



Princeton University Department of Music Presents

Doubleplusgood
 **newspeak**

Workshop/Concert
The Composers' Ensemble at Princeton
Barbara White and Michael Pratt, directors

Works by

Andrea Mazzariello GS, Anne Hege GS,
Lisa R. Coons GS, Michael Early GS, Mark Dancigers GS,
and Paul Lansky

Tuesday, March 4, 2008
8:00 P.M.

Frank E. Taplin '37 Auditorium in Fine Hall

Welcome to **doubleplusgood**, a workshop concert performed by the Newspeak Ensemble as part of the Princeton Composers' Ensemble series. We're thrilled to be back again this year, and hope that you will enjoy the fruits of our collaboration with the composers of the Princeton University Department of Music.

When Newspeak participates in a university residency like this, we ask each of the composers on the concert to carefully consider the question of the political in music. This is not an exercise in writing protest music, rather it is a workshop for the exploration of ideas. Each composer is free to find their own stance and write the piece that best represents it. As might be expected, we've received a collection of pieces with very different and sometimes starkly contrasting takes on the matter.

Andrea Mazzariello offers us a compelling set of songs with an ambiguous political stance, "since the speaker is both an agent and a victim of terror, both hammer and nail." Lisa Coons attacks late capitalism through a "visceral representation of the unstoppable machinery of the large, discount 'box' stores." Michael Early examines the idea of flooding — clearly recalling Katrina and the very real issue of climate change — as a metaphor for the uncritical nature of the modern media reports suggesting the inherent menace of each. Anne Hege explores the politics of genre, and the power of individual voices within broader struggles. Mark Dancigers offers a seemingly sentimental paean to American benevolence ... but is there perhaps a satirical edge hiding behind the sweetness? Also, on the program is Paul Lansky's beautiful *Minor Alterations* which may or may not be political. We'll leave that for you to decide!

Thanks for joining us for this exciting and diverse concert. Enjoy the show!

— David T. Little, founder and artistic director
— Eileen Mack, co-director

****THE PROGRAM****

New Austerity

Andrea Mazzariello

Incantation for the King of Soul

Anne Hege

Accessorizing the Soft Machine

Lisa R. Coons

~intermission~

Flood

Michael Early

American Sky

Mark Dancigers

Minor Alterations

Paul Lansky

PROGRAM NOTES

The New Austerity is an arrangement of select songs from my recent EP of the same name. The songs position the speaker alternately as aggressor and victim, hammer and nail. The EP version challenges the performer to multiply himself, to carry the vocals as well as the keyboard and drum accompaniments in the body at once. The arrangement posed the opposite challenge to the composer: how to translate the quirks and proclivities of one performing body into a wholly realized work for a full ensemble? Many thanks to David T. Little and Newspeak for initiating this project, and then executing it so well.

Incantation for the King of Soul is meant to be earnest. It is not academic. It is meant to be heart felt and physical. It is a song dedicated to a man that loved songs, loved singing, and knew what a song could do for a group of people. Besides all the political aspects of Sam Cooke's life and work (his questionable murder, his success as an artist and music businessman, and his ability to cross the racial divide in popular music), this piece is about preparing a space to help people listen together. *Incantation for the King of Soul* is an ode to Sam Cooke, the King of Soul, and Roberta Flack, Chavela Vargas, Mercedes Sosa, and all Soul singers who sing a song all the way through. Singers who love a song so much that they become a bridge that joins a song to the people and the people together in the present moment. www.annehege.com

Accessorizing the Soft Machine attempts to conflate the ideas of the construction of large discount "box" stores (like Wal-mart) with the factory production of their merchandise into a single narrative; one of quick, prolific production, premature breakdown, and enormous waste. In much of the Midwest where I grew up, these massive retailers quickly undermine and cripple local economies leaving a multitude of empty storefronts in their wake. What remains are cheap, mass-produced goods that quickly fail, adding to our landfills and furthering the cycle of excess in this country. *Accessorizing* engages the subject of capitalism through the singular phenomenon of the box store paradigm.

The narrative of the piece focuses on the vocalist; the "machine" built here is centered around humanity's needs and desires. The vocalist represents the pulse that drives the entire mechanism of the music - but while she may represent the heart of the apparatus, she also loses her autonomy in its momentum. Throughout the piece, the vocalist performs without text, functioning only as another cog in production. *Accessorizing the Soft Machine* borrows from the title of William S. Burroughs 1961 novel about the mind control and manipulation of slave labor (or humans, the soft machines).

