

ELECTROACOUSTIC MUSIC  
STUDIOS @ EASTMAN (EMUSE)

# JOHN YOUNG, GUEST COMPOSER

Friday, November 1, 2024  
Hatch Recital Hall  
7:30 PM



EASTMAN  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

## PROGRAM

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**Arioso** (2021)

John Young  
(b. 1962)

**Reveries** (2024)

Yixuan (Lisa) Ling  
(b. 2003)

Leona Liu, violin

*World Premiere*

**Beyond 88** (2023)

Matthew Lam  
(b. 1999)

*World Premiere*

**Nostalgic Thoughts** (2023)

Yiwen (Even) Cao  
(b. 2003)

*World Premiere*

**Tremolo** (2024)

John Young

Jacob Eichhorn, bass clarinet  
James Marshall, viola  
Hannah Harnest, piano

*World Premiere and EMuSE Commission*

**Vox 5** (1986)

Trevor Wishart  
(b. 1946)

**Off-Line** (2009)

Allan Schindler  
(1944-2018)

Tom Gasek, animation and filmmaker

## PROGRAM NOTES

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### **Arioso** (2021)

John Young

The composition of *Arioso* grew from a soundscape experience on a humid September night in Tappan Square in Oberlin (Ohio, USA), where a chorus of crickets and the constant electronic beep of pedestrian crossing signals formed a texture of cyclically interlocking pitch and throbbing granular noise. My field recording of this unlikely duet between the purity of an artificial pulsing tone and the spatially rich stridulation of insects underpins the structure of the piece. A flock of jackdaws circling in flight near my home just after dawn provides another window on the world of natural sound, supporting the work's emphatic rhythmic shapes. While the form might be loosely thought of as reflecting the traditional recitative-like 'arioso,' the title (*Arioso* = 'airy') is also intended to be more deeply indicative of the atmosphere of sensual mystery I found with the air set in vibrant motion that night in Oberlin. *Arioso* was realized in 2021 in the Music, Technology and Innovation Research Laboratory at De Montfort University (Leicester, UK), and was premiered on June 13, 2021 by Thomas Gorbach during the concert 'Neue Musik in St Ruprecht—Simplicity' at Ruprechtskirche in Vienna (Austria). *Arioso* was awarded both the Jury Second Prize ex æquo and the First Audience Prize ex æquo in the 14th Destellos Electroacoustic Composition Competition (Mar del Plata, Argentina, 2022).

### **Beyond 88** (2023)

Matthew Lam

As a pianist and composer, I often wish the piano could more easily produce a wide variety of timbres. To fulfill my wildest imaginations, I sampled some piano "playing" on and beyond the 88 keys, and did some very heavy processing, to the point that it is hard to recognize the original sample. The result is this fixed media piece, *Beyond 88*.

### **Tremolo** (2024)

John Young

*Tremolo* (2024, world premiere) aims to evoke sensations of tension and resolution through states of instability and stability in sound. "Listening in" to even quite simple sound forms can reveal constellations of growth, decay and shifting spectral colour while the barest and most neutral sound -type, the digitally generated sine tone, is easily perturbed when interacting with other sounds, or can give complex sounds a twist in harmonic focus.

## PROGRAM NOTES

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In this work, I have aimed to evoke layers of tension through the emergence of relatively turbulent gestural-figurative materials projected out of and into more static but spectrally rich fusions of timbre, and through varying phases of initiation and response between instrumental and electroacoustic agencies. Special thanks to Mikel Kuehn and the trio of Eastman musicians for making this project possible.

### **Vox 5** (1986)

Trevor Wishart

*Vox 5* (1986) is the only entirely electroacoustic piece in *The Vox Cycle*, and presents the image of a single super-voice located at front center stage, whose utterances metamorphose into natural events—the sounds of crowds, bells, bees and other creatures, and less specific sound events—poetic images of the creation and destruction of the world contained within one all-enveloping vocal utterance (the ‘Voice of Shiva’). This piece was submitted as a project to Ircam in 1979-80 but, due to a complete overhaul of their hardware environment, could not be fully realized until 1986. The piece was made using computer programs I wrote to manipulate sound-analysis data obtained from Mark Dolson’s Phase Vocoder program. These programs permitted the spectra of vocal sounds to be stretched (making them bell-like) or interpolated with the spectra of natural events. The original four-channel version makes special use of sound spatialization so that natural events appear to be physically ejected from the mouth at front center stage, circling and scattering around the space of the auditorium to converge again at front center stage for the start of a new syllable.

