



MOVING SOUNDS

The Mahler Question

Moving Sounds Festival
of Music, Visual Media
and Aesthetic Dialogue

Oct. 1–4, 2018
New York City

austrian cultural forum^{nyc}

“In Mahler we find expressed for the first time the dilemma of that typically modern figure, the man who is uprooted and out of his element. In consequence, he could find no stable society to be a part of, and his life was an unremitting quest to discover some accepted attitude with which to identify himself.”

Deryck Cooke

Quoted from: Deryck Cooke, Liner notes to *Mahler: Symphony #5*, Peters International

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Curator's Statement

The Mahler Question

The **Moving Sounds Festival 2018** explores the influence of **Gustav Mahler**, the first truly modern composer, on contemporary music and culture. British musician Deryck Cooke wrote, "In Mahler we find expressed for the first time the dilemma of that typically modern figure, the man who is uprooted and out of his element. In consequence, he could find no stable society to be a part of, and his life was an unremitting quest to discover some accepted attitude with which to identify himself." The featured composers in this festival are Mahler's soulmates; the cultural tensions between these artists and their respective environments create rich and sometimes unsolvable tensions in their music. As a modern artist, Mahler was determined to challenge his audiences, not just to please them, and these composers respond to the substantial list of provocations that are intrinsic to Mahler's work: his apocalyptic orchestral premonitions; his transition-less cinematic editing; his postmodern aesthetic all-inclusivity; his use of music to construct an intensely autobiographical narrative; his ability to articulate complex negative emotions in a precise manner; and, as Cooke points out, his perpetual identity crises. Mahler was the first to ask

“Who am I?” through ambitious musical forms, and since the issue of personal identity is so essential to contemporary composers, his question puts him at the very center of cultural artistic inquiry today. Paul Griffiths wrote, “Mahler is the universal ancestor, the totem claimed by all. That so many 20th-century composers have been able to see themselves in the glass of Mahler’s music is perhaps because that glass is fatally cracked. Mahler seems in his music to be breaking through the circumstances of an art form and to be speaking to us directly.”

One “fatal crack” that the festival will explore are the circumstances within the marriage between Gustav Mahler and his wife **Alma**, who was a young compositional prodigy until she agreed to Gustav’s pre-condition to their marriage: that she stop composing. Composers **Patricia Alessandrini**, **Meaghan Burke**, and **Bernd Klug** creatively explore aspects of this relationship and the consequences of his demands on both of their lives, including Alma’s music itself. Mahler’s 9th Symphony specifically inspired two key compositions in the festival by **Taylor Brook** and **Oliver Schneller**, the latter of which uses surround-sound live electronics to recreate a breakdown of metrical time that is inspired by the 9th’s conclusion. **Jesse Jones** responds directly to the Eastern philosophical fascination of *Das Lied von der Erde*, whereas **Gerhard Krammer** reacts to the source of Mahler’s inspiration, poet Friedrich Rückert, creating a song cycle of his own.

Pianist/composer **Elisabeth Harnik** herself performs within a 30-minute improvisational framework inspired by Mahler’s music. The **Argento New Music Project** will perform all the ensemble works in the festival, including a new two-movement version of Mahler’s 10th Symphony. Finally, audiences will have an opportunity to discuss Mahler in **symposia** and **post-concert discussions**, featuring the composers listed above as well as acclaimed Mahler scholars **Marilyn McCoy** and **Thomas Schäfer**.

The events take place in New York City at the **Austrian Cultural Forum New York** (11 E 52nd St), **Saint Peter’s Church** (619 Lexington Ave), **North of History Gallery** (445 Columbus Ave), and the **Music Mondays concert series at Advent Lutheran Church** (2504 Broadway). Mahler festivals worldwide have long followed the approach of looking at Mahler through a historical lens, but Moving Sounds 2018 is a different kind of exploration. From October 1–4 we explore Mahler and *our* world, here and now.

Michel Galante

Moving Sounds 2018 Curator

Argento New Music Project Artistic Director

Program

Monday, October 1, 2018 | 7:30 pm Opening Concert: Fatal Cracks

Music Mondays at Advent Lutheran Church
2504 Broadway, New York, NY 10025
Free admission, reservations available:
www.musicmondays.org

For the opening concert of the 9th edition of Moving Sounds, the Argento New Music Project performs three recent works influenced by Gustav and Alma Mahler along with the very last music Gustav Mahler wrote before his death in 1911.

