

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

December 5, 2017, 7:30 p.m.

Baisley Powell Elebash Recital Hall



GC Composers: Concert No. 2

Daisy, Hold Into

Jacob Sachs-Mishalanie

Imri Talgam, piano

Prelude and Pendulum

Peter Kramer

Seohee Min, violin
Xiangyu Zhou, clarinet
Nora Bartosik, piano

Mizuchi

Jean-Patrick Besingrand

Yumi Suehiro, piano

Fractio Panis II/V

Charles Rudig

Charles Rudig, amplified objects

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

Program Notes and Bios:

Daisy, Hold Into:

Daisy, Hold Into takes as its starting point the aesthetic tensions that emerge between electronic and acoustic sound – or more precisely, between pre-recorded material sounding from speakers and live material produced by traditional instruments. Rather than try and reconcile these two worlds, this piece lays bare the ontological differences between the two categories by means of simple juxtaposition. Extremely spare and austere musical material is distributed between an acoustic piano and an electronic sample of the same instrument, in a manner that foregrounds nuances of timbre and spatial diffusion.

This technique of letting musical properties reveal themselves through juxtaposition becomes an operative principle of the piece in general, working across several parametrical registers. Contrasting musical states are not negotiated alongside any sort of continuum. Rather, they are placed plainly beside each other, interwoven into a kind of mosaic. There is no discursive logic or linear process guiding the music along, but instead an intimate sense of free play. This is music that encourages a child-like re-encounter with the world, with all of the freshness, sensuality, and strangeness that such an experience entails.

-Matt Sandahl

Originally from Utica, NY, **Jacob Sachs-Mishalanie** is a Brooklyn based composer, songwriter, electronic musician, drummer, and teacher. His recent research and musical projects focus on ideas about recording and sampling, recursion, and algorithmic composition. This has taken shape in many forms, including acoustic & electroacoustic concert pieces, a stop motion music video & EP released by Newlywed Records, minimal chamber-pop, improvised ambient electronics, and performances pieces like “Counterpoint for Two Isolated Drumsets” and “Piece for Eight Microcassette Recorders.” Jacob is currently a PhD candidate in composition at the CUNY Graduate Center, and previously studied at SUNY Purchase. His primary teachers have been Jason Eckardt, Jeff Nichols, Suzanne Farrin, Du Yun, and Huang Ruo. As a teaching fellow and adjunct, he teaches Music Theory & Technology at Brooklyn College, and will be teaching Critical Thinking at LaGuardia CC through the CUNY Humanities Alliance beginning in Fall 2017.

More information is available at JSMishalanie.com.

Prelude and Pendulum:

Prelude and Pendulum was written for Seohee Min, Xiangyu Zhou, and Nora Bartosik during the Fall of 2017 with the help and encouragement of my uncle, Damian Kramer.

I am catching fireflies
of memory
Dreams that somehow linger
yet in sleep
Remnants of horizons that chased after
me as a youth

Every feeling every gesture coming back like
 dimples on a lover's cheek
Soft to say I love you
 the smile in your eye
Soft to say I love you
 here's the reason why:
We were never born
 if we never die

-Damian Kramer

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.

Mizuchi:

Mizuchi was composed in response to a request by Yumi Suehiro for a piano piece making use of silence and contrasting elements. The title of this piece refers to a dragon-shaped river-god from Japanese mythology. The material of the piece is minimal and is based on repeated notes and the importance of the major 7th interval. It progressively transforms following the characteristics of the Mizuchi, a shape shifting creature.

Mizuchi is warmly dedicated to Yumi Suehiro.

Jean-Patrick Besingrand's 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. At these festivals, he received instruction from renowned composers such as Beat Furrer, Philippe Hurel, Philippe Manoury, Jörg Widmann, Qin Wenchen, Daniel D'Adamo, and Chen Yi.

He has received recognition from the Lin Yao Ji International Competition, the Molinari Quartet Sixth International Composition Competition, SaxOpen/Festival Music International competition, the Chengdu-China Sun River Prize, and the Robert Avalon International Competition among others. The Robert Starer Award commemorated his harp concerto *Sur les ailes du temps* in May 2016.

His music has been performed by ensembles such as Court-Circuit, Dal Niente, Mivos Quartet, Molinari Quartet, Platypus, Mise-En, Quince, Contemporaneous, Del Sol Quartet, Singularity saxophone quartet, Klexos, Círculo Trio, and by several soloists including Thomas Piercy, Pierre Dutrieu, and Yumi Suehiro.

Jean-Patrick holds a Master of Arts in Musicology from the University of Bordeaux, and graduated at the same time from the Bordeaux Conservatory where he studied composition with Jean-Louis Agobet. He also holds a 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. He is also working on his doctoral thesis in Musicology at the Sorbonne in Paris.

Fractio Panis II/V:

This is the second of three excerpts from an evening length piece entitled *Fractio Panis I* am performing 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 second portion is scored for a piece of metal, paint scraper, and contact microphone.

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.