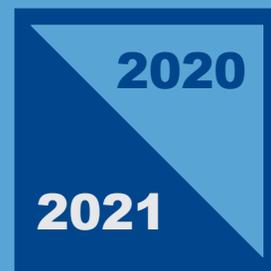


NewMusic NewCollege



VICKY CHOW

SATURDAY, APRIL 24, 2021

New College
THE HONORS COLLEGE of Florida

NewMusicNewCollege

Mark Dancigers, Director
R. L. Silver, Producer

VICKY CHOW

Saturday, April 24, 2021 • 8 p.m.

Screened in the Mildred Sainer Pavilion • New College of Florida

Event Sponsor:
Linda Buxbaum

PROGRAM

Etudes No. 2–6 Book 1 (1994)

Philip Glass (b. 1931)

Gustavo Le Gray (2012)

Caroline Shaw (b. 1982)

Anguish from Falling Sky (2021)

Michael Abels (b. 1962)

Lamenting G.F., A.A., B.T., T.M. (2020)

Tomeka Reid (b. 1977)

Piano Counterpoint (2011)

Steve Reich (b. 1936)

Filmed at Yamaha Artist Salon, New York

Yamaha CFX piano

Aaron Ross, piano technician

George Box, audio engineer

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PROGRAM NOTES

Described as “brilliant” (New York Times), a “new star of new music” (Los Angeles Times) and “one of our era’s most brilliant pianists” (Pitchfork), Vicky Chow is a champion of new works for the piano both as a soloist and in her work with the renowned Bang on a Can All- stars. Our program tonight is a good indicator of just how continuous and current Ms. Chow’s dedication to new work is. The program features a work premiered only a week ago by Ms. Chow on Bang on a Can’s online marathon concerts by Michael Abels, as well as a work premiered in June 2020 by Ms. Chow by Tomeka Reid. Ms. Chow will also perform a piece arranged especially for her, Steve Reich’s “Piano Counterpoint”, as well as pieces by Caroline Shaw and Philip Glass. We are thrilled that despite the challenging and difficult conditions of the pandemic, Ms. Chow was able to record this special program for us from Yamaha Studios in New York City. This gives us the opportunity to explore our first ever “cinematic” New Music New College experience in Sainer Auditorium, and we are thankful to share it with all of you.

Cellist, composer, jazz artist, and improviser Tomeka Reid has been described as a “New Jazz Power Source” by the New York Times. Her powerful new work, “Lamenting G.F., A.A., B.T., T.M.”, was written for Ms. Chow in the summer of 2020. Acclaimed film and concert composer Michael Abels created “Anguish” from his concert band work, “Falling Sky”, for Ms. Chow this year.

The program note for “Falling Sky” reads: “‘Falling Sky’ (2019) is a dance piece for concert band commissioned by Butler University. It is inspired by the immigration crisis, both as it plays out at the U.S. southern border and throughout the world. The work is choreographed by internationally-renowned ballet master Patrick de Bana, for Butler University’s highly-regarded dance department.”

Caroline Shaw, Pulitzer-Prize winning composer and vocalist, writes of “Gustavo Le Gray”:
“Chopin’s opus 17 A minor Mazurka is exquisite. The opening alone contains a potent poetic balance between the viscosity and density of the descending harmonic progression and the floating onion skin of the loose, chromatic melody above. Or, in fewer words – it’s very prosciutto and mint. When someone asks me, “So what is your music like?” – I’ll sometimes answer (depending on who’s asking), “Kind of like sashimi?” That is, it’s often made of chords and sequences presented in their raw, naked, preciously unadorned state – vividly fresh and new, yet utterly familiar. Chopin is a different type of chef. He covers much more harmonic real estate than I do, and his sequences are more varied and inventive. He weaves a textured narrative through his harmony that takes you through different characters and landscapes, whereas I’d sometimes be happy listening to a single well-framed, perfectly voiced triad. But the frame is the hard part – designing the perfectly attuned and legible internal system of logic and memory that is strong but subtle enough to support an authentic emotional experience of return. (Not to get all Proustian or anything.) In some way that I can’t really understand or articulate yet, photographs can do this with a remarkable economy of means. Translating that elusive syntax into music is an interesting challenge. Then again, sometimes music is just music. Gustavo Le Gray is a multi-layered portrait of Op. 17 #4 using some of Chopin’s ingredients overlaid and hinged together with my own. It was written expressly for pianist Amy Yang, who is one of the truest artists I’ve ever met.”

