

Harvard Group
for New Music

Faint Noise

The Thelma E. Goldberg Concert

8PM
Apr 22

John Knowles Paine Hall
Harvard University

Faint Noise

MALIN BÅNG
objects

KARIN HELLOVIST
violin

ANNA PETRINI
recorders

BRANDON LINCOLN SNYDER

**tree and synthetic. (breath - stasis
ahead one final and forward) 2017**

JAMES BEAN

value witness 2017

SIVAN COHEN ELIAS

**How To Make a Monster
in Form, while 2017**

INTERMISSION

TIMOTHY MCCORMACK

The Chain of the Spine 2017

Please join us following the concert for a reception in the Taft Lounge downstairs.

A b o u t t h e m u s i c

BRANDON LINCOLN SNYDER

tree and synthetic. (breath - stasis ahead one final and forward) 2017

tree and synthetic. (breath - stasis ahead one final and forward) is
an environment to take in,

rich with terrain, objects, organisms, and atmosphere.

It is one to be perpetually remembering and forgetting
the things which are among us always.

BIO Originally from Laguna Beach, California, Boston-based composer Brandon Lincoln Snyder thinks about the body and mind in music. Particularly he thinks about what relationships are between them and what frameworks can be used to perceive them anew. He is pursuing a Bachelor of Arts in Music at Harvard University. He has studied music composition with Chaya Czernowin, Steven Kazuo Takasugi, and Felipe Lara. He has also studied improvisation with Vijay Iyer and George Lewis and conducting with Federico Cortese. His music has been featured by Downbeat Magazine, MATA Jr. and the Harvard Ecdysis. In addition to concert and jazz music, Brandon has scored numerous films, as well as produced music for HarvardX online. He currently directs his band, Hot Air Balloon, as well as the Harvard Composers Association, which released their first full-length album this past May.

Brandon's music has been performed by ensembles such as The Bach Society Orchestra, Face the Music, Callithumpian Consort, and Dinosaur Annex, and now, Faint Noise. He has studied in masterclass and private lesson settings with Aaron Cassidy, Joan Tower, Nico Muhly, and Evan Johnson.

JAMES BEAN

value witness 2017

Ecstatic in mundane, lifted.

BIO *James Bean studies here.*

jamesbean.info

SIVAN COHEN ELIAS

How To Make a Monster in Form, while 2017

On a table, objects turn into a puppet theater that evolves into an ever-changing sequence of actions and sounds. The performance this evening will present two thirds of the full piece.

BIO *Born in Jerusalem, Sivan Cohen Elias is an interdisciplinary composer. In her work she investigates the boundaries and possibilities of integrating different art forms into a unified medium. Movement, sound, drawing and visual objects are sewn into hybrid systems and bodies; merging behaviors of human, animal, and machine.*

Her works have been performed and commissioned by ensembles in Europe, Israel, and the USA, including Klangforum Wien, MusikFabrik, Mosaik, Dal Niente; appeared in festivals such as Darmstadt Ferienkurse, Wien Modern, Witten, Warsaw Autumn. Cohen Elias is currently a PhD candidate and Teaching Fellow at Harvard University under the guidance of Profs. Chaya Czernowin and Hans Tutschku. She completed a two-year postgraduate program at the Universität für Musik und Darstellende Kunst Wien and in 2012 was a fellow at Akademie Schloss Solitude, Stuttgart. She has also benefited from consulting with composers Brian Ferneyhough, Georges Aperghis, Pierluigi Billone, Steven Kazao Takasugi, Michael Pisaro, among others. Numerous awards include the International Music Theatre Competition Darmstadt 2015, the Boost! project Prize Darmstadt 2012, and the Impuls International Composition Competition 2009.

hgnm.org/composer/sivan-cohen-elias



TIMOTHY MCCORMACK

The Chain of the Spine 2017

In this piece, the instruments are highly individuated noise-producing bodies; autonomous and built of their own limited hoard of materials. The bodies are vertebrae, each with its own irregular, unwieldy, and irreconcilable shape. They are coextensive within a space, and form a vague suggestion of a larger archipelagic shape. Strange alignments emerge between the instruments, but these alignments occur over protracted, warped, smeared swaths of time. Each vertebrae links to another as in an inexorably tangled spine.

