MARCELO TOLEDO

New York-based Argentinean composer Marcelo Toledo has developed though the years a personal music style particularly oriented toward the exploration of instrumental timbre, an aspect of his work that has become a characteristic facet of his compositions. In his work he has eliminated the traditional importance given to pitch in order to focus on a new aural matter. This is the product of research created through his essential engagement to explore—with his personal techniques—the instruments of the orchestra. Toledo’s music evolves almost biologically in an intricate sound texture made out of complex fluid sounds.

Performers

Track 1 - Rebekah Heller
Track 2 - Members of SinoPia Percussion Quartet: Nicholas Gleason | Nicholas Woodbury
Track 3 - Sean Katsumyama, cello | Mahir Cetiz, piano
Track 4 - David Byrd-Marrow, horn
Track 5 - Miranda Cuckson, viola
Track 6 - Elizabeth Janzen, alto flute
Track 7-9 - Miranda Cuckson, violin
Track 10 - Charlotte Mundy, soprano | Anthony Cheung, piano
Track 11 - Steve Lehman, saxophone
Track 12 - Christopher Goddard, piano
Track 13 - Leah Asher, violin
Track 14 - Ari Yoshioka, violin
Track 15 - Jill Sokol, flute
Track 16 - David Eggar, cello
Track 17 - David Byrd-Marrow, horn
Track 18 - Pala Garcia, violin | Anthony Cheung, piano
Track 19 - Members of Tallion Percussion Ensemble: Matthew Gold | Matt Ward
Track 20 - Erin Lesser, contrabass clarinet

A native New Yorker, Christopher Buchenholz, is currently Adjunct Assistant Professor of Music at Columbia and Yeshiva Universities. He received his DMA from Columbia University where he studied with Joseph Dubiel, Jonathan Kramer and Fred Lerdahl. His compositions are best known for their extraordinary blend of traditional musical sound worlds, relentless counterpoint, intricate rhythmic aggregations, and innovative harmonic motion. Mr. Buchenholz is the recipient of many awards and honors including The American Academy of Arts And Letters.

Prelude

I have learned and continue to learn much from Tristan Murail and from his distinct and distinguished music. I am extremely grateful for his guidance and support during the years I studied at Columbia. His singular musical voice continues to enrich, enhance, inspire, and inform. I am also very fortunate to have members of the SinoPia Quartet perform this brief but challenging piece at tonight’s concert.
YOSHIKAI ONISHI

Composer and conductor Yoshiaki Onishi is currently in his fourth year as a doctoral candidate in music composition and a teaching fellow at Columbia University in the City of New York. Onishi’s music has been performed worldwide by such ensembles as JACK Quartet, Next Mushroom Promotion, and Nieuw Ensemble. His music has been heard in Europe, Asia, and the United States. The New York Times critic Anthony Tommasini called him “a composer who can draw such varied, eerily alluring sounds.” With his 2010 work Depart dans... Onishi became the laureate of the Gaudeamus Prize 2011, one of the significant international prizes awarded to young composers.

LU WAN

Born in China, Lu Wang’s works reflect a very natural identification with strong Chinese opera and folk music traditions’ influences, through the prism of contemporary instrumental techniques and new sonic possibilities. Her works for a variety of Western and Chinese ensembles and orchestras have been performed internationally by: the Minnesota Orchestra, American Composers Orchestra, Orchestre National de Lille of France, Holland Symfonia, Shanghai National Chinese Orchestra, Musiques Nouvelles (Belgium), Le Nouvel Ensemble Moderne (Montreal), the International Contemporary Ensemble among others. Her current projects include commissions from Taipei Chinese Orchestra and Ensemble Intercontemporain.

