

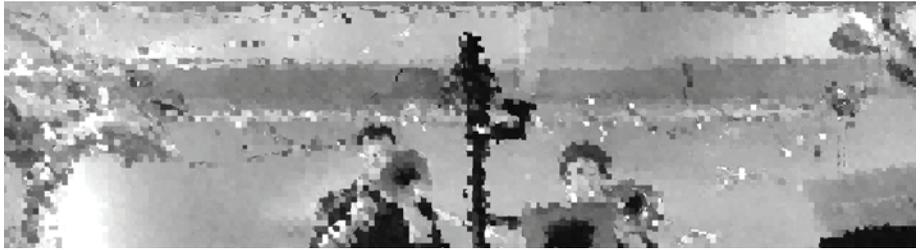
Harvard Group
for New Music

RAGE THORNBONES

performs five new works by Harvard graduate composers

8PM
Oct 22

John Knowles Paine Hall
Harvard University



RAGE THORNBONES

MATT BARBIER

WESTON OLENCKI



JAMES BEAN

**eleven circuits for reflection
on the glass** 2016

KAI JOHANNES POLZHOFFER

Totenfest, III. Minotauros 2016

MANUELA MEIER

what you see, is it 2016

ADI SNIR

strainer 2016

INTERMISSION

TIMOTHY MCCORMACK

WORLDEATER 2016

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

About the music

Please be aware that the first and last pieces on this concert are performed in near or total darkness, and that the second half of this concert is one piece which is about one hour in duration.

JAMES BEAN

eleven circuits for reflection on the glass 2016

This work contains loud content. Use the earplugs provided if you wish.

BIO *James Bean is studying at Harvard with Chaya Czernowin and Hans Tutschku.*

KAI JOHANNES POLZHOFER

Totenfest, III. Minotauros 2016

Minotauros is the third piece of a cycle called “Totenfest” [Death Fest], which focuses on literary narratives that depict beings who dwell between the visible and the invisible, present and past, death and life.

The Minotaur, paying for his father’s insult to Poseidon and hence “part man and part bull” (Ovid) finds himself isolated and excluded both from the natural and the human order. Trapped between right and wrong, man and animal, language and instinct, trapped in a labyrinth full of mirrors (as in Friedrich Dürrenmatt’s ballad about the Minotaur). A speechless Minotaur desperately longs for the Other, for community, while dancing with infinite mirror images. And every seventh year he embraces beings both like and unlike him, not knowing that his inexhaustible attempt to love means a cruel death for these 14 Athenian youths and maidens.

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.

kaijohannespolzhofer.com

MANUELA MEIER

what you see, is it 2016

what you see, is it is the latest piece in Manuela’s compositional work that is exploring the ramifications of the idea that the relationship of sounds within a piece can function analogous to organisms in an 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* and the string trio and ensemble piece *one more could be beyond* 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 (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

ADI SNIR

strainer 2016

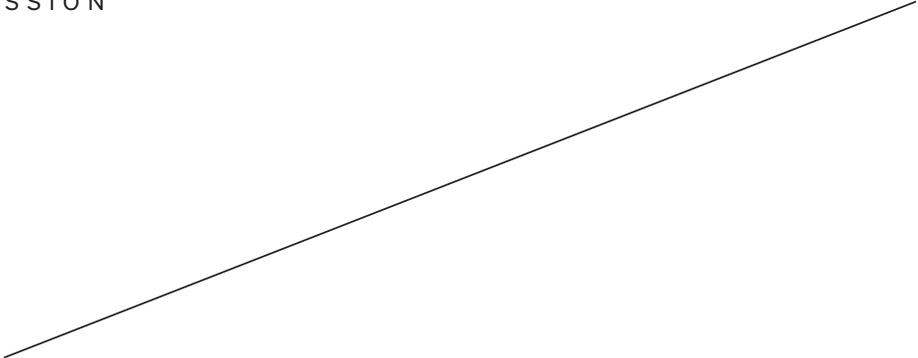
strain·er

/ˈstrānər/

a device having holes punched in it or made of crossed wires for separating solid matter from a liquid. — Google

BIO *Composer, improviser, currently doing so as a PhD candidate at Harvard. Born in Israel.*
sniradi.wixsite.com/adisnir

INTERMISSION



TIMOTHY MCCORMACK

WORLDEATER 2016

WORLDEATER aims to completely saturate our listening space, like a heavy, viscous vapor filling a room. It devours our world and replaces it with its own.

WORLDEATER is a large-scale collaboration between myself and RAGE THORBONES + additional collaborators. WORLDEATERs for two euphoniums as well as low brass quintet are forthcoming.

