

4-2-2014

## Concert: Latin American Music Festival - Eastman Broadband Ensemble

Eastman Broadband Ensemble

Carlos Sanchez-Gutierrez

Jed Gaylin

Cristina Valdés

Makoto Nakura

*See next page for additional authors*

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### Recommended Citation

Eastman Broadband Ensemble; Sanchez-Gutierrez, Carlos; Gaylin, Jed; Valdés, Cristina; Nakura, Makoto; Pesca, Daniel; Sordo, Aura; and Ganson, Arthur, "Concert: Latin American Music Festival - Eastman Broadband Ensemble" (2014). *All Concert & Recital Programs*. 468.

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**Authors**

Eastman Broadband Ensemble, Carlos Sanchez-Gutierrez, Jed Gaylin, Cristina Valdés, Makoto Nakura, Daniel Pesca, Aura Sordo, and Arthur Ganson

# Latin American Music Festival: Eastman Broadband Ensemble

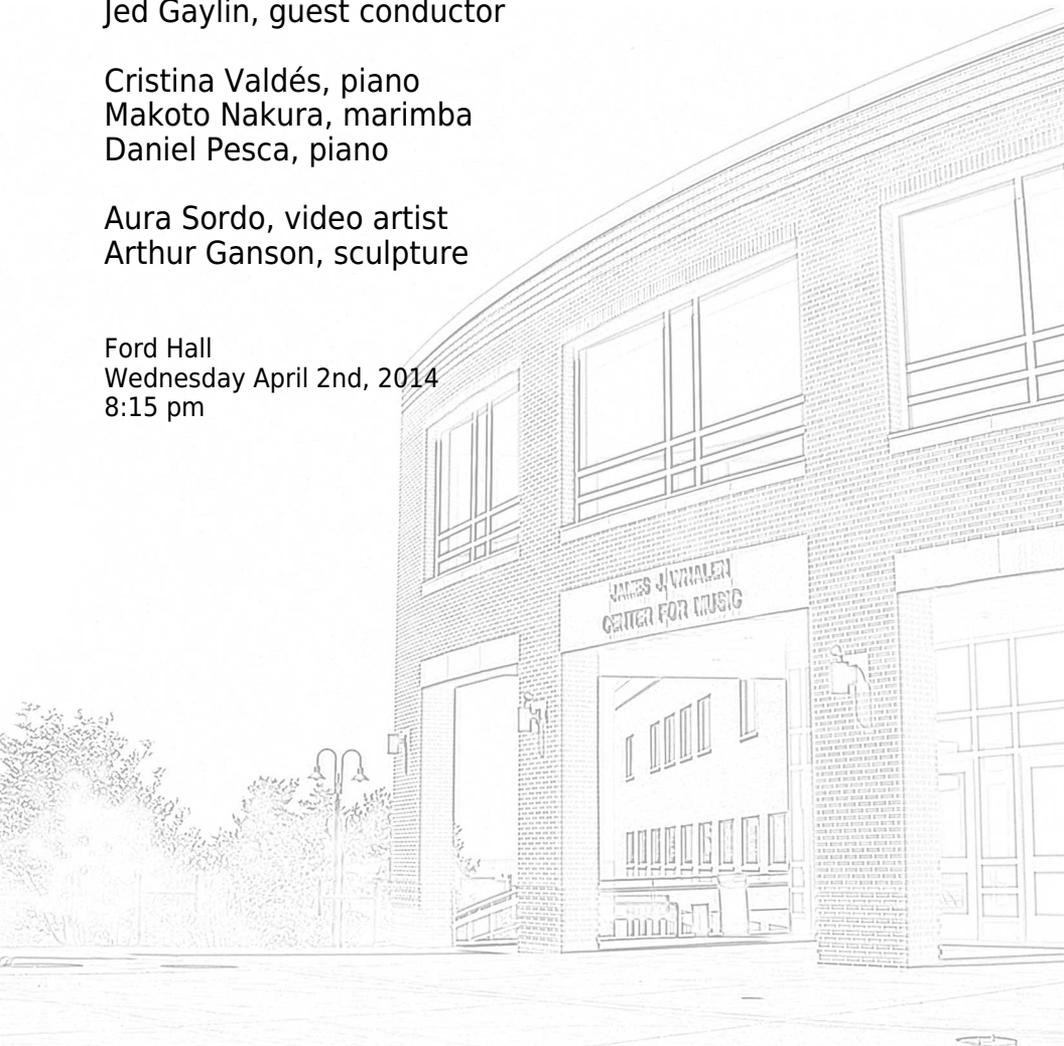
Carlos Sanchez-Gutierrez, composer  
2013-14 Karel Husa Visiting Professor of Composition

