

Harvard Group
for New Music

ELISION Ensemble

8PM
Apr 20

John Knowles Paine Hall
Harvard University

ELISION Ensemble

TYLER J. BORDEN

cello

RICHARD HAYNES

clarinet

KATHRYN SCHULMEISTER

double bass

PETER VEALE

oboe

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

ADI SNIR

Charasim VI: *stratigraphy* 2019

ZEYNEP TORAMAN

**new, old and previously
unexhibited** 2019

SONJA MUTIĆ

flesh 2019

INTERMISSION

MAX MURRAY

**Sötétség ad Meridiem,
Ad Marginem des Versuchs** 2015/2019

LORENZO TROIANI

Hier bin ich unfassbar 2018–19

JULIO ZÚÑIGA

**stars from the earth
stars from the stars** 2019

JAMES BEAN

For *Mood Indigo* ca. 1:48.338–1:49.416 2019

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

ADI SNIR

Charasim VI: *stratigraphy* 2019

stratigraphy examines the idea that signs of life can be found within layers of material. The sound is sifted and magnified, continually redefining its inherent characteristics within the layered material.

BIO *Adi Snir (Israel, 1987) is currently a PhD candidate in music composition at Harvard University. Much of his work looks into the potential simultaneity of notated and un-notated idioms. The act of interpretation as the moment of interaction is that to which his music strives, and challenges the performer to engage deeply with both the score and the space in which the music is taking place.*

sniradi.wixsite.com/adisnir

ZEYNEP TORAMAN

new, old and previously unexhibited 2019

Here is another instance where I explore musical form as a form of repetition, this time with the dynamic profile of a short piano piece by Chopin, Prelude Op. 28 No.20 in C Minor, in mind: a tri-part structure built around three distinct occurrences of a (single/same) held chord.

In an attempt to link the two works I present in the current HGNM season, I turn to a second Dostoevsky reference: Jalal Toufic points out that in *The Double*, people's apathy towards the resemblance between Golyadkin and his double is coupled with their constant mistaking his double for him when the two of them are in different locations. (*Vampires*, 39) In other words, the stability of Golyadkin's identity starts to slip away as his accountability extends infinitely.

Finally recalling these lines from Lewis Carroll's *Alice in Wonderland*, in which Alice blurts out:

"You're nothing but a pack of cards!"

and the whole house of cards comes tumbling down.

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 at McGill University under the direction of Philippe Leroux, before joining the doctoral program in composition at Harvard University in September 2017.

SONJA MUTIĆ

flesh 2019

flesh, for amplified cello, amplified double bass, and live electronics, is about what it is to be human — vulnerable, physical, to bear weight, but also to be violent and grounded. The piece is written for T.J. Borden and Kathryn Schulmeister.

BIO Sonja Mutić finished postgraduate studies at Kunstuniversität Graz with Clemens Gadenstätter, graduated from the University of Belgrade, and is currently a PhD candidate at Harvard University, studying with Chaya Czernowin and Hans Tutschku. She has attended various masterclasses with Wolfgang Rihm, Chaya Czernowin, Beat Furrer, Mark Andre and Rebecca Saunders, among others, cooperating with the ensembles such as Lucerne Festival Alumni, Schallfeld, Orkest de Ereprijs and *mise-en*. Her music has been performed at the Lucerne Festival, Gaudeamus Muziekweek, International Rostrum of Composers, *impuls* Minuten Konzerte, *mise-en* festival, the International Review of Composers Belgrade, and many others. Prizes and awards include *impuls* prize (2019), Styria-Artist-in-Residence Graz (2018), Judith Lang Zaimont (2017), Sigismund Toduță (2017), Weimarer Frühjahrstage für zeitgenössische Musik (2016), Young Composers Meeting (2014), Künstlerhaus Boswil Artist in Residence (2014-15), *pre-art* (2013) and Josip Slavenski (2011).

soundcloud.com/sonjamutic

MAX MURRAY

Sötétség ad Meridiem, Ad Marginem des Versuchs 2015/2019

“...Futaki arra ébredt, hogy harangszót hall” [...Futaki awoke to hear bells]

(*Satantango*, László Krasznahorkai)

