

The Ph.D./D.M.A. Programs in Music

February 21, 2017, 7:30 p.m.

Baisley Powell Elebash Recital Hall



Composers Now at CUNY

Two Miniatures for Solo Wind Instruments
Miniature for Horn
Miniature for Clarinet

Nathan Pell

Elizabeth Fleming Martignetti, horn; Vicente Alexim, clarinet

Improvised Set

Drake Andersen

Nicole Camacho, flute; Drake Andersen, live electronics

Spiel im Spiegel No. 1
Overture No. 2
Spiel im Spiegel No. 2
Overture No. 3
Spiel im Spiegel No. 3

Nicolas Namoradze

Intermission

Point of No Return

Hyun-Kyung Lee

Ji in Yang, violin; Cong Ji, piano

Collapse

Vicente Alexim

Vicente Alexim, clarinet

Frozen

Joseph Prestamo

Pre-recorded electronics, featuring Pierre Derycz, violoncello

The Gaze

Qin Ding

Moxie Trio:

Alyssa Greengrass, flute; Georgina Rossi, viola; Silvie Cheng, piano

Please switch off your cell phones and refrain from taking flash pictures.

Program Notes and Bios:

Two Miniatures for Solo Wind Instruments:

I began writing these instrumental miniatures as exercises for an orchestration class I took during my undergrad. But I soon realized that I enjoyed the format of solo writing: concerns of harmony are stripped away, and a certain distillation of expression is facilitated. I have written a total of ten solo miniatures for orchestral instruments, two of which I am happy to present on tonight's program. My deepest thanks to my players, who have approached these pieces with thoughtful and sensitive musicality. – N. Pell

Nathan Pell is a composer, theorist, and cellist from New York City enrolled in the Music Theory PhD program at the Graduate Center.

For more information, please visit: www.soundcloud.com/Nathan-Pell.

Hornist **Elizabeth Fleming Martignetti** is an active chamber musician and orchestral player in New York City. She premiered Ke-Chia Chen's *The Silent Flame*, a new concerto for horn and chamber orchestra with Ensemble 212, and has appeared as soloist with the Doctor's Orchestral Society of New York. Elizabeth regularly performs with contemporary music vehicle ensemble *mise-en*, many regional orchestras, and in several chamber projects. Recent notable performances include Ligeti's *Trio on the Music in Midtown* series, Adès' *Sonata da Caccia* on the Music Mondays series on the Upper West Side, and performances at Jazz at Lincoln Center's Appel Room for the Lincoln Center American Songbook Series.

She holds Master of Musical Arts and Master of Music degrees from the Yale School of Music and the Bachelor of Music degree from the College-Conservatory of Music at the University of Cincinnati. Her principal teachers have included Richard Deane, Randy Gardner, William Purvis, David Jolley, and Ann Ellsworth. Elizabeth is currently a Graduate Center Fellow and Humanities Fellow teaching at Lehman College, CUNY, and pursuing a doctorate in music at the CUNY Graduate Center, where she researches embodiment and performatic approaches to instrumental performance, and works with composers to develop works for horn that explore these interests.

For more information, please visit: www.elizabethmartignetti.com.

Improvised Set:

This is a (mostly) improvised performance in three sections, with material arranged and developed collaboratively by the performers. The third section is an arrangement of Nicole Camacho's "Hip Hop Improvisation." – D. Andersen.

Drake Andersen is a composer whose work encompasses acoustic and electroacoustic music for diverse performing forces of all sizes and categories, collaborative projects for dance and theater, site-specific installations and interactive electronic environments. Through the use of technology, including interactive software and new musical interfaces, his creative work engages literature, mathematics and the physical world. His compositions have been performed at venues throughout the United States and Europe, including Symphony Space, the Park Avenue Armory, New World Symphony Center, Teaterhuset Avant Garden (Trondheim), Dixon Place and the Irondale Center. Andersen has performed on flute and live electronics throughout the United States and Latin America.

Drake Andersen is the founder of Creative Interaction. He is frequently engaged as a sound designer for theater and dance, an electronic music specialist for contemporary music ensembles and an improviser with live electronics. He is currently a student in the Ph.D. program in Music Composition at The Graduate Center, CUNY. He also teaches a course in Music Technology at Ballet Tech, the New York City Public School for Dance. Andersen's principal composition teachers include Nils Vigeland, Joel Chadabe and Marjorie Merryman. He has also studied flute with Robert Dick. Andersen holds degrees from Macalester College and the Manhattan School of Music.

