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# Concert: Boehmler Community Foundation Concert - Distractfold

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Emma Richards

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Linda Jankowska

Mauricio Pauly

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**Authors**

Alice Purton, Emma Richards, Rocío Bolaños, Linda Jankowska, Mauricio Pauly, Pedro Alvarez, and Jorge Villavicencio Grossman

# **Boehmler Community Foundation Concert: Distractfold**

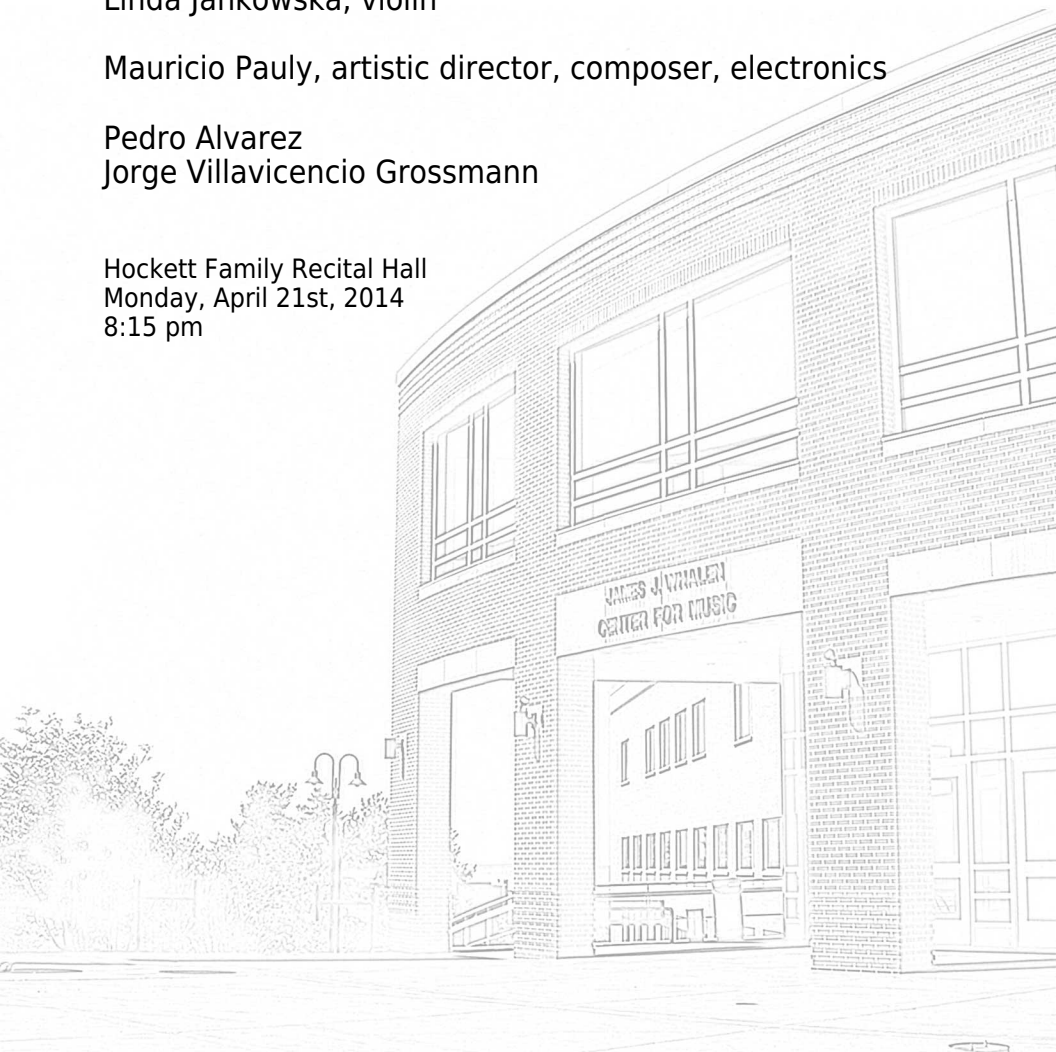
Part of the Latin American Music Festival

Alice Purton, cello  
Emma Richards, viola  
Rocío Bolaños, clarinet  
Linda Jankowska, violin

