

FACULTY ARTIST SERIES

SONGBOOK

**RICARDO ZOHN-MULDOON &
DAVID PESCA, COMPOSITION**

WITH

**LEAH BRZYSKI, SOPRANO
ANIA VU, JOHN LIBERATORE,
& DAVID LIPTAK COMPOSERS
THE ZOHN COLLECTIVE**

Monday, October 20, 2025

Hatch Recital Hall

7:30 PM



PROGRAM

Night After Night (2025)

John Liberatore
(b. 1984)

World Premiere

Jak gdyby nigdy nic (As if nothing happened) (2019/2025) Ania Vu

1. Coś... (Something...)

(b. 1994)

2. Tik-Tak (Tick-Tock)

The Locust Tree (2025)

David Liptak
(b. 1949)

II. Strong, paired thorns

VII. Favored by bees

VIII. Leafs, scabrous above and pale below

IX. Shallow, aggressive roots

World Premiere

Gypsum (2022/2025)

Ricardo Zohn-Muldoon
(b. 1962)

What?

Grass

Love you

Stay

Snow

Bone dry

Forgetting

Open your mouth

Oso

PROGRAM

A few lilies (2023/2025)

Heaven-Haven (Hopkins)

Easter Wings (Herbert)

The Windhover (Hopkins)

The Habit of Perfection (Hopkins)

Daniel Pesca

(b. 1985)

Leah Brzyski, soprano

Molly Barth, flute

Sammy Lesnick, clarinet

Daniel Ketter, clarinet

Hanna Hurwitz, violin

Colin Stokes, cello

Dieter Hennings, guitar

Paul Vaillancourt, percussion

Timothy Weiss, conductor

SONGBOOK

This concert is part of "Songbook", a project hosted by the Eastman School of Music of the University of Rochester, thanks to a generous grant from the Humanities Center, and additional financial support from the Institute of Music Leadership, New Music USA, and the Ditson Fund. "Songbook" includes a residency by the ensemble Zohn Collective that comprises tonight's concert and academic activities prior to and during the Zohn Collective residency. The project includes participation from Eastman faculty and students, guest performers, and guest composers.

Tonight's program centers around the performance of contemporary chamber songs presented by soprano Leah Brzyski in collaboration with the Zohn Collective.

The repertoire includes Ricardo Zohn-Muldoon's song cycle *Gypsum*, on poetry by Deidre Huckabay, the premiere of *Night After Night* by John Liberatore on poetry by Mona Kareem (translated by Sara Elkamel), the premiere of selected movements from David Liptak's *The Locust Tree*, and performances of *A few lilies* by Daniel Pesca, on poetry by Gerard Manley Hopkins and George Herbert, and Ania Vu's *Jak gdyby nigdy nic* ("*As if nothing had happened*"), on her own texts. The poetic range of the program encompasses multitudes, from the austere musings of metaphysical poet George Herbert to multi-disciplinary artist Deidre Huckabay's poignant reflections on their childhood teddy bear. Our inspiration in designing "Songbook" is to curate a kaleidoscopic reflection of questions central to our inner lives, such as devotion, memory, and loss.

SPONSORS



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Nights

Mona Kareem, trans. Sara Elkamel

1. I draw a massive circle
where I dance with death.
When I'm done, I rest,
before plunging into lament.

2. A cloud appears; God must be smiling down
on children in need.
The moon morphs into a crescent; it must be grieving
a fallen star.

3. A white palm tree appears above my father's head.
I don't know how to color it.

4. The rain saves my father
the hassle of painting the front door.
Donating my organs to the cats
doesn't make me a bird.

5. An old woman born in the palms of a tree
gives me a poisoned apple.
Will it kill me,
or will it turn me into a tree?

6. The moon's hemorrhage in the morning
imitates mine.
The sun grins in the evening
to mock me.

7. The tender-eyed girl
tickles my nights.
Night after night,
I play my death reel

TEXT AND TRANSLATIONS

Jak gdyby nigdy nic (2019/2025)

Ania Vu

Coś...

Ania Vu

coś...
coś się rodzi,
się coś zaczyna
coś znikąd się wylania,
nie do końca wiadomo jeszcze co.

To coś,
już powoli nabiera formy i...
wypełnia sobą przestrzeń.
I od tej, właśnie chwili,
to Coś zostało już
Czymś!
Jest! Trwa!
A to tak piękne...
A to wystarczy.

