



PRESENTS:

OUT OF BREATH

Monday, November 27, 2023

Kilbourn Hall

7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Machine Language (2012)

Sam Pluta
(b. 1979)

Luke Poeppel, conductor
John Dawson, solo percussion
Olly Bangia & Ryan Cozzolino, percussion
Erica Lin & Isabel Chen, violin
Jacob Eichhorn & Alex Abreu, bass clarinet
Misha Studenkov, accordion

Burning Silver (2014)

João Pedro Oliveira
(b. 1959)

Dana Cryster, flute
Fredrik Jernberg, guitar
Tucker Johnson, electronics

Parole di San Paolo (1964)

Luigi Dallapiccola
(1904-1975)

Luke Poeppel, conductor
Sofia Scattarreggia, soprano
Juan Alvarez Jiminez, viola
Alex Tuan, cello
Dana Crytser & Emily Claman, flute
Eryn Levy, clarinet
Jacob Eichhorn, bass clarinet
Sicheng Huang, celeste
Ruyi Yuan, percussion
Sunshine Quan, harp

INTERMISSION

Distant (2023)

Ko Muramatsu
(b. 1995)

Guo Wu & Mary Fetterman, soprano
Sunshine Quan, harp
Tucker Johnson, electronics

Screaming Shapes (2017)

Peter S. Shin
(b. 1991)

Leona Liu, violin
Alex Tuan, cello
Dana Crytser, flute
Alex Abreu, bass clarinet
Connor Simpson, electronics

PROGRAM NOTES

Machine Language (2012)

Sam Pluta

Machine Language was commissioned by and written for *Wet Ink Ensemble* percussionist Ian Antonio. This piece focuses on Ian's virtuosic playing style and unique talent for minimalist expression. It combines Ian's focused playing with two more percussionists, microtonal violins, squealing bass clarinets, and a base of accordion and electronics.

Burning Silver (2014)

João Pedro Oliveira

Silver Machine is a 1972 song by the UK rock group *Hawkwind*. *Burn* is a 1974 song by the UK rock group *Deep Purple*. *Burning Silver* is a recollection and re-construction of some memories of that music which was part of my teenage years.

Parole di San Paolo (1964)

Luigi Dallapiccola

Luigi Dallapiccola's *Parole di San Paolo* (1964) for singer and ensemble is a setting of an excerpt from St. Paul's First Epistle to the Corinthians (chapter 13). This sensitive work demonstrates Dallapiccola's refined use of serialism and orchestration, the latter of which is extremely delicate throughout the majority of the work. The subtlety of *Parole di San Paolo* (that seems to evoke a Weberian musical language) serves to emphasize the text. As noted by Sauerbrei, Dallapiccola "deliberately places areas of thicker texture at points where the voice is silent" (1968). Dallapiccola's synthesis of compositional techniques elevates the message of St. Paul in this deeply contemplative work, opening with the famous verses: "If I speak in the tongues of men and of angels, but have not love, I am only a resounding gong or a clanging cymbal. If I have the gift of prophecy and can fathom all mysteries and all knowledge, and if I have a faith that can move mountains, but have not love, I am nothing."

PROGRAM NOTES

Distant (2023)

Ko Muramatsu

Distant is a piece exploring the virtual delay between the performers, which is manually caused through a digitization process with a laptop. The delay time is calculated and manipulated in the live performance for musical and visual expression. While one vocalist and harpist perform in synchronization, the other vocalist synchronizes with the delayed image and audio through the monitor display and headphones: the ensemble is subdivided, even though they are on the same plane. The second vocalist shadows the first vocalist: they communicate with each other but it is not real: points of view are crossing, and the sound echoes, but in a distant tone.

Screaming Shapes (2017)

Peter S. Shin

Audiogenic epilepsy, extreme puppetry, fricatives on the verge of intelligibility, and a guessing game of identifying who is doing what. Based on a poem by Nick Volpert outlining his visceral response to the 2016 United States socio-political events, a live amplified quartet duels with an electronic quartet, flickering between harmonious commingling and bouts of grating friction.

Untitled

clinging to a smooth surface scratching fingernails backwards
tippest top in the empty air
looming untouchable up ahead
a golden wheel made of wheels
curling in horror, screaming shapes to fill the yawning gulf
a pin I wear to ensure I'm always small
unending over and over like a river for centuries
not quite! not quite! not quite!

— *Nick Volpert, November 8, 2016*

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

Clay Jenkins, jazz trumpet

Hatch Recital Hall

Wednesday, November 29, 2023 at 7:30 PM

KILBOURN CONCERT SERIES

Third Coast Percussion

Kilbourn Hall

Thursday, November 30, 2023 at 7:30 PM

A Grammy winning Quartet of classically trained percussionists founded in 2005, Third Coast Percussion has performed hundreds of concerts across the country, presents an annual concert season at home in Chicago, teaches musicians of all ages and experience levels, and has commissioned dozens of new works by composers including Glenn Kotche, Chris Cerrone, Donnacha Dennehy, Timo Andres, David T. Little, Ted Hearne, and Augusta Read Thomas.

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Trombone Choir

Kilbourn Hall

Wednesday, November 29, 2023 at 7:30 PM

Mbira Ensemble

Ray Wright Room

Sunday, December 3, 2023 at 2:30 PM

Eastman Jazz Ensemble with Dafnis Prieto

Kilbourn Hall

Monday, December 4, 2023 at 7:30 PM



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