The Composers' Ensemble at Princeton

Steven Mackey and Michael Pratt, Directors

presents works of:

Van Stiefel GS
Reuben de Lautour GS
Miriama Young GS
Paul Botelho GS
Prof. Paul Koonce
Prof. Paul Lansky & Grady Klein
Prof. Barbara White

Tuesday, May 14, 2002
8:00 p.m.

FRANK E. TAPLIN '37 AUDITORIUM
in Fine Hall
PRINCETON UNIVERSITY
The Program

Free Reeds for Data Gloves
Paul Koonce

Fortune for Electric Guitar Quartet
Van Stiefel

The Sap Dream Quartet
Bryce Dessner — David Nadal
Rami Vamos — Van Stiefel

planetarium for Eight-channel Tape
Rueben P. DeLautour

Pattern's Patterns for Tape and Video
Paul Lansky and Grady Klein

The Prime Cut
Miriama Young

calling westward for Violin and Piano
Paul Botelho

Vivienne Kim, violin
Jenny Undercofler, piano

— INTERMISSION —

Small World for Clarinet and Marimba
Barbara White

1. “Time is Fleecing” ... [in memoriam Joe White]

2. Musical impromptus are no such thing; no one ever improvises, pronounces Gaudi, savoring a sangria at Els Quatre Gats, the future site of Picasso's first solo exhibition, one hundred years before the Archbishop of Barcelona names him patron saint of his profession. [irreverent impromptu]

3. Viva la maquina escribir! [cante chico]
Barbara White, clarinet
Haruka Fujii, marimba
Program Notes

Paul Koonce
Paul Koonce is Assistant Professor of Composition at Princeton University. Born in 1956, he studied composition at the University of Illinois and the University of California at San Diego, where he received the Ph.D. in Music. He is the recipient of Fellowships from the Guggenheim and McKnight Foundations, and has received awards and commissions from the Luigi Russolo International Competition for Composers of Electronic Music, the National Flute Association, Prix Ars Electronica Electronic Arts Competition, the Electroacoustic Music Contest of Sao Paolo, and many others. His music is available on the SEAMUS, Mnemosyne, ICMA, Panorama, and Innova labels, with recent releases on Einstein, Centaur, and Mode records.

Fortune is an exploration of the idea of an electric guitar quartet as much as (if not more than) the sound of one. The piece adopts a string or vocal quartet-like division of parts by having three of the four guitars transposed by means of a capo stopping all six of its strings. The capo restricts the instrument’s range, but allows figures to be played as if the strings were “open.” The melodic figures can appear, like one’s fate if you will, both open and closed. This facilitates an almost obsessive exchange of similar material bouncing around the ensemble like a ball in a pinball machine.

Van Stiefel
Van Stiefel is a lecturer in the Princeton Department of Music, and is completing his doctorate in music composition while keeping late hours with his three-month-old son, Sam. This year, Mr. Stiefel received an Individual Artist Fellowship from the State of New Jersey. While at Princeton, he has had works read by the New Jersey Symphony Orchestra, as well as performances by The Nash Ensemble, Talujon, and the Minneapolis Guitar Quartet. He is the recipient of fellowships from Yale University, the Banff Centre, and the Georgia Council for the Arts. He is the dreaming sap behind the formation of the Sap Dream Quartet, an ensemble of electric guitars presently rehearsing music by Scott Johnson, Paul Lansky, and Steve Mackey, among others.

planetarium
A couple of years ago, a friend asked whether I would be interested in working on a piece incorporating video or slide projection for a pianist whom he knew. Before getting very far, I decided that although the piano part was working out pretty well, I didn’t really need the pianist or the projection. It’s about eight minutes long.

Reuben de Lautour
Reuben de Lautour studied composition and piano at the University of Auckland in New Zealand. Mr. de Lautour also taught theory and harmony at the University of Auckland, and went on to tour New Zealand as a recitalist. Mr. de Lautour recorded for Radio New
Zealand and Atoll Records. His composition *artefact* was given its world première by The Nash Ensemble of London in April, 1999, at Richardson Auditorium.

**Pattern’s Patterns**

*Pattern’s Patterns* is a movement from my CD *Alphabet Book*. The listener is encouraged to try to 'figure out' the patterns, and revel in success or failure. The animation, by Grady Klein, will be included in the CD release next fall as part of an enhanced CD.

— Paul Lansky

**Paul Lansky**

Professor of Music at Princeton University, Paul Lansky grew up in New York City, and went to the High School of Music and Art and Queens College in the City University of New York. He earned his Ph.D. at Princeton, and joined the faculty in 1969. Since 1973, his main preoccupation has been computer music, and for the most part, his work has involved non-real time processing of "realworld" sounds. He likes to regard the computer as an aural camera, and often uses visual metaphors to describe his work. He has also spent considerable time writing software for computer music, some of which is now widely used. Most of his compositions to date are available on CD, and a complete list can be found on his homepage (www.music.princeton.edu/~paul). Prof. Lansky, whose *Ricercar* was performed in October by the Brentano String Quartet, teaches courses at Princeton in all aspects of computer music, composition, and topics in twentieth-century theory and analysis.

**The Prime Cut**

Twenty-five minutes of listening pleasure.

