

NORTH CAROLINA NEWMUSIC INITIATIVE
INITIATING NEW IDEAS ABOUT NEW MUSIC
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and the

**NORTH CAROLINA
NEWMUSIC INITIATIVE**

20th SEASON

presents

MOLLY MORKOSKI
piano

Supported by funding from the
Robert L. Jones Distinguished Professorship
and listeners like you.

CELEBRATING OUR 20th SEASON OF NEW SOUNDS
2019 - 2020

All events free, 7:30pm in A.J. Fletcher Recital Hall, unless noted

→ **Molly Morkoski, piano** ←
September 12, 2019

Jason Calloway, cello
October 15, 2019

Premiere Performances
Student composers/student performers
November 21, 2019

The Wavefield Ensemble
January 23, 2020

ECU Symphony Orchestra
Jorge Richter, Director
Matthew Ricketts' *Lilt*, and much more
February 8, 2020

Frequencies
Student contemporary music ensemble
February 13, 2020

ECU Symphony Orchestra
Jorge Richter, Director
15th Annual Composition Competition Winner,
and Travis Alford's *...is the beginning is the end is...*
March 7, 2020, Wright Auditorium

The Music of Lei Liang
WORLD PREMIERE NEWMUSIC INITIATIVE COMMISSION
ECU NewMusic Camerata, William Staub, conductor
March 20, 2020

Premiere Performances
Student composers/student performers
March 26, 2020

Premiere Performances
Student composers/student performers
April 7, 2020

Thursday, September 12, 2019, 7: 30pm
A.J. Fletcher Recital Hall, Greenville, NC

MOLLY MORKOSKI, piano

A Bag of Tails (codas for solo piano) (2016) John Harbison (b. 1938)

- I. Robert Levin
- II. Gilbert Kalish
- III. Judith Gordon
- IV. Ursula Oppens
- V. Ryan McCullough
- VI. Molly Morkoski
- VII. Gloria Cheng

Nocturne: "La nuit à Nouvelle Orléans, 1974" (2014)
Andrew Waggoner (b. 1960)

Nocturne for Piano Left Hand (2015) John Corigliano (b. 1938)

Nocturne: Evening Fire (2015) John Kaefer (b. 1976)

Virag Az Ember
Flowers We Are, Frail Flowers György Kurtág (b. 1926)

Dialogues (2012) Eric Nathan (b. 1983)

- I. Quarrel (Hommage à György Kurtág)
- II. An Encounter
- III. Lament
- IV. An Embrace (Hommage à György Kurtág)

Les Adieux (in Janaceks Manier) Kurtág

Hommage à Christian Wolff (Half Asleep)

Hommage à Farkas Ferenc No. 2
(Scraps of a Colinda Melody - faintly recollected)

Remembrances (2010) Nathan

INTERMISSION

Phrygian Gates (1977-78) John Adams (b. 1947)

*Please join Ms. Morkoski at a reception
in the lobby following this evening's music.*

NORTH CAROLINA NEWMUSIC INITIATIVE INITIATING NEW IDEAS ABOUT NEW MUSIC

The **NORTH CAROLINA NEWMUSIC INITIATIVE** is made possible only with the generous sponsorship of foundations, corporations and individuals. We are profoundly grateful for the support they offer, and proudly count those below among the Initiative's benefactors (current as of 8/30/19):

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With special thanks to Chris Buddo, Chris Uiffers, Tom Huener, Harley Dartt, Thomas Sisson, Alex Davis, Paula Toothman, Dawn Phillips, Denise Warren; Travis Alford, Dominic Mrakovcich, Alice Rosario; the School of Music staff, faculty, and students for their ongoing support.

To Pattie, thanks for everything you do year-round.

NORTH CAROLINA NEWMUSIC INITIATIVE
INITIATING NEW IDEAS ABOUT NEW MUSIC
ECU.EDU/NEWMUSIC
2019-2020
20th SEASON

For *twenty years* the **NC NEWMUSIC INITIATIVE** has been breaking ground on music's future and bringing new sounds and ideas to Greenville. Your support has made it possible for us to explore works for dance, opera, orchestra, solos, ensembles, voices, instruments, and electronic media; in venues throughout our community, ranging from St. Paul's Church, the Greenville Town Common, Starlight Café, to Wright Auditorium, McGinnis Theater, ECU's Todd Dining Hall, and the A.J. Fletcher Recital Hall.

You, our Greenville community, have made possible these many years of transforming the future of music through our guests, commissions, home-grown music, world premiere performances, and recordings. Now our expanding mission is becoming a reality, as we implement unique models for commissioning, broader concert scheduling, new approaches to audience engagement, a recording series, and a Young Composers program encouraging sound-play with elementary school students.

This ambitious and innovative set of initiatives also creates additional opportunities for you to become involved. If you would like to explore ways to further this mission—perhaps a personalized commission or event—we welcome the opportunity to customize a project to your interests.

