

4-23-2019

Concert: Ithaca College Contemporary Ensemble

Ithaca College Contemporary Ensemble

Yarn/Wire

Jorge Grossmann

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ICCE - Ithaca College Contemporary Ensemble with guest ensemble Yarn/Wire

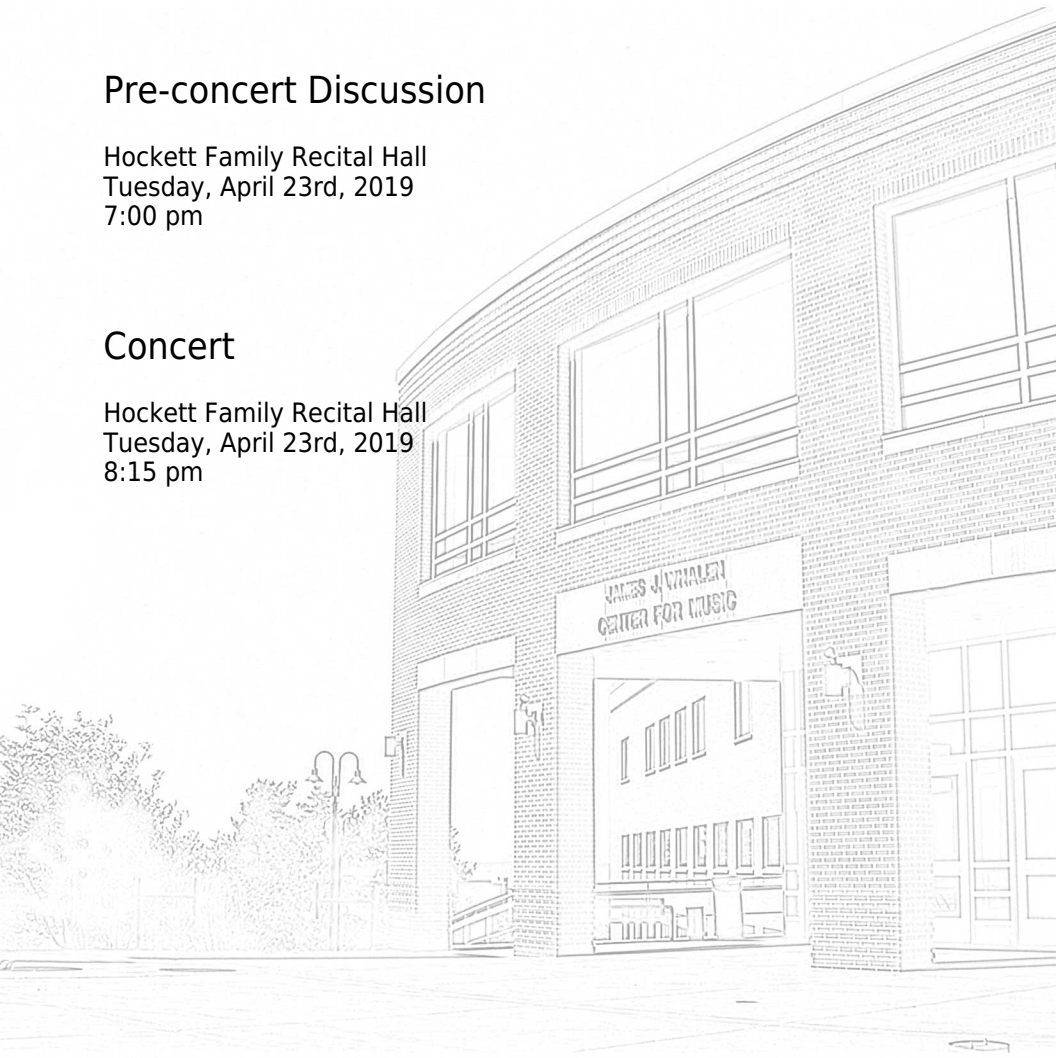
Jorge Grossmann, ICCE director and conductor

Pre-concert Discussion

Hockett Family Recital Hall
Tuesday, April 23rd, 2019
7:00 pm

Concert

Hockett Family Recital Hall
Tuesday, April 23rd, 2019
8:15 pm



ITHACA COLLEGE

School of Music

Pre-concert discussion with Karel Husa, Professor of Composition; Stefano Gervasoni, Ithaca College International Heckscher Composition Prize winner; David Clay Mettens and ICCE Director, Jorge Grossmann

