

PROGRAM NOTES

Multiplicity is a piece about loops. The loops are created (recorded) over the course of the performance. Sometimes the loops establish rhythmic cycles that the live playing either reinforces or plays down. Sometimes the loops are used to create counterpoint, and sometimes mayhem. *Multiplicity* takes advantage of Dan Trueman's LiSa and the ChuckK programming language.

Tongue of Thorns

I love the feeling I get when I listen to Velvet Underground.

Beat Therapy is written for a jazz/funk ensemble: trumpet, two saxes, bass clarinet, electric bass, synthesizer, and drums. The piece is unabashedly free, funky, and fun, owing as much to the jazz and popular traditions as to classical music.

The first movement, "Beat Therapy," begins with a four-measure cymbal ostinato. The ensemble enters gradually — first the bass guitar, then the wind instruments playing a hesitant series of disconnected notes. Gradually, the ensemble pulls itself together and begins to rock out. Things build to a hectic, Stravinskian climax, then gradually settle down. The opening music returns at its original pitch level, but — mysteriously — in a new key. The music builds again, this time in a more joyful and exuberant fashion.

The title of the second movement, "Comping," comes from the jazz term for "accompanying." What does the "comping" here is a computer. (So it is both "computing" and "accompanying.") The synthesizer player enters notes on a MIDI keyboard, which are repeated, altered and transformed by the computer. The rest of the ensemble plays along in a jazz-but-not-quite-jazz manner.

THE COMPOSERS

N Cameron Britt's friends think it's strange that he sometimes writes about himself in the third person.

Lainie Fefferman only heard the Velvet Underground for the first time a few years ago. It made a big impression.

Jascha Narveson hopes to write music as fulfilling as a long solitary walk.

Dmitri Tymoczko teaches at Princeton University.

Ellington's *Harlem Suite*. Jon relocated to New York City in 2001 to go even deeper in performance and writing, and attended the Manhattan School of Music, receiving his Masters in Jazz Studies in 2003. Jon then earned a spot at the prestigious Juilliard School, earning an Artist Diploma in 2005.

After his move to New York City, Jon has been fortunate enough to win *Downbeat* Student Music Awards for both performance (2004) and composition (2006) and was a participant in the 2006 Betty Carter Jazz Ahead Program in Washington, D.C. Jon has performed and/or recorded with Billy Joel, Wynton Marsalis, Bright Eyes, Dave Liebman, Wycliffe Gordon, and Renee Fleming. Jon also recorded flute, clarinet, and piccolo parts for a live recording of Gil Evans' classic orchestral composition *Sketches of Spain*, that originally featured Miles Davis. Jon is also involved in several rock, pop, and progressive jazz groups based in New York City and Washington, D.C., including three that he co-leads that have albums coming out on international labels in the next year. Jon's own quintet, Outright!, just released its debut record on the Innova Records label to rave reviews.

Jon is also an active clinician, and has given masterclasses on improvisation and saxophone in the United States, Macau, Costa Rica, Scotland, and Japan. He also works as clarinet and saxophone instructor, as well as arranger, at Jazz at Lincoln Center's Middle School Jazz Academy.

Michael O'Brien holds a B.A from the University of Minnesota with a major in the Spanish language. He studied bass under Anthony Cox, and West African and Haitian percussion under Marc Anderson. He has been performing and composing Internationally for over a decade with such notables as Harry Connick Jr., The Merce Cunningham Dance Co., Gene Pitney, Dave King, Joshua Breakstone, Elliot Zigmund, Ron Afiff, Todd Reynolds, Wessel Anderson, David Binney, The Jazz Mandolin Project, Joel Harrison, Marty Haugin, Peter Ostroushko, Christian Howes, John Van Ohlen, Peter Apfelbaum, Bruce Barth, Dan Weiss, Marc Giuliana, Roseanna Vitro, Marc Anderson, Mary Ellen Childs, and performed with vocalist Debbie Duncan in the "Blues al Feminile" concert series hosted by the Centro Jazz Torino based in Torino, Italy. Michael has performed at the Lincoln Center Festival, IAJE (International Jazz Educators conference), PASIC (Percussive Arts Societies International Convention), American Composers Forums' Sonic Circuits Festival to name a few. His compositions and arrangements have been recorded by Kelly Rossum, Electropolis. He has been commissioned through the Jerome Foundation by the Jazz is Now Nonette. His string quartet arrangement of "Pine" was performed at the Kennedy Center by the acclaimed string quartet Ethel.

