and has appeared as soloist at the Canberra International Chamber Music Festival and the Bang on a Can Marathon. Her discography ranges from work on the Crocodile Hunter TV and movie soundtracks to releases on New Amsterdam Records, Tzadik, Innova, and Warp Records. Eileen holds degrees from Stony Brook University, the Manhattan School of Music and the Queensland Conservatorium.

Violinist/violist, composer, and visual artist **Leah Asher** is an avid performer of contemporary music and creator of new artistic works. Leah has performed throughout the U.S. and Europe with artists and ensembles such as Jennifer Torrence, Sanae Yoshida, Mary Auner, AJO ensemble, NOSO Sinfonietta, The Arctic Philharmonic, The Lucerne Festival Academy Orchestra, eighth blackbird, ICE, and The Rhythm Method. She has been featured as a concerto soloist with NOSO Sinfonietta and Oberlin's Contemporary Music Ensemble. A passionate collaborator; Leah has worked closely with composers such as Lewis Nielson, Rebecca Saunders, Frederic Rzewski, Edward Hamel, Phillippe Manoury, and Christian Wolff. Leah formerly served as solo violist of the NOSO Sinfonietta and co-principal viola of the Arctic Philharmonic. She joined as a violinist of The Rhythm Method in 2016. As a composer of graphic scores, Leah has been commissioned by ensembles such as andPlay, Chartreuse, NorthArc Percussion group, The Contingency Plan, and solo artists such as Meaghan Burke, Tristan McKay, Kallie Ciechowski, and Jennifer Torrence.

Leah completed her undergraduate degrees at Oberlin College and Conservatory, studying violin with Gregory Fulkerson and studio art primarily with John Pearson. As a recipient of the Jacob K. Javits fellowship, she completed her Master's in Contemporary Performance at Manhattan School of Music with Curtis Macomber and continued studies at UCSD under the tutelage of János Négyesy.

Yvonne Troxler is a pianist and composer. She has appeared as a soloist and chamber musician in the US and Europe. Troxler is widely recognized as a deeply dedicated interpreter of contemporary music. Her passion for collaboration and experimentation has led her to premiere hundreds of new works by both emerging and established artists, most notably with the Glass Farm Ensemble, for which she holds the position of artistic director. In addition to writing for a variety of different musicians and ensembles, she has written original music for several movies. Troxler has received grants and awards from Ernst von Siemens Music Foundation, Artephila, Argosy Foundation, Pro Helvetia Swiss Arts Council. In 2016 she received a commission award for her song cycle "Feuerfleck" by the UBS Culture Foundation and the Swiss Musicians Association.

Troxler has been featured as a chamber musician and composer on recordings for Innova, Percaso and Musiques Suisses. Gapegate Music Reviews writes about the CD

Brouhaha: "Troxler shows eloquence, memorability and inspired craftsmanship in this round of chamber works."

As an educator Troxler has worked for many years with young musicians and students, creating international projects and collaborations. The resulting performances have included concerts and tours in New York, Germany, and Switzerland. These projects have been made possible in collaboration with the Glass Farm Ensemble.

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