For more information, please visit: www.drakeandersen.com.

New York-based Flutist, composer, and improviser, Nicole Camacho is creating a name for herself as an eclectic musician via vibrant premieres of composers' works, performing in the world of popular music, involving an element of multi-media in her solo performances, and composing new flute works with a language all her own. Born and raised in Long Island with a Puerto Rican heritage, she has taken her classical upbringing and turned it upside down in creating experimental music with Cochlea Freedom Ensemble and The Nicole Camacho Ensemble in addition to collaborating with composers such as Andy Akiho, David Utzinger, and Ronen Shai who like her strive to mix and blur the lines between musical genres.

Pulling dance, the sister art form of music into a big part of her work, she is an avid improviser for dancers and has collaborated with choreographer Stormy Brandenburg, been guest artist for the Hallo Hallo Dance company as a composer/performer, and has had her composition "Tiki Tiki" for percussive alto flute choreographed by Megan Shaw. Ms. Camacho holds a masters degree as part of the first class in the Manhattan School of Music's program in Contemporary Performance and a bachelors degree in Music Education from Hofstra University in Long Island.

Spiele im Spiegel and Overtunes:

This program juxtaposes selections from two sets of exclusively electronic works. The "Spiele im Spiegel" ("Mirror Games") are short experiments in various musical patterns, while "Overtunes" explore the confluence of pitch and rhythm. In *Spiele im Spiegel No. 1* several octatonic patterns of different speeds are tightly compressed into a single, 25-second sweep. *Overtune No. 2* is "night music" – chirping can be heard as a pair of gently oscillating augmented triads create a pattern of shifting hexachords that eventually contract into a single pitch. In *Spiele im Spiegel No. 2* a single-voice arabesque turns into a series of clusters and, eventually, triads. While *Overtune No. 2* creates rhythmic patterns from the manipulation of closely clustered frequencies (namely "acoustic beating"), in *Overtune No. 3* the process is in a certain sense reversed – a raindrop-like rhythmic pitter-patter is sped up to the extreme so as to morph into discernible pitches and fuse with a bright, glowing chorale reminiscent of Georgian folk singing. In *Spiele im Spiegel No. 3* three bouncing rhythmic palindromes gradually move into synchrony. – N. Namoradze

24-year-old pianist and composer **Nicolas Namoradze**, whose performances have been hailed by critics as "sparkling... sensitive and coloristic" (New York Times) and "simply gorgeous" (Wall Street Journal), has given recitals at prestigious venues in several countries around the world. He has appeared as a soloist with renowned orchestras and conductors in Europe and the United States, and his performances in Hungary, Georgia, Spain and the US have been broadcast on radio and television. His compositions have been commissioned and performed by leading artists and festivals in the United States.

This past season Nicolas was a featured composer at New York's Chelsea Music Festival for a second year in a row, with premieres of his "Partita" for Keyboard Ensemble and the "Gravity

Concertino” for Double Bass and String Ensemble. Other recent premieres include “Major Scales” at the Bravo! Vail Festival, “Notturmo” for Piano and Orchestra and “Theme and Variations” for Violin and Piano (commissioned and performed by Tessa Lark) at The Juilliard School, the electronic works “Spiele im Spiegel” and “Overtunes” and the electroacoustic “An Unlikely Friendship” at the The Graduate Center.

He was recently awarded Budapest’s “Fidelio Fortissimo” prize for young composers. This season Nicolas also composed and produced the music for Walking Painting, a film by Fabienne Verdier. After completing his undergraduate studies in Budapest, Vienna and Florence, Nicolas moved to New York for his Master’s at Juilliard. He now pursues his Doctorate at The Graduate Center under the tutelage of Emanuel Ax and Yoheved Kaplinsky, holding the Graduate Center Fellowship, and serves on the faculty of Queens College.

For more information, please visit: www.nicolasnamoradze.com.

Point of No Return:

There is a point, an image, which keeps appearing and fading in front of my eyes. I am told “Take me over there...,” but I know I will never return. Even if I could return, I am told that there is another point that could be reached, and that this could also be my place. I am trying to find a compromise, and I want to express my conflict regarding this turning point. – H. Lee

Hyun-Kyung Lee is a composer, pianist, an arranger, and co-founder of Percussion Ensemble for disabled people (sponsored by Korea Ministry of Culture and Tourism). She has received numerous awards from distinguished Korean organizations, including: Contemporary Music Society in Seoul, Young Composers Work Shop Concert, ISCM Section Korea, Korea Times, Taegu Contemporary Music Festival of Young Musician’s Society, the Interchange of International Youth and Grace Mission Foundation. Many Prominent Ensembles such as American Modern Ensemble, Contemporaneous, Vigil Ensemble, Mivos String Quartet, CME Ensemble, the Korea Wind Society Ensemble, Bang-Ta Percussion Ensemble, Les Beat Ensemble, and the ISCM section Korea have performed her works.

