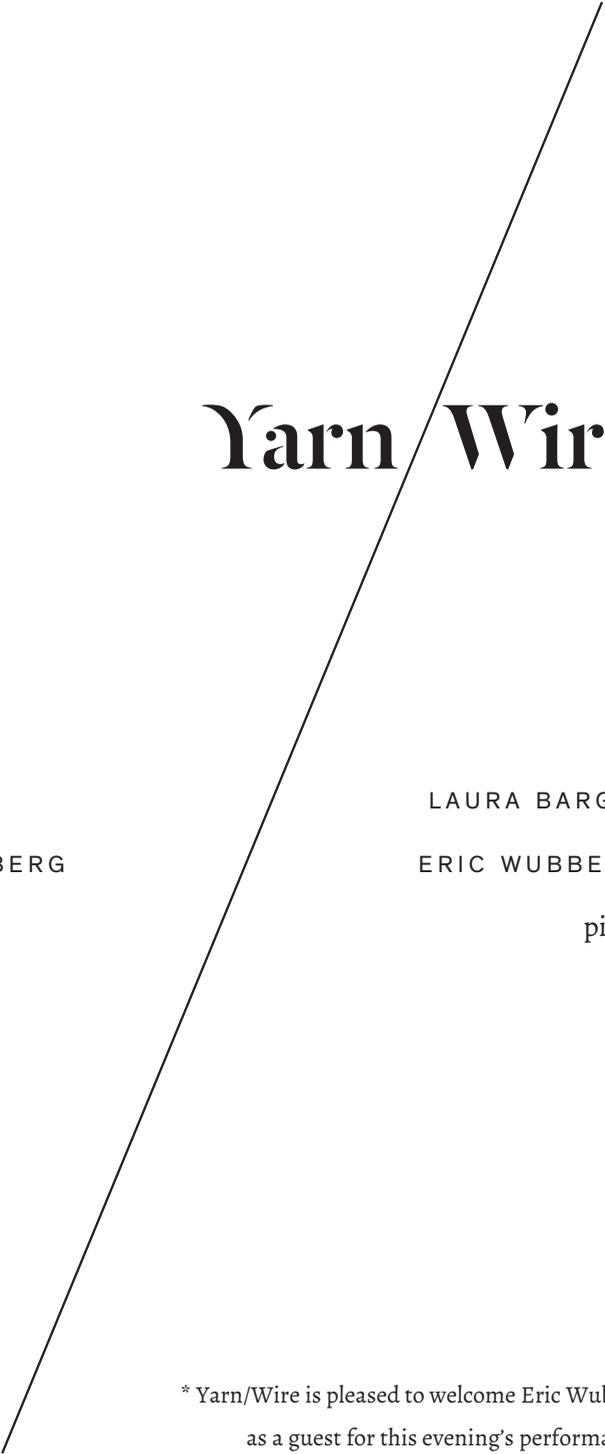


Harvard Group
for New Music

Yarn/Wire

SPM
Mar 18

John Knowles Paine Hall
Harvard University



Yarn/Wire

IAN ANTONIO

RUSSELL GREENBERG

percussion

LAURA BARGER

ERIC WUBBELS*

piano

* Yarn/Wire is pleased to welcome Eric Wubbels
as a guest for this evening's performance.

ADI SNIR

—“— 2017

CHRIS SWITHINBANK

**always extra folds of birds of paper and
you could move your finger along the
length of them and have witnesses** 2017

SHORT INTERMISSION

ELENA RYKOVA

Bat Jamming. Dancing on the edge. 2015

ADI SNIR

The Spectacle 2017

SHORT INTERMISSION

TIMOTHY MCCORMACK

traces that time leaves on built form 2012

MANUELA MEIER

otherwise 2017

ADI SNIR

—”— 2017

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

ADI SNIR

—“— 2017

The spectacle does not realize philosophy, it philosophizes reality.

— Guy Debord, *Society of the Spectacle*

BIO *Adi Snir is a composer/improviser currently enrolled as a PhD student in music composition at Harvard.*

sniradi.wixsite.com/adisnir

CHRIS SWITHINBANK

**always extra folds of birds of paper and
you could move your finger along the
length of them and have witnesses** 2017

With thanks to Renee Gladman for her *Calamities* from which I borrow this title. Thank you to Carolyn Chen for her ants and screams, to Sivan Cohen Elias for her vibrant webs, and to Clara Iannotta for her determined play. Thank you to Yarn/Wire and everyone who has worked this week and before to make this with me.

BIO *I work with various permutations 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

SHORT INTERMISSION

ELENA RYKOVA

Bat Jamming. Dancing on the edge. 2015

What if the thing we believe reality to be, is just a projected frame of reference that we live in? Changing our angle of perception through constant movement, interaction with objects, and attentive listening to the sonic result, performers create an expanding sound reality that is modified by each event, following principles similar to those of echolocation, until we reach a point of no return, opening the door to a space of shared memory to inhabit.