To Coś,
Trwające chwilę czy tysiące lat,
Potrafi w mgnieniu oka zniknąć,
A innym razem,
Zamierać jak skały nad oceanem.

Czas przemija.
Tego czegoś już nie ma.
To, co kiedyś trzymaliśmy w naszej
szczelnej pięści...

Co to było?
Ludzie myślą, że mają na to
odповідź,
bo nadali temu jakieś słowo.

Ale co to tak naprawdę było...?

Nieważne,
Bo cokolwiek to było, już nie
istnieje.

Something...

Trans. Ania Vu

something...
something is being born,
something is beginning
something is emerging out of
nowhere,
it's not quite clear yet what.

That something
is slowly taking shape and...
filling space with itself.
And from this very moment,
That something just became
Some Thing!
It's here! It lasts!
And that is beautiful...
And that is enough.

That Thing,
Lasting a moment or thousands of
years,
Can vanish in the blink of an eye,
And other times,
Dissolve like rocks by the ocean.

Time passes.
That Thing is no longer here.
What we once held tightly in our
clenched fist...

What was it?
People think they know the answer,
because they gave it some word.

But what was it, really...?

It doesn't matter,
Because whatever it was, it no
longer exists.

TEXT AND TRANSLATIONS

Pozostanie tylko w niektórych
wspomnieniach, mglistych,
poł-przytomnych snach...
A To już nie będzie to samo.

Tik-Tak

Ania Vu

Jak gdyby nic

Jak gdyby nigdy nic

Zegar tyka
Czas upływa
Nic nie wraca

Znów ucieka
Nie ogląda się za siebie
Goni cały czas
Tik-Tak
Cały czas tak
Ale dokąd? Dokąd on tak goni?
Czemu on nas goni,
...tak nietaktownie?

Teraz chwila ta
Czule spojrzenia twe
I niesłychane mi dotąd wyznania

Znikną!
Tak o tak.

Za pięć tysięcy lat
Zegary ustąpią
A czas dalej będzie gonił

Tik-tak
Tik-tak...

Tak, jak gdyby nigdy nic.

It will remain only in some hazy
memories,
half-conscious dreams...
And it will no longer be the same.

Tick-Tock

Ania Vu

As if nothing

As if nothing had happened

Clock is ticking
Time is running
Nothing returns

It's running again,
It does not look back
It keeps rushing the whole time
Tick-tock
Always like that
But where to? Where is it rushing
to?
Why is it rushing us,
...so untactfully?

Now this very moment
Your tender gaze
And unheard-of confessions

Will vanish!
ust like that

In five thousand years
The clocks will cease ticking
But time will still be running

Tik-tak
Tik-tak...

In a way, as if nothing had
happened

TEXT AND TRANSLATIONS

Gypsum (2022/2025)

Ricardo Zohn-Muldoon

Text by Deidre Huckabay

(numbered in their order of appearance in the musical setting)

1. what do you hold

what do you hold?

snow

what do you love?

snow

snow where are you from?

snow

Where will you go when you are
gone?

snow

2. gypsum

grass

grass

cotton

limestone

grass

tar

scrub

yucca

gypsum

fir — FUR

grass

snow

3. i love you

i love you

—

i love you

—

i love you

—

4. stay stay stay

everything points to
starting with everything
go somewhere and stay

go and stay stay stay

TEXT AND TRANSLATIONS

A few lilies (2023/2025)

Daniel Pesca

Heaven-Haven

Gerard Manley Hopkins

I have desired to go
Where springs not fail,
To fields where flies no sharp and sided hail,
And a few lilies blow.

And I have asked to be
Where no storms come,
Where the green swell is in the havens dumb,
And out of the swing of the sea.

Easter Wings

George Herbert

Lord, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more,
Till he became
Most poore:
With thee
O let me rise
As larks, harmoniously,
And sing this day thy victories:
Then shall the fall further the flight in me.

My tender age in sorrow did beginne
And still with sicknesses and shame.
Thou didst so punish sinne,
That I became
Most thinne.
With thee
Let me combine,
And feel thy victorie:
For, if I imp my wing on thine,
Affliction shall advance the flight in me.

