

FACULTY ARTIST SERIES

COMPOSITION FACULTY SHOWCASE

Monday, September 16, 2024
Kilbourn Hall
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Watercolors I: A Pair of Cats (2018/2020)

Daniel Pesca
(b. 1985)

Daniel Pesca, piano

Μετάβασις – Metavasis (2023)

Evis Sarmoutis
(b. 1979)

Dieter Hennings, Sungmin Shin, and Tom Torrisi, guitar

U.S. Premiere

Chimera (2017)

Mikel Kuehn
(b. 1967)

Conor Nelson, flute
Tom Rosenkranz, piano

Lightenings (2016)

Elizabeth Ogonek
(b. 1989)

Leona Liu, violin
Zhenyu (Johnny) Wang, clarinet
John Dawson, percussion
Xu Guo, piano

INTERMISSION

PROGRAM

Dusk (2023)

Evis Sammoutis

U.S. Premiere

Eos (2017)

World Premiere

Dieter Hennings, guitar

Ripple, Current, Eddy (2019/2024)

Daniel Pesca

Joseph Johnson, cello
Daniel Pesca, piano

Sones de tierra fría (2015)

Ricardo Zohn-Muldoon
(b. 1962)

Day
Lejos
Nada
Night
Puente
Tú

Kiera Duffy, soprano
André J. Washington, flute
Jiaqi Yu, violin
Joseph Johnson, cello
Dieter Hennings, guitar
Connor Stevens, percussion
Paul Vaillancourt, conductor

TEXT & TRANSLATIONS

Sones de tierra fría (2015)

Ricardo Zohn-Muldoon

I. Day

"Sonnet XVIII" by William Shakespeare

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to thee.

II. Lejos

"Lejos y hondo" by Raúl Aceves

Antes para verte
simplemente
te dejaba entrar por mis ojos

ahora que ya te fuiste
cierro mis ojos para verte
y los abro para olvidarte

porque te fuiste hacia dentro de mí
lejo y hondo
donde ni siquiera yo
puedo seguirte

II. Far

Trans. Ricardo Zohn-Muldoon

Before, to see you
I would simply let you enter
through my eyes.

Now, that you have left,
I close my eyes to see you,
and I open them to forget you.

Because you went inside me,
far and deep,
where not even I
can follow you

TEXT & TRANSLATIONS

III. Nada

From "Cisne" by Raúl Aceves

No te deseo nada
ni calor ni frío
ni laguna ni río

Tan solo en esta nada
sólo te pido que nades
desnuda en mi nada

Y que dejes en el agua
la temperatura de tu piel
ni caliente ni fría

Tan sola nada
tan cisne, tan húmeda
en mi deseo de nada

III. Nothing

Trans. Ricardo Zohn-Muldoon

I do not wish you anything
neither heat nor cold
neither lake nor river

All alone in this nothingness
I only ask you to swim
naked in my nothingness

And that you leave in the water
the temperature of your skin
neither hot nor cold

So lonely swim
so swan, so humid
in my desire for nothing

IV. Night

"Sonnet XXVII" by William Shakespeare

Weary with toil, I haste me to my bed,
The dear repose for limbs with travel tired;
But then begins a journey in my head,
To work my mind, when body's work's expired:
For then my thoughts (from far where I abide)
Intend a zealous pilgrimage to thee,
And keep my drooping eyelids open wide,
Looking on darkness which the blind do see:
Save that my soul's imaginary sight
Presents thy shadow to my sightless view,
Which, like a jewel hung in ghastly night,
Makes black night beautiful and her old face new.

Lo, thus, by day my limbs, by night my mind
For thee, and for myself, no quiet find.

TEXT & TRANSLATIONS

V. Puente

From "El Puente de tus ojos" by Raúl Aceves

Entro a la casa de tus ojos negros cruzando
el puente de tu cuerpo,
el puente que cuelga del cuerpo del aire
sostenido por tus cabellos negros.
Y tú sostienes mi cuerpo colgante de tus ojos
con los hilos de tu mirada sólida, que no me
deja caer al vacío de tus ojos negros.

