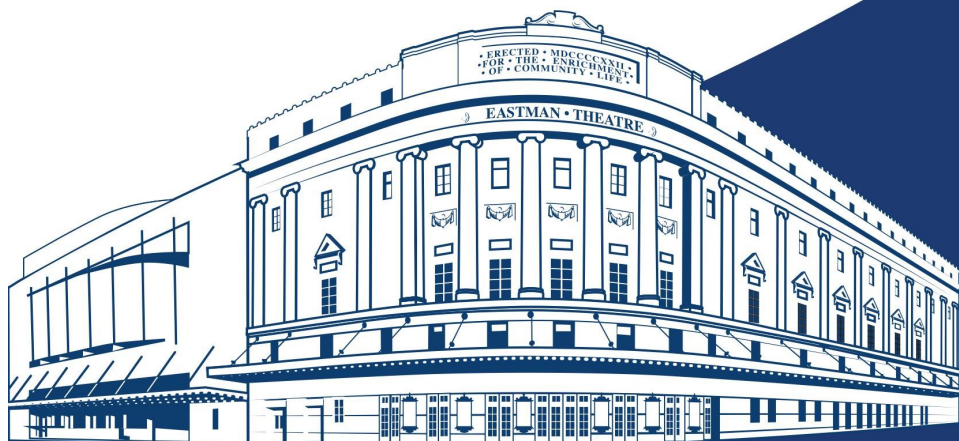


FACULTY ARTIST SERIES

MIKEL KUEHN,
COMPOSITION

WITH DANIEL LIPPEL, GUITAR AND
MARILYN NONKEN, PIANO

Tuesday, February 4, 2025
Kilbourn Hall
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Chiaroscuro (2007)

Mikel Kuehn
(b. 1967)

Joëlla Becker, cello

Table Talk (2018)

YooJin Jang, violin
Masumi Per Rostad, viola

Circular Variations (2011)

Marilyn Nonken, piano

Tag (2005)

Dana Cryster and Elise Kim, flute

INTERMISSION

Colored Shadows (2012)

Masumi Per Rostad, viola

Unfoldings (2004)

Daniel Lippel, guitar

Objet/Ombre (2008)

EASTMAN SAXOPHONE PROJECT
Zachary Griffin, conductor

PROGRAM NOTES

Chiaroscuro (2007)

Chiaroscuro, for cello and electronics, was commissioned by American cellist Craig Hultgren. The title (“bright/dark”) comes from the drawing technique that uses shading to create the illusion of depth. In this intimate piece, I attempt to capture the resonance of the cello from percussive to pitched sounds, creating a palette that stems from one source – the cello – that is further shaded, highlighted, and exaggerated by the electronics. The five-part structure of *Chiaroscuro* encompasses three large sections framed by an introduction and coda. The percussive introduction serves to conjure the sound, while the coda is a reflection of the piece as a whole. The middle section consists of a controlled improvisation using thematic elements found throughout the work.

Table Talk (2018)

Table Talk, for violin and viola, was commissioned by violinist Yu-Fang Chen and violist Mei-Chun Chen for the 2018 Thailand International Composition Festival. The piece follows a basic narrative of two people having a conversation over dinner; imagine a couple meeting for the first time as they explore the compatibility of their personalities over a short meal. *Table Talk* was written during a residency at the MacDowell Colony in Peterborough, New Hampshire during May and June of 2018.

Circular Variations (2011)

Circular Variations, for solo piano, is a set of 19 short etudes, that can be arranged into multiple orders or small groups ad infinitum. Each piece explores a specific formal concept or aspect of performance practice, similar in some ways to Bartók’s *Mikrokosmos*. The unrealized pitch material for each consists of the same sequence of 108 notes – a “chain” that acts as a musical Möbius strip, a continuously circular entity. In addition, each etude begins with the same three notes: C, D, and G, in the middle octave. One of my main objectives in the construction of this work was to see how much variety could result from using the same material for each short piece. The order of variations for tonight’s performance will be: Short/Long, Sinews, Ostinato, Four Voices, Primes, Chords, Threes, Resonance, Wedge, Continuum, Anacrusis, Three Voices, Sixes, Meditation, Contour, Formants, Sostenuto, Mosaics, Pulsing.

