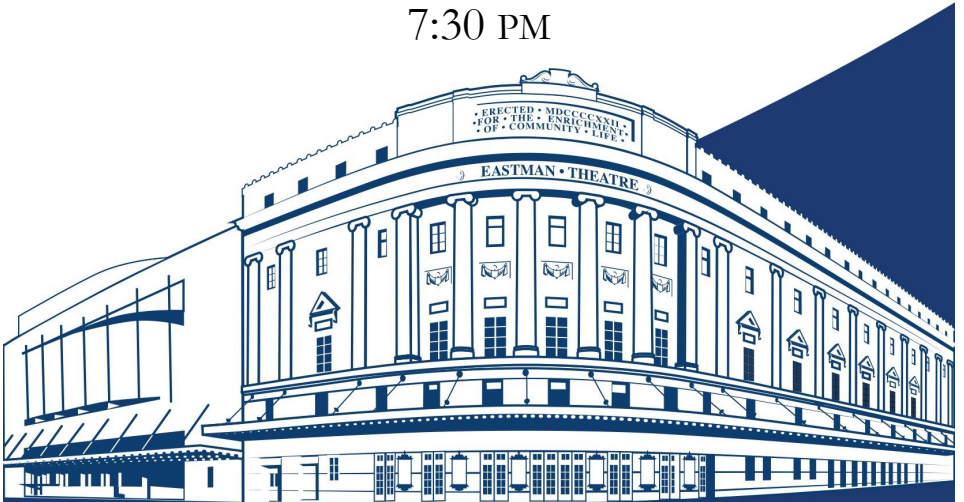




PRESENTS

Stitching Time

Tuesday, October 10, 2023
Kilbourn Hall
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Brandenburg Interstices (2012)

Gabriella Smith
(b. 1991)

Leona Liu, violin
Hannah Kim, violin
Max Wang, viola
Joëlla Becker, cello
Gregory Galand, double bass
Dylan Tucker, flute
Luke Poeppel, harpsichord

Tripping in the Horror Vacui (2022)

Nolan Hildebrand
(b. 1992)

Ciara McGuire, violin
Ryan Post, cello
Lisa Ling, piano

...risuona piu lontano che mai (2018)

Dimitri Papageorgiou
(b. 1965)

Eric Bergeman, flute
Floris Van der Veken, soprano saxophone
Julian Stuart-Burns, piano
Izaiah Gonzales, percussion

Knotted Silk (1999)

Linda Catlin Smith
(b. 1957)

Erica Lin, violin
Camilla Carvalho, double bass
Jacob Eichhorn, clarinet
Diego Turner, trumpet
Niyayesh Bagheri, piano
Lucy Chugh, vibraphone
Kai Gray, percussion
Yonatan Dvir, conductor

PROGRAM

Clear Sky (2005-2006)

Josh Levine
(b. 1959)

Floris Van der Veken, solo soprano saxophone

Ciara McGuire, violin
Megan Wike, viola
Joëlla Becker, cello
Emma Goldberg, double bass
Kaja Hammerschmidt, flute
Iines Kiuru, clarinet
Talia Berenbaum, trombone
Meihui An, piano
Cass Lo, percussion
Luke Poeppel, conductor

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PROGRAM NOTES

Brandenburg Interstices (2012)

Gabriella Smith

Gabriella Smith's *Brandenburg Interstices* was commissioned by the 2012 Lake Champlain Chamber Music Festival. It is a companion to and a reimagining of Bach's famous Brandenburg concertos. As the title suggests, this piece interweaves between material of Bach's music – seamlessly moving between direct quotation, imitation of the harmonic style, and references to entirely different musical practices. Smith's other work does not often engage so directly with historical reference, and many facets of her musical voice like subtle timbral effects, driving rhythms, and spectral harmonies permeate this piece and create a unique and multifaceted dialogue with music of a different time.

Tripping in the Horror Vacui (2022)

Nolan Hildebrand

Tripping in The Horror Vacui is a 10-minute single movement work for violin, cello, piano, and electronics. The piece is an exploration in heaviness, density, and maximalism. Here, heaviness relates to my interest in contemporary metal music, noise music, and experimental avant-garde concert music. In the work, heaviness is manifested musically through massive noise masses, crushing drones, and the creation of “electroacoustic super-instruments” that play noisy collages of complex riffs and clustery monophonic melodies.

Ideas of heaviness and density connect to the concept of horror vacui, also referred to as kenophobia (from Greek for “fear of the empty”). Horror vacui is a visual aesthetic that is characterized by the filling of the entire surface of a space with detail. Besides the various pieces of visual art that inspired the music and its concepts, I was particularly inspired by the following quote from Aristotle discussing the concept of the horror vacui as it pertains to physics.

