

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

May 18, 2015, 7:30 p.m.
Elebash Recital Hall



The GC Composers' Alliance presents:

ensemble mise-en

<i>Spectator</i> (1970/2015 * World Premiere of the film score)	Frans Zwartjes/Whitney E. George
<i>The Time Before We Became Strangers</i> (World Premiere)	Jessica Rudman
<i>Nyx</i> (World Premiere)	David T. Bridges
<i>Quintessence</i> (World Premiere)	Inés Thiebaut
<i>How many people have to remember you before you're certain you exist?</i> (World Premiere)	Nicholas R. Nelson
<i>Of Beauty / Of Brutality</i> (World Premiere) <i>For Seven Players</i>	Harry Stafylakis
Adam Pietrykowski, 8-string electric guitar	

ensemble mise-en:

Maria Johnson, flute
Samuel Brandão Marques, clarinet
Elizabeth Martignetti, horn
Mark Broschinsky, trombone
Sabina Torosjan, violin
Evan Runyon, contrabass
Moon Young Ha, conductor

There will be no intermission.
Please join us for the wine and cheese reception after the concert
Location: Music Lounge (3rd Floor R3102)

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

Spectator

Zwartjes was amongst the first Dutch artists to embrace the medium of film. Initially using it in 1968 to simply document his performances, he elected to subvert the tedious speechifying that accompanied gallery openings by instead showing films. The following year he was to complete nine films, including *Visual Training*, *Anamnesis* and *Spare Bedroom*. Though not conventionally explicit, Zwartjes' work is highly sexually charged. In *Spectator*(1970) he appears as a voyeur observing the minutiae of his wife's body, through a pair of binoculars. Simultaneously objectifying and being objectified he seemingly shifts between object and subject in an intense erotic reverie which speaks more of complicity than exploitation, the camera lingering on caked eye shadow, devouring in its intimacy.

-DAVID SELDEN

Whitney George is a composer and conductor who specializes in the use of mixed media to blur the distinctions between concert performance, installation art, and theater. Utilizing a wide variety of material including literary texts, silent film, stock footage, and visual arts, George's compositions are characterized by an immersive theatricality that thrives on collaboration in all phases of the creative process. Her affinity for the macabre, the fantastic, and the bizarre frequently gives rise to musical programs that evoke the traditions of phantasmagoria and melodrama, challenging musicians to experiment liberally with their stage personae, and audiences to widen the scope of their attention. George holds an undergraduate degree from the California Institute of the Arts and a master's degree from the Brooklyn College Conservatory, and is currently pursuing her DMA in composition at the CUNY Graduate Center, where she has studied with David Del Tredici, David Olan, Bruce Saylor, and Tania Leon.

For more information, visit www.whitneygeorge.com

The Time Before We Became Strangers

The Time Before We Became Strangers was written in 2015 for ensemble mise-en. At the time I wrote the piece, I was also working on a large dance project, and both the rhythmic and theatrical aspects of ballet have influenced this smaller composition. To me, the music depicts a vignette: two strangers meet, have an intense relationship, and part ways almost as if their whole involvement was imagined during a brief moment where they pass by one another on the street.

Jessica Rudman's music has been presented across the USA and abroad on festivals such as the Omaha Symphony New Music Symposium, Composers Now, June in Buffalo, and the IAWM International Congress. Honors include winning the 2013 Boston Metro Opera's Advocacy Award, the 2012 NewMusic@ECU Orchestra Composition Competition, and the 2012 College Music Society National Convention Student Composition Award. She was also recently commissioned by the London-based Riot Ensemble. Ms. Rudman has taught at Central Connecticut State University, The Hartt School, and Baruch College. She will be receiving her Ph.D. in composition from the CUNY Graduate Center this May. For more information, please visit: <http://www.jessicarudman.com>.