Foundation by the Jazz is Now Nonette. His string quartet arrangement *Pine* was performed at the Kennedy Center by the acclaimed string quartet Ethel.

Geoff Vidal

Geoff graduated from UMASS Amherst with a degree in Jazz Performance in 2003.

Upon graduating, He was accepted to the Betty Carter Jazz Ahead composer workshop at the Kennedy Center in Washington D.C. and then moved to New Orleans where he lived up until Hurricane Katrina. He has been living in New York City for the past two years and has been playing every Sunday night with the Fat Cat Big Band for the past year, as well as leading his own group.

Productions, the Merkin Hall Ear Department Series, The Juilliard Orchestra, TACTUS, Newspeak, Anti-Social Music, and the Bang on a Can Marathon. James also plays with several unconventional groups, including the gloriously loud electric guitar quartet “Dither,” William Britelle’s pop-art-concept ensemble “Mohair Timewarp,” and the theatrically experimental band “Passenger Fish,” which recently premiered a new opera written for them at the Flea Theater’s “Music with a View” series. James grew up in the San Francisco Bay Area, received his undergraduate degree in guitar performance and electronic music from the University of California, Santa Cruz, and his MM in guitar performance from the Yale School of music. He currently resides in Brooklyn, New York.

Tom Bergeron has performed across North America and Europe with orchestras, chamber groups, jazz ensembles, show bands, and as a soloist. After receiving his B.A. in Business Management from The Isenberg School at the University of Massachusetts, he began freelancing as a professional trumpet player. During this time, he played and toured with the University of Massachusetts Faculty Brass Quintet, served as Director of Winds at the Hartsbrook School, and was a trumpet teacher and brass coach at Amherst College and Deerfield Academy.

Mr. Bergeron currently serves as principal trumpet for Opera North and plays regularly with the Vermont Symphony and the Berkshire Symphony. He has appeared as a soloist with the Hartford Symphony, has recorded with the Albany Symphony, and has also performed with Orchestra New England, the New Hampshire Symphony, the Springfield Symphony, and Emmanuel Music in Boston. Tom has also performed and toured with the renowned Triton Brass Quintet, most recently as a part of their educational residency in South Bend, Indiana for the Fischhoff Foundation. He plays lead and solo trumpet for Carnival Cruise Lines and Norwegian Cruise Lines seasonally, is a founding member of Pearl City, a progressive jazz/classical fusion quartet, and plays frequently with salsa bands Mikata and Sonido Unidad and the pop group The Prescription. Tom is also a member of the Love Revival Revolution Orchestra with Brother Jocephus.

Mr. Bergeron is currently pursuing an M.M in Trumpet Performance at the Yale School of Music, where he was recently a featured soloist with the Yale Philharmonia, playing the Haydn *Trumpet Concerto*, as the winner of the Woolsey Hall Concerto Competition. Tom currently studies with recording artist Allan Dean.

Geoffrey Burleson, pianist, has performed to wide acclaim throughout Europe and North America, and is equally active as a recitalist, concerto soloist, chamber musician and jazz performer. *The New York Times* has hailed Mr. Burleson’s solo performances as “vibrant and compelling”, furthermore praising his “rhythmic brio, projection of rhapsodic qualities, appropriate sense of spontaneity, and rich colorings.” Mr. Burleson made his New York City solo recital debut at Merkin Hall in 2000, sponsored by the League of Composers/ISCM. He has appeared as concerto soloist with the Boston Musica Viva, Arlington Philharmonic, New England Philharmonic, and the Holland Symfonia in the Netherlands, performing repertoire ranging from Mozart, Weber and Saint-Saëns to Gershwin and Klaas de Vries. In February of 2008, New World Records released Mr. Burleson’s second solo recording: Vincent Persichetti: *Complete Piano Sonatas*, a 2-CD set on which all twelve of Persichetti’s piano sonatas are united on one release for the first time. Mr. Burleson’s first solo CD, Arthur Berger: *Complete Works For Solo Piano* (Centaur), received high praise from *The New York Times*, *Gramophone*, *The Boston Globe*, and *The American Record Guide*. Upcoming releases include Messiaen: *Quatuor pour le fin de temps* with the Holy Cross Chamber Players (Centaur Records, April 2008.) Upcoming projects include Roy Harris’ complete piano works for Naxos, and an American Cello CD with Matt Haimovitz, featuring the Barber and Carter sonatas as well as cello and piano works by David Sanford and Augusta Read Thomas. Mr. Burleson is a core member of Impetus, The New York Art Ensemble, the Boston Musica Viva, and the Pittsburgh Collective. He holds the DMA degree from SUNY-Stony Brook, where he studied with Gilbert Kalish. Mr. Burleson teaches piano at Princeton University, and is Assistant Professor of Music and Coordinator of Piano Studies at Hunter College-City University of New York.

