

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

TAKING SIDES

**The
Composers' Ensemble
at Princeton**

Steven Mackey and Michael Pratt, *Directors*

Tuesday, April 10, 2007
8:00 p.m.

THE PROGRAM

on first reflection

Tucker Dulin, *trombone*

Seth Cluett

Scales and Metronomes

Florent Renard-Payen, *violoncello*

Dan Trueman

Taking Sides

Fountain Chamber Music Society
Cyrus Beroukhim & Aaron Boyd, *violins*
Thomas Rosenthal, *viola* — Alistair MacRae, *violoncello*
Steven Beck, *piano*

Randall Bauer

— intermission —

Pland a Flower

Andrea L. Mazzariello, *electronics*

Andrea L. Mazzariello

Maybe the Monolith will just calm down

text by Colleen Plimier

software design by Spencer Salazar

Anne Hege, *voice*

Anne Hege

Songs of Love, Death, Friends, and Government

- I. *He Died Before He Knew Me*
- II. *Scott Speaks Seven*
- III. *They Never Talked*
- IV. *Fingers Drip Fact*
- V. *Mr. Duane, Where Have You Gone?*
- VI. *After a Film by Ellie Lee*
- VII. *Two Marines*

David T. Little

Sarah Chalfy, *soprano*
Eric KM Clark, *violin* — Eileen Mack, *clarinet*

PROGRAM NOTES

on first reflection **Seth Cluett**
imagine the sound leaving the trombone;
listen to how the sound found you.

Seth Cluett (born 1976, Troy, New York) is a composer and visual artist whose work includes photography, drawing, video, sound installation, concert music, and performance. His pieces are an exploration of the role of sound in everyday life, engaging the boundary between the auditory and the other senses as an active field of experience for the audience.

Scales and Metronomes **Dan Trueman**
for solo 'cello
composed for Floret Renard-Payen

Études can be merciless, driving the lonely student into unstable psychological states. There is a wonderfully ugly painting by Matisse of a boy practicing piano; a metronome lurks behind the music stand and a statuesque, didactic figure looms behind the boy. Between a rock and hard place. While these four pieces are not literally études, they do obsess at times on scales, particular textures and techniques, and the relationship a hard-working student might have with a metronome (in this case, the sometimes possessed metronome inhabits the 'cellist's feet). But, unlike a set of études, the intent is not to provide a weight for a student to lift in an effort to build their technical muscles. Rather, my interest is in the extreme psychological states. This is not

to say that I hope to put Floret or any other 'cellist between a rock and hard place, but I do hope that these pieces invite a kind of practice where one, like Max in *Where the Wild Things Are*, can be lost from the world for a while and not sure of returning quite the same.

Dan Trueman is a composing performer on both the 6-string electric violin and the Norwegian Hardanger fiddle. While most of Dan's compositions are for his own ensembles, he also composes for various chamber ensembles and occasionally for orchestra. In the Fall of 2005, he co-founded (with Perry Cook) the Princeton Laptop Orchestra (PLOrk). Dan teaches composition at Princeton.

Taking Sides **Randall Bauer**
In a lot of my chamber music with piano, the piano takes on a kind of separate role from the rest of the ensemble; not necessarily a flashy or virtuosic one, just independent, as though it is some kind of alpha pack leader, or, depending on the piece, rogue underling, aloof, playing in its own sphere. Perhaps its individualized treatment has to do with it being my own instrument. In *Taking Sides* I decided to play around even further with the idea of leadership and cooperation within a piece. At first I thought it might be interesting to dissolve the very meaning of the ensemble dynamic by composing the piece in such a way that the full complement of instruments is never playing all at the

