

Friday, February 15, 2013 at 7:30PM
Taplin Auditorium in Fine Hall

PRINCETON SOUND KITCHEN

Barbara White, Curator
Michael Pratt, Resident Conductor

“CORNUCOPIA”

Brentano String Quartet

Mark Steinberg, violin
Serena Canin, violin
Misha Amory, viola
Nina Lee, cello

CAROLINE SHAW

Punctum

Punctum was written in 2009, and revised in 2013 for the Brentano Quartet. It's an exercise in nostalgia, inspired by Roland Barthes' description of the “unexpected” in photographs and in particular by his extended description of the elusive *Winter Garden* photo in his 1980 book *Camera Lucida*. Through modular sequences strung together out of context, the piece explores a way of saturating the palette with classicism while denying it form, and of disturbing the legibility of a harmonic progression in order to reinforce it later. One could also say the piece is about the sensation of a particular secondary dominant in Bach's St. Matthew Passion.

LEILA ADU-GILMORE

if the stars align

- I: Shooting Stars
- II: La Terra
- III: Sirian Highlife
- Cadenza for Viola: Blue Companion Star
- IV: Digitaria

I came to see the Brentano String Quartet play in New Zealand on the invitation of Euan Murdoch, head of Chamber Music NZ. I was delighted to be able to meet the performers after the show, who kindly told me how I was going to love my upcoming time in Princeton for my composition Ph.D. Misha Amory, the viola player, said to me: “If the stars align, you will write for us.”

I begged our professor to get a slot at this concert and was told of the auspicious deadline of 12/12/12, which was also my birthday! Therefore, this piece took on some cosmic proportions to do with the numbers 12 and 3 (which is 12 in numerology.) In addition, the piece has some spectralist qualities, with reference to the G fundamental. On rhythm: although I am a kiwi, my father is from Ghana and I added some Ghanaian highlife themes and polyrhythms; also playing on the 3 theme.

Moreover, due to all of this stellar activity, I decided to make the viola the protagonist in the piece, contrasting, colliding and coming together with the other three players...

Written for the Brentano String Quartet and dedicated to Michael.

CHRIS ROGERSON

Still

— INTERMISSION —

GILAD COHEN

String Quartet

The piece was inspired by a series of poems written by Israeli poet Yehuda Amichai which I set to music a few years ago, and mainly by his notion of Jerusalem Stone. This is the name of the stone that has been used for building in Jerusalem since ancient times, including the Western Wall. The stone's special look and texture is one of the symbols of the city. The piece is dedicated to the city's stones, which have been silent witnesses to this city's triumphs and sadness over the years.

DONNACHA DENNEHY

STAMP (to avoid erotic thoughts)

STAMP (to avoid erotic thoughts) takes as its point of departure some bars from an Italian *Salterello* dating from the 14th century, a manuscript of which is housed in the British Library. It is a particularly wonderful dance, which in this instance switches instantly between a 7/8 and a 6/8 grouping. I take this subversive wrong-footing as a license to develop various metrical intrigues through *STAMP*, and the piece is infused throughout with bars that can simultaneously be perceived as 6/8 or 3/4.

Having recently fallen in love with the French *Estampie* I had wanted to use this as a source. It has a wonderful, occasionally wrong-footing, form bound together by recurring rhyming ending refrains. Johannes de Groecheio, writing in the 14th-century, claimed that the *Estampie* was so complex so that it obliged the young people dancing it to concentrate and avoid erotic thoughts! I thought “wonderful” did it ever catch on here? However the extant notations did not trigger a way forward for me, so I was delighted when I found this particularly strange *Salterello*, as that Italian form is quite clearly derived from the French *Estampie*.

I like to think of the spirit of this piece as a strange cross between the ringing visceral open-stringed resonances and energy of an Irish session and the wonderful twists and turns of these related medieval dance forms.