Saxophonist/composer **Jon Irabagon** grew up in Chicago, quickly discovering his love for playing and performing, and became integrated into the highly varied Chicago music scene while still in high school. Jon received his Bachelor’s Degree in Music Business with a minor in Journalism from DePaul University, but was more actively involved in the music scene, performing with internationally-known artists such as Richard Marx, the Pointer Sisters, and Michael Buble, as well as jazz superstars John Abercrombie and Tom Harrell. Jon recorded many albums as a sideman during this developmental time in his musical growth. These recordings span the gamut as far as musical styles go, and include everything from traditional big band recordings to orchestral settings, Brazilian dance music to avant-garde jazz, and backing up singers to backing up hard rock bands.

He also was a guest of the Civic Orchestra of Chicago for their performance of Duke

THE PERFORMERS

post-Post hope to become rulers of the post-modern, post-minimalist, post-hip universe. In the mean time they are Cameron Britt on percussion, Van Stiefel on guitars, and Dan Trueman on fiddles.

Happy is **Van Stiefel** this evening to be visiting Princeton University where he received his Ph.D. in music composition in 2003. Presently preparing a CD of solos and chamber music involving electric guitar, his recent work *Vagabond* for guitar and computer-generated sound treated sculpture by Caroline Lathan-Stiefel as a musical score. *Vagabond* toured Canada in an exhibition entitled *The Hearing Eye* curated by Sébastien Cliché. Learning classical guitar at an early age, Stiefel attended Yale College and was Andres Segovia Fellow at the Banff Center for Arts. With the Sap Dream Electric Guitar Quartet, he performed music by himself and others at a variety of events including the New York Guitar Festival, the Norfolk Chamber Music Festival, and the Yale/Pro Arte Guitar Series in New York. He taught music theory and counterpoint at McGill University and is presently assistant professor in music composition and theory at West Chester University.

Dither is a dynamic quartet of electric guitarists with a taste for unconventional sounds and high volume levels. Since their debut concert last September at The Stone in New York, the quartet has been actively performing around the Northeast and gaining recognition as both an eclectic improvising group and a tight chamber ensemble. Guitarists Simon Kafka, Taylor Levine, Josh Lopes, and James Moore combined forces in 2007 with varied backgrounds in jazz, classical, and popular music. Performing the guitar works of Fred Frith, they found many common sensibilities, allowing them to mix composed music and improvisation, all orchestrated through a galaxy of stomp boxes and effects. Since then, the quartet has rapidly expanded its repertoire to include original compositions and arrangements, as well as newly commissioned works. Dither is very excited to be collaborating with Princeton composers Lainie Fefferman and Jascha Narveson for this concert. The quartet's next appearance will be at The Extensible Electric Guitar Festival at Clark Universtiy (Worcester, MA) in April.

Simon Kafka was born in San Diego, California and began playing guitar at the age of ten. After attending the San Diego School for Creative and Performing Arts for six years, he became a student of The Manhattan School of Music where he received his Bachelors Degree in Jazz Performance in 2005. Simon has played and studied with some of the

most prestigious musicians in the world today. These artists include Christian McBride, George Coleman, Barney Kessel, Benny Green, Chris Rosenberg, Geoff Keezer, Peter Bernstein, Eric Alexander and Russell Mallone among others. He received a full scholarship invitation to the Jazz Aspen Snowmass music academy in the summers of 2004 and 2005 where he had the opportunity to perform a live concert for National Public Radio with his jazz/rock collective The East West Quintet, who recently signed on with Sounden Records. Look for their first full-length album in the spring of 2008.