TEXT AND TRANSLATIONS

The Windhover

Gerard Manley Hopkins

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird, – the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!

No wonder of it: shéer plód makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermilion.

The Habit of Perfection

Gerard Manley Hopkins

Elected Silence, sing to me
And beat upon my whorlèd ear,
Pipe me to pastures still and be
The music that I care to hear.

Shape nothing, lips; be lovely-dumb:
It is the shut, the curfew sent
From there where all surrenders come
Which only makes you eloquent.

Be shellèd, eyes, with double dark
And find the uncreated light:
This ruck and reel which you remark
Coils, keeps, and teases simple sight.

[...]*

TEXT AND TRANSLATIONS

And, Poverty, be thou the bride
And now the marriage feast begun,
And lily-coloured clothes provide
Your spouse not laboured-at nor spun.

** Three stanzas of Hopkins's poem are omitted in this setting.*

PROGRAM NOTES

Night After Night (2025)

John Liberatore

While Sara Elkamel's translation appears in the May 2023 issue of *Poetry Magazine*, Mona Kareem published "Nights" in the original Arabic in 2002 at the age of only fourteen. The seven stanzas that make up the poem offer vivid images in unlikely pairings, not connected by any obvious logic, but perhaps by what the translator calls "undeniable emotional echoes."

Knowing that the poet was a teenager gives me a lens through which to view these inscrutable lines. I hear a voice coming to the end of childhood, a capricious and unruly imagination coming to grasp the disorderly, non-sequitur adult world. She personifies the sun, the moon, God, a tree, imbuing these entities with intention and reason, whereas the only other person depicted in the poem (her father) has no agency. She dances with Death, a subject with which a young mind might grapple for the first time, an awed, forbidden fascination.

She begins by drawing "a massive circle," an artificial boundary in a nebulous field of things and ideas, like building walls around a wild space to form a garden. Connections spring up, formed by the adjacency of things within this space, no less coherent than those ideas that spring from the artificial structures of the real world. These "emotional echoes" offer rich musical analogs— pairings of text and affect, combinations of musical motives, and other ways in which connection and juxtaposition might be musically conceived.

I lived with this text for an unusually long time, wondering whether and how to set it. Over two and-a-half years, I spent time with the piece, stepped away from it, returned to it, and stepped away again. At various points, I discarded and rewrote settings of whole stanzas. I experimented excerpting from the poem and combining it with other texts. In such a long interval, many things changed for me. The time I spent composing *Night After Night* coincides with a period of great personal upheaval, a time haunted by the specter of Death, during which many assumptions and patterns were unraveled and reassembled in ways I had never thought possible. Working through both this piece and the time interval in which it was composed, I see the result, like its parent text, marking both an end and a beginning, giving voice to both trauma and levity, sense and non-sense, tension and catharsis.

PROGRAM NOTES

Jak gdyby nigdy nic (2019/2025)

Ania Vu

Coś...

The poem contemplates the emergence and dissolution of an undefined “thing”—which could be an event, an object, a living cell, a feeling—and probes the thresholds of its existence. At what precise moment does an amorphous entity cross into being a definable Thing, and when does it cease to be that Thing? Is its existence fluid, bound only to the present, or does it endure? Can one ever truly know what this Thing is, given its perpetual transformation, or is our understanding limited by the labels and definitions that language imposes? The music aims to swiftly change between reflecting the meaning of the poem and sonically complementing the vocal sounds. For example, in the opening of the song, the genesis of the word “coś” unfolds as scattered whispers of “ts” and “sh” sounds that gradually coalesce into the complete sound “coś” overtime. The unpitched/noisy textures symbolize amorphousness, while pitched music represents the state of the mysterious thing being “definable”.

Tik-Tak

Time moves on mercilessly — independent of, and indifferent to any of our human events and interactions. Any meaningful moment that we would like to hold on to... vanishes irrevocably, as if nothing had happened. This line opens and closes the poem. *Tik-Tak* reminds us of the relentless flow of time with the incessant sounds of a ticking clock. I chose to write in Polish because the clock’s “tik tak” contains the word “tak”, which has a number of meanings in this language — yes, such as, as if, as much — all of them being used in the poem. Finally, this word is also a bow to the ensemble it was written for: the TAK ensemble.

