

ELECTROACOUSTIC MUSIC  
STUDIOS @ EASTMAN (EMUSE)

**KOTOKA SUZUKI**  
**鈴木琴香,**  
**GUEST COMPOSER**

Thursday, September 26, 2024  
Hatch Recital Hall  
7:30 PM



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

## PROGRAM

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**Badminton Bis** (2015)

Ana Dall'Ara-Majek  
(b. 1980)

**Choruses** (2021/24)

Tucker Johnson  
(b. 1999)

Floris Van der Veken, alto saxophone

**Epiphyllum Oxypetalum** (2009)

Kotoka Suzuki  
(b. 1971)

**White Noise** (2007)

Dennis H. Miller  
(b. 1951)

**Unlocking the Keys** (2021)

Mikel Kuehn  
(b. 1967)

**Umidi Soni Colores** (2002)

Kotoka Suzuki

Claudia Rohrmoser, video artist

**Mortuos Plango, Vivos Voco** (1980)

Jonathan Harvey  
(1939-2012)

## PROGRAM NOTES

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### **Badminton Bis** (2015)

Ana Dall'Ara-Majek

*Badminton Bis* (2015) is a “rematch” of a badminton game from a former piece I composed several years ago. Unpredictable action’s game, surprise effects, turnaround, anticipation versus reaction, high serve, low serve, attacking clear, drop shot, net shot, smash, slice, backhand play... the game’s rhythm becomes the music’s rhythm.

### **Choruses** (2021/24)

Tucker Johnson

Underlying *Choruses* is a cyclic harmonic structure whose features and intervals influence its ever-changing, improvisation-like surface. The musical surface recasts this underlying structure during 29 repetitions-- 29 "choruses" that present many allusions to Jazz and Free Jazz. The initial version of *Choruses* was completed during one of the latter COVID lockdowns as a work for unaccompanied alto saxophone. This new version, created for Floris Van der Veken, incorporates an ambisonic, electroacoustic component: a geometric resonant expression of the work's structure that transforms and interacts with the soloist. I want to dedicate this work to Tampa Bay saxophonist David Pate, whose tremendous impact on my early musical life resonates far beyond then.

### **Epiphyllum Oxypetalum** (2009)

Kotoka Suzuki

*Epiphyllum Oxypetalum (Queen of the Night)* (2009) evokes the imaginary places of my dreams. In them, I sometimes fly through imaginary landscapes that are in turn breathtakingly beautiful and hauntingly eerie: over a jungle landscape of moving trees covered with colorful flowers in full bloom; under a deep and dark sea miles away from the shore; or along a cliff overlooking thousands of rocks climbing on their own accord under a full moon. Over the years, I have sketched these fantastical places when I wake in hopes that I would be able to revisit them. Although I have never been able to revisit any of these places, they have made lasting impressions on me. The work was realized at the TU-Berlin Electronic Music Studio and funded by the George A. and Eliza Gardner Howard Foundation. It was premiered at the Ultraschall Music Festival in 2009 (Berlin, Germany).

## PROGRAM NOTES

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### **White Noise (2007)**

Dennis H. Miller

*White Noise* (2007) is a fast-paced work in which the flow of events is constantly disrupted. The title stems both from the use of noise as a means to generate the visual and musical elements, as well as to highlight the color palette in the central section of the piece. White Noise is characterized by constantly shifting perspectives and abrupt juxtaposition of elements. The overall continuity of the work is governed by the formal design of the music, which was composed in its entirety before the images were created. The abrupt, shifting phrasing in the music guides the flow of events.

### **Unlocking the Keys (2021)**

Mikel Kuehn

*Unlocking the Keys* (2021) is a fixed-media Ambisonic work that explores three dimensional sonic space. The title serves as a metaphor for searching out (i.e., “unlocking”) the potential of sounds created from recorded piano sources, which start out abstract in nature and fully reveal themselves in the middle of the piece.

