



REFRACTION ABERRANCE

Thursday, October 15, 2020
Kilbourn Hall (livestream)
7:30 PM



Hanson
Institute
for
American
Music



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

City Boy (2010)

Judd Greenstein
(b. 1979)

Eric Bergeman, flute
Austin Chanu, clarinet
Brian Dooley, electric guitar
Frances Inzenhofer, bass
Georgia Mills, piano

Al di là del Bianco (2009)

Clara Iannotta
(b. 1983)

Madeleine Nysetvold, violin
James Marshall, viola
Jacob Hinton, cello
Ethan Morad, bass clarinet
Matthew Straw, conductor

Dóabin (2015)

Angélica Negrón
(b. 1981)

Zack Goldstein, bass clarinet
John Laszakovits, trumpet
Alex Gulakiw, trombone
Austin Chanu, voice

Refraction Aberrance (2010)

Anthony Green
(b. 1984)

Joëlla Becker, cello
Emily Stone, harp
Django Klumpp, guitar
Jonathan Mamora, piano

PROGRAM

Tee/TEE/T (2015)

Annie Hui-Hsin Hsieh
(b. 1984)

Owen McCready, bass
Andrea Rivera-Luna, saxophone
Andrew Lauler, marimba
Jonathan Mamora, piano
David Baker, conductor

Big Things (2014)

Michael Laurello
(b. 1981)

Will Newton, vibraphone
Christopher Amick, percussion
Andrew Gomez-Ramirez, electric guitar
Andrew O'Connor, electric bass
Georgia Mills, piano

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City Boy

Judd Greenstein

City Boy was written to be the second movement and final part of the “Change Trilogy,” comprised of *Folk Music*, *Change*, and this work, *City Boy*. It’s the middle movement, and is largely a response piece to *Folk Music*, with that piece’s opening oscillation inverted. Unlike the gradual builds of the two pieces that surround it, *City Boy* moves rapidly from one idea to another (relatively—fans of Zappa, Brittelle, Babbitt, or Brian Wilson will be disappointed), and explores territory that is motivically related to both *Folk Music* and *Change*, but quite different in tone. *City Boy* was commissioned by Nimbus Dance Works with funds from the American Music Center.

Al di là del Bianco

Clara Iannotta

It is unusual for student works to make it into a composer’s mature catalogue. Yet Clara Iannotta’s *Al di là del bianco*—composed while she was studying with Alessandro Solbiati at the Milan Conservatory—shows strikingly how defined her musical and thematic preoccupations were even at this early stage. The title—“To the white beyond”—hints at the interest in “afterness” that was explored in the series of works that culminates in *D’après* (2012), and that resonates throughout her work of the 2010s. The palette of sounds—set in high registers, equal parts bright tone and sibilant hiss, cut across with string swipes and bass clarinet skronks—is unmistakably hers.

The piece may be heard in four sections. The first is dominated by the bass clarinet’s quietly piercing high B natural and the string trio’s net of glissandi beneath; the second by low bass runs and pizzicato strings (whose players also vocalise at this point). In the third section these opposing ideas appear to be resolved in sustained string and clarinet chords, although in their buzzing harmonics these sounds appear to be splitting themselves apart. So it is that the clarinet runs return, this time developing into a duo with the cello. This continues until, just as the work’s centre of gravity seems about to shift to somewhere entirely unexpected, it is abruptly cut off.

Dóabin

Angélica Negrón

Dóabin is a piece inspired by the peculiar story of Poto and Cabengo (Grace and Virginia Kennedy), the San Diego identical twins born in the 70’s who invented their own language to communicate with each other. These girls grew up in a bubble of isolation experiencing only minimal contact with the outside world and were mostly raised by their

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grandmother who spoke only German and who did not interact much with them. The girls soon developed their own communication and secret language, which combined fragments of English and German with some neologisms. *Dóabin* explores childhood imagination and genius through a lens of mystery and certain wonder. Through vocal play, nonsense syllables, and lighthearted yet enigmatic instrumental textures, the piece seeks to delve into the idiosyncrasies of the construction of meaning and the perception of speech sounds as well as in the bizarre world of these two girls.

Refraction Aberrance

Anthony Green

The creative output of Anthony R. Green (composer, performer, social justice artist) includes musical and visual creations, interpretations of original works or works in the repertoire, collaborations, educational outreach, and more. Behind all of his artistic endeavors are the ideals of equality and freedom, which manifest themselves in diverse ways in a composition, a performance, a collaboration, or social justice work.

Through music and entrepreneurship, Green comments on many issues related to social justice, including immigration (*Earned*—narrator and double string quartet), civil rights (*Dona Nobis Veritatem*—soprano, viola, and piano), the historical links between slavery and current racial injustice in the US (*Oh, Freedom!*—spoken word, voice, flute, viola, cello; *Almost Over*—saxophone quartet), the contributions of targeted and/or minority groups to humanity (*A Single Voice: Solitary, Unified*—solo alto saxophone and fixed media), and more. His ongoing opera-project *Alex in Transition* highlights the life of Alex, a trans woman, and her journey to truth and authentic living. This opera has been featured in the Ft. Worth Opera Frontiers Festival, presented by New Fangled Opera and One Ounce Opera, and performed in a concert production at the Israel Conservatory of Music in Tel Aviv. Green's most important social justice work has been with Castle of our Skins, a concert and education series organization dedicated to celebrating Black artistry through music. Co-founder, associate artistic director, and composer-in-residence, his work with Castle of our Skins has included concert/workshop curation and development, community outreach, lecturing about the history and politics concerning Black composers of Classical music, and more.

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Tee/TEE/T

Annie Hui-Hsin Hsieh

Something mesmerizing takes place when sound is produced by a performer on his/her chosen instrument. The aural sensation, as it is filtered through our ears, evokes certain reminiscence of the past or future; while the eyes follows closely to the performer's bodily movements as an additional layer of innately human and social interaction being expressed beyond the audible.

My aim in *TEE/Tee/T* is to create a scenario where the musicians are communicating beyond the reliance on sonic materials. In creating a counterpoint between actions and sounds, individuals and collective, each physical movement is derived from some of the idiomatic ways of playing the instruments. In deconstructing each step of the actions into many micro steps towards one final trajectory, the familiar sounds are also dissected into many nuances before it is arriving at its complete expression.

Big Things

Michael Laurello

Big Things, an amplified quintet for electric guitar, electric bass, piano, vibraphone, and modified drum kit, is a high-powered exploration of groove and polyrhythm. Kaleidoscopic in nature, it showcases Laurello's ability to create gorgeous, elaborate textures from relatively modest musical materials.

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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

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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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