Jed Gaylin, guest conductor

Cristina Valdés, piano  
Makoto Nakura, marimba  
Daniel Pesca, piano

Aura Sordo, video artist  
Arthur Ganson, sculpture

Ford Hall  
Wednesday April 2nd, 2014  
8:15 pm



**ITHACA COLLEGE**

School of Music

# Program

Mano a mano, for solo piano (1997-2007)  
I. Chorale  
II. Bajo Punteado  
III. Ariles de campanario  
IV. Ariles y más ariles  
*Cristina Valdés, piano*

Trio Variations, for flute, clarinet, and piano (2005)

Diaries, for piano and large ensemble (2012)  
I. Machine with Cat Whiskers  
II. Dream Bolero  
III. Machine with Roller Chain  
IV. Machine with Messiaen  
*Daniel Pesca, piano*

## Intermission

Five Memos, for chamber ensemble (2010)  
I. Esattezza (*attacca*) II. Gli Uccellini del Signor Tic-Tac  
III. Legerezza  
IV. Rapiditá  
V. Molteplicitá

...Ex Machina, for piano, marimba, and large ensemble (2008)  
I. Tinguely [after Arthur Ganson's Tinguely in Moscow]  
II. Genghis? [after Rodney Brook's *Genghis*]  
III. Machine with Chinese Fan [after Arthur Ganson's *Machine with Chinese Fan*]  
IV. Mandala Tequila [after Iván Puig's *Mandalas para la vida moderna*]  
V. Machine with Wishbone (in memoriam Jorge Liderman) [after Arthur Ganson's *Machine with Wishbone*]  
VI. Twittering Machine [after Paul Klee's *Twittering Machine*]  
VII. Machine with Artichoke Petal? [after Arthur Ganson's *Machine with Artichoke Petal*]  
VIII. Things that Go... [after *The way Things Go* by Peter Fischli and David Weiss]  
*Cristina Valdés, piano*  
*Makoto Nakura, marimba*

## Biographies

Composer **Carlos Sanchez-Gutierrez** was born in 1964, grew up in Mexico and, since 2003, lives in the New York Tundra, where he is Professor of Composition at the Eastman School of Music. He studied with Jacob Druckman, Martin Bresnick, Steven Mackey, and Henri Dutilleux at Yale, Princeton, and Tanglewood, respectively. He has received many of the standard awards in the field (e.g. Barlow, Guggenheim, Fulbright, Koussevitzky, Fromm, American Academy of Arts and Letters). Carlos co-directs the Eastman BroadBand Ensemble. He likes machines with hiccups and spiders with missing legs, looks at Paul Klee's Notebooks everyday, hasn't grown much since he reached adulthood at age 14, and tries to use the same set of ears when listening to Bach, Radiohead, or Ligeti.

[carlossg.com](http://carlossg.com)

Formed at the Eastman School of Music by composers Ricardo Zohn-Muldoon and Carlos Sanchez-Gutierrez, the **Eastman BroadBand Ensemble** is a flexible group whose aim is to explore the many facets of contemporary music-making. Its repertoire includes modern classics, such as Ligeti, Lutoslawski, Birtwistle, and Carter, as well as recent music by many living composers, including that of Sanchez-Gutierrez, Zohn-Muldoon, and the group's conductor, Juan Trigos.

The Eastman BroadBand has performed internationally at the Festival Internacional Cervantino in Mexico, Festival SpazioMusica in Cagliari, Italy, and as Resident Ensemble at the 2008 Festival Internacional Chihuahua in Mexico. Recently, the group has also performed in New York City at Carnegie Recital Hall, Symphony Space's *Sonidos* festival, at the Americas Society, and at Miller Theatre of Columbia University, gave the premiere of Garth Fagan's *Edge/Joy*, with the Garth Fagan Dance Company at the Joyce Theatre, and toured Zohn-Muldoon's scenic cantata *Comala* alongside Push Physical Theater and Alia Musica. The ensemble has recorded for Bridge and Urtext Records.

