



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

Musica Nova

Brad Lubman,
music director

Luke Poeppel,
assistant conductor

Tony Arnold, soprano

Wednesday, December 13, 2023
Kilbourn Hall
7:30 PM

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

Hexis (2013)

George Lewis
(b. 1952)
12'

Three Gironde Ostinati (2023)

Carlos Sanchez-Gutierrez
(b. 1964)
15'

Tony Arnold, *soprano*
Brad Lubman, *conductor*

~ INTERMISSION ~

shouting forever into the receiver (2022)

Hannah Kendall
(b. 1984)
12'

Luke Poeppel, *conductor*

~ PERSONNEL ~

Musica Nova

Flute

Eric Bergeman

Oboe

Vincent Chang

Clarinet

Eric Butler

Johnny Wang

Bassoon

Emmalee Odom

Horn

Danica Tuohy

Claire Zhao

Trumpet

Charlotte McIntosh

Diego Turner

Trombone

Talia Berenbaum

Percussion

John Dawson

Sammy DeAngelis

Andrew Laufer

Michael Smith

Keyboard

Leo Choi

Kou Muramatsu

Luke Poeppel

Julian Stuart-Burns

Violin

Sofia Grimes

Ciara McGuire

Viola

Rita Monahan

Violoncello

Joëlla Becker

Anika Grieve

Double Bass

Wynter McCray

~ PROGRAM NOTES ~

Hexis

This is the third in a series of pieces I've composed that, like *Tractatus* and *Mnemosis* (both 2012), explore notions of temporality and historical change. William Peterson interprets the 1st-century Roman rhetorician Quintilian's use of the Greek word *hexis* as describing "the fixed tendency that results from repeated acts." As classical scholar Glyn P. Norton has observed, "Just as *kairos*, in the Aristotelian tradition, defines how we respond ethically to contingent events, so *hexis* retains a similar ethical value by showing how what we do, rather than paste itself to a kind of tensile, modular ethics recalling Stoic *firmitas*, is conditioned largely by our behavioral suppleness." In both the writings of Quintilian and Pliny's *Letters*, *hexis* becomes a hallmark of superior rhetorical extemporization--improvisation. In *Hexis*, it is the listener who improvises rather than the performers; the work is meant to manifest a behavioral suppleness that encourages us to catch the bus and go along for the ride, unburdened by teleologies, motivic elaboration, or global form. All three pieces draw inspiration from Friedrich Nietzsche's classic 1882 conception of the eternal recurrence, and proposition 6.4311 of Ludwig Wittgenstein's 1921 *Tractatus Logico-Philosophicus*. Both philosophers treat history, memory and experience as existentially recursive, allowing progress to coexist with stasis, an apparent paradox that this piece confronts. - **George Lewis**

Three Girondo Ostinati

Commissioned by the Howard Hanson Institute for American Music in Celebration of the 100th Anniversary of the Eastman School of Music, and written for Tony Arnold, Brad Lubman and the Musica Nova Ensemble.

I had a dream that lasted twenty years. Six men walk into a bar. Oliverio Girondo doesn't need a drink to dance, in enthralled ecstasy, to Silvestre Revueltas' *Homenaje a García Lorca*. Revueltas himself sits in a corner, *caballito de tequila* in hand, lost in the saddest of stupors, while Paul Klee draws a violin player with lines that zig, then zag. Jorge Liderman and Italo Calvino, unredeemed cronopios, observe the tic-tac of a spider that stubbornly climbs a wall. "Life is like love, impossible", says Calvino to Arthur Ganson, who responds by making a dancing chair out of the wire from a champagne bottle cap. The chair dances with Girondo, and Darren Stevenson thinks of an impossible act. - **Carlos Sanchez-Gutierrez**

shouting forever into the receiver

"shouting forever into the receiver" is a line from Ocean Vuong's novel *On Earth We're Briefly Gorgeous*, describing a tiny green plastic toy soldier perpetually fixed in this action. When I first read this phrase, it reminded me of the shouts and cries, not only of the Plantations, but those of the Plantation Machine, its ongoing feedback loop system, despite the passing of time. Creolised sites of connectivity are the Machine's output. Indeed, as Édouard Glissant says in *Poetics of Relation*: "this was the cry of the Plantation, transfigured into the speech of the world."

In the piece, spoken extracts from the Book of Revelation are passed back and forth between two walkie-talkie radios: “the kings of the earth, the princes, the generals, the rich, the mighty, and everyone else, both slave and free, hid in caves and among the rocks of the mountains.” An expansive central harmonic chorale section shifts the sound world into a new meditative, prayerful place and space through the simple repetition of breathing into, and drawing breath from an instrument associated with Afro-diasporic sorrow. Throughout, pre-programmed music boxes playing Beethoven’s *Ode to Joy* and *Für Elise*, Mozart’s *Ab! vous dirai-je, Maman*, and Strauss’s *The Blue Danube* tirelessly repeat truncated tinkling versions of the originals linking the present back to the time when these well-known works were first written: during the establishment of the Plantations. - **Hannah Kendall**

~ TEXT AND TRANSLATIONS ~

Three Girondo Ostinati

Poems by Oliverio Girondo

I.