We look forward to the most important form of support, your engagement with new ideas about new music, and to hearing your thoughts about what you encounter at the **NC NEWMUSIC INITIATIVE**'s many events this season.

Thank you for being a part of our season's engagement with new ideas.



Ed Jacobs
NewMusic Initiative Founding Director

WELCOME

Tonight's music will bring a variety of sounds to our ears. If you'd like to jot down a thought or two between pieces, go ahead—perhaps your notes will come in handy when sharing your thoughts at our post-concert reception. Here's space for your musings, and pencils are available in the lobby.

-Ed Jacobs, NEWMUSIC INITIATIVE Director

About this evening's music

Ms. Morkoski will introduce the music of John Harbison, John Corigliano, and John Adams from the stage. Notes from other composers follow.

Nocturne (la nuit à Nouvelle Orléans, 1974) was written for Molly Morkoski in 2014. It transcribes the cycle of sleeping and waking I experienced over a period of many nights in New Orleans in 1974, one of the richest and also most difficult periods of my life. The piece hovers between enchantment and anxiety, passing through dreamscapes, sudden awakenings, hauntings, and processions of hypnagogic fragments passing before my eyes, the whole underscored by the radio I had on through the night, playing the soul and R&B that assuaged the terrors the night brought. At the high point the radio suddenly comes to the surface, with a rapid, fleeting echo of the chords from Steve Wonder's *Till You Come Back to Me*, as sung by Aretha Franklin. This moment of joy savored even as it evaporates, the piece slips back into sleep. An expanded version of *la nuit à Nouvelle Orléans...* serves as the first movement of my *Concerto for Piano*, composed in 2015 for Gloria Cheng. The original version is lovingly dedicated to Molly.

—Andrew Waggoner

Nocturne: Evening Fire was inspired in part by these paintings: Giotto's "Adoration Of The Magi"; Paul Klee's "Fire In The Evening," from which the work's title is drawn; and Hans Hoffman's "Rising Moon". My *Nocturne* has several themes of night - the "mystery", circular/non-ending attributes, brightness within the darkness, etc.

—John Kaefer

Catch our next NewMusic Initiative events!

JASON CALLOWAY, cello

Music by Ingrid Arauco, Mena Mark Hanna, Chinary Ung, Sydney Hodkinson, Matthias Pintscher, Luciano Berio

October 15, 2019, 7:30pm

A.J. Fletcher Recital Hall

Free admission

PREMIERE PERFORMANCES

New works by ECU Composers
Performed by ECU Performers

November 16, 2019, 7:30pm

A.J. Fletcher Recital Hall

THE WAVEFIELD ENSEMBLE

Pierre Boulez's *Dérives 2*
and

Pauline Oliveros' *Four Meditations for Orchestra*

January 23, 2020, 7:30pm

A.J. Fletcher Recital Hall

Andriessen, John Corigliano, David Del Tredici,, Lukas Foss, John Harbison, Aaron Jay Kernis, David Lang, Oliver Knussen, George Perle, Steve Reich, Steven Stucky, Andrew Waggoner, and Charles Wuorinen, among others. Morkoski took part in an acclaimed collaboration with Mark Grey on his “Fire Angels” in Carnegie Hall in March 2011 and on the Cal Performances Series in Berkeley, with Ensemble Meme and soprano Jessica Rivera. She gave the world premiere of Martin Kennedy’s Piano Concerto, written for her, with the Tuscaloosa Symphony Orchestra, and recorded the work with the Moravian Philharmonic Orchestra, which was released in May 2013. Her debut solo CD, *Threads*, was released in 2012 on Albany Records, to critical acclaim, and her most recent CD of solo and chamber music by Grammy Award winning composer Gabriela Lena Frank, also for Albany Records, was released in December 2013. This disc received the support of illustrious Copland and Ditson Recording Grants.

Molly Morkoski was a Fulbright Scholar to Paris, where she was an apprentice with the Ensemble InterContemporain. She was one of the first recipients of the Teresa Sterne Career Grant and was given the Thayer-Ross Award upon completion of her Doctorate in 2002. She earned her Bachelor of Music from the University of North Carolina at Chapel Hill, where she studied with Michael Zenge, her Master’s degree from Indiana University in Bloomington—with Leonard Hokanson, and her Doctorate degree from SUNY Stony Brook, where her teacher was Gilbert Kalish. Molly Morkoski lives in New York City and is an Associate Professor at Lehman College in the Bronx.

Jatékók (Games): Tonight, you will hear selections from Hungarian composer Kurtág’s collection *Jatékók (Games)*—a mammoth, continually growing collection of over 200 short works for piano that Kurtág began in 1973, now spanning nine volumes in 2017. In *Jatékók*, Kurtág has composed over 50 works titled “Hommage à...”, and many others referencing composers in titles including “In memoriam” and “Message to...”. Kurtág’s homages rarely quote other music directly, but instead channel a distilled identity of his dedicatees—this may be the ethos of a composer’s music, a musical fragment of a gesture, or a composer’s personality or technique. However, these references are always presented in Kurtág’s own unmistakable voice.

