

Eastman Musica Nova

Brad Lubman,
music director

Yiran Zhao and Peiwen Zou,
assistants

Friday, March 7, 2025

Kilbourn Hall

7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

~ PROGRAM ~

Eastman Musica Nova
Brad Lubman, *music director*
Yiran Zhao and Peiwen Zou, *assistants*

layering radiances....toward stillness (2023)

Jeffrey Mumford
(b. 1955)
10'

Peiwen Zou, *conductor*

Suddenness (2023)

Victor Ibarra
(b. 1978)
10'

Dieter Hennings, *guitar*

Bateau Ivre (2011)

John Zorn
(b. 1953)
11'

Yiran Zhao, *conductor*

~ INTERMISSION ~

Sobre Los nueve infiernos del Mictlan (2019)

Victor Ibarra
26'

Zachary Costello, Joe Himmelberg,
Tim Coene, and Ben Small, *saxophones*

~ PROGRAM NOTES ~

layering radiances... toward stillness

Born in Washington, D.C., in 1955, Jeffrey Mumford initially pursued visual arts before dedicating himself to music composition. His deep connection to color and texture remains in the spirit of his work. Using staves as his canvas and pitches as brushstrokes, Jeffrey Mumford creates fascinating musical landscapes that are rich in color and depth. His compositions unfold like layered paintings, balancing clarity with mystery, intensity with repose, and motion with stillness. Many of his works are inspired by the spirit of clouds, poetic and atmospheric, seeking peacefulness in the ever-shifting textures. As the composer himself describes:

"I like to think that people could walk into one of my pieces, like you can walk into a painting or a video installation."

Suddenness

Winning work of the GuitART Festival International
Composition Competition 2024

"Suddenness" refers to the final stage of the phenomenon of the *insight*, a term used in psychology to describe the process of inner vision, perception, or understanding. In this context, *insight* can be defined as the process by which we are able to become aware of a situation, connecting it to our personal experiences or considering its solution or understanding. The phenomenon of insight is divided into four phases: first, the *mental impasse*; second, the *restructuring of the problem*; third, the *acquisition of a deeper understanding*; and finally, *suddenness*, defined as an unexpected instant — a space of abrupt understanding — that emerges clearly in consciousness, as a response to the initial problem. This final phase serves as an analogy for the writing processes of my piece.

Suddenness was written for Dieter Hennings, with the assistance of my friend Mario Ortiz for editing and fingering.

The work was written with the support of the Sistema de Apoyos a la Creación y Proyectos Culturales (SACPC), through the Sistema Nacional de Creadores de Arte, 2022 emission.

- Victor Ibarra

Bateau Ivre

Bateau Ivre ("The Drunken Boat") is a poem by French poet Arthur Rimbaud, set by American composer and saxophonist John Zorn for flute, clarinet, vibraphone, piano, violin, viola, and cello. With a tempo that is constantly in flux, the piece sways back and forth mimicking a dramatic sea swell. Commissioned by Chamber Music America Classical Commissioning Program, the piece, in jump-cut style, explores the adventurous and desperate nature of the poem with fluidity.

Sobre los nueve infiernos del Mictlán

The idea of writing this piece arose from a previous collaboration with the musicians of the saxophone quartet Sigma Project, who premiered *Grande Équerre: ensayo sobre la negación*, for saxophone quartet at the Colegio Nacional in Mexico City in November 2014. Similarly, this work is the result of a close relationship with the ensemble CEPROMUSIC and its conductor, José Luis Castillo, with whom I have had the opportunity to collaborate on various occasions.

Sobre los nueve infiernos del Mictlán is structured around a geographical map inspired by the concept of Mictlán's nine regions: Itzcuintlán, Tepeme Monamictlán, Itztépetl, Cehuelóyan, Pancuetlalcáloyan, Temimínalóyan, Teyollocualóyan, Apanohualóyan, and Chiconahualóyan. These nine regions, representing the nine hells of the underworld in Mexica mythology, were traversed by the souls of those who died of natural causes, just before reaching eternal rest.

Sobre los nueve infiernos is part of my project for the Sistema Nacional de Creadores de Arte, which is called *Redefining the musical gesture from the symptomatology of visual agnosia*. The pieces included in this project are—among other things—a general exploration of the different types of visual agnosia in an analogy with sound established from a very personal perspective.

- **Victor Ibarra**

~ 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.

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.

Victor Ibarra, born in Guadalajara, Mexico, has had an extensive training in his own country as well as in France and Switzerland, with well-known musicians such as Hebert Vázquez, José Luis Castillo, Edith Lejet, Daniel D'Adamo and Michael Jarrell. He has been awarded first prize in the Alea III competition in the United States, first prize in the National Music Auditorium – BBVA Foundation competition in Spain, first prize in the Mauricio Kagel competition, the Zeitklang Award in Austria, first prize in the Basel Composition Competition in Switzerland, among other international recognitions. Ibarra was recently selected at the Ensemble Aleph's 7th International Forum for Young Composers, while simultaneously chosen as a member of the Casa de Velazquez – Académie de France à Madrid.

His works have been performed by well-known international ensembles. He has successfully completed his master's degree in composition at the Conservatoire National Supérieur Musique et Danse de Lyon, unanimously winning first prize and the special recognition from the Salabert Foundation. Since 2014 he has been a member of the National System of Art Creators by the National Fund for Culture and Arts of Mexico.

Victor Ibarra's style draws on widely varied resources that together outline a genuine musical language. In his pieces, every passage is immersed in micro-tonality, with a precise harmonic structure that often becomes labyrinthine, even obsessive. Rhythmic energy is essential to his music, and he employs instrumental virtuosity to create new spaces and dimensions. The influence of Spectralism is evident in his coloristic approach to timbre, while interdisciplinary dialogue (usually with visual arts) puts a personal mark on his work, which is characterized above all by clarity and fidelity to his compositional instincts and ideals.

Since 2017, he teaches composition and orchestration as a full-time professor at the University of Guanajuato's Music Department, where he also serves—since 2019—as director of the Callejón del Ruido International Contemporary Music Festival.

Victor Ibarra holds both Mexican and French nationality.

- **Paloma Benito Fernández (Musicologist)**

~ **PERSONNEL** ~
Eastman Musica Nova

Flute

Ray Zheng

Oboe

Ernest Chau

Clarinet

Eric Butler

Bassoon

Adrian Lau

Saxophone

Ben Small

Horn

Nicole Keller

Trumpet

Derek Gong

Trombone

Aidan Fuller

Percussion

Brandon Berlanga

John Dawson

Sammy DeAngelis

Michael Smith

Keyboard

Haniel Anugerah

Irene Huang

Harp

Sunshine Quan

Violin

Leona Liu

Zihua Ma

Ciara McGuire

Viola

Anna Denfeld

Syara Robert

Violoncello

Joëlla Becker

Aaron Lieberman

Double Bass

Angshen Sun



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