

Eastman Musica Nova

Brad Lubman,
music director

Peiwen Zou,
assistant conductor

Eastman Percussion Ensemble

Michael Burritt,
music director

Friday, September 18, 2026
Kilbourn Hall
7:30 PM



Eastman School of Music

~ PROGRAM ~
Eastman Musica Nova
Brad Lubman, *music director*
Peiwen Zou, *assistant conductor*

Steve Reich 90th Birthday Concert

Mallet Quartet (2009)

Steve Reich
(b. 1936)
15'

**Michael Lee Smith, Makena Mailer,
Miranda Hughes, Ryan Cozzolino**, *mallets*

Eastman Percussion Ensemble
Michael Burritt, *music director*

Radio Rewrite (2012)

Steve Reich
20'

Peiwen Zou, *conductor*

~ INTERMISSION ~

Double Sextet (2007)

Steve Reich
25'

Brad Lubman, *conductor*

*Many thanks to Tucker Johnson and Ko Muramatsu from EMuSE
for their tech support and sound design for this program.*

~ **PERSONNEL** ~

Eastman Musica Nova

Flute

Haley Gruwell

Ivy Lee

Clarinet

Harrison Kim

Andrew Robertson

Percussion

Aiden Hughes

Miranda Hughes

Lexi Kunz

Piano

Samuel Leung

Michael Lee Smith

Violin

Sascha Burhop

Ella Zack

Viola

Abigail Benzinger

Violoncello

Janna Cone

Clara Schultz

Electric Bass

Zoë Gutierrez

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.



For program notes, artist biographies, and the most up-to-date information on Eastman concerts and events, scan this code to visit our online calendar.



University
of Rochester
Eastman School of Music

PROGRAM NOTES

Radio Rewrite

Over the years composers have used pre-existing music (folk or classical) as material for new pieces of their own. This was particularly notable from the beginning of the 15th to the end of the 17th century when over forty settings of the Mass using the tune *L'homme armé* as its point of departure were written by composers Dufay, Ockeghem, Josquin des Pres, and Palestrina among others. *L'homme armé* was a popular secular song, yet writing a Mass was similar in scope then to writing a symphony in the classical or romantic period. Much later in the 19th century, Brahms wrote *Variations on a Theme of Haydn* and in the 20th century we find Stravinsky reworking the music of Pergolesi's for his own *Pulcinella*. R, along with *Proverb* (Perotin) and *Finishing the Hat*—Two Pianos (Sondheim), is my modest contribution to this genre.

Now, in the early 21st century, we live in an age of remixes where musicians take audio samples of other music and remix them into audio of their own. Being a composer who works with musical notation I chose to reference two songs from the rock group Radiohead for an ensemble of musicians playing non rock instruments. The two songs chosen were *Everything in its Right Place* and *Jigsaw Falling into Place*. The story is as follows:

In September 2010 I was in Krakow for a festival of my music. One of the featured performers was Jonny Greenwood of Radiohead who had prepared all the backing tracks for my piece, *Electric Counterpoint* and then played electric guitar live against those tracks in concert. It was a great performance and we began talking. I found his background as a violist and his present active role as a composer extremely interesting when added to his major role in such an important and innovative rock group. Even Festival director Filip Berkowitz suggested I listen to Radiohead. When I returned home I made it a point to go online and listen to their music and the two songs mentioned above stuck in my head.

It was not my intention to make anything like 'variations' on these songs, but rather to draw on their harmonies and sometimes melodic fragments and work them into my own piece. This is what I have done. As to actually hearing the original songs, the truth is—sometimes you hear them and sometimes you don't.

Radio Rewrite is in five movements played without pause. The first, third and fifth are fast and based on 'Jigsaw' and the second and fourth are slow and based on 'Everything'. It was completed in August 2012.

- Steve Reich

Double Sextet

There are two identical sextets in *Double Sextet*. Each one is comprised of flute, clarinet, vibraphone, piano, violin and cello. Doubling the instrumentation was done so that, as in so many of my earlier works, two identical instruments could interlock to produce one overall pattern. For example, in this piece you will hear the pianos and vibes interlocking in a highly rhythmic way to drive the rest of the ensemble.

The piece can be played in two ways; either with 12 musicians, or with six playing against a recording of themselves.

The idea of a single player playing against a recording of themselves goes all the way back to *Violin Phase* of 1967 and extends through *Vermont Counterpoint* (1982), *New York Counterpoint* (1985), *Electric Counterpoint* (1987) and *Cello Counterpoint* (2003). The expansion of this idea to an entire chamber ensemble playing against pre-recordings of themselves begins with *Different Trains* (1988) and continues with *Triple Quartet* (1999) and now to *Double Sextet*. By doubling an entire chamber ensemble one creates the possibility for multiple simultaneous contrapuntal webs of identical instruments. In *Different Trains* and *Triple Quartet* all

instruments are strings to produce one large string fabric. In *Double Sextet* there is more timbral variety through the interlocking of six different pairs of percussion, string and wind instruments.

