

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

March 7, 2017, 7:30 p.m.

Baisley Powell Elebash Recital Hall



GC Composers' Seminar Concert featuring Contemporaneous

ee um fab um so

Daniel Fox

Adagio for Sextet

Nathan Pell

Réminiscence

Jean-Patrick Besingrand

Intermission

Rust Sanctuary

Charles Rudig

It stays how it is with fragments

Matthew Sandahl

I.

It stays how it is 1

It stays how it is 2

It stays how it is 3

II.

fragment 1/4/17

fragment 1/3/17

fragment 2/10/17

It stays how it is 4

fragment 12/20/16

fragment 10/10/16

It stays how it is 5

fragment 2/8/17

...all is calm

Peter Kramer

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

Program Notes and Bios:

ee um fah um so:

The title of the work comes from a passage in Virginia Woolf's *Mrs. Dalloway* that was following the movements of Peter Walsh until

A sound interrupted him; a frail quivering sound, a voice bubbling up without direction, vigour, beginning or end, running weakly and shrilly and with an absence of all human meaning into

ee um fah um so
foo swee too eem oo—

the voice of no age or sex, the voice of an ancient spring spouting from the earth; which issued, just opposite Regent's Park Tube station from a tall quivering shape, like a funnel, like a rusty pump, like a wind-beaten tree for ever barren of leaves which lets the wind run up and down its branches singing

ee um fah um so
foo swee too eem oo

and rocks and creaks and moans in the eternal breeze.

Daniel Fox is a composer and a mathematician whose compositions have been performed by Either/Or, Momenta Quartet, and Miranda Cuckson and his writing has appeared in *Hyperallergic*, *Title Magazine*, *Perspectives of New Music*, and *Transactions of the American Mathematical Society*. Fox's compositions have been described as "strongly imagined" (Alex Ross, *The New Yorker*) and his piano improvisations were featured in Gabriela Vainsencher's limited edition video, *Reconstruction*, which premiered at the Musée d'art moderne André Malraux, Le Havre, France and is held in the museum's permanent collection. Currently in the doctoral program for composition and musicology at the CUNY Graduate Center, his work revolves around materiality. He is currently studying composition with Suzanne Farrin. His former teachers include Jason Eckardt and Maurice Wright.

Adagio for Sextet:

The Adagio on tonight's program might be said to have a rather typical form; the so-called "five-part rondo" typical of slow movements, in which a main theme (A) alternates with a second theme (B): ABABA. The themes happen to be related to each other through the interval of a major seventh, which pervades the piece. However, the second theme does not enter as a fully formed "theme," rather taking some time to materialize. When it finally does—a lyrical theme in the saxophone and cello—it quickly breaks off, having scarcely begun, and the piece finishes in a somewhat open-ended way. — N. Pell

Nathan Pell is a composer, music theorist, and cellist from New York City currently enrolled in the doctoral program in Music Theory at The Graduate Center, CUNY. He attended Mannes

College for Master's degrees in both Theory and Composition after having received a Bachelor's degree in Classics and a certificate in cello performance from Princeton University. Here he founded and led the Princeton University Chamber Ensemble (a conductorless orchestra), hosted a radio show on WPRB, and acted as vice president of the Undergraduate Composers Collective. As a theorist, he is interested in Schenkerian analysis, Beethoven, Schubert, Bruckner, and performance practice, particularly the history of rubato as documented in treatises and historical recordings. His pieces have had premieres at Princeton's Taplin Auditorium, the Mannes Concert Hall, Elebash Recital Hall at the CUNY Graduate Center, and the Salle Franck at the Schola Cantorum in Paris. He has studied composition with Barbara White, Daniel Trueman, Steve Mackey, Dmitri Tymockzo, Benjamin Boyle, David Loeb, Noam Sivan, and Edward Kalendar.

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

Réminiscence:

Réminiscence plays on the idea of fragmented memory and recollection. The material of the piece is fully revealed at its beginning. After this initial instance, the trio will try to reconstruct the entirety of the material. But the memory of this idea will gradually fade away. In place of the first coherent idea the trio will instead work through several alterations of it in a reconstructive process. – J.P. Besingrand.

A native of Bordeaux, **Jean-Patrick Besingrand** (b. 1985) has been described as an “audacious composer” whose music “takes the listener on a fascinating and rewarding journey.” His music plays on tone colors and explores different conceptions of temporality. The incorporation of natural elements such as air sound is also at the center of his interests.

Jean-Patrick has participated in several festivals and masterclasses, including Musica Festival, Shanghai New Music Week Festival, Thailand International Composition Festival, Florida State New Music Festival and Viola's 2014 among others. He has received recognition from numerous competitions.

His music has been performed by the Carnegie Mellon Philharmonic, the Molinari Quartet, the Mivos Quartet, the Del Sol Quartet, Dal Niente, the ensemble Mise-En, the Carnegie Mellon Contemporary Ensemble, the Ensemble Offspring, C4, the Singularity saxophone quartet, the Auras Duo, and by the soloists Thomas Piercy, Yumi Suehiro, Elsa Seger, Andrew White, Martha Cargo and Etienne Rolin.

Jean-Patrick holds a Master of Arts in Music from the University of Bordeaux, and graduated in Analysis, Harmony, Counterpoint, Fugue, Composition, and Soundpainting from the Bordeaux Conservatory where he studied notably with Jean-Louis Agobet in composition. He also holds an Advanced Certificate in Composition from Carnegie Mellon University where he studied with Leonardo Balada. Currently Jean-Patrick is a PhD student in composition at CUNY under Professor Jason Eckardt while working on his doctoral thesis in Musicology at the Sorbonne in Paris.