Mauricio Pauly, artistic director, composer, electronics

Pedro Alvarez  
Jorge Villavicencio Grossmann

Hockett Family Recital Hall  
Monday, April 21st, 2014  
8:15 pm



**ITHACA COLLEGE**

School of Music

# Program

Últimos, for string trio  
(2014, Df commission, US premiere)

Pedro Alvarez  
(b. 1980, Chile/UK)

Postcards, for clarinet and violin (2008)

Felipe Lars  
(b. 1979, Brazil/US)

Persona with Parabens, for solo cello  
(2010)

Pablo Chin  
(b. 1982, Costa Rica/US)

Rapture, for amplified clarinet and tape (2005)

Anna Clyne  
(1980, UK/US)

Its fleece electrostatic, for violin and  
electronics  
(2012, US premiere)

Mauricio Pauly  
(b. 1976, Costa Rica/UK)

Far-off, for string trio (2012, Df  
commission, US premiere)

Santiago Díez-Fischer  
(b. 1977, Argentina/France)

Latitudes, for clarinet and string  
trio (2014, Df commission, World  
Premiere)

Jorge Villavicencio Grossmann  
(b. 1973, Peru/Brazil/US)

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Special thanks to Dylan Race of Race Orchestral Strings for the loan of a cello  
for this performance.

## **DISTRACTFOLD**

Since its debut in 2011, Distractfold has established itself as a fresh, strong and daring voice in the UK music community. The group specialises in instrumental, acousmatic and hybrid music of the 21st century written by composers of the new generation. We have established productive collaborative links with the Architectural Association in London (resulting in concerts in London, Madrid and the Lisbon Architectural Triennial in 2013 and in New York, Berlin and Barcelona in 2014) and the International Anthony Burgess Foundation where the ensemble holds a quarterly residence of self-produced concerts including guests such as the Mivos Quartet, the Noise Upstairs and Le Quan Ninh. In 2014 the group will be in residence at University of Leeds, University of Huddersfield and Brunel University. Distractfold is one of the ensembles invited to perform at the *47th Darmstadt Summer Course*, will be ensemble in residence at *La Bruit de la Musique 2014* festival in Creuse, France and will perform in International Institute for New Music Basel 2014-15 series.

## **Program Notes**

### **Postcard- Felipe Lara**

Postcard was commissioned by the New York Miniaturist Ensemble with the condition that it had to be comprised of 100 notes or less. The urge to cheat was such that I immediately started to wonder "what is a note?" A note is a symbol on the score, not a sound after all. I then came up with several loops, repeats, and aleatoric boxes where the performers get to choose how long they stay in each section, thus allowing the chosen hundred notes to breathe and get more millage. The work can last anywhere between 3 and 8 minutes depending on how long the performers choose to stay inside these loops.

The title refers to three aspects of the piece:

- 1) The unpretentious dimensions and character of the work (not a novel, a postcard)
- 2) That the instruments are to be separated on the stage or hall to portray a necessary distance between the sender and the receiver of the postcard.
- 3) That it musically tries to depict the idea of having both an image and a message. I approached the images by presenting static clarinet multiphonics as they are, without ornamenting them at all. The violin simply reinforces some areas of the clarinet's timbre. The messages, however, are more melodic manipulations of the clarinet's timbre that are presented in more cantabile fashion by both instruments. There are 3 images and 3 messages in total.

### **Persona with Parabens- Pablo Santiago Chin**

This piece was commissioned by cellist Katinka Kleijn for the Chicago Humanities Festival Of 2010. It is inspired by the "repeated scene" of Ingmar Bergman's film *Persona*. Both versions of the scene show a still close-up of one of the two characters, one speaking, the other listening. The inflections of the Swedish language informs (intuitively) the quarter-tone inflections of the melodic lines, while the harmonics and timbral changes are fantasies on coloring the black and white film.

### **Rapture- Anna Clyne**

*Rapture* was composed for Australian clarinetist, Eileen Mack and was premiered at Symphony Space in New York City with live visuals created by Joshue Ott and his custom program, superDraw.

In performance, the live clarinetist is processed in real time with a combination of effects often associated with electric guitars; namely distortion and reverb. The transformed sound of the clarinet is supported with an intense tape part that comprises vocal recordings and recordings of Mack playing sounds, which range from sustained tones to multiphonics. In a similar process to painting, these recordings were then spliced, manipulated and layered to create the music of the tape part.