<http://www.carlossg.com/broadband.html>

"Generous" is the word listeners and performers use time and again to describe conductor **Jed Gaylin's** approach to the orchestra, the score, and the audience. His joyful abandon and probing intellect together create powerful programs, compelling interpretations, and evenings that are fresh and exuberant. George Szell said, "In music one must think with the heart and feel with the mind," a maxim Jed Gaylin embodies abundantly and passionately.

As Music Director, Jed Gaylin leads the Bay-Atlantic Symphony, Hopkins Symphony Orchestra, and Two Rivers Chamber Orchestra. In 2012, Jed Gaylin was named Artist in Residence at The Richard Stockton College of New Jersey. Mr. Gaylin served as the Director of Orchestras at the International Music Festival and Summer Course of Cervera (Spain) and was a regular conductor at *Opera Vivente* in Baltimore. His numerous guest appearances include St. Petersburg State Symphony, National Film and Radio Philharmonic (Beijing, China), Shanghai Conservatory Orchestra, Bucharest Radio Orchestra, Academia del Gran Teatre del Liceu (Barcelona, Spain) among many others.

Mr. Gaylin earned both a Bachelor of Music in piano and a Master of Music in conducting at the Oberlin Conservatory, and a Doctor of Musical Arts in conducting at the Peabody Conservatory. His conducting teachers have included Frederik Prausnitz, Leonard Slatkin, Jahja Ling, Murry Sidlin, Paul Vermel, and Michel Singher, and, for piano, Lydia Frumkin.

[jedgaylin.com](http://jedgaylin.com)

**Makoto Nakura** is a musician whose artistry and astonishing virtuosity has been mesmerizing audiences all over the world.

In 1994, Makoto Nakura moved from his native Japan to New York City, becoming the first marimbist to win first prize in the prestigious Young Concert Artists International Auditions. His critically acclaimed performances around the world have included venues in London, Tokyo, Hong Kong, Seoul, Sao Paulo and Buenos Aires. In the U.S., he has performed for audiences in 41 of the 50 states, with orchestras such as the New York Chamber Symphony, the Chicago Sinfonietta, the California Symphony and, as a recital soloist, his long list of appearances includes Carnegie's Weill Recital Hall, New York's 92nd Street Y, and Washington's Kennedy Center. He has performed numerous times with the American Ballet Theater in New York City and he has also appeared as a guest artist with The Chamber Music Society of Lincoln Center.

Mr. Nakura has established himself as a dedicated champion of the music of our time and many leading young composers have written pieces for him. It is his mission to explore and expand the possibilities of the marimba and to demonstrate what an exciting and provocative vehicle it offers to composers and what a thrilling experience it presents for audiences.

Born in Kobe, Japan, Mr. Nakura began to play the marimba at the age of eight. He earned both Bachelor's and Master's degrees from Musashino College in Tokyo and continued his studies at the Royal Academy of Music in London from which he was named an Associate.

His recent honors include a National Arts Festival New Artist Award from the Japanese Agency of Cultural Affairs, the Barocksaal Award from the Aoyama Music Foundation in Kyoto and the BMI/Carlos Surinach Fund Marimba Commission. His CDs "Ritual Protocol", "Triple Jump" and "Tsuneya Tanabe Marimba Works" are devoted to works written especially for him. On his newest CD "Bach Beat", the five Bach transcriptions by Mr. Nakura were recorded by SACD and surround sound system.

[www.makotonakura.com](http://www.makotonakura.com)

Committed to both contemporary and standard repertoire, pianist **Cristina Valdés** is known for presenting innovative concerts with repertoire ranging from Bach to Xenakis. She has performed across four continents and in multiple venues including Lincoln Center, Carnegie Recital Hall, Merkin Hall, Miller Theatre, Jordan Hall and the Kennedy Center. Her passionate interest in new music has led to collaborations with a multitude of composers including Terry Riley, Joan Tower, Ezra Laderman, Morton Subotnick, Richard Karpen, Wayne Horvitz, and Carlos Sanchez-Gutierrez. Festival performances include New Music in Miami, the Foro Internacional de Musica Nueva in Mexico City, the Brisbane Arts Festival, the Festival of Contemporary Music in El Salvador, Theater de Welt in Stuttgart, the Festival of Arts and Ideas in New Haven, the Great Lakes Chamber Music Festival, and the Singapore Arts Festival among others.

