



PRESENTS

PREMIERES

Friday, March 20, 2026
Hatch Recital Hall
7:30 PM



Eastman School of Music

PROGRAM

Noumenon (2026)

Thanakarn Schofield
(b. 1993)

Zoë Gutierrez, bass
Jay Kline, bass clarinet
Gabriel Cha, contrabassoon
CJ Bohler, bass trombone
Addie Canning, tuba
Peiwen Zou, harp
Matthew Lam, keyboard
Seven Swinford, percussion
Brett Miller, conductor

2025-26 OSSLA Commission

aberrations (2026)

Ian T. Jones
(b. 2001)

Cyrus Kuester-Ha, bass
Isabella Saldana, alto flute
Endong Li, piano
Kai Gray and Hudson Toler, percussion
Ian T. Jones, conductor
Evan Sercombe, narrator

2025-26 OSSLA Eastman Student Commission

Nysa (2021)

Kostas Zisimopoulos
(b. 1994)

Grace Belsie, violin
Kristi Roller, cello
Isabella Saldana, piccolo and bass flute
Jay Kline, clarinet and bass clarinet
Ty Taya Promreuk, piano
Aidan Chase, vibraphone
Zach Griffin, conductor

2025-26 International Call for Works Winner

PROGRAM NOTES

Noumenon (2026)

Thanakarn Schofield

If noumenon is the thing-in-itself, can it exist in sound, where vibration becomes perception the moment it reaches the ear? *Noumenon* attempts to approach sound as a thing, while acknowledging that the act of listening inevitably converts it into phenomenology—an unresolved tension between the desire for the thing itself and the inevitability of phenomenology.

Written for eight instruments (bass clarinet in Bb, contrabassoon, bass trombone, tuba, percussion, harp, keyboard, and double bass), the piece remains inside a sustained drone as a site of observation. Rather than treating the drone as stasis, the piece focuses on slow structural shifts—pressure, density, overtone activity, friction, and resonance—so that transformation takes place at a near-microscopic scale. The material is held in a thick, low register, illuminated by spectral colouration and unstable internal motion, as if the sound is being examined from different angles without ever leaving its core state.

— *Thanakarn Schofield*

aberrations (2026)

Ian T. Jones

I have always been fascinated by developments that stand out as oddities while simultaneously mimicking or reflecting the natural world. They bring into question the relationship between humans and the Earth, and how we decide to destroy nature, but then, consciously or subconsciously, call on it through our designs. I call these observations “aberrations”, and the reason for their existence can be for appearance (such as cell phone towers painted brown with fake branches and leaves attached to blend into trees), functionality (like thousands of miles of interstates connected like veins in a network), or as byproducts of other societal systems. One of the most prominent examples are golf courses.

My piece *aberrations* is a setting of an original poem conceived from when I was employed as a groundskeeper at a country club. During my time working there, I was exposed to the great lengths involved with maintaining a golf course. Duties would range from simple debris removal, to pulling and laying sod, removing trees, covering streams, and, in an extreme case, bulldozing an entire hill. Inspired by these eye-opening

PROGRAM NOTES

alterations, I composed the music through a fusion of two ideas: the five elements on Earth and the sounds I remember from my time working at the country club.

They removed a hill for the golf course today. Not just dirt, but rock and grass. And trees, veins ripped from their network. The wood not even used for lumber.

How confusing do you think that was for the birds and squirrels? An act of terror to their natural life. And anything that remains needs another home, but is hopelessly fragmented beyond repair.

Then, the superintendent added a lake to land that once housed a stream. Veins, delicate, precise systems of life, exploded into bruises on the Earth's skin.

How could a forest be stripped this quickly, reduced, in smoke, to a wasteland of blemishes? A fetish? A dream of vehemently inciting a drive to persuade and exploit?

They finally laid sod to revitalize the color, after stabbing thousands of holes in the ground. Varying cuts and bores exposed bugs and worms, and the veins, reintroduced, tried to heal.

But they were shallow, and jaded, so they waited to be torn up again.

— Ian T. Jones

Nysa (2021)

Kostas Zisimopoulos

Nysa is a paradise, a mountain or a valley, which according to the Greek mythological geography is located in Thrace, Naxos, Euboea, Helix, Parnassus and even farther, in Syria, Arabia, Egypt, Ethiopia. There, in the hands of the water Nymphs (Dryades) Dionysus was raised. The high frequenced cry of the sacred infant in an unprecedented, maniac, initiatory ritual inaugurates the passing from life to death and vice versa until the fear of death is transformed into the lust for life.

