

Harvard Group
for New Music

Distractfold
Ensemble

8PM
Apr 14

John Knowles Paine Hall
Harvard University



LINDA JANKOWSKA
violin



ROCÍO BOLAÑOS
clarinet

Distractfold Ensemble



DANIEL BREW
guitar



ALICE PURTON
cello



EMMA RICHARDS
viola

CAN BILIR

Jinn in the Machine: The Strike 2018

JOHN PAX

Save Only the Expectation 2017-18

INTERMISSION

JULIO ZÚÑIGA

CES 2018

JAMES BEAN

foldl 2018

ZEYNEP TORAMAN

**An emotional rollercoaster
just for you** 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

CAN BILIR

Jinn in the Machine: The Strike 2018

In Turkic folklore, *Jinn* (*Cin* in Turkish) are invisible and sometimes visible other than human persons with free will, superior to humans. There is not much known about them, nevertheless, they live in a parallel universe with an access to our own. They appear in grotesque forms in human interactions. This piece is about a Jinn embodiment under the midnight soundscape of the 15 July Military Coup Attempt in Ankara, almost two years ago.

BIO *Can's works have been performed in music events such as June in Buffalo, MUSMA, IMPULS, Composer's Voice New York, Klarafestival, Cornell Council for the Arts Biennial by himself and ensembles including JACK Quartet, I Solisti Del Vento, NY New Music Ensemble, OSSIA, Continuum Ensemble NY. He is recently an exchange scholar at Harvard University where he is studying with Chaya Czernowin. He is a DMA candidate in composition at Cornell University and also a Fulbright Scholar. He holds a BM in classical guitar, MM in composition from Bilkent University, and MFA in composition from Cornell University.*

canbilir.com

JOHN PAX

Save Only the Expectation 2017-18

“O one, o none, o no one, o you:

where did the way lead when it led to nowhere?”

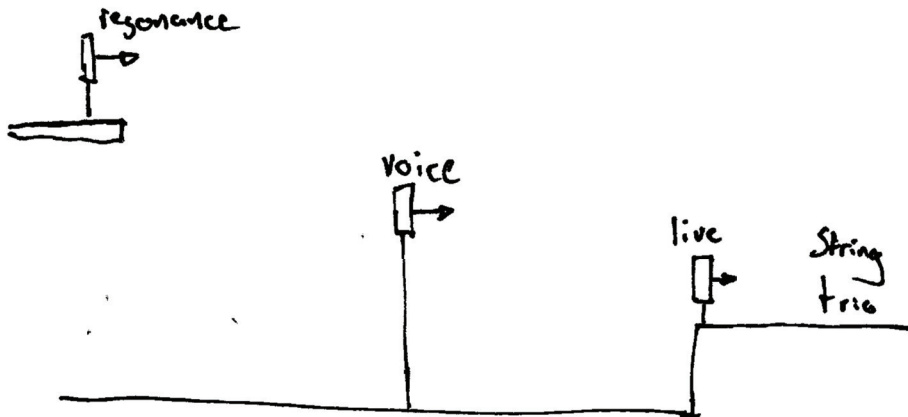
— Celan, *Die Niemandrose*

“Save only the expectation that I’ll die,
in my weary heart no hope remains.”

— Ockeghem, *Fors seulement l’attente*

These texts are the two materials I wanted to use for this piece — the melody of Ockeghem’s chanson is fragmented and extended whilst Celan’s text is sung from a distance, either guiding or being guided by the harmony of the string trio. All of this is filtered and sustained throughout by the electronics which always rise from or submerge into the far end of the hall.

BIO John Pax (1992) is a composition student from the city of Kalamunda, Western Australia. John studied with Chris Tonkin and James Ledger at the University of Western Australia, with Elliott Gyger and Brenton Broadstock AM at the University of Melbourne, and is currently a doctoral candidate in music composition at Harvard University studying with Chaya Czernowin and Hans Tutschku.



JULIO ZÚÑIGA

CES 2018

This is the last piece in a puzzle I am putting together for a larger work to be premiered in the fall. The cellist plays in a separate room and the sound is fed into the hall live once it has been processed.

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

julio-zuniga.com

JAMES BEAN

foldl 2018

foldl continues my interest in using simple synthetic tones to mask component parts of acoustic musicians' sounds. As certain aspects of these sounds are covered up, other aspects are revealed with a new perspective and resolution.

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.*

ZEYNEP TORAMAN

An emotional rollercoaster just for you 2018

I was interested in building a narrative that is simple yet containing multitudes — a straightforward but obscured plot.

Disorienting shifts in scale, so slow at times that it feels as if time has stopped in a close-up, and the hyperreal stitched-togetherness of it all comes together to isolate moments of proximity/intimacy/immediacy.

As the universe is about to hard reset, you wake up with a start.

“ÇATIDA

karar

an

kar

lar.”

