

EMPAC

VIRTUOSO
CLARINETIST

**RANE
MOORE**

EXPERIMENTAL
CELLIST

**OKKYUNG
LEE**

THU / JAN 28, 7:30 PM



RANE MOORE + OKKYUNG LEE

PROGRAM

RANE MOORE, CLARINETS

Per Bloland / *Quintet for solo clarinet and electronics* (2009)

Hans Tutschku / *Still Air 1* (2011)

Ronald Bruce Smith / *Something Suspicious* (Small) (2005)

Raphaël Cendo / *Décombres* (2006)

OKKYUNG LEE, CELLO

Solo Improvisations



RANE MOORE, PHOTO BY BEOWULF SHEEHAN

RANE MOORE + OKKYUNG LEE

The second most popular website in the world popularized the culture of “like.” It seems innocuous at first, clicking a little thumbs-up button when something appeals to you. As time goes on and the user “likes” more things, this website’s sophisticated algorithm starts to predict more things that you should “like.” In keeping with any good business, the plan is to cultivate repeat customers who easily can find things that they want to consume—e.g. I like candy, so please direct me to more candy so I can buy more candy. The problem in all of this is that time and attention turn out to be finite resources, so other things must be excluded for you to receive more of what you’re told that you’ll like. The result is more of the same.

I have a problem with this.

As I extend this thought toward music, I realize I am not a typical consumer. My needs, concerns, and experiences are not universally shared. I can’t really recall ever being excited to hear music that sounded exactly like something else. The profound realizations and insights of my musical experience have always been unexpected, always un-like what I had been listening to. After hearing the music of John Zorn (or Salvatore Sciarrino, or Oneohtrix Point Never) for the first time, my life was no longer the same—it couldn’t be. It was as if I had seen blue after living in a red-shaded world. I like to imagine a website telling me, “If you like red, maybe you’ll like magenta!”

As the director of EMPAC likes to remark, “I’m interested in not more of the same, but the other.”

All of this is to say that Rane Moore and Okkyung Lee are not the same type of musicians. If you clicked “like” on one of Moore’s tracks, you won’t be offered one of Lee’s. Tonight is about difference and similarity, points of intersection and divergence. It is about two wildly talented musicians each taking their 17th-century instruments kicking and screaming (scratching and squawking?) into the 21st century. At some points the pieces presented tonight will fit together and at times they will exist on opposite poles. But perhaps there is something of interest in these things that don’t typically “fit” together. Perhaps something beautiful will emerge.

—ARGEO ASCANI
CURATOR, MUSIC

Clarinetist **Rane Moore** is well-regarded for her thoughtful, provocative interpretations of standard and cutting-edge contemporary repertoire. Fiercely devoted to the new-music communities of the East Coast and beyond, Moore is a founding member of the New York-based Talea Ensemble, which regularly gives premieres of new works at major venues and festivals around the world. Ms. Moore has joined the award-winning wind quintet The City of Tomorrow for the upcoming season, and is also a member of Boston's Calithumpian Consort and Sound Icon. In addition to her very active performing schedule, Ms. Moore is on the faculty of the Summer Institute for Contemporary Performance Practice at New England Conservatory and has served in the ensemble-in-residence for advanced students in composition at many universities and conservatories around the world.

Recent projects with saxophonist and MacArthur fellow Steve Coleman have led to recordings and performances at The Villiage Vanguard, Newport Jazz Festival, Saalfelden Jazz Festival, and Jazz à la Villette in Paris. Moore is also a regularly invited collaborator with the International Contemporary Ensemble (ICE), Bang on a Can All-Stars, New York New Music, Boston Musica Viva, Orchestra of Emmanuel Music, Boston Modern Orchestra Project, and the Boston Ballet Orchestra among others.

Ms. Moore's latest festival and series performances include high-profile events at the Tanglewood Music Festival, Lincoln Center Festival, Wien Modern, Warsaw in Autumn, Darmstadt International Music Festival, Transit Festival in Belgium, Time Spans in Colorado, Contempuls 5 in Prague, Sacrum Profanum in Krakow, June in Buffalo, as well as local and emerging series such as Monadnock Music, Rockport Music, Kingston Chamber Music Festival, Town Hall Concerts in Seattle, and Trinity Wall Street in New York. Ms. Moore has recordings on Tzadik, Pi, Mode, Navona, New World, Bridge, and Gravina Música record labels. Critics have praised her "enthraling," "tour-de-force," and "phenomenal" performances.

A native of Korea, **Okkyung Lee** has been developing her own voice in contemporary cello performance, improvisation, and composition for more than a decade by blending her wide interests and influences. Since moving to New York in 2000, She has released more than 20 albums including her latest solo record *Ghil* on Editions Mego/Ideologic Organ.

Ms. Lee's versatility has led her to collaborate with numerous artists such as Laurie Anderson, David Behrman, Douglas Gordon, Vijay Iyer, Christian Marclay, Thurston Moore, Jim O'Rourke, Evan Parker, and John Zorn to name just a few.

As a composer, she has received a Foundation For Contemporary Arts Grant in 2010 in Music/Sound and a Doris Duke Performing Artist Award in 2015.

STAFF

Geoff Abbas / Director for Stage Technologies
Eric Ameres / Senior Research Engineer
Argeo Ascani / Curator, Music
Eileen Baumgartner / Graphic Designer
David Bebb / Senior Systems Administrator
Peter Bellamy / Senior Systems Programmer
Michael Bello / Video Engineer
Victoria Brooks / Curator, Time-Based Visual Arts
Eric Brucker / Lead Video Engineer
Michele Cassaro / Guest Services Coordinator
John Cook / Box Office Manager
David DeLaRosa / Production Technician
Zhenelle Falk / Artist Services Administrator
William Fritz / Master Carpenter
Kimberly Gardner / Manager, Administrative Operations
Johannes Goebel / Director
Ian Hamelin / Project Manager
Katie Hammon / Administrative Specialist
Ryan Jenkins / Senior Event Technician
Shannon Johnson / Design Director
Carl Lewandowski / Production Technician
Eric Chi-Yeh Lin / Lead Stage Technician
Stephen McLaughlin / Senior Event Technician
Josh Potter / Marketing and Communications Manager
Alena Samoray / Event Technician
Candice Sherman / Business Coordinator
Avery Stempel / Front of House Manager
Kim Strosahl / Production Coordinator
Jeffrey Svatek / Audio Engineer
Dan Swalec / Master Electrician
Todd Vos / Lead Audio Engineer
Michael Wells / Production Technician