An avid chamber musician, Cristina has toured extensively with the Bang On a Can "All Stars" and has performed with the Seattle Chamber Players, the Mabou Mines Theater Company, the Parsons Dance Company, Trio V, and the award-winning chamber music group, Antares. She has also performed as concerto soloist with the Johns Hopkins Symphony Orchestra, the Binghamton Philharmonic, Philharmonia Northwest, the Eastman BroadBand, and the Stony Brook Symphony Orchestra. Cristina can be heard on the Newport Classics, Albany, and Innova labels.

Born and raised in Elizabeth, NJ, Cristina studied at the New England Conservatory of Music with Jacob Maxin and Stephen Drury, and later earned Master's and Doctor of Musical Arts degrees from SUNY Stony Brook under Gilbert Kalish. Other teachers have

included Zenaida Manfugas, John Perry, Jerome Lowenthal and Claude Helffer. She has been the recipient of numerous prizes and awards including an Arts International Grant, the Thayer Award for the Arts, an Artist Trust GAP grant, an American Composers Forum Encore grant, the W. Burghardt Turner Fellowship, first prize in the Ruth Slenczynska Solo Piano Competition, the Silver Medal in the Osaka Chamber Music Festa, and an Yvar Mikhashoff Trust for New Music.

Currently Cristina resides in Seattle where she is the founder and director of the SLAM Festival, and a member of the piano faculty at the Cornish College of the Arts.

**Daniel Pesca** leads an active life as a freelance pianist and composer, while pursuing a DMA in piano performance and compositions at the Eastman School of Music. He has performed in many university venues across the Midwest, as well as New York's Miller Theater, the Kennedy Center and the Chicago Cultural Center. His past collaborative partners include members of the Chicago Symphony Orchestra, members of the JACK and Spektral Quartets, and faculty at the Universities of Michigan and Iowa. He has performed as the featured soloist with the Orchestra of the League of Composers, Eastman's Broadband Ensemble, Musica Nova and Ossia, the University of Michigan Symphony Band. Daniel has played with Chicago's Dal Niente, Michigan's Contemporary Directions Ensemble, Northwestern's Contemporary Music Ensemble, and the Aspen Contemporary Ensemble.

Daniel has performed in recitals at Northwestern University (Messiaen's "Visions de l'Amen," with pianist Wei-Han Wu), DePaul University (solo works by Kurt Westerberg), and has presented programs in New York, Texas and Michigan with soprano Jamie Jordan and flutist Sarah Frisof. He played Robert Morris's "Concerto for Piano and Winds" at Eastman, featuring a new cadenza composed especially for Daniel. He recorded Carlos Sanchez-Gutierrez's *Diaries* with the Eastman BroadBand.

Daniel holds a BM (Eastman, '05) and an MM (University of Michigan, '07) in piano performance and composition. Daniel is a native of Huntsville, Alabama.

Video artist **Aura Sordo** is active as a freelance artist in Guadalajara, Mexico. She is Post-production Coordinator at Canal 44, the University of Guadalajara's cultural television network.

## Program Notes

### Mano a mano

With Mano a Mano, a long-postponed desire of mine is finally realized: to write for a long-beloved instrument that nonetheless greatly intimidates me. A commission from Mexico's Instituto Nacional de Bellas Artes got me started. I decided to call my good friend Alberto Cruzprietto and ask him whether he would be interested in performing a collection of demanding solo piano compositions. He stoically accepted, I wrote a four-minute piece of monstrous difficulty (Mano a Mano II), and Alberto premiered it at the Festival del Centro Histórico of Mexico City. Other projects got in the way of writing further pieces, and it was not until another dear friend and great pianist, Sara Laimon, approached me that I managed to produce two more works in this ongoing series. Mano a Mano IV (Ariles de Campanario) was written in 2005 for Cristina Valdes, also a great virtuosa who resides in New York. Mano a Mano III is much shorter and more subdued, but with a more meditative quality and expansive sonority than the other three works in the collection.

