

UC San Diego | Division of Arts & Humanities | Department of Music

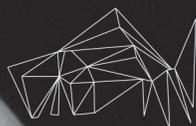
WEDS@7

Eric Huebner, piano

Complete Ligeti Piano Etudes, Books I and II

Roger Reynolds' Piano Etudes: Book I

January 10, 2018 | 7:00 p.m.



UC San Diego

ARTS AND HUMANITIES
Music

WEDS@7

**Eric Huebner performs the complete Ligeti Piano Etudes, Books I and II
and Roger Reynolds' Piano Etudes: Book I**

Conrad Prebys Concert Hall

January 10, 2018 – 7:00 p.m.

Piano Études, book I (played without pause)

Roger Reynolds

Excerpts from étude no. 4, *Mercurial*, are played to connect from one étude to the next.
The performer is free to determine their own order.

Mercurial

Mercurial (excerpt)

Persistence

Mercurial (excerpt)

Alternation

Mercurial (excerpt)

Web

Fixities

Mercurial (excerpt)

Barrage

Mercurial (excerpt)

intermission

Piano Études, book I

György Ligeti

Désordre

Cordes à vide

Touches bloquées

Fanfares

Arc-en- ciel

Automne à Varsovie

Piano Études, book II

Glamb Borong

Fém

Vertige

Der Zauberlehrling

En Suspens

Entrelacs

L'escalier du diable

Coloana infinită

PIANO ETUDES: BOOK I (Origins)

My Piano Etudes comprise two Books of six studies each. The first, Origins, involves simpler forms that are categorically obsessive (e.g., Barrage) or simply meander (Mercurial). Formally, these studies have fewer sub-sections that tend towards a symmetrical lay-out. The second Book, Extensions, uses more complex forms, and its categories are more intricately elaborated. They have more sub-sections of unpredictably varying durations and an asymmetrical cast.

Each etude has a central “issue” that requires a particular sort of attentiveness. The set of twelve is laid out as follows:

Book I	<i>Fixities</i>
<i>Barrage</i>	Book II
<i>Alternation</i>	<i>Migration</i>
<i>Web</i>	<i>Insistence</i>
<i>Persistence</i>	<i>Rips</i>
<i>Mercurial</i>	<i>Concatenation</i>

As with some of my other works since the 1989 Whispers Out Of Time (which references Beethoven’s “Les Adieux” Piano Sonata Opus 81a, and Mahler’s Ninth Symphony), the Etudes entail revisiting, borrowing, recontextualizing, and commenting upon other musics. Each etude potentially engages with my own earlier compositions for piano, with particular etudes of Mendelssohn, Chopin, Liszt, Debussy, and Ligeti, as well as with other etudes within its Book. So that, while remaining idiosyncratic, each study is touched by relevant aspects of its technical and musical terrain, and can be understood in a larger historical context. “External” references can be slight (as in Barrage) or extensive. Fixities, for instance, is dominated by the gravitational pull of Chopin’s Op. 25, No. 7, its throbbing chordal regularities and the interstitial flourishes.

Each Book contains one study that can be fragmented and used connectively, binding together the other etudes in its Book. Mercurial serves this purpose in Book I, Fields in Book II. In any performance, the individual studies can be performed in any order, and connected variably by indicated fragments from Mercurial. The performer is free to create a satisfying larger structure that can proceed as an unbroken whole (using Mercurial to connect). Etudes can be repeated. A straightforward performances in the numbered order is also an agreeable option. My hope is that performer(s) will take the opportunity offered to allow the materials of individual etudes to become distinctively interactive in new ways for each performance.

Particular gratitude to the Fromm Music Foundation at Harvard, which commissioned these Etudes, and to Eric Huebner who has been their formidable champion since they first began to emerge.

–Roger Reynolds

Note on the Ligeti Etudes by Eric Huebner

Writing about his tape piece, Artikulation, from 1958, Ligeti explained, “...sounds and musical contexts continually bring to my mind the feeling of color, consistency, and visible or even tastable form. And on the other hand, color, form, material quality and even abstract ideas involuntarily arouse in me musical conceptions.” Inspired by a variety of other musical contexts, from the tribal music of central Africa to the player piano music of Conlon Nancarrow, the jazz stylings of Bill Evans to the music of Chopin, Ligeti composed these two books of etudes during an especially prolific period from the mid 1980s through the 1990s. As a whole, they represent the most significant recent contribution to the commonly played repertoire for piano and have brought renewed interest among composers in writing études for the instrument.