The piece is in three movements fast, slow, fast and within each movement there are four harmonic sections built around the keys of D, F, Ab and B or their relative minor keys b,d,f and g#. As in almost all my music, modulations from one key to the next are sudden, clearly setting off each new section.

Double Sextet is about 22 minutes long and was completed in October 2007. It was commissioned by eighth blackbird and received its world premiere by that group at the University of Richmond in Virginia on March 26, 2008.

- Steve Reich

A personal note from Brad Lubman

Sometimes in life one is fortunate enough to have had a helpful event, or series of events, that either brought them to where they are, or helped them reach new heights, or attain certain goals. I have been very fortunate to know, and to have many chances to work with, Steve Reich since 1996. After he saw me conduct a concert in NYC in 1995, he engaged me the following year to conduct and record with his ensemble the NY premiere and first recording of “City Life”. Around that same time, he recommended me to Ensemble Modern in Frankfurt who soon afterwards started to engage me as a guest conductor. Some years later when Ensemble Signal made its debut at the Bang on a Can Marathon in NYC in 2008, Steve introduced us to the audience before we went on to perform (at midnight) his “Daniel Variations”. He also gave Ensemble Signal our name.

However, those are all just personal anecdotes about which I have always felt very blessed. It’s infinitely more meaningful to recognize the immense impact and influence that Steve Reich and his music have had for many generations of people: casual listeners, professional musicians, composers, artists, writers, dancers. What is perhaps most meaningful is the level of integrity and sincerity behind his art and craft. It certainly must’ve been challenging in the 1960s/70s to be a composer who did not feel any connection with the music of composers such as Boulez, Stockhausen, Carter, and Berio, to name a few examples. Hence, there were several composers who went about forming their own ensemble in order to explore the kind of music they felt most compelled to write, and Reich was one of the forerunners in that regard.

Consequently, it is this very essence of the art and craft of a creative artist that one can find with great delight and inspiration in the works of Reich. Interestingly, at the same time, with all the rigor and depth of his compositional craft, his music always displays a great sense of joy, exuberance, and exaltation! Additionally, it’s inspiring to see an artist who remains active and fresh even in their late 80s: in one month as of this writing, Ensemble Signal with members of the Bang on a Can All-Stars will perform a Steve Reich 90th birthday concert at Carnegie Hall at which time we will give the US premiere of a new work of his!

MEET THE ARTIST

Steve Reich has been called “the most original musical thinker of our time” (*The New Yorker*) and “among the great composers of the century” (*The New York Times*). Starting in the 1960s, his pieces *It’s Gonna Rain*, *Drumming*, *Music for 18 Musicians*, *Tebillim*, *Different Trains*, and many others helped shift the aesthetic center of musical composition worldwide away from extreme complexity and towards rethinking pulsation and tonal attraction in new ways. He continues to influence younger generations of composers and mainstream musicians and artists all over the world.

Double Sextet won the Pulitzer Prize in 2009 and *Different Trains, Music for 18 Musicians*, and an album of his percussion works have all earned GRAMMY Awards. He received the Praemium Imperiale in Tokyo, the Polar Music Prize in Stockholm, the Golden Lion at the Venice Biennale, the BBVA Foundation Frontiers of Knowledge award in Madrid, the Debs Composer's Chair at Carnegie Hall, and the Gold Medal in Music from the American Academy of Arts and Letters. He has been named Commandeur de l'Ordre des Arts et des Lettres in France, and awarded honorary doctorates by the Royal College of Music in London, the Juilliard School in New York, and the Liszt Academy in Budapest, among others.

One of the most frequently choreographed composers, several noted choreographers have created dances to his music, including Anne Teresa de Keersmaeker, Jirí Kylián, Jerome Robbins, Justin Peck, Wayne McGregor, Benjamin Millepied, and Christopher Wheeldon.

Reich's documentary video opera works—*The Cave and Three Tales*, done in collaboration with video artist Beryl Korot—opened new directions for music theater and have been performed on four continents. His work *Quartet*, for percussionist Colin Currie, sold out two consecutive concerts at Queen Elizabeth Hall in London shortly after tens of thousands at the Glastonbury Festival heard Jonny Greenwood (of Radiohead) perform *Electric Counterpoint*, followed by the London Sinfonietta performing his *Music for 18 Musicians*. “There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them,” *The Guardian*.