All of these pieces explore some aspect of Mexican folk music. They are perhaps as close as I have ever gotten to write "folklorist" music and yet all consist of rather abstract--almost deterministic--musical processes. M. a M. I is an exercise in contrapuntal layering, where a relatively simple rhythmic cell is developed through the addition of new voices of distinct character until the musical texture reaches a sort of "boiling point" and disintegrates. M. a M. II originates in a simple melodic/harmonic idea. A cantus firmus redolent of the bass line of a Mexican "Son Jarocho" is exposed, transformed, and distorted throughout the work in a series of episodes that grow in rhythmic complexity, eventually creating a dance of indomitable frenzy. M. a M. III bears the subtitle "Ariles de Campanario" which I borrowed from a beautiful song by Jarocho songwriter David Haro. It evokes the depth and intensity of some Mexican church bells, and constitutes an exploration of various kinds of harmonic fifths. M. a M. III is the most overtly "folkloric" in the series. It uses an arpeggiated diatonic motif that is gradually "corrupted" when subjected to a series of transpositions--tonal and rhythmic--that eventually render it unrecognizable. The commercial "bastardization" of so-called "world music" comes to mind as a viable metaphor.

The mythical Mexico that inspires most of these pieces is quite possibly gone forever, so nostalgia is perhaps the strongest motivating force behind their composition...

**Trio-Variations**, Twenty variations for flute, clarinet, and piano  
*Commissioned by Fondo Nacional para la Cultura y las Artes for Ensemble 3.*

Paul Klee was very good at talking about the structure of art. Klee, himself a part-time musician, compiled many of the technical features of his work in a several of volumes of inspiring pedagogic value. I look at those volumes, especially *The Thinking Eye* and *The Nature of Nature*, just about every day.

Like several other composers whose work has been inspired by Klee, I have always felt attracted to what he could have called "twittering machines": the unpredictable mechanisms whose systematic--yet imperfect--behavior is not unlike the "processes" we often find in musical structures. To me, the perfect clockwork is one with missing parts. I like the drama contained in the vision of a spider laboriously trying to climb a wall, or in one of those precarious robots built by Rodney Brooks, whose "function" is not to fulfill a task but, simply, to "exist". These are all twittering machines that never cease to ignite my musical imagination. My "twittering machines", as expressed in this set, are an uninterrupted chain of short variations: precise--yet inevitably imperfect--musical "mechanisms".

**Diaries**, for piano and ensemble  
*Commissioned by the Orchestra of the League of Composers/ISCM.*

*Diaries* is a collection of (mostly) short pieces for piano and large ensemble written in 2012. The individual titles of these movements reflect, like previous pieces of mine, a response to the work of American sculptor Arthur Ganson. They were composed rather quickly, unselfconsciously, "from left to right", and are based on a sort of "personal archeology" stance, whereby all initial motivic material was dug out of older works or sketches I had lying around. These pieces are, therefore, much more about what I felt I could do with the material to bring it back to life than about the integrity or alchemic substance of the material itself. What Calvin says about his own creative process applies to my own: "I have always aimed at...the motion that arises naturally from the image, while still being aware that one cannot speak of a literary result until this stream of imagination has been turned into words." *Diaries* was written for pianist Daniel Pesca.

**Five Memos**, for chamber ensemble

*Commissioned by the Fromm Music Foundation at Harvard University for the Look and Listen Festival and eighth blackbird.*

The five movements of this piece, “Esattezza”, “Gli Uccellini del Signor Tic-Tac”, “Legerezza”, “Rapidità”, and “Molteplicitá”, were written—more or less consciously—in response to the “values” proposed by Italo Calvino in his well-known “Six Memos for the Next Millennium”.

Exactness, lightness, speed, visibility, and multiplicity are qualities that have pulled me to appreciate art for as long as I can remember. They are the values that make me listen to Mozart and Donatoni, look at Morandi and Klee, or read Murakami and Potocki.

