

COMPOSITION DEPARTMENT

DIETER HENNINGS,
GUITAR

Sunday, January 28, 2024

Hatch Recital Hall

2:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

A few lilies (2023)

Daniel Pesca
(b. 1985)

Heaven-Haven
Easter Wings
The Windhover
The Habit of Perfection

Leah Brzyski, soprano
Dana Crytser, flute
Alex Abreu, clarinet
Ciara McGuire, violin
Matthew Wiest, cello
Sammy DeAngelis, percussion
Luke Poeppel, conductor

Tonadilla para dos guitarras (1959)

Joaquín Rodrigo
(1901-1999)

Allegro ma non troppo
Minueto pomposo
Allegro vivace

Nicholas Goluses, guitar

Danza #1 from *La Vida Breve*

Manuel de Falla
(1911-1987)

Nicholas Goluses, guitar

Day (2015)

Ricardo Zohn-Muldoon
(b. 1962)

Leah Brzyski, soprano
Dana Crytser, flute
John Dawson, vibraphone
Luke Poeppel, conductor

PROGRAM

Gypsum (2022)

Ricardo Zohn-Muldoon

What?

Grass

Love you

Stay

Snow

Bone dry

Forgetting

Open your mouth

Oso

Leah Brzyski, soprano

Dana Crytser, flute

Megan Kyle, oboe

Ciara McGuire, violin

Matthew Wiest, cello

Sungmin Shin, mandolin

Luke Poeppel, conductor

TEXT & TRANSLATIONS

A few lilies (2023)

Texts by Gerard Manley Hopkins and George Herbert

I. Heaven-Haven (Hopkins)

I have desired to go
Where springs not fail,
To fields where flies no sharp and sided hail,
And a few lilies blow.

And I have asked to be
Where no storms come,
Where the green swell is in the havens dumb,
And out of the swing of the sea.

II. Easter Wings (George Herbert)

Lord, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more,
Till he became
Most poore:
With thee
O let me rise
As larks, harmoniously,
And sing this day thy victories:
Then shall the fall further the flight in me.

My tender age in sorrow did beginne
And still with sicknesses and shame.
Thou didst so punish sinne,
That I became
Most thinne.
With thee
Let me combine,
And feel thy victorie:
For, if I imp my wing on thine,
Affliction shall advance the flight in me.

TEXT & TRANSLATIONS

III. The Windhover (Hopkins)

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird, – the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!

No wonder of it: shéer plód makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermilion.

IV. The Habit of Perfection (Hopkins)

Elected Silence, sing to me
And beat upon my whorlèd ear,
Pipe me to pastures still and be
The music that I care to hear.

Shape nothing, lips; be lovely-dumb:
It is the shut, the curfew sent
From there where all surrenders come
Which only makes you eloquent.

Be shellèd, eyes, with double dark
And find the uncreated light:
This ruck and reel which you remark
Coils, keeps, and teases simple sight.

[...]*

And, Poverty, be thou the bride
And now the marriage feast begun,
And lily-coloured clothes provide
Your spouse not laboured-at nor spun.

* Three stanzas of Hopkins's poem are omitted in this setting.

TEXT & TRANSLATIONS

Day

Text by William Shakespeare

Sonnet XVII

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to thee.

Gypsum

Texts by Deidre Huckabay

1. what do you hold

what do you hold?

snow

what do you love?

snow

snow where are you from?

snow

where will you go when you are gone?

snow

TEXT & TRANSLATIONS

2. gypsum

grass

grass

cotton

limestone

grass

tar

scrub

yucca

gypsum

fir — FUR

grass

snow

3. i love you

i love you

—

i love you

—

i love you

—

4. stay stay stay

everything points to
starting with everything
go somewhere and stay

go and stay stay stay

TEXT & TRANSLATIONS

5. snow

it is snow?
or cotton?

sn-

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-0

6. cotton

remember
you grew up
surrounded by cotton fields

you in a bullseye
surrounded by rings
of cotton
blown dry
bone dry

starting tomorrow
start with cotton
start with coffee
drink 2 cups of coffee
before you begin
then cotton
white like snow
white like gypsum
white like you

TEXT & TRANSLATIONS

7. closet

i am afraid of forgetting you
until i remember i am already forgetting you
and have been for years
all the years i went on living
with you on the top shelf in the closet

8. open your mouth

starting tomorrow
just open your mouth
as if you are going to drink coffee
but
say some words

put on boots
without lacing them

9. so so so so

so soft so

so tender so

so kind

so so

so so

oh so

oso

scoleoso

scoleosito

PROGRAM NOTES

A few lilies (2023)

Daniel Pesca

A few lilies, completed in 2023, is a set of four songs for soprano and six instruments to poems by Gerard Manley Hopkins and George Herbert. The principle theme of both of these poets is spiritual life. The Hopkins settings that frame the cycle, “Heaven-Haven” and “The Habit of Perfection,” reflect upon life in a religious order, while Hopkin’s “The Windhover” considers how divine splendor is revealed through the natural world. The sole Herbert setting, “Easter Wings,” is concerned with sin and salvation, and each of its stanzas is printed in the shape of butterfly wings, with the center of each signifying the soul’s depletion through sin, then building from there towards redemption.