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

Rust Sanctuary:

Rust Sanctuary mines its poetics from the use of left behind consumer electronics as sound generators, as well as the implementation of an electronic and acoustic pallet of worn down, threadbare sounds. I attempted, as I do in much of my work, to produce something that is strange and captivating

from the ever-growing halo of detritus produced by controlled obsolescence, global capitalism, and the anthropocene at large. – C. Rudig.

Charles Rudig (b. 1990) is a composer of acoustic and electroacoustic work that explores terrains of fragility and obsolescence. He uses noise, pitch, and things that are in between as resources. He received a BM in composition from the University of Cincinnati College-Conservatory of Music in 2013. In 2015, he completed a master's degrees in theory and composition at The Peabody Institute of the Johns Hopkins University where he studied composition with Oscar Bettison on the Denes and Mary Agay Piano and Composition Scholarship, and received the Randolph S. Rothschild award for excellence in composition. His theory advisor was Kip Wile. He is currently a first year PhD student at the City University of New York in the studio of Jason Eckardt, where he has been awarded a Graduate Center Fellowship.

His music has been performed at The Etchings Festival in Auvillar, France, Nief-Norf in Greenville, South Carolina, The Synthetis International Summer Course in Radziejowice, Poland, and the Upbeat Festival in Milna, Croatia as well as at the institutions he has attended and various non-academic venues. He has participated in workshops and master classes with Christopher Adler, Franck Bedrossian, Martin Bresnick, Joel Hoffman, Zhou Long, Philippe Manoury, Martijn Padding, Simon Steen-Andersen, and Anna Thorvaldsdottir.

It stays how it is with fragments:

“[...] atmosphere is what changes around things that remain timelessly the same, and this change makes no difference to them.” – Theodor Adorno, “Schubert” (1928)

“When you bump against the limits of your own honesty it is as though your thoughts get into a whirlpool, an infinite regress: You can *say* what you like, it takes you no further.” – Ludwig Wittgenstein (1930)

Matthew Sandahl (b. 1991) is a composer from Glastonbury, Connecticut. He is currently pursuing a PhD in music composition at the CUNY Graduate Center, where he studies with Jason Eckhardt. He received his Masters in Music at UC Berkeley under the instruction of Ken Ueno and Franck Bedrossian. He received his BM in composition at the SUNY Purchase Conservatory of Music where he studied under Suzanne Farrin, Du Yun, and Huang Ruo. His works have been performed at Symphony Space and the Stone in New York City, the Bowdoin International Music Festival in Brunswick, Maine, the Atlantic Music Festival in Waterville, Maine, and the HighScore music festival in Pavia, Italy.

...all is calm:

...all is calm was written during the Fall and Winter of 2016/17 for Contemporaneous.

And as through flames a glittering spark will show,
Or voice through voice sounds clear and definite
When one holds firm and one runs to and fro,

So I saw gleams go circling through that light,
Swift or more swift, according, I suppose
Unto the measure of their inward sight.

– Dante (Paradiso, Canto VIII, Trans. Dorothy Sayers)

Peter Kramer was born in Portland, Oregon (b. 1989) where he studied composition, piano and violin with Dr. Marshall Tuttle at Mount Hood Community College. He has recently graduated from the Oberlin Conservatory (2014) with a double major in Composition and Harpsichord Performance, and is currently pursuing his PhD in Composition at the CUNY Graduate Center, studying with Jason Eckardt. His principal teachers also include Dr. Lewis Nielson and Webb William Wiggins. Peter's music focuses on "musical parasites" i.e. residual and musical anomalies/artifacts resulting from performance paired with the resonant sound-world of 16th and 17th century music, particularly keyboard and choral repertoires, as well as the sound world of American folk and blues traditions.

For more information, please visit: www.peterkramermusic.wordpress.com.

Contemporaneous

Thomas Giles, saxophone

Evan Honse, trumpet

Matt Evans, percussion

Mayumi Tsuchida, piano

Sarah Haines, viola

Luke Krafka, cello

David Bloom, conductor

Contemporaneous is an ensemble of 21 musicians whose mission is to bring to life the music of now. Recently recognized for a "ferocious, focused performance" (The New York Times) and for its "passionate drive...setting an extremely high bar for other ensembles to live up to" (I Care If You Listen), Contemporaneous performs and promotes the most exciting work of living composers through innovative concerts, commissions, recordings, and educational programs.

Based in New York City and active throughout the United States, Contemporaneous has performed over 90 concerts at a wide range of venues, including Lincoln Center, Park Avenue Armory, (le) poisson rouge, Merkin Concert Hall, Baryshnikov Arts Center, St. Ann's Warehouse, and the Bang on a Can Marathon. The ensemble has worked with artists as diverse as David Byrne, Donnacha Dennehy, Yotam Haber, Dawn Upshaw, and Julia Wolfe.

Contemporaneous has premiered more than 70 works, many of them large-scale pieces by emerging composers. Through its commissions and readiness to play challenging music, the ensemble encourages composers to take risks and defy constraints. Contemporaneous' debut album, Stream of Stars — Music of Dylan Mattingly (Innova Recordings), has been featured on radio programs around the world, including WNYC's "New Sounds" and WRIT's "Now is the Time."

Contemporaneous also leads participatory programs for public school students in the communities where the ensemble performs. These workshops are designed to instill a passion for new

music and to convey the power of careful listening and meaningful expression through music. The ensemble has held residencies at Simon's Rock College, the University of New Orleans, Williams College, and Bard College, where the group was founded in 2010.

Contemporaneous is a federally tax-exempt not-for-profit organization, supported by a dedicated community of listeners. Read more at www.contemporaneous.org.

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.