

ELECTROACOUSTIC MUSIC  
STUDIOS @ EASTMAN (EMUSE)

**HUBERT HOWE,**  
GUEST COMPOSER

**DANA CRYSTER &  
RYAN HARDCASTLE,**  
GUEST PERFORMERS

Thursday, September 25, 2025  
Hatch Recital Hall  
7:30 PM



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

## PROGRAM

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**Vent Nocturne** (2006)  
Sombres miroirs  
Soupirs de l'obscur

Kaija Saariaho  
(1952-2023)

Ryan Hardcastle, viola

**Inharmonic Fantasy No. 20** (2025)

Hubert Howe  
(b. 1942)

*World Premiere*

**Dancing in the Ether** (2020)

Mikel Kuehn  
(b. 1967)

**RedDeadRouletteReconstruction** (2025)

Nattakon Lertwattanaruk  
(b. 2006)

*American Premiere*

**Inharmonic Fantasy No. 6** (2017)

Hubert Howe

Dana Crytser, flute

**Estuaries 4** (2021)

Bret Battey  
(b. 1967)

## PROGRAM NOTES

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### **Vent Nocturne** (2006)

Kaija Saariaho

The idea for *Vent Nocturne* (Night Wind) first occurred to me while I was reading a bilingual edition on the poems of Georg Trakl. This synchronicity of the two languages – German and French – led me to muse on the relationship between the viola and electronics. The work is in two parts: "Sombres miroirs" (Dark Mirrors) and "Soupirs de l'obscur" (Sighs of the Obscure). These, as their names suggest, focus first on symmetrical thinking and then on the variation of the glissando, not unlike a sigh, that rounds off the phrases. To me the sound of the viola has always suggested that of breathing, which, along with the wind, became a major element of the electronic part.

— *Kaija Saariaho*

### **Inharmonic Fantasy No. 20** (2025)

Hubert Howe

When frequencies of a harmonic spectrum are shifted up, the pitch of the shifted partials gets less and less the higher you go, Nevertheless, this process puts the partials of very high notes into the range exceeding the limits of human perception, so you cannot use these. The inharmonic partials in this work are shifted up by a ratio of  $2/5$ , which is almost a tritone for the fundamental, but by the 24th partial nearly the same as the harmonic frequency. Nevertheless, because of the inharmonicity, the partials never create the sensation of pitch. There are sections of the piece where the pitch modulates slowly, more creating the impression of uncertainty than glissando. As the piece progresses, sounds begin to move slowly, but increasing so that in the exact center of the piece, they make a complete revolution from where they began to both sides of the listening space and then back to where they started. In the quad and octophonic versions of the piece, the sounds move around the edges of the space rather than just back and forth. The piece was composed in 2025 and synthesized by the Csound program.

### **Dancing in the Ether** (2020)

Mikel Kuehn

*Dancing in the Ether* is a fixed media Ambisonic work composed of synthesized sounds that explore three dimensional sonic space. While the narrative for the piece is abstract, the synthetic sounds are designed to play on references to “real world” sounds, perhaps conjuring occasional déjà vu moments for the listener.

## PROGRAM NOTES

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### **RedDeadRouletteReconstruction** (2025)      Nattakon Lertwattanak

The sounds heard in *RedDeadRouletteReconstruction* are constructed nearly exclusively with two sources: the mechanical churn of revolvers sampled from the video game *Red Dead Redemption 2* (2018), and fragments of Red Velvet's 2016 hit title track *Russian Roulette*. In their original contexts, these sounds suggest play—stylized video game violence, catchy bubblegum pop hooks, glossy surfaces. Here, they are recast: disassembled, distorted, and folded into a brutal world where relentless repetition turns schizophrenic.

### **Inharmonic Fantasy No. 6** (2017)      Hubert Howe

My *Inharmonic Fantasy No. 6* develops sounds similar to what I have employed in my other inharmonic fantasies. In all these works, the sounds are undergirded by simple melodies which are harmonized with inharmonic elements. In this work, the flute plays the underlining melody explicitly, while the computer plays the inharmonic sounds. There are two basic kinds of sounds that are used in the piece: those in which the components fade in and out over the course of the tone and those in which the components are attacked individually. These are represented by the instruments that are designated "1" and "2" respectively in the score. The piece begins with the first instrument and then introduces the second, and at the climax both are playing together.

