

LISA MOORE

IN SHOW YOUR HEART

Sydney
Festival
2023



LISA MOORE IN SHOW YOUR HEART

The Neilson - ACO, Pier 2/3

14-15 January

1 hour 30 mins (including interval)

CREDITS

Lisa Moore piano and voice

with guest artists:

Jenny Khafagi, violin

Lloyd Van't Hoff, clarinet

PROGRAMME

Leoš Janáček Sonata 1.x.1905 "From The Street" (1905)

The Premonition

The Death

Philip Glass *Mad Rush* (1981)

David Lang *wed* (1992)

Soomin Kim *I'm doing well*** (2022)

Randy Newman *I think it's going to rain today* (1968)

Frederic Rzewski *To His Coy Mistress** (text by Andrew Marvell) (2005)

Interval

Martin Bresnick *Bitter Suite** (2021) for violin and piano

Oyfn Veg (On The Road)

Mayn Rue Plats (My Resting Place)

Chorny Kot/Shvartse Kats (Black Cat)

Dona, Dona

Igor Stravinsky *Suite from The Soldier's Tale* (1919) for clarinet, violin and piano

The Soldier's March

The Soldier's Violin

A Little Concert

Tango-Waltz-Ragtime

The Devil's Dance

* Australian premiere

** World premiere

A NOTE FROM THE CREATOR

The title *Show Your Heart* comes from the Andrew Marvell poem *To His Coy Mistress*: "and the last age should show your heart". In this concert-show, each work carries a theme, an attitude, and a unique sound world. For me, it's almost impossible to play without showing heart, whether the music is passionate or cool. I'm moved to have the chance to directly connect with people through my vulnerability onstage. Taking a looser view on what a 'piano recital' can be (thanks to the Sydney Festival's director), my artistic range is in the spotlight - solo piano, singing pianist and chamber music - in a blend of recorded work, ties to New York City, and a passion for music by living composers, with one world premiere and two Australian premieres. Thank you for listening.

PROGRAMME NOTES

Leoš Janáček (1854-1928)

I first heard Leoš Janáček's music about 35 years ago and was immediately struck by its unusual lyricism and intense urgency. The music shifts between folk simplicity and worldly sophistication, mixing major, minor and modal tonalities filled with exotic, haunting Moravian melodies and speech rhythms; Janáček sat eaves-dropping in cafes, notating the rhythms of the Czech language, before transforming them into melodic fragments.

The *Sonata 1.x.1905 "From The Street"* was composed after an innocent worker was killed on the steps of Brno University during a demonstration protesting the new official predominance of the German language. Unfortunately, following the dress rehearsal for the world premiere, the composer destroyed the third movement, leaving us with only two - thanks to the pianist, who copied them out secretly, fearing their similar fate.

Philip Glass (b. 1937)

Originally from Baltimore, Glass studied at the University of Chicago, the Juilliard School and in Aspen with Darius Milhaud. Finding himself dissatisfied with what then passed for modern music he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger, and worked closely with the sitar virtuoso and composer Ravi Shankar. Returning to New York in 1967 he formed the *Philip Glass Ensemble*: seven musicians on keyboards and woodwinds, amplified. The operas - *Einstein on the Beach*, *Satyagraha*, *Akhnaten* and *The Voyage* - play throughout the world. Glass has written music for experimental theatre and for Academy Award-winning motion pictures such as *The Hours* and Martin Scorsese's *Kundun*. *Koyaanisqatsi*, his filmic landscape with Godfrey Reggio and the Philip Glass Ensemble, may be the most radical and influential mating of sound and vision since *Fantasia*. The new musical style that Glass developed was eventually dubbed "minimalism", although he prefers to speak of himself as a composer of "music with repetitive structures".

