Thursday, January 12, 2017, 8 PM  
‘62 Center for Theatre and Dance, CenterStage

I/O Ensemble: Winternacht  
Ronald Feldman, conductor  
Daniel Schreiner ‘14, piano

Zachary Wadsworth (b. 1983)  
Four Laws (2015)  
for Two Percussionists

I. Find a Pattern  
II. Keep a Pattern  
III. Change a Pattern  
IV. Break a Pattern

Jay Sager and Matthew Gold, percussion

Tristan Murail (b. 1947)  
La Mandragore (1993)  
pour piano

Daniel Schreiner ‘14, piano

~ intermission ~

Hans Abrahamsen (b. 1952)  
Schnee (2006-08)  
Ten canons for nine instruments

1. Canon 1a, Ruhig aber beweglich  
2. Canon 1b, Fast immer zart und still  
3. Canon 2a, Lustig spielend, aber nicht zu lustig, immer ein bißchen melancholisch  
4. Intermezzo 1  
5. Canon 2b, Lustig spielend, aber nicht zu lustig, immer ein bißchen melancholisch  
6. Canon 3a, Sehr langsam, schleppend und mit Trübsinn (im Tempo des “Tai Chi”)  
7. Canon 3b, Sehr langsam, schleppend und mit Trübsinn (im Tempo des “Tai Chi”)  
8. Intermezzo 2  
9. Canon 4a (minore), (Hommage à WAM) Stürmisch, unruhig und nervös  
10. Canon 4b (maggiore), (Hommage à WAM) Sehr stürmisch, unruhig und nervös  
11. Intermezzo 3  
12. Canon 5a (rectus), Einfach und kindlich  
13. Canon 5b (inversus), Einfach und kindlich

I/O ENSEMBLE
Joana Genova, violin; Yuri Namkung, viola; Nathaniel Parke, cello; Alan Zhang ’19, piano;  
Matthew Gold, percussion; Daniel Schreiner ’14, piano; Jacqueline DeVoe, flute; David Perry,  
clarinet; Samantha Stone ’17, oboe/english horn; Ronald Feldman, conductor
About the Program

ZACHARY WADSWORTH
Four Laws for Two Percussionists

ZACHARY WADSWORTH is a composer of “fresh, deeply felt and strikingly original” music (Washington Post), with regular performances and premieres around the world. His compositions have been heard at the Kennedy Center, the Lincoln Center, and Tokyo’s Takinogawa Hall, and they have been performed by such ensembles as the choir of Westminster Abbey, the Yale Philharmonia, the Swedish Chamber Choir, the Buffalo Philharmonic Orchestra, and the Richmond Symphony. As the 2012-13 fellow of the Douglas Moore Foundation for American Opera, Wadsworth was in residence at the Metropolitan Opera and the Santa Fe Opera. 2014 marked his Carnegie Hall debut, and 2015 marked his debut at the National Opera Center.

Winner of an international competition chaired by James MacMillan, Wadsworth’s anthem Out of the South Cometh the Whirlwind was performed at Westminster Abbey in the presence of Queen Elizabeth II. Other recent honors include awards from the American Academy of Arts and Letters, ASCAP, and the American Composers Forum. Wadsworth’s music is widely broadcast and distributed, with recent publications by Novello, G. Schirmer, and E.C. Schirmer, and airings on NPR, BBC, and CBC.

Wadsworth earned graduate degrees from Cornell University (DMA) and Yale University (MM), and is an honors graduate of the Eastman School of Music (BM). Originally from Richmond, Virginia, Wadsworth (b. 1983) is now Assistant Professor of Music at Williams College. He previously taught at the Interlochen Center for the Arts and the University of Calgary in Alberta, Canada.

for more information, please visit www.zacharywadsworth.com

composers' note:

What are the laws that govern music?

This question is at once impossible to answer and animating to consider. Music, like society, sets up its own laws, whether they be of form, motive, timbre, or harmony. But, even truer to society, music regularly breaks its own rules.

Ultimately, composing is the process of establishing, and then thwarting, laws. My Four Laws for Two Percussionists explores this process. First, the performers search for a musical pattern, alternating with ever-shifting pulses, until a two-note motive emerges. Then, the performers spend the second movement passing the motive between them, never allowing for a single beat’s rest. In the third movement, the creative impulse takes over, and the motive grows and flowers in variation. Finally, the performers look beyond the motive, ending with explosive and vibrant new music.

- Zachary Wadsworth
TRISTAN MURAIL

La Mandragore

Born in Le Havre in 1947, TRISTAN MURAIL received advanced degrees in classical and North African Arabic from the École Nationale des Langues Orientales Vivantes, as well as a degree in economic science, while at the same time pursuing his musical studies. In 1967, he became a student of Olivier Messiaen at the Paris Conservatory, and also studied at the Institut d'Études Politiques in Paris, graduating three years later. In 1971, he was awarded the Prix de Rome, and later received a First Prize in composition from the Paris Conservatory. He spent the next two years in Rome, at the Villa Medicis.

Upon returning to Paris in 1973, he co-founded the Ensemble L'Itinéraire with a group of young composers and instrumentalists. The ensemble quickly gained wide recognition for its fundamental research in the area of instrumental performance and live electronics.

In the 1980s, Tristan Murail used computer technology to further his research in the analysis and synthesis of acoustic phenomena. He developed his own system of microcomputer-assisted composition, and then collaborated with Ircam for several years, where he taught composition from 1991 to 1997, and took part in the conception of the computer-assisted composition program "Patchwork." In 1997, Tristan Murail was named professor of composition at Columbia University in New York, teaching there until 2010.