Gustav Mahler	“Trinklied” from <i>Das Lied von der Erde</i> (1908/2018) arranged for tenor and ensemble by Michel Galante (7:45 min)
Taylor Brook	<i>Arrhythmia</i> – expanded version (2012/2017) for string ensemble and percussion (11 min)
Jesse Jones	<i>Threshold</i> (2012) for tenor and ensemble (9 min)
	<i>intermission</i>
Alma Mahler	Zwei Lieder (1899) for soprano and piano (7 min)

Patricia Alessandrini	<i>Song for Alma</i> – preview performance (2018) for soprano and ensemble (6 min)
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Gustav Mahler	<i>Symphony No. 10:</i> Adagio and Scherzo/Finale (1910/2018) arranged and completed for ensemble by Michel Galante (35 min)
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Reception and discussion with the artists and Mahler expert **Thomas Schäfer** (director of the International Music Institute Darmstadt) to follow the concert.

Mahler’s last work, his unfinished *Symphony No. 10*, was first conceived in two movements, concluding with a hybrid Scherzo/Finale. The Argento New Music Project performs **Michel Galante**’s completion of the Symphony’s original two-movement form, reduced to an ensemble of 15 players.

Composer **Taylor Brook**’s *Arrhythmia* asks, “What if Mahler wrote his 9th Symphony today?”

Acclaimed Austrian soloist **Virgil Hartinger** sings the first movement of Mahler’s *Das Lied von der Erde* to introduce a work it directly inspired: Rome-Prize-winning composer **Jesse Jones**’ *Threshold*, for tenor and ensemble, which is set to Rabindranath Tagore texts that explore “concepts of mortality and transcendence over death outside Western traditions.”

The Argento New Music Project gives a preview performance of **Patricia Alessandrini**’s work-in-progress *Song*

for *Alma*, which takes **Alma Mahler's** youthful compositions and reinterprets them in contemporary terms. Alessandrini's work is paired with three original songs by Alma Mahler.

Argento New Music Project

Isabel Gleicher, flute	Clara Warnaar, percussion
Arthur Sato, oboe	Stephanie Babirak, harp
Carol McGonnell, clarinet	Mari Lee, violin
Nanci Belmont, bassoon	Doori Na, violin
Karl Kramer, horn	William Frampton, viola
Brad Siroky, trumpet	Caleb van der Swaagh, cello
William Lang, trombone	Andrew Roitstein, double bass
Matt Ward, percussion	Michel Galante, conductor

Featured soloists

Sharon Harms, soprano
Virgil Hartinger, tenor
Aaron Wunsch, piano

Tuesday, October 2, 2018 | 8:00 pm

Concert: Emerging Austrians

Austrian Cultural Forum New York
11 East 52nd Street, New York, NY 10022
Free admission, but RSVP required: www.acfny.org

Mahler, along with his young compatriot Arnold Schoenberg, was certainly one of the dominant compositional voices in fin-de-siècle Vienna, but who are the emerging Austrian composers of today?

Elisabeth Harnik *Kugelstein II* (2006)
duet for voice and bass clarinet (14 min)
* U.S. premiere

Bernd Klug and
Meaghan Burke *und ich – ich schwieg – ich schwieg* (2018)
duet for cello and double bass (20 min)
* world premiere

Manuela Meier *What you see, is it* (2016)
duet for two trombones (10 min)
* New York premiere

The concert features Austrian composers Manuela Meier, Elisabeth Harnik, and Bernd Klug, who will be performing with his American creative partner Meaghan Burke.

Elisabeth Harnik states, “In *Kugelstein II*, the questions ‘Who am I?’ and ‘Where am I?’ are essential, as the protagonist is

whisked away from everyday life through a car accident to an unreal space and time zone.”

Manuela Meier's hyper-detailed aesthetic comes largely from her extensive experience as an accordionist. Her duet for two trombones, *What you see, is it*, creates a virtual orchestra with its interplay of percussive sounds, attacks, over-tones, singing, and virtuosic brass techniques.

Austrian sound artist/bassist **Bernd Klug** and U.S. cellist/composer **Meaghan Burke** co-create and perform *und ich – ich schwieg – ich schwieg*, a work in five movements which reimagines Gustav Mahler's 5th Symphony and Alma Mahler's *Five Songs* through various methods of erasure and overlaying, exploring the power plays, shared musical language, and creative inspiration – and obliteration – within Gustav and Alma's complex relationship, both before and after his death.