Originally conceived for organ, ***Mad Rush*** (1981) was composed for the Dalai Lama's 1981 dramatic entrance into the Cathedral of St. John the Divine during his tour to New York City. *Mad Rush* is in an "open form", meaning sections are interchangeable and can be repeated freely. It is one of Philip Glass' largest and most popular piano works, containing his musical trademarks: exuberant rippling arpeggios juxtaposed with meditative, lilting simplicity.

David Lang (b.1957)

David Lang holds music degrees from Stanford University, the University of Iowa and Yale University. His teachers include Henri Lazarof, Lou Harrison, Donald Jenni, Richard Hervig, Jacob Druckman, Hans Werner Henze and Martin Bresnick. Together with Julia Wolfe and Michael Gordon, Lang co-founded Bang on a Can in 1987. In 2008 he joined the Yale School of Music composition faculty. That same year he won a Pulitzer Prize for *The Little Match Girl Passion*. Lang was named *Musical America's 2013 Composer of the Year*. His work has been recorded on the Sony Classical, Harmonia Mundi, Teldec, Point, Chandos, Argo/Decca and Cantaloupe Music.

"My piece **wed** is from a larger series of piano works called *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...these eight memory pieces were all written between the years 1992-1997 and may be played separately. *wed* is dedicated to Kate Erikson" (DL)

Soomin Kim (b.1995)

Soomin Kim loves to explore intimacy and familiarity through her music. She received three Morton Gould Young Composer Awards from the ASCAP Foundation in 2019, 2020 and 2022. In 2018, Soomin was selected to write for the Cleveland Chamber Symphony's Young & Emerging Composers Project. She was also the composer-in-residence with the Northern Ohio Youth Orchestra during their 2017-18 concert season. Her work has been featured at the 2022 Aspen Music Festival, 2019 Bowdoin International Music Festival, the 2018 Norfolk New Music Workshop and the 2018 soundSCAPE Festival. Soomin holds a Bachelor of Music degree in composition from the Oberlin Conservatory of Music, a Master of Music and a Master of Musical Arts degree in composition from the Yale School of Music.

"***I'm doing well*** is an arrangement and adaptation of the last movement from my song cycle for voice and viola called *H. A. N. Y. U. N. I. M.*. Han Yunim is my grandmother's name. She passed away in March 2022. She lived in Seoul, South Korea, and I was in school in Connecticut so I was unable to fly back to attend her funeral or to be with my family. The process of writing the song cycle, therefore, was like a personal ritual for me. I tried to mourn her death, celebrate her life and remember her, albeit so far away from home. This last song of the cycle is especially dear to my heart, as it is a direct response to a letter she wrote me when she was still alive. In it, you will hear sorrow, confusion, anger, but also resolution and hope." (SK)

Randy Newman (b.1943)

Randy Newman creates heartbreaking and satirical songs, in addition to unforgettable film scores. Newman launched into recording as a singer and pianist in 1968 with his self-titled album *Randy Newman*. Throughout the 1970s he released several other acclaimed albums: *12 Songs*, *Sail Away* and *Good Old Boys*. Newman began composing and scoring for films in the 1980s, including *The Natural*, *Awakenings*, *Ragtime*, *Toy Story*, *Seabiscuit*, *James and the Giant Peach*, *A Bug's Life*, *Monsters University* and *Monsters Inc.* Newman's honours include six Grammys, three Emmys, two Academy Awards, a star on the Hollywood Walk of Fame and the PEN New England Song Lyrics of Literary Excellence Award. He was inducted into the Songwriters Hall of Fame in 2002, and the Rock and Roll Hall of Fame in 2013, the same year he was given an Ivor Novello PRS for Music Special International Award.

I think it's going to rain today appears on his 1968 debut album *Randy Newman*, as well as *The Randy Newman Songbook Vol. 1* and all of Newman's official and bootleg live albums. It is one of his most 'covered' songs, despite, or perhaps because of, its enigmatic depressed-optimism.

