

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

December 20, 2016, 7:30 p.m.

Baisley Powell Elebash Recital Hall



GC Composers Present: CUNY Collaboration Concert

Make the conquered and beaten pale...

Peter Kramer

Sonatina "adieu"

Ji in Yang, violin
Manon Hutton-DeWys, piano

Viola Viola

Daniel Fox

Carrie Frey, viola
Hannah Levinson, viola

Unfolding

Drake Andersen

Patrick Doane and Insia Malik, violins
Drake Andersen, electronics

You Who Never Arrived

Whitney E. George

Alexis Rodda, soprano; Sarah Carrier, flute
Elizabeth Fleming Martignetti, horn; Nora Bartosik, piano

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

Program Notes and Bios:

Make the conquered and beaten pale... and Sonatina “adieu”:

Make the conquered and beaten pale... and *Sonatina “adieu”* although composed in close proximity to one another, were not originally conceived as a pair, however it soon became apparent that of the two pieces one was in search of the other. The former was composed as a response to a quotation from Leonardo da Vinci, while the latter was a reject of a larger piece that was never fully realized. I would like to thank Ji in Yang and Manon Hutton-DeWys for premiering these two works as a pair on this concert. – P. Kramer

“Make the conquered and beaten pale, with brows raised and knit, and the skin above their brows furrowed with pain... and the teeth apart as with crying out in lamentation... Make the dead partly or entirely covered with dust... and let the blood be seen by its color flowing in a sinuous stream from the corpse to the dust. Others in the death agony grinding their teeth, rolling their eyes, with their fists clenched against their bodies, and the legs distorted.” – Leonardo da Vinci

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 has recently 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. His principal teachers also include Dr. Lewis Nielson and Webb William Wiggins. Peter’s music focuses on “musical parasites” i.e. 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.

For more information, please visit: www.peterkramermusic.wordpress.com.

American pianist **Manon Hutton-DeWys** has long been earning praise and recognition for her performances of classical and modern music. In *Musical America*, Christian Carey wrote: “Hutton-DeWys did an admirable job creating legato lyricism in a solo line that resides amidst a tremendously active accompaniment. Her sensitive dynamic shadings and subtle use of rubato demonstrated an artist possessing a great deal of promise.” Hutton-DeWys has performed in some of classical music's best-known venues, including Weill and Zankel Halls at Carnegie Hall, and the Salle Cortot at the École Normale de Musique in Paris. She has also recently appeared at Symphony Space, Bargemusic, the Metropolitan Museum of Art, Steinway Hall, the Richard B. Fisher Center for the Performing Arts at Bard College, Northeastern and Tufts Universities, and The Jerome L. Greene Performance Space, home to radio station WNYC. Hutton-DeWys holds degrees from Mannes College of Music, Bard College, and Simon's Rock College of Bard. Currently, she is a candidate for the Doctor of Musical Arts degree at the City University of New York’s Graduate Center. Her research focuses on early twentieth-century American music. A native of New York's beautiful Hudson River Valley, Hutton-DeWys currently works as a teacher and freelance pianist in New York City. She is on the piano faculty of Lehman College. She formerly serve on the faculty of Greenwich House Music School and on the Executive Board of the Piano Teachers' Congress of New York.

For more information, please visit: www.manonhuttondewys.com.

Viola Viola:

Daniel Fox is a composer and a mathematician currently in the doctoral program for composition and musicology at the Graduate Center, CUNY. His compositions have been performed by Either/Or, Momenta Quartet, and Miranda Cuckson and his writing has appeared in *Hyperallergic*, *Title Magazine*, *Perspectives of New Music*, and *Transactions of the American Mathematical Society*. His dissertation research examines moments in music with an unusual emphasis on materiality. He is currently studying composition with Suzanne Farrin. His former teachers include Jason Eckardt and Maurice Wright.

