

NEW SOUNDS NEW SOUNDS NEW
– A CONCERT SERIES –

CONCERT 7: JING-MU KUO, ZHENG
GIUSEPPE BUSCEMI, GUITAR (GUEST ARTIST)

“STRINGS: PLUCKED: HERE: THERE: BEYOND”

Saturday, March 16, 2024, 7:30 p.m./Tenri Cultural Institute

PROGRAM

Chen Shuhe Yue

Twins in One

Thomas Palmer

311

- 1) Arson Tips
- 2) Unwanted Ad or Menu
- 3) Dangerous Location or Situation
- 4) Suspicious Package
- 5) Invite the Mayor to an Event
- 6) Cesspool Permit
- 7) Sweet Odor From Unknown Source
- 8) Potential Yellow School Bus Strike
- 9) Zombie Homes Initiative

Eduardo Muñoz

Morass

Nhat Nguyen

the well-tampered guzheng

INTERMISSION

Yu-Chun Chien

$1 + x = \infty$

for one performer: Zheng and guitar

Chujun Li

人都有那一天,来有一天,去有一天,人有两天

(Doesn't everyone have that day, one day for coming, one day for going. One has two days.)

YuAng Luo

Echoes of Resonance 「闻声」

with Giuseppe Buscemi, guitar

Kuo Jing-Mu hails from Yilan in Taiwan. He graduated from National Taiwan University of Arts (NTUA) with an MA in Chinese Music, studying Zheng (plucked zither) under Professor Chang Li-Chiung. He is a lecturer in the Department of Chinese Music at NTUA, the leader of 3peoplemusic, and a member of the C-Camerata. He has won numerous national Zheng competitions since a young age and has dedicated the last few years to further exploration of the Zheng repertoire, immersing himself in contemporary music performance to probe the relationship between himself, Zheng music, and today's world.

Between 2017 and 2019, he organized three Zheng concerts on the theme of new music entitled *New Perspectives on the Zheng*. Jing-mu has also published several compositions including *Fern*, a piece for Chinese orchestra that was selected for the IRC International Composers' Broadcasting Conference in 2019, and the orchestral work *So This World Is Still Here*, which won an award at the National Taiwan Symphony Orchestra's 2018 Youth Composition Competition. His composition for Chinese orchestra *Elegy* won first place at the Taipei Chinese Orchestra's Boundless Thoughts – 2016 Taipei Chinese Orchestra (TCO) International Composition Competition in 2016. In 2015, he independently released and produced the album *Nature – For Seven-String Zither*, which was nominated for Best Crossover Music Album at the Golden Melody Awards and was followed by his second album *The Mountain* in 2020. In 2022, he compiled a collection of contemporary works for Zheng entitled *New Perspectives on the Zheng*. In 2023, he produced the *Waterfall*, a concert for solo Zheng, as well as commissioning and premiering five contemporary pieces for solo Zheng and ensembles.

Italian guitarist **Giuseppe Buscemi**, Naxos artist and winner of international competitions, performed concert tours throughout Europe and the USA, invited by renowned concert associations and presenters to perform in notable concert halls, including his debut at Carnegie's Weill Recital Hall.

Eager to explore and expand the possibilities of his instrument in chamber music settings, he has performed with renowned musicians such as Gianni Bicchierini, Leonardo Augello, Andrea Quartarone, CY Leo, and the BlackBox Ensemble.

His repertoire ranges from the Baroque era to the latest contemporary works, both in solo and chamber music for classical and electric guitar.

His fourth and latest CD, named "Transcendence", and published in 2023, shows a unique program of pieces arranged by Giuseppe for his harmonica-and-guitar duo with CY Leo.

All his albums have received high critical praise from music magazines, such as American Record Guide, Yorkshire Post, Guitare Classique, Gitarre & Laute, and SeiCorde, and have been broadcast on radio stations such as RAI Radio 3, Radio Vaticana, and Emisora del Sur.

Giuseppe is a faculty member of renowned music schools in Manhattan and has also been teaching from 2013 to 2019 in Italian Conservatories and music schools.

He is currently a candidate for the Doctor of Musical Arts at the Manhattan School of Music in New York, where he also works as teaching assistant on the guitar faculty and is a student of David Leisner.

Giuseppe plays a Guido Di Lernia guitar.

giuseppebuscemi.com

Chen Shuhe Yue (Yue Chen) is a composer, soprano, and cross-genre artist based in New York. Her creative works spans solo, chamber, opera, music theater, electronic music, multi-media, and installation art. Her compositions have been globally performed by notable ensembles like the Jack Quartet, PHACE Ensemble, Windscape, and ICE. As a soprano, Yue has been trained in classical voice for nine years, and now she is active in performing new vocal music, including experimental opera, theater works and improvisations. As an interdisciplinary artist, Yue has traveled more than 20 countries, engaging in diverse art projects such as street installation, performance art, and immersive theatre. In 2023, Yue co-founded "Chaospace", a non-profit artist's community based in New York, and leads the "DramaEtMusica Performing series" which focuses on cross-disciplinary collaboration. Yue holds a bachelor's degree in Opera acting from The Central Academy of Drama in Beijing, and a master's degree in composition from the Mannes School of Music. She is currently pursuing a D.M.A. in composition at Manhattan School of Music, studying with Reiko Fütting and Susan Botti.

"The interplay between two hands mirrors the dual identities within an individual - the authentic self, rooted in personal nature and desires, and the "expected" self, molded by parental aspirations and societal norms. Within one body, these two selves form a unity yet embark on distinct journeys."

Thomas Palmer is a composer based in New York City. 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 was also a finalist in the ASCAP Foundation Morton Gould Young Composer Awards Competition in 2022.

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.

“New York City’s online municipal help/information service, called NYC 311, provides support and information to New York City residents about issues they may run into living in the city. NYC 311 provides 2,063 different forms for New York City residents to report things to the city, make requests, or read about information the city has provided.

Each movement title in this piece is the title of one of 2,063 the NYC 311 forms that are in active use today. All 2,063 forms can be found at <https://portal.311.nyc.gov/all-articles/>.”

Jose Eduardo Muñoz (b.1993) is a composer and guitarist born in Tlaxcala, Mexico and based in New York City. He believes music can be a profound gateway to understanding the human condition. We can create new ways for consciousness and perception to experience itself in the context of music. Each individual functioning as a modulating filter of his or her own experience. His aesthetic pursuit is always aimed at creating conditions for the interaction between artist and audiences through art and “art-objects” in which the clash of vital perspectives happen, with the potential of creating an *aesthetic experience*. Experiences capable of unlocking new possibilities of perceiving, knowing, remembering, comprehending, desiring, imagining, creating, and contemplating. New possibilities of awareness. New ways of creating meaning. New ways of living.

He has won several national and international prizes like the Carl Kanter Prize for Orchestral Composition (Manhattan School of Music, 2023), Jan Williams for an Williams Award for Composition/Contemporary Performance Collaboration (Manhattan School of Music, 2022), Percussion Commission Prize (Manhattan School of Music, 2022), he was elected for the call for scores, New Chamber Music "Resiliencia Sonora 2020" UNAM, and won the 1st Prize in the National Composition Competition "Arturo Marquez", (Mexico, 2018).

His music has been performed in various parts of Mexico, USA and Europe, and he continues to collaborate with performers, ensembles and orchestras around the world.

“This composition is about ‘exploring a familiar place that I've never been to’. It delves into the interplay between the foreign and the familiar, experimenting with the dynamics of movement, materials, and space within a new instrument for me, while intermingling with the comfort and familiarity of playing strings.”

Nhat Nguyen was a fellow at The Loretto Project (2021) and has been commissioned by the Amorphous Collective and James Alexander. He was also 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 Fueting and Professor Susan Botti, and his MFA in Composition at Brandeis University, studying under Prof. Yu-Hui Chang and Prof. Eric Chasalow.

“This is an arrogant attempt by the composer to invoke the work of J.S. Bach and La Monte Young.”

Yu-Chun Chien, a Taiwanese composer currently based in the United States, is recognized for her innovative compositions and arrangements that have resonated in Europe, Asia, and North America. With a diverse portfolio spanning various genres, her works have been published and performed in numerous countries.

Yu-Chun’s artistic journey has seen her collaborate with esteemed orchestras, ensembles, and musicians worldwide, including the Radio-Sinfonieorchester Stuttgart des SWR, National Taiwan Symphony Orchestra, Arditti Quartet, Ensemble Signal, loadbang, Mivos Quartet, Ensemble Suono Giallo, among others. She has also made significant contributions as a panelist for the Ohio Arts Council Individual Excellence Award.

At Manhattan School of Music, where she serves as a full-time faculty member, Yu-Chun holds the positions of Head of Aural Skills and Coordinator of Tutoring. Her academic background includes earning Doctor of Musical Arts and Master of Music degrees from Manhattan School of Music, as well as a Bachelor of Music degree from Taipei National University of the Arts. Some of her most influential mentors have been Reiko Fütting, Susan Botti, Nils Vigeland, and Chung-Kun Hung. Driven by a perpetual quest for new avenues of expression and inspiration, Yu-Chun constantly explores innovative approaches that she intricately weaves into her compositions, resulting in deeply personal and intimate artistic expressions.

“The composition, $1 + x = \infty$, is a musical exploration inspired by Mi’Ele B.’s poem, *Before I was ready to speak*, reflecting on the diversity and complexities of our modern world as well as the yearning to unearth one’s own identity and voice amidst this dynamic milieu.

Drawing from a personal conversation with a mentor, who advised, “Let yourself be freer in accepting the unexpected... that which doesn’t fit. It’s hard to do, but in our disorganized world, it’s necessary,” the composition embodies an essence of embracing the unexpected. As the piece unfolds, it liberates itself from the rigid structures established during the early stages of composition, embracing fluidity and spontaneity. Precise numerical proportions yield to a rich tapestry of variants, each a testament to the beauty of limitless possibilities discovered in adaptability and transformation. This composition, $1 + x = \infty$, is dedicated to Jing-Mu Kuo, an artist of infinite potential whom I deeply admire.

This composition has been awarded grants by the National Culture and Arts Foundation in Taiwan.”

Chujun Li is a composer who explores her connection with her Chinese roots through both her curiosity about timber and her engagement with political issues. Her recent work “诗 Two 二 Po 首 ems” explores the sonic relationship between Chinese and English while including texts that reflects on Chinese political issues during Shanghai’s COVID lockdown. In another work “失语 The Loss of a Poem”, she extends her exploration in the Chinese sonic world with the help of audio analysis tools and builds a close connection between flute sounds (modified by electronics) and Chinese sounds. Chujun Li is currently pursuing a doctorate degree at Boston University, where she is studying with Davide Ianni. She has worked in commission and workshop settings with ensembles such as Unheard-of// Ensemble, Sound Icon Ensemble, Mivos Quartet, Byrne:Kozar:Duo, and collaborated with individual musicians such as Anna Piroli, Tyler Neidermayer, Rose Kow, Adeline DeBella. And Grace Helmke.

“This composition is inspired by the Zheng, an instrument celebrated for its pitch-bending capabilities, making it exceptionally suited to convey the nuanced tonal qualities of Mandarin. In this piece, I draw from the voice of my grandmother, using her vocal pitch, rhythm, and formant distribution as the foundation for my musical exploration. The aim is to capture not just the timbre of her voice but also the distinctive tones of her Yunnan dialect. Through careful analysis of her speech, I have gained deeper insights into her emotions and experiences. Her pacing, register, and the words she emphasizes offer glimpses into her inner world, revealing her resilience and strength. My grandmother's life in the 1960s in China was marked by her dual roles as a working woman and the caretaker of a large family, which included three elders and five children. Despite my grandfather having a steady job with a regular income, she embraced multiple part-time jobs to ensure the family's well-being. She spoke with pride about her ability to keep the family healthy and secure, often earning twice as much as my grandfather each month. This piece is a tribute to her indomitable spirit, reflecting the depth of her voice and the stories it tells.”

YuAng Luo is a composer from China who is currently pursuing a master’s degree in composition at Manhattan School of Music with Reiko Fütting. She holds a Bachelor of Music degree in composition from Shanghai Theater Academy in China. She believes the expression in the world of music is limitless, beyond what we recognize and feel, with much more to understand and experience, continuously exploring new ways and inspiration.

“Echoes of Resonance – Conflict – Struggle – Connection – Harmony – Reverberation”

About “New Sounds New Sounds New”

The idea for this concert series grew out of a project with Quartet121 which materialized during the COVID pandemic. The intent was to create an initiative to provide guidance, focus, and purpose despite general uncertainty in the performing arts. The overwhelming experience of this concert resulted in the idea to establish a concert series. Each concert consists of compositions mostly written specifically for the performer or the ensemble.

- Concert 1: Quartet 121, string quartet
- Concert 2: Matti Pulkki, accordion
- Concert 3: Miranda Cuckson, violin
- Concert 4: Dan Lippel, guitar
- Concert 5: Austin Philemon, organ
- Concert 6: John Popham, Baroque cello

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.