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MUSIC

**HUB NEW MUSIC**  
FEBRUARY 8, 2023



**CELEBRATE AFCM'S  
75TH SEASON!**

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# FROM THE VICE PRESIDENT

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Arizona Friends of Chamber Music has commissioned at least one new work each year since 1997, and we are widely acclaimed as having one of the strongest commissioning programs in the country. Hub New Music goes even further, as an ensemble dedicated to contemporary music, mostly written especially for them.

Hub New Music was scheduled to appear in Tucson for a program including the world premiere of a new work by Chris Cerrone, but with the pandemic raging, they provided us with videos that we streamed, to enthusiastic approval, in October 2020 and January 2021. Tonight's concert includes our commission, sponsored by Boyer Rickel, of a new work by Angélica Negrón that celebrates Hub New Music's tenth anniversary.

A recent analysis of trends in classical music shows that the USA leads the world in performing twentieth-century and contemporary music. At the largest venues at least, about 37% of what we hear was written in the twentieth century, and contemporary music, written by living composers, accounts for more than 15%, a significant increase over last year.

Together, that's more than half of what we hear these days, and nine women are now in the top twenty contemporary composers. Our classical music experience is increasingly fresh, diverse, rich, culturally relevant, and to my ears, more appealing and enjoyable than sticking to the tried and true.

We can analogize AFCM to a large museum whose many galleries are kept open to display a wide range of styles and periods, from old European masterworks to the latest and most diverse offerings. Hub New Music is more like a cutting-edge artist-run collective gallery. Though some of our concerts stay in the pre-twentieth-century rooms, most venture into the twentieth-century and contemporary spaces as well. Tonight, we spend all our time in Hub New Music's acclaimed gallery, to which we are proud to contribute, and I invite you to join me in the vital excitement of discovery!

**ALAN HERSHOWITZ**  
*Vice President, and Program Director  
of the Evening Series*



# HUB NEW MUSIC

## FEBRUARY 8, 2023

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Photo by Clay Larsen

### **Hub New Music**

Michael Avitabile, *flutes*  
Gleb Kanasevich, *clarinets*  
Meg Rohrer, *violin/viola*  
Jesse Christeson, *cello*

Management:  
Unfinished Side Productions  
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### **HUB NEW MUSIC**

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Called “contemporary chamber trailblazers” by *The Boston Globe*, Hub New Music is a Grammy-nominated “nimble quartet of winds and strings” (NPR) forging new paths in 21st-century repertoire. The ensemble’s ambitious commissioning projects and “appealing programs” (*The New Yorker*) celebrate the rich diversity of today’s classical music landscape. The ensemble’s name is inspired by its founding city of Boston’s reputation as a hub of invention.

Founded in 2013, Hub New Music has grown into a formidable touring ensemble driven by an unwavering dedication to building community through new art. Across its career, Hub has commissioned dozens of new works and continues to usher in a fresh and culturally relevant body of work for its distinct combination of flute, clarinet, violin, and cello. Hub is proud to collaborate with today’s most celebrated emerging and established composers, and is equally proud to count many of them as friends. The ensemble celebrates its tenth anniversary in spring 2023 with its largest commission project to date, featuring new works from Andrew Norman, Tyshawn Sorey, Angélica Negrón, Marcos Balter, Donnacha Dennehy, Nico Muhly, and Jessica Meyer. As part of the project, the ensemble launches a fellowship in collaboration with the Luna Lab, awarded to recent alumna Sage Shurman.

Hub New Music is also a group of passionate educators whose approach to teaching melds the artistic and entrepreneurial facets of modern musicianship. The ensemble was recently in residence with the Los Angeles Philharmonic’s Nancy and Barry Sanders Composer Fellowship Program, working with ten outstanding high school aged composers. Other residency activities include those at New England Conservatory, Princeton, Harvard, University of Michigan, University of Texas-Austin, UC Irvine, and University of Nebraska-Lincoln. In 2020, Hub launched its K-12 program HubLab, using storytelling and improvisation to create original pieces with students of any musical level.

Hub New Music provided streamed concerts for AFCM in October 2020 and January 2021. This is the ensemble’s first live performance on our stage.

# SPECIAL PRESENTATION

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## TONIGHT'S PROGRAM

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**JULIUS EASTMAN (1940–1990)**

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*Joy Boy*

**JAMES DÍAZ (b. 1990)**

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*Lines of acid dreams (2022)*

**DAI WEI (b. 1989)**

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*How the Stars Vanish... (2021)*

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## INTERMISSION

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**ANGÉLICA NEGRÓN (b. 1981)**

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*Pedazos intermitentes de un lugar ya fragmentado*  
(*Intermittent Fragments of a Fractured Place*) for Flute,  
Clarinet in B-flat, Violin, Cello, and Fixed Electronics  
(*World Premiere*)

**MICHAEL IPPOLITO (b. 1985)**

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*Capriccio (2019)*

- I. Lonely Journey
- II. Pénombres du Soir (Evening Twilight)
- III. Bacchanale-Phantasmagoria

The world premiere of  
Angélica Negrón's *Pedazos*  
*intermitentes de un lugar*  
*ya fragmentado* is sponsored  
by Boyer Rickel.

