

ELECTROACOUSTIC MUSIC
STUDIOS @ EASTMAN (EMUSE)

LUDGER BRÜMMER, GUEST COMPOSER

Thursday, March 6, 2025
Hatch Recital Hall
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Deconstructing Double District (2011)

Ludger Brümmer
(b. 1958)

Volker Kuchelmeister, Video 2D Version
Saburo Teshigawara, choreography

Huellas Entreveradas (2018)

Beatriz Ferreyra
(b. 1937)

Artikulation (1958)

György Ligeti
(1923-2006)

Artikulation (1958; with Hörpartitur of Rainer Wehinger)

Anak Koma (2024)

Anak Baiharn
(b. 1999)

World Premiere

Falling (2020)

Ludger Brümmer

ELECTROACOUSTIC MUSIC STUDIOS @ EASTMAN (EMuSE)

Mikel Kuehn, director
Anak Baiharn, Tucker Johnson, Matthew Lam,
Ko Muramatsu, and Connor Simpson, teaching assistants

PROGRAM NOTES

Deconstructing Double District (2011)

Ludger Brümmer

The short piece *Deconstructing Double District* was originally created as music for a choreography by two dancers recorded in 3D. The video used a scanline technique to distort the 3D images. The dancers could be seen and moved above the waist, but everything above a certain line was frozen and shifted downward. This created a kind of dynamic sculpture that was articulated in its spatial nature. The dancers created a quality of movement that varied in the speed and disappearance of one or the other. I understood both the music and the image as lines running towards each other, knowing that at some point they must meet. The climax is the moment when both dancers disappear, which is the end. The piece begins with almost silent, rather subtle sounds that are interrupted by rhythmic beats. From the almost spherical beginning, the piece develops into an orchestral structure. This work stands for clarity of form, efficiency of means, sonority and great musical expressiveness, in which the visual and sonic levels intertwine seamlessly.

Huellas Entreveradas

Beatriz Ferreyra

Huellas Entreveradas (“Intertwined Footsteps”) takes cues from landmark works of Ferraryra’s venerated former colleagues, like Karlheinz Stockhausen’s *Gesang Der Jünglinge* and Iannis Xenakis’ *Diamorphoses*. It’s crafted from voice, flute, and percussion, though she strips them of their timbral familiarity and makes them into raw, startling sound. Ferreyra juxtaposes an expert sense of craft with childlike wonder throughout; the high frequencies of the flute flutter and whip about the stereo field like sparrows, only to plunge the listener into cavernous, rumbling bass tones. For nearly 15 minutes, Ferreyra guides us from the upper stratosphere down into subterranean depths and back up again, a journey that she describes in the liner notes as being like a “hike through an unknown landscape.” At the 11-minute mark, when the sounds of traffic emerge, it gives the sensation of a long-travelled nature trail suddenly opening up onto a paved road.

PROGRAM NOTES

Artikulation (1958)

György Ligeti

Ligeti writes, “I decided to flee from Hungary after the bloody suppression of the uprising of 23 October 1956. My first ‘western’ composition, *Artikulation* (1958), was realized in the Cologne Studio for Electronic Music. This composition, produced purely electronically, resembles an abstract language.” Tonight’s concert features the original 4-channel version and will be played twice: once in its original format, then with the 1970 “Hörpartitur” [diffusion score] created by graphic designer Rainer Wehinger.

Anak Koma (2024)

Anak Baiharn

Anak Koma was constructed from a series of sounds generated by the feedback-driven ring modulation units I created in Max. I harvested these sounds by recording improvisation sessions on the ring modulators. The collected material was then arranged, edited, and refined in Reaper. Beyond the ring modulators, the work also explores how minute sonic details gradually transform over time, particularly in terms of spatialization, phantom imaging, and the spectral qualities of the sounds.

Falling (2020)

Ludger Brümmer

The composition *Falling* uses short sound excerpts from Beethoven's String Quartet Op. 133 (“The Great Fugue”). In this work I was particularly interested in the transitions between the motivic parts, since these passages represent an open or even diffuse situation and undergo interesting harmonic developments without being determined by the motivic dominance. Exciting are the moments of search or orientation before a new material is established. It is precisely in these moments that the listener can least predict what will happen. All the sounds used in the composition *Falling* are taken from the material of Op. 133, which is recognizably in constant motion in changing constellations. In the first half, various algorithms work out melodic aspects of the composition or change its character completely. Changing loops are created, alien chords that interpenetrate each other, and a cycle of constantly changing condensations or disruptions. After several of these algorithmically developed rhythmic, melodic or percussive processes, the work culminates in minute 14 in three layers. These consist of a reverse phrase of 24 bars of the original composition, each transposed up and down an octave and stretched to 12 minutes and 30 seconds. This rearrangement allows Beethoven's material to develop a completely new polyphonic and harmonic substance, even though there is not a single intervention in the

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course of the 24 bars during the 12 minutes, and it is only contrapuntal to itself. The result is a new melodic and harmonic interaction between the now 12 voices of the three layers of 4 voices each. The certainty of being in a harmonic process written by Beethoven's hand gradually disappears and takes on a life of its own. My thanks go to Art no tempo for commissioning this work for this evening.