same time; instead the listener would be treated to subsets of various strengths. I began to realize, however, that as more and more musical ideas were generated, the philosophy of separation couldn't be so stringently maintained, and furthermore *shouldn't* be, so sections of the piece began to coalesce more and more into full-team events. Hence the title: here are the different sides and manifestations of ensemble writing (and performing) being explored in turn. Like many pieces this one was not composed from beginning to end, but rather in what might be seen as a helter-skelter order if it was to be broken down chronologically. I can tell you that, as ultimately compiled (*i.e.*, as you will hear it), the first section is gentle and wistful, and nods more than once to a piece I wrote for friends last year; much of the core is nimble and effervescent, with varying degrees of ferocity; and the end bumps along in an undulating four/four groove, following on the heels of a lengthy, dizzying string of major triads, all in a pretty row. I'm not sure if this is some sort of artistic regression, but I do think anything goes these days, more than ever before, so I'll take the side of the modern composer who still wants his music to swing.

Randall Bauer's work has explored the worlds of composition, jazz, improvisation and performance. His compositions have received several national awards and have been premièred by the Brentano String Quartet, eighth blackbird, The Nash Ensemble of London, Synergy Vocals, New Millennium Ensemble, MATA Micro-Orchestra, Network for New Music, Talujon

Percussion Quartet, Clogs, Tarab Cello Ensemble, and DoublePlay. He is also an accomplished jazz pianist and composer. He has been a fellow at Yaddo, the Ucross Foundation, and the Atlantic Center for the Arts, and in 2006 was awarded a major fellowship from the New Jersey State Council on the Arts. He received the Ph.D. from Princeton and has taught at Westminster Choir College and in Princeton's American Studies program.

Plant a Flower **Andrea L. Mazzariello**
The performer plays fragments at the controller. The sequencer loops these fragments indefinitely. Clicks become a drone, accompaniment to slow growth, machination, decay. Or: push buttons, turn knobs, push buttons, turn knobs, rest.

Andrea L. Mazzariello, writer, artist, and musician, *a.k.a.* massey, is a doctoral fellow in Music Composition at Princeton University. He performs on a metainstrument of his own design, and writes for the progressive webzine *Wicked Philosophy* and for the culture resource *Thank You Campaign*. The visual, textual, and aural components of his work typically consolidate into releases on the Loophole Records label, which endeavors to use the means of production and reproduction as a canvas. His work has been performed or exhibited in as diverse venues as the Fringe Festival in New York, the 555 Gallery/Studio in Detroit, and South by Southwest in Austin. He has recorded with acclaimed

producer and sound engineer Alex Kass.
Maybe the Monolith Anne Hege
will just calm down

For solo voice, 4-channel speaker system
and live vocal processing.

"For hundreds of thousands of years,
mankind lived without a straight line in
nature. Objects in this world resonated
with each other.

*Maybe the monolith will build an erasure team
to let me down into the dark flightless meander
of some of the seasons.*

For the caveman, the mountain Greek,
the Indian hunter (indeed, even for the
latter-day Manchu Chinese), the world was
multicentered and reverberating.

*My monolithic power of easement ensures a
bright casement from which to form an outer
crust. It delights in a semi-static hammer and
may invoke the form of a neighbor.*

It was gyroscopic.

*In our boring settlement we needn't mind the
felonious strictures of corded gambits towards my
own and our sod. We can return on C.O.D.*

Life was like being inside a sphere, 360
degrees without margins ...

*Dying moths are not natural aggressors nor is the
desire a whole and edible excursion. It is like the
candiest plum of the gape-toothed undergrowth
and admission into the gummy.*

Here we have a clue to the mentality of the

pre-literate, that world of oral tradition that
we eventually left behind about the end of
the Hellenic period. It is the mentality of
the multitude, or as Yeats put it: everything
happening at once, in a state of constant
flux."

*Extra helps us to guard on our own mode. It
is more than modest to be appraised in the
manner of an infant. We will guard down
indefinitely if the belief does not shy from its
ardent monolith.*

— Marshall McLuhan "Visual and Acoustic
Space" from *Audio Culture: Readings in
Modern Music*

— Colleen Plimier *Maybe the Monolith will
just calm down*

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 and Keith Terry and their
work with folk and world music. In 1998,
Hege received her Bachelor's 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 M.A. 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 Niños
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, and is currently
working on her first movie soundtrack. Last
fall, Hege began her doctoral studies in
music composition at Princeton University.

