

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

ODYSSEYS

**The
Composers' Ensemble
at Princeton**

Steven Mackey, Barbara White, and Michael Pratt, *Directors*

Tuesday, October 3, 2006
8:00 p.m.

THE PROGRAM

Platos Típicos Barbara White
Visitación
La Serpiente Cósmica
To Make A Long Story Short

Barbara White, *clarinet*

Prelude for Lute in D Minor BWV 999 J.S. Bach
Suite from *Variations, Fixations, and Fantasies* Andrew McKenna Lee
(after a Prelude by Bach)
Variation I
Fixation I
Fantasy II

Andrew McKenna Lee, *guitar*

Music for Josh and Tawnya Alan S. Tormey
Joshua Rubin, *clarinet* — Tawnya Popoff, *viola*

Hop Paul Lansky
Mosaik Two
Annaliesa Place, *violin* — Svetoslav Stoyanov, *marimba*

— intermission —

Sea Odyssey Anne Hege
Text by Colleen Plimier
Anne Hege, *voice*

Semi-Suite for guitar Paul Lansky
Putative Prelude
Aimless Air
Crooked Courante
Shameless Sarabande
Awkward Allemande
Partly Pavane

David Starobin, *guitar*

PROGRAM NOTES

Platos Típicos Barbara White *To Make A Long Story Short*

Platos Típicos: At a high altitude, short of breath and with an intransigent instrument in hand, I made a practice of playing just the few notes that would speak with the longest breaths I could muster. In the process, I was reminded of my friend Miguel Jara's photographs, "Visitación" and "La Serpiente Cósmica" (you may have noticed them in my living room), which ended up informing the imagery of each movement. Speaking of my living room, the idea is to allow for flexibility and fluidity within the simple gestures that make up these structured improvisations, as well as to cultivate a certain intimacy and informality each time. Hence, *Platos Típicos*, or "local food."

To Make A Long Story Short is based on a chant from the Santiago de Compostela repertoire, "Ad Sepulcrum Beati Iacobi," which I incorporated into an earlier piece, *Small World*. I found that the melody got a bit swallowed up in my setting and wanted to return to it and play with its surface features more. It's another structured improvisation: there is a slow introduction, some riffing on cells from the chant, and then a presentation of the more or less unadulterated melody at the end.

Barbara White is a composer with a special interest in interdisciplinary collaboration, specifically in working with dance and video. She has performed her clarinet works with the Fromm Foundation Contemporary Music Series at Harvard, the Florida International Festival of New Music,

and the Seal Bay Festival, as well as on her first solo CD, *When the Smoke Clears*. A second CD, *Apocryphal Stories*, was released in 2004. In 1998, Barbara White joined the faculty of the Princeton University Music Department, where she is now Associate Professor.

Suite from Andrew McKenna Lee *Variations, Fixations, and Fantasies*

Variations, Fixations, and Fantasies is a solo guitar piece based on J.S. Bach's Prelude for Lute, BWV 999. This piece has always been a bit of a curiosity for me, as it is fairly famous in the guitar repertoire in spite of its relatively brief, 1.5 minute duration. Unlike most of Bach's other preludes, which belong to dance suites or other collections of similar pieces, this one seems to be a solitary being, floating aimlessly amidst the vast expanse of Bach's output. This latter condition is what drew me to the idea of creating a much larger work around it — I wanted to expound upon certain ideas inherent in the original work, as well as refract some of them through a more contemporary musical language. Many other composers have done similar things with older works — Jacob Druckman's piece *Prism* comes to mind, as well as Leonardo Balada's *Transparencies of Chopin's First Ballade*, and many of the works of Alfred Schnittke.

Ultimately, the work will consist of ten complimentary pieces, each in its own way based on the original Bach prelude. In its entirety, it will be organized in three sets, followed by a postlude — each set containing three distinct types of pieces. The Variations are the most closely

associated with the original prelude, and use the bass line (in original, retrograde, and inverted forms respectively) as a point of departure over which the harmony and musical texture are re-worked and re-contextualized. The Fixations, living up to their name, dwell obsessively on one small aspect of the original prelude and attempt to spin out pieces which, in their enlargement of a single, microscopic idea, resemble something very unlike the original. Finally, the Fantasies, which are the most complex in form and the longest in duration, freely associate different elements of the prelude in somewhat more direct and reminiscent ways.