Philip Glass, a composer of “music with repetitive structures”, is himself a pianist and has composed for the medium extensively in his career as a concert and film composer. Of this first book of **Etudes**, the program note indicates, “The original six etudes were written for Dennis Russell Davies and Achyn Freyer on the occasion of Davies’ 50th birthday. Glass composed an additional four for himself to expand his own piano technique, occasionally in response to individual commissions. Nos.1-10 belong to Book 1 (1994)”.

Another composer whose work explores repetition, Steve Reich’s “**Piano Counterpoint**” is a piece arranged especially for Ms. Chow. Reich writes, “Piano Counterpoint is an arrangement of “Six Pianos” (1973) for solo pianist and tape made by Vincent Corver in 2011. Four of the six piano parts are pre-recorded and the last two are combined into a more virtuosic single part played live. For these last two parts to be played by a single pianist it was necessary to move some of the melodic patterns up an octave giving the piece an increased sparkle and intensity. The amplification of the live player along with the pre-recorded playback add additional electricity. Combined with the practicality of needing only a solo pianist, this arrangement can be heard as improving on the original.”

ABOUT THE COMPOSERS

Described as a “New Jazz Power Source” by the New York Times, cellist and composer **Tomeka Reid** has emerged as one of the most original, versatile, and curious musicians in Chicago’s bustling jazz and improvised music community over the last decade. Her distinctive melodic sensibility, always rooted in a strong sense of groove, has been featured in many distinguished ensembles over the years.

Reid grew up outside of Washington D.C., but her musical career began after moving to Chicago in 2000. Her work with Nicole Mitchell and various Association for the Advancement of Creative Musicians-related groups proved influential. By focusing on developing her craft in countless improvisational contexts, Reid has achieved a stunning musical fluency. She is a Foundation of the Arts (2019) and 3Arts Awardee (2016), and received her doctorate in music from the University of Illinois, Urbana-Champaign in 2017.

Reid released her debut recording as a bandleader in 2015, with the Tomeka Reid Quartet, a vibrant showcase for the cellist’s improvisational acumen as well as her dynamic arrangements and compositional ability. The quartet’s second album, *Old New*, released in Oct 2019 on Cuneiform Records, has been described as “fresh and transformative—its songs striking out in bold, lyrical directions with plenty of Reid’s singularly elegant yet energetic and sharp-edged bow work.” Another reviewer noted that “while Reid’s compositional and technical gifts transcend jazz, they exemplify the tradition wondrously.”

Reid has been a key member of ensembles led by legendary reedists like Anthony Braxton (ZIM SEXTET) and Roscoe Mitchell (ROSCOE MITCHELL QUARTET, ART ENSEMBLE OF CHICAGO), as well as a younger generation of visionaries including flutist Nicole Mitchell (BLACK EARTH ENSEMBLE, ARTIFACTS), vocalist Dee Alexander (EVOLUTION ENSEMBLE), and drummer Mike Reed (LOOSE ASSEMBLY, LIVING BY LANTERNS, ARTIFACTS). She co-leads the adventurous string trio *HEAR IN NOW*, with violinist Mazz Swift and bassist Silvia Bolognesi, and in 2013 launched the first Chicago Jazz String Summit, a semi-annual three-day international festival of cutting edge string players held in Chicago. In the Fall of 2019, Tomeka Reid received a teaching appointment at Mills College as the Darius Milhaud chair in composition.