Flood

he said there's a flood, there's a flood he said to her - who says? she asked - he said, he says so, that's what my friend says - who said so, she asks - he says he thinks she heard him say so, the news just said so - who knows, he says - he says he didn't ask - he says he didn't hear

there's a flood, she said he said she said to him - a flood? she asked - he said, he says so, that's what my friend says, anyway - a flood? she asks - she says he says she heard him say so - a flood down south - a flood last night - he says they say it must be bad - it must have been the government he says they said she said

(he says something they cannot hear)

a flood, a flood of water - a flood, a flood of words, of words like water - running just like water - running flowing filling up the thin air just like water - flowing falling filling up the thin air, thinking out the words until they run like water

there's a flood, she said he said she said they said to her - a flood? he asked - he said, he says so, that's what my friend says - a flood? he asks - she says he says she heard him hear them say so - a flood across the ocean - a flood around the world - he says she said she heard them say it must be bad - it must have been the industry - he says they said she said

(she says he heard him tell them something...

...something most important that they could not hear)

American Sky is a song about the reasons people decide to go into politics and public service. While at Princeton I have become friends with many students in the Woodrow Wilson school and they have impressed me with their limitless drive to improve the world and serve others. I would like to especially thank my friends Meghan Nutting and Mark Christopher for their inspiration.

Minor Alterations was originally written for Clogs and was an attempt (probably vain) to write something that would slip easily into one of their concerts, which combine jazz, pop, improv, while at the same time remaining faithful to my compositional tongue. The rearrangement for Newspeak involved a little bit of revision and a replacement of the bassoon with the 'cello. The 'idea' of the piece is to play with the 6th and 7th degrees of the minor scale, hence the title.

THE COMPOSERS

Writer, artist, and musician **Andrea Mazzariello**, a.k.a. massey, is a doctoral fellow in Music Composition at Princeton University. His creative output is diverse, from concert music to rock songs, sound design, prose, and collage. The visual, textual, and aural components of his work typically consolidate into releases on his own 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 the South by Southwest music festival in Austin, by such ensembles as the Berkshire Symphony and Newspeak.

Born in Oakland, CA, **Anne Hege** began her musical studies singing with the Piedmont Children's Choir and the Oakland Youth Chorus's touring ensemble, Vocal Motion. While performing in Vocal Motion, she was highly influenced by 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, Alvin Curran, 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 for the Albany Community Chorus, Piedmont Children's Choir, Voce in tempore, Niños y Jovenes Cantores de la Escuela Nacional de Música de la UNAM, Princeton Laptop Orchestra and the Flux Quartet. She regularly performs original works and art songs in her performance duo "Sidecar" and works with music and video in her band the "New Prosthetics." Hege currently studies music composition in Princeton University's doctoral program.

Growing up around equipment and metalworking on a farm in northeast Missouri, **Lisa Coons** acquired a special affinity to noise composition, found sounds and abstract art. She studied composition with Dr. James Mobberley and Dr. Chen Yi at the University of Missouri-Kansas City during her undergraduate degree, and also received a Masters degree from SUNY Stony Brook. Presently a graduate student in music at Princeton University, Lisa composes primarily for smaller chamber ensembles, and recently her work has begun expand to include works for turntables, as well as pieces for her own original percussion sculptures made from scrap metal and discarded machine parts.

Michael Early

Lately Michael has been trying to create music which evokes images and a strong sense of place. One of his favorite places is the Pine Barrens in southern Jersey, where he can often be found on sunny weekends. Michael is now a third-year graduate fellow in composition at Princeton.

Mark Dancigers is a composer and electric guitarist from Virginia Beach, Virginia. His music has been performed by the Minnesota Orchestra, the New York Youth Symphony, Opus 21, NOW Ensemble, and others at Carnegie Hall, Merkin Hall, the Virginia Arts Festival, the Bang on a Can Festival, and the Percussive Arts Society International Conference. As a guitarist he can be heard on NOW Ensemble's debut CD which was recently featured on NPR, WNYC's Soundcheck, in Time Out New York and in Time Out Chicago.

