

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

THE NEWSPEAK ENSEMBLE

**The
Composers' Ensemble
at Princeton**

Steven Mackey and Michael Pratt, *Directors*

Tuesday, April 24, 2007
8:00 p.m.

THE PROGRAM

What They Don't Like (For Chuck D) Judd Greenstein

given to earth in dark blood Scott Smallwood

Duet Andrew McKenna Lee

Songs of a Landloper John Supko

1. *Walking*
2. *Encounter*
3. *Lem, Artaud, Sand, Maeterlinck*
4. *I'm Not Ashamed to Own My Lord*
5. *Counted Days*
6. *Fat on Fruit, or, Intelligibility*
7. *Idumea*
8. *Let's Get Serial*
9. *Close Your Eyes*
10. *Mes de Mayo*

— intermission —

Efflorescentric Aftermath (Game Boy music II) Samson Young

I Would Prefer Not To Stefan Weisman

sweet, light, crude David T. Little

B & E (with aggravated Assault) Oscar Bettison

NOTES ON THE PROGRAM

What they Don't Like Judd Greenstein (For Chuck D)

What They Don't Like (For Chuck D) is a first effort of mine to directly engage with my life as a hip hop producer in a concert music setting. When I was talking to David Little about writing a piece for Newspeak, we talked about hip hop, and how hip hop as a social movement was co-opted, compromised, and undercut by the music industry in the course of the late 1980s and early 1990s. Anyone familiar with the history of music in the 20th century would not find the exploitation of an African-American (and Puerto Rican) art form for predominantly White economic ends to be a surprising turn, nor is the suppression of progressive and radical voices from within that art movement, in favor of more commercially exploitable and less subversive ones, anything unusual in the broader 20th century trends of cultural production. These are the conditions on the ground to which *What They Don't Like* responds, conditions that are joined with a deep personal affinity for, connection with, and history in engaging with hip hop. How does a White, Jewish, educationally, socially, and economically privileged composer who grew up on hip hop in the 1980s and 1990s, producing beats and rapping himself, possibly respond to these issues in a manner that does not continue that process of exploitation? I don't think that the answer you'll hear tonight is the best one, from the standpoint of not-stepping-on-toes, nor do I see it as the end of my exploration in this direction. I am jumping into the water on the deep end, sampling Chuck D, who (along with the

rest of the Public Enemy crew) represented simultaneously the most popular and subversive voice in hip hop for a period of at least 3 years, years that coincided with my own introduction to hip hop, and which represented the last moment (until, arguably, the present one) in which hip hop carried with it the possibility for real social change. The samples I have taken are from the song *Hazy Shade of Criminal*, a song that deals with racism, lynching, and hypocrisy. I do not mean to in any way marginalize those issues by using these samples in my own song, but rather, I hope to reaffirm Chuck D's message by rebroadcasting it in a new context, broadening the scope to include the exploitation of hip hop as a whole. I also use cobbled-together samples from a James Brown song, for two reasons: first, as an homage to the late, great, Godfather, without whom hip hop might be possible but would not sound nearly as good as it does, and second, because part of my goal is to recreate the many-layered approach of The Bomb Squad, Public Enemy's production team (led by Hank Shocklee), and that means having a bunch of samples in the mix. There's something a little crude about my approach to this song, but that seems appropriate for a first effort. *What They Don't Like (for Chuck D)* is dedicated to Chuck D and to Public Enemy, in memory of James Brown, and written with many thanks for the fantastic Newspeak Ensemble.

Judd Greenstein was born and raised in the Greenwich Village neighborhood of New York City, where he began his compositional life by writing hip hop

beats as a teenager. All of his subsequent institutional educational experiences have taken place in Northwestern Massachusetts (Williams College, Tanglewood, the Bang on a Can Summer Institute of Music) or on the far reaches of New York's tri-state public transit system (Yale School of Music, Princeton University). In addition to his work as a composer, Judd is involved with a variety of projects related to new music: NOW Ensemble, a chamber group that performs new works by primarily young composers; Free Speech Zone, a presenting organization for music and film relating to issues of social justice; and Puzzled, a collaborative project that brings new music into unconventional spaces. For more information, visit juddgreenstein.com.

