

Con / Tempo / Rar(e) / Y? / Music!

for / with / about / on:

小提琴 / 바이올린 / đàn violin / violin / Geige

### PROGRAM

Longfei Li	<i>Carv</i> (2022)
Euna Joh	<i>Shë'm</i> (2022)
Yule Han	<i>[Distill: to extract the essence of: concentrate]</i> (2022)
Reiko Fütting	<i>tanz.tanz</i> (2010)

### INTERMISSION

Nhat Nguyen	<i>Moneymaker</i> (2022)
Reiko Fütting	<i>passage: time (copy)</i> (2019)
Thomas Palmer	<i>UnMake</i> (2022)

**Longfei Li** is a New York based composer whose music has been performed worldwide including North America, Asia, and Europe. He worked with influential ensembles such as Loadbang, Longleash, and Yarn/Wire. He received numerous prizes, such as the Nicolas Flagello Award, the Manhattan Prize, the first prize of the International Composition Competition by Academia Musica Wien, the Sun River Prize, and the first prize of the Samadis' International Competition. He also attended many new music festivals, including the HighScore Festival, the St. Petersburg International New Music Festival, the Vienna Summer Music Festival, and the Yarn/Wire International Institute. Li received his Doctor of Musical Arts degree at the Manhattan School of Music, his Master of Music degree from California State University, Northridge, and his Bachelor of Music degree from China Central Conservatory of Music. His influential teachers include Reiko Fütting, Lei Liang, Liviu Marinescu, Guoping Jia, and Lida Zhang. Currently, he is serving as the faculty of music theory and ear training at the Precollege of Manhattan School of Music, and faculty of composition at Mahanaim School of Music.

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

Composing *Carv* is a process of self-identification. The repetition, transformation, and obsession of all the fragile sound materials are my response to the art of traditional Chinese seal carving, where patterns and characters are designed for a very small area. The control of the layout, space, density, and texture shows the sculptor's skills, more importantly, the aesthetics of the seal as the representation of people's identification.

**Euna Joh** is a composer and pianist currently based in New York City. Euna is interested in music that reflects, celebrates, questions, challenges a culture, tradition, and society. Her music explores the diversity of sound and technique in diverse contexts. As a composer, she continuously ponders over her role in the local community, society, and the world at large. She has collaborated with many outstanding ensembles including Windscape, JACK Quartet, American Modern Ensemble, Unheard-of//Ensemble and Tactus Ensemble. Euna recently graduated from Manhattan School of Music with M.M. in Composition, where she studied with Reiko Fütting.

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

*Shë'm* embodies the concept of rest. The title comes from a Korean word, “**쉬**”, which means “to rest” and “to breathe”. As the English word, “rest,” at times can also mean “to be dead” in a euphemistic sense.

“Sleep is like a broken record that comes around with the same message every day: we were made for work and rest.”  
- John Piper

Being a musician often makes me feel like resting is a luxury, rather than a necessity. However, being able to rest is essential to life and we are created to rest and to benefit from rejuvenation. So, this piece serves as a reminder to myself and to whoever needs to “rest well” to live well.

*Shë'm* quotes from J.S. Bach's St. John Passion, BWV. 245. No. 67 “Ruht wohl” (Rest well), which is used 21 times throughout the piece.

**Yule Han** (b.1994) is a composer based in New York City who is exploring unique conceptualizations of a sonic world that confronts what is perceived as conventions. Her music was performed in several cities around the US and Germany such as in Boston, Michigan, Weimar, and Magdeburg. She recently graduated from Manhattan School of Music with the Carl Kanter Prize for Orchestral Composition (May 2022) and has received the Jan Williams Award for Composition/Contemporary Performance Collaboration (May 2021). Yule is now pursuing a Ph.D. in music composition at the CUNY Graduate Center.

