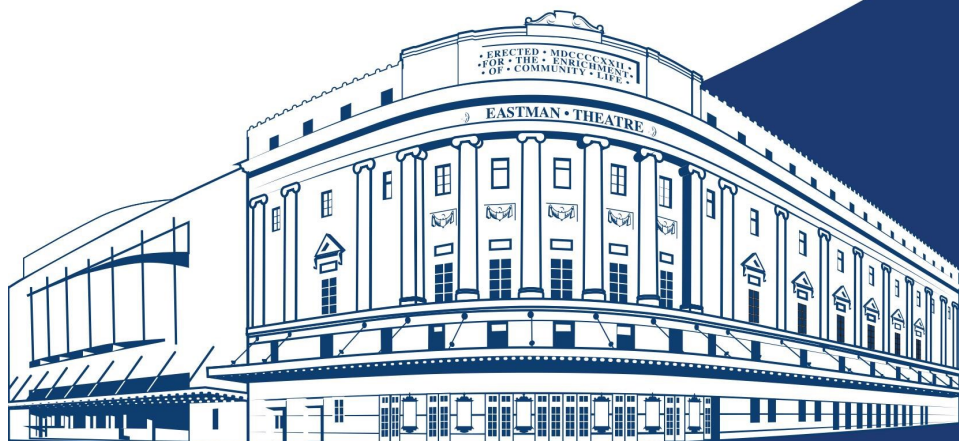


FACULTY ARTIST SERIES

**MASUMI PER ROSTAD,
VIOLA**

Friday, February 2, 2024
Hatch Recital Hall
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Cold War Radio (2018)

Carlos Sanchez-Gutierrez
(b. 1964)

Indefinite Detention (2018)

Earl Maneein
(b. 1976)

Table Talk (2018)

Mikel Kuehn
(b. 1967)

YooJin Jang, violin

In Solitude (2020)

Daniel Pesca
(b. 1985)

Colored Shadows (2012)

Mikel Kuehn

Piece for Viola Alone (1966)

Stefan Wolpe
(1902-1972)

Candelabra (2002)

Ricardo Zohn Muldoon
(b. 1962)

Chiao-Wen Cheng, piano

Cuna de Santi

Ricardo Zohn Muldoon

PROGRAM NOTES

Cold War Radio (2018)

Carlos Sanchez-Gutierrez

“I don’t use electronic sounds in my music very often, so, when I received a kind—but intimidating—invitation from Iracema de Andrade to write a new piece for cello and electronics, I decided to adopt a decidedly artisanal approach and employ a type of ‘primeval’ technology while using sounds with a rather raspy and coarse quality. There is also a later version, adapted for viola at the request of Masumi Per Rostad.”

“I looked for audio sources I could use as raw material, and one of the first things I found were a series of radio broadcasts originating in the Cold War era. The content of these recordings is supposedly related to espionage and ‘intelligence’ endeavors, and often consists of intriguing numerical combinations recited over a deliberately anodyne musical background. Some of these broadcasts remain active, decades after the end of the Cold War, like that World War II Japanese soldier found in the jungles of the Philippines who didn’t surrender until 1974.”

“The radio recordings led me to the delirious homilies of Nikita Khrushchev and Joseph McCarthy, perhaps the most vociferous rhetorical adversaries of the Cold War. I also used one of Fidel Castro’s emblematic speeches, this one concerning the death of Ernesto ‘El Ché’ Guevara. Fidel’s words, in spite of their weird journalistic content, betray a powerfully poetic and emotional tone.”

“The work, then, without any planning on my part, embraced a rather melancholy, surrealist and eerily nostalgic path, almost as if, in spite of the brutality and paranoia with which antagonists spoke in the second half of the Twentieth-century, we could still miss an era that lacked the vulgarity and stupidity of the Trump era.”

— *Carlos Sanchez-Gutierrez*

Indefinite Detention (2018)

Earl Maneein

“I’m calling the piece *Indefinite Detention* because I was reading about Trump’s evil plan to separate immigrant children from their families while thinking about writing this piece. It’s not literal in any way, however. It still is drawn from hardcore punk and heavy metal and the idea of schizophrenic tempo changes translating into different physical interactions in a mosh pit.”

— *Earl Maneein*

PROGRAM NOTES

Table Talk (2018)

Mikel Kuehn

“*Table Talk*, for violin and viola, was commissioned by violinist Yu-Fang Chen and violist Mei-Chun Chen for the 2018 Thailand International Composition Festival. The piece follows a basic narrative of two people having a conversation over dinner; imagine a couple meeting for the first time as they explore the compatibility of their personalities over a short meal. *Table Talk* was written during a residency at the MacDowell Colony in Peterborough, New Hampshire during May and June of 2018.”

