



PRESENTS

RECONSTRUCT

Tuesday, April 16, 2024

Hatch Recital Hall

7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Tlön (1995)

Mark Applebaum
(b. 1967)

Cory Brodack, conductor
Luca Peveroni, conductor
Peiwen Zou, conductor

untitled three-part construction (2014)

Michelle Lou
(b. 1975)

Floris Van der Veken, baritone saxophone
Lucy Chugh, percussion
Lexi Kunz, percussion

INTERMISSION

Here We Are (2018)

Jenny Gottschalk
(b. 1978)

Sarah Cao
Lexi Kunz
Lucy Chugh
Payton Brown

Distraction (2020)

Julie Zhu
(b. 1990)

Alex Abreu, clarinet
Leona Liu, violin
Cori Trenczer, cello
Bethany Brinson, piano

muyuna (circle music) (2024)

inti figgis-vizueta
(b. 1993)

World Premiere

PROGRAM NOTES

Tlön (1995)

Mark Applebaum

Tlön is scored for three conductors and no players. Based on my experience of once observing a virulent argument in sign language—which was affectively loud but produced no decibels to speak of, I sought to explore the articulation of traditional musical parameters (namely rhythm, dynamics, and polyphonic texture) in visual rather than aural terms. The piece is at once music and choreographed dance.

A particular fascination for me is the fact that the piece always elicits an imagined sound among audience members. But while our experience of a conventional piece of music will only be marginally different among two audience members sitting next to one another (due to variations in their precise acoustical positioning, the shape of their outer ears, the type and degree of their inevitable lifetime hearing degradation, and, most profoundly if mysteriously, the accreted wisdom of past musical experience—and emotional outlook—that they bring to bear on their cognition), in *Tlön* audience members "hear" (imagine) remarkably disparate sounds. A vigorous downbeat might suggest a dissonant, clangorous orchestral cluster for one viewer, and a sunny major chord played by wind ensemble for another. The piece seems to problematize not only the boundaries of instrumentation but of musical ontology.

— *Mark Applebaum*

untitled three-part construction (2014)

Michelle Lou

Tracing along a line coextensive with “pedestrian space,” one cannot find their location as being one or the other, inside or outside. With quiet lines, volume and mass are suggested, planes are defined, both discrete and transitory; negative and positive space are one. Experience as accretion.

These lines are directional and yet static, moving in any direction. They are flat and voluminous. Yet they also inhabit all conditions at once.

This is the first in a series of works dedicated to the artist Fred Sandback. *untitled three-part construction* was composed for Trio K/D/M for the Bludenzer Tage zeitgemäßer Musik, November 23, 2014.

PROGRAM NOTES

Here We Are (2018)

Jenny Gottschalk

For this piece, we kindly ask you to participate, and perform with us. There are different roles you can assume, the most prominent shared below. More detailed instructions and a complete score are available throughout the hall.

Hosts: Distribute scores to everyone and briefly explain. Everyone is invited to participate in whatever role they choose. If possible, provide simple/found instruments. Provide notebooks and pens at the timekeeper's station.

Everyone: Take a couple of minutes to look over the score and choose a role. Brief Q&A. Be sure there are enough people in each role. The timekeeper will need to set up in advance with a clock/stopwatch and a bell or a triangle. All time is marked by the timekeeper only. Both sustaining and percussive instruments can be planned in advance or devised spontaneously.

Instrumentalists: Set up in the corners of the space, as far from each other as possible. Have fun, but don't make a mess.

Recordists: Anyone with a recording device that plays back (for example a smartphone) can be a recordist.

Distraction (2020)

Julie Zhu

Distraction is about breath and internal study. Each part is composed of musical cells overlaying moving images. While repeating the cell, or nested cell within, allow the stochastic element of the music—a flickering left hand for the violinist, or spectral pops in multiphonics for the clarinetist, for example—to be influenced by the video underneath the notation. Your attention should be divided. However, through repetition, each cell may be embodied and at times, your exclusive attention may be directed towards the minute changes in the video.

Each performer has a unique set of videos, and these are for the performer only, not for the audience. The up-bow symbol indicates an inhale. The down-bow symbol indicates an exhale. Two vertical lines indicate holding your breath. Everyone breathes at their own pace, and at special times, hocket, or imitate, or align with others. Global dynamic and tempo changes are indicated on the left, whereas micro dynamics are

PROGRAM NOTES

indicated within the musical cell. The rate of breath, and thus tempo, is governed by the following adjectives in order of slowest to fastest: slowest, meditative, calm, natural, measured, deliberate, athletic, hyperventilating.