given to earth in dark blood Scott Smallwood

Kirkuk Oilfield, 1927

*We live on the roof of Hell, he says,
and Ahmed believes it, he's watched the gas flares
rise from holes in the earth, he's seen the black river
wash through the village in a flood of oil
as if the drillers had struck a vein
deep in the skull of God, and the old man says
Boy, you must learn how to live here —
where the dead are buried deep in the mind
of God, manifest in man and woman,
given to earth in dark blood,
given to earth in fire.*

— Brian Turner
(reprinted by permission)

Scott Smallwood was born in Dallas, Texas, and grew up at 10,000 feet in elevation in

the Colorado Rockies. When Smallwood was 10 years old, his father gave him a cassette tape recorder, and ever since he has been fascinated by the possibilities of recorded sound. His work deals with real and abstracted soundscapes based on a practice of listening, improvisation, and phonography. Ranging from sonic photographs, studio compositions, instrumental pieces, and improvisations, the resulting pieces are often textural, always mindful of space and subtlety. He has performed with a variety of improvisors including Cor Fuhler, Joe McPhee, Phil Gelb, Todd Reynolds, John Butcher, Mark Dresser, and Pauline Oliveros. His instrumental compositions have included performances by Network for New Music, Ensemble SurPlus, the Boston Sound Collective, and the Brentano String Quartet.

His work has been presented worldwide, including recent presentations at Roulette in NYC, the Atlantic Center for the Arts, the 2006 Sonic Circuits Festival in Washington DC, and the Kulturhaus E-Werk in Frieberg, Germany. His work has been released on Autumn Records, Deep Listening, Televaw, Simple Logic, Static Caravan, and Webbed Hand Records.

Brian Turner earned an MFA from the University of Oregon before serving for seven years in the US Army. He was an infantry team leader for a year in Iraq with the 3rd Stryker Brigade Combat Team, 2nd Infantry Division. Prior to that, he deployed to Bosnia-Herzegovina with the 10th Mountain Division (1999-2000). His poetry has been published in *Poetry Daily*,

The Georgia Review, American War Poems: An Anthology, and in the *Voices in Wartime Anthology* published in conjunction with the feature-length documentary film of the same name. He currently lives in California.

Duet **Andrew McKenna Lee**
Duet was originally written for violin and 'cello in the fall of 1998. I have rearranged it for slide electric guitar and 'cello primarily as an experiment. It turns out that this arrangement gives the piece a rather unusual quality, at least to my ears. Sort of like if Béla Bartók and Duane Allman were to walk into a bar ...

Andrew McKenna Lee, a native of Charleston, South Carolina, began his musical studies on the guitar at age twelve, going on to pursue composition in his late teens. In recent years, his music has been performed by ensembles such as the Brentano String Quartet, ensemble ereprijs, the New Jersey Symphony, Kroumata, and eighth blackbird. His works have also been presented at many festivals, including the International Music Festival of Toroella de Montgrí, Spain, International Gaudeamus Week of the Netherlands, the Stockholm Arts and Sciences Festival, the Aspen Music Festival, and the Norfolk Chamber Music Festival.

Songs of a Landloper **John Supko**
Landloper is an archaic word — originating from the middle Dutch *landlooper* — for a vagabond, an adventurer, or even a

renegade. Falling somewhere within the tradition of Schubert (*Die Schöne Müllerin, Winterreise*), Mahler (*Lieder eines fahrenden Gesellen*), Vaughan Williams (*Songs of Travel*) and others, my song cycle treats not only geographical travel, but also musical travel in that each song inhabits a stylistic terrain radically different from the next. The unifying principle throughout these various peregrinations is a simple one: I let myself be guided by my love for wildly divergent musics, often finding surprising connections between them, and I did not deny myself passage through any province or canton. Imagine my surprise, then, when I was informed that a person like myself [supply your own descriptive adjectives here] could not, or at least, ought not to go to some of the places I have gone. *Why*, I asked, *in blazes not?*

