



FRIENDS OF CHAMBER MUSIC

in Cooperation with Pacific's Conservatory of Music present

Hub New Music

MICHAEL AVITABILE, flutes

GLEB KANASEVICH, clarinets

MEG ROHRER, violin/viola

HANNA RUMORA, cello

2:30 pm, Sunday, November 3, 2024

Faye Spanos Concert Hall

University of the Pacific

NEW ADDRESSES (2020), *Commissioned by Hub New Music*

To Breath

To My Heart at the Close of Day

To "Yes"

CHRISTOPHER CERRONE

(b. 1984)

ALLOR CHE IGNUDA (1562), *Arr. Andrew Conklin*

VICENTE LUSITANO

(1520–1561)

SUN LEFT (2024), *World Premier*

ANDREW CONKLIN

(b. 1984)

DROWN (2023)

NICO MUHLY

(b. 1981)

— *INTERMISSION* —

HEU ME DOMINE (1553), *Arr. Andrew Conklin*

LUSITANO

INTERCONNECTEDNESS (2024)

RAHILIA HASANOVA

(b. 1951)

HOW THE STARS VANISH... (2021), *Commissioned by Hub New Music*

DAI WEI

(b. 1989)

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Artist Profile

Called “contemporary chamber trail blazers” by the Boston Globe, Hub New Music is a “prime mover of piping hot 21st century repertoire.” Founded in 2013, the Detroit-based ensemble has commissioned dozens of new works for its distinctive ensemble of flute, clarinet, violin, and cello. Hub New Music’s “nimble quartet of winds and strings” (NPR) actively collaborates with today’s most celebrated composers on projects that traverse today’s rich musical landscape.

Recent and upcoming performances include concerts presented by the Kennedy Center, Seattle Symphony, Morgan Library, Suntory Hall (Tokyo), the Williams Center for the Arts, Cynthia Woods Mitchell Center, King’s Place (London), Soka Performing Arts Center, Arizona Friends of Chamber Music, and the Celebrity Series of Boston.

Hub New Music continues its 10th Anniversary Commission Project with new works by Andrew Norman, Tyshawn Sorey, Angélica Negrón, Marcos Balter, Donnacha Dennehy, Nico Muhly, and Jessica Meyer.

Hub New Music is dedicated to empowering future generations of artists. 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. Hub New Music has been guests at leading institutions such as Princeton, University of Michigan, University of Texas, CCM, University of Southern California, and Indiana University. Currently based in Detroit, the ensemble’s name is inspired by its founding city of Boston’s reputation as a hub of innovation.

Cerrone: *New Addresses*

The title *New Addresses* was suggested by a collection of poetry by Kenneth Koch, a member of the much-beloved New York School of poets. I was inspired by the immediacy of Koch’s poems and wanted to reflect that in my quartet for the fabulous Boston-based quartet, Hub New Music. Koch’s poems in this collection are addressed, in the second person, to a specific object of interest (the Italian Language, my Father’s Business, Piano Lessons).

Each of the three interconnected movements in *New Addresses* are inspired by one of the poems from this collection. The first, “To Breath,” features the insisting chuffing of the flutist through his instrument. The second “To My Heart at the Close of Day” suggests, via a long violin solo, the author’s shifting mood at dusk. And the last “To ‘Yes’” moved me to write a rhythmic, energetic march that insists, affirmatively, on a same note. It is dedicated, with affection, to Hub.

Notes by Christopher Cerrone

Lusitano: *Allor che Ignuda*

A composer and theorist, Lusitano was originally from Portugal but spent his early adult life in Rome as a Catholic priest, only to convert to Protestantism, marry, and then flee to Germany, where history lost track of him. 17th century documents indicate that Lusitano had lineage from both Africa and Europe, and it is probable that he was only one or two generations removed from slavery. He was the first published Black composer, yet much of his music remains unavailable. The madrigal *Allor che ignuda* translates as “Now that the earth is stripped of plants and flowers because the sun has left us...”

Conklin: *Sun Left*

I first heard the music of Vicente Lusitano in 2020, which marked the beginning of one of the driest three-year periods in California’s history. The rain and snow returned three years later

with a vengeance. We rejoiced, even as we feared it was too much water all at once for the parched earth to absorb.

Vicente Lusitano’s radiant vocal music sounds like something beamed in from a distant time and place, which, in a sense, it is. The African-Portuguese composer lived in 16th-Century Europe, where he wrote motets and music theory treatises before falling into obscurity for roughly 400 years.

The recent ripple of attention surrounding Lusitano reminds me of the anomalous wetness we Californians enjoyed in 2023. I am glad to see more performances and recordings of his music, yet it’s becoming clear that the brief buzz around this composer is already receding.

