

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

November 15, 2017, 7:30 p.m.

Baisley Powell Elebash Recital Hall



GC Composers: Concert No. 1

Study of a piano (88 percussion instruments in a recirculating atmosphere)

Daniel Fox

Imri Talgam, piano

Pietà

Peter Kramer

Longleash Trio:
Pala Garcia, violin
John Popham, cello
Renate Rohlfing, piano

Ondiolina
for electronics

Imri Talgam

Theresienstadt
I. A New Year's Thought
II. Man?
III. Theresienstadt

Polina Nazaykinskaya

Keith Miller, bass-baritone
Alissa Leiser, piano

Fractio Panis I/V

Charles Rudig

Charles Rudig, gameboy and processing

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

Program Notes and Bios:

Study of a piano (88 percussion instruments in a recirculating atmosphere):

The sustain pedal is held down. The pianist drums on each key as loudly as possible without causing the hammer to strike the string. This is a kind of touch foreign to traditional piano technique. Occasional miscalculations cause accidental stains of color on an otherwise black and white palette. Two pairs of strings are muted; selective accentuation of the ostinato patten on these noisemakers gradually separates out a more slowly pulsing foreground.

The percussive striking of the keys is amplified directly using three microphones for the right, center, and left regions of the keyboard. A fourth microphone is used to record and play back all of the sounds at a delay of approximately 20 seconds, leading to the accumulation of uncoordinated layers of the ostinato percussion and the accidental pitches. This persistent recycling of sound also activates the resonant pitches of the hall-and-sound-system.

Daniel Fox is a graduate student in composition at the Graduate Center, City University of New York where he has studied composition with Suzanne Farrin and Jason Eckardt. His compositions and research interests revolve around materiality. His music has been performed by Either/Or, the Momenta Quartet, Contemporaneous, Miranda Cuckson, and Imri Talgam. His writing has appeared in Perspectives of New Music, Hyperallergic, and Van Magazine. He holds a PhD in mathematics and has published in Transactions of the American Mathematical Society and Communications in Analysis and Geometry. His dissertation investigates the role of acoustic resonance in the music of Alvin Lucier and Morton Feldman.

More information is available at www.thoughtstoodefinite.com.

A versatile performer of both contemporary as well as traditional repertoire, **Imri Talgam** has played throughout the world. His recent appearances include venues such as Théâtre des Bouffes du Nord, Salle Pleyel, KKL Lucerne, Alice Tully hall and Kiev's Ukraine Palace, both as soloist and in collaboration with ensembles and chamber groups, including among others Ensemble Modern, the Israeli Contemporary players, Novus ensemble and the Croatian Radio-Television orchestra. Talgam is the winner of the 11th Concours International de Piano d'Orléans, in which he received 1st prize, as well as the Denisov prize and the Claude Helffer prize. Following the competition, Talgam has toured widely in France, Russia and Argentina, performing recitals combining both contemporary works and traditional ones. Talgam's playing has been featured in broadcasts by the Israeli radio company, as well as by the Deutschlandfunk Cologne. Most recently, his debut CD of works by Nancarrow, Kagel, Stockhausen and Furrer was released by Solstice to great critical acclaim. During 2016, Talgam will be artist-in-residence at the Royaumont foundation.

After graduating from the Tel-Aviv University in the class of Emanuel Krasovsky, Talgam studied with Matti Raekallio at the Hochschule für Musik und Theater Hannover. His studies (M.Mus) concluded with Raekallio and Robert McDonald at the Juilliard School of music in 2012. During 2012/13, Talgam has performed as pianist of the Ensemble Modern Academy in Frankfurt. Along with his musical activities, he has studied Philosophy in both the Tel-Aviv University and Columbia University. As of 2013, Talgam pursues a doctoral degree at the City University of New York under Ursula Oppens and Matti Raekallio alongside his international concert tours.

Pietà:

Pietà was written during the Spring and Summer of 2017 for Pala Garcia, John Popham and Renate Rohlfing for the Loretto Festival 2017.

Our father who art in heaven,
Hallowed be thy name.
Thy kingdom come.
Thy will be done
On earth as it is in heaven.
Give us this day our daily bread,
...
Pour the unhappiness out
From your too bitter heart,
Which grieving will not sweeten.
Poison grows in this dark.
It is in the water of tears
Its black blooms rise.
...
“...I’m tired now.
Sometimes I talk too much. That’s happiness.”
...
Give us this day our daily bread...

(Fragments from: Lord’s Prayer – English vernacular version, Another Weeping Woman – Wallace Stevens, Three Views of a Mother – John Ciardi)

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 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 and Suzanne Farrin. His principal teachers also include Lewis Nielson and Webb William Wiggins. Peter’s music focuses on “musical parasites” 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.

Ondiolina:

A tribute to the improvisations of Giacinto Scelsi on the Ondiola (an 1940's synthesizer), *Ondiolina* was composed using two modern analog synthesizers and a laptop. It is focused on gradual transitions between different types of microtonal harmonies, using subdued means.