PROGRAM NOTES

The Locust Tree (2025)

David Liptak

David Liptak's *The Locust Tree* is a work about wood. In particular, it celebrates the sturdy black locust tree, a tree considered to be native throughout the Appalachians but cultivated widely. The wood of this tree is very hard, its white flowers are sweetly fragrant, and it has a robust ability to thrive in many environments. In the wild, it provides shelter and nourishment for many animals, and it is a particular favorite of bees. The movements of *The Locust Tree* are each given the title of a particular characteristic of the tree. Written for guitarist Dieter Hennings and percussionist Paul Vaillancourt, *The Locust Tree* is also about the beautiful wood of the instruments they play.

Gypsum (2022/2025)

Ricardo Zohn-Muldoon

I composed *Gypsum* for the Cygnus Ensemble and soprano Leah Brzyski, thanks to a commission from The Serge Koussevitzky Music Foundation in the Library of Congress. The work is a setting of texts by Deidre Huckabay that reflect on their childhood teddy bear "Scoliosis". The work is being performed this evening in a version made for the Zohn Collective.

Deidre described the process of writing these texts as unfolding "in a very freeform way, keeping something like a journal on the experience of spending time driving, thinking about Scoliosis, thinking about death, reading about it, dreaming, living, anything." Further, Deidre writes that the texts "fall into a few categories:

- Material: meditations on the actual stuff of Scoliosis, maybe their character (Scoliosis's pronoun is they/them), the stuff of the trip and the landscape
- Dialogues: conversations between me and Scoliosis, me and no one
- Rituals: instructions for writing, reports on what I actually did to prepare to write"

Deidre's texts elicited a playful attitude in my musical imagination and the desire to give space to a wide variety of inter-related musical ideas and associations that seemed whimsically pertinent. These include references to objects I admired as a child (such as my grandfather's cuckoo clock),

PROGRAM NOTES

quoting from a guitar work I composed in my teens, and evoking fleeting connections to two famous musical works that I loved in childhood, one which my mother used to play at the piano, and the other which my sisters danced to in their ballet lessons.

A few lilies (2023/2025)

Daniel Pesca

A few lilies, completed in 2023 and revised in 2025, is a set of four songs for soprano and six instruments to poems by Gerard Manley Hopkins and George Herbert. The principle theme of both of these poets is spiritual life. The Hopkins settings that frame the cycle, “Heaven-Haven” and “The Habit of Perfection,” reflect upon life in a religious order, while Hopkin’s “The Windhover” considers how divine splendor is revealed through the natural world. The sole Herbert setting, “Easter Wings,” is concerned with sin and salvation, and each of its stanzas is printed in the shape of butterfly wings, with the center of each signifying the soul’s depletion through sin, then building from there towards redemption.

These poems have been in my psyche for a long time, although I am not an adherent to a religion. When I was in high school, around 1998 or so, a pen pal copied out “Easter Wings” in a letter to me; in response, I wrote a little tune to go with it. I adapted this tune for the version in *A few lilies*. Likewise, my settings of “Heaven-Haven” and “The Windhover” are also from a few years ago: I first created them in 2014- 2015, for a smaller ensemble. The only completely new song of the set, “The Habit of Perfection,” is the longest, although it sets only four stanzas out of seven in Hopkins’s poem. The compositional procedure here is an ancient one: *cantus firmus*. As this framework repeats, the music moves from sparsity to elaboration. A rich inner world grows out of austerity.

MEET THE COMPOSERS

John Liberatore (b. 1984) is a composer with many interests. Noted for its “beguiling playfulness” (textura), his music seeks poignancy through levity, ambiguity through transparency, and complexity within simple textures—“to feel pulled along at varying speeds in multiple directions, but always forward” (*Cleveland Classical*). In addition to his work as a composer, Liberatore is a classical and jazz pianist, narrator, educator, occasionally a writer, and one of the world’s few glass harmonica players. His music has received hundreds of performances in venues around the world, collaborating with groups such as the Mivos Quartet, the Grossman Ensemble, Dal Niente, Roomful of Teeth, Dinosaur Annex, Bent Frequency, and the American Wild Ensemble. His music has been recognized by the Fromm Foundation, the Barlow Endowment, MacDowell, Yaddo, Tanglewood, the Presser Foundation, and among other institutions. His most recent portrait album, *Catch Somewhere*, a collaboration with Zohn Collective, is available on New Focus Records. Since 2015, he has taught at the University of Notre Dame, where he serves as Associate Professor of Composition and Theory.