Pianist **ERIC HUEBNER** has drawn worldwide acclaim for his performances of new and traditional music since making his debut with the Los Angeles Philharmonic at age 17. In January 2012, he was appointed pianist of the New York Philharmonic and currently holds the Anna-Maria and Stephen Kellen Piano Chair. He has been featured in orchestral works by Lindberg, Stravinsky, Ives, Milhaud, Carter and R. Strauss among others and regularly appears in chamber music performances with musicians from the Philharmonic at New York City's Merkin Hall and elsewhere. In March 2016, he was featured in recital as part of the New York Philharmonic's "Messiaen Week" - a series of concerts featuring the work of the late French composer. Huebner has collaborated with the conductor David Robertson in performances of György Ligeti's Piano Concerto, Olivier Messiaen's *Oiseaux Exotiques* and on the American premiere with percussionist Colin Currie of Elliott Carter's *Two Controversies and a Conversation* for piano, percussion and chamber ensemble. Recent solo recitals have featured the piano études of the late Hungarian composer György Ligeti and include appearances on the St. Louis Symphony's Pulitzer Arts Foundation Gallery series, at Bowling Green State University and the University of Michigan. From 2001 through 2012, Huebner was a member of Antares, a quartet comprised of clarinet, violin, cello and piano. First prize winners of the 2002 Concert Artists Guild International Competition, Antares appeared regularly in major chamber music venues throughout the United States and worked closely with many composers on the commissioning of new works for its combination.

A passionate interpreter of the music of our time, Huebner has premiered countless new works, including a recent set of piano études by Pulitzer Prize winning composer Roger Reynolds. Huebner has been involved with the New York Philharmonic's *CONTACT!* series since its inception and is a member of the orchestra's Contemporary Music Ensemble Committee. A regular visitor to the west coast, Huebner has twice been a featured recitalist at the Ojai Festival in California, has performed on the Monday Evening series in Los Angeles, the Carlsbad Music Festival, and at the Los Angeles County Museum of Art and made recital appearances at Zipper Hall, Villa Aurora and the Italian Consulate. In New York City, he has appeared as soloist and chamber musician in Carnegie's Zankel and Weill Recital Hall, Miller Theatre, Merkin Hall, (le) Poisson Rouge, Roulette and Subculture. Additionally, he has appeared with numerous NYC-based contemporary music ensembles, including the International Contemporary Ensemble, Talea, New York New Music Ensemble, American Contemporary Music Ensemble, Manhattan Sinfonietta, So Percussion and the American Modern Ensemble.

A devoted teacher as well as performer, Mr. Huebner is an Associate Professor of Music at the University at Buffalo (SUNY) where he maintains a studio of graduate and undergraduate piano majors and minors and teaches courses in 20th century piano music and piano literature. For several summers he was in residence at the Walden School, a program for young musicians that takes place each summer in Dublin, New Hampshire. Since the fall of 2014, he has been a member of the adjunct faculty of The Juilliard School where he teaches a course in orchestral keyboard performance.

Mr. Huebner's performances have been broadcast on PBS and NPR, and on radio stations KMOZ (Los Angeles), WNYC (New York), Radio Bremen (Germany), ORF (Austria) and the BBC. He has recorded for Col Legno, Centaur, Bridge, Albany, Tzadik, Innova, New Focus Recordings and Mode Records. A recent solo release on New Focus Recordings features Huebner in works by Schumann, Carter and Stravinsky. Mr. Huebner holds a B.M. and M.M. from The Juilliard School where he studied with Jerome Lowenthal. He lives in Buffalo and New York City and is married to composer Caroline Mallonée.

The Department of Music would like to thank Hotel Del Mar and the Village Wax Shack for their generous gift contributions. We appreciate your participation in our annual festivities, and thank you for your support!

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