BIO *Elena Rykova (1991) is a Russian composer, improviser, and performance artist. She is a 2016 resident of the Berlin Akademie der Künste, a holder of the RheinEilber Award at New Talents – Biennale Cologne, and the Frederic Mompou International Award. Elena is a regular presence at contemporary music festivals, including the Klangspuren, Wien Modern, and Impuls festivals (Austria), ECLAT Festival and International Summer Course for New Music Darmstadt (Germany), ISCM–World Music Days 2016 (South Korea), reMusik (Russia), and Tzlil Meudcan Festival (Israel). Elena was nominated for the 2014 Kandinsky Prize in contemporary art and the 2013 Gaudeamus Prize. Her graphic scores and performances have been presented at art exhibitions in Saint Petersburg and Moscow. In 2016, Elena joined the PhD program at Harvard University. The focus of her current research and interests lies in visual and audible sound mapping; intercommunication with things through sound improvisation in relation to Thing Theory; choreography of the performative gesture and its correlation with sound time.*

www.elenarykova.rocks

ADI SNIR

The Spectacle 2017

The spectacle presents itself as something enormously positive, indisputable and inaccessible.

— Guy Debord, *Society of the Spectacle*

TIMOTHY MCCORMACK

traces that time leaves on built form 2012

traces that time leaves on built form borrows its title from Bernard Tschumi's seminal essay 'Architecture and Transgression.' Tschumi identifies the relationship between a structure and its decay as one that passes through states, which allows the structure to transgress the limits within which it is contained. "The most architectural thing about this building is the state of decay in which it is." The instruments in this piece create identities around the idea of decay: the constant sound of the cymbals lightly brushed and the piano's pedal repeatedly depressed creates a renewal at every moment of a sound that immediately dies after its attack. Obstinate remembering of a perpetual state of forgetting.

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/sonic environments which prioritize communication, listening and responsibility towards one another. Upcoming projects include an evening-length euphonium duo for RAGE Thornbones and a concert-installation for the ELISION Ensemble with Speak Percussion.*

timothy-mccormack.com

MANUELA MEIER

otherwise 2017

otherwise 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, *otherwise* is concerned with navigating the in-between of the sound worlds of a piano and tamtam, and closely follows the 2016 string quartet *if only it were not bound to*, the string trio and ensemble piece *one more*

could be beyond as well as the trombone duo piece *what you see, is it* 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.

This piece and the research surrounding it has been generously supported by the Oscar Straus Schafer Teaching Fellowship.

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

—”— 2017

The spectacle within society corresponds to a concrete manufacture of alienation.

— Guy Debord, *Society of the Spectacle*

A b o u t Y a r n / W i r e

Yarn/Wire is a chamber quartet that specializes in the performance of 20th and 21st century music. The unique instrumental combination of two percussionists and two pianists allows the ensemble to interface with both traditional performance practice and emergent stylistic trends with ease. Founded in 2005, Yarn/Wire is admired for the “spellbinding virtuosity” (*Time Out NY*) and “disciplined precision” (*Culturecatch*) they bring to performances of today’s most adventurous music. The results of Yarn/Wire’s collaborative initiatives are pointing towards the development of a new and lasting repertoire, and partnerships with genre-bending artists such as Theatre of a Two-Headed Calf and David Bithell have led to the creation of work that is “spare and strange and very, very new.” (*Time Out NY*)

Yarn/Wire’s 2010 debut release of *Tone Builders* showcases the ensemble’s impressive versatility and highlights a sample of the ensemble’s diverse commissioning activities. In addition to the numerous world premieres of music written specifically for the ensemble, Yarn/Wire frequently presents US premieres by many leading international composers.

Based in New York City, Yarn/Wire maintains an active performing and teaching schedule at festivals, chamber music series, universities and colleges across the country. Highlights of recent seasons include appearances at Miller Theatre’s Composer Portrait Series, River to River Festival, Make Music NYC, ISSUE Project Room, La Mama Experimental Theatre, Ontological-Hysterical Theater, Unruly Music Festival, Ear Heart Music Series, ‘April in Santa Cruz’ Festival of Contemporary Music, Pixilerations Festival, North River Concert Series, Southampton Chamber Music Series, University of Notre Dame, Columbia University, Dartmouth College, Goucher College, Stanford University, Rutgers University, and Vanderbilt University.

yarnwire.org

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 weekly 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

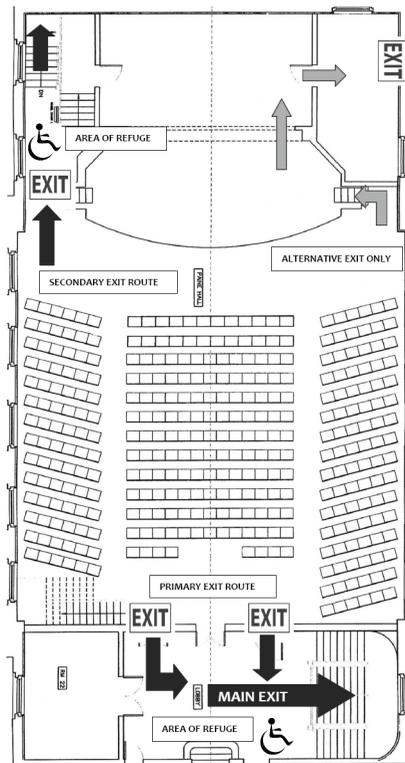
Mariana L. Quinn

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.