Michael Abels is best-known for his scores for the Oscar-winning film GET OUT, and for Jordan Peele's US, for which Abels won the World Soundtrack Award, the Jerry Goldsmith Award, a Critics Choice nomination, an Image Award nomination, and multiple critics awards. The hip-hop influenced score for US was short-listed for the Oscar, and was even named "Score of the Decade" by online publication The Wrap. As a concert composer, Abels has received grants from the National Endowment for the Arts, Meet The Composer, and the Sphinx Organization, among others. His orchestral works have been performed by the Chicago Symphony, the Cleveland Orchestra, the Atlanta Symphony, the Philadelphia Orchestra, and many more. As guest conductor of GET OUT IN CONCERT, Abels has led orchestras like the National Symphony and the San Francisco Symphony. Several of his orchestral works have been recorded by the Chicago Sinfonietta on the Cedille label, including Delights Dances and Global Warming. Abels is co-founder of the Composers Diversity Collective, an advocacy group to increase visibility of composers of color in film, game and streaming media. Upcoming projects include the ballet for concert band FALLING SKY for Butler University, AT WAR WITH OURSELVES for the Kronos Quartet, and the Hugh Jackman film BAD EDUCATION for HBO.

Caroline Shaw is a New York-based musician—vocalist, violinist, composer, and producer—who performs in solo and collaborative projects. She was the youngest recipient of the Pulitzer Prize for Music in 2013 for Partita for 8 Voices, written for the Grammy-winning Roomful of Teeth, of which she is a member. Recent commissions include new works for Renée Fleming with Inon Barnatan, Dawn Upshaw with Sō Percussion and Gil Kalish, Seattle Symphony, Anne Sofie von Otter with Philharmonia Baroque, the LA Philharmonic, Juilliard 415, the Orchestra of St. Luke's with John Lithgow, the Dover Quartet, TENET, The Crossing, the Mendelssohn Club of Philadelphia, the Calidore Quartet, Brooklyn Rider, the Baltimore Symphony, and Roomful of Teeth with A Far Cry. Caroline's film scores include Erica Fae's To Keep the Light and Josephine Decker's Madeline's Madeline as well as the upcoming short 8th Year of the Emergency by Maureen Towey. She has produced for Kanye West (The Life of Pablo; Ye) and Nas (NASIR), and has contributed to records by The National, and by Arcade Fire's Richard Reed Parry. Once she got to sing in three part harmony with Sara Bareilles and Ben Folds at the Kennedy Center, and that was pretty much the bees' knees and elbows. Caroline has studied at Rice, Yale, and Princeton, currently teaches at NYU, and is a Creative Associate at the Juilliard School. She has held residencies at Dumbarton Oaks, the Banff Centre, Music on Main, and the Vail Dance Festival. Caroline loves the color yellow, otters, Beethoven opus 74, Mozart opera, Kinhaven, the smell of rosemary, and the sound of a janky mandolin.

Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Woody Allen to David Bowie, **Philip Glass** has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times.

The operas – "Einstein on the Beach," "Satyagraha," "Akhmaten," and "The Voyage," among many others – play throughout the world's leading houses, and rarely to an empty seat. Glass has written music for experimental theater and for Academy Award-winning motion pictures such as "The Hours" and Martin Scorsese's "Kundun," while "Koyaanisqatsi," his initial filmic landscape with Godfrey Reggio and the Philip Glass Ensemble, may be the most radical and influential mating of sound and vision since "Fantasia." His associations, personal and professional, with leading rock, pop and world music artists date back to the 1960s, including the beginning of his collaborative relationship with artist Robert Wilson. Indeed, Glass is the first composer to win a wide, multi-generational audience in the opera house, the concert hall, the dance world, in film and in popular music – simultaneously.

He was born in 1937 and grew up in Baltimore. He studied at the University of Chicago, the Juilliard School and in Aspen with Darius Milhaud. Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger (who also taught Aaron Copland, Virgil Thomson and Quincy Jones) and worked closely with the sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble – seven musicians playing keyboards and a variety of woodwinds, amplified and fed through a mixer. The new musical style that Glass was evolving was eventually dubbed “minimalism.” Glass himself never liked the term and preferred to speak of himself as a composer of “music with repetitive structures.” Much of his early work was based on the extended reiteration of brief, elegant melodic fragments that wove in and out of an aural tapestry. Or, to put it another way, it immersed a listener in a sort of sonic weather that twists, turns, surrounds, develops.