— Kostas Zisimopoulos

MEET THE COMPOSERS

Thanakarn Schofield (b. 1993) is a Thai composer based in New York. His work explores the fusion of sonic ritual and drama, drawing on multicultural influences with particular emphasis on geographical soundscapes, historical resonance, and political contexts. His music approaches sound as a transformational process rather than a purely expressive medium.

Thanakarn's compositions have been performed in more than twenty countries across Asia, Europe, and America, and presented at a wide range of international festivals. He has collaborated and received commissions by several ensembles and orchestras, including Hong Kong New Music Ensemble, Klangforum Wien, Ensemble Linea, Mivos Quartet, Moscow Contemporary Music Ensemble, Orkest de Ereprijs, Tacet(i) Ensemble, TAK Ensemble, Spaceship Ensemble, PinkNoise, Residentie Orkest, Avanti! Chamber Orchestra, the Athens State Orchestra, and Thailand Philharmonic Orchestra, among others.

His honors include the Princess Maha Chakri Sirindhorn Prize – Grand Prize of the Young Thai Artist Award (2017), the St. Frank van der Wal Fonds Prize from Orkest de Ereprijs (2020), a Fromm Foundation Composer Fellowship at the 80th Composers Conference (2024), the ARTZenter Emerging Composer Competition Grant (2025), and selection as a Call for Score Winner with Westside Chamber Players (2025). He has also received an Honorable Mention at the 10th Matan Givol International Composers Competition.

Composer and percussionist **Ian T. Jones** (b. 2001) writes atmospheric, rhythmically driven music featuring colorful orchestration and electronics or electronic-inspired compositional techniques. His music tackles topics in psychology, social issues, and otherwise unremarkable moments of life. Ian's work includes acoustic, electroacoustic, and film music, and has been performed across the United States and internationally. He's pursuing his Master of Arts at the Eastman School of Music where he is a teaching assistant in the Electroacoustic Music Studios. He holds a Bachelor of Music in Composition and Percussion Performance and a Certificate in Music Technology from the University of North Carolina at Greensboro.

MEET THE COMPOSERS

Kostas Zisimopoulos (Greece, b. 1994) is a composer whose work centers on the concepts of deviation, instability, interruption, and interference. He explores the interplay between technology and the essence of sound, creating sonic narratives that weave together instrumental, vocal, and electronic media, while collaborating in multidisciplinary projects. He is drawn to complex sounds and strong emotions, often working across disciplines to create works that explore form and perception.

He has been an artist in residence at the Cité internationale des arts (France), the Radio Filharmonisch Orkest (Netherlands), and Levélod Kunstnartun (Norway). His music has been commissioned and performed by leading institutions and venues including the Philharmonie de Paris, Berliner Philharmoniker, Radio Filharmonisch Orkest, Concertgebouw Brugge, Carnegie Hall, GMEM Marseille, and the Alexandrinsky Theatre. He has collaborated with ensembles such as Percussions de Strasbourg, Ensemble Multilatérale, Les Metaboles, Fractales, Divertimento, TACETi, PHACE, Trio Estatico, aller Sonoro, Ensemble U:, Cikada, Meitar, Ensemble NOMAD, United Instruments of Lucilin, Ensemble Suono Giallo, Vertixe Sonora, GAMEnsemble and ARTéfacts among others.

His music has received premieres and performances in France, Austria, Italy, Switzerland, Luxembourg, the Netherlands, Estonia, Norway, Czech Republic, Hungary, Spain, Greece, Serbia, Cyprus, Azerbaijan, Ukraine, Israel, China, United States, Thailand, Russia, and Canada.

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

EASTMAN PRESENTS – KILBOURN CONCERT SERIES

SO Percussion

Wednesday, March 25, 2026 at 7:30 PM

Kilbourn Hall

EASTMAN PRESENTS – KODAK HALL SERIES

The Silkroad Ensemble with Rhiannon Giddens

Thursday, March 26, 2026 at 7:30 PM

Kodak Hall at Eastman Theatre

Yo-Yo Ma conceived Silkroad in 1998 as a reminder that even as rapid globalization resulted in division, it brought extraordinary possibilities for working together. Seeking to understand this dynamic, he recognized the historical Silk Road as a model for cultural collaboration – for the exchange of ideas, tradition, and innovation across borders.

Today, under the leadership of Artistic Director Rhiannon Giddens, Silkroad creates music that engages difference, sparking radical cultural collaboration, and passion-driven learning for a more hopeful and inclusive world, materializing on their program: Sanctuary – The Power and Resonance of Ritual.

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Saxology

Monday, March 23, 2026 at 7:30 PM

Hatch Recital Hall

Tuba Mirum

Monday, March 23, 2026 at 7:30 PM

Kilbourn Hall

Chamber Percussion Ensemble

Tuesday, March 24, 2026 at 7:30 PM

Kilbourn Hall



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