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Ensemble-in-Residence in Recital: Moscow Contemporary Music Ensemble

Moscow Contemporary Music Ensemble

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fall 2012

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Ensemble-in-Residence in Recital:
**Moscow Contemporary
Music Ensemble**
November 8, 2012



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music

FALL 2012 calendar highlights

september

September 27-29, October 4-6

Company, Book by George Furth, Music and Lyrics by Stephen Sondheim

Directed by Todd Nielsen, Music Direction by Bill Brown

october

October 19-21

Opera Chapman presents **"2012: An Opera Odyssey – The Journey Continues"**

Peter Atherton, Artistic Director, Carol Neblett, Associate Director, David Alt, Assistant Director

October 26

Chapman University Choir and Women's Choir in Concert

Stephen Coker and Angel Vázquez-Ramos, Conductors

november

November 2-3

American Celebration

Dale A. Merrill, Artistic Director and Producer

William Hall, Music Director and Conductor

November 7-11

If All the Sky Were Paper

By Andrew Carroll, Directed by John Benitz

November 10

Chapman University Wind Symphony

Paul Sherman, Music Director and Conductor

November 12

University Singers in Concert

Stephen Coker, Conductor

November 16

Chapman Chamber Orchestra

Daniel Alfred Wachs, Music Director and Conductor

November 28-December 1

Fall Dance Concert

Directed by Jennifer Backhaus

december

December 7-8

49th Annual Holiday Wassail - Banquet and Concert

Presented by the University Choir and University Singers, Stephen Coker, Conductor,

University Women's Choir, Angel Vázquez-Ramos, Conductor, and the Chapman University Chamber Orchestra, Daniel Alfred Wachs, Conductor

CHAPMAN UNIVERSITY

Conservatory of Music

presents the

The Ensemble-in-Residence in Recital

Moscow Contemporary Music Ensemble



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or email CoPA@chapman.edu

November 8, 2012 ■ 8:00 P.M.

Salmon Recital Hall

Program

<i>Trio</i> for violin, clarinet and piano (1949)	Galina Ustvolskaya (1919-2006)
<i>Aura</i> for clarinet solo (2009)	Vera Ivanova (b. 1977)
<i>Presto</i> for flute and piano (1997)	Beat Furrer (b. 1954)

~Intermission~

<i>Trio</i> (arr. for flute, bass clarinet and piano) (1995)	Edison Denisov (1929-1996)
<i>Argot</i> , two pieces for violin solo (1979)	Franco Donatoni (1927-2000)
<i>Voice</i> for flute solo (1971)	Tōru Takemitsu (1930-1996)
<i>Cl.Air & Polka</i> for flute, clarinet, piano and violin (1999, 2002)	Alexei Sioumak (b. 1976)

Moscow Contemporary Music Ensemble
Ivan Bushuev, flutes
Oleg Tantsov, clarinets
Vladislav Pesin, violin
Mikhail Dubov, piano
Victoria Korshunova, manager

Composers and Program Notes

Trio for violin, clarinet and piano

A standout student of Dmitri Shostakovich at the Leningrad Conservatory from 1937-1947, **Galina Ustvolskaya's** compositions showed exceptional promise. Shostakovich said that "I am convinced that the music of G. I. Ustvolskaya will achieve worldwide renown, to be valued by all who perceive truth in music to be of paramount importance." Unfortunately, this was not to be the case during most of her lifetime. While her early music such as *Stepan Razin's Dream* (for bass and orchestra) were frequently performed at the Leningrad Philharmonic's Grand Hall, Soviet critics began to criticize her music and publishers even censored some of her publications which led to her living in almost constant poverty. To survive Ustvolskaya had to take contracts to write music for documentaries, which she so disliked that later in life she attempted to destroy all remnants of this music and exclude it from her catalog. Finally, in the late 1980s, Ustvolskaya was once again recognized when Jürgen Köhel, director of Sikorski music publishing, attended one of her concerts which led to his championing of her work and resurgence of her music across the world.

