

Frank E. Taplin '37 Auditorium
in Fine Hall
Princeton University

Music from Six Continents

Eleonore Pameijer, *flute*
Marcel Worms, *piano*

**The
Composers' Ensemble
at Princeton**

Steven Mackey, Barbara White, and Michael Pratt, *Directors*

Wednesday, April 26, 2006
8:00 p.m.

THE PROGRAM

- Echos, os, os*(2004) Valton Beqiri
(Kosovo, b. 1967)
- Light our sorrow, Variations on a Sacred Jewish Theme* (2003) Alon Nechushtan
(Israel/USA, b. 1974)
- Some Melodious Sonnet* (2006) PREMIÈRE PERFORMANCE Joseph Landers
(USA, b. 1965)
- Longa Nahawand* (2005) Riad Abdel-Gawad
(Egypt, b. 1965)
- Suwali* (2005) Sinta Wullur
(Indonesia/The Netherlands, b. 1958)
- Viridu from Sangeetha Bindu (Droplets of music)* (2004) Lalanath de Silva
(Sri Lanka, b. 1959)
- intermission —
- The Whistle of the Circle Movement* (2004) Martin Scherzinger
(South-Africa/USA, b. 1966)
- Bhairavi — SindhuBhairavi* (2005) Ganesh Kumar
(India, b. 1962)
- 3 Haiku* (2005) Michael Fiday
(USA, b. 1961)
- Urubuqueçaba* (2003) Gilberto Mendes
(Brazil, b. 1922)
- Capriccio Caribenyo* (2004) Ronald Snijders
(Surinam/The Netherlands, b. 1951)

ENCORE (Track 12)

Introduction

We live in an age in which borders are fading. The world is getting smaller thanks to the blessings of increased mobility and the internet; communication is easier than ever. But with these blessings comes the danger of losing our cultural identity. Interchangeable shopping malls sprout up all over the world; McDonalds is everywhere. In the meantime, rare languages and dialects disappear and most people would prefer to listen to mass-produced pop rather than the music of their own culture.

Is there still room for the intimacy of one's own culture in this age of globalisation? In 2003, Eleonore Pameijer and Marcel Worms decided to place this dilemma in a broader perspective and created their Six Continents Project: commissioning composers, giving musical performances and instigating discussions and publications. For this project, Eleonore Pameijer and Marcel Worms invited composers from six continents (Europe, North and South America, Africa, Asia, and Australia) to compose a work for flute and piano including elements that the composer considers essential to his or her culture in the broadest sense.

Composers and Compositions

Valton Beqiri (Kosovo, b. 1967) graduated from the Prishtina Academy in composition, studying with Prof. Rafet Rudi. He also received his degree in piano. His works are neoclassical in character, but have a fresh sound, often relying on folk rhythm. His pieces *Variations for flute, clarinet and piano*, *String Quartet*, and *Concert for piano and*

Orchestra, give witness to a professional craftmanship. In recent few years, he has been developing considerable activity as a composer as well as musical organiser. As a piano soloist, he has performed with the orchestra of Prishtina's Radio and Television. Currently, he is the Dean of the Academy of Music in Prishtina and on the organisational board of the Prishtina New Music Festival.

Echos, os, os,.... (2004) — The echo, the reverberating voice, is a universal acoustical phenomenon of nature, but it is also an intrinsic part of the musical tradition of Albania and Kosovo. Two old forms of singing are used in this region: men put their fingers in their ears and women place a finger in their throats. This style is based on elementary calls used as a form of communication at short distances and has been developed into a unique musical form.

Alon Nechushtan (Israel, b. 1974) received his Bachelor's degree in 1999 from the Jerusalem Academy of Music and Dance, having studied composition with Mark Kopytman, Tzvi Avni, Heinz Alexander, Joseph Bardanashvily and jazz and movie score writing with Slava Ganelin. He received his Master of Music degree from the New England Conservatory in December 2002. Alon Nechushtan has been a regular recipient of the America-Israel Cultural Foundation awards since 1998. He has received numerous scholarships, including the New England Conservatory award, the Kerem award in Jerusalem and grants from the Ministry of Foreign Affairs. His compositions have been performed in more

than 20 countries including Japan, South Africa, and Israel.

