

Harvard Group
for New Music

Zone
Experimentale

Fromm Residency

SPM
March 27

John Knowles Paine Hall
Harvard University

Zone Experimentale

YARON DEUTSCH

coach

ISABELLE MERANER

flute

MARTIJN SULSA

clarinet

REBECCA MINTEN

clarinet/bass clarinet

ALEXANDER PRILL

saxophones

JUAN TRUJILLO

saxophones

JACOB MASON

piano

ALEXANDRE SILVA

percussion

MATE TOKARSKY

guitar

JAMES MORLEY

cello

PIETRO ELIA BARCELLONA

double bass

FRIEDERIKE SCHEUNCHEN

conductor

KELLEY SHEEHAN

Brain Zaps 2020

VICTOR ARUL

Meros 2024

CHRIS LOCK

Grey Velvet 2024

DARCY COPELAND

sun-stilled 2024

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

Brainzaps 2020

What are brainzaps? You might also hear them referred to as "brain zaps," "brain shocks," "brain flips," or "brain shivers." Often described as feeling like brief electric jolts to the head that sometimes radiates to other body parts. Others describe it as feeling like the brain is briefly shivering. Not a painful sensation but certainly a jolt to the system.

PHOTOSENSITIVITY and EPILEPTIC SEIZURES WARNING: A small percentage of individuals may experience epileptic seizures when exposed to certain light patterns or flashing lights. If you experience any of the following symptoms while watching this video - dizziness, altered vision, eye or muscle twitches, loss of awareness, disorientation, involuntary movement or convulsions - IMMEDIATELY discontinue watching.

BIO Kelley Sheehan is a composer and computer musician moving between acoustic, electronic, electro-acoustic, and performance art works. In any medium, her work constructs environments meant to merge electronic and acoustic forces into one composite organism, dependent on this merging to become more than just an extension of itself. 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, the Art Institute of Chicago, and the Metropolitan Waterworks Museum.

VICTOR ARUL

Meros 2024

This piece is concerned with navigating different stages of material fracture.

BIO Victor Arul is a composer from Perth, Western Australia. He holds undergraduate degrees from the Universities of Melbourne and Western Australia. Prior to his graduate studies at Harvard, Victor has had the privilege of receiving compositional guidance from James Ledger, Olivia Davies, Elliott Gyger, Christopher Tonkin, Tim Dargaville, Miriama Young, Stuart Greenbaum, Melody Eotvos, and Iain Grandage.

CHRISTOPHER LOCK

Grey Velvet 2024

Loosely inspired by a film from Italian director Dario Argento, this piece is an organic unfolding of chaotic noise and tension with brief moments of sweet resolve.

BIO Christopher Lock is a computer musician, creative programmer, and film composer currently based in Brooklyn, NY. He creates densely textural electronic music which slowly mutates and morphs over time and is often saturated with dark imagery or phantasmagoria. Christopher has released his music on labels such as Geryon (NYC), Idolatrous Sound Research (Brooklyn), Beautiful Machines (Cambridge, MA), Ex_Log Records (Bay Area), and has a full-length record forthcoming on Protomaterial Records (Spain). He has worked with world renowned ensembles such as Ensemble Recherche, Tak Ensemble, Ensemble WasteLand, Switch~ Ensemble, Elision Ensemble, Line Upon Line, and Wet Ink.

DARCY COPELAND

sun-stilled 2024

The year is fading. Light is fading. Solstice means sun-stilled. It's a wild sort of stilling, a frenzied, thrashing sort of stilling, a de-metering, a holding of the breath as the tension builds, as the darkness expands, until it cracks and the light drives in. That's the hope.

--Nina MacLaughlin, in *Winter Solstice: An Essay*

BIO Darcy Copeland (b. 1996) is an American Experimental composer hailing from rural Michigan and now based in urban Boston. She writes music to excavate internal selfhood and to explore outward expressions of thinking, moving, feeling, and being in a ravaged world. Working with acoustic instruments, electronics, and visuals, her work interrogates themes of vulnerability, materiality, and affect. She is fascinated by the use of oblique and roving expressions of duration, timbre, and texture to create palpable sonic worlds.

