

EASTMAN SCHOOL OF MUSIC

COMPOSERS' CONCERTS

Tuesday, May 4, 2021
Kilbourn Hall
12:30 PM



EASTMAN
SCHOOL OF MUSIC

UNIVERSITY *of* ROCHESTER

PROGRAM

Afterimage from (2021)

Reilly Spitzfaden
(b. 1992)

Emma Gierszal, percussion
Zachery Litchfield, cello
Daniel Brottman, MIDI keyboard
Reilly Spitzfaden, conductor

Sun and Snow (2021)

Peiwen Zou
(b. 2002)

Alexander Kang, oboe
Sunshine Quan, harp

Long Lost Love (2020)

Charles Berofsky
(b. 2000)

Robert Sanders, violin
Charles Berofsky, piano

**Sonata No. 2 "Chaconnesque"
for Violin and Piano** (2020)

Keane Southard
(b. 1987)

Nicholas Shaefer, violin
Keane Southard, piano

Don't Tell Me What to Do (2021)

Bo Huang
(b. 2001)

Ashrey Shah, clarinet
Jennifer Carpenter, cello

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Des Moules en France (2021)

Clayton Trumbull
(b. 2002)

Aaron Ouellette, flugelhorn
Carter Stark, guitar

**Trombone Quartet No. 1
in B-flat "Serioso"** (2021)

Zachary Berenbaum
(b. 2002)

The Jitterbug Jangle
The Funny Honey Bee Choir
Run, Wheeler Walker, Run!
There's a Hocket in my Pocket!

Rose Cantrell and Will Hurtz, trombones
Zachary Berenbaum, bass trombone
Emma Havel, euphonium

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Afterimage from

Reilly Spitzfaden

El colibrí, ya no está aquí.
(The hummingbird is no longer here.)

—Raúl Aceves, Tandariola

Sun and Snow

Peiwen Zou

In Nanjing, my hometown, we seldomly have snow in winter, maybe just two days through the whole winter. The snow just melts after it falls. However, one day the winter of 2020, we got heavy snow which I haven't met after 2008. The beautiful and precious scenery with snow glowing under the sun cries for me to record it. This is a piece written for the sun and snow in winter, cold but warm.

Long Lost Love

Charles Berofsky

This piece was commissioned by Luis Perez Canabal, a McNair Scholar at Central Washington University as part of his McNair project on Violin Romances. When I began to write the piece, I had to consider the word "romance" means. The word doesn't convey a structural image; I suppose

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simply the spirit of the piece is what's important. One of the most prominent motifs used in this work is freely adapted from the main theme of Chopin's Polonaise-Fantasia in A-flat major, Op 61 for solo piano, one of my favorite pieces (which I was learning for the first time as I was writing the romance). The tune appears in the first bars as a ghostly echo of some distant memory, and it recurs throughout the piece. The Polonaise-Fantasia's climax is quoted almost verbatim near the end of the piece, although the cadence is altered in a surprising twist.

Sonata No. 2 "Chaconnesque" for Violin and Piano Keane Southard

The impetus for this piece was the opening harmony and a desire just to explore and enjoy it. Like a traditional chaconne, this work features a repeated harmonic progression, this one consisting of nine harmonies with the first, fifth, and ninth being the same. However, in my piece the harmonies are stretched out over a much longer period than usual with each usually lasting between twenty and thirty seconds. I wanted to take time exploring these beautiful harmonies in different ways and fully basking in them, which presented me with the challenge of how to create a compelling musical narrative that doesn't become boring or too static when there are essentially only seven different harmonies (excepting some small changes) used in a 15-minute-long work. The solution was to create more contrast through the other musical elements such as texture, voicing, dynamics, tempo, and playing techniques.

The music cycles through the harmonic progression four times throughout the piece. The first time features the piano holding the harmonies while the violin plays improvisatory cadenzas above it which climb higher and higher. The music finally "takes off" and jumps into the second cycle where the harmonies are always activated through repeated arpeggios and tremolos, creating a thick and continuous wall of sound. The third cycle finally introduces silences and rests, using only short fragments tossed between the two instruments and sharp contrasts of timbre. The fourth and final cycle is a kind of condensed summary of the first three, lasting only a fraction of the length of the others while shifting between the characters and textures of each. The piece then ends with a return to the beginning chord which finally slowly floats away as the violin descends back down to earth.

Don't Tell Me What to Do

Don't Tell Me What to Do is inspired by Yuri Plisetsky, who is one of the main characters in the anime "Yuri on Ice." The idea of the piece derives

Bo Huang

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from the mental growth journey of Yuri, in which he was a talented but somewhat conceited figure skater at the beginning. As the story progressed, he became more matured and won the gold medal of the Grand Prix of Figure Skating Final. The piece is divided into sections for representing each stage of the journey. Various forms of dialogue were contained in this piece as well, which showed the discourse between Yuri and other people.

Des Moules en France

Clayton Trumbull

When my family and I go to France to visit my grandmother, we stay in an apartment down the street from one of her close friends and she always makes us her curry mussels once a trip. I'm a vegetarian and I can't eat the mussels, but I always take some bread and make sure to eat the leftover curry sauce instead, which is honestly pure joy when you're sitting there scooping it out of this huge pot (I would highly recommend it). The pandemic has stopped me from seeing my family and I wanted to reconnect with this short little piece about how I love and miss Marie-José's curry.

Trombone Quartet No. 1 in B-flat "Serioso"

Zachary Berenbaum


The modern concert hall is filled with customs designed to give it a feeling of classiness, high taste, and seriousness. When examined, most of these customs are absurd, and even detrimental to the music itself. Performers are ripped of their individuality; they wear muted blacks and whites, they rarely speak to the audience, and the mechanics of how they actually make the music are not acknowledged by the audience. When a brass player empties their spit from the instrument, the audience looks the other way. When the ensemble is warming up, the audience doesn't acknowledge their presence. The audience doesn't even clap between movements of a piece, even when there is a clear break present. Instead, there is an awkward pause where the only sound which is heard is the turning of pages from the musicians and a few coughs from the audience.

Other musical genres have embraced their audiences, having performers interact with them regularly, and sometimes even using the audience in the music making itself. Genres of music which do this have much more energy in the air than the greatest, most serious symphony ever will. This Quartet was conceived out of a desire to refute all that by challenging the social norms of the concert hall which create a "serious" environment. At nearly every turn, the idea of seriousness is challenged through a variety of compositional methods. This piece also contains several quotes from other well known pieces of music from a variety of genres, some which are considered masterworks, and some which would be considered "unfit" for the concert hall. All of these works are processed with an equal degree of attention and seriousness.

UPCOMING EVENTS AT EASTMAN

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www.rochester.edu/Eastman/calendar

 www.facebook.com/ConcertsAtEastman

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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.

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