

2022 **HENRI LAZAROF**



NEW MUSIC BRANDEIS

ANNUAL CONCERT:



# HUB NEW MUSIC

**FRIDAY, APRIL 1, 2022, 7:30 PM**

Slosberg Music Center

Brandeis

part of the  
**HENRI  
LAZAROF  
LIVING  
LEGACY**



# Henri LAZAROF LIVING LEGACY

**The Henri Lazarof Living Legacy at Brandeis University** celebrates the life and impact of Henri Lazarof, MFA'59, the world-renowned composer, conductor, pianist and teacher. It includes the following:

## **Henri Lazarof Archives at Brandeis University**

- Including Lazarof's scores, musical sketches, unpublished works, correspondence, personal papers and nearly 400 audiovisual items

## **Henri Lazarof Concert Series at Brandeis University**

- Featuring the world premiere from the Henri Lazarof International Commission Prize winner, as well as music of Henri Lazarof and other contemporary composers, performed by top professional musicians

## **Henri Lazarof New Music Brandeis Annual Concert**

- Giving graduate student composers the opportunity to have their works performed by prominent new music ensembles in residence

## **Henri Lazarof International Commission Prize**

- Providing support to innovative composers through an annual \$15,000 commission for an original work, the instrumentation of which is selected each year to complement an existing work by Henri Lazarof

## **Additional orchestral concerts and recording projects**

## **About Henri Lazarof**

Henri Lazarof was born in Sofia, Bulgaria (1932). His first music lessons were with the Jesuit Lycee Francais. By his teenage years he was already a concert pianist and was beginning to study musical composition. After World War II, he left Bulgaria with his family to emigrate to Palestine (1946), and studied composition with Paul Ben-Haim in Jerusalem (1949-1952). While in the Israeli Army, he organized concerts for the Israeli troops throughout Israel. He won the first musical scholarship awarded in Israel to attend the Accademia di Santa Cecilia in Rome, where he was a student of Goffredo Petrassi (1955-1957). He completed his studies with Arthur Berger and Harold Shapero on a fellowship at Brandeis University in 1959. That same year he became a naturalized U.S. citizen and relocated to Southern California where he became a teacher of French language and literature at the University of California, Los Angeles.



## Career

In 1962, Lazarof joined the music faculty of UCLA, teaching composition and organizing contemporary music festivals, and remained at UCLA until his retirement (1987), excepting the 1970-71 term, when he was artist-in-residence in West Berlin and 1979, when he became artist-in-residence at Tanglewood Music Center in Boston. By 1982, Lazarof was devoted nearly full-time to musical composition. During his lifetime, Henri Lazarof had 126 musical works published with Associated Music Publishers (G. Schirmer, Inc.), Theodore Presser Company, and Bote and Bock et. al. Additionally, many of his compositions were recorded by multiple classical record labels. Fluent in nine languages, Lazarof died in 2013.

## Compositions

A partial list of Lazarof works includes seven symphonies, three concertos for orchestra, three violin concertos, three cello concertos, two flute concertos, a viola concerto, a piano concerto, 11 string quartets, and innumerable pieces for orchestra, chamber orchestra, small ensembles, solo instruments, and mixed chorus. Numerous works were commissioned and recorded, and premiered by various orchestras throughout Europe, Asia, and the United States, including Carnegie Hall in New York; "First Symphony" with the Utah Symphony Orchestra; "Concerto No. 2 Icarus" with the Houston Symphony Orchestra; "Concerto for Oboe and Chamber Orchestra" with the New York Chamber Symphony; and "Flute Concerto" with James Galway and the Berlin Symphony Orchestra. Lazarof's passion for visual art was reflected in his music—such as his "String Quartet No. 8," a homage to Paul Klee, and "Tableaux (after Kandinsky)" premiered by Garrick Ohlson and the Seattle Symphony Orchestra.



## Awards

Lazarof's prizes included first place in the International Tchaikovsky Competition; First International Competition from Monaco for Concerto for Viola and Orchestra; and First International Prize City of Milan La Scala Award for his musical composition, "Structures Sonores." He also received grants from the Ford Foundation and the National Endowment for the Arts, as well as two Grammy nominations in 1991 for Best Contemporary Composition and Best Classical Performance — Instrumental Soloist(s) with Orchestra. Learn more at [brandeis.edu/lazarof](http://brandeis.edu/lazarof).