### **Off-Line** (2009)

Allan Schindler

*Off-Line* (2009) is a clever, ironic, but also winsome narrative experimental film by Tom Gasek that takes an unconventional look at microtechnology. In the soundtrack, I attempted to fluidly interweave music and sound design, abstracting and often transforming sound sources made by household items such as electrical appliances and switches, curtains, door creaks, skateboards and scissors. The music is constructed throughout in 31 tone equal temperament, which provides very pure thirds, sixths, fifths and fourths, but also many intervals that tend to sound “stretched” or “compressed,” and which to my ear can have a haunting melodic and harmonic quality.

## MEET THE GUEST COMPOSER

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**John Young** is Professor of Composition at De Montfort University in Leicester, UK. Prior to that, he was Senior Lecturer and Director of The Electroacoustic Music Studios of the Victoria University of Wellington, New Zealand. John specialises in electroacoustic music—including immersive acousmatic music for large arrays of loudspeakers, documentary-styled works using archival and original oral histories as well as instrumental music with electronic resources. Winner of nine international awards for composition, he was recipient of the Prix Francis-Dhomont at the 2022 Akousmatique Festival in Montréal and a Euphonie d'Or of the Bourges competition, France, in 2010. He has been commissioned twice by Radio France and given solo performances across the UK, Europe, North and South America and held creative residencies in Sweden, France, Canada, USA and New Zealand. His music is published by Empreintes DIGITALes, Montréal, with four solo discs: *La limite du bruit*, *Histoires de soldats*, *Espaces lointains*, and *Lieu-temps: Of Place and Time*, the latter the product of a grant for the Arts and Humanities Research Council. More information can be found at [https://electrocd.com/en/artiste/young\\_jo](https://electrocd.com/en/artiste/young_jo)

## MEET THE COMPOSERS

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Born and raised in Hong Kong, **Matthew Lam** is an active composer and an enthusiast of contemporary music. Winning multiple awards, his works have been featured at various festivals and conferences, including June in Buffalo, International Rostrum of Composers (2023: Netherlands), soundSCAPE Festival, Connecticut Summerfest, MUSLAB (2023: Ecuador), and the SCI National Conference. Groups such as the Hong Kong Philharmonic Orchestra, Hong Kong New Music Ensemble, Mivos Quartet, Del Sol Quartet, and [Switch~ Ensemble] have presented Lam's music. He is currently a doctoral composition student at Eastman.

**Yixuan (Lisa) Ling** is a composition major at Eastman, studying under Professor Evis Sammoutis. She has previously studied with Carlos Sanchez-Gutierrez, David Liptak, Ricardo Zohn-Muldoon, and Robert Morris. Her passion lies in exploring the depths of sounds, seeking beauty in absurd and unexpected places, and immersing herself in open-world games and music from all eras. In 2023, she won the Belle S. Gitelman Composition Award. Additionally, she has a keen interest in integrating technology into her musical creations.

**Yiwen (Even) Cao** was born in Shanghai, China and started learning the piano at age of three. Currently, she is a junior at the Eastman School of Music with Professor Alan Chow, majoring in piano performance and music theory. She studied electroacoustic music with Mikel Kuehn. In her spare time, Yiwen enjoys writing various songs and compositions. In 2023, Yiwen performed Prokofiev's *Piano Concerto No. 2* with the Eastman Philharmonia.

**Tom Gasek** is a Professor Emeritus at RIT where he taught in the School of Film and Animation for 19 years. He worked as a professional director and animator previous to teaching with animation credits that include Aardman Animations' *The Wrong Trousers* and *Chicken Run* as well as Laika's *Coraline*. He operated several small studios of his own including Sculptoons in San Francisco. Gasek is a Fulbright Specialist and wrote the only book on "non-puppet stop motion" for Focal Press. He is currently completing his third edition of the book as well as completing a short film called "4 @ 60."