*Commissioned by Music Network (with funding from Arts Council Ireland)
for the Smith Quartet*

NEXT PRINCETON SOUND KITCHEN CONCERT

2/26

Featuring new works by graduate student composers Quinn Collins, Jonathan Russell, Dave Molk and Professor Dmitri Tymoczko performed by Third Coast Percussion, Taplin Auditorium in Fine Hall, 7:30PM

ABOUT THE PERFORMERS

Since its inception in 1992, the **Brentano String Quartet** has appeared throughout the world to popular and critical acclaim. “Passionate, uninhibited and spellbinding,” raves the London *Independent*; *The New York Times* extols its “luxuriously warm sound [and] yearning lyricism”; the *Philadelphia Inquirer* praises its “seemingly infallible instincts for finding the center of gravity in every phrase and musical gesture”; and *The Times* of London opines, “the Brentanos are a magnificent string quartet...This was wonderful, selfless music-making.” Within a few years of its formation, the Quartet garnered the first Cleveland Quartet Award and the Naumburg Chamber Music Award; and in 1996 the Chamber Music Society of Lincoln Center invited them to be the inaugural members of Chamber Music Society Two, a program which was to become a coveted distinction for chamber groups and individuals. The Quartet had its first European tour in 1997, and was honored in the U.K. with the Royal Philharmonic Award for Most Outstanding Debut. That debut recital was at London’s Wigmore Hall, and the Quartet has continued its warm relationship with Wigmore, appearing there regularly and serving as the hall’s Quartet-in-residence in the 2000-01 season.

In recent seasons the Quartet has traveled widely, appearing all over the United

States and Canada, in Europe, Japan and Australia. It has performed in the world’s most prestigious venues, including Carnegie Hall and Alice Tully Hall in New York City; the Library of Congress in Washington, D.C.; the Concertgebouw in Amsterdam; the Konzerthaus in Vienna; Suntory Hall in Tokyo; and the Sydney Opera House. The Quartet has participated in summer festivals such as Aspen, the Music Academy of the West in Santa Barbara, the Edinburgh Festival, the Kuhmo Festival in Finland, the Taos School of Music and the Caramoor Festival.

In addition to performing the entire two-century range of the standard quartet repertoire, the Brentano Quartet has a strong interest in both very old and very new music. It has performed many musical works pre-dating the string quartet as a medium, among them Madrigals of Gesualdo, Fantasias of Purcell, and secular vocal works of Josquin. Also, the quartet has worked closely with some of the most important composers of our time, among them Elliott Carter, Charles Wuorinen, Chou Wen-chung, Steven Mackey, Bruce Adolphe, and György Kurtág. The Quartet has commissioned works from Wuorinen, Adolphe, Mackey, David Horne and Gabriela Frank. The Quartet celebrated its tenth anniversary in 2002 by commissioning ten composers to write companion pieces for selections from Bach’s “Art of Fugue”, the result of which was an electrifying and wide-ranging

single concert program. The Quartet has also worked with the celebrated poet Mark Strand, commissioning poetry from him to accompany works of Haydn and Webern. The Quartet has been privileged to collaborate with such artists as soprano Jessye Norman, pianist Richard Goode, and pianist Mitsuko Uchida. The Quartet enjoys an especially close relationship with Ms. Uchida, appearing with her on stages in the United States, Europe, and Japan.

The Quartet has recorded the Opus 71 Quartets of Haydn, and has also recorded a Mozart disc for Aeon Records, consisting of the K. 464 Quartet and the K. 593 Quintet, with violist Hsin-Yun Huang. In the area of newer music, the Quartet has released a disc of the music of Steven Mackey on Albany Records, and has also recorded the music of Bruce Adolphé, Chou Wen-chung and Charles Wuorinen.

In 1998, cellist Nina Lee joined the Quartet, succeeding founding member Michael Kannen. The following season the Quartet became the first Resident String Quartet at Princeton University. The Quartet's duties at the University are wide-ranging, including performances at least once a semester, as well as workshops with graduate composers, coaching undergraduates in chamber music, and assisting in other classes at the Music Department.

The Quartet is named for Antonie

Brentano, whom many scholars consider to be Beethoven's "Immortal Beloved", the intended recipient of his famous love confession.

