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Hot young stars in a molecular cloud

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Boston University

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Boston University
HOT YOUNG STARS IN A MOLECULAR CLOUD

For thirteen instruments

by

STEFANIE LUBKOWSKI

B.A., Connecticut College, 1996
M.M., New England Conservatory, 2007

Submitted in partial requirement of the
requirements for the degree of
Doctor of Musical Arts

2014
Approved by

First Reader

Ketty Nez, Ph.D.
Assistant Professor of Music, Composition and Theory

Second Reader

Samuel Headrick, Ph.D.
Associate Professor of Music, Composition and Theory

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HOT YOUNG STARS IN A MOLECULAR CLOUD
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STEFANIE LUBKOWSKI
Boston University College of Fine Arts, 2014
Major Professor: Ketty Nez, Ph.D.
Assistant Professor of Music, Composition and Theory

ABSTRACT
Inspired by cosmic forces, this piece is concerned with disruptive gestures and the resonance and repercussions that arise in their aftermath.

In the first half of this single movement work, a simple theme spins out from an initial, fortissimo “white key” cluster on the piano, surrounded by subtly shifting harmonies and timbres.

The theme is then fragmented within a “black key” pentatonic harmonic world, culminating in a new set of piano clusters, from which emerge a final series of harmonic and timbral expanses.
INSTRUMENTATION

FLUTE (PICCOLO)
CLARINET IN B♭
BASSOON
HORN IN F
TRUMPET IN B♭
TUBA
PERCUSSION (VIBRAPHONE, CROTALES, CLAVES, TAM-TAM)
Piano
VIOLIN I
VIOLIN II
VIOLA
VIOLONCELLO
DOUBLE BASS
Hot Young Stars in a Molecular Cloud  
Performance Notes

General:

Quarter Sharp

Crescendo from/decrescendo to nothing.

Flute:

Tongue pizzicato: Finger a specific pitch and produce a hard "T" with the tongue. (The throat must be closed to avoid extra expulsion of air). The pitch should still be audible.

Whistle tone: Direct a very slow stream of air breaking over the far edge of the embouchure hole and allow the pitch to move freely through the harmonic series.

Vibraphone:

Dead stroke: Hold the mallet on the instrument after the attack.

Piano:

Clusters: in this piece, clusters are either all-white key or all black key clusters and are notated with square noteheads. For all clusters, the pedal should be held down until the notes stop sounding. To ensure as much resonance as possible, put the lid at full stick.
Clarinet:

**Slap tongue:** Violently release the tongue, creating a percussive 'slap' as the vacuum is opened. The wedge-shaped notehead indicates fingering. The pitch should still be audible.

**Multiphonics** (all fingerings taken from www.clarinet-multiphonics.org):

- m. 39
  - sounding
  - written
- m. 41
  - sounding
  - written
- m. 42, 54, 56
  - sounding
  - written
- m. 53
  - sounding
  - written
- m. 123
  - sounding
  - written
- m. 171
  - sounding
  - written
- m. 173
  - sounding
  - written
Bassoon:

Multiphonics:
(all fingerings taken from Pascal Gallois' *The Techniques of Bassoon Playing*)

m. 52

m. 55

m. 60, 66

m. 181
CLAVES

CROTOALES

(let ring)
Take up Piccolo

Fl.
Cl.
Bsn.
Hn.
Tpt.
Tba.
Perc.
Pno.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.
Picc.  
Cl.  
Bsn.  
Hn.  
Tpt. (remove mute)  
Tba.  
Perc.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.
Take up Flute

Picc.

Cl.

Bsn.

Hn.

Tpt.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.
150

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tba.

Perc.

CROT with soft mallets

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.
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EDUCATION
Boston University, Boston, MA
Doctor of Musical Arts in composition, 2014

New England Conservatory of Music, Boston, MA
Master of Music in composition, 2007, Dean's List

Brandeis University, Waltham, MA
Graduate study in composition, 1999-2000

Connecticut College, New London, CT
Bachelor of Arts in Music and Technology and Guitar Performance, 1996,
Magna Cum Laude

Principle Teachers
Ketty Nez
Sam Headrick
Lee Hyla
Pozzi Escot
Noel Zahler

Master Classes
Martin Bresnick
Olga Neuwirth
Bernard Rands
Gunther Schuller
Salvatore Sciarrino
Joan Tower

TEACHING AND ADVISING EXPERIENCE
Boston University, Boston MA, September 2010-May 2013
Teaching Assistant
• Instruct undergraduate music students in aural skills,
  keyboard harmony, and figured bass in both classroom and individual settings.
• Developed multiple approaches for teaching concepts of
  harmony and designed original class materials, including exams.

New England Conservatory, December 2013 – present
E-Advisor, Entrepreneurial Musicianship program
• Advise students on their career options

SELECTED COMPOSITION PERFORMANCES
“This is light of autumn...,” Equilibrium Concert Series, Davis Square Theater,
Somerville, MA, April 23, 2014
Hot Young Stars in a Molecular Cloud, Alea III, David Friend Recital Hall, Berklee College of Music, Boston, February 5, 2014

Avanc, Ashleigh Gordon, viola; New Gallery Concert Series, Community Music Center of Boston, November 7, 2013.

Serious Music for the Dog Star, University of Nebraska Kearney New Music Festival, February 11, 2013.

