University of Rochester
Eastman School of Music

ELECTROACOUSTIC MUSIC STUDIOS @ EASTMAN (EMUSE)

Friday, October 23, 2026
Hatch Recital Hall
7:30 PM

PROGRAM

Polylogue (2026) — Ko Muramatsu (b. 1995)

Aidan Chase, percussion

Marcel (2025) — Stefano Mele Hernández (b. 1999)

Spiel (2026) — Ian T. Jones (b. 2001)

Petite musique sentimentale (1984) — Yves Daoust (b. 1946)

Ethan Resnik, piano

Last Beer, I Swear (2026) — Matthew Lam (b. 1999)

…and I swing between consciousness and instinct… (2026) — Haoyi Zhang (b. 2005)

Benjamin Small, baritone saxophone

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

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.

TEXT

Marcel (2025)
Sayuri Sánchez

Sobre el mar una caja cubierta de plástico blanca.

Un hombre y su velero dentro de la caja.

Restos de náufrago y una rueda de bicicleta con su horquilla sostenida sobre un banco.

Supongamos que podemos

tocar la pieza:

hacerla rodar sobre todos sus ejes.

Emerge un joven planeta de caucho.

...and I swing between consciousness and instinct… (2026)
Haoyi Zhang

I am the body, the instrument, and the sound.
time slowly gathers my fragments,
shaping me— piece by piece

into form.
refining, carving, shaping.
more refining.

And suddenly— the energy breaks through

my throat,

carrying my fragments
into the deepest valleys—

echoing.

I drift, I sink, I gather, I disperse;
and I swing between consciousness and instinct.

PROGRAM NOTES

Polylogue (2026) Ko Muramatsu

After five years since leaving Japan for the United States, I have gradually adapted to my new environment. Now, I feel I have gained some confidence and objective insight, which motivated me to work on cultural difference in music. Both personally and musically, I am intrigued by contrasts in linguistic characteristics, which include not only rhythm, pacing, salient resonances, but also idiomatic expressions and grammatical principles. They often appear to be perceptible even without understanding the language itself.

Beyond language, our perspective on verbal discourse also diverges: we often perceive information differently and respond in ways that the other may not even anticipate. This idiosyncrasy has may well reshaped my thinking process. For me, recognizing these differences is just fun and fascinating. Here, the idea of "translation" came to me—the act of (un)intentional shifting between languages, where nuance and modes of expression are subtly altered to suit the context of the target language.

As I started composing *Polylogue*, I turned to Anne Sexton's poem *The Ballad of the Lonely Masturbator*. Reading through the poem, I resonated with its sense of intensified loneliness. Solitude, despair, and anger seem to converge and overpower her, and the directness of English expression, in my opinion, powerfully conveys these intense emotions. In contrast, Japanese expression often tends toward subtlety and restraint: it favors allusion, or even silence, as a means of emotional communication. With this in mind, I created a Japanese translation of the poem.

Polylogue is composed from recitations of the poem in both the original English and the translated Japanese. The use of the two languages adds further layers to the emotional core of the poem, exploring how these two cultural frameworks articulate the same text in distinct yet equally compelling ways.

Polylogue is dedicated to Cass Lo, with whom I closely collaborated throughout the process. I would also like to thank Lily Sumida and Yuina Nakagiri for their recitations, and for their invaluable inspirations through our conversation. The collaboration process was fundamental of the piece, and it added further depth to the translating ideas across languages and text/music relationship.

— *Ko Muramatsu*

Marcel (2025) Stefano Mele Hernandez

Thanks to Sayuri for her incredible poetry, which to this day keeps me busy trying to build a decent vessel for her words. Thanks to Sarah and Yayis for lending me their voices, and to Skoll, for his feline company during the recordings.

— *Stefano Mele Hernandez*

Spiel (2026) Ian T. Jones

Spiel is composed entirely from processed samples of my vintage 1930s Deagan glockenspiel.

