

ABOUT THE PERFORMERS

Called “contemporary chamber trailblazers” by the *Boston Globe*, **Hub New Music** is a “prime mover of piping hot 21st century repertoire” (*Washington Post*). Founded in 2013, the Detroit-based ensemble has commissioned dozens of new works for its distinctive ensemble of flute, clarinet, violin, and cello. Hub’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.

Hub New Music’s recordings have garnered consistent acclaim. In 2022, Hub recorded Carlos Simon’s *Requiem for the Enslaved* (Decca Classics), which was nominated for a Grammy Award for Best Contemporary Classical Composition. This season, Hub releases its fourth album, “a distance, intertwined” with Silkroad’s Kojiro Umezaki (shakuhachi) and the Asia-America New Music Institute on In a Circle Records. Hub’s debut album, “Soul House”, released on New Amsterdam Records, was called “ingenious and unequivocally gorgeous” (*Boston Globe*) and “intensely poignant.” (*Textura*)

As educators, Hub 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 10 outstanding high school aged composers. Hub has been guests at leading institutions such as Princeton, University of Michigan, University of Texas, CCM, University of Southern California, and Indiana University.

THE 47th ANNUAL FESTIVAL OF NEW AMERICAN MUSIC

HUB NEW MUSIC

THURSDAY, OCTOBER 31, 7:00 P.M.

New Addresses (2020)

- I. To Breath
- II. To My Heart at the Close of Day
- III. To “Yes”

Christopher Cerrone
(b. 1984)

How the Stars Vanish . . . (2021)

Dai Wei
(b. 1989)

Drown (2023)

Nico Muhly
(b. 1981)

to hear the things we cannot see (2023)

- I. Proem
- II. Genre Riot
- III. On city clouds
- IV. Sonogram of an earthquake
- V. Say mutely, the ghosts

Nina C. Young
(b. 1984)

Hub New Music

Michael Avitabile (flutes) - Gleb Kanasevich (clarinets)
Magnolia Rohrer (violin/viola) - Hannah Rumora (cello)

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.

New Addresses was commissioned by Hub New Music, Ashmont Hill Chamber Music, and Denver Friends of Chamber Music.

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*

How the Stars Vanish... was written for Hub New Music as part of a residency with Princeton Sound Kitchen.

Drown takes its title from an unusual object carved by James Drown, a man about whom little is known 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 placename "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. The so-called Calendar Stick is in the permanent collection of the Peabody Essex Museum in Salem, Massachusetts, and I would like to thank their curatorial staff, in particular Bethany Beatrice Gravel, for introducing me to this object. - *Nico Muhly*

Drown was commissioned by the Peabody Essex Museum (Salem, MA) & Hub New Music. Written for Hub New Music for the ensemble's 10th anniversary.

to hear the things we cannot see is a collaboration with poet Rosie Stockton and Hub New Music. In creating the score for this piece, I analyzed the spectrum and envelope of Stockton's voice in recordings of the poet reading their work. Recordings filter through the quartet's playing to unite spaces past and present. Live electronic sounds are triggered using MaxMSP. Throughout the work I play with ideas of space - particularly in exploring the creation of aural architectures using the ensemble, voice, and embedded electronics. - *Nina C. Young*

Commissioned by Hub New Music.