PROGRAM NOTES

Tag (2005)

Tag, for two flutes, was inspired by the work of architect Antoni Gaudí (1852-1926) during a visit to Barcelona, Spain in September 2005. The many ornate details and interplay in Gaudí's work led me to envision a musical space in which layers of ideas could be articulated between instruments, carving elements deep into the textural fabric of the music. The realization of this idea for two flutes seemed to suggest a kind of interplay reminiscent of the children's game "tag." In this musical version, thematic elements are handed back and forth between the two players. A large portion of the piece was composed in Barcelona while I was sitting on park benches (much of it during an afternoon in Gaudí's unique Park Güell) reflecting on Gaudí's work, most notably the incredible detail of the Sagrada Familia Cathedral. The piece was continued at home in Ohio and then completed in October at the Banff Center in Alberta, Canada. The first performance was given at the Banff Centre by Lorna McGhee and Sam Seabrook in November 2005.

Colored Shadows (2012)

Colored Shadows was composed in the winter of 2012 and was inspired by hearing several live performances given by then Eastman faculty violist John Graham (for whom the piece was written). Captivated by his warm and supple sound and the way that he caressed each phrase with his remarkable bow control, I marveled at the way he was able to explore the nuances of his special instrument, which he has gotten to know over a lifetime. This made me want to find a way to capture and resonate these traits in a work crafted for him. The result, after working closely with Graham, is a piece that explores the idea of "shadowing" the sounds that he makes through his viola using live electroacoustics. (The electroacoustic music is created in real-time from the sounds of the viola). Cast in nine interlinked sections, four of these are controlled improvisations on each of the open strings. The remaining five sections feature the same thematic material, although in contrasting contexts. The premiere of this work was given by John Graham at the 40th International Viola Congress (Eastman School of Music, Rochester, New York) on June 2, 2012.

PROGRAM NOTES

Unfoldings (2004)

Unfoldings, for solo guitar, was written in the summer of 2004 for Dan Lippel. This work is the result of extensive research into chords with resonant qualities – specifically, structures using all six strings that contain one or more unison pitches. Partitioned into four large sections (Exposition, Unfolding I, Unfolding II, and Coda), *Unfoldings* opens with six “base” chords which are slowly embellished and unfolded as time progresses – first as somewhat static verticalities, then as continually quicker-moving abstract linear segments. In the coda, this dichotomy coexists in a peaceful and reflective way. After hearing Lippel perform a solo concert in Cleveland, I was particularly interested in composing something that would showcase his ability to bring out timbral nuance, create lush lyrical phrasing, and project virtuosic clarity.

Objet/Ombre (2008)

Objet/Ombre, for 12 saxophones and electroacoustics, is one of several works of mine that explore the inherent resonance of the saxophones. The title, translated as Object/Shadow, hints at the interplay between traditional playing and extended performance techniques such as key noises and multiphonics (multiple sonorities or “chords”). The title also alludes to the relationship between the electroacoustics – all derived from the saxophone – and the ensemble. Concerning the work’s harmonic material, a series of related multiphonics is combined in a chained sequence over the duration of the piece, providing the background harmonic (spectral) structure for the ensemble and electroacoustics. At times these harmonic structures are heard in their purest form – as multiphonics in the texture – and, at other times, are manufactured within the ensemble as chords. The musical journey, however, is much more unpredictable, and oscillates between harmonic, melodic, and coloristic textures. *Objet/Ombre*, composed in 2007-08, was commissioned by Selmer France for Jean-Michel Goury and the Boulogne-Billancourt Saxophone Ensemble (Paris). Thank you to professor Chien-Kwan Lin for helping to facilitate tonight’s performance!