### **Estuaries 4** (2021)      Bret Battey

*Estuaries 4* is the fourth and final part of the author's "Estuaries" audio-visual series, which can be viewed as a series of standalone works or ultimately as one large, multi-movement work. *Estuaries 4* explores contrasts between intense and frenetic textures and a gentler poetics, with the latter expressed in part through visualisation of the mathematical Rosenbrock function. The "Estuaries" series involves visualizing Nelder-Mead optimization, a process used by mathematicians to find solutions to complex, multi-variable problems that cannot be addressed by solving equations. We see the results of many such routines searching for the brightest points in a source image or maxima/minima of a function. The music was created with the author's Nodewebba software, which interlinks pattern generators to create complex emergent behaviours. *Estuaries 4* was awarded Best Video in the MuVi6 Visual Music Award 2022 (Granada, Spain), Best Regional Music (Europe) Award 2022 from the International Computer Music Association, and the Award of Distinction: Video Music from Prix CIME 2023.

## MEET THE GUEST COMPOSER

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**Hubert Howe** was born in Portland, Oregon and grew up in Los Angeles, California, where he began his musical studies as an oboist. He was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School from 1974 through 1994. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College.

He has been a member of the Society of Composers, Inc. since its founding in 1965 and served on the Executive Committee from 1967 to 1971. He served as President of the U.S. section of the League of Composers/International Society for Contemporary Music from 1970 until 1979, in which capacity he directed the first ISCM World Music Days in 1976 in Boston, the first time that festival was ever held in the United States. In 1980, he received a commission from the CSC at the University of Padua, Italy, for his composition *Astrazioni* (Abstractions), which was presented at the Biennale of Venice.

He is a member of the International Computer Music Association and directed the International Computer Music Conference at Queens College in 1980. In 1994, he was the composer-in-residence at the Third Annual Florida Electroacoustic Music Festival at the University of Florida in Gainesville. He is also a member of SEAMUS. He has been a member of BMI and the American Composers Alliance since 1974 and served as President from 2002 to 2011. He is a member of the New York Composers Circle and has served as Executive Director from 2013 to 2024. In 2009, he founded the New York City Electroacoustic Music Festival, and he continues as Director. He is also a member of the Association for the Promotion of New Music (APNM).

Recordings of his computer music have been released by Capstone Records (Overtone Music, CPS-8678, Filtered Music, CPS-8719, and Temperamental Music and Created Sounds, CPS- 8771) and Ravello Records (Clusters, RR 7817), ABLAZE Records (Electronic Music Masters Vol. 2, ar-00013), and Centaur Records (Harmonic and Inharmonic Fantasies, CRC 3579).

## MEET THE COMPOSERS

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**Kaija Saariaho** (1952–2023) was a leading voice of her generation of composers, in her native Finland and worldwide. She studied composition in Helsinki, Freiburg and Paris, where she lived from 1982 to her death. Her studies and research at IRCAM, the Parisian center for electroacoustic experimentation, had a major influence on her music, and her characteristically luxuriant and mysterious textures were often created by combining live performance and electronics.

Originally from Bangkok, **Nattakon Lertwattananuruk** (b. 2006) is a composer and performer whose work investigates the relationship between anthropogenic presence and contemporary ecological conditions. His works often engage with microscopic musical materials abstracted from their original contexts, instruments as a site of physical exploration and extension, and the integration of multimedia in dialogue with the concert setting. He is a recipient of the Distinguished Prize at the SCG Young Thai Artist Award (2022, 2024) and has collaborated with ensembles including Tacet(i), the Thai Youth Orchestra, Kul-Gänte, and Duo Dubois. His work has been presented at numerous international festivals, such as the Thailand New Music and Arts Symposium, IntAct Festival, Thailand International Composition Festival, Princess Galyani Vadhana International Music Festival, and the China-ASEAN Music Festival. Nattakon is currently pursuing a Bachelor of Music in Composition at the Eastman School of Music in Rochester, New York, where he studies under Dr. Evis Sammoutis.

**Mikel Kuehn** (b. 1967) is a member of the Eastman Composition faculty and is director of the Electroacoustic Music Studios @ Eastman (EMuSE).

