



TREEFALLS: New Music Concert Series presents

# VICKY CHOW

Tuesday, March 27, 2018 @ 7:00pm  
at the Chapman Cultural Center  
200 East Saint John St, Spartanburg, SC

PLAYING FROM THE FOLLOWING LIST OF PIECES:

Vick(i/y)

for prepared piano

Andy Akiho

(2008)

Hoyt-Schermerhorn

Christopher Cerrone

(2010)

Morning Tale

Jakub Ciupinski

(2009)

Rave

Molly Joyce

(2015)

Beach

David Lang

(1997)

Limbs and Bones

Daniel Wohl

(2010)

# VICKY CHOW

has been described as “brilliant” (New York Times), “a monster pianist” (Time Out New York) “virtuosic” (New Jersey Star Ledger), “sparkling” with a “feisty technique” (MIT Tech) and “new star of

new music” (Los Angeles Times). She is the pianist for Bang on a Can All-Stars, Grand Band, X88, New Music Detroit, Chow/Reimer Duo, and has collaborated with other ensembles such as ICE, Wet Ink Ensemble, and the Momenta Quartet. She has performed internationally in Asia, Australia, Europe and North America at venues such as Carnegie Hall in New York, The Barbican Center in London, the Muziekgebouw in Amsterdam, Hong Kong Arts Centre in Hong Kong, the Tongyeong Concert Hall in Korea to name a few. She gave the North American premiere of Steve Reich’s work ‘Piano Counterpoint’ and the world premiere of John Zorn’s Pulitzer-prize nominated piano trio titled “The Aristos”, and Michael Gordon’s ‘Ode to La Bruja, Hanon, Czerny, Van Cliburn and little gold stars’ written for Grand Band, and an evening length work by artist/composer Tristan Perich for solo piano and 40 channel 1-bit electronics titled ‘Surface Image’ written for Ms. Chow.

Her recording of ‘Piano Counterpoint’ was released in September 2014 on the Nonesuch label alongside Alarm Will Sound’s ‘Radio Rewrite’ and Radiohead guitarist Jonny Greenwood’s ‘Electric Counterpoint’. Perich’s ‘Surface Image’ was also released in the fall of 2014 on the New Amsterdam label to much success and was included in the top albums of the year lists such as The Rolling Stone Magazine and Rhapsody. Her second solo album on New Amsterdam came out the fall of 2016 titled “A O R T A”, featuring six new works by American composers such as Rome prize winners Andy Akiho and Christopher Cerrone. Later in 2017, an EP of a solo piano work by Bang on a Can founder Michael Gordon titled ‘Sonatra’ will also be coming out on limited edition LPs under the Cantaloupe Music label. Her performances of Morton Feldman and John Cage were featured on BBC3’s documentary series ‘The Sound and The Fury’, based on Alex Ross’ book ‘The Rest is Noise’. Her passion for new music has propelled Vicky to work with an

A-to-Z of leading composers and musicians such as Andy Akiho, Louis Andriessen, Nik Bärtsch, Michael Gordon, Glenn Kotche (Wilco), David Longstreth (Dirty Projectors), David Lang, Steve Reich, Terry Riley, Lee Ranaldo (Sonic Youth), Julia Wolfe and Shara Worden (My Brightest Diamond). Her next commissioning projects includes works by composers Tristan Perich, Nik Bartsch, Vanessa Lann, Pete Harden, Harry Stafylakis, Monica Pearce, and more.

As an artist frequently broadcasted on WNYC's Q2 radio, her recorded work can be found on the 'Nonesuch', 'New Amsterdam', 'Tzadik', 'Cantaloupe', 'Innova', 'Hinterzimmer', and 'AltaVoz' labels. Interviews and articles featuring Ms. Chow was published in the Huffington Post, Gramophone, The New York Times, The Vancouver Sun, and many more. In addition to performing, Ms. Chow produced and curated from 2010-2015 "Contagious Sounds", a new music series focusing on adventurous contemporary artists and composers in New York City. She receives continuous support from the Canada Council for the Arts and has received grants from the Fromm Foundation, The Yvar Mikhshoff Trust, The Aaron Copland Music Fund, The Vancouver Foundation, and the BC Arts Council.