Nyx

Nyx is a Greek goddess and the embodiment of night. She was born from Chaos, the primeval, formless, and infinite emptiness, as one of the ancient Protogenoi—basic components of the universe that emerged at creation. She resides in a house in Erebus, a region that functions both as where the dead pass immediately after dying and as the first-existing realm that gave birth to Light and the cosmos, with her daughter Hemera, the embodiment of Day, without the two ever meeting at home.

Nyx is portrayed as boldly riding her chariot onward at evening wearing dark robes and a long veil accompanied by stars. At dawn, she and Hemera would greet each other peacefully in passing as she returned home and Hemera was starting her journey. She possesses such power and beauty that all, even Zeus, fear her. She is the mother of everything mysterious and anything inexplicable (death, sleep, dreams, love, and enchantments), controlling both the Underworld and the Heavens. She is a mother figure, often protecting her children from the anger of other gods. It is also under her protection that Heracles captured the island of Cos and Odysseus entered Troy disguised as a beggar. Night obscures the identity of things in shadows and silhouettes, often causing anxiety and confusion. Love and Deceit, both being children of Nyx, were thus indistinguishable when the Danaids slaughtered their husbands on their wedding night. It also protects those who favor mischief and misdeeds, and at the same time spares the lives warriors, allowing their escape. While some find the night frightening, others welcome it. It is at night that mortal and immortal lovers prefer to meet; it is the time for dreams; and it is under the cloak of Nyx that the Muses sing, springing forth creative inspiration.

David T. Bridges is a New York-based composer and clarinetist whose music has had domestic and international performances. He graduated from Hofstra University with a B.S. with Honors in Music Theory and Composition where he held several recitals including the awarded William Lawrence Honors Recital. He received his M.A. in Music Composition from the Aaron Copland School of Music at Queens College where he studied with Bruce Saylor, wrote his thesis *This Fragmented Old Man* for The Zukofsky String Quartet, and received the Luigi Dallapiccola Award in composition. Currently, he is pursuing his PhD at the City University of New York, Graduate Center under the advisement of Joseph Straus. David has been commissioned by and written for a varied range of ensembles and performers including the Cadillac Moon Ensemble, MIVOS Quartet, The Curiosity Cabinet, Cygnus Ensemble, Huntington School District, Hofstra New Music Ensemble, Pennsylvania Music Educators Association, Second Instrumental Unit, Pat Spencer, Danya Katok, and Bonnie McAlvin. He is a founding and active member on the board of directors for The Astoria Choir, teaches at the Brooklyn College Conservatory, and performs faculty development at Bronx Community College.

David would like to thank ensemble *mise-en* for their hard work and dedication to learning Nyx.

Quintessence

Quintessence starts with a rhythmically complex bass clarinet solo that gets dissected as the piece progresses. Its gestures, intervals, timbres are tossed around, as if trying to find the right medium for them. Yet ultimately there is no narrative (as is usual in my music, I want to believe!): just the pure gesture, becoming. I want to thank ensemble *mise-en* for sharing their wonderful talent, and for working hard on this complex piece.

For more on **Inés Thiebaut**, please visit www.inesthiebaut.com

How many people have to remember you before you're certain you exist?

This is an odd country, isn't it?

My dear Mother used to say, as did so many of yours, "Hate isn't the opposite of love, indifference is..."

Memory is valued more in the being than the having, and the absence or presence of it is our currency and our punishment. We could fine people money, but to **really** put the boot in, we fine people the act of being

remembered. And fame is valued beyond its monetary value. It is as though—finally—the quantity (and therefore quality?) of existence is predicated upon the quality of being remembered.

It is, one feels, a particularly pernicious reward, to be remembered, and an even more final punishment to be forgotten, under such a system. For in such, if one goes unremembered, has one forgone existence? And can we, then, save ourselves the unsavoury act of denying continued existence to someone simply by making sure they are forgotten?

We do—and it seems that we can.