El no
el no inóvulo
el no nonato
el noo
el no poslodocosmos de impuros ceros
noes
que noan noan noan y nooan
y plurimono noan al morbo amorfo noo
no démono
no deo
sin son sin sexo ni órbita
el yerto inóseo noo en unísolo amódulo
sin poros ya sin nódulo
ni yo ni fosa ni hoyo
el macro no ni polvo
el no más nada todo
el puro no
sin no

The no
The inovulate no
the no-show no
the no, no, no
the no postludocosmic soup of zero
noes that
cry no, no The devil’s no
The no divine
The soundless-sexless-groundless no
the former no, non-osseous no, non
unisong
non-porous and non-nodule
No ego, hole, nor soul
The macro not from dust-no, no
the no more everything
the purest no
the nothing no
The no without.

II.

Sobre la mesa, botellas decapitadas...
Machos que se quiebran...
y un fracaso de cristales.
El bandoneón canta con esperezos [...],
contradice el pelo rojo de la alfombra,
imanta los pezones, los pubis
y la punta de los zapatos.

On the table,
decapitated bottles...
Males bending in half...
And the crashing failure of glass.
The bandoneón sings in lazy stretches
argues with the carpet’s red hair
magnetizes nipples
electrifies pubises
...and the tips of shoes.

III.

They admire, they desire, they gravitate they
caress, they undress, they osculate they pant,
they sniff, they penetrate
they weld, they meld, they conjugate they
sleep, they wake, they illuminate they covet,
they touch, they fascinate they chew, they
taste, they salivate
they tangle, they twine, they segregate they
languish, they lapse, they reintegrate they
wriggle, they squirm, they orchestrate they
fumble, they fondle, they punctuate they
swoon, they twitch, they resuscitate
they sulk, they pout, they contemplate they
ignite, they inflame, they incinerate they
erupt, they explode, they detonate they nab,
they grab, they dislocate
they clinch, they clutch, they calcinate
they solder, they squeeze, they conflagrate
they shudder, they choke, they consecrate
they redden, they madden, they subjugate
they paw, they claw, they assassinate
they repose, the loll, they oscillate
they splice, they smolder, they colligate they
abate, they alate, and they levitate.

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Translations by Carlos Sanchez-Gutierrez

~ MEET THE ARTIST ~

“Soprano **Tony Arnold** is a luminary in the world of chamber music and art song. Today’s classical composers are inspired by her inherently beautiful voice, consummate musicianship, and embracing spirit” (*Huffington Post*). Hailed by the *New York Times* as “a bold, powerful interpreter,” she is internationally acclaimed as a leading proponent of contemporary music in concert and recording, having premiered hundreds of works by established and emerging composers. Since becoming the first-prize laureate of both the 2001 Gaudeamus International Competition (NL) and the 2001 Louise D. McMahon Competition (USA), Tony Arnold has collaborated with the most cutting-edge composers and instrumentalists on the world stage, and shares with audiences her “broader gift for conveying the poetry and nuance behind outwardly daunting contemporary scores” (*Boston Globe*). Her unique blend of vocal virtuosity and communicative warmth, combined with wide-ranging skills in education and leadership were recognized with the 2015 Brandeis Creative Arts Award, given in appreciation of “excellence in the arts and the lives and works of distinguished, active American artists.”

As the soprano of the intrepid International Contemporary Ensemble (ICE), Tony Arnold is a catalyst for dozens of groundbreaking projects, the most recent of which is David Lang’s *Whisper Opera* in ICE’s touring production directed by Jim Findlay. She has toured the U.S. extensively as a member of the George Crumb Ensemble, and has become the voice most associated with Crumb’s music since the beloved Jan DeGaetani. A noted guest artist at international festivals on four continents, Tony Arnold has been featured at the Darmstadt Festival and Witten New Music Days (Germany); Time of Music (Finland); Cervantino (Mexico); Musica Sacra Maastricht (Netherlands); Tongyeong Festival (Korea); Perspectives XXI Festival (Armenia), and the Santa Fe Chamber Music Festival. She regularly appears with leading ensembles including the JACK Quartet, Orion Quartet, Ensemble Modern, Talea Ensemble, Chicago Symphony Orchestra Music Now, Los Angeles Philharmonic Green Umbrella, and the Chamber Music Society of Lincoln Center.

