

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

December 15, 2015, 7:30 p.m.

Baisley Powell Elebash Recital Hall



The GC Composers' Alliance Presents: Ph.D/D.M.A. Collaboration Concert

Homestretch (2011)

Sang Song

Rhiannon Banerdt, violin; Joseph Prestamo, piano

Last Vestige (2015)

Qin Ding

Emily Vold, Viola; Carolyn Stallard, Vibraphone; Cong Ji, piano

Piece for Eight Microcassette Recorders (2015)

Jacob Sachs-Mishalanie

Jonathan Singer, Jacob Sachs-Mishalanie, recorders

The Marriage of Figaros (2015)

Austin Shaddock

Igor Begelman, clarinet; Steven Beck, piano

Inhalation for The Horn Player (2015)

Daniel Fox

Elizabeth Martignetti, french horn

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

Notes on the Program

About Homestretch:

Each of the four movements of this work is an iteration of one or more of the following ideas: (i) home, (ii) stretch (or stretched) and (iii) homestretch. The third movement also bears the subtitle "(Self-Portrait)". The work was composed in 2011 and received its world premiere in Vienna, Austria during the 2013 ISCM World New Music Days. – Sang Song

About Last Vestige:

In conventional Chinese paintings, true facade of the theme is often completely absent. In other words, the "non-presented" is illustrated with the "existed." *Last Vestige* explores this aesthetic concept in instrumental, registral and pitch relations. – Qin Ding

About The Marriage of Figaros:

The Marriage of Figaros combines music from three operatic representations of Figaro, the witty barber and jack-of-all-trades originally found in plays by Pierre Beaumarchais. More specifically, it quotes arias sung by the character: "Scorsi già molti paesi" from Paisiello, "Se vuol ballare" from Mozart, and "Largo al factotum" from Rossini. What you hear tonight is intended to be one part of a multimovement work written for clarinetist Igor Begelman.

I'd like to thank Igor for his patience, Steve for his willingness, and both performers for their time and talents. – Austin Shadduck

About Piece for Eight Microcassette Recorders:

While digital audio is the primary medium for most contemporary recordings, many people still prefer the sound of magnetic tape. Recording to 1/2-inch tape, or even to a 4-track Tascam cassette machine can add a particular warmth and character. Microcassette recorders, which are designed as nonmusical portable voice recorders, exaggerate this effect to an almost unusable degree - filtering out high and low frequencies, "warbling" the pitch, and adding a thick layer of hiss and crackle. These sounds have drawn me to use microcassettes in my music for a number of years, either as a sound effect or as an auxiliary musical instrument.

In this collaboration with percussionist Jonathan Singer, eight microcassette recorders are used together as a musical instrument. Rather than employing a wide ranging sonic palate, each tape contains a single sustained pitch. Therefore, what is interesting about the sound of this piece is not necessarily what was recorded, or the resulting melodies and harmonies, but rather the distortions that come from the tapes themselves. This creates a tension between the traditional pitch-based musical content, the expected content of a tape piece, and the mechanical and utilitarian interaction with the instrument. I'm very thankful for Jon's feedback, ideas, and dedication in learning and performing this piece with me. – Jacob Sachs-Mishalanie

About Inhalation for The Horn Player:

The wind and brass instruments require the performer to spend their breath in the act of producing sound. The player is then left breathless, needing to inhale before she can resonate her instrument again.

Outside of animal communication and technology, sounds with definite pitch are less common than sounds with more evenly distributed spectra.

When I first heard Elizabeth Martignetti sing through the horn while simultaneously resonating it in the traditional fashion, I was intrigued by the possibilities of the expanded sound palette of the horn. Hearing Martignetti play moved me towards a better understanding of horn technique and the varied range of possible sounds she is capable of tricking the horn into making, any of which one could imagine as a new center of the instrument. I'd like to sincerely thank Elizabeth for working with me on this piece. – Daniel Fox

Fall 2015 Events

<p><u>September</u> 9 Beata Navratil, piano 21 Imri Talgam, piano 29 Mary Hubbell, soprano</p> <p><u>October</u> 1 Music in Midtown [1PM]: Chamber Music on Fifth I 1 Sarah Carrier, flute 7 Laura Cocks, flute 13 Lecture-Demonstration by La Fontegara: "Instrumental Music in 18th- Century Mexico" [10AM] 13 Lecture and Master Class: "Rethinking Bach's Violin Ciaccona" with Raymond Erickson [1PM] 13 Vicente Alexim, clarinet 15 Music in Midtown [1PM]: Chamber Music on Fifth II 15 Nils Neubert, tenor 19 Manon Hutton-DeWys, piano 21 Whitney George, composition 27 Composers' Alliance 29 Music in Midtown [1PM]: Orion String Quartet</p>	<p><u>November</u> 5 Music in Midtown [1PM]: Daniel Gortler, piano and the Catalyst Quartet 5 Tracy Chang, soprano 11 Music in Midtown [7:30PM] Prometheus Ensemble with Nadine Earl Carey, soprano 19 Music in Midtown [1PM]: Dmitry Rachmanov: Alexander Scriabin – The Russian Prometheus 19 Kristin Letterman, oboe</p> <p><u>December</u> 1 Alana Murphy, piano 7 Whitney George, composition 15 Composers' Alliance 21 Alexis Rodda, soprano 23 Eva Leon, violin</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>