

Harvard Group
for New Music

Nadar
Ensemble

8PM
May 21

John Knowles Paine Hall
Harvard University

Nadar Ensemble

MARIEKE BERENDSEN

violin

PIETER MATTHYNSSENS

cello

ELISA MEDINILLA

piano

DRIES TACK

clarinet

YVES GOEMAERE

percussion

KATRIEN GAELENS

flute

THOMAS MOORE

trombone

NICO COUCK

electric guitar

JULIO ZÚÑIGA

BRIGHTER SUNS 2022

JOHN PAX

Eucalypts Yearn for their Stars 2022

air burnt dry 2022

SONJA MUTIĆ

Nebulae 2022

GOLNAZ SHARIATZADEH

concrete and bones of another 2022

LORENZO TROIANI

Studio sulla risacca 2022

KELLEY SHEEHAN

creature like lichen 2022

We ask that you please wear a mask

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

About the music

JULIO ZÚÑIGA

BRIGHTER SUNS 2022

This piece is a kind of tone poem. It sets the following verses of a song I really like to music:

"I thought the sun rose in your eyes
And the moon and the stars were the gifts you gave
[...]
I felt the earth move in my hand
Like the trembling heart of a captive bird
[...]
And I knew our joy would fill the earth"

The First Time Ever I Saw Your Face appears in log entry number 08 12 57 10 of NASA History Division's "Chronology of Wakeup Calls" as wake-up music for the astronauts aboard the Apollo 17 mission the morning of December 15, 1972. This was the last day in lunar orbit of the most recent lunar landing mission. The spacecraft landed on the moon on Monday, December 11, in the Taurus-Littrow region.

On Monday, October 18, 2021, I woke up before dawn to record the sounds of the sea along the Pacific Coast near my hometown. The tide was low that morning and the beach endless. The air was exceptionally still as water slowly came to fill the earth.

BIO I am a composer of contemporary music working with acoustic instruments, analog and digital electronics, and field recordings. For the past five years, I have been developing a practice that explores the idea of sound as an acoustic phenomenon that, as artistic material, offers the unique characteristic of being fundamentally spectral: although sound is emitted by vibrating entities in physical space, the absence of a bodily materiality by the time it is perceived by the listening subject lends itself to an experience determined by what is not physically and tangibly present. With this as a point of departure, I have been building a musical language that is defined by a narrative around what is not actually there, an aesthetics of absence and the illusion of presence, an aural phantasmagoria of sorts.

JOHN PAX

Eucalypts Yearn for their Stars 2022

Some trees in South-West Australia (darling range ghost gums, eucalyptus wandoo, etc) strain higher than those around them, and bleed cold red sap that sets on their bark. It dries and flakes in the sun, and in winter it drips and sets like a thin film filled with syrup.

At dusk these trees almost sigh in relief. The air cools as the westerly moves in from the sea to the darling scarp. The trees seem to breathe and groan as if passing a secret, or politely leaning out of one anothers way. Almost every night birds perch on the crown of these trees, singing to the sun all that they had meant to say during the day.

For this piece, I suggest watching the shadows and trying to hear trees made of stained glass.

pre-recorded audio by;

Madison Greenstone, John Pax, Ensemble Recherche, Daniel Brew.

air burnt dry 2022

Australian summer changes everything there. Air is burnt dry by the sun, the earth is harsh and firm. Sounds sound different when water in the air has been burnt away by the heat. Everything is still when hiding from our summer sun.

On days like this, shade feels like a dampness. The air has no weight when it's that dry, it feels as if you're moving through nothing, like the air is an absence of pressure.

In spring regrowth begins in the shade of these trees. After a fire, from the bark of a tree.

both to dust, and for dust

sing from dust, and of honey

BIO John Pax (1992) is an Australian composer from the city of Kalamunda whose music has been described as “peaceful .. with a sense of anxiety, a sense of poignancy”. His experiences of Judaism, and the Australian bush both find frequent expression and analogy in his music. He is currently in the final weeks of

PhD in composition at Harvard University where he studied with Chaya Czernowin and Hans Tutschku. In the past he has studied composition under Elliott Gyger at the University of Melbourne, as well as Chris Tonkin and James Ledger at the University of Western Australia. As a pianist, John is primarily interested in the questions and possibilities of interpreting music written between the 15th and 18th centuries on the modern piano. As an educator, he has held positions at Harvard University (teaching fellow, 2017-19) as well as the University of Western Australia (casual lecturer, 2021 ongoing).

SONJA MUTIĆ

Nebulae 2022

Nebulae for amplified spatialized ensemble and electronics (2022) is an intergalactic journey; traveling through various landscapes of different density, sound and color, we come across a fragment of a love song, that seems like a time capsule from the Earth - a trace of a memory that recontextualizes and redefines the previously experienced spaces.

