

Harvard Group
for New Music

The Thelma E. Goldberg Concert

Distractfold Ensemble

performs eight new works by Harvard
graduate & undergraduate composers

8PM
Apr 2

Paine Hall
Harvard University



LINDA JANKOWSKA
violin



EMMA RICHARDS
viola

Distractfold Ensemble



DANIEL BREW
guitar



ALICE PURTON
cello



ROCÍO BOLAÑOS
clarinet

JOHN PAX
for Guitar 2015–16

ADI SNIR
Charasim III: 4Q321 [Ch-3-A(I-IO)] 2016

SABRINA SCHROEDER
Stircrazer II 2013/16

ADI SNIR
Charasim III: 4Q321 [B(I-3)] 2016

INTERMISSION 1

SIVAN COHEN ELIAS
Hack 2016

ADI SNIR
Charasim III: 4Q321 [C(int.)] 2016

MAX MURRAY
Állatvanbent, under the head 2015–16

ADI SNIR
Charasim III: 4Q321 [A(I-IO)] 2016

INTERMISSION 2

ARI KOROTKIN
**no metaphor (reified) but actuality (resonance),
I. possible chrysalis** 2016

KAI JOHANNES POLZHOFFER
Totenfest: II. Endymion 2015–16

TREVOR BAČA
Ikribu (𐤀𐤓𐤁𐤁𐤀𐤓𐤁𐤁𐤀) 2016

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

About the music

JOHN PAX

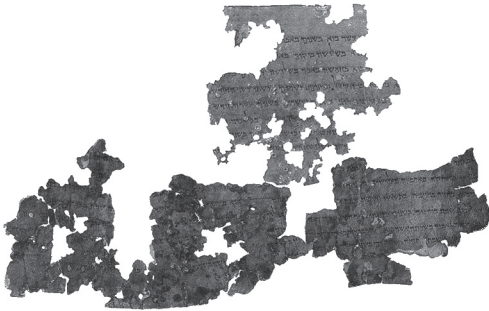
for Guitar 2015–16

The guitar is played with two steel slides.

BIO *John Pax (1992) has studied with Chris Tonkin in Western Australia and now studies with Chaya Czernowin at Harvard University.*

ADI SNIR

Charasim III: 4Q321 [Ch-3-A(1-10),B(1-3),C(int.)] 2016



Questioning the found, the intended and the recreated.

BIO *Adi Snir, born in Israel in 1987, takes upon himself artistic projects which he finds interesting, and is currently doing so mostly at Harvard University, where he is enrolled as a composition PhD.*

sniradi.wix.com/adisnir

SABRINA SCHROEDER

Stircrazer II 2013/16

This adaptation of *Stircrazer II* was written in close collaboration with Rocío Bolaños who studied the original work for solo cello, workshopped numerous sketches, and played a strong creative role in developing this translation for bass clarinet. (The original was developed with cellist Séverine Ballon in 2013).

While a solo piece in its presentation, the piece is in fact a duo with a second player remotely transducing bass drums. This version of the piece is dedicated both to Rocío Bolaños and also to Linda Jankowska who has been a close collaborator of this past year and for whom I also considered the adaptations of the part in dedication.

BIO Sabrina Schroeder writes:

“Over recent years, I’ve been developing performance systems using modified transducers and self-built devices to extend and amplify resonances of acoustic instruments. Starting from pieces for solo performer with live mechanics and developing into expanding groups of players, the resulting series builds around malleable qualities of pulsation, using these as a kind of live connective tissue within the body of a group of instruments. They are a means of digging into these visceral aspects of sound that have a permeating intensity in live performance.”

sabrinaschroeder.com

SIVAN COHEN ELIAS

Hack 2016

Get installation program to victim.

She needs to activate it.

Free reign once compromised.

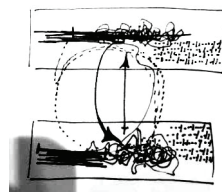
Good luck!

Hack is a solo piece for two guitars. It is also part of a mini-opera set among hackers and explorers of the Dark Web.

BIO *Born in Jerusalem, Sivan Cohen Elias is an interdisciplinary composer. In her work she investigates the boundaries and possibilities of integrating different art forms into a unified medium. Movement, sound, drawing and visual objects are sewn into hybrid systems and bodies; merging behaviors of human, animal, and machine.*