For more work by **Nicholas R. Nelson**, visit www.NickNelson.nyc

Of Beauty / Of Brutality

The universe inspires awe, fear, and wonder. Unimaginably beautiful and destructive scenes play out over incomprehensible timespans: stars collapse, worlds collide, and coronal mass ejections strip planets of their atmospheres. Humanity's history plays out as a microcosm of these kinds of forces. We've richly documented our capacity for extreme brutality (mass executions, genocide, slavery) and the most sublime beauty (our artistic expressions, our quest for knowledge, our capacity for love). *Of Beauty / Of Brutality* explores the possibility of both violence and elegance in the ensemble – particularly motivated by the presence of the extended-range electric guitar. The piece straddles the line between traditional concert music and the more extroverted – and sonically vicious – world of contemporary metal.

Of Beauty / Of Brutality was composed for ensemble *mise-en* and Adam Pietrykowski. My profound thanks to Adam for collaborating for months on this piece – it would not have been possible without him.

Adam Pietrykowski is a NYC-based composer, songwriter, producer, audio engineer, and guitarist. Hailing from Montreal, he is currently studying studio production at Purchase College. For more info about his work visit www.vantilburgmusic.com

Harry Stafylakis (b. 1982, Montreal) is a Canadian-American composer based in New York City. Described as "dreamy yet rhythmic" (NY Times), his concert music strives for dramatic emotional and intellectual expression, integrating idioms drawn from classical and popular styles. With an intimate background in progressive metal and traditional Greek music, Stafylakis has developed a unique conception of musical temporality and rhythm, infusing his compositions with a characteristic vitality and drive. Stafylakis's works have been performed by the American Composers Orchestra, Spokane Symphony, McGill Chamber Orchestra, Israel Chamber Orchestra, FSU Symphony, ICE, Mivos Quartet, Cadillac Moon Ensemble, Cygnus, Lorelei Ensemble, and American Modern Ensemble. He has been featured at New Music on the Point, Atlantic Center for the Arts, June In Buffalo, Composers Now, Providence Premieres, EAMA, York Guitar Festival, Cluster, and the Montreal International Classical Guitar Festival.

Awards include the Charles Ives Fellowship from the American Academy of Arts and Letters, four SOCAN Foundation Awards for Young Composers, and grants from the Canada Council for the Arts and NYSCA. In 2015-16, Stafylakis will be composer-in-residence with the McGill Chamber Orchestra, Lake George Music Festival, and National Academy Orchestra. Stafylakis holds a B.Mus. from McGill University. He is a doctoral candidate at the CUNY Graduate Center, studying with Jason Eckardt and David Del Tredici, and serving on the music faculty at City

College of New York. His doctoral research, supported by the Social Sciences and Humanities Research Council (SSHRC) of Canada, examines the conception of rhythm and meter in progressive metal. www.hstafylakis.com

ensemble mise-en is the assiduously persistent chamber orchestra and music collective exposing pertinent and exquisite works of contemporary music to audiences in New York. Founded in 2011 by composer Moon Young Ha and now in its fourth season, the ensemble seeks to cultivate large-scale composition projects

ensemble mise-en has premiered several dozens of works by lesser known or underperformed composers alongside reigning powers of the contemporary scene. This has included portrait concerts of composers Bent Sørensen and Wolfgang Mitterer, and upcoming programs dedicated to the works of Hans Abrahamsen, Lasse Thoresen and more. The ensemble has also focused on re-examining problematic and influential works of the twentieth century, including two concert collaborations with the Italian Academy at Columbia University; last winter's "Franco Donatoni Portrait", and in Fall 2014, a Luciano Berio program which will focus on works the composer wrote during his time in New York.

ensemble mise-en primarily collaborates with cultural organizations in the city to facilitate diverse programs. During the last two seasons, the ensemble has worked with the Korean Cultural Service, Taipei Cultural Center, Americas Society, Scandinavia House, Austrian Cultural Forum, Italian Academy at Columbia University, Consulate General of Germany and the Consulate General of Denmark, as well as New York University, where the ensemble rehearses and holds workshops and performances with undergraduate and graduate composers.