BIO *Timothy McCormack's music centers on the idea that sound has mass and is experienced as a physical object. His work also aims to create intimate social environments which prioritize communication, listening and responsibility towards one another. Upcoming projects include an evening-length euphonium duo for RAGE Thormbones, a concert-installation for the ELISION Ensemble and Speak Percussion, as well as a new work for Klangforum Wien.*

timothy-mccormack.com

A b o u t F a i n t N o i s e

Composer and performer **Malin Bång** lives in Stockholm (Sweden). Her work includes music for instrumental ensembles, orchestra, staged music, electronic music, instrumental sound installations and performance pieces. In her compositions she develops the idea that the main component in music is movement and energy. She defines her musical material according to their amount of friction to create a spectrum of actions ranging from the barely audible to the harsh and obstinate. In her work she often incorporates sound objects to explore a rich sound world and to suggest that musical content can be shaped by anything valuable to the artistic purpose. Malin Bång's music has been performed in numerous festivals and concerts around the world. She is composer-in-residence with Curious Chamber Players, Sweden's most active young contemporary music ensemble, with which she has collaborated closely since their foundation in 2003. Her music has also been performed by ensembles and musicians such as ensemble recherche, Ensemble Aleph, Nadar, Ensemble Cairn, Ensemble Contrechamps, Ensemble SurPlus, Madrigirls, Athelas Sinfonietta, Figura, Esbjerg Ensemble, The Icelandic Flute Ensemble, Hamralið Choir, KammarensembleN, The Six Tones, Sabine Vogel, Liv-Merete Kroken, George Kentros, and KROCK. Bång has received many grants and commissions supporting her work, as well as prizes such as the Staubach Honoraria from the Internationales Musikinstitut Darmstadt/Eiler Foundation in 2009, and the Kranichsteiner Stipendienpreis in 2010 for the world premiere of her ensemble work *Turbid Motion*. She studied composition at the Academy of Music in Piteå, at the Universität der Künste Berlin, the Royal Academy of Music in Stockholm, Göteborg University, and in masterclasses and courses with teachers such as Brian Ferneyhough, Gérard Grisey, Philippe Manoury, Philippe Capdenat, Chaya Czernowin, Walter Zimmermann, Friedrich Goldmann, and Ole Lützow Holm. As an active performer, Bång plays live electronics and a setup of acoustic objects. She improvises and performs her own music, concert installations, and acoustic performances of other composers' music.

Swedish violinist **Karin Hellqvist** performs internationally as an interpreter of contemporary music. Her engagement in the music of today makes her a member of several of the leading Scandinavian ensembles for contemporary music, including

Cikada, Curious Chamber Players, Mimitabu, Ensemble neoN and Oslo Sinfonietta. Hellqvist's solo repertoire includes numerous international commissions and a family of works exploring the violin in the company of various electronics and sound objects. She is a frequent guest at festivals worldwide and runs several interdisciplinary and thematic projects. She has contributed to many award-winning recordings, received the Interpreter's Prize from the Swedish Society of Composers and the Norwegian Critics' Association Prize for a concert collaboration with German composer Helmut Lachenmann. Karin studied in Stockholm, Berlin, Oslo and at the Royal College of Music in London from where she graduated with an Artist Diploma in Performance in 2011.

