

Harvard Group
for New Music

Madison
Greenstone

Kathryn
Schulmeister

Alexandria
Smith

7PM
Feb 20

John Knowles Paine Hall
Harvard University

UCSD Trio

MADISON GREENSTONE

clarinets

KATHRYN SCHULMEISTER

double bass

ALEXANDRIA SMITH

trumpet

JULIEN VINCENOT

Objets de désir illicites 2019 / 2022

ZEYNEP TORAMAN

traces(i) : music and essay in three parts 2022

GOLNAZ SHARIATZEDEH

In the landscape of my dream landed two voices; unfulfilled 2022

KELLEY SHEEHAN

no dogs in space 2022

UCSD TRIO + HGNM

Improvisation 2022

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

JULIEN VINCENOT

Objets de désir illicites 2019 / 2022

text and voice : Carmen Diez Salvatierra

instrument recordings : Madison Greenstone, Alexandria Smith & Kathryn Schulmeister

subtitles programming : NI Shan

production : Julien Vincenot — dedicated to Michèle Gagliano

This piece is a hybrid between two separate projects, brought together by necessity.

The original live trio idea we were hoping for with Madison, Alexandria and Kathryn became truly difficult with the pandemic, and after I left the country I tried to make the best out of it and turned it into fixed media.

This became a long overdue collaboration with my great friend the Spanish-born poet Carmen Diez Salvatierra, after I discovered what would become the book *28 formes découpées*, her first written in French language (published by Les Presses du Réel in 2019).

The title *Objets de désir illicites*, initial impulse for the unwritten trio, was inspired by philosopher Frédéric Lordon (*Capitalisme, désir et servitude: Marx et Spinoza*). In relation with Carmen's text, I believe it took an even stronger, yet more intimate color.

A "radiophonic opera" of sorts, this is the result of a few months of discussions and recordings with Carmen around her text, its structure, inherent rhythm and prosody. The accompaniment was derived exclusively from recordings by Madison, Alexandria and Kathryn.

I regret I cannot be with you all for this. Many thanks to my friends in HGNM and the department for making this diffusion possible !

BIO Julien Vincenot (France, 1985) is a G-5 in composition in Harvard and visiting scholar at Shanghai Conservatory, currently back home near Paris and waiting in visa limbo.

ZEYNEP TORAMAN

traces(i) : music and essay in three parts 2022

TRACES(I) : MUSIC AND ESSAY IN THREE PARTS

KEATS, IN HIS COPY OF PARADISE LOST:

“A SORT OF DELPHIC ABSTRACTION, A BEAUTIFUL THING MADE MORE BEAUTIFUL BY BEING REFLECTED AND PUT IN A MIST.” (ANNE CARSON, THE BEAUTY OF THE HUSBAND, 103)

THE FACE IS A SURFACE WHICH CAN PRESENT BOTH AS A “REFLECTIVE SURFACE” AND AS THE ORGAN OF “INTENSIVE MICRO-MOVEMENTS,” AND THESE ARE THE TWO POLES OF ITS EXISTENCE. (JALAL TOUFIC, WHAT WAS I THINKING? 26) THE MUSIC’S TEMPORAL-TEXTURAL FABRIC HERE IS MEANT TO CREATE SUCH A STRUCTURE, ONE THAT ALSO EMBODIES THESE TWO POLES. TOUFIC USES THIS DUALITY TO CONCLUDE THAT “THE AFFECT AS EXPRESSED BY A FACE IS ALWAYS COMPOSITE,” AND THE PIECE (WHICH WAS CONCEIVED AS A FACE) CANNOT ESCAPE THE DUALITY OF ITS EXPRESSION, AS PURE AFFECT CAN ONLY BE EXPRESSED BY “THOSE WHO CAN TOLERATE BEING FACELESS.” (TOUFIC, 226)

BUT HERE I WANTED TO TAKE THIS IMAGE ONE STEP FURTHER, BY IMAGINING THE MUSIC’S HALF-TRANSPARENT HALF-REFLECTIVE SURFACE ALSO AS A THRESHOLD. A HOSPITABLE ONE, “ONE THAT DOES NOT INTIMIDATE US BY ITS MAJESTY,” (GASTON BACHELARD, THE POETICS OF SPACE, 120) BUT ALSO ONE

THAT DOES NOT LET US PASS THROUGH ITSELF (AND MOVE INTO AN ALTERED REALM BEYOND IT). IT IS A SURFACE-THRESHOLD HYBRID STRUCTURE. A REFLECTIVE SURFACE THAT ALSO BEARS THE PROMISE OF DEPTH. AND AN ORGAN ONLY CAPABLE OF MICRO-MOVEMENTS BOTH ACCENTUATING THIS DEPTH, BUT WHEN ACTIVATED RENDERING THE SURFACE OPAQUE.

BUT I DID NOT WANT TO SEAL ALL WAYS OUT (OR RATHER IN,) SO I MINIATURIZED. AND WHEN THINGS ARE ALLOWED TO BECOME CONDENSED AND ENRICHED IN THE WORLD OF THE MINIATURE, EVEN A TINY CREAK IN THE WALL CAN TURN INTO A ROUTE FOR ESCAPE. (BACHELARD, 169)

WITH MANY THANKS TO MADISON, ALEXANDRIA AND KATHRYN.

