



UNIVERSITY OF ROCHESTER

Eastman School of Music

100 YEARS | 1921-2021

Musica Nova

Brad Lubman,
music director

The Eastman Wind Ensemble

Mark Davis Scatterday,
conductor

Wednesday, March 2, 2022
Kodak Hall at Eastman Theatre
7:30 PM

~ PROGRAM ~

This Door, This Day (2009)

Andre Myers
(‘96 BM)
(b. 1973)
2’

Mason St. Pierre, *conductor*

Musica Nova

Brad Lubman, *music director*

Palimpsest (1979)

Iannis Xenakis
(1922-2001)
12’

Georgia Mills, *conductor*

Dance Mobile (2021)

Augusta Read Thomas
(b. 1964)
In memoriam Oliver Knussen
14’

World premiere, Eastman Centennial Commission

Brad Lubman, *conductor*

Selections from *The Yellow Shark* (1992)

The Dog Breath Variations/Uncle Meat
Outrage at Valdez
G-Spot Tornado

Frank Zappa
(1940-1993)
15’

Brad Lubman and Georgia Mills, *conductors*

Zappa, FZ, Frank Zappa and the Moustache are marks belonging to the Zappa Family Trust. All Rights Reserved. Used by permission.

Eastman Wind Ensemble
Mark Davis Scatterday, *conductor*

ESM 100 (2020)

- I. Prelude
- II. Structure
- III. Interlude
- IV. The Slow Movement
- V. Finale

World premiere, Eastman Centennial Commission

Brad Lubman

(b. 1962)
17'

Double Visions (1987)

Samuel Adler

(b. 1928)
14'

Symphonies (2021)

- I. Into the Light
- II. Valse Macabre
- III. Reverie
- IV. Things to Come

World premiere, Eastman Centennial Commission

Jeff Tyzik
(‘73 BM, ‘77 MM)

(b. 1951)
23'

The Next 100 Years (and more) at Eastman
by Brad Lubman

For as long as I can remember, I have felt as if I’ve always been the person looking at things differently, standing on the fringe looking in, but mainly looking out and beyond and ahead. I suppose the salient point I’d like you to know (in case you don’t get a chance to read these notes further) is that when I was formulating what the Musica Nova half of tonight’s program might be, there were an overwhelmingly high number of possibilities, especially given what is considered new or modern music. That concept (“new” or “modern”, or “the music of our time”) now spans quite a long time line, approximately the past 70 years. When I started college in 1980, certain key works of the music of our time were only about 25 years old (works from the 1950s by Boulez and Stockhausen, for example) while other works were hardly even yet known and were perhaps only about 5 to 6 years old (Steve Reich’s *Music for 18 Musicians*, Philip Glass’s *Einstein On The Beach*, and what was then the very recent work of Meredith Monk and George Lewis, for example).

Moreover, for tonight’s program I might have chosen works only by living composers, but felt I needed to address a number of concepts of programming. For example, it has been very clear for at least some 20 years now that there’s a place in art and culture for those artists whose work covers a variety of genres or styles, artists who may have at one time been difficult to categorize. Don’t get me wrong, I don’t espouse the idea of needing to label and/or categorize things (that’s a terrible idea). However, for many centuries, the attitude of labeling seems to be how so many inhabitants of this planet tend to function, in fact maybe even need to function: the need to label or categorize, or define people by limiting factors and labels. In my opinion, that is not good at all.

Hence, I chose the music of Frank Zappa and Iannis Xenakis: Zappa because his work represents a multiplicity of thought, style, and genre, while paving the way for those whose thinking, talents and abilities lie outside of just one realm, and Xenakis because his work is so unlike just about any other composer’s work of which I can think. Xenakis had a background in engineering and architecture (in addition to music), but sought to create his ideas/style/approach anew for each piece he wrote, in order to create a kind of music that seemed as if it was from the most foreign, unknown culture or planet! He was able to fuse together many ideas from architecture, mathematics, ancient Greek thought and history, and natural phenomenon, with musical materials to form some of the most striking and unique music of any epoch. His music looks forever forward, and my message is that we should do the same in our daily lives and work.