### **Umidi Soni Colores (2002)**

Kotoka Suzuki

*Umidi Soni Colores* (2002) was originally composed for a three-dimensional spatial environment (8 channels/3 videos/15 transparent screens). This collaborative work was premiered in Parochialkirche in Berlin during the Inventionen festival in 2002 and was specifically written for the space. Parochialkirche is the oldest church in Berlin and its interior and tower were completely destroyed in 1944. Inspired by the architectural space and the haunting presence of the church, the surreal narrative structure and the audio/visual materials used in this work (stone, water, and fire) reflect the spirit of this particular space. The sudden non-narrative ornamental figures that break up the work into separate movements reflect the techniques of early fresco art. This work was realized at Technical University of Berlin Electronic Studio. It was selected as the winning work in the Multimedia Category at the 30th Bourges International Electroacoustic Music and Sonic Art Competition in France. Claudia Rohrmoser, video

## PROGRAM NOTES

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**Mortuos Plango, Vivos Voco** (1980)

Jonathan Harvey

*Mortuos Plango, Vivos Voco* is a reflection of my experiences at Winchester Cathedral where my son Dominic was a chorister from 1975-1980. It is based on his voice and that of the great tenor bell. This enormous black bell of superhuman power has inscribed upon it: HORAS AVOLANTES NUMERO MORTUOS PLANO: VIVOS AD PRECES VOVO (I count the fleeing hours, I lament the dead: I call the living to prayers). This serves as the boy's text. The pitch and time structure of my work is entirely based on the bell's rich, irregular harmonic spectrum, a structure neither tonal nor dodecaphonic nor modal in any western or oriental sense, but unique to itself. The eight sections are each based on one of the principal eight lowest partials. Chords are constructed from the repertoire of 33 partials; modulations from one area of the spectrum to another are affected by glissandi. Constant transformations between the spectrum of a vocal vowel and that of the bell are made by internal manipulation of the two sounds' components. The walls of the concert hall are conceived as the sides of the bell inside which is the audience, and around which (especially in the original 8-channel version) flies the free spirit of the boy. The work was commissioned for IRCAM by the Centre Georges Pompidou and first performed at the IRCAM day in the Lille Festival on 30 November 1980. It was made at IRCAM with the helpful assistance of Stanley Haynes in July-August 1980.

## MEET THE GUEST COMPOSER

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**Kotaka Suzuki / 鈴木琴香** is a composer focusing on both multimedia and instrumental practices. She has produced several large-scale multimedia works, including spatial interactive audio-visual work for both concert and installation settings, often in collaboration with artists and scholars from other disciplines. Her work engages deeply in the visual, conceiving of sound as a physical form to be manipulated through the sculptural practice of composition. Her work often reflects on life, breath and wind.

Suzuki's work has been featured internationally by performers such as Arditti String Quartet, eighth blackbird, Pacifica String Quartet, Continuum, Nouvel Ensemble Moderne, Modelo 62, Mendelssohn Chamber Orchestra (Germany), UMS'n JIP, and Earplay Ensemble, at numerous venues and festivals such as Deutschlandradio-Ultraschall Berlin, Lucerne Festival, Stanford Live, ISCM World Music Days (Tallinn, Vancouver & Hong Kong), ZKM Media Museum, Inventionen, The Stone (NY), Ars Musica (Belgium), Museo Nacional Centro de Arte Reina Sofía (Spain), 21C Music Festival (Canada), San Francisco Tape Music Festival, ICMC (Shanghai, Utrecht, Ljubliana, New York, Montreal, Belfast, Barcelona & Havana), Seoul International Computer Music Festival (Korea), New Music Miami, The Renaissance Society, New York City Electroacoustic Music Festival, SinusTon Festival (Germany), sound:frame Festival (Austria), VideoEx (Switzerland), Klangwerkstage (Germany), and Music at the Anthology MATA (NY). Among the awards she has received include DAAD Artists-in-Berlin Program (Germany), Bourges First Prize in Multimedia (France), First Prize in Musica Nova International Electroacoustic Music Competition (Czech Republic), Global Music Awards (Gold Medal), Russolo-Tratella Electroacoustic Music Competition (Finalist), Norton Stevens and North Shore fellowships from the MacDowell Colony, Howard Foundation Fellowship, New Music USA, Gerald Oshita Fellowship from Djerassi, and Robert Fleming Prize from Canada Council for the Arts. She has held residencies at MacDowell Colony, Yaddo, Djerassi, Ucross and Center for Arts and Media (ZKM).

