

Harvard Group  
for New Music

# wasteLAnd

8PM  
May 25

John Knowles Paine Hall  
Harvard University

# wasteLAnd

MATT BARBIER  
trombone

NICHOLAS DEYOE  
conductor

DUSTIN DONAHUE  
percussion

ANDREW MCINTOSH  
violin

CURT MILLER  
clarinet


WESTON OLENCKI  
trombone

LINNEA POWELL  
viola

LUKE STORM  
tuba

ASHLEY WALTERS  
cello

SCOTT WORTHINGTON  
double bass

 Please be aware that both the pieces in the second half feature some flashing imagery and strobe lighting.

MAX MURRAY

**Hlimman — Beneath the Earth** 2018

CHRISTOPHER LOCK

**No Plume As A Trace** 2019

ELENA RYKOVA

**Silenced** 2019

INTERMISSION

CHRIS SWITHINBANK

**I began the day inside the world trying  
to look at it, but it was lying on my  
face, making it hard to see.** 2018–19

JOHN PAX

**Where the Quiet Rests** 2018–19

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

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

MAX MURRAY

## Hlimman — Beneath the Earth 2018

*þær ic ne gehyrde  
butan hlimman sæ...*

There I heard nothing  
but the roaring sea...

— *The Seafarer*

...and it is there they will end, below, this time here below,  
below the dreams of the Shang, in the grave-statuary  
broken to pieces and the screaming of the bronze-cast animals...

— László Krasznahorkai, *Seiobo There Below*

**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 and the SWR Experimentalstudio. For the past three years he has directed and managed the community orchestra of Harvard's GSAS.* [max-murray.com](http://max-murray.com)

CHRISTOPHER LOCK

## No Plume As A Trace 2019

This piece for violin, viola, cello, bass, trombone, and electronics is meant to create a sense of boundaries blurring. The real and the synthetic, the human and the programmed. The blurring of these distinctions can sometimes result in a cacophonous mass of sounds whose sources are indistinguishable. At some moments the sounds of real instruments may come into a clear resolution but they are more often blended and augmented by/with their digital counterparts.

The piece was written in early 2019 for Ensemble wasteLAnd during their Fromm Residency at Harvard. The title is based upon a line by Edgar Allen Poe.

**BIO** Christopher Lock is an electroacoustic composer and digital media artist based in Cambridge, MA. Christopher's works have been presented at universities and festivals around the world including Harvard University, University of Oxford, Berklee College of Music, Johns Hopkins University, CalArts, Hamburg University of Applied Sciences, Maryland Institute College of Art (MICA), Jeju National University, National Tsing Hua University (for the WOCMAT International Computer Music Workshop and Conference), NYCEMF, The SEAMUS Festival, The Klingt Gut! Festival, Musinfo Association, and his work for ICMC 2018 is archived at NYU. Christopher holds Bachelors degrees in Computer Music Composition and Viola Performance from the Peabody Conservatory of Johns Hopkins University. He has recently become a graduate student at Harvard University where he studies music composition under Chaya Czernowin and Hans Tutschku. [lock-music.com](http://lock-music.com)

ELENA RYKOVA

## Silenced 2019

“Silence is golden, or so I was told when I was young.”

“Silence is the ocean of the unsaid, the unspeakable, the repressed, the erased, the unheard. It surrounds the scattered islands made up of those allowed to speak and of what can be said and who listens. Silence occurs in many ways for many reasons; each of us has his or her own sea of unspoken words.”

“Silences built upon silences, a city of silence that wars against stories. A host of citizens silencing themselves to be accepted by the silenced. People meeting as caricatures of human beings, offering their silence to each other, their ability to avoid connection. Dams and seawalls built against the stories, which sometimes break through and flood the city.”

“In the landscape of silence, the three realms might be silence imposed from within; silence imposed from without; and silence that exists around what has not yet been named, recognized, described, or admitted. But they are not distinct; they feed each other; and what is unsayable becomes unknowable and vice versa, until something breaks.”