The works in *Jatékók* are all incredibly short—some last only 15 seconds or so, and others only a few minutes. These began as pedagogical studies to teach children how to play the piano and learn contemporary music. Kurtág developed an alternate notation system that combines western notation with graphic notation that allows for greater individual creativity for the performer with regards to rhythm and pitch, but at the same time is intensely specific with how the music is to be performed physically.

In *Hommage à Farkas Ferenc No. 2 (Scraps of a colinda melody—faintly recollected)* (1979), Kurtág asks that the pianist perform only with his or her two forefingers, as if the pianist is searching for a remembered tune. In fact, the piece does recall a Hungarian Christmas carol, but we only get a hazy approximation of a fragment of it by the end of the piece. Kurtág’s *Flowers we are... (Embracing sounds)* for four-hands has two pianists reaching to opposite sides of the piano, practically embracing each other physically by the end. The *Flowers We Are, Frail Flowers* that opens tonight’s set is just for one pianist, but in essence also asks the player to physically embrace the entirety of the keyboard by the end. Kurtág’s *Fugitive thoughts about the Alberti bass* (1996) muses on the common accompanimental figuration that permeates Classical style keyboard works, such as Mozart’s Sonata in C Major, K 545.

—Eric Nathan

In *Dialogues*, I explore various types of musical conversations over the course of four movements. You will hear dialogues between musical characters and personalities and between my influences and myself. Before composing this piece, I spent months writing my doctoral dissertation on the topic of homage in the music of Hungarian composer György Kurtág. *Dialogues* is the first work I composed after finishing my dissertation and not surprisingly it is a dialogue with Kurtág's music and the influence his music has had on me.

The first movement, "Quarrel (Hommage à György Kurtág)," alludes to Kurtág's composition Quarrel from his *Játékok* series. My movement builds on the basic gestures of Kurtág's musical quarrel but adds a third element to the conversation—a musical object that the two characters argue over. The second movement, "An Encounter," is a conversation between two characters and the pianist's two hands. Over the course of the movement the two characters exchange ideas and motives. By the end, the characters have exchanged roles and switched hands, only to quickly return to their original places by the final measures. The third movement is, as its title suggests, a "Lament." The final movement, "An Embrace (Hommage à György Kurtág)," alludes to Kurtág's *Flowers we are... (embracing sounds)* for piano four-hands, also from *Játékok*. Like Kurtág's piece, the movement is a gesture of embrace, both physical and musical. *Dialogues* was composed for pianist Hui Wu.

—Eric Nathan

Remembrances is inspired, in part, by memory: the process of gradually remembering, experiencing the emotions contained within a memory, and then having the memory fade, hopefully to be conjured again later, but most likely not in exactly the same way. In the piece, itself a fleeting memory, I think of memories as fragile, with parts that we remember more strongly and feel more deeply and other parts that we can only faintly recollect. By the end of the piece, the memories we hear in the music are reduced to only the strong kernels of emotion our minds may piece together to reconstruct a narrative.

—Eric Nathan

About this evening's artist

Pianist **Molly Morkoski** has performed as soloist and collaborative artist throughout the U.S., Europe, the Caribbean, and Japan. Her playing has been recognized by *The New York Times* as *strong, profiled, nuanced...beautifully etched...an energetic and focused player....with flexibility and warmth...and The Boston Globe* called her "outstanding". In June 2007, she made her solo debut in Carnegie Hall's Stern Auditorium/Perelman Stage playing Beethoven's Bagatelles, Op. 126. Molly Morkoski has performed in many of the country's prestigious venues, including Weill and Zankel Halls, Alice Tully Hall, Merkin Hall, Miller Theater, (Le) Poisson Rouge, Boston's Gardner Museum and Jordan Hall, St. Louis' Powell Hall, Philadelphia's Kimmel Center, and Washington D.C.'s Smithsonian. Internationally, she has performed at the Teatro Nacional in Santo Domingo, the Strasbourg Conservatoire, the U.S. Embassies in Paris and Nice, the Glyptoteket Museum in Copenhagen, and in Japan's Suntory Hall. She has appeared as a soloist at the Tanglewood, Bang-on-a-Can, and Pacific Rim Festivals, and has performed concertos with the Raleigh, Asheville, University of North Carolina at Chapel Hill, and Tuscaloosa Symphonies, and with the Moravian Philharmonic Orchestra.

An avid chamber musician, Molly Morkoski is a member of Meme, Open End, and Exponential Ensembles and has collaborated with some of today's leading musicians, including Dawn Upshaw, John Adams, John Corigliano, and David Robertson. She has performed with the New York Philharmonic Ensembles, Metropolitan Opera Orchestra, St. Louis Symphony, New World Symphony, Speculum Musicae, Brooklyn Chamber Music Society, and Orpheus Chamber Orchestra. An avid proponent of new music, she has worked closely with composers John Adams, Louis