Ania Vu is a Polish composer-pianist of Vietnamese descent whose music explores the intersections of language, time, and the sounds of nature. Her method, which she describes as “composing text to write music,” involves crafting her own texts in Polish and English, which guide her compositions.

Praised by the *Boston Globe* as showcasing “artful vocal writing [that] ranges from percussive whispers to glinting, pure-voiced lines,” Vu’s work has been recognized and supported by the American Opera Project, ASCAP, Copland House, Yaddo, Tanglewood, and the Boston New Music Initiative. Highlights of her 2025 season include collaborations with the JACK quartet, Ensemble Dal Niente, the Chicago Composers Orchestra, and Northwestern University’s Contemporary Music Ensemble. She was the 2024 Composer-in-Residence at the Chelsea Music Festival and the 2022-23 Postdoctoral Researcher at the University of Chicago. A dedicated educator, Vu has lectured at Northwestern University, the University of Chicago, and the University of Texas at Austin. Currently, she is the Assistant Professor of Music at Pomona College in Claremont, CA. She holds a Ph.D. from the University of Pennsylvania and a B.M. in composition and theory from the Eastman School of Music.

MEET THE COMPOSERS

David Liptak's works have been performed internationally by soloists, chamber ensembles, and larger musical groups. He has been privileged to have long term working partnerships with superb performing musicians, including Dieter Hennings, for whom he previously wrote an extended work for solo guitar called *The Sighs*. Dieter has recorded this piece for New Focus Recordings. David Liptak's short work *Freight* was previously recorded by Dieter Hennings on a Ravello Records disc of music by David and Ricardo Zohn-Muldoon that was produced by Paul Vaillancourt. David Liptak is retired from a teaching career that spanned 47 years. The final 37 were as a member of the composition faculty of the Eastman School of Music, where he now holds the title of Professor Emeritus of Composition.

Literature has been a source of inspiration for many of **Ricardo Zohn-Muldoon's** compositions, such as the quartet for treble voices *Destierros*, on a cycle of poems by Laura Zohn, *Gypsum*, on texts by Deidre Huckabay, the song cycle *Songtree*, on poetry by Raúl Aceves and William Shakespeare, and the scenic cantata *Comala*, based on the novel Pedro Páramo, by Juan Rulfo. *Comala* was selected as a finalist for the Pulitzer Prize in 2011. Ricardo's compositional voice is also shaped by a steady collaboration with the particular group of musicians for whom he has written many of his recent works, including Leah Brzyski, Tony Arnold, Zack Finkelstein, Molly Barth, Dieter Hennings, Hanna Hurwitz, Daniel Pesca, Paul Vaillancourt, Colin Stokes, and Tim Weiss, and across artistic disciplines, with cartoonist José Ignacio Solórzano, PUSH Physical Theater, and puppet company La Coperacha among others. Ricardo's works have been performed and recorded internationally and supported by the American Academy of Arts and Letters, Koussevitzky Foundation, Fromm Foundation, National Endowment for the Arts, Barlow Endowment, Guggenheim Foundation, and México's Sistema Nacional de Creadores de Arte among others. He is Professor of Composition at the Eastman School of Music.

Daniel Pesca has been called "the perfect composer-virtuoso pianist" (*All about the Arts*). Noted for their poetry and lyricism, his works have been commissioned by the National Endowment for the Arts, the Howard Hanson Institute, and New Music USA. He has composed for

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the American Wild Ensemble, Constellation Chamber Concerts, the Chicago Center for Contemporary Composition, the Oberlin Contemporary Ensemble, and Sound Impact. An album of his music, *Walk with me, my joy*, appeared on New Focus Recordings this June.

As pianist, Daniel has taken part in the premiere of about 200 works. He is a member of the Grossman Ensemble and the Zohn Collective, and he appears on 20 commercial recordings (including a solo album, *Promontory*). He has performed as concerto soloist in his own *Up North*, as well as works by Messiaen, Bernstein, Stravinsky, and others. He is on the composition faculty at Eastman.

MEET THE ARTISTS

Grammy nominated soprano **Leah Brzyski** has performed with esteemed companies throughout the United States as well as internationally.