— excerpts from *The Mother of All Questions* by Rebecca Solnit

**BIO** *Elena Rykova is a composer and performance artist. Born in Russia, she studied composition at the Moscow State Conservatory, Hochschule für Musik und Tanz Köln, and is currently enrolled in the PhD program in composition at Harvard University. In her music, she brings together instruments and found objects, extending one through another and creating performative situations with a strong visual aspect. Mapping the world of sound on paper she draws her scores by hand. Her scores have been exhibited independently in art museums.*

*Her work has been recognised with honors such as the RheinSilber Award at New Talents Biennale in Cologne, Germany (2016), Berlin Scholarship of the Academy of the Arts in Berlin (2016), Frederic Mompou International Award in Barcelona (2015), finalist of the biggest independent national Russian award in contemporary art «Kandinsky Prize» (2014), finalist of Gaudeamus Prize in the Netherlands (2013).*

elenarykova.rocks

CHRIS SWITHINBANK

## I began the day inside the world trying to look at it, but it was lying on my face, making it hard to see. 2018–19

The title of tonight's performance comes from Renee Gladman's collection of short texts *Calamities* (Wave Books, 2016). *Calamities* presents a series of prose poems that move between crystalline geometric metaphors for our place in the world — "You were in a field, an unidentified country, and all the lines were illuminated and lifted out of the ground" — to meditations on corporeality in the cerebral world of written text — "...writing was the story of the body in thought" — to simultaneously insightful and humorous phrases such as the line I borrow for my title. I am trying to think about proximity and distance to the world as mediated through the text and imagery I consume — perhaps excessively or even obsessively — every day.

Following initial work with ensemble mosaik, tonight's performance was devised with the musicians of wasteLAnd over the past week and in addition I am grateful for the knowing and unknowing support of James Bean, Renee Gladman, Clara Iannotta, Bettina Junge, John Pax, Lydia Rilling, Elena Rykova, Zeynep Toraman, and Arne Vierck in realising this project.

**BIO** *In my music I hope to open up doors to worlds that might otherwise not exist, drawing together material contexts for human performers that are resistant and require collaborative effort. I am interested in working with unstable and contingent situations that both demand response and afford freedom to those involved. For example, my string quartet union–seam asks performers to share an instrument, at times producing a single sound through communal action, staging an intimate responsiveness to one another and their instrument’s resonance.*

chrisswithinbank.net

JOHN PAX

## Where the Quiet Rests 2018–19

Scenes of a story, missing its songs —

i. “Cast out... set to work the soil from which we are taken.”  
Genesis 3:23

ii. “Out of the intimate embrace  
follows a mellow loneliness  
that leaves one left to  
wander  
their fragile path.

iii. So close we feel  
when we are far away;  
the trumpet resounds  
only so long as  
the world remains  
sheathed  
within a mesmerizing glow.”  
XXIX

(continued overleaf)

iv. / v. “Listen to this this chord as it  
vibrates under the shimmering sun.

To be in harmony does not  
mean together as one,  
but to perfect contain  
the abyss that resonates between us.”

XI

vi. “Make the remarkable journey  
towards the lonely hills  
where the quiet rests...

Sink down  
and learn to dwell...”

XIII

vii. “Let me yearn to never see you;  
to live gladly in the uneasy peace.”

III

Texts by John David Barton. Special thanks to Madison Greenstone, James Bean, and the performers of wasteLAnd.

**BIO** *I'm from the city of Kalamunda, Western Australia. I'm currently a PhD student here at Harvard and have previously studied at the Universities of Western Australia and Melbourne. Recently I've been trying to introduce theological ideas into my music, writing songs of varying degrees of clarity — going forward, I'm going to try and combine these disparate approaches.*



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

wasteLAnd is a Los Angeles-based collective featuring avant-garde and experimental music, focusing on local performers and living composers. With an emphasis on recent and under-performed compositions, wasteLAnd concerts are an experience of unique curation, dedication, and quality — an open atmosphere in which listeners encounter engaging programs and tenacious performances.

