

ELECTROACOUSTIC MUSIC
STUDIOS @ EASTMAN (EMUSE)

ERIC CHASALOW,
GUEST COMPOSER

Thursday, March 5, 2026
Hatch Recital Hall
7:30 PM



Eastman School of Music

PROGRAM

Due (Cinta)mani (2002) Eric Chasalow
Three Symbolic Gestures (b. 1955)
Cloudbands

Irene Huang, piano

Scent if reminiscing (2026) Ko Muramatsu
(b. 1995)

Sorting It Out (2026) Tucker Johnson
(b. 1999)

Over the Edge (1986) Eric Chasalow

Honor Hickman, flute

Crossing Boundaries (2000) Eric Chasalow

Synchronisms No. 10 (1992) Mario Davidovsky
(1934-2019)

Fredrik Jernberg, guitar

Phosphenes I (2019) Emily McPherson
(b. 1998)

Image by Austin Windau

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Due (Cinta)mani (2002)

Eric Chasalow

Due (Cinta)mani (2002) is a piece for piano soloist (due mani) combined with electronic sounds that modulate and transform piano timbres, the attack and decay characteristics, and the shapes of entire gestures or even whole phrases. There is a great economy in the piano writing, and yet the combined result is a kind of tapestry of colors and shapes. Its narrative form evolves nonlinearly, with “cross-cutting” of the sort used in film-editing. This allows for multiple narrative streams to unfold simultaneously, enriching one another – the present idea, a second layer of commentary, and a third with the resonance of memory, all in “narrative counterpoint.” The origin of the cintamani pattern, three flaming pearls placed over sea waves, is uncertain, but it most likely has an ancient Buddhist origin. The lines representing the waves might instead connote tiger stripes or clouds. Cintamani appear frequently in the decorative arts of China, India, Tibet, and the Ottoman Empire, most often in textiles, carpets and ceramics. I have chosen the word for my title because of its iconographic power and mystery – also because of a personal interest in Asian art and culture. The piece is in two movements, each based on the same harmonic material: Three Symbolic Gestures and Cloudbands. *Due (Cinta)mani* was commissioned by Vicki Ray and is dedicated to her.

— *Eric Chasalow*

Scent if reminiscing (2026)

Ko Muramatsu

Scent if reminiscing (2026) is part of my Ambisonic set-pieces project, in which each work is composed with a fixed duration based on a Fibonacci number series, starting with one second and expanding exponentially. The idea emerged from a sociological reflection on contemporary social media platforms, as research suggests that the prevalence of 10-30 second short-form content may diminish our perceptual patience for appreciating longer-form works. As a composer dealing with the art of time, I have a deep interest in this flux of time perception and seek to respond to this trend—not solely from a critical standpoint, but with curiosity towards the emerging insights. *Scent if reminiscing* takes all its musical materials from recordings of Beethoven’s *Piano Sonata No. 8 in C Minor, Op. 13* (“*Pathétique*”). The first four measures of the sonata present a rich spectrum of chords with inversions and varied registral weighting. Through a combination of different approaches and manipulations on resynthesized sound processed by FFT-driven partial tracking techniques,

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this piece unfolds an enriched and time-stretched harmonic field derived from this source material. The resynthesis is applied to a modern piano recording in the first half of the work and to a fortepiano recording in the second half, gradually morphing its timbre profile and historical standpoint from the current to the past. The title *Scent if reminiscing* reflects both these conceptually and sonically shifting hearing-points, as well as my personal attachment to the model piece. *Pathétique* was the first Beethoven piece I performed on the piano 20-some years ago, and its traces linger not as a quotation, but as an evolving memory in retrospect.