Originally from Vancouver Canada, Ms. Chow studied at The Juilliard School with Yoheved Kaplinsky and Julian Martin before continuing studies at Manhattan School of Music with Christopher Oldfather. Starting the piano at age 5, she was invited to perform at the age of 9 at the International Gilmore Music Keyboard Festival. She made her orchestral debut at the age of 10 with the Vancouver Symphony Orchestra made her NY orchestral debut appearance at Alice Tully Hall with the Juilliard Symphony performing Bartok's Piano Concerto No. 1.

Ms. Chow is a Yamaha Artist.

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Yamaha CFIIIS concert grand piano provided by  
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# ANDREW COTTON

In his role as sound designer, engineer, and tour manager, Andrew Cotton works closely with both composers and musicians

in creating new works. Cotton works closely with several major London producers, specializing in contemporary music projects with artists and concert series as diverse as Elvis Costello & John Harle, the BBC Promenade Series, Meltdown, George Russell, Carla Bley, & Talvin Singh. He collaborates with composers Michael Gordon, Julia Wolfe & David Lang on their pieces for the All-Stars as well as large ensemble, dance & theatre pieces. He also acts as technical manager and sound collaborator with percussionist Evelyn Glennie DBE.

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**ANDY AKIHO** Described as “mold-breaking,” “alert and alive,” “dramatic,” and “vital” by The New York Times, Andy Akiho is an eclectic composer and performer of contemporary classical music. Recent engagements include commissioned premieres by the New York Philharmonic, National Symphony Orchestra, Shanghai Symphony Orchestra, and Carnegie Hall’s Ensemble ACJW; a performance with the Los Angeles Philharmonic; and three concerts at the Kennedy Center in Washington, DC. Akiho has been recognized with awards including the 2014-15 Luciano Berio Rome Prize and the 2015 Lili Boulanger Memorial Fund. Additionally, his compositions have been featured on PBS’s “News Hour with Jim Lehrer” and by organizations such as Bang on a Can, American Composers Forum, and The Society for New Music.

Akiho was born in 1979 in Columbia, South Carolina, and is based in New York City. He is a graduate of the University of South Carolina (BM, performance), the Manhattan School of Music (MM, contemporary performance), and the Yale School of Music (MM, composition). Akiho is currently pursuing a Ph.D. in composition at Princeton University.

**Vick(i/y)** is a solo for prepared piano that uses auditory and structural palindromes throughout the work to symbolize the

subtle differences that lie beneath an assumed symmetrical structure or state of being. The bell-like preparation notes of diminishing pulses, which are continuously interrupted by the conventional notes, represent a consistent, yet fading image of a forgotten dream. My goal was to create a miniature percussion ensemble with the piano by incorporating extended instrument-preparation and compositional techniques inspired by John Cage, George Crumb, Béla Bartók and Jacob Druckman. This piece was written for and dedicated to Vick(i) Ray and Vick(y) Chow, two amazing contemporary pianists who have been a major musical inspiration for me over the past few years. It was composed in October 2008, and premiered by Chow on November 1 at The Stone in New York City.

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**CHRISTOPHER CERRONE** Winner of a 2015 Rome Prize and a finalist for the 2014 Pulitzer Prize, the Brooklyn based composer is internationally acclaimed for compositions characterized by a subtle handling of timbre and resonance, a deep literary fluency, and a flair for multimedia collaborations.

This season Cerrone has world premieres of his new string quartet with the Calder Quartet for the LA Phil; a new percussion quartet for Miller Theatre as part of a Cerrone Composer Portrait performed by Third Coast Percussion; and a violin concerto for Jennifer Koh and the Detroit Symphony, led by Leonard Slatkin.

One-sixth of the Sleeping Giant composer collective, Christopher Cerrone holds degrees from the Yale School of Music and the Manhattan School of Music, and is published by Schott NY and Project Schott New York.

**Hoyt-Schermerhorn** is a tribute to the New York nightscape. Named after a subway station in Brooklyn where I have spent many a night waiting for the train, the piece explores the myriad and contradictory feelings that often come to me late at night in my city of choice—nostalgia, anxiety, joy, panic.

