

Friday, January 18, 2019 at 8:00pm
Taplin Auditorium, Fine Hall

**MUS 310: ADVANCED WORKSHOP
IN MUSICAL COMPOSITION
COURSE RECITAL**

featuring new compositions by

Matthew Wang '19

Philip Zhakevich

Cara Giovanetti '20

Will Steidl '20

Preston Johnston '21

Andrew Damian '20

Calvin Van Zytveld '19

MUS 310 was taught this semester by Professor Donnacha M. Dennehy.

Matthew Wang

Strain

Edward Zhang '19, *Piano, Leader*

Alicia Wong, *Piano*

Calvin Van Zytveld '19, *Cello*

Simon Lee '19, *Cello*

Strain is constructed out of a set of simple musical motifs, figures, and melodies that move and morph through several disparate textures and harmonics spaces. The title of the piece refers to several ideas, including the musical tension created as the motifs recur and change across a shifting background, the filtering of musical ideas through different contexts, and the various strains of melodic material that emerge. The piece takes influence in part from minimalist process music with different figures and rhythmic patterns that repeat and phase against each other, and also from current film and game musics that move rapidly through different expressive textures and make use of leitmotif.

Philip Zhakevich

Northridge 1171994

Michael Hauge '21, *Clarinet*

Reuben Zeiset '19, *Viola*

Calvin Van Zyteveld '19, *Cello*

Charles Liu, *Piano*

Los Angeles is famous for Hollywood, Disneyland, Santa Monica Beach, and traffic. Besides these, Los Angeles is also infamous for its droughts, fires, floods, and earthquakes. On January 17, 1994, at 4:30:55am PST, a 6.7 quake — the strongest in Los Angeles history — shook the neighborhood of Northridge for about 20 seconds. Damage amounted to nearly \$30 billion. Portions of the 5, the 10, and the 210 freeways collapsed. Homes split in half. The death toll reached fifty-seven. This 8-minute musical memoir attempts to recollect the events of that morning. The piece begins with sleepy chords that morph into a dissonant and siren-filled middle portion that eventually transitions into a final string of defeated serene chords.

Cara Giovanetti

Time and Place

Abby Minard, *Vocalist*

Andrew Damian '20, *Melodica*

Soon Il Higashino '20, *Tenor Sax*

Cara Giovanetti '20, *Tuba*

Matthew Wang '19, *Piano*

Mariana Corichi Gomez '21, *Conductor*

In addition to utilizing musical elements that are perhaps a touch “inappropriate” for an academic musical context, *Time and Place* explores one of the many links between music and the mathematics of physics. Specifically, the piece was composed via the “Minkowski metric,” an object used in special relativity that describes time with a +1, and each dimension of space with a -1. This metric was used to transform rhythms into pitch combinations for use in later sections (see below); for example, the simple rhythm in the beginning of the piece transforms into dense and erratic harmonies in the following section.

1 "timelike" component

rhythm $\left[\begin{array}{c} 1 \\ 2 \\ 3 \\ 3 \end{array} \right]$ Apply Minkowski metric $\rightarrow \left[\begin{array}{c} 1 \\ -2 \\ -3 \\ -3 \end{array} \right]$ Mod 12 $\rightarrow \left[\begin{array}{c} 1 \\ 10 \\ 9 \\ 9 \end{array} \right]$ pitch

3 "spacelike" components

1 — 10 distinct pitches — 9 distinct pitches — 9 distinct pitches

Later, time is multiplied by the square root of -1 to inform a section where time is no longer periodic but characterized by exponential growth and decay. Two such operations allow us to describe time with a -1 and space with +1's in our metric, leading to radically different yet familiar transformations compared with those dictated by the original definition of the metric at the end of the piece.

Will Steidl

In Step

Joe Bartusek '21, *Trumpet*

Benjami Rosenzweig '22, *Tenor Saxophone*

Alec Israeli '21, *Piano*

Simon Rosen '22, *Bass*

Alex Cavolli, *Drums*

In Step, based on the harmonic and rhythmic elements of the hard bop and modal jazz movements, was particularly inspired by the works of John Coltrane. The initial theme of the piece was built from the retrograde inversion of the melody of Coltrane's *Giant Steps*. This new melody was then superimposed over the opening rhythm of Coltrane's *A Love Supreme*. The composition goes on to examine the harmonic use of modality and major third transpositions that characterize these two ground-breaking compositions, with the intention of deriving a sound reminiscent of, yet distinct from, the 60s jazz idiom that Coltrane helped to create.

~~INTERMISSION~~

Preston Johnston

What's in Between

Michelle Yoon '22, *Violin*

Nicholas Schmeller '21, *Violin*

Tess Jacobson '19, *Viola*

Calvin Van Zytveld '19, *Cello*

Ella Feiner '22, *Piano*

What's in Between is an attempt to both ask a question and describe a space. At times when writing this piece, I thought about how travel, whether on an airplane or simply walking between classes, exposes us to brief snapshots of experience, ranging from the scale of entire countries flashing underneath a plane's wings, or an overheard snippet of conversation between strangers. We make sense of these momentary, decontextualized experiences by stringing them together into a timeline in our heads, and each subsequent

experience primes our reaction to the next. Although the sections of *What's in Between* are quite distinct, each one shades the next, whether through direct cross-pollination of material or passing allusions. At the edge of the score lurks more complex, jazz-influenced harmonies.