Ustvolskaya's *Clarinet Trio* was not performed until January 11, 1968 in Leningrad (now Saint-Petersburg) despite being completed in 1949. While it was not formerly debuted until almost 20 years after its composition, Shostakovich was quite familiar with it already and had actually used several themes from this piece in his own String Quartet no. 5 and "Michelangelo" Suite.

Aura for clarinet solo

Vera Ivanova is currently teaching at Chapman University (Assistant Professor of Music, Music Theory and Composition Department). She graduated from Moscow Conservatory (BM and MM), Guildhall School in London (MM), and Eastman School (Ph.D.) with degrees in music composition. Her compositions have been performed worldwide and received many national and international awards. Her music has been published by Universal Edition (UE 31899) and released on CD by Ablaze Records (Millennial Masters series, Vol. 2), Quartz Music, Ltd., PARMA Recordings (SCI CD series, No. 27), Musiques & Recherches (Métamorphoses 2004), and Centaur Records (CRC 3056). More information is available at: www.veraivanova.com.

The idea of this piece came to me in conversation with the clarinetist Virginia Costa Figueiredo, who asked me to write a piece for clarinet. Another clarinetist, Andrew Leonard, made a lot of suggestions on notation and extended techniques and gave the first performance of **Aura**. The word *aura* has multiple meanings:

Composers and Program Notes

au·ra [awr-uh]: 1. a distinctive and pervasive quality or character; air; atmosphere: an aura of respectability; an aura of friendliness. 2. a subtly pervasive quality or atmosphere seen as emanating from a person, place, or thing. 3. *Pathology*. a sensation, as of lights or a current of warm or cold air, preceding an attack of migraine or epilepsy.

Origin: 1350–1400; Middle English < Latin < Greek: *breath (of air)*

Au·ra [awr-uh]: a companion of Artemis who bore twins to Dionysus. Zeus changed her into a spring because, in a fit of madness, she had killed one of her children.

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Presto for flute and piano

Beat Furrer, although born in Switzerland, is generally considered to be an Austrian composer because so much of his career has been spent in Vienna. He studied composition and conducting at the Vienna Hochschule für Musik from 1979-1983. Almost directly afterwards he co-founded the Klangforum Wien in 1985, which is generally considered to be Austria's leading leading chamber orchestra specializing in contemporary music. Furrer is interested in the concept of how space affects sound and how it might be changed as it moves through this space. This interest has led him to write pieces which require unique physical setups such as having the audience sit in the middle of a circle of performers. Currently, he is the Professor of Composition at the Graz Hochschule für Musik, which he has held since 1992.

This relatively short piece [**Presto**] is reminiscent of the toccata genre thanks to its perpetual motion. The compositional structure of this piece is unusually simple for Beat Furrer as the first part features just one chord in the piano which is repeated 210 times and embedded into an intricate metric and rhythmic patterns and then overlaid with a few pitch collections from the flute. The material develops very purposefully and features block chords played by the piano that serve as "obstacles" to the melodic development of the flute passages. This is followed by a section of arpeggiated chords and two flute cadenzas. In the recapitulation the composer revisits the initial material but modifies it in a stylistically typical manner – the texture is changed with extended techniques played by the flute that are embedded into the piano's rhythmic ostinato.

Trio for flute, bassoon, and piano

Unlike many other successful musicians, **Edison Denisov** had no interest in music until he heard a neighbor playing mandolin when he was a teenager. This new interest led to clarinet and guitar studies prior to his acceptance at the Tomsk Music School, where he first began composing. These studies were obviously successful as he grew into one of the compositional leaders of late-Soviet and post-Soviet Russia. Denisov was quite interested in many banned items such as the music of Bartok, Webern, and 1920s avant garde music, which led to fierce criticism from state officials; however, Denisov bravely continued with his own interests and ideologies and did not allow the state to greatly influence him. These interests ended up being a great boon to many as Denisov created contacts with Western composers such as Boulez and Stockhausen and was able to help other Russian composers expand after the end of Soviet Russia.

Denisov composed his **Trio** for flute, bassoon and piano in 1995. The first part is very contrapuntal, featuring overlapping independent voices that gradually thicken the texture until it is reminiscent of an intense and dramatic recitation. In direct contrast to the beginning, the second part is composed in a pointillistic manner and is much more thoughtful and philosophical. Today's arrangement for flute, bass clarinet and piano was made in 2011 by the Moscow Contemporary Music Ensemble's clarinetist Oleg Tantsov.