As of today's date (08/31/06) the piece is still unfinished, and it will likely be some time before I have completed writing the work and longer still until I have learned to perform it. I have completed part of the piece, however, and am currently performing it as a suite. This suite contains the original prelude, the first variation, the first fixation, and what I believe will be the second fantasy when the work is finally completed. In the end, it will be roughly over a half hour in length.

Andrew McKenna Lee, a native of Charleston, SC, began musical studies on the guitar at age twelve and soon after went on to pursue composition. In recent years, his music has been performed by such ensembles as the Brentano String Quartet, The American String Quartet, ensemble ereprijs, Talujon, the New Jersey Symphony, Kroumata, Proteus, Janus, and eighth blackbird. His works have 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. His music has also been heard on WNYC's *New Sounds* series with host Jonathan Schaefer and featured in a segment of New Hampshire Public Television's weekly broadcast, *New Hampshire Outlook*. After completing his undergraduate work in composition at Carnegie Mellon University in 1997, Andrew went on to obtain his Master's degree in 2000 from the Manhattan School of Music. He has received awards and fellowships from the New York Youth Symphony, the Atlantic Center for the Arts, the South Carolina Arts Council, the Aspen Music Festival, Yaddo, the MacDowell Colony, ASCAP, and the American Music Center. He is currently pursuing a Ph.D. in composition at Princeton University.

Music for Josh and Tawnya Alan S. Tormey
Community Nurse Jan Fielding's summer holiday was ending with a bigger shock than she had ever thought possible, and whatever good the holiday had done her seemed instantly to drain away. The call had come in the very early morning while she had been getting dressed. There had been that instant thrill of apprehension — early calls were often bad news.

The savvier among you should have no trouble in ascertaining the dedicatees of Music for Josh and Tawnya, a work whose title was suggested by the delicate Feldmanesque character of the music. The

whole story involves a small bar and a large glass of vodka, but involves old friends, new friends, and an interminably long wait for the subway.

Alan Tormey's music has been described as both "disconcerting" and "avant." Anthony Doerr, author of *The Shell Collector* and *About Grace* states "it's absolutely cool and unnerving, and nothing like I expected." Alan's work has been internationally featured by, among others, eighth blackbird, Ensemble Intercontemporain, James Avery, The Kennedy Center for the Performing Arts, CCRMA, Meet the Composer, Synergy, and the Tarab Cello Ensemble. He holds degrees in music from Oberlin Conservatory and the University of California at Berkeley and is presently a doctoral candidate in music composition at Princeton University. He would like to buy the world a Coke, but usually just drinks the store brand.

Hop **Paul Lansky**
Hop was written for the Marimolin duo, Nancy Zeltsman and Sharan Leventhal. I can't remember why I called it *Hop* but the title now seems entirely appropriate, so I guess it makes sense.

Paul Lansky's recent work includes a percussion quartet, a couple of computer pieces, some choral music and a piece for baritone, guitar and percussion.

Sea Odyssey **Anne Hege**
Sea Odyssey is comprised of four poems written by Colleen Plimier. This work, scored for spoken and sung voice and tape, explores what it means to travel and come to determine one's own path. Inspired by the text, *Sea Odyssey* describes the relationship between an individual and the idea of fate, the balance of power between our destiny and any one of us.

Sea Odyssey
Poetry by Colleen Plimier

Your Sea Journey

begins low and hard.

You prefer the plain nut
to the quartered breath of sheep.
There are ten thousand sheep.

You feel nothing not the poor goat's eye.
Not his one and flexible yellow eye.
The low motion the sailing.

You will not see the sky-lastedness of herring
graveness of soap.

Your sea journey will hold
less an eye than a stern
draining of rain.

Your Further Sea Journey

brings two-hinged fear.

There is not an oat grown no clearing.

The yellow-blind day bears a standard
motion.