[www.yulehan.net](http://www.yulehan.net)

[*Distill: to extract the essence of: concentrate*] consists of four short movements. The first movement introduces assorted ideas, which get distilled in the later three movements. Although each movement sounds quite contrasting, they are ultimately a single entity as they originate from the same place. In the same sense, all of the seemingly contrasting matters could be just one thing – i.e., back of the hand and palm; oneself and others; and life and death. The first three movements proceed without pause (*attacca*).

**Reiko Fueting** was born in 1970 in Königs Wusterhausen of the German Democratic Republic. He studied composition and piano in Dresden, Houston, New York, and Seoul (with Jörg Herchet, Nils Vigeland, and Winfried Apel, among others). Reiko is a professor of composition and music theory at Manhattan School of Music in New York, where he also serves as the Dean of Academic Core and Head of Composition. As a composer, he has appeared in numerous countries in Europe, the Americas, and Asia. His music is published by Verlag Neue Musik in Germany; most of his recordings have been released on the New Focus label in New York. His opera on the life of the mystic nun Mechthild von Magdeburg was premiered at the reopening of the concert hall in Magdeburg, Germany in 2022.

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

“With my music, I aim to explore the psychological nature of memory, as it is projected onto the compositional device of musical quotation. By realizing this device in the entire musical spectrum of assimilation, integration, disintegration, and segregation, while moving freely between clear borders and gradual transitions, quotation and memory may function as a means to reflect upon contemporary artistic, cultural, social, and political phenomena.”

*tanz.tanz*, for solo violin (2010), was commissioned by Bulgarian violinist Alexandrina Boyanova. The general form of the piece is based on an analysis of Bach’s Chaconne by German musicologist Helga Thoene, to whom the piece is dedicated. The choral tunes that she discovered – which are woven into the texture of this unique closure of the D Minor Partita – form the original material. Another reference, which is reflected in the title as well, is the novel “Dance Dance Dance” by Japanese writer Haruki Marukami.

*passage: time (copy)*, for solo violin (2019), was commissioned by Miranda Cuckson, to whom it is dedicated in admiration, gratitude, and friendship. The composition is based on quotations from Heinrich Ignaz Franz Biber, August Kühnel, Johann Paul von Westhoff, Johann Georg Pisendel, and Johann Sebastian Bach, as well as self-quotations. *passage* refers to *Passacaglia* (specifically the *Passacaglia* by Biber, which is the 16<sup>th</sup> sonata of the *Rosary Sonatas* and generally considered to be a forerunner of Bach’s *Chaconne*); *copy* refers to a quote by composer Johannes Kreidler: “Composing for violin means to copy.”

**Nhat Nguyen** loves to posit music in unconventional situations using game-based concepts.

He has been commissioned by the Amorphous Collective, James Alexander, The Loretto Project (2021) and was the winner of the Manhattan Prize in 2019 and recipient of the Leonard Bernstein Festival of the Creative Arts Grant.

His works have been performed by Transient Canvas, James Alexander, Yarn/Wire, Lydian String Quartet, longleash, 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.

In 2016, he was nominated by Kim Ngoc Tran to represent Vietnam in the Goethe-Institut Manila Composers Lab for young Southeast Asian composers.

Nhat has participated in important musical events, including the Divergent Studio (2022), the 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 in Composition at the Manhattan School of Music in 2019 under the tutelage of Dr. Reiko Fütting and Professor Susan Botti and is currently pursuing his MFA in Composition at Brandeis University.

[www.nmnhat.squarespace.com](http://www.nmnhat.squarespace.com)

*Moneymaker*: Nhat thinks he can equate music to aromatic dollar bills and shiny gems. But there’s a catch, the player has to work hard and deftly to earn them.