Songs of Love, Death, Friends, and Government David T. Little

Songs of Love, Death, Friends, and Government
(2004) was composed in Somerville, MA, and
Princeton, NJ, between April and December
of 2004. Based on texts by the composer,
each song serves as a self-contained study
on subjects ranging from the political to the
personal to the surreal, etc.

Lasting 20-25 minutes, *Songs of Love, Death,
Friends, and Government* was composed for
soprano Amanda Jellen, clarinetist Amy
Advocat, and violinist Beth Wenstrom. Songs
II, III, IV, and VI were premièred by these
musicians at the New England Conservatory
in Boston on February 6, 2005. A version
of song VII. *Two Marines* was included in the
2006 theatre work *Soldier Songs*, as premièred
by the Pittsburgh New Music Ensemble in
August 2006, although the original version
will be heard tonight. This performance marks
the world première of the work in its entirety.

Texts by the composer

I. He Died Before He Knew Me

He died before he knew me.

Died before I could really know him

As a man

Apart from as my grandfather.

Quiet man —
Peaceful man
He belched explosively
Yet whispered in speech.

Sitting at the head of the table
He would patiently wait for his turn to speak
Then slowly shake his head
As it would never come —

His loud (oft drunk) children
Bulldozing his window
Gone before he inhaled
To initiate his first word.

White painter pants and flannel shirts,
His delicate frailty came through —
So different then who he was
Before I was born.

A heavier man:
A drinker.
Organist.
Clarinetist.
Father.
Husband.
Insurance Salesman.

Monastery Drop-out.
Kicked-out-of-school kid.
Later-life atheist of sorts
Democrat.
Eloper.
Failed airforce pilot — (which saved his life)
Care-taker of his broken son

I often wonder who he really was.
Which one of these he was most.

II. Scott Speaks Seven

Scott —
Speaks seven
Reads runes
Wears chain mail

And

Asks you to stab him
With a knife
When he wears it.

Bleeds in red,
Gold and black
And takes black,
With him
to the grave ...
... and beyond.

III. They Never Talked

They never talked about money.
About how they survived like that for so long
In Tangiers And Paris And Cambridge of all places.

How they hadn't eaten in weeks
When G sketched Bomb
Or W dreamt Benway
Or A sketched the first
Time-altering lines of Howl.

IV. Fingers Drip Fact

when I
come home
at night
(my love)
I fear /
expect
to find
you in
the bath
naked

glistening
in the steamy
room

dead
in a pool of
blood and
soapy water

a puddle
of cooling life
forms under you.

running
from your
jagged wound

and

slowly

falling

off

your

delicate

white

and

lifeless

fingers

drip

fact.

V. Mr. Duane, Where Have You Gone?

We're Sorry,
But the Telephone number,
You have called,
Has been disconnected.

No further
Information is
Available.

VI. After a Film by Ellie Lee

In a field,
fleeing the scene:
air force one.

as the animals
start to die.
(sky black
and smoking)

yet

The news says nothing
As the sing song weatherman
Reports beautiful weather
Everywhere today.

Outside
It rains
Blood and Acid and
Locusts
Crackle
Under
Feet
Going
Nowhere.

VII. Two Marines (original version)

Two Marines
Came to my house
To Tell me that

My son ...

A letter from
The President
Regretfully
My son ...

I did not
Answer the door
I knew the speech
I heard it before

"Bravely fought ...
In combat fell ...
For Liberty"
My Son ...

My Son ...

I took my grief
Out to the yard
And while they knocked
I doused their car

Lit a match
set it ablaze
My grief to see
As burning flames

Take this to
The President
And tell him that
His letter can't —

Not even signed
By human hand
Not even written
By a man

This letter won't
Nor uniforms

Not folded flags
Nor victories won
Your practiced words
From scripts well-learned
Cannot bring back
My Son ...