Steve Reich was recently called our greatest living composer (The New York Times), America’s greatest living composer. (The Village VOICE), “...the most original musical thinker of our time” (The New Yorker) and “...among the great composers of the century” (The New York Times). From his early taped speech pieces “Its Gonna Rain” (1965) and “Come Out” (1966) to his and video artist Beryl Korot’s digital video opera “Three Tales” (2002), Mr. Reich’s path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them, states The Guardian (London).

In April 2009, Steve Reich was awarded the Pulitzer Prize in Music for his composition Double Sextet. In October 2006 in Tokyo, Mr. Reich was awarded the Preamium Imperial award in Music. This important international award is in areas in the arts not covered by the Nobel Prize. Former winners of the prize in various fields include Pierre Boulez, Lucian Berio, Gyorgy Ligeti, Willem de Kooning, Jasper Johns, Richard Serra and Stephen Sondheim.

In May 2007, Mr. Reich was awarded The Polar Prize from the Royal Swedish Academy of Music. The prize was presented by His Majesty King Carl XVI Gustaf of Sweden. The Swedish Academy said: “...Steve Reich has transferred questions of faith, society and philosophy into a hypnotic sounding music that has inspired musicians and composers of all genres. Former winners of the Polar Prize have included Pierre Boulez, Bob Dylan, Gyorgi Ligeti and Sir Paul McCartney.”

Mr. Reich’s 1988 piece, Different Trains, marked a new compositional method, rooted in Its Gonna Rain and Come Out, in which speech recordings generate the musical material for musical instruments. The New York Times hailed Different Trains as a work of such astonishing originality that breakthrough seems the only possible description....possesses an absolutely harrowing emotional impact. In 1994, Steve Reich was elected to the American Academy of Arts and Letters, to the Bavarian Academy of Fine Arts in 1995, and, in 1999, awarded Commandeur de l’ordre des Arts et Lettres.

ABOUT VICKY CHOW

With her expressive and nuanced interpretations of contemporary works, Canadian pianist Vicky Chow has been described as “brilliant” (New York Times), “new star of new music” (Los Angeles Times) and “one of our era’s most brilliant pianists” (Pitchfork). Captivating audiences around the world with her expansive repertoire and musical prowess, she enjoys a diverse career collaborating with many of the world’s most renowned composers and ensembles.

She is the pianist for the Bang on a Can All-Stars, piano duo X88, New Music Detroit, and has collaborated with other ensembles such as the International Contemporary Ensemble (ICE), Wet Ink Ensemble, and Momenta Quartet. After the release of her solo EP of Michael Gordons Sonata, the New Yorker said Sonata is a milestone of composition, and Vicky Chow’s recording of it is a milestone of pianism. Her critically-acclaimed sophomore solo album “A O R T A” released in 2016 on New Amsterdam Records, was hailed as “imaginative” and “compelling” (I Care If You Listen) and “above all else a triumph of curation” (Second Inversion). Her recordings of Steve Reich’s Piano Counterpoint (Nonesuch) and Tristan Perich’s Surface Image (New Amsterdam Records) was included in the top albums of the year lists such as The Rolling Stone Magazine and Rhapsody.

As an artist frequently broadcasted on WNYC, her recorded work can be found on the Nonesuch, New Amsterdam, ‘Tzadik’, ‘Cantaloupe Music’, ‘Innova’, ‘Hinterzimmer’, and ‘AltaVoz’ labels. Interviews and articles featuring Ms. Chow has been published in Musicworks Magazine, Huffington Post, Gramophone, The New York Times, The Vancouver Sun, and many more. Her performances of Morton Feldman and John Cage were featured on BBC3’s documentary series ‘The Sound and The Fury’, based on Alex Ross’ book ‘The Rest is Noise’.

In the summer, Ms. Chow is on faculty at the Bang on a Can summer festival held at Mass Moca in North Adams, Massachusetts. She is on the Board of Advisors for Composers Now, and also a mentor as part of the Juilliard School mentoring program. A graduate of The Juilliard School and Manhattan School of Music, Vicky Chow is a Yamaha Artist.

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