

 Bard College Conservatory of Music

presents

**Da Capo Chamber Players
Premieres of Works by Bard
Student Composers**

Wednesday, April 13th, 2022 at 5pm
Conservatory Performance Space (CPS)

Da Capo Chamber Players

Patricia Spencer, *flute*
Marianne Gythfeldt, *clarinet*
Curtis Macomber, *violin*
Chris Gross, *cello*

Guest Artists

Emmanuel Koh, *viola*
Chris Oldfather, *piano*

Program

Lonely in the Green

Josh Krienke
(b. 2003)

Ms. Gythfeldt, Mr. Oldfather

***Fishing boat* 渔船**

Pamela Zhang
(b. 1999)

Mr. Macomber, Mr. Oldfather

Hallucinations

Zeke
(b. 2001)

Ms. Spencer, Ms. Gythfeldt, Mr. Macomber, Mr. Gross, Mr. Oldfather

to the moon and...

Samuel Mutter
(b. 2002)

Mr. Gross

Through

OGA
(b. 1999)

Ms. Spencer, Ms. Gythfeldt, Mr. Macomber, Mr. Koh, Mr. Gross, Mr. Oldfather

Program Notes

***Lonely in the Green* by Josh Krienke**

The seed of this piece came about two years ago, a few months after the coronavirus quarantine measures had been put into place. At the time, I viewed it as an exercise for a composition class I was taking. I called it “Lonely in the Green” for no other reason than the fact that I thought it sounded like an interesting title. I hadn’t experienced the feeling of loneliness at that point, but it evoked an image of meditating somewhere deep in a forest. However, the piece developed a meaning as I found myself continuing to come back to it. Since moving away from my family for the first time (especially after spending almost 2 years exclusively with them during covid), both the piece and myself have really grown into the title. Loneliness has been an intensely present experience during certain periods over the past half a year for me, and I find myself often pacing on trails into the woods—listening to an album or calling my parents—trying to shake the feeling. It’s rare that writing music can be therapeutic for me (usually it’s a source of stress or anxiety), but I think this piece has really captured the core of my feelings of loneliness. They’re something tangible now—the piece and the feelings—so maybe I can start to engage with them in new ways.

***Fishing boat* 渔船 by Pamela Zhang**

This piece is about a fisherman hunting fish from dawn till dusk. I was inspired by the view of a fisherman I encountered back in Southern China, who catches fish for a living. He sings along the way with his birdy friend (the bird pet which helps him hunt fishes) and has a lot of fun doing his job. He becomes the view along with the sun, the river, the mist, and his melody.

***Hallucinations* by Zeke**

This piece is about ghosts.

***to the moon and...* by Samuel Mutter**

I have essentially spent the majority of the time I have worked on this piece searching for what exactly it means. I knew it meant something. It’s a piece with lots of meanings, but I just couldn’t put my finger on one in particular. Only as I finished the piece did I realize. This is a piece about wondering, about wandering. It’s not necessarily about being lost because as Tolkien wrote, “Not all those who wander are lost.” For me this piece has many different colors and emotions mixed into it. Though generally you might describe it as a nostalgic, or perhaps even mournful

wandering, there are also moments of love, moments of stillness, of isolation, of loneliness, of strength, of ominous intensity... That's where the title comes from. It's about wandering far, so far, and then,... Who knows? Maybe there is no final destination, or maybe our traveler never makes it to that final destination. Or perhaps something else entirely. That part is for the performer and the listener to decide for themselves. This piece is dedicated to my parents, David Mutter and Minakshi Srivastava-Mutter, who have always been there for me and to whom I am eternally grateful. They have loved and supported me through what has been a wonderful 19 years of life. I am so excited to see where our journey as a family along with my beloved sister, Sarah goes. Regardless of where it goes, I know we'll enjoy wandering together, to the moon and...

Through by OGA

Somehow, I can see it and feel it more than I can hear it. For this, I wanted to see late Brice Marden, I wanted to feel late Eva Hesse. But once I was browsing online, an ad popped up: a very hippie looking sweatshirt. A closer look: some text printed next to some cartoonish images. It reads: The Way Out Is Through. I did not buy that sweatshirt. Somehow.

Composer Biographies

Josh Krienke is a first-year composition student at Bard Conservatory. He started composing more seriously in his freshman year of high school at the Saint Paul Conservatory for Performing Artists, and has since had the opportunity to have a variety of pieces performed. Most recently, his work "Cairn" written for Pierrot ensemble was performed by the Da Capo Ensemble, and two movements of his String Quartet "Autumn Gale" were performed by Bard Conservatory students. While his style is often malleable depending on what each given piece calls for, he most often takes inspiration from the sounds of modal music—whether through the wealth of colors depicted by impressionist composers, or through the boundary-pushing harmonies of jazz artists from the 1950s all the way up to the present day.

Pamela is a composer and a soprano vocalist studying at Bard Conservatory of music, while double-majoring in studio art. She grew up in China and came to United States after 14 years old. She is currently studying composition with Joan Tower. Pamela's music has been performed in Educational Center of Arts, CT; Boston Conservatory at Berklee, MA; and in Bard College. She is interested and working on the mixture of cultural music, and how eastern Asian music can be fused into western culture.

Zeke is a composer and violinist from Jackson, Mississippi. He recently transferred to Bard Conservatory's composition program after completing two years of a violin performance degree at the University of Southern Mississippi. He has been actively writing music since the summer of 2018 when he attended a composition seminar at the Sewanee Summer Music Festival. Since then, he has engaged in many different types of music-making. Currently, he is exploring improvisation in search of a more "bare" or "awake" mode of composition. Zeke is also a prospective written arts major and is working to connect his writing to his music. He is especially interested in how the nature of a voice and/or instrument can change the interpretation of a text. Much of his inspiration comes from the world around him and his own personal experiences.

Samuel Mutter is a composer and pianist currently double-majoring in music composition and history at Bard College and Conservatory. He has studied composition with Alan Hankers, George Tsontakis, and Joan Tower. Mutter's influences include a wide range of classical, folk, rock, and jazz music. He has a deep interest in the music of different cultures, and this often impacts his writing. Mutter's musical style is just as broad as the music that influences him. Even at a young age, Samuel's music has been performed by large ensembles, chamber ensembles, and soloists. Recent collaborations include the Da Capo Chamber Players who premiered his piece, *Why Don't We Just Talk?* last fall, and the Pierrot Ensemble at the Atlantic Music Festival who premiered Mutter's piece, *Incarceration* (2021).

Oga (they/them) is a fourth-year student at Bard College Conservatory, majoring in music composition and studio arts. Their practice is equally focused on visual art and music/sound, including drawing, sculpture, video and performance art, alongside music composition and other sound-based performances. Their work has been performed by members of the International Contemporary Ensemble, Da Capo Chamber Players and Fear No Music. They are a recipient of the Joan Tower Scholarship for composition at Bard College and their mentors include Sarah Hennies, George Tsontakis, Joan Tower and Kenji Bunch.