

The Red Bank
Chamber Music Society
presents
counter)induction

Caleb van der Swaagh, Cello
Ning Yu, Piano
Pascal Archer, Clarinet
Douglas Boyce, Composer

Farrenc • Boyce • Williams • Brahms
Sunday Afternoon
April 16, 2023, • 4:30 PM
Trinity Church Auditorium
Red Bank, NJ

ADVANCE NOTES

PROGRAM

Trio in E-flat major, Op. 44, (1856)

Louise Farrenc

- I. Andante - Allegro moderato
- II. Adagio
- III. Minuetto. Allegro
- IV. Finale. Allegro

The Hunt by Night (2020)

Quire 7 No. 3 from A Book of Etudes

Douglas Boyce

INTERMISSION

Two Pieces for Piano and Cello

Amy Williams

- I. Give Way (2020)
- II. Stop/Yield (2015)

Clarinet Trio in a minor, Op. 114 (1891)

Johannes Brahms

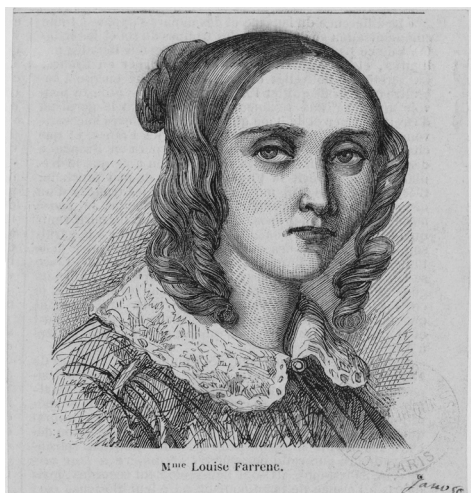
- I. Allegro
- II. Adagio
- III. Andante grazioso
- IV. Allegro

Program Notes

Louise Farrenc (1804-1875)

Trio in E-flat major, Op. 44, (1856)

(~25 minutes)



Louise Farrenc was born in Paris, France on May 31, 1804, to an artistic family; both her father and brother were successful sculptors. Showing great promise from an early age, she studied piano with Ignaz Moscheles and Johann Nepomuk Hummel and composition with Anton Reicha, the composition teacher at the Conservatoire de Paris. It is unclear if she attended his classes at the Conservatoire, as the composition class was only open to men at that time. In 1821, she married Aristide Farrenc, a flute student ten years her senior, and together they gave concerts throughout

France. However, Aristide soon grew tired of the concert life and, with Louise's help, opened a publishing house in Paris.

In 1842, she was appointed to the permanent position of Professor of Piano at the Paris Conservatory, a prestigious position she held for thirty years. Despite being an excellent instructor, Farrenc was paid less than her male counterparts for nearly a decade, but after the triumphant premiere of her nonet, she demanded and received equal pay.

The Trio for Clarinet, Violoncello, and Piano in E Flat Major, Op.44 is a significant work in the repertoire for this combination of instruments. Published in 1861 by her husband's publishing house, it was dedicated to the French clarinetist Adolphe Leroy, who was also a teacher at the Paris Conservatory like Farrenc. It keeps formal and aesthetic ties to the music of Beethoven and Weber, with dashes of Romantic virtuosity, especially in the Minuetto and Allegro.



Douglas Boyce (1970 -)
The Hunt by Night (2020)
Quire 7 No. 3 from A Book of Etudes

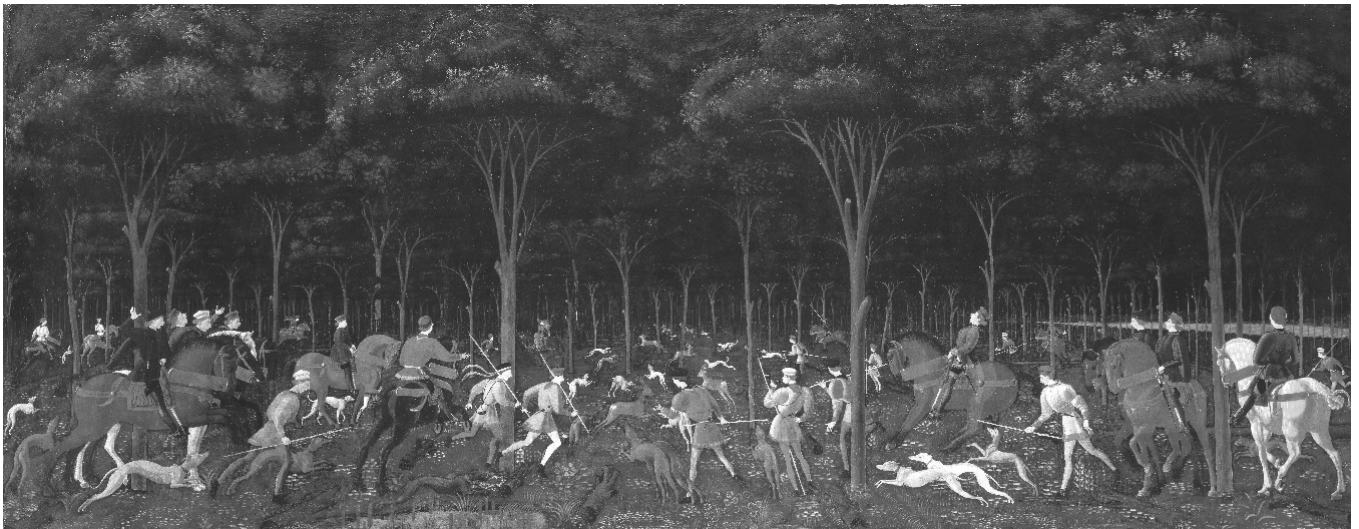
(~12 minutes)



