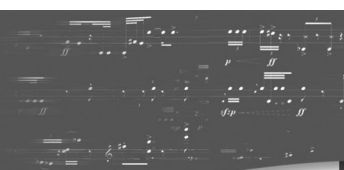




New
Music
Brandeis



Lydian String Quartet

Andrea Segar, violin • Lilit Hartunian, violin
(substituting for Judith Eissenberg)
Mark Berger, viola • Joshua Gordon, cello

An evening of new works by
Jingmian Gong, Mariel Mayz,
Nhat Nguyen *and* Ali Can Puskulcu

December 18, 2021

8 p.m.

ow.ly/mcve50EiWm8



Photo: Susan Wilson

Brandeis

CONCERTSERIES

Slosberg Music Center

**NEW MUSIC BRANDEIS:
LYDIAN STRING QUARTET**

Andrea Segar, violin • **Lilit Hartunian**, violin
(*substituting for Judith Eissenberg*)

Mark Berger, viola • **Joshua Gordon**, cello

Saturday, December 18, 2021 | 8 p.m.

Slosberg Music Center on YouTube

PROGRAM

Nhat Nguyen

Heterophonic

Jingmian Gong

String Quartet

Ali Can Puskulcu

Dances, Shreds, Chords, and a Canon

Mariel Mayz

Pulsing and Repeating and Shaping

ABOUT BRAND NEW MUSIC

Brand New Music is a contemporary music concert series that showcases the work of Brandeis student, faculty, and alumni composers, including current composition faculty members Yu-Hui Chang, Eric Chasalow, Erin Gee and David Rakowski.

It encompasses **New Music Brandeis (NMB)**, which is programmed and managed by current Brandeis graduate student composers and features professional concerts of student works. It also includes the **Undergraduate Composers' Collective (UCC)**, which exclusively presents new work by undergraduates, performed by students and special guest artists.

The 2021-2022 NMB co-directors are Yu-Tung Cheng and Niko Yamamoto.

PROGRAM NOTES

Heterophonic

By Nhat Nguyen

As the title suggests, the piece is about the entire quartet playing the same melody slightly differently through a progression of strict and complex notation toward loose improvisation. This is also a personal experiment to find the best or the best combination of notations to document Vietnamese folk and traditional tunes (such as quan họ or ca trù), a problem that has been lamented by scholars and ethnomusicologists alike across the country. Using this as a starting point, the idea of heterophony takes on a life of its own through the string quartet medium. Heterophony is an important feature in quan họ, like how it is also prevalent in other folk musics around the world. Traditionally, two singers (both male or female) sing the same melodic line and its nuances together, with one person being the main vocal and the other as support. Heterophony is not an aim in quan họ, but it is an indispensable by-product especially in the “authentic” older style quan họ due to the close social ties between the singing groups. This is why I want to amplify this particular feature, originally performed by two vocalists at a time to now being played by four non-vocal instruments, the string quartet.

Bio:

A composer and visual artist, Nhat Nguyen has won the 2019 Manhattan Prize String Quartet competition. His works have been performed by Longleash, the Unheard-Of//Ensemble, Ensemble Linea, Manhattan School of Music Orchestra, Hanoi New Music Ensemble, Ripieno Ensemble, Ajax Quartet, confluss duo, members of the Contemporary Performance Program at Manhattan School of Music and conducted by Jeff von der Schmidt, Kee Yong Chong and Joseph Carlomagno. His next projects include collaborations with Apply Triangle, James Alexander and Yarn/Wire. In 2016, he was nominated by composer Kim Ngoc Tran to represent Vietnam in the Goethe-Institut Manila Composers Lab for young Southeast Asian composers. Nhat has participated in many musical events, including The Loretto Project (2020-21), the online Collaborative Composition Initiative (2020), Etchings Festival (2019), Hanoi New Music Festival (2018), Fresh Inc Music Festival (2018), the Asia-Europe New Music Festival (2014) held in Hanoi. Nhat earned his Bachelor of Music degree in composition at Manhattan School of Music in 2019, under the tutelage of Dr. Reiko Fueing and Professor Susan Botti. He also previously took lessons with Ton-That Tiet, Prof. P. Q. Phan and Prof. Bernd Asmus.

String Quartet

By Jingmian Gong

String Quartet was written in 2021 between July and October. The work aims to evoke the sound of the early 20th century through a straightforward musical narrative.