Songs of a Landloper is that question writ large. It is also my answer: at once earnest and deceptive, sad and absurd, comforting and bewildering, nostalgic and dismissive. I felt tossed from pole to pole while composing this piece: on the one hand, I was transcendently happy to be writing what is essentially a love song to music, but I was dismayed, on the other, by the prospect of my efforts being debased by extra-musical academic squabbling. In this sense, my landloper is an unwitting renegade, but not a repentant one: naturally — to swipe a few of Gertude Stein's last printed words — *I wanted more, but I do and can say that all that are here are those that I wanted the most, thanks and thanks again.*

John Supko (b. 1980, NY) has studied music at the Levine School of Music in

Washington, DC; at the Indiana University Jacobs School of Music; at the École Normale de Musique and the Schola Cantorum in Paris, France; and at Princeton University, where he is currently a PhD candidate. He is the recipient of numerous prizes and grants, including the BMI Student Composer Award, the ASCAP/Morton Gould Young Composers Award, the Grand Prize of the National Young Composers Competition, a Fulbright Grant, a Meet the Composer Grant and, most recently, a 2007-2008 Georges Lury Fellowship. His work has been published in collaborative editions with the poet Philippe Denis by Collection Mémoires and, most recently, by Harpo &. Recent projects include *Littoral*, a work for flutes, percussion and 5.1 surround sound tape, which will be given a performance at Princeton by the duo DUE EAST on 15 May 2007.

Efflorescentric Aftermath **Samson Young**
(*Game Boy music II*)
clarinet, tape, video and live audio processing

music by Samson Young @ EmergencyLab
film by Ron Lam @ EmergencyLab

In 1937, the Tokyo Daily News covered a "game" between two Japanese officers, Toshiaki Mukai and Tsuyoshi Noda. In this "game," the two soldiers competed to be the first to behead 100 Chinese people with a sword. The competition took place en route to Nanking, directly prior to the Nanking Massacre. Both officers supposedly surpassed their target of 100 heads and decided to begin another contest, with the

aim being 150 kills. The game received national coverage for over a week in Japan. The Tokyo Daily News headline pertaining to the event read: "Incredible Record' [in the Contest to] Behead 100 People: Mukai 106 vs 105 Noda — Both 2nd Lieutenants Go Into Extra Innings."

Efflorescentric Aftermath is the second part of a larger two-part composition written for NOW Ensemble and Newspeak Ensemble on the subject of the second Sino-Japanese War. Part one gets into the head of a dying Kamikaze pilot during his final moments, while part two is a musical imagination of Mukai and Noda's psychological state in their pursuit to behead the first one hundredth Chinese — a disturbingly playful, almost joyous sort of trance. In *Efflorescentric Aftermath*, fiction, imagination, representation and history mingles, weaving into a tapestry of perverted multimedia.

"It will mean nothing to you," he said, with something like pity in his voice. "But I want you to know that I am sorry, I am very sorry, do you understand my Japanese?"

"Yes I do." He sighed and rubbed his forehead with his cracked pig-skin glove. "It wasn't as I would have wished it, it never is, please believe this." He raised his hand in the vague direction of the Temple. "It is true that...that he enjoyed it, he always does, but I don't. I watch them and make films of what they do, but I take no pleasure from it. Please trust me in this, I take no pleasure!"

— From Mo Hayder, *The Devil of Nanking*, (New York, NY: Grove Press, 2004), p.177; read by Simon Vance.

About the video:

I took *Hagakure* (the warrior code of samurai) and the studies of *Bushido* as initial points of departure. The film traces the mind of the two Japanese soldiers who participated in the "Behead 100 People Contest" during the Nanking Massacre. — Ron Lam

EmergencyLab is an interdisciplinary artist collective co-founded and co-directed by poet Ron Lam, journalist / new media art scholar Kedy Fan, new media artist / programmer Chris Lau, lightning / stage designer ah Man, and composer / VJ Samson Young. EmergencyLab is dedicated to experimenting, to playing, and to "doing everything all the time."

Past projects include *Ritual Machine* (Microwave Media Art Festival, 2004) — an interactive installation with video, electronics and cell phones; site specific performance *Origin* (Shanghai, 2004) and *Gong-tormented Sea* (Hong Kong, 2005); and dance video project *Jumping Frames*, a collaboration with the City Contemporary Dance Company (2005, 2006). In 2007/2008, EmergencyLab will continue to present multimedia projects in collaboration with composers Anne Hege, Casey Hale, Paula Matthusen, William Smith, and Samson Young.

