



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

Musica Nova

Brad Lubman,
music director

Luke Poeppel,
assistant conductor

Wednesday, October 4, 2023
Kilbourn Hall
7:30 PM

~ PROGRAM ~
Musica Nova
Brad Lubman, *music director*
Luke Poeppel, *assistant conductor*

Between Blues and Hard Places (2007)

Douglas Lowry
(1951-2013)
9'

Luke Poeppel, *conductor*

Instants Pluriels:
for two ensembles with two conductors (2007-2008)

Philippe Manoury
(b. 1952)
20'

~ INTERMISSION ~

Gejagte Form (1995/2002)

Wolfgang Rihm
(b. 1952)
15'

Brad Lubman, *conductor*

~ PERSONNEL ~

Musica Nova

Flute

Eric Bergeman
Emily Claman

Oboe

Myles Meader
Maxx Mejia
Lauren Smith

Clarinet

Eliza Reimold
Johnny Wang

Bassoon

Noah Eastman
Jia-Lin Lee

Horn

Nathan Howton
Eric Russell
Weverton Santos
Daniel Soya

Trumpet

Daniel Adamczyk
Doug Herrin
Charlotte McIntosh

Trombone

Talia Berenbaum
Tyler Ricks

Tuba

Josh Budziak

Percussion

Cass Lo
Remy Thomas
Anders Wong

Keyboard

Haniel Anugerah

Harp

Sunshine Quan

Violin

Ciara McGuire
Alisha Stafford
Jiaqi Yu

Viola

Rita Monahan
Rachel Smith

Violoncello

Ethan Blake
Cori Trenczer

Double Bass

Gregory Galand

Electric Bass

Kat Link

~ PROGRAM NOTES ~

Between Blues and Hard Places

... many of us grew up in an era rich in rock 'n roll [and were] deeply influenced by these artists. Some of us went on to music schools or to get immersion training in Palestrina and Bach, Mozart and Beethoven, Debussy and Mahler, Schoenberg and Webern, along with scores of other born of Occident. As composers ... we try to reconcile these many "musics" because the musical landscape that ... inhabits us is so complex. The tension is inescapable, and the various ways this tension gets resolved is fundamental to the compositional problem of the twenty-first century. So I guess *Between Blues and Hard Places* is really a short simple essay on this dilemma.

[The piece] probably isn't blues at all. It begins with a soft, lyrical, almost melancholic piano solo. This sets up a smoky sultry scene influenced by the blues whose themes accelerate and compress and finally give birth to "hard places," a zone laced with cross rhythms, nine-eights against four-fours, four-against-threes, all colliding against struggling jazzy figures. A reprise of the melancholy piano finally allows one last set of blues and-hard-places to drift off, its paradox happily unresolved. - **Douglas Lowry**

Instants Pluriels

I've always been attracted to the idea of polyphony. Not just strictly musical polyphony, but also the polyphony of our lives, of our lived moments. Our present is made up of several superimposed temporal realities, but we don't consciously perceive them all. We often jump from one to another, but they exist in parallel. Music, more than any other discipline (philosophy, literature, visual arts...), has found the appropriate means and developed the adequate rules to write these superimpositions. Even in a simple regular Bach prelude, we hear the temporality of notes, motifs, chords and phrases as structures embedded within one another, the smaller ones feeding the larger ones.

Instants pluriels was made of these reflections on the plurality of temporal strata that surround us. The work is written for two ensembles with two conductors. There is no rivalry or jousting between them, but rather temporal shifts of musical structures one on top of the other, sometimes in complementarity, sometimes in opposition, sometimes in duplication. Frequent moments explore situations of synchronization/desynchronization, such as when two copies of the same image are slid over each other and end up as one when perfectly superimposed. *Instants pluriels*, which also exists in a second version for orchestra, is also part of this group of works I wrote in an attempt to redefine new sound dramaturgies for the traditional orchestra.

- **Philippe Manoury**

Gejagte Form

Rihm's title can be translated as Hunted Forms. Whether or not the listener is supposed to perceive a search for a form is perhaps less important than the fact that this work (and its longer extended version from 2008, Jagden und Formen) quickly became of classic work of the past 30 years. It has been fascinating, as one who has lived through and been an active part of the history of the music of our time, to see how certain works became iconic of a certain period or style of composition, or simply how some works quickly became staples of the repertoire. *Gejagte Form* is an absolutely thrilling, exhilarating virtuosic concerto for virtuosic ensemble, and I must say that the Eastman Musica Nova Ensemble has totally assimilated and grasped the technique and style of this fantastic work, and are playing it in a most mind bogglingly satisfying and awesome way! It must be said and it must be duly noted just how incredible these young professionals are!!!!!! - **Brad Lubman**

Upcoming Collegium Concerts

Events are free unless otherwise noted.

Sunday, October 8

Eastman Chorale

Music of Lowry, Hailstork, and Billings

William Weinert, conductor

Kilbourn Hall • 3:30PM

Wednesday, October 11

The Eastman Wind Ensemble

Music of Lowry, Wolfe, Walker, and Strauss

Mark Davis Scatterday and Mason St. Pierre, conductors

Kodak Hall at Eastman Theatre • 7:30PM

Friday, October 13

Eastman Wind Orchestra

Music of Boulanger, Dickerson, Holst, and Vaughan Williams

Mark Davis Scatterday, Zachary Griffin, and Luca Peveroni, conductors

Kodak Hall at Eastman Theatre • 7:30PM

Saturday, October 21

Eastman Repertory Singers & Treble Chorus

Music of Leonarda, Beach, Robles, Hagenberg, Griffin,

Viadana, Handel, Mozart, Cohen, Beethoven, Mendelssohn, and Moore

Philip Silvey, Henry Griffin, and Hannah Duff, conductors

Kilbourn Hall • 3:30PM

Monday, October 23

Eastman School Symphony Orchestra

Music of Mozart, Lowry, and Elgar

Neil Varon, conductor

Kodak Hall at Eastman Theatre • 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 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

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.

A fully accessible restroom is located on the main floor of the Eastman School of Music. Our ushers will be happy to direct you to this facility.

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.

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