VI. Tú

From "Tú" by Raúl Aceves

I
Tú eres todo el sabor
que me dio la vida
como tomar el té
en una casa de cristal.

II

La frontera de tu cuerpo es el mar,
no hay ave que conozca todas tus paredes,
el azul te invadió como llama a lo seco.

III.

En las piedras donde te sientas
se empollan y saltan a la luz
las canciones.

IV.

Si te cansaras al mediodía
y los ojos se te cerraran
hasta el día se detendría.

V. Bridge

Trans. Ricardo Zohn-Muldoon

I enter the house of your dark eyes crossing
the bridge of your body,
the bridge that hangs from the body of the
air, suspended from your black hair.
And you hold my body, which hangs from
your eyes by the threads of your solid gaze,
which does not let me fall into the vacuum
of your dark eyes.

VI. You

Trans. Ricardo Zohn-Muldoon

I
You are all the flavor
that life gave me
like drinking tea
in a crystal house

II

The frontier of your body is the sea,
there is no bird that can know all your walls
the blue invaded you as flame to what is dry

III

In the stones where you sit
the songs incubate
and hatch into the light.

IV

If you became tired at midday
and your eyes were to close
even the day would stop.

PROGRAM NOTES

Watercolors I: A Pair of Cats (2018/2020)

Daniel Pesca

The works in my own ongoing cycle of piano pieces, *Watercolors*, each evoke a specific image, scene, or environment. In *A Pair of Cats*, the pianist's hands mirror each other, often playfully, sometimes aggressively. Gestures in the piece suggest various cat-like behaviors, such as pouncing, meowing, batting, and skittering. The work was first composed and premiered in 2018, with the anodyne title "Etude I." I made the final, feline revision in 2020, and included the work on my solo album *Promontory* (2021).

Μετάβασις – Metavasis (2023)

Evis Sammoutis

Μετάβασις – Metavasis means "change" or "transition" from one state into another. This composition scored for three guitars is creating a musical metaphor of the title, as the sound and timbral profile for each section is constantly transitioning and shifting. My goal for the piece was to create a style of fusion where the three guitars create one unified color in an attempt to construct an imaginary "super-guitar." Therefore, all three musicians imitate and mimic each other's sound in an effort to aid these continuous timbral transformations.

Chimera (2017)

Mikel Kuehn

The term *chimera* comes from ancient Greece and refers to a mythological fire-breathing female monster composed from the head of a lion, body of a goat, and tail of a serpent. It more generally describes a monster made from various animal parts, an organism consisting of different genetic compositions, or a fanciful mental illusion or fabrication. My flute and piano piece, *Chimera*, composed in 2017, was inspired by all of these concepts. Its general dramatic narrative can be viewed as a textural traversal of this "monster" beginning with the sinewy tail through the disparate animal parts of the body, and ending with the fire breathing head of the lion. As a musical analog to the monster, *Chimera* is constructed from thirty-six episodic sections, each based on a combination of six distinct musical character-types: *scorrevole* (flowing), *pulsare* (pulsing), *misterioso* (mysteriously), *grazioso* (gracefully), *giocoso* (playfully/jokingly), and *agitato* (agitated). The overall form of the piece combines these six character types into all possible pairs resulting in an ever-changing musical texture. *Chimera* was written for and inspired by my friends and colleagues Conor Nelson (flute) and Thomas Rosenkranz (piano), and was made possible by a grant from the Fromm Music Foundation.

Premiere performance: Sichuan Conservatory of Music, Chengdu, China; Conor Nelson, flute, Thomas Rosenkranz, piano; September 15, 2017.