— *Mikel Kuehn*

In Solitude (2020)

Daniel Pesca

“I wrote my solo cello work *In Solitude* in March and April of 2020, as the COVID-19 crisis was seizing our world. Suddenly, we were asked to maintain social distance and to shelter in place in our homes. The ambient feelings of that time, uncertainty and anxiety, are reflected in the emotional states the piece moves through: from the searching, plaintive opening through the mind-racing quality of the perpetual motion (which constitutes the middle section of the piece) to the sense of time slowing down towards the end. The piece was composed for Paul Dwyer’s project ‘COVID-19: Contagious Solitude,’ and is dedicated to Paul with gratitude for his artistry and friendship.”

— *Daniel Pesca*

Colored Shadows (2012)

Mikel Kuehn

“*Colored Shadows* was composed in the winter of 2012 and was inspired by hearing several live performances given by violist John Graham (for whom the piece was written). Captivated by his warm and supple sound and the way that he caressed each phrase with his remarkable bow control, I marveled at the way he was able to explore the nuances of his special instrument, which he has gotten to know over a lifetime. This made me want to find a way to capture and resonate these traits in a work crafted for him. The result, after working closely with Graham, is a piece that explores the idea of “shadowing” the sounds he makes through his viola using live electroacoustics (The electroacoustic music is created in real-time from the sounds of the viola). Cast in nine interlinked sections, four of these are controlled improvisations on each of the open strings. The

PROGRAM NOTES

remaining five sections feature the same thematic material, although in contrasting contexts. The premiere of this work was given by John Graham at the 40th International Viola Congress (Eastman School of Music, Rochester, New York) on June 2, 2012.”

— *Mikel Kuehn*

Piece for Viola Alone (1966)

Stefan Wolpe

Originally for violin, this special arrangement for viola was made at the request of John Graham. Stefan Wolpe, in his own words...

“Take these three notes, G, A, and B, play them five times and then stop! Three notes found in the major scale—G, A, B—and played simply on the lowest string. Classical music, folk music, how many pieces start that way! How many pieces start that way and then take you on a musical journey, like a symphony, down the great Mississippi River from one state to another, from one region to another—levels, motion, development—how many! And then again, afterwards, how not to do it! How not to take that trip! Suppose you have a steady state in which you can elect to remain, but a state the parts of which can be rearranged endlessly, kaleidoscopically. Now let's start again! And then...”

Candelabra (2002)

Ricardo Zohn Muldoon

“*Candelabra* was written for Juan Hermida (violoncello) and Misa Ito (piano), under the auspices of México's Sistema Nacional de Creadores de Arte. In this work, a minute musical module proliferates in different directions, configuring a structure that emulates that of the homonymous cactus. At the same time, *Candelabra* is a musical offering, lit in memory of a loved one.”

— *Ricardo Zohn Muldoon*

MEET THE ARTIST

Praised for his “burnished sound” (*The New York Times*) and described as an “electrifying, poetic, and sensitive musician,” the GRAMMY Award-winning, Japanese-Norwegian violist **Masumi Per Rostad** hails from the gritty East Village of New York City. He was raised in an artist loft converted from a garage with a 1957 Chevy Belair as the remnant centerpiece in their living room. Masumi began his studies at the nearby Third Street Music School Settlement at age three and has gone on to become one of the most in demand soloists, chamber musicians, and teachers. In addition to maintaining an active performance schedule, he serves on the faculty of the prestigious Eastman School of Music in Rochester, NY.



2023-24 Season highlights are concerto performances with LA Chamber Orchestra, Grant Park Symphony Orchestra, and The Knights. Festival appearances include La Jolla SummerFest, Beare’s Premiere Performances Hong Kong, Bridgehampton Chamber Music Festival, SpoletoUSA, and Music In the Vineyards. Masumi recently commissioned his childhood friend Jessie Montgomery to compose a *Viola Concerto* based on the experience they shared of growing up in NYC. He has previously appeared as soloist with the Virginia Symphony, Orlando Philharmonic, Juilliard Orchestra, New York Youth Symphony, and Sinfonia da Camera among others.