Samson Young

I grew up playing video games in a 500 square-foot box on the 23rd floor of a skyscraper in the pre-1997 colonial Hong Kong. I spent my formative years in Australia, and received education from the University of Sydney (music, philosophy and gender studies) and the University of

Hong Kong (composition and musicology). Currently I am pursuing a Ph.D. degree in music composition at Princeton University. My music reflects my schizophrenic split-cultural-identity: I tend to go through phases of exploration, and my musical language simply adapts to the subject matter that is of interest to me at the time. Some of my previous works have dealt with hybrid-Asian identity, exploring subject matters ranging from Chinese passage rituals (the instrumental ritual series) to zen calligraphy (the studies series). More recently, I have developed an interest in 8-bit chip tunes of vintage video game consoles, as well as the hardware of electronic dance music and its application in the concert hall. I also have an interest in video and new media art, and I am the co-founder and co-director of multi-disciplinary artist collective EmergencyLab. For more information, please visit www.samsonyoung.com.

***I Would Prefer Not To* Stefan Weisman**

I Would Prefer Not To, originally for voice and piano, was commissioned by Sequitur for their upcoming Cabaret Concert on the subject of "protest." Sequitur kindly gave permission for the piece to be arranged for Newspeak. Inspiration for the song came from Herman Melville's short story *Bartleby, the Scrivener*. In the course of the story, the character Bartleby gradually stops performing his duties as a scribe, and after being fired even refuses to leave the premises. Actually, Bartleby never "refuses" anything... he simply and repeatedly states, "I would prefer not to." At one point, when

his boss asks angrily, "You will not?" Bartleby gently replies, "I prefer not."

Stefan Weisman has written chamber, orchestral, and choral pieces, as well as music for theater, video, and dance. He is a recipient of a Bang on a Can People's Commission, and his piece *Restless Legs* was premiered in March by the Bang on a Can All Stars and featured on WNYC's *New Sounds Live*. Anthony Tommasini, of the *New York Times*, called his music for the opera-theater piece *DARKLING* "personal, moody and skillfully wrought." *DARKLING*, commissioned by the American Opera Projects, was included in the Guggenheim Museum's "Works & Process" series, and premiered at the Classic Stage Company Theater in March 2006. A concert version was performed at the German Consulate, and will next be included in the upcoming New York City Opera's VOX Festival on May 12, 2007. *DARKLING* will be touring Germany and Poland during the summer of 2007. For more information, please visit www.stefanweisman.com.

sweet, light, crude

David T. Little

There is something perverse in loving your captor.

David T. Little, composer/performer, is actively committed to music of dramatic intensity and direct expression. A composer of great diversity, Little's music seeks to combine elements of social-engagement and theater with his experience as a rock drummer and his training as a classical composer.

These elements found synergy in Little's recent large-scale theater work, *Soldier Songs*, which was commissioned and premiered by the Pittsburgh New Music Ensemble in 2006. The recipient of numerous awards and commissions, Little holds a degree in percussion performance from Susquehanna University and degrees in composition from the University of Michigan and Princeton University, where he is currently a doctoral candidate. He has been a composition fellow at both the Tanglewood Music Center, and the Aspen Music Festival, where he was awarded the Jacob Druckman Prize for his work *Screamer!* — the west-coast premiere of which was given by Marin Alsop at the 2005 Cabrillo Festival of Contemporary Music. Little is the founder, artistic director and drummer for the rock band / ensemble Newspeak, which seeks to explore the relationship between social-engagement and music through energetic concerts in diverse venues, and is a co-founder and co-director of Free Speech Zone Productions. For more information, please see <http://www.davidtlittle.com>

B & E

Oscar Bettison

(with aggravated assault)

B&E was originally written in 2002, but I completely re-wrote it for Newspeak. *B&E* was intended to be part of a projected but never completed suite about crime and social conscience, but the whole project floundered when I was unable to complete the gavotte: "The Creative Expense Claim: If it feels so right, how can it be wrong?" **Oscar Bettison** was born in Jersey, UK.

