

September Elegy

September Elegy, a funereal “song,” was composed in the wake of the September 11, 2001 terrorist attack on New York City, and is dedicated to the victims. It reflects the underlying feelings of sadness and uncertainty that I experienced. In the final bars, the piano sounds distant fragments of the Bach chorale *O Jesu Christ du hochstes Gut* against a denatured pedal tone suspended in the violin. While intended as a purely musical reference (rather than textual or religious), the effect is nevertheless one of transcendental spirituality—and it evokes the feeling, perhaps, that something exists beyond the violence, horror, and devastation that is the unfortunate legacy of mankind.

Red Desert Triptych

The three movements of *Red Desert Triptych* are loosely inspired by visits to the great national parks of Utah. The first movement, *Cathedrals Rising*, evokes the grandeur of the massive red rock formations at Zion National Park. A variety of textures, moods, and colors throughout the piece suggests the particular ways in which light filters through to the canyon at various times of the day. The second movement, *Dance of the Hoodoos*, suggests the playful visual interplay between the other-worldly rock formations called “hoodoos” at Bryce Canyon. The final movement, *Fantasy Passacaglia and Fugue on a Theme by J.S. Bach*, is based on the famous chromatic f-minor theme from Book I of Bach’s *Well-Tempered Klavier*. The use of imitative counterpoint mirrors the geological replication of arch-like formations characteristic of Arches National Park.

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112th Season, 13th program



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall
8:00 p.m.

Monday evening
November 14, 2011

THE GUEST & FACULTY ARTIST SERIES

presents

CORRY HAMM, Piano

performing the music of

DAVID CRUMB

also featuring

Jerry Simas, clarinet
Steve Vacchi, bassoon
Fritz Gearhart, violin



PROGRAM

Piano Sonata (1988)

Corey Hamm, piano

Soundings (1994)

Jerry Simas, clarinet
Steve Vacchi, bassoon
Corey Hamm, piano

September Elegy (2001)

Fritz Gearhart, violin
Corey Hamm, piano

INTERMISSION

Miniatures (1989)

Jerry Simas, clarinet

Red Desert Triptych (2011) [world premiere]

I. Cathedrals Rising (Zion Canyon)

II. Dance of the Hoodoos (Bryce Canyon)

*III. Fantasy Passacaglia and Fugue on a Theme
by J.S. Bach (Arches National Park)*

Corey Hamm, piano

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ABOUT TONIGHT'S GUEST ARTIST

Corey Hamm is assistant professor of piano and chamber music at the University of British Columbia where he is also director of the UBC Contemporary Players. He was winner of the 2009 Killam Award for Teaching Excellence. Since 2008 he has given 27 performances of Frederic Rzewski's solo piano epic *The People United Will Never Be Defeated!* in such cities as Hong Kong, Singapore, Taipei, London, Toronto, Seattle, with more coming. Other recent performances have seen Hamm in works by Sierra, Kurtag, Ligeti, Bermel, Sculthorpe, Desenne, Feldman, Cherney, Harman, Bashaw, Harley, Ryan, Ter Veldhuis, Jodlowski, Gonville, Godin, Chin, Kapustin, Medtner, Rachmaninoff, Chang, Mellits, among many others. Hamm has commissioned, premiered and recorded over 100 solo, chamber and concerto works. He had the opportunity to

play the complete solo piano and chamber works of Henri Dutilleux for the composer himself. Future plans include a recording of Rzewski's *The People United...!*, and another with The Nu:BC Collective, as well as performances of Ravel's *Left Hand Concerto*, Ligeti's *Piano Concerto*, Kurtag's *quasi una fantasia* and the World Premiere of Jordan Nobles' piano concerto with the Vancouver Symphony Orchestra. Hamm is co-director of The Young Artist Experience (YAE), and is also in demand for masterclasses and juries in North America, Asia, and Europe. Hamm's beloved teachers include Lydia Artymiw, Marek Jablonski, Stephane Lemelin, Ernesto Lejano, and Thelma Johannes O'Neill.

PROGRAM NOTES

Piano Sonata

Piano Sonata is an early work that I composed while enrolled in graduate studies at the University of Pennsylvania. Similar to Alban Berg's early sonata—a work that I happened to be studying at the time—it unfolds as a single movement that loosely adheres to thematic principles associated with sonata-allegro form. More interesting, perhaps, is the seminal influence that this particular work had on my composing process. Previously, my approach had been almost entirely intuitive—so much so, that it felt as though I was merely “improvising” rather than composing. Most often I would simply sit at the piano and compose “by ear.” In truth, I had not yet developed rigorous craft, nor had I arrived at a compelling rationale for the numerous compositional choices that I was making. While composing *Piano Sonata*, I learned to work more systematically in order to make deliberate, conscious choices based on rigorous compositional thinking. This experience served as a critical breakthrough for me.

Soundings

Soundings, commissioned in 1993 by the NEOS trio, was first performed at the “Foro Internacional de Musica Nueva 1994,” in Mexico City. The style of the work is fairly “objective,” and perhaps somewhat derivative of Stravinsky's music, especially in the contrapuntal treatment of the woodwinds, and the layering of textures. Perhaps less characteristic is my use of color, resonance, and blending textures creating a richness of sound that departs from the dry, functional approach that I associate with much wind chamber music I have heard. Although I never would have predicted it, *Soundings* has become my most often performed work.