

Harvard Group
for New Music

Ensemble Musikfabrik

8PM
April 8

John Knowles Paine Hall
Harvard University

Ensemble Musikfabrik

HANNAH WEIRICH

violin

DIRK WIETHEGER

cello

MARCO BLAAUW

trumpet

MELVYN POORE

tuba

CHRISTINE CHAPMAN

horn

ULRICH LOFFLER

piano

KELLEY SHEEHAN

this is the day we spoke of... 2022

JONAH HAVEN

cells mold me 2022

ZEYNEP TORAMAN

SUNSOAKED 2022

GOLNAZ SHARIATZADEH

Untitled #40886 2022

ELENA RYKOVA

Whispering to the Stars- 2022

We ask that you please wear a mask

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

KELLEY SHEEHAN

this is the day we spoke of... 2022

This piece, *This is the day we spoke of...*, is a re-construction of a previous solo work of mine that goes in an entirely different direction. Throughout the work, the pianist activates and "plays" feedback from the use of the damper pedal and a separate volume pedal. Thank you to Uli and Musikfabrik ensemble for workshopping and performing this work.

BIO Kelley Sheehan 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, & Stäbler) 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.

JONAH HAVEN

cells mold me 2022

A half-finished puzzle spins above the whale on stage. Heavy and sweet, the kinks of its baleen feel familiar.

BIO Jonah Nuoja Luo Haven (born 1995 in OH, USA), laureate of the 2018 Bernd-Alois-Zimmermann Composition Prize of the City of Cologne, is a composer, improviser, and pianist. Driven by writers of Auto-theory, he composes as a way of bearing loose witness to his life — an expression of aging. His primary mentors have included Chaya Czernowin, Sabrina Schroeder, Josh Levine, and Aaron Helgeson. Current collaborations include a vocal duet for Duo Timbral, a concert-length work titled being-sent for catinblack ensemble, and a portrait

CD through Edition Zeitgenössische Musik featuring ensemble recherche, Trio Catch, Wolftone, Duo XAMP, and ensemble proton bern. He holds a bachelor's degree from Oberlin Conservatory under the guidance of Josh Levine and Aaron Helgeson, a master's degree from the Hochschule für Musik und Tanz Köln with Brigitta Muntendorf.

ZEYNEP TORAMAN

SUNSOAKED 2022

[E.] who was sitting there lost in thought, sat up and looked out to the right, where the moon had just risen, veiled in white cloud that was rapidly disappearing. The great copper disc was behind a copse of alders and cast its light over a wide stretch of water the [K.] formed there. Or perhaps it was already the lagoon that was fed by the open sea.” *

“—I wanted to make the mouth, with the beauty of its color and everything, look like one of the sunsets or something of Monet,” (Francis Bacon, via Jalal Toufic, *Over-Sensitivity*)

Taking Mozart's *Fantasia in F minor, K. 608* as my starting point and working with the indeterminacy built into the piece's origin, as both the manuscripts and the mechanical instrument for which K. 608 was intended are lost, I loosely organized the music in two parts: each part filled with recurrences, juxtaposing tints and hues, lights and shadows in relation to feelings or perceptions, the distinction between the recurrences becoming more and more indeterminate, and moments fading away, (hopefully) leaving a scent of their memory behind.

* - Theodor Fontane, *Effi Briest* (Noting the bizarre recurrences of its plot, its ominous cyclicity (determinacy?) which “continually folds in on itself, retelling its own,” (V. Greenberg, “The Resistance of *Effi Briest*: An (Un)told Tale”) its unanswered and unarticulated questions (indeterminacy?).” ‘Nun, es kam, wie's kommen mußte, wie's immer kommt’)

BIO Zeynep Toraman is a composer and scholar from Istanbul, Turkey. In 2015, she completed her Bachelors' degree in music and computer science at Columbia University, New York City, NY, where she studied composition with G. F. Haas and

George Lewis. Later, she continued her studies under the direction of Philippe Leroux in Montreal, Canada. In September 2017, she joined the doctoral program in composition at Harvard University, Cambridge, MA.. Her practice-based research explores the ways in which texts can interact with each other within the larger framework of musical compositions, thinking of library as an archive, and enfolding autobiography, poetry, fiction and history within themselves.

GOLNAZ SHARIATZADEH

Untitled #40886 2022

Untitled #40886 is inspired by the texture of voile, a sheer transparent fabric in plain weave with tightly twisted yarns which often has a stiff finish.

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.

ELENA RYKOVA

Whispering to the Stars- 2022

When the words are falling apart, forming the ruins of hope, I am left with nothing but collect its dust to attempt another meaning.

