



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

# Musica Nova

**Brad Lubman,**  
music director

**Luke Poeppel,**  
assistant conductor

Monday, November 20, 2023  
Kilbourn Hall  
7:30 PM

~ PROGRAM ~  
**Musica Nova**  
Brad Lubman, *music director*  
Luke Poeppel, *assistant conductor*

**Dérive 2** (1988/2006)

A workshop presentation of excerpts:  
Performance practice and rhetoric

**Brad Lubman,** *conductor*

**Pierre Boulez**  
(1925-2016)  
45'

~ INTERMISSION ~

**Requiem - Songs for Sue** (2006)

**Sofia Scattarreggia,** *soprano*  
**Luke Poeppel,** *conductor*

**Oliver Knussen**  
(1952-2018)  
15'

~ **PERSONNEL** ~

*Musica Nova*

**Flute**

Alexander Day  
Alexandra Stokes

**Oboe**

Myles Meader

**Clarinet**

James Julian  
Eryn Levy  
Johnny Wang

**Bassoon**

Adrian Wittmer

**Horn**

Amelia Caruk  
Andrew Foster  
Kyle Schober

**Percussion**

John Dawson  
Sammy DeAngelis  
Andrew Lauler

**Keyboard**

Catherine Baek  
Haniel Anugerah

**Harp**

Sunshine Quan

**Violin**

Ciara McGuire

**Viola**

Ally Keller  
Rachel Smith  
Jane Vourlekis

**Violoncello**

Joëlla Becker  
Cori Trenczer

**Double Bass**

Gregory Galand

**Some thoughts on the program tonight, from Brad Lubman**

Aspects of tonight's workshop presentation of excerpts from  
Dérive 2 by Pierre Boulez:

We are well past the time when what we once called new-music (i.e. certain works from the European Avant-garde era of the 1950s-60s) was merely 25-30 years old. Indeed, if you check your calendars and watches, you might notice that what some of us of a certain generation at one time referred to as new-music is now some 60 to 70 years old! Moreover, the proliferation of compositional styles since the 1960s is so overwhelmingly staggering, that one could probably start a school just based on that repertoire alone. In fact, I would venture to guess that perhaps many schools of music have not caught up with what has happened in music history in the past 40 years (let alone the past 60 to 70 years).

It can therefore be quite a challenge to teach various concepts of basic things in the music of our time, things such as rhythm, tone production, articulation, new playing techniques (actually many of these so-called new playing techniques are not really new anymore), and style, when students are steeped only in music mostly written between the mid-1700s to circa 1899. Additionally, I have found that when any new-music is claimed to be taught or performed, it often turns out to be music that although written recently sounds very much like older music that we already know (i.e. new music that sounds like Rachmaninoff, Brahms, Bartok, Stravinsky, Respighi, for example). Thus, on a larger scale, students often don't get enough exposure to much of the musical styles of the past 70 years.

Consequently, I felt that it would be enlightening and useful to give a presentation in a workshop setting on performance practice and rhetoric in the late works of Pierre Boulez using several excerpts from Dérive 2.

My Two Mentors: some background information about tonight's program

The two composers on tonight's program, Pierre Boulez and Oliver Knussen, were two of the most amazing composer/conductors of our time, and two very important figures for me as a conductor and composer. I had the great good fortune to know both of them and to have had the chance to work with each of them at different points in my life.

When I was a teenager and started attending orchestra concerts in New York City (in the 1977-78 concert season), Pierre Boulez had already left his position as music director of the New York Philharmonic, and Zubin Mehta was about to start his tenure with that orchestra. As a classical music record collector, I had certainly heard about and read about Boulez. I found his recordings of Ravel, Bartok, Stravinsky, Debussy, and Varèse to be positively captivating in their transparency and wonderful balance of orchestral sound. During that time I also read Joan Peyser's biography about Boulez....twice! (what 16 year old kid reads the Boulez biography twice?????!!!!). Later, in college, when I heard excerpts from Boulez's "le marteau sans maître" I immediately connected with the rhetoric and the pitch language, I was captivated and fascinated. I became obsessed with Boulez the conductor, the composer, the musical thinker.

