



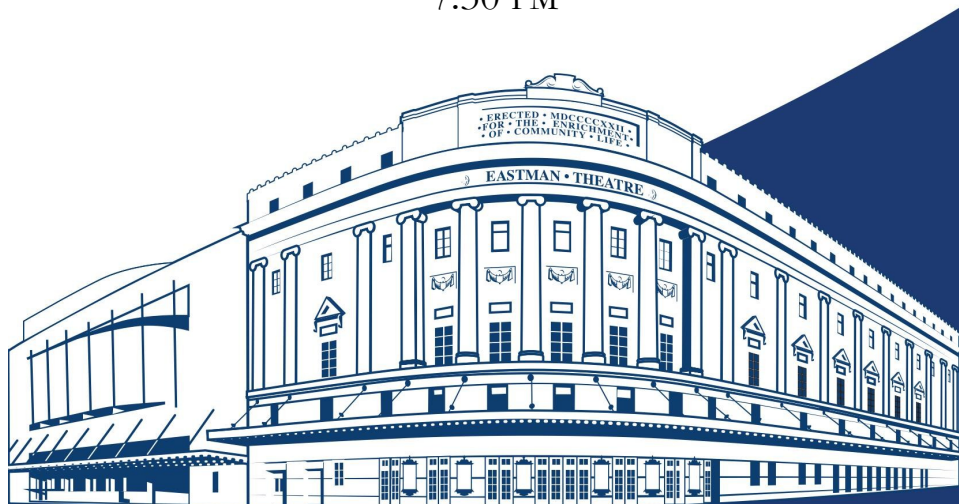
PRESENTS

GARDEN OF UNEARTHLY DELIGHTS

Thursday, October 9, 2025

Kilbourn Hall

7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

SERENITY 2.0 (2021)

Ben Nobuto
(b. 1996)

Zihua Ma and Chen-Ti Hung, violin
Keon Sagara, viola
Yu-Ping Wu, cello
Lexi Kunz, percussion
Nattakon Lertwattananaruk, electronics
Ko Muramatsu, electronics set-up
Peiwen Zou, conductor

Garden II (2023)

Jaegone Kim
(b. 1999)

Katherine Marx, flute
Veronica Pavlovic, clarinet
Cecelia Santiago, violin
Mario Domingo Aguado, cello
Liyao Yu, conductor

INTERMISSION

Shiosai (Tumulte des flots) (2012)

Noriko Baba
(b. 1972)

Caroline Cornell, violin
Mario Domingo Aguado, cello
Endong Li, piano

cheating, lying, stealing (1993, rev. 1995)

David Lang
(b. 1957)

Yushu Ma, bass clarinet
Julia Ungvari, cello
Irene Huang, piano
Hudson Toler, percussion
Grace Qian and Seven Swidford, antiphonal brake drums

PROGRAM NOTES

SERENITY 2.0 (2021)

Ben Nobuto

On Facebook, you can choose to declutter the endless targeted ads by spamming the 'cross' button. When asked why I don't want to see ads for clothes I definitely can't afford, I usually tick the box that says "this ad knew too much." I feel *SERENITY 2.0* knows too much too: a frazzled brainscape of endless shifts and changes. You feel the disorientating effect of something that's simultaneously of-the-moment and fundamentally unstable.

SERENITY 2.0 presents a very modern-day phenomenon—the guided meditation—with a modern-day type of critique-poking fun while leaning further and further into the bit. And so, the guided meditation gets roundly blitzed by an onslaught of musical ephemera: snippets of news headlines, techy clicks and bleeps, memes, shouts, whizzes, gurgling. Somehow a tranquil state arrives towards the end, but it's never clear if the guided meditation has worked, or if we're all too exhausted to do anything other than crash.

With layer upon layer of internet culture—so much of which is earnestly in-your-face *SERENITY 2.0* transforms from a composition into a sort of hyperobject: artwork, political critique, cornucopia of soundbite culture, and a brave attempt to find a path through the madness.

—Ben Nobuto

Garden II (2023)

Jaegone Kim

Garden II is a musical piece that embodies my definition of a garden - a space that blooms amidst plants, with the surrounding plants creating a void that is referred to as "a garden." *Garden I* was written for String Trio in 2020 and *Garden II* in 2022-3.

—Jaegone Kim

PROGRAM NOTES

Shiosai (Tumulte des flots) (2012)

Noriko Baba

After 11 March 2011, I found a collection of poems, Sea of Eyeballs. In this excellent literary work by Yo Hemmi written after the disaster, there is no pain or sadness, especially no message, there is only a sequence of bleeding words. This power led me to write a piece based on the noise of public buildings, the helicopter of the Japanese Self-Defence Forces or mass media..., all to evoke a wave mingling with the cries of seagulls.

—*Noriko Baba*

cheating, lying, stealing (1993, rev. 1995)

David Lang

A couple of years ago, I started thinking about how so often when classical composers write a piece of music, they are trying to tell you something that they are proud of and like about themselves. Here's this big gushing melody, see how emotional I am. Or, here's this abstract hard-to-figure-out piece, see how complicated I am, see my really big brain. I am more noble, more sensitive, I am so happy. The composer really believes he or she is exemplary in this or that area. It's interesting, but it's not very humble. So I thought, What would it be like if composers based pieces on what they thought was wrong with them? Like, here's a piece that shows you how miserable I am. Or, here's a piece that shows you what a liar I am, what a cheater I am. I wanted to make a piece that was about something disreputable. It's a hard line to cross. You have to work against all your training. You are not taught to find the dirty seams in music. You are not taught to be low-down, clumsy, sly and underhanded. In "*cheating, lying, stealing*," although phrased in a comic way, I am trying to look at something dark. There is a swagger, but it is not trustworthy. In fact, the instruction in the score for how to play it says: Ominous funk.

—*David Lang*

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 PRESENTS CONCERTS

Tickets for all series concerts can be purchased at EastmanTheatre.org

EASTMAN PRESENTS - FERNANDO LAIRES PIANO SERIES

Stewart Goodyear

Friday, October 10, 2025 at 7:30 PM

Kilbourn Hall

Proclaimed “a phenomenon” by the *Los Angeles Times* and “one of the best pianists of his generation” by the *Philadelphia Inquirer*, Stewart Goodyear is an accomplished concert pianist, improviser, and composer. Goodyear has performed with, and has been commissioned by, many of the major orchestras and chamber music organizations around the world.

EASTMAN PRESENTS - KODAK HALL SERIES

Film Scores Live: The Movie Music of Terence Blanchard

Thursday, October 16, 2025 at 7:30 PM

Kodak Hall

GRAMMY-winning, Oscar-nominated composer and esteemed jazz trumpeter Terence Blanchard will appear in person to perform highlights from his iconic film scores, such as Spike Lee’s *25th Hour*, *Malcolm X* and *BlacKkKlansman*. Performed by Blanchard, Gateways Festival Orchestra and Blanchard’s quintet, The E-Collective.

UPCOMING EASTMAN ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Eastman Wind Orchestra

Friday, October 10, 2025 at 7:30 PM

Kodak Hall at Eastman Theatre

Valenza Horns

Sunday, October 19, 2025 at 3:30 PM

Hatch Recital Hall

Eastman School Symphony Orchestra

Wednesday, October 22, 2025 at 7:30 PM

Kodak Hall at Eastman Theatre



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