— *Ko Muramatsu*

Sorting It Out (2026)

Tucker Johnson

Like much of my music, *Sorting It Out* (2026) concerns itself with improvisation. In this case, the bulk of the work's raw material comes from a collection of improvised recordings I created with saxophonist Floris Van Der Veken from 2023 to 2025, and many of the technical tools I used to compose the work originally served as parts of digital instruments I built for improvisation. I also take inspirations and models for many of its sonorities and pitch structures from saxophonists like Roscoe Mitchell, Ornette Coleman, and Joe Henderson. *Sorting It Out* is dedicated to Kendrick McCallister and Floris Van Der Veken.

— *Tucker Johnson*

Over the Edge (1986)

Eric Chasalow

Over the Edge (1986) uses the tape part to modulate and expand on the possibilities of the flute. The structure of the piece consists of extremely fast, articulated sections surrounding a slow central one. Fast motivic figures build by accretion, starting out in a narrow range and gradually expanding, becoming syncopated and angular. The fast repeated figures give *Over the Edge* a character derived from both be-bop and bluegrass musics. I have purposely set the main tempo at 132, just a little faster than comfortable, making the piece a challenge to perform. *Over the Edge* was awarded the ISCM US section first prize and the Washington Square Contemporary Music Series Competition Prize in 1989, and a National Flute Association New Publications Prize for 1992. It is published by McGinnis & Marx, New York. The tape part was produced at the Columbia-Princeton Electronic Music Center.

— *Eric Chasalow*

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Crossing Boundaries (2000)

Eric Chasalow

Crossing Boundaries (2000) was commissioned by Bates College in celebration of the millennium. While I was given complete freedom to compose whatever I wished, the request was for a piece that would engage some aspect of the meaning of passing through this time. The piece responds to this request in several ways. The bits of English text that one hears are, taken individually, nonspecific. They consist primarily of aphorisms, and reminiscences, removed from context and recombined to make a counterpoint of different spaces, places, and events and to give different senses of the passage of historical and musical time. Meaning is partly conveyed by the sound quality and inflection of the voice speaking the text fragment. Many of these text structures are autobiographical, but I expect each listener to take their own meaning from the way bits of text comment on one another. Just as the text conveys different senses of time and place, the abstract musical fabric of *Crossing Boundaries* is concerned with different senses of time passing. *Crossing Boundaries* consists of three large sections plus a “coda.” The first is primarily expository, setting up the fundamental conflicts of fast and slow, personal and universal, acoustical and electronic. The second section is slow and expansive, consisting primarily of a static, cyclical, and tonal two-part counterpoint. Section three reintroduces text and contains the densest counterpoint of the piece, with many contradictory pulses. A brief coda follows an obvious, mechanical false cadence of section three. Musical sources for *Crossing Boundaries* include Hebrew chant (which maintains a ghostly presence throughout the piece), Beethoven’s piano music, improvised Jazz, analog synthesized electronic music, and distorted electric guitar. These were taken from recordings of my own performances or those of friends. While the practical reason for this was to avoid issues of copyright, it also makes the piece more strictly autobiographical. Some source samples come from old tapes I made with the campus band in 1974 at Bates College and my Jazz quartet at New England Conservatory in 1975. Some electronic sounds come from my student electronic pieces, made in the Bates College radio station, at New England Conservatory, and in the Columbia-Princeton Electronic Music Center upon my arrival in 1977. Some of the text was extracted from interviews with family members or from family videotapes. Other text comes from interviews conducted with my “figurative family,” the pioneers of electro-acoustic music.

— Eric Chasalow

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Synchronisms No. 10 (1992)

Mario Davidovsky

Davidovsky's *Synchronisms No. 10* (1992) for guitar starts with a very long solo before the tape enters. Within this introduction, Davidovsky addresses several of the most pressing issues confronting composers writing for guitar, including achieving registral distinction, sustaining notes beyond their attack, and achieving significant dynamic and gestural contrast. Once the tape finally arrives, it picks up where the introduction has left off, extending the instrument's capacities even further. The flourish that opens and permeates this piece is made of the repetition of one pitch three times in rapid succession. Davidovsky told me that this gesture was so embedded in the guitar repertoire that it has become a cliché and this memory was something he thought he could exploit. When we hear it, it immediately screams "guitar." The motive also incorporates the alternation of short and long notes found in *Synchronisms No. 6* (piano) and foregrounds the acoustical problem both instruments share – that neither can sustain notes; each articulation dies away quickly. The issue, first addressed with piano, is even more of a challenge with guitar. Unlike the piano though, the guitar has a wide range of articulation and Davidovsky exploits these to the maximum throughout this inventive and motivically saturated piece.