MEET THE ARTISTS

The music of American composer **Mikel Kuehn** has been described as having “sensuous phrases... producing an effect of high abstraction turning into decadence,” by New York Times critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP and BMI, the Banff Centre, the Barlow Endowment, the Chicago Symphony Orchestra, Composers, Inc., the Copland House, the International Destellos Competition on Electroacoustic Music, the Alice M. Ditson Fund at Columbia University, the Flute New Music Consortium, the Fromm Music Foundation at Harvard, the League of Composers/ISCM, the MacDowell Colony, the Ohio Arts Council, the Virginia Center for the Creative Arts, and Yaddo. His works have been commissioned by the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, the International Contemporary Ensemble, violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. Kuehn received degrees from the Eastman School of Music and the University of North Texas. His music can be heard on two New Focus Recordings portrait albums, *Object/Shadow* (2016) and *Entanglements* (2022). A member of the Eastman School of Music composition faculty, he directs the Electroacoustic Music Studios @ Eastman ([EMuSE](#)) and is the author of the computer music application nGen, and the recent book chapter, “Composing with Ambisonics: an Electroacoustic Practitioner’s Guide” (2024, Routledge).



Joëlla Becker is an innovative cellist, who engages audiences with characterful performances. Passionate about new music, Becker has premiered works of emerging composers and collaborated with various ensembles, including fivebyfive and Ensemble Signal. Joëlla also explores new music of the past, performing 17th and 18th century music on period instruments. Her curiosity has led her to play with groups such as Pegasus Early Music, NYS Baroque, and



MEET THE ARTISTS

Publick Musick. She regularly tours with the Smithsonian Academy Orchestra and serves as principal of the Eastman's Collegium Musicum. She has been a fellow at the Smithsonian's Beethoven Academy and Haydn Academy, playing on the museum's collection of historical instruments. Having grown up in France and earned a Diplôme d'Etudes Musicales from the Conservatoire of Bordeaux and the Conservatoire of Saint Maur des Fossés, she continued her studies at Eastman, completing her Bachelor's degree in 2022. She is currently pursuing a Masters in Cello Performance and a Masters in Early Music.

Grammy Award-winning Japanese-Norwegian violist **Masumi Per Rostad** is in demand as a soloist, chamber musician, and teacher. In 2017 he was appointed to the faculty of the Eastman School of Music.



Recent highlights include concerto appearances with the Virginia Symphony, LA Chamber Orchestra, The Knights, Grant Park Symphony Orchestra and numerous festivals including La Jolla Summerfest, Bridgehampton Festival, Music In The Vineyards (Napa), SpoletoUSA, and Beare's Premiere Music Festival (Hong Kong).

As a former member of the Pacifica Quartet 2001-2017 Masumi recorded prolifically and concertized extensively.

He studied with legendary violist and pedagogue Karen Tuttle at The Juilliard School and was her teaching assistant. While a student, he performed the world premiere of Michael White's Viola Concerto in Lincoln Center's Avery Fisher Hall and also gave the New York premiere of Paul Schoenfield's Viola Concerto.

Masumi actively maintains a YouTube channel and produces videos about music and musicians. He is currently serving as co-chair of the University of Rochester Faculty Senate. His Amati viola was crafted in Cremona, Italy in 1619.

MEET THE ARTISTS

Applauded by The Strad for her “fiery virtuosity” and “consummate performances,” violinist **YooJin Jang** is a winner of the 2017 Concert Artists Guild Competition and First Prize winner of the 2016 Sendai International Music Competition. These successes have resulted in a busy itinerary of international recital and concerto engagements as well as the release of two new recordings. The dynamic young talent has been lauded by the Boston Musical Intelligencer as “a performer without fear or technical limitation.” Her recent concerto performances include appearances with the symphony orchestras of Chautauqua, Dubuque, and Roswell. In recital, highlights include YooJin’s recent Carnegie Hall debut and concerts at Jordan Hall and the Isabella Stewart Gardner Museum in Boston and the Dame Myra Hess Memorial Concert series in Chicago. A passionate chamber musician, YooJin has performed with Caramoor’s Rising Stars and toured with Musicians from Ravinia’s Steans Music Institute and Musicians From Marlboro. Internationally, YooJin has performed with the KBS Symphony Orchestra and Seoul Philharmonic Orchestra, as well as with the Budapest Festival Orchestra led by Ivan Fischer, the Bulgaria National Radio Symphony Orchestra, the Tokyo Symphony Orchestra, and Spain’s Extremadura Orchestra. She has also given recitals in Japan at Sendai, Nagoya, and at Hamarikyu Asahi Hall in Tokyo. YooJin holds a Bachelor of Music from The Korean National University of Arts, where she studied under Nam Yun Kim. She earned a Master of Music, Graduate Diploma, Artist Diploma, and Doctor of Musical Arts from New England Conservatory, as a student of Miriam Fried. Since 2020, she has been an Assistant Professor of Violin at the Eastman School of Music and performs on the 1714 “May-Jacquet” Stradivari Violin on generous loan from the Eastman School of Music, University of Rochester.