Leah recently made her international concert debut as a soloist with the Cepromusic Ensemble at the Callejón del Ruido Festival. In 2023, she reprised the role of Agave in Corigliano and Adamo's opera *The Lord of Cries* with Odyssey Opera, which she premiered in 2021 with Santa Fe Opera. Garnering praise for their cast recording with Pentatone Records, *The Lord of Cries* was one of last year's 2024 Grammy nominated albums for Best Opera Recording. Leah then returned to Minnesota Opera where she was hailed as "foxy and appealing" by Opera News for her portrayal of Zerlina in *Don Giovanni*.

Other recent performances include Frasquita (*Carmen*) with Minnesota Opera, Miss Wordsworth (*Albert Herring*) with The Princeton Festival, Elvira (*L'Italiana in Algeri*) with Opera Theater of Connecticut, Jeannette (*The Anonymous Lover*) with Minnesota Opera, and Marie (*Cendrillon*) with Opera Ithaca.

Leah has had great success in the competition circuit winning 1st place in the 2022 Schubert Club Competition, the 2020 Grand Junction Symphony Guild's Young Artist Competition, the Dorothy-Lincoln Smith Competition D.C. Chapter, and The American Prize Competition. She was named a District Winner of the Metropolitan National Council

MEET THE ARTISTS

Auditions (2020), and was a Major Prize winner in the Opera Index Competition (2019).

This past season, Leah created the role of Mun Mun in the workshop of Minnesota Opera's new production *The Many Deaths of Laila Starr*. She then premiered the new operetta *Barbaverde en Mineralis* at the Festival de Mayo in Guadalajara, Mexico with the Lydian String Quartet.

Molly Barth is the Associate Professor of Flute at the Blair School of Music and the Associate Director of the Curb Center for Art, Enterprise and Public Policy. Barth specializes in contemporary music and particularly thrives on curating events combining many disciplines of the arts. Having performed on many of the world's most prestigious stages, Barth holds a Grammy Award and has an affinity for commissioning and performing works written by historically under-represented composers. Barth has been an adjudicator for some of the nation's largest music awards, such as the National Endowment for the Arts, the Herb Alpert Music Award, the National Flute Association Young Artist Competition, and the MidAtlantic Arts International Travel Award. As a recipient of the Vanderbilt Chancellor's Faculty Fellowship, Barth has been making music videos, curating performances, and commissioning works for her "Together We" series. Please visit <https://www.mollybarth.com> and <https://www.youtube.com/c/MollyBarth/videos>

Sammy Lesnick is a clarinetist devoted to performing classical music in all of its exciting varieties, from Bach to Boulez and beyond. No matter the style, he strives to bring his performances to life with a sense of humor, spontaneity, and adventure. Sammy joined the North Carolina Symphony as assistant principal and Eb clarinetist in 2023. Previously, he was a freelance musician for four years in New York City, focusing on contemporary music, before joining the U.S. Army Band to perform at funeral ceremonies in Washington, D.C. Sammy has appeared as a soloist with the Seattle Symphony and the Eastman Philharmonia, and at festivals throughout the U.S. and abroad. He has worked with many composers including Steve Reich, performing his *New York Counterpoint* for solo clarinet as part of Reich's 80th birthday celebrations. Sammy graduated from the Eastman School of Music in 2016 with a Bachelor of Music and

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Performer's Certificate. His teachers include Emil Khudyev, Kenneth Grant, Jon Manasse, Sean Osborn, and Kim Fay. Originally from Seattle, he has had a life-long love for nature and, when not making music, is usually outside enjoying the view and looking for funny animals.

Daniel Ketter is a recipient of the National Youth Orchestra of Canada Award of Excellence, Italian Academy of Clarinet 2021 Clarinet online contest Second Prize, Interlochen Arts Camp Fennel Scholarship, and the New York Youth Symphony Vargas-Vetter/Ukena Fellowship. He holds the Principal Clarinet position with the Albany Symphony Orchestra and has played with the National Youth Orchestra of Canada in the Aurora and Horizons Tour, NJSMA Region 1 Orchestra as Principal Clarinet, and the New Jersey All-State Band as First Chair clarinet. Daniel manages a private teaching studio as well as working as a mentor in the online Clarinet Transformation Community. He is a graduate of the University of British Columbia where he studied with Jose Franch-Ballester and obtained his Bachelors in Clarinet Performance. He is currently pursuing a DMA in clarinet performance under the guidance of Michael Wayne, at the Eastman School of Music

