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Guest Artist: Lori Freedman, clarinet

Lori Freedman

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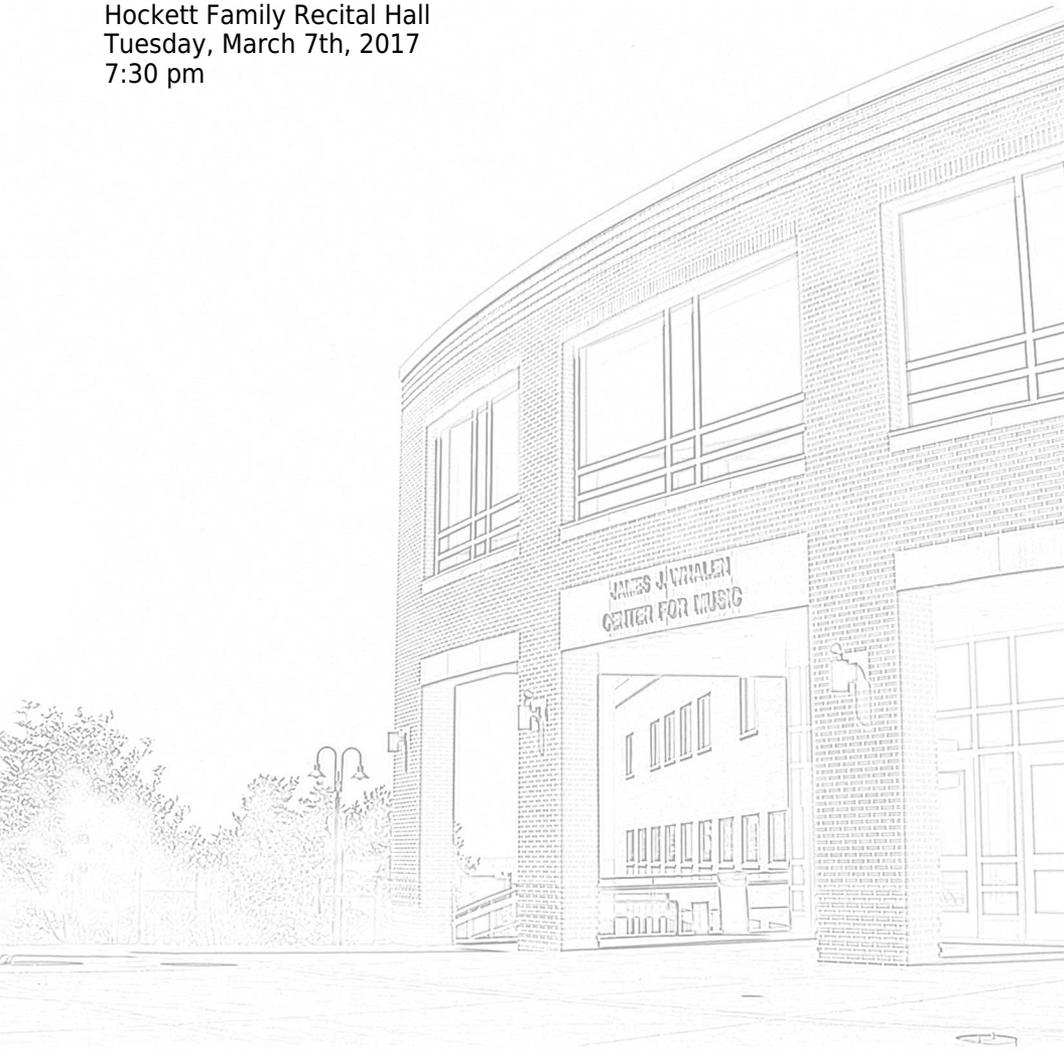
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Guest Recital:
Lori Freedman, clarinets

with

Richard Faria, bass clarinet
Vivian Becker, bass clarinet

Hockett Family Recital Hall
Tuesday, March 7th, 2017
7:30 pm



ITHACA COLLEGE

School of Music

Program

Interference (2000) Richard Barrett

Thymos (2014) Paolo Porezzani

This Time (2017) Lori Freedman

Festina Lente (1990) Peter Hatch

*Richard Faria, bass clarinet
Vivian Becker, bass clarinet*

INTERMISSION

Stochasm (2017) Jason B. Eldridge

The Three Faced Man (2015) Dallas J. Howard
II. Anguish

Scratched Cassette (2016) Parker Callister

Nemo (2017) Jake O'Connor

Program Notes

Richard Barrett - Interference (2000) for contrabass clarinet, kick drum, voice

The title refers to the patterns produced by interacting beams of electromagnetic radiation or subatomic particles, as in the famous “two-slit experiment.” This experiment, simple and straightforward in itself, nevertheless has deep and unresolved implications for the nature of physical reality, leading as it does to the mysterious and (presently?) unanswerable question of what is “really happening” at the quantum level of space and time.

