

ELECTROACOUSTIC MUSIC
STUDIOS @ EASTMAN (EMUSE)

TOM WILLIAMS,
GUEST COMPOSER

Friday, October 24, 2025
Hatch Recital Hall
7:30 PM



University
of Rochester
Eastman School of Music

PROGRAM

A Shadow that Falls (2019)

Tom Williams
(b. 1956)

John Dawson, percussion

Electronic Composition #1 (1971)

Daria Semegen
(b. 1946)

Mountain Streams (2009)

Robert Morris
(b. 1943)

Of Decaying Concrete and Deteriorating Urbanscapes (2025) Matthew Lam
(b. 1999)

Adrian Lau, bassoon

World Premiere

Piano Trace (2023)

Tom Williams

Shadows (2024)

Deniz Çağlarcan
(b. 1992)

PROGRAM NOTES

A Shadow that Falls (2019)

Tom Williams

I'm going to Flicker for a moment
And tell you the tale of a shadow
That falls at dusk...' (Alice Oswald)

'*A Shadow that Falls*' was composed for the acclaimed French percussionist Thierry Miroglio for the INTIME music symposium at Coventry University. It is for unpitched percussion and an electroacoustic fixed media part that was composed employing sampled recordings of Miroglio's playing.

There is no conventional written score for the performer, instead there is a 'listening score' that is only accessible to the player via a private audio track. This score, together with the fixed stereo media, guides the percussionist in a semi-improvised dialogue. Embedded within the private track are fragments of text drawn from *Shadow* (2015), a poem by the highly renowned English poet Alice Oswald. These poetic elements evoke themes of revelation, unfolding, transience, and the intangible, shaping the expressive contours of the performance. The staging of the piece is deliberately minimal: no music stand is required, and where feasible, subdued lighting is employed to cast silhouettes around the performer, visually reinforcing the work's central motif of shadow and presence.

Electronic Composition #1 (1971)

Daria Semegen

Daria Semegen studied with Lutosławski and Arel. *Electronic Composition #1* was a winner of the 1975 International Society for Contemporary Music prize. Both it and *Out of Into*, a collaboration with Bülent Arel, are prime examples of her muscular, dramatic style, full of timbral and dynamic contrasts that gives her music the breadth and the seriousness of orchestral drama.

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Mountain Streams (2009)

Robert Morris

Most of *Mountain Streams* was composed in August 2009 during a residency at the Music, Art and Technology Institute at the University of California at Santa Barbara. The composition, lasting about 17 minutes, was completed at the Eastman Computer Music Studios after I returned from the west coast. The piece is an eight-track computer music composition almost completely based on the sound of streams, creeks, brooks and other bodies of flowing water. In addition to the Zen Koan that opens *Mountain Streams* (spoken by Jordan Wilson and Abra Bush), two other (Western) texts suggest the spirit of this piece.

“There is an inward voice, that in the stream
Sends forth its spirit to the listening ear,
And in a calm content it floweth on,
Like wisdom, welcome with its own respect.”
— from *The River* by William Ellery Channing, 1818-1901.

“In Tibetan meditations on the sound of water, the adept unites the fluidity within his or her body-mind with the waters of the external environment...If brought to completion, this form of meditation is replaced by a deep, transparent empathy with the phenomenal world.”
— Ian Baker, *The Heart of the World: A Journey to the Last Secret Place*

I am grateful to Paul Coleman who helped me record the water sounds at various locations in greater Rochester, New York, to JoAnn Kucera Morin and Curtis Roads, directors of MAT, to John Liberatore, who recorded the Zen dialogue, and to Geoffrey Pope, who helped me distribute the sounds into eight independently moving streams of sound.

