



Sunday, January 29, 2017, 7pm
Hertz Hall

Ensemble Signal

Brad Lubman, *conductor*
Paul Coleman, *sound director*

PROGRAM

Steve REICH (b. 1936) *Clapping Music* (1972)
Steve Reich and Brad Lubman

Quartet (2013)
Bill Solomon and Doug Perkins, *vibraphone*
David Friend and Oliver Hagen, *piano*

Runner (2016, United States Premiere)
(*co-commissioned by Cal Performances**)
Kelli Kathman and Jessica Schmitz, *flute*
Adrián Sandí and Ken Thomson, *clarinet*
Jackie LeClair and Christa Robinson, *oboe*
Doug Perkins and Bill Solomon, *vibraphone*
Oliver Hagen and David Friend, *piano*
Courtney Orlando, Yuki Numata,
Ari Streisfeld, and Will Knuth, *violin*
Caleb Burhans and Isabel Hagen, *viola*
Lauren Radnofsky and Kevin McFarland, *cello*
Greg Chudzik, *double bass*

INTERMISSION

Radio Rewrite (2012)
Kelli Kathman, *flute*
Adrián Sandí, *clarinet*
Bill Solomon and Doug Perkins, *vibraphone*
David Friend and Oliver Hagen, *piano*
Courtney Orlando and Yuki Numata, *violin*
Isabel Hagen, *viola*
Lauren Radnofsky, *cello*
Greg Chudzik, *electric bass*

Double Sextet (2007)

Sextet 1

Kelli Kathman, *flute*
Adrián Sandí, *clarinet*
Bill Solomon, *vibraphone*
David Friend, *piano*
Courtney Orlando, *violin*
Lauren Radnofsky, *cello*

Sextet 2

Jessica Schmitz, *flute*
Ken Thomson, *clarinet*
Doug Perkins, *vibraphone*
Oliver Hagen, *piano*
Ari Streisfeld, *violin*
Kevin McFarland, *cello*

* *Steve Reich's Runner* was commissioned by the Royal Opera House Covent Garden; Ensemble Signal, through New Music USA's Commissioning Music/USA program, made possible by generous support from the Mary Flagler Cary Charitable Trust, the Ford Foundation, the Francis Goelet Charitable Lead Trusts, New York City Department of Cultural Affairs, New York State Council on the Arts, the William and Flora Hewlett Foundation, and the Helen F. Whitaker Fund; Cal Performances, University of California, Berkeley; Washington Performing Arts; and Ensemble Modern, with kind support by the City of Frankfurt am Main.

This performance is made possible, in part, by Patron Sponsors Lance and Dalia Nagel.

PROGRAM NOTES

For countless numbers of people during the past 45 years or so, Steve Reich has been a very important composer, musical thinker, and source of inspiration. He has certainly touched my life in a profound way, as well as the lives of the musicians of Ensemble Signal. I have found that one can have many sources of inspiration in life, many different people and mentors, different pieces of music, but it's another thing when a single person and his music continually provide inspiration, fascination, and joy. As with all great music, you can return to Reich's greatest pieces time and time again, always making new discoveries and having new perceptions. The musicians of Ensemble Signal and I are very fortunate and thankful to have had—and to continue to have—many wonderful musical experiences with Steve Reich and his music. Most importantly, we are always thrilled to be able to share these experiences with our audiences.

—Brad Lubman

Clapping Music (1972)

Starting in 1971 my ensemble began touring Europe. We would carry 2,000 pounds of loudspeakers, amplifiers, drums, marimbas, glockenspiels, electric organs, microphones, and so on. In 1972 I composed *Clapping Music* to create a piece of music that would need no instruments beyond the human body. At first I thought it would be a phase piece, but this proved inappropriate since it introduced a difficulty (phasing) that seemed inconsistent with such a simple way of producing sound. The solution was to have one part remain fixed, repeating the pattern throughout, while the second moves abruptly, after a number of repeats, from unison to one beat ahead, and so on, until it is back in unison with the first. It can thus be difficult to hear that the second performer is in fact always playing the same pattern as the first, though starting in a different place.

Quartet (2013)

Quartet, when mentioned in the context of concert music, is generally assumed to mean string quartet. In my case, the quartet that has played a central role in many of my pieces (besides the string quartet) is that of two pianos and two percussion. It appears like that or in expanded form with more pianos or more percussion in *The Desert Music*, *Sextet*, *Three Movements*, *The Four Sections*, *The Cave*, *Dance Patterns*, *Three Tales*, *You Are (Variations)*, *Variations for Vibes*, *Pianos and Strings*, *Daniel Variations*, *Double Sextet*, and *Radio Rewrite*. In *Quartet*, there is just this group alone: two vibes and two pianos.