Douglas Boyce writes chamber music that draws on Medieval and Renaissance traditions and modernist aesthetics, building rich rhythmic structures that shift between order, fragmentation, elegance, and ferocity. Many of his works have a direct historical touchstone. Other works draw on sources from antiquity, Literature and philosophy are also significant points of articulation. He holds a BA in music and Physics from Williams College (1992), an MM in composition from the University of Oregon (1996), and a PhD in Composition from the University of Pennsylvania (2000).

Program Notes from the Composer:

The Hunt by Night is the last of 21 linked but autonomous works, containing all combinations of clarinet, cello, and piano. Etude No. 3, Quire 7 is a modern *caccia* wherein the temporal orientations of the three musicians are bundled and re-bundled, the players shift roles from pursuer to pursued, from leader to outsider, from furious precision to savage confusion.



The Hunt by Night Paolo Uccello -. The Ashmolean Museum, University of Oxford, Public Domain,
<https://commons.wikimedia.org/w/index.php?curid=7745217>

The subtitle ("The Hunt by Night") has two sources: Paulo Ucello's 1470 eponymous painting, and Mahon's poem of the same. Ucello plays with the symmetry and flatness, as the colorful images of a hunt filled with hunters, horses, dogs, horns, and a chaotic but directed energism is set before the cold, rigid lines of the forest soon to envelop them.

Mahon's poetic exegesis transits back and forth, moving from the childlike play of the foreground with its pageantry, color, and the anticipation of the hunting horn to the dark interior of the forest, "Crazed no more by foetid / Bestial howls." as the hunt is transformed, " horses to rocking-horses / Tamed and framed to courtly uses."

The work was written for and dedicated to Ning Yu, Ben Fingland, and Caleb van der Swaagh, as a frustrating love-letter, marking and challenging their supreme musicianship and most excellent commity.

The Hunt by Night --Ucello, 1465 by Derek Mahon

Flickering shades,
Stick figures, lithe game,
Swift flights of bison in a cave
Where man the maker killed to live;
But neolithic bush became
The midnight woods

Of nursery walls,
The ancient fears mutated
To play, horses to rocking-horses
Tamed and framed to courtly uses,
Crazed no more by foetid
Bestial howls

But rampant to
The pageantry they share
And echoes of the hunting horn
At once peremptory and forlorn.
The mild herbaceous air
Is lemon-blue

The glade aglow
With pleasant mysteries,
Diuretic depots, pungent prey;
And midnight hints at break of day
Where, among sombre trees,
The slim dogs go

Wild with suspense
Leaping to left and right,
Their cries receding to a point
Masked by obscurities of paint--
As if our hunt by night,
So very tense,

So long pursued,
In what dark cave begun
And not yet done, were not the great
Adventure we suppose but some
elaborate
Spectacle put on for fun
And not for food.

Amy Williams (1969 -)
Give Way (2020)
Stop/Yield (2015)

(~10 minutes)



Amy Williams is a composer of music that is “simultaneously demanding, rewarding and fascinating” (Buffalo News), “fresh, daring and incisive” (Fanfare). Her compositions have been presented at renowned contemporary music venues in the United States, Australia, Asia and Europe by leading contemporary music soloists and ensembles, including the Pittsburgh Symphony Orchestra, Buffalo Philharmonic Orchestra, JACK Quartet, Ensemble Musikfabrik, Wet Ink, Talujon, International Contemporary Ensemble, h2 Saxophone Quartet, Bent Frequency, pianist Ursula Oppens, soprano Tony Arnold and bassist Robert Black.