As a pianist she has performed with the Korea Symphony Orchestra, Korea Wind Society Ensemble, con Tempo Ensemble, and CUNY Brooklyn College Percussion Ensemble. Born in Seoul, Korea. She moved to New York in 2009 and studied at CUNY Brooklyn College, with Prof. Tania Leon and Ben Bierman, receiving her master’s degree in composition. She is currently studying for her Ph.D degree at CUNY Graduate Center and teaching as an adjunct at the CUNY Brooklyn College.

For more information, please visit: www.gc-composers.org/composers/hyun-kyung-lee.

South Korean violinist **Ji in Yang** has performed with numerous orchestras such as KBS Symphony Orchestra, Bucheon Philharmonic Orchestra, Aspen Young Artists Orchestra, New Amsterdam Symphony Orchestra, Sarah Lawrence Symphony Orchestra, the Juilliard Pre-College Symphony Orchestra, and Suwon Philharmonic Orchestra to name a few, as well as numerous recitals in U.S. and in Korea. As a soloist, recitalist, and chamber musician, she has appeared internationally in such venues as London's Cadogan Hall, the Salle Gaveau in Paris, the Seoul Arts Center, Beijing's National Centre for the Performing Arts, the Kennedy Center, Alice Tully Hall, Carnegie Zankel Hall and Weill Hall. Ms. Yang's performances have also been heard on radio and television shows such as NPR’s From the Top, a guest appearance on Korea’s National Television Show “Art Theatre” as well as on KBS arts program show “Classic Odyssey”, Japan’s NHK, and America’s Capital Public Radio

show “Insight”, and national radio show in Slovenia. She has also performed at the United Nations celebrating Earth Day. Ms. Yang has studied with Dorothy DeLay, Hyo Kang, Igor Ozim, and Daniel Phillips.

Pianist **Cong Ji** is passionate about engaging her audiences with innovative programming and performances as a soloist, chamber musician and collaborative pianist. She performs regularly in Asia, the United States, and Europe, venues include Weill Hall at Carnegie, New York Steinway Hall, Elebash Recital Hall, Taipei National Recital Hall, among others. In 2012, she was selected to participate and perform in the documentary film *Seymour: An Introduction*. Ms. Ji has a wide range of repertoire, from early keyboard music played on harpsichord to new music by contemporary composers. As a full-scholarship recipient, Ms. Ji is Doctor of Musical Arts candidate at the Graduate Center, City University of New York, under the tutelage of Ursula Oppens, Phillip Kawin and Thomas Sauer.

For more information, please visit: www.congjipianist.com.

Collapse:

Collapse was commissioned to be part of the repertory that clarinetists would perform in a competition in Rio de Janeiro, Brazil, 2013. This short piece is dense with technical passages and a wide variety of playing techniques. – V. Alexim

Born in Rio de Janeiro, Brazil, clarinetist and composer **Vicente Alexim** dedicates himself to the performance of both traditional and contemporary music, as well as to writing works that explore a wide range of instrumental possibilities.

Noted by The New York Times for his elegant playing, Vicente is a member of Contemporaneous, a New York-based ensemble focusing on music by living composers. A winner of The Lillian Fuchs Chamber Music Competition, Vicente has been featured as soloist in performances of John Adams’ Gnarly Buttons in Carnegie Hall, and of his Chamber Concerto with the Orquestra Sinfônica Brasileira Jovem.

The 2011 winner of Festival Tinta Fresca, Vicente has received commissions by the Orquestra Filarmônica de Minas Gerais and Contemporaneous. His compositions have been featured in numerous music festivals, including the Bard Music Festival, Atlantic Music Festival, Bowdoin International Music Festival, and the XVIII Bienal de Música Brasileira Contemporânea.

Vicente is currently enrolled in the music composition PhD program at CUNY, studying with Jason Eckardt. He also holds degrees in clarinet performance from Manhattan School of Music (MM) and Universidade Federal do Rio de Janeiro (BM).

