

# COMPOSERS CONCERT

Thursday, October 12, 2023  
Kilbourn Hall  
7:30 PM



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

## PROGRAM

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**Kepelan** (2023)

Ethan (Zhihao) Wang  
(b. 2001)

Ethan (Zhihao) Wang, Gamelan Gong Kebyar  
and Gamelan Angklung instruments

**Two Choir Songs** (2022)

Zhuoran Chu  
(b. 2004)

Abi Liebegott and Isa Apodaca soprano  
Luisa Iero and Caleb Meyerhoff, alto  
Liam Belcha and Jonathan Ellwanger, tenor  
Saffion Chung and James Jeffery, bass

**Violin Miniatures: Miniature Monologues** (2022)

William Jae  
(b. 2001)

Alisha Stafford, violin

**adventures fixed** (2023)

Kate Ragan  
(b. 1998)

I. straying fades  
II. pooling sparks  
III. tethers drift deep  
IV. gusts and pebbles

Na Young Koo, piano

## PROGRAM

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**Look Both Ways** (2022)

Julian Stuart-Burns  
(b. 2000)

### **ANTLIA WIND QUINTET**

Dylan Tucker, flute  
Gabby Fry, oboe  
Ethan Morad, clarinet  
Cole George, bassoon  
Dylan Kingdom, horn

**Sealed Lips** (2023)

Talia Berenbaum  
(b. 2002)

Luke Poeppel, conductor  
Liz Jackson, mezzo-soprano  
Freddie Kartoz, alto  
Alexandra Stokes, flute  
Alexander Tada, violin  
Lindsay Haukom, harp  
Ryan Post, cello  
Aiden Hughes, percussion

## TEXT & TRANSLATIONS

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### Two Choir Songs (2022)

*Zhuoran Chu*

#### *Acceptance*

Robert Frost [1874-1963]

When the spent sun throws up its rays on cloud  
And goes down burning into the gulf below,  
No voice in nature is heard to cry aloud  
At what has happened.  
Birds, at least must know  
It is the change to darkness in the sky  
Murmuring something quiet in her breast,  
One bird begins to close a faded eye;  
Or overtaken too far from his nest  
Hurrying low above the grove, some waif  
Swoops just in time to his remembered tree.  
At most he thinks or twitters softly, 'Safe!  
Now let the night be dark for all of me.  
Let the night be too dark for me to see  
Into the future. Let what will be, be.'

#### *Death*

Emily Dickinson [1830-1886]

Death is like the insect  
Menacing the tree,  
Competent to kill it,  
But decoyed may be.

Bait it with the balsam,  
Seek it with the knife,  
Baffle, if it cost you  
Everything in life.  
Then, if it have burrowed  
Out of reach of skill,  
Ring the tree and leave it,  
'T is the vermin's will.

## TEXT & TRANSLATIONS

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### Sealed Lips (2023)

*Text by Anna Margolin - Translated from Yiddish by Talia Berenbaum*

#### I. Demons Whistled Gratingly

Mezzo: *I went into the garden as into a wild cloud.*

Alto/Flute: *Demons whistled gratingly.*

Mezzo: *The stars bled, bursting and ripe*

*A small flaming mouth, soooo slowly, bent over me.*

Alto/Flute: *Demons whistled gratingly.*

#### II. This is the Night

Alto: *This is the night, the sadness, the not-being.*

*From dreams, the traitorous luster.*

*Unlucky one, what do you bet.*

Mezzo: *I Speak st st st st stam-m-er-ingly s sear searching I'm searching for the word*

