

University of Missouri School of Music

2024-2025 Series • Guest Artist Recital

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# Hub New Music

Michael Avitabile, flutes

Jesse Christeson, cello

Gleb Kanasevich, clarinet

Meg Rohrer, violn/viola

October 18, 2024 • 7:30PM

Sheryl Crow Hall

## Program

*New Addresses* (2020).....Christopher Cerrone

- i. To Breath
- ii. To My Heart at the Close of Day
- iii. To “Yes”

*Stagnation Blues* (2024)..... Elijah Daniel Smith

*Waterways* (2021)..... Stefan Freund

— Intermission

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

*For Alvin Singleton* ..... Tyshawn Sorey

*Concertina* (2024).....Donnacha Dennehy

Hub New Music is presented by the Mizzou New Music Initiative with funding from the Sinquefeld Charitable Foundation.

## Program Notes

### ***New Addresses (2020)***

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

Each of the three interconnected movements in *New Addresses* are inspired by one the poems from the eponymous collection. The first, "To Breath," features the insisting chuffing of the flutist. The second "To My Heart at the Close of Day" evokes, via a long violin solo, the protagonist's melancholic mood at dusk. And the last, "To 'Yes,'" is a rhythmic, energetic march that insists—affirmatively—on the same note. It is dedicated, with affection, to Hub.

*Commissioned by Hub New Music, Ashmont Hill Chamber Music, and Denver Friends of Chamber Music.*

### ***Stagnation Blues (2024)***

Growing up playing electric guitar in Chicago, the Blues were my natural first musical stop. As I got older and fell in love with other genres and traditions, Blues fell by the wayside, at least until a few years ago. During the long overdue reckoning with America's racist history following George Floyd's murder, I decided to dig a little deeper into my own family's history and lineage.

Blues originated in the early 1900s in the Mississippi Delta, and it eventually made its way north to Chicago during the great migration. All of my grandparents passed away before I was born, but my dad's parents were born in the heart of the Delta, and both came to Chicago during the Migration. It was the realization that my musical roots in the Blues were more than just a geographic circumstance, but a cultural and hereditary tradition that goes deeper than I had previously realized. This piece explores the way in which Blues has subtly and subconsciously influenced my compositional voice while also experimenting with the sound of iconic blues riffs and licks.

*Written for Hub New Music as part of a residency with Princeton Sound Kitchen.*

### ***Waterways (2021)***

*Waterways* was written for the Sheldon Concert Hall's Missouri Bicentennial Celebration. The piece celebrates Missouri's geography, specifically its rivers and creeks as well as the topography of the land they run through. Over the past year, my wife and I have been exploring the parks around us since our travel has been limited. We have discovered beautiful nearby natural areas, filled with bluffs that have been carved by the watershed of the Missouri River. These experiences serve as inspiration for the piece.

*Waterways* opens with gently flowing oscillations in the cello, which form the foundation of the piece. Dark solos from the other instruments float over top, ebbing and growing into climaxes. Eventually a section of running 32<sup>nd</sup> notes

allows the cello a chance to shine. Undulating phrases follow, featuring rich textures. A respite for brief cadenzas from each instrument sets up the final rush to the ending.

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

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.

—DAI WEI

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, *Notice*

*Written for Hub New Music as part of a residency with Princeton Sound Kitchen.*

### ***Concertina (2024)***

The concertina, with its expanding and contracting bellows, seems like an apt metaphor for the way this piece works. In fact, I thought of the name very early on, and this oscillating motion of filling-out and squeezing-in, influences the piece on every level, from the pattern through the metrically shifting phrases to the larger shape. It was a joy to write this piece for the wonderfully focused players of Hub New Music.

*Commissioned by Hub New Music for the ensemble's 10th anniversary.*

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