These poems have been in my psyche for a long time, although I am not an adherent to a religion. When I was in high school, around 1998 or so, a pen pal copied out “Easter Wings” in a letter to me; in response, I wrote a little tune to go with it. I adapted this tune for the version in *A few lilies*. Likewise, my settings of “Heaven-Haven” and “The Windhover” are also from a few years ago: I first created them in 2014-2015, for a smaller ensemble. The only completely new song of the set, “The Habit of Perfection,” is the longest, although it sets only four stanzas out of seven in Hopkins’s poem. The compositional procedure here is an ancient one: *cantus firmus*. As this framework repeats, the music moves from sparsity to elaboration. A rich inner world grows out of austerity.

— *Daniel Pesca*

Day (2015)

Ricardo Zohn-Muldoon

The song is a setting of William Shakespeare's Sonnet XVII. It is part of my song cycle *Songtree*, which includes other sonnets by Shakespeare, as well as poems by Raúl Aceves, a contemporary author who resides in Guadalajara, México.

— *Ricardo Zohn-Muldoon*

PROGRAM NOTES

Gypsum (2022)

Ricardo Zohn-Muldoon

I composed *Gypsum* for the Cygnus Ensemble and soprano Leah Brzyski, thanks to a commission from The Serge Koussevitzky Music Foundation in the Library of Congress. The work is a setting of texts by Deidre Huckabay that reflect on their childhood teddy bear "Scoliosis".

Deidre described the process of writing these texts as unfolding "in a very freeform way, keeping something like a journal on the experience of spending time driving, thinking about Scoliosis, thinking about death, reading about it, dreaming, living, anything."

Further, Deidre writes that the texts "fall into a few categories:

- Material: meditations on the actual stuff of Scoliosis, maybe their character (Scoliosis's pronoun is they/them), the stuff of the trip and the landscape
- Dialogues: conversations between me and Scoliosis, me and no one
- Rituals: instructions for writing, reports on what I actually did to prepare to write"

Deidre's texts elicited a playful attitude in my musical imagination and the desire to give space to a wide variety of inter-related musical ideas and associations that seemed whimsically pertinent. These include references to objects I admired as a child (such as my grandfather's cuckoo clock), quoting from a guitar work I composed in my teens, and evoking fleeting connections to two famous musical works that I loved in childhood, one which my mother used to play at the piano, and the other which my sisters danced to in their ballet lessons.

— Ricardo Zohn-Muldoon

MEET THE ARTISTS

The musical endeavors of **Dieter Hennings Yeomans** span from new music on guitar to early music for lute, baroque guitar, and theorbo and can be heard on the Naxos, Nonesuch, Bridge, Parma, NewBranch, New Albany, and Innova recording labels.



Mr. Hennings has been a soloist with Canada's New Music Concerts Ensemble, Riverside Symphony (NYC), Tito Scipa Orchestra (Lecce, Italy), Orquestra Sinfónica do Rio Grande do Norte (Brazil), Eastman BroadBand Ensemble, Eastman School Symphony Orchestra, Orquestra Sinfónica de la Universidad de Guanajuato, Orquestra Filarmónica de Sonora, the University of Arizona Philharmonia, the Orquestra Filarmonica de Monterrey among many others. Mr. Hennings has won first prize in several prestigious competitions including the 2008 Aaron Brock International Guitar Competition (Toronto), 2005 Eastman Guitar Concerto Competition, the 2002 Villa de Petrer, Alicante (Spain) International Young Artists Competition, the 2001 Portland International Guitar Competition, among others.

Mr. Hennings is an active proponent of new music, particularly that of Latin America, having recently worked with composers Mario Davidovsky, Carlos Sanchez-Gutierrez, Juan Trigos and Ricardo Zohn-Muldoon. Mr. Hennings has recently premiered works by composers Jake Bancks, Wes Matthews, John Aylward, Beth Wiemann, Hebert Vazquez, Luca Cori, Juan Trigos and Scott Worthington and many more. Hennings has received grants from the Howard Hanson Institute for American Music, the Fondo Nacional para la Cultura y las Artes (México) and the Fondo Estatal para la Cultura y las Artes (Sonora, México) to commission and premiere contemporary works for guitar.