Bio:

Jingmian graduated from Boston Conservatory at Berklee with a bachelor's degree in music composition and theory in 2021. She studied with Marti Epstein, Eun Young Lee, Curtis Hughes, Jonathan Bailey Holland, Alla Cohen, and currently studying with David Rakowski at Brandeis University. Jingmian has received commissions from South Central University for Nationalities Choir and Lingnan Normal University Choir in China as well as various visual artists and animators.

Dances, Shreds, Chords, and a Canon

By Ali Can Puskulcu

In this string quartet, there are four distinct sections: dances, shreds, chords, and a canon. The listeners will notice a few unusual playing techniques at the beginning and sharp contrast in the chords section towards the end.

Bio:

Turkish-American composer and violinist Ali Can Puskulcu has been recently awarded a Fromm Foundation Commission from Harvard University. His debut album *Gibberish Shreds* was released by New Focus Recordings, and he also performed the *Gibberish Shreds Vol. 1*, from his album, at the MATA Festival in New York City. Ali's chamber music piece *Wired* was premiered by wild-Up ensemble at Los Angeles Philharmonic's Noon to Midnight series in Walt Disney Hall. He has also received the ASCAP Morton Gould Young Composer Award for his ensemble piece *Broken*, and as a chosen composer, he performed his solo violin piece *Point G* at Lincoln Center in New York City. Additional performances took place at Gaudeamus Muzikweek (Netherlands), Saint-Martin-Vésubie (France), Rutgers University, and the University of Southern California.

In 2007, Ali entered the Robert Schumann Musikhochschule in Dusseldorf, Germany under the instruction of Professor Ida Bieler. In 2010 he was invited to the renowned Schwetzingen Festspiele as a guest artist to perform music by contemporary Turkish composers. In July 2012, Ali graduated from the violin class of distinguished pedagogue, Rosa Fain. He holds both a Bachelor and Master of Arts Diploma from the Robert Schumann Musikhochschule. In March 2013 Ali made his Carnegie Hall debut as the Second Prize Winner of the American Protégé Strings and Piano Competition. He was the winner of the Erepijs Commission at YCM 2017 and wrote a new piece for Orkest de Erepijs, which was premiered in March 2018.

Ali completed his Master of Music in music composition at the University of Southern California under the guidance of Andrew Norman and Donald Crockett. He is currently a PhD candidate in composition at Brandeis University.

Pulsing and Repeating and Shaping

By Mariel Mayz

Pulsing and Repeating and Shaping. And obsessing and morphing and fixating and oscillating. All wrapped up in four bodies with many voices and innumerable ways of molding gestures, both musical and physical. This piece was made with movement-based artists in mind.

Bio:

New York native Mariel Mayz is a sought-after composer, pianist, educator, and administrator. As a composer, Mariel's first large-scale work for the stage—a one-act, chamber opera—was commissioned by American Opera Projects and the Hunter Opera Theater. The work was premiered by the Hunter Opera Theater singers and Talia Ensemble during the 2018 New York Opera Fest.

Mariel's most recent works include commissions by two-time Latin Grammy nominee João Luiz; the Sarasa Ensemble (Cambridge, MA); two commissioned works for "The Illustrated Pianist," celebrating the centennial of American author, Ray Bradbury; the Higher Ground Festival (NYC), guitarist Nora Spielman, violist Elise Frawley, and Porto Pianofest— for their 2019 New Music Series, 2020 Digital Season, and 2021 Arts in Dialogue Series.

Additionally this year, Mariel received “*The Kintsugi Spirit*” 2021 Artist Grant from the Japanese American Cultural and Community Center (Los Angeles, CA) for the creation of a new electro-acoustic work that was premiered in October during their Virtual Exhibition. Mariel is simultaneously working on the publishing and recording of her solo piano compositions, as well as preparing additional recitals in Europe, New York City and New England.

Mariel’s major teachers include José Ramón Mendez, Seymour Bernstein, Geoffrey Burleson, Jean-Michel Pilc, Suzanne Farrin, Justin Dello Joio, and David Rakowski.

Mariel is an Adjunct Professor of music theory at CUNY Hunter College, and pursuing a PhD in Composition and Theory at Brandeis University. She is, additionally, the Program Coordinator of the Hunter Mellon Arts Fellowship—a pivotal program for diversity and inclusion within the field of arts management and leadership.

Mariel is the Co-Founder and Associate Director of *Porto Pianofest*—an international piano festival based in Porto, Portugal.

ABOUT THE PERFORMERS

Performing with “a precision and involvement marking them as among the world’s best quartets” (Chicago Sun-Times), the **Lydian String Quartet (LSQ)** embraces the full range of the string quartet repertoire with curiosity, virtuosity, and dedication to the highest artistic ideals of music making.

