

Harvard Group
for New Music

ELISION
Ensemble

supported by the Fromm Music Foundation

SPM
May 20

John Knowles Paine Hall
Harvard University

ELISION Ensemble

DARYL BUCKLEY
lap steel guitar

RICHARD HAYNES
clarinets

BEN MARKS
trombone

PETER NEVILLE
percussion

SARAH SAVIET
violin

JOAN WRIGHT
double bass

JAMES BEAN
electronics & amplification

SIVAN COHEN ELIAS

How to Make a Monster 2017

INTERMISSION

JULIO ZÚÑIGA

GIS 2017

TIMOTHY MCCORMACK

subsidence 2012–16

INTERMISSION

ADI SNIR

**Charasim V (shards): mirrors are
only useful if they show something of
which I was previously unaware** 2017

KAI JOHANNES POLZHOFFER

Die Tränen der Aphrodite 2017

JOHN PAX

Hymn 2016–17

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

About the music

SIVAN COHEN ELIAS

How to Make a Monster 2017

How to make a monster

How to make a monster

Make a monster, how?

To make a monster, you need light.

You need light and metal.

Light, metal and sound.

Ideally, light, metal, sound and lots of teeth.

Light to observe and activate it.

Metal to birth and transform it.

Sound to give it spirit and shape.

And teeth, lots of teeth, because it's hungry.

It chatters and squeals,

Bounces and dances,

Falls and sprawls,

Marches and arches

It's hind legs as it takes,

Takes over its waker, baker,

monster maker.

Richard Haynes

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, Jack Quartet, 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 composer in residence at the Akademie Schloss Solitude, Stuttgart. Numerous awards include the winner of the International Music Theatre Competition Darmstadt 2015; the Boost! project Prize Darmstadt 2012; Impuls International Composition Competition 2009.



hgnm.org/composer/sivan-cohen-elias

INTERMISSION

JULIO ZÚÑIGA

GIS 2017

This piece is about sine tones, white noise, voices, and the representation of things in fragments.

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

julio-zuniga.com

TIMOTHY MCCORMACK

subsidence 2012–16

subsidence plumbs a nearly featureless world of soft but charged noise to reveal its subterranean motion. At times static, at times turbulent, the movements and behaviors within this noise embody a geologic heaviness and hugeness. Named after the gradual caving in or sinking of an area of land, *subsidence* enacts a slow concentration of matter and energy which give way to a protracted, eventually cataclysmic implosion. *Press into the earth — all your weight — a gradual subsidence.*

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 responsibility towards one another. Upcoming projects include pieces for the ELISION Ensemble and Klangforum Wien.*

timothy-mccormack.com

INTERMISSION

ADI SNIR

Charasim V (shards): mirrors are only useful if they show something of which I was previously unaware 2017

Archeology:

- “the scientific study of historic or prehistoric peoples and their cultures by analysis of their artifacts, inscriptions, monuments, and other such remains, especially those that have been excavated” (dictionary.com)
- “the scientific study of material remains (such as fossil relics, artifacts, and monuments) of past human life and activities” (Webster)
- “the study of human history and prehistory through the excavation of sites and the analysis of artifacts and other physical remains” (Google)

BIO *Adi Snir is a composer and improviser currently enrolled as a PhD student in music composition at Harvard.* sniradi.wixsite.com/adisnir

KAI JOHANNES POLZHOFER

Die Tränen der Aphrodite 2017

“She warned him, and made her way through the air, drawn by harnessed swans, but his courage defied the warning. By chance, his dogs, following a well-marked trail, roused a wild boar from its lair, and as it prepared to rush from the trees, Cinyras’s grandson caught it a glancing blow. Immediately the fierce boar dislodged the blood-stained spear, with its crooked snout, and chased the youth, who was scared and running hard. It sank its tusk into his groin, and flung him, dying, on the yellow sand. ‘Cytherea, carried in her light chariot through the midst of the heavens, by her swans’ swiftness, had not yet reached Cyprus: she heard from afar the groans of the dying boy, and turned the white birds towards him. When, from the heights, she saw the lifeless body, lying in its own blood, she leapt down, tearing her clothes, and tearing at her hair, as well, and beat at her breasts with fierce hands, complaining to the fates. “And yet not everything is in your power” she said. “Adonis, there shall be

an everlasting token of my grief, and every year an imitation of your death will complete a re-enactment of my mourning. But your blood will be changed into a flower. Persephone, you were allowed to alter a woman's body, Menthe's, to fragrant mint: shall the transformation of my hero, of the blood of Cinyras, be grudged to me?" So saying, she sprinkled the blood with odorous nectar: and, at the touch, it swelled up, as bubbles emerge in yellow mud. In less than an hour, a flower, of the colour of blood, was created such as pomegranates carry, that hide their seeds under a tough rind. But enjoyment of it is brief; for, lightly clinging, and too easily fallen, the winds deflower it, which are likewise responsible for its name, windflower: anemone." (Ovid, *Metamorphoses*, X: 708-739, trans. A.S. Kline)

BIO German-Austrian composer and conductor Kai Johannes Polzhofer, born in Munich in 1989 graduated with a diploma with high distinction from the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig in 2013 (as well as a Bachelor's of Arts with high distinction