Program

An (1989)

Stefano Gervasoni

Catherine Sangiovanni, flute
Steven Foti, clarinet
Peter Nowak, violin
Maria Dupree, viola
Melanie Sadoff, violoncello
*Jorge Grossmann, conductor**

Près (2008-15)

Stefano Gervasoni

No. 1 Pré ludique
No. 2 Pré lubrique
No. 8 Prétentieux
No. 18 Pré de près

*Vadim Serebryany, piano**

He Dreams a Mother (2016)

David Clay Mettens

*Ivy Walz, mezzo soprano**
Krysten Geddes, alto flute
Steven Foti, bass clarinet
Maria Dupree, viola
Melanie Sadoff, violoncello
Da-Sol Um, piano
Brian Breen, percussion
*Jorge Grossmann, conductor**

Sviete Tih

Stefano Gervasoni

Capriccio dopo la fantasia

Yarn/Wire
Laura Barger, piano
Ning Yu, piano
Russell Greenberg, percussion
Matt Gold, percussion

Stefano Gervasoni

Born in Bergamo in 1962, Stefano Gervasoni began studying composition in 1980 on the advice of Luigi Nono: this encounter, as well as others with Brian Ferneyhough, Peter Eötvös and Helmut Lachenmann, turned out to be decisive for his career. After attending the Conservatorio Giuseppe Verdi in Milan, Stefano Gervasoni studied with György Ligeti in Hungary in 1990, and then, in 1992, he attended the IRCAM *Course in Composition and in Computer Music* in Paris. The first three years in France launched Gervasoni's international career that eventually led him to be artist-in-residence at Villa Medici in Rome for the biennium 1995-1996.

With commissions from prestigious institutions such as the WDR, the SWR, the Orchestra Nazionale della RAI, the Münchner Kammerorchester, the Festival d'Automne in Paris, Radio France, IRCAM, the Casa da Musica in Porto, the Festival Archipel in Geneva, the Divertimento Ensemble in Milan, the Ensemble Intercontemporain, the Ensemble Modern, the Ensemble Contrechamps in Geneva, the Maerzmusik festival in Berlin, the Ars Musica Bruxelles, the Festival Musica in Strasbourg, the French Ministry of Culture, Milan Teatro alla Scala and Suntory Hall in Tokyo, Stefano Gervasoni has established himself as one of the most important Italian composers of his generation. His catalogue – which includes chamber and vocal music, concertos, works for orchestra, for ensemble and an opera (*Limbus-Limbo*) – is published by Ricordi and by Suvini Zerboni.

Winner of numerous prizes, including the recent "Serge Koussevitzky Music Foundation Award" (2018) and Premio della Critica Musicale "Franco Abbiati" (2010), his work has allowed him to be a grant-holder at the *Fondation des Treilles* in Paris (1994) and at the DAAD in Berlin (2006) and composer-in-residence at Villa Médicis in Rome as fellow at the *Académie de France* for the years 1995-96 and at the *Domaine de Kerguéhennec* during the period 2008-2010. He has also been invited to teach at the Darmstadt Ferienkurse, on the courses organised by the Fondation Royaumont (Paris), at Toho University in Tokyo, at the Festival International de Campos do Jordão in Brazil, at the Conservatory in Shanghai, at Columbia University (New York), at Harvard University (Boston) and at Takefu International Music Festival. He has been composer-in-residence at Lausanne Conservatoire (2005) and at Yellow Barn Summer Academy (Vermont, 2016). Moreover, he has been visiting professor at ESMUC in Barcelona for the 2012-13 academic year.

Since 2006 Stefano Gervasoni has held a regular teaching post as professor of composition at the prestigious Conservatoire National Supérieur de Musique et de Danse in Paris. The musicologist Philippe Albèra wrote a substantial book on Stefano Gervasoni's work, *Stefano*

Gervasoni. Le parti pris des sons, published in 2015 by Editions Contrechamps (Geneva). His last CD, entitled *pas perdu* has been released in 2018 by Winter & Winter.

