EASTMAN SCHOOL OF MUSIC

COMPOSERS' CONCERT

Tuesday, February 28, 2022
Hatch Recital Hall
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

The Coming of Old Age: A Shakespearian Sonnet (2022) — Payton Brown (b. 2004)

Caroline Barata, soprano
Ty Promreuk, piano

Between the Mirror and the Moon (2023) — Zihan Wu (b. 2001)

Twilight
Gloaming
Reflection
Luminous
The Dew Knows the Night

Jiaqi Yu, violin

Feelings Stuck (2023) — Kate Ragan (b. 1998)

nothing really
sleep, not for the weary
alone again, of course
the coming freeze
i'll wait

Rachel Singh, soprano
Luke Poeppel, piano

Damkol Variations (2022) — Niyayesh Bagheri (b. 2004)

Carlton Huff & Wynter McCray, double bass

Growing Pains (2022) — Cory Brodack (b. 1997)

SAFFION SAXOPHONE QUARTET
Austin Shilling, soprano saxophone
Hengyuan Zhang, alto saxophone
Darryl Leung, tenor saxophone
Matthias Roth, baritone saxophone

PROGRAM

Quartet I (2022) — Yixuan (Lisa) Ling (b. 2003)

Leona Liu and Lisa Wang, violins
Mackinnley Jones, viola
Joseph Yang, cello

Struggle and relief (2023) — Zhuoran Chu (b. 2004)

Helen Freeman, flute
Yinuo Wang, clarinet
Claire Zhao, horn
Harvey Hu, piano

Trio for Oboe, Cello, and Piano (2023) — Nathanael Kumar (b. 2004)
All phases, juxtaposed
All combinations, intertwined

Payton Brown, oboe
Maggie Slap, cello
Niyayesh Bagheri, piano

Piano Quintet No. 3.14159265… (2022) — Peiwen Zou (b. 2002)
I. PFπ--Prime number, Fibonacci Sequence, Pi
II. Mini Planet about (√2)/3*π mm3
III. Finale-that is not the end

Ashni Budge and Noah Arcenas, violins
Ally Keller, viola
Joseph Yang, cello
Wenbo Xing, piano

Wood, Metal and Wool (2023) — Sicheng (David) Huang (b. 2002)

Lucy Chugh and Izaiah Gonzales, percussion

PROGRAM NOTES

The Coming of Old Age: A Shakespearian Sonnet (2022) — Payton Brown

In writing a song in the English language, I thought: Who is a more influential writer to the English language than William Shakespeare? After searching for a poem of his to put into song, I found it. It's official title is "Sonnet No. 2", but the words contained inside elicited such a more profound impact than the title suggests. I came up with my own title for this piece, "The Coming of Old Age", because that is what the poem represents. In this poem, the protagonist realizes that they are getting older, and laments about how they feel that they wasted their youth away. By the end though, they realize that they can take comfort in the positive impact that they had on others. Shakespeare delivers a strong message in his poem, and I hope to convey that message in this piece.

Between the Mirror and the Moon (2023) — Zihan Wu

Mirror and Moon in Chinese metaphors the imagery illusions. I like this poetic description and the reflection relationship between the mirror and the moon caused my interest. This work consists of five movements that are connected to each other to present my imagination toward this reflected illusion. The pitch material and structure both inflect the relationship. The 8-pitch used in the piece is in a pair (4+4): the four open strings, and their reflection (F# C# G# D#). The structure is also designed in two pairs (1st & 3rd, 2nd & 4th) and the latter in a pair is the extension of the seeds in the previous. Besides, in terms of the atmospheric and emotional aspects, the five movements depict the subtle status after the sunset. The nuance and the instability of the shadow and light awaken the boundless imagination toward the space between the mirror and the moon…

Feelings Stuck (2023) — Kate Ragan

Can we become our feelings? Can we become unrecognizable in our loneliness, anger, and panic? How do we cling to our sense of self when everything feels out of control?

PROGRAM NOTES

Quartet I (2022) Yixuan (Lisa) Ling

This string quartet is written base on the B-A-C-H pitch set, later transposed until all 12 tones in the octave are used. The music morphs as the pitch set transposes, growing into sections with different colors.

Struggle and relief (2023) Zhuoran Chu

The piece, 'Struggle and relief' started at the end of the fall semester, when professor Liptak asked me to write a piece for a small chamber group made up of friends I know. Therefore, I came up with a combination of flute, clarinet, horn, and piano.