Her pieces appear on the Albany, Parma, VDM (Italy), Blue Griffin, Centaur and New Ariel labels. As a member of the Bugallo-Williams Piano Duo, Ms. Williams has performed throughout Europe and the Americas and recorded six critically-acclaimed CDs for Wergo (works of Nancarrow, Stravinsky, Varèse/Feldman and Kurtág), as well as appearing on the Neos and Albany labels. Ms. Williams has been awarded a Howard Foundation Fellowship, Fromm Music Foundation Commission, Guggenheim Fellowship, Koussevitsky Music Foundation Commission, Goddard Lieberon Fellowship from the American Academy of Arts and Letters and a Fulbright Scholars Fellowship to Ireland (2017-2018). Ms. Williams holds a Ph.D. in composition from the University at Buffalo, where she also received her Master's degree in piano performance. She has taught at Bennington College and Northwestern University and is currently Associate Professor of Composition at the University of Pittsburgh. She is Artistic Director of the New Music On The Point Festival.

Program Notes from the Composer:

Stop/Yield (2015) was written as a 60th birthday gift for fellow composer and dear friend, Amnon Wolman. Amnon's experimental approach—his willingness to take chances and challenge the status quo—was always on my mind when writing this short piece for cello and piano. I attempted to shed some of my controlling ways, allowing for more flexible performer interaction and involvement. Improvisational materials are juxtaposed with those that are strictly composed. Give Way (2020) is

a companion piece—more continuous in structure and fully determinate, focusing on blended sonorities that diverge and coalesce.



Johannes Brahms (1833-1897)
Clarinet Trio in a minor, Op. 114 (1891)

(~25 minutes)



The Trio for clarinet, cello and piano in A minor, Op. 114, was one of four chamber works featuring clarinet composed by Johannes Brahms in rapid succession after emerging from retirement toward the end of his life. It is one of a small number of compositions for clarinet, cello and piano, and one of the very few to have entered the standard repertoire. Brahms was inspired to compose these works by the playing of clarinetist Richard Mühlfeld. In November 1891 Mühlfeld participated in the first private performance, in Meiningen, with Robert Hausmann on cello and Brahms on piano. The following month they had a triumph with the public premiere in Berlin.

The four-movement work follows a traditional structure, with the first and last movements in sonata form and the second and third movements in modified sonata and ternary/minuet forms, respectively. The final movement features canons between the three instruments and syncopation. Perhaps most notably, the trio shows Brahms's remarkable ability to have texture and the interplay of instruments serve as significant factors in the formal organization of the work, and not as decorations of harmonic foundations.



The recording of the counter)induction concert is scheduled to be broadcast on the Brookdale Community College cable access channel on May 21, 2023 4:30 PM.

Subsequent Broadcasts:

- May 22, 2023, 2:30 and 7:30 PM
- May 26, 2023, 7:30
- May 27, 2023, 7:30

The recording will premiere on YouTube starting Sunday, May 21, 2023, at 4:30. You can access the YouTube recording at www.rbcms.org

Artists

In its twenty years of virtuosic performances and daring programming, the composer/performer collective **counter)induction** has established itself as a force of excellence in contemporary music. Hailed by The New York Times for its “fiery ensemble virtuosity” and for its “first-rate performances” by The Washington Post, c)i has given critically-acclaimed performances at Miller Theatre, Merkin Concert Hall, and the Philadelphia Chamber Music Society, Music at the Anthology, the George Washington University. Since emerging in 1998 from a series of collaborations between composers at the University of Pennsylvania and performers at the Juilliard School, counter)induction has premiered numerous pieces by both established and younger emerging American composers; including Eric Moe, Suzanne Sorkin, Ursula Mamlok, and Lee Hyla. c)i has also widely promoted the music of international composers including Jukka Tiensuu, Gilbert Amy, Dai Fujikura, Diego Tedesco, and Elena Mendoza.



A versatile chamber musician and soloist, cellist **Caleb van der Swaagh** is a recent alumnus of Ensemble ACJW (now known as Ensemble Connect) – a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education. Caleb is the recipient of the Tanglewood Karl Zeise Memorial Cello Prize and the Manhattan School of Music Pablo Casals Award and was also a grant recipient from the Virtu Foundation. As a chamber musician, Caleb has performed with the Borromeo String Quartet, The Knights, A Far Cry, and the Jupiter Symphony Chamber Players and has recently appeared at such festivals as the Chelsea Music Festival, Ottawa ChamberFest, Garth Newel Music Center, Music from Montauk, 23Arts Summer Music Festival Edelio Festival, and Birdfoot Festival. As a recording artist, Caleb’s most recent release is the Carter Clarinet Quintet with Phoenix Ensemble on Navona/Naxos, and he has appeared on many chamber music recordings including albums on Albany Records, Bright Shoney Things, Supertrain Records, Linn Records, and Avie Records. An advocate of contemporary music, Caleb is a member of counter)induction and Ensemble Échappé and also performs with Argento Chamber Ensemble, Either/Or, S.E.M Ensemble, and Hotel Elephant. He has worked with such composers as Steve Reich, Alvin Lucier, Sebastian Currier, Philippe Manoury, and David Lang, and has premiered many works by composers of his own generation. He also performs his own arrangements and transcriptions of compositions that range from Renaissance viola da gamba music to jazz. A native New Yorker, Caleb