**Bret Battey** (b. 1967) is Professor of Audiovisual Composition with the Music, Technology, and Innovation Research Group at De Montfort University, Leicester, UK. He creates electronic, acoustic, and audiovisual concert works and installations, with a focus on generative techniques. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and he has received recognitions and prizes from Austria's Prix Ars Electronica, France's Bourges Concours International de Musique

## MEET THE COMPOSERS

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Electroacoustique, Spain's Punto y Raya Festival, MADATAC and MuVi, Abstracta Cinema of Rome, Amsterdam Film eXperience, the Texas Fresh Minds Festival, the International Computer Music Festival, Prix CIME, and the Red Stick International Animation Festival for his sound and image compositions. He pursues research in areas related to algorithmic music, haptics, and image and sound relationships. He completed his masters and doctoral studies in Music Composition at the University of Washington and his Bachelors of Music in Electronic and Computer Music at Oberlin Conservatory. His primary composition and technology teachers have been Conrad Cummings, Richard Karpen, and Gary Nelson. He also served as a Research Associate for the University of Washington's Center for Digital Arts and Experimental Media.

## MEET THE PERFORMERS

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Violist **Ryan Hardcastle** maintains a varied career as a performer, pedagogue, and music historian. He is currently on faculty at Nazareth University–School of Music, where he teaches viola and music history. Previously, Ryan served as Visiting Assistant Professor of Viola at SUNY Potsdam–Crane School of Music. In recent years, Ryan has dedicated his attention to unknown works from the former Soviet Union. These lectures and recitals have resulted in the American premiere of works by Schnittke, Weinberg, Grigori Frid, Volkonsky, and Druzhinin. As a two-time Presser Grant recipient, Ryan is currently at work on a book titled, *1985: A Year of Triumph and Trauma in the Life of Alfred Schnittke*. The book explores aspects of memory, cerebrovascular disease, and refreshing discussions of Schnittke's music including his Viola Concerto, Cello Concerto No. 1, Concerto for Mixed Chorus, String Trio, and Concerto Grosso No. 3. In addition to this project, Ryan is transcribing a late, unpublished work by Schnittke. As a soloist and chamber musician, Ryan has appeared with WXXI-Rochester, Chamber Music Society of Rochester, and June in Buffalo. A native of Missouri, Ryan joined the American Wild Ensemble in 2021 to celebrate the bicentennial of Missouri's statehood. The Ensemble commissioned six composers to write new works inspired by the culture and history of the state. In May 2023, Ryan had the privilege of presenting Rebecca Clarke's Viola Sonata at the George Eastman House in Rochester, NY celebrating the centennial of the composer herself performing the work in Eastman's front parlor in 1923.

## MEET THE PERFORMERS

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Originally from Greenville, South Carolina, **Dana Crytser** is a flutist and environmentalist based in Rochester, NY. As a performer, Dana seeks to celebrate soundscapes of the natural world by bringing music into and recognizing the aural beauty inherent in outdoor spaces. She has spent considerable time exploring the role that art and music have to play in combating climate change and aims to use her work as an artist and activist to further this mission. Dana holds an MM in Flute Performance from Eastman where she studied with Bonita Boyd and a Bachelor of Music in Flute Performance with a Chamber Music Concentration from the University of South Carolina where she studied with Jennifer Parker-Harley.

### **ELECTROACOUSTIC MUSIC STUDIOS @ EASTMAN (EMUSE)**

Mikel Kuehn, director

Anak Baiharn, Tucker Johnson, Ian T. Jones, Matthew Lam,  
Ko Muramatsu, teaching assistants

## UPCOMING EASTMAN PRESENTS CONCERTS

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

### **EASTMAN PRESENTS - THE BARBARA B. SMITH WORLD MUSIC SERIES**

#### **Vieux Farke Toure**

Friday September 26, 2025 at 7:30 PM  
Kilbourn Hall

### **FACULTY ARTIST SERIES**

#### **Chelsea Whitaker, piano**

Friday September 26, 2025 at 7:30 PM  
Hatch Recital Hall

### **FACULTY ARTIST SERIES**

#### **Eastman Virtuosi**

Saturday, September 27, 2025 at 7:30 PM  
Kilbourn Hall

## UPCOMING EASTMAN ENSEMBLE CONCERTS

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All student performances are free unless otherwise noted.

#### **Eastman Chorale**

Tuesday, October 5, 2025 at 7:30 PM  
Kilbourn Hall

#### **Eastman Jazz Ensemble**

Monday, October 6, 2025 at 7:30 PM  
Kilbourn Hall

#### **Composers Concert**

Tuesday, October 7, 2025 at 7:30 PM  
Kilbourn Hall



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



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