## ABOUT THE SLOSBERG MUSIC CENTER

Welcome to the Slosberg Music Center at Brandeis University, home to the Brandeis Concert Series and Department of Music. Please take a moment to review the information below, and feel free to ask our concert staff members for assistance at any time. Enjoy the show!

### RECITAL HALL GUIDELINES

Videotaping, audio recording, and photography (including cell phones) are not permitted without specific permission from the management. Please turn off all electronic devices before the performance begins. No food or drinks are permitted in the Recital Hall.

### LATE SEATING

Latecomers will be seated at the discretion of the management, per the performer's request.

### STAY IN TOUCH

Go to [brandeis.edu/concerts](http://brandeis.edu/concerts) or find the **Slosberg Music Center** on **Facebook** for the latest concert updates. To join our e-mail list for Brandeis arts news and discount ticket offers, visit [brandeis.edu/arts](http://brandeis.edu/arts).

### RESERVATIONS

For all concerts, advance reservations are currently required and available at [brandeis.edu/concerts](http://brandeis.edu/concerts), which also includes the latest concert guidelines and regulations. If you cannot join us in person, watch our live stream at [brandeis.edu/streaming/music](http://brandeis.edu/streaming/music).

### WHEELCHAIR ACCESS

Patrons in wheelchairs should email [slosberg@brandeis.edu](mailto:slosberg@brandeis.edu) or call 781-736-4867 before you arrive so we can guarantee you an appropriate seat location.

### RESTROOMS

Restrooms in the Slosberg Music Center are located on the lower level of the building. An accessible restroom is available on the main level behind the lobby.

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## ABOUT THE BRANDEIS CONCERT SERIES

Each year, the Brandeis Department of Music presents 60+ concerts, including:

**MARQUEE CONCERTS\***: An exceptional series of professional concerts that feature faculty and visiting artists, including the *Lydian String Quartet*.

**STUDENT CONCERTS**: Outstanding student ensembles and music majors perform music ranging from the Renaissance to improvisational jazz and more.

**MUSIC AT MANDEL**: The Department of Music and the Mandel Center for the Humanities present 7 FREE noontime concerts throughout the year.

**BRAND NEW MUSIC**: Professional and student performers showcase the work of Brandeis student, faculty, and alumni composers.

\* Select Marquee Concerts are ticketed (\$5-\$35). All other concerts are FREE!



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NEW MUSIC BRANDEIS ANNUAL CONCERT:

## **HUB NEW MUSIC**

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### **PROGRAM**

**David Girardin:**

*Crepesculation*

**Yu-Tung Cheng:**

*Exhume*

**Max Friedman:**

*the meadow with the butter-flowers*

**Jingmian Gong:**

*In the back, that shines*

**Charles White:**

*cantus et dicamus . . .*

Michael Avitabile, flute

Jesse Christeson, cello

Gleb Kanasevich, clarinet & bass clarinet

Alyssa Wang, violin

## ABOUT THE PERFORMERS

Called “contemporary chamber trailblazers” by the Boston Globe, **Hub New Music**—composed of flute, clarinet, violin, and cello—is forging new pathways in 21st-century repertoire. The ensemble’s ambitious commissioning projects and “appealing programs” (New Yorker) celebrate the rich diversity of today’s classical music landscape. Its performances have been described as “gobsmacking” (Cleveland Classical), “innovative” (WBUR), and “the cutting edge of new classical music” (Taos News).



Hub’s 2021-22 highlights include concerts presented by the Morgan Library and Museum, Celebrity Series of Boston, Seattle Symphony, Soka Performing Arts Center, and Williams Center for the Performing Arts. Season residencies include visits to Baylor, Portland State, Illinois State, and Georgetown universities. The coming season brings premieres of new works by Nathalie Joachim, Laura Kaminsky, and Nina C. Young. In fall 2021, the Library of Congress presents the “virtual premiere” of Hub’s collaboration with composer Carlos Simon, *Requiem for the Enslaved*, which will tour in 2022-23. Simon’s large-scale work honors the lives of 272 slaves sold by Georgetown University (where Simon serves on the faculty) in 1838, and features spoken-word artist Marco Pavé, trumpeter Jared Bailey, and Simon on piano.