Appears in Anna Clyne's *Blue Moth* (2012 Tzadik Records).

**Its Fleece Electrostatic- Mauricio Pauly** In this work the pure violin sounds and their processed counterpart are visually integrated through the mechanics evident in their performance. To the listener/viewer it is clear when --and to some degree, how-- the violinist is activating the equipment surrounding her. Because the technology is integrated into the physical performance, the artifice is exclusively within the music as it unfolds over time.

“Mary had a little lamb, its fleece electrostatic / And everywhere Mary went, the lights became erratic.”

David Foster Wallace, *Infinite Jest*

### **Far-off- Santiago Díez-Fischer**

This work is intended to be designed with gestures. That is to say, there is no decisive rhythmic importance, even if in sections with traditional notation the rhythm must be respected, it is not essential. In any case, we must pay attention to what we might call the “general rhythmic gesture”. This gesture is the general rhythmic movement is the movement produced usually among the instruments, in the “comings” and “goings” by the “Tail piece”, in the dynamics, pressure in the arc, and so on. It is very important to respect the flautati and pressure. The “flautati” will search a sonorous lightness sensation. The pressure, which vary according to the dynamics required, will aim to find a color rustic sound. The pressure shall never “cut” the sound. The work is based on a simple idea ... converting the rustic sound in an organic element. How can we fell that a “harsh” sound, a “raw” comes about naturally?

## **Biographies**

### **Pedro Álvarez**

My work is mainly focused on the creation of contemporary chamber music that challenges traditional aesthetic ideals of processual fluency and development. Instead I aim at new forms of musical experience based on contemplative approaches to static ‘objectivised’ situations, radically contrasting brutal formal simplicity with highly detailed textures.

I completed a PhD at University of Huddersfield under Liza Lim, obtaining the “Vice-Chancellor’s Award for an outstanding Research Degree Thesis”, having also taken editorial responsibility of issue 4 of the CeReNeM Journal. Previous degrees include MPhil from University of London, MA and Licentiate from Universidad de Chile, both awarded with ‘maximum distinction’. Besides formal studies, in 2006 a Chilean

Arts Council scholarship allowed me to study composition privately with James Dillon in London.

My music is being widely performed by established specialised ensembles and a younger generation of exceptionally talented musicians, featuring in international festivals such as the Wittener Tage für neue Kammermusik, Connect Festival in Malmö, Huddersfield Contemporary Music Festival, ME\_MMIX in Mallorca, Marathon V in Vienna, ISCM World Music Days in Ghent and Lange Musik at Dampfzentrale Bern. During the Spring 2014, I am 'Composer in Residence' of the city of Vienna, appointed by the Austrian Government and KulturKontakt Austria.

## **Felipe Lara**

Felipe Lara was born in the state of São Paulo, Brazil, in 1979. The New York Times has recently described him as "a gifted Brazilian modernist," and his music as "voluptuous, elemental lyricism" as well as "Brilliant." His works have been recently performed worldwide by ensembles such as the Arditti Quartet, Asasello Quartet, Brentano Quartet, Camerata Alberta, Duo Diorama, Ensemble Recherche, Ex Novo Ensemble, International Contemporary Ensemble, JACK Quartet, Kammerensemble Neue Musik Berlin, London Sinfonietta, Mivos Quartet, Netherlands Radio Chamber Philharmonic Hilversum (Peter Eötvös), Nouvel Ensemble Moderne, Steven Schick, and the Tanglewood Music Center Orchestra. His work has been presented at Acanthes (France), Acht Brücken Festival (Cologne), Aldeburgh Music Festival (UK), Ars Musica (Belgium), Aspekte Festival (Salzburg), Asphalt Festival (Düsseldorf), Darmstadt (Germany), Donaueschinger Musiktage (Germany), Europalia (Belgium), Festival for Contemporary Music (Tanglewood), Festival Música Nova (São Paulo), Huddersfield (UK), Luxembourg Philharmonie, Mostly Mozart Festival (Lincoln Center/NY), Roulette (Brooklyn), Sala Cecília Meireles (Rio de Janeiro), Teatro Amazonas (Manaus, Brazil), and Teatro La Fenice (Venice). His second string quartet Tran(slate) was the winner of the 2008 Staubach Preis in Darmstadt, after the premier performance by the Arditti Quartet with the live-electronics of the Experimentalstudio SWR Freiburg. Two CDs including performances of Lara's music by the Arditti Quartet, Duo Diorama, and Percorso Ensemble, were released in Brazil in the Fall of 2008. In 2012 the International Contemporary Ensemble toured Brazil presenting Lara's chamber music. Current projects include commissions by the Ensemble InterContemporain (Paris), São Paulo Symphony Orchestra and Choir (OSESP), International Contemporary Ensemble, and the Fromm Foundation Harvard University. Lara studied with Louis Karchin and Mario Davidovsky at New York University, Tristan Murail at Columbia University, John McDonald at Tufts University, Vuk Kulenovic and John Bavichì at Berklee College of Music, and Alla Elana Cohen at New England Conservatory. He also had additional lessons with Brian Ferneyhough, Chaya Czernowin, Helmut Lachenmann, Marco Stroppa, Michael Jarrell, Wolfgang Rihm, and Yan Maresz. Lara lives in Jersey City, NJ.

