

**HUB NEW MUSIC**  
**Virtual Performance for Friends of Chamber Music**  
**September, 2021**

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Michael Avitabile, flute  
Nicholas Brown, clarinet  
Alyssa Wang, violin  
Jesse Christeson, cello

Called “contemporary chamber trailblazers” by the Boston Globe, Hub New Music – composed of flute, clarinet, violin, and cello – is forging new pathways in 21st-century repertoire. The ensemble’s ambitious commissioning projects and “appealing programs” (*New Yorker*) celebrate the rich diversity of today’s classical music landscape. Its performances have been described as “gobsmacking” (*Cleveland Classical*), “innovative” (*WBUR*), and “the cutting edge of new classical music” (*Taos News*).

**PROGRAM NOTES**

**Christopher Cerrone: *New Addresses***

The title *New Addresses* was suggested by a collection of poetry by Kenneth Koch, a member of the much-beloved New York School. I was inspired by the emotional immediacy of Koch’s work and wanted to echo that in my quartet for the fabulous Boston-based quartet, Hub New Music. The poems in Koch’s collection are addressed, in the second person, to a specific object or person of interest (‘The Italian Language,’ ‘My Father’s Business,’ ‘Piano Lessons’).

“Each of the three interconnected movements in *New Addresses* are inspired by one of the poems from the eponymous collection. The first, ‘To Breath,’ features the insisting chuffing of the flutist. The second ‘To My Heart at the Close of Day’ evokes, via a long violin solo, the protagonist’s melancholic mood at dusk. And the last, ‘To “Yes,”’ is a rhythmic, energetic march that insists—affirmatively—on the same note. It is dedicated, with affection, to Hub.

*New Addresses* was commissioned by Hub New Music, Denver Friends of Chamber Music, and Ashmont Hill Chamber Music.

**Takuma Itoh: *Wavelengths***

One of the most exciting aspects of working with Hub New Music, a quartet consisting of flute, clarinet, violin, cello, is their commitment to performing the work dozens of times over a number of seasons. This ethos of the group gives Hub the chance to get to know a work intimately and evolve their interpretation over time. It also gives the composer an opportunity to try compositional ideas that one would not attempt with more limited performance prospects.

With this piece, I want to create a playing environment that will result in dramatically different performances from one night to another. I intend to accomplish this by primarily focusing on tempo: I will be asking certain musicians of the ensemble to play together in one tempo, while having others play independently from them in a different tempo. The result is a texture that is partially aleatoric, but one that still requires tight ensemble playing. The combinations may seem somewhat limited with just four musicians, but given the variety of colors that Hub's instrumentation possesses, there are still plenty of possibilities to explore.

This under-explored texture, particularly in chamber music, is one that relinquishes some control from the composer and leaves more interpretive onus on the performers, something that I am interested in exploring with this piece, especially considering how many times Hub will be performing the work. I will be particularly interested to see how the performance of the work will evolve as the performers become more accustomed to the piece and the unique way that this piece will compel them to interact with one another.

*Wavelengths was commissioned by Hub New Music.*