BIO A composer and artist, Elena Rykova, explores a wide variety of genres in music and visual art, ranging from interdisciplinary and performance art to chamber and electroacoustic music. She brings together instruments and found objects, extending one through another and creating performative musical situations, often with a strong visual aspect. Her scores are characterized by innovative use of nontraditional notation, having been exhibited in art museums in her native Russia and abroad. She has written chamber works, music theatre pieces, and musical performances for major new music groups and festivals.

<https://www.elenarykova.rocks/>

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

Ever since its formation, **Ensemble Musikfabrik** has had the reputation of being one of the leading ensembles for contemporary music. Following the literal meaning of its name, Ensemble Musikfabrik is particularly dedicated to artistic innovation. New, unknown, and often personally commissioned works in unusual media are typical of their productions. The results of their extensive work, usually taking place in close collaboration with the composers, are presented by the Cologne-based international soloist ensemble in about 80 concerts a year in both Germany and abroad, at Festivals, in their own series “Musikfabrik in WDR” and in regular radio recordings and CD productions. In 2014 the online Label Musikfabrik was founded.

The musicians themselves take the responsibility for making all-important decisions. Exploring forms of modern communication, and new possibilities for expression in musical and theatrical areas, are a focal point. Interdisciplinary projects that can include live electronics, dance, theatre, film, literature and creative artists, along with chamber music, and the confrontation with works using open form and improvisation, extend the traditional conducted ensemble concerts.

Lecture concerts and the experimentation with alternative concert forms involving audience participation are also part of this. Thanks to its extraordinary profile, and its superb artistic quality, the Ensemble Musikfabrik is sought after world wide and is a trusted partner of renowned composers and conductors. Since 2013 the ensemble owns a complete replicated set of the Harry Partch instruments. Furthermore, the double bell brass instruments are another outstanding trait of the ensemble's eagerness to experiment.

A b o u t H G N M

Kelley Sheehan

Director

Jonah Haven, Chris Lock, Sonja Mutić, John Pax, Elena Rykova, Golnaz Shariatzadeh, Zeynep Toraman, Lorenzo Troiani, Julien Vincenot, 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.

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

Bríd Coogan

Chris Danforth

Austin Grimes

Richard Gruenler

Eva Kim

Music Department Staff

José Portillo

Mariana L. Quinn

Paul Rattigan

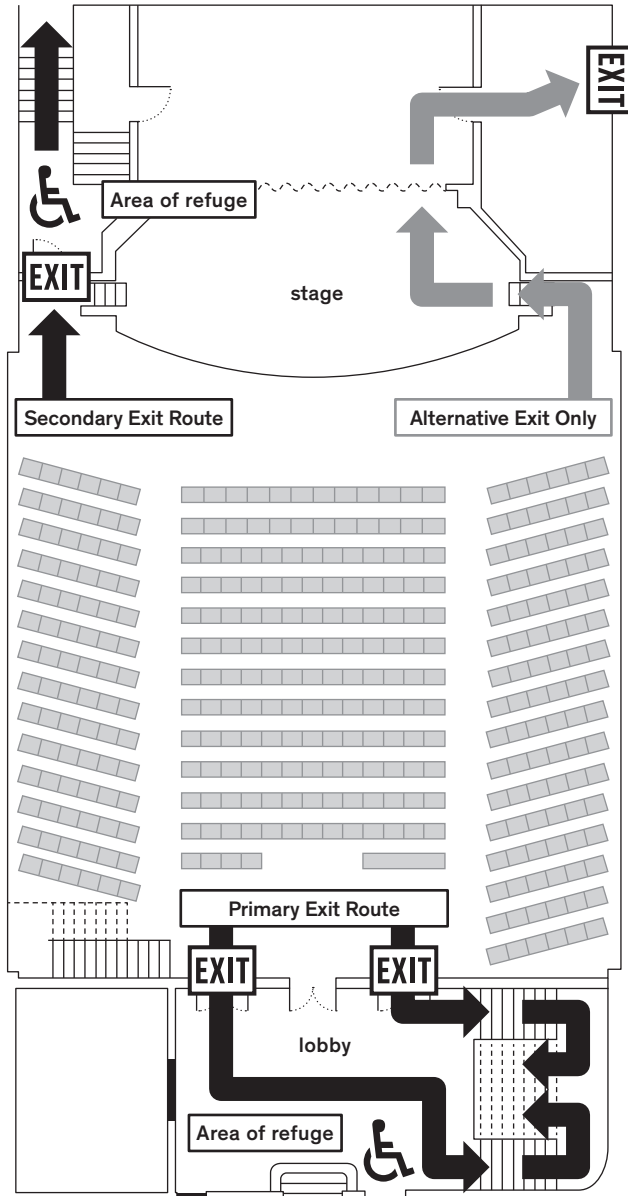
Jonathan Savilonis

Lukas Hellermann

Ensemble Musikfabrik Project Manager

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.