

EASTMAN SCHOOL OF MUSIC

**COMPOSERS'
CONCERTS**

Tuesday, October 20, 2020
Kilbourn Hall (livestream)
7:30 PM



EASTMAN
SCHOOL OF MUSIC

UNIVERSITY *of* ROCHESTER

PROGRAM

Overload... Reboot! (2020)

Ethan Resnik
(b. 2002)

Katherine Perrine, horn

Bone Charms (2020)

Zachery Litchfield
(b. 1994)

Zack Goldstein, clarinet
Zachery Litchfield, cello

Structure I (2020)

YoungJun Lee
(b. 1991)

Logan Barrett, piano

Variations on a Theme by Joe Hisaishi (2020)

William Jae
(b. 2001)

Karina Tseng, piano

Musical Madness (2020)

William Jae

Emma Havel, euphonium
Jenna Tu, piano

The Clueless Caterpillar (2020)

Ethan Resnik

Ethan Morad, clarinet

Joyful Moments in Adversity (2020)

Yuanning Gao
(b. 1999)

II

Annie Chen, violin
Yuanning Gao, piano

From Away (2020)

Zachary Berenbaum
(2002)

Rose Cantrell, Zachary Berenbaum, William Hurtz, trombone
Emma Havel, euphonium

PROGRAM NOTES

Overload...Reboot!

Ethan Resnik

Overload! Has there ever been a time in your life when you feel like you have so much on your mind that you just can't think clearly? It feels like your head is about to explode. It's mentally exhausting. When your computer glitches, it often helps to switch it off, take a breather, and reboot. During chaotic times when your mind is on overload, about to glitch, it's helpful just to stop. Let your brain rest, and restart. Giving yourself time to reboot is probably one of the best gifts you can give yourself.

As a composer, it helps me to step away from my computer when too many ideas flood my network. When my brain is at rest, the best ideas make their appearance; they come to me when I'm least expected. It's okay to flip your switch off every once in a while and let your brain reboot.

Bone Charms

Zachery Litchfield

Vibrant and ritualistic, *Bone Charms* is exciting from beginning to end. The techniques and melodies are reminiscent of antiquity. I imagine two musicians, who have never met, share in improvising a tune that becomes a dance, then a ritual and in the end it is nothing but a memory, a relic of what once was.

Structure I

YoungJun Lee

This is the piece that is solely focused on structure of Fibonacci series. I recalculated Phi number (a.k.a Golden Mean) in many different ways, and re-construct the numeric idea into the piece. However, I want you to focus on the sound that this structure gives you rather than focusing on the numeric idea or its physics more.

Variations on a Theme by Joe Hisaishi

William Jae

This theme was from a film called *Kiki's Delivery Service* by Studio Ghibli and the music written by Joe Hisaishi. His music played a big part in my childhood and I began to rediscover his music again later in life. The theme is a very catchy and simple tune and I wanted to try my hands on writing variations for it.

PROGRAM NOTES

Musical Madness

William Jae

Enjoy this short, but exciting piece I had conceived on a late Tuesday evening. The piano and euphonium converse with each other as if it was musical madness.

The Clueless Caterpillar

Ethan Resnik

An observation: a plump and fuzzy yellow caterpillar, its long, pointy antennas bouncing upon its bobbing head. Seemingly haphazard, it stumbles through the blades of grass, which bend and right themselves in response to the many legs that interrupt their solitude! In its aimlessness, the caterpillar ventures, completely unaware of any hungry predators who may be lurking nearby. In its bliss, it continues on its aimless journey! My piece imitates its silly, spontaneous movements in a fun and humorous way. I hope this observation adds musical adventure to your day!

Joyful Moments in Adversity—Movement II

Yuanning Gao

This piece is the second movement of what you heard last time! I somehow time traveled back to 300 years ago, and featured a chorale at the beginning of this movement. An immediate interruption comes right after the first phrase of the chorale on a very high range of the piano, with an active rhythm, echoed by the long, sustained violin voice. No matter how far the development goes, I always pull it back to the chorale which might remind you, if you are a Christian or familiar with Christianity and the Bible, “Parable of the Prodigal Son” appearing in Luke 15:11–32. “But we had to celebrate and be glad, because this brother of yours was dead and is alive again; he was lost and is found.”

From Away

Zachary Berenbaum

From Away is a piece for low brass quartet which uses the current social distancing requirements as a feature, rather than a barrier. Since the soundscape of a quartet which is close together is vastly different from one which is far apart, it seemed like an interesting opportunity to explore how four instruments interact when they are at opposite ends of a stage. The piece also utilizes a semi-tonal system of harmony built on seconds. While I have used this system in compositions before, it seemed like the perfect fit with the distancing concept, as the soundscape of parts which are intervallically quite close but physically far apart was a very interesting concept to explore.

UPCOMING EVENTS AT EASTMAN

TICKETS

ONLINE: www.EastmanTheatre.org

PHONE: (585) 274-3000

IN PERSON: 433 East Main Street | 9:30 AM—2:30 PM

Information about upcoming Eastman concerts and events can be found at:

www.rochester.edu/Eastman/calendar

 www.facebook.com/ConcertsAtEastman

Kilbourn Hall fire exits are located along the right and left sides, and at the back of the hall. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Please note: The use of unauthorized photographic and recording equipment is not allowed in this building. We reserve the right to ask anyone disrupting a performance to leave the hall.

Restrooms are located on the main floor of Kilbourn Hall. Fully-accessible restrooms are available on the first floor of the Eastman School. Our ushers will be happy to direct you to them.

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