BIO Zeynep is a composer and scholar from Istanbul, Turkey, living and working in Berlin, Germany. Her practice-based research explores the ways in which texts (in the broadest sense of this word) can interact with one another within the larger framework of musical compositions, by way of thinking of her own library as an archive, and enfolding autobiography, poetry, fiction and history within her works. Past and recent collaborators include Lauren Cauley, ELISION Ensemble, Ensemble Linea, Quatuor Diotima, Distractfold Ensemble, Ensemble Adapter, Amie Weiss and Nicola Barbieri, Noam Bierstone, and the Wet Ink Ensemble. Her music has been performed at festivals such as as Darmstadt Ferienkurse (Darmstadt, Germany), Summer Academy Schloss Solitude (Stuttgart, Germany), IRCAM ManiFeste (Paris, France) and Wet Ink Large Ensemble Readings (New York, NY). Her research has been supported by the German Academic Exchange Service (DAAD). In September 2017, she joined the doctoral program in composition at Harvard University, Cambridge, MA, where she studies with Chaya Czernowin and Hans Tutschku.

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

GOLNAZ SHARIATZEDEH

In the landscape of my dream landed two voices; unfulfilled 2022

a machine dream, its parts like organs unified, knowing where to land, when to erupt, when to suppress but always unfulfilled and cautious.

BIO GOLNAZ SHARIATZADEH IS A COMPOSER AND IMPROVISER INTERESTED IN CRYSTALLIZING, LIBERATING AND UNFOLDING THE HIDDEN LAYERS OF THE SOUND TO BRING ITS COMPLEX NATURE TO THE SURFACE. THROUGH EXPERIMENTATION WITH THE MATERIAL AND TIME, SHE REVEALS THE UNNATURAL, IRREGULAR AND UNPREDICTABLE UNFOLDING OF SOUND TEXTURES RESULTING FROM ITS ENCOUNTER WITH OTHER SOUNDS THROUGH SPACE. SHE IS CURRENTLY A PHD CANDIDATE IN COMPOSITION AT HARVARD UNIVERSITY STUDYING WITH CHAYA CZERNOWIN AND HANS TUTSCHKU.

KELLEY SHEEHAN

no dogs in space 2022

It is the hope with this piece that the metal sheet and bass clarinet form a composite world that is not possible to achieve alone.

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” (Iannotta, 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 H G N M

Please wear masks at all times while in the music building and try to maintain adequate distance between yourself and other patrons.



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

Kelley Sheehan
Director

Jonah Haven, Christopher Lock,
Sonja Mutić, John Pax, Elena Rykova,
Golnaz Shariatzadeh, Kelley Sheehan,
Zeynep Toraman, Lorenzo Troiani,
Julien Vincenot
Members

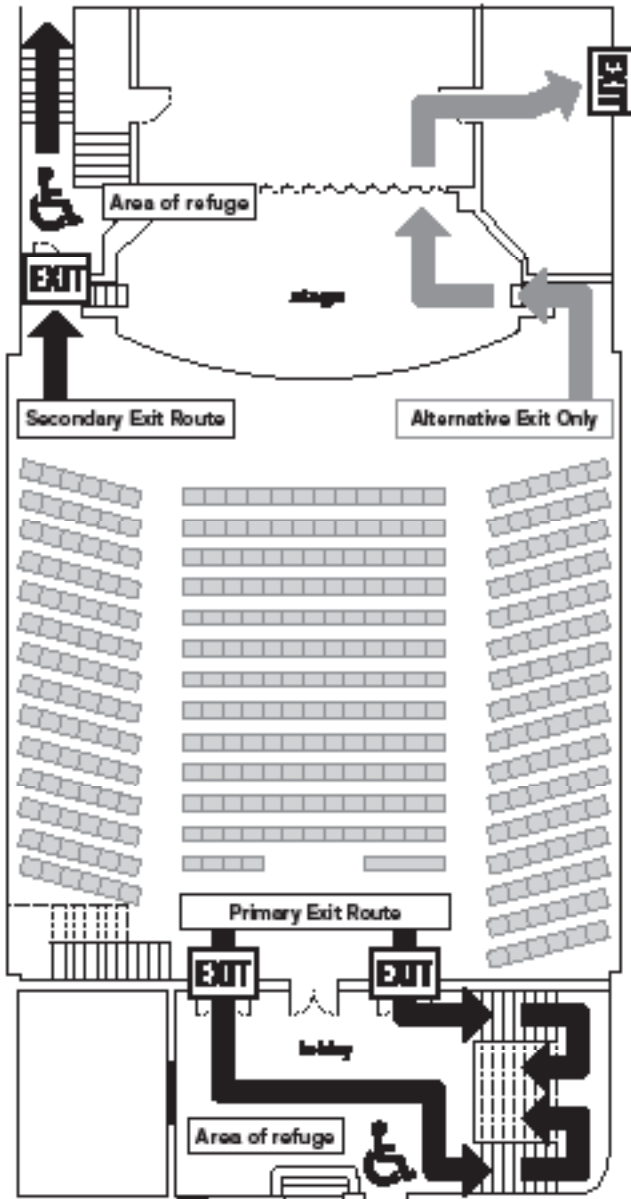
Established in 1984, Harvard Group for New Music brings together the community of graduate student composers at Harvard University. The primary purpose of HGNM is to perform works by its membership, to develop musical and professional relationships beyond the group, and to provide fora for regular critical 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

John Knowles Paine Hall

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



2022 Concert Season



Sunday, 20 February 2022

UCSD Trio

Saturday, 9 April 2022

supported by the Fromm Music Foundation

Ensemble MusikFabrik

Saturday, 21 May 2020

supported by the Fromm Music Foundation

NADAR Ensemble