# PROGRAM NOTES

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**TRAINED IN PIANO** and composition at the Curtis Institute, Julius Eastman achieved early success as an innovative composer and dynamic performer. After his piano debut at Town Hall, Eastman joined New York City's avant-garde scene and experimented with pop-infused minimalism. At the urging of composer Lukas Foss, he joined the Creative Associates of SUNY Buffalo and briefly pursued an academic career as a teacher of theory. His life fell apart after 1983 when struggles with mental illness and poverty led to homelessness; he died alone from cardiac arrest. His manuscripts, casually stored in boxes, remained in disarray for two decades. Miraculously rediscovered and edited from his performance notes, Eastman's works have received unanimous critical acclaim.

Eastman explores his identity as a gay and Black artist through provocatively titled, minimalist works that develop with heightened emotion intended to suggest unresolved conflict. He describes his undulating and repetitive compositions as "organic music" that evolves gradually through the logical addition or subtraction of elements. *Joy Boy*, written in 1974 but only recorded in 2021, alludes to both the pleasures of Black community life and the pejorative term for the southern Black male.

**COLOMBIAN COMPOSER JAMES DÍAZ**, currently based in Philadelphia, composes music that strives to create unique sonic textures and environments. His music extends beyond exclusively concert music, including projects that explore the potential of electroacoustic and mixed media settings. Deeply influenced by psychedelic-rock bands his music also draws from elements of the classical canon, Renaissance music, postmodernist architecture, Latina-America landscapes, minimalism, and photography. He is currently pursuing a Ph.D. in composition at the University of Pennsylvania.

The composer writes: "In 2015 I composed the first version of *Lines of acid dreams*, however, I felt I could not find the proper ways to explore and materialize my conceptual framework. When the Hub folks contacted me interested in that piece at the beginning of 2022, I knew I could finally revive my timbral, folding, floating textural ideas. To be clear, the piece is not a programmatic journey of acid dreams. The

"acid dreams" are, in fact, daily realities. Musically speaking, nothing stayed from the original but the title.

"*Lines of acid dreams* gravitates within and without time. However, as we cannot separate time from space, the textures were imagined as different spaces or locations. At the same time, the textures/spaces are also in a constant sense of temporal transition. Similarly, the timbral counterpoint strives to create vocal sounds and unison-like moments in a 3D harmonic space. And additionally, the four instruments playing almost entirely from beginning to end is a metaphor for twirling infinity lines, lines that intercut, contradict, and feedback mutually.

"*Lines of acid dreams* is dedicated to Hub New Music, who also commissioned the work."

**DAI WEI IS ORIGINALLY** from China. Her musical journey navigates in the spaces between east and west, classical and pop, electronic and acoustic, innovation and tradition. She often draws from Eastern philosophy and aesthetics to create works with contemporary resonance and reflects an introspection on how these multidimensional conflicts and tension can create and inhabit worlds of their own. Her artistry is nourished by the Asian and Chinese ethnic cultures in many different ways. Being an experimental vocalist, she performs as a Khoomei throat singer in her recent compositions, through which are filtered different experiences and backgrounds that transcend genres, races, and labels. She is currently pursuing her doctorate in Music Composition at Princeton University as a Naumburg Fellow.

About *How the Stars Vanish...*, she writes: "The title came from a phrase of a poem written by the Persian poet Rūmī. This piece is based on my observation and imagination of the stars. I think stars always try their best to be stable in their whole life. When a massive star runs out of fuel, it swells, suddenly collapses, and a very dense core will be left behind, along with the expanding nebula. Looking at stars sometimes can be a very personal thing. It doesn't require this knowledge to create an intimate, poetic conversation between you and the stars. When it becomes dark, I look up at the sky. We are just a mote of dust floating among the vast and tranquil Milky Way. Suddenly,

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a shooting star glides down the sky, while Orion and Pegasus are silently sharing their stories. Some of the stars are coming towards us, while some of them are vanishing. The work was commissioned by Hub New Music.”

Notice how each particle moves.  
Notice how everyone has just arrived here  
from a journey.  
Notice how each wants a different food.  
Notice how the stars vanish as the sun comes up,  
and how all streams stream toward the ocean.

—JALĀL AD-DĪN MUHAMMAD RŪMĪ

**PUERTO RICAN-BORN COMPOSER** and multi-instrumentalist Angélica Negrón writes music for accordions, robotic instruments, toys, and electronics as well as for chamber ensembles, orchestras, choir, and film. Her early education in piano and violin was at the Conservatory of Music of Puerto Rico, where she later studied composition under the guidance of composer Alfonso Fuentes. She holds a master’s degree in music composition from New York University, where she studied with Pedro da Silva, and pursued doctoral studies at The Graduate Center (CUNY), where she studied composition with Tania León.

About tonight’s work, the composer writes: “*Pedazos intermitentes de un lugar ya fragmentado* (Intermittent Fragments of a Fractured Place) is a piece inspired by attempts at reconstructing and processing memories connected to specific places and people. The piece is part of a series of pieces I’ve been writing recently which use field recordings taken from my trips to visit my family and friends in Puerto Rico. It reflects on the construction of identity when attempting to create a sense of belonging in two places simultaneously as well as in the complexities that come with it.”