Consequently it was of enormous importance to me that I was accepted into a master class with Boulez in 1991 at the Scotia Festival. I had seen him conduct earlier that year in New York for a series of master classes and concerts for a Carnegie Hall Professional Training Workshop. Interestingly, I had already been conducting for 10 years and only knew his recordings, yet had never

actually seen Boulez conduct (it was the 1980s, no Youtube yet or DVDs). So in 1991, finally I was getting the chance to watch him at work. I was mesmerized by his conducting style and proceeded to try to emulate and assimilate all that I could from his technique (you must imagine that up until that time a lot of my conducting technique was informed by watching Mehta and Ozawa). So it was very meaningful to me to be able to work with him at the Scotia Festival and conduct for master classes with him on his own “le marteau sans maître” and the Webern Concerto for Nine Instruments, Op. 24.

However, it was also around that time (actually it was a couple of years earlier, 1989) that I was chosen to be the assistant conductor to Oliver Knussen at the Tanglewood Music Festival and to conduct for the Festival of Contemporary Music. I did that for the summers from 1989-1994. Olly, as everyone called him, became a very important mentor for me in a way that went far beyond the influences of Boulez. Olly was one of the kindest and most giving musicians I have known. The time and energy he spent nurturing composers and performers with an interest in contemporary music was legendary.

Ultimately, I came to realize that with Boulez and Knussen as my two mentors, I had the best of both worlds, so to speak. They each possessed incredibly clear and musical conducting techniques (different from one another as they were) and the most amazing ears in the world. They could hear anything and everything no matter how dense and complex the musical texture might be. Each of them in their different ways urged us to keep an open mind and look forever forward while immersing ourselves in the art and music of our own time, to be engaged with the living creative artists around us.

### ***Requiem - Songs for Sue***

These songs grew from the inclusion of a fragment from Rilke’s “Requiem for a Friend” (chosen by Alexander Goehr) in a memorial booklet for Sue Knussen. These extraordinary lines gradually acquired both music and other texts in my mind over the next few years, and Requiem-- Songs for Sue is the outcome (though perhaps there will be more one day). The other words are from Emily Dickinson (an assemblage of lines and verses from several poems), Antonio Machado, and W.H.Auden (a special favourite of Sue’s and mine). I hope the music allows them still to speak for themselves, although on occasion I have taken phrases quite far from their original sense. I wanted the sound to be predominantly autumnal in tone, and the instrumentation was chosen to that end: flute, alto flute, two clarinets with bass clarinet, and pairs of horns, violas and cellos plus double bass, marimba with tam-tam, keyboards and harp. This Requiem, which plays continuously for a little less than a quarter of an hour, was written for Claire Booth to sing, and commissioned for MusicNOW, the new music chamber series of the Chicago Symphony Orchestra, with whom I conducted the first performance in April 2006. - © Oliver Knussen

## **Upcoming Collegium Concerts**

Events are free unless otherwise noted.

Monday, December 4

### **The Eastman Wind Ensemble**

Featuring arrangements by Donald Hunsberger  
Music of Kabalevsky, Ravel, Shostakovich, Williams, and Husa  
Mark Davis Scatterday and Brayer Teague, conductors  
Kodak Hall at Eastman Theatre • 7:30PM

Monday, December 4

### **Eastman Jazz Ensemble**

Christine Jensen, director  
Kilbourn Hall • 7:30PM

Wednesday, December 6

### **Eastman Wind Orchestra**

Music of Schuman, Iannaccone, Etezady, and Mackey  
Mark Davis Scatterday, Zachary Griffin, and Luca Peveroni, conductors  
Kodak Hall at Eastman Theatre • 7:30PM

Friday, December 8

### **Eastman School Symphony Orchestra & Eastman-Rochester Chorus**

Ethel Smyth - Mass in D  
William Weinert, conductor  
Kodak Hall at Eastman Theatre • 7:30PM

Monday, December 11

### **Eastman New Jazz Ensemble**

Dave Rivello, director  
Kilbourn Hall • 7:30PM

*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.*

Information about upcoming Eastman concerts and events can be found at:  
[www.esm.rochester.edu/calendar](http://www.esm.rochester.edu/calendar)

**Kilbourn Hall** fire exits are located along the right and left sides, and at the back of the hall. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

A fully accessible restroom is located on the main floor of the Eastman School of Music. Our ushers will be happy to direct you to this facility.

Please note: The use of unauthorized photographic and recording equipment is not allowed in this building. We reserve the right to ask anyone disrupting a performance to leave the hall.

### **Supporting the Eastman School of Music:**

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