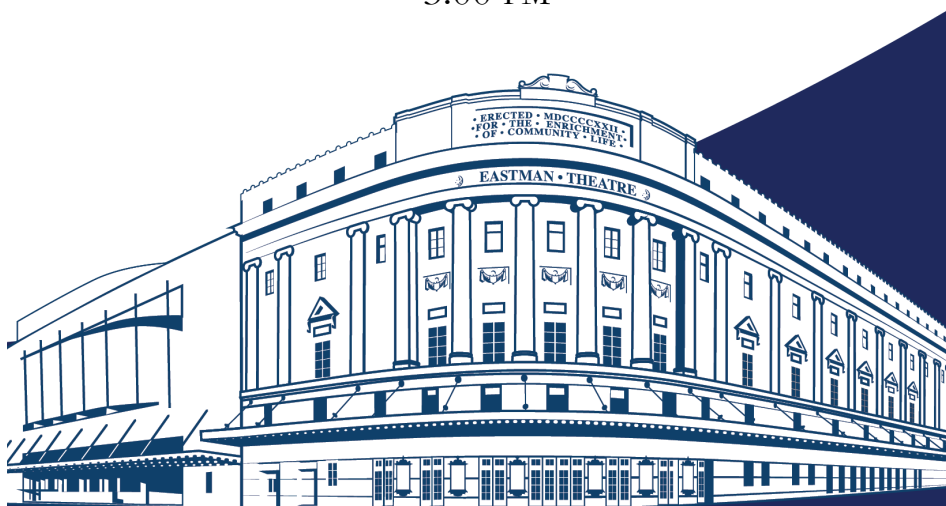


EASTMAN PRESENTS –
EASTMAN-RANLET SERIES

YING QUARTET

Sunday, February 1, 2026
Kilbourn Hall
3:00 PM



Eastman School of Music

PROGRAM

String Quartet in G Minor, Hob. III:74 (“Rider”)

Joseph Haydn
(1732-1809)

Allegro

Largo assai

Minuet. Allegretto

Finale. Allegro con brio

Next Atlantis (2008)

Sebastian Currier
(b. 1959)

INTERMISSION

**String Quartet No. 8 in E Minor,
Op. 59, No. 2 (“Rasumovsky”)**

Ludwig van Beethoven
(1770-1827)

Allegro

Molto Adagio

Allegretto

Finale. Presto

YING QUARTET

Robin Scott, violin

Janet Ying, violin

Phillip Ying, viola

David Ying, cello

PROGRAM NOTES

Next Atlantis (2008)

Sebastian Currier

Next Atlantis is a work for string quartet, pre-recorded samples, and video. The initial impetus for the piece came from a commission by the Ying Quartet for a new work. As part of the commission, they stipulated that the work should relate to a geographic location in the United States. I didn't think of land, but of water. Because water is of such significance, because the city has such character and individuality, and because it is also so threatened and vulnerable, I thought immediately of New Orleans and the surrounding bayou which flows into the Gulf of Mexico. *Next Atlantis* is not about the ravages of Katrina per se, but about the more far reaching interaction between human culture and the natural world.

For me, another motivation was purely sonic: I've always loved the sound of water and have had in mind for some time to write a piece that weaved water sounds into a musical fabric. And here the sound of water is especially poignant, because for New Orleans water is both the life-blood of the city and it's potential destroyer. Aside from the destructive force of hurricanes and large storms, a stretch of land in the bayou the size of Manhattan is lost to the encroaching sea every year. This is the result of natural processes, man-made changes in the waterways in and around the city, and global climate change.

Early in the process I discussed the project with video artist Pawel Wojtasik and asked him if he would be interested in making a video to accompany my score. He agreed and hence there are two versions, one purely musical, with string quartet and pre-recorded samples; and the other, commissioned by the American Composers Orchestra, with string orchestra, video, and four-channel sound.

The overall character of *Next Atlantis*, for string quartet and pre-recorded sound, is one of sustained quietude, peacefulness, and serenity, but with a sense of emptiness and loss not far off. It is an elegy for a future that must not happen: New Orleans has been submerged under water. Sounds of water, both above and below the surface, pervade the piece. The water is an idealized water, often electronically sculpted into melodies and chords. The string orchestra maintains a dialogue with these muted sounds. The orchestra imitates the sounds of water and the water itself takes on vestiges of the players' harmonies. Intertwined with these sounds is the faint, ghostly echo of fragments from *Bourbon Street Parade*, here subdued

PROGRAM NOTES

into quiet disembodied strains that rise to the surface like bubbles from a sunken shipwreck. It is a new Atlantis, not of the mythic past, but one of the too possible future.

— *Sebastian Currier*

MEET THE ARTISTS

The Grammy Award-winning **Ying Quartet** occupies a position of unique prominence in the classical music world, combining brilliantly communicative performances with a fearlessly imaginative view of chamber music in today's world. The Quartet has established itself as an ensemble of the highest musical qualifications. Their performances regularly take place in many of the world's most important concert halls, from Carnegie Hall to the Sydney Opera House; at the same time, the Quartet's belief that concert music can also be a meaningful part of everyday life has also drawn the foursome to perform in settings as diverse as the workplace, schools, juvenile prisons, and the White House. In fact, the Ying Quartet's constant quest to explore the creative possibilities of the string quartet has led it to an unusually diverse array of musical projects and interests.



