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COMPOSERS ENSEMBLE
DEPARTMENT *of* MUSIC AT PRINCETON

and the david a. gardner '69 magic project present

GATHER / SHED / LIFT

a film trilogy created collaboratively by
visual artist alison crocetta
& composer barbara white

music performed by **janus:**

amanda baker, flute

beth meyers, viola

nuiko wadden, harp

with jason treuting, percussion

monday, october 13, 2008

8 pm

taplin auditorium, fine hall

the composers ensemble is sponsored by the department of music at princeton university
gather / shed / lift is supported additionally by the david a. gardner '69 project,
princeton university council of the humanities,
additional funding provided by A. Watson Armour III

~program~

GATHER

film: alison crocetta
music: barbara white

janus:

amanda baker, flute / beth meyers, viola /
nuiko wadden, harp

SHED

crocetta / white

beth meyers, viola / jason treuting, percussion

LIFT

crocetta / white

amanda baker, flute / beth meyers, viola /
nuiko wadden, harp / jason treuting, percussion

GATHER / SHED / LIFT will be presented without pause.
The total duration is approximately sixty minutes.
Please join us for a reception in the lobby following the concert.

GATHER / SHED / LIFT (2005-2008)

GATHER / SHED / LIFT is a film trilogy created collaboratively by visual artist Alison Crocetta and composer Barbara White. Using Super 8 film, Crocetta records her own body in live performance, situated in outdoor spaces that use the site as an envelope for a specific action. Her filmed process of moving, collecting, and releasing both found and made objects within the site presents an open narrative about the human experience within an ever-changing environment. The viewer is asked to bear witness to the repetitive actions of the performer as objects are slowly accumulated or released during the course of each film.

In each work, Crocetta begins by carefully framing an outdoor site through her camera, such as a city rooftop, an empty swimming pool or farmer's field. These spaces, and the objects they contain, inform each film with its own unique sense of scale, shifting light, physical environment and vista. Within these varied locations, Crocetta creates a performance that is captured on Super 8 mm film, a medium that permits her to emphasize the grain of the film. Her use of time-lapse camera effects introduces a noticeably fractured sense of time, revealing that a moving image is comprised not of seamless motion but instead of a succession of still images. The Super 8 mm format also introduces a play with the continuity of time: because the film reels are only three minutes long, the spectator cannot but notice the frequent moments of fissure and joining where the reels meet.

The music plays with different ways of responding to the moving image, though overall the coordination between the two is quite close. As White comments, "The film may be reflected, undermined, magnified, or reshaped by the score—and vice versa. I am delighted by the way the music can alternately reflect and infect what I see, and how my musical intentions may be confirmed or questioned as I search for the voice of the film."

GATHER, the opening film, has the tightest synchronization of all, as the flute, viola, and harp play a variation structure that seems to follow Crocetta's performance onscreen. But even this apparent mimicry reveals the contrasting identities of film and music, and curiously, the tight coordination and repetitive patterning belie a certain unpredictability and elasticity as the performance unfolds. SHED, scored for a duo of viola and vibraphone, seems at first to offer a more independent accompaniment, as the music poses lingering resonances against the quick movements of the performer. But there are points where the two elements—film and music—seem to take note of one another, and there is also a sense that the slow breathing of the score does ultimately reflect the visual aspect. Perhaps it is just telling the same story at a different "resolution." Finally, although it was the first to

be completed, LIFT, scored for all four instruments, offers something like a synthesis of the approaches in GATHER and SHED, alternately meeting and diverging from the action onscreen. While the word on the street has it that one of the jobs of traditional, feature-film scoring is to smooth over edits—which in itself is debatable—White chose instead to emphasize the film's moments of rupture. So, the percussion rather overtly points out, from time to time, that we are jumping from one moment to another. In the real time of the live performance, as the musicians play and the film trails by, the spectator may be reminded of the "hidden time" of Crocetta's original outdoor performance—and of our willingness to be entranced by the filmic illusion. GATHER / SHED / LIFT is a meditation on the substantiality and evanescence of our bodies, the spaces they inhabit and the objects they encounter within the human construct of time.

LIFT was commissioned by the Boston Musica Viva and was premiered by them in October 2005. Crocetta and White later partnered with Janus to expand the project into a trilogy. This premiere performance of the trilogy has been generously supported by the David A. Gardner '69 Magic Project and by the Princeton Composers Ensemble. Additional support for a publication and exhibition project has been provided by a Seed Grant in the Arts and Humanities at the Ohio State University and by Princeton's Committee on Research in the Humanities and Social Sciences.

