

ELECTROACOUSTIC MUSIC STUDIOS @ EASTMAN (EMUSE)

KYONG MEE CHOI,
GUEST COMPOSER

Thursday, March 7, 2024
Hatch Recital Hall
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Étude Aux Objets (1958)
I. Objets exposés

Pierre Schaeffer
(1910-1995)

Cycle du son (1996)
I. Objets retrouvés

Francis Dhomont
(1926-2023)

Train of Thoughts (2017)

Kyong Mee Choi
(b. 1971)

Climbs and Crumbles (2017)

Julian Stuart-Burns
(b. 2000)

World Premiere

rare yet soft (2016)

Kyong Mee Choi

When You Laugh (2023)

Yixuan Ling
(b. 2003)

World Premiere

INTERMISSION

To Unformed (2009)

Kyong Mee Choi

Haniel Anugerah, piano

NoaNoa (1992)

Kaija Saariaho
(1952-2023)

Eric Bergeman, flute

...lilac shrieks and scarlet bellowings... (2009/10)

Mikel Kuehn
(b. 1967)

PROGRAM NOTES

Cycle du son (1996)

Francis Dhomont

Objets retrouvés (1996) was composed in memoriam Pierre Schaeffer. Both a lament and a funeral march, this paraphrase of Pierre Schaeffer's *Étude aux objets* is not without connection to ornate, figured choral style. Three voices (in the contrapuntal sense of the term), developed from elements drawn from the first movement of the *Étude*, embroider and animate the long values of the original subjects that make up the "choral," which constitutes the fourth voice of this polyphonic composition. The choice of a classical form, so important in Bach, was a conscious one that was designed to honor the memory of Schaeffer. I like to think that he would have enjoyed the allusion.

Objets retrouvés (Refound Objects) was realized in 1996 in the composer's studio with sound material obtained from the SYTER system of INA-GRM, and it premiered on May 31st, 1996 at the "Hommage Tombeau de Schaeffer" concert as part of Synthèse, the Festival international de musique électroacoustique de Bourge (France, 1996).

— *Francis Dhomont*

Train of Thoughts (2017)

Kyong Mee Choi

Train of Thoughts is based on the experience of sitting on a train and having various thoughts evoked by the sounds of the environment. In the piece, the initial train sound morphs into various sonic gestures that represent thoughts. Over time, thoughts are intruded upon and triggered by ambient sounds such as a siren and city noise. *Train of Thoughts* describes how our mind travels through our present moment via sonic events.

— *Kyong Mee Choi*

PROGRAM NOTES

Climbs and Crumbles (2017)

Julian Stuart-Burns

Climbs and Crumbles is the first piece I have constructed using only digital synthesis techniques. It is a complete iteration of a work whose sections sound slightly different on each generation, as various parameters—especially the spectra of the inharmonic sounds introduced by glissandi—are left up to chance. The form of *Climbs and Crumbles* consists of one extended rising motion, with the significant exception of an extreme breakdown that occurs around the center of the piece. The ramping up, preservation, and shattering of momentum in music has been one of my most significant interests in the last year, and this piece crystallizes that fascination.

rare yet soft (2016)

Kyong Mee Choi

rare yet soft is the first part of the animated song cycle, *What is not lost*, dedicated to the composer's beloved late father, Soon Bong Choi. As a memoir of her father, the composer used her poetry, 3D animation, and sounds. The images were created modeling the composer's childhood house where her father's room was mainly featured. The music of *rare yet soft* explores the subtlety of quoted thematic material from Mahler's Symphony No. 5 Adagietto that her father loved.

— *Kyong Mee Choi*

When You Laugh (2023)

Yixuan Ling

When You Laugh (2023) is an exploration of unconventional ways of using the Vocaloid synthesized voice (Hatsune Miku). It is inspired by Renaissance poet Giovanni Pontano's work "When You Laugh." I drew anxious emotion and juxtaposition from the timeless love poem, and aimed to capture its distant yet familiar aura through musical gesture.

