

## GLASS FARM ENSEMBLE

### SPARE CHANGE

FRIDAY, NOVEMBER 3, 2017, 7:30PM

PETER NORTON  
symphonyspace  
Leonard Nimoy Thalia

**Anthony Di Bartolo, percussion**

**Yvonne Troxler, piano**

**Balz Trümpy** **Im Labyrinth** (2004) for vibraphone and piano

b. 1946

- Fallende Blätter (Falling Leaves)
- Schaukel (Swing)
- Melodie 10-2 (Melody)
- Melodie 6-2 (Melody)

**Paula Matthusen** **between charm and the constant laws of motion** (2015) for piano, manipulator and mini electronics

b. 1976

**Anthony Di Bartolo** **Spare Change** (2017) world premiere for snare drum and coins

b. 1987

**Balz Trümpy** **Im Labyrinth** (2004) for vibraphone and piano

- Wellen (Waves)
- Präludium (Prelude)
- Melodie 8-2 (Melody)
- "Hör' ich das Liedchen klingen" (Do I hear the song ring)

**Michael Jarrell** **Étude** (2011) for piano solo

b. 1978

**Steve Reich** **Clapping Music** (1972) for two performers

b. 1936

**Yvonne Troxler** **Aoristo** (2017) world premiere for vibraphone and piano

b. 1962

Glass Farm Ensemble is supported by PRO HELVETIA - Arts Council of Switzerland, by Fondation Suisa and by Ernst von Siemens Musikstiftung

## PROGRAM NOTES

**Balz Trümpy** wrote *Im Labyrinth*, a collection of 21 short pieces for solo piano, for Yvonne Troxler. Troxler has premiered *Im Labyrinth* in 2002, subsequently she has arranged several of the 21 pieces for percussion and piano.

Swiss composer Balz Trümpy was trained at the Musik-Akademie Basel. He studied composition with Luciano Berio in Rome, during which time he became Berio's assistant. He has visited IRCAM (Institute of Research and Coordination in Acoustics) in Paris several times. Trümpy was awarded the Basel Lions Club Arts Prize in 1977; he has taught composition and music theory at the Musik-Akademie Basel and has been the deputy director of the conservatory from 1982 to 1987.

### **Paula Matthusen - between charm and the constant law of motion**

My childhood memories of practicing frequently return to interactions with my mother's mechanical metronome, later to be replaced by the synthetic ticks of a more precise and yet eminently less satisfying electronic device. I am fascinated by these images of practice and the measurement of our actions in time, and how they can bridge private spaces of rehearsal to more public ones of performance.

"between charm and the constant laws of motion" playfully takes up these tensions by including the sounds of practice (études recorded in one's home) juxtaposed with live performance as well as historical arguments about the metronome's place in musical expression as presented in Roger M. Grant's work "Beating Time and Measuring Music in the Early Modern Era".

"between charm and the constant laws of motion" was originally commissioned by the Bloomingdale School of Music as part of Album for the Young. Many thanks to Yvonne Troxler and her students Alexis Carel and Rebecca Friedman for premiering the piece as well as recording the études that form the electronic tracks played inside the piano. My sincere gratitude to my colleague Roger Grant, who recorded similar vocal études drawing from his text, also included in the recorded elements of the piece.

### **Anthony Di Bartolo - Spare Change**

Spare Change was composed through improvisation with coins on the batter head of a snare drum. The coins can embellish the sound through their own vibrations while the drum is struck. Other times, the coins are used as an additional voice to either contrast or compliment the drumsounds through spinning, dragging and tapping. Although the piece is notated, there are many open sections where the performer can improvise, keeping the piece attached to how it was created. Fifty percent of all sheet music sales benefits the Cathedral Kitchen, a soup kitchen and more that provides over 500 meals per day at no cost to residents within the city of Camden, New Jersey

### **Michael Jarrell - Étude**

The Franz Liszt University, Weimar, commissioned étude 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.

### **Steve Reich - Clapping Music**

Reich and his ensemble were on tour in Europe in 1972. After a concert in Brussels, the promoter asked him if they would like to go see some flamenco music. They ended in a club and watched a pair of musicians who by Reich's account were terrible guitarists and singers. However when they started clapping very loudly, Reich and his group, who were mainly percussionists, joined in. After the concert Reich realised that he could use this as the basis for work, not least as it could be performed with only a few people rather than taking two trucks of equipment.

### **Yvonne Troxler - Aoristo**

The first movement is a fast paced outburst. Both vibraphone and piano keep exploring their respective pitch and rhythmic materials. At times this is accomplished in loops, then interrupted, restarted and expanded. The composite of both instruments creates an image that is suddenly extremely sharp, present, and clear; and in an instant it appears to be an afterthought or a premonition into what it might become.

The second movement is more evenly and slowly paced. The same overall concept of time in its different manifestations is prevailing. Moments of synchronicity eventually evolve into sounds with blurred contours, culminating into slowly vibrating overtones.

The word Aoristo comes from Ancient Greek aóristos, (i.e., indefinite). It has the implications of an ongoing or repeated situation, or a situation with a continuing relevance. It is basically the past the present and the future. It is an indefinite time that describes a pure and simple action with no beginning and no ending.

## **GLASS FARM ENSEMBLE**

**Anthony M. Di Bartolo** is a New Jersey-based percussionist, composer, and teacher. Performing regularly in New York City, New Jersey and Philadelphia as a freelance percussionist, his professional experience spans contemporary music, theater, improvisation, and studio work. Anthony has performed at Lincoln Center (Out of Doors concert series), Symphony Space, The Ailey Citigroup Theater, Laurie Beechman Theatre, Robert Moss Theater (440 studios), and more.

Especially known for his work on snare drum, Anthony's piece Nine Lives is now considered standard repertoire for advanced players and bouncel, a solo with pre-recorded audio, has been quickly becoming a popular new solo. Di Bartolo is the recipient of 1st place in the Atlanta Symphony Orchestra's Modern Snare Drum Composition Contest (2013) and the second prize in the Percussive Arts Society Composition Contest (2012). Anthony's music has had performances in Italy, The Netherlands, Spain, Mexico, Taiwan and across the United States. Anthony holds a master's degree from Ithaca College where he studied performance and composition with Gordon Stout and a bachelor's degree in music education from Rowan University where he studied under Dean Witten.

**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](http://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 Award 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: **January 26th**, 2018 with **Glass Farm Ensemble** at Symphony Space

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