Of Decaying Concrete and Deteriorating Urbanscapes (2025) Matthew Lam

This piece is strongly inspired by the tong laus (Chinese style tenement buildings, popular in Hong Kong from the Colonial times to the 1970s) built in the post-WWII era near my apartment in Hong Kong. From a foreigner's perspective the tong laus with the (now almost extinct) neon lights might seem to resemble a cyberpunk paradise from a futuristic utopia, partly due to influences of movies like *Transformers: Age of Extinction* and *Ghost in the Shell*. However, due to poor construction methods, lack of

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maintenance, and possibly poor construction materials due to scarcity of materials and capital in the post WWII period, some of the tong laus are at the verge of collapsing, and are on critical life support: they are structurally supported by additional steel beams installed in recent years to prevent from collapsing, waiting the day to be torn down and redeveloped. Looking at the facades of the tong laus, you can see slaps of concrete degrading, numerous cracks on the surface, parts of the concrete fallen down, and even the rusted steel beams (which should be covered by concrete) exposing to open air.

Musically speaking, the music starts by recreating the soundscape of a construction site with drilling sounds imitated by the bassoon reed and real-life construction sounds in the fixed media, with both samples and processed bassoon sounds (with synchronous granular synthesis). However, the building starts to crumble immediately after it is completed, with cracks and fragments of concrete falling onto the ground, which is signified by the multiple delay lines in the live processing part and the convolved sound in the fixed media. In the final section, the building starts rapidly falling apart, resulting in a huge boom at the very end. This is represented by the extensive use of multiphonics and the noisy, high frequency fixed media.

Piano Trace (2023)

Tom Williams

Piano Trace is an acousmatic composition that explores the sonic potential of a single instrument: the piano. This work is rooted in a series of recordings captured from the piano's soundboard, keys, pedals, and strings. These intimate sounds form the foundation upon which the composition is built. Through digital manipulation and transformation, the original recordings are reimagined, yet their inherent timbre and character remain evident. This underlying trace, or sonic DNA, provides a sense of continuity and integrity throughout the piece. Two distinct musical threads intertwine, forming the framework for the composition. These threads, like cords or ropes, suspend the shifting gestures and interruptions that unfold within the piece. The interplay between these threads creates a dynamic and engaging listening experience. *Piano Trace* was premiered at the Jauna Muzika Festival in Lithuania, and was awarded Special Prize at the 4th Ise-Shima International Composition Competition.

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Shadows (2024)

Deniz Çağlarcan

Shadows is an audiovisual transdisciplinary artwork composed by Deniz Çağlarcan with the selection of specific oil paintings from Güneş Çağlarcan's *Shadows Collection* as compositional material. *Shadows Collection* reflects the fascination with the idea of how humans are socially connected. Although each person has a wide pallet of unique characteristics, people seek any degree of relationship with each other. The relationship between social status and mental state is reflected in varying levels of social connection, which have become the overall form of the paintings, with each unique human gesture contributing to its texture. The painting collection is a result of different filters that affect human perception. The human brain decodes the ball of oil paint into human body parts, direction, clothes, and shadows. After the figures are filtered by human perception, unfinished stories lived or not lived, sorrows, past experiences, and unique journeys find their place in the *Shadows Collection*.

The visual music piece *Shadows* adds a multi-layered structure to the artwork, which already had a dense form. Deniz's perception filters the substantial work of art and underlines the elements in the paintings with his own aesthetic interpretation. Deniz augments the small figures to magnify the details that will be decoded by the perception of the audience, which constructs the piece; he presents a formal narrative with the selection of specific paintings from the *Shadow Collection*. In the flow of the piece, the gestural relation is constructed with a Schaefferian approach, that is, the gestures are together regarding their syntactical content and unique morphological characteristics while the figures extracted from paintings establish a general context in a semantic manner. In this journey embarked upon with the selected images and the accompanying formal structure, the spiritual connection between people, the decisions we make throughout our lives, and the impartial judgment of their consequences are emphasized. Meanwhile, the filters based on the viewer's past experiences guide them in this personal spiritual journey.