Frederic Rzewski (1938-2021)

American composer and virtuoso pianist, Rzewski studied at Harvard and Princeton Universities before moving to Rome in the 1960s. He relocated to New York City in the 1970s, and then to Brussels where he taught at the Lieges Conservatoire. Rzewski's music embraces diverse styles: romantic, jazz, minimalism and text. His works usually have an underlying political message, such as *The People United Will Never Be Defeated*. Some pieces involve collective improvisation, like *Coming Together*, *Attica* and *Les Moutons de Panurge*. Rzewski remained active as a freelance composer-pianist, improviser and performer of new and classical works until he passed away in Montiano, Italy, last year.

To His Coy Mistress (1988) is a musical setting for the 1650 poem by the Reverend Andrew Marvell (1621-78). The verse uses *one* of the most concise *carpe diem* arguments ever. With a special tender poignancy and fluency, Frederic Rzewski sets the poem like a madrigal, for a solo pianist to sing. Moore's recording on her new album 'no place to go but around' is the first commercial recording.

Martin Bresnick (b.1946)

Martin Bresnick was born in New York City and educated at the High School of Music and Art, the University of Hartford, Stanford University and the Akademie für Musik, Vienna. Bresnick's compositions range from opera, oratorio, chamber and symphonic music to film scores and computer music. He delights in reconciling the seemingly irreconcilable, bringing together repetitive gestures derived from minimalism with a harmonic palette that encompasses both highly chromatic sounds and more open, consonant harmonies and a raw power reminiscent of rock. At times his musical ideas spring from hardscrabble sources, often with a political import. Bresnick has written music for films, two of which, *Arthur & Lillie* (1975) and *The Day After Trinity* (1981), were nominated for Academy Awards in the documentary category (both with director Jon Else). He has received the first Charles Ives Living Award from the American Academy of Arts and Letters, The Rome Prize, The Berlin Prize, a Guggenheim Fellowship and a Koussevitzky Commission. Bresnick's principal teachers include György Ligeti, John Chowning and Gottfried von Einem. Presently Professor of Composition at the Yale School of Music, he has also taught at the San Francisco Conservatory of Music and Stanford University. Bresnick was elected to membership of the American Academy of Arts and Letters in 2006. His compositions are published by Carl Fischer Music Publishers, New York and Bote & Bock, Berlin. They have been recorded by Cantaloupe Music, New World Records, Albany Records, Bridge Records, Composers Recordings Incorporated, Centaur and Artifact Music.

Bitter Suite (2020-2021)

Oyfn Veg (On the Road), commissioned by YIVO Institute for Jewish Research.

This story was told to Itsik Manger, composer of the original *Oyfn Veg*, by Marek Edelman. Marek Edelman was one of the great Bundists of Poland, a surviving commander of the 1943 Warsaw Ghetto Uprising (the armed resistance by the Jews that lasted three weeks and kept the S.S. from continuing their evacuation of the Ghetto): "The Warsaw Ghetto was in its death throes. In order to subdue the remaining Ghetto fighters, the Germans began throwing incendiary bombs into the buildings. The heat became unbearable. Thousands burned to

death. We had little ammunition left. Only one choice - to abandon our bunkers and try to make our way outside, to the tunnels that led to the Aryan side. Coming out of our bunker, we were stunned. The whole Ghetto was in flames. This must have been what Jerusalem looked like when the Romans destroyed it, what Rome must have looked like when Nero burned it. Then suddenly a girl in our band began to recite, or better, to mutter: "Oyfn veg shteyt a boym/ shteyt er ayngboygn/ Ale feygl funem boym/ zenen zich tzefloygn. . ." (On the road stands a tree, all bent over. All the birds in the tree have flown away). She barely muttered it, but we all heard it. And we felt that not only had the birds departed, but everyone: fathers, mothers, brothers, sisters..." Manger added: "I wrote that song in the '30s, in tribute to my mother, a simple woman who couldn't read or write but had an ocean of love, love that could become too heavy for even the strongest wings. But the song itself now belongs to that unknown girl in the Warsaw Ghetto. She hallowed it in the last seconds of her life in the glare of the Ghetto flames."