Her works have been performed and commissioned by ensembles in Europe, Israel, and the USA, including Klangforum Wien, MusikFabrik, Mosaik, Dal Niente; appeared in festivals such as Darmstadt Ferienkurse, Wien Modern, Witten, Warsaw Autumn. Cohen Elias is currently a PhD candidate and Teaching Fellow at Harvard University under the guidance of Profs. Chaya Czernowin and Hans Tutschku. She completed a two-year postgraduate program at the Universität für Musik und Darstellende Kunst Wien and in 2012 was a fellow at Akademie Schloss Solitude, Stuttgart. She has also benefited from consulting with composers Brian Ferneyhough, Georges Aperghis, Pierluigi Billone, Steven Kazao Takasugi, Michael Pisaro, among others. Numerous awards include the International Music Theatre Competition Darmstadt 2015, the Boost! project Prize Darmstadt 2012, and the Impuls International Composition Competition 2009.

hgnm.org/composer/sivan-cohen-elias



MAX MURRAY

Állatvanbent, under the head 2015–16

Állatvanbent, under the head — or: InsideTheAnimal, under the head. With gratitude for the literary imagination of László Krasznahorkai — for the insight James Bean brought to supporting the work's electronics — for Richard Devine making available his extraordinary recording of bees captured at Buckeye Creek Farm, north of Atlanta, GA — to old and new friends Annie Gårlid, Jennifer Hsiao, Mary Auner, and Ian Copeland for their aid in recording samples — and to the inspired musicians of Distractfold: Linda, Rocío, Alice, and Emma.

BIO *Max Murray's music has been performed by soloists and ensembles including Noa Frenkel (Tel-Aviv), Ensemble SurPlus (Freiburg), ensemble mosaik (Berlin) and hand werk (Köln).*

soundcloud.com/max_murray

ARI KOROTKIN

no metaphor (reified) but actuality (resonance), I. possible chrysalis 2016

burning, miscing lithium (on fire)

violently assimilating (ə-¹si-mə-₁lāt-ɪŋ),

rent (being rent);

releasing, acquiring (painful)

Constitution abandoned (authors assassinated),

a bloodied, breathless organ, transplanted (infected),

learnèd but (still wet)

returned to the sea—retinas assaulted, skin dissolved;

It purges, It cries, It surfeits, It

Takes Itself Too Seriously And,

(water rises all around)

You evades.

BIO Ari Korotkin was born in Michigan in 1995 and is currently an A.B. candidate at Harvard College studying music, anthropology, and environmental science. His music usually reflects aesthetic interests he has at the time of writing; these interests are, at least for the time being, always in flux.

soundcloud.com/ari-korotkin

KAI JOHANNES POLZHOFFER

Totenfest: II. Endymion 2015–16

Pseudo-Apollodorus: Bibliotheca I.7.5.

“Καλύκης δὲ καὶ Ἀεθλίου παῖς Ἐνδυμίων γίνεται, ὅστις ἐκ Θεσσαλίας Αἰολέας ἀγαγὼν Ἥλιν ᾤκισε. λέγουσι δὲ αὐτόν τινες ἐκ Διὸς γενέσθαι. τούτου κάλλει διενεγκόντος ἠράσθη Σελήνη, Ζεὺς δὲ αὐτῷ δίδωσιν ὃ βούλεται ἐλέσθαι· ὁ δὲ αἰρεῖται κοιμᾶσθαι διὰ παντὸς ἀθάνατος καὶ ἀγήρως μένων.”

“Calyce and Aethlius had a son Endymion who led Aeolians from Thessaly and founded Elis. But some say that he was a son of Zeus. As he was of surpassing beauty, the Moon fell in love with him, and Zeus allowed him to choose what he would, and he chose to sleep for ever, remaining deathless and ageless.” (Translation by J. G. Frazer)

BIO Kai Johannes Polzhofer was born in Munich in 1989 and received his earliest composition lessons with Kay Westermann. He continued his studies in philosophy, music theory and composition at the Universities and Conservatories of Graz and Leipzig. In 2013, he graduated with high distinction from University Leipzig and Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig and received a national scholarship (“Deutschlandstipendium”). He is the cofounder and artistic advisor of *forma* Leipzig and the author of articles on musicological and compositional topics, publishing regularly in *Musik und Ästhetik*, *New Music and Aesthetics in the 21st Century*, and other publications. Currently he is undertaking a PhD in Composition with Chaya Czernowin, Hans Tutschku, and Steven Kazuo Takasugi. He also studies conducting with Federico Cortese and is founder and Music Director of the Du Bois Orchestra at Harvard. His compositions are published by Edition Gravis.



Front panel of sarcophagus with a myth of Selene and Endymion (detail). Mid-2nd century CE.