Anna Petrini has established herself as a musician in both contemporary and early music. She performs internationally as a soloist and chamber musician and is regularly invited to festivals and venues such as Warsaw Autumn, Huddersfield Contemporary Music Festival, Ultraschall Berlin, ISCM World New Music Days, Nordic New Music Days, Other Minds Festival San Francisco, Musica Electronica Nova, Bath International Music Festival, Baltic Sea festival, Stockholm Early Music Festival, Båstad Chamber Music Festival and Journée GRAME. In 2015, Petrini was invited to perform in the Berlin Philharmonie Chamber Hall as part of the prestigious concert series Debüt im Deutschlandradio Kultur. Anna's solo CD recording debut *Crepuscolo* (dB-Productions), released in 2012 to critical acclaim, is an entire album with works for the Paetzold contrabass recorder. The CD was nominated for a Swedish Grammy and won the Swedish prize Nutida Sound for best new music CD of the year. Petrini works intensively in several chamber music projects, in Sweden and abroad. She devotes much of her time to contemporary music projects, developing the repertoire for the recorder. She frequently collaborates with composers and has initiated and premiered works by Pierre Jodlowski, Simon Steen Andersen, Kent Olofsson, Malin Bång, Leilei Tian, Hanna Hartman, Dominik Karski and Jesper Nordin, among others. Upcoming collaborations include Per Mårtensson, Lisa Streich, Mirjam Tally and Oscar Bianchi. Anna received her Master's degree at the Royal University College of Music in Stockholm and furthered her studies at the Conservatorium van Amsterdam supported by grants from the Swedish Music Academy.

A b o u t H G N M

Timothy McCormack

Director

**James Bean, Sivan Cohen Elias, Marta Gentilucci, Justin Hoke, Clara Iannotta,
Manuela Meier, Max Murray, John Pax, Marek Poliks, Kai Johannes Polzhofer,
Stefan Prins, Elena Rykova, Adi Snir, Chris Swithinbank, Julio Zúñiga**

Members

Established in 1984, Harvard Group for New Music brings together the community of graduate student composers at Harvard University. The primary purpose of HGNM is to perform works by its membership, to develop musical and professional relationships beyond the group, and to provide fora for regular critical discussion with weekly presentations from current students as well as guest speakers.

The Harvard Group for New Music is grateful for the support of the Anthony R. Riola, II Fund.

hgnm.org



A c k n o w l e d g m e n t s

Suzannah Clark

Professor of Music & Chair of the Music Department

Chaya Czernowin

Walter Bigelow Rosen Professor of Music

Hans Tutschku

Fanny P. Mason Professor of Music & Director of HUSEAC

Nancy Shafman

Director of Administration

Karen Rynne

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Seth Torres

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Evren Celimli

Brid Coogan

Chris Danforth

Kaye Denny

Music Department Staff

Richard Gruenler

Eva Kim

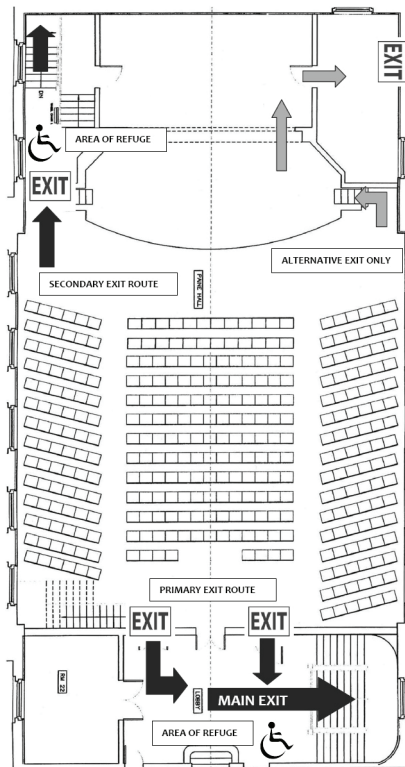
Mary MacKinnon

Mariana L. Quinn

Charles Stillman

John Knowles Paine Hall

For your safety, please note the location of the nearest emergency exit:



2016 – 17 Concert Season

Saturday, 22 October 2016

**RAGE
THORNBONES**

Saturday, 18 March 2017

Yarn/Wire

Saturday, 22 April 2017

The Thelma E. Goldberg Concert



Faint Noise

Saturday, 20 May 2017

supported by the Fromm Music Foundation

ELISION Ensemble

All concerts take place at 8pm.

John Knowles Paine Concert Hall, Harvard University Music Building.