The Ying's *LifeMusic* commissioning project, created in response to their commitment to expanding the rich string quartet repertoire, has achieved an impressive history. Supported by the Institute for American Music, the Yings commission both established and emerging composers to create music that reflects contemporary American life. Their third recording of these commissions, titled *LifeMusic 3*, features works by Lowell Liebermann, Sebastian Currier, Paul Moravec, and Pierre Jalbert. Other recent works include Billy Childs' *Awakening*, Kenji Bunch's *String Quartet No. 2*, "*Concussion Theory*," and Lera Auerbach's *Sylvia's Diary*.

MEET THE ARTISTS

In addition to appearing in conventional concert situations, the Ying Quartet is also known for its wide-ranging and unusual performance projects. For several years, the Quartet presented a series called “No Boundaries” at Symphony Space in New York City that sought to re-imagine the concert experience. Collaborations with actors, dancers, electronics, a host of non-classical musicians, a magician and even a Chinese noodle chef gave new and thoughtful context to a wide variety of both traditional and contemporary string quartet music. They have also worked with composer Tod Machover and the MIT Media lab in the use of Hyperscore, an innovative musical composition software. Other musical partners have ranged from pianists Menahem Pressler and Leon Fleisher and cellist Paul Katz to the jazz pianist Billy Childs and his Sextet and the Turtle Island Quartet.

The Ying Quartet’s recordings reflect many of the group’s wide-ranging musical interests and have generated consistent, enthusiastic acclaim. Some of their noteworthy recordings include a Telarc release of the three Tchaikovsky Quartets and the *Souvenir de Florence* (with James Dunham and Paul Katz), which was nominated for a Grammy Award in the Best Chamber Music Performance category. In addition, their much-heralded collaboration with the Turtle Island Quartet, *Four + 4*, explored the common ground between the classic string quartet tradition and jazz and other American vernacular styles, and won a Grammy Award. Other recordings include *American Anthem* (Sono Luminus)—music of Samuel Barber, Howard Hanson, and Randall Thompson—and the complete string quartets of Robert Schumann (Sono Luminus). *Dim Sum* (Telarc), features music by Chinese-American composers that merges the Western string quartet with the aural world of traditional Chinese music. Released by Quartz, *The Ying Quartet play LifeMusic* was named Editor’s Choice by *Gramophone* magazine.

The Ying Quartet first came to professional prominence in the early 1990s during their years as resident quartet of Jesup, Iowa, a farm town of 2000 people. Playing before audiences of six to six hundred in homes, schools, churches, and banks, the Quartet had its first opportunities to enable music and creative endeavor to become an integral part of community life. The Quartet considers its time in Jesup the foundation of its present musical life and goals. The residency, supported by a grant from the National Endowment for the Arts, was widely chronicled in the national

MEET THE ARTISTS

media. Toward the end of the residency, the Quartet and several of the townspeople were invited to Capitol Hill to testify before Congress on behalf of the NEA.

During the summers, the Ying Quartet's activity is primarily centered at music festivals. They are the ensemble-in-residence at the Bowdoin International Music Festival; other festival appearances have been at Tanglewood, Aspen, Ravinia, Caramoor, San Miguel de Allende, Kneisel Hall, Norfolk, Skaneateles, Amelia Island, and Interlochen.

As quartet-in-residence at the renowned Eastman School of Music in Rochester, NY, the Ying Quartet teaches in the string department and leads a rigorous, sequentially designed chamber music program. One cornerstone of chamber music activity at Eastman is the noted "Music for All" program, in which all students have the opportunity to perform in community settings beyond the concert hall. From 2001-2008, the members of the Ying Quartet were the Blodgett Artists-in-Residence at Harvard University.

The Ying Quartet is represented by MKI.

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.

UPCOMING EASTMAN PRESENTS CONCERTS

Tickets for all series concerts can be purchased at EastmanTheatre.org

GEORGE WALKER CENTER RECITAL SERIES

EmpowHer

Monday, February 2, 2026 at 7:30 PM

Hatch Recital Hall

FACULTY ARTIST SERIES

Robin Scott, violin

Tuesday, February 3, 2026 at 7:30 PM

Kilbourn Hall

Morning Chamber Music

Saturday, February 7, 2026 at 11:30 AM

Hatch Recital Hall

*Free, tickets not required

UPCOMING EASTMAN ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Eastman Wind Ensemble & Eastman Wind Orchestra

Monday, February 2, 2026 at 7:30 PM

Kodak Hall at Eastman Theatre

EMuSE

Tuesday, February 3, 2026 at 7:30 PM

Hatch Recital Hall

Eastman Wind Ensemble

Wednesday, February 4, 2026 at 7:30 PM

Kodak Hall



For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.



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Eastman School of Music