Featured soloists

Sharon Harms, soprano

Carol McGonnell, clarinet

Bernd Klug, double bass

Meaghan Burke, cello

Jen Baker & William Lang, trombone

Wednesday, October 3, 2018 | 3:00–5:00 pm Composition Seminar: Thomas Schäfer

Columbia University, 620 Dodge Hall

2960 Broadway, New York, NY 10027

Free admission

Thomas Schäfer, author of *Modellfall Mahler: Kompositorische Rezeption in zeitgenössischer Musik*, joins the composition seminar at the Columbia University Department of Music. This event is open to the general public.

Wednesday, October 3, 2018 | 7:00 pm Panel: The Mahler Discussions

North of History Gallery

445 Columbus Avenue at W 81st Street

New York, NY 10024

Free admission, no reservations required

Two important scholars join the Moving Sounds Festival's composers and performers to create a rich discussion on Gustav Mahler and his influence on contemporary music and culture: Columbia University lecturer **Marilyn McCoy**, author of *Gustav Mahler's Path to the New Music: Musical Time and Modernism*, and **Thomas Schäfer**, the director of the International Music Institute Darmstadt and author of *Modellfall*

Mahler: Kompositorische Rezeption in zeitgenössischer Musik (“The model case of Mahler: compositional reception in contemporary music”). These scholars join festival composers **Elisabeth Harnik, Patricia Alessandrini, Oliver Schneller, Taylor Brook, Meaghan Burke,** and **Bernd Klug.**

Thursday, October 4, 2018 | 1:00 pm Lunchtime Concert: Mahler and Space I

Saint Peter’s Church
619 Lexington Avenue at 54th Street
New York, NY 10022

Suggested donation at the door:
\$10 students/seniors, \$20 general

The last day of Moving Sounds 2018 features two concerts at Saint Peter’s Church, the first of which presents works by Oliver Schneller, Gerhard Krammer, and Gustav Mahler.

Oliver Schneller *Clair-obscur* (2005/2006)
for ensemble and 6-channel
surround-sound electronics (15 min)
* U.S. premiere

Gustav Mahler Selection from *Rückert Lieder* (1901/1902)
for voice and piano (22 min)

Gerhard Krammer Selection from *Rückert Lieder* (2010)
for voice and piano (14 min)

Oliver Schneller writes about his composition *Clair-obscur* for ensemble and electronics, “The edges of the painted shapes become soft, often uncertain and elusive.” Schneller cites the influence of the conclusion of Mahler’s 9th Symphony, which stretches its lines “to a point of near extinction.”

Gerhard Krammer takes poems from Mahler’s favorite writer, ultra-romantic poet Friedrich Rückert, and sets them in a “Lieder” format for soprano and piano. The program features a selection of Mahler’s own *Rückert Lieder*, written 110 years earlier than Krammer’s piece with the same name.

Argento New Music Project

Isabel Gleicher, flute Mari Lee, violin
Vasko Dukovski, clarinet Jocelin Pan, viola
William Lang, trombone Andrew Roitstein, double bass
Dennis Sullivan, percussion Michel Galante, conductor

Featured soloist

Sharon Harms, soprano

Thursday, October 4, 2018 | 7:30 pm

Concert: Mahler and Space II

Saint Peter's Church
619 Lexington Avenue at 54th Street,
New York, NY 10022
Suggested donation at the door:
\$10 students/seniors, \$20 general

The last concert of Moving Sounds 2018 features the Argento New Music Project performing works by Gerhard Krammer and Oliver Schneller, as well as the world premiere of a new piece by Austrian composer Elisabeth Harnik.

Oliver Schneller *Clair-obscur* (2005-2006)
for ensemble and 6-channel
surround-sound electronics (15 min)

Gerhard Krammer Selection from *Rückert Lieder* (2010)
for voice and piano (14 min)

i n t e r m i s s i o n

Elisabeth Harnik *inspiring the inspired* (2018)
for one improvising performer
and audience participation (30 min)
* world premiere

Oliver Schneller says of his composition *Clair-obscur* for ensemble and electronics, "The edges of the painted shapes become soft, often uncertain and elusive." Schneller cites

the influence of Mahler's 9th Symphony's conclusion, which stretches its lines "to a point of near extinction."