Bring me Back
My Son ...

David T. Little, composer/performer, is actively committed to music of dramatic intensity and direct expression. A composer of great diversity, Little seeks in his music to combine elements of social-engagement and theater with his experience as a rock drummer and his training as a classical composer. These elements found synergy in Little's recent large-scale theater work, *Soldier Songs*, which was commissioned and premiered by the Pittsburgh New Music Ensemble in 2006. The recipient of numerous awards and commissions, Little holds a degree in percussion performance from Susquehanna University and degrees in composition from the University of Michigan and Princeton University, where he is currently a doctoral candidate. He has been a composition fellow at both the Tanglewood Music Center, and the Aspen Music Festival, where he was awarded the Jacob Druckman Prize for his work *Screamer!* — the West-coast premiere of which was given by Marin Alsop at the 2005 Cabrillo Festival of Contemporary Music. Little is the founder, artistic director and drummer for the rock band / ensemble Newspeak, which seeks to explore the relationship between social-engagement and music through energetic concerts in

diverse venues, and is a co-founder and co-director of Free Speech Zone Productions. For more information, please see <<http://www.davidtlittle.com>>.

THE ARTISTS

Tucker Dulin, *improvisor, trombonist, and sound artist*, has performed in the United States and Europe in many contexts including the Boston Philharmonic, SONOR, Klaresque Ensemble, Callithumpian Consort, Mass Eye and Ear, the Masashi Harada Ensemble, and Ensemble Resonanz. founding member of 4862 Voltaire artist group in Ocean Beach, San Diego.

Mr. Dulin is currently writing a dissertation (working title against spatialization) to complete D.M.A. in contemporary music at UCSD with Miller Puckette, Ed Harkins, and Charles Curtis. He specializes in post-war solo and chamber repertoire for the trombone. Premières include Colin J.P. Homiski, Michael Finnissy, Radu Malfatti, and others. recently improvised with Ernst Karel, Jerome Rothenberg, George Lewis, Bertram Turetzky, Steve Roden, Nick Hennies, Bhub Rainey, Jack Wright, Torsten Mueller, Chris Heenan, Nathaniel Clark, Sabine Vogel. the electro-acoustic trio, IlBasspit, with Seth Cluett and Mike Bullock, has performed throughout New England and may never have an album.

Florent Renard-Payen, *violoncello*, was born in Paris to a family of professional

musicians; his parents were both harpists. He studied in France with Annie Cochet and Michel Strauss and in 1988 was top prizewinner at the U.F.A.M. International 'Cello Competition. At twenty, he moved to Boston to pursue five years of graduate study with Andrés Díaz, culminating in a Master's degree and the Pi Kappa Lambda Award for musical achievement from Boston University in 1996. He completed his musical studies in 2004, earning a Doctor of Musical Arts in 'Cello Performance from the Eastman School of Music. During his studies in The States, Florent had the honor of performing in master classes for Pieter Wispelwey, Yo-Yo Ma, Roberto Díaz and the late Joseph Gingold.

Since 1999, Florent has been teaching 'cello at Colgate University and chamber music at Hamilton College, NY. Furthermore, he has held master classes at the University of Alaska, Northwestern State University, Mansfield University, University of Central Arkansas, and University of South Florida. A champion of music of the 20th and 21st centuries, Florent is the founder of the Tarab Cello Ensemble, a group dedicated to contemporary repertoire for 'cello ensemble, a guest performer of the Society for New Music in Syracuse, NY, and a member of Open Gate, a newly formed chamber group dedicated to both new and "old" music. He has commissioned and premiered solo 'cello works by Dan Trueman, Todd Coleman, Aaron Travers, Gregory Mertl, and Garrett Byrnes and has collaborated with composers such as Larry Bell, David Liptak, Lukas Foss, Brad Lubman, Augusta Read Thomas, Dan

Trueman, and Martin Scherzinger. Florent has recorded chamber works by David Liptak and Dan Trueman on Bridge Records label. His other passions include reading about history, particularly the works and lives of revolutionaries Thomas Paine and Leon Trotsky.