BRYAN JACOBS (RECORDING ENGINEER)

Bryan Jacobs is a New York based composer. His music has been performed by ensembles such as the Cleveland Chamber Symphony, The McGill Contemporary Music Ensemble, Wet Ink, International Contemporary Ensemble, Talea Ensemble, and the pianist Xenia Pestova. He has had performances at Festival Ai-maako (Chile), La Muse en Festival (Paris, France), Festival Archipel (Geneva, Switzerland), Domain Forget (Quebec), St. John’s Church (Limerick), as well as numerous other music festivals in Canada and the United States. His acoustic and electroacoustic compositions have earned him national and international awards and scholarships from the American Academy of Arts and Letters, Bourges International Electroacoustic Music and Sound Art Competition, Centre for Computational Musicology and Computer Music, RTE Lyric FM and McGill University among others. He has participated in residencies at La Muse en Circuit in Paris and Zentrum für Kunst und Medientechnologie in Karlsruhe, Germany. In addition to his artistic endeavors, Bryan is the co-founder of Qubit, a New York based concert producing organization concentrating on musical works involving technology.

Track 1 recorded at the Columbia University Computer Music Center on May 1st, 2012
Track 2-19 recorded at the Italian Academy on April 4th, 2012
Track 20 recorded at the Columbia University Computer Music Center on May 2nd, 2012

RECORDING, PRODUCTION, AND COVER DESIGN BY BRYAN JACOBS
Zosha Di Castri is a Canadian composer/pianist living in New York. Her compositions have been performed by the ESO, the Internationale Ensemble Modern Akademie, l’Orchestre de la Francophonie Canadienne, the NEM, JACK Quartet, l’Orchestre national de Lorraine, and Talea Ensemble. Upcoming projects involve a piece for the ZOO Dance Company (Belgium), a piece for the Nouvel Ensemble Moderne (Montreal), and a commission for the Banff Centre. Beyond composing acoustic concert music, Zosha also works with electronics, installations, video, and dance.

Mahir Cetiz, (b. 1977-Ankara, Turkey) lives in New York City since 2006 where he is studying in the doctoral composition program at Columbia University. He has been studying with Fabien Levy, Tristan Mural and Fred Lerdahl. His compositional discourse mainly consists of music for acoustic ensembles of different sizes, as well as solo instrumental pieces. As an active conductor and pianist, Cetiz also is continuously engaged with the performance of new music.

Carl Christian Bettendorf is a New York-based composer and conductor. Born in Hamburg, Germany, he studied composition with Hans-Jürgen von Bose and Wolfgang Rihm in Munich and Karlsruhe before moving to New York, where he received his doctorate from Columbia University under Tristan Mural. His works have been played at major new-music festivals and venues on four continents, and he has received numerous awards and fellowships. As a conductor, Mr. Bettendorf has worked with new-music ensembles in Germany and New York and served as assistant conductor for the Columbia University and American Composers Orchestras, Miller Theatre, and the Munich Biennale.

Aaron Einbond’s work explores the intersection of composition, computer music, music perception, field recording, and sound installation. He was born in New York in 1978 and has studied at Harvard, the University of Cambridge, the University of California Berkeley, and IRCAM in Paris. His other teachers have included Mario Davidovsky, Julian Anderson, Edmund Campion, and Philippe Leroux. From 2009-2011 he was Mellon Postdoctoral Fellow in Music at Columbia University. Upcoming projects include a Giga- Herz Prize from ZKM to produce a new work for pianos and electronics at the SWR Experimentalstudio and a Fromm Foundation Commission from Harvard University for Ensemble Dal Niente.

Trace the gold sun about the whitened sky without evasion by a single metaphor A line of Wallace Stevens’ poem “Credences of Summer,” as read by the poet, is analyzed and re-synthesized for solo alto or bass flute through a succession of different transcriptions of increasing and decreasing detail. The technique as well as the line itself is a response to Tristan Mural’s approach to sonic models.
Mika Pelo

Swedish composer Mika Pelo writes music for soloists, chamber ensembles and orchestras, with or without electronics. He is currently Assistant Professor of Composition at UC Davis. Pelo is inspired by the French so-called spectral composers and Scandinavian lyricism, and describes his method of composition as “controlled dreaming”. The Strad magazine thinks that Pelo’s music “fashions a fascinating mosaic of sonorities”, and the Irish Times writes that Pelo’s music is built by “gestures that were once the province of the avant-garde were here pliably exploited by a sensibility that sounded decidedly romantic.” Pelo’s music is published by Edition Peters in Germany.