Paul Lansky

Recent projects include a percussion duo for Mehan/Perkins, an octet for Relache and a set of solo guitar preludes.

THE PERFORMERS

Newspeak is an eight-piece amplified ensemble working under the artistic direction of composer David T. Little. Ironically named after George Orwell's thought-limiting language in 1984, Newspeak reclaims and redefines the very notion of political music and its place in our modern world. Half rock band (drums, guitar, synth, voice), and half classical new music ensemble (violin, cello, percussion, clarinet), Newspeak obliterates the boundaries between classical and rock traditions.

Newspeak wields a powerful and dynamic sound, capable of the transcendental highs of a great rock band, as well as the subtle lyricism, dexterity, and nuanced intricacy of the classical tradition. The group's highly-skilled, high-energy performers bring with them experience and expertise in genre's ranging from metal to jazz, from opera to electronica. Though all conservatory trained, the search for diversity and new musical challenges have brought the members together to form his powerhouse ensemble.

Founded in 2001, Newspeak is the only ensemble in the New York area dedicated to presenting socially-engaged music. It is utterly committed to the music of living composers; to commissioning, work-shopping, developing and performing new works, and to

encouraging composers to find their own voice in engaging with social issues. Newspeak has been presenting concerts in the New York area since 2004 and has since commissioned more than twenty works, each engaging differently with the problem of the political in music, and primarily from American composers. Preferring the rock club to the concert hall, Newspeak has been heard at venues such as the Knitting Factory, Hiro Ballroom, and Tonic. In 2005, Newspeak joined with new music group the NOW Ensemble on their “Free Speech Zone” Tour, playing to packed houses across the Northeast. Stops included Brooklyn’s Galapagos, Firehouse 12 in New Haven, and MIT. 2006 found the Ensemble featured as part of Merkin Concert Hall’s “Ear Department” Program, curated by Michael Gordon, and handpicked by John Zorn to participate in the Tonic-based Full Force Festival celebrating “new rock complexity.” In 2007, Newspeak opened for acclaimed indie act The Fiery Furnaces, presented an evening of solo political works at VIM Tribeca, appeared as part of the Chamber Music Now! series in Philadelphia, and performed a full program of new political works by Princeton composers on the university’s Composers’ Ensemble series. For more information, please see: <http://www.newspeakmusic.org>

Caleb Burhans is a composer, singer and multi-instrumentalist at the forefront of New York’s new music scene. A founding member of Alarm Will Sound, he is currently in residence at Dickinson College. Caleb is also a member of the Trinity Wall Street Choir and is part of the post-rock duo, itsnotyouitsme. He holds a degree from the Eastman School of Music where he studied violin, viola, voice and composition. As a recording artist Caleb has recorded for Nonesuch, Harmonia Mundi France, Universal, Bridge, Naxos, Ipecac, Lujo, Cantaloupe, Hanssler, MSR Classics, Hybrid, Vagrant, Arthaus Musik, Sweet Spot and Oxford Press. His composition teachers include David Liptak, Bob Morris, Joseph Schwantner and Augusta Read Thomas. Caleb has premiered numerous pieces and has worked closely with composers La Monte Young, Lou Harrison, Philip Glass, Steve Reich, John Adams, Meredith Monk, David Lang, Michael Gordon, Jacob Ter Veldhuis, Poul Ruders, Per Norgard, Roger Reynolds, George Crumb, Brian Ferneyhough, Martin Bresnik, David Liptak, Brad Lubman, Augusta Read Thomas and Bernard Rands. He has been commissioned by various new music ensembles including the Albany Symphony, Tarab Cello Ensemble, Janus and Eastman’s Musica Nova Ensemble. His music has been performed throughout North America and Europe in venues such as Carnegie Hall and Tonic. They have won awards such as the Music Educators National Conference Composition Competition and Eastman’s Bernard and Rose Sernoffsky Prize as well as receiving grants from the Howard Hanson Institute. For more information, please go to www.calebburhans.com