After studying in London with Simon Bainbridge and Robert Saxton he went to the Koninklijk Conservatorium in The Hague where he studied with Louis Andriessen. He was awarded a fellowship to attend Tanglewood in summer 2001 and is now a doctoral candidate at Princeton University.

His recent hour-long work *O Death*, was premièred by Ensemble Klang with the Eliza Miller Dance Company in NYC in March, and is soon to receive its Dutch première. For more information please visit his website at www.oscarbettison.com

THE ARTISTS

The **Newspeak Ensemble** is an eight-member, amplified new music ensemble, the purpose of which is to establish a forum for the exploration of music and its relationship to society. To this end, the ensemble has a number of focuses: the performance of socially engaged music; the commissioning of socially engaged music; the documenting of this music for posterity; the exploration of issues of audience and artist diversification as related to this music; and the exploration of issues of education as related to this music.

New York's only ensemble dedicated exclusively to this aim, The Newspeak Ensemble was originally founded in Ann Arbor, MI in 2001 and was reorganized in New York in 2004. Since this reorganization, The Ensemble has performed extensively throughout the northeast and has been featured at such noted venues as Galapagos, The Knitting Factory, Tonic, New Haven's Firehouse 12, and Philadelphia's Crane Arts Center. In pursuit of its education goals, The Ensemble has performed at MIT and Princeton University. Hand-picked by John Zorn to participate in the first-ever Full Force Festival in New York City in 2006, Newspeak was also featured as part of Merkin Hall's Ear Department program, performing the music of Missy Mazzoli and Stefan Weisman.

The Newspeak Ensemble has commissioned over a dozen new works from young up-and-coming composers. In addition to the works being premiered tonight, The Ensemble looks forward to forthcoming works from Ted Hearne, Dmitri Tymoczko, Anna Clyne, and Sarah Kirkland Snider. Newspeak is currently

preparing for its first recording of many of its commissioned works, to be released on New Amsterdam Records in 2008/9. www.newspeakmusic.org

David T. Little, Artistic Director

Composer/Performer David T. Little, is actively committed to music of dramatic intensity and direct expression. A composer of great diversity, Little's music has been concurrently praised as 'smoothly euphonious, with tonal yet original harmonies' (*American Record Guide*), and 'clanking, almost industrial' (*The Stage*). Alex Ross of *The New Yorker* was 'completely gripped' by Little's 'ultra-dissonant Sunday Morning Trepanation', proclaiming: 'every bad-ass new-music ensemble in the city will want to play him.' Little is the founder, artistic director and sometimes drummer for the rock band / ensemble Newspeak, and is the co-founder and co-director of Free Speech Zone Productions. Holding degrees from Susquehanna University and The University of Michigan, he is currently doctoral candidate at Princeton University, where his research deals with issues of socially engaged music in the 21st century. For more information, please see <http://www.davidtlittle.com>

Eileen Mack, clarinet, co-Director

Clarinetist Eileen Mack grew up in Australia and moved to New York City in 2004. She received a Masters degree in 2006 from the Manhattan School of Music, and has attended the Bang on a Can Summer Festival. Eileen is an active conspirator in the new music scene in the city, regularly performing with the political band/ensemble Newspeak,

the Red Light Ensemble, and the post-minimalist Y trio. She has played at a wide range of venues, from Carnegie Hall and the Amsterdam Concertgebouw to small bars in Williamsburg, and appeared as a soloist at the 2006 Bang on a Can Marathon. Before moving to the US, Eileen was a freelance orchestral musician, and performed with a number of contemporary ensembles in Australia. She studied at the University of Queensland and at the Queensland and Sydney Conservatoriums.