Oliver Schneller

Oliver Schneller was born in Cologne, grew up in Europe, Africa and Southeast Asia. He completed his doctorate in composition with Tristan Murail in 2002. From 2002-2004 he was a “compositeur en recherche” at IRCAM. During his studies he also received important instruction from Helmut Lachenmann, George Benjamin, Salvatore Sciarrino and Jonathan Harvey. The focus of his compositional work lies in the creation of networks between musical instruments, architectural spaces and electronics. Schneller has taught composition at the conservatories of Stuttgart and Hannover and at the University of the Arts in Berlin, where he is based.

Anthony Cheung

Anthony Cheung (born 1982, San Francisco) is a composer and pianist. As a performer and advocate for new music, he is Artistic Director and pianist of the Talea Ensemble in New York. Ensembles such as Ensemble Modern, Frankfurt Radio Symphony Orchestra, Le Nouvel Ensemble Moderne, Musiques Nouvelles, Dal Niente, CSO MusicNOW, ICE, the Minnesota Orchestra, the French National Orchestras of Lille and Lorraine, and eighth blackbird have performed his music. Current commissions include new works for the Taipei Chinese Orchestra and the Ensemble Intercontemporain. Honors include first prize and public prize at the 6th International Dutilleux Competition (2008), the Charles Ives Fellowship and Scholarship from the American Academy of Arts and Letters (2006 and 2003), and several ASCAP awards. He received his BA in Music and History from Harvard and his doctorate from Columbia University, where he taught in the Core Curriculum and Music Department and served as assistant conductor of the Columbia University Orchestra. He is currently a Junior Fellow at the Harvard Society of Fellows, and will begin a teaching appointment at the University of Chicago in 2013.
Paul Clift (b. 1978) is an Australian composer currently living in New York. At present he is a doctoral candidate in composition at Columbia University. He obtained a Master of Music (M.Mus) at King’s College, London and a Bachelor of Arts (B.A. hons) at Monash University Conservatorium. He also participated in the New Music Technology & Composition Cursus at IRCAM. Paul’s music is characterised both by its abstract associations with literature, visual-arts & linguistics, and concretely, by rich harmonic micro-tonality, textural heterogeneity and a manipulation of temporal perception.

Feuille Volante
- A loose leaf of paper, detached from the volume which originally contained it. This short work is but a moment’s mediation upon the memories of conversations with Tristan at Columbia, and the influence his work had on me long before I ever met him.

Alexandre Lunsqui
Alexandre Lunsqui holds a DMA from Columbia University. He is currently Professor in Composition and Theory at the State University of Sao Paulo (Unesp).

Tempirreali
Tempirreali: Pourquoi pas?

Oscar Bianchi
Using a refined harmonic sensibility, Oscar Bianchi has the very modern ability to dramatize musical forms through the mastery of texture, to the utmost detail. At its core, Bianchi’s music continues to be guided by the challenge of dramaturgical and formal issues. His first opera, “Thanks to My Eyes”, commissioned by the Festival d’Aix-en-Provence with libretto and staging by Joel Pommerat, received critical acclaim by audiences and critics alike (“A masterly portrait of Melancholy”, Le Monde, July 7, 2011).

Semplicissimo...
Hopefully... One day...

Katharina Rosenberger
Much of Swiss composer Katharina Rosenberger’s work manifests in an interdisciplinary context and is bound to confront traditional performance practice in terms of how sound is produced, heard and seen. Her compositions, installations and interdisciplinary operas have been featured at festivals such as the Weimar Fruhlingstage, Festival Archipel, Festiva La Batie, Geneva, Zürcher Theaterspektakel, Festival Les Musiques, Marseille, Zoo Bizzare, Bordeaux, New Media Art, Yerevan, “Atelier Trideni Plus”, Prague, Shanghai New Music Days and Shanghai International Electro-Acoustic Music Week, China, and the October Contemporary in Hong Kong, among others.