Such ideas permeate the structure of the composition in numerous ways, as for example at the first entry of the contrabass clarinet, where two ascending scales are repeatedly superimposed on one another in different transpositions, “interfering” with one another in the sense that any common pitches between them are cancelled out and disappear.

The Latin text of the vocal part is from Lucretius’ poem *De rerum natura* (“On the nature of things”), and describes the sudden and violent destruction of the world, though under what circumstances and for what reasons is unclear, since the crucial lines before the chosen fragment have been lost.

Interference is also a work of speculation in that the contrabass clarinet itself is a relatively “unknown” instrument, especially in a solo context. In adding to the already unprecedentedly virtuosic contrabass clarinet part a hardly less intricate one for the same performer’s voice, as well as a pedal bass drum, to date **Lori Freedman** is only the fourth player in the world to perform this piece. *Interference* proposes a particularly intense form of engagement by the performer and, while this is the result of developing specific rehearsal techniques demanded by the intricate notation, it draws crucial inspiration from the practice of free improvisation, on which **Freedman** and I have been collaborating since the 1990s. (RB)

Richard Barrett (b. 1959, Wales) is a composer, author, teacher and improviser whose music, mostly chamber, vocal and electroacoustic works, is performed throughout the world. He has lectured at Darmstadt and taught in London, Leiden and The Hague. Close collaborations with contemporary ensembles include FURT, ELISION and Studio6 of Belgrade, where he has been based since 2013.

Paolo Pirezani - Thymos (2014) for contrabass clarinet

Homer uses *Thymos* to speak about an almost cosmic force that lives within heroes. For Homer, passion is one such force. *Thymos* is at the centre of this force: it is the place of origin of sensation and it determines the intensity of this feeling. Thus *Thymos* is something of the vital spirit...heat...fervent heart...divine human flame...the force that keeps us going...a physical emotion: *Thymos* is Breath.

Lori, as much as I know that my piece for you cannot be explained in such a simple manner I do feel this force in your playing and have written *Thymos*

precisely for you, knowing that you will be able to solicit an awareness of such a physical spirit in the listener. The problem remains: even with such a gift, is it possible for a performer such as yourself to evoke this force to manifestation (to create a sense of delirium) while maintaining enough technical control to perform precisely the detailed material I have written? (PP)

Paolo Porezzani (b. 1955, Italy) has a diploma in choral music and choral conducting and has taught extensively in Italy. His works have been performed at various festivals of contemporary music throughout the world. He is currently Artistic Director of the Émilie-Romagne Contemporary Music Festival and also teaches composition at the Conservatory in Mantova.

Lori Freedman - This Time (2017) for contrabass or bass clarinet

This Time is a set of musical ideas discovered in the moment of expressing them. Confounded and obsessed by the nature of Time and its omnipotent control of designing sound routes, Lori Freedman invites the listener to enter into a state of instability with music flowing imperceptibly between tenses: now and then, then and now....this time. Improvisations hovering between times now past is a perpetual culmination, an on-going history of Freedman's own musical activities and the confluence of them. (LF)

Peter Hatch - Festina Lente (1990) for 3 bass clarinets

Festina Lente is a Latin term found in *Six Memos for the Next Millenium* by the late Italian novelist Italo Calvino. Calvino translates the term as "hurry slowly" and the piece attempts to capture the feeling of tension and urgency in that phrase by combining a rather frenetic rhythmic energy with a slow harmonic movement.

As the piece progresses the focus changes as to what the piece is 'about' from textural and rhythmic ideas to a harmonic and melodic ones. The work juxtaposes sections of music that were intuitively composed with those which were computer generated.

The work was commissioned by Lawrence Cherney through the assistance of the Ontario Arts Council. The work exists in two transpositions and can be performed by most wind and string instruments. The version for instrument and tape requires the performer to prerecord two of the three parts. A click track tape is available from the composer to aid in doing this. (PH)

Peter Hatch (b 1957, Canada) - Composer, music curator and teacher, Peter Hatch has composed works in a large number of genres, from orchestral and chamber music to instrumental theatre, electroacoustics and installations. Known for his interest in revitalizing the listening experience, Hatch's compositions are heady and playful, profound and humorous.