To Unformed (2009)

Kyong Mee Choi

To Unformed (2009, piano and fixed media) is inspired by Thich Nhat Hanh's book *No Death, No Fear*. He describes life and death by saying, "When conditions are sufficient we manifest and when conditions are not sufficient we go into hiding." *To Unformed* attempts to depict Thich Nhat Hanh's idea musically by using the same musical material to express Hahn's idea of "manifestation" and "hiding".

— *Kyong Mee Choi*

PROGRAM NOTES

NoaNoa (1992)

Kaija Saariaho

NoaNoa (1992) is a piece for flute and the IRCAM Signal Processing Workstation (ISPW, based on the Next computer). Different types of flute sounds have been sampled and stored in the ISPW's memory, and are triggered and transformed electronically at specific locations in the score, either with the help of an automatic score tracker (tracking pitches and the envelope of the flute), or by a pedal controlled by the performer. This pedal also controls real-time processing tools, including harmonizer, reverb, delay and finally "resonance models" (a bank of filters whose parameters are derived from a specific analysis technique developed at Ircam by Jean-Baptiste Barrière, Y. Potard, P.-F. Baisnée), which were transferred to the ISPW especially for this work.

Generally speaking, the electronic part develops the musical ideas of the writing for the solo instrument. The title refers to a woodcut by Paul Gauguin, *NoaNoa* (1894). It also refers to a travel journal of the same name, written by Paul Gauguin during his stay in Tahiti between 1891 and 1893. The fragments of texts used for the voice are taken from this work. *NoaNoa* is also a team effort. Many of the components of the flute part were worked on with the help of Camilla Hoitenga, to whom the piece is dedicated. The electronic part was developed by Xavier Chabot under the supervision of Jean-Baptiste Barrière.

— Kaija Saariaho

...lilac shrieks and scarlet bellowings... (2009/10)

Mikel Kuehn

...lilac shrieks and scarlet bellowings... (2010) is a nine-minute visual and sonic interpretation of six related texts of E. E. Cummings that ruminate on themes of nature and the cycle of life. The film is in six linked sections, each focusing on one of Cummings's texts enhanced with images by Jean Dethuex and electroacoustic music by Mikel Kuehn. The sonic material is derived from manipulated environmental sounds and the recitation of Cummings texts by soprano Deborah Norin-Kuehn. The images were created first by Dethuex (in 2008) and were then set to music by Kuehn in 2009-10. The visual idea behind the work was to create a life in multiple parts, followed by a "recollection" of that life, as if at the moment of death.

MEET THE COMPOSER

Kyong Mee Choi, composer, organist, painter, poet, and visual artist, has received several prestigious awards and grants including the John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, and the Illinois Arts Council Fellowship among others. Her music is published at Ablaze, CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is a Professor of Music Composition, and the Program Director of Music Composition/Music and Computing at Roosevelt University in Chicago where she teaches composition and electroacoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.



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

JAMES E. CLARK CHAMBER MUSIC RESIDENCY

JACK Quartet

Hatch Recital Hall

Tuesday, March 19, 2024 at 12:30 PM

Hailed by The New York Times as “our leading new-music foursome,” and described as “expert in the most ferociously difficult modern scores” by The New Yorker, the GRAMMY-nominated JACK Quartet is one of the most respected experimental string quartets performing today, synchronized in its mission to create international community through transformative, mind-broadening experiences and close listening.

*This concert does not require tickets and is free to attend.

EASTMAN PIANO SERIES

Joyce Yang

Kilbourn Hall

Thursday, March 21, 2024 at 7:30 PM

Blessed with “poetic and sensitive pianism” (Washington Post), pianist Joyce Yang captivates audiences with her virtuosity, lyricism and interpretive sensitivity. As a Van Cliburn International Piano Competition silver medalist and Avery Fisher Career Grant recipient, Yang will showcase her colorful musical personality in works of Tchaikovsky, Rachmaninoff, Bach, Aaron Kernis, and Stravinsky.

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Celentano Award Recital

Hatch Recital Hall

Friday, March 8, 2024 at 6:30 PM

Tuba Mirum

Kilbourn Hall

Tuesday, March 19, 2024 at 7:30 PM



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