BIO Sonja Mutić is a composer, performer and PhD candidate at Harvard University. She works with sounds at thresholds of silence, harmony and noise, using minimal means to create textures of maximal expressive weight. She is interested in slowness, artistic self-exposure and vulnerability. Born in Croatia and raised in Serbia, Sonja finished master studies at University of the Arts in Belgrade, postgraduate studies at Kunstuniversität Graz, and is currently a PhD candidate at Harvard University, studying with Chaya Czernowin and Hans Tutschku. More about her work on: www.sonjamutic.com

GOLNAZ SHARIATZADEH

concrete and bones of another 2022

I can't resist the body, a machine with its cogs and wires and patterns, which revolts against itself, devours itself, but can never resist the natural force of its parts and falls again and again into this pattern. The need to destroy is the desire to move against the system and to destroy itself, to be impossible, undone, to escape and to

revolt is to have hope for a different beginning, a change of pattern and all that could be before the beginning. and with it, comes the melancholy of that which could only be imagined, and as a result, the joy of hearing the concrete crumple, melt or move on the threshold of breaking while the machine thrives to function.

BIO Golnaz is a composer, improviser and visual artist. She creates sonic spaces inspired by visual forms. Her music explores the unfamiliar territories of the sound and is heavily influenced by film. She is currently a PhD candidate in composition at Harvard University studying with Chaya Czernowin and Hans Tutschku..

LORENZO TROIANI

Studio sulla risacca 2022

Can we imagine a slow motion flood? Slow and relentless? Like an undertow that slowly drags large quantities of water along?

Studio sulla risacca tries to observe this phenomenon with the magnifying glass to discover hidden details.

BIO Lorenzo Troiani is an Italian composer (Rome, 1989). His work, be it acoustic, electronics, theatre or installation, deals with the margins of reality, with a peripheral view on things and objects. «Freezing movements and going always closer, we reduce the distance between us and the acoustic phenomena to the point at which we can discover something previously hidden. We discover new degrees of relation between two points, between two gestures, two movements. The instrument becomes a prosthesis, part of our own body, and resonates, pulses. We lose our own borders. And everything starts to breathe, to live. Finally discovering the life inside every sound source.»

He studied composition with Salvatore Sciarrino, Clemens Gadenstätter, Gerd Kühr. Currently he is a PhD candidate at the Harvard University where he studies with Chaya Czernowin and Hans Tutschku. His music has been performed by different ensembles such as Neue Vocalsolisten, Quatour Diotima, Klangforum Wien, Quartetto Prometeo, Ensemble Phace, OENM Salzburg, MDI ensemble, Schallfeld ensemble, Curious Chamber Players, Quatuor Tana, Vertixe Sonora ensemble,

Ensemble L'Arsenale and in different parts of the world: Italy, Germany, Austria, France, England, Scotland, Belgium, Canada, USA, Brazil, Argentina, etc. He graduated in Philosophy at the University Roma Tre of Rome with Paolo D'Angelo and Elio Matassi, with a dissertation on ontological thinking of Paul Klee.

KELLEY SHEEHAN

creature like lichen 2022

Listen for the subtle, short, interrupted sine waves within electronics that cause the speakers themselves to emit 'pops' and crackles, interrupting the acoustic instruments and tape playback. We're not hearing the sine wave but rather the effect of the sine wave on the speaker's mechanics turning the speaker itself into an acoustic element; thus giving these objects an active role rather than accepting them as a passive (playback) tool. Usually this treatment is avoided and seen as a mistake but in this piece it functions to address the physical mechanics of the speaker, of its own body, and demanding it to become more. To add to this, the percussionists are playing custom made "speaker-instruments:" subwoofer speaker cones transformed into an open air (and in a sense, large contact) microphone. This configuration allows the percussionist to physically perform low resonant tones and high washes of live filtered noise not possible outside this setup, with the hope to merge electronic and acoustic instruments into one composite organism, dependent on this merging to become more than just an extension of itself. The live processing portion of the work is that of rapid panning of the live acoustic instruments between two stereo speakers. This panning reaches audio rates and thus from this rapid oscillation causes its own square wave-like tone: the electronics sounds blooming from the acoustic in a symbiotic, intertwined creature like lichen.

This piece engulfs, and perhaps finally completes, two prior pieces of mine that I've been working on for the past few years, "Harbinger" and "Speaker Spit."

BIO Kelley Sheehan (1989, she/her) is a composer and computer musician moving between acoustic, electronic, electro-acoustic, and performance art works. In any medium, her work centers on noise, performance, and interaction. Her work has been described as "Full of discovery, collaboration, and unpredictability"(Ianotta,

Kyriakides, & Stähler) with “Woozy Electronics” (LA-Weekly). Named prize winner of the Gaudeamus Award 2019 and awarded first place for the 2020 ASCAP/SEAMUS commissioning competition, among others.

When not composing, she’s an avid improviser on self-made DIY electronics, no-input mixer, her AI-electric guitar hybrid called ‘other machines,’ and/or modular. Having performed at such venues as the Banff Center for the Arts and the Art Institute of Chicago.