This piece was composed during quarantine when distraction became welcome and necessary. Most of all, listen to each other.

muyuna (circle music) (2024)

inti figgis-vizueta

After an action-packed year of concerts and events, OSSIA is thrilled to be capping off the 2023–2024 season on a high note; our final mainstage concert of the season will feature the premiere of a new work by inti figgis-vizueta. She writes:

“*muyuna* is the kichwa word for circular motion in such things as weaving, whirlpools, and the architecture of space. In this piece, I bring the motion and energy of spinning and turning into a set of distinct, yet simultaneous musical ensembles to highlight harmonic interactions and spectra, or high, sparkling sonic phenomena. *muyuna* in its carving of space through repetition creates paths, or *ñambi*. Though fleeting in time, this piece seeks to permanently carve as pinning into the spaces in which it’s performed.”

OSSIA’s relationship with inti’s music began in 2021 when we invited her to be a guest in the “Listening Lounge” series which presented curated listening sessions. The following year, OSSIA performed inti’s piece *Form The Fabric* for open instrumentation on a main series concert (viewable on our YouTube channel). In 2023, OSSIA reached out to inti to commission a work to be premiered on a mainstage concert in the 2023-2024 season. The piece is percussion-centric and was written specifically for our very own Hatch Recital Hall where it will be premiered.

We are thrilled to have you join OSSIA’s final concert of the season to catch this exciting premiere and celebrate the end of another successful season!

World Premiere, commissioned by OSSIA New Music

MEET THE ARTIST

inti figgis-vizueta (b. 1993) is a composer and cultural artist who works to reconcile historical aesthetics and experimental practices with trans & Indigenous futures. Described as “dramatic” and “intense” (The New York Times), “magical” (San Diego Union-Tribune), and “wrought from a language we’d do well to learn” (The Washington Post), her music has been commissioned and performed by leading artists including the Los Angeles



Philharmonic, Cincinnati Symphony Orchestra, San Francisco Symphony, Phoenix Symphony, Oregon Symphony, American Composers Orchestra, New World Symphony, Los Angeles Chamber Orchestra, Queer Urban Orchestra, International Contemporary Ensemble, Civic Orchestra of Chicago, Alarm Will Sound, Wild Up, Roomful of Teeth, Contemporaneous, Kronos Quartet, Attacca Quartet, JACK Quartet, Music from Copland House, violinist Jennifer Koh, cellist Andrew Yee, Ensemble Connect, and Crash Ensemble. Her work has been featured at Lincoln Center, Carnegie Hall, Kennedy Center, Walt Disney Hall Concert Hall, Symphony Center, REDCAT, National Concert Hall (IE), Southbank Centre (UK), Philharmonie de Paris (FR), Muziekgebouw aan 't IJ (NL), and Konzerthaus Berlin (DE).

Recent and upcoming events include performances by the Los Angeles Philharmonic (ft. Jay Campbell), American Composers Orchestra (ft. the Attacca Quartet), and the Cincinnati Symphony Orchestra (ft. Conrad Tao). Current projects include commissions for Opera Saratoga, Ensemble Reflektor, flutist Claire Chase, organist James McVinnie, and cellist Andrew Yee with Roomful of Teeth. inti is the recipient of the Lotos Foundation Prize, ASCAP Foundation Fred Ho Award, National Sawdust Hildegard Award, and fellowships from Dumbarton Oaks, Civitella Ranieri, and Music at Copland House.

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 RANLET SERIES

Ying Quartet with Xavier Foley, double bass

Kilbourn Hall

Thursday, April 18, 2024 at 7:30 PM

Double bassist and composer, Xavier Foley, joins the Ying Quartet for the world premiere of his new work. Foley, first prize winner of the 2014 Sphinx Competition and the Young Concert Artists Auditions 2016 has appeared as soloist with the Atlanta Symphony and Philadelphia Orchestra. As a composer, he has studied with Edgar Meyer and Hal Robinson. *The Philadelphia Inquirer* described Foley as “A dazzling player who hears borders between styles as limitation best ignored. He’s a standout player.... but he’s also a right spark of a composer.”

BARBARA B. SMITH WORLD MUSIC SERIES

Oumou Sangaré

Kilbourn Hall

Friday, April 19, 2024 at 7:30 PM

Global superstar, Oumou Sangaré, fuses her distinctive Malian sound and voice with elements of blues, folk and rock resulting in a timeless body of work free from borders and genres. Sangaré’s vocals soar above driving grooves and inescapably danceable rhythms for a show that is sure to have you on your feet!

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Brass Guild

Kilbourn Hall

Wednesday, April 17, 2024 at 7:30 PM

Eastman School Symphony Orchestra

Kodak Hall at Eastman Theatre

Friday, April 19, 2024 at 7:30 PM

Music of Tchaikovsky, Schumann, Adams, and Lili Boulanger



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



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