Masumi regularly tours internationally and has performed at many of the most prominent festivals, including Marlboro, Spoleto USA, Music@Menlo, Caramoor, Music in the Vineyards, Bowdoin, and the Aspen Music Festival. His guest violist collaborations include programs with the St Lawrence, Ying, Pavel Haas, Miró, Calidore, Verona, Rolston, and Emerson String Quartets, as well as with the Horszowski, Gryphon, and Claremont Trios. He toured and recorded extensively as a former member of the International Sejong Soloists. He can be heard on the Cedille Records, Naxos, Hyperion, Musical Observations, Bridge, and Tzadik record labels.

As a member of the Pacifica Quartet for almost two decades (2001-2017), Masumi regularly performed in the world’s greatest halls including

MEET THE ARTIST

Amsterdam's Concertgebouw, Tokyo's Suntory Hall, Sydney's City Hall, New York's Carnegie Hall and Lincoln Center, London's Wigmore Hall, Vienna's Konzerthaus and Musikverein, Munich's Herkuleshaal, Paris' Louvre and Cité de la Musique, and Berlin's Konzerthaus among many others. He was full professor of viola and chamber music as quartet-in-residence at Indiana University's Jacobs School of Music. In 2006, the ensemble was awarded the coveted Cleveland Quartet Award, Avery Fisher Career Grant, and they were also named Musical America's 2009 Ensemble of the Year.

Masumi is an ardent advocate for the arts, and sought after as a contributing writer to such publications as the *Huffington Post*, *Strings* and *Gramophone* magazines as well as *The Guardian*. He also actively maintains a YouTube channel where he regularly publishes videos dealing with all sorts of musical topics. He produces a video series called Sound Post, released in conjunction with The Violin Channel, which are interviews with his friends and colleagues about their instruments.

Passionate about breaking down barriers that prevent people from enjoying classical music, Masumi was the founder of DoCha, a chamber music festival in Champaign, Illinois that produced innovative events with a focus on engaging new audiences through fun and inventive programming. DoCha-hosted events featured unique collaborations between members of the University and multi-genre presentations from classical chamber music to contemporary dance, the spoken word, and much more. All programs were free of charge and took place at a beautiful former community opera house. Other activities of DoCha included 'in-reach' performances for elementary school students as well as master classes, competitions and performance opportunities for local music students.

Masumi has served on the faculties of the University of Illinois at Urbana-Champaign, Jacobs School of Music at Indiana University, The University of Chicago, Longy School of Music, University of Toronto, and Northwestern University.

He received his Bachelor and Master of Music degrees from The Juilliard School. There, he studied with legendary violist and pedagogue Karen Tuttle from the age of 17 and was made her teaching assistant just three years later at the age of 20. At Juilliard, he was awarded the 'Lillian Fuchs

MEET THE ARTIST

Award' for the most outstanding graduating violist. He also won the Juilliard School Concerto Competition and performed the world premiere of Michael White's *Viola Concerto* in Lincoln Center's Avery Fisher Hall with conductor James DePreist. That same year he gave the New York premiere of Paul Schoenfield's *Viola Concerto* with the Juilliard Symphony to critical acclaim. In 2008 he was awarded the 'Rising Star Award' by the Third Street Music School Settlement for his musical achievements

Masumi is a D'Addario Artist and has used their strings since 1999. He is currently serving as co-chair of the University of Rochester Faculty Senate. His Brothers Amati viola was crafted in Cremona, Italy in 1619.

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 SERIES CONCERTS

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

FACULTY ARTIST SERIES

Bob Sneider & Paul Hofmann Play the Music of Wayne Shorter

Hatch Recital Hall

Sunday, February 4, 2024 at 3:30 PM

FACULTY ARTIST SERIES

YooJin Jang, violin & Alexander Kobrin, piano

Kilbourn Hall

Tuesday, February 6, 2024 at 7:30 PM

EASTMAN PIANO SERIES

Hélène Grimaud

Kilbourn Hall

Thursday, February 8, 2024 at 7:30 PM

Not only a virtuosic pianist, Hélène Grimaud has established herself as an activist, writer, and wildlife conservationist, having founded the Wolf Conservation Center in South Salem, NY. Her peerless, musical touch and technical prowess will be showcased in her Kilbourn debut that features works of Beethoven, Brahms, and Bach/Busoni.

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Bach Cantata Series

Kilbourn Hall

Sunday, February 4, 2024 at 3:30 PM

Eastman School Symphony Orchestra

Kodak Hall at Eastman Theatre

Wednesday, February 7, 2024 at 7:30 PM

Music of Rimsky-Korsakov, Glazunov, and Hovhaness

Composers Concert

Kilbourn Hall

Wednesday, February 7, 2024 at 7:30 PM



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