

ELECTROACOUSTIC MUSIC
STUDIOS @ EASTMAN (EMUSE)

ANDREW LEWIS,
GUEST COMPOSER

Monday, April 14, 2025
Hatch Recital Hall
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Soundings (2025)

Andrew Lewis
(b. 1963)

EASTMAN BRASS GUILD

Mark Kellogg, conductor

World Premiere

Journey from *Maa* (1991)

Kaija Saariaho
(1952-2023)

Two Lakes (2023)

Andrew Lewis

Print...? (2007)

Federico Schumacher Ratti
(b. 1963)

hiku, kiku, omou (2025)

Ko Muramatsu
(b. 1995)

Ko Muramatsu, piano

World Premiere

LEXICON (2012)

Andrew Lewis

PROGRAM NOTES

Soundings (2025)

Andrew Lewis

Tonight's EMuSE commission, *Soundings* (2025), is the third in a series of pieces reflecting on the spatial music of Giovanni Gabrieli (1557-1612), the others being *Canzon in Double Echo* (2020) and *Cori Spezzati* (2022). The title *Soundings* refers to the fragments of Gabrieli's *famous Sonata Pian' e Forte* which are heard at different points in the piece (It. sonata = 'sounded'), but also refers to the soundings used to measure ocean depths: the spatial dimensions are based on the patterns of the Thermohaline Circulation, a global system of ocean currents which move heat around the planet and are inextricably linked to the global climate. Musicians placed around the concert hall, together with electroacoustic sounds diffused over 16 loudspeakers, trace the course of these global currents, while muted and unmuted brass timbres convey their different depths, temperatures and salinity. *Soundings* is both a celebration and a lament: a celebration of the divine design of our ocean systems, and a lament for humanity's slow destruction of them. I am grateful to my Bangor colleague Professor Yeung Djern Lenn for the inspiration to use the Thermohaline Circulation to make music, and for her map which provided the template for the spatialisations. My thanks also to Mark Kellogg and the Eastman Brass Guild, whose recording of Gabrieli's Sonata was used in the piece, and for whom the work was composed.

Journey from *Maa* (1991)

Kaija Saariaho

The Ballet *Maa* (1991), choreographed by Carolyn Carlson with music composed by Kaija Saariaho, was the response to a commission from the ballet of the Finnish National Opera. The ballet does not have a plot as such, rather it is built around thematic archetypes such as doors, gates, stepping into new worlds, journeys and the crossing of waters. The first and fifth movements are tape music sections which make use of modifications of instrumental sounds and natural sounds such as footsteps, wind and water. Tonight's performance features the first movement, a fixed media journey of footsteps through various environments...

PROGRAM NOTES

Two Lakes (2023)

Andrew Lewis

Only he, The Giver of Life ...
Precious realities make it rain,
From you comes your happiness,
Giver of life!

— *Nezahualcōyotl* (1402–1472)

Lake Nezhualcōyotl is a reservoir in Chiapas, Mexico, created as part of a hydroelectric power scheme. The dam was completed in 1966, and the area around the original lake flooded. Just a year earlier a similar flooding drowned the village of Capel Celyn in Wales, controversially displacing its Welsh-speaking residents. At both lakes, droughts cause the periodic re-emergence of the drowned buildings, with increasing regularity: a 16th century church at Lake Nezhualcōyotl and the ruins of the Welsh village of Capel Celyn. In Wales, these appearances re-awaken painful memories of past injustices, but they are also a very present reminder of the crisis of climate change, in Mexico, Wales and across the globe. *Two Lakes* was composed in the Electroacoustic Music Studios of Bangor University, Wales, UK. It was awarded the biennial Prix CIME by the International Confederation of Electroacoustic Music in 2023. Materials in the piece were shaped using water level and flow data provided by the Copernicus Climate Change Service and the National River Flow Archive (UK). I am indebted to Dr Iestyn Woolway, of Bangor University's School of Ocean Sciences, for his assistance in accessing and understanding the data.

Print...? (2007)

Federico Schumacher Ratti

Regarding *Print...?* (2007), Federico Schumacher Ratti states, “I have a very modern printer: it serves as a photocopier and scanner, but only very rarely does it properly perform its main function for which I bought it: printing. This piece is dedicated to Bernard Parmeggiani and to all those for whom, from time to time, computers make life hell.”

PROGRAM NOTES

hiku, kiku, omou (2025)

Ko Muramatsu

hiku, kiku, omou (“弾く、聴く、想う”/ “play, listen, think”, 2025) is my first fixed composition integrating a neural network algorithm with live electronics. I designed and trained the network to transcribe piano performance in real-time, feeding detected pitch and pedal states into the electronics for responsive sound processing. The emerging technology forges a novel but weird communication between human and computer – we “speak” to the algorithm and make a dialogue with it. As opposed to the general aesthetic of science in history, the algorithm makes minor mistakes and would never be perfect just as we are. As much as I was fascinated by the architecture’s ability to handle the polyphonic pitch detection task, I am interested in how it unexpectedly responds. The interactive model unfolds a creative space: *hiku, kiku, omou* explores the possibility of reshaping our new perspectives and making human-computer interaction when we face technology.