The piece is one of the more complex I have composed. It frequently changes key and often breaks off continuity to pause or take up new material. Though the parts are not unduly difficult, it calls for a high level of ensemble virtuosity.

The form is one familiar throughout history: fast, slow, fast, played without pause. The slow movement introduces harmonies not usually found in my music.

The piece is dedicated to Colin Currie, a percussionist who has broken the mold by maintaining his solo career with orchestras and recitals and also, quite amazingly, by founding the Colin Currie Group, which plays whatever ensemble music he believes in. I salute him and hope others will take note.

Quartet was co-commissioned by Southbank Centre, Carnegie Hall, the Juilliard School, Cité de la musique, and Kölner Philharmonie/KölnMusik, and is approximately 17 minutes in duration.

Runner (2016, United States Premiere, co-commissioned by Cal Performances)

Runner, for a large ensemble of winds, percussion, pianos, and strings, was completed in 2016 and is about 16 minutes in duration. While the tempo remains more or less constant, there are five movements, played without pause, that are based on different note durations. First even sixteenths, then irregularly accented eighths, then a very slowed down version of the standard bell pattern from Ghana, fourth a return to the irregularly accented eighths, and finally

a return to the sixteenths but now played as pulses by the winds for as long as a breath will comfortably sustain them. The title was suggested by the rapid opening and my awareness that, like a runner, I would have to pace the piece to reach a successful conclusion.

Radio Rewrite (2012)

Over the years many composers have used pre-existing music (folk or classical) as material for new pieces of their own. This was particularly notable from the beginning of the 15th to the end of the 17th century when over 40 settings of the Mass using the tune “L’homme armé” as its point of departure were written by composers Dufay, Ockeghem, Josquin des Pres, and Palestrina, among others. “L’homme armé” was a popular secular song, yet writing a mass was similar in scope then to writing a symphony in the Classical or Romantic period. Much later in the 19th century, Brahms wrote *Variations on a Theme of Haydn* and in the 20th century we find Stravinsky reworking the music of Pergolesi for his own *Pulcinella*. *Radio Rewrite*, along with *Proverb* (Pérotin) and *Finishing the Hat—Two Pianos* (Sondheim), is my modest contribution to this genre.

Now, in the early 21st century, we live in an age of remixes where musicians take audio samples of other music and remix them into audio of their own. Being a composer who works with musical notation I chose to reference two songs from the rock group Radiohead for an ensemble of musicians playing non-rock instruments. The two songs chosen were “Everything in its Right Place” and “Jigsaw Falling into Place.” The story is as follows:

In September 2010 I was in Krakow for a festival of my music. One of the featured performers was Jonny Greenwood of Radiohead who had prepared all the backing tracks for my piece *Electric Counterpoint*, and then played electric guitar live against those tracks in concert. It was a great performance and we began talking. I found his background as a violist and his present active role as a composer extremely interesting when added to his major role in such an important and innovative rock

group. Even festival director Filip Berkowitz suggested I listen to Radiohead. When I returned home I made it a point to go online and listen to their music; the songs mentioned above stuck in my head.

It was not my intention to make anything like “variations” on these songs, but rather to draw on their harmonies and sometimes melodic fragments and work them into my own piece. This is what I have done. As to actually hearing the original songs, the truth is—sometimes you hear them and sometimes you don’t.

Radio Rewrite is in five movements played without pause. The first, third, and fifth are fast and based on “Jigsaw” and the second and fourth are slow and based on “Everything.” It was completed in August 2012.

Double Sextet (2007)

There are two identical sextets in *Double Sextet*. Each one is comprised of flute, clarinet, vibraphone, piano, violin, and cello. Doubling the instrumentation was done so that, as in so many of my earlier works, two identical instruments could interlock to produce one overall pattern. For example, in this piece you will hear the piano and vibes interlocking in a highly rhythmic way to drive the rest of the ensemble.

The piece can be played in two ways; either with 12 musicians, or with six playing against a recording of themselves.

The idea of a single player playing against a recording goes all the way back to *Violin Phase* of 1967 and extends through *Vermont Counterpoint* (1982), *New York Counterpoint* (1985), *Electric Counterpoint* (1987), and *Cello Counterpoint* (2003). The expansion of this idea to an entire chamber ensemble playing against pre-recordings of themselves begins with *Different Trains* (1988) and continues with *Triple Quartet* (1999) and now to *Double Sextet*. By doubling an entire chamber ensemble one creates the possibility for multiple simultaneous contrapuntal webs of identical instruments. In *Different Trains* and *Triple Quartet* all instruments are strings used to produce one large string fabric. In *Double Sextet* there is more timbral variety through the interlocking of six different pairs of percussion, string, and wind instruments.

The piece is in three movements fast, slow, fast and within each movement there are four harmonic sections built around the keys of D, F, A-flat, and B or their relative minor keys B, D, F, and G-sharp. As in almost all my music, modulations from one key to the next are sudden, clearly setting off each new section.