— Barbara White & Alison Crocetta

About the Artists

Alison Crocetta

Visual Artist Alison Crocetta maintains a hybrid art practice in installation, performance and film. The New York Times described her filmed performance actions as "enthraling rituals performed with Naumanesque gravity." Crocetta continues to work collaboratively on a range of projects including a video entitled Bear in Mind (The Bill of Rights) with American Sign Language Interpreter, Charlene McCarthy and silent short video entitled TRACK with visual artist, Casey Doyle. Her work has been exhibited in recent years at Johns Hopkins University, CoCA in Seattle, CEPA Galley in Buffalo, The Bronx Museum of the Arts and Harvard University. Crocetta's honors and awards include artist residencies in the Art and Technology program at the Wexner Center for the Arts in Columbus, Ohio and Harvestworks Digital Media Arts Center in New York City, a Bunting Fellowship at The Radcliffe Institute for Advanced Study at Harvard University and regional NEA grant for individual artists.

Crocetta considers teaching to be an integral part of her creative practice. She served as the Associate Chair of the Foundation Department at Parsons The New School for Design and

has also held teaching positions at Washington University and Alfred University. Crocetta is currently an Assistant Professor and Director of Foundation Studies in the Department of Art at The Ohio State University.

Barbara White

Composer Barbara White has a long-standing interest in collaborative and interdisciplinary work, specifically in working with dance and video. Recent works include *Black Air*, a forty-minute “choreography for camera” created in collaboration with Terry Araujo; a new work created as part of a yearlong residency at the Aspen Music Festival and School, premiered last summer; and a duo for violinist Jennifer Frautschi and pianist John Blacklow, to be completed next year. White has performed her clarinet works with the Fromm Foundation Contemporary Music Series at Harvard, Frente de Danza Independiente and the progressive rock band Taluego (both in Quito, Ecuador), and the Florida International Festival of New Music, as well as on her first solo CD, “When the Smoke Clears.” A second CD, “Apocryphal Stories,” was released in 2004. White’s scholarly writings concern the mutual influences of musical “nuts and bolts” and their many contexts. A recent article for *Opera Quarterly* “reclaims” coordination between sound and movement, which is often derided as “mere Mickey Mousing.” A series for *Open Space Magazine* called “I Am Not Making This Up” muses on the relationship between creative activity and so-called everyday life, juxtaposing microanalyses of films and musical texts with passages resembling confessional journal entries, and considering in turn the topics of gender, listening, and spirituality.

White’s honors and awards include a Fellowship from the Radcliffe Institute for Advanced Study, two awards from the American Academy of Arts and Letters and a 2003 Guggenheim Fellowship. In 1998, she joined the faculty of the Princeton University Music Department, where she is now Associate Professor.

janus

Hailed by Cleveland’s *Plain Dealer* as “a gem made in heaven and polished to perfection,” janus is being recognized for their versatility in presenting new and established works for this unique and exciting combination of flute, viola, and harp. Past season’s highlights included performances at Symphony Space, Roulette, BAM Café, Colgate University, and the Dame Myra Hess Memorial Recital Series. janus has been presented at the Look and Listen Festival, the Cleveland Museum of Art Recital Series, the DuBuQuE New Music Series, Music In Chelsea, and Trinity Church “Concerts At One.” **janus** is named after the Greek god whose double-faced image looks to the past and to the future. The unique

combination of the flute, viola, and harp was developed when Debussy introduced this genre to chamber music in one of the last epic pieces of his life. Since then, composers including Takemitsu, Saariaho, Gubaidulina, Rands, Adler, Crockett, Genzmer, Jan Bach, Bax and Jolivet have been allured by this instrumentation and have continued to develop a substantial body of repertoire. **janus** was formed in New York City in 2002 with the goal of commissioning works for the trio and introducing new audiences to the unique sound experience of this instrumentation. The trio is a not-for-profit organization and also supports its mission through grant-writing and private contributions. To date, janus has premiered at least five new works a year. The coming season will also include new commissions and premieres as well as a collaboration with the composition department at Princeton University.