## **Pablo Chin**

The music of Pablo Chin, a Costa Rican composer based in Chicago, engages with self-designed methods that aid in generating sophisticated polyphony, and that reveal unforeseen musical trajectories. These methods derive from the composer's concerns with the role of calculation and intuition in his work. Recent works draw inspiration from the narratives of film and literature, phonetic structures in text, and the exploration of iconic Latin rhythms and metrical spaces.

Chin's music has been performed in 11 countries and across the U.S. states. He has been commissioned by Ensemble Recherche, International Contemporary Ensemble, members of the Anubis Quartet, the MAVERick Ensemble, Chicago Humanities Festival,

Latino Music Festival of Chicago, Claremont Concert Orchestra and ensemble dal niente among others. His music has also been performed by artists including Ostravská Banda, Donatienne Michel-Dansac, Pierre-Stéphane Meugé, Marino Formenti, Claire Chase, Eric Lamb, Gan Lev and Marcus Weiss.

Chin earned his doctoral degree in composition from Northwestern University, where he has been awarded the Cacavas Award, William T. Faricy Award, and William Karlins Award. There he studied with Hans Thomalla, Jay Alan Yim, and Aaron Cassidy. In master classes he has worked with Richard Barrett, Oliver Knussen, Chaya Czernowin, and Kaija Saariaho among others. His music has been commissioned for and performed in prestigious international festivals of new music, including the 45th and 46th Summer Courses for New Music in Darmstadt, Ostrava Days 2009, and Centre Acanthes 2011. Currently Chin teaches theory, aural skills and composition at Saint Xavier University, and is co-founder and artistic director of Fonema Consort. Chin was recently awarded the Dotacion Musical from Costa Rica's ACAM, to fund the production of his first album, to be released in the Spring of 2014.

## **Anna Clyne**

London-born Anna Clyne is a composer of acoustic and electro-acoustic music, combining resonant soundscapes with propelling textures that weave, morph, and collide in dramatic explosions. Her work, described as “dazzlingly inventive” by Time Out New York, often includes collaborations with cutting edge choreographers, visual artists, film-makers, and musicians worldwide.

In August 2013, Clyne's *Masquerade*, a BBC Radio 3 commission, had its world premiere on the famed Last Night of the Proms by the BBC Symphony Orchestra under Marin Alsop. Other recent premieres include *The Violin*, a multimedia collaboration with artist Josh Dorman and violinists Cornelius Dufallo and Amy Kauffman, *The Lost Thought*, performed by Trio Mediæval with conductor Julian Wachner, and *A Wonderful Day for the Bang* on a Can All-Stars. Recently, Clyne served as Composer-in-Residence for 21c Liederabend, a biennial New York event highlighting contemporary art song, and has also been featured as a resident composer at the Cabrillo Festival of Contemporary Music.

