



Nicole Lizée: Hitchcock Études (2010)

Called a “brilliant musical scientist” and lauded for “creating a stir with listeners for her breathless imagination and ability to capture Gen-X and beyond generation”, Juno-nominated composer Nicole Lizée creates new music from an eclectic mix of influences including the earliest MTV videos, turntablism, rave culture, film, 1960s psychedelia and 1960s modernism. She is fascinated by the glitches made by outmoded and well-worn technology and captures these glitches, notates them and integrates them into live performance.

Hitchcock Études is the second of Lizée’s forays into piano and movies, each series of *Études* centering on a particular director. From Lizée: “All of the soundtrack material and visuals are from “middle period” Hitchcock films. The source material is deconstructed, spliced and otherwise “damaged,” resulting in layers of disjunct, erratic rhythmic material, twisted melodic lines and harmonies. These imperfections and errors are woven together to create a new sonic landscape over which the accompanying acoustic material is performed live. The sound materials extend beyond Bernard Hermann’s soundtrack and into the foley sounds and other audio artifacts present in the film.”

Kate Moore: Bestiary (2016)

Kate Moore’s compositions are forces of nature. They are sonic representations of natural phenomena, invisible things that touch, affect, and change us. As a sound artist, Moore is drawn to shapes, structures, and lines that occur in nature, and looks for resonances corresponding with those geometries. Her compositions take visual form in the performer’s realization of her meticulously notated scores. In *Bestiary*, Moore continues her exploration of endlessly repeating and changing chords, activating the hammers against vibrating strings, sometimes to impossible speeds. The struggle to maintain constant acceleration, deceleration, and rhythmic morphing without pause for fifteen minutes creates an accumulation of tension and expectation in both pianist and listener that heighten the emotional power of her music. Ju-Ping Song gave the U.S. premiere at Queens New Music Festival May 19, 2019.

Rahilia Hasanova: Monad (1993)

Monad is Azerbaijani composer Rahilia Hasanova’s musical testament to the horrors she witnessed during the 1990 January Massacre of Baku’s civilian population by the Russian army. It is caustic, emotional, wild, and full of the faded songs and harmonies of Azerbaijani culture. Written in Western notation, the music keeps wanting to burst out of its constraining note heads, rhythms, structures, run far and fast, and scream. Along the way, it takes the pianist with it, willingly or not. It is music with a passion that cannot be contained; it is wild; it is raw; it is powerful and devastating. The New York premiere was given by Ju-Ping Song at Queens New Music Festival May 19, 2019.



GUEST ARTIST SERIES RECITAL



Ju-Ping Song

PIANO

Wednesday, September 25, 2019
Crowder Hall
7:30 p.m.

Funded by the Fred Fox School of Music Endowed Chair for Music Studies



Ju-Ping Song

“All Varieties of Existence”

– virtuosity and empathy in recent piano+ music by women composers

Wednesday, September 21, 2019

Crowder Hall

7:30 p.m.

PROGRAM

Spin 2 (1995, new arr. 2018)Lois Vierk

piano + soundtrack

Hitchcock Études (2010).....Nicole Lizée

piano + soundtrack + video

Bestiary (2016).....Kate Moore

piano + soundtrack

Monad (1993) Rahilia Hasanova

piano

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About the Artist

Pianist Ju-Ping Song is internationally recognized as one of today’s champions of contemporary music. Her colorful and beyond-the-recital format performances have won her praise from critics as “an extraordinary pianist” (*Boston Globe*). In the process, she has inspired the creation and commission of new works by today’s under-40 and distinguished composers.

Concerts and master classes take her to Switzerland, France, Germany, Italy, Taiwan, Japan and the United States throughout the year. She has been guest artist at Darmstadt Contemporary Music Workshop, New Music Festival, Tanglewood Music Center, Florence Youth Orchestra Festival, Akyoshidai New Music Festival, Klub Katarakt Experimental Music Festival, and Chautauqua Music Festival in New York State, Omaha Under the Radar 2016, New Music Gathering 2016, Cleveland Uncommon Sound Project.

Ms. Song is the founder and artistic director of NakedEye Ensemble, a flexible new music group based in Lancaster, Pennsylvania, whose mission is to promote works by living composers.

Ms. Song has taught at New York University, Manhattan School of Music, and Hunter College. In 2008, she was on the piano faculty and head of new music studies at Pennsylvania Academy of Music in Lancaster, Pennsylvania, before serving as dean in 2010. She holds a B.A. from Jacobs School of Music, Indiana University; a M.M. from Manhattan School of Music; and a Ph.D. from New York University. Ms. Song lives and works in Lancaster, Pennsylvania.

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About the Music

Lois Vierk: Spin 2 (1995/2018)

Central to Lois Vierk’s musical style is her affinity with and understanding of traditional classical music of Japan. Her decade-long study of *Gagaku* (Japanese court music) in Los Angeles, together with her education in Western musical practices, combine to create a style in which gagaku sliding effects (glissandi), extreme sensitivity to timbral relationships, and the exponential acceleration and deceleration of time, are framed within clear, yet unobtrusive Western structures. It only takes a few minutes’ listening of almost any of Vierk’s works to hear that the power of her music lies in the sounds themselves. “In my own music,” she insists, “pure sensuous beauty is often a starting point. I work with emotional expressiveness and with many kinds of sound relationships as well, to build form and structure.” Her ability to harness very specific principles in Eastern and Western musical styles to create her own, has produced music that musicologist Eric Smigel describes perfectly as “elegant ferocity.” It is a music that resonates with me deeply.