Amanda Baker, flute

A student of Walfrid Kujala, Ransom Wilson, and Richard Graef, Amanda received her Master’s in Music degree from Yale University after attaining a Bachelor of Music degree from Northwestern University. From 2001-2002, Amanda served as the Principal Flutist of the Guangzhou Symphony Orchestra in Guangzhou, China. During her year in China, she participated in the GSO’s critically acclaimed debut presentations in Vienna and Berlin as well as their chamber music series. In addition to her involvement with janus, Amanda has been the co-principal flutist of the United States Coast Guard Band since 2003. She frequently plays with the New Haven Symphony Orchestra and has been a featured artist on radio stations WNPR-Connecticut and WGDR-Vermont. In 2007, she was a guest speaker and clinician at the National Flute Association Convention, Northwestern University, University of Wisconsin (Milwaukee) and University of Wisconsin (Whitewater).

Beth Meyers, viola

In addition to her work with janus, Beth is also a member of the quartet, QQQ (viola, hardanger fiddle, acoustic guitar and drums). As an orchestral violist, Beth has played with the Rochester Philharmonic Orchestra, Eastern Connecticut Symphony Orchestra, Heidelberg Opera Orchestra, Richmond Symphony, Syracuse Symphony, Erie Philharmonic, National Repertory Orchestra, Aspen Festival Orchestra, and the Lucerne Festival Academy. She has performed with ensembles including the Theater of a Two-Headed Calf, Alarm Will Sound, So Percussion, Da Capo Chamber Players, Signal, and currently subs in the pit orchestra of the Broadway musical, “Wicked.” Beth’s study of improvisation has found her at venues such as The Knitting Factory, the Bowery Poetry Club and Monkeytown. As a recording artist, she is featured on Alarm Will Sound’s “Steve Reich – The Desert Music” (Cantaloupe), Anna Johnson’s “One More Time in the Air” (Oasis), Clare and The

Reasons “The Movie” (Frogstand) and Sufjan Stevens’ “the BQE” (Asthmatic Kitty). Beth has worked with composers and artists including Meredith Monk, Theo Bleckman, Pierre Boulez, Harrison Birtwistle, Helmut Lachenmann, Lionel Loueke, Gregoire Maret, Martin Bresnick, and Steve Reich. Beth is a graduate of the Eastman School of Music (BM and MM) and has studied with George Taylor and John Graham. She currently lives in Williamsburg, Brooklyn and enjoys riding her road bike whenever possible.

Nuiko Wadden, harp

Nuiko Wadden, harpist, is a graduate of the Oberlin Conservatory and Rice University’s Shepherd School of Music, studying with Yolanda Kondonassis and Paula Page, respectively. She spent the summers of 2005 and 2006 in Colorado as a fellowship recipient of the Aspen Music Festival, studying with Nancy Allen and Gretchen Van Hoesen. Ms. Wadden has been a prizewinner in numerous competitions including the 2005 Minnesota Orchestra Competition (WAMSO). She has been recognized in the Ann Adams, ASTA, American Harp Society, and Houston Tuesday Music Club competitions. As a soloist she appeared with the Skokie Valley Symphony, Oberlin Orchestra, and Shepherd School Chamber Orchestra. An avid proponent of contemporary music, Ms. Wadden performs regularly with the International Contemporary Ensemble (ICE), an organization devoted to the performance of works by young composers. In Oberlin she was active as a member of the Contemporary Music Ensemble, and was a member of the Chimera Trio, which performed only premiers of student works. She continued this interest in Houston performing with Musiqa, a local composers’ collective, and Syzygy, Rice University’s contemporary music series. Over the span of her career, she has performed world premieres of both solo and chamber works by Arascimowicz, Jalbert, Al-Zand, and John Luther Adams as well as an uncountable number of orchestral works.

Originally from Chicago, she has appeared in a number of different chamber series’ there, including, but not limited to, the Orpheus Young Artists series, and a handful of times at the Music in the Loft chamber series, most recently in January 2006, as well as many times on Chicago’s classical musical station, WFMT. Performances on the air also include KUHF in Houston, and WQXR New York on the Young Artists’ Showcase.

Ms. Wadden currently makes her base in Houston, Texas, where she maintains a teaching studio and an active performing career. Interested in continuing to pursue orchestral studies, she is a substitute for the Houston and San Antonio Symphonies as well as the Houston Grand Opera and Ballet Orchestras, the New World Symphony in Miami and the Civic Orchestra of Chicago.