— Oruç Aruoba

BIO Zeynep Toraman (b. 1992) is a composer from Istanbul. In 2015, she completed her Bachelor's degree in music and computer science at Columbia University, New York. Later, Zeynep continued her studies under the direction of Philippe Leroux in Montreal, before joining the doctoral program in composition at Harvard University in September 2017.

About Distractfold Ensemble

Manchester-based Distractfold Ensemble is a collective of performers, composers and curators all acting out of shared love, passion and interest in the music and culture of our times. Coming from different continents, backgrounds and having received a diverse education, together they create a nexus of ideas and influences which all contribute towards the ensemble's unique voice and identity. They perform acoustic, mixed and electroacoustic music of their peers, alongside music of the more established composers with whom they have formed close collaborations and friendships.



In the seven years they have been together, they have toured internationally and hosted many exciting international artists in Manchester whose work reflects their aims of going deep into the details of all music they play, as well as embracing unusual and innovative concert situations. Last

season they performed, among others, at Rainy Days Festival in Luxembourg, hcmf, Kalv Festival and travelled to California for a residence at Stanford University. In 2017 they curated, produced & performed Cut & Splice Festival which took place in Manchester in March, in collaboration with Sound and Music and BBC Radio 3.

Besides playing new music members of Distractfold can be found dancing salsa, working at the helpline of the Samaritans, collecting anything with cat imagery, stroking cats, watching cat youtube videos, folding origami, obsessively worrying about bubble wrap not being recyclable and researching natural medicine.

distractfold.co.uk

A b o u t H G N M

Adi Snir

Director

**James Bean, Clara Iannotta, Timothy McCormack, Manuela Meier, Max Murray,
John Pax, Kai Johannes Polzhofer, Elena Rykova, Chris Swithinbank, Zeynep
Toraman, Julien Vincenot, 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

Austin Grimes

Richard Gruenler

Music Department Staff

Eva Kim

Mary MacKinnon

José Portillo

Mariana L. Quinn

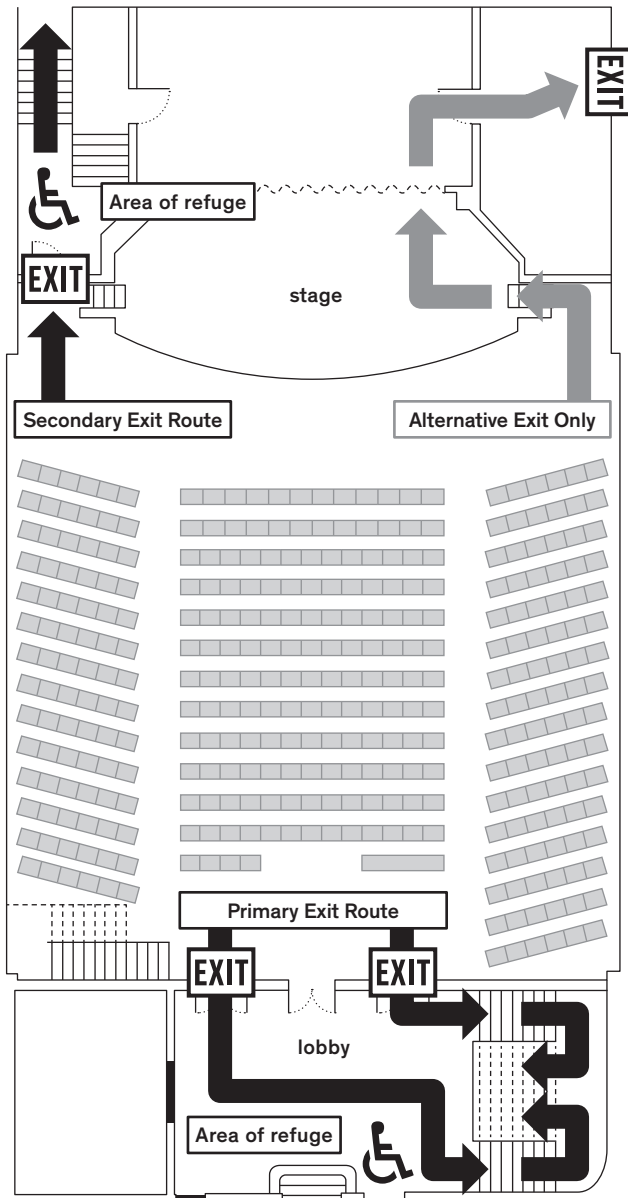
Paul Rattigan

Isabel Rivera

Charles Stillman

John Knowles Paine Hall

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



2017–18 Concert Season

Saturday, 4 November 2017

The Thelma E. Goldberg Concert

Ensemble Adapter

Saturday, 10 February 2018

Kevin McFarland

Saturday, 14 April 2018



Distractfold Ensemble

Saturday, 19 May 2018

supported by the Fromm Music Foundation

JACK Quartet & Mivos Quartet

All concerts take place at 8pm.

John Knowles Paine Concert Hall, Harvard University Music Building.