

EASTMAN SCHOOL OF MUSIC

# FACULTY RECITAL

Works by  
Octavio Vazquez and  
David Temperley

Friday, October 22, 2021  
Hatch Recital Hall  
7:30 PM

*The Faculty Artist Series is generously supported by Patricia Ward-Baker.*



UNIVERSITY OF ROCHESTER

Eastman  
School of Music

100 YEARS | 1921-2021

## PROGRAM

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**Piano Sonata No. 4** (2018)

Moderato

Andante

Allegro

David Temperley

(b. 1963)

Elizabeth Crecca, piano

**Four Preludes,**

from *Nineteen Preludes for Piano* (2001)

Octavio Vazquez

(b. 1972)

Octavio Vazquez, piano

**String Quintet** (2018)

Adagio - Allegro

Allegretto

Allegro moderato

David Temperley

(b. 1963)

Junheng Chen, violin  
Chihiro Kakishima, violin  
Aditi Prakash, viola  
Shawn Thoma, cello  
Anna Groesch, cello

### INTERMISSION

**Trio for Violin, Cello and Piano**

**“Guernica”** (1999/2006)

Lento - Allegro

Lento

Scherzo

Andantino - Allegro

Moderato

Octavio Vazquez

(b. 1972)

*Nazareth Piano Trio*  
Tigran Vardanyan, violin  
Zachary Sweet, cello  
Sarah Rhee, piano

## NOTES BY THE COMPOSERS

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### **Piano Sonata No. 4** (2018)

David Temperley

Writing piano sonatas (I've written ten) is stimulating for me, because each movement seems to motivate the next one—suggesting a certain starting point (in terms of mood, key, tempo, and other things). In this sonata, the first movement fixates on its first melody note, and uses that to move between a wide range of harmonies throughout the movement. It features some intense rock-like syncopations—a frequent hallmark of my style. The second movement is a rather somber minuet. The third movement is energetic and playful; there's definitely some Beethoven influence in the dramatic shifts and surprises.

### **Nineteen Preludes for Piano** (2001)

Octavio Vazquez

There are nineteen possible trichords, not including transpositions and inversions. This collection of nineteen piano preludes tackles every one of them, each prelude taking one particular version of a trichord and repeating it in ostinato fashion throughout. It is up to the melody or melodies to create a sense of harmonic tension and form.

### **String Quintet** (2018)

David Temperley

I've written several string quartets, but I found a string quintet to be quite a different experience. With a string quartet, it can be challenging to ensure that all of the important notes and lines get played. But with a quintet, whatever notes I think of, there always seems to be someone available to play them! And a second cello allows wonderful opportunities for deep, thick, chords. The slow introduction of the first movement introduces a motive that reappears in different harmonic contexts (the adagio tempo comes back later in the movement). The second movement starts out as a classical-sounding minuet but turns into something very different. In the third movement, you may hear influences of Queen and “Dueling Banjos”—things that I didn't intend, but noticed later! The mixture of classical and rock/popular elements that characterizes my style is very evident throughout the piece.

## NOTES BY THE COMPOSERS

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### **Trio for Violin, Cello and Piano**

Octavio Vazquez

#### **“Guernica”** (1999/2006)

Commissioned in 2006 by the Guernica Project, this piece tackles some of the most traumatic moments in the recent history of Spain. On April 26th 1937, a massive air raid by combined German and Italian forces obliterated the Basque town of Guernica in Northern Spain. Never before in history had a civilian population been attacked from the air with the intent of producing total destruction. By May 1st, news of the massacre reached Paris, bringing about the largest May Day demonstration the city has ever known, and inspiring one of Pablo Picasso's most famous paintings. Today, Picasso's “Guernica” stands as one of the most powerful anti-war statements of the twentieth century. The Guernica trio is a monumental five-movement piece that incorporates numerous references to traditional music and quotations from well known Spanish Civil War melodies. It was premiered at Carnegie Hall by the Flatiron Trio, which went on to release a commercial recording. Since its premiere in 2006, it has been frequently performed around the world.

