

Harvard Group  
for New Music

DAD

8PM  
Sep 29

John Knowles Paine Hall  
Harvard University

# DAD

MICHAEL MATSUNO

flutes

MADISON GREENSTONE

clarinets

TYLER J. BORDEN

cello

ADI SNIR

**disposition: truncate, dispose** 2018

TIMOTHY MCCORMACK

**DRIFT MATTER** 2013

INTERMISSION

JULIO ZÚÑIGA

**MAM** 2017-18

TIMOTHY MCCORMACK

**RAW MATTER** 2015-17

JOHN PAX

**Two Songs** 2016-18

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

# About the music

ADI SNIR

## disposition: truncate, dispose 2018

Using fragmented and recombined materials whose specific combinations construct the piece through their association, this work tests the interrelatedness of these sonic formations as composites, which define each material not on its own, but rather in relation to its surrounding compound. Each compound, repeatedly torn from its natural resonating existence, causes materials to be continually confronted by the proposition of their reinstatement within the context. This work takes into consideration the mechanical qualities of the industrial in instruments.

**BIO** *Adi Snir, composer and improviser, currently a composition PhD at Harvard.*

TIMOTHY MCCORMACK

## DRIFT MATTER 2013

## RAW MATTER 2015–17

Together, *DRIFT MATTER* and *RAW MATTER* form half of a cycle of solo works written over a five-year period, all of which trace my evolving interests in physicality, corporeality, geology, and the relationship between a performer and their instrument. Each piece also articulates a conception of sound that forms the core for much of my work: sound as physical matter.

*DRIFT MATTER*, the second piece to be written in this collection, uses geologic processes such as glacial activity as a metaphor for how sound can be transformed and transferred upon the body of the cello. The performer is in constant contact with the instrument, churning out noise like a glacier sheers off rock from a mountain side as it grinds past. The sound is ecstatic, granular, and earthen.

The final piece in this collection, *RAW MATTER*, takes this more frenetic approach to physicality and turns it inwards, towards the body. The working metaphor here is that of an organism at the earliest stages of its life cycle: not yet but almost a creature.

The sound world is embryonic and insular, private and weightless. The piece is a substance slowly settling into a body.

**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 closeness amongst one another. He is the recipient of the Ernst von Siemens Music Foundation Composers' Prize 2018, and has been commissioned by ensembles and organizations such as the ELISION Ensemble, Ensemblekollektiv Berlin, the JACK Quartet, musikFabrik, Curious Chamber Players, and the [Switch~ Ensemble].*

[timothy-mccormack.com](http://timothy-mccormack.com)



JULIO ZÚÑIGA

**MAM** 2017-18

This piece was written in stages over the past year. The version you will hear tonight attempts to merge and expand what began as a series of possible listenings or zoom-ins on a white noise section at the center of *GIS*, another recent piece of mine.

I am extremely grateful to Michael, Madison, and TJ, who made this project a reality. This work is dedicated to them and to my second mom, Tatis, who, in her backyard, inadvertently taught me how to listen.

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

[juliozuniga.info](http://juliozuniga.info)

JOHN PAX

# Two Songs 2016–18

## 1. Desire for a Beginning

“Listen, O Heavens, and I will speak; and hear, O Earth, the words from my mouth.”

— Holy Bible, *Song of Moses* (Deuteronomy 32:1)

Moses wrote this poem shortly before his death, drawing his Law to a close and putting in place a way to its beginning.

“To think of origin, is that not first of all to test the origin? Desire for a beginning.”

— Edmond Jabès, *Desire for a Beginning / Dread of One Single End*

## 2. Save Only the Expectation

In Genesis 18:27, Abraham, interceding for the people of Sodom, says “I am, myself, ashes and dust.” I believe that in the nature of his responsibility for the other before him one could read an expression of his relationship with the wholly Other. In this second song Abraham’s words are paired with the Ockeghem chanson *Fors Seulement l’attente*, its first two lines reading “Save only the expectation that I will die, in my weary heart no hope remains.”