You sail a boat with a lopped-off name.

Your Sunken Journey

pulls you down.

You fall below
and feel for your things.

You cannot find
your incurable sureness of breathing
your wise and colorful stones.

You cannot find the ground-up sea.

Your Next Sea Journey

is under water where you wear yourself
out.

Now guess your weight in weeds.
How do you weigh?
Like a telephone cable.

What's your leg a bottle.
What's a new way

like anyway.

Anne Hege, born in Oakland, CA, began her musical studies singing with the Piedmont Children's Choir. Her studies continued in high school with her participation in the Oakland Youth

Chorus's touring ensemble, Vocal Motion. While performing in Vocal Motion, she was highly influenced by collaborations with composer/performers Linda Tillery, Keith Terry and their work with folk and world music. In 1998, Hege received her Bachelor degree from Wesleyan University with honors in music and was awarded the Gwen Livingston Pekora Prize for music composition. Hege continued her composition studies at Mills College studying with Fred Frith, Chris Brown, and Pauline Oliveros. In 2003, she received her MA in Composition and was awarded the Elizabeth Mills Crothers Prize for excellence of graduate composition in music. Hege has composed choral works for the Albany Community Chorus, Piedmont Children's Choir, Voce e Tempore, and Ninos y Jovenes Cantores de la Escuela Nacional de Musica de la UNAM. She regularly performs original works and art songs in her performance duo "Sidecar." Hege has recently begun her doctoral studies in music composition at Princeton University.

Semi-Suite **Paul Lansky**
The suite was written for David Starobin, who has played and recorded individual movements and is now performing the entire suite prior to recording it. Writing for guitar is something I had no idea I could do until David urged me to try. Then I remembered that classical guitar was my first instrument and gave it a whirl. The titles of the individual movements indicate a foggy awareness of the characters of baroque dances.

THE ARTISTS

Clarinetist **Joshua Rubin** has been working as a chamber musician, orchestra musician, soloist and teacher in New York since 2000. He has worked closely with many prominent composers including Mario Davidovsky, George Crumb, Pauline Oliveros, Bright Sheng, Magnus Lindberg and David Lang. Performances this year include concert series at Cal Performances in Berkeley, California, at the Miller Theater and Merkin Concert Hall in New York, at Massachussets MoCA, at the Museum of Contemporary Art and on WFMT radio in Chicago, and in Morelia, Mexico. In August he appeared at the Mostly Mozart Festival at Lincoln Center. Joshua will be featured on albums from the Bridge, NAXOS, and Cedille recording labels to be released in 2007. He is a founding member of the International Contemporary Ensemble (ICE) and of the percussion and clarinet duo Ensemble Breekbaar. He received degrees in Clarinet and Biology from Oberlin College and his Master's degree from the Mannes College of Music.

Canadian violist **Tawnya Popoff** was a prizewinner in the 2000 Lionel Tertis International Viola Competition and enjoys a versatile career as a highly sought after chamber musician, soloist and teacher. She earned degrees at the University of British Columbia and Rice University and has served on the faculties of the Perlman Music Program, University of Pennsylvania, Syracuse University, SUNY Buffalo, and the Bowdoin International Music Festival. Ms. Popoff is a founding member of the Athabasca String Trio, the Solo Quartet, is in-residence with Chamber Dance Project and

was a member of the Cassatt String Quartet until 2005 involved in commissioning and premiering dozens of new works. She has recorded for the Koch International, New World, and Albany labels. Tawnya Popoff's viola was played by Boris Kroyt of the Budapest String Quartet. The instrument is generously loaned to her by courtesy of Mr. Kroyt's grandson.

Already a rising force in the new music genre, **Mosaik Two** debuted in the spring of 2006 at the Jazz and Classics Festival in Juneau, Alaska. Formed in 2005, violinist **Annaliesa Place** and percussionist **Svetoslav Stoyanov**, fuse their unique musical backgrounds and experiences to form this avant-garde combination. Deeply committed to supporting and encouraging the music of living composers, they have already commissioned works by many composers of their generation including Sean Friar and Ian Moss. Recently, Mosaik Two performed at the Norfolk Chamber Music Festival where they collaborated with composers Alejandro Vinao and Paul Lansky. Highlights from the 06-07 season include a tour throughout Holland, performances in Princeton and Baltimore, and a residency at the Peabody Conservatory.