The Sky (2012)
“The Sky 2012” makes part of a set of E.E.Cummings Miniatures written for the voice and with either a piano or percussion accompaniment. The earliest pieces were composed in 1999 during the composer’s final undergraduate year. With the recent piece the composer revisits her passion for these beautiful poetic gems.
STEVE LEHMANN

STEVE LEHMANN (b. New York City, 1978) is a composer, performer, educator, and scholar who works across a broad spectrum of experimental musical idioms. Lehmann’s pieces for large orchestra and chamber ensembles have been performed by the International Contemporary Ensemble (ICE), So Percussion, Kammerensemble Neue Musik Berlin, The Jack String Quartet, and members of the Argento and Wet Ink Ensembles. An alto and soprano saxophonist, Lehmann has performed and recorded nationally and internationally with his own ensembles and those led by Anthony Braxton, Vijay Iyer, Meshell Ndegeocello, and High Priest of Anti-Pop Consortium. He has taught undergraduate courses at Wesleyan University, the Conservatoire National Supérieur de Musique de Paris, New School University, and Columbia University, and has presented lectures at The Royal Academy of Music in London and IRCAM in Paris, where he was a 2011 Composer-in-Residence. His recent recording, Traîval, Transformation & Flow (Pi 2009), was chosen as the #1 Jazz album of the year by The New York Times.

ANDILE KHMALO

Durban-born composer Andile Khumalo is currently based in New York City, and is a DMA candidate at Columbia University where he is studying with George Lewis. His former teachers include Tristan Murail, Fabien Levy, Fabio Nieder and Marco Troppa with whom he studied in Stuttgart (Germany).

HUCK HODGE

HUCK HODGE writes music that explores the embodied poetics of organized sound, perceptual illusion and the threshold between design and intuition. He has won the Rome Prize, the Gaudeamus Prize and fellowships from the American Academy of Arts and Letters and the Bogliasco Foundation, among many other awards and commissions. Praised by the New York Times for his “harmonically fresh work…full of both sparkle and thunder,” his collaborators include members of Ensemble Modern, the Berlin Philharmonic and the ASKO Ensemble. Hodge studied composition at Columbia University and the Musikschule Stuttgart with funding from the Andrew W. Mellon Foundation and the Deutscher Akademischer Austauschdienst (DAAD). He is currently Assistant Professor in Composition at the University of Washington.

DEPART

DEPART —
— in affection and shining sounds

YURIKO HASE KOJIMA

Yuriko Hase Kojima was born in Japan in 1962. Completing her studies in piano in Japan, Ms. Kojima studied composition in the United States for ten years, and earned a MA (1996) and DMA (2000) from Columbia University. She studied with Tristan Murail, Jonathan Kramer, Fred Lerdahl, Brad Garton, George Edward and others. Her works have been selected for various international festivals and concerts including the ISCM, the ICMC, and the ACL, performed by the Ensemble Modern, the Azure Ensemble, the New York New Music Ensemble, to name a few. Currently, Ms. Kojima is back in Tokyo and serves as the professor of composition at Shobi University. She is the founder and the artistic director of a non-profit organization Glovill for promoting new music in Japan.

UNDULATIONS

Tristan was the sponsor of my dissertation piece “Chronosphere” for 15 instruments and Max/MSP, which became my first piece with live electronics. Recently, I have been composing pieces exploring more ordinary instrumental techniques, under the name of “Undulations.” Here in the piece for Tristan, he will see what I absorbed from him during my years studying with him and how it has led me to my new current musical thinking. I am always very honored to be listed as one of Tristan’s first few students who finished the DMA at Columbia. By participating in this special project, I would like to express my deepest appreciation to both Tristan and Françoise for what they taught me through their works and aesthetics.