His works are performed and broadcast internationally and has been featured at festivals such as the ISCM World Music Days, the Darmstadt Ferienkurse fur Neue Musik, Montreal's Espaces Improbable, the Vancouver New Music Festival, the Vancouver Early Music Festival, by organizations such as Aventa,

Soundstreams, Arraymusic, the Winnipeg, Vancouver, Edmonton, Windsor, Victoria and Kitchener-Waterloo Symphonies and by members of the Berlin Philharmonic. Hatch's music been recorded on numerous compact discs under the CBC Musica Viva, CMC Centrediscs, Conaccord, CBC and Artifact labels.

**Jason B. Eldridge - Stochasm (2017)
for bass clarinet**

A short piece exploring some compositional analogues to improvisation, such as indeterminacy/chance, "automatic writing", and randomization of form. (JE)

**Dallas J. Howard - The Three Faced Man
II. "Anguish" (2015)
for bass clarinet**

Inspired by a Victorian masquerade mask. This mask was fascinating to me. Showcasing happiness, sadness, and hate, all in one. I thought about how this mask was true to human nature. Through life we feel tons of emotions and at time; they are overwhelming and may even be foreign if you have never experience such a degree of emotion. But regardless it is still you. We are always the sum of our parts, the good, the bad, and the ugly. Which is shown when all three themes are mixed together to form the man himself. But first we must acknowledge the different sides of our self that make up our soul. Anguish: Lost, alone, forgotten, depressed. (DJH)

**Parker Callister - Scratched Cassette (2016)
for bass clarinet**

Scratched Cassette is a composition that tries to audibly emulate various ways that physical forms of music (i.e. records, cassettes, CDs) can be manipulated, damaged, and/or destroyed. It uses a 12-tone row to explore these ideas. This row is then also manipulated and altered throughout the length of the piece. Various sounds I tried to explore throughout include (but are not limited to) the playing, rewinding and pressing of buttons on a cassette player, playing a record that has become warped over time, and the erratic skipping of a scratched compact disk. (PC)

**Jake O' Connor - Nemo (2017)
for bass clarinet**

At a basic level, "Nemo" is a twisted combination of idioms native to Bass Clarinet literature as well as those found in Progressive Metal music. Metal is the music I grew up with when I was a developing musician, and as a result it has a significant impact on my compositions. The music I hear in my head while writing almost always takes the form of a metal band! Despite how ridiculous it sounds to blend heavy metal with Western classical traditions, I think that there's a lot more crossover than one would believe. The Bass Clarinet can definitely chug out some heavy riffs, that's for sure. I aimed to exemplify that in "Nemo." (JO)

About Lori Freedman

Lori Freedman (Canada) is part of a movement of “renaissance musicians,” whose artistic practices span a gamut of activity in making music. Heralded internationally for her provocative and creative performances in both solo and ensemble settings Freedman’s work encompasses composing, improvising and interpreting scores written by others. As an interpreter of written music for clarinet, hundreds of works have been premiered by and/or dedicated to her. While managing a full performance schedule (more than 75 public appearances a year), making recordings, touring, teaching and giving master classes, Freedman has also been receiving commissions to write music for an eclectic group of artists in Canada and abroad: Ggril Ensemble, Arraymusic, Ensemble Transmission, Continuum Ensemble, Ensemble Supermusique, NOW Orchestra, Queen Mab Trio, Lott Dance, Oberlander Films, Foresite Theatre, to name just a few. Her own solo works have been presented across North America, Europe and Australia, as have her solo repertoire performances. She is a recipient of the Freddie Stone Award for the “demonstration of outstanding leadership, integrity and excellence in the area of contemporary music and jazz.” Landmark collaborators include Joëlle Léandre, Mauricio Kagel, Rohan de Saram, Tristan Honsinger, Jack Quartet, George Lewis, Helmut Lachenmann, Richard Barrett and Jean Derome. She appears on more than 80 recordings and her most recent features include **On No** (moderecords), **Bridge** (CQB/DAME), **Plumb** (Barnyard Records), **3** and **À un moment donné** (Ambiances magnétiques), **Huskless!** (Artifact), **See Saw** and **Thin Air** (Wig).

"Quite simply, Lori Freedman is a rare musician of true genius... the extraordinary art of this monumental musician." (Roger Woodward, Australian pianist)

"Lori Freedman is the best thing that has happened to new music - she is a fantastic musician." (John Corigliano, New York).

www.lorifreedman.com