Annaliesa Place made her solo debut with the Heidelberg Symphony at age twelve and won grand prizes in the Marbury and Yale Gordon Competitions. Featured in the Cleveland Orchestra's first video concert with conductor Alan Gilbert, she was hailed by the *Cleveland Plain Dealer* as "the epitome of poise and intelligence." She has recorded Judah Adashi's Violin Concerto *Grace* with

the Peabody Symphony, which won an ASCAP award.

An active chamber musician, Ms. Place has appeared as violinist and violist at festivals including Sarasota, Yellow Barn, La Jolla Chamber Music Society, Juneau Jazz and Classics, Verbier Laguna Beach Chamber with Claude Frank and Olympic Music. A recent graduate of the Juilliard School, she studied with Robert Mann. Other teachers have included Victor Danchenko, Robert Lipsett, and David Updegraff. She regularly performs with conductor less string orchestra, ecco, and the Momenta String Quartet.

Bulgarian born Svet Stoyanov, winner of the 2003 Concert Artist Guild International Competition, made his NYC debut at Lincoln Center's Avery Fisher Hall. He premiered the Phillip Glass Concerto Fantasy for Two Timpanists and Orchestra, with fellow timpanist Jonathan Hass and The American Symphony Orchestra, led by Leon Botstein. Mr. Stoyanov's musical collaborations include projects with Pierre Boulez, Oliver Knussen, Elliott Carter, John Adams, Leon Fleisher, Donald Sutherland, Alejandro Vinao and others. His festival appearances span the United States and Europe, most notably Emilia Romagna, Ravinia Festival with Chicago Symphony, Made in American with Seattle Symphony, Arizona Friends of Chamber Music, and The Percussive Arts Society International Conventions. Svet is a student of Robert van Sice pursuing his Master of Music degree at Yale University. He also holds a Bachelor of Music degree from the Peabody Conservatory.

David Starobin was recently called by *Soundboard Magazine* "arguably the most influential American classical guitarist of the twentieth century." Composers including Elliott Carter, George Crumb, Lukas Foss, Poul Ruders, Roger Reynolds, Mel Powell, Colin Matthews, Charles Wuorinen, Simon Bainbridge, Gunther Schuller and Milton Babbitt have dedicated new works to him, producing a repertoire of more than 350 new scores. Starobin has performed these works throughout the world, collaborating with ensembles including The New York Philharmonic, National Symphony, Houston Symphony, San Francisco Symphony, St. Louis Symphony, Chamber Music Society of Lincoln Center, Orpheus Chamber Orchestra, Emerson Quartet, and Guarneri Quartet. Starobin's solo recordings have received honors from journals ranging from *Guitar Player* to *Gramophone*. His CD, *Newdance*, received a Grammy nomination as "Best Classical Solo Recording", and won the Association for Independent Music's "Indie Award" for best classical CD of 1999. In 1981, David Starobin founded Bridge Records, Inc.. Starobin's work for Bridge as guitarist, producer and executive producer has earned five Indie Awards and twelve Grammy nominations.

David Starobin began his guitar studies at age 7, with the Puerto Rican guitarist Manuel Gayol, later working with Albert Valdes Blain, and Aaron Shearer at the Peabody Conservatory of Music. While a student at Peabody, Starobin worked closely with pianist Leon Fleisher, and was a frequent participant in the Marlboro Music Festival. Among his many honors are a Harvard University Fromm Grant, for "his commitment to the

music of our time"; a Lincoln Center Avery Fisher Grant; and Peabody Conservatory's "Distinguished Alumni Award". Between 1993 and 2004, Starobin was the chairman of the guitar department at the Manhattan School of Music, where he holds the school's "Andres Segovia Chair". He previously headed guitar departments at Brooklyn College, Bennington College, The North Carolina School of the Arts, and the State University of New York at Purchase.