Soprano, **Melissa Hughes** has been heard in such venues as Spivey Hall, Carnegie Hall, the Boston Early Music Festival, and the Spoleto festival USA, where she “produced a beautiful, pure soprano tone” (Charleston Post and Courier) in her performance of the Poulenc *Gloria*. Recent performances include Arnold Schoenberg’s *Pierrot Lunaire*, the Fauré *Requiem*, Mozart’s *Vespers* and *Requiem* under the baton of Sir Neville Marriner, Handel’s *Dixit Dominus* with Sir David Willcocks, and the role of Dido under the direction of Andrew Lawrence King. No stranger to new music, Ms. Hughes recently performed Steve Reich’s *Tehillim* at the June in Buffalo Festival, and performs with Ensemble de Sade, Newspeak and the Wordless Music Series. She has been featured as the title role in Yoav Gal’s video opera *Venus in Furs* at the Berkshire Fringe Festival, and is also starring in *Passenger Fish*, the Opera by Wil Smith, and *TimberBrit*, an electronic opera based on the lives of Justin Timberlake and Britney Spears composed by Jacob Cooper. This season holds performances with New York Collegium, Clarion Music Society, Vox Vocal Ensemble, NY Polyphony, and a solo recital of the lieder of Terezinstadt composer Victor Ullmann. Ms. Hughes holds degrees from Westminster Choir College, Princeton; and Yale University.

James Johnston is an American pianist whose abilities range from fresh interpretations of the classic literature to new music, improvisation, and jazz. With degrees from the Juilliard School and Yale University, Mr. Johnston is active both as a solo performer and chamber musician. As a recent soloist with the Pittsburgh Symphony Orchestra performing Mozart’s *Concerto K.453*, Mr. Johnston performed a different original cadenza at each of the four performances. Other recent appearances have included concerts at the Frick Art Museum, the Piccolo Spoleto Festival, the Philadelphia Art Museum, the Miller Theater at Columbia University, at the Walter Reade Theater as part of the Great Performers at Lincoln Center Series.

Highlights of Mr. Johnston’s new music activities include recent New York performances of Elliot Carter’s *Double Concerto* and John Adams’ *Grand Pianola Music*, solo performances of Nancarrow’s *Canons for Ursula* and Thomas Ades’ *Darknesse Visible*, and chamber collaborations with David Rakowski, Martin Bresnick, Paul Ruders, and the Minimum Security Composers Collective. Mr. Johnston was in residence for three summers at the Aspen music Festival with the Proteus ensemble, and is also a member of the Fireworks ensemble and the contemporary rock quartet Electric Kompany. He recently completed his Doctoral Studies at the Manhattan School of Music, and currently lives in New York.

Born in Seoul, Korea, cellist **Ha-Yang Kim** made her professional solo debut at age 16 with the Atlanta Symphony Orchestra. A composer, cellist, and improviser, she has developed a unique language of extended string techniques and has created her own music based on this work. Her musical influences draw equally from a range of western classical music, American experimentalism, rock, jazz and improvised music, to non-western musical sources. Her music has been performed in the US, Russia, Turkey, The Netherlands, Belgium, Korea, and Germany. She is the founder of Odd Appetite, a cello-percussion duo which performs and commissions new contemporary works alongside original works and improvisations. In seeking new musical experiences, Ha-Yang has performed traditional and new Balinese music, studied Karnatic music concepts, and has worked with many diverse musicians and bands such as Evan Ziporyn, Cecil Taylor, John Zorn, Christian Wolff, Lee Hyla, Gamelan GalakTika, The National, Louis Andriessen, Alvin Lucier, Bang on a Can All-Stars, Lukas Ligeti, Larry Polansky, and Stefan Poetzsch, in addition to collaborations in dance, theatre, film, and multi-media. *Ama*, a CD of her own compositions is released on Tzadik. She has also recorded for New World, Cold Blue, Beggars Banquet, New Albion, Karnatic Lab and Bridge Records. She has toured the US, Europe, Russia, Cuba, and Bali, and has appeared as a soloist at Carnegie Hall. Ms. Kim has been an artist-in-residence at Princeton University, Brown University, Harvard University, Dartmouth College, Bates College, and Brandeis University. Awards and grants include the Van Lier Fellowship, Meet the Composer, Argosy Foundation, and Trust for Mutual Understanding. Ha-Yang studied cello, improvisation, and microtonality at the New England Conservatory of Music, Karnatic music concepts at the Conservatorium van Amsterdam, and was on the faculty at Franklin Pierce College in New Hampshire, USA. Currently, she is composing a new program of works to be presented at Roulette (NYC) later this Spring. She lives in Brooklyn, New York.