Gerhard Krammer takes poems from Mahler's favorite writer, ultra-romantic poet Friedrich Rückert, and sets them in a "Lieder" format for soprano and piano.

Pianist, improviser, and composer **Elisabeth Harnik** was first asked to perform a Mahler-inspired work of her own at the Austrian Cultural Forum London's 2010 Mahler festival, where she focused on spatial listening in Mahler's work. In the Moving Sounds Festival 2018, she will perform a new work with audience participation referring to Mahler's improvisational skills and his strong ability to integrate his life and listening experiences into his music. Her Moving Sounds appearance comes in the wake of the release of two critically acclaimed CDs of improvisations, *Ways of My Hands: Music for Piano* and *Tender Music*, which she recorded with renowned bassist Joëlle Léandre.

Argento New Music Project

Isabel Gleicher, flute	Mari Lee, violin
Vasko Dukovski, clarinet	Jocelin Pan, viola
William Lang, trombone	Andrew Roitstein, double bass
Dennis Sullivan, percussion	Michel Galante, conductor

Featured soloists

Sharon Harms, soprano
Elisabeth Harnik, piano



Argento New Music Project (p. 20)



Patricia Alessandrini (p. 21)



Taylor Brook (p. 22)



Meaghan Burke (p. 22)



Michel Galante (p. 23)



Sharon Harms (p. 24)



Elisabeth Harnik (p. 25)



Virgil Hartinger (p. 25)



Jesse Jones (p. 26)



Bernd Klug (p. 27)



Gerhard Kramer (p. 27)



Marilyn L. McCoy (p. 28)



Carol McGonnell (p. 29)



Manuela Meier (p. 30)



Thomas Schäfer (p. 30)



Oliver Schneller (p. 31)



Aaron Wunsch (p. 32)

Bios

The **Argento New Music Project's** fierce emotional commitment on stage and relentless determination to master all technical aspects of its repertoire has inspired world renowned composers such as Tristan Murail, Beat Furrer, and Georg Friedrich Haas to regard them as the best interpreter of their music in the United States. Argento first gained prominence at New York's Sounds French Festival in 2003 and were shortly thereafter invited to work closely with Elliott Carter and Pierre Boulez for the opening concert of the French American Cultural Exchange. From its inception, the group has dedicated itself to a thorough command of the microtonal challenges of contemporary Spectral composers, an effort that culminated in their first CD, *Winter Fragments*, winner of the prestigious *Record Geijutsu* 2010 Record Academy Award for best recording.

Argento has presented world premiere performances of works by leading composers such as Tristan Murail, Helmut Lachenmann, Bernhard Lang, Sebastian Currier, Fred Lerdahl, and Philippe Hurel, as well as exciting emerging composers including Sabrina Schroeder, Murat Yakin, Erin Gee, Yoni Niv, Victor Adàn, Hila Tamir Ostrover, Sang Song, Daniel Iglesias, and many others. Argento brought one of the most influential recent masterpieces of contemporary music, *in vain*, by Georg Friedrich Haas, to New York, at a time when

the Austrian composer was unknown and unperformed in America. U.S. premieres include works by Salvatore Sciarrino, Luca Francesconi, Michael Jarrell, Olga Neuwirth, Enno Poppe, Gérard Pesson, Mathias Spahlinger, Gérard Grisey, and Eva Reiter. Equally important, Argento introduced American composers to foreign audiences in its many performances at international festivals throughout Europe, Asia, and the Middle East.

Patricia Alessandrini's works engage with issues of representation, interpretation, perception, and memory, and are often multimedial, theatrical, and collaborative. Most of these works employ interactive electronics. She studied composition and electronics at the Conservatorio G. B. Martini di Bologna, Conservatoire National de Région de Strasbourg, and IRCAM, and holds two PhDs, from Princeton University and the Sonic Arts Research Centre (SARC), respectively. Her principal composition teachers were Ivan Fedele, Paul Koonce, Tristan Murail, and Thea Musgrave. Her compositions and installations have been presented in the Americas, Asia, Australia, and over 15 European countries, by ensembles including Accroche Note, Arditti Quartet, Ensemble Aleph, Ensemble Alternance, Ensemble Itinéraire, and ensemble recherche, in festivals such as Agora, Archipel, Donaueschinger Musiktage, Electric Spring, Heidelberger Frühling, Gaudeamus Muziekweek, Mostly Mozart, Musica,

rainy days, Salzburg Biennale, and Sonorities Festival of Contemporary Music. She is also a performer and improviser of live electronics.