Long Ears, Michael Alpert, carillon; March 2012, Yale Memorial Carillon, Harkness Tower, New Haven, CT.

The Night Is Full of Stars We Can Not See, Amy Advocat, clarinet; Julia Carey, piano; December 2011, New Gallery Concert Series, Boston, MA.

Every Night I Have The Same Dream, Omar Fassa, guitar; July, 2011, HighScore Festival, Pavia, Italy.

Trash/and Jetty, Amy Advocat, bass clarinet; Aaron Trant, percussion; January 27, 2011, New Gallery Concert Series, Boston, MA.

God and My Toothbrush, Anney Gillotte, soprano; Sylvain Bouix, clarinet; Shael Herman, saxophone; Kaitlin Fry, bassoon; Julia Scott Carey, piano; October 23, 2010, Lily Pad, Cambridge, MA.

Inside a Dark Room, Anthology; May, 2010, Church of St. John the Evangelist, Boston and Christ Church Cambridge, Zero Garden St, Cambridge.

Cardiogram, Jeff Means, percussion; Ashleigh Gordon, viola; November 2009, Brookline Public Library, Brookline, MA.

Ingrained, Dana Jessen, bassoon; April, 2007, Rutman’s Violins, Boston, MA.

El Hombre de Plata, electronic media; May, 2005, Auros Group for New Music, Pickman Hall, Longy School of Music. Choreography by Sharna Fabiano and Tuy Lam.

PROFESSIONAL EXPERIENCE

Equilibrium Concert Series, November 2013-present
Board Member
• Prepare press materials, pursue media coverage, maintain press archives.
• Participate in programming and grant writing.
• Increased online media presence.

New Gallery Concert Series, 2010-present
Public Relations Director
• Prepare press materials and arrange press coverage.
• Increased online presence of events.
• Increased placement in print columns.
• Coordinated a major feature article in The Globe.
AWARDS, COMMISSIONS AND CONFERENCES:
- HighScore Festival, Pavia, Italy, 2011
- Alea III Composers Workshop, 2014
- New Gallery Concert Series, 2010
- Anthology, 2009
- Oregon Bach Festival Composers Symposium, 2007
- Auros Group for New Music, 2005
- Arts & Society Bloomsday Commission, 2000
- Mahan Music Prize, Connecticut College, 1996

AFFILIATIONS AND CONFERENCES
- American Composers Forum
- Pi Kappa Lambda

PUBLICATIONS
Boston Classical Review articles:
- “Music of Ives and Marshall provide the highlights in A Far Cry’s ‘Childhood’ program,” April 18, 2014
- “Jerusalem Quartet shows their lyrical side in Boston debut,” March 30, 2014
- “Handel and Haydn Society points up musical contrasts with Bach and Byrd,” March 15, 2014
- “BSO delivers a thrilling live soundtrack to ‘West Side Story,'” February 15, 2014
- “Nothing prehistoric about Dinosaur Annex’s showcase for young composers,” February 1, 2014
- “Boston Symphony Chamber Players look back with music of Fine and Copland,” January 13, 2014
- “Blue Heron takes flight with medieval English Christmas program,” December 21, 2013
- “Superb soloists shine with Cantata Singers in Monteverdi’s ‘Vespers,'” December 8, 2013
- “Handel and Haydn Society serves up an exciting and expressive ‘Messiah,'” November 30, 2013

Boston Musical Intelligencer Concert Reviews:
- “Three Pieces for Kunimoto’s Vibraphone,” September 12, 2012
- “Contrasts and Complicated Moods,” August 12, 2012
- “Contemporary Music Giants at First TFCM Concert,” August 11, 2012
- “Captivating Exploration of Minimalism,” July 2, 2012
- “Boston Musica Viva’s Inventive Contrasts,” June 18, 2012
- “Pierrot Performance Wins out at Rockport,” June 11, 2012
- “Music on Bloom at Alpha Gallery,” May 23, 2012
- “Dinosaur Does Contemporary Aesthetics,” January 24, 2012
- “Sensual Woodwinds, Fresh Presentations from Radius,” November 16, 2011
- “Sarah Chang’s Mastery at Symphony Hall,” October 17, 2011
- “Running Start, Surprising Moments in New Works,” October 2, 2011
- “Sublime Experiences from Blythe at Tanglewood,” August 13, 2011
- “Hint of Pastoral Imagery from BSO Chamber Players,” August 11, 2011
- “With Jupiter at Rockport, Everything in its Right Place,” June 18, 2011
- “Pop Songs and Personal Identity,” May 29, 2011
ARTS ADMINISTRATION EXPERIENCE

Celebrity Series of Boston, Boston, MA, November 2008 – July 2010
Publicity and Communications Manager

• Prepare press materials, pursue media coverage, produce subscriber newsletters and emails, manage online press room, maintain press archives.
• Enhanced and broadened newsletter content.

Museum of Fine Arts, Boston, MA, June 2001 – November 2008
Film & Concert Press Officer and Friends of Film Coordinator

• Pursue media coverage, manage Friends of Film program, arrange sneak previews, oversee production of program notes, manage website content.
• Developed online film discussions for members.
• Increased variety and quality of sneak previews.
• Enhanced film promotion through coordination with community groups.

ADDITIONAL SKILLS

Reading proficiency in French
Sibelius music notation software
Max/MSP music and multimedia programming software
Digital Performer and Garageband recording and sequencing software