**Miriama Young** is a graduate student in music composition at Princeton.
Paul Botelho
Currently a first-year graduate student in music composition at Princeton, Mr. Botelho's compositions include many varied works that utilize extended and alternate tuning systems as well as the interaction of new and old mediums. He holds a B.F.A. in Contemporary Music performance and Composition from the College of Santa Fe, and an M.A. in Electro-Acoustic Music from Dartmouth College.

Small World
The title Small World refers neither to the Witherspoon Street café nor to the David Lodge novel, though I am exceedingly fond of both, but rather to the work's commissioners, Nancy Zeltsman and Larry Passin, who knew each other in high school and now plan a transcontinental clarinet / marimba duo.

The first movement uses a chant from the Codex Calixtinus, from the Santiago de Compostela repertory, as a cantus firmus, and I took what I believed to be a malapropian phrase of my father's for the title. (My older siblings later informed me that it was a town politician's malapropism, which my father found amusing, and thus he appropriated it, knowing it was not correct; hence the double quotation marks. In our household, the phrase “time is fleecing” ... [or, more correctly “time is fleecing” ... ] was usually followed by a directive such as, “and it's time for a clean-up campaign.”) A reflection on the last few weeks of my father's life, the work evokes the altered senses of time I perceived as I witnessed his leave-taking.

The second movement concocts an event that almost certainly never took place: the famed architect Antoni Gaudí (1852-1926) visiting Barcelona's El Quatre Gats cabaret, a cauldron of Catalanian artistic activity from 1897 to 1903. (Gaudí is said to be the only significant artist to have missed Picasso's first solo exhibition, which took place at Els Quatre Gats in 1900.) The reverent, abstemious Gaudí likely eschewed the vulgar hedonism of the cabaret scene, and yet his extravagant constructions seem to share something of its unbridled inventiveness. (In my own hazy recollections of an all-too-brief trip to Barcelona, Gaudí's flights of fancy are inextricably linked with the other thing I remember best about the city: sangria.) The musical argument begins with a nutty, long-winded clarinet cadenza, infected by my recollections of illogical clarinet études; a Catalanian tune, suggested at the outset, is played explicitly and diegetically at the end. the movement as a whole responds to some of the paradoxes I observe in the life and work of Gaudí, the reactionary modernist, the pious decadent, the vulgar aesthete, the humble egotist.

The third movement considers the music of southern Spain without quoting it exactly, though there is a reference to a noted French evocation of Andalusian music. The title ¡Viva la maquina escribir! (Long live the typewriter!) is said to be an encouragement called
out by listeners as they observe flamenco dancers in action. Long live the typewriter indeed.

— Barbara White

Barbara White
Composer / clarinettist Barbara White, a faculty member at Princeton, has received awards and honors from ASCAP, the American Academy of Arts and Letters, the Radcliffe Institute for Advanced Study, and the State Arts Councils of Pennsylvania and New Jersey. Her CD When the Smoke Clears, to be released this month on CRI, includes performances by the Composers’ Ensemble at Princeton, the Talujon Percussion Quartet, and the New York New Music Ensemble.

Haruka Fujii, marimba, a native of Saitama, Japan, began her musical studies on the piano at the age of three and continued her studies on that instrument through her first year at the Tokyo Metropolitan High School of Music and Fine Arts. However, through the influence of her mother, the noted marimbist Mutsuko Fujii, she switched her emphasis to the study of percussion in her second year. She then went on to study percussion at the prestigious Tokyo National university of Fine Arts and Music under the tutelage of Tomoyuki Okada and Makoto Aruga.

While at the University, she won the school’s concerto competition, and made her professional début as the featured soloist with the Geidai National University Symphony Orchestra, performing Keiko Abe’s Prism Rhapsody for Solo Marimba and Orchestra. She performed the same work to critical acclaim with the Haddonfield Symphony during the 1999-2000 season as the winner of its annual concerto competition. In 1998, she was a winner of the Japan Percussion Society Solo Percussionist Competition. Ms. Fujii also performed a solo recital as the Second Prize-winner of the Lawton Symphony’s 2001 Louis D. McMahon International Music Competition.

An active orchestral and chamber musician as well, Ms. Fujii has also served as Principal Percussionist with the Tokyo Youth Orchestra, the Juilliard Orchestra, and has performed in recital with Cloud Nine, a percussion quartet for which she serves as Musical and Artistic Director. In April, 2000, she made her début in Carnegie Hall as part of the Carnegie Hall Japanese Music Festival 2000. She has also appeared in duo with her mother at the invitation of the Twelfth National Cultural Festival in Kagawa, Japan, and has performed solo recitals in New York City.

Ms. Fujii moved to the United States in 1998 to attend The Juilliard School, where she completed the Advanced Certificate program as a student of Gordon Gottlieb. She is currently pursuing her Professional Studies Diploma at Mannes College of Music, where she studies with Glen Velez and Barry Centanni.
The Composers' Ensemble at Princeton

The Composers' Ensemble at Princeton is a professional musical performance organization under the direction of Princeton faculty composer Steven Mackey and Michael Pratt, conductor of the Princeton University Orchestra. 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 Nathaniel Burt. This concert is made possible, in part, with the support of The Friends of Music at Princeton.

Upcoming Friends Events

Sunday, May 19, 2002 at 3:00 p.m.

Tuesday, May 21, 2002 at 8:00 p.m.

Wednesday, May 22, 2002 at 8:00 p.m.

Thursday, May 23, 2002, at 8:00 p.m.

Saturday, May 25, 2002, at 8:00 p.m.