## MEET THE COMPOSERS

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**Trevor Wishart** (b. 1946) is generally regarded as one of the world's most important composers of electroacoustic music. In addition to his many compositions, he has published several influential books on the subject. He was a special guest at Eastman in 2016. More information can be found at <https://www.trevorwishart.co.uk/>

## MEET THE ARTISTS

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**Leona Liu** is currently pursuing undergraduate studies in violin with Robin Scott at the Eastman School of Music. She was runner-up in the school's 2024 Violin Concerto Competition and has served as concertmaster of the Eastman School Symphony Orchestra. In past summers, she attended festivals at Bowdoin, Lake George, Sarasota, and Madeline Island, as well as the Maine Chamber Music Seminar. Leona supports the work of living composers and has been on the board of OSSIA New Music for two years. Besides music, Leona is also pursuing a BA in linguistics and minor in math at the University of Rochester.

**Jacob Eichhorn** is a clarinetist and music theorist pursuing his Ph.D. in music theory at the Eastman School of Music. His research focuses on musical meaning in twentieth- and twenty-first century concert music with a secondary interest in American roots music and Dolly Parton. His dissertation work weaves together science and technology studies with posthumanist and materialist philosophy in the analysis of experimental and avant-garde music by living composers. As a performer, Jacob plays with OSSIA New Music and Graduate Composers' Sinfonietta at Eastman, and he has been the bass clarinetist for Colorado Mahler Festival in Boulder, CO since 2014.

**James Marshall** is fourth chair viola in the Rochester Philharmonic Orchestra, and is currently finishing his DMA in Performance and Literature at the Eastman School of Music, studying with Masumi Per Rostad. James completed his Master of Music degree at Eastman in 2021, and attended Eastern Washington University for his Bachelor of Music degree. While at Eastman, James has enjoyed performing contemporary chamber music in OSSIA and independently, including works by Danny Elfman, Clara Iannotta, Tyshawn Sorey, and Matthew Curlee, among others.

## MEET THE ARTISTS

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The German-American pianist **Hannah Harnest**, “excellent” (*Concerto.net*, Harry Rolnick), has performed at major concert venues in Europe, America, and Israel, and recently established the critically-acclaimed Music for Thought Series, collaborating with the German Consulate New York, 1014 - space for ideas, NYU Steinhardt, New Chamber Ballet, the Leo Baeck Institute, the Nicholas Roerich Museum, the Fritz Ascher Society for Persecuted, Ostracized and Banned Art, and Maestro James Conlon, amongst others, on concerts at the intersection of music and current events. Currently a doctoral candidate at the Eastman School of Music, Hannah is an alumna of NYU Steinhardt, and taught as part of the adjunct faculty in vocal and piano studies. She also trained as a journalist at Columbia University and as such wrote for *The Times of Israel*.

## ELECTROACOUSTIC MUSIC STUDIOS @ EASTMAN (EMuSE)

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Mikel Kuehn, director

Anak Baiharn, 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)

### EASTMAN PIANO SERIES

#### **Yunchan Lim**

Kodak Hall at Eastman Theatre

Sunday, November 3, 2024 at 3:00 PM

Since becoming the youngest person to ever win gold at the Van Cliburn International Piano Competition at the age of 18 in 2022, Yunchan Lim's ascent to international stardom has been meteoric. His performances showcase a "magical ability" and a "natural, instinctive quality" (La Scena) that astounds listeners around the world. His Eastman debut features works by Mendelssohn, Tchaikovsky, and Mussorgsky.

### GLENN E. WATKINS LECTURE SERIES

#### **Valerie Coleman**

Hatch Recital Hall

Wednesday, November 6, 2024 at 4:30 PM

\*Free, tickets not required

## UPCOMING STUDENT ENSEMBLE CONCERTS

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All student performances are free unless otherwise noted.

#### **Eastman Wind Orchestra**

Kodak Hall at Eastman Theatre

Monday, November 4, 2024 at 7:30 PM

Music of Jenkins, Milburn, Ives (arr. Elkus), and Grainger

#### **Composer's Sinfonietta**

Kilbourn Hall

Tuesday, November 5, 2024 at 7:30 PM



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



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