MEET THE ARTISTS

Pianist **Marilyn Nonken** is recognized as "one of the greatest interpreters of new music" (American Record Guide). Writes Fanfare: "Her voicings are exquisite, her pedaling throughout is a model to be studied, and, when necessary, her virtuosity is equaled only by the insight and passion with which every piece is imbued." Her discography includes more than 30 recordings, including her spectral



trilogy for Divine Art – Tristan Murail: The Complete Piano Music, Voix Voilées: Spectral Music for Piano, and Hugues Dufourt: L'Origine du monde – two discs for Mode's Feldman Edition (Triadic Memories and The Complete Works for Piano and Violoncello with Stephen Marotto), and Snycopated Musings: Rags, Concert Waltzes and Novelties for the Pianoforte by Scott Joplin and his Collaborators. A student of David Burge at Eastman, Marilyn Nonken received a Ph.D. in musicology from Columbia University. Her writings include The Spectral Piano: From Liszt, Scriabin and Debussy to the Digital Age (Cambridge, 2015) and Identity and Diversity in New Music: The New Complexities (Routledge, 2019). She has also written chapters for Perspectives on the Performance of French Piano Music, Messiaen Perspectives, Messiaen in Context, and The Oxford Handbook of Spectral Music. A Steinway Artist, she is Professor of Music and Music Education at New York University, where she chairs the Department of Music and Performing Arts Professions.

Originally from Greenville, South Carolina, **Dana Crytser** is a flutist and environmentalist based in Rochester, NY. As a performer, Dana seeks to celebrate soundscapes of the natural world by bringing music into and recognizing the aural beauty inherent in outdoor spaces. She has spent considerable time exploring the role that art and music have to play in combating climate change and aims to use her work as an artist and activist to further this mission. Dana holds an MM in Flute Performance from Eastman where she studied with Bonita Boyd and a Bachelor of Music in Flute Performance with a Chamber Music Concentration from the University of South Carolina where she studied with Jennifer Parker-Harley.

MEET THE ARTISTS

Elise Kim is a national competition winner and orchestral musician, recently joining the Rochester Philharmonic Orchestra in 2023 as the newly appointed flute and piccolo. Elise has performed in orchestras around the country including Buffalo Philharmonic, Spoleto Festival Orchestra (USA), Aspen Music Festival Orchestras, Colorado College Summer Music Festival, and New York String Orchestra. Elise has been a featured soloist with the Eastern Music Festival, UW Symphony, Sewanee Musical Festival Orchestras, and Philharmonia Northwest. Additionally, she is a prizewinner of the National Flute Association prestigious Young Artist and Masterclass, New Jersey Flute Society Young Artist, and the Central Ohio Flute Society Collegiate Competitions. She is also a three-time prizewinner of the Music Teacher National Association Woodwind Competitions. Elise completed her studies with Bonita Boyd at Eastman (Master of Music, Performer's Certificate) and Donna Shin at the University of Washington (Bachelor of Music). She credits her teachers for instilling a passion for teaching and has recently joined the faculty of the Eastman Community Music School and Hochstein Music School, in addition to cultivating her private studio in Rochester, NY. In her free time, she loves to explore the outdoors skiing, climbing, and backpacking.