Argot two pieces for solo violin

Despite failing his first solfeggio examination at the Verona Liceo Musicale, **Franco Donatoni** developed into one of Italy's most influential composers of the 20th century. A student of Goffredo Petrassi, Donatoni's music is best known for its technical complexity and extremely detailed nature. This was often a result of his compositional technique of creating transformational "games." This generally meant that he would take a previously existing musical cell and create a complex set of rules to transform this cell into a new creation. The "game" would continue until he decided a piece was done when he would then begin over again with a different cell for a new piece.

Argot, a two movement piece for solo violin, was written in 1979. It is one of the first pieces he wrote after taking a several year break from composition due to an increasing dislike of actually writing. This new period of composition was marked by a new application of his games. Earlier works were extremely dense with layers upon layer, but this new period was instead marked by its rapid succession of material resulting in more varied and differentiated solo lines.

Composers and Program Notes

Voice for solo flute

Tōru Takemitsu received very little formal music instruction, which makes his rise to the position of one of Japan’s most successful composers of the 20th century all the more remarkable. He felt that the music of Debussy and Messiaen were highly influential in his development and his own compositional techniques. Additionally, Takemitsu actively avoided being labeled as a “Japanese” composer and would not write for traditional Japanese instruments or use their unique melodic structures in his own music, until John Cage convinced him that he should value his own culture and incorporate it into his writings.

Written in 1971, **Voice** is thought to be one of the first instances Western art music for the flute that feature use of the instrumentalist’s voice, a technique known as “vocalisation.” For Tōru Takemitsu, this technique is the result of his revolutionary fusion of Eastern and Western musical cultures. In *Voice* he draws upon the ancient Japanese art of Noh Theatre as well as the sounds and techniques of the shakuhachi, inventing new symbols of notation for flute that nevertheless leave much room for interpretation. Shouts and whispers, multiphonics, air and percussive sounds meld the flautist into something of a one-man theatre of the absurd, performing at once as voice, flute, and drum – the traditional instrumental make-up of the Noh onstage ensemble.

Notes for *Voice* written by Hannah Reardon-Smith

Cl.Air & Polka for flute, clarinet, piano and violin

Alexei Sioumak studied clarinet at the Gnessin State Musical College (1993-1996) before studying composition at the Moscow Tchaikovsky State Conservatory. He has participated in masterclasses with Theo Loevendie, Martijn Padding, Maarten Altena, Louis Andriessen, George Benjamin, and Hanna Kulenty. Additionally, his music has been performed at festivals like the Moscow Forum, Young Euro Classic, Berliner Festspiele, Gaudeamus Music Week, and Oxford Contemporary Music Series and by such ensembles as the Russian State Academic Symphony Orchestra, Moscow Contemporary Music Ensemble, Studio for New Music (Russia), Ensemble Modern (Germany), and Centre for New Music Ensemble (United States).

This set consists of two pieces which were composed separately. The first, **Cl.Air** was written in 1999 for solo clarinet. The piece is very gentle and is an atmospheric piece of ease and lightness. This is in direct contrast to **Polka** (2002), which is not actually a dance, but was inspired by this traditional genre. The piano dampens the normally joyful mood of a polka by using a rubber eraser preparation which results in a very different sound quality. The clarinet is also used in a nontraditional manner as the performer must play on only the mouthpiece inserted into the bell, resulting in a very shrill sound.

Artists

Moscow Contemporary Music Ensemble (MCME)

www.mcme.iscmrussia.ru
mcme@rambler.ru

Moscow Contemporary Music Ensemble (MCME) was founded in 1990 by Yuri Kasparov, under the patronage of the famous Russian composer Edison Denisov. The ensemble focuses on promoting 20th and 21st century music. It is Russia’s foremost contemporary chamber ensemble and consists of some of the best Russian musicians specializing in modern music.