— *Eric Chasalow*

Phosphenes I (2019)

Emily McPherson

Let it rip. (processed from Beyblade sound and visual recordings).

— *Emily McPherson*

MEET THE COMPOSERS

Eric Chasalow is a composer, sound artist, multi-instrumentalist, record producer, teacher, and advisor to non-profits. He is well known for works that combine instruments with electronic sound but has collaborated on a wide range of projects with artists including Stephanie Lamprea, Sharon Harms, Mari Kimura, Tony Arnold, Lucia Bova, Tim Brady, Bruno Schneider, Vicki Ray, The Lydian String Quartet, Talea Ensemble, Collage New Music, Musicatreize, New York New Music Ensemble, Boston Modern Orchestra Project, and many others. Current projects focus on collaboration to reimagine vocal traditions, especially engaging oral histories and environmental sound. Chasalow is Irving G. Fine Professor of Music at Brandeis University, and Director of BEAMS, the Brandeis Electro-Acoustic Music Studio. Until June 2021 he served as Dean of the Graduate School of Arts and Sciences. A product of the famed Columbia-Princeton Electronic Music Center, he holds the D.M.A. from Columbia University where his principal teacher was Mario Davidovsky and where he studied flute with Harvey Sollberger. Among his honors are awards from the Guggenheim Foundation, Koussevitzky Music Foundation, National Endowment for the Arts, Fromm Foundation at Harvard University, New York Foundation for the Arts, and the American Academy of Arts and Letters. His scores are available from Suspicious Motives Music, G. Schirmer, C.F. Peters, and Edition Bim (Switzerland) and recordings appear widely, including on New Focus Records, New World Records, ICMC, SEAMUS, and Suspicious Motives Records. The Eric Chasalow collection in the Library of Congress was established in 2009.

Ko Muramatsu is a Japanese composer based in Rochester, New York. His work ranges from instrumental to electroacoustic music, with a focus on social and cultural reflection, and extends to works in theatrical and interdisciplinary art forms.

Based in Rochester, New York, **Tucker Johnson** composes works for soloists, ensembles, electronic media, and installations. Experiences through reading, hiking, and amateur botanizing can be found intertwined in his work, alongside a passion for open-source software and teaching.

MEET THE COMPOSERS

Mario Davidovsky (1934-2019) was an Argentinian/American composer that helped to shape American contemporary music and was also a major force in electroacoustic music. In 1958, he moved to the U.S. through an invitation from Aaron Copland (to attend the Tanglewood festival). Davidovsky mentored many students over several generations during his long association with Columbia University (including Eric Chasalow) and, later, taught at Harvard. His *Synchronisms No. 6*, for piano and electronic sounds, was awarded the 1971 Pulitzer Prize. (M.K.)

Emily McPherson is a composer currently based in Colorado. Her work has been performed throughout the United States and internationally in Italy and China. Her music has been honored and awarded at festivals and events such as Yarn/Wire Institute, EMM, ROCC, She Can, We Can: Beyond the Women's Suffrage Centennial (2021), and the Alba Composition Program (2022). Her work is primarily influenced by external media and collaboration is at the core of her work. Emily holds degrees from Bowling Green State University (BM Composition) and The Pennsylvania State University (MM Music Composition/Theory).

