

Batya MacAdam-Somer, violin and voice

Todd Moellenberg, piano

David Medine, live sound

Jessica Flores, lighting design

present:

lied/lied, Nicholas Deyoe (1981-)

text by Batya MacAdam-Somer

Partita No. 1 in b minor, J.S. Bach (1685-1750)

...de la Terre, Kaija Saariaho (1952-)

Second Violin Sonata, Charles Ives (1874-1954)

Saturday, March 16th, 2013 3 PM

Conrad Prebys Experimental Theater

lied/lied: set 1 (2013)

sit/stare/silently bored

it's the electric chair in my stomach/but it just oozes out, whimpering/so disappointing

heads cracked on the concrete/lying for days/smells like success

breathe innnnn/hold it!

interlude 1

Partita No. 1 in b minor, BWV 1002 (1720)

Allemanda- Double

Corrente- Double (Presto)

Sarabande- Double

Tempo di Bourree- Double

lied/lied: set 2 (2013)

*the only Texan to be accepted into Disney's Young Musician Symphony Orchestra at
age 9*

turn it off/swallow it/don't tell anyone

interlude 3

proud and shy about the attention

*don't think too much about it/remember, practice makes perfect/and practicing is for
losers/no one likes a suck up*

...de la Terre (1991)

lied/lied: set 3 (2013)

proud and shy about the attention

*attached to her box violin...rejected her first real violin...when it was presented to her
interlude 2*

*flew to Chicago...masterclass...many people she knew there...other violinists who felt
that they...instead of her...it made her feel bad....she froze...she was twelve years old*

sit/stare/silently bored

Second Violin Sonata (1917)

Autumn

In the barn

The Revival

Program Notes:

Nicholas Deyoe is a friend and someone that I have enjoyed collaborating with in the past. He graduated from UCSD in 2012 with a Ph.D. in composition and now lives in Los Angeles. For me, Nick's music, like Nick himself, has a unique flair for the dramatic. When performing a Nick composition I often feel that I am exposing areas of vulnerability in myself/my instrument so that the balance of sincerity and play is always coming into question. With *lied/lied*, these aspects are framed around the delivery of text in conjunction with playing the violin. *lied/lied* is not only the newest piece on the concert but also the work I have had the least amount of time with. It is exciting to present something so fresh and undeveloped. Where the text is often dark I also hope to bring out lighter qualities of the piece- the humor and (sometimes) casual virtuosity of Nick's writing; and, the silliness I sometimes feel in repeating my own thoughts.

In contrast to this new work is J.S. Bach's *Partita no. 1 in b minor*, which comes out of the traditional violin repertory. *The b minor Partita* is unique in its use of *double* movements, variations on the four dance forms *Allemanda*, *Corrente*, *Sarabande*, and *Tempo di Bourrée*. The *doubles* themselves are substantial, making the piece of considerable length with a total of eight movements. It is, in my experience, the least performed of the *Six Sonatas and Partitas for Solo Violin*- perhaps because of its daunting size. The sonority of b minor on the violin (lacking an open string for the tonic note) lends the Partita a distinct timbral quality: to my ears glassy and sometimes veiled. When trying to draw out the sound, the muted resonance can result in a grittiness that I don't hear in, for example, the *d minor Partita*. The dark sonority of b minor allows this Partita the most introverted and private character of the *Six Sonatas and Partitas*.

Kaija Saariaho is a Finnish composer whose work is widely performed. ...*de la Terre* is actually the third movement of Saariaho's first staged work, the ballet *Maa*. Both titles refer to the Earth, to land and ground. To me...*de la Terre* evokes a landscape where the viewpoint imperceptibly changes from foreground to background while shapes emerge and disappear. These events can be heard as gestural rather than functioning within a traditional formal/narrative structure. My initial approach with ...*de la Terre* was to find a desired sound/shape for each gesture. In this phase the piece felt out of my grasp. It was my teacher's observation that in going for a specific sounding result I was actually approximating Saariaho's writing. And so I shifted my focus to the process of playing the piece rather than trying to make it sound a certain