Light Our Sorrow (2003) is a piece inspired by a well-known Hebrew prayer, exploring the connection between traditional music and the contemporary, modern world by means of sounds, cross-overs and textures of different parts and continents using allusions and tributes. The piece's name derives from the spectrum of light to dark moods, coloring the theme and characterizing its essence in a series of micro-variations: *Prayer of the Wind (at dawn)*, *Desert Sun Dance*, *Into the Meadow*, *Across the Path of Snow*, *Escape from the Pit*, *Festive Parade*, *Stellar Caves*, *Sailing across the Sunset*, and *Prayer of the Wind at Dusk*.

Joseph Landers (USA, b. 1965) studied with Frederic Goossen at the University of Alabama, Lothar Klein at the University of Toronto, and Alexander Goehr at Cambridge. Landers has been awarded fellowships by the Fulbright Foundation, the Tanglewood Music Center, the American Music Center, and the MacDowell Colony, where he was selected as the Margaret Lee Crofts Fellow in Composition for 1995-1996. His orchestral work *Karangan* was selected as a finalist for the 1999 Alexander Zemlinsky International Prize for Composition. In 2000 he was awarded the Thor Johnson Memorial Commission for his *Trio for Violin, Horn, and Piano*. The works of Joseph Landers have been featured on concert series and festivals across the United States and abroad including the Tanglewood Festival of Contemporary Music, the AD*Evantgard Festival in Munich, the Huddersfield Contemporary Music Festival (U.K.), and the Gaudeamus Music Week (NL).

Some Melodious Sonnet (2006) — When asked to contribute a work for the Six Continents project, I was immediately drawn to the idea of using a shape-note hymn as the basis of the work. The shape-note singing schools were prevalent in nineteenth-century America, particularly in the Appalachian frontier. This tradition of singing protestant hymns survived well into the twentieth century in the Southeastern United States. Although *Amazing Grace* is the most famous of these, there are hundreds of hymn tunes, many of which are found in John Wyeth's famous *Repository of Sacred Music*. The second collection (1813) contains *Come Thou Fount of Every Blessing* which gave my work its melodic and harmonic material, as well as the title (the second line of the hymn reads "Teach me some melodious sonnet, sung by flaming tongues above.") The work is not a "fantasy" of the hymn tune, but rather uses isolated melodic fragments from it to create the musical profile. The relationship of the flute and piano is constantly shifting as these fragments are passed from one instrument to the other. This texture creates a conflict between frenetic urgency and moments of static tranquility.

Riad Abdel-Gawad (Egypt b. 1965), now a resident of Beirut, has degrees in composition from Harvard University (Ph.D. 1995), the University of Cincinnati College-Conservatory of Music (M.M. 1990) and the University of Southern California (B.M. 1987). Among his teachers are Luciano Berio, Klaus Huber and Frederic Rzewski. He also studied Arab violin performance with Abdo Dagher. His works have been performed at many international

music festivals and have been broadcast worldwide. In addition to Abdel-Gawad's activities as a composer, he has performed as a violinist at festivals, on film, television, CDs, and on tours throughout Europe, Egypt and the United States.

Longa Nahawand (2005) — My ancestral roots in Afro-Asian culture and equally my native upbringing in American culture perform as agents to my creativity. My cultural background provides a wealth of designs that both nurtures and inspires. For example, in *Longa Nahawand* for flute and piano, I incorporate traditional Western techniques including: triadic and chromatic tonality, counterpoint, and sonorities of eleventh and thirteenth chords as well as parallel and quartal harmony, together with Afro-Asian indigenous forms such as a particular pre-composed form (*longa*), an *ad libitum* instrumental improvisation (*taqaseem*) and a particular melodic mode, *nahawand*, as it is called in Arabic.

Sinta Wullur (Indonesia, b. 1958) was born in Bandung, Indonesia. At the age of ten, she moved to The Netherlands. She studied piano with Willem Brons and composition with Ton de Leeuw at the Amsterdam Conservatory of Music. In 1988, she continued her composition studies with Theo Loevendie and Louis Andriessen at the Royal Conservatory in The Hague, graduating in 1991. She studied Balinese and Javanese gamelan as well as Indian-style singing. She also took lessons in Javanese-style singing, obtaining valuable experience in the handling of non-western vocal idioms and techniques. She established two groups of Balinese gamelan, Tirta and Irama, and has been

a singer with the Javanese gamelan group Widosari. In 1995, she established the Multifoon Foundation in order to develop a chromatic gamelan. The integration of East and West is a constant theme in her oeuvre, expressed in compositions for both western ensembles and eastern instruments.