Like Calvino, I prefer art that *raises above the weight of the world*. I also favor direct, clear, *visible* gestures that, while mysterious, speak to me with precision and assertiveness. I like the precarious line that separates drama from comedy, and celebrate the fact that an author can make a hat become the main protagonist of a funeral with the magic touch of a sudden gush of wind.

I am a somewhat chaotic thinker, and my impatience (which I would hardly describe as a *value*) makes me gravitate around a narrative that is fast, direct, terse, and to the point, and whose intensity is multifaceted, like the ecstatic anguish felt by a soccer fan before the execution of a penalty kick...

**...Ex Machina**, for piano, marimba, and large ensemble

*Commissioned by the Binghamton Philharmonic with generous support from the New York State Music Fund.*

I think of...*Ex Machina* as a sort of eight-movement circus act that reflects on a number of artworks I greatly admire, notably the kinetic sculptures of Arthur Ganson. The piece employs a menagerie of “technological” devices (in the case of my music, these are rhythmic and structurally “imperfect” mechanisms) that, while precisely engineered, also seem to be realized with a high degree of precariousness. These movements are single-minded and multifaceted; simple, yet intricate. Like the best circus acts, they also attempt to be a bit funny. But, most importantly, they try to be very dangerous!

I first heard of Jean Tinguely, the Swiss builder of dadaist mechanical sculptures, through a friend who loved Tinguely’s work but was particularly amused by the fact that many of his self-destructing machines actually...failed to self-destruct. What could be more dadaistic than that?

*Genghis* is a wobbly, six-legged robot built in 1989 by the Australian Scientist Rodney Brooks (Director of the MIT Artificial Intelligence Lab) that, upon being switched on, doesn’t vacuum one’s floors or builds the newest Chevrolet. Instead, it simply “does what is in its nature”.

*Mandala Tequila* was inspired by the installation piece “Mandalas para la vida moderna” (“Mandalas for Modern Life”) by Mexican artist Iván Puig, where an endless mechanical mallet weaves a mantric melody when hitting a collection of *Don Julio* tequila bottles arranged in a circle. Thanks to a small light bulb installed on the mallet, a series of cogwheel-like shadows are projected onto the walls, creating a perpetual counterpoint of light, sound and movement.

*Machine with Chinese Fan*, *Machine with Wishbone*, *Machine with Artichoke Petals* and *Tinguely in Moscow* compelled me to reflect musically on the universe of American artist Arthur Ganson—a self-described cross between a mechanical engineer and a choreographer. Ganson’s awesome machines are simple and profound, quiet and eloquent, high-tech and low-tech, finite and eternal.

Music is full of unpredictable "machines" whose systematic—yet often imperfect—behavior is what provides us with that elusive thing we call *drama*. That is precisely what I find in Paul Klee's small painting *Twittering Machine*.

*Things that Go...* dreams about the world of Swiss artists Peter Fischli and David Weiss, specifically their masterful film "The Way Things Go": a sort of perpetual cycle where fire, air, gravity and corrosive liquids make it possible for mops, buckets, wood planks and old bottles to stage a carefully choreographed dance that is part chain-reaction, part acrobatic performance.

...*Ex Machina* is an homage to the work of artists who, like Italo Calvino, prefer to "... raise themselves above the weight of the world, showing that with all their gravity they have the secret of lightness..." [From *Six Memos for the New Millennium*]

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## **Personnel**

### **Eastman BroadBand Ensemble**

Deidre Huckabay, flutes	Cherry Tsang, piano
Danny Cruz, oboe, English horn	Caroline Reyes, harp
Andrew Brown, Sammy Lesnick, clarinets	Hanna Hurwitz, Molly Germer, violins
Jessica Wooldridge, bassoon	Wendy Richman, viola
Daniel Brottman, horn	Mariel Roberts, cello
Keaton Viavattine, trumpet	James Sullivan, bass
Peter Fanelli, trombone	Aristea Mellos, tour assistant
Megan Arns, Andrea Venet, Andrew Worden, percussion	

*The sculptures shown on tonight's video art are by Arthur Ganson.*

*Carlos Sanchez-Gutierrez is Ithaca College's 2013-14 Karel Husa Visiting Professor of Composition.*