— *Ian T. Jones*

Petite musique sentimentale (1984) Yves Daoust

Street traffic, radio traffic reports, weather forecasts. Winter ambiance in Montréal. Everyday sounds, from urban banality which are sporadically confronted — during a pause in the urban rumble — by a chord on the piano, as if it had escaped though a half-opened window. Nostalgic colour, a little too sweet, that seems to come from elsewhere, from another era, another city. *Petite musique sentimentale* [Miniature Sentimental Music] was realized at the composer's studio in 1984 and premiered by the pianist Anne Berteletti on January 20, 1985, at the Studio 106 of Radio France in Paris. This piece was commissioned by Belgium National Radio's producer Harry Halbreich.

— *Yves Daoust*

Last Beer, I Swear (2026) Matthew Lam

Thanks Ko Muramatsu for the beer and the inspiration of the piece.

— *Matthew Lam*

MEET THE COMPOSERS

Stefano Mele Hernandez is a composer interested in the study of contemporary art aesthetics and critical theory. He is currently pursuing a PhD in Composition at the Eastman School of Music, where he also serves as a Teaching Assistant at the Electronic Music Studios at Eastman (EMuSE). For any additional information, just ask.

Composer and percussionist **Ian T. Jones** writes atmospheric, rhythmically driven music combining colorful orchestration with electronics and electronic-inspired techniques. His work explores psychology, social issues, and everyday life through acoustic, electroacoustic, and film music. His music has been performed throughout the United States as well as internationally. Ian holds a Bachelors in Music from the University of North Carolina at Greensboro and is currently pursuing an M.A. at the Eastman School of Music, where he serves as a graduate assistant.

Yves Daoust studied classical music (piano and composition) at the Conservatoire de musique de Montréal, then studied analysis and composition in Paris under Gilbert Amy. Later, he trained from 1973 to '75 at the Groupe de musique expérimentale de Bourges (GMEB, known since 1995 as the Institut international de musique électroacoustique de Bourges (IMEB)).

Interested in the aesthetic of the Groupe's composers, and more specifically influenced by the "virtual cinema" concept championed by Alain Savouret, Daoust developed the foundations of his own electroacoustic art. His very first two works already pointed at his main directions: *Paris, les Grands-*

magasins (1976): sounds from our daily environment, daily life moments captured (phonography) — and; *Quatuor* (1979): musical heritage revisited.

Yves Daoust remained in touch with the IMEB until it was deplorably closed in 2011. He has composed many works on commissions from the Institut.

Between 1976 and '79, Daoust worked as a sound designer at the National Film Board of Canada (NFB). Then, in 1980, he started teaching at the music conservatories in Québec City and Montréal, where he would develop a five-year program in electroacoustic composition. He retired from the conservatory in 2011.

Beside his teaching activities, Daoust has contributed to the development of an electroacoustic scene in Québec. He was very active in 1978 in founding and developing the first organization in the country devoted to the promotion and presentation of electroacoustic music, the Association pour la création et la recherche électroacoustiques du Québec (ACREQ). This organization presented electroacoustic concert series and events in various venues in Québec (official concert halls, public spaces, museums…). It also helped propagate the concept of "sound projection" across North America. It has used radio airwaves and participated in international tribunes, and its members have developed study programs in Québec's professional musical training institutions. The ACREQ would become a key player in the development of electroacoustic arts in Québec and Canada.

So-called mixed music, where instrumental and electroacoustic composition learn to share the spotlight, represents a major aspect of Daoust's œuvre. *Valse* (1981), for instrumental ensemble and fixed medium, is the starting point of a unique writing process where "nature" and "culture" cohabit through discourses that run parallel to each other instead of fusing with one another. *Chorals ornés* (2007-08, 09) follows in the footsteps of this parallel-based approach. Daoust's œuvre has also been marked by a long-standing collaboration with Mimes Omnibus and its director Jean Asselin.

Considering that it is imperative to invest in young people, Yves Daoust has devoted since 2013 most of his energy to the articulation of a new, creativity-based approach to teaching music in schools. Inspired by the Gmébogosse, a kind of portable mini-studio invented and developed by the GMEB in the 1970s, he and a team of collaborators have developed the Fonofone, an intuitive and fun digital application for music creation, adaptable to all school levels.

In 2009, Yves Daoust received a lifetime achievement award: the Prix Serge-Garant from the Fondation Émile-Nelligan.

