



SUMMER
@EASTMAN

MUSIC WITHOUT BORDERS

Wednesday, July 19, 2023
Kilbourn Hall
7:30 PM

PROGRAM

Trollrikepolskan

Eric Sahlström
(1912—1986)

Andakten

Eric Sahlström
(1912—1986)

Femtolen

Byss-Calle
(1783—1847)

Josefins Dopvals

Roger Tallroth
(b. 1958)

Sunshine Quan, harp

Hannun Hambo

Hannu Seppänen
(b. 1951)

Pääkallokeli / skull crushing weather

Alyssa Rodriguez
(b. 1992)

Pratsun Laulu

Feodor Pratsu
(1852—?)

Venäläisen itku (Lament of the Russian)

traditional archaic Finnish tune

Dödens vals efter Karl Bohling

traditional Swedish waltz

Spelmansglädje

Eric Sahlström
(1912—1986)

Alyssa Rodriguez, nyckelharpa

PROGRAM

彝族舞曲 (1965)

Dance of the Yi (1965)

王惠然 曲 (潘妙兴 整理)

Wang HuiRan (arr. Pan MiaoXing)

高山流水

High Mountains, Flowing Waters

浙江筝曲

Trad., from ZheJiang

雪山春晓(1981)

Spring Dawn on Snow Mountains (1981)

范上娥、格桑达吉 曲

Fan Shang E, Ge Sang Da Ji

广陵散

Guang Ling San

古琴曲

Ancient Guqin tune

王昌元 移植

trans. Wang ChangYuan

渔舟唱晚 (1938)

Fisherman's Song at Dusk (1938)

娄树华 曲

Lou ShuHua

沧海一声笑 (1990)

The Proud, Smiling Wanderer (1990)

黄霑 曲

James Wong Jim
arr. Sunshine Quan

Sunshine Quan, guzheng

ABOUT THE MARIMBA

Njuzu

Traditional Zimbabwean music

Zomba

Todzungaira

Gandanga

Nhemamusasa

Botsotsi

SIMBA MARIMBA

Greg Doscher, director

Simon Barnett

Orissa Viza

Chesire

Micah Schmidt

Eric Neely

Jeremy Neely

Julia Egan

PROGRAM NOTES

Alyssa Rodriguez is one of the finest players of the nyckelharpa, the keyed fiddle, in New York State and has studied nyckelharpa at Sibelius Academy and with many riksspellmän (master Swedish folk musicians). She has studied at the all nyckelharpa workshop intensive at Ekebyholm Castle in Sweden and regularly sells out shows. She has appeared in Nordstjernan magazine and Nyckelharpan in Sweden, and released an all nyckelharpa album of traditional and newly composed music in 2022. She will study nyckelharpa at the world renowned Eric Sahlström Institute in Tobo, Sweden this Fall 2023.

Chinese-Canadian harpist **Sunshine Quan** currently resides in Rochester NY, where she is pursuing a DMA degree in Harp Performance at the Eastman School of Music under the tutelage of Professor Kathleen Bride. Since she arrived in the United States in 2021, Sunshine has been extensively involved in the various ensembles across Upstate New York, appearances include the Rochester Philharmonic, Binghamton Philharmonic, New York State Ballet, and the orchestras and wind ensembles at Eastman, SUNY Fredonia, Nazareth College, and Roberts Wesleyan College.

She has attained fellowships at the National Orchestral Institute and Mostly Modern Festival. Her musical journey has brought her across the world, where she gave solo and chamber recitals in North America and China, and toured Spain with the Toronto Youth Wind Orchestra. Her ARCT performance recital at the Royal Conservatory of Music (Toronto, ON) received a National Gold Medal.

A passionate advocate for new music, Sunshine has played as Principal Harp with Eastman Musica Nova and OSSIA New Music since 2021, and she has composed and arranged for solo harp and harp ensemble. Besides the harp and classical music, Sunshine also plays the Chinese zither (Guzheng), and she is an active performer of traditional Chinese music and Irish/Celtic music. Sunshine is currently on faculty at the Eastman Community Music School and maintains a private studio online where she teaches students from Asia and Europe.

In the fall of 2014, Simbarashe Kamuriwo would travel three hours every weekend to teach a group of players about music from his home. Years later, the group is still passing on his knowledge to new students, while expanding their repertoire through other teachers. **Simba Marimba** is now Western New York's premiere Zimbabwean Marimba Band. Based out of Rochester, they play upbeat and traditional Shona music.

ABOUT THE NYCKELHARPA

This concert features traditional Swedish and Finnish folk music performed on the **nyckelharpa**, Sweden's national folk instrument. The modern chromatic nyckelharpa was invented in the late 1920s by Eric Sahlström and August Bohlin, after being frustrated that they couldn't play along with the local fiddle players. This instrument's evolution dates back to medieval times and developed alongside the English hurdy-gurdy and French ville. Eric Sahlström added some more violin-like features, including a bass-bar and F holes to make the modern nyckelharpa sound more violin-like. The modern nyckelharpa has around 40 keys, and 16 total strings, 12 of which are sympathetic.