— Ko Muramatsu

LEXICON (2012)

Andrew Lewis

(PLEASE NOTE: this video contains rapidly flashing images and strobing effects). *LEXICON* is based on a poem written by a 12-year old boy, Tom, in which he tries to articulate his personal experience of dyslexia. By presenting an imaginary sonic and visual journey through the text of the poem, *Lexicon* explores not only the challenges, but also the life-affirming creative potential that dyslexia, and a fuller understanding of it, can bring. As part of the creative process the composer worked with a team of dyslexia experts from the Miles Dyslexia Centre at Bangor University, which enabled the composition of the piece to draw inspiration from recent research in the field. In particular it makes use of growing body of evidence that suggests that, for many people with dyslexia, a deficit in phonological processing (accessing and analysing speech sounds, and also linking them to letters) is more significant than that in visual or attentional processing on their own. This contradicts the popular but less well supported notion that dyslexia is primarily about difficulties in seeing letters and words on the page. Accordingly, *LEXICON* is a work conceived primarily with sound as its raw material, with the visual aspect conveying a metaphorical rather than scientific view of the experience of dyslexia. *LEXICON* was supported by the Wellcome Trust's 'Engaging

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Science' programme, which aimed to use artistic creation as a means of raising public awareness of biomedical science. It was composed in the Electroacoustic Music Studios at Bangor University, with additional material developed at CMMAS, Mexico and the composer's studio.

Sound and Video

Andrew Lewis

Science Team

Dr. Markéta Caravolas (Director, Miles Dyslexia Centre, Bangor University)

Meg Browning

Ann Cooke

Text

Tom Barbor-Might

Readers

Tom Barbor-Might

Martha Lewis

James Bowers

Jenny Mainwaring

Michael O'Boyle

Damien Vadgama

Esme Lewis

MEET THE COMPOSERS

Andrew Lewis studied composition with Jonty Harrison at the University of Birmingham, England. He was one of the original members of BEAST, performing with them throughout the 1980s and early 1990s. His music is concerned with the materiality of sound, and often uses technology in its realisation and performance. He has been commissioned and performed by artists including the BBC National Orchestra of Wales, L'Opéra orchestre national de Montpellier, the Kreutzer Quartet, Psappha and Uproar. Several recordings are available, including two collections of his works, *Miroirs obscurs* and *Au-dèla* (empreintes DIGITALes), and *Schattenklavier* on Shadow Piano (Innova). Awards include a Bourges 'Euphonie d'Or', PRS Prize, Stockholm Electronic Arts, Noroit (France), HEAR (Hungary), ARTS XXI (Spain), CIMESP (Brazil), Destellos (Argentina) and the Prix CIME. Andrew Lewis lives in Bangor, North Wales, where he is Professor of Composition at Bangor University and directs the work of the Electroacoustic Music Studios. He is married with four grown-up daughters.

Kaija Saariaho (1952-2023) is one of the iconic composers of our generation.

Federico Schumacher Ratti (b. 1963) is a Chilean composer born in Santiago. He studied music at the University of Chile and composition, electroacoustics and computer assisted composition in France. His teachers include Nicolas Verin, Philippe Leroux and Jean Luc Herve. He is the founder of the Electroacoustic Community of Chile (CECh).

Ko Muramatsu is a Japanese composer pursuing a Ph.D. at the Eastman School of Music. He graduated at the top of his class with a Bachelor's degree in composition from Nihon University College of Art, where he was awarded a merit-based scholarship. He earned a master's degree in composition at New England Conservatory. His pieces have been performed in Japan and U.S. at various venues, and by several ensembles, including the MIVOS Quartet and Kompass Ensemble. He was selected among a group of composers for a composition workshop with Matthias Pintscher and Toshio Hosokawa at the Suntory Hall Summer Festival 2021. He has studied composition with Hiroyuki Itoh, Naoko Hishinuma, Efstratios Minakakis, Matthew Barber, Daniel Pesca, and Elizabeth Ogonek.

PERSONNEL

EASTMAN BRASS GUILD

Mark Kellogg, conductor

Trumpet

Kirk Morrison

Ted Ekstrand

Benjamin Kim

Layne Sullivan

Jacob Hunkins

Horn

Morgan Chalmers

Lilah Costanzo

Mary Kimble

Alina Liebschner

Aaron Fulton

Trombone

Charley Hibscheiler

Aidan Fuller

Jacob Ellgass

Caleb Albrecht (bass)

Tuba

Logan Wadley

ELECTROACOUSTIC MUSIC STUDIOS @ EASTMAN (EMUSE)

Mikel Kuehn, director

Anak Baiharn, Tucker Johnson, Matthew Lam,

Ko Muramatsu, and Connor Simpson, teaching assistants

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

FACULTY ARTIST SERIES

Nicholas Goluses and Friends

– A 70th Birthday Concert

Hatch Recital Hall

Wednesday, April 16, 2025 at 7:30 PM

KODAK HALL SERIES

Gateways Music Festival Orchestra

Kodak Hall at Eastman Theatre

Thursday, April 24, 2025 at 7:30 PM

Gateways Music Festival in association with Eastman School of Music feels right at home in Kodak Hall. The cornerstone of this program will be William Levi Dawson's Negro Folk Symphony. "I've not tried to imitate Beethoven or Brahms, Franck or Ravel—but to be just myself, a Negro," William Dawson remarked in a 1932 interview. "To me, the finest compliment that could be paid my symphony when it has its premiere is that it unmistakably is not the work of a white man."

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

THE RAY CONNIFF JAZZ SERIES

Eastman Jazz Ensemble

& Eastman New Jazz Ensemble

Kodak Hall at Eastman Theatre

Tuesday, April 15, 2025 at 7:30 PM

Eastman Wind Orchestra

Kodak Hall at Eastman Theatre

Wednesday, April 16, 2025 at 7:30 PM

CHAMBER MUSIC EXTRAVAGANZA

Guitar and Wind Recital

Hatch Recital Hall

April 18, 2025 at 7:30 PM



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