Taylor Brook is a Canadian composer living in New York, writing and producing music for concert, film, theater, and dance. He studied composition with Brian Cherney, Luc Brewaeys, George Lewis, Fred Lerdahl, and Georg Friedrich Haas. Described as “gripping” and “engrossing” by *The New York Times*, his compositions have won numerous awards and prizes. His music has been performed around the world by ensembles and soloists such as the Nouvel Ensemble Moderne, Quatuor Bozzini, JACK Quartet, Mivos Quartet, Talea Ensemble, ensemble ascolta, and others. In Kolkata, India, he studied Hindustani musical performance with Pandit Debashish Bhattacharya. His music is often concerned with finely tuned microtonal sonorities, combining his interest in exploring the perceptual qualities of sound with an individual sense of beauty and form. Taylor Brook holds a master’s degree in music composition from McGill University and a doctorate in music composition from Columbia University. He is also the technical director of the TAK ensemble.

Meaghan Burke is both a soloist and a member of groups such as the string quartet The Rhythm Method and the improvisatory trio Dead Language. She seeks out meaningful

collaborations with composers from a wide variety of idioms and practices: from intricate graphic scores by Leah Asher to science fiction micro-operas by Alex Temple, from immersive sound art pieces by Bernd Klug to hushed meditations by Scott Wollschleger. She has been a guest artist with Lucy Shelton, Erik Friedlander, Fred Sherry, Greg Saunier (of Deerhoof), the FLUX Quartet, and many other artists in Europe and the US, and has also worked closely with composers such as Muhal Richard Abrams, Butch Morris, Alvin Singleton, Petr Kotik, Philippe Manoury, and John Zorn. Meaghan Burke holds an M.M. from the Manhattan School of Music (Contemporary Performance Program), an M.A. from the Music and Arts University of the City of Vienna in Austria, and a B.A. from Yale.

Michel Galante

Curator, Moving Sounds Festival 2018

Director, Argento New Music Project

In 2000, New York-based conductor/composer Michel Galante founded the Argento New Music Project, one of the United States’ leading contemporary music ensembles, and has since guided its musical development and artistic programming. *The New York Times* praised him as a “keen, clear leader,” of “tour de force performances.” He has led orchestras such as The Moscow Symphony Orchestra, St. Petersburg Symphony Orchestra, St. Petersburg Chamber

Philharmonic, the Manhattan Chamber Orchestra, Janáček Philharmonic Orchestra, and new music ensembles such as Ensemble Modern (Frankfurt, Germany), ensemble courage (Dresden, Germany), cœnm (Salzburg Austria), and ICE (NYC). He works regularly with some of the most important musical figures of today, having conducted world premieres by leading composers Fred Lerdahl, Sebastian Currier, Bernhard Lang, Helmut Lachenmann, and Philippe Hurel. Other notable premieres include Georg Friedrich Haas' opera *Thomas* at the Schwetzingen Festival, Germany, to great critical acclaim and the world premiere of Bernhard Lang's *Moving Architecture* at the Austrian Cultural Forum New York.

Praised as “superb”, “luscious-toned”, “extraordinarily precise and expressive”, and “dramatically committed and not averse to risk” by *The New York Times*, young American soprano **Sharon Harms** is known for fearless performances and passionate interpretations of works new and old for the recital, concert, and operatic stage. She has premiered the music of some of today's leading composers and her repertoire spans a versatile spectrum of periods and styles. A wide array of collaborations have put her in venues around the world. She is a member of the Argento New Music Project and the Curiosity Cabinet and has sung with Alter Ego Ensemble, Baroque Band of Chicago, Center for Contemporary Opera, counter)induction, Da Capo Chamber Players, East Coast

Contemporary Ensemble, Eighth Blackbird, ensemble mise-en, ensemble recherche, Ensemble Signal, Juilliard's Center for Innovation in the Arts, Larchmere String Quartet, Lima Symphony Orchestra, Limón Dance Company, and many others.