Born and raised in Hong Kong, **Matthew Lam** is an active composer of acoustic and electroacoustic music and an enthusiast of contemporary music style. His music experiments on a wide array of sounds and timbre with contemporary instrumental techniques and electronics, and integrates electroacoustic elements into acoustic music. His recent interests include saturation in music and ambisonics. Winning multiple awards, his works were featured in numerous events, including ACO Earshot (USA), June in Buffalo (USA), International Rostrum of Composers (Netherlands), TagTEAMS (Thailand), Espacios Sonoros (Argentina), Paysages | Composés (France), and International Review of Composers (Serbia). Recent accolades include ARTZenter Emerging Composer Completion Grant, Doming Lam Composition Award 2026, and Wayne Brewster Barlow Prize. Groups such as the Hong Kong Philharmonic Orchestra, Toledo Symphony, Kalamazoo Symphony Orchestra, San Francisco Contemporary Music Players, Hong Kong New Music Ensemble, Mivos Quartet, and [Switch~ Ensemble] are among the many who have presented Lam's music. He is currently pursuing his doctoral studies at Eastman School of Music and serves as a teaching assistant at Electroacoustic Music Studios at Eastman.

Ko Muramatsu is a Japanese composer based in New York, whose work spans acoustic, electroacoustic, and audiovisual music. His music explores the relationship between physical and virtual spaces, often incorporating live electronics, interactive systems, and multimedia elements. He graduated at the top of his class with a B.A. in Composition from Nihon University College of Art, where he received a merit-based scholarship, and earned an M.M. in Composition with a minor in Music Theory from the New England Conservatory. His music has been performed internationally by ensembles and musicians including MIVOS Quartet, Kompass Ensemble, Aki Kitajima, Yuki Yoshimi, and Chihiro Asano. His acoustic music was selected for the Suntory Hall Summer Festival 2021 Music Composition Workshop, where he worked under the supervision of Matthias Pintscher and Toshio Hosokawa. His electroacoustic works have been presented by festivals and organizations including the New York City Electroacoustic Music Festival (NYCEMF), the Society for Electro-Acoustic Music in the United States (SEAMUS), and the Thai ElectroAcoustic Music Society (TEAMS).

Haoyi Zhang is a composer currently based in Rochester, NY. Her music has been performed across Europe, Asia, and North America, by professional ensembles such as Mivos Quartet, Hashtag Ensemble, etc. She also had the privilege of receiving guidance from composers including Simon Steen-Andersen, Ondřej Adámek, Wojciech Błażejczyk, Elizabeth Ogonek, Daniel Pesca, etc. Currently, she is pursuing a Bachelor's degree of composition under the tutoring of Dr. Evis Sammoutis at the Eastman School of Music. Her practice centers on exploring the boundaries between electronic music, visual and interactive media, and traditional instrumental writing. Her musical language draws from close observations of nature, the underlying relationships between things, and a sensitivity to the passage of time.

MEET THE ARTISTS

Benjamin Small (he/him) is a classical saxophonist, music theorist, arts leadership candidate, and a 4th year student at the Eastman School of Music in Rochester, NY. Ben started playing saxophone at the age of 8, and since then, there has been no going back. He is best known for his storytelling and charisma within his performances, and is extremely passionate about creating a broader playing-field for the classical saxophone, as well as informing others about the complexities in contemporary music. While being a soloist, he also takes part in the Petrichor Reed Quintet, Eastman Saxophone Project, Wind Ensemble, Symphony Orchestra, Musica Nova and OSSIA. His current professors include Dr. Chien-Kwan Lin, Matthew Curlee, Jonathan Dunsby, Landon Morrison, and Matthew Brown. His previous teachers include Erich Cawalla and R. David Cooper.

Aidan Chase is currently pursuing a degree in music education and percussion performance at the Eastman School of Music. So far at Eastman, Aidan has performed in both the Eastman Wind Ensemble and Eastman Philharmonia, along with various chamber ensembles. Recent performances include Ardean Watts' *Mark V Marimba Toccata*. Aidan studies percussion primarily with Professor Michael Burritt, timpani with Professor Charles Ross, orchestral percussion with Professor Mark Hodges, and drumset with Professor Kyle Peters.