Hub’s debut album, *Soul House*, released on New Amsterdam Records in 2020 was called “ingenious and unequivocally gorgeous” by the Boston Globe. The ensemble’s upcoming recording with Silkroad’s Kojiro Umezaki (shakuhachi) and Asia-America New Music Institute (AANMI) will be released on Tōrō Records in 2022. Other upcoming recording projects include Carlos Simon’s *Requiem for the Enslaved*, and Michael Ippolito’s abstract-expressionist inspired work, *Capriccio*. The group will also be featured on Eric Nathan’s portrait album, *Missing Words*, to be released on New Focus Recordings.

Hub New Music is a group of passionate educators whose approach to teaching melds the artistic and entrepreneurial facets of modern musicianship. 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. Other residency activities include those at New England Conservatory, Princeton, Harvard, University of Michigan, University of Texas-Austin, UC Irvine, and University of Nebraska-Lincoln. In 2021-22, the ensemble continues its K-12 program, HubLab, that uses graphic scores and improvisation to create group compositions with students of all levels.

Hub New Music owes thanks to its supporters including Chamber Music America, the Cricket Foundation, Boston Cultural Council, the Florence & Joseph Mandel Family Foundation, Johnstone Fund for New Music, Amphion Foundation, Mid Atlantic Arts Foundation, and Alice M. Ditson Fund for Contemporary Music at Columbia University. The ensemble's name is inspired by its founding city of Boston's reputation as a hub of innovation. Hub New Music is exclusively represented by Unfinished Side. Learn more at [hubnewmusic.org](https://hubnewmusic.org).

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**BRANDEIS  
NEW MUSIC**



**Brand New Music** is a contemporary music concert series that showcases the work of Brandeis student, faculty, and alumni composers, including current composition faculty members Yu-Hui Chang, Eric Chasalow, Erin Gee and David Rakowski.

It encompasses **New Music Brandeis (NMB)**, which is programmed and managed by current Brandeis graduate student composers and features professional concerts of student works. It also includes the **Undergraduate Composers' Collective (UCC)**, which exclusively presents new work by undergraduates, performed by students and special guest artists.

The 2021-2022 NMB co-directors are Yu-Tung Cheng and Niko Yamamoto.

## COMPOSER NOTES & BIOS

### **David Girardin:** *Crepesculation*

#### **PROGRAM NOTE:**

Crepuscular Rays: shafts of light which are seen just after the sun has set and which extend over the western sky radiating from the position of the sun below the horizon, also known as “God Rays.”

*Crepesculation* seeks to sonically evoke the image of a god ray of light piercing through a layer of cloud cover.

#### **BIO:**

David Girardin is a Boston based composer with a broad array of musical interests and influences. He is drawn to experimental and creative music across many genres with inspirations ranging from current New Music composers, to musical theater, jazz, and more experimental pop, rock and hip hop artists. David graduated from his undergrad at Brandeis University in 2021 with a bachelor’s degree in music composition. While in his undergraduate career, he studied with Yu-Hui Chang, and Eric Chasalow and was a recipient of the Reiner prize in composition in 2019 and 2021, as well as the Sandra Fisher Award in Creative Arts in 2021. He is currently a masters student in composition at Brandeis where he studied with David Rakowski and currently studies with Erin Gee. He seeks to write narratively compelling music, regardless of idiom, and engage with the art form from concert hall to stage, screen and beyond.

### **Yu-Tung Cheng:** *Exhume*

#### **PROGRAM NOTE:**

The piece intends to excavate some of my sound memories from the past- the Beiguan music in specific. This Taiwanese traditional ritual music encapsulates nothing ritualistic, rather, it evokes my childhood memories with the meanest grandma, debt collectors, and overnight boiled chicken.



To counter his cast of exhume, I returned an island to my hand and dazed it.

“Exhume: Each player puts a creature card from their graveyard onto the battlefield (Critchlow, 1999).”

“Daze: You may return an Island you control to its owner’s hand rather than pay this spell’s mana cost. Counter target spell unless its controller pays 1 mana (Wilson, 2000).”

#### **BIO:**

Born in Taiwan, Yu-Tung Cheng is currently a second-year PhD student in Composition at Brandeis University. She dislikes excessive reverb and her roommate’s succulent plants.

She holds a degree in composition from Boston University (MM) and Taipei University of Arts (BA), where she studied with Joshua Fineberg, Ming-Hsiu Yen and Tsung-Hsien Yang. She enjoys creating textural sound experiences that replicate the real world. Her music has been performed in Taiwan, China (Musicacoustica- Beijing), France (CNSMDL) and the United States (Tak Ensemble, Lydian String Quartet, Splinter Reeds, Ekmeles, and Yarn/Wire).