Alto Flute: *Pale?*

Mezzo: *no.*

Harp: *crooked?*

Mezzo: *no.*

Cello: *Happiness?*

Percussion: *hatred?*

Mezzo: *No, no, all of these aren't-*

Alto: *Be cold, be clever, turn away from the stars,*

*Be still, be still,*

*And with all your freezing blood you will learn,*

*How the earth opens*

*And the worm beckons.*

#### III. Be Still

Alto: *Be still and stiller, Like this... just like this...*

*It was nothing. Everything is already past.*

Mezzo: *I am weary today.*

*Wounded from the sharp voices from someone's overly thorough gaze.*

*And I discovered a word that glowed within me and glowed.*

Alto/Flute: *So weary.*

## TEXT & TRANSLATIONS

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### IV. Demons

Alto: *They roll by  
In green beams of light from the hysterical moon  
And they darken,  
Thin little feet under them  
In all shadowy corners  
And they are good  
And you, human, why do you tremble?  
You lithe island climbing through waves.  
You narrow lightning-bolt, spent between clouds.  
You dagger, flung from God's hand  
With sunshine filled goblet  
Shattered by the night  
You fool, you fool, you poor fool, in the deep night  
In the threatening gleam of the hysterical moon.*

### V. Night

Mezzo: *I fight with enemies in the darkness,  
Not seeing a single face.  
And every night a whistle and a bang,  
A stomp of disappearing steps.  
And I stand bleeding and dead-weary  
And will not, will not fall.  
And each night thereafter, the broad, radiant silence  
As from full pipe-organs, and restless lights,  
And over my eyes,  
Smiling over me  
And enormous, shadowy face.*

### VI. Epitaph

Mezzo: *Tell him this: She hadn't forgiven  
Herself, not knowing her mournful mood,  
She went through life  
With meek, repentant steps.*

## MEET THE COMPOSERS

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*Tell, that until death  
she faithfully protected with bare hands  
The fire, which was entrusted to her  
And in the very same fire she burned.  
And how in hours of bravery,  
She swore to defend against God,  
How deeply sang her blood,  
How gnomes destroyed her.*

*Alto: Hard contemptuous heart,  
Move into the bright wave  
From prostitutes, mothers, and children  
Beggars, cripples, and dancers  
And old people from the town.  
Only remain with yourself and with God.  
Hard heart,  
Run from God to people.*

## PROGRAM NOTES

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**Kepelan** (2023)

Ethan (Zhihao) Wang

*Kepelan* is the name given to this work by my Gamelan teacher I Nyoman Suadin. *Kepelan* is a Balinese word that can be roughly translated to “make something good/new by taking a variety of things and putting them together”.

Gong Kebyar and Angklung are two Gamelan ensembles with different tuning systems, they are not traditionally played together. In this work, a variety of instruments from the two Gamelan ensembles are selected and put together for a single player.

I'd like to describe my experience of engaging with this work (and the organization of music materials) as a metaphor of “flipping through a family photo album”. Photos that are either related or unrelated to the rest, are contained in the same album, and are connected by the activity of “flipping through a family photo album”. Similarly, music materials that are either related or unrelated, are put together in the same composition, and are connected by the activity of the performance.

Let's call it *Kepelan*.

**Violin Miniatures: Miniature Monologues** (2022)

William Jae

*Violin Miniatures: Miniature Monologues* is one of the results of testing out different methods of composing that is unfamiliar to me. Many of my previous works have an emphasis on typical aspects of composition such as theme, harmonic progression, and development. This work aims to do the opposite and focus on other aspects such as intervallic content, timbre, and movement. Similar to that of character pieces of the Romantic era such as Schumann, *Violin Miniatures: Miniature Monologues* contain a series of short movements focusing on different aspects of composition and the violin.

**adventures fixed** (2023)

Kate Ragan

Stray, but keep an eye on the path. Explore, but don't immerse yourself in curiosity. Try, but only hard enough to succeed. Your adventure is now fixed. Enjoy.



## PROGRAM NOTES

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**Look Both Ways** (2022)

Julian Stuart-Burns

*Look Both Ways* is a restless piece. Tension is palpable in each moment, the air's teeth gnashing, and the brief moments of peace are undercut before the repose may set in. And yet, the music's restlessness is not of the dire variety, like that of a prisoner awaiting their execution, nor does it resemble the trivial anxiety of a history student when their teacher announces a pop-quiz. Instead, the music should always be ready to burst in the way restless child, walking home from school, anxiously awaits the moment when they may play with their favorite toy. The spirit of play is omnipresent in the piece—the motives meander as the winds explore various trains of thought, constructing different realities of pitch, rhythm, and articulation from the same motivic building blocks. Listeners and performers alike would do well to keep this spirit of play in the forefront of their minds.