Mayn Rue Plats (My Resting Place)

Morris Rosenfeld (1862-1923), one of the Sweatshop Poets, described the brutal conditions of the garment industry, where he himself had worked for years. In his poem "Mayn Rue Plats" (My Resting Place) Rosenfeld captured the dismal world of the modern industrial worker. If we seek the poet among of the pleasures of youth, flowers, and singing birds, we are told, "you will not find me there". He asks his beloved if she loves him with a true love, "to make sweet" his resting place.

Chorny Kot/Shvartze Kats (Black Cat)

Chorny Kot or Shvartze Kat is a song about a black cat that is heard as often in Russian as in Yiddish. A black cat is harassed and reviled for no other reason than people's superstitions about the shade of her fur. The cruelty done to her is due only to human ignorance. No black cat has been shunned by another cat because of her color...

Dona, Dona

"Dona, Dona is a song about the fate of a bird, a calf and the driver who must deliver the bound calf to market while the bird flies freely in the sky. All the while the wind laughs in the corn, laughs the whole day through and half the night. Why wasn't the calf born a bird, free to fly away, asks the driver? Why? Why?"

(MB)

The Soldier's Tale by Igor Stravinsky (1882-1971)

describes a Russian folk story adapted by Stravinsky and the Swiss writer C.F. Ramuz. A soldier returning home along the road with his pack meets the devil, disguised as an old man. The soldier makes a bargain with the devil: to give up his magic violin, in exchange for a book which the devil claims has untold wealth. Stravinsky recalled: "We were particularly drawn to the cycle of legends dealing with the adventures of the soldier who deserted, and the Devil who inexorably comes to carry off his soul." This work was originally written for three actors (soldier, devil, narrator) and seven instruments in 1918, without piano. It was to be "read, danced and played". The condensed five-movement suite for clarinet, violin and piano trio was also made in 1918 by the composer, to enable more extensive exposure.

Programme notes are written and compiled by Lisa Moore unless otherwise indicated.



LISA MOORE

Lisa Moore is a multifaceted pianist, recording artist and avid collaborator.

Australian-born and raised, she has been living and working in the vibrant new music scene of New York City since 1985. Collaborating with

living composers, given her passion and advocacy for the music of our time, Moore has performed hundreds of world premieres and recorded over 40 albums. She won the silver medal in the 1981 Carnegie Hall *International American Music Competition*. *The New Yorker* describes Moore as both “visionary” and “New York’s queen of the avant-garde piano”. Her playing has been singled out by *The New York Times* for its “life and freshness” and “fragility and tenderness”, while *Pitchfork* claims “she’s the best kind of contemporary classical musician, one so fearsomely game that she inspires composers to offer her their most wildly unplayable ideas”.

Moore was the founding pianist for the award-winning *Bang On A Can All-Stars* electro-acoustic sextet from 1992-2008. Together they toured throughout the world, winning Musical America’s 2005 *Ensemble of the Year* award. Her collaborative concerts with leading musicians and ensembles include Philip Glass, Meredith Monk, Ornette Coleman, Steve Reich, Thurston Moore, Kim Gordon, Iva Bittova, Bryce Dessner, Don Byron, Brett Dean, London Sinfonietta, New York City Ballet, Albany Symphony Orchestra, American Composers Orchestra, Australian Chamber Orchestra, Sydney Symphony Orchestra and The Chamber Music Society of Lincoln Center. Moore has performed under the batons of David Robertson, Leonard

Bernstein, Bradley Lubman, Richard Mills, Reinbert de Leeuw, Pierre Boulez, Jorge Mester, Benjamin Northey, Angel Gil-Ordonez, Steven Schick, and Edo de Waart. She has appeared throughout Europe, UK, USA and Asia, on some of the world’s great stages: Carnegie Hall, Lincoln Center, Sydney Opera House, La Scala, Royal Albert Hall and Vienna’s Musikverein.