Consequently I wanted to round out the program with a new work, and chose Augusta Read Thomas for one of the many centennial commissions Eastman is presenting this season. Gusty (as she is known to so many) is not only one of the most prolific and engagingly poetic and musical composers of our time, she is a force of nature, a most profoundly active and supportive member of our musical world, as a teacher, composer, and beloved colleague of all those with whom she works.

~PROGRAM NOTES~

This Door, This Day

This Door, This Day is a fanfare that was commissioned by Occidental College in 2009 to celebrate the inauguration of its 15th president, Jonathan Veitch. I took inspiration for the work from a sculpture by Maya Lin called Peace Chapel. Peace Chapel, located in the Baker-Henry Nature Preserve in Huntingdon, PA, is comprised of two parts: a 40-foot circle of granite stones laid within a grassy knoll, and a 4-foot diameter granite disk placed into the ground of a secluded wood. I was interested in how the two pieces work together to form one experience—how, from the small granite disk, one can peer down onto the grassy knoll and the circle it holds.

This Door, This Day is one half of a diptych I composed for Occidental's inauguration festivities. The first half of the diptych, *Another Door*, scored for SATB choir, premiered at an evening choir concert the night before the inauguration, while the fanfare premiered the next morning at the inauguration ceremony. Both pieces employ the same opening harmonic materials and chordal progressions. While they are composed of the same materials, however, they are, like Lin's Peace Chapel, set in different ways. The choir piece is written for many voices and set in a soft contemplative manner. The fanfare, initially scored for a small complement of brass and percussion, is informed by Copland's fanfare; it endeavors to stir one's spirit.

Happy 100th Anniversary to the Eastman School of Music! May the students of its next century help to heal our land and be ever better than the last!

- Andre Myers

Palimpsest

Although Xenakis thought to use the title, *Palimpsest*, after he finished composing the piece, it certainly seems an appropriate description of the piece. Because of the many layers of superimposed rhythmic schema, and the idea of musical lines that branch out in polyrhythmic ways, the concept of a palimpsest is easy to envision.

The definition of palimpsest:

1. A manuscript or piece of writing material on which later writing has been superimposed on effaced earlier writing.
2. Something reused or altered but still bearing visible traces of its earlier form.

Additionally, Xenakis would often use his background in engineering and architecture to inform the basic structures of his works. Moreover, as he was fascinated with many things in nature (arborescence, lichens, sound patterns of insects and/or birds, to name a few), Xenakis would incorporate these concepts into his compositional methods and structures. Consequently, in the later stages of putting finishing touches on his pieces, he would always use his intuition and his ear.

In choosing *Palimpsest* for tonight's program, I wanted to include a composer whose work is bold, bracing, and utterly unique. More importantly, I liked the concept of a palimpsest as a model for celebrating Eastman's centenary: we look back at the first 100 years (parchment upon which already exists writing) and then we add to that history, layer by layer, as we look toward the next 100 years, and beyond. - Brad Lubman

Dance Mobile

The word mobile denotes both the noun: a decorative structure that is suspended so as to turn freely in the air as well as the adjective: lively, sprightly, spry, energetic, vigorous; animated, traveling, flexible, versatile, changing, fluid, on the move. On this mobile, three circa-4-minute dances are hanging. Between them are moments floating in the air until the suspended mobile is activated and set into motion. To be performed with dancers when feasible. *Dance Mobile* is a spin-off of material *Augusta* developed in an earlier work. Commissioned by the Howard Hanson Institute for American Music in Celebration of the 100th Anniversary of the Eastman School of Music. Dedicated with admiration and gratitude to Brad Lubman, Musica Nova, and the Eastman School of Music. - Augusta Read Thomas

Zappa is best described in his own words, from **The Real Frank Zappa Book**:

"One day I happened across an article about Sam Goody's record store in *Look* magazine which raved about what a wonderful merchandizer he was. The writer said that Mr. Goody could sell **anything**—and as an example he mentioned that he had even managed to sell an album called *Ionisation*." "The article went on to say something like: '*This album is nothing but drums—it's dissonant and terrible; the worst music in the world*' Ahh! Yes! That's for me!"

"I turned the volume all the way up (in order to get the maximum amount of 'fi') and carefully placed the *all-purpose osmium-tipped needle* on the lead-in spiral to 'Ionisation.' I have a nice Catholic mother who likes to watch Roller Derby. When she heard what came out of that little speaker at the bottom of the Decca, she looked at me like I was *out of my fucking mind*."