Originally, Hoyt-Schermerhorn was conceived as a graphic

score. In the first version, sonorities were chosen at the beginning of the piece at the pianist's discretion. By doing this, I was trying to capture a kind of automatic or intuitive texture. However, eventually I decided that it was my own intuition that I wanted; to create improvisatory and almost aimless texture, I actually had to work quite intensely and diligently to create what I desired to sound like effortless improvisation. This section slowly transforms into the second half of the piece, a (mostly) soft and gentle lullaby, coated with a shatter of fragmented electronics breaking the quiet haze.

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**JAKUB CIUPINSKI** is Polish composer living in New York City. Although his music is often associated with electronics and interactive performances, he has written numerous pieces for traditional acoustic forces, varying in scope from solo miniatures to an hour long Oratorio for symphony orchestra and double choir. At the age of 18, he signed a contract with Sony Music Poland and since then has been recording electronica-infused world music under the stage name Jakub Żak. His concert music has been commissioned and performed by various institutions and ensembles including Birmingham Royal Ballet, Metropolis Ensemble, Silicon Valley Ballet, The New York City Ballet's Choreographic Institute, Spokane Symphony, Stamford Symphony, Sinfonietta Cracovia, The New Juilliard Ensemble, Sybarite5, as well as the world-famous violinists Anne Akiko-Meyers, Philippe Quint and Kristin Lee. His works have been performed around the world, including prestigious venues such as Tonhalle in Zurich and Weill Recital Hall at Carnegie Hall, New York. Ciupinski is a co-founder of Blind Ear Music, New York based group of composers and instrumentalists performing improvised, real-time compositions, using wirelessly connected laptops as musical score displays. He has also designed his own instrument for performing electronic music using hand gestures. He has collaborated with a variety of artists, musicians, choreographers and film directors, including Oscar winning director Andrzej Wajda, and scored the music for United Nations documentary "Opening Doors". He is also a fellow of the Sundance Institute Episodic Story Lab 2016. Ciupinski studied

with Pulitzer Prize-winning composer Christopher Rouse at The Juilliard School, Zbigniew Bujarski and Krzysztof Penderecki at the Cracow Academy of Music, and with Edwin Roxbrough and Joe Cutler at the Birmingham Conservatoire. Since 2013 he has been teaching at Purchase College, State University of New York where he served as head of Studio Composition program as well as artistic director of Purchase Orchestra Electric, an innovative multimedia project combining live orchestra with electronics, lights and and video projection mapping.

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**MOLLY JOYCE** Active as a composer and performer, Molly Joyce's music has been described as "impassioned" (The Washington Post), written to "superb effect" (The Wire), and "energetic, heady and blisteringly emotive" (Paste Magazine). Her works have been commissioned and performed by several distinguished ensembles including the New World Symphony, New York Youth Symphony, Pittsburgh Symphony Orchestra, Milwaukee Symphony Orchestra, and the New Juilliard, Decoda, and Contemporaneous ensembles. Additionally, her work has been performed at TEDxMidAtlantic, Bang on a Can Marathon, and VisionIntoArt's FERUS Festival.

As a performer, Molly often plays on her vintage toy organ, an instrument she bought on eBay and has performed on in multiple capacities; including solo, with toy piano, and with a beatboxer. She is additionally active as a DJ, spinning under the moniker "DJ MJ."

Molly has studied at The Juilliard School (graduating with scholastic distinction), the Royal Conservatory in The Hague as a recipient of the Frank Huntington Beebe Fund Grant, and the Yale School of Music.

**Rave** Written for pianist Vicky Chow, Rave incorporates an inverse relationship between live piano and pre-recorded electronics, exploring the sonic possibilities of this complex relationship as it evolves over the course of the piece. As the piece progresses, these separate and unusual inverse roles of the live piano and electronics gradually cross to ultimately

supplant each other by assuming their more anticipated roles.

Rave was made possible by a grant from the American Composers Forum with funds provided by the Jerome Foundation. The work was written in the spring of 2015 in The Hague, Netherlands, and premiered at the 2015 Bang on a Can Summer Festival at MASS MoCA in North Adams, MA.



**DAVID LANG** is one of the most highly esteemed and performed American composers writing today. His works have been performed around the world in most of the great concert halls.