Guitarist **Daniel Lippel**, called an “exciting soloist” (New York Times) and “precise and sensitive” (Boston Globe) is active as a soloist, chamber musician, recording artist, and collaborator in diverse contexts. Recent solo performances include the University of New Mexico, National University of Colombia in Bogota, Sinus Ton Festival in Germany, Le Poisson Rouge (New York), University of Texas at San Antonio, UC Davis, Lawrence University (Wisconsin), the Cleveland (CIM) and Connecticut guitar festivals, and the New York, Triangle (N.C.), and US Classic Guitar guitar societies. He has been the guitarist for counterjinduction ensemble since 2019 and the International Contemporary Ensemble (ICE) since 2005. As a chamber musician, Lippel has performed at the Macau Music Festival (China), Teatro



MEET THE ARTISTS

Amazonas (Manaus, Brazil), Dutch National Opera, Ojai Festival, Acht Brücken Festival (Cologne, Germany), Mostly Mozart Festival at Lincoln Center, Guitar Foundation of American conference, and as a guest with the St. Paul Chamber Orchestra, New York New Music Ensemble, and Talea Ensemble, among others. Lippel is co-founder, owner, and director of New Focus Recordings, releasing several recordings as soloist, chamber musician, and producer on the label, and has also recorded for Sony Japan, Bridge, Kairos, Wergo, Innova, Albany, Starkland, and Tzadik.

The **Eastman Saxophone Project's** repertoire spans a wide spectrum of musical genres, with the vast majority of works arranged by ensemble members. Each program is presented from memory and without a conductor, showcasing artistry, creativity, and spontaneous musical communication among the performers. ESP also steadily contributes to the expansion of saxophone ensemble repertoire by collaborating with composers, who have included Jennifer Beller, Steven Bryant, Ted Goldman, John Mackey, Jon Russell, and Baljinder Sekhon. Since their founding in 2010, the Eastman Saxophone Project has quickly become one of the most recognized saxophone ensembles in the world. They made their New York debut at Steinway Hall in 2011 and have appeared on National Public Radio through WXXI's Backstage Pass. In addition to multiple outreach concerts, ESP performs two full-length productions a year in Rochester, New York. The ensemble also made their Kennedy Center debut in 2015, and embarked on a China tour in Beijing, Jinan, Ningbo, and Shanghai in 2016. Archived performances of ESP are shared through the EastmanSaxProject channel on YouTube. The Eastman Saxophone Project is directed by Chien-Kwan Lin and consists of his studio at the Eastman School of Music. Uday Singh currently serves as the ensemble's Assistant Director. ESP is a Vandoren and Conn-Selmer Artistic Ensemble and endorses Selmer (Paris) saxophones.

MEET THE ARTISTS

EASTMAN SAXOPHONE PROJECT

Isaac Boone
Estel Vivó Casanovas
Landon Chang
Timothy Coene
Zachary Costello
Joseph Himmelberg
Darryl Leung
Matthias Roth
Gaurav Sarangi
Austin Shilling
Uday Singh
Benjamin Small

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Ko Muramatsu, and Connor Simpson*

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

Christine Jensen, jazz composition & saxophone

Hatch Recital Hall

Wednesday, February 5, 2025 at 7:30 PM

KILBOURN CONCERT SERIES

Kevin Hays Trio

Kilbourn Hall

Thursday, February 13, 2025 at 7:30 PM

Grammy Award-winning jazz pianist composer Kevin Hays is internationally recognized as one of the most original and compelling musicians of his generation. His many recordings have received critical acclaim from The New York Times, Downbeat Magazine and Jazz Times, as well as the “Coup de Coeur” award from the Académie Charles Cros (France).

FACULTY ARTIST SERIES

Priscilla Yuen, Irina Lupines, & Soojin Kang, collaborative piano

Kilbourn Hall

Sunday, February 16, 2025 at 3:30 PM

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Eastman Wind Ensemble

Kodak Hall at Eastman Theatre

Wednesday, February 5, 2025 at 7:30 PM

Music of Hindemith, Leslie Bassett, Varèse, & Kuster

Composers Concert

Kilbourn Hall

Thursday, February 6, 2025 at 7:30 PM



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



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