— and turned their ear to the cleft before them

BIO *As a composer, Max Murray's current and past collaborators include musicians Christopher Otto (NYC), Noa Frenkel (Tel Aviv), and Liam Hockley (Vancouver), among others. As a performer he has worked in a variety of contexts including the academy programming of the Berlin Philharmonic, two Siemens Stiftung composer portrait recordings, and a recent duo release with Weston Olencki. For the past three years he has directed and managed the community orchestra of Harvard's GSAS.*

max-murray.com

LORENZO TROIANI

Hier bin ich unfassbar 2018–19

Let's focus for a moment on the oscillation of the tightrope walker. They are up there, looking at things from a different angle, alone. And they focus on every vibration, every swing of the rope beneath them. They feel comfortable there, looking at things in a different way. Ungraspable.

Hier bin ich unfassbar starts from this image and creates a path that brings the sound outside the instrument itself.

BIO *Lorenzo Troiani (b. 1989 in Rome, Italy) studied composition with Salvatore Sciarrino, Rosario Mirigliano and Clemens Gadenstätter. He took part in lessons and courses with musicians and composers who helped him to find a personal way of thinking, among them: B. Furrer, M. Andre, B. Ferneyhough, J. Manuel Lopez Lopez, D. Kourliandski and F. Filidei. His music has been performed by different ensembles such as Neue Vocalsolisten, Quatour D'otima, Klangforum Wien, Kairos Quartet, Tana Quartet, Mdi Ensemble, Schallfeld ensemble*

and in different parts of the world: Europe (Italy, Germany, Austria, France, UK, Spain), USA, South America, Asia. The poetry of Paul Celan, the works of Paul Klee and Jannis Kounellis, the philosophy of Jacques Derrida and J-L. Nancy have a crucial role in his music.

lorenzotroiani.com

JULIO ZÚÑIGA

stars from the earth stars from the stars 2019

This is the first stage of a larger piece I am working on for solo clarinet and electronics to be premiered in its finished form later this year. The version you will hear tonight consists of nine short sections, which complement, interrupt, and contradict each other: I. DOG, II. SUN, III. RAIN, IV. NIGHT, V. MATTER, VI. DREAM, VII. RED, VIII. PRISON, IX. NEW STAR.

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

juliozuniga.info

JAMES BEAN

For *Mood Indigo* ca. 1:48.338–1:49.416 2019

Brunswick Records became an early adopter of the nascent electrical recording technology made available in the mid-1920s, which utilized microphones and electrical amplification rather than funneling acoustical energy through a horn directly onto a wax disc. While the previous acoustical method carried with it an inextricable “horn sound,” a consequence of the resonant properties of the horn which was used as part of the recording apparatus, the electrical method came with its own characteristic nonlinearities. When Duke Ellington and His Orchestra recorded *Black and Tan Fantasy* first in 1927 for Brunswick, these newfound nonlinearities — called the “mike tone” by Ellington — wreaked havoc. The frequency response of the “Orthophonic” recording system over-emphasized certain frequency ranges of the instruments to a degree that performers and engineers wasted numerous takes, and thereby spoiling as many expensive discs, attempting to counteract it.

When orchestrating *Mood Indigo* in 1930, Ellington assigned the trombone in its highest register to the top line, and clarinet in its lowest register to the bottom line, with trumpet in between. This orchestration was unconventional for the time and remains sonically striking to this day. Its raison d'être was to create space for the partials of the clarinet's lowest register to speak as a fourth musical voice when emphasized by electrical recording equipment. *Mood Indigo* was, as a result, the "first tune [Ellington] ever wrote specifically for microphone transmission."

The entry point for this work on this concert, though, is Charles Mingus's recording of *Mood Indigo* for the 1963 album *Mingus Mingus Mingus Mingus Mingus*, a raw and naturalistic recorded image of his large ensemble. Some of the most present sounds heard on this recording are incidental and ancillary: brass players emptying spit valves, chairs creaking, and so on. During the bass solo which occupies most of the recording, a strange tape edit is made, joining two separate takes into a single master take. The sparseness of the musical context makes this edit particularly apparent, which is framed by roughly a second of an added layer of tape hiss. Errant tones from the piano ring out, chopped from their absent originating attack, while the drummer's hi-hat work shifts uncannily from beats two-and-four to one-and-three. Mingus's solo takes on, without notice, a weird new energy.