## MEET THE COMPOSERS

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**William Jae** is a native of Los Angeles, California. His earliest musical education took place at the Colburn School of Music where he was the recipient of the Herbert Zipper Scholarship from 2018 to 2020. During this time, he attended the Composer Fellowship Program where he learned from renowned composers in Los Angeles. He was also one of the recipients for the Jack Kent Cooke Young Artists Award and made his debut radio appearance at NPR's *From The Top* in 2020 featuring *Alabaster Wool*. In 2021, he was the recipient for OSSIA's student commission premiering *Fog and City Lights*. In recent years, he was a fellow at the Norfolk New Music Workshop where he premiered *Elegy for the Victims*. William is currently a senior at the Eastman School of Music pursuing a dual degree in music composition and psychology at the University of Rochester.

**Julian Stuart-Burns** is a composer and pianist from Brooklyn, New York whose music focuses on transformation, sharp and unexpected contrast, and the evocation of contrapuntal color. He is currently a student in the M.M. program in composition at Eastman School of Music, having graduated summa cum laude from the University of Chicago. At

UChicago, he studied composition with Augusta Read Thomas, Dongryul Lee, and Anthony Cheung, electronic music with Ted Moore and Sam Pluta, and music theory with Steven Rings. He has received additional compositional instruction from Gabriel Novak, Frédéric Durieux, and Matana Roberts. Julian worked at the New York Philharmonic as an archives assistant from summer 2022 until March 2023, curating exhibits for the Gary Parr and Bruno Walter galleries in David Geffen Hall. His music has been premiered at Field Recital Hall in Chicago and at Pickman Concert Hall in Cambridge.

**Talia Berenbaum**, a native of Denver, Colorado, currently resides in Rochester, New York. She is attending the Eastman School of Music as an undergraduate, double majoring in Composition and Trombone Performance. Her music draws on many sources, combining the avant-garde with Jewish folk music, jazz, and traditional European classical music. In 2023 she won honorable mention for the Israel-Pellman prize in composition for her work *A Yiddish Fantasy*. She has also received the Bernard Rogers Memorial Prize and the Belle Gitelman award for composition. She also works as a performer, and has played with the Eastman Wind Ensemble, the Eastman Philharmonia, the OSSIA New Music Ensemble, and the Lilac Brass Quintet, which has appeared at the Rochester Lilac Festival. In addition to music, Talia enjoys crocheting and spending time with her dog, Sava.

*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

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Tickets for all series concerts can be purchased at [EastmanTheatre.org](https://EastmanTheatre.org)

### EASTMAN PIANO SERIES

#### Angela Hewitt

Kilbourn Hall

Friday, October 13, 2023 at 7:30 PM

One of the most respected pianists on the international stage and hailed as “the pre-eminent Bach pianist of our time” (*The Guardian*), Angela Hewitt makes her solo recital debut as part of the Eastman Piano Series. A not-to-be-missed occasion, her program includes works of Bach, Mozart, and Robert Schumann.

### GATEWAYS MUSIC FESTIVAL

#### The Film Screening of *Chevalier*

Hatch Recital Hall

Thursday, October 19, 2023 at 7:30 PM

Pre-screen chat with *Chevalier* composer, Kris Bowers, at 6:30pm.

## UPCOMING STUDENT ENSEMBLE CONCERTS

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All student performances are free unless otherwise noted.

### Eastman Wind Orchestra

Kodak Hall at Eastman Theatre

Friday, October 13, 2023 at 7:30 PM

Music of Holst, Lili Boulanger, Roger Dickerson, and Vaughan Williams

### Repertory Singers & Treble Chorus

Kilbourn Hall

Saturday, October 21, 2023 at 3:30 PM

### Eastman School Symphony Orchestra

Kodak Hall at Eastman Theatre

Monday, October 23, 2023 at 7:30 PM

Music of Douglas Lowry, Mozart, Elgar



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



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