

Kyle Adam Blair and Todd Moellenberg

MUSIC FOR TWO KEYBOARDS

12.4.2014 / 7 PM
Conrad Prebys Concert Hall

Mauricio Kagel – *Capriccio* (2004)

Claude Debussy – *En blanc et noir* (1915)
I. Avec emportement (to Serge Koussevitsky)
II. Lent. Sombre. (to Jacques Charlot)
III. Scherzando (to Igor Stravinsky)

INTERMISSION

Hunjoo Jung – *American Etude No. 4 – Study of George Antheil's "The Airplane"* (2014)
WORLD PREMIERE

Karlheinz Stockhausen – *Refrain* (1959)
with Ryan Nestor, percussion

György Ligeti – *Three Pieces for Two Pianos* (1976)
I. Monument
II. Selbstportrait mit Reich und Riley (und Chopin ist auch dabei)
(Self-portrait with Reich and Riley (with Chopin in the background))
III. In zart fließender Bewegung
(In a gentle, flowing movement)

Thank you,

Aleck Karis, Jessica C. Flores, Joe Garrison, Ryan Nestor

Performers' Notes

Performances by ensembles of homogenous instrumentation always fascinate me. I find that these types of ensembles coax far-greater collaborative effort from their members as not only interpretive ideas are up for discussion and mediation, but also issues of performance practice and technique when instruments of similar or the same timbre interact.

I'm incredibly thankful to Todd Moellenberg for this experience; we have worked with an intriguing and masterful body of repertoire that I am not certain to encounter again, and, if so, likely not with a partner of Todd's caliber. Through navigating stylistic dissonances in the Kagel, melodic and rhythmic unisons in the Debussy, dynamic negotiations in the Jung, cueing in the Stockhausen, and nearly all of the above and more in the Ligeti, I have learned an incredible amount about Todd as a musician, pianist, and collaborator, and respect him more than ever in all three theatres. Furthermore, Todd's performance practice and our collaboration have acted as a mirror, reflecting upon me details of my own performance practice and musicianship that have been invaluable as I strive to grow both as a pianist and collaborator.

--Kyle Adam Blair

There are moments while I'm playing with Kyle when I can't tell who is responsible for each pitch that I hear, and I doubt that this is a collaboration at all. I imagine that our fingers are guided by a machinery too broad in scope to grasp from the interior. This is the ghostly lyricism of the two-piano repertoire, alternately emptying and refilling me with the sense of a concrete identity.

--Todd Moellenberg