Other commissions include works for the American Composers Orchestra, Carnegie Hall, Houston Ballet, London Sinfonietta, Los Angeles Philharmonic, Metropolis Ensemble, Orpheus Chamber Orchestra and the Southbank Centre among others. Clyne's work has been championed by some of the world's finest conductors, including Marin Alsop, Pablo Heras-Casado, George Manahan, Jeffrey Milarsky, Riccardo Muti, Leonard Slatkin, Alan Pierson, Andre de Ridder, Esa-Pekka Salonen, and Osmo Vänskä. Her work has been performed in venues ranging in diversity from New York's (Le) Poisson Rouge to Carnegie Hall—and hosts of concert halls and alternative venues across the globe.

Appointed by Music Director Riccardo Muti, Clyne is currently the Chicago Symphony's Mead Composer-in-Residence through the 2014-15 season. She is the recipient of several prestigious awards including a Charles Ives Fellowship from the American Academy of Arts and Letters, awards from Meet the Composer, the American Music Center, the Foundation for Contemporary Arts, the Jerome Foundation, and prizes from ASCAP and SEAMUS. She was recently nominated for the 2014 Times Breakthrough Award (UK).

Clyne holds a first-class Bachelor of Music degree with honors from Edinburgh University and a Master of Music degree from the Manhattan School of Music where she studied with Marjan Mozetich, Marina Adamia, Julia Wolfe, and Nils Vigeland.



In 2012, Tzadik Records released a full album of Clyne's music, titled *Blue Moth*, showcasing a diverse range of her instrumental and ensemble with tape pieces, including *Roulette*, *fits + starts* and *Steelworks*. Upcoming recordings include *Night Ferry* with the Chicago Symphony Orchestra on the CSO's Resound label and *Prince of Clouds* featuring Jennifer Koh and Jaime Laredo with the Curtis Chamber Orchestra on Cedille Records.

Her music is published exclusively by BOOSEY & HAWKES.

### **Mauricio Pauly**

Mauricio Pauly (b. 1976) is a Costa Rican composer based in the UK since 2007. His music is regularly performed across Europe and the Americas by ensembles including Vortex (Geneva), Eunoia (Basel), Dal Niente (Chicago), Nickel (Tel Aviv), Mivos (NY), Argonaut (Melbourne), Vertixe Sonora (Galicia) and Talea (NY) in concerts and festivals including MATA New York Festival 2011, Darmstadt 2010 and 2012, Warsaw Autumn and Ultima Oslo. Having previously studied in his native San José, Miami, Boston and The Hague. Mauricio obtained a PhD from the University of Manchester's Novars Research Centre in 2011. Upcoming CD releases include recordings by the JACK Quartet (New Focus), a shared portrait album by Chicago-based Fonema Consort (New Focus) and Karin Hellqvist's Warsaw Autumn performance (ForTune Records).

Mauricio is co-artistic director of Distractfold Ensemble and a founding member of the Áltavoz Composers. He is an electric bass player and performs with his trio, A Greater Horror. He currently teaches electric bass at the Royal Northern College of Music in Manchester and is a studio tutor at the Architectural Association's Interprofessional Studio in London. For the period 2014-15 he will be a visiting fellow at the Radcliffe Institute for Advanced Study at Harvard University.

[[www.mauriciopauly.com](http://www.mauriciopauly.com)]

### **Santiago Díez Fischer**

Santiago Tomás Díez Fischer (1977, Ramos Mejia, Argentina) has a degree in Composition and Choir Conducting from the Faculty of Arts and Musical Sciences of the Catholic University of Argentina (UCA). He took composing lessons with Rebecca Saunders in Berlin, with Denis Dufour, Francois Bayle, Yan Maresz and Philippe Leroux in Paris and with Jorge Sad in Argentina.

He took several courses, compositions masterclass, residences and festivals: Schloss Solitude Akademie 2011 (with Chaya Czernowin, Steven Takasugi and Amnon Wolman) Darmstadt 2012 (selected for the Ensemble Composition Workshop), Acanthes 2011, Impuls Academy (Graz, Austria, 2011), Atlantic Center for the Arts, (2004), etc.

He has received various scholarships including IRCAM - CURSUS 2009/2010, Eichstätt-Ingolstadt University, Germany (2003), Antorchas Foundation (2004), a scholarship from the Secretaría de Cultura de la Nación (2004) and a scholarship given by the Embassy of France, Mozarteum Argentine and "Cit  Internationale des Arts".