Elisabeth Harnik, an Austria-based artist with Slovene roots, has created a multi-faceted body of work by blurring genre boundaries through various collaborations, interdisciplinary projects and contemporary compositional works. As an improviser, she works within an electro-acoustic inspired sound-world, using specific preparations and extended techniques while pushing the limits of the piano. Her performances draw from physicality and introspection, intuitive playing, and high precision. Elisabeth Harnik's unique approach to her instrument as well as to improvisation and composition has led to many concert invitations. She is a member of numerous ensembles for improvised music and has performed and recorded with a number of internationally recognized representatives of the contemporary jazz scene in Europe and abroad. She writes commissioned works in addition to her concert activities, and her compositions are performed regularly at concerts and festivals for new music.

Virgil Hartinger grew up in a musical household, where he was introduced to the classical vocal repertoire at an early

age. Critics have hailed his natural and expressive musicality as well as his warm and ringing timbre. His oratorio repertoire spans from the Evangelist's parts in Bach's oratorios to the Verdi *Requiem*. His operatic credits include Belmonte in *The Abduction from the Seraglio*, Pylades in Gluck's *Iphigénie en Tauride*, Rossi's *Il Palazzo Incantato*, Monteverdi's *Orfeo*, Ladislaus in Smetana's *Dvě vdovy*, and Pinkerton in *Madama Butterfly*. He collaborated with conductors such as Helmut Müller-Brühl, Helmuth Froschauer, Konrad Junghänel, Peter Neumann, Paul O'Dette, Reinhard Goebel, Christophe Coin, Roy Goodman, Ton Koopman, Sigiswald Kuijken, Riccardo Chailly, Nicholas McGegan, Jacek Kapczyk, Ivor Bolton, and Thomas Hengelbrock. Many prestigious festivals and concert halls are regular stations in his schedule: the Salzburg Festival, the Händel Festival in Göttingen and Halle, the Beethovenfest Bonn, the Konzerthaus Berlin, and many more.

Jesse Jones (composer, conductor, and mandolinist, b. 1978) is an American artist of wide-ranging tastes and influences. His music has been performed extensively across North America, Europe, and Asia. Jesse Jones has received numerous accolades as both a composer and performer, including a Guggenheim Fellowship, the Elliott Carter Rome Prize in Composition from the American Academy in Rome, a Juilliard String Quartet Commission, a Tanglewood Commission, a Barlow Commission, the Charles Ives Scholarship

from the American Academy of Arts and Letters, an EarShot New Music Reading with the New York Philharmonic under Alan Gilbert, and a fellowship in Aldeburgh Music's Jerwood Opera Writing Programme. He is an alumnus of both the Tanglewood Music Center and the Aspen Music Festival and School, and has received the Heckscher Foundation Prize in Composition from Ithaca College and the Sage Fellowship from Cornell University.

Bernd Klug is an Austrian-born, Brooklyn-based sound artist and double bassist. In sound installations and solo concerts, his music encounters our everyday circumstances as found forms and questions our perceptions of sound and social space. His installations make use of acoustic phenomena such as feedback, room frequencies, and electromagnetic waves, and explore strings, wood, metal, and other materials as audio-visual components. Recently he has shown his works in solo exhibitions at Harvestworks (NYC, 2013), ArtNow at Monmouth University (NJ, 2014, ce.ins_0006) and the Austrian Cultural Forum New York (2015), as well as collaborations with Daniel Lercher at mo.ë (Vienna, 2014) and *Bearing* with Johanna Tiedtke at Galerie Freihausgasse (Villach, 2015).

Gerhard Krammer (b. 1965 in Oberwart, Austria) grew up in Jabling. In 1979, he studied organ at the Institute of

Oberschützen of the University of Music and Performing Arts Graz, Austria, and proceeded to study music theory and German literature at the University of Graz (completing a diploma thesis on *Douze Notations* by Pierre Boulez). He is currently teaching music theory at the Institute of Oberschützen. Gerhard Krammer has composed pieces for solo, chamber, and orchestral ensembles, and for two decades has explored electronic and computer-based composition, including several pieces for solo electronics. Recently, he developed “sound-frames,” wherein he combines acoustic and electronic sounds. He also works on interdisciplinary projects with painters, actors, dancers, and light/video performers. His pieces have been performed in Austria, Germany, Italy, Belgium, France, Poland, Italy, Slovakia, and the Philippines.