Front panel of sarcophagus with a myth of Aphrodite and Adonis. Late 2nd century A.D., Mantua, Ducal Palace.

in philosophy from the University of Leipzig). He studied with Klaus Lang, Wolfram Schurig, Friedrich Schenker, Claus-Steffen Mahnkopf and Gösta Neuwirth. Polzhofer has won several prizes and fellowships, including the Austromechana Composition Prize, the Academy Schloss Solitude, Francis Boott Prize, the Blodgett Prize, and a national scholarship (Deutschlandstipendium), among other awards. In 2010, Polzhofer co-founded *forma Leipzig*, a group focused on linking contemporary music and literature, for which he remains artistic advisor. Broadcast in Austria and Germany (e.g. Österreich 1, Bayern Klassik), his music has been performed both in Europe and North America by ensembles such as JACK Quartet, Ensemble *forma Leipzig*, Ensemble *Surplus*, Ensemble *Dal Niente*, Parker Quartet, *Elision Ensemble*, and Ensemble *Recherche*. He curated conferences and panels about contemporary composition among others at Harvard University, the *Darmstädter Ferienkurse für Neue Musik*, and authored several articles on musicology, composition and philosophy, and publishes regularly in journals like *Musik und Ästhetik* and *New Music and Aesthetics in the 21st Century*. In 2016 he co-edited the book *Perspectives for Contemporary Music in the 21st Century* (Wolke Verlag). At Harvard University he is pursuing a Doctorate in composition under the guidance of Chaya Czernowin, Hans Tutschku and Steven Kazuo Takasugi. Polzhofer's music is published by Edition Gravis.

kaijohannespolzhofer.com

JOHN PAX

Hymn 2016–17

for Contrabass and electronics.

BIO *John Pax (1992) has studied in Western Australia and now studies at Harvard.*

A b o u t E L I S I O N E n s e m b l e

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 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 focussed 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 performed at venues such as the Hebbel Theater Berlin, the Berlin Philharmonie, Saitama Arts Theatre Tokyo, Pompidou Centre, Sydney Opera House, Queensland Art Gallery, and Vienna Konzerthaus; at festivals such as Wien Modern, Maerzmusik, Huddersfield Contemporary Music Festival, Festival Ars Musica of Brussels, Züricher TheaterSpektakel, the 50th Warsaw Autumn Festival, Ultima Oslo, TRANSIT Leuven, Spitalfields London, the Chekov International Theatre Festival Moscow, and Festival d'Automne à Paris. These engagements complement two decades of major appearances at the Brisbane, Perth, Melbourne, Sydney and Adelaide Festivals with long-form installation and mixed media works (eg: Lim & de

Clario *Bardo*; Barrett & CROW *Opening of the Mouth*; Rodgers & Cooper *Tulp*; O'Dwyer & Watson); operas (*Moon Spirit Feasting*, *The Navigator*) supported by the Australia Council's Major Festivals Initiative, as well as feature concerts (eg: John Zorn, John Rodgers for Adelaide Festival). Other significant collaborations include work with artists Heri Dono (Indonesia), Araya Rasdjarmrearnsook (Thailand) and Australians, Justine Cooper, Judith Wright and Judy Watson. 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, reviewed to acclaim in *Gramophone*, *The Wire*, *New York Times* and *BBC Music Magazine*.

ELISION has opened new international markets for Australian performers and composers: notable achievements include the first-ever appearances of Australian contemporary opera at the Opéra National de Paris and the Fomenko Theatre in Moscow; the curation of a concert series at Kings Place London from 2009-12; and residencies at the Universities of Harvard, Stanford and Huddersfield which brought the work of young Australian composers into contact with their international peers. ELISION has joined with leading groups Ensemble Modern (Frankfurt) and CIKADA (Oslo) in developing Australian work and profiling significant Australian performers such as Simon Hewett (conductor), Deborah Kayser (soprano), Carl Rosman (Clarinet) and Graeme Jennings (violin) amongst others. ELISION has commissioned over 200 new works, including repertoire classics such as Liza Lim's *Mother Tongue*, co-commissioned with the Ensemble Intercontemporain and Festival d'Automne à Paris. Lim's *Garden of Earthly Desire* (1988) commissioned jointly with Handspan Theatre continues to be performed internationally 28 years later. The ensemble has delivered major projects in partnership with funding agencies such as the Australia Council, Arts Queensland, Arts Victoria, Siemens Culture Foundation, Sound & Music UK, Arts Council England, Canada Arts Council, Norwegian Ministry of the Arts, Australia-Japan Foundation, Italian Cultural Institute, Alliance Française and the Goethe Institute.

A b o u t H G N M

Timothy McCormack

Director

**James Bean, Sivan Cohen Elias, Marta Gentilucci, Justin Hoke, Clara Iannotta,
Manuela Meier, Max Murray, John Pax, Marek Poliks, Kai Johannes Polzhofer,
Stefan Prins, Elena Rykova, Adi Snir, Chris Swithinbank, 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

Bríd Coogan

Chris Danforth

Kaye Denny

Music Department Staff

Richard Gruenler

Eva Kim

Mary MacKinnon

Mariana L. Quinn

Charles Stillman

Coming up in 2017–18

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–Mivos Octet

All concerts take place at 8pm.

John Knowles Paine Concert Hall, Harvard University Music Building.