**BIO** *I’m from the city of Kalamunda in Western Australia and have been a composition student here at Harvard for the last while. Recently I’ve been trying to figure out ways to write songs for the voice and have tended to either hide it within larger electro-acoustic pieces or, like tonight’s, set it out more clearly within a smaller acoustic setting.*

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

**Michael Matsuno** is a flutist and educator based in San Diego. He is a candidate for the doctoral degree in contemporary music performance at UC San Diego, where he has additional research support from the Department of Neurosciences. He performs frequently with UCSD's resident ensembles and has appeared on the June in Buffalo festival, Monday Evening Concerts, wasteLAnd, and Jacaranda New Music. He has collaborated closely with composers like Jürg Frey, Roger Reynolds, Katharina Rosenberger, Matthew Chamberlain, Annie Hui-Hsin Hsieh, and Brian Griffearth-Loeb, among others. Michael currently works as a Teaching Assistant for courses in Sixth College's Culture, Art and Technology first-year writing program.

[michaelmatsuno.com](http://michaelmatsuno.com)

**Madison Greenstone** is a clarinetist currently based in San Diego. She is a founding member of the [Switch~ Ensemble], and is one half of the composer-performer collectives Shy Bather with Michelle Lou (low clarinets/electronics), we are like flowers with Bryan Jacobs (mechanical clarinets), and Hermetic Art Party with Anthony Vine (electric guitar, clarinets, and DIY sound objects). Current projects include a zine of imaginary performance pieces, a solo album release on Kendra Steiner Editions, and an ongoing collaborative musicological research project with Celeste Oram focusing on reconstructing the performance practices of the anarchist improviser and clarinetist Gustav Renirs. Madison has performed as a part of the Lucerne Festival Academy, the Darmstadt Ferienkurse für Neue Musik, and in residencies at Bard College, University of Chicago, and Cornell University. She is currently a doctoral student at the University of California, San Diego.

[soundcloud.com/madison-greenstone](https://soundcloud.com/madison-greenstone)

Hailed for his “technically polished playing” (Jan Jezioro, *Artvoice*) as well as his “astounding performances of superlatively difficult modernist solo works” (*Edge of the Center*), **Tyler J. Borden** is a rising force in the contemporary music landscape. A dedicated purveyor of modern music, Tyler has performed with many contemporary

music luminaries such as the JACK Quartet, the Theater of Eternal Music Brass and String Band, the Slee Sinfonietta, Ensemble Offspring (Australia), and Tony Conrad. He has performed at the Soundways New Music Festival (St. Petersburg, Russia), June in Buffalo, the New Media Art and Sound Summit (Austin, TX), and he has been a participant at the Lucerne Festival Academy and the Darmstadt Internationale Ferienkurse für Neue Musik. His performance of Witold Lutosławski's *Cello Concerto* with the University at Buffalo Symphony Orchestra under the direction of Daniel Bassin was praised for how he "mastered the work's intricacies with elegant grace" (*Artvoice*). Currently, Tyler is a member of the [Switch~ Ensemble], a group dedicated to the performance of works that incorporate multimedia elements into live performance. He is also the most recent addition to Mivos Quartet, a group distinguished by their vibrant interpretations of the works of contemporary composers. Tyler is committed to working directly with composers, and as such he has worked with established figures such as Brian Ferneyhough, Catherine Lamb, Josh Levine, Alvin Lucier, and La Monte Young. He is particularly interested in the music of his generation and has worked extensively with many emerging composers, such as Wojtek Blecharz, Timothy McCormack, Fernanda Navarro, Lena Nietfeld, and Matt Sargent. He is also an active improviser, having performed in that capacity throughout North America and Europe, and his improvisations are included in Guggenheim Fellow Kasumi's film *Shockwaves*. Tyler received his BM at Ithaca College, where he studied with Elizabeth Simkin and Heidi Hoffman and he received his MM at the University at Buffalo, where he studied with Jonathan Golove. Currently, he is working towards his DMA at UC San Diego with Charles Curtis.