Her research has led her to study with composers of various interests such as Sivan Cohen Elias, Marcos Balter, and Fredrick Gifford. She’s a PhD Candidate in Composition at Harvard University studying with Chaya Czernowin and Hans Tutschku.

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

Adventure, interdisciplinarity and above all a strong and critical contact with today's world through the use of new technologies. These are some of the main objectives for the **Nadar Ensemble** and what we hope to share with Gaspard-Félix Tournachon (1820-1910), whose pseudonym was Nadar. He was not only a well-known photographer, balloonist, caricaturist, spy, art critic and curator, but regularly organized informal "salons" to which he invited artists, thinkers, writers and scientists, thus creating a true cross-disciplinary dialogue.

Since our 21st century is pluriform, multi- and transmedial, and is more and more inhabited by digital natives and a networked generation Nadar Ensemble is not only fascinated by contemporary music, but also by film, the visual arts, performance, theatre, installation art and all that is contained – or not – by these categories. The Nadar Ensemble wishes to develop forms of musical presentation that reflect this world, in an attempt to anchor new music more strongly in today's world.

A b o u t H G N M

Kelley Sheehan

Director

Jonah Haven, Chris Lock, Sonja Mutic, John Pax, Elena Rykova, Golnaz Shariatzadeh, Zeynep Toraman, Lorenzo Troiani, Julien Vincenot, Julio Zuniga

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.

hgnm.org



A c k n o w l e d g m e n t s

Chaya Czernowin

Walter Bigelow Rosen Professor of Music

Hans Tutschku

Fanny P. Mason Professor of Music & Director of HUSEAC

Nancy Shafman

Director of Administration

Kalan Chang

Financial Manager

Beth Mullins

Director of Events

Seth Torres

HUSEAC Technical Director

Kyra Davies

Brid Coogan

Chris Danforth

Austin Grimes

Richard Gruenler

Eva Kim

Music Department Staff

José Portillo

Mariana L. Quinn

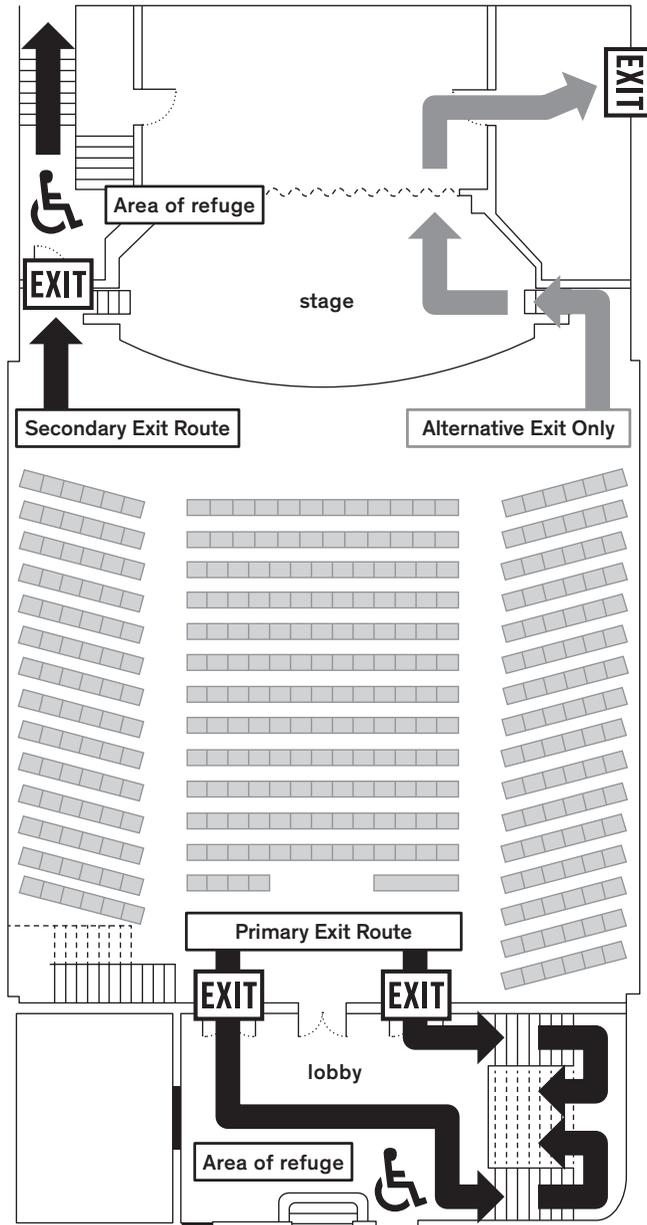
Paul Rattigan

Jonathan Savilonis

This concert is supported by the Fromm Music Foundation

John Knowles Paine Hall

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



2022 – 23 Concert Season

Sunday, 20 February 2022

The Thelma E. Goldberg Concert

UCSD Trio

Friday, 8 April 2022

Ensemble Musikfabrik

Saturday, 21 May 2022

supported by the Fromm Music Foundation

▶ Nadar Ensemble

All concerts are free and open to the public.

John Knowles Paine Hall, Harvard University Music Building.