Moore has released twelve solo albums in works ranging from Leoš Janáček to Philip Glass, Elena Kats-Chernin and Julia Wolfe. Her 2016 disc *The Stone People* (Cantaloupe Music) was selected by *The New York Times Top Classical Albums 2016* and *Naxos Critics’ Choice 2017*. *Gramophone* writes of her 2015 *Mad Rush Philip Glass* (OMM) disc “what becomes abundantly clear is Moore’s highly developed, intuitive and nuanced approach to this music, one which has been allowed to evolve and refine over a number of years”. In 2021 Moore was a featured soloist on two new album releases: *The Planet on the Table* by Martin Bresnick (Cantaloupe), and *The Redness of Blood* by Jerome Kitzke (New World Records). In June 2022 Moore released her second all-Frederic Rzewski album ‘*no place to go but around*’ (Cantaloupe) to critical acclaim.

Moore grew up in Canberra, London and Sydney, beginning piano lessons at age 6 and later studying at the Sydney Conservatorium, University of Illinois (B.Mus), Eastman School of Music (M.Mus), SUNY Stonybrook (DMA) and in Paris with Yvonne Loriod-Messiaen. Moore enjoys designing programmes and curating festivals, in addition to teaching and mentoring amateur and emerging professional musicians. She curated and produced the Canberra International Music Festival 2008 *Sounds Alive* series. Since 1997 she has been a frequent guest at the Australian Academy of Music in Melbourne. Moore teaches privately, and at Yale-Norfolk Festival New Music Workshop (where she also conducts). For more Moore please visit www.lisamoore.org





JENNY KHAFAGI

Jenny Khafagi is a Melbourne-based violinist with a passion for chamber music. She was a member of the acclaimed contemporary group Syzygy Ensemble for nine years, and has worked extensively with the Australian Chamber

Orchestra's Inspire Quartet. Jenny has performed with Invention Ensemble, Melbourne Chamber Players, the Melbourne Ensemble, Melbourne Symphony Orchestra and Orchestra Victoria Chamber Players. A frequent guest artist on music festivals, she has played on *Extended Play* with Ensemble Offspring in Sydney, at MIT in Boston, and at the Banff Centre in Canada. Khafagi has appeared as Guest Concertmaster with Orchestra Victoria, the Queensland Symphony Orchestra and Auckland Philharmonia Orchestra. She performs regularly with the Melbourne Symphony Orchestra.



LLOYD VAN'T HOFF

Lloyd Van't Hoff is an Australian clarinetist, director, educator, recording artist and founding member of the award-winning Australian wind quintet, Arcadia Winds - Musica Viva's inaugural FutureMakers. He has been lauded by

Limelight Magazine for his "life-affirming music making", and by the *Tasmanian Mercury* for exhibiting "spectacular brilliance, charisma and sensitivity". Born in Darwin, Van't Hoff won the 2015 Symphony Australia ABC Young Performers Awards. Featured as a concerto soloist with Orchestra Victoria and the Melbourne and Tasmanian Symphony Orchestras, he has appeared as a recitalist at the Sydney Opera House and Melbourne Recital Centre. Van't Hoff is also a regular performer at chamber music festivals in Australia and around the world. He has conducted masterclasses and teaching residencies in the USA, Canada and throughout Australia. Van't Hoff is the Director of the Australian Festival of Chamber Music's Winterschool and Winterschool Outreach programs, and was an artist-in-residence at the Karlstad Universitet Muikhogskolan Ingesund in Sweden. Van't Hoff has served as casual teaching faculty at Melbourne University, and the Yale School of Music. In 2021, he released his debut solo album, *Johannes Brahms: Music for Clarinet and Piano*. Van't Hoff will make his Carnegie Hall debut in 2023. He is a Buffet Crampon and D'Addario endorsed performing artist.



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