

The Ph.D./D.M.A. Programs in Music  
GC Composers' Concert

October 30, 2024 7:30 p.m.  
*Baisley Powell Elebash Recital Hall*



## New Sounds on Fifth Presents...

**Josh Rubin**  
Clarinet & Electronics

*as loud as possible*

Teté Leguia

*dynamic air density*

Itzá Garcia

*in lament, I found you*

Gia Dreyer

*sintering*

Tobias Fandel

*Mood Two*

Terrence McManus

*El Juego de Dante (Dante's Game)*

Juan Santiago Beis

*Mil...le...*

William Bolles-Beaven

Please switch off your cell phones and refrain from taking flash pictures.

## Notes on the Program

*as loud as possible* is a solo clarinet piece that only uses the clarinet's upper joint to explore air-pressure sounds from the keyholes.

*dynamic air density* is the result of a collaborative exploration between performer Joshua Rubin, and myself. By using 3D-printed clarinet barrels of varying sizes, we were able to alter the traditional tuning of the instrument in unexpected ways. Through testing with Joshua, it became evident that the changes in barrel length not only produced the anticipated down-tuning but also introduced unforeseen intervallic distortions. Transformations in intonation, material resonance, and the instrument's response to moisture and pressure create a clarinet that functions familiarly but responds differently. By combining the traditional and extended barrels, I seek to engage with the simultaneous limitation and expansion characteristic of technologically modified instruments—fragmented in their altered form and augmented in their extended sonic possibilities.

*in lament, I found you* is a vignette that shares the recollection of an ephemeral experience lost in time.

Inspired by digital technologies and modern printing methods, this clarinet solo draws upon the process of *sintering*, where materials are fused under heat or pressure without fully melting. Like sintering's transformation of powder into solid forms, the sonic materials coalesce into artificial structures through gradual layering and evolving textures. Just as sintering binds disparate materials, the clarinet solo fuses timbres and articulations, forming a macroscopic expression of sonic materials.

*Mood Two* for Clarinet explores a very rocky, jagged landscape. For the performer, a circuitous route must be taken through the piece's four uneven sections. The very quirky, odd phrases, some of which are played backwards, continually play with the listener's orientation. A sense of improvisation is at the center of the work, and as it unfolds its spirit becomes more pointillistic. The piece was initially written in 2022, and was revised in 2023 and 2024. *Mood Two* for Clarinet is the second in a series of three solo "Mood" pieces, the others being *Mood One* for Violin and *Mood Three* for French Horn. *Mood One* for Violin was premiered at Hunter College in 2023 by violinist Josh Modney. *Mood Three* is unperformed ... .

*El juego de Dante* for clarinet and electronics (live and fixed) *El juego de Dante* is inspired by a combinatorial game invented by a five-year-old child, the son of my friend Martina, during a visit to Uruguay. While we spent time together, the child began arranging floor blocks into intriguing patterns and had a Pikachu teddy bear jump over them, creating a floating path that ended at Martina and Dante's room. For Pikachu to reach the destination, the blocks had to be systematically reorganized, step by step, into new configurations. Throughout this playful journey, the main character had to use its powers to leap over obstacles, constantly adapting to new challenges and reconfiguring the path as difficulties and oppositions increased. The structure of the piece mirrors these combinatorial processes, translated into a composition-assisted software environment, influencing the notions of "blocks," "rotations," and the unfolding course of the composition over time.

*Mil...le...* is an elaboration of the first two chords from Mille Regretz by Josquin des Prez. The first chord is an E doubled at the octave while the second is an F major chord that mimics the overtone series. The single-minded nature of the first chord, especially on an “ee” vowel, gives it a strident quality, while the second chord is striking for its balanced, soft, resonance. Regret, the central focus of the text set by Josquin des Prez, remains an inspiration in *Mil...le...* .

## About the Artists

**Juan Santiago Beis** (b. 1990) is an Uru-Brazilian composer, pianist, and artistic researcher. He holds a bachelor’s degree in composition from the Escola de Música e Belas Artes do Paraná (UNESPAR), collaborating with ensembles such as the Orquestra de Câmara da Cidade de Curitiba. As a producer with Composteira Casa de Criação, he organized workshops featuring prominent Brazilian artists. Beis earned his Master of Music in Composition from the University of Missouri in 2023, where he formed the improvisation and electronics duo Onishi-Beis Duo with Yoshiaki Onishi. He has worked with ensembles like the St. Louis Symphony Orchestra and JACK Quartet. Recent works include Color Utterance for Alarm Will Sound, intus ergo foris for the Talea Ensemble, and Spletna, premiered by the New Jersey Symphony Orchestra at the Edward T. Cone Composition Institute. Beis is pursuing a Ph.D. in Composition at the City University of New York Graduate Center, studying with Jeff Nichols.

**William Bolles-Beaven** is a composer and educator based in New York City. His thinking on music is strongly influenced by embodied cognition and memory. As such, composing processes and (un)varied repetitions interests him. Bolles-Beaven finds that composing and teaching reinforce each other; he attempts to pursue both from a position of curiosity, sincerity, and playfulness. Bolles-Beaven received his Bachelor of Music from Oberlin Conservatory and his Master of Music from Manhattan School of Music. In 2018, he was a fellow of the United States Teaching Assistant Program of the Austrian Ministry of Education, Science and Research (BMBWF), which was administered by Fulbright Austria (Austrian-American Education Commission). William Bolles-Beaven currently teaches music theory and ear training both at Manhattan School of Music’s Precollege division and Hunter College while pursuing his Ph.D. in composition at the CUNY Graduate Center.