[wastelandmusic.org](http://wastelandmusic.org)

# A b o u t H G N M

**Adi Snir**

*Director*

**Julio Zúñiga**

*Acting Director*

**James Bean, Christopher Lock, Timothy McCormack, Manuela Meier, Max Murray, Sonja Mutić, John Pax, Elena Rykova, Chris Swithinbank, Zeynep Toraman, Lorenzo Troiani, Julien Vincenot**

*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**

*Financial Manager*

**Mary MacKinnon**

*Undergraduate and Events Coordinator*

**Seth Torres**

*HUSEAC Technical Director*

**Lesley Bannatyne**

**Brid Coogan**

**Chris Danforth**

**Kaye Denny**

**Austin Grimes**

**Richard Gruenler**

**Eva Kim**

*Music Department Staff*

**José Portillo**

**Mariana L. Quinn**

**Paul Rattigan**

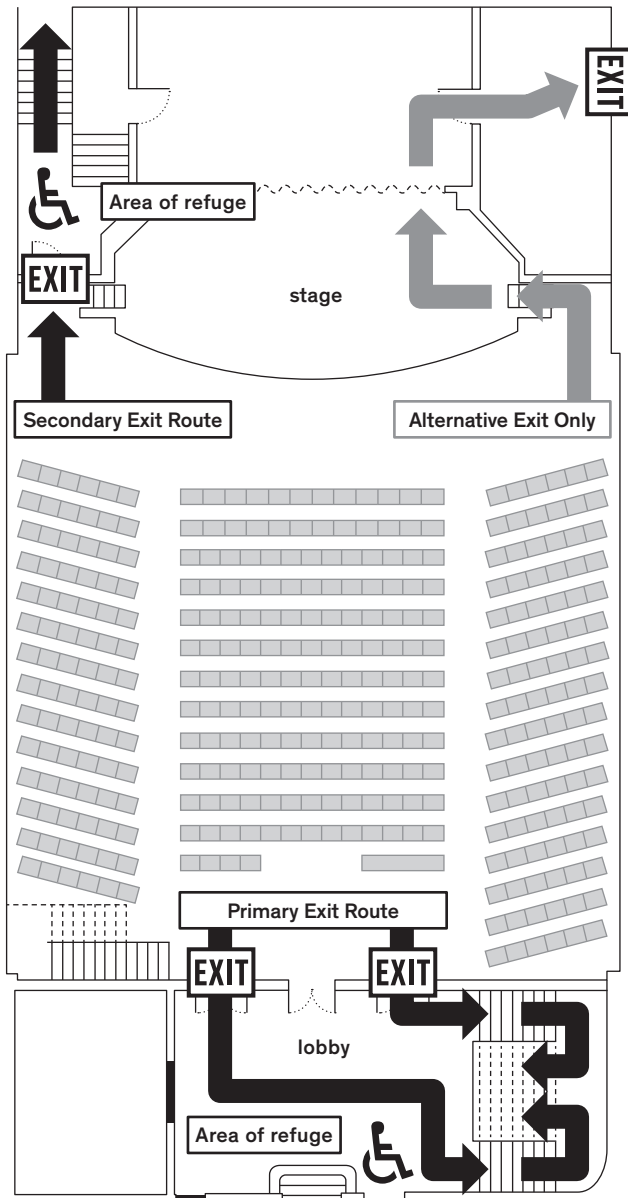
**Isabel Rivera**

**Jonathan Savilonis**

**Charles Stillman**

# John Knowles Paine Hall

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



Coming up in 2019–20

**Saturday, 5 October 2019**

**[Switch- Ensemble]**

**Saturday, 22 February 2020**

**Schallfeld Ensemble**

**Saturday, 16 May 2020**

*supported by the Fromm Music Foundation*

**Wet Ink**

All concerts take place at 8pm.

John Knowles Paine Hall, Harvard University Music Building.