I seem to be unable to let go of my fascination with Lusitano’s music, which has seeped into my most recent compositions in different ways. *Sun Left*, which I wrote for Hub New Music, takes its title from the first stanza of one of Lusitano’s only surviving madrigals, *Allor che ignuda*: “Now that the earth is stripped of plants and flowers because the sun has left us...”. *Sun Left* uses fragments of this madrigal as its initial thematic material. You’ll hear these fragments first as discrete, aphoristic gestures that gradually coalesce into more sustained phrases. The second act of *Sun Left* is a long and continuous descent, inspired by another Lusitano composition: his bewitchingly chromatic motet, *Heu me Domine*.

Notes by Andrew Conklin

Muhly: *Drown*

Nico Muhly is an American composer who writes orchestral music, works for the stage, chamber music and sacred music. He has received commissions from The Metropolitan Opera, Carnegie Hall, the Los Angeles Philharmonic, The

Australian Chamber Orchestra, the Tallis Scholars, and King's College, Cambridge, among others. He is a collaborative partner at the San Francisco Symphony and has been featured at the Barbican and the Philharmonie de Paris as composer, performer, and curator.

Drown takes its title from an unusual object carved by James Drown, who, in the early 19th century, spent around 5 months on the remote island Tristan da Cunha in the South Atlantic. Drown, to mark time, carved a notch in a stick for each day he was there, along with the year, and the place-name "Providence, Rhode Island." A sailor found the stick a few years after it was carved and brought it back to Providence and presented it to Drown's family, who hadn't heard from him in years. A decade later, Drown appeared in Providence; there are no records detailing his reunion with his family. Drown is a piece about the marking of time, indicated by sharp, jagged notes always on D. The jagged notes appear as anchor-points through a series of variations: some quite peaceful, some angular and difficult, others frenzied and desperate. The piece ends in a state of oceanic suspension, a nod to the unknown and unknowable arc of this object's journey across the globe.

Notes by Nico Muhly

Lusitano: Heu Me Domine

The madrigal Heu me Domine, translates as "Alas for me, Lord, I have sinned too much in my life..."

Hasanova: Interconnectedness

In the world of contemporary classical music, Rahilia Hasanova is known as a shining and fertile composer with a unique and powerful "voice". The depth of her music is in bridging the two seemingly contrasting worlds of Eastern and Western cultures. By combining the spirit of her native (Azerbaijani) culture and traditional music that represents the East with the contemporary classical music traditions of the West, Hasanova creates incomparable music forms and

constituents that are as varied as they are memorable. Composer Krzysztof Meyer wrote: "Hasanova's music is phenomenal; she is a great master."

Hasanova grew up in one of the post-Soviet republics, Azerbaijan – a country with millennia of rich cultural background and improvisatory music tradition. Hasanova's music, being deeply rooted in this tradition, strikes an intricate yet natural balance with Western composition techniques. Musicologist Zumrud Dadashzadeh wrote: "Hasanova's works are rich in unique intonations that fit into the macrospace of her compositions as self-sufficient microcosms."

Hasanova's compositions cover a wide range of music genres and instrumentation from chamber music and symphony compositions to opera and ballet. Musicologist Anna Amrahova wrote: "One of the prominent characteristics of Hasanova's creations is reaching dramatic register culminations that are expressed through modal-meditative development."

Hub New Music presented the world premiere of Interconnectedness on October 25, 2024.

Wei: How the Stars Vanish

Dai Wei is a composer and vocalist whose 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. Being an experimental vocalist, she performs as a Khoomei throat singer in her recent compositions, through which are filtered by different experiences and backgrounds as a calling that transcends genres, races, and labels. She was recently featured in

The Washington Post's "22 for 22": Composers and Performers to Watch this year."

Described as "impassioned" by The New York Times, "with a striking humanity" by The Washington Post, and "incredibly creative and dynamic" by the Utah Symphony Orchestra, her music has received commissions and performances by the Detroit Symphony Orchestra, Utah Symphony Orchestra, New Jersey Symphony Orchestra, Los Angeles Chamber Orchestra, West Virginia Symphony Orchestra, Reno Philharmonic, American Composers Orchestra, Opéra Orchestre National Montpellier, the Philharmonia Orchestra, Chamber Orchestra of Philadelphia, Curtis Symphony Orchestra, Bang on a Can, and Aizuri String Quartet. She is currently pursuing her doctorate in Music Composition at Princeton University as a Naumburg Fellow.

The title How the Stars Vanish... 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 comes to dark, I look up at the sky. We are just a mote of dust floating among the vast and tranquil Milky Way. Suddenly, 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.

Notes by Dai Wei

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68TH SEASON 2024-2025

*Presented in Cooperation with
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Music, Peter Witte, Dean*

Beo String Quartet

2:30 PM Sunday, October 20, 2024

Faye Spanos Concert Hall

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Hub New Music

2:30 PM Sunday, November 3, 2024

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Carion Wind Quintet

2:30 PM Sunday, February 9, 2025

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2:30 PM Sunday, March 2, 2025

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Italian Saxophone Quartet

2:30 PM Sunday, April 13, 2025

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- Concert programs are subject to change without notice.
- Seating is unreserved. Please wear a mask and practice social distancing.
- Contributions and memorials are tax deductible to the extent allowed by law.

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