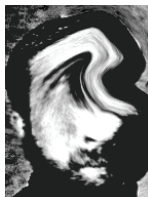
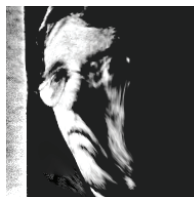


Harvard Group
for New Music



JACK Quartet

performs new works for string quartet
by Harvard graduate composers



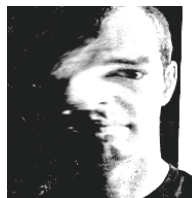
8PM
Feb 6

Paine Hall
Harvard University

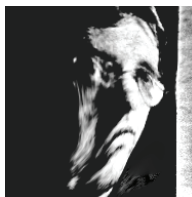


ARI STREISFELD
violin

JACK Quartet



JOHN PICKFORD
RICHARDS
viola



CHRISTOPHER OTTO
violin



KEVIN McFARLAND
cello

CHRIS SWITHINBANK

union—seam 2015–16

MANUELA MEIER

if only it were not bound to 2016

SIVAN COHEN ELIAS

Encrypt 2016

ADI SNIR

Charasim II: “in sITU” 2015

INTERMISSION

KAI JOHANNES POLZHOFER

“Echo” from “Totenfest” 2015

JAMES BEAN

II. drier 2016

TREVOR BAČA

Akasha (आकाश) 2015

Please join us following the concert for a reception
in the Taft Lounge downstairs.

A b o u t t h e m u s i c

CHRIS SWITHINBANK

union—seam 2015–16

Frayed edge of a space of material dependency.

BIO *Chris Swithinbank writes:*

“I work with various combinations of instrumental and electronic resources, mainly focusing on creating musical experiences whose structures attempt to afford space to all the bodies implicated. My current hope with each work is to open up doors to worlds that might otherwise not exist, drawing together material contexts for human performers, which are resistant, require collaborative effort, and disclose the necessity of each constituent part of a whole.”

chriswithinbank.net

MANUELA MEIER

if only it were not bound to 2016

if only it were not bound to is the latest piece in Manuela’s compositional work that is exploring the ramifications of the idea that sounds are sonic organisms in a sonic environment, with the ability to adapt and evolve. Within this conceptual framework, this piece explores boundaries — and is thus located in borderline areas, living within fragile zones at the limits of environs, and the peripheries of the possible.

BIO *Prior to her current PhD studies at Harvard, Manuela Meier studied composition and classical accordion at the University of Music in Graz, Austria, and Queen’s University Belfast, UK. In 2011–12, Manuela was the ensemble manager of the New Zealand-based Stroma New Music Ensemble. The study of biological and geological sciences informs her musical expression in both instrumental and electroacoustic compositions.*

Manuela's works have been performed and presented at the Sonorities Festival (Belfast), Steirischer Herbst Festival (Graz), Center for Art and Media (ZKM) (Karlsruhe), IRCAM (Paris), Centro Mexicano para la Música y las Artes Sonoras (CMMAS) (Mexico), City Gallery Wellington (New Zealand) and Melbourne Recital Centre (Australia) amongst others, by ensembles such as the Arditti String Quartet, Stadler Quartet, Ensemble Phace, Stroma New Music Ensemble, Ensemble Lucilin, JACK Quartet, ELISION Ensemble and Ensemble Dal Niente. In 2015, Manuela's music was released by the record label Col Legno, and featured at the Huddersfield Contemporary Music Festival.

mm.mur.at

SIVAN COHEN ELIAS

Encrypt 2016

Encrypt is a miniature for string quartet written for the JACK Quartet. It is also an excerpt of a mini-opera set among hackers and explorers of the Deep Web.

BIO *Born in Jerusalem, Sivan Cohen Elias is an interdisciplinary composer. In her work she investigates the boundaries and possibilities of integrating different art forms into a unified medium. Movement, sound, drawing and visual objects are sewn into hybrid systems and bodies; merging behaviors of human, animal and machine.*

Her works have been performed and commissioned by ensembles in and around Europe, Israel and the United States, including Klangforum Wien, MusikFabrik, Mosaik, Dal Niente; appeared in festivals such as Darmstadt Ferienkurse, Wien Modern, Witten, Warsaw Autumn. Cohen Elias is currently a PhD candidate and a Teaching Fellow at Harvard University under the guidance of Profs. Chaya Czernowin and Hans Tutschku. In 2012 she spent eleven months as a fellow at Akademie Schloss Solitude, Stuttgart. In 2007 she relocated from Israel to Vienna for a two-year post-graduate program at the Universität für Musik und Darstellende Kunst, Wien. She has also benefited from consulting with composers Brian Ferneyhough, Georges Aperghis, Pierluigi Billone, Steven Kazao Takasugi, Michael Pisaro, among others. Numerous awards include the International Music Theatre Competition Darmstadt 2015, the Boost! project Prize Darmstadt 2012, and the Impuls International Composition Competition 2009.

hgnm.org/composer/sivan-cohen-elias

ADI SNIR

Charasim II: “in situ” 2015

An archeological site in which different layers of time can be seen, overlapping and collapsing one on top of the other. The performers are faced with a complex task of interpretation, in which missing information must be made up for in a plausible manner. An art of decision making.

BIO *Adi Snir, born in Israel in 1987, takes upon himself artistic projects which he finds interesting, and is currently doing so mostly at Harvard University, where he is enrolled as a composition PhD.*

sniradi.wix.com/adisnir

INTERMISSION

KAI JOHANNES POLZHOFER

“Echo” from “Totenfest” 2015

Ovid, *Metamorphoses*, III, 339–510 (excerpts)

(Translated by F.J. Miller)

dixerat: “ecquis adest?” et “adest” responderat Echo.
hic stupet, utque aciem partes dimittit in omnis,
voce “veni!” magna clamat: vocat illa vocantem.
respicit et rursus nullo veniente “quid” inquit
“me fugis?” et totidem, quot dixit, verba recepit.

By chance the boy, separated from his faithful companions, had cried: “Is anyone here?” and “Here” cried Echo back.

Amazed, he looks around in all directions and with loud voice cries “Come!”; and “Come” she calls him calling. He looks behind him and, seeing no one coming, calls again: “Why do you run from me?”

perstat et alternae deceptus imagine vocis
“huc coeamus” ait, nullique libentius umquam

responsura sono “coeamus” rettulit Echo
et verbis favet ipsa suis egressaque silva
ibat, ut iniceret sperato braccia collo;

He stands still, and deceived by the answering voice, and “Here let us meet,” he cries. Echo, never to answer other sound more gladly, cries “Together”; and to help her own words she comes forth from the woods that she may throw her arms around the neck, she longs to clasp.

ille fugit fugiensque “manus complexibus aufer!
ante” ait “emoriari, quam sit tibi copia nostri”;
rettulit illa nihil nisi “sit tibi copia nostri!”
spreta latet silvis pudibundaque frondibus ora
protegit et solis ex illo vivit in antris;

But he flees at her approach and, fleeing, says: “Hands off! embrace me not! May I die before I give you power o’er me!” “I give you power o’er me!” she says, and nothing more. Thus spurned, she lurks in the woods, hides her shamed face among the foliage, and lives from that time on in lonely caves.

inde latet silvis nulloque in monte videtur,
omnibus auditur: sonus est, qui vivit in illa.

She hides in woods and is seen no more upon the mountain-sides; but all may hear her, for voice, and voice alone, still lives in her.

BIO Kai Johannes Polzhofer was born in Munich in 1989. The German-Austrian composer received his earliest composition lessons with Prof. Kay Westermann and many years of training in trumpet, piano, and conducting among others with Martina Bauer (Musikhochschule München) and Markus Rainer (Munich Philharmonic). After graduating from classical grammar school under Benedictines in St. Ottilien (Bavaria), he continued his studies in philosophy, music theory and composition at the Universities and Conservatories of Graz and Leipzig. In 2013, he graduated with high distinction from University Leipzig (BA in Philosophy) and Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig (Diploma in Composition). He received a national scholarship (“Deutschlandstipendium”) and is the cofounder and artistic advisor of forma Leipzig. Polzhofer’s music has been broadcast in Austria and Germany (Ö1, MDR) and performed by ensembles like Ensemble forma Leipzig, ensemble mosaik,

Callithumpian Consort and Ensemble Surplus. He is the author of articles on musicological and compositional topics, and publishes regularly in Musik und Ästhetik, New Music and Aesthetics in the 21st Century, and other publications. He is currently undertaking a PhD in Composition at Harvard University. Polzhofer's music is published by Edition Gravis.

kaijohannespolzhofer.com

JAMES BEAN

II. drier 2016

II. drier is too clear, and too simple.

BIO *James Bean writes:*

"I currently study composition with Chaya Czernowin and Hans Tutschku at Harvard University. In the past, I've had the privilege to study with Rand Steiger at UC San Diego, and Robert Kyr at the University of Oregon. I am momentarily devoted to authoring an automated music notation software called denm (dynamic environmental notation for music) for iPads, which allows performers to interact dynamically with musical scores throughout their learning and performance processes."

jamesbean.info

TREVOR BAČA

Akasha (आकाश) 2015

A music of invisibility, electricity and the open expanse of the sky. The title is the Sanskrit word for the æther, a concept once understood as an unseen force present in all things in motion in the world.

BIO *Trevor Bača (*1975) grew up in Texas. His concerns as a composer include lost and secret texts; broken and dismembered systems; sorcery, divination and magic; and the effects, action and beauty of light. Bača's music has been played throughout the US, Europe and Japan with recent performances in New York, Tokyo, Berlin and Barcelona. Bača's music has been anthologized as part of Notations 21 (edited by Theresa Sauer) and Bača's scores have been exhibited as art at the Chelsea Gallery in New York City and at the Hutchins Gallery on Long Island.*

soundcloud.com/trevorbaca

A b o u t t h e J A C K Q u a r t e t

Deemed “superheroes of the new music world” (*Boston Globe*), the JACK Quartet is “the go-to quartet for contemporary music, tying impeccable musicianship to intellectual ferocity and a take-no-prisoners sense of commitment.” (*Washington Post*) “They are a musical vehicle of choice to the next great composers who walk among us.” (*Toronto Star*)

The recipient of Lincoln Center's Martin E. Segal Award, New Music USA's Trailblazer Award, and the CMA/ASCAP Award for Adventurous Programming, JACK has performed to critical acclaim at Carnegie Hall (USA), Wigmore Hall (United Kingdom), Muziekgebouw aan 't IJ (Netherlands), IRCAM (France), Kölner Philharmonie (Germany), the Lucerne Festival (Switzerland), La Biennale di Venezia (Italy), Suntory Hall (Japan), Bali Arts Festival (Indonesia), Festival Internacional Cervantino (Mexico), and Teatro Colón (Argentina).

JACK is focused on new work, leading them to collaborate with composers John Luther Adams, Chaya Czernowin, Simon Steen-Andersen, Caroline Shaw, Helmut Lachenmann, Steve Reich, Matthias Pintscher, and John Zorn. Upcoming and recent premieres include works by Derek Bermel, Cenk Ergün, Roger Reynolds, Toby Twining, and Georg Friedrich Haas.

JACK operates as a nonprofit organization dedicated to the performance, commissioning, and spread of new string quartet music. Dedicated to education, the quartet spends two weeks each summer teaching at New Music on the Point, a contemporary chamber music festival in Vermont for young performers and composers. JACK has a long-standing relationship with the University of Iowa String Quartet Residency Program, where they teach and collaborate with students each fall. Additionally, the quartet makes regular visits to schools including Columbia University, Harvard University, New York University, Princeton University, Stanford University, and the University of Washington.

The members of the quartet met while attending the Eastman School of Music and studied closely with the Arditti Quartet, Kronos Quartet, Muir String Quartet, and members of the Ensemble Intercontemporain under the direction of Pierre Boulez at the Lucerne Festival Academy.

A b o u t H G N M

Timothy McCormack

Director

Trevor Bača, James Bean, Anne Cleare, Sivan Cohen Elias, Marta Gentilucci, Justin Hoke, Clara Iannotta, Manuela Meier, Max Murray, John Pax, Marek Poliks, Kai Johannes Polzhofer, Stefan Prins, Sabrina Schroeder, Adi Snir, Chris Swithinbank

Members

Established in 1984, Harvard Group for New Music brings together the community of graduate student composers at Harvard University. The primary purpose of HGNM is to perform works by its membership, to develop musical and professional relationships beyond the group, and to provide fora for regular critical discussion with presentations from current students as well as guest speakers.

The Harvard Group for New Music is grateful for the support of the Anthony R. Riola, II Fund

hgnm.org



A c k n o w l e d g m e n t s

Carol Oja

*James Edward Ditson Professor of Music
Chair of the Music Department*

Chaya Czernowin

Walter Bigelow Rosen Professor of Music

Hans Tutschku

Fanny P. Mason Professor of Music and Director of HUSEAC

Nancy Shafman

Director of Administration

Karen Rynne

Financial Manager

Jean Moncrieff

Director of Events

Lesley Bannatyne

Evren Celimli

Brid Coogan

Chris Danforth

Kaye Denny

Richard Gruenler

Eva Kim

Mary MacKinnon

Mariana L. Quinn

Charles Stillman

Seth Torres

Music Department Staff

2015 – 16 Concert Season

Saturday, 24 October 2015

Richard Haynes

Saturday, 6 February 2016



JACK Quartet

Saturday, 2 April 2016

The Thelma E. Goldberg Concert

**Distractfold
Ensemble**

Saturday, 21 May 2016

supported by the Fromm Music Foundation

ensemble recherche

All concerts take place at 8pm.

John Knowles Paine Concert Hall, Harvard University Music Building.