University of Rochester
Eastman School of Music

COMPOSERS CONCERT

Wednesday, November 11, 2026
Hatch Recital Hall
7:30 PM

PROGRAM

Composition Symposium 11/11/2026 (2026)

Ko Muramatsu, Matthew Lam, Nattakon Lertwattanaruk, presenters

La Chanson Immortelle (2026) — Marina Lee (b. 2001)

Lucy Zeng, flute

rage-bait (2026) — Haoyi Zhang (b. 2005)

Sascha Burhop, violin
Tommy Wang, cello
Lucy Zeng, flute
Ben Small, saxophone
Runyang Wang, piano
Jin Dai, percussion
Peiwen Zou, conductor

Drifting Light (2025) — Ethan Resnik (b. 2002)

Sascha Burhop, violin
Tommy Wang, cello
Steven Dong, piano

A Child's Fantasia (2026) — Calvin Rice (b. 2004)

Sascha Burhop, violin
Calvin Rice, clarinet
Anais Griffith-Oh, darbuka

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

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.

PROGRAM NOTES

Composition Symposium is a forum for presentations by guest composers and other speakers; there are also presentations and discussions by the students enrolled in the class. In preparation for each class meeting, students will be expected to familiarize themselves with the available work of our guest composers, to attend student composition performances that are the basis for Symposium discussions, and to prepare adequately for any special topics discussion that may be part of the schedule.

La Chanson Immortelle (2026) Marina Lee

Writing music about love never grows old. Whether expressed through the humor of Mozart, the gravity of Verdi, or the sensuality of Strauss and Saariaho, this piece brings these perspectives into dialogue, using a collage-inspired technique that bears echoes of Berio's *Sinfonia* and Oswald's *Plexure*. The flute interacts with electronics through its wide range of timbres, from rough flutter-tongue to soft, breathy tones, reflecting love's many forms. Acting as a protagonist, the flute journeys through a dreamscape: lyrical and free in calm sections, but struggling against an overpowering electronic "nightmare" that threatens to engulf it. Only when the electronics recede does the flute regain space and breath in a recapitulation, affirming the central idea: love cannot be coerced, only allowed to unfold naturally.

rage-bait (2026) Haoyi Zhang

rage-bait is defined as "online content deliberately designed to elicit anger or outrage by being frustrating, provocative, or offensive, typically posted in order to increase traffic to or engagement with a particular web page or social media content" (*Oxford University Press*, 2025). In other words, *rage-bait* exploits the human tendency to react before reflecting, turning anger into a means of attracting attention and asserting influence over others. Yet, once provoked, anger can take on a life of its own, extending far beyond the intentions of its instigator.

What begins as a deliberate act of provocation can evolve into something increasingly irrational, where the act of reacting becomes more significant than the original cause.

The piece is narrated from a third-person perspective, emphasizing the irony and absurdity of the world we inhabit, where anger can emerge from nowhere and lead nowhere. Within this context, *rage-bait* becomes more than a relationship between the provoker and the provoked; it is the chaotic world that forms between them, sustained by an endless cycle of reaction and retaliation. Anger simmers, accumulates, and eventually erupts, only to dissolve into ashes. What remains is nothing but the aftermath of an emotion that has consumed itself

Drifting Light (2025) Ethan Resnik

Drifting Light was composed in response to "Bending Light," an exhibition at the Bermuda National Gallery by surf photographer Seth de Roulet. The images reflect Roulet's background as a surfer and evoke characteristics of waves, the ocean, landscapes, and the natural world. While not all of the images consist of wave crests, I feel that they allude to water and surfing in some way. I was also interested in examining his photographs that aren't of waves. Additionally, I have a strong synesthetic

association between color and sound. All of the photographs are in black and white, and while writing the work, I envisioned colors in his photographs and "added" them, painting them with sound. There are three instruments, one for each of the three primary colors that the human eye can see. They blend together to add color to a black and white canvas

A Child's Fantasia (2026) Calvin Rice

A Child's Fantasia, for violin, clarinet, and tombak, was written for the guest artists of the Du Vert à L'infini Festival. It combines Persian and Western musical traditions through the use of the Dastgāh modal system (specifically the Afshari mode, secondary of the Shour) as well as Western modes such as the octatonic and whole-tone scales. The piece is meant to depict the detailed, elaborate, and often exciting daydreams of a child. In these imagined worlds, they can be a heroic adventurer, a commander of armies, or perhaps a slayer of dragons. The work loosely follows the form of a fantasia, evolving from soloistic and improvisatory writing. As the piece progresses, it grows increasingly intense until it is on the brink of collapse. With one final gesture, the young adventurer is snapped back to reality, though it won't be long before they are lost again in another world of their creation