David Clay Mettens

The *Chicago Tribune* has praised the music of David “Clay” Mettens (b.1990) as “a thing of remarkable beauty,” displaying a “sensitive ear for instrumental color.” His work has been recognized the 2018 Salvatore Martirano Composition Competition, a 2016 ASCAP Morton Gould Young Composer Award, and the 2015 SCI/ASCAP graduate student commission. He received a commission from the American Opera Initiative for a one-act opera, which was premiered in December 2015 by the Washington National Opera at the Kennedy Center. His orchestra piece “*Sleeping I am carried...*” was selected for the 24th Annual Underwood New Music Readings with the American Composers Orchestra and the 2015 [‘tactus] Young Composers Forum with the Brussels Philharmonic. Other orchestral performances include Chicago Civic Orchestra, L’orchestre philharmonique de Radio France at ManiFeste 2018, and with the Austrian Tonkünstler Orchestra as part of the Grafenegg Festival’s Ink Still Wet workshop in 2017 and 2018.

Additionally, his works have been performed by Spektral Quartet, Yarn/Wire, the New York Vituoso Singers, soprano Tony Arnold and the soundSCAPE Festival Sinfonietta, Ensemble Dal Niente , and the Civitas Ensemble.

He is currently a student in the PhD composition program at the University of Chicago, studying with Anthony Cheung, Sam Pluta, and Augusta Read Thomas. He earned his masters degree at the Eastman School of Music, where he studied composition with David Liptak, Robert Morris, Carlos Sanchez-Gutierrez, and Ricardo Zohn-Muldoon, and computer music with Allan Schindler. A native of Covington, KY, he completed his undergraduate studies at the University of South Carolina with a degree in music composition and a clarinet performance certificate.

Yarn/Wire (guest ensemble)

Yarn/Wire is a New York-based percussion and piano quartet (Ian Antonio and Russell Greenberg, percussion / Laura Barger and Ning Yu, pianos). Noted for its “spellbinding virtuosity” (TimeOut NY) and “mesmerizing” performances (New York Times) the ensemble is admired for the energy and precision it brings to performances of today’s most adventurous music.

Founded in 2005, Yarn/Wire is dedicated to expanding the repertoire written for its instrumentation, through commissions and collaborative initiatives that aim to build a new and lasting body of work. Influenced by its members’ experiences with classical music, avant-garde theatre, and rock music, the ensemble champions a varied and probing repertoire. In 2016, the ensemble won first prize in the open category as part of the inaugural M-Prize competition at the University of Michigan. More recently, it has been honored by Stony Brook University as one of its “40 under 40” alumni who are leaders in their field. Yarn/Wire has commissioned many American and international composers including Raphaël Cendo, Zosha Di Castri, Peter Evans, Michael Gordon, George Lewis, Alex Mincek, Thomas Meadowcroft, Misato Mochizuki, Tristan Murail, Sam Pluta, Kate Soper, and Øyvind Torvund. The group has given the United States premieres of works by Enno Poppe, Stefano Gervasoni, and Georg Friedrich Haas, among others. As well, the ensemble enjoys collaborations with genre-bending artists such as Tristan Perich, David Bithell, Sufjan Stevens, and Pete Swanson. Yarn/Wire has recorded for the WERGO, Distributed Objects, Populist, and Carrier record labels in addition to maintaining their own imprint. Yarn/Wire appears internationally at prominent festivals and venues including the Lincoln Center Festival, BAM, New York’s Miller Theatre, River-to-River Festival, La MaMa Theatre, Festival of New American Music, London’s Barbican Centre, the Edinburgh International Festival, Shanghai Symphony Orchestra Hall, and Hong Kong New Music Ensemble’s Modern Academy. Their ongoing series, Yarn/Wire/Currents, serves as an incubator for new experimental music at ISSUE Project Room in Brooklyn, NY. Through these and other activities, including educational residencies and other outreach programs, Yarn/Wire works to promote new music in the United States. For more information, please visit: yarnwire.org

Mettens: He Dreams a Mother

Text by Mary Kaiser

A woman in a green gown entered
my chamber at dawn. She cradled

in her arms a boy dressed in a coat, lighter
green, full of wool, his hair the color

of milkweed. I never did believe
in visions but she entered the way

morning takes a dark room. Presence
so full renders absence inconceivable.

Her deep pleats shadowed like the folds
outside my window, as quick as she came

she and the child melted into the green
chime of the rising bell. I forget what secret

name she called me by, but I can
answer to it when I'm called.

"He Dreams a Mother" by Mary Kaiser, from *The Paradiso Shuffle*, © 2011
Mary Kaiser.

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