With more than thirty discs to her credit, Tony Arnold has recorded a broad segment of the modern vocal repertory with esteemed chamber music colleagues. Her recording of George Crumb's iconic *Ancient Voices of Children* (Bridge) was nominated for a 2006 Grammy Award, and her recording with ICE of Nathan Davis's *On the Nature of Thingness* (Starkland) was named Best Contemporary Classical Album at the 2016 Independent Music Awards. Other notable releases include György Kurtág's monumental *Kafka Fragments* (Bridge); Jason Eckardt's uncompromising *Undersong* (Mode) and *Tongues* (Tzadik); Olivier Messiaen's mystical *Harawi* (New Focus); and the complete Webern project under the direction of Robert Craft (Naxos). Of the Webern, *The Guardian* writes, "sung with remarkable poise and warmth by soprano Tony Arnold... each [song] is a perfectly etched miniature, a nugget of impacted lyricism, and Arnold unwraps them with immense care."

A strong advocate for the creation and commissioning of new music, Tony Arnold's artistry has attracted many of the most gifted composers of our time. The growing repertoire of vocal chamber music now includes major works written for her voice by Georges Aperghis, Eric Chasalow, Philippe Manoury, Josh Levine, George Crumb, Pamela Madsen, Fredrick Gifford, David Liptak, Brett Dean, Christopher Theofanidis, Jason Eckardt, Hans Tutschku, Ricardo Zohn-Muldoon, Jesse Jones, Nathan Davis, Carlos Sanchez-Gutierrez, John Zorn and David Gompper, amongst others. In 2012, Arnold and violinist Moses Pogossian were the recipients of a Chamber Music America Commissioning Grant to support the creation of *Seven Armenian Songs* by Gabriela Lena Frank. Upcoming commissioning projects include a new work for voice with the International Contemporary Ensemble by Marcos Balter, and the premiere of Amy Williams's *Fünf Worte* for soprano and harmonium.

Tony Arnold has worked on a sustained basis with young composers and performers, sparking new musical ideas and fostering collaboration with succeeding generations. In the summer of 2017, she will join the vocal arts faculty of the venerable Tanglewood Music Center, followed by an appointment to the faculty of the Peabody Conservatory beginning September 2017. In 2015-16, she was the Kunkemueller Artist-in-Residence at the Boston Conservatory, and was simultaneously in residence at Brandeis University as part of the Brandeis Creative Arts Award. In 2009, Tony Arnold was the first performer ever invited to be the Howard Hanson Distinguished Professor of Composition at the Eastman School of Music. For over a decade she served on the faculty of the University at Buffalo, where she founded the extended techniques vocal ensemble, BABEL. She is currently on the faculty of the Wellesley Composers Conference (MA); the soundSCAPE Festival (Italy); and New Music on the Point (VT). She has performed, lectured and given master classes as a guest in over 50 universities worldwide.

Tony Arnold is a graduate of Oberlin College and Northwestern University. Growing up in suburban Baltimore, she composed, sang and played every instrument she could persuade her parents to let her bring home, but never intended to become a professional vocalist. Instead, she applied her varied musical background to the study of orchestral conducting. Following graduate school, she was a fellow of the Aspen Music Festival (as both conductor and singer), and she enjoyed success as the music director of several orchestras in the Chicago area. In her early thirties, Tony reconnected with her love of singing, and discovered a special ability for making the most complex vocal music accessible to every audience. Having been inspired by many mentors, she is especially indebted to the teaching of sopranos Carmen Mehta and Carol Webber, conductors Robert Spano and Victor Yampolsky, and composer György Kurtág.

Upcoming Concerts

Events are free unless otherwise noted.

Saturday-Sunday, January 27-28

Eastman Opera Theatre:

Winter Double Bill - Strauss and Purcell

Octavio Cardenas, director; Timothy Long, conductor

Eastman School Annex A804 • 7:30PM/2PM Sun.

Tickets required – go to www.EastmanTheatre.org for more information

Wednesday, January 31

Eastman Wind Orchestra & Perinton Concert Band

Music of Thomas, Horne, Higdon, Alarcon, Gould, and more

Mark Davis Scatterday, Zachary Griffin, and Charles Van Buren, conductors

Kodak Hall at Eastman Theatre • 7:30PM

Friday, February 2

The Eastman Wind Ensemble

Music of Skrowaczewski and Colgrass

Mason St. Pierre, conductor

Kodak Hall at Eastman Theatre • 7:30PM

Thursday-Sunday, February 1-4

Eastman Opera Theatre:

Winter Double Bill - Strauss and Purcell

Octavio Cardenas, director; Timothy Long, conductor

Eastman School Annex A804 • 7:30PM/2PM Sun.

Tickets required – go to www.EastmanTheatre.org for more information

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.

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!