Angélica Negrón’s *Pedazos intermitentes de un lugar ya fragmentado* was commissioned for Hub New Music’s tenth anniversary by the Arizona Friends of Chamber Music and sponsored by Boyer Rickel.

**PRaised BY THE NEW YORK TIMES** for his “polished orchestration” that “glitters, from big-shoulders brass to eerily floating strings,” Michael Ippolito’s music has been performed by leading musicians in venues

around the world. Drawing on a rich musical background of classical and folk music, and taking inspiration from visual art, literature, and other art forms, he has forged a distinctive musical voice in a body of work spanning orchestral, chamber, and vocal music.

He writes: “*Capriccio* began as a response to the work of Hans Hofmann, the influential German-American artist and teacher. Hofmann’s best-known work is abstract, with great slabs of paint of simple shapes and lines that seldom represent anything directly, and the finest of these paintings are charged with intense emotion that is difficult to describe. Hofmann was clearly aware of the expressivity in his abstract art, giving his paintings evocative titles that demonstrate a poetic sensibility I found as irresistible as the images themselves. As much as I responded to Hofmann’s visual art when composing *Capriccio*, I also responded to these titles; I began to think of them as verbal frames to my musical canvas.

“The work is in three movements, borrowing their titles from Hofmann’s paintings. The first movement, *Lonely Journey*, begins as a ponderous funeral march and is transformed as it traverses an imagined musical landscape. The second movement, *Pénombres du Soir* (*Evening Twilight*), is, like Hofmann’s painting, all about transitions between states. It begins with a shimmering, fragile texture and a sort of grotesque aria before transitioning into a scherzo—a flight of fancy that could have arisen in the space between waking and sleeping. The final movement, *Bacchanale-Phantasmagoria*, takes its title from two paintings. The *Bacchanale* is a scene of wild revelry, loosely drawn from Balkan dance music. The music gets wilder and wilder, leading to the brief *Phantasmagoria* that concludes the piece; in the final moments the music becomes a fever dream of all the images in the piece, finally collapsing into ecstatic exhaustion.

“*Capriccio* was commissioned by Hub New Music and Peabody Essex Museum in celebration of the museum’s Hans Hofmann Exhibition ‘The Nature of Abstraction.’”

Notes by Hub New Music and Nancy Monsman  
(Julius Eastman)

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by Isak Dinesen, adapted by Rose Courtney Jan 12–29

## THE SEAFARER

by Conor McPherson Mar 2–19

## A Midsummer Night's Dream

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# UPCOMING CONCERTS

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## WEDNESDAY, FEBRUARY 22, AT 7:30 PM

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**Cuarteto Casals**  
Music of Haydn, Ligeti, and Beethoven

## 29TH TUCSON WINTER CHAMBER MUSIC FESTIVAL

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## SUNDAY, MARCH 12, AT 3:00 PM

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Music of Mozart, Schubert, Brahms, and the  
World Premiere of a work by Julia Adolphe

## TUESDAY, MARCH 14, AT 7:30 PM

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Music of Brahms, Mendelssohn, and  
Eleanor Alberga

## WEDNESDAY, MARCH 15, AT 7:30 PM

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Music of Mozart, Ligeti, and Ravel

## FRIDAY, MARCH 17, AT 7:30 PM

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Music of Beethoven, Schubert, and Louise Farrenc

## SATURDAY, MARCH 18

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**Master class in Bassoon at 3:00 pm**  
**Master class in Oboe at 4:00 pm**

### FESTIVAL CELEBRATION

6:00 pm—Concert with music by Poulenc,  
Schulhoff, and Weber

6:45 pm—Meet, mingle, and dine with the  
Festival Musicians

## SUNDAY, MARCH 19, 3:00 PM

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Music of Poulenc, Franck, and  
Stephen Andrew Taylor

### MUSICIANS

#### **Jupiter String Quartet**

Nelson Lee, *violin*

Meg Freivogel, *violin*

Liz Freivogel, *viola*

Daniel McDonough, *cello*

#### **Sitkovetsky Trio**

Alexander Sitkovetsky, *violin*

Isang Enders, *cello*

Wu Qian, *piano*

#### **Windscape**

Tara Helen O'Connor, *flute*

Randall Ellis, *oboe*

Alan R. Kay, *clarinet*

Frank Morelli, *bassoon*

David Jolley, *horn*

David Fung, *piano*

Silent Auction throughout the week of the Festival.

All events at the Leo Rich Theater.

Tickets available online or at the box office.

If you are interested in sponsoring a concert or a musician, please contact Cathy Anderson at [cathy@arizonachambermusic.org](mailto:cathy@arizonachambermusic.org).

If you are interested in sponsoring a commissioned work, please contact Philip Alejo at [palejo@arizona.edu](mailto:palejo@arizona.edu).

For additional program and artist information, please visit [arizonachambermusic.org](http://arizonachambermusic.org).

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