MEET THE COMPOSERS

Nattakon Lertwattanaruk (b. 2006) is a composer, media artist, and curator originally from Bangkok, Thailand. His works often engage with different ways of surfacing, abstracting, and re-remembering artifacts from his own experiences with popular and/or musical culture. Further information: www.nattakonmusic.com

Born and raised in Hong Kong, **Matthew Lam** is a composer of acoustic and electroacoustic music. His compositions often explore the timbral possibilities of our surroundings, ranging from a violin to a beer can, while inviting listeners to question the metaphorical associations of processed sounds.

Marina Lee started her musical journey after falling in love with Stravinsky's *The Rite of Spring*. She writes multifaceted music that draws inspiration from folklore, military history, and astronomy. During recent years, her works have been performed by a variety of ensembles around the world including France (Paris), Russia (Moscow and St. Petersburg), Taiwan (Taipei), and the U.S. She has also been commissioned by the American Guild of Organists (AGO), premiering her work written in collaboration with organist Elena Baquerizo, *Helix Variations*, in 2021. In 2022, she directed her one-act opera *Maggie-Now*, based on the novel of the same name by Betty Smith. Her dance work *Unwhispered* has been premiered in November 2022 by the Juilliard ChoreoComp collective. Marina is currently a doctoral student in Theory at the Eastman School of Music, and studies composition with Dr. Ricardo Zohn-Muldoon.

Haoyi Zhang is a composer currently based in Rochester, NY. Her music has been performed across Europe, Asia, and North America, by professional ensembles such as Mivos Quartet, Hashtag Ensemble, etc. She also had the privilege of receiving guidance from composers including Simon Steen-Andersen, Ondřej Adámek, Wojciech Błażejczyk, Elizabeth Ogonek, Daniel Pesca, etc. Currently, she is pursuing a Bachelor's degree of Composition under the tutoring of Dr. Evis Sammoutis at the Eastman School of Music. Her practice centers on exploring the boundaries between electronic music, visual and interactive media, and traditional instrumental writing. Her musical language draws from close observations of nature, the underlying relationships between things, and a sensitivity to the passage of time.

Ethan Resnik is a composer and pianist who evokes personal stories, memories, and meaningful experiences through music, while using his synesthetic associations to add depth and color to his sound. He received a Bachelor of Music degree from the Eastman School of Music, a Master of Music Degree from Rice University, and he is currently back at Eastman for his doctorate. His music has recently been performed and recorded by ensembles including HYPERCUBE, Avanti! Chamber Orchestra, Four Corners Ensemble, Bermuda Piano Trio, Sandbox Percussion, Tacet(i), Rice Brass Ensemble, Transient Canvas, Eastman Horn Choir, Penn-State Horn Ensemble, and the Mettis Quartet. As a pianist, he performed at the National Music Festival, Bowdoin, soundSCAPE, Brevard, Maine Chamber Music Seminar, and the Remix Ensemble Academy in Portugal. He was a soloist with the North Shore Symphony and a finalist in the Yonkers Philharmonic Concerto Competition. Ethan also enjoys playing chamber music, accompanying, and premiering new works. Ethan is an avid roller

coaster enthusiast and enjoys hiking, beaches, the French language, and world geography. Currently, he is trying to memorize the location and capital city of every country and territory in the world, all of which he hopes to visit someday.

Calvin Rice is a composer, pianist, and clarinetist from Seattle, currently studying composition at the Eastman School of Music with Daniel Pesca and piano with Elinor Freer. His compositions range from the most meditative to the most ecstatic, incorporating a wide spectrum of colors and textures.

In 2026, he received a BMI composer award and an honorable mention in the Tribeca New Music YCC. In previous years, organizations such as the American Prize, the Sound Ensemble, Opus 7 Vocal Ensemble, and the Washington Sings Project have recognized him.

Rice has enjoyed collaborations with numerous professional artists and friends, including the Mivos Quartet, the Choral Arts Initiative, soprano Estelí Gomez, Chatter PDX, the Delgani String Quartet, clarinetist Wonkak Kim, and nonesuch.reedquintet.

Calvin graduated summa cum laude from the University of Oregon with a bachelor's degree in Music Composition, where he studied with Robert Kyr and David Crumb.