Suwali (2005) — The music of Sunda, Middle Java, and Bali were sources of inspiration for *Suwali*. In the first movement, *Sunda*, one can hear the breathy sound of the Sundanese flute; In the second movement, *Djawa*, the piano represents a classic Javanese gamelan orchestra and the flute plays a transcription of Javanese birdsongs; In the third movement, *Bali*, the music refers to the Balinese gamelan. Wullur compares the development of Indonesian music springing forth from the gamelan tradition to the development of classical Western music in the beginning of the twentieth century.

Lalanath de Silva (Sri Lanka, b. 1959) was born in Colombo, Sri Lanka. He is a self-taught composer. His inspiration derives from folk music and from close interactions with oriental musicians. De Silva started writing music at an early age. His first orchestral composition, an *Overture*, was written and performed when he was 17 years old. Since then, he has written numerous works including several symphonies, a *Christmas Oratorio*, a *Requiem for the Earth*, a *Sitar Concerto*, and several chamber music works. De Silva has also written two film scores as well as other incidental music. His works have been performed in Sri Lanka, India, The Netherlands, Switzerland, the United Kingdom, and the United States. He was the founding conductor of the National

Youth Orchestra of Sri Lanka and conductor of the Symphony Orchestra of Sri Lanka from 2000 to 2002. By profession he is a lawyer, specializing in environmental law.

Viridu (the third movement of *Sangeetha Bindu/Droplets of Music*, 2004) is the traditional story-telling technique often adopted by street musicians and beggars: they speak of their own plight and ask for alms; or they tell a story: a line of verse and an interlude of drumming. The stories can be hilarious, too. Somehow there is a need to keep the heart-to-heart simplicity — uncontaminated by too much harmonic cluttering. So I've used a *Rabana* (Tabor-like drum: its like a tamborine without the jingles) which is the drum used for this purpose. It is held in the left hand and played by the right palm and four fingers (not the thumb) while singing along. In doing so briefly, the idea is to make explicit the fact that the rhythms are being transferred to the piano.

Martin Scherzinger (South Africa / USA, b. 1966) was born in South Africa and currently lives in the United States. His widely-published research explores topics ranging from European Modernism to African music associated with spirit possession. Scherzinger's article *Negotiating the African Music / Music Theory Nexus (Perspectives of New Music)*, which explores the mathematical conditions of possibility and impossibility of harmonic patterning in *mbira dza vadzimu* music, was awarded an outstanding publication award by the Society for Music Theory in 2003. The composer will be in residence at the Society of Fellows, Princeton University, conducting research on the influence of music on

nineteenth-century German philosophy, as well as on the impact of African music on western music throughout the twentieth century.

The Whistle of the Circle Movement (2004) — Although they are placed in the context of a western instrumentarium, the patterns in *Whistle of the Circle Movement* are no longer Western. They are crafted after southern African musical landscapes and languages, yet the patterns in *Whistle of the Circle Movement* are not African either. Thematically, they recall the accordion music, pennywhistle songs, even the jazz of Johannesburg, South Africa, in the 1960s and 1970s; old pipe-and-voice music from Tete, Mozambique; and *mbira dza vadzimu*, music from Mashonaland East, Zimbabwe. The music dances through these memories and tries to heed the wind in the movement. Dancing, I suppose, becomes a way in itself.

B. Ganesh Kumar (India b. 1962) studied guitar with Anthony D'cruz and Western Classical Music with Abdul Sattar. He graduated from the Indian department of Trinity College. He went on to study Hindustani music with Pundit Krishnaji and Pundit Mugarayar Krishna. Ganesh Kumar developed into a composer and arranger, with in-depth knowledge of computer technology, recording technique and music production. He began his own music studio in Chennai (Madras) called Lake View Studios. He has composed music for many Indian movies, and with *Nine Lives of Mara*, has written his first Hollywood score.

Bhairavi — *Sindubhairavi* (2005) is Ganesh Kumar's first composition written

for Western musicians. The first movement of the work is the *Prelude*, or, as it is known in Indian music, *Alaap*. The musical sphere is created by the flute, the underlying pulse, usually the responsibility of the tambura in Indian music, is now furnished by the piano accompaniment. The raga, which forms the basis of this piece, contains all 12 chromatic tones through which a diversity of colors and emotions can be expressed. The raga is melancholy, and is meant for late in the evening.

Michael Fiday (USA b. 1961) studied both music and philosophy at the University of Colorado, where he received his Bachelor of Music degree in 1983, and music composition at the University of Pennsylvania, where he completed his Ph.D. in 1992. His teachers have included Richard Toensing at University of Colorado, George Crumb at University of Pennsylvania, and, in 1992, he studied privately in Amsterdam with Louis Andriessen. His works have been performed extensively throughout the United States and Europe. Michael Fiday is the recipient of numerous awards and grants. He is currently Assistant Professor of Composition at the College-Conservatory of Music at the University of Cincinnati.