"I bought my first Boulez album when I was in the twelfth grade: a Columbia recording of 'Le Marteau Sans Maître' (The Hammer Without a Master) conducted by Robert Craft, with 'Zeitmasse' (Time-mass) by Stockhausen on the other side."

"I didn't know anything about twelve-tone music then, but I liked the way it sounded. Since I didn't have any kind of formal training, it didn't make any difference to me if I was listening to Lightnin' Slim, or a vocal group called the Jewels [...] or Webern, or Varèse, or Stravinsky. To me it was **all good music**."

“What do you do for a living, dad? If one of my kids ever asked me that question, the answer would have to be: *What I do is composition.*’ I just happen to use material other than notes for the pieces.”

“A composer is a guy who goes around forcing his will on unsuspecting air molecules, often with the assistance of unsuspecting musicians. [...] In my compositions, I employ a system of weights, balances, measured tensions and releases—in some way similar to Varese’s aesthetic. The similarities are best illustrated by comparison to a *Calder mobile*: a multicolored whatchamacallit, dangling in space, that has big blobs of metal connected to pieces of wire, balanced ingeniously against little metal dingleberries on the other end.”

“The orchestra is the ultimate instrument, and conducting one is an unbelievable sensation. Nothing else is like it, except maybe singing doo-wop harmony and hearing the chords come out right.”

“I find music of the classical period boring because it reminds me of *‘painting by numbers’*. There are certain things composers of that period were not allowed to do because they were considered to be outside the boundaries of *the industrial regulations* which determined whether the piece was a symphony, a sonata, or a *whatever*. All of the *norms*, as practiced during the olden days, came into being because *the guys who paid the bills* wanted the *‘tunes’* they were buying to *‘sound a certain way’*”.

“It’s all over, folks. Get smart—take out a real estate license. The least you can do is tell your students: **‘DON’T DO IT! STOP THIS MADNESS! DON’T WRITE ANY MORE MODERN MUSIC!’**”

“Information is not knowledge, knowledge is not wisdom, wisdom is not truth, truth is not beauty, beauty is not love, love is not music. Music is the best.” – Joe’s Garage, 1979



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ESM 100

ESM 100 was commissioned by the Howard Hanson Institute for American Music in Celebration of the 100th Anniversary of the Eastman School of Music.

Having been asked by music director Mark Scatterday, to write a piece for the Eastman Wind Ensemble, I wholeheartedly accepted and began to envision a large scale work filled with enormous chords and mystifying harmonies. In fact, some of the initial sketches for *ESM 100* dealt with the idea of massive chords. Thus, in early 2020 I wrote only some brief sketches, but didn’t return to working on the piece until June of that year, which was after the start of the pandemic. I think that because most of the piece was written during June to July of 2020, many heavy thoughts about the world and various complexities of life on the planet were going through my mind. Hence, some of the piece is decidedly *not* clear and easy. Rather, I purposely wrote some things to sound odd/strange/strained/difficult. Having said that, I can certainly say that the piece starts in quite the opposite frame of mind: it starts in a decidedly celebratory mood! Additionally, the 2nd and 3rd movements are upbeat in character.

Consequently, another concept I was after was to have some bits of music that might come off sounding murky, and that might elicit the reaction of “What are you doing?!!!!” For many years I avoided composing that kind of thing, always preferring to write music that would be (I hoped) crystalline and resonant, stuff that would “work”, so to speak. However, during those early months of the pandemic, I wanted to have some music in this piece that was intentionally unfocused and difficult to perceive, like certain works of visual art that are purposely unclear or perhaps “unpleasant” to look at. For example, at the start of the 4th movement (entitled, “The Slow Movement”) there’s a duet for tuba and contrabassoon which is intended to sound rather dark and strange (I realize that any adjective anyone applies to anything is always entirely subjective, always a matter of one’s perception). In any case, the slow movement has many things that randomly appear and suddenly vanish (changes of gear, mood or style). It often happens in my music that there are many disparate things happening simultaneously: cross references or allusions to other kinds of music or genres, changes of texture or harmony, as if quickly changing the channel or station on a radio, TV, or playlist. These occurrences sometimes act as an homage to another composer or other genre of music, or there are seemingly incongruous changes of material that reflect the kind of incongruous narrative that sometimes occurs in dreams.

