

Harvard Group
for New Music

JACK Quartet &
Mivos Quartet

supported by the Fromm Music Foundation

8PM
May 19

John Knowles Paine Hall
Harvard University

JACK Quartet

CHRISTOPHER OTTO
violin

JOHN PICKFORD RICHARDS
viola

AUSTIN WULLIMAN
violin

JAY CAMPBELL
cello

Mivos Quartet

OLIVIA DE PRATO
violin

VICTOR LOWRIE TAFOYA
viola

LAUREN CAULEY KALAL
violin

MARIEL ROBERTS
cello

with guest performer

DANIEL WALDEN
piano

JAMES BEAN

reduce (after *foldl, foldr*) 2018

MAX MURRAY

Cântece 2018

JULIO ZÚÑIGA

Perro rojo fantasma 2017–18

JULIEN VINCENOT

Hāshiya: Matn 2018

INTERMISSION

KAI JOHANNES POLZHOFFER

**Eurydike. Frammento de
Stele di Sarcophago.** 2017–18

CLARA IANNOTTA

**dead wasps in the
jam-jar (iii) — part I** 2017–18

MANUELA MEIER

otherwise III 2018

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

JAMES BEAN

reduce (after *foldl*, *foldr*) 2018

The desire of my last clump of pieces was this: use simple (yet at times inundating) electronic sounds to conceal certain aspects of very quiet acoustic instrumental sounds in order to reveal other aspects that may have otherwise gone unnoticed (often the airy, breathy, noisy, uneven, and indisputably-human ones). This time 'round, though, there is no such electronic re-contextualization. It's just this.

BIO *James Bean has been nestled within musical and music-technical communities in Oregon, California, certain windowless basement rooms in Paris, and now in Massachusetts. He is perplexed by the ways in which particular dearths and excesses of information contribute to the destruction of listening to the sounds networked with them. He is currently grappling with the unbearable practicality of abstract algebraic structures in the navigation of computer programming, music, and life.*

MAX MURRAY

Cântece 2018

— spring soil, shoulder-borne inwardly

BIO *As a composer, current and past collaborators include musicians Noa Frenkel (Tel Aviv), Liam Hockley (Vancouver), and Weston Olencki/Matt Barbier (NYC/LA), among others, with works appearing in contexts such as the Gare du Nord «Dialog» (Basel), Klangwerkstatt (Berlin), wasteLAnd (LA), and HaTeiva (Tel Aviv).*

Having completed parallel graduate degrees in performance and composition at the Berlin Hochschule für Musik 'Hanns Eisler,' and the Leipzig Hochschule für Musik und Theater 'Felix Mendelssohn Bartholdy,' he is currently a PhD candidate in music composition at Harvard University where he directs a Bach cantata series at the Harvard Art Museums, and the Graduate School of Arts and Sciences' Symphony Orchestra.

max-murray.com

JULIO ZÚÑIGA

Perro rojo fantasma 2018

For viola, 2 violins, cello, piano, and electronics, and played by the JACK Quartet and Daniel Walden, *Perro rojo fantasma* is a revision of a piece originally written for string quartet last year.

BIO *Born in San José, Costa Rica, in 1987. PhD candidate in Music Composition at Harvard University.* julio-zuniga.com

JULIEN VINCENOT

Hāshiya: Matn 2018

This new work is the starting point of a cycle for string quartet and electronics called *Hāshiya*. The word is tied to the tradition of commentary (or gloss) in classical Islamic philosophy, which deals equally with logic, law, ethics or metaphysics. A central text, the *matn*, is encapsulated into successive layers of comments and discussions coming from authors or schools of different eras, sometimes in violent confrontation.

The cycle will incorporate several autonomous pieces, presented in a non-linear fashion and encased like nesting dolls. The initial piece, *Matn*, will be concealed and elaborated throughout the full cycle, as if only fragments of it could be seen through a thick fog.

The different stages of this process of anamorphosis, deconstruction and fractalization of the central piece will be as many opportunities to question the “string quartet” object in all of its multiplicity, from the pure acoustic sound to the augmented instrument. They will not only lead to the research of one characteristic “sound,” but to a continuum of sound identities or signatures, like a fast forward journey where the same material will be declined and filtered through different sonic “ages.”

BIO *Julien Vincenot is a French composer, performer and musician-researcher. In 2017, he joined the composition program at Harvard, under the guidance of Chaya Czernowin and Hans Tutschku. His work is strongly influenced by the visual arts (in particular cinema) and by the concept of morphology in biology, psychology and semiotics. He relies heavily on the computer for his musical research, both as a means of sonic exploration and as a tool of formal-*

ization. In 2007, he co-founded *Unmapped*, a Parisian collective dedicated to improvisation and performance involving instruments and computers. Today, this collective gathers eleven composers and instrumentalists from various origins and musical backgrounds. He studied electroacoustic composition at University Paris VIII, under the direction of Horacio Vaggione, and specialized early in computer music, discipline he teaches regularly since 2014. In parallel, he studied composition at the Conservatory of Montbéliard, with Jacopo Baboni Schilingi and Lorenzo Bianchi. He also took part in the *Cursus 1* at IRCAM, under the supervision of Hèctor Parra.

julienvincenot.com

KAI JOHANNES POLZHOFFER

Eurydike. Frammento de Stele di Sarcophago. 2017–18

den Schritt beschränkt von langen Leichenbändern,
unsicher, sanft und ohne Ungeduld.

Sie war in sich, wie Eine hoher Hoffnung,
und dachte nicht des Mannes, der voranging,
und nicht des Weges, der ins Leben aufstieg.

Sie war in sich. Und ihr Gestorbensein
erfüllte sie wie Fülle.

Wie eine Frucht von Süßigkeit und Dunkel,
so war sie voll von ihrem großen Tode,
der also neu war, daß sie nichts begriff.

[...]

Sie war schon aufgelöst wie langes Haar
und hingegeben wie gefallner Regen
und ausgeteilt wie hundertfacher Vorrat.

Sie war schon Wurzel.

*her steps confined by the long grave-cloths,
uncertain, gentle, and without impatience.
She was in herself, like a woman near term,
and did not think of the man, going on ahead,
or the path, climbing upwards towards life.
She was in herself. And her being-dead
filled her with abundance.
As a fruit with sweetness and darkness,
so she was full with her vast death,
that was so new, she comprehended nothing.*

[...]

*She was already loosened like long hair,
given out like fallen rain,
shared out like a hundredfold supply.*

She was already root.

Rainer Maria Rilke (trans. A.S. Kline)

BIO Kai is currently finishing his doctorate at Harvard under the guidance of Chaya Czeronwin, Hans Tutschku, and Steven Kazuo Takasugi. kaijohannespolzhofer.com

CLARA IANNOTTA

dead wasps in the jam-jar (iii) — part I 2017-18

Tonight's performance presents the first part of a longer string quartet currently in progress.

BIO *Fascinated by the idea of visual music, I try to build imaginary instruments that enable the audience to inhabit my sonic environments.* claraiannotta.com

MANUELA MEIER

otherwise III 2018

otherwise III, for string octet, is the latest piece in Manuela's compositional work which is concerned with the navigation of worlds of in-between. It closely follows the pieces *otherwise*, for two percussionists and two pianists, and the strings, woodwinds and percussion piece *otherwise II* 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 PhD studies at Harvard University, 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. Manuela's instrumental and electroacoustic works have been performed at the Huddersfield Contemporary Music Festival, Darmstädter Ferienkurse für Neue Musik, Steirischer Herbst Festival, Sonorities Festival Belfast, Aspekte Festival Austria, Center for Art and Media (ZKM) Karlsruhe in Germany, IRCAM in France, Centro Mexicano para la Musica y las Artes Sonoras in Mexico, City Gallery Wellington in New Zealand and Melbourne Recital Centre in Australia, amongst others, by ensembles such as the Arditti String Quartet, JACK Quartet, ELISION Ensemble, Stadler Quartet, Stroma New Music Ensemble, Ensemble Phace and Ensemble Lucilin. Manuela's music was released by the record label Col Legno.* mm.mur.at

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

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*). 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), Lincoln Center (USA), Miller Theatre (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, Georg Friedrich Haas, and John Zorn. 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.

jackquartet.com

The **Mivos Quartet**, “one of America’s most daring and ferocious new-music ensembles” (*The Chicago Reader*), is devoted to performing works of contemporary composers and presenting new music to diverse audiences. Since the quartet’s beginnings in 2008 they have performed and closely collaborated with an ever-expanding group of international composers representing multiple aesthetics of contemporary classical composition. They have appeared at prestigious festivals and concert series and are invested in commissioning and premiering new music for string quartet, striving to work closely with composers over extended periods of time. Recently, Mivos has collaborated on new works with Sam Pluta, Dan Blake, Mark Barden, Richard Carrick, George Lewis, Eric Wubbels, Kate Soper, Scott Wollschleger, Patrick Higgins, and poet/musician Saul Williams. Every year, the quartet awards the Mivos/Kanter String Quartet Composition Prize, established to support the work of emerging and mid-career composers, and the I-Creation prize, a competition for composers of Chinese descent. Beyond expanding the string quartet repertoire, Mivos is also commit-

ted to working with guest artists, exploring multimedia projects involving live video and electronics, and performing improvised music. This has led to performances with artists such as Ned Rothenberg, Chris Speed, Timucin Sahin, and Nate Wooley. Mivos recently released their second ensemble album, *Garden of Diverging Paths*. In addition to their performance season, Mivos is active in education and has conducted workshops at UC Berkeley, Duke University, CUNY Graduate Center, Brooklyn College Conservatory of Music, Royal Northern College of Music (UK), Shanghai Conservatory, University Malaya, Yong Siew Toh Conservatory (Singapore), the Hong Kong Art Center, and MIAM University in Istanbul. mivosquartet.com

Praised for his “extreme virtuosity” (*New Yorker*) and “effortless elegance” (*NewMusicBox*) on piano and harpsichord, **Daniel Walden** has been featured in the United States, Europe, and Latin America in solo and chamber recital programs that span the fullest range of the keyboard repertory. He is a PhD Candidate in Music Theory at Harvard University, and has published on topics ranging from ancient music to Schoenberg’s musical typewriter. danielwaldenpiano.com

A b o u t H G N M

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

Austin Grimes

Richard Gruenler

Music Department Staff

Eva Kim

Mary MacKinnon

José Portillo

Mariana L. Quinn

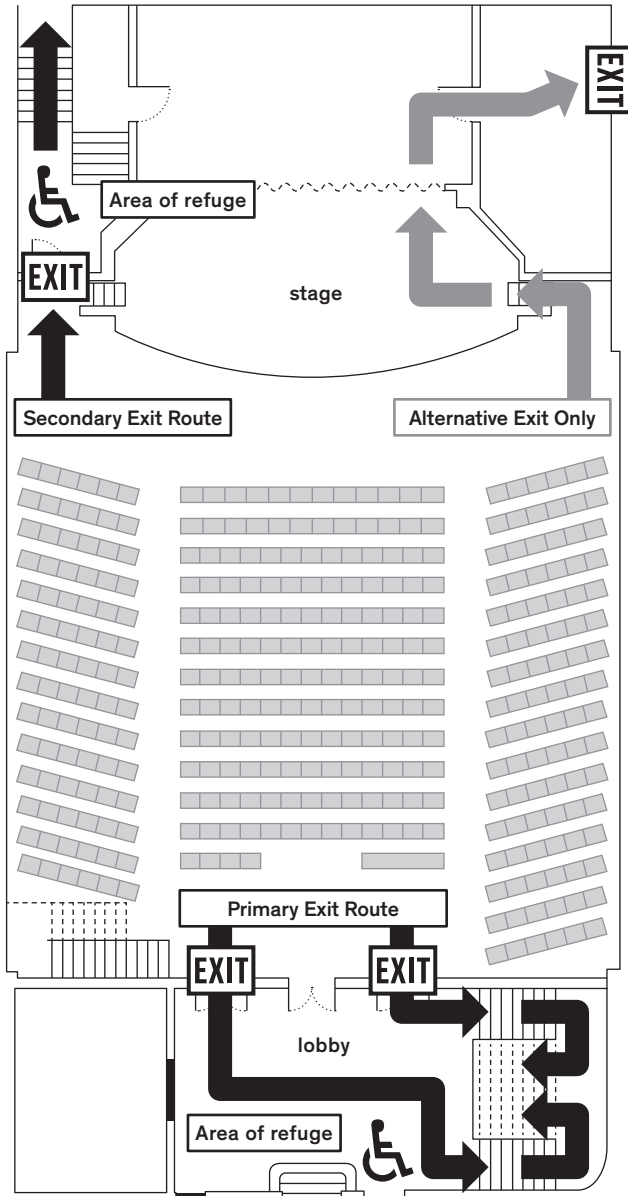
Paul Rattigan

Isabel Rivera

Charles Stillman

John Knowles Paine Hall

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



Coming up in 2018-19

Saturday, 29 September 2018

UCSD Exchange

Saturday, 17 November 2018

The Thelma E. Goldberg Concert

No Hay Banda

Saturday, 20 April 2018

ELISION Ensemble

Saturday, 25 May 2018

supported by the Fromm Music Foundation

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All concerts take place at 8pm.

John Knowles Paine Hall, Harvard University Music Building.