MEET THE COMPOSERS

Since the 1980s, **Tom Williams** has been composing for both acoustic and electroacoustic media. Recordings of his music are available on the Kitchenware, TEM, Cuillin Sound, and Albany Record labels. His music has been widely performed at international festivals, including International Computer Music Conferences, Australasian Computer Music Conferences, SEAMUS (USA), NYCEMF (New York), and Sonorities, Belfast. Recent performances include: SABRE, Zurich; CMMR, Sao Paulo; Noisefloor, Lisbon; and most recently at NYCEMF2025 and ICMC2025, Boston, where his cello and fixed media work, *'Like the Sea Itself'*, was premiered. He has received awards, including ALEA III, the Italian music medal "Città di Udine" for his work *'Can'*, and a nomination for the British Composer Awards, Sound Arts Category, for his cello and fixed media work, *'Dar'*. In 2023, his acousmatic work *'Piano Trace'* received a special prize at the 4th Ise-Shima International Composition Competition.

He holds a doctorate in music composition from Boston University. He currently leads the MA programme in Music Production at Coventry University, having previously served as Curriculum Lead Music and Associate Professor in Composition. www.tw-hear.com

Daria Semegen is a composer of instrumental, vocal and electronic music. As a recognized pioneer and authority on electronic music composition, she has been the subject of many articles and several dissertations including A. E. Hinkle-Turner's doctoral dissertation "*Daria Semegen: A Study of the Composer's Life, Work and Music*" (University of Illinois-Urbana). Semegen's writings on creative process, esthetics and pedagogy have been published in the U.S. and abroad. She studied at the Eastman School of Music, in mixed-media workshops at the Rochester Institute of Technology, at Yale and Columbia Universities and in Warsaw, Poland as a Fulbright fellow. She taught at the Columbia-Princeton Electronic Music Center from 1971-1975 and was a sound engineer at the Collection of World Music (Columbia University) working with field recordings of native musics from many continents. Her awards include six National Endowment for the Arts grants, two BMI awards, two awards from Yale University, a National Chamber Music Competition prize, an ISCM International Electronic Music Competition prize; fellowships from Yaddo, MacDowell Colony, Tanglewood and

MEET THE COMPOSERS

Chautauqua; a Pennsylvania Institute for the Arts & Humanistic Studies award; and the 1994 Alumni Achievement Award from Eastman School of Music. Prof. Semegen was the first woman awarded a McKim Commission from the Library of Congress. Semegen was awarded the 2009 Susan B. Anthony Lifetime Achievement from the Susan B. Anthony Center for Women's Leadership.

Robert Morris, born in Cheltenham, England in 1943, received his musical education at the Eastman School of Music (B.M. in composition with distinction) and the University of Michigan (M.M. and D.M.A. in composition and ethnomusicology), where he studied composition with John La Montaigne, Leslie Bassett, Ross Lee Finney, and Eugene Kurtz. At Tanglewood, as a Margret Lee Crofts Fellow, he worked with Gunther Schuller. Morris has taught composition, electronic music, and music theory at the University of Hawaii and at Yale University, where he was Chairman of the Composition Department and Director of the Yale Electronic Music Studio. He was also Director of the Computer and Electronic Studio, Director of Graduate (music) Studies, and Associate Professor of Music at the University of Pittsburgh. In 1980 Morris joined the faculty of the Eastman School of Music where he taught as Professor of Composition with additional affiliation within the theory department. (He was chair of the Composition Department from 2008-11 and 1999-2005. Before that he was a member of both the composition and music theory departments.) Other teaching posts have included positions at the Philadelphia College of the Performing Arts, the Governor's School for the Arts held at Bucknell. In June of 2024, Robert Morris retired after 44 years teaching at Eastman.

Morris has written music for a wide diversity of musical forms and media. He has composed over 180 works including computer and improvisational music. Much of his output from the 1970s is influenced by non-Western music and uses structural principles from Arabic, Indian, Indonesian, Japanese, and early Western musics. While such influences are less noticeable in his more recent works, the temporal and ornamental qualities of Eastern music have permanently affected Morris's style. Moreover, Morris has found much resonance among his musical aesthetics, his experiences in hiking (especially in the Southwestern United States), his study and appreciation of Carnatic Music of South India, and his reading of ancient Indian, Chinese, and Japanese Buddhist texts.