Playing with "live-wire splendor" (*The New York Times*) violinist, **Hanna Hurwitz**, is a musician who equally enjoys performing classics of the repertoire as well as new music of our time. She is currently a member of two Chicago-based new music ensembles, Grossman Ensemble and Ensemble Dal Niente, and she serves as co-founder and violinist of Zohn Collective, an ensemble interested in interdisciplinary exchange and the creation of new work. She appears on numerous portrait albums of notable modern composers, an album of chamber music of the 1920-30s, and even a companion CD for a widely used music theory textbook. Additionally, Hanna enjoys an active and varied teaching career. She is currently Associate Professor of Music and Coordinator of String Studies at Denison University. Her recent guest engagements have included masterclasses and performances at Conservatorio G.B. Martini, University of Ljubljana, Pontificia Universidad Javeriana, Lawrence Conservatory, and Vanderbilt University, among others. Hanna holds a Bachelor's Degree and Performer's Certificate from the Eastman School of Music, a Master's Degree from The University of Texas at Austin, and a Doctorate

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of Musical Arts with a minor in Performance Psychology from the Eastman School of Music and the University of Rochester.

Colin Stokes is a cellist, composer, music and media technologist, and researcher focused on artificial intelligence in computer media systems design. Colin is a PhD candidate at The University of North Texas, where he works with Jon Nelson, Marco Buongiorno Nardelli, David Stout, and Panayiotis Kokoras. He also holds degrees in cello performance from The Juilliard School and the Eastman School of Music. As a cellist, Colin tours actively with the Berlin-based electronic group Symphoniacs. His music can be heard on more than 20 albums released by Universal Music/Polydor, Warner Music Japan, EMI, Neuma Records, and others. He has shared the stage with performers ranging from Yo-Yo Ma, Gidon Kremer, and John Williams, to Lady Gaga, Chaka Khan and Heidi Klum and his performances, broadcasts, and streams have been seen and heard by tens of millions of people worldwide.

The musical endeavors of **Dieter Hennings Yeomans** span from new music on guitar to early music for lute, baroque guitar, and theorbo and can be heard on the Naxos, Nonesuch, Bridge, Parma, NewBranch, New Albany, and Innova recording labels. Mr. Hennings has been a soloist with Canada's New Music Concerts Ensemble, Riverside Symphony (NYC), Tito Scipa Orchestra (Lecce, Italy), Orquestra Sinfónica do Rio Grande do Norte (Brazil), Eastman BroadBand Ensemble, Eastman School Symphony Orchestra, Orquestra Sinfónica de la Universidad de Guanajuato, Orquestra Filarmónica de Sonora, the University of Arizona Philharmonia, the Orquestra Filarmonica de Monterrey among many others. Mr. Hennings has won first prize in several prestigious competitions including the 2008 Aaron Brock International Guitar Competition (Toronto), 2005 Eastman Guitar Concerto Competition, the 2002 Villa de Petrer, Alicante (Spain) International Young Artists Competition, the 2001 Portland International Guitar Competition, among others. Dieter Hennings is Professor of Music at the University of Kentucky and is currently visiting instructor of guitar at Stony Brook University.

MEET THE ARTISTS

Paul Vaillancourt (D.M.A) is Professor of Percussion at Columbus State University in Columbus, Georgia. He has been 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 in Canada, the St. Petersburg Chamber Orchestra (Russia), the Guanajuato Philharmonic Orchestra in Mexico, the Thailand Philharmonic Orchestra, the Columbus Symphony, the Arizona State University Symphony Orchestra, the CSU Philharmonic and Wind Ensemble.

He has performed with contemporary music ensembles Bent Frequency, Sonic Generator, Furious Band, The Fountain City Ensemble, with his wife, flutist Andrée Martin and the piano/percussion duo, STRIKE with pianist Jeff Meyer on tours to China, Russia and Thailand. He is a founding member of the Zohn Collective.

Recent duo projects with guitarist Dieter Hennings led to premieres and recording projects of works by Brian Cherney, Ricardo Zohn-Muldoon, David Liptak, Orlando Garcia and Juan Trigos. He performs regularly with the Columbus Symphony and the Atlanta Symphony Orchestras.

