

MELIORA WEEKEND



EASTMAN
SCHOOL OF MUSIC

UNIVERSITY *of* ROCHESTER

**MUSIC OF COMPOSERS
OF THE CLASS OF 1976**

Saturday, October 8, 2016
Kilbourn Hall
1:30 PM

PROGRAM

Autumn Night (2016)

Eric Ewazen '76E
(b. 1954)

Judith Paniccia Ricker '76E, '81E (MM), '91 (MBA), oboe
Joseph Werner '73E, '75E (MM), piano

Sunrise on the Hills (2007)

Pamela Marshall '76E
(b. 1954)

Caroline Baker, horn

from **Bird Songs** (2005)

David Heinick '76E (MM), '77E (MM)
(b. 1954)

IV. Against the Sky
V. Silence

Susan May Schneider '78E, soprano
David Heinick, piano

High Flight (2007)

Pamela Marshall

Katherine Fink '76E, flute

Eternal Spring (A Hudson River Idyll)
for Flute and Piano (2016)

Eric Ewazen

Katherine Fink, flute
Candace Channing '76E, flute
David Heinick, piano

Parlour Music (2002, rev. 2016)

David Snow '76E
(b. 1954)

fixed media

PROGRAM NOTES

Parlour Music

David Snow

Whenever the subject of my para-professional activity comes up in conversation, and I'm forced to confess that, in addition to being a music librarian (a gig that pays the bills), I'm also a composer (a gig that doesn't), the inevitable follow-up question is, "What kind of music do you compose?" I don't have an answer that is both succinct and truthful, so I lamely mumble something vague about "chamber music" and "electronic sound art." Fortunately, that answer, even as evasive as it is, usually satisfies the curiosity of the lay inquisitor, who only wants to know, "Would I love or hate what you do?", and the engine of conversation will be mercifully stopped dead in its tracks. Although I could apply the "classical" (or oxymoronic "contemporary classical") label to my work and achieve the same conversation-killing effect, that term, referencing as it does an historical continuum stretching from before Bach to Boulez and beyond, doesn't accurately describe my temperament. Having been suckled on AM pop radio during the early 1960s, and weaned on "progressive" college FM radio in my teens, my aesthetic sensibility was permanently crippled by the time I got to Eastman. "Crassical" might be a succinct way of describing the tradition I inherited.

Parlour Music, an acousmatic pastiche, is a textbook example of "crassical" style, a stew of unadulterated 19th-century salon music, lewd R & B, artless noise, and other indigestible genres, tossed together in channel-hopping illogic. I'll leave it to others to parse the meaning of it all, but it's a fun ride. Enjoy the tunes.

—David Snow

Among Friends

Pamela Marshall

Among Friends is gentle and conversational—a gathering of like-minded people who take pleasure in a friendly discussion. I picture debates and repartee, clever quips and eloquent reflections, culminating in a deeply felt accord as all the musicians play a unison melody.

I originally wrote *Among Friends* for a quartet of high school and adult brass players at the Rivers School, commissioned by their coach Dan Shaud. It was an interesting variation of the standard brass quartet instrumentation. Two horns in the middle, plus the euphonium, enhance the theme of friends with their warm sound. Later I adapted it for four horns for a performance by Esprit de Cor in Lexington, MA.

—Pamela Marshall