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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 June in Buffalo (USA), International Rostrum of Composers (2023: Netherlands), MUSLAB (Ecuador), Espacios Sonoros (Argentina), Paysages | Composés (France), and International Review of Composers in Belgrade (Serbia). Groups such as the Hong Kong Philharmonic Orchestra, Toledo Symphony, Kalamazoo Symphony Orchestra, 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.

Deniz Çağlarcan is a Los Angeles-based composer, violist, conductor, and transdisciplinary artist initially from Istanbul, Turkey. He investigates the sonic quality of 'electronic music' by any means and realizes this idealized environment as a model for his musical language. Çağlarcan's works explore the interaction among acoustic instruments, electronic sounds, visuals, and other art disciplines within their morphological attributes. Besides, he is intrigued to create an environment by utilizing various immersive audio techniques as well as visuals and spatial elements that surround the audience. He performs interdisciplinary works collaborating with painters, media artists, computer graphics developers, and machine learning engineers. His works include solo instrumental pieces, chamber music, large ensembles, tape/electroacoustic works, live-electronic, mixed works, audio/visual compositions, site-specific sound installations, arrangements as well as film and video game scores. Besides his composition career as a violist, he performs in solo concerts, chamber music, new music ensembles, and popular music. He is also co-founder of the ADE Duo ensemble. He studied orchestral conducting for over eight years, and the latest at Central Michigan University, he continued very in-depth study with José-Luis Maúrtua. He holds degrees in Master of Music in Viola Performance from Central Michigan University and a Master of Arts in Composition from Bilkent University.

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Çağlarcan is currently a Ph.D. student in Composition studying with João Pedro Oliveira and Master of Science in Media Arts and Technology with Curtis Roads at the University of California, Santa Barbara. He has studied with notable composers and performers; Mark Andre, Beat Furrer, Annette Vande Gorne, Tolga Yayalar, Bruno Mantovani, Ken Ueno, Pierluigi Billone, Clara Iannotta, Alberto Posadas, Isabel Mundry, Ulrich Krepplein, Laura San Martin, Jay C. Batzner, Alicia Valoti, Sheila Browne, Scott Woolweaver, Yuri Gandelman, Tatjana Masurenko, Walter Küssner, Hartmut Rohde, Alexander Zemtsov, Ulrich Mertin, Christine Ruthledge.

ELECTROACOUSTIC MUSIC STUDIOS @ EASTMAN (EMUSE)

Mikel Kuehn, director

Anak Baiharn, Tucker Johnson, Ian T. Jones, Matthew Lam,
Ko Muramatsu, 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 PRESENTS CONCERTS

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

FACULTY ARTIST SERIES

Mark Kellogg, trombone

Sunday, November 2, 2025 at 7:30 PM

Hatch Recital Hall

EASTMAN PRESENTS - RANLET SERIES

Zemlinsky Quartet

Sunday, November 9, 2025 at 3:00 PM

Kilbourn Hall

Founded in 1994 while the members were still students, the Zemlinsky Quartet has become a much lauded example of the Czech string quartet tradition. The Zemlinsky Quartet won the First Grand Prize at the Bordeaux International String Quartet Competition in 2010, and has been awarded top prizes at the Banff International String Quartet Competition, Prague Spring International Music Competition, and London International String Quartet Competition where it also received the Audience Prize.

FACULTY ARTIST SERIES

David Bowlin, violin and Tony Cho, piano

Tuesday, November 18, 2025 at 7:30 PM

Hatch Recital Hall

UPCOMING EASTMAN ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Bach Cantata Series

Sunday, October 26, 2025 at 3:30 PM

Hatch Recital Hall

Chamber Jazz Ensemble

Monday, October 27, 2025 at 7:30 PM

Hatch Recital Hall



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