Taylor Levine performs extensively as a guitarist. He is the co-founder/co-director of Kinski, a fantastically raucous sextet and performs regularly with Yes is a World, New-speak, Tactus, Sub-Traffic and is in the process of starting an electric guitar quartet. He has worked with Meredith Monk, The New York Soundpainting Orchestra, and Bang on a Can, including the October 2006 UK production of *The Carbon Copy Building*, the Obie-winning opera co-composed by Michael Gordon, David Lang, and Julia Wolfe. Taylor also pursues an active role as an educator in the NYC area. He studied at The Manhattan School of Music and The Amsterdam Conservatory. Taylor currently resides in Brooklyn, with a wonderful community garden for a backyard.

Composer/Performer **David T. Little**, is actively committed to music of dramatic intensity and direct expression. A composer of great diversity, Little's music has been concurrently praised as 'smoothly euphonious, with tonal yet original harmonies' (American Record Guide), and 'clanking, almost industrial' (The Stage). Alex Ross of The New Yorker was 'completely gripped' by Little's 'ultra-dissonant Sunday Morning Trepanation', proclaiming: 'every bad-ass new-music ensemble in the city will want to play him.' Little is the founder, artistic director and (often) drummer for the rock band /ensemble Newspeak, and is the co-founder and co-director of Free Speech Zone Productions. He is currently doctoral candidate at Princeton University, where his dissertation will propose a new model of political music in the wake of the co-opting of the revolutionary tradition of the 20th century. For more information, please see <http://www.davidtlittle.com>

Clarinetist **Eileen Mack** grew up in Australia and moved to New York City in 2004. She received a Masters degree in 2006 from the Manhattan School of Music, and is currently a doctoral candidate at Stony Brook University. 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 US, 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.

Yuri Yamashita is involved in a wide range of musical experience. She plays new music, Brazilian, West-African, orchestral and Broadway musicals. She has worked extensively with the composer Tan Dun, and had a prominent interdisciplinary role in his "The First Emperor", playing percussion and dancing on the stage of the Metropolitan Opera House, as well as in his "Tea" with Santa Fe Opera. Last season she was also featured in other works of Tan Dun, performing internationally with the Munich Philharmonic, the Accademia Nazionale di Santa Cecilia, and Shanghai Philharmonic Orchestra. Yuri has played with the Aspen Contemporary Ensemble, the Beata Moon Ensemble, and is a founding member of Newspeak and Bianchi Musica. She is a native of Kobe, Japan, and has degrees from the Juilliard School, the Mannes College of Music, and Kobe College. While at Juilliard, she received the Avedis Zildjian Percussion Award and the Saul Goodman scholarship. She currently resides in Brooklyn, and also enjoys the Brazilian martial art, Capoeira.

Jacob R. Nissly, percussionist, is a 2007 graduate of the master of music program at The Juilliard School. At Juilliard he was a student of Gregory N. Zuber and Daniel Druckman.

In 2005, Mr. Nissly earned his bachelor of music degrees in percussion performance and jazz studies from Northwestern University where he studied with Michael Burritt, James Ross, and Paul Wertico. In 2006 he premiered Roberto Sierra's concerto for percussion, "Bongo +," as a part of the Focus Festival at Juilliard and was hailed by the New York Times as an "electric performer." He has performed with the Metropolitan Opera Orchestra, Civic Orchestra of Chicago, South Bend Symphony, and Des Moines Metro Opera Company. Mr. Nissly is also a two-year alumnus of the Pacific Music Festival in Sapporo, Japan. Most recently, Mr. Nissly held the drum chair for the Mackinac Island Jazz Festival in Michigan.

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Next Composers' Ensemble Workshop/Concert:

March 25th

"Multiplicity" featuring works by

Lainie Fefferman GS, Jascha Narveson GS,
Cameron Britt GS and Dmitri Tymoczko

Upcoming Department of Music Events:

March 5th Jazz Vespers

March 6th Jazz at Café Vivian

March 7th and 8th Princeton University Orchestra

March 9th Faculty Baroque Violin/Harpsichord Recital

Thanks to Alex Kass, recording engineer; Chris Gorzelnik, Bill Pierce, and John Burton, stage technicians; and the members of the Department of Music staff for helping with this evening's performance.