BIO *Timothy McCormack's music centers on the idea that sound has mass and is experienced as a physical object. His work also aims to create intimate social environments which prioritize communication, listening and responsibility towards one another.*

timothy-mccormack.com



A b o u t R A G E T H O R M B O N E S

RAGE THORMBONES is a collaboration between trombonists Matt Barbier and Weston Olencki. It is a blog resource, a commissioning resource, an annoying resource, and a resource that consistently pushes the extremes of brass techniques.

Weston Olencki is a New York City based trombonist and improviser specializing in the performance and production of new music. His work is primarily concerned with hyper-extended instrumental technique, intensive performer–composer collaboration, object-oriented performance, feedback and noise, and alternative concepts of physicality within acoustic and electronic media. Weston is the newest member of Ensemble Pamplemousse, one half of RAGE THORMBONES (alongside Matt Barbier), another half of People Making Sounds (with Charlie Sdraulig), performs independently as a soloist, and regularly with groups Ensemble Dal Niente, wasteLAnd, Talea Ensemble, Wet Ink Ensemble, Fonema Consort, the San Francisco Contemporary Music Players, Chicago Symphony Orchestra’s MusicNOW, and a.pe.ri.od.ic. Weston was awarded the Kranichsteiner Musikpreis (2016) and a Stipendiumpreis (2014) from the Darmstadt Ferienkurse für Neue Musik, and has been in residence at UC Santa Cruz and Stanford Universities. He holds degrees from Northwestern University and SFCM.

Matt Barbier (CIM BM/CalArts MFA) is an LA based trombonist and composer focused on experimental intonation, noise, and the physical processes of instruments. His playing has been described by the *LA Times* as being “of intense, brilliant, virtuosic growling that gave the striking impression that Barbier was dismantling the instrument while playing it.” Working collaboratively with composers such as Wolfgang von Schweinitz, Nicholas Deyoe, Clint McCallum, Andrew Greenwald, Michelle Lou, and Kurt Isaacson, he eagerly engages in expanding the playing methods of his instrument. Matt is an assistant director of the wasteLAnd concert series and a member of gnarwhallaby, Trio Kobayashi, RAGE THORMBONES, and wildUp in addition to regularly performing on Monday Evening Concerts and the LA Phil’s Green Umbrella Series. He has been in residence at UCSD, UCSB, Stanford, CalArts, and UCLA and is currently on faculty at LA City College.

A b o u t H G N M

Timothy McCormack

Director

**James Bean, Sivan Cohen Elias, Marta Gentilucci, Justin Hoke, Clara Iannotta,
Manuela Meier, Max Murray, John Pax, Marek Poliks, Kai Johannes Polzhofer,
Stefan Prins, Elena Rykova, Adi Snir, Chris Swithinbank, Julio Zúñiga**

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

Suzannah Clark

Professor of Music & Chair of the Music Department

Chaya Czernowin

Walter Bigelow Rosen Professor of Music

Hans Tutschku

Fanny P. Mason Professor of Music & Director of HUSEAC

Nancy Shafman

Director of Administration

Karen Rynne

Financial Manager

Jean Moncrieff

Director of Events

Seth Torres

HUSEAC Technical Director

Lesley Bannatyne

Evren Celimli

Brid Coogan

Chris Danforth

Kaye Denny

Richard Gruenler

Eva Kim

Mary MacKinnon

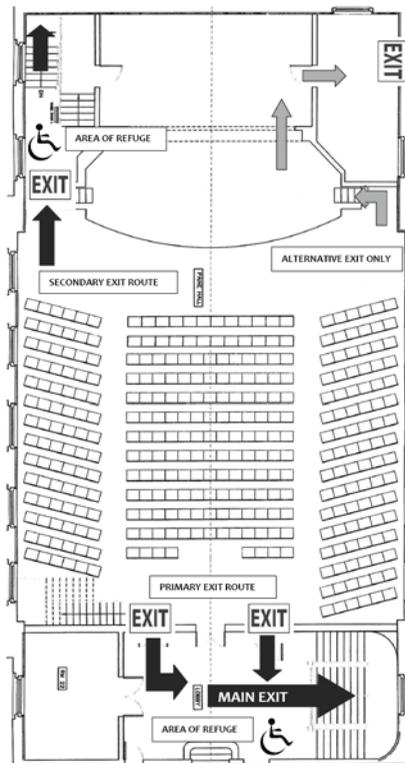
Mariana L. Quinn

Charles Stillman

Music Department Staff

John Knowles Paine Hall

For your safety, please note the location of the nearest emergency exit:



2016 – 17 Concert Season

Saturday, 22 October 2016



**RAGE
THORNBONES**

Saturday, 18 March 2017

Yarn/Wire

Saturday, 22 April 2017

The Thelma E. Goldberg Concert

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.