

Tuesday, March 13, 2012 at 8:00PM  
Taplin Auditorium in Fine Hall

**The Composers Ensemble at Princeton**  
**Barbara White and Michael Pratt, Directors**

**FLUX String Quartet and Logan Coale, Bass**  
“Yes, Strings Attached!”

*The music I wrote this winter*  
for string quintet

**Elliot Cole**

As I happily barreled down an algorithmic-music rabbit hole last fall, I tried to mostly ignore a nagging question — do I rely too much on Big Ideas? Could it be, at least in part, that my enthusiasm for narratives, stylisms, generative metaphors, formal processes etc. is a way to avoid what’s most difficult about music? And another step further: could that avoidance be the answer to my other nagging question, that is, despite having produced hours and hours of music in the last two years, why do I still not have a piece that I feel really represents me?

This quintet was a back-to-basics turn to feed my growing hunger to write music without Big Ideas, and to try to make something that really does justice to my abilities and sensibilities.

And I think I’ve succeeded. The work was at once harder and simpler than I’m used to, and much more satisfying. I think I recognize myself, whatever that means, in the tunes and the changes, even ones that surprise me. And in the ideas — which, I’m proud to say, are all very small. As I wrote, I felt my favorite quartets close by, and I did not resist them when they offered a suggestion. I feel this makes the music even more personal, which is counterintuitive but probably true. Thanks, then, to Bartók, Takemitsu, Britten and Dutilleux.

*Everywhere I go, I learn the shapes of kindness*

**Matt Marble**

“I know I drive some people crazy with what seems like ridiculous optimism, but it has always worked for me.”  
— Jim Henson

The first time I got a tape recorder (age 7?), I recorded the entire soundtracks of my two favorite movies: *The Goonies* and *Space Balls* onto cassette. I listened to those recordings over and over, often improvising on top them and later including excerpts on mix tapes for friends. The first time I got an analogue 4-track recorder (age 15?), I altered and overdubbed the audio of a scene from Shirley Temple’s *The Little Chevalier* into an experimental hörspiel. Now 32 (?), I still love movies, and I still try to see with my music.

*Everywhere I go ...* is a response to my favorite scene in Jim Henson's *The Dark Crystal* (1982). I transcribed the scene by ear as best I could ... every sound effect, voice, and accompanying music. Using this 'transcription' as my compositional palette, I then began to re-compose these sounds into something entirely different: slowing things down, repeating, erasing, and adding things to the original transcription. Rather than supplying a projection of the video scene for the audience, I'm just hoping you might close your eyes and see something else entirely. The title is an example of Henson's own earnest poetry - uttered fleetingly in the scene mentioned — yet it has stayed with me since I was a child. I still haven't been to the Jim Henson Museum in Leland, Mississippi. Have you? Well, God Bless Jim Henson, and may the crystal shard illuminate your imagination. Thanks so much to FLUX and Logan.

—INTERMISSION—

*Winter Night Music*

**Elliot Cole**

After writing the other quintet, I took all of my leftover shards and scraps and put them in this experiment. Every part of the buffalo, I guess.

Quintet for Bass Guitar and Strings

**Gilad Cohen**

Andante - Allegro  
Largo Sostenuto - Andante - Largo Sostenuto  
Scherzo  
Finale

Quintet for Bass Guitar and Strings is proudly influenced by (and even quoting from) Jethro Tull's *Aqualung*, Ravel's String Quartet, Rush's *YYZ*, Chatschaturjan's *Oriental Dance*, Led Zeppelin's *Kashmir*, Pink Floyd's *Young Lust*, Beethoven's "Farewell" Sonata, The Who's *Quadrophenia*, Radiohead's *Kid A*, Extreme's *Cupid's Dead*, Wagner's Prelude to *Tristan and Isolde*, Roger Waters' *The Pros and Cons of Hitch-Hiking*, Pink Floyd's *Vera* and Tchaikovsky's 6th Symphony. Many thanks to the wonderful FLUX Quartet and Logan Coale for helping me in reshaping the piece and bringing it to life!

*Please join us downstairs in the lobby for a reception after the performance.*

## ABOUT THE PERFORMERS

**The FLUX Quartet** has performed to rave reviews at many music centers around the world, including the Library of Congress, the Walker Art Center, LACMA, and Carnegie's Zankel Hall as part of the "When Morty Met John" Festival. It has also recently made two acclaimed international debuts: in Ireland at the Samuel Beckett Centenary Festival, and in Mexico at the Chihuahua International Arts Festival. FLUX's numerous radio credits include NPR's *All Things Considered*, WNYC's *New Sounds* and *Soundcheck*, and WFMU's *Stochastic Hit Parade*. Its growing discography includes recordings by composers Morton Feldman, Annie Gosfield, and avant balloonist Judy Dunaway. Highlights of recent seasons include the debut appearances at The Kennedy Center and Walt Disney Hall in Los Angeles, residencies at Dartmouth, Wesleyan, and the College of William and Mary, and New York's Interpretations Series, a leading series for innovative music of living performers and composers.