PROGRAM NOTES

Lightenings (2016)

Elizabeth Ogonek

Lightenings is a set of variations written for violin, clarinet, percussion and piano. It takes as its inspiration a set of twelve, 12-line poems (entitled “Lightenings”) by Seamus Heaney, which comes from a larger collection of 48 poems known as “Squarings.” These poems are connected by their truncated sonnet form as well as their exploration of childhood, nature, scale, and the metaphysical questions that consequently arise.

One guiding source of poetic imagery in my piece comes from the following poem:

xii

And lightning? One meaning of that
Beyond the usual sense of alleviation,
Illumination, and so on, is this:

A phenomenal instant when the spirit flares
With pure exhilaration before death –
The good thief in us harking to the promise!

So paint him on Christ’s right hand, on a promontory
Scanning empty space, so body-racked he seems
Untranslatable into the bliss

Ached for at the moon-rim of his forehead,
By nail-craters on the dark side of his brain:
This day though shalt be with Me in Paradise.

The American minimalist painter Sol LeWitt created 48 abstract line drawings to accompany each of Heaney’s poems in 2003. In *Lightenings*, each variation’s contained sound world is inspired by the distinct textures of LeWitt’s monochromatic drawings.

The basis of the work’s thematic material is an ancient Byzantine hymn, “Phos Hilaron”, meaning “O Gladsome Light,” which was traditionally sung during the lighting of the lamps at vespers. Though variation sets traditionally introduce the theme at the beginning, *Lightenings* embeds the hymn throughout the entire work, only ever revealing it in fragments.

Lightenings was commissioned by the Santa Fe Chamber Music Festival in 2016 and received its premiere that same year.

PROGRAM NOTES

Dusk (2023)

Evis Sammoutis

In this short work, I explore several “extended” guitar performance techniques in a virtuosic manner. The “exotic” microtonal scordatura tuning I use not only helps give the instrument a special color but also allows me to explore the link between tone, color, and extended, alternative tuning systems in a unified and cohesive manner.

Eos (2017)

Evis Sammoutis

Ἠώς – Eos in Greek mythology is the equivalent of Aurora for the Romans, the personification of dawn. According to Hesiod, Eos was the sister of Helios, the sun god, and Selene, the moon goddess. The title for this work has been influenced both by my interest in Greek mythology and my fascination for the *koto*, one of Japan’s most important traditional instruments. *Nippon/Nihon* literally means “the sun’s origin,” and that is why Japan is also referred to as the “Land of the Rising Sun.” Therefore, *Eos* seemed to offer the perfect marriage of these two inspirations. In composing this work, I researched and catalogued various types of bitones, as well as developing several other “extended” techniques that are also used in *Dusk* and *Μεταβάσις – Metavasis*.

Ripple, Current, Eddy (2019/2024)

Daniel Pesca

Ripple, Current, Eddy is a study in fluidity and grace of motion. This notion influences the writing for the duo—materials are frequently passed seamlessly between the instruments, or one instrument might provide a crystalline shimmer above the other’s continuous current. This same notion governs the dynamics of the form: though the piece moves through different characters and tempos, the transitions between them are unbroken, like a river flowing around rocks.

I composed *Ripple, Current, Eddy* in 2019 for cellist Audrey Q. Snyder, who commissioned the work for her project *New Music/New Film Collaborative* with support from New Music USA. The premiere at Constellation Chicago included an original film by the video artist Xuan. I made minor revisions to the piece in 2024, and this is the first performance of the new version.

Sones de tierra fría (2015)

Ricardo Zohn-Muldoon

The title of the work refers to my having composed all these songs—my tribute to the “sones” of México—in Rochester, New York, the cold northern region where I have lived since 2002. *Sones de tierra fría* can be performed on its own, or as a subset of *Songtree*.