Another reason that this piece (and much of my music) has many disparate elements all living together, is that one of the most important things to me is that we all must learn to live together in peace, that once and for all we need to learn how to be appreciative and respectful of one another, that we foster a sense of love and care, and truly work toward peace across the planet. Although musical standards are important, THE most important thing in life really is people. Working and living together, we all must strive to be ambassadors of peace in all we do and with all the people we meet and with whom we work, and with whom we share the planet. - **Brad Lubman**

Double Visions

Samuel Adler taught at the Eastman School of Music from 1966 to 1995, and served as chair of the composition department from 1974 until his retirement. In 1989, he received the Eastman School’s Eisenhart Award for distinguished teaching. Adler was educated at Boston University and Harvard University, and holds honorary doctorates from Southern Methodist University, Wake Forest University, St. Mary’s Notre-Dame, and the St. Louis Conservatory. His major teachers in compo-

-sition were Herbert Fromm, Walter Piston, Randall Thompson, Paul Hindemith, and Aaron Copland. Inducted into the American Academy of Arts and Letters in May 2001, Adler is the composer of more than 400 published works, which have been performed all over the world. He is also the author of four books: Choral Conducting; Sight Singing; The Study of Orchestration; and a memoir, Building Bridges with Music.

His many prizes include a 1900 award from the American Academy of Arts and Letters, the Charles Ives Award, the University of Rochester's Lillian Fairchild Award, MTNA Award for Composer of the Year (1988-89), Special Citation by the American Federation of Music Clubs (2001), and the Deems Taylor Award for The Study of Orchestration. In 1999, Adler was elected to Germany's *Akademie der Künste* for distinguished service to music, and in 2003 was awarded the Aaron Copland Award by ASCAP for lifetime achievement in composition and teaching.

Double Visions was written in May 1987 for Donald Hunsberger and the Eastman Wind Ensemble, and premiered by this organization in October 1987. The work is in one continuous movement made up of four distinct sections.

The rationale for the title stems from the fact that the first and third sections and the second and fourth sections are variations of each other. In other words, it is as though one takes two views of similar material. The first and third sections are quiet and almost mysteriously ethereal, but the second and fourth are vigorous, hard-driving, and even a bit rambunctious. - **Samuel Adler**

Symphonies

I have so many fond memories of my time as a member of the Eastman Wind Ensemble under the direction of Donald Hunsberger in my years as an Eastman student in the early 1970's. With that in mind, I was excited to contribute a new piece for the EWE when my great friend Mark Scatterday, current director of the EWE, asked if I would write a new composition in honor of the Eastman School Centennial. I've written numerous pieces for the EWE over the last 20 years at Mark's suggestion and for this occasion we decided on a four movement suite titled *Symphonies*. This new piece was composed during the pandemic as I began to feel very hopeful about the future and the value of music in how it can lift the human spirit. I have always been a "melodic" composer and this work, *Symphonies*, is full of melody set against rich harmonies and exciting rhythms.

The first movement is titled "Into The light." It is my positive musical expression of energy, joy and perseverance over the "dark side" of emotions I felt during this difficult time. The second movement is titled "Valse Macabre". I had been exploring some thematic ideas based on techniques I developed from my study with Sam Adler in the early 1990s and this waltz took shape. The third movement "Reverie" includes elements from a programmatic suite I composed in 2007. I was walking in the Colorado mountains with my wife Jill one summer in Vail, Colorado. It was incredibly beautiful with all of the wildflowers and pleasantly quiet except for the wind and birds. It was one of the most meditative experiences I've ever had and is reflected in this movement. The last movement entitled "Things To Come" is my expression of hope for the future. There is a very short motif that is played just after the fanfare introduction that comes back in many different forms as the piece progresses. The "dark side" surfaces for a short time and is driven away by the strength of a "chorale" and big sonorous treatment of the initial motif.