Vaillancourt has recorded for CRI, Tzadik, Naxos, Parma Recordings, Centaur, Bridge, Ravello, Albany, Kotekan, Luminescence and New Chris Records. He is a Pearl/Adams Education and Dream Cymbals Artist.

Grammy nominated conductor, **Timothy Weiss** has gained critical acclaim for his performances and brave, adventurous programming throughout the United States and abroad. His repertoire is vast and fearless, including masterworks, recent compositions, and an extraordinary number of premieres, commissions and recordings. He is the 2025 recipient of the Ditson Conductor's Award for his distinguished record of performing and championing contemporary American music. Throughout his distinguished career he has worked with countless ensembles including the Arctic Philharmonic in Norway where he served as Artistic Director for six years, Orchestra 2001 in Philadelphia, Eastman Broadband Ensemble, BBC Scottish Symphony, Britten Sinfonia in London, ICE, Grossman Ensemble in Chicago, and the Melbourne Symphony in Australia. He is director of the Aspen Contemporary Ensemble at the

MEET THE ARTISTS

Aspen Music Festival and School, co-director of the Zohn-Collective, and Professor of Conducting at the Oberlin Conservatory of Music where he has led the Contemporary Music Ensemble for 34 years.

ABOUT THE ZOHN COLLECTIVE

The Zohn Collective was founded in 2017 by a group of like-minded musicians who had often collaborated in other contexts over the preceding decade or so. A focus of many of the Collective's projects has been the music of Ricardo Zohn-Muldoon, particularly his large-scale, virtuosic works *Comala* and *Songtree*. The Collective has also advocated for new works by emerging composers, such as John Liberatore, Daniel Pesca and Matthew Schreibeis. Besides the core personnel outlined below, the group is frequently joined by eminent guest artists such as soprano Tony Arnold, tenor Zach Finkelstein, saxophonist Noah Getz, and percussionist Brant Blackard. As part of its activities, the Collective frequently conducts educational activities and residencies at universities and conservatories, utilizing the expertise of its many members who are experienced teachers within higher education. Educational programming has included masterclasses, readings and performances of student compositions, guest appearances in academic classes, open conversations and Q&As with the artists, and outreach programming in K-12 public schools.

The Collective has released three CDs to date, under the Oberlin Music (2018), Albany (2021), and New Focus (2023) labels. The group has attracted support from the NEA, the Mid Atlantic Arts Foundation, New Music USA, the Ditson Fund, the Paul Judy Center for Innovation and Research, The Humanities Center of the University of Rochester, Denison University Research Foundation, and Vanderbilt University, among others. Zohn Collective was featured at the Festival Cultural de Mayo, in Guadalajara, Mexico, in 2018. Other recent events include performances, workshops, residencies, and recording projects held at the festival Tag der Neuen Musik hosted by the Robert Schumann Conservatory (RSH) in Düsseldorf, Germany, Vanderbilt University's Blair School of Music, Cleveland Museum of Art, International House at the University of Chicago, University of Kentucky (Lexington), Belmont University, Oberlin Conservatory, Northern Kentucky University, Columbus State University, and Notre Dame University

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

FACULTY ARTIST SERIES

Charles Pillow, jazz saxophone

Tuesday, October 21, 2025 at 7:30 PM

Hatch Recital Hall

FACULTY ARTIST SERIES

Mark Kellogg, trombone

Sunday, November 2, 2025 at 7:30 PM

Hatch Recital Hall

EASTMAN PRESENTS - RANLET SERIES

Zemlinsky Quartet

Sunday, November 9, 2025 at 3:00 PM

Kilbourn Hall

Founded in 1994 while the members were still students, the Zemlinsky Quartet has become a much lauded example of the Czech string quartet tradition. The Zemlinsky Quartet won the First Grand Prize at the Bordeaux International String Quartet Competition in 2010, and has been awarded top prizes at the Banff International String Quartet Competition, Prague Spring International Music Competition, and London International String Quartet Competition where it also received the Audience Prize.

UPCOMING EASTMAN ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Eastman School Symphony Orchestra

Wednesday, October 22, 2025 at 7:30 PM

Kodak Hall at Eastman Theatre

EMuSE

Friday October 24, 2025 at 7:30 PM

Hatch Recital Hall



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



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