

**CCM**

GUEST ARTIST SERIES  
PRESENTS

# HINGE ENSEMBLE

Philipp Stäudlin, saxophones

Dan VanHassel, electric guitar

Matt Sharrock, percussion

Keith Kirchoff, piano

**Saturday November 19, 2022**  
**Cohen Family Theater**  
**2:00 p.m.**

# PROGRAM

Emergence

Keith Kerchoff  
(b. 1981)

Tensile

Curtis Hughes  
(b. 1974)

Sahaf

Chaya Czernowin  
(b. 1957)

Katabasis

Scott Miller  
(b. 1966)

Hout

Louis Andriessen  
(1931-2021)

## Ensemble Bio

Founded in 2018, Hinge is a quartet made up of Philipp Stäudlin (saxophones), Dan VanHassel (electric guitar), Matt Sharrock (percussion), and Keith Kirchoff (piano). Lying somewhere between a classical chamber ensemble and a rock band, Hinge presents programs combining cutting-edge contemporary and experimental music, seamless multimedia integration, and the innovative re-imagining of rock and pop songs.

Dedicated to expanding and diversifying the repertoire for their ensemble, Hinge has commissioned new works and arrangements from composers including Roscoe Mitchell, Kirsten Carey, Marti Epstein, Yoon-Ji Lee, Curtis Hughes, Nicole Murphy, and Ravi Kittappa. Recent seasons have also featured works by Julius Eastman, Sam Pluta, Alvin Singleton, Philippe Hurel, Hannah Lash, Meshuggah, Katherine Young, Louis Andriessen, Chaya Czernowin, Klaus Lang, Björk, and more.

Hinge's educational initiatives have included residencies and workshops throughout the United States at institutions such as Cincinnati University College-Conservatory of Music, Boston Conservatory at Berklee, UC Berkeley, East Carolina University, Ohio University, Miami University, the University of Georgia, St. Cloud State University, the University of Montana, and Western Michigan University. In 2019-20 Hinge partnered with UMass Lowell in an innovative mentorship program in which the ensemble worked closely with an undergraduate performer throughout the season.



## Program Notes

*Keith Kirchoff: Emergence.* In 2018, Dan VanHassel first approached me about writing a piece for our joint ensemble, Hinge. I was pretty excited about the idea and started penning ideas in late 2019 with an eye on a 2020 premiere. At the time, most of our repertoire was pretty raucous, loud, and energetic, and I wanted to write something that would balance that out. When the world shut down in 2020, so too did my creative drive to write.

Fast forward to the fall of 2021 and things were starting to open again. Ignoring all my previous sketches, I tried to start over, but nothing I wrote really resonated with me. Finally, late one night in January I started to write out some notes that felt a lot more genuine. I liked where this was going, and I quickly had composed several pages of music. Looking back on the entire piece later in the week, I realized that this new section of music was actually revisiting that original concept I had back in 2019. I threw away everything I had written up to that point and went back to focus on that original idea.

Though the piece changed a little from that first idea, the entire process felt very circular and represented my own re-emergence as a composer. Out of a slow, sustained opening, each of the four players gradually move farther and farther apart, each finding their own voice as the piece progresses. In a sense, by the end of the piece, we all have emerged in our way.

*Tensile* by *Curtis Hughes* is dedicated to the members of the quartet Hinge, taking inspiration from their performances of an extremely broad range of stylistically diverse repertoire in concerts over the past several years. The music is restlessly polystylistic and its thematic material is rhizomatic, continually subject to stretching, compression, and myriad other transformations. Somewhat episodic in the manner of a chaconne or passacaglia, the character of the music is sometimes intricate and sometimes blunt, but is always intended to highlight the extraordinary musical strengths of its dedicatees.

*Sahaf*, composed in 2008 by Israeli-American composer *Chaya Czernowin*, is a concise and concentrated exploration of a singular physical gesture. Close examination of the gesture reveals the strange physical laws of the world in which the gesture exists. As the piece progresses, a “flurry” of selective incidents are increasingly parallelized until all instruments jointly imagine the powerful twirling of an oversized ratchet.

*Katabasis* is a purely instrumental composition from 2018 by Minnesota composer *Scott Miller*, that was inspired by the composer’s unique approach to using granular synthesis in his electronic works. Rather than the usual method of using tiny musical “grains” to create “clouds” of sound, Miller uses much longer samples to generate multiple streams of overlapping melodies, creating a unique polyphony of slow-moving melodic lines.

## Program Notes (cont.)

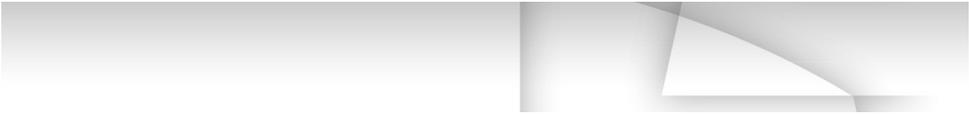
*Hout (Wood)* by Dutch composer *Louis Andriessen* was written for Loos at the request of Dirk Simons. Although the whole work is in principle a strict canon, the successive voices are so close together that it is more like a unison melody with ramifications. Ramifications and branches are the same word in Dutch. This especially refers to the branches of a tree, so the use of wooden instruments - marimba and woodblocks - help explain the title of the work.