For Mood Indigo ca. 1:48.338–1:49.416 is an ode to these often-cyclic networks linking human intentions, technical constraints, and what is emitted sonically therefrom when positioned within musical environments.

BIO *James Bean's interests orbit around issues of musical representation through the practices of musical composition, audio engineering, and software engineering.*

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

ELISION began life performing at the Footscray Community Arts Centre, Melbourne in 1986. It established its international reputation as a new music ensemble through its engagement with complex and virtuosically challenging aesthetics. ELISION's 16-strong membership, four of whom will be joining the HGNM composers for this residency, includes some of the world's leading musicians who have defined contemporary instrumental technique with their recordings and publications. Over 30 years, the ensemble has focused its practice on exploring musical form with cross-artform and transcultural perspectives, providing inspiring models of collaborative practice, which have had an impact on succeeding generations of artists. ELISION has commissioned over 200 new works, and has held particularly close collaborations with composers such as Brian Ferneyhough, Liza Lim, Richard Barrett, and Evan Johnson. The group's discography extends to twenty-five compact discs including recordings made at the Deutschlandfunk, Radio Bremen and BBC London Studios for release on KAIROS, NEOS, NMC and MODE. This concert marks the third residency ELISION has held with the Harvard Group for New Music, the first being in 2014.

elision.org.au

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

Manager of Administration and Finance

Seth Torres

HUSEAC Technical Director

Mary MacKinnon

Undergraduate and Events Coordinator

Lesley Bannatyne

Brid Coogan

Chris Danforth

Kaye Denny

Austin Grimes

Richard Gruenler

Eva Kim

Music Department Staff

José Portillo

Mariana L. Quinn

Paul Rattigan

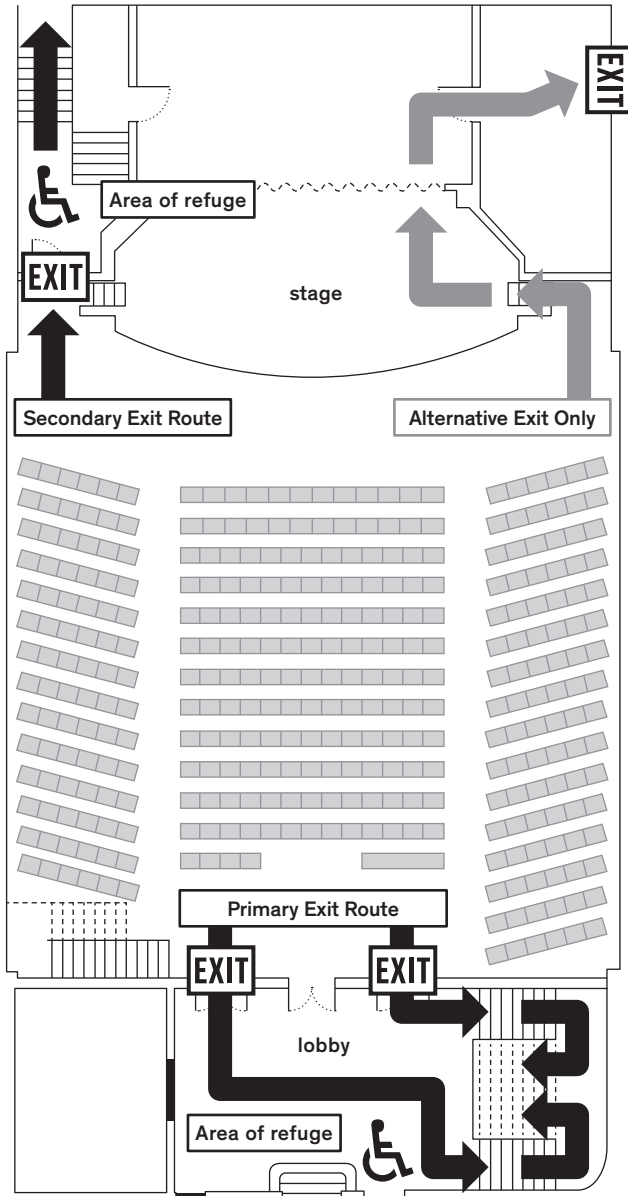
Isabel Rivera

Jonathan Savilonis

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

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All concerts take place at 8pm.

John Knowles Paine Hall, Harvard University Music Building.