The Fountain Chamber Music Society, now in its seventh season, is an innovative group of New York's finest young artists, combining strings, winds, voice, piano, and percussion. It presents a diverse repertoire featuring masterworks of the past as well as music of today's emerging young composers. Fountain Chamber Music Society and its core group, Fountain Ensemble, have given première performances of works by Menachem Zur, Michael Berkeley, and Darius Milhaud, as well as young composers such as Jonathan Keren and Ryan Streber. FCMS also enjoys an ongoing collaboration with The Weill Music Institute at Carnegie Hall, including numerous performances for children, as well as recordings for two animated short films and an interactive website.

Cyrus Beroukhim, *violin*, praised as "Crème de la Crème" (*NPR Performance Today*), has earned broad recognition as a leading performer of his generation. He is a member of Fountain Ensemble, the Lenape Chamber Ensemble, America's Dream Chamber Artists, and Nova Chamber Artists. He has performed at the Ravinia Festival in Chicago, the Verbier Festival and Academy in Switzerland,

the Norfolk Chamber Music Festival, the Sarasota Music Festival, the Museum of Modern Art's Summergarden concert series in New York, and the Keshet Eilon Festival in Israel. He has also appeared in solo and chamber recitals in New York at Weill Recital Hall at Carnegie Hall, Alice Tully Hall, Symphony Space, BargeMusic, and The Metropolitan Museum of Art. Mr. Beroukhim is presently concertmaster of New York Sinfonietta, and led the 1998 tour of Germany and Luxembourg with the Jeunesses Musicales World Orchestra. An active performer of new music, he regularly performs with Columbia Sinfonietta and recently recorded chamber music by Steven Gerber with Cho-Liang Lin and Kurt Nikkanen for Koch International.

Aaron Boyd, violin, was born in Pittsburgh and graduated from The Juilliard School. Mr. Boyd has been heard in concert in New York, Los Angeles, Montreal, Pittsburgh, and South Carolina and has attended the Meadowmount School of Music and the Tanglewood Music Festival. A prize winner in numerous competitions, including the Klein Violin Competition, the Tuesday Musical Society, and the Pittsburgh Concert Society, he is a regular member of the Prometheus Chamber Orchestra.

Thomas Rosenthal, viola, studied at Juilliard and currently freelances in the New York area, playing with the New York Philharmonic, Brooklyn Philharmonic, American Composers Orchestra, Orchestra of St. Luke's, and the Long Island Philharmonic, and is very active

in the commercial and movie recording industries. Mr. Rosenthal was the principal violist of the Prometheus Chamber Orchestra and the Juilliard Orchestra, and is a founding member of the Big Apple Baroque Ensemble.

Alistair MacRae, violoncello, has performed with acclaimed artists such as Boris Berman, Kenneth Cooper, Seth Knopp, Robert Taub, Warren Jones, and members of the Tokyo, Takacs, and Emerson Quartets. He made his Carnegie Hall recital debut at Weill Hall in 2001, and he has also been heard at Zankel Hall, BargeMusic, the Berkshire Bach Society, and the Monadnock, Musica Viva, Yellow Barn, Norfolk, Blossom, Taos, and Aspen Music Festivals. Mr. MacRae is Co-Artistic Director of the Fountain Chamber Music Society and, in addition to Fountain Ensemble, is a member of JADE (Pittsburgh), with which he recently undertook a concert tour of India. During that tour, he also appeared as soloist with the Bombay Chamber Orchestra. A devoted instructor and chamber music coach, he maintains a private studio in New Jersey. After completing the A.B. degree and earning a Certificate in Musical Performance at Princeton University, he received his Master's degree from Manhattan School of Music. In 1999 he was invited to perform in a concert with Mstislav Rostropovich commemorating the tenth anniversary of the falling of the Berlin wall.