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Theresienstadt:

Born in Togliatti, Russia, **Polina Nazaykinskaya** has been studying music since the age of four, and composed her first large-scale work at 14. She went on to create music for both chamber and full orchestras, as well as art songs, film music, a musical theater works, an opera, and, most recently, her first symphony, April Song. Polina has received many national and international awards, including the Charles Ives Scholarship from The American Academy of Arts and Letters, and the Paul & Daisy Soros Fellowship for New Americans, while her music received laudatory reviews from the press, including the New York Times. Polina's music has been performed by the Russian National Orchestra, the Minnesota Orchestra, the Metropolitan Symphony Orchestra, the Yale Philharmonia Orchestra, the Youth Symphony Orchestra of Russia, the Omsk Philharmonic Orchestra, the St. Olaf Philharmonia, the US Army Orchestra, the Hermitage Orchestra and chorus. Polina has collaborated with top conductors, including Osmo Vänskä, Teodor Currentzis, Fabio Mastrangelo, and Hannu Lintu.

Polina has received a music education both in Russia and the United States. She graduated from the Tchaikovsky Conservatory College in Moscow, with concentrations in both composition, under Konstantin Batashov, and violin. Polina then continued her studies of composition at the Yale School of Music with Christopher Theofanidis and Ezra Laderman, graduated with honors, and is now working on her Doctorate in Composition at the CUNY Graduate Center with Tania León. Polina is also a Teaching Artist at the New York Philharmonic Composers Bridge Program and an Adjunct Lecturer of Composition at Brooklyn College Conservatory.

A graduate of Philadelphia's Academy of Vocal Arts, bass-baritone **Keith Miller** joined the Metropolitan Opera in 2006. He made his Met debut on opening night of Peter Gelb's first season as The Imperial Commissioner in Anthony Minghella's HD production of Madama Butterfly.

Since then, he has sung in over 300 performances for the company. He has developed a close relationship with the Metropolitan Opera over the past several seasons, appearing in its new productions of Ballo in Maschera, Anna Bolena, Carmen, Armida, Tosca, Salome, Madama Butterfly, Il Trittico, Two Boys, Macbeth, and the Grammy Award Nominated Eugene Onegin, all of which

were featured in the popular *The Met: Live in HD* series, as well as his broadcast performances of the remounts of *Turandot* and *Fanciulla del West*. Additionally, he was a featured soloist in the Metropolitan Opera's inaugural Summer Recital Series in New York and appeared in its recent revivals of *Billy Budd* as well as performances in *Manon Lescaut*, *Aida*, *Andrea Chenier*, *Arabella*, *Rigoletto*, *War and Peace*, *Faust*, *Die Zauberflöte* and *Ernani*, to name a few. This season Miller makes his debut at Boston Symphony and the Philadelphia Opera in *Salome* and returns to the Met next season in *Un Ballo In Maschera* and *Carmen* as well as returning to Nashville Opera for *Riolo* in *Florenca en el Amazonas* and *Don Giovanni* in *Don Giovanni* at Opera Guadalajara. Other upcoming engagements include his venture into Wagner as Marke in *Tristan und Isolde*, Donner in *Das Rheingold*, Colline la bohème, Scarpia in *Tosca*, concert tour in Beijing, Macao, Savannah, and Nassau.

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.

Fractio Panis I/V:

This is an excerpt from an evening length piece entitled *Fractio Panis*. I will perform two more excerpts at the Graduate Center over the course of the year. It is a piece about making meaning-with: in complicity with materials that have been processed and left behind by capitalist history-production.

I am also thinking about the capacity for these left behind materials to store memories in their morphology. In this sense, they become what Donna Haraway calls "Speakers for the Dead". This first portion is scored for high pulse waves generated by my Gameboy Color that I won in a raffle in elementary school (1996?) and some simple DSP via Pure Data.

Jane Bennet identifies, in the material substrates of the malign velocities of capital, antimateriality. I perceive this process of antimaterialization as a symptom of what Mark Fisher calls capitalist realism: a situation where the embedding of this machinery into our daily lives is so deep and ubiquitous that we are unable to think outside of it. If a material is no longer of interest to these inhuman runaway forces, then it is no longer vital. Capitalism is the only thing that is sensible as a vitalizing force in the world. By the terms that it sets for itself, its only exteriority is death. It posits itself as a Bergsonian *élan vital* the absence of which is also the absence of life.

In my practice, I aim to deny this monopoly of vitalization, and pick up sounding objects that have already been through the ontic meat grinder of machinic totalization, imbuing discarded matter with quirky and unpredictable forms of resonance.

I studied composition with Oscar Bettison at Peabody and currently study with Jason Eckardt at the CUNY Graduate Center where I am doing my PhD.

The GC Composers

GC Composers is a laboratory for a generation of young composers who desire to take risks, experiment, and transform the field of new music. Through this community endeavor young scholar-artists prepare themselves for a life of musical citizenship.

Founded and stewarded by current students, the GC Composers presents five to seven concerts of new works each academic year through collaboration with soloists and ensembles from New York's new music community, including DMA performance students. Our past collaborations have included residencies by Mivos Quartet, Either/Or, Miranda Cuckson, C4: The Choral Composer Conductor Collective, Ensemble Mise-En, The Curiosity Cabinet, Contemporaneous and many others.

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