Recent engagements include concerts with pop-singer Natalie Merchant and baroque violinist Monica Huggett as well as appearances at the Mexican Embassy in Rome, Festival SpazioMusica of Cagliari, Conservatorio de las Rosas in Morelia, Mexico, University of Chicago, Festival Internacional de Chihuahua, New York's Joyce Theater, Julliard's Paul Hall, and New England Conservatory. Mr. Hennings is a resident artist at the East Coast Composers Ensemble and the Eastman Broad

MEET THE ARTISTS

Band Ensemble, with whom he maintains an active performing schedule. Dieter Hennings is Professor of Music at the University of Kentucky and curates the UK International Guitar Series, which has brought to Lexington some of the finest guitarists in the world. Some of the artists featured on the series include David Russell, Paul O'Dette, Paul Galbraith, Nicholas Goluses, Adam Holzman, Jorge Caballero, Marcin Dylla, Zoran Dukic, Grisha Goryachev, and many more.

Nicholas Goluses's concert tours as soloist, with orchestra, and as chamber musician have taken him across North America, South America, Europe, Australia, and the Far East to critical acclaim. The New York Times wrote: "Goluses produced an elegant sound. And the finales, taken dangerously fast, were accurate, transparent, and impressively articulated. Mr. Goluses gave persuasive, energetic, readings." His many New York recitals have taken place in Merkin Hall, Weill Hall at Carnegie Hall, Alice Tully Hall and Kaufmann Auditorium at the 92nd Street Y. Goluses has been a featured performer at major festivals throughout the world and has performed as concerto soloist with the New Jersey Symphony, Colorado Symphony, Rochester Philharmonic, American Wind Orchestra, Manhattan Symphony, Louisiana Sinfonietta, Jacksonville Symphony, Eastman Virtuosi, Heidelberg Symphony, Savannah Symphony, Guanajuato Symphony, Rochester Chamber Orchestra, Eastman Philharmonia, the Los Angeles Philharmonic, and the Macon Symphony among others. He enjoys an active duo with flutist Bonita Boyd and has collaborated with the American and Ying String Quartets, violinists Zvi Zeitlin and Juliana Athayde and tenors Robert Swensen and Anthony Dean Griffey. His recent concert activity is highlighted by a concert tour of China, comprising 23 cities throughout the country, as well as concerts in Belgium, Ireland, and throughout the US.



Nicholas Goluses is Professor of Guitar at the Eastman School of Music, where he is recipient of the Eisenhart Award for Excellence in Teaching. Before coming to Eastman he held the Andrés Segovia Faculty Chair at Manhattan School of Music where he received the Doctor of Musical Arts

MEET THE ARTISTS

degree, and was the recipient of the Pablo Casals Award and the Faculty Award of Distinguished Merit. His students have won major awards and competitions throughout the world including Darwin (Australia), Allentown, GFA, D'Addario, MTNA, Appalachian, Taxco (Mexico), Rantucci, Rosario, Stotsenburg, Paracho (Mexico), Brock (Canada) World Competition, Philadelphia Guitar Society, Lone Star Competition, Louisville Competition, Memphis Competition, Harvard Foote Prize, Hamilton, Belgium, Fulbright, CAPES (Brazil) and a Grammy. In addition his students hold numerous professorships throughout the US, Australia, Mexico, Canada, Brazil, England, Taiwan, and Germany. Prof. Goluses is in great demand for master classes at leading institutions throughout the world.

Goluses has recorded for Linn, Naxos, Albany, BMG, Nueva Venecia Records. His recordings have received wide critical and audience acclaim; for his CD of sonatas of Johann Sebastian Bach the *Cleveland Plain Dealer* wrote: "Played with masterly control of form and substance"; of his CD of late guitar works of Fernando Sor, *Fanfare* wrote: "Nicholas Goluses plays superlatively" and Classical Guitar (London) wrote "his performance compels the highest praise." He has recorded two duo CDs with flutist Bonita Boyd for Albany Records (*Chronicles of Discovery and Quicksilver*), and Night Strings with violist George Taylor. His newest solo CD, *From Afar*, with works by Britten, Schwantner, Ponce, Falla, and Theodorakis was reviewed by *American Record Guide*, "Goluses is masterly. He is a musician's musician." His 2018 CD for Linn Records of the music of Samuel Adler features Maestro Adler's *Concerto for Guitar and Orchestra* with the Eastman Philharmonia Chamber Orchestra conducted by Neil Varon, Ports of Call with Juliana Athayde and Renée Jolles, violinists, *Into the Radiant Boundaries of Light* with violist Phillip Ying, and *Five Choral Scherzi* with the Eastman Chorale conducted by Bill Weinert.