PROGRAM NOTES

Sones de tierra fría is a “cancionero” (a songbook) that sets four poems by Raúl Aceves and two sonnets by William Shakespeare. The latter is a fundamental figure in English literature who requires no introduction here. Aceves, on the other hand, is scarcely known to English readers. He is a contemporary author living in Guadalajara, México, who is best known for penning whimsical aphorisms that encapsulate profound observations about the human experience. His writing style is crisp, efficient, and direct. The poems that I have set in *Sones de tierra fría* are woven together by a common thematic thread: the remembrance of love. The cycle is also unified by its musical content: each song develops and recasts a small collection of harmonic and melodic archetypes. This unfolds as a constellated musical architecture, a recurrent formal feature of my work.

MEET THE COMPOSERS

Mikel Kuehn played jazz
Composition on the brain
This made him EMuSEd

My name is Eliz’beth Ogonek,
which sounds somewhat like supersonic.
I write little ditties
(of which, some are witty)
that never resolve to a tonic.

And as for that key-tickl’r Pesca
One day, as he worked at his desk, a
Confusion arose
from his head to his toes.
To regroup, he sipped *agua fresca*.

Coffee-stained papers
Composing after hours
Evis Sammoutis

Born Tapatío
Played guitar some, now compose
Rochester is home
(RZM)

MEET THE ARTISTS

John Dawson is a percussionist and educator based out of Rochester, New York. Recent solo and chamber music appearances include a concerto performance with the University of Texas Symphony Orchestra, 1st prize at the Great Plains International Marimba Competition, and a performance with the Eastman Percussion Ensemble in Shanghai, China. John's current teaching positions include adjunct faculty at Nazareth University, private instructor at the Hochstein School, and teaching assistant at the Eastman School of Music. He is currently pursuing a Doctor of Musical Arts in Percussion Performance and Literature with a minor in Music Education.

Kiera Duffy opened the 2023-2024 season at Opera Philadelphia singing the role of Nellie in in the world premiere of René Orth's *10 Days in a Madhouse*, which the Music Critics Association of North America recently named "Best New Opera of 2024". Later that season, at Detroit Opera, she sang Bess in Missy Mazzoli's *Breaking the Waves*, a role she premiered in 2016 to wide acclaim. In June 2024, she created the role of Julia in the world premiere of George's Lewis' *Comet/Poppea* in Los Angeles, which will be featured at Lincoln Center in summer 2025. This season she also performs works by Ricardo Zohn-Muldoon, Sarah Kirkland Snyder, Alberto Ginastera, and Antonio Vivaldi. Duffy is Associate Professor of Voice at the Eastman School of Music.

Hailed by *Het Concertgebouw* in Amsterdam as a "future giant among the piano soloists," **Xu Guo** has been giving recitals in major cities in Europe, Asia, and America. Highlight of her current season includes a concerto performance with Thailand Philharmonic Orchestra at Prince Mahidol Hall in Bangkok, a Bach Concerti tour in collaboration with China National Center for Performing Arts Orchestra and pianist Sa Chen, and more. Currently, Xu is pursuing a Doctorate in Musical Art at Eastman School of Music under Alexander Kobrin. She received her Bachelors and Masters at New England Conservatory under Meng-Chieh Liu, HaeSun Paik, and Dang Thai Son.

The musical endeavors of **Dieter Hennings Yeomans** span from new music on guitar to early music for lute and theorbo which can be heard on the Naxos, Nonesuch, Bridge, Parma, NewBranch, New Albany, and Innova recording labels. An active chamber musician, Hennings is a founding member of the Zohn Collective, an ensemble dedicated to championing some of today's most consequential works for ensemble and guitar. In addition, Hennings' performs regularly in duos with guitarist Nicholas Goluses, percussionist Paul Vaillancourt, among others. Hennings has commissioned works by Ricardo Zohn, Juan Trigos, Daniel Pesca, Jesse Jones, Allan Schindler, Luca Cori, Robert Morris, and others.