MCME has strong educational goals and works closely with both Russian and international cultural foundations to bring contemporary music to a wide range of audiences. As part of this goal, MCME has organized the International Young Composers Academy (Tchaikovsky City, Ural) to bring together both young composers and internationally recognized composers in workshops.

The ensemble’s repertoire is quite extensive and has included the premiere of almost 700 different works. Particularly, they champion the music of Russian composers of the 1920’s and ‘30’s, such as Nikolai Roslavets and Alexander Mosolov. Additionally, they regularly perform music by “Shestidesyatniki” (AKA 1960’s Russian) composers. MCME regularly performs in many diverse locales across Russia and elsewhere in the world, including Armenia, Austria, Belorussia, Czech Republic, Cyprus, Denmark, Finland, France, Georgia, Germany, Great Britain, Italy, Japan, Lithuania, Macedonia, Moldova, the Netherlands, Poland, Romania, Slovakia, Spain, Switzerland, Turkey, Ukraine, and Uzbekistan.

MCME has recorded around 40 CDs for leading CD labels, including *Olympia* (UK), *Harmonia Mundi* (France), *Triton* (Japan), and *Donemus* (The Netherlands).

Ivan Bushuev, flute, graduated from the Ippolitov-Ivanov Music College in 2002. He has received many performing awards throughout his young career, such as the Moscow Chamber Music Competition (1999, 1st place), Fondazione Marco Fodella scholarship (2007), Baroque Academy Competition (Austria), and the Contemporary Chamber Music Competition of Poland (2006, 1st place). Bushuev has participated in masterclasses by Ivan participated in master-classes given by Willbert Hazelzet, Jan de Winne, Cristian Gurtner, Benedek Csalog (baroque flute), Allen Marion, Helen Bledsoe, and Harrie Starreveld. Ivan makes regular concert appearances as a soloist, ensemble and orchestral performer in Russia and abroad, and gives master classes on both modern and baroque flutes.

Oleg Tantsov, clarinet, is a graduate of the Central Musical School and the Moscow State Tchaikovsky Conservatory. He has performed in many different Russian and international competitions and festivals such as the Gaudeamus Music Week (Amsterdam), Warsaw