## MEET THE ARTISTS

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### OCTAVIO VAZQUEZ (Nazareth College)

Hailed by the press as “...*a burning torch for the next century ...stunning ...superb*” (The New Music Connoisseur, New York), “...*melodicism and rhythmic buoyancy*” (The New York Times), “...*astonishingly virtuosic*” (Soundboard Magazine), the music of **Octavio Vazquez** has been performed throughout the US, Europe, and Asia, in venues such as Carnegie Hall, the National Auditorium of Spain, Cologne's Philharmonie, or the Russian State Institute of Art. Notable performers of his works include conductors such as Dima Slobodeniouk, Carlos Kalmar, Rossen Milanov, Paolo Bortolameolli, and Andrew Grams, and soloists as Hilary Hahn, Cristina Pato, Dmitri Berlin-sky, Johnny Gandelsman, Adam Levin, and Eldar Nebolsin.

His works have been recorded for labels including Naxos and Delos and by national radio and TV networks in the US, Spain, Russia and China. A winner of numerous national and international prizes, he has received grants and commissions from the National Endowment for the Arts, New York State Council on the Arts, New Music USA, Spanish Radio and Television Orchestra, Royal Galician Philharmonic, Galicia Symphony Orchestra, Galician Cultural Council, Meet the Composer, Fulbright Commission, and Chi-Mei Foundation among others. Dr. Vazquez is currently associate professor and composition program director at Nazareth College School of Music.

### DAVID TEMPERLEY (Eastman School of Music)

**David Temperley** is a music theorist, cognitive scientist, and composer. He received his PhD in music theory from Columbia University, followed by a post-doctoral fellowship at Ohio State University. Since 2000, he has been professor of music theory at Eastman School of Music. Temperley's primary research areas are music cognition and popular music; his third book, *The Musical Language of Rock* (Oxford, 2018), brings together these two areas. Temperley's compositions have been performed by the Quintet of the Americas, the Aspen Contemporary Ensemble, the June-in-Buffalo Ensemble, members of the Columbus Symphony Orchestra in the Spagio New Music Series, and the Ganache String Quartet. Other performers include cellists Scott Kluksdahl, Mimi Hwang, and Daniel Ketter, violists Rudolf Haken and Cindy Lan, violinist Soo Yeon Kim, clarinetist Andrew Brown, and pianists Ian Hobson and Margaret Kampmeier. In February 2022, the Society for Chamber Music in Rochester will present the premiere of his Woodwind Quartet No. 2. You can hear Temperley's compositions and learn more about his research at [davidtemperley.com](http://davidtemperley.com).

## UPCOMING EVENTS AT EASTMAN

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Monday, October 25, 2021

### **Musica Nova**

Kodak Hall at Eastman Theatre, 7:30 PM  
Free admission

Thursday, October 28, 2021

### **Eastman Percussion Ensemble**

Kodak Hall at Eastman Theatre, 7:30 PM  
Free admission

Friday, October 29, 2021

### **ECMS New Horizons 30th Anniversary**

Kodak Hall at Eastman Theatre, 7:30 PM  
Free admission

Sunday, October 31, 2021

### **FACULTY ARTIST SERIES**

**Tony Caramia, piano**

**“From the Dawn of Eastman:  
Music composed or published in 1921”**

Hatch Recital Hall, 3:00 PM  
Free admission

*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 on 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.rochester.edu/Eastman/calendar](http://www.rochester.edu/Eastman/calendar)



[www.facebook.com/ConcertsAtEastman](https://www.facebook.com/ConcertsAtEastman)

**Hatch Recital Hall** fire exits are located at the right and left rear 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.

**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.

**Restrooms** are located in the Wolk Atrium near the rear doors of Hatch Recital Hall. Fully-accessible restrooms are available on the first floor of the Eastman School. Our ushers will be happy to direct you to them.

**Supporting the Eastman School of Music:**

For Information on Eastman’s Centennial events and campaign, please visit

[www.esm.rochester.edu/100](http://www.esm.rochester.edu/100)