Diez-Fischer has been awarded with the following prizes: SCRIME 2003 (France), "M sica Viva 2003" (Portugal), "5o concurso de m sica electroac stica" (Argentina), TRIME 2004 (Argentine), "Juan Carlos Paz" for Orchestra (Argentine), IMEB Bourges 2007 (France), "Miniaturas Electroac sticas" 2007 (Spain) and IMEB "Bourges Composition Competition" (France), MUSICA VIVA 2005 (Portugal), Prix Joan Guinjoan 2009 (Spain), Clang Cut Book Berlin 2013, etc.

He worked with different ensembles such as the Ensemble Dal Niente, Ensemble

SurPlus, KNM ensemble, Vortex, Le Balcon, TM+, CAIRN ensemble, L'imaginaire.

Diez-Fischer's music has been performed and broadcasted in Argentina, France, Germany, Belgium, Greece, Spain, Austria, Portugal, Denmark, Switzerland, the United Kingdom, Canada, USA, Chile and Peru.

His piece «Canción del Ciego» will be performed in the next Internationale Ferienkurse für Neue Musik of Darmstadt by the ensemble Soundinitiative.

He created the L.E.M.C. Ensemble for improvisation of contemporary music in the National University of Lanús (Argentina) and the No input ensemble (France).

### **Jorge Villavicencio Grossmann**

Jorge Villavicencio Grossmann was born in Peru in 1973. During Peru's violent war against terrorist movements 'Shining Path' and MRTA in the 1980s, Jorge's family immigrated to Brazil, where he was able to continue his musical studies in violin and composition. Upon his graduation with a degree in violin performance from Faculdade Santa Marcelina, he decided to focus entirely on composing. In 1998, he moved to Miami enrolling as a graduate student at Florida International University, where he received a master's degree in composition. In 2000, he moved to Boston to study with John Harbison and Lukas Foss at Boston University, where he earned a doctorate in composition in 2004. His music has been performed throughout the United States, Latin America and Europe by ensembles such as the National Symphony Orchestra of Ukraine, Orquesta Filarmónica de Bogotá, Peruvian National Symphony, New England Philharmonic, Aspen Sinfonia, Orquesta Uninorte (Paraguay), Kiev Camerata, Boston Musica Viva, Nouvel Ensemble Moderne, Da Capo Chamber Players, Pierrot Lunaire Ensemble Wien®, Seattle Chamber Players, Talea Ensemble, ALEA III and the Arden, Amernet and JACK quartets. His works are deeply rooted in the Western music tradition, but also mirror his Latin American background. His awards include a John Simon Guggenheim Memorial Foundation fellowship, Fromm Music Foundation Commission, the Aaron Copland Award, Bogliasco Foundation Fellowship, Charles Ives Scholarship from the American Academy of Arts and Letters and a fellowship from Vitae - Associação de Apoio à Cultura (Brazil). He has been in residence at the Copland House, MacDowell Colony and Atlantic Center for the Arts. His orchestral work Pasiphaë has been a recipient of the Jacob Druckman Award from the Aspen Music Festival, a winner of the New England Philharmonic Call for Scores and received honorable mention in the Lepo Sumera Orchestral Competition, in Estonia. He has also received grants from the American Music Center, St. Botolph Club Foundation, Meet the Composer and the Nevada Arts Council. His guest-composer appearances include Festival Internacional de Chihuahua, Mexico; Festival Internacional de Música Clásica Contemporánea in Lima, Peru (where he is a regular guest); Festival of the Arts in Colorado Springs, "Musical Premieres of the Season" in Kiev, New Music Miami-ISCM, Proyecto "Puentes" in Valencia, Spain and SLAM, Seattle Latin American Music Festival, where he was the composer-in-residence for 2008. He periodically presents clinics at institutions in the U.S. and abroad, most recently having been invited to deliver lectures and give masterclasses at the Conservatorio Superior de Música in Valencia, National Conservatory in Lima, Peru and Yildiz Technical University in Istanbul. Recent commissions include the Society for New Music, Nevada Music Teachers Association, ALEA III, and Henderson Symphony Orchestra. From 2004 to 2010 he served as assistant professor of theory/composition at the University of Nevada, Las Vegas, where he became founder and co-director of N.E.O.N., Nevada Encounters of New Music. In 2010, he joined the faculty at Ithaca College as assistant professor of composition. He is currently director of áltavoz, a Latin American composer consortium.