Steven Beck, piano, is a graduate of The Juilliard School. He has made his debut

with the National Symphony Orchestra, and has toured Japan as soloist with the New York Symphonic Ensemble. Other orchestras with which he has appeared include the New Juilliard Ensemble, Sequitur, the Jupiter Symphony Chamber Players, and the Virginia Symphony. Mr. Beck has performed as soloist and chamber musician at the Kennedy Center, Alice Tully Hall, Merkin Hall, Miller Theater, Steinway Hall, and Tonic, as well as on WNYC; summer appearances have been at the Aspen Music Festival, Lincoln Center Out of Doors, and the Woodstock Mozart Festival. He is an Artist Presenter and regular performer at Bargemusic, performs frequently as a musician with the Mark Morris Dance Group, and has appeared with ensembles such as Speculum Musicae, the New York New Music Ensemble, the Omega Ensemble, Ensemble Sospeso, Counterinduction, the Fountain Ensemble, Friends and Enemies of New Music, and Antisocial Music.

Sarah Chalfy, soprano, a Seattle area native, is a frequent collaborator with Newspeak and the NOW Ensemble. Recently she performed the lead soprano in the LA world premiere of Michael Gordon's opera *What to Wear*, which was written, directed, and designed by Richard Foreman. She also performed Gordon's chamber opera *Van Gogh*, the recording of which will be released this year on the Cantaloupe label. Opera and musical theater credits include *Helena* (A *Midsummer Night's Dream*), *Gretel* (*Hansel and Gretel*), *Adele* (*Die Fledermaus*), *Anne Sexton* (*Transformations*), *Vixen* (*The Cunning Little Vixen*) Yum

(*The Mikado*), *Guenevere* (*Camelot*), *Marian* (*The Music Man*), *Carrie* (*Carousel*), and *Hodel* (*Fiddler on the Roof*). She was a fellow at the Tanglewood Music Center, where she was soloist in Berio's *Sinfonia* with Robert Spano and Vivaldi's *Gloria* with Craig Smith and the Mark Morris Dance Company. Sarah is recipient of numerous awards, including top prizes in the Lotte Lenya, Rosa Ponselle, Canticum Dominum, and Bach Society of Baltimore Competitions, and study grants to the Universität Mozarteum Salzburg and the Académie internationale d'été de Nice. Sarah received a B.M. from the Peabody Conservatory and did her Master's work at the Manhattan School of Music. Upcoming projects include a series of concerts on the East Coast with the NOW Ensemble and Newspeak, a solo cabaret show in New York City, and the European tour of *What to Wear*.

Eric Kenneth Malcolm Clark is a composer and violinist from Victoria, B.C., Canada. A recent addition to New York, he spent the past two years in L.A. studying composition with James Tenney. Eric has enjoyed success performing in many genres, though most often in new music, experimental, and improvisation settings. He has performed new music throughout Canada, the U.S., Europe, and Australia, recently completing a tour of Belgium and Oslo with his high octane group Skakk. Eric also enjoyed a series of performances as violinist with the legendary west coast new music group California EAR Unit last spring 2006. Other notable recent appearances include the 2006 Minimalist

Jukebox in Walt Disney Concert Hall, Michael Gordon's operas *What to Wear* and *Decasia*, and the Creative Music Festival at RedCat. <<http://www.erickmclark.com>>

Eileen Mack, *clarinet*, grew up in Australia and moved to New York City in 2004. She received a Master's degree in 2006 from the Manhattan School of Music, and has attended the Bang on a Can Summer Festival a number of times. Eileen is an active conspirator in the new music scene in The City, regularly performing with the political band/ensemble Newspeak, the Red Light Ensemble, and the post-minimalist Y trio. She has played at a wide range of venues, from Carnegie Hall and the Amsterdam Concertgebouw to small bars in Williamsburg, and appeared as a soloist at the 2006 Bang on a Can Marathon. Before moving to the U.S., Eileen was a freelance orchestral musician, and performed with a number of contemporary ensembles in Australia. She studied at the University of Queensland and at the Queensland and Sydney Conservatoriums.