She is also a scholar and at times a performer utilizing voice, electronics, cello, and the accordion. Her research within fields of philosophy, new materialism, environmental humanities, and cosmology has informed her recent work with a focus on ecologies, activism, and embodiment. In 2022, she joined the PhD program in composition at Harvard University, studying with Chaya Czernowin and Hans Tutschku. She holds a master of music in composition from the University of Washington in Seattle, WA and a bachelor of music in composition from Columbia College Chicago.

darcycopeland.com

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

Zone Experimentale is a group of extraordinary students chosen for their artistry and virtuosity in performance. **Zone Experimentale** is not a classic ensemble, but a space of discovery for the players as well as the audience. The focus is on discovery of different and varying aesthetic fields of contemporary musical expression, but also of the art of the fathers and mothers of today's music. Chamber music programs change with installation work or improvisational perspectives. Programs of the group range from solo pieces to ensemble pieces.

A b o u t H G N M

Jonah Haven

Director

Victor Arul, Jelani Surpris, Kelley Sheehan, Chris Lock, Sonja Mutić, Darcy Copeland, Golnaz Shariatzadeh, 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.

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

Kai Crull

Brid Coogan

Eva Kim

Angela McNamara

Music Department Staff

Peter Charig

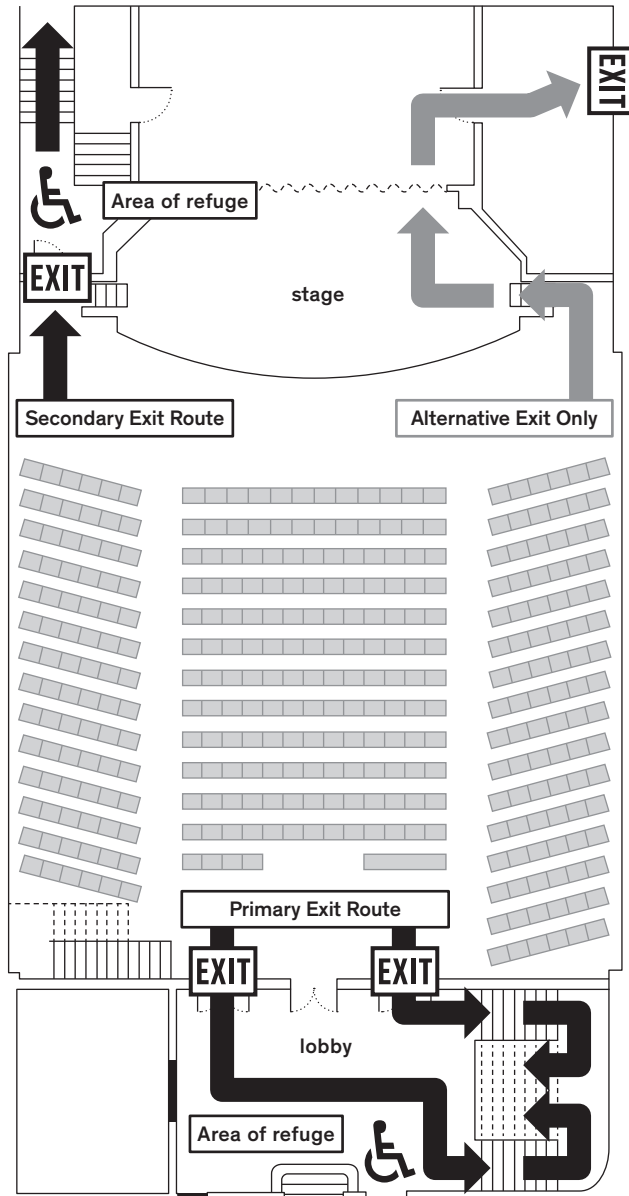
John Pax

Jonathan Savilonis

*A very special thank you to the **Fromm Foundation** for their support of this concert and their ongoing support of HGNM.*

John Knowles Paine Hall

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



2023 - 24 Concert Season

Sunday, 15 October 2023

Ben Roidl-Ward

Friday, 2 February 2024

The Thelma E. Goldberg Concert

**Broken Frames
Syndicate**

Wednesday, 27 March 2024

supported by the Fromm Music Foundation

▶ Zone Experimentale

All concerts are free and open to the public.

John Knowles Paine Hall, Harvard University Music Building.