MEET THE ARTISTS

Joseph Johnson is the newly appointed Associate Professor of Cello at the Eastman School of Music, as well as the Principal cellist for the Toronto Symphony Orchestra and the Santa Fe Opera. Prior to his Toronto appointment, Mr. Johnson was Principal cello of the Milwaukee Symphony and a member of the Minnesota Orchestra. He is also a regular coach for the New World Symphony in Miami Beach. Mr. Johnson received his BM from the Eastman School with a Performer's Certificate, and his Masters from Northwestern. He performs on a J.B. Vuillaume cello from 1840.

Leona Liu is currently pursuing undergraduate studies in violin with Robin Scott at the Eastman School of Music. She was runner-up in the school's 2024 Violin Concerto Competition and has served as concertmaster of the Eastman School Symphony Orchestra. In past summers, she attended festivals at Bowdoin, Lake George, Sarasota, and Madeline Island, as well as the Maine Chamber Music Seminar. Leona supports the work of living composers and has been on the board of OSSIA New Music for two years. Besides music, Leona is also pursuing a BA in linguistics and minor in math at the University of Rochester.

Conor Nelson gave his New York recital debut at Carnegie Hall's Weill Recital Hall. Solo engagements include concerti with the Minnesota Orchestra, the Toronto Symphony Orchestra, and numerous others. Conor is currently the Associate Professor of Flute at the UW-Madison. He previously taught at Bowling Green State University and Oklahoma State University and has given master classes at over 150 colleges and universities. He received degrees from the Manhattan School of Music, Yale University, and Stony Brook University. He is currently the Principal Flutist of the New Orchestra of Washington (D.C.). His teachers include Carol Wincenc, Ransom Wilson, Linda Chesis, and Susan Hoepfner.

Thomas Rosenkranz is internationally active as a pianist and artist teacher. He has been a soloist with prominent ensembles worldwide including the Indianapolis Symphony, Beirut National Orchestra (Lebanon), Sichuan Philharmonic (China), and was a featured soloist with Oberlin Conservatory's groundbreaking tour of China. He appears regularly at festivals including Amalfi Coast Arts Festival (Italy), SoundSCAPE Festival (Switzerland), Yunnan International Piano Arts Festival (China), and the Atlantic Music Festival. Thomas is currently a Professor of Piano at the University of Missouri-Kansas City Conservatory and is a Honorary Guest Professor at the Sichuan Conservatory in China.

MEET THE ARTISTS

Korean-born American musician **Sungmin Shin** maintains a vigorous schedule seamlessly navigating the unpredictable musical landscape of the 21st century. Sungmin is an artist-teacher, arts leadership advocate, composer, consultant, engineer-producer, ensemble director, entrepreneur, improviser, multi-instrumentalist, music theorist, and scholar. He is frequently invited to adjudicate, compose, perform, speak, and teach at major international competitions, events, and festivals as well as at top level collegiate music programs. Dr. Shin is Associate Professor of Practice at the University at Buffalo where he directs the guitar program and guitar ensembles. For full bio and more information, please visit <http://sungguitar.com>.

Dr. Connor Stevens is an Assistant Professor of Music (Percussion) at the University of Oklahoma School of Music. He performs with numerous orchestras and chamber ensembles, including the Fort Smith Symphony, Tulsa Symphony, and Arkansas Symphony Orchestra. A founding member of Frozen Earth Duo, Connor has performed and presented at the 2024 Midwest Chamber Percussion Camp, the 2018 Leigh Howard Stevens Summer Marimba Seminar, the 2019 Ontario Day of Percussion, and universities across the country. Connor holds degrees from the Eastman School of Music and Florida State University. He is an artist/endorser for Mallettech instruments and mallets.

Tom Torrisi is a guitarist and composer based in Buffalo, NY. Active as both soloist and chamber musician, Tom's performance highlights include the 21st Century Guitar Festival, Black House Collective, Buffalo International Guitar Festival, Buffalo Guitar Research Conference, June in Buffalo, Mostly Modern Festival, the New York City Electroacoustic Music Festival, and Rochester Fringe Festival. He was a prize winner in APSU Concerto Competition, the Memphis University International Guitar Competition, and the Southern Guitar Festival. Tom is currently a member of the faculty at SUNY Fredonia and teaches Balinese gamelan classes with Nusantara Arts in Buffalo, NY.

