

ELECTROACOUSTIC MUSIC STUDIOS @ EASTMAN (EMUSE)

JON CHRISTOPHER NELSON,
GUEST COMPOSER

SHANNON REILLY,
GUEST PERFORMER

Thursday, November 2, 2023
Hatch Recital Hall
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Chi-pa-boo (1996)

Elsa Justel
(b. 1944)

Stereo fixed media

Kits Beach Soundwalk (1989)

Hildegard Westerkamp
(b. 1946)

Stereo fixed media

Fifteen Phrases (1968)

Robert Morris
(b. 1943)

Stereo fixed media

Bob In Variations (2023)

Mikel Kuehn
(b. 1967)

Ambisonic fixed media

INTERMISSION

**Bebop in the Forest of Lonely
Rhythms** (2012)

Jon Christopher Nelson
(b. 1960)

Dana Crytser, flute

Synchronisms No. 9 (1988)

Mario Davidovsky
(1934-2019)

Shannon Reilly, violin

**Ripples in the Fabric of
Space-Time** (2022)

Jon Christopher Nelson
(b. 1960)

Stereo fixed media

This concert is presented by the Electroacoustic Music Studios @ Eastman (EMuSE).

PROGRAM NOTES

Chi-pa-boo (1996)

Elsa Justel

Three syllables, three sounds, three characters. A stroll with unexpected nooks, unusual encounters, disjointed liaisons. An assortment made of blackbird and paper-mâché, a frisky suction cup, a messy pair of backwards scissors. An incoming tide that brings with it the scattered remains of its own body... chaperoned by the belches of obsessional fears, the fruit of a limpid mélange of the introduction and the catastrophic arrival of a young saucepan...

Kits Beach Soundwalk (1989)

Hildegard Westerkamp

In the late seventies I produced and hosted a radio program on Vancouver Cooperative Radio called Soundwalking, in which I took the listener to different locations in and around the city and explored them acoustically. Kits Beach Soundwalk is a compositional extension of this original idea. Kitsilano Beach – colloquially called Kits Beach, and originally named after the Squamish First Nations chief Xats'alanexw (Khahtsahlano) – is located in the heart of Vancouver. In the summer it is one of the most crowded beaches in Vancouver, packed full with sunbathers. At the time the piece was created, in the late 80s, it was also filled with music coming from many ghetto blasters, indeed light years away from the silence experienced here not so long ago by the indigenous inhabitants. The original recording on which this piece is based was made on a calm winter morning, when the quiet lapping of the water and the tiny sounds of barnacles feeding were audible before an acoustic backdrop of the throbbing city. In this soundwalk composition we leave the city behind eventually and explore instead the tiny acoustic realm of barnacles, the world of high frequencies, inner space and dreams.

Fifteen Phrases (1968)

Robert Morris

In the late 60s I had my first experiences composing electronic music at the newly founded Electronic Studios at the Universities of Michigan and Hawaii. In addition to work produced within these studios, I composed a tape piece at home in Hawaii during the Christmas break of 1968. At that time I was indisposed, enduring a bad case of the flu and decided to pass the time splicing together sequences of various sounds derived from LPs

PROGRAM NOTES

in my record collection. The idea was to use these in some future electronic piece. But as the work went on, I realized I could create an entire piece from these samples alone. Thus, I spent three days working on the floor of my living room armed with recording tape, splicing tape, razor blade, splicing block and a SONY tape machine. The length of these tape segments varied from 1 to 5 or so inches (from 150 to 750 ms), so I must have spliced over 1000 bits of tape together. The form of fifteen sections, each separated by 5 to 7 seconds of silence and growing more complex as the piece goes on, revealed itself slowly as I worked.

Bob In Variations (2023)

Mikel Kuehn

Bob In Variations is an Ambisonic fixed media work composed as a gift for my teacher and friend Robert Morris on the occasion of his 80th birthday. The title is a nod to the source material: vocal samples taken from a 2015 lecture and pitch material from the opening phrase of his violin and piano work *In Variations* (1981).

Bebop in the Forest of Lonely Rhythms (2012)

Jon Christopher Nelson

Bebop in the Forest of Lonely Rhythms for flute and interactive electronics was commissioned by Elizabeth McNutt. This work, inspired by a Robert Gregory poem, explores sonic ideas involving wind and metal. In addition to sampled audio, the composition makes extensive use of physical modeling of metal plates and flute multiphonics. This gestural work capitalizes on McNutt's virtuosic capabilities.