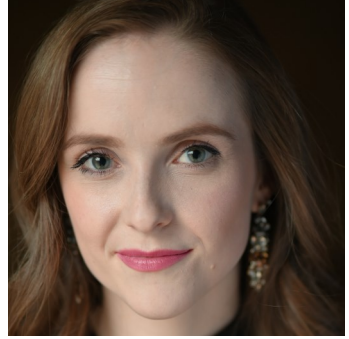
Committed to performing new music for the guitar, Goluses has given world première performances of over 100 works, including solo pieces, concertos for guitar and orchestra, as well as chamber music by many of today's leading composers. His performance editions are published by Alfred Masterworks.

He is a member of the National Academy of Recording Arts and Sciences, has served on the Board of Directors for the Guitar Foundation of America and has been named Musician of the Year by Mu Phi Epsilon.

MEET THE ARTISTS

He is the recipient of the 2019 Manhattan School of Music Distinguished Alumni Award. He has recently been named to the Fulbright International Specialist Award roster 2019-2024.

Grammy nominated soprano **Leah Brzyski** has performed with esteemed companies throughout the United States as well as internationally. This past season, she made her international concert debut as a soloist with the Cepromusic Ensemble at the Callejón del Ruido Festival. She then reprised the role of Agave in Corigliano and Adamo's opera *The Lord of Cries* with Odyssey Opera which she premiered in 2021 with Santa Fe Opera. Garnering praise for their cast recording with Pentatone Records, *The Lord of Cries* is one of this year's 2024 Grammy nominated albums for Best Opera Recording. Leah then returned to Minnesota Opera where she was hailed as "foxy and appealing" by Opera News for her portrayal of Zerlina in *Don Giovanni*. She will return to the role this season with Opera Theater of Connecticut.



Other recent performances include *Frasquita* (*Carmen*) with Minnesota Opera, *Miss Wordsworth* (*Albert Herring*) with The Princeton Festival, *Elvira* (*L'Italiana in Algeri*) with Opera Theater of Connecticut, *Jeannette* (*The Anonymous Lover*) with Minnesota Opera, and *Marie* (*Cendrillon*) with Opera Ithaca. Leah has also performed as a soloist with companies including the Detroit Symphony Orchestra, the Lansing Symphony Orchestra, Opera Grand Rapids, Orchestra New England, The New Haven Symphony Orchestra, and the Riverside Symphony Orchestra.

Leah has had great success in the competition circuit winning 1st place in the 2022 Schubert Club Competition, the 2020 Grand Junction Symphony Guild's Young Artist Competition, the Dorothy-Lincoln Smith Competition D.C. Chapter, and The American Prize Competition. She was named a District Winner of the Metropolitan National Council Auditions (2020), and was a Major Prize winner in the Opera Index Competition (2019).

MEET THE ARTISTS

Luke Poepfel is an American-German conductor based in Rochester, New York. He is a Master's student of Brad Lubman, serving as the assistant conductor of Musica Nova (Eastman's new music ensemble). With this ensemble, he has led works by composers including Knussen, Abrahamsen, Davies, Webern, Manoury, and recently the U.S. premiere of Hannah Kendall's shouting forever into the receiver. Poepfel was one of two conductors selected for Ensemble Modern's 2023-2024 ICCS young_professionals program, culminating in a 2024 performance in Frankfurt at the cresc... festival. In the Summer of 2023, Poepfel was the conducting fellow of the soundSCAPE festival and the Mostly Modern Festival, as well as the music director of Rochester Summer Opera. Luke has served as a cover/assistant conductor for the Orchestra of the League of Composers (he will make his conducting debut this season), the New Amsterdam Symphony Orchestra, Ensemble Signal (TIME:SPANS Festival), and the Orchestra of St. Luke's.



We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.

UPCOMING EASTMAN SERIES CONCERTS

Tickets for all series concerts can be purchased at EastmanTheatre.org

FACULTY ARTIST SERIES

Alexander Kobrin, piano

Hatch Recital Hall

Thursday, February 1, 2024 at 7:30 PM

Over the course of eight concerts, Professor Kobrin will present all 32 of Beethoven's piano sonatas throughout the 2023-24 academic year. Kobrin will perform on a Shigeru Kawai piano, generously on loan to Eastman for this concert series.

FACULTY ARTIST SERIES

Masumi Per Rostad, viola

Hatch Recital Hall

Friday, February 2, 2024 at 7:30 PM

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

EASTMAN OPERA THEATRE

Winter Double Bill: Ariadne auf Naxos & Dido and Aeneas

Annex 804

January 27, February 1 – February 3 at 7:30 PM

January 28, February 4 at 2:30 PM

Music of Richard Strauss and Henry Purcell

*Tickets are required and can be purchased on EastmanTheatre.org

Eastman Wind Orchestra with Perinton Concert Band

Kodak Hall at Eastman Theatre

Wednesday, January 31, 2024 at 7:30 PM

Music of Thomas, Horne, Higdon, Alarcon, and Gould



For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.



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