#### **Max Friedman: *the meadow with the butter-flowers***

#### **PROGRAM NOTE:**

Somewhere far, somewhere far, lies a meadow in the mountains, the meadow with the butter-flowers.

In this meadow, memories gather to embrace one another and come away as something new.

## BIO:

Max Friedman is a Boston-based composer, trumpet player, and Yiddishist. His compositions, frequently inspired by rocks, interplanetary space, bagels, fish, and parasites, juxtapose and blend influences from extended tonality, post-spectral music, Yiddish music, and much more. They have been performed by groups as the Lydian String Quartet, Ekmeles, Ensemble Dal Niente, the Brown University Orchestra, and the Boston-based Horizon Ensemble. A graduate of Brown University in music and political science, he is currently pursuing a Masters in Music Composition and Theory at Brandeis University. Max studies composition with Yu-Hui Chang, David Rakowski, and Erin Gee; Yiddish with Ellen Kellman; and is a former student of Eric Nathan, Wang Lu, and Shawn Jaeger at Brown. In addition, Max was a 2021 Steiner Program Fellow at the Yiddish Book Center, for which he studied the language intensively and completed an internship working on their *Gerechtigkeit* (Justice) project.

An active trumpet player in orchestral, contemporary classical, klezmer, and improvised settings, Max has performed as part of the New England Philharmonic, the Brown University Orchestra, Yarmulkazi (Brown's klezmer band), and various student-organized recitals and theatrical productions. He often performs his own solo work and collaborates with other artists.

When not intentionally making sounds happen, Max enjoys consuming sci-fi and fantasy books and podcasts, getting lost in forests, and riding public transportation.

**Jingmian Gong:** *In the back, that shines*

## PROGRAM NOTE:

*In the back, that shines* is a piece for flute, clarinet, violin, cello and tape. The title is taken from Louis Simpson's poem "After Midnight".

**BIO:**

Jingmian graduated from Boston Conservatory at Berklee with a bachelor's degree in music composition and theory in 2021. She is currently studying with Erin Gee at Brandeis University, pursuing Master of Fine Arts degree. Jingmian has received commissions from South Central University for Nationalities Choir and Lingnan Normal University Choir in China, new music performers in Boston, as well as various visual artists and animators around the world.

**Charles White:** *cantus et dicamus . . .***PROGRAM NOTE:**

'*cantus et dicamus . . .*' is composed for flute, Bb clarinet, violin, and cello. The work was written for and dedicated to Hub New Music, a Boston-based ensemble. '*cantus et dicamus . . .*' explores the relationship between text, voice, instrument, and the ensemble as a whole. The compositional process involved the text setting of an ancient biblical text to create a choral, hymns-like texture that defines the musical syntax of the piece. Each individual instrument functions as if a human voice, the instruments 'sing' as if they are uttering words, however, neither the audience nor the musicians know the text that was used to create the work. The title translates to "sing and let us say . . ."

**BIO:**

A composer and multi-instrumentalist, Charlie's works explore the themes of voice, song, and identity. His compositional work focuses on traditional mediums such as orchestra, large ensemble, chamber ensemble, solo and duo, theatrical and operatic, choral and vocal, as well as band, dance, and film music. His works also explore non-musical ideas and draw inspiration for his creative work from other fields and disciplines.

# HENRI LAZAROF: A LIFE IN MUSIC

University Archives & Special Collections is delighted to announce the opening of **HENRI LAZAROF: A LIFE IN MUSIC**.

This exhibit celebrates the career of world-renowned composer, conductor, musician, teacher and Brandeis alumnus Henri Lazarof (1932-2013) as represented in the Henri Lazarof Archives, housed here at Brandeis.

Mr. Lazarof's archival collection came to Brandeis in 2019 as part of the Henri Lazarof Living Legacy, which was established by a gift to the university. It is an enriching addition to University Archives & Special Collections' strong music and arts collections. The collection has been fully processed and is open to researchers.

See the full exhibit on display at:  
**University Archives & Special Collections**

Brandeis Library, level 2  
Monday-Friday, 9am-5pm

A companion digital exhibit can be found at  
[brandeis.edu/library/archives/exhibits/Lazarof](https://brandeis.edu/library/archives/exhibits/Lazarof)