Paul Vaillancourt (D.M.A) is Professor of Percussion at Columbus State University in Columbus, Georgia. He was a featured soloist at the Banff and Aspen Summer Music Festivals, Sound Symposium Music Festival in Newfoundland, with the National Arts Center and Ottawa Symphony Orchestras, the St. Petersburg Chamber Orchestra (Russia), the Guanajuato Philharmonic Orchestra in Mexico, the Thailand Philharmonic Orchestra, the CSU Philharmonic, and CSU Wind Ensemble. He performs regularly with the Columbus and Atlanta Symphony orchestras. He has toured internationally with many chamber

MEET THE ARTISTS

ensembles, most recently with duo partner, guitarist Dieter Hennings in Mexico, and is a founding member of the Zohn Collective.

Clarinetist **Zhenyu (Johnny) Wang** is a young artist enjoying a fulfilling musical life. He was previously acting assistant principal/Eb clarinetist with the North Carolina Symphony, and has performed with the Toronto Symphony and the Buffalo Philharmonic. He was part of the Sequoia Reed Quintet, who was a silver medalist at the Fischhoff Competition. He studied with Michael Wayne at the Eastman School of Music, as well as Carey Bell at the San Francisco Conservatory of Music. Other notable influences are Debra Gardner and Boris Allakhverdyan.

After earning his BM from Eastman in 2010, flutist **André J. Washington** moved to France on a Fulbright fellowship. He obtained a Premier Prix from the Conservatoire d'Orléans (2012) and an Artist Diploma in Chamber Music from the École Normale de Musique de Paris (2013). André attended the University of Chicago Law School from 2016 to 2019; during that time, he was the co-principal flutist of the University of Chicago Symphony Orchestra and a participant in the campus Chamber Music Program. He has also performed with l'Orchestre de la Cité Internationale, the Chicago Sinfonietta, and the GRAMMY-winning Imani Winds.

Jiaqi Yu is pursuing her Doctoral at Miami University Frost School of Music after finishing her Master's and Advanced Diploma at Eastman School of Music with Professor Yoojin Jang. She was an adjunct violin faculty member at Rochester Institute of Technology, also playing as the concertmaster in the RIT Philharmonic Orchestra. She is the third prize winner of the 2022 Young Soloist International Music Competition and honorable mention of the 2023 American Virtuoso International Music Competition Winter Edition. Jiaqi is the TA of Professor Charles Castleman at Frost School of Music.

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 & GEORGE WALKER CENTER RECITAL SERIES

Crystal Sellers-Battle

Kilbourn Hall

Wednesday, September 18, 2024 at 7:30 PM

*Tickets are free but must be reserved

Music of Burleigh, Barber, Hoiby, and Carter

KILBOURN CONCERT SERIES

Endea Owens and The Cookout

Kilbourn Hall

Friday, September 20, 2024 at 7:30 PM

Known as one of Jazz's most vibrant emerging artists, Endea Owens is a Detroit-raised Recording Artist, Bassist, and Composer. She has been mentored by Jazz Icons the likes of Marcus Belgrave, Rodney Whitaker, and Ron Carter. She has toured and performed with Wynton Marsalis, Jennifer Holliday, Diana Ross, Rhonda Ross, Solange, Jon Batiste, Jazzmeia Horn, Dee Dee Bridgewater, and Cyrus Chestnut to name a few.

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

ROCHESTER FRINGE FESTIVAL

Eastman Percussion Ensemble

Sproull Atrium

Tuesday, September 17, 2024 at 7:30 PM

*Tickets are required and can be purchased through Rochester Fringe Festival

Composers Concert

Hatch Recital Hall

Tuesday, September 17, 2024 at 7:30 PM



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