



**COMPOSERS ENSEMBLE**

DEPARTMENT *of* MUSIC AT PRINCETON

**ensemble listing**

**eric-jan de with, saskia lankhoorn, joey marijs, pete harden,  
heiko geerts & tom gelissen**

**works by oscar bettison, n. cameron britt,  
lainie fefferman, sean friar, anne hege, and  
jascha narveson**

**tuesday, November 18, 2009**  
**8 pm**  
**taplin auditorium in fine hall**

barbara white and michael pratt, composers ensemble directors.  
additional funding provided by A. Watson Armour III.

**\*\*THE PROGRAM\*\***

*I Believe I'm Sinking Down*

Oscar Bettison

*Winged Fragments: a dream of six swans*

Anne Hege

*Entrainment*

N. Cameron Britt

*-Intermission-*

*Take Out*

Lainie Fefferman

*Little Green Pop*

Sean Friar

*Ticker*

Jascha Narveson

**Ensemble Klang**

Erik-Jan de With, saxophones

Heiko Geerts, saxophones

Anton van Houten, trombone

Joey Marijs, percussion

Saskia Lankhoorn, piano

Pete Harden, guitars

Tom Gelissen, sound engineer

## PROGRAM NOTES

*I Believe I'm Sinking Down* is the 6<sup>th</sup> movement of *O Death*, my hour-long piece for Ensemble Klang. *O Death* is based on the idea of grafting popular-music elements (particularly the blues) onto a kind of Requiem Mass structure. After the larger first half of *O Death* which could be seen as an extended Dies Irae, the second part takes on a more reflective tone, thus *I Believe I'm Sinking Down* deals with memory. The title comes from Robert Johnson's "Crossroad Blues":

"You can run, tell my friend, poor Willie Brown,  
Lord, that I'm standing at the crossroad babe,  
I believe I'm sinking down."

### *The Six Swans*

*Six brothers were turned into swans by an evil spell cast by their stepmother. The spell could only be broken if their sister would knit for six years six shirts of nettle in silence. After six years, it happened that the shirts were almost ready, all except the sixth, which was lacking an arm. She threw the shirts over the swans and her brothers were restored to human form. All were transformed except for the youngest that retained a swan's wing instead of an arm where the shirt was unfinished. – Brothers Grimm*

This piece is a strange one, all texture and blown feathers. It is a memory replaying, distorting sometimes upon repetition, with the desire for the final transformation, the moment when her brothers return. The sister obsessively knits. She becomes accustomed to the constant pain endured when one knits with stinging nettles and when one waits for the return of those they love. This is what I imagine to be her song, found while spending a week on the Deep Listening Retreat led by Heloise Gold, Ione and Pauline Oliveros. With the help of fellow deep listener, Lesley Greco, the composition began with simple movements and listening to my body. I have tried to retain this link between movement and sound and capture the flexibility of time that one finds in a dream (and also when one deeply listens). *Winged Fragments* is dedicated

to all those who do not recover, in the hopes that their swan wing become something beautiful.

***Entrainment:*** the movement of one fluid by another.

### ***Take Out***

I heart the 70s.

### ***Little Green Pop***

As soon as I started writing this piece, something about the sound of it was really making me think of popular music from another planet. I haven't heard much of it, but from what I understand, it is like ours, but different. The core musical materials are simple, universal, and accessible, but the ways in which they are presented are not quite familiar to us; it also has elements that sound loosely improvisatory, but adhere to rules and idioms that are not our own.

They're a happy bunch of creatures.

## COMPOSER BIOS

**Oscar Bettison**'s work demonstrates a willingness to work within and outside the confines of concert music. Often, he likes to work with what he calls Cinderella instruments (i.e. instruments that, for one reason or another are 'off-the-beaten-path'), either by making percussion instruments (in the case of the percussion set up for Junk a double concerto for soprano sax and junk percussion) or by re-imagining unconventional instruments (such as the berimbau in Cibola and the use of power-tools in Junk) as well as writing for instruments more common in rock music. More recent pieces have featured some electro-acoustic elements. His evening-long work for the six-piece Ensemble Klang, O Death features detuned electric guitars, harmonicas, jews-harps and banjo as well as samples and delay-lines, is concerned with bringing all these strands together.

Oscar Bettison was born in Jersey, UK. After studying in London with Simon Bainbridge and Robert Saxton he went to the Koninklijk Conservatorium in The Hague where he studied with Louis Andriessen. He was awarded a fellowship to attend Tanglewood in summer 2001 and is a PhD candidate at Princeton University. He was a fellow at the Aspen Music Festival in the summer of 2007 and was recently selected to be a participant in Luca Francesconi's Earlab 2008 in Bergen, Norway and at the Stresa Festival in Italy.

He has had works premiered on three continents (Europe, North America and Australia) and has received commissions from, amongst others, The BBC and the London Sinfonietta. He is the recipient of the Royal Philharmonic Society Prize. His work Cadence is available on NMC Records. For more information please visit [www.oscarbettison.com](http://www.oscarbettison.com).

Born in Oakland, CA, **Anne Hege** began her musical studies singing with the Piedmont Children's Choir and the Oakland Youth Chorus. Hege received her Bachelor degree from Wesleyan University with honors in music where she was awarded the Gwen Livingston Pekora Prize for music composition. In 2003, she received her MA in music composition and the Elizabeth Mills Crothers Prize in composition from Mills College where she studied with Pauline Oliveros, Chris Brown, Alvin Curran and Fred Frith. Various ensembles including Voce e Tempore, PLork, Flux Quartet and Newspeak, have performed her compositions. She has collaborated with musicians and artists including Dominique Leone, Jenessa Joffe, Ethel Gonzales and Joell Jones. She regularly performs original works in her performance duos, New Prosthetics and Sidecar, as well as in the vocal trio, Celestial Mechanics. Anne is currently working towards a PhD in music composition at Princeton University.

**N. Cameron Britt** is a second year student in the graduate composition program.

**Lainie Fefferman** is really into loud music these days.

**Sean Friar** was born in 1985 in Los Angeles. For more information, please visit:

[www.seanfriar.com](http://www.seanfriar.com)

**Jascha Narveson** is a second year student in the graduate composition program. For more information, go to:

[www.jaschanarveson.com](http://www.jaschanarveson.com)

## THE PERFORMERS

### Ensemble Klang

Formed in 2003, **Ensemble Klang** quickly earned a reputation as one of the most exciting young ensembles on the Dutch contemporary music scene. Dedicated to a new generation of composers, the group are building a repertoire of bold, uncompromising works.

The unique yet versatile instrumentation — saxophones, trombone, keyboards, percussion and guitar — ranging from a quiet, fragile intimacy to the punchy power of a big-band has attracted many composers including Heiner Goebbels, Martijn Padding, Fabian Svensson, Jacob ter Veldhuis, Kate Moore, Jan-Bas Bollen, Oscar Bettison and Peter Adriaansz. Performing without a conductor, the result in concert is one where complex music requiring virtuosic accuracy and precision is played with the energy, drive and passion of a band.

The group has performed extensively across the Netherlands, and also in Belgium, the Czech Republic, the United Kingdom and the United States, and in the Netherlands they have been featured on both national television and radio. In 2008 they worked closely with highly-acclaimed German composer/director Heiner Goebbels on a new version, tailor-made for Klang, of his evening-long theatre work *Walden*.



*Thanks to all of those helped arrange this ambitious workshop, especially Pete Harden, Kyle Subramaniam, and Oscar Bettison.*

— Barbara White

### Next Composers