MEET THE ARTISTS

Growing up in Toronto, **Irene Huang** began her piano studies at age three and earned her ARCT Piano Diploma from the Royal Conservatory of Music (First Class Honours with Distinction) at age twelve. In 2020, she was accepted as a full-scholarship student to The Phil and Eli Taylor Performance Academy for Young Artists. An active collaborative pianist, Irene has extensive experience working with instrumentalists and vocalists across a wide range of repertoire. She has served as pianist of the Toronto Symphony Youth Orchestra and the North Toronto Songbirds, performing in recitals, exams, competitions, and ensemble settings with strings, woodwinds, brass, and singers. Irene has appeared at Carnegie Hall's Weill Recital Hall, Jordan Hall, Roy Thomson Hall, Koerner Hall, and Kilbourn Hall, and participated in festivals including Morningside Music Bridge, Connecticut Summerfest, and Wintergreen Music Festival. She currently studies at the Eastman School of Music under the studio of Dr. Joseph Rackers.

Honor Hickman is a flutist and teaching artist from Boston, Massachusetts currently pursuing a master's degree at the Eastman School of Music. Growing up listening to Bach and the Bee Gees, she has always been interested in cultivating a versatile career and presenting an engaging outlook on classical music to her audiences. Under the tutelage of Bonita Boyd and Cynthia Meyers (Boston Symphony Orchestra), she has been awarded the Fenwick Smith Prize for contemporary performance at the James Pappoutsakis Competition as well as having her solo debut in Jordan Hall premiering various contemporary works. She has attended and performed at the National Orchestral Institute + Festival and the Mostly Modern Festival and can be heard on the NAXOS album *Gershwin, Joan Tower & Steven Stucky: Works for Piano & Orchestra*. When taking a break from the flute, she enjoys playing board games with friends and family, baking, and enjoying new K-Pop releases.

Swedish guitarist **Fredrik Jernberg** is an active performer and advocate for contemporary music and the eight-string guitar. He earned his bachelor's degree from Luca School of Arts in Leuven, Belgium, where his studies with Raphaella Smits sparked his interest in extended-range guitar and new repertoire. In 2021, he moved to Rochester, New York to study at the Eastman School of Music with Nicholas Goluses. He received his

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Performer's Certificate in 2022 and his Master of Music degree in 2023, and is currently pursuing a Doctor of Musical Arts degree at Eastman. Fredrik performs regularly as a soloist and chamber musician throughout Europe and the United States and collaborates with both emerging and established composers. He frequently appears with large ensembles such as Musica Nova and EMuSE and teaches guitar at the Eastman Community Music School and St. Peter's Community Arts Academy.

We acknowledge with respect the Seneca Nation, known as the "Great Hill People" and "Keepers of the Western Door" of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.

UPCOMING EASTMAN PRESENTS CONCERTS

Tickets for all series concerts can be purchased at EastmanTheatre.org

FACULTY ARTIST SERIES

Steven Doane, cello

Friday, March 6, 2026 at 7:30 PM

Kilbourn Hall

EASTMAN PRESENTS – FERNANDO LAIRES PIANO SERIES

Sir Stephen Hough

Thursday, March 19, 2026 at 7:30 PM

Kilbourn Hall

One of the most distinctive artists of his generation, Sir Stephen Hough combines a distinguished career as a pianist with those of composer and writer. Since taking first prize at the 1983 Naumburg Competition in New York, Sir Stephen has appeared with most of the major European, Asian and American orchestras and plays recitals regularly in major halls and concert series around the world from London's Royal Festival Hall to New York's Carnegie Hall. In 2014 he was made a Commander of the Order of the British Empire (CBE) and was knighted in the Queen's Birthday Honors in 2022.

UPCOMING EASTMAN ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Eastman Percussion Ensemble

Thursday, March 5, 2026 at 7:30 PM

Kilbourn Hall

Celentano Quartet Award Recitals

Friday, March 6, 2026 at 4:30 PM & 8:30 PM

Hatch Recital Hall

Eastman School Symphony Orchestra

Friday, March 6, 2026 at 7:30 PM

Kodak Hall at Eastman Theatre



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