[tylerjborden.com](http://tylerjborden.com)



# A b o u t H G N M

## **Adi Snir**

*Director*

**James Bean, Timothy McCormack, Manuela Meier, Max Murray, Sonja Mutić, John Pax, Elena Rykova, Chris Swithinbank, Zeynep Toraman, Lorenzo Troiani, 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](http://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**

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**Jean Moncrieff**

*Director of Events*

**Seth Torres**

*HUSEAC Technical Director*

**Lesley Bannatyne**

**Brid Coogan**

**Chris Danforth**

**Kaye Denny**

**Austin Grimes**

**Richard Gruenler**

**Eva Kim**

*Music Department Staff*

**Mary MacKinnon**

**José Portillo**

**Mariana L. Quinn**

**Paul Rattigan**

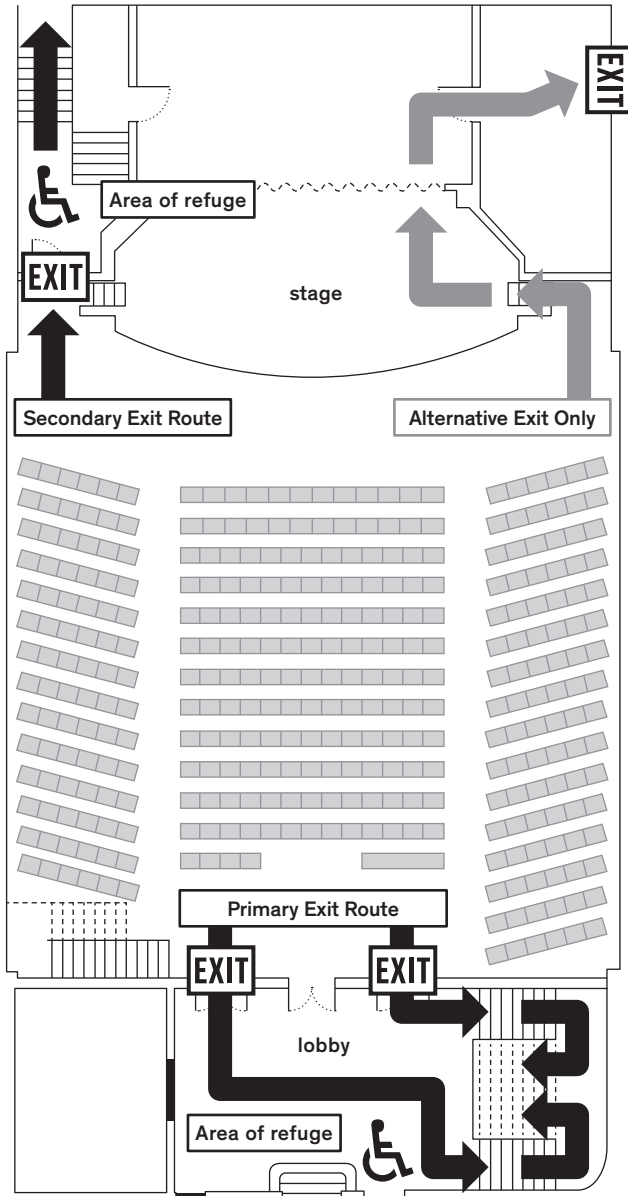
**Isabel Rivera**

**Jonathan Sivilonis**

**Charles Stillman**

# John Knowles Paine Hall

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



2018 – 19 Concert Season

**Saturday, 29 September 2018**



**DAD**

**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*

**wasteLAnd**

All concerts take place at 8pm.

John Knowles Paine Hall, Harvard University Music Building.