ABOUT THE COMPOSERS

Leila Adu-Gilmore recently produced her fifth album and has performed her songs and improvisations for voice accompanied by piano/organ, solo and with bands, touring to venues and festivals in Europe, Australasia, Indonesia, Russia and the United States. Adu-Gilmore is currently a Ph.D. fellow at Princeton University; since completing a B.Mus. (Hons.) at Victoria University of Wellington (N.Z.) and composing for ensembles including gamelan and orchestra, she has written instrumental and electronic music for film, theater, television documentary and dance.

Israeli composer **Gilad Cohen** writes concert music, music for theatre and rock music. Gilad is a Whiting Fellow and a fourth year Ph.D. Candidate in Composition at Princeton University. Recent awards include the top prize in the 1st Lin Yao Ji International Competition for Composition (Beijing), the 2012 Franz Josef Reintl Composition Contest (Vienna) and the International Bicentennial Composition Competition of the American Liszt Society, as well as the 2nd national prize in the SCI/ASCAP Student Composition Commission Contest and the Encore Grant from the American Composers Forum. Recently

Gilad's piece *Dragon Mother* for amplified soprano and orchestra was performed by Martha Elliot and the Princeton University Orchestra (conducted by Michael Pratt) in Germany and the Netherlands, and his short musical *Healthy Start*, based on a short story by Etgar Keret, ran for ten performances at the Gift Theatre in Chicago. Upcoming projects include a violin concerto for Itamar Zorman, a quintet for electric guitar and strings for Nadav Lev and a full-length musical co-written with lyricist Caleb Damschroder.

Born in Dublin in 1970, Global Scholar **Donnacha Dennehy** has received commissions from Dawn Upshaw, the Kronos Quartet, Alarm Will Sound, the St. Paul Chamber Orchestra, Bang on a Can All-Stars, Electra, the Fidelio Trio, Icebreaker, Joanna MacGregor, Orkest de Ereprijs, Orkest de Volharding, Percussion Group of the Hague, RTÉ National Symphony Orchestra, the Ulster Orchestra (BBC Radio 3), Smith Quartet, and the San Francisco Contemporary Music Players among others. Collaborations include pieces with the choreographers Yoshiko Chuma *To Herbert Brun* and Shobana Jeyasingh, *Hinterlands*, the writer Enda Walsh *Misterman* and the visual artist John Gerrard *Composition for Percussion, Loops, Blips and Flesh*. His work has featured in festivals such as ISCM World Music Days, Bang on a Can in NYC, the Huddersfield Contemporary Music Festival, WNYC's New Sounds Live, Sonic Evolutions

Festival at Lincoln Center, EXPO, the Ultima Festival in Oslo, Fuse Leeds, the Saarbrücken Festival, the Schleswig-Holstein Festival, the State of the Nation at the South Bank Centre in London and the Gaudeamus Festival in Amsterdam. In 2010, his large single-movement orchestral piece, *Crane*, was 'recommended' by the International Rostrum of Composers.

Returning to Ireland after studies abroad at the University of Illinois, Ircam (France) and the Netherlands, Dennehy founded the Crash Ensemble, Dublin's now renowned new music group, in 1997. Crash Ensemble is very much associated with the performance of many of Dennehy's landmark works, including the pieces *Grá Agus Bás* with the singer Iarla O' Lionaird and *That the Night Come* with Dawn Upshaw which are featured on Dennehy's 2011 release on Nonesuch Records titled *Grá Agus Bás*. *The Guardian*, in a 5-star review of that disc referred to the music's "startling freshness". NPR named the disc one of its "50 Favorite Albums" in any genre of 2011. It also featured in many other end-of-2011 lists including both the listener's poll and John Schaefer's top ten from WNYC.

Upcoming premieres include pieces for the Kronos Quartet, and Dawn Upshaw with the St. Paul Chamber Orchestra. At present, Dennehy is working on a new piece for Upshaw and Alarm Will Sound. Dennehy lectures in music composition at

Trinity College Dublin, and was appointed a Global Scholar at Princeton University for 2012-13.