Taylor Levine is a guitarist in the NYC area. He is the co-founder/co-director of *Kyklos*, a fantastically raucous sextet and the founder/co-director of *Dither*. He also performs regularly with the new-music/rock band *Newspeak* and *Yes is a World*. He has worked with Meredith Monk, Theo Bleckmann, Ridge Theater, The New York Soundpainting Orchestra, Newband (A Harry Partch Ensemble), *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, and with the Dutch dance company *Emio Greco | PC* in a new work which will premiere at the Holland Dance Festival in 2008. Recent events include five performances of Harry Partch's *Delusion of the Fury* with Newband at the New York Japan Society and an Artist In Residence at the Massachusetts Museum of Contemporary Art with *Emio Greco | PC*. His performances have opened him to an international community, which includes the United Kingdom, Italy, Netherlands and France. 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.

Joshua Lopes, a citizen of New Jersey is establishing himself as a guitarist, bassist, composer and educator. Graduating cum laude from William Paterson University with a Bachelor's degree in jazz studies, Joshua studied guitar with Gene Bertocini and Paul Meyers and composition with John Link and Kevin Norton. Joshua has been commissioned to write pieces ranging from solo vibraphone to big band suites. He is the bassist for the Brooklyn based experimental sextet *Kyklos* and guitarist/composer for *Tell the Audient Void*, a mean-spirited jazz-fusion quartet.

James Moore is a versatile classical guitarist with many musical personalities. Performing on a wide variety of acoustic and electric guitars, banjos, and home-made instruments, James combines the sensitivity and lyricism from his classical training with a healthy dose of improvisation, theatrics, and experimentation. As a soloist and chamber musician, James has recently performed with Northwestern University, Ridge Theater

****THE PROGRAM****

Multiplicity

N. Cameron Britt

post-Post

Dan Trueman, fiddles
Van Stiefel, guitars
N. Cameron Britt, percussion

Tongue of Thorns

Lainie Fefferman

Dither

Simon Kafka, Taylor Levine,
Joshua Lopes, and James Moore. guitar

~intermission~

Vectors

Jascha Narveson

Dither

Beat Therapy

Dmitri Tymoczko

- I. Beat Therapy
- II. Comping

Tom Bergeron, trumpet
Jon Irabago, alto saxophone
Geoff Vidal, tenor saxophone
Rane Moore, bass clarinet
Michael O'Brien, bass
Miro Sprague, piano
Geoff Burleson, synthesizer
David Skidmore, drums

Next Composers' Ensemble Concert:

Tuesday, April 8th

Edward T. Cone Memorial Concert

New Millennium

Works by Daniel Trueman, Mark Dancigers (GS), Sean Friar (GS),
David Little (GS), Oscar Bettison (GS), and Judd Greenstein (GS)

Taplin Auditorium, 8:00 p.m.

Upcoming Department of Music Events:

Wednesday, March 26th

"Crossing Borders: An International Jazz Collaboration" featuring Amparo from
The Royal Academy of Music in Stockholm, Sweden & Princeton's
Crossing Borders Improvisational Music Ensemble
Taplin Auditorium, 8:00 p.m.

Friday, March 28th

Sonic Fragments Festival and Symposium

Woolworth Center, 1:00 — 7:00 p.m.

See <http://sonicfragments.artdocuments.org> for schedule and information

Saturday, March 29th

Sonic Fragments Festival and Symposium

Betts Auditorium, School of Architecture, 10:00 a.m. to 5:30 p.m.

See <http://sonicfragments.artdocuments.org> for schedule and information

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



Princeton University Department of Music Presents

The Composers' Ensemble at Princeton

Barbara White and Michael Pratt, directors

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multiplicities
multiplicities*

Works by

N. Cameron Britt (GS), Lainie Fefferman (GS),
Jascha Narveson (GS) and Dmitri Tymoczko

Tuesday, March 25, 2008

8:00 P.M.

Frank E. Taplin '37 Auditorium in Fine Hall