MEET THE COMPOSERS

Ludger Brümmer holds a Masters in Education from the University of Dortmund and a Masters in Composition from the Folkwang Hochschule Essen. He has worked with choreographer Susanne Linke, Nederlands Dans Theater, Bernd Lintermann and rosalie. He has been commissioned and performed at GRM, Paris, IMEB Bourges, ICMC's in San Jose, Tokyo, Banff, Thessaloniki and other places around the world. He has been a visiting scholar at CCRMA Stanford University, teaching assistant at Folkwang Hochschule, TU Berlin, Hochschule für Gestaltung Karlsruhe, research fellow at Kingston University, lecturer in composition at the Sonic Arts Research Centre Belfast.

Since 2003 he has been Director of the Institute for Music and Acoustics at the ZKM Karlsruhe, later the Hertz Laboratory, and Visiting Professor at the Hochschule für Gestaltung. Since 2017 he is also professor for composition for digital media at the Hochschule für Musik Trossingen and since 2009 member of the renowned Akademie der Künste Berlin. His artistic work focuses on algorithmic composition, physical modeling of sound and visuals, video art, granular synthesis, sound synthesis techniques, spatial music, databases. He developed the spatial audio system at the ZKM, the Klangdom.

Awards include the Folkwang Prize Essen, WDR Prize Cologne, Busoni Prize of the Akademie der Künste Berlin, Golden Nica Ars Electronica 1994 and second prize at Ars Electronica 1997, Larry Austin Award, ICMA, Pierre d'Or Bourges 1997 and 2001, first prize at the Rostrum for Electroacoustic Music of UNESCO, Musica Sacrae 2001, Fribourg, Switzerland. Menzioni D'Onore at the Luigi Russolo Award, Italy and the Stockholm Electronic Music Award.

Recent releases on the Wergo label are the double CDs "Spheres of Resonance" and "Sonic Pattern". "Spheres of Resonance" was selected as one of the five best releases for the German Record Award.

MEET THE COMPOSERS

An important figure since the early days of acousmatic music, **Beatriz Ferreyra** was born in 1937 in Córdoba (Argentina). She studied piano with Celia Bronstein, harmony and musical analysis with Nadia Boulanger, electroacoustic music with Edgardo Canton and composition with Earl Brown and György Ligeti. From 1963 to 1970, she worked in the research department of the French National Television (ORTF), participating in the Group of Musical Researches (GRM) under the leadership of Pierre Schaeffer. She contributed to Schaeffer's monumental book *Traité des Objets Musicaux* (1966) and assisted in the creation of his *Solfège de l'Objet Sonore* (1967).

Anak Baiharn is a composer with a fascination for a diverse array of musical styles. His creative passions encompass electronic music, noise, jazz, spectralism, rock, and minimalism. Anak has participated in and been selected to collaborate with various ensembles, festivals, and organizations, as well as has taken part in competitions such as Red Note Music Composition Competition (finalist 2025 chamber cat.), OSSIA New Music Call for Works (Winner 2024), Bang On a Can Summer Music Festival (with support from Elizabeth and Justus Schlichting and ASCAP), Arditti Quartet, June in Buffalo, Score Follower (Spring 2024), Orkest de Ereprijs (31st Young Composers Meeting), Florida State University Symphony Orchestra, TACETi Ensemble, Borneo Ensemble, and Thailand Philharmonic Orchestra. As a recipient of the Samuel Adler Scholarship, Anak is pursuing a Master of Arts in Composition at Eastman School of Music. He is currently studying in Dr. Evis Sammouris' studio.

Alongside his studies, Anak holds an assistant position at the Electroacoustic Music Studios @ Eastman (EMuSE) under the direction of Dr. Mikel Kuehn. Anak earned a Bachelor of Music in composition from the College of Music, Mahidol University, where he studied with Narong Prangcharoen and Jason Thorpe Buchanan.

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 SERIES CONCERTS

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

KODAK HALL SERIES

Trey Anastasio

Kodak Hall at Eastman Theatre

Wednesday, March 12, 2025 at 7:30 PM

Over the past four decades, composer/guitarist/vocalist Trey Anastasio has forged a singular, multi-faceted career, winning acclaim and garnering accolades across genres and disciplines including rock, classical, musical theatre, and more. He is a founding member of Phish, one of today's most successful and innovative rock bands.

FACULTY ARTIST SERIES

Andrew McCandless, trumpet & Michael Wayne, clarinet

Hatch Recital Hall

Saturday, March 22, 2025 at 7:30 PM

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Musica Nova

Kilbourn Hall

Friday, March 7, 2025 at 7:30 PM

Music of Jeffrey Mumford, John Zorn & Victor Ibarra

Eastman Philharmonia

Kodak Hall at Eastman Theatre

Wednesday, March 19, 2025 at 7:30 PM

Music of Ives, Jeffrey Beal & Shostakovich

with Guest Conductor Leonard Slatkin and Kelly Hall-Tompkins, violin



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