Double Sextet is about 22 minutes long and was completed in October 2007. It was commissioned by eighth blackbird and received its world premiere by that group at the University of Richmond in Virginia on March 26, 2008.

— Steve Reich

Berkeley RADICAL

INCLUSION, INNOVATION, AND IMMERSION

This performance by **Ensemble Signal** is part of the 2016/17 Berkeley RADICAL *Innovation* strand, a selection of concerts and related activities that follow a group of artistic trailblazers, some celebrating key milestones, who continually ask us to perceive, to think, and to understand in new ways. Cal Performances' next *Innovation* program this season features a celebration of composer **John Adams'** 70th birthday with revival performances of choreographer **Lucinda Childs'** 1983 masterwork *Available Light* (Feb 3–4), set to Adams' richly impressionistic *Light Over Water*. For complete details of all performances and related activities, please visit calperformances.org.

Ensemble Signal is a New York-based ensemble offering the broadest possible audience access to a diverse range of contemporary works through performance, commissioning, recording, and education. Since its debut in 2008, the group has performed over 150 concerts; given the world, US, or New York premieres of over 20 works; and co-produced eight recordings.

Signal was founded by co-artistic/executive director Lauren Radnofsky and co-artistic director/conductor Brad Lubman. Lubman, one of the foremost conductors of modern music and a leading figure in the field for over two decades, is a frequent guest with the world's most distinguished orchestras and new music ensembles. Signal regularly performs with Lubman and features a selection of independent artists from the modern music scene. The group is flexible in size and instrumentation, enabling it to meet the ever-changing demands on the 21st-century performing ensemble.

At home in concert halls, clubs, and international festivals alike, Signal has performed at Lincoln Center Festival, Walt Disney Concert Hall, BIG EARS, the Ojai Music Festival, Carnegie Hall's Zankel Hall, Miller Theatre, (le) Poisson Rouge, the Tanglewood Music Festival of Contemporary Music, the Cleveland Museum of Art, the Wordless Music Series, and the Bang on a Can Marathon.

Signal's programming ranges from minimalism or pop-influenced to the iconoclastic European avant-garde. The group has worked with artists and composers including Steve Reich, Helmut Lachenmann, Irvine Arditti, Kristian Bezuidenhout, Michael Gordon, David Lang, Julia Wolfe, Oliver Knussen, Hilda Paredes, and Charles Wuorinen. The group's recording of Reich's *Music for 18 Musicians* (May 2015, harmonia mundi) received a Diapason d'or and appeared on the *Billboard* Classical Crossover chart. Beginning with this evening's concert, Signal will perform Steve Reich's new *Runner* at venues across the US. The group's educational activities include community performances and educational outreach, as well as workshops with emerging composers in June at the Buffalo Festival, where Signal is a resident ensemble.

Brad Lubman is one of the foremost conductors of modern music and a leading figure in the field for over two decades. A frequent guest conductor of the world's most distinguished orchestras and new music ensembles, he has gained widespread recognition for his versatility, commanding technique, and insightful interpretations. His flexibility in a variety of settings has led him to conduct a broad range of repertoire ranging from classical to contemporary works, and to direct projects including orchestra, opera, multimedia, and mixed ensemble.

Lubman has led major orchestras including the Royal Concertgebouw Orchestra, Bavarian Radio Symphony Orchestra, Los Angeles Philharmonic, San Francisco Symphony, NDR Sinfonieorchester Hamburg, Dresden Philharmonic, DSO Berlin, RSO Stuttgart, WDR Symphony Cologne, Orchestre Philharmonique de Radio France, Finnish Radio Symphony, the Netherlands Radio Chamber Philharmonic, and the National Symphony.

In addition, he has worked with some of the most important European and American ensembles for contemporary music, including Ensemble Modern, London Sinfonietta, Klangforum Wien, Musik Fabrik, ASKO Ensemble, Ensemble Resonanz, and Steve Reich and Musicians. Lubman has conducted at new-music festivals across Europe, including those in Lucerne, Salzburg, Berlin, Huddersfield, Paris, Cologne, Frankfurt, and Oslo.

Lubman has conducted numerous world premieres. Among these are Steve Reich's *Three Tales*, *Daniel Variations*, *Radio Rewrite*, and *Variations for Vibes, Pianos, and Strings*. Additional world premieres given by Lubman include Helmut Lachenmann's *Concertini* and Michael Gordon/David Lang/Julia Wolfe's *Shelter*, as well as works by Philip Glass, Charles Wuorinen, John Zorn, and Hilda Paredes.

Lubman's own music has been performed in the United States and Europe, and can be heard on his *Insomniac* CD (Tzadik). Brad Lubman is on faculty at the Eastman School of Music and the Bang on a Can Summer Institute.