Recently hailed by *The Washington Post* as a “confident, fully-grown composing talent,” 23-year old Chris Rogerson’s music has been praised for its “virtuosic exuberance” and “haunting beauty” *The New York Times*.

He has received commissions and performances from ensembles such as the Buffalo Philharmonic Orchestra, the Grand Rapids Symphony, the New World Symphony, the Cabrillo Festival Orchestra, the Curtis Symphony Orchestra, the Aspen Concert Orchestra, the New York Youth Symphony, and the JACK Quartet. His music has been performed in venues such as Carnegie Hall, the Library of Congress, the Kennedy Center, Lincoln Center, and Merkin Hall. Recently, Chris was honored with a Charles Ives Scholarship from the American Academy of Arts and Letters. In addition, his music has won awards from ASCAP, the Theodore Presser Foundation, the National Foundation for the Advancement of the Arts, the National Association for Music Education, the New York Art Ensemble, the Aspen Music Festival (Jacob Druckman Award) and the Society for New Music.

Chris has spent past summers at the MacDowell Colony, Yaddo, the Cabrillo Festival, and the Ucross Foundation in

Wyoming. He has also been Composer-in-Residence for the Chamber Music Festival of Lexington, Young Composer-in-Residence at Music from Angel Fire, a fellow at the Aspen Music Festival and the Norfolk New Music Workshop, and a participant of the Bowdoin International Music Festival and California Summer Music.

He is represented by Young Concert Artists and recently completed a two-year term as their current Composer-in-Residence.

Currently, his projects include commissions from the Kansas City Symphony, Buffalo Chamber Music Society for the Attacca Quartet, Orchestra 2001, and the Chicago Sinfonietta, conducted by Mei-Ann Chen. In addition, he is a Thomas P. Johnson Distinguished Visiting Artist at Rollins College in Florida.

Born in 1988, Chris started playing the piano at age two and cello at eight. He studied at The Curtis Institute of Music and Yale University, where his primary teachers were Jennifer Higdon, Aaron Kernis, and Martin Bresnick. He has also studied composition with Robert Beaser, Richard Danielpour, and Christopher Rouse. He is currently a Ph.D. candidate at Princeton University.

Caroline Shaw has performed with ACME, Roomful of Teeth, the Trinity Wall Street Choir, Signal, Axiom, the Mark Morris Dance Group, and Alarm Will Sound. She holds a B.M. (violin)

from Rice University and an M.M. (violin) from Yale, and she is a former Thomas J. Watson Fellow. Caroline is currently a 3rd-year doctoral student in composition at Princeton.

UPCOMING MUSIC AT PRINCETON EVENTS

- 2/16 Senior Recital, Kendra Nealon, Violin, Taplin Auditorium in Fine Hall, 7:30PM
- 2/17 Richardson Chamber Players, Richardson Auditorium in Alexander Hall, 3:00PM. Sponsored by Princeton University Concerts
- 2/20 5th Annual New Jersey H. S. Jazz Combo Festival, Taplin Auditorium in Fine Hall, 5:00-8:00PM
- 2/21 The English Concert, Richardson Auditorium in Alexander Hall, 8:00PM. Pre-concert talk by Professor Steven Zohn at 7:00PM. Sponsored by Princeton University Concerts
- 2/22 Princeton University Chamber Choir, Taplin Auditorium in Fine Hall, 7:30PM
- 2/23 Senior Recital, Keshav Singh, Jazz Guitar, Taplin Auditorium in Fine Hall, 8:00PM
- 2/24 Jazz Vespers, University Chapel, 11:00AM
- 2/24 Faculty Recital, Geoffrey Burlison, Piano, Taplin Auditorium in Fine Hall, 3:00PM
- 2/27 Faculty Recital, Sarah Pelletier, Soprano, David Kellett, Tenor, Taplin Auditorium in Fine Hall, 7:30PM
- 2/28 Vocal Master Class, Sheila Kibbe, Taplin Auditorium in Fine Hall, 7:30PM