graduated magna cum laude from Columbia University as part of the Columbia – Juilliard Exchange program with a degree in Classics and Medieval & Renaissance Studies. Caleb received his master’s degree with academic honors from New England Conservatory and later studied at the Manhattan School of Music. His primary teachers are Bonnie Hampton, Bernard Greenhouse, Laurence Lesser, and David Geber. Caleb plays on a cello made by David Wiebe in 2012. For more information, visit www.calebvanderswaagh.com.



Praised for her, “taut and impassioned performance” by the New York Times, pianist **Ning Yu** performs with vigor and dedication for traditional and repertoire of the 20th and 21st century on stages across the United States, Europe and Asia. Ning brings virtuosity and adventurous spirit to a wide range of music, both in solo performances and in collaborations with some of today’s most distinguished creative artists.

Ning has given dozens of world premieres by composers such as Tristan Murail, Steve Reich, Terry Riley, David Lang, Michael Gordon, Enno Poppe, and collaborated with artists such as Sufjan Stevens, Glenn Kotche, Pete Swanson, and Bryce Dessner. She has performed with ensembles such as Bang on A Can All- Stars, ICE, Talea Ensemble, Signal Ensemble, counter)induction, and Yarn/Wire. Ning performs in concert halls, international festivals, universities, as well as non-traditional performance spaces. These venues include Lincoln Center, Carnegie Hall, Museum of Modern Art, the Kennedy Center, Miller Theater, Guggenheim Museum, Brooklyn Academy of Music, Monday Evening Concerts in Los Angeles, Library of Congress, Issue Project Room, Pioneer Works, Contempo Concert Series at the University of Chicago, Kimmel Center, Köln Philharmonie in Germany, Muziekgebouw in Amsterdam, Kwe- Tsing Theater in Hong Kong, Spoleto Festival, Rainy Day Festival in Luxembourg, Ultima Festival in Norway, Transit Festival in Belgium, the Edinburgh International Festival in Scotland, Singapore International Arts Festival, Princeton University, Stanford University, Columbia University, Yale University, Brown University, and Eastman School of Music.

In theater, Ning performed with Mabou Mines’ Dollhouse — a critically acclaimed production directed by Lee Breuer. She can be seen in the production’s feature-film version, produced by ARTE France. Ning has also collaborated with director Moisés Kaufman and the Tectonic Theater Project on the development of the Tony Award-nominated play 33 Variations. Ning is the winner of the Boucourechliev Prize at the Ninth International Concours de Orléans in France — a competition devoted to piano repertoire from 1900 to today. Together with other members of Yarn/Wire, the first-prize winner of Open Category of the International M-Prize Chamber Music

Competition, and the “40 under 40 award” of the Stony Brook University for outstanding alumni. Ning is a graduate of the Eastman School of Music (B.M. And M.M.A) and Stony Brook University (D.M.A.). She is assistant professor of piano and chamber music at the George Washington University in Washington, D.C.



Hailed by the New York Times as “outstanding clarinetist,” **Pascal Archer** leads an active career as a performer and teacher. During the 2022-23 season Pascal Archer will serve as Principal Clarinet of the New Jersey Symphony and Princeton Symphony Orchestra. He is the founder and artistic director of the Exponential Ensemble, a mixed chamber music ensemble creating interactive music educational programs connecting music with math, science and literacy. He is also principal clarinet of the Glimmerglass Festival Orchestra and the Northeastern Pennsylvania Philharmonic. As a chamber musician, he is a member of the American Modern Ensemble and he has collaborated with the JACK and St. Lawrence String Quartets, Orpheus Chamber Orchestra, Camerata Pacifica, and toured with Musicians from Marlboro. He has performed at renowned festivals such as Marlboro, Mostly Mozart, Monadnock, Verbier Orchestra, Spoleto USA and the Sun Valley Summer Symphony. Mr. Archer is on faculty at the Manhattan School of Music Precollege Division and adjunct at Fordham University and the Hunter College. Additionally he coaches chamber music for the Chamber Music Center of New York , the Alaria Chamber Ensemble and the founder and co-coordinator of the NEPP Mentoring Program. Originally from Québec, Canada, Mr. Archer holds music performance degrees from the Conservatoire de Musique de Montréal, Université de Montréal (BM), Indiana University (PD) and the Manhattan School of Music (MM).