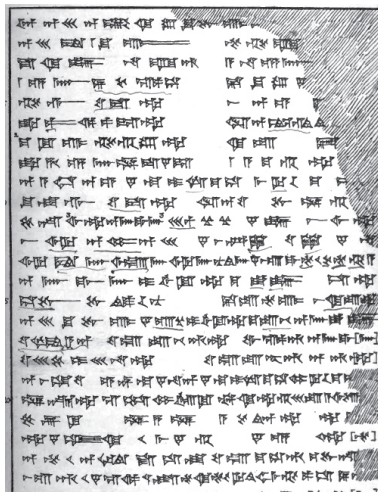
kaijohannespolzhofer.com

TREVOR BAČA

Ikribu (𐎠𐎵𐎠𐎢𐎽𐎢𐎠𐎢𐎠𐎢𐎠𐎢𐎠) 2016

Ikribu were the songs sung in Assyria during nightlong vigils held as early as the 25th century BCE. During the course of the vigil participants read events of the future in the organs of animals slit open at the ceremony's start. Marks visible on the surface of the liver — font of the body's blood — answered questions of importance to the state. Models of sheeps' livers excavated from palace compounds record the exact locations of the animals' organs to be consulted by magicians. What is surprising is not that record of the liver-readers and their clients have come down to us. Nor is it surprising that intimations of the future read on the insides of animals informed the actions of individuals and decisions of the state. What is unexpected, at a remove of more than forty centuries, is that information in the service of statecraft arose to the nighttime accompaniment of song.

BIO Trevor Bača (*1975) grew up in Texas. His concerns as a composer include lost and secret texts; broken and dismembered systems; sorcery, divination and magic; and the effects, action and beauty of light. Bača's music has been played throughout the US, Europe and Japan and his scores have been exhibited as art. trevorbaca.com



A b o u t D i s t r a c t f o l d E n s e m b l e

Distractfold is a young and exciting ensemble that are establishing themselves as a strong, fresh, and daring voice in the UK music community. The group specializes in instrumental, acousmatic, and hybrid music of the 21st century, written by composers of this new generation.

Distractfold holds a quarterly residence at the International Anthony Burgess Foundation in Manchester, where they produce richly diverse programmes of new music from around the world. Through these concerts, Distractfold have been able to invite numerous composers to work with them, such as Steven Kazuo Takasugi, Hanna Hartman, and Marek Poliks, and have given UK and world premieres of works from composers such as Pierluigi Billone, Santiago Díez-Fischer, and Michelle Lou. Distractfold and the IABF have also hosted guest performances from artists such as the Mivos Quartet, the Noise Upstairs, Wet Ink Ensemble, and Lê Quan Ninh.

Alongside their work in Manchester, Distractfold perform regularly in festivals and concert series at home and abroad. Last season saw appearances at the 47th International Summer Course for New Music in Darmstadt, IGM concert series at Gare du Nord, Basel; International Poznań Spring New Music Festival; Le Bruit de la Musique festival, France; and Kammer Klang concert series at Café Oto, London.

In 2014, Distractfold became the first ever UK-based ensemble to be awarded the Kranichstein Prize for Interpretation.

Passionate about developing new ideas and creative potential among young composers, Distractfold has participated in reading sessions and workshops nationally and abroad. Some of these collaborative projects include workshops at Huddersfield University, Brunel University, Royal Northern College of Music, and Ithaca College.

Distractfold is currently the ensemble in association at Brunel University, and ensemble in residence for an interdisciplinary course at the Architectural Association in London. Students of the Architectural Association Interprofessional Studio come from the fields of design, architecture, photography and film making, and they work with Distractfold creating interdisciplinary projects together, incorporating live music and dance. These projects have resulted in concerts at the Roca Gallery in London, Matadero in Madrid and the 2013 Lisbon Architecture Triennale.

A b o u t H G N M

Timothy McCormack

Director

Trevor Bača, James Bean, Anne Cleare, Sivan Cohen Elias, Marta Gentilucci, Justin Hoke, Clara Iannotta, Manuela Meier, Max Murray, John Pax, Marek Poliks, Kai Johannes Polzhofer, Stefan Prins, Sabrina Schroeder, Adi Snir, Chris Swithinbank

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 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

Carol Oja

*James Edward Ditson Professor of Music
Chair of the Music Department*

Chaya Czernowin

Walter Bigelow Rosen Professor of Music

Hans Tutschku

Fanny P. Mason Professor of Music and Director of HUSEAC

Nancy Shafman

Director of Administration

Karen Rynne

Financial Manager

Jean Moncrieff

Director of Events

Lesley Bannatyne

Evren Celimli

Brid Coogan

Chris Danforth

Kaye Denny

Richard Gruenler

Eva Kim

Mary MacKinnon

Mariana L. Quinn

Charles Stillman

Seth Torres

Music Department Staff

2015 – 16 Concert Season

Saturday, 24 October 2015

Richard Haynes

Saturday, 6 February 2016

JACK Quartet

Saturday, 2 April 2016

The Thelma E. Goldberg Concert



**Distractfold
Ensemble**

Saturday, 21 May 2016

supported by the Fromm Music Foundation

ensemble recherche

All concerts take place at 8pm.

John Knowles Paine Concert Hall, Harvard University Music Building.