When I was working on the piece, I was also experiencing through series of mental struggles in life, so I used chords based on 014, which created the sense of dissonant ,in both suspended and contrasting form to represent the tension and release in the music and life.

Trio for Oboe, Cello, and Piano (2023) Nathanael Kumar

Written in two connected movements, the Trio for Oboe, Cello, and Piano is an exploration of different methods of composing. The first movement passes a central motif across out-of-phase instrumental parts, producing counterpoint through juxtaposition of the motif with itself.

The second movement inverts and retrogrades the original motif, then intertwines the new pattern across all three parts and in all twelve chromatic transpositions to iterate seventy-two unique instances of the same seven-note idea.

Piano Quintet No. 3.14159265… (2022) Peiwen Zou

Numbers are one of the rudiments of the world. The aesthetic of irrational numbers is intriguing since they contain the endless and unpredictable power of the world. This piece interprets several irrational numbers with musical language. The music becomes more and more emotional from the first to the third movement, just as the numbers: They exist all the time, cold and emotionless, yet become meaningful only after humans use their enthusiasm to discover and appreciate them.

PROGRAM NOTES

Human beings never stop exploring the mysteries of numbers, just as they never stop exploring the universe. Maybe one day, humans will find the end of the universe. And that is probably the end of irrational numbers, too.

Wood, Metal and Wool (2023) Sicheng (David) Huang

The piece was written for three percussionists and a grand piano. Performers are asked to stand around the piano and use different mallets to hit the piano to make sounds. I want to discover the possibility of piano performance and blur the boundaries between the piano and traditional percussion instruments.

MEET THE COMPOSERS

Niyayesh Bagheri is a composer and pianist from Iran who is currently studying composition with professor David Liptak at the Eastman School of Music. Her music is inspired by folklore songs and modes from her country, the minimalism movement, jazz music, nature, poetry, and religions.

Cory Brodack (b.1997, St. Louis) is a composer whose music ranges from deeply personal and reflective to explosively bombastic, often within the same piece. He has been awarded the Rudolf Nissim Prize, ECU's Orchestra Composition Competition, and first prize in the NFMC Young Composer Competition. Cory has worked with performers and ensembles including JACK, Hub New Music, Unheard-of//Ensemble, icarus Quartet, Hypercube, and Rhythm Method Quartet. He has also received commissions from artists and groups such as Andrew Pelletier, BGSU, the Metropolitan Orchestra of St. Louis, and the Steven Gerber Trust. His music has been featured at concerts and festivals including the SCI National Conference, Hot Air Music Festival, Bowling Green New Music Festival, and New Music on the Bayou. He received his MM from Bowling Green State University, his BM from Southern Illinois University Edwardsville, and is currently pursuing his PhD at the Eastman School of Music.

MEET THE COMPOSERS

Nathanael Kumar is a creative spirit currently based in Rochester, NY, where he's pursuing degrees in composition, euphonium performance, and computer science at the Eastman School of Music and the University of Rochester. He is currently studying with Professor David Liptak (in composition) and Mark Kellogg (in euphonium performance); previous instructors include Matthew Murchison and Steven Needham. In addition to his studies, Nathanael enjoys creative writing and chess

Yixuan (Lisa) Ling is a sophomore composition major at Eastman, currently studying with Ricardo Zohn-Muldoon and Carlos Sanchez-Gutierrez.

Peiwen Zou is a composer who comes from Nanjing, China. She is pursuing a BM Degree in Composition at the Eastman School of Music, currently studying with Professor Carlos Sanchez-Guttierez. Her main goal in her composition is to always construct communication between Western and Chinese music using her own music languages.

UPCOMING EVENTS AT EASTMAN

Wednesday, March 1, 2023
Composition Department: Music of David Liptak
Hatch Recital Hall, 7:30 PM
Free Admission

Wednesday, March 1, 2023
Eastman Jazz Lab Band/Eastman Jazz Workshop Ensemble
Kilbourn Hall, 7:30 PM
Free Admission

Wednesday, March 1, 2023
Eastman Philharmonia
Kodak Hall at Eastman Theatre, 7:30 PM
Free Admission

Thursday, March 2, 2023
Composition Department: EARS
Hatch Recital Hall, 7:30 PM
Free Admission

Stay in tune! Scan this code and join Eastman's mailing list to be the first to know about concert listings and special events and offers!

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.

Find information about upcoming Eastman concerts and events at:
esm.rochester.edu/events
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.

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