Lang's simple song #3, written as part of his score for Paolo Sorrentino's acclaimed film *Youth*, received many honors in 2016, including Academy Award, Golden Globe, and Critics Choice nominations, among others.

Lang's *the little match girl* passion won the 2008 Pulitzer Prize for Music. Commissioned by Carnegie Hall and based on a fable by Hans Christian Andersen and Lang's own rewriting of the libretto to Bach's *St. Matthew Passion*, the recording of the piece was awarded a 2010 Grammy Award for Best Small Ensemble Performance. Lang has also been the recipient of the Rome Prize, Le Chevalier des Arts et des Lettres, and Musical America's 2013 Composer of the Year. Lang's tenure as Carnegie Hall's 2013–2014 Richard and Barbara Debs Composer's Chair saw his critically acclaimed festival collected stories showcase different modes of storytelling in music.

Recent premieres include his opera *the loser*, which opened the 2016 Next Wave Festival at the Brooklyn Academy of Music, and for which Lang served as composer, librettist and stage director, the public domain for 1000 singers at Lincoln Center's Mostly Mozart Festival, his chamber opera *anatomy theater* at Los Angeles Opera and at the Prototype Festival in New York, and the concerto *man made* for the ensemble So Percussion and a consortium of orchestras, including the BBC Symphony and the Los Angeles Philharmonic.

In addition to his work as a composer, Lang is Artist in

Residence at the Institute for Advanced Study in Princeton, New Jersey, and is a Professor of Composition at the Yale School of Music.

Lang is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

***beach***, written in memory of David Huntley, is part 9 of the work ***memory pieces***.

“One of the horrifying things about growing older is that your friends don't all grow older with you. People grow sick and then they die. You watch, you try to comfort them, and then you try to comfort yourself. The true horror is that after a while your memories begin to fade. How long can you hold on to the sound of a voice, the memory of a strange event, a bittersweet feeling, a silly story?

I was friends with all the dedicatees of the enclosed set of pieces—some were closer friends than others—and I have very personal memories of my dealings with them that I don't want to fade. Each of these little pieces highlights some aspect of my relationship with each friend. I hope this will help me hold on to these memories just a little while longer.”



**DANIEL WOHL** Born and raised in Paris and currently residing in Los Angeles, Daniel Wohl's music blends electronics with acoustic instrumentation to often “surprising and provocative effect” (NPR). He has produced albums, orchestral and chamber works, film, television and ballet scores, and has received critical praise as one of his generation's “imaginative, skillful creators” (New York Times) making music that is “beautiful... original” (Pitchfork).

Recent performances of his music have been held at the Broad Museum, MASS MoCA, the Hollywood Bowl, Carnegie Hall, The Barbican, Sadler's Wells, the Holland Festival and MoMA

PS1. His music has been performed/commissioned by a number of ensembles such as the San Francisco Symphony (Soundbox series), the Los Angeles Philharmonic, the Bang on a Can All-Stars, eighth blackbird, So Percussion, the Calder Quartet, and the Mivos Quartet among others. He has also collaborated on album/media/performance projects with Jóhann Jóhannsson, director Luca Guadagnino, David Lang, Julia Holter, Laurel Halo, Son Lux, The Haxan Cloak, serpentwithfeet and Holy Other.

Daniel completed the scores for Berlinale selections Elixir (2015), Veronica (Netflix) (2017) as well as The Color of Time with (James Franco, Jessica Chastain and Mila Kunis). He is also writing the music for television shows “Search Party” (TBS), Blue Book (History), and contributed new arrangements of Vangelis’ theme for the trailers to Blade Runner 2049.

A graduate of the doctoral program at the Yale School of Music, Daniel studied with David Lang, Martin Bresnick, Aaron Kernis and Ingram Marshall. He is a recipient of three ASCAP Young Composers awards, as well as grants from the Barlow Foundation, New Music USA, the Brooklyn Arts Council and the Jerome Foundation.

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**THANK YOU** *Treefalls gratefully acknowledges the following supporters who made this concert possible:*

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Treefalls strives to transform current opinion of concert hall music - if only a little - and inspire a new generation of composers and performers in our community.

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(864) 381-8022