Marilyn L. McCoy is Adjunct Assistant Professor of Music Humanities at Columbia University and Barnard College. A specialist in the music of Gustav Mahler, Professor McCoy is much in demand as a concert lecturer. In addition to speaking engagements at the Los Angeles Philharmonic’s Mahler Project (2012), Carnegie Hall, Lincoln Center, and Boston’s Symphony Hall, she served as annual pre-concert and symposium participant at the MahlerFest in Boulder, Colorado from 2002-2016. Though primarily a Mahler scholar, Professor McCoy was Assistant Archivist at the Arnold Schoenberg Institute in Los Angeles for the last three years of its exis-

tence (1995-1998) until the archive moved to its present location in Vienna, Austria. Her translation, with Elizabeth Keathley, of Schoenberg’s correspondence with Alma Mahler will be published by Oxford University Press in 2019. She was recently appointed to the Board of Directors of the Gustav Mahler Society of New York City.

Hailed as “an extraordinary clarinetist” by *The New York Times*, “elastic, exacting, stupendous” by *The LA Times* and “clarinet genius” by *Time Out NY*, Dublin-born clarinetist **Carol McGonnell** is known for the expressive power of her interpretation of standard repertoire while also enjoying acclaim for her fearless exploration of cutting-edge developments in new music. She is a founding member of the Argento New Music Project and has been involved in the commissioning of over 100 new works, ranging from solo pieces to clarinet concerti. Carol McGonnell has appeared in the inaugural concert of Zankel Hall at Carnegie Hall and in Lincoln Center’s Great Performers Series, has performed as a soloist in John Adam’s In Your Ear Festival at Carnegie and in LA’s Monday Evening Concerts, curated by Esa-Pekka Salonen, and with numerous orchestras around the world and ensembles including Ensemble Modern, Saint Paul’s Chamber Orchestra, and the Zankel Band of Carnegie Hall, among others.

Manuela Meier is an Austrian composer and classical accordionist based in Boston, Massachusetts. She studied composition with Beat Furrer and Pierluigi Billone, music theory with Georg Friedrich Haas at the University of Music and Performing Arts Graz, Austria, and with Simon Mawhinney and Piers Hellawell at Queen's University Belfast, Northern Ireland (UK). She also attended master classes in composition with Brian Ferneyhough and Georges Aperghis, among others. Furthermore, Manuela Meier studied classical accordion at the University of Music and Performing Arts Graz under the supervision of accordionists Georg Schulz, Janne Rättyä, James Crabb, and Geir Draugsvoll. In 2011-2012, she was the ensemble manager of New Zealand's Stroma New Music Ensemble, under the artistic direction of composer Michael Norris. She is currently undertaking PhD studies in composition at Harvard University under the supervision of Chaya Czernowin and Hans Tutschku, where she also works with Christopher Hasty and Richard Beaudoin.

Thomas Schäfer (b. 1967 in Hamburg) studied musicology, literature, and philosophy at the University of Hamburg, and received a PhD in 1997 from Humboldt University Berlin. In 1998-1999 he conducted postdoctoral research at Hamburg University, while producing contemporary music at North German Broadcasting in Hamburg. From 2000-2007, Thomas Schäfer was the curator of the festivals Wien Modern,

Hörgänge, and responsible for the new music activities at Konzerthaus Vienna (including the concert series Generator). In 2008, he was a consultant for Wien Modern, a scientific project related to the music of Roman Haubenstock-Ramati (together with the Paul Sacher Foundation Basel and City of Basel Music Academy). Since 2009, he is the Director of the International Music Institute Darmstadt (IMD) and Artistic Director of the Darmstadt Summer Course.

Oliver Schneller (b. 1966 in Cologne) grew up in Africa, Europe, and Asia and studied in Germany and the United States. After completing a M.A. in political science and musicology at the University of Bonn he worked for the Goethe Institute in Kathmandu, Nepal (1990-91) on a project to support and sustain local forms of traditional musical practice. In 1994 he moved to the U.S., first studying composition at the New England Conservatory in Boston, then at Columbia University in New York as a student of Tristan Murail, where he received his doctoral degree in composition (2002) with a thesis on music and space. At the City University of New York he developed and expanded the CUNY Computer Music Studio. From 2000-2001 he lived in Paris as a participant of the cursus annuel de composition et d'informatique at IRCAM/Centre Pompidou.

Partners

The ACFNY and Moving Sounds team
thank their 2018 collaborators:

Argento New Music Project
www.argentomusic.org

Columbia University
Department of Music
www.music.columbia.edu

Music Mondays
at Advent Lutheran Church
www.musicmondays.org

North of History
www.northofhistory.com

Saint Peter's Church
www.saintpeters.org

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www.movingsoundsfestival.org