3 *Haiku* (Nrs. 3, 4, and 5, part of 9 *Haiku*, 2005) are a set of varied musical reflections on texts by Basho. Haiku pose a paradox in terms of scope: their concise forms revealing an entire world within. In keeping with this, some of the reflections are as long as three minutes, others barely thirty seconds. I chose the texts, then arranged them in a specific order based on subject (birds, moon, bells), framing them by outer texts suggesting the beginning and

end of a life journey.

Haiku 2: Midfield, attached to nothing, the skylark singing.

Haiku 5: Lightning-, and in the dark, the screech of a night heron.

Haiku 4: As the sound fades, the scent of flowers comes up-, the eveningbell.

Gilberto Mendes (Brazil b. 1922) began his musical studies at eighteen at the Conservatório Musical de Santos. Despite being self-taught in composition, he had contact with the Brazilian composers Claudio Santoro and Olivier Toni, and attended the Darmstadt summer courses in 1962 and 1968. There he studied composition with Henri Pousseur, Pierre Boulez, and Karlheinz Stockhausen. He was one of the Brazilian pioneers in the field of aleatory and microtonal music, concrete music, the use of new musical notation, visual, theatrical and mixed media. In 1962, he founded the "Festival Musica Nova de Santos," of which he is the artistic director. He was Guest Professor at The University of Wisconsin, (Milwaukee, USA), Visiting Professor at the University of Texas (Austin, USA), and Professor of Compositon at the Universidade de São Paulo. He has written for many journals and magazines. Gilberto Mendes received a Ph.D. from the University of São Paulo and is the author of the book *Uma Odisséia Musical* published by EDUSP/Giordano (São Paulo).

Urubuqueçaba (2003) — *Urubuqueçaba, l'île joyeuse de mon enfance* means the place where urubus sleeps. *Urubú* is a native (Indian) name, it's a Brazilian bird. There are a lot of *urubús* in the sky and on the beaches of Santos. Just off the coast is a tiny little island, where I used to spend many

happy hours as a child. In the composition, I use folk and old urban rhythms, modern traditional harmony found in dance music, similar to Villa-Lobos, though I construct melodies based on some Brazilian north-east scales in my own, particular way.

Ronald Snijders (Surinam b. 1951) began to play the flute at the age of seven, inspired by his father, who was a professional musician. In 1970, he began studying civil engineering in Delft, but five years later he turned professionally to music. Snijders composes for film, TV and radio, ballet, and for various ensembles as well as symphony orchestra. He also produces many of his own CDs. In 2005, Snijders wrote *The Man with the Piccolo*, a biography of his father, Eddy Snijders (1923-1990). He also wrote the lexicon *Surinam Street Jargon and Surinam Kaseko Melodies*. In 2001, Snijders was awarded both the Dutch Order of the Knights of Oranje Nassau as well as the Surinam Knighthood of the Yellow Star for of his many-faceted service of reaching out to and connecting different cultures.

In *Capriccio Caribenyo* (the first movement of the *Suite for Flute and Piano*, 2004), Snijders approaches the combination of flute and piano as if it were a small, colorful orchestra that, influenced by Creole-Surinam melodies and rhythms, goes in search of new paths. The work is characterized by large contrasts in rhythm and harmony. The pianist begins the work by drumming a Surinam kawina rhythm on the piano.

THE ARTISTS

The Duo

In 2002, the flutist Eleonore Pameijer and pianist Marcel Worms began an intensive collaboration. The versatile duo has already given countless concerts throughout the world. They have toured the United States, Israel, Kosovo, the Czech Republic, Sri Lanka, Switzerland, Slovenia, and India. The two musicians perform classical recitals while a program of works by Jewish composers, persecuted during World War II, is also part of their repertoire. A CD with this repertoire came out in December, 2005 (*Treasures*, Future Classics 052).