Eric Sahlström wrote many revered pieces for nyckelharpa. I play three of my favorites: Spelmansglädje (Fiddler's Joy), Trollrikepolskan (Troll Realm Polska), Andakten (The Devotion), which are in a way Sahlström show pieces and are standard repertoire today. I follow this with a classic Byss-Calle tune, a prolific composer for an earlier evolution of the nyckelharpa (kontrabasharpa) that Sahlström liked and based some of his music on. Fem is five in Swedish, and there is a prominent quintuplet in this melody, hence the nickname for this polska.

This program also includes music from my time in Finland, which is much less commonly heard on nyckelharpa. Feodor Pratsu (b.1852-d.unknown) was a Finnish *jouhikko* (bowed lyre) player whose descendants single handedly kept the Finnish jouhikko tradition alive. I've arranged an older tune Venäläisen itku (Lament of the Russian) in the archaic style, which is varied over time and evolves. It is circular music with no beginning or end. This tradition dates back over 2,000 years and was originally performed on the Finnish 5-string kantele, Finland's national instrument.—*Alyssa Rodriguez*

ABOUT THE GUZHENG

古筝 (Gu Zheng), the Chinese zither, is a traditional plucked string Chinese instrument that dates back to the Qin dynasty (ca. 200 BCE). The modern Zheng has a wooden body and soundboard, and the most common model has 21 strings that are tuned to the pentatonic scale. Each string is supported by a movable bridge, which transmits the vibration of the string to the soundboard. The bridge divides the string into a pitched side, which is plucked by the fingers with or without plectra; and an unpitched side, which is bent by the left hand to create pitch-bending, allowing access to the non-pentatonic notes and all the microtones. Traditional Zheng music is very melodically driven and characterized by florid ornamentation through the left-hand pitch bends. There are many regional styles of traditional Zheng music, including the Southern styles of 浙江 Zhejiang, 潮州 Chaozhou, and 客家 Kejia, and the Northern styles of 山东 Shandong, 河南 Henan, and 陕西 Shanxi. Since the establishment of the PRC, more modern techniques have been created or borrowed from other instruments, and composer/performers started to use the left hand for more plucking, adding in counterpoint and complicated accompaniment patterns. From the 1980s onwards, concepts in Western music composition have made their way into Zheng music, and Zheng has since been incorporated into many genres of music as well, from avant-garde experimental music to pop and rock music. Today, the Zheng is the most popular traditional instrument and the de facto national instrument in China.

ABOUT THE MARIMBA

The **marimba** has only existed for about forty years, and during this time its popularity has grown tremendously. Today, Zimbabwe-style marimba bands can be heard not only in Zimbabwe and its neighboring countries, such as Botswana and South Africa, but also in the United Kingdom, Scandinavia, Australia, Canada and the United States. For an instrument with such a short history, it has certainly traveled far. The repertory for this group was taught to us from Simbarashe Kamuriwo, a Zimbabwean living in the Northeast.

Essential aspects of the music that will be learned and applied include the interlocking of different parts, traditional singing practices, rhythmic accompaniment, and the social and cultural context of the music. Students will also be guided to understand the music from the traditional Shona point of view as well as integrating it with their own musical understanding.

Designed in the 1960's, the Kwanongoma marimba is so named because of its origins at Kwanongoma College in Bulawayo, Zimbabwe. It is a wooden instrument, sometimes made with a metal frame, with plastic tube resonators, and is played using rubber mallets. An ensemble is comprised of soprano instruments, tenor instruments, a baritone and a bass. The standard treble instruments (sopranos and tenors) usually have 17 keys—two octaves of a C major scale with an F sharp in each octave, which makes it possible to play in the key of G major as well.

Early teachers of the marimba were African musicians who became prolific composers and arrangers of the early repertoire. The marimba, as a result, played a central role in the definition and curation of the novel and modern national music. The versatility of the instrument and the music has also led to their adoption and adaptation by contemporary musicians in Africa, Asia, and the West. Repertory will be taught and performed without notation in keeping with the aural tradition of the music. Although participants will be assigned to certain sections based on their experience for the purpose of learning repertory, members of the ensemble are welcome to sit in on both sections for purposes of review or exposure to new repertory.

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 EVENTS AT EASTMAN

Bill Tiberio/Ted Perry Quartet Music Educators Jazz Ensemble

Kilbourn Hall

Thursday, July 20, 2023 at 7:30 PM

Kevin Wang, Piano

Kilbourn Hall

Thursday, July 20, 2023 at 7:30 PM

High School Wind Ensemble

Kilbourn Hall

Friday, July 21, 2023 at 12:00 PM

Duo Commosso: Alicia Wallace, soprano & Nola Strand, piano

Kilbourn Hall

Friday, July 21, 2023 at 7:30 PM

Music for Violin, Voice and Guitar

Hatch Recital Hall

Friday, July 21, 2023 at 7:30 PM

Saxophone Institute Participant Solo Concert

Hatch Recital Hall

Saturday, July 22, 2023 at 7:30 PM

Saxophone Institute Participant Chamber Concert

Kilbourn Hall

Sunday, July 23, 2023 at 11:00 AM

The Artistic Flutist Faculty Concert

Hatch Recital Hall

Monday, July 24, 2023, at 7:30 PM



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