FLUX captivates its audiences worldwide with a vivid repertoire balanced between notable pioneers as well as visionaries of tomorrow. From "classics" by Conlon Nancarrow, Giacinto Scelsi, and Iannis Xenakis, to new works by Roscoe Mitchell, Elliott Sharp, Matthew Welch, and John Zorn, FLUX brings to all of its performances a "boundless, uninhibited energy." *The New York Times*. The quartet avidly seeks out collaborative relationships with genre-transcending artists such as Henry Threadgill,

Joan La Barbara, Oliver Lake, and digital artists collective, The OpenEnded Group. Members of the quartet have also done significant work in dance, including collaborations with choreographers Shen Wei, Pam Tanowitz, and Christopher Wheeldon. Strongly dedicated to uncovering new works both by its own members as well as by emerging composers, FLUX actively pursues commissions, with recent grants from the American Composers Forum, USArtists International, Aaron Copland Fund, and the Meet-The-Composer Foundation.

The spirit to explore and expand stylistic boundaries is a trademark of the FLUX Quartet. Inspired by the all-embracing philosophy of the Fluxus movement, violinist Tom Chiu founded the FLUX Quartet in the 90's with a quest similar to that of the original Fluxus artists: a search for a living art for all people with an "anything-goes, do-it-yourself" spirit. To that end, FLUX has always been committed to projects of unique vision that defy aesthetic categorization. One such project is Feldman's String Quartet No. 2. Lasting more than six continuous hours, it is "a disorienting, transfixing experience that repeatedly approached and touched the sublime." Alex Ross, *The New Yorker*.

**D**ouble bass player **Logan Coale**, is a native of Portland Oregon, now based in Brooklyn, NY. Working primarily as a chamber musician and recording artist, Logan's current projects and engagements encompass a large spectrum of music, from standard classical and new music, to folk music and indie-rock.

He is a member of New York based groups NOW Ensemble, and The Knights Chamber Orchestra, and regularly collaborates with Miami's Firebird Chamber Orchestra, Alarm WillSound, ICE, The Brooklyn Philharmonic, Metropolis Ensemble, FLUX Quartet, the American Composer's Orchestra, the Milwaukee Symphony, and the Mark Morris Dance Group. Recent recordings include releases for The Knights on Sony Classical, Jonsi on XL Recordings and Parlophone Records, Nico Muhly on Decca, Sharon Van Etten on Jagjaguwar, and NOW Ensemble and Television Landscape on New Amsterdam Records.

As a teacher Logan is on faculty at the Mannes College's Prep Division and in the summers at the Kinhaven Music School in Vermont. His major teachers include Todd Seeber, Edwin Barker, and Tim Pitts, and he has been a fellow at the Tanglewood, Schlesswig-Holstein, and Moritzburg Festivals among others.

## ABOUT THE COMPOSERS

**I**sraeli composer **Gilad Cohen** writes concert music, rock music and music for theatre. Gilad is a Ph.D. candidate in composition at Princeton University and a 1<sup>st</sup> year student at the BMI Lehman Engel Musical Theatre Workshop in New York. Gilad was a recipient

of the Israeli Prime Minister Award for Composers in 2010 and a winner of the 2011 International Bicentennial Composition Competition of the American Liszt Society. At Princeton Gilad has music directed shows for the Princeton Triangle Club, the Princeton University Players and The Program in Theatre and has written music for Bertolt Brecht's *The Good Person of Setzuan*, commissioned and produced by Princeton's Program in Theatre in 2010, for a singing cast of 15 and a 4-piece band. Additional collaborations at Princeton include coaching the Princeton University Klezmer Ensemble and performing at the Center for Jewish Life. Gilad has been invited to perform on many stages in the US, Canada and Israel, most recently at Merkin Hall, Rose Hall at Lincoln Center and Symphony Space (NYC). Visit [www.giladcohen.com](http://www.giladcohen.com) for more information.

**E**lliott Cole is a composer, programmer, singer and student.

**I**n his 4<sup>th</sup> year as a Ph.D. candidate at Princeton, **Matt Marble** plays in the folk quartet Sharksleep.

**NEXT COMPOSERS ENSEMBLE AT PRINCETON CONCERT**

4/3 Riley Lee, Shakuhachi, Taplin Auditorium in Fine Hall, 8:00PM