Eleonore Pameijer studied flute with Koos Verheul at the Amsterdam Conservatory where she received her soloist diploma *cum laude*. She continued her studies with Sue Ann Kahn at Bennington College (Vermont, U.S.A.), also following master classes with Julius Baker, Samuel Baron, Harvey Sollberger and the legendary French flutist Marcel Moyse. After returning to Europe, she studied flute with Severino Gazzeloni at the Academia Chigiana (Italy). Studying with Abbie de Quant at the Utrecht Conservatory, she received a degree in chamber music. In 1985, she became principal flutist of the ASKO/Schönberg Ensemble, one of the leading twentieth-century music ensembles in Europe. Eleonore Pameijer has performed as soloist with many orchestras and ensembles, led by such conductors as David Porcelijn, Arturo Tamayo, Richard Duffalo, Ton Koopman, Oliver Knussen, Ingo Metzmacher, Peter Eötvös, Philippe Entremont, Kenneth Montgomery, and Alexander Vedernikov. She has been soloist in many Holland Festival productions.

Performances have taken her to almost every European country, the United States and Canada, Brazil, Israel, India, and Sri Lanka. In 1997 she received the Straesser-Verster prize. Many compositions have been written especially for her, including numerous flute concertos. Dutch publishing house Donemus has published two volumes of solo flute repertoire all composed for Eleonore Pameijer. In 1996, she established the Leo Smit Foundation, dedicated to promoting music of composers persecuted by the Nazis. Eleonore Pameijer has made many radio and television recordings as well as an increasing number of CDs. For more information: <www.eleonorepameijer.com>.

Marcel Worms studied piano at the Sweelinck Conservatorium in Amsterdam with Hans Dercksen and Alexandre Hrisanide. After graduating in 1987, he specialised in twentieth-century piano music. He premiered early piano works of Arnold Schoenberg at the IJsbreker, center of modern music in Amsterdam and performed the complete piano works of Leos Janáček. Marcel Worms created many special programs and projects. Some of his programs include: "Jazz in 20th-Century Piano Music," "Mondrian and the Music of his Time," "Blues for Piano," "Vincent van Gogh and Pablo Picasso and their Relation to Music" as well as a very successful tango program. Most of these programs have resulted in CDs, including three Blues CDs. More than 160 new Blues have been composed for Marcel Worms, written by composers from forty-five different countries around the world. The Washington Post

wrote about his concert in the National Gallery of Art in Washington: "All this was virtuoso fare and Worms played it with joy, grace and, at times, humour that was contagious and captivating." Besides having performed the world round, from Beijing to Moscow, from Argentina to Indonesia, from New York to Cairo, Marcel Worms performs regularly in the Netherlands and is a welcome guest on Dutch radio and television. More information at <www.marcelworms.com>.

The Composers' Ensemble at Princeton

The Composers' Ensemble at Princeton is a professional musical performance organization under the direction of Princeton faculty composers Steven Mackey and Barbara White and Princeton University Orchestra Conductor Michael Pratt. The Composers' Ensemble at Princeton was founded to serve the educational needs of the Composition Program in the Princeton University Music Department. It provides an opportunity for young composers to hear, discuss, and revise their work before sharing it with a wider public by arranging classroom readings of works in progress.

The Composers' Ensemble features a cross section of a lively and varied international music culture, in programs which reflect diverse sources of influence, spanning six centuries of notated music from Western Europe, vernacular and world musics, computer music, and music technology, improvisation, performance art, and of course, twentieth-century American concert music. The Composers' Ensemble at Princeton is supported, in part, by the A. Watson Armour III and Sarah Wood Armour Fund for Music and the late Nathaniel Burt. This concert is made possible, in part, with the support of The Friends of Music at Princeton.

The Friends of Music at Princeton

For over fifty years, The Friends of Music at Princeton has presented a wide variety of concerts featuring the most talented student performers as well as professional and experienced amateur musicians. While these concerts are open to the general public free of charge, there are many costs associated with their production and presentation: production staff, piano tuning, programs, print advertising, and fliers are but a few of them. The only source of income to The Friends is the generosity of our members: annual membership dues, gifts, and contributions. Last season, we presented over fifty concerts! Frankly, we need your help to ensure the present and future well-being of these concerts. Contribution baskets are provided on the table in the lobby. Please be as generous as you can. Thank you.

Upcoming Friends Events

Wednesday evening, May 3, 2006 at 8:00 p.m.

Composers' Ensemble: Freelance. Works of Lisa Coons, Nathan Michel, Sean McClowry, Stefan Weisman, and Samson Young. Department of Music Event. Taplin Auditorium. Free Admission.

Friday evening, May 5, 2006 at 8:00 p.m.

Juniors and Seniors Concert. Works of undergraduate composers Pete Dougherty '07, Chris Douthitt '06, Steven Eaton '07, Daniel Hawkins '07, Bryan Schwenk '07, and Chuck Staab '07. Department of Music Event. Taplin Auditorium. Free Admission.