Frozen:

The composition of this piece began with my observation of string players who often breathe in sync with their bowing. Some performers are concentrating on the music and don’t seem to notice their breath, while others deliberately breathe in order to add energy and life to their sound. I’ve always been fascinated by the fact that a non-wind player’s breath can still be so intrinsic to the making of his or her music.

One of my teachers described *Frozen* as a “stealth” electronic piece, because it begins with unaltered acoustic sounds and slowly deteriorates into a wholly digital soundscape. The solitary, lyrical

sound of an unaccompanied cello, and, of course, the breath of its player, were the sounds that I chose as the raw material to begin a slow journey into unfamiliar places. – J. Prestamo

Joseph Prestamo is an award-winning composer, pianist, and teacher living in New York. He is currently in the fourth year of his doctoral studies at The Graduate Center, CUNY, pursuing a PhD in Composition. He holds an M.Mus. from the University of Michigan, and a B.Mus. Queens College, CUNY. He is also the director of the GC Composers, and serves as an Adjunct Lecturer at Queens College.

For more information, please visit: www.josephprestamo.com.

The Gaze:

The Gaze was conceived after a visit to a cave art site where Tibetan monks used to meditate during the summer. Monks and artists throughout the past three millenniums left distinct pieces of art based on a same theme of the Tibetan Buddhism script. The intricacies of a multidimensional space is explored by layered dialogues among instruments, and the overall temporal relationship intends for an immersion in a sense of timelessness. – Q. Ding

Shanghai-born composer and pianist **Qin Ding** draws inspirations from her many other passions including photography, old chinese poetry, painting and sudoku. She is currently pursuing a PhD in Composition at The CUNY Graduate Center with Jason Eckardt. Her main teachers include Nils Vigeland and Reiko Fueting.

For more information, please visit: www.soundcloud.com/qindingmusic.

Moxie's interpretations celebrate the magnetic curiosity toward the otherworldly that permeates the literature written for its unique instrumentation of flute, viola, and piano. Keen to explore the magical connections between musical language, lore, and story-telling and to fascinate the deeply human craving for beauty and proportion, Moxie highlights the works of living composers with these ideas grounded from centuries-old traditions. Since its debut in September 2016 at the Islip Library, Moxie has commissioned new works by both American and Canadian composers. Moxie is a New York based trio founded by conservatory-trained musicians rooted in the classical tradition, all of whom share a strong and passionate sense for what lies ahead.

The GC Composers

GC Composers is an organization dedicated to supporting the work of doctoral candidates in Music Composition at The Graduate Center, CUNY. Founded and maintained by composers in the program, the GC Composers presents regular concerts of new works and invites collaborations with performers and ensembles, both from within CUNY and from New York's vibrant new music communities. The goal of the organization is to build bridges between composers, performers and audiences, while creating an environment where musicians can freely experiment, create, and collaborate.

Our past collaborations have included residencies by Contemporaneous, Either/Or, C4: The Choral Composer Conductor Collective, Mise-En, The Curiosity Cabinet, and many others.

For more information, please visit: www.gc-composers.org.

Composers Now

The **Composers Now Festival** empowers living composers, celebrates the diversity of their voices and honors the significance of their musical contributions to our society. During the month of February, the Festival brings together dozens of performances presented by venues, ensembles, orchestras, opera companies, dance companies and many other innovative events throughout New York City. Experience the sounds and get to know the creators behind the music. From jazz to indie, from classical to electronic and beyond, join us on a sonic journey through the landscape of the arts of our time. Composers will be in attendance at all events and will be interacting with audiences. Composers Now is a project partner of The Fund for the City of New York. We gratefully acknowledge the support of the ASCAP Foundation, the Cheswaty Foundation, the Ann and Gordon Getty Foundation, The Dubose and Dorothy Heyward Memorial Fund and the Newburgh Institute for the Arts and Ideas. The Composers Now Festival empowers living composers, celebrates the diversity of their voices and honors the significance of their musical contributions to our society. During the month of February, the Festival brings together dozens of performances presented by venues, ensembles, orchestras, opera companies, dance companies and many other innovative events throughout New York City. Experience the sounds and get to know the creators behind the music. From jazz to indie, from classical to electronic and beyond, join us on a sonic journey through the landscape of the arts of our time. Composers will be in attendance at all events and will be interacting with audiences. Composers Now is a project partner of The Fund for the City of New York. We gratefully acknowledge the support of the ASCAP Foundation, the Cheswaty Foundation, the Ann and Gordon Getty Foundation, The Dubose and Dorothy Heyward Memorial Fund and the Newburgh Institute for the Arts and Ideas.

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