“In a void, no one could say why a thing once set in motion should stop anywhere; for why should it stop here rather than here? So that a thing will either be at rest or must be moved ad infinitum unless something more powerful gets in its way.” — Aristotle, *Physics, Book IV, section 8*

PROGRAM NOTES

The idea of tripping relates to psychedelic experiences and ego death. Ego death, which results in complete transcendence of the self is a reference to the transcendence one experiences when encountering massive musical objects that are intensely overwhelming and sublime.

— *Nolan Hildebrand*

...risuona piu lontano che mai (2018)

Dimitri Papageorgiou

...risuona piu lontano che mai is a work shaped and, at the same time, fractured by the brevity of its mnemonic fragments, which reappear in manifold and often distressing reoccurrences and insistent retrospections through a series of regenerations and rearrangements of the material. Echoing the strangeness of an indescribable sound, these mnemonic fragments are advancing and regressing non-linearly, in stumbles and stutters, uncertainties and hesitations. They are treated as, what Deleuze (and Guattari) would call, blocks of becomings in contemplative and non-hierarchical dialogues with one another: as something happening in the process, in intimate intimacy.

“A becoming is always in the middle; one can only get it by the middle. A becoming is neither one, or two, nor the relation of the two; it is the in-between, the borderline or line of flight... If becoming is a block (a line-block), it is because it constitutes a zone of proximity and indiscernibility, a no-man’s land, a non-localizable relation sweeping up the two distant or contiguous points, carrying one into the proximity of the other – and the border-proximity is indifferent to both contiguity and to distance.”

Gilles Deleuze and Félix Guattari, A Thousand Plateaus. Capitalism and Schizophrenia, trans. Brian Massumi (Continuum, London and New York, 2003), p. 293.

Knotted Silk (1999)

Linda Catlin Smith

Knotted Silk for mixed small ensemble, was composed for Arraymusic for their collaboration with Dancemakers called “Chemin de Ronde.” The melody is shared by all of the instruments creating a line of continuously changing colour. The instruments also combine in irregularly spaced chords (or knots). *Knotted Silk* is recorded on the cd *Memory Forms*.

PROGRAM NOTES

Clear Sky (2005-2006)

Josh Levine

Clear Sky, for soprano saxophone and ensemble, is nexus of reflections on my mother's death after over a decade of physical decline. The title refers to the moment itself of her passing when, after days of nearly incessant rain, the clouds broke and sunlight entered the room where she lay.

The soloist's part is a strange form of theme-and-variations, where the "variations" are attempts to recover a theme that has been nearly lost (consistent with much of my work, a large portion of the piece's melodic and rhythmic material and architecture derive from this germinal theme). The ensemble is organized into two main groups. Participating in the variations as if in a series of interweaving dreams, the members of the first group—flute, clarinet, trombone, and cello—are like projections of the soloist's most intimate memories. The clarinet has an especially deep connection with the saxophone. The music played by the remaining ensemble instruments is more objective and ritualistic in character, a kind of fragmented, elusive chaconne whose harmonies evolve even as they cycle. Juxtaposed with these musical elements are occasional aural "visions" inspired by the blinding, shimmering reflection of light on bodies of water.

Clear Sky was commissioned by and first performed at the 2006 Rümelingen Festival in Switzerland. The saxophone soloist was Marcus Weiss, for whom the part was composed, with the festival ensemble conducted by Peter Rundel. It is dedicated to the memory of Gloria Levine.

— *Josh Levine*

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

EASTMAN PIANO SERIES

Angela Hewitt

Kilbourn Hall

Friday, October 13, 2023 at 7:30 PM

One of the most respected pianists on the international stage and hailed as “the pre-eminent Bach pianist of our time” (*The Guardian*), Angela Hewitt makes her solo recital debut as part of the Eastman Piano Series. A not-to-be-missed occasion, her program includes works of Bach, Mozart, and Robert Schumann.

GATEWAYS MUSIC FESTIVAL

Brass Collective

Hatch Recital Hall

Tuesday, October 17, 2023 at 7:30 PM

An ensemble of the Gateways Music Festival, whose mission is to support and connect professional classical musicians of African descent and enlighten and inspire communities through the power of performance, the Brass Collective was founded in 2018 and maintains an active touring schedule of performances, master classes, demonstrations, clinics, and community engagement activities across the United States.

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Eastman Wind Ensemble

Kodak Hall at Eastman Theatre

Wednesday, October 11, 2023 at 7:30 PM

Music of Richard Strauss, Julia Wolfe, George Walker, and Douglas Lowry

Composers Concert

Kilbourn Hall

Thursday, October 12, 2023 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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