**Thomas Palmer** is a composer based in New York City. His works have been performed by ensembles across the east coast, including the Imani Winds and the Akropolis Quintet. Thomas is the recipient of the John and Lucrecia Herr award for Composition and the Arthur M. Fraser award, as well as the Presser Scholar Award for extraordinary music and academic accomplishments. He was interviewed in 2019 on South Carolina NPR’s *Sonatas and Soundscapes* and is published by Murphy Music Press. His piece, *Don’t! Panic!* was chosen as a winner of the Carl Kanter prize, awarded by the Manhattan School of Music, in 2021.

Thomas is primarily interested in new and experimental music, and he is especially interested in the intersections of music and technology, memory, pop culture, and internet ephemera. Thomas received a B.M. in Composition from the University of South Carolina and a M.M. in Composition from the Manhattan School of Music, working with Dr. Reiko Fütting.

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

Throughout what's considered the western classical canon, the violin has, for hundreds of years, been placed in the position of the most important instrument in the orchestra, and it has been venerated as a solo instrument alike. *UnMake* responds to that notion and asks the performer to subvert or “unmake” several of the characteristics of a virtuosic solo performance—for example, by starting the piece with the ending of another, by asking the performer to perform detailed music almost inaudibly, and by quoting, copying, and translating what were once virtuosic lines down to a repetitive texture.

A “fearless, visionary and tremendously talented artist” (Sequenza21), **Miranda Cuckson** delights listeners with her playing of a remarkably wide range of music and styles, from older eras to the newest creations. Known for her organic expressivity, dexterous virtuosity, imagination, insight, and love for music, she is sought after as a soloist and collaborator. A violinist and violist, she performs internationally at venues large and small, concert halls, and informal spaces.

As soloist these have included the Berlin Philharmonie, Suntory Hall, Casa da Musica Porto, Teatro Colón, Cleveland Museum, Art Institute of Chicago, Strathmore, St. Paul Chamber Orchestra's Liquid Music series, National Sawdust, and the Bard, Marlboro, Portland, Music Mountain, Ojai, West Cork (Ireland), SinusTon (Germany), Wien Modern (Austria), and LeGuessWho and Soundsofmusic (Netherlands) festivals. Miranda made her Carnegie Hall debut playing Piston's Concerto No. 1 with the American Symphony Orchestra. She recently premiered concertos written for her by Georg Friedrich Haas in Tokyo, Stuttgart and Porto, and by Marcela Rodriguez in Mexico City. Her upcoming solo performances include the Grafenegg Festival and San Francisco Performances.

Reflecting her deeply felt perspective as a multiethnic American, Miranda works with an array of artists from many backgrounds. Composers who have written major works for her also include Jason Eckardt, Reiko Fütting, Michael Hersch, George Lewis, Wang Lu, Jeffrey Mumford, Aida Shirazi, Steve Lehman, Rand Steiger, Harold Meltzer, Dongryul Lee, and Stewart Goodyear. In addition to collaborating with many of today's emerging artists, she has worked with celebrated composers including Dutilleux, Adams, Carter, Sciarrino, Boulez, Crumb, Iyer, Glass, Saariaho, Davidovsky, Ran, and Murail. She is a member of the interdisciplinary collective AMOC, and founder/director of non-profit Nunc. While remaining dedicated to the Western classical repertoire, Miranda has played countless concerts and premieres of new works, playing an inspirational role in bringing new creations more to the center of concert life.

She has released eleven albums to great praise, including the Ligeti, Korngold, and Ponce concertos; music by American composers Finney, Shapey, Martino, Sessions, Carter, Eckardt, Glass, Hersch; her ECM Records album of Bartók, Schnittke and Lutoslawski sonatas; *Melting the Darkness*, an album of microtonal and electronics pieces; and Nono's *La lontananza nostalgica utopica futura*, which was named a Best Recording of the Year by the New York Times. Miranda teaches at the Mannes School of Music at New School University. She is an alumna of The Juilliard School, having studied there from Pre-College through her doctorate. She won Juilliard's Presser Award and Richard French Prize.

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

#### **Acknowledgement:**

We would like to acknowledge that we gather on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations.