

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

February, 24, 2016, 7:30 p.m.

Baisley Powell Elebash Recital Hall



Composers Now at the Graduate Center

the latest sighs of mortality

Daniel Fox, violin and electronics

Daniel Fox

In Memory

Nicolas Namoradze, piano

Harry Stafylakis

Two Songs on Poems by William Blake (from Songs of Experience)

Kelly Clarke, mezzo-soprano; Thomas Weaver, piano

Nathan Pell

INTERMISSION

Lamentation of the Bird

Vasko Dukovski, clarinet; Alissa Leiser, piano

Polina Nazaykinskaya

The snow is melting into music

David T. Bridges, clarinet

David T. Bridges

Etude II: Major Scales

Nicolas Namoradze, piano

Nicolas Namoradze

Mythologies (excerpt)

Martha Cargo, flute; Frank Tyl, percussion;
Qin Ding, piano; Kyle Gerry, dance and choreography

Drake Andersen

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

Program Notes and Texts:

the latest sighs of mortality:

The second time I briefly took violin lessons my teacher was rather dismayed at the inextricable wobble in my bowing arm. *the latest sighs of mortality* (a title whose histrionics I would ask you to disregard) provides a forum for this ghost to haunt itself. Following the process popularized by Alvin Lucier's *I am sitting in a room*, the latest sighs of mortality recycles the violin playing through recursive recording and playback, but it is otherwise unprocessed. The title comes from Charles Babbage's *The Ninth Bridgewater Treatise: A Fragment* (1837) that puts forth the idea that all sounds on Earth are etched into the Earth's atmosphere.

Daniel Fox's compositions and research often explore the influences of physical space on music. To listen to more of his music, please visit: www.thoughtstoofinite.com.

In Memory:

"Time and memory are true artists; they remould reality nearer to the heart's desire."
— John Dewey

The fragility of memory is an interesting thing. In the process of encoding, storing, and retrieving information, our brains engage in an active process of construction that is vulnerable to distortion and manipulation - especially where emotions are involved. *In Memory* is a diptych in which I explore two distinct musical memories: listening as a child to my grandfather practicing his instrument (the theme to part 1 is derived from his name, Angelos Drosopoulos); and my younger self playing through Bach's Goldberg Variations during my first summer in Paris.

Harry Stafylakis (b. 1982, Montreal) is a Canadian–American composer based in NYC. He is the 2015–16 Composer-in-Residence of the McGill Chamber Orchestra and has been appointed the Winnipeg Symphony Orchestra's Composer-In-Residence and co-curator of the Winnipeg New Music Festival beginning September 2016.

Stafylakis's works have been performed by the American Composers Orchestra at the NY Philharmonic Biennial, the Spokane Symphony, Stamford Symphony, Victoria Symphony, McGill Chamber Orchestra, Mivos Quartet, and Quatuor Bozzini, among others.

To listen to more of Harry's music, please visit: www.hstafylakis.com.

Two Songs on Poems by William Blake (from Songs of Experience):

The songs on tonight's program have been chosen out of a larger group of Blake settings I have written over the past few years, entitled *Four Songs of Experience*. "A Divine Image" was indeed engraved and published in Blake's *Songs of Experience*, but only in its 1795 printing. "A Cradle-Song," however, only appears in Blake's sketchbooks. Benjamin Britten set this poem for his cycle *A Charm of Lullabies*, but in an earlier version with a far happier ending. My setting is quite different from Britten's because I have used the final version of the poem, whose rather menacing last line

("Then the dreadful light shall break.") casts a shadow across all that comes before. Deep thanks to my excellent performers, mezzo-soprano Kelly Clarke (www.kellyclarkemezzo.com) and pianist Thomas Weaver (www.thomaseweaver.com).

Nathan Pell is a composer, theorist, and cellist from New York City enrolled in the Music Theory PhD program at the Graduate Center. To listen to more of his music, please visit: www.soundcloud.com/Nathan-Pell.

Text:

A Divine Image

Cruelty has a human heart,
And Jealousy a human face;
Terror the human form divine,
And secrecy the human dress.

The human dress is forged iron,
The human form a fiery forge,
The human face a furnace seal'd,
The human heart its hungry gorge.

A Cradle-Song

Sleep, sleep, beauty bright,
Dreaming, in the joys of night;
Sleep, sleep; in they sleep
Little sorrows sit and weep.

Sweet babe, in thy face
Soft desires I can trace,
Secret joys and secret smiles;
Little pretty infant wiles.

As thy softest limbs I feel,
Smiles as of the morning steal
O'er thy cheek, and o'er thy breast
Where thy little heart doth rest.

O the cunning wiles that creep
In thy little heart asleep!
When thy little heart doth wake,
Then the dreadful light shall break.

— William Blake

Lamentation of the bird:

"Lamentation of the bird" is not a composition that lends itself easily to a literal interpretation. Rather, the musical piece represents a symbolic exploration of one's self, a metaphysical voyage into the depth of one's memories and awareness. In the mythology of the world, a bird has been a

symbol of freedom and divine power that links human beings to the realm of the spirit, transcending human experience. In the pursuit to reach a place of absolute harmony that lies beyond human suffering and ego, the piece is a meditation on the sadness of loss and the inability to attain love. Just as the Nightingale (in the famous Oscar Wilde story) was able to weave the moonlight into a rose with her song and stain the flower with her own heart's blood pressed against the thorns in the name of Love, the Lamentation of the Bird is a dedication to love and to the ultimate sacrifice.

Vasko Dukovski, is a New York based multi-instrumentalist virtuoso and diverse stylistic performer of the highest caliber, one of the most-sought-after instrumentalist in his generation. An avid performer and advocate of Avant-Garde Free Style and Contemporary classical music, Dukovski has collaborated with some of today's leading composers such as John Corigliano, John Adams, Gunther Schuller, Yehudy Weiner, Georg Friedrich Hass, Helmut Lachenmann, Philippe Hurel, George Lewis and many others. Pianist **Alissa Leiser** is a sought after soloist and collaborative musician who has recently returned to New York City after 17 years of teaching at Amherst College. She holds degrees from The Juilliard School, where she was a recipient of the Ruth Rosenman Scholarship. She has premiered and recorded works by composers Lew Spratlan, Eric Sawyer and Edward Barnes and has performed at Alice Tully Hall, The Ravinia Festival and the Dame Myra Hess series in Chicago.

Born in Togliatti, an industrial city on the Volga River in Russia, **Polina Nazaykinskaya** studied piano, violin and flute as a child, and as a teenager at the Moscow Tchaikovsky Conservatory she concentrated on violin and composition. She came to the U.S. to attend the Yale School of Music, where she completed a master's degree in composition and theory and artist diploma in composition, working with Christopher Theofanidis and Ezra Laderman. She is now pursuing a doctorate degree in composition at the Graduate Center, City University of New York, studying with Tania León. She has won numerous awards including the Charles Ives Scholarship at The American Academy of Arts and Letters, Paul and Daisy Soros Fellowship and has garnered performances by ensembles including the Minnesota Orchestra, the U.S. Army Orchestra, the Russian National Orchestra, Pittsburgh Symphony Orchestra, the Hermitage Orchestra and Chorus, the Yale Philharmonia Orchestra, the Youth Symphony Orchestra of Russia, the Omsk Philharmonic Orchestra, Metropolitan Symphony Orchestra, the St. Olaf Philharmonia and the Garth Newel Piano Quartet.

To listen to more of Polina's music, please visit: www.polinacomposer.com.

The snow is melting into music:

“The winds sing among the pines and firs... The snow is melting into music. Little wrens and chickadees appear in considerable numbers... All the fields of God...sing of gentleness.” –John Muir; January 15, 1873; Yosemite Valley.

Etude II: Major Scales:

In “Major Scales” the pianist's two hands traverse the gamut of major scales at different rates. An increasingly chaotic interaction between the two hands leads to the eventual disintegration of the passagework.

23 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 solo recitals at prestigious venues in several countries around the world. Highlights of the 2015 season include a residency at New York’s Chelsea Music Festival as a featured pianist and composer, and appearances at the Bravo! Vail Festival as an inaugural Piano Fellow.

To listen to more of Nicolas’ music, please visit: www.nicolasnamoradze.com.

Mythologies (excerpt):

Mythologies is an evening-length work for music, dance and spoken text to be premiered on April 30, 2016 at the First Presbyterian Church in New York. Based on J.M. Coetzee's novel *Waiting for the Barbarians*, it deconstructs the first-person account of a colonial official on the perimeter of a vast empire. This excerpt is a space of reflection—unmoored from the linear plot—parallel to a moment in the novel in which the official reflects on his relationship with a barbarian woman. His naive frustration at being unable to “understand” her is gradually supplanted by an ominous awareness of the social and political forces—in Barthes's words, the “myths”—that animate his thoughts and actions.

Drake Andersen is a composer whose work encompasses acoustic and electroacoustic music, collaborative projects for dance and theater, site-specific installations and interactive electronic environments. To listen to more of his music, please visit: www.drakeandersen.com.

The Composers Now Festival

The Composers Now Festival celebrates living composers, the diversity of their voices and 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, 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 Rockefeller Brothers Fund, the Cheswaty Foundation, the Ann and Gordon Getty Foundation, Newburgh Institute For The Arts and Ideas, ASCAP, BMI, New York City Department of Cultural Affairs, the Lower Manhattan Cultural Council and Volunteer Lawyers for the Arts.

For more information, please visit: www.composersnow.org.

Spring 2016 Events

<p>February</p> <p>4 Music in Midtown [1PM]: Chamber Music on Fifth I</p> <p>8 Vera Hsu, piano (alumna recital)</p> <p>16 Composers' Alliance</p> <p>18 Music in Midtown [1PM]: Chamber Music in Fifth II</p> <p>18 Alana Murphy, piano</p> <p>22 Monica Harte, soprano</p> <p>24 Composers' Alliance</p> <p>March</p> <p>1 Nan-Cheng Chen, cello</p> <p>3 Music in Midtown [1PM]: Chamber Music on Fifth II</p> <p>3 Imri Talgam, piano</p> <p>7 Rhiannon Banerdt, violin</p> <p>9 Hannah Collins, cello</p> <p>15 Eva Leon, violin</p> <p>17 Music in Midtown [1PM]: Johannes Quartet with William Frampton, viola</p> <p>21 Stephen Whale, piano</p> <p>23 Nikoloz Namoradze, piano</p> <p>29 Brigid Coleridge, violin</p> <p>31 Music in Midtown [1PM]: REBEL Baroque Ensemble</p> <p>31 Ji In Yang, violin</p>	<p>April</p> <p>4 Gregory Williams, viola</p> <p>6 Leann Osterkamp, piano</p> <p>12 Elizabeth Martignetti, horn</p> <p>14 Music in Midtown [1PM]: Barbara Dever, soprano; William Frampton, viola; Norman Carey, piano</p> <p>14 Juan Carlos Fernandez-Nieto</p> <p>18 Laura Cocks, flute</p> <p>20 Alexandra Joan, piano</p> <p>May</p> <p>2 Yuval Shapira, piano</p> <p>4 Alex Yu, clarinet</p> <p>10 Alexis Rodda, soprano</p> <p>12 Composers' Alliance</p> <p>16 James Archie Worley, tenor</p> <p>18 Melissa Keeling, flute</p> <p>24 Music Theorists and Friends</p> <p>25 20th/21st Century Performance Practice Class Recital</p>
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All events are free of charge and require no tickets.
All events begin at 7:30pm unless noted otherwise.

For detailed concert information, please visit our website at:
<http://gcmusic.commonsgc.cuny.edu>