Caleb Burhans, violin

Caleb Burhans is a composer, singer and multi-instrumentalist at the forefront of New York's new music scene. A founding member of Alarm Will Sound, he is currently in residence at Dickinson College. Caleb is also a member of the Trinity Wall Street Choir and is part of the post-rock duo, itsnotyouitsme. He holds a degree from the Eastman School of Music where he studied violin, viola, voice and composition. As a recording artist Caleb has recorded for Nonesuch, Harmonia Mundi France, Universal, Bridge, Naxos, Ipecac, Lujo, Cantaloupe, Hanssler, MSR Classics, Hybrid, Vagrant, Arthaus Musik, Sweet Spot and Oxford Press. His composition teachers include David Liptak, Bob Morris, Joseph Schwantner and Augusta Read Thomas. Caleb has premiered numerous pieces and has worked closely with composers La Monte Young, Lou Harrison, Philip Glass, Steve Reich, John Adams, Meredith Monk, David Lang, Michael Gordon, Jacob Ter Veldhuis, Poul Ruders, Per Norgard, Roger Reynolds, George Crumb, Brian Ferneyhough, Martin Bresnik, David Liptak, Brad Lubman,

Augusta Read Thomas and Bernard Rands. He has been commissioned by various new music ensembles including the Albany Symphony, Tarab Cello Ensemble, Janus and Eastman's Musica Nova Ensemble. His music has been performed throughout North America and Europe in venues such as Carnegie Hall and Tonic. They have won awards such as the Music Educators National Conference Composition Competition and Eastman's Bernard and Rose Sernoffsky Prize as well as receiving grants from the Howard Hanson Institute. For more information, please go to www.calebburhans.com

Sarah Chalfy, soprano

Seattle area native Sarah Chalfy is a frequent collaborator with Newspeak and the NOW Ensemble. Recently she performed the lead soprano in the LA world premiere of Michael Gordon's opera *What to Wear*, which was written, directed, and designed by Richard Foreman. She also performed Gordon's chamber opera *Van Gogh*, the recording of which will be released this year on the Cantaloupe label. Opera and musical theater credits include *Helena (A Midsummer Night's Dream)*, *Gretel (Hansel and Gretel)*, *Adele (Die Fledermaus)*, *Anne Sexton (Transformations)*, *Vixen (The Cunning Little Vixen)*, *Yum Yum (The Mikado)*, *Guenevere (Camelot)*, *Marian (The Music Man)*, *Carrie (Carousel)*, and *Hodel (Fiddler on the Roof)*. She was a fellow at the Tanglewood Music Center, where she was soloist in Berio's *Sinfonia* with Robert Spano and Vivaldi's *Gloria* with Craig Smith and the Mark Morris Dance Company. Sarah is recipient of numerous awards, including top prizes in the Lotte Lenya, Rosa Ponselle,

Canticum Dominum, and Bach Society of Baltimore competitions, and study grants to the Universität Mozarteum Salzburg and the Académie internationale d'été de Nice. Sarah received a BM from the Peabody Conservatory and did her Masters work at the Manhattan School of Music. Upcoming projects include a series of concerts on the East Coast with the NOW Ensemble and Newspeak, a solo cabaret show in New York City, and the European tour of *What to Wear*.

Yuri Yamashita, vibes, percussion

Yuri Yamashita, percussionist, is an active performer of solo, chamber, and orchestral music. This season she performed in the world premiere of Tan Dun's *The First Emperor* at the Metropolitan Opera, as well as in *Paper Percussion Concerto* and *Water Percussion Concerto* with the Munich Philharmonic as one of featured percussionists. Appearances include performances at Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, Columbia's Miller Theatre and Jazz at Lincoln Center. In the summer of 2007, she will appear in *Tea: A Mirror of Soul* at the Santa Fe Opera. A winner of the Mannes Concerto Competition, Yuri has performed Anders Koppel's *Marimba Concerto* with Mannes Orchestra at Symphony Space in New York City. An avid performer of new music, she has premiered countless new works by young and established composers over the last ten years and has worked with several ensembles including the Aspen Contemporary Ensemble, Proteus and Beata Moon Ensemble. Born in Hyogo, Japan, Yuri currently resides in Brooklyn, New York. In addition to her percussion career,

she occasionally performs as a dancer in a West-African Dance group, enjoys singing Brazilian songs, and studying Samba and Capoeira. Yuri holds degrees from The Juilliard School, the Mannes College of Music, and Kobe College (Japan). She is a recipient of the Avedis Zildjian Percussion Award and Saul Goodman scholarship.