Andrew Damian

Crawling

Katie Liu '20, *Violin*

Karen Zhang '19, *Violin*

Preston Johnston '21, *Viola*

Anthony D'Arienzo '21, *Cello*

Crawling opens slowly, with very little movement. As the piece progresses, movement begins to occur, usually in a stepwise, parsimonious motion. It then begins to move through chromatic space, utilizing glissandi to move more frequently. The middle of the piece is marked by a radical shift in tone. The music becomes much less restrained and more frantic. The piece eventually returns to a re-contextualized version of the original material.

Calvin Van Zytveld

Edifice

Nick Ioffreda '20, *Flute*

Emily Liushen '22, *Clarinet*

Katie Liu '20, *Violin*

Preston Johnston '21, *Viola*

Calvin Van Zytveld '19, *Cello*

Sean Lee '22, *Piano*

Edifice is inspired by skyscrapers, the stoic masses that dominate metropolitan skylines. The improbable tranquility of these stone, glass, and steel behemoths stands in contrast to the frantic and frenetic people working or living inside. For this piece, I wrote an unbroken succession of staid rhythmic ostinatos that remains unmoved by the melodies and gestures surrounding it, much like a tall modern building persists in its solemn stance despite the strained drama of its inhabitants and the strong winds buffeting its upper reaches.

ABOUT THE COMPOSERS

MATTHEW WANG is a senior in the Department of Music studying composition and computer music. He grew up in north New Jersey but now lives in Pennsylvania. He performs with the Princeton Laptop Orchestra (PLork), the Princeton Pianists Ensemble, and is also interested in linguistics and computer animation.

PHILIP ZHAKEVICH is a lecturer of Hebrew language in the Department of Near Eastern Studies at Princeton University. Although he grew up in Los Angeles, he has recently relocated to the east coast. He loves linguistics, snorkeling, and music composition.

CARA GIOVANETTI is a junior in the Physics Department pursuing Certificates in Tuba Performance and Music Composition. She is from northern New Jersey and enjoys blue lipstick, kicking rocks down hills, and talking at squirrels.

WILL STEIDL is a Molecular Biology concentrator with a Certificate in Jazz Studies. He sings and plays trombone for the Jazz Vocal Collective, is music director of the co-ed a cappella group Shere Khan, and writes music for his jazz-rock group, The Band Capitol. He lives in Portland, Maine, and loves home-recording, spicy food, and his two cats, Dizzy and Mingus.

PRESTON JOHNSTON is a sophomore studying Politics. He also intends to pursue Certificates in Statistics and Machine Learning, and Music Composition. Preston also plays viola in the Princeton University Orchestra. He was a member of the Boston University Tanglewood Institute's Young Artists Orchestra during its 2016 and 2017 summer seasons. He lives in Nashville, Tennessee.

ANDREW DAMIAN is a junior studying Music Composition. His main instrument is guitar, and he frequently performs in musical theater. Andrew is actively involved with the Princeton University Players, plays bass for the Triangle Club, and has accompanied vocalists in the Jazz Vocal Collective. He has also been a member of the University Chapel Choir.

CALVIN VAN ZYTVELD is a senior in the Music Department pursuing a Certificate in Cello Performance. He proudly eats a bowl of instant ramen every day.

Upcoming Music at Princeton Events

Tuesday, January 22, 7:30pm

Jazz at Princeton:

MUS 215: Projects in Jazz Performance

Taplin Auditorium, Fine Hall

Tuesday, February 12, 8pm

Princeton Sound Kitchen:

ModernMedieval Trio of Voices

Taplin Auditorium, Fine Hall

Wednesday, February 6, 6pm & 9pm

Messiaen "Quartet for the End of Time"

presented by Princeton University Concerts

Richardson Auditorium, Alexander Hall

Wednesday, February 13, 7pm

Gabriel Kahane in Conversation

presented by Princeton University Concerts

Princeton Public Library

Thursday, February 7, 8pm

Friday, February 8, 8pm

Princeton Sound Kitchen:

Sō Percussion

Taplin Auditorium, Fine Hall

Thursday, February 14, 7:30pm

Gabriel Kahane, Singer-Songwriter

presented by Princeton University Concerts

"Performances Up Close"

Richardson Auditorium, Alexander Hall

Saturday, February 9, 7:30pm

John Hoffmeyer '19, Piano

Taplin Auditorium, Fine Hall

Friday, February 15, 8pm

No-No Boy in Concert

Chancellor Green

Sunday, February 10, 3pm

Richardson Chamber Players

"Then & Now: Celebrating

PUC's 125th Anniversary"

presented by Princeton University Concerts

Richardson Auditorium, Alexander Hall

Saturday, February 16, 8pm

Jazz at Princeton:

Jazz Vocal Collective with Nnenna Freelon

Richardson Auditorium, Alexander Hall

Monday, February 11, 7:30pm

Donna Weng Friedman '80 Masterclass

Series: William Burden, Tenor

Taplin Auditorium, Fine Hall

Sunday, February 17, 3pm

Tessa Romano '13, Mezzo-soprano

Taplin Auditorium, Fine Hall

For more information visit music.princeton.edu