Again in Europe, he continued giving master-classes and seminars all over the world, was guest professor at the Mozarteum University in Salzburg for three years, and is currently guest professor at the Shanghai Conservatory.

composer's note:

La Mandragore ("The Mandrake") - "Under the gallows grows the mandrake. At midnight, when the moon is full, it is picked beneath the hanged man who swings..."

The mandrake: a Mediterranean plant used in witchcraft. Due to its mot in the shape of a homunculus, it is believed to have magic powers.

The music: a spiral centred on several ostinati of rhythm, colour and timbre - five "spectral" chords of variable appearance turn in the arms of the spiral.

This piece was commissioned by pianist Tomoko Yazawa and the French Ministry of Culture.

- Tristan Murail
In a creative life of almost half a century, HANS ABRAHAMSEN has more than once had the courage to stop, and the equal courage to start again – freshly, out of a clear reconsideration of where he was before. His allegiances are shown by the roll of composers whose works he has, as a master orchestrator, reconceived: Bach and Ligeti, Nielsen and Schumann, Schoenberg and Debussy. But he has long discovered his own terrain – quite often a snowscape, as in his early masterpiece Winternacht or the work in which he found his fully mature style, Schnee (2006-08), generally acknowledged as one of the rare classics of the twenty-first century. Besides these two pieces for instrumental ensemble, his output includes four string quartets, a collection of ten piano studies (some of which he has recomposed in other forms), concertos for piano, for piano and violin, and for piano left hand, and a monodrama for soprano and orchestra, let me tell you. He is currently at work on his first opera, after Hans Christian Andersen’s The Snow Queen.

composer’s note:

In the beginning of the 90s, I arranged some of J.S. Bach’s canons for ensemble – in total seven single standing works from his entire life span. I became totally absorbed into this music and arranged them with the intention of the music being repeated many, many times, as a kind of minimal music. Obviously, I didn’t know which durations Bach had in mind, but by listening to his canons in this way, a profound new moving world of circular time was opened to me.

Depending on the perspective on these canons, the music and its time can stand still or move either backwards or forwards.

In my own work, an ongoing idea has persisted, of at some point writing a work consisting of a number of canonical movements that would explore this universe of time. And when I was offered the commission for Ensemble Recherche and Wittener Tage, it felt as though it was the right time to do this.

In Schnee (Snow), a few simple and fundamental musical questions are explored. What is a Vorsatz? And what is a Nachsatz? Can a phrase be answering? Or questioning?

The guideline or rule for the canons is very simple: We start out with an answering Vorsatz, followed by a questioning Nachsatz. Throughout the time of the piece, these two are intertwined more and more, as more and more dicht geführt canons, until, at the end, they are interchanged. Now the question and then the answer. The two canons are identical like a painting in two versions, but with different colors. And where the first one does not include the space, the second one does, as well as containing more canonical traces.

The nine instruments are divided into two groups: the first one situated to the left consists of piano 1, violin, viola and cello, and the second group on the right of piano 2 (pianino), flute, oboe and clarinet. In the middle is the percussion.

- Hans Abrahamsen
About the Artists

RONALD FELDMAN, conductor

Two-time winner of the League of American Orchestras' ASCAP Award for Adventurous Programming of Contemporary Music, Ronald Feldman has achieved critical acclaim for his work as a conductor and cellist. He has appeared as guest conductor with major orchestras, including the London Symphony Orchestra, the Rochester Philharmonic Orchestra, the St. Louis Symphony, and the Quebec Symphony.

He served as assistant to Boston Pops Principal Conductor and composer John Williams from 1989 to 1993.

Seiji Ozawa, Conductor Laureate of the Boston Symphony Orchestra, called Feldman "an outstanding conductor...with a deep musical mind, which is clearly conveyed through his performances." John Williams regarded Feldman as "a brilliant conductor who displays the best leadership qualities...and an outstandingly high level of musicianship that imbues his conducting style with strength, taste, and imagination." In August of this year he made his debut with The Royal Philharmonic Orchestra of Scotland, recording three albums featuring the music of composer Kevin Kaska.

Feldman joined the Boston Symphony at the age of 19. He has appeared as a soloist in concerto repertoire from Dvořák to Ligeti. Chamber music affiliations have included performances with the Boston Symphony Chamber Players, Collage New Music, and the Williams Chamber Players. Other performances have included collaborations with violinist Gil Shaham, cellist Yo-Yo Ma, pianists Peter Serkin, Emmanuel Ax and Garrick Ohlsson.

In 2001, Feldman left the Boston Symphony Orchestra to pursue other musical interests. He was appointed Music Director of Longwood Symphony Orchestra in July 2012. He also serves as Music Director of the Berkshire Symphony Orchestra, a regional orchestra in residence at Williams College. He is on the faculties of the New England Conservatory of Music and the Berklee College of Music. He is Artist in Residence and Lecturer in Music at Williams College.

DANIEL SCHREINER ’14, piano

A musician of diverse interests, Daniel Schreiner stands on the cusp of an eclectic artistic career. Originally from Winston-Salem, North Carolina, USA, Daniel took piano lessons at the North Carolina School of the Arts Community Music Center throughout high school, performing regularly and receiving awards at regional and state competitions. He continued his studies at Williams College in Massachusetts, where he won the 2012 Berkshire Concerto Competition and received Highest Honors for his senior Performance Thesis recital, which focused on the music of Debussy. He also spent a semester in Vienna, playing chamber music extensively and studying with Albert Sassmann of the Universität für Musik und Darstellende Kunst.

Daniel is currently pursuing a Masters of Music in piano performance at Mannes Conservatory in New York City, a student of Thomas Sauer. Increasingly interested in music by living composers, he is involved with Mannes American Composers Ensemble and New Music Mannes. Daniel is also a dedicated visual artist and hopes to bring his interests in painting and performance art into dialogue with music.