More information can be found at: [williambollesbeaven.com](http://williambollesbeaven.com)

**Gia Dreyer** (b. 2000) is a queer, non-binary composer from New Jersey. Gia attended Duke University and the Royal Academy of Music, where they studied music composition. Their approach to composition intersects with post-structuralism, queer theory, and critical theory. The relationship between the dissociation of identity in everyday experience and the incompleteness of aesthetic experience is expressed in their music praxis. Recent debuts of their work and research include the Atlantic Center for the Arts Residency, the Vienna Summer Music Festival, and the Atlantic Music Festival. Currently, they are pursuing a dual master’s degree in music composition and music theory at Hunter College in NYC.

**Tobias Fandel**, DMus (The Chinese University of Hong Kong), is a composer and visual artist with a creative interest centered on aesthetical implications of digital culture. He has previously

collaborated with Ensemble Modern, Moscow Contemporary Music Ensemble, Meitar Ensemble, Ensemble Mise-En, Soyuz21, Pink Noise Ensemble, Talea Ensemble, Reactive Ensemble among others. Tobias teaches Music at Baruch College and is currently pursuing a PhD at the CUNY Graduate Center under the guidance of Jason Eckardt, Jeff Nichols, Douglas Geers, and David Grubbs. He lives and works in Harlem, New York.

**Itzá García** (b.1993, México) is a composer with a creative focus on the relationship between time and togetherness in musical settings that involve interactions with technology. Her music has been performed by ensembles such as JACK Quartet, Ensemble Musikfabrik, Yarn/Wire, Talea Ensemble, Ensemble CEPROMUSIC, PinkNoise, and Mise-En Ensemble, among others. She has received prizes and distinctions such as the CONACYT Grant for Graduate Studies in Mexico 2018, the 2021 Early Provost's Research Grant of the Graduate Center CUNY, the Atlantic Center for the Arts Residence program, the ICST Artist Residency from the Zurich University of the Arts, and the Art Science Connect Fellowship for co-organizing the innovation-sound- technology series. Itzá is currently based in New York City, pursuing a Ph.D. degree in composition at The Graduate Center, CUNY.

**Teté Leguía** is a bassist and composer from Lima, Perú. His compositions and instrumental playing draw inspiration from free improvisation, noise music, and spectralism. He has been active in the NY free improv scene since 2022 and the experimental music scene in Lima since 2003, and has collaborated with musicians and ensembles such as Martín Escalante, Josh Modney, Weasel Walter, Talea Ensemble, Bergamot quartet, Luke Rovinsky, Caleb Duval, Aliya Ultan, James Paul Nadien, Brandon Seabrook, Kaelen Ghandi, James McKain, among others. Since 2016, he curates "Minutos para el fin", a series of free improv and noise music concerts based in Lima.

**Terrence McManus** is a guitarist, composer, and sound artist that has worked on the highest levels in New York City, and in Europe, for close to twenty years. The New York Times has described him as a "guitarist drawn to abstract texture" and Time Out New York has called him a "Texture-minded guitar abstractionist." All About Jazz has called him "one of New York's latest guitar heroes" and Gambit has written that he "hit on an entirely new language." Terrence has performed with many of the major innovators in contemporary music, including John Zorn, Bill Frisell, Tim Berne, Gerry Hemingway, Mark Dresser, Ellery Eskelin, Ben Monder, and John Hollenbeck. Terrence has performed at many of the important venues in New York City, including the Metropolitan Museum of Art, Carnegie Hall, the Jazz Gallery, the Stone, ISSUE Project Room, CBGB, and the Knitting Factory. Terrence currently teaches at New York University.

**Joshua Rubin** served as the Program Director and then Artistic Director of the International Contemporary Ensemble (ICE) from 2011 to 2018, where he oversaw the creative direction of more than one hundred concerts per season in the United States and abroad. As a clarinetist, *The New York Times* has praised him as "incapable of playing an inexpressive note."

Joshua has worked closely with many of the prominent composers and performers of our time and can be heard on recordings from the Nonesuch, Kairos, New Focus, Mode, Cedille, Naxos, Bridge, New Amsterdam, and Tzadik labels. His album *There Never is No Light*, available on the Tundra label, highlights music that uses technology to capture the human engagement of the performer and the listener. He has appeared as a soloist on modern and historical clarinets with The Seattle Symphony, Nagoya Philharmonic, Ojai Music Festival, Mostly Mozart Festival, Oregon Bach Festival, and with ensembles around the world including ICE, WildUp, Saint Paul Chamber Orchestra, and Tesserae Baroque.

He serves on the faculty of the College of the Performing Arts at The New School in New York, soundSCAPE Festival at the Hindemith Centre in Blonay, Switzerland, and Ensemble Evolution. Joshua holds degrees in Biology and Clarinet from Oberlin College and Conservatory, and a Master's degree from the Mannes School of Music.

His passion for technology in the arts led Joshua to develop LUIGI, management software that is available to ensembles and other arts organizations that value transparency and collective management, as well as his ongoing work teaching electronic music technologies to make them accessible for performers and composers.

He maintains an artistic presence in New York and Los Angeles.