## Composer Bios

Pianist and composer **Keith Kirchoff** has performed throughout North America, Europe, and the Pacific Southwest. A strong advocate for modern music, Kirchoff is committed to fostering new audiences for contemporary music and giving a voice to emerging composers, and to that end has premiered over 100 new works and commissioned over two dozen compositions. Specializing on works which combine interactive electro-acoustics with solo piano, Kirchoff's Electro-acoustic Piano Tour has been presented in ten countries, and has spawned three solo albums. Kirchoff is the co-founder and a director of SPLICE and the founder and Artistic Director of Original Gravity Inc. Kirchoff has won awards from the Steinway Society, MetLife Meet the Composer, the Foundation for Contemporary Arts, and was named the 2011 Distinguished Scholar by the Seabee Memorial Scholarship Association. He has recorded on the New World, Kairos, New Focus, Tantara, Ravello, Thinking outLOUD, Zerx, and SEAMUS labels.

The music of **Curtis K. Hughes** (b. 1974) is characterized by its rhythmic restlessness, its harmonic adventurousness and its often volatile mix of diverse stylistic elements and political subtexts. It has been described as "fiery" in the *New York Times*, "well crafted" in the *Phoenix*, and "colorfully scored" in the *Boston Globe*. A professor of composition at the Boston Conservatory since 2008, Curtis was a student of composers Lee Hyla and Evan Ziporyn, and is a graduate of Oberlin College and Conservatory, and of the New England Conservatory (NEC), which honored him in 2010 with its Outstanding Alumni Award. Curtis's music has been performed across the US and internationally, from Los Angeles to Berlin, from Vermont's Yellow Barn to Bulgaria's Here/Now New Music Festival. He was a 2005 fellow at Tanglewood, and has served as composer-in-residence for Collage New Music and the Radius Ensemble. Recordings of his music for the Albany, GM, New Focus, and Cauchemar labels are available at all major online music retailers.

**Chaya Czernowin** was born and brought up in Israel. After her studies in Israel, at the age of 25, she continued studying in Germany (DAAD grant), the US, and then lived in Tokyo, Japan (Asahi Shimbun Fellowship and American NEA grant), and in Germany (a fellowship at the Akademie Schloss Solitude). Her music has been performed throughout the world, by the best orchestras and performers of new music, and she has held a professorship at UCSD and was the first woman to be appointed as a composition professor at the University of Music and Performing Arts in Vienna, Austria (2006–2009), and at Harvard University, USA (2009-to the present) where she has been the Walter Bigelow Rosen Professor of Music.  
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Together with Steven Kazuo Takasugi and Jean-Baptiste Jolly, the director of Akademie Schloss Solitude near Stuttgart, she has founded the summer Academy at Schloss Solitude, a biannual course for composers, 2003-2019. Takasugi and Czernowin also taught at Tzliil Meudcan, an international course based in Israel founded by Yaron Deutsch of Ensemble Nikel. She lives near Boston with composer Steven Kazuo Takasugi. Czernowin is an Israeli/American Citizen.

**Scott L. Miller** is an American composer described as 'a true force on the avant-ambient scene' of 'high adventure avant garde music of the best sort' (Classical-Modern Music Review). Best known for his electroacoustic chamber music and ecosystemic performance pieces, his music is characterized by collaborative approaches to composition and the use of electronics, exploring performer/computer improvisation and re-imagining ancient compositional processes through the lens of 21st century technology. Three time McKnight Composer Fellow, his work is frequently performed by soloists, ensembles, and at festivals throughout North America and Europe. Recordings of his music are available on New Focus Recordings, Innova, and other labels. His music is published by the American Composers Alliance, Tetractys, and Jeanné. His most recent albums are Ghost Layers: TAK Performs Miller (FCR253) and 05 IX (RR006), recorded telematically with the UK-based ensemble rarescale. Miller is a Professor of Music at St. Cloud State University, Minnesota, where he teaches composition, electroacoustic music and theory. He is Past-President (2014-18) of the Society for Electro-Acoustic Music in the U.S. (SEAMUS) and presently Director of SEAMUS Records.

**Louis Andriessen** (1939-2021) is widely regarded as the leading Dutch composer of his generation who played a pivotal role in the international new music scene. From a background of jazz and avant-garde composition, Andriessen evolved a style employing elemental harmonic, melodic and rhythmic materials, heard in totally distinctive instrumentation. His range of inspiration was wide, from the music of Charles Ives in Anachronie I, the art of Mondriaan in De Stijl, and medieval poetic visions in Hadewijch, to writings on shipbuilding and atomic theory in De Materie Part I. Andriessen's compositions attracted many leading exponents of contemporary music, including the two Dutch groups named after his works De Volharding and Hoketus. Other eminent ensembles who commissioned or performed his works include Asko|Schoenberg, San Francisco Symphony, Los Angeles Philharmonic, BBC Symphony Orchestra, Kronos Quartet, London Sinfonietta, and the Bang on a Can All Stars.

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