Carrie Frey loves working with open, inquisitive performers and composers to push the limits of herself, her instrument, and the sounds that the two of them can make in various combinations. An enthusiastic proponent of new music, she has premiered over 130 compositions. In New York City, Carrie performs regularly with Petros Klampanis Group, Aeon Ensemble, Wet Ink Large Ensemble, ensemble mise-en, and toy piano/toy viola duo Wind-Up Elephant. Carrie enjoys helping students learn to make music they love, as others have done for her. At Oberlin Conservatory, she worked with Peter Slowik to become a better violist and person (she believes the two should align as often as possible), and received her Master's of Music from Manhattan School of Music's Contemporary Performance Program, where she studied with Nadia Sirota and Danielle Farina. Carrie is currently on the faculty of Bloomingdale School of Music and Larchmont Music Academy.

Violist **Hannah Levinson** is an active performer in New York City, devoted to performing music of the past 50 years. She is a founding member of the violin/viola duo andPlay, an ensemble that works to commission new works and perform lesser-known works for their instrumentation. She has worked with contemporary music groups such as ACME, ensemble mise-en, Talea Ensemble, Contemporaneous, North/South Consonance, and The Rhythm Method Quartet. Hannah also performs traditional classical repertoire regularly and is a member of the Albany Symphony Orchestra. Based in New York City, Hannah is an active teacher, and is on faculty at Western Connecticut State University. She completed her MM in contemporary performance at the Manhattan School of Music, and graduated from Oberlin College and Conservatory with degrees in both Russian and East European studies and viola performance. Hannah is currently pursuing a PhD in performance at NYU Steinhardt, studying with Artist Faculty member Karen Ritscher. She also studied with Martha Strongin Katz and Nadia Sirota.

Unfolding:

In Unfolding, the two violinists wear headphones through which they hear electronic transformations of the sounds they and their partner are playing. Over the course of the piece, both continuously adjust to match what they hear, resulting in an open-ended cycle of adaptation, accord, and divergence. – D. Andersen

Drake Andersen is a composer whose work encompasses acoustic and electroacoustic music for diverse performing forces of all sizes and categories, collaborative projects for dance and theater, site-specific installations and interactive electronic environments. Through the use of technology, including interactive software and new musical interfaces, his creative work engages literature, mathematics and the physical world. His compositions have been performed at venues throughout the United States and Europe, including Symphony Space, the Park Avenue Armory, New World

Symphony Center, Teaterhuset Avant Garden (Trondheim), Dixon Place and the Irondale Center. Andersen has performed on flute and live electronics throughout the United States and Latin America.

Drake Andersen is the founder of Creative Interaction. He is frequently engaged as a sound designer for theater and dance, an electronic music specialist for contemporary music ensembles and an improviser with live electronics. He is currently a student in the Ph.D. program in Music Composition at The Graduate Center, CUNY. He also teaches a course in Music Technology at Ballet Tech, the New York City Public School for Dance. Andersen's principal composition teachers include Nils Vigeland, Joel Chadabe and Marjorie Merryman. He has also studied flute with Robert Dick. Andersen holds degrees from Macalester College and the Manhattan School of Music.

For more information, please visit: www.drakeandersen.com.

Described as a 'Compelling Violinist' by the New York Times, **Patrick Doane** has performed with ensembles including Orchestra of St. Luke's, Continuum Ensemble, Hotel Elefant, and American Contemporary Music Ensemble. Busy as a performer, he has served as concertmaster for international tours with The Manhattan Symphonie as well as with other New York City based orchestras. Patrick has appeared alongside artists such as Savion Glover, Keith Lockhart, Mark Dresser, and members of the Muir and Portland String Quartets. Patrick received his bachelor and masters degrees from Juilliard and as a composer has had works commissioned for string quartet and chamber orchestra.

A versatile violinist, **Insia Malik** began her music career in the worlds of classical and contemporary music. Since 2010, Insia's musical inclinations have expanded to include the performance of Middle Eastern music. She performs with the New York Arabic Orchestra, and appears regularly with the Detroit-based National Arab Orchestra, an ensemble bringing together musicians from across the country to present traditional repertoire. Insia is currently a Ph.D. student in Ethnomusicology at the Graduate Center.