I'm always inspired by hearing the young and very talented musicians of the EWE and I'm honored to have the opportunity to compose for them thanks to Mark Scatterday. - **Jeff Tyzik**

~ PERSONNEL ~

Musica Nova

Violin

Jiaqi Yu
Justin Zeitlinger

Viola

Anna Gasanova
Aditi Prakash

Violoncello

Owen Cummings
Zac Fung

Double Bass

Patrick Dugan

Flute

Jenn Kim

Oboe

Daniel Hirshbein
Brian Stewart

Clarinet

Owen Cheung
Ju Young Yi

Bassoon

Ian Schneiderman

Saxophone

Leo Aguilar-Arias
Will Pyle

Horn

Jack Finlay
Katherine Perrine
Aziel Ressler

Trumpet

Carson Nietlisbach
Bailey Paugh

Trombone

Ben Jorge
Tyler Ricks

Tuba

Logan Wadley

Percussion

Andrew Bockman
Kana Funayama
Emma Gierszal
Justin Lamb
Youngkyoung Lee

Keyboard

Haniel Anugerah
Hannah Harnest
Greg Smith

Harp

Catherine Reid

Guitar/Banjo

Fredrik Jernberg

Mandolin

Ken Luk

Electric Bass

Emma Bailie

~ PERSONNEL ~
Eastman Wind Ensemble

Flute

Alexander Day
Elise Kim
Alexandra Stokes
Brooke Walden

Oboe

Katherine Bruns
Peter Davies
Daniel Hirshbein
Brian Stewart

Clarinet

Alyssa Estrella
Jason Gluck
Jonathan Kim
Mike Miller
Ashrey Shah
Lucas Slavin
Johnny Wang

Bassoon

Emma Eisenberg
Megan Neuman
Harrison Short

Saxophone

Ian Briffa
Trecor Chu
Hongjin Li
Ian van Nuys

Horn

Kristin Andlauer
Amanda Friedman
Brianna Garcon
Connor Landers
Katherine Perrine
Will Sands

Trumpet

Luke Fox
Jerry Mak
Nathan McKinstry
Adrian Rogers

Trombone

Joshua Brown
Cameron Collar
Chase Farrell
Ben Jorge
Michael Rooney

Euphonium

Jeffrey Davison
Max Dichter

Tuba

Josh Lesperance
Logan Wadley

Double Bass

Jac Ostrie

Timpani

Liam McManus
David Wang

Percussion

Kana Funayama
Ethan Hall
Austin Keck
Liam McManus
Will Newton

Harp

Elizabeth Mayo

Keyboard

Federico Ercoli

Upcoming Concerts

Events are free unless otherwise noted.

Friday, March 4

Eastman Studio Orchestra

Bill Dobbins, director

Kodak Hall at Eastman Theatre • 7:30PM

Wednesday, March 23

Eastman Wind Ensemble & Eastman Wind Orchestra

Eastman Centennial: Women in Music Festival

Music of Muhl, Li, Galbraith, Rosenblum, Shapiro, and Read Thomas

Mason St. Pierre and Luke Camarillo, conductors

Featuring Cynthia Johnson Turner, guest conductor

Kodak Hall at Eastman Theatre • 7:30PM

Wednesday, March 30

Eastman School Symphony Orchestra

Music of Harbison and Brahms

Matthew Straw, conductor

Featuring Anna Thompson, soprano

Kilbourn Hall • 7:30PM

Wednesday, March 30

Eastman Philharmonia Chamber Orchestra

Music of Mozart, Giuliani, and Friedman

Neil Varon and Austin Chanu, conductors

Kilbourn Hall • 7:30PM

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 on whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.

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

www.esm.rochester.edu/calendar

Kodak Hall at Eastman Theatre fire exits are located along the right and left sides, and at the back of the hall on each level. 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.

Restrooms are located on each level of Kodak Hall at Eastman Theatre. Our ushers will be happy to direct you to them.

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.

Supporting the Eastman School of Music:

We at the Eastman School of Music are grateful for the generous contributions made by friends, parents, and alumni, as well as local and national foundations and corporations. Gifts and grants to the School support student scholarships, performance and academic facilities, educational initiatives, and programs open to the greater Rochester community. Every gift, no matter the size, is vital to enhancing Eastman's commitment to excellence. For more information on making a gift, please visit www.esm.rochester.edu/advancement or contact the Advancement Office by calling (585) 274-1040. Thank you!