Artists

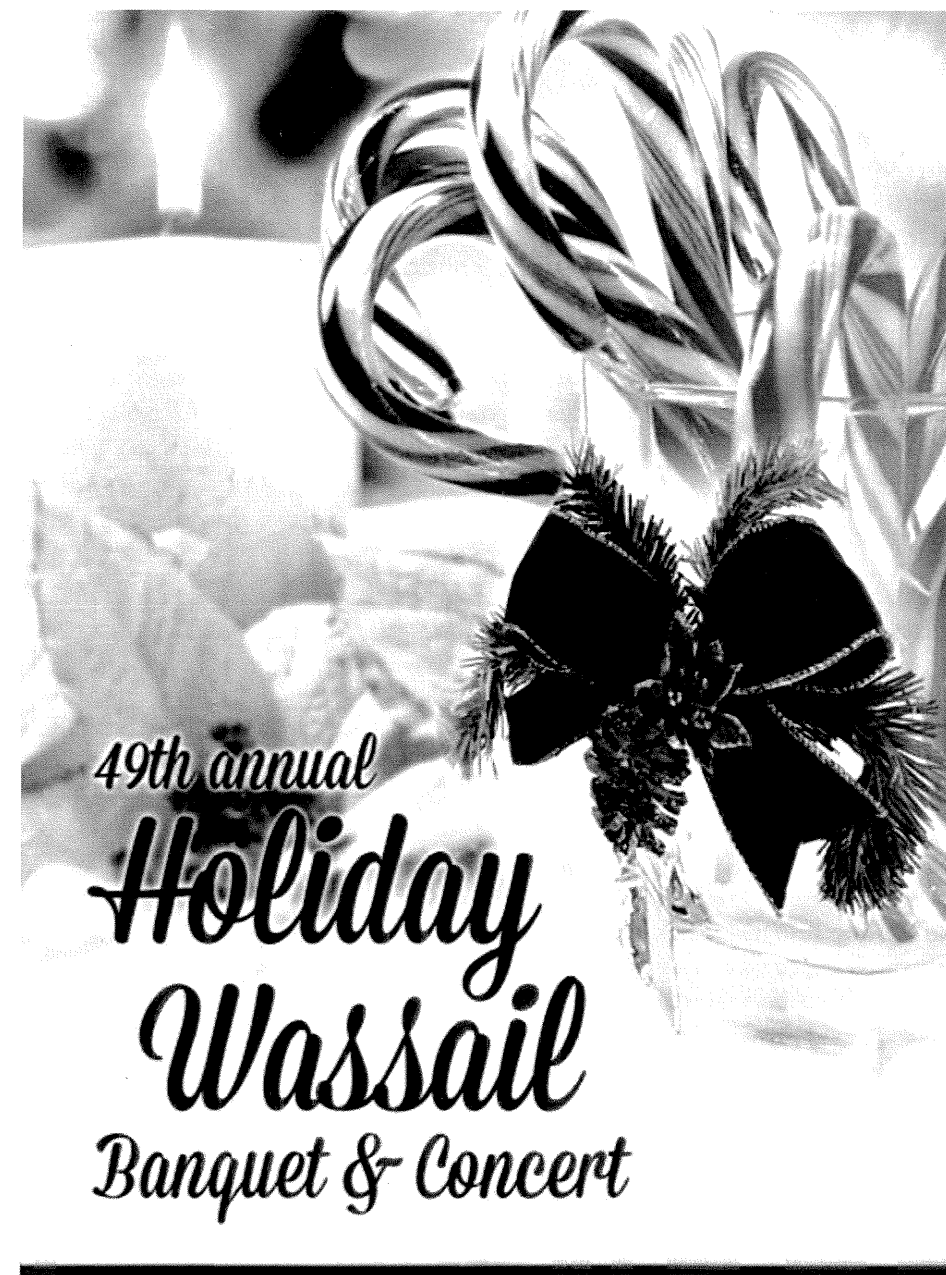
Autumn (Poland), Tokyo Summer Festival (Tokyo), and Klangspuren (Innsbruck). Tantsov has performed with the TV and Radio State Symphonic Orchestra, State Cineman Symphony Orchestra, and State Academic Symphonic Chapel. Currently, Tantsov is a Professor at the Moscow Conservatory and Music College and he publishes Russian articles and books on contemporary performance practice for woodwind instruments.

Vladislav Pesin, violin, studied with Professors A. Reznikovski, E. Komarova and A. Kazarina at the St. Petersburg Conservatory before graduating in 1998 with a Diploma with Distinction. He has appeared as a soloist with the St. Petersburg Mozarteum Chamber Orchestra, St. Petersburg Camerata, Vladikavkaz Philharmonic Orchestra, and “The Pocket Symphony” (Moscow). Pesin has also held the position of first violin with the State Moscow Glinka Quartet and also collaborated with the Pleyel Trio. Currently, Pesin is a member of the MCME and teaches at the State Academy of Moscow and the State University of Culture and Arts (St. Petersburg).

Mikhail Dubov, pianist and musicologist, graduated from the Moscow State Tchaikovsky Conservatory where he studied piano with Professor V. Gornostaeva before defending his dissertation on Iannis Xenakis. Dubov has performed over 50 different world premiers and has also appeared as a soloist with Ensemble Modern (Frankfurt), Moscow State Academic Symphony, St. Petersburg Mariinsky Orchestra, Bolshoi TV and Radio Symphony, and National Philharmonic Orchestra of Russia. Presently, Dubov teaches at the Moscow Conservatory and is also the Chair of the Contemporary Music Department at the Ippolitov-Ivanov Music College. He regularly publishes articles on composers such as Varèse, Xenakis, Shostakovich, and Denisov.

The Moscow Contemporary Music Ensemble residency was supported in part
by the Ministry of Culture of Russian Federation

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*Thank you to Scott Stone for writing notes for tonight's program, and Daniele Struppa,
Rick Christophersen, Peter Westenhofer, Katie Silberman, Stephany Elliott, Amy Graziano,
Grace Fong, Robert Becker, Louise Thomas, Paul Sherman, Mary Palchak, Lea Steffens,
Janet Kao and Clara Cheng for making this residency possible.*



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