

Harvard Group
for New Music

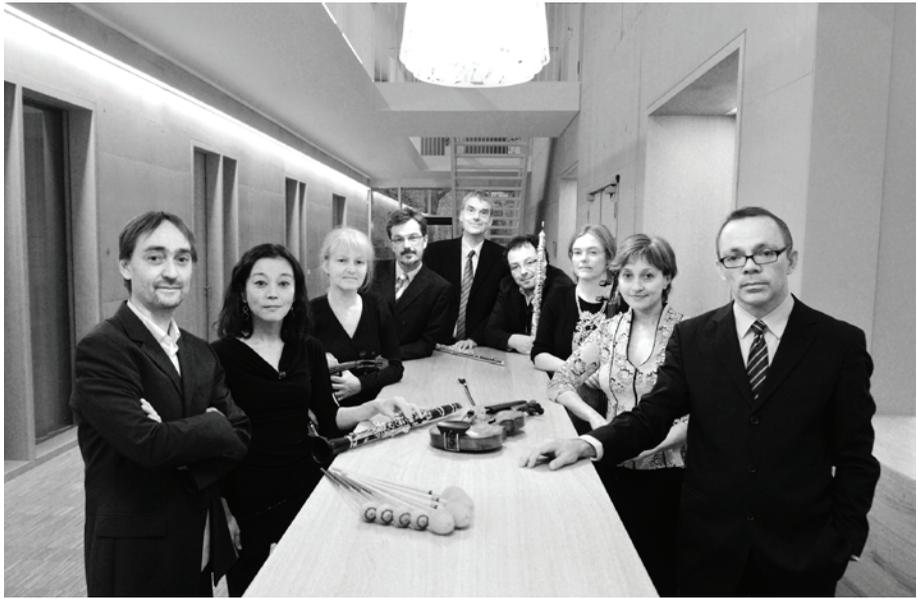
ensemble recherche

performs seven new works by Harvard graduate composers

supported by the Fromm Music Foundation

8PM
May 21

John Knowles Paine Hall
Harvard University



ÅSA ÅKERBERG
cello

CHRISTIAN DIERSTEIN
percussion

MARTIN FAHLENBOCK
flute

JAIME GONZÁLEZ
oboe

BARBARA MAURER
viola

MELISE MELLINGER
violin

SHIZUYO OKA
clarinet

KLAUS STEFFES-HOLLÄNDER
piano

ensemble recherche

CHRIS SWITHINBANK

union|haze 2016

ANN CLEARE

ore 2016

JOHN PAX

for String trio 2016

JUSTIN HOKE

lyre lyre lyre 2016

INTERMISSION

KAI JOHANNES POLZHOFER

Tombeau 2010

MANUELA MEIER

one more could be beyond 2016

TREVOR BAČA

Fabergé Investigations introduction 2016

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|haze 2016

Guest performers: Clara Iannotta & John Pax.

This performance is enormously materially demanding and dependent on more people than just those you see onstage tonight. I would like to thank them all for embracing the construction and logistical wrangling that made this happen.

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

ANN CLEARE

ore 2016

Ore is mineral-rich stone, from which various materials can be extracted.

Written for ensemble recherche, *ore* is my final composition as a Ph.D. student at Harvard University. It is dedicated to the many wonderful people I have encountered here, and especially to my good friend, Justin Hoke.

BIO *Ann Cleare originally hails from county Offaly in Ireland. Her music has been performed in various venues across Europe, Australia, and America, and has been featured in festivals such as The Gaudeamus Week, The Wittenerstage fur Neue Kammermusik, Horizons, International Music Institute Darmstadt, Bludener Tage zeitgemäßer Musik, IMATRON-*