You Who Never Arrived:

I fondly remember being introduced to the poetry of Rilke by a bruited man with dark and wild hair who loved the written word, creating things crudely with his hands, and being swept up all of the beautiful and destructive things that art can mimic. We didn't know each other for long and, like the unpredictable changing of the tide, left almost as soon as he had entered by life. But, among our brief moments together, he recited *You Who Never Arrived* to me from memory in some strange moment of passion—and being so moved by it, I hunted it down the following day and committed it to writing in my notebook—something I carry around with me as a constant companion. And since then I've written it in almost every notebook that I've kept—it's a text I continue returning to—in an attempt to continue unraveling it. And even though it was something that was still revealing itself to me, pedal by pedal, it's a text I wanted to set to music—to try and understand through music—but the problem with amazing poetry is that it's already music all on its own. It already has a rhythm, set cadences, and a way of presenting itself on the page—who was I to disturb that—? After a few attempts that were started and left incomplete, I abandoned it, hoping that one day I would eventually return to it—it wasn't the right time.

Discussing *You Who Never Arrived* in more formal discourse would be a disservice to the piece—and it's something that had such emotional impact when I first was exposed to it that I struggle to put words to it, which I've rambled on about how I stumbled upon it in the first place. In fact, part of the charm is the struggle in trying to give further words and meaning to it. But, this last summer, I

felt myself in the same emotionally turbulent place as when I had originally encountered the poem initially—in some fit of mania, of sleepless nights, and of love—and it finally felt like the right time to approach it again—a strange moment of parallelism—like having a hand in the past reach out to you in the present. And, like the moment of passion that presented itself so briefly, the writing of this piece came and went quickly, like the tide. – W. George

You Who Never Arrived

You who never arrived
in my arms, Beloved, who were lost
from the start,
I don't even know what songs
would please you. I have given up trying
to recognize you in the surging wave of
the next moment. All the immense
images in me -- the far-off, deeply-felt
landscape, cities, towers, and bridges, and
unsuspected turns in the path,
and those powerful lands that were once
pulsing with the life of the gods--
all rise within me to mean
you, who forever elude me.

You, Beloved, who are all
the gardens I have ever gazed at,
longing. An open window
in a country house-- , and you almost
stepped out, pensive, to meet me.
Streets that I chanced upon,--
you had just walked down them and vanished.
And sometimes, in a shop, the mirrors
were still dizzy with your presence and,
startled, gave back my too-sudden image.
Who knows? Perhaps the same
bird echoed through both of us
yesterday, separate, in the evening...

— Rainer Maria Rilke

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, please visit www.whitneygeorge.com.

Alexis Rodda is a soprano described by New York Classical Review as having “a lovely voice, full of color and body in every register.” She attended Princeton University (BA), Mannes College (MM), and currently attends CUNY Graduate Center as a five-year fellowship recipient. A strong proponent of new music, she premiered four new works in the past two years including the leading role in a full length opera, *A Taste of Damnation*, by Avner Finberg. Previous operatic roles include Nedda (I Pagliacci), Nora/Alice (She, After), Micaela (Carmen), The Witch (Hansel und Gretel), Berta (Il Barbiere di Siviglia), Mimi (La Boheme), Genovieffa (Suor Angelica), and Penelope (Il Ritorno d’Ulisse in Patria). At Princeton, she was a Lewis Center for the Arts grant winner to create and sing a new opera by composer Maxwell Mamon Rosaleen, which had its premiere in Richardson Auditorium. She was a 2013 Boston Metropolitan Opera National Council District Winner and Regional Finalist, a 2014 NYC Metropolitan Opera National Council Encouragement Award Winner, and a 2014 Elebash Grant Winner. This year, she was a Serge & Olga Koussevitsky Young Artist Award Finalist and a Violetta DuPont Competition Encouragement Award Winner. She will also make her role debut as Rosalinde in *Die Fledermaus* in March 2017. Alexis is a professional member of the St. Patrick’s Cathedral Choir and participates in a number of classical choral concerts there. She studies with Arthur Levy and is one of the co-founders of The Secret Opera, where she currently serves as Managing Director.