She received a B.M. degree in composition from Indiana University and a D.M.A. degree in composition at Stanford University, where she studied with Jonathan Harvey. Additional professional training include IRCAM Composition Summer Workshop (France), June in Buffalo (NY),

## MEET THE GUEST COMPOSER

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Domaine Forget (Canada) with York Höller, and Voix Nouvelles Academy at Fondation Royaumont (France) with Brian Ferneyhough and Franco Donatoni. She taught at the University of Chicago and Arizona State University, and is currently an Associate Professor in Music at the University of Toronto Scarborough (UTSC) with a graduate appointment at the Faculty of Music. Her work is published on Starkland, Edition RZ, Albany Records, EMF Media, and IMEB records. She is an associate composer at the Canadian Music Centre since 2001.

## MEET THE COMPOSERS

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**Ana Dall'Ara-Majek** is a composer and sound artist living in Montreal. She is interested in studying how instrumental, electroacoustic and computational-thinking approaches interact in composition. She's been active for composing electroacoustic/mixte works and performing live electronic music. Her musical work is published at Kohlenstoff Records, Empreintes DIGITALEs and Editions Henri Lemoine.

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

**Dennis H. Miller** received his Doctorate in Music Composition from Columbia University in 1981 and was on the Music faculty of Northeastern University in Boston from 1981-2018. His mixed media works, which illustrate principles drawn from music composition applied to the visual domain, have been presented at numerous venues throughout the world, most recently the London Experimental Film Festival, the Hong Kong Arthouse Film Festival, the Punta y Raya Festival (Karlsruhe, Germany), the New York City Electroacoustic Music Festival, the Festival 2 Visages Des Musique Électroacoustiques (Brussels), the Free Spirit Film Festival (Himachal Pradesh, India) and the Largo Film Awards screening (Lahksa, Tibet). Exhibits of his 3D still images have been held at the Boston Computer Museum and the Biannual

## MEET THE COMPOSERS

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Conference on Art and Technology of Connecticut College and are published in *Sonic Graphics: Seeing Sound* (Rizzoli Books) and *Art of the Digital Age* (Thames and Hudson). Miller was the founder and artistic director of the Visual Music Marathon (2004 – 2018), a program that produced and curated screenings of new audiovisual works around the world. His music and visual artwork are available at his website, [www.dennishmiller.com](http://www.dennishmiller.com). He currently resides in rural New Jersey.

**Mikel Kuehn** is a member of the Eastman Composition faculty and is director of the Electroacoustic Music Studios @ Eastman (EMuSE). [mikelkuehn.com](http://mikelkuehn.com)

**Jonathan Harvey** (1939-2012) was one of the iconic composers of the late 20<sup>th</sup> century. More information can be found at [jonathanharveycomposer.com](http://jonathanharveycomposer.com)

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## ELECTROACOUSTIC MUSIC STUDIOS @ EASTMAN (EMuSE)

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Mikel Kuehn, director  
Anak Bailharn, 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

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Tickets for all series concerts can be purchased at [EastmanTheatre.org](https://EastmanTheatre.org)

### KODAK HALL SERIES

## An Evening with Leslie Odom, Jr.

Kodak Hall at Eastman Theatre

Friday, September 27, 2024 at 8:00 PM

Leslie Odom, Jr. is a two-time Academy Award nominated, Tony and Grammy Award-winning, three-time Emmy Award nominated actor, singer, songwriter, and entertainer. He is best known for his breakout role as Aaron Burr in the hit musical *Hamilton* on Broadway, as well as his critically acclaimed performance as legendary soul singer Sam Cooke in Regina King's 2020 film, *One Night in Miami*. He will perform songs from his five full-length albums.

### MELIORA WEEKEND

## Morning Chamber Music

Hatch Recital Hall

Saturday, September 28, 2024 at 11:30 AM

\*Free, but requires registration for Meliora Weekend

Music of Dvořák, Bartók, and Shostakovich

## UPCOMING STUDENT ENSEMBLE CONCERTS

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All student performances are free unless otherwise noted.

### MELIORA WEEKEND

## Brass Cavalcade

Kilbourn Hall

Saturday, September 28, 2024 at 2:30 PM

### MELIORA WEEKEND

## Eastman Wind Ensemble:

## A Donald Hunsberger Tribute

Kodak Hall at Eastman Theatre

Saturday, September 28, 2024 at 7:30 PM

Music of Plog, Rachmaninoff, Khachaturian, and John Williams  
(arrangements by Hunsberger)



For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.



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