

Eastman Musica Nova

Brad Lubman,
music director

Yiran Zhao and Peiwen Zou,
conductors

Wednesday, February 12, 2025

Kilbourn Hall

7:30 PM

~ PROGRAM ~
Eastman Musica Nova
Brad Lubman, *music director*
Yiran Zhao and Peiwen Zou, *conductors*

Dérive 1 (1984/1986)

Pierre Boulez
(1925-2016)
6'

Yiran Zhao, *conductor*

Sparkle (1992)

Chen Yi
(b. 1953)
11'

Peiwen Zou, *conductor*

Silbury Air (1977/2003)

Harrison Birtwistle
(1934-2022)
15'

Peiwen Zou, *conductor*



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

~ PROGRAM NOTES ~

Dérive 1

Dérive translates roughly as “derivative”; the piece is derived from the two compositions *Répons* (1981) and *Messagesquise* (1976/77) by Boulez. The “derivative” is also a sequence of variations “on the name Sacher” using the “Sacher hexachord”—a selection of six pitches based on the Swiss conductor and patron Paul Sacher’s last name. Six chords build a circular rotation, which mimic the structure of the piece, but also soften it.

Dérive 1 (1984) is divided into two sections. The first section, measures 1–27, is characterized by a slow pulse ornamented by percussive and rapid arpeggios made by different instruments. The second section, measures 27–46, consists of a long crescendo which leads to a climax at measure 41. On the third beat of measure 46 a short coda ensues, repeating the same chord while using the ornaments from section one. The piece scored for a “Pierrot ensemble” consisting of one flute, one clarinet in A, one violin, one cello and a piano, with the addition of a vibraphone.

- Yiran Zhao

Sparkle

Chen Yi is a Chinese-American composer renowned for bridging Chinese and Western musical traditions. Born in China, she was the first Chinese woman to earn a Master of Arts in composition from the Central Conservatory of Music in Beijing. A prolific and distinguished composer, she continues to transcend cultural and musical boundaries in her work. Commissioned by The New Music Consort, *Sparkle* reflects her fascination with the brilliance of fleeting moments. She writes:

“In *Sparkle*, I want to express my impressions of sparks—everlasting flashes of wit, so bright, nimble, and full of passion. The pitch, rhythm, and form are drawn from the tune and structural methods of traditional Chinese baboon (Eight Beats), following its rules of note grouping.”

Silbury Air

Silbury Air is named after Silbury Hill, a prehistoric mound in Wiltshire, the biggest artificial mound in Europe, being 125 feet high and covering more than five acres. Its use and purpose, after centuries of speculation, still remain a mystery.

The music of the *Air* is not in any way meant to be a romantic reflection of the hill’s enigmatic location – nor a parallel with any of its evident geometry. Seen from a distance the hill presents itself as an artificial but organic intruder on the landscape.

I have often alluded to my music of landscape presenting musical ideas through the juxtaposition and repetition of “static blocks” or, preferable for my terminology, objects. These objects themselves being subjected to a vigorous invented logic via modes of juxtaposition, modes of repetition, modes of change.

The sum total of these processes is a compound artificial landscape or “imaginary” landscape, to use Paul Klee’s title.

- Harrison Birtwistle

~ **PERSONNEL** ~
Eastman Musica Nova

Flute

Helen Freeman
Andy Hanks

Oboe

Josh So

Clarinet

Victor Ni

Bassoon

Adrian Lau

Horn

Abbey Jemison

Trumpet

Diego Turner

Trombone

Xin Chen

Percussion

Brandon Berlanga
John Dawson
Sammy DeAngelis
Michael Smith

Keyboard

Irene Huang
Sicheng (David) Huang
Yiran Zhao

Harp

Sunshine Quan

Violin

Leona Liu
Ciara McGuire

Viola

Syara Robert

Violoncello

Aaron Lieberman

Double Bass

Gregory Galand
Angshen Sun



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