Jason Treuting, percussion

Jason Treuting has performed and recorded in venues as diverse as the Brooklyn Academy of Music, the Walker Art Center, the Knitting Factory, the Andy Warhol Museum, Zankel Hall, Lincoln Center, DOM (Moscow) and Le National (Montreal). As a member of So Percussion, he has collaborated with artists and composers including Steve Reich, David Lang, John Zorn, Dan Trueman, tabla master Zakir Hussain, the electronic music duo Matmos and choreographer Eliot Feld. In addition to his work with So, Jason performs improvised music with Simpl, a group with laptop artist/composer Cenk Ergun, QQQ, a quartet consisting of hardinger fiddle, viola, guitar and drums, and a duo with composer/guitarist Steve Mackey. As a composer, Jason has written and recorded a film score for Jenise Treuting’s “Invitations and Ultimatums.” This project led to “Amid the Noise,” a collection of 12 short pieces paired with films of street scenes from Japan and the US. This project was premiered at the Whitney Museum and toured the US and Canada in Fall of 2006 with stops at the Wexner Art Center, the Warhol Museum and the Boston MFA and included dates in the summer of 2007 at the Lincoln Center Festival and the Walker Art Center. “Amid the Noise” was described as “rich and engrossing” by Time Out NY. His newest band, Alligator Eats Fish, with guitarist Grey McMurray, is recording their debut album on Shhh Productions, featuring his newest work with video called ‘A Scattered Week.’

Upcoming projects include ‘Music For Trains,’ a site specific work for So Percussion to be premiered in August, 2008 in Brattleboro, VT and ‘Imaginary City,’ an evening length work for So with sound sculpture installations and video for touring in the Fall of 2009, with the NY debut slated for BAM’s NextWave Festival 2009. Upcoming commissions include new music for janus, the NOW Ensemble, the Tarab Cello Ensemble and the NYU Steel Drum Band. Jason is a member of ASCAP and has been recorded on Cantaloupe Music, with upcoming releases on Shhh Productions.

Upcoming Composers Ensemble Concerts

Barbara White and Michael Pratt, Directors

Tuesday, October 21st

“Travel Diary”

featuring works by Prof. Paul Lansky, Betsey Biggs, Nick Brooke, and Samson Young.

Performances by the Meehan / Perkins Percussion Duo, the Dither

Electric Guitar Quartet and flutist Margaret Lancaster.

Taplin Auditorium in Fine Hall, 8:00 p.m., free admission.

Tuesday, November 18th

Workshop with Ensemble Klang

Taplin Auditorium in Fine Hall, 8:00 p.m., free admission.

Tuesday, December 9th

NOW Ensemble

Works by David Little, Jasha Narveson, Anne Hege, Andrea Mazzariello,

Ryan Brown, Mark Dancigers, and Judd Greenstein

Taplin Auditorium in Fine Hall, 8:00 p.m., free admission.

Upcoming Department of Music Events

Tuesday, October 14th

Voice Recital, Mary Steffel GS

Works by Handel, Strauss & Bellini, performed by Mary Steffel and accompanied by Holger Staude; and

“The Telephone,” a short opera by Menotti performed by Mary Steffel and Tyler Clark also accompanied by Holger Staude

Taplin Auditorium in Fine Hall, 8:00 p.m.

Friday, October 17th & Saturday, October 18th

Princeton University Orchestra, Michael Pratt, conductor

Berlioz: *Hungarian March*; Stravinsky: *Symphony in Three Movements*;

Rimsky-Korsakov: *Capriccio Espagnol*; and Gershwin: *An American in Paris*

Richardson Auditorium in Alexander Hall, 8:00 p.m.

Wednesday, October 22nd

Cappella Pratensis

“For Eternal Glory and Remembrance”: Jacob Obrecht *Missa de Sancto Donatiane*

In-concert lecture by Prof. Jennifer Bloxam, Williams College

Princeton University Chapel, 8:00 p.m.

Princeton University Department of Music

Steven Mackey, chair

Ernest Clark, concert coordinator

Marilyn Ham, department manager

Alexander Kass, technical director

Cynthia Masterson, office assistant

Gregory Smith, academic programs manager

Kyle Subramaniam, business manager

Joseph Vizzini, piano technician

Production Personnel

Christopher Gorzelnik, production supervisor

John Burton, production technician

Liz Lammer, production technician

Bill Pierce, production technician

Student Ushers

Daniel Jaffe, head usher

Alison Carey

Yudai Chiba

Mike DiStefano

Martha Ferguson

Alexandra Jerez-Fernandez

Mengsi Li

Megan McPhee

Wensheen Tong

Lija Treibergs

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