Ripples in the Fabric of Space-Time (2022)

Jon Christopher Nelson

When two black holes collide, collapsing into one another, they create a highly deformed new black hole that emits gravitational waves from its equator. This gravitational wave moves up and down in frequency a few times before it dies, creating "chirps." This composition imagines a sound world filled with chirps that disrupt our temporal expectations. These disruptions result in rapid transformations between allusions to acoustic instruments, sonic environments, and percussive noises that are animated and playful.

MEET THE ARTISTS

Jon Christopher Nelson is currently a Professor of Composition at the University of North Texas where he is an associate of CEMI (Center for Experimental Music and Intermedia). Nelson's electroacoustic music compositions have been performed widely throughout the United States, Europe, Asia, and Latin America. He has been honored with numerous awards including fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fulbright Commission. He is the recipient of Luigi Russolo (1995), Bourges Prizes (1996, 1997, 1999, 2002 and the Euphonies d'Or prize in 2004) and the International Computer Music Association's Americas Regional Award (2012) and Music Award (2020). In addition to his electro-acoustic works, Nelson has composed a variety of acoustic compositions that have been performed by ensembles such as the Lydian String Quartet, the New World Symphony, the Memphis Symphony, the Brazos Valley Symphony Orchestra, ALEA III, and others. He has composed in residence at Sweden's national Electronic Music Studios, the Visby International Composers Center and at IMEB in Bourges, France. His works can be heard on the Bourges, Russolo Pratella, Innova, CDCM, NEUMA, ICMC, and SEAMUS labels. His newest recording, *The Persistence of Time and Memory* was recently released on Neuma Records.



Shannon Reilly is a violinist who specializes in the performance of contemporary music. She regularly plays with Liminal Space Ensemble and the Buffalo Philharmonic Orchestra, and can be heard on recordings by Anna Heflin, Connor D'Netto, and Duo Purla, in addition to her own active recital schedule. Shannon lives in Buffalo with her cat Molly and teaches violin for Buffalo Suzuki Strings. She was the violin professor for SUNY's University at Buffalo 2018-2022, and has performed as faculty and concertmaster for the June in Buffalo Festival and Slee Sinfonietta since 2019. Shannon has played with the Buffalo Chamber Players, Ensemble Signal, the Bang on a Can Festival, and the Rochester



MEET THE ARTISTS

Philharmonic Orchestra, in addition to recent performances for the 2023 Black House Collective Workshop in LA, Buffalo's Friends of Vienna series, the 2022 21st Century Guitar Conference, UB's 2022 Life in the Age of Artificial Intelligence conference, and the 2019, 2020, and 2023 Keybank Rochester Fringe Festival. As violinist for the Alla Balena ensemble, Shannon has performed at Eastman, in Washington DC, and in Guadalajara, and will perform again at Eastman in March 2024 celebrating the composition faculty Carlos Sanchez-Gutierrez and Robert Morris. Shannon holds a BM and a MM in violin performance from the Eastman School of Music, where she studied violin with René Jolles and Charles Castleman, and with Brad Lubman in the Musica Nova ensemble.

ELECTROACOUSTIC MUSIC STUDIOS @ EASTMAN (EMuSE)

Mikel Kuehn, director

Logan Barrett, Cory Brodack, Tucker Jonson, Ko Muramatsu,
& 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

Mark Kellogg, trombone

Hatch Recital Hall

Sunday, November 5, 2023 at 7:30 PM

KILBOURN CONCERT SERIES

Vijay Iyer Trio

Kilbourn Hall

Thursday, November 9, 2023 at 7:30 PM

Described by The New York Times as a “social conscience, multimedia collaborator, system builder, rhapsodist, historical thinker and multicultural gateway,” Vijay Iyer has carved out a unique path as an influential, prolific, shape-shifting presence in twenty-first-century music. A composer and pianist active across multiple musical communities, Iyer has created a consistently innovative, emotionally resonant body of work over the last twenty-five years, earning him a place as one of the leading music-makers of his generation.

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Eastman Jazz Ensemble/Eastman New Jazz Ensemble

Kilbourn Hall

Monday, November 6, 2023 at 7:30 PM

Eastman Percussion Ensemble

Kilbourn Hall

Tuesday, November 7, 2023 at 7:30 PM

Composers Sinfonietta

Kilbourn Hall

Wednesday, November 8, 2023 at 7:30 PM



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