For more information, please visit: www.alexisrodde.com.

Sarah Carrier received praise from the New York Times for combining “thoughtful musicality with virtuosity in her alternately energetic and delicate account of a flute line laden with light multiphonics and unusual timbres.” Sarah is a member of The Parhelion Trio, a flute, clarinet, piano ensemble with Ashléé Miller (clarinet) and Andrea Christie (piano). The Parhelion Trio was a semi-finalist in the inaugural M-Prize International Chamber Music Competition, the largest chamber competition in the world, resulting in an offer of a one-year management prize. Highlights from past concert seasons include performances at National Sawdust, Metropolitan Museum of Art “ETHEL and Friends” Series, Cornelia Street Café, Southampton Cultural Center, CUNY Graduate Center, Stony Brook University and the 2014 National Flute Association Convention among many others. In 2016, Sarah gave two New York premieres of forgotten works by Walter Burle Marx at the Jewish Museum in New York City including *Divertimento*, for flute, oboe, and cello and *Brazil Picturesque*, a quintet for flute and strings. Sarah studied with Robert Dick at The Graduate Center, CUNY and New York University. She is currently serves on the music faculty at St. Joseph’s College in Brooklyn.

For more information, please visit: www.sarahcarrierflute.com.

Hornist **Elizabeth Fleming Martignetti** is a chamber musician and orchestral player in New York City, and is active in many ensembles and styles. She premiered a new concerto for horn with Ensemble 212, appeared on the Music Mondays Chamber Music Series, and with the Afro-Latin Jazz Orchestra and Banda Nueva York, performs regularly with several regional orchestras, and is a member of the contemporary music vehicle ensemble mise-en. A graduate of the Cincinnati College-Conservatory of Music and the Yale School of Music, Elizabeth is currently pursuing a doctorate in music at the CUNY Graduate Center.

For more information, please visit: www.elizabethmartignetti.com.

Nora Bartosik was born in Rome, Italy to an American father and a Japanese mother. She began playing the piano at the age of three and gave her first public performance two years later at the

Ecole d'Humanité in Switzerland. She holds a Bachelor's degree with honors in Music and German Literature from Harvard University, a Master's degree in piano performance from the Mozarteum University in Salzburg, Austria, and a *Konzertexamen* degree in solo piano from the Hochschule für Musik und Theater in Leipzig, Germany. She is a two-time recipient of the German Academic Exchange Service (DAAD) Fellowship in Germany. Her primary teachers include Jacques Rouvier, Karl-Heinz Kämmerling, Gerald Fauth, Patricia Zander and Robert Levin. She has performed in masterclasses with pianists including Daniel Barenboim, Leon Fleisher, Dmitri Bashkirov and Menahem Pressler. She has concertized as a soloist and in chamber ensembles in the United States, Germany, France, the Netherlands, Italy, Austria, Portugal, Spain, Switzerland and Saudi Arabia. She is a prizewinner of several international competitions and has performed in international festivals including the Aspen Music Festival and School, the Saoû Chante Mozart Festival in France and the HARMOS Festival in Portugal. Nora Bartosik is a first-year DMA candidate at The Graduate Center, where she studies with Ursula Oppens.

The GC Composers

GC Composers is an organization dedicated to supporting the work of doctoral candidates in Music Composition at The Graduate Center, CUNY. Founded and maintained by composers in the program, the GC Composers presents regular concerts of new works and invites collaborations with performers and ensembles, both from within CUNY and from New York's vibrant new music communities. The goal of the organization is to build bridges between composers, performers and audiences, while creating an environment where musicians can freely experiment, create, and collaborate.

Our past collaborations have included residencies by Contemporaneous, Either/Or, C4: The Choral Composer Conductor Collective, Mise-En, The Curiosity Cabinet, and many others.

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