In June 2014, mise-en completed its first annual music festival. After a call for scores elicited 862 submissions from 65 different countries, more than thirty pieces were chosen to be performed over four days of performances, workshops, and rehearsals by the ensemble, as well as guest groups Momenta Quartet and Ensemble Paramirabo of Canada. The festival included free workshops on composition, orchestration, and improvisation featuring mise-en instrumentalists as well the vocalist Fay Victor and Korean traditional instrumentalist Gamin. On the final day of the festival, a new music marathon consisted of 4 concerts (total of 6 hours) in quick succession, performed for audiences from all walks of life.

Though the ensemble operates in New York, it has begun to expand its purview, with a performance during the past season at the Goethe-Institut Boston, and a workshop for composers at the art gallery kijidome Boston.

During the 2014--2015 season, ensemble mise-en has a residency with the the cell, New York University Music Department, City University of New York and a diverse array of concerts planned at venues throughout the city, amounting to a veritable plethora of world premiers. The second annual mise-en music festival, from June 10 to 13 in 2015, will include a collaboration with Iktus Percussion, as well as another wildly ambitious new music marathon.

The GC Composers' Alliance is an organization dedicated to supporting the work of doctoral candidates in Music Composition at the Graduate Center of the City University of New York (CUNY). Founded and maintained by composers in the program, the Composers' Alliance presents regular concerts of new works and invites collaborations with performers and ensembles both from within CUNY and from New York's various, vibrant new music communities. The goal of the organization is thus to build bridges between composers, performers and audiences, while highlighting the musical activities of Graduate Center composers. www.composersalliance.org

Spring 2015 Events

<p><u>February</u></p> <p>5 Music in Midtown [1PM]: Chamber Music On Fifth I – works by Spohr, Schubert, and Brahms</p> <p>19 Music in Midtown [1PM]: Chamber Music On Fifth II – works by Beethoven, Britten, and Bernstein</p> <p>19 Ashléé Miller, clarinet</p> <p>23 Composers Now Concert</p> <p>23 Ji In Yang and Audrey Abela, chamber music</p>	<p><u>April</u></p> <p>2 Music in Midtown [1PM]: Robert Dick, flute and Norman Carey, piano – works by Messiaen, Quantz, and Poulenc</p> <p>2 Oliver Markson, piano</p> <p>14 Kara Eubanks, violin</p> <p>16 Ji In Yang, violin</p> <p>20 Hannah Collins, cello</p> <p>22 Imri Talgam, piano</p> <p>28 Audrey Abela, piano</p> <p>30 Music in Midtown [1PM]: Ursula Oppens, piano – works by Hindemith and Schoenberg</p> <p>30 Cong Ji, piano</p>
<p><u>March</u></p> <p>5 Music in Midtown [1PM]: <i>Moving Pictures – Piano Cartoon Music</i> with Alina Kiryayeva</p> <p>5 Stephen Whale, piano</p> <p>9 Javor Bračić, piano</p> <p>11 Whitney George, composition</p> <p>17 Alex Yu, clarinet</p> <p>19 Music in Midtown [1PM]: The Raphael Trio – works by Haydn and Brahms</p> <p>19 Dominique McCormick, soprano</p> <p>23 Elizabeth Martignetti, french horn</p> <p>25 Either/Or Ensemble</p> <p>31 Emily Vold, violin</p>	<p><u>May</u></p> <p>4 Javier Diaz, percussion</p> <p>6 Carlos Cuestas, guitar</p> <p>12 Twentieth Century Performance Practice Class Recital</p> <p>14 James Archie Worley, tenor</p> <p>18 Mise-En Ensemble</p> <p>20 Alexis Rodda, soprano</p>

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>