Jun Jensen, 'cello

Jun Jensen is a 'cellist of Danish and Japanese heritage. A descendant of two generations of professional musicians, he has been immersed in music for all his life. Mr. Jensen is a versatile and adventurous musician, possessing a high degree of skill and experience in a wide range of genres and styles. As a soloist with orchestra, he has performed with The Chicago Symphony, The Illinois Symphony, The Clinton Symphony (Iowa) and The North Shore Chamber Orchestra (Chicago), among others. As a recitalist and chamber musician, Mr. Jensen has performed in many countries and in numerous cities around the U.S. Some of these include performances at: The Ravinia Festival, Miller Theatre (Columbia University), Jordan Hall (Boston), Alice Tully Hall (NYC), Studio 54, Avery Fisher Hall, San Miguel Allende Festival (Mexico) and Alkmaar Domkerke (The Netherlands). As an orchestral musician, Mr. Jensen has performed with the Metamorphosen Chamber Orchestra, The Juilliard Orchestra, and Ensemble du Monde.

Believing deeply in the importance of education in the arts, Mr. Jensen is an active instructor in the New York Metropolitan area. Currently he holds faculty positions in schools in Connecticut, New Jersey, and

New York and teaches a full studio of private students in NYC. In the past, he has assisted the esteemed cello professor Hans Jorgen Jensen at Northwestern University and at The Meadowmount School of Music. Mr. Jensen has studied with cellists Fred Sherry, Joel Krosnick, Harvey Shapiro, and Hans Jorgen Jensen. He received his Bachelor of Music degree from The Juilliard School in December of 2002.

Taylor Levine, guitar

Taylor Levine performs extensively as a guitarist. He is the co-founder/co-director of Kinski, a fantastically raucous sextet and performs regularly with Yes is a World, Newspeak, Tactus, Sub-Traffic and is in the process of starting an electric guitar quartet. He has worked with Meredith Monk, The New York Soundpainting Orchestra, and Bang on a Can, including the October 2006 UK production of *The Carbon Copy Building*, the Obie-winning opera co-composed by Michael Gordon, David Lang, and Julia Wolfe. Taylor also pursues an active role as an educator in the NYC area. He studied at The Manhattan School of Music and The Amsterdam Conservatory. Taylor currently resides in Brooklyn, with a wonderful community garden for a backyard.

Ian Fry, drums

Ian Fry is a New York City-based percussionist with a Bachelor's degree from the Eastman School of Music and a Master's degree from Maharishi University of Management. He plays with groups of varying styles, from country/rockabilly to gospel to progressive rock as well as contemporary classical music. He performs regularly with the So

Percussion group, Andy Friedman and the Other Failures, the Rehobath Temple Gospel Church in Harlem, and Favored Nation recording artist Rob Balducci. Ian is also a disciple of the Indian tabla drums and is honored to play with world-renowned Kathak dancer Bhavani Lee.

James Johnston, synthesizer

James Johnston is an American pianist whose abilities range from fresh interpretations of the classic literature to new music, improvisation, and jazz. With degrees from the Juilliard School and Yale University, Mr. Johnston is active both as a solo performer and chamber musician. As a recent soloist with the Pittsburgh Symphony Orchestra performing Mozart's Concerto K.453, Mr. Johnston performed a different original cadenza at each of the four performances. Other recent appearances have included concerts at the Frick Art Museum, the Piccolo Spoleto Festival, the Philadelphia Art Museum, the Miller Theater at Columbia University, at the Walter Reade Theater as part of the Great Performers at Lincoln Center Series. Highlights of Mr. Johnston's new music activities include recent New York performances of Elliot Carter's Double Concerto and John Adams' *Grand Pianola Music*, solo performances of Nancarrow's Canons for Ursula and Thomas Ades' *Darknesse Visible*, and chamber collaborations with David Rakowski, Martin Bresnick, Paul Ruders, and the Minimum Security Composers Collective. Mr. Johnston was in residence for three summers at the Aspen music Festival with the Proteus ensemble, and is also a member of the Fireworks ensemble and the contemporary

rock quartet Electric Kompany. He recently completed his Doctoral Studies at the Manhattan School of Music, and currently lives in New York.