Since 1980, their interpretive mastery of standard and contemporary repertoire has resulted in prizes at international competitions in Canada, France, England, and in New York (Naumburg Award for Chamber Music), and concerts throughout the United States and abroad. Their recordings reflect their diverse and far-reaching repertoire, from works by Beethoven, Brahms, Ives, and Schubert to contemporary American composers including Harbison, Hyla, and Wyner.

The LSQ has performed extensively throughout the United States at venues such as Jordan Hall in Boston;

the Kennedy Center and the Library of Congress in Washington, D.C.; Lincoln Center, Miller Theater, and Weill Recital Hall in New York City; the Pacific Rim Festival at the University of California at Santa Cruz; and the Slee Beethoven Series at the University at Buffalo. Abroad, the Quartet has made appearances in France, England, Italy, Switzerland, Germany, Russia, Armenia, and most recently in Taiwan.

The Lyds' long-term residency at Brandeis allow them to collaborate with each other and colleagues around the world, partially through their yearly concert series at the Slosberg Music Center. The Quartet hosts a biennial composition prize, and is on the faculty of Brandeis University in Waltham, Massachusetts. Learn more at lydianquartet.com.

• • • •

Substituting for Lydian second violinist Judith Eissenberg this evening is Lilit Hartunian:

Violinist **Lilit Hartunian** performs at the forefront of contemporary music innovation, with upcoming chamber music performances at the Kennedy Center in Washington, D.C., the Andy Warhol Museum in Pittsburgh, MassMOCA, Jordan Hall, the Institute of Contemporary Art, and the Isabella Stuart Gardner Museum. Described as “brilliantly rhapsodic” by the Harvard Crimson, recent projects have ranged from the Boston Symphony Orchestra Insights Series—in which she performed contemporary works on Symphony Hall stage—to Vellumsound, her one-year chamber music residency at the Museum of Fine Arts Boston, in which she curated and performed a season of chamber music paired with visual art in the museum’s collection. Praised for her “Paganiniesque virtuosity” and “captivating and luxurious tone” by the Boston Musical Intelligencer, Ms. Hartunian is regularly heard on stage premiering works written for her by leading composers, and has appeared as soloist in the SEAMUS, SCI, NYCEMF, Open Sound, and Third Practice festivals. Ms. Hartunian performs with contemporary ensembles including Boston Modern Orchestra Project, Sound Icon, Callithumpian Consort, Guerilla Opera, and Ludovico Ensemble. Highlights from the 2019-2020 season include a world premiere commission from Marti Epstein, the release of a duo album with pianist John McDonald of music by Ryan Vigil for Mode Records, and guest appearances with the Grammy nominated, self-conducted chamber orchestra A Far Cry. Learn more at lilithartunian.com.

ABOUT THE SLOSBERG MUSIC CENTER

Welcome to the Slosberg Music Center at Brandeis University, home to the Brandeis Concert Series and Department of Music. Please take a moment to review the information below, and feel free to ask our concert staff members for assistance at any time. Enjoy the show!

RECITAL HALL GUIDELINES

Videotaping, audio recording, and photography (including cell phones) are not permitted without specific permission from the management. Please turn off all electronic devices before the performance begins. No food or drinks are permitted in the Recital Hall.

LATE SEATING

Latecomers will be seated at the discretion of the management, per the performer's request.

STAY IN TOUCH

Go to brandeis.edu/concerts or find the **Slosberg Music Center** on **Facebook** for the latest concert updates. To join our e-mail list for Brandeis arts news and discount ticket offers, visit brandeis.edu/arts.

RESERVATIONS

For all concerts, advance reservations are currently required and available at brandeis.edu/concerts, which also includes the latest concert guidelines and regulations. If you cannot join us in person, watch our live stream at brandeis.edu/streaming/music.

WHEELCHAIR ACCESS

Patrons in wheelchairs should email slosberg@brandeis.edu or call 781-736-4867 before you arrive so we can guarantee you an appropriate seat location.

RESTROOMS

Restrooms in the Slosberg Music Center are located on the lower level of the building. An accessible restroom is available on the main level behind the lobby.

LYDIAN STRING QUARTET: UP NEXT AT THE SLOSBERG MUSIC CENTER

Saturday, February 5, 2022 | 8 p.m.

Beethoven's "Harp" Quartet and a world premiere by Andrew Waggoner.

Saturday, March 19, 2022 | 8 p.m.

Clarinet virtuoso David Krakauer joins the Lyds for the world premiere of a commissioned work by Vijay Iyer.