IC Festival of Electronic Music, MATA, Taschenoperfestival, working with ensembles such as: Ensemble SurPlus, The Crash Ensemble, Quatuor Diotima, The International Contemporary Ensemble, Collegium Novum Zürich, ELISION, The National Symphony Orchestra of Ireland, JACK Quartet, Ensemble Apparat, Ensemble Nickel, The Curious Chamber Players, Yarn/Wire, ensemble mosaik, The Experimental Ensemble (SWR Studios), öenm, The BBC Scottish Symphony Orchestra. Current and future projects include new works for The RTÉ National Symphony Orchestra of Ireland, clarinetist Carol McGonnell and The Argento Chamber Ensemble, The Fidelio Trio, ELISION, and an extended solo horn piece for Samuel Stoll. Ann's scores are published by Project Schott New York. She has studied composition at University College Cork, IRCAM, and is currently completing a PhD in Composition at Harvard University. She currently lives and writes by the sea in Dublin, Ireland.

annclearecomposer.com

JOHN PAX

for String trio 2016

The lower strings are detuned and played behind the bridge.

BIO John Pax (1992) has studied with Chris Tonkin in Western Australia and now studies with Chaya Czernowin.

JUSTIN HOKE

lyre lyre lyre 2016

I.

βάρβιτος. βάρωμος. βάρμος.

[*barbitos. baromos. barmos.*]

is a quotation of Sappho (as cited by Athenaios [*Deipnosophistaí* 4.182f]) detailing related ancient instruments of the harp and zither family. The taxonomy of the instruments is somewhat confused, and the three classifiers may in fact refer to a single instrument, with the differences in terminology stemming from regional variation; *barmos*, for instance, is known to have been the term used on the island of Lesbos, the birthplace of Sappho.

The translation —

“lyre lyre lyre”

— belongs to the classicist Anne Carson. Beyond the inherent lyricism of the phrase, there is gravity, too, in the reductionism: an object stripped of its context, the singularity of three distinct taxonomies isolated from their individual qualities, textured identities sanded to smoothness. A body free of markings. Liar, liar.

2.

During the gestation of *lyre lyre lyre*, I spent time in Morocco. The winter light in the north of the country burns orange and close, still hot — (*scribbled in a notebook: “triple-sun”*) — and yet the air is brisk, chilled by two oceans. The sensation is peculiar and disorienting, like a molten core encased in ice, and shifts constantly depending on cloud cover, clothing, temperament. This state of petty but pervasive discomfort, along with the inability to acclimatize, inhabits the piece.

BIO *Justin Hoke was born in Lancaster, Pennsylvania. He is currently pursuing a Doctorate of Philosophy at Harvard University.*

INTERMISSION

KAI JOHANNES POLZHOFER

Tombeau 2010

„Verehrte Anwesende, wovon wir reden, ist unerforscht, wir leben nicht, vermuten und existieren aber als Heuchler, vor den Kopf Gestoßene, in dem fatalen, letzten Endes letalen Mißverständnis der Natur, in welchem wir heute durch die Wissenschaft verloren sind; die Erscheinungen sind uns tödliche und die Wörter, mit welchen wir aus Verlassenheit im Gehirn hantieren, mit Tausenden und Hunderttausenden von ausgeleiterten, uns durch infame Wahrheit als infame Lüge, umgekehrt durch infame Lüge als infame Wahrheit erkennbare in allen Sprachen, in allen Verhältnissen,

die Wörter, die wir uns zu reden und zu schreiben und die wir uns als Sprechen zu verschweigen getrauen, die Wörter, die aus nichts sind und die zu nichts sind und die für nichts sind, wie wir wissen und was wir verheimlichen, die Wörter, an die wir uns anklammern, weil wir aus Ohnmacht verrückt und aus Verrücktheit verzweifelt sind, die Wörter infizieren und ignorieren, verwischen und verschlimmern, beschämen und verfälschen und verkrüppeln und verdüstern und verfinstern nur [...].“

Thomas Bernhard, Rede anlässlich der Büchner-Preisverleihung. In: *Jahrbuch der Deutschen Akademie für Sprache und Dichtung*, Darmstadt 1970, S. 83–84.

BIO German-Austrian composer Kai Johannes Polzhofer, born in Munich in 1989, graduated with a diploma with high distinction from the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig in 2013 (as well as a Bachelor’s of Arts with high distinction in philosophy from the University of Leipzig). Polzhofer has won several prizes and fellowships, including the Austromechana Composition Prize, the Academy Schloss Solitude, Francis Boott Prize, the Blodgett Prize, and a national scholarship (Deutschlandstipendium), among other awards. In 2010, Polzhofer co-founded *forma Leipzig*, a group focused on linking contemporary music and literature, for which he remains artistic advisor. Broadcast in Austria and Germany, his music has been performed both in Europe and North America by ensembles such as JACK Quartet, Ensemble *forma Leipzig*, Ensemble *Surplus*, Ensemble *Dal Niente*, Parker Quartet, and Ensemble *Recherche*. He has authored several articles on musicology and composition, and publishes regularly in journals like *Musik und Ästhetik* and *New Music and Aesthetics* in the 21st Century. At Harvard University he is pursuing a Doctorate in composition under the guidance of Chaya Czernowin, Hans Tutschku and Steven Kazuo Takasugi.

MANUELA MEIER

one more could be beyond 2016

one more could be beyond 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 follows the string quartet *if only it were not bound to* in exploring 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 in Belfast/UK, Steirischer Herbst Festival in Graz/Austria, Center for Art and Media (ZKM) in Karlsruhe/Germany, IRCAM/France, 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

TREVOR BAČA

Fabergé Investigations introduction 2016

By the start of the revolution in October 1917, workmasters at the House of Fabergé had completed fifty jeweled eggs for the last of the Russian tsars. Forty-three of the eggs survive (auctioned by the Bolsheviks after the revolution) with the others now lost, or the treasure of thieves. Dazzling in ribbons of guilloche, the intricacy of the eggs' enamelwork gives to these objects their ability to transfix: greens, purples, reds made brilliant in cloisonné. But how to understand the rules of a world that embeds in eggs the wealth of its kings? How slowly must have gone the work at the jewelers' desks. And how quickly the changes outside. *Fabergé Investigations* is not yet complete: the music presented tonight is only the introduction of a much longer piece.

BIO American composer 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. Self-taught as a composer until the age of thirty-three, Trevor came to Harvard in 2009 to pursue a PhD in composition under the supervision of Hans Tutschku and Chaya Czernowin, a seven-year project that finished only days ago.

trevorbaca.com

A b o u t e n s e m b l e r e c h e r c h e

ensemble recherche makes music history. With over 500 first performances since its founding in 1985, the ensemble has played a major role in shaping the development of contemporary chamber and ensemble music.

Stimuli have been created with concerts, musical theatre, courses for composers and instrumentalists, sight-and-sound productions, sound projects for children and young adults, *Klangpost* [Sound Post], and the Ensemble Academy Freiburg (organised jointly with the Freiburg Baroque Orchestra).

The nine-strong ensemble of soloists helps define the international music scene with its own dramaturgical line. Its repertoire includes classics of the late 19th century, Impressionists and Expressionists, composers of the Second Viennese and Darmstadt Schools, the Spectralists, and the experimental avant-gardists of the contemporary arts.

ensemble recherche has released around 50 CDs, many of which have been awarded international prizes including the Jahrespreis der Deutschen Schallplattenkritik [annual German Record Critics' Prize] and the Diapason d'Or.

ensemble recherche is supported by the Ministry for Science, Research, and Art Baden-Württemberg and by the Kulturstiftung of the City of Freiburg.

ensemble-recherche.de

**ensemble
recherche**

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

Coming up in 2016–17

Saturday, 22 October 2016

**Matt Barbier &
Weston Olencki**

Saturday, 18 March 2017

Yarn/Wire

Saturday, 22 April 2017

Faint Noise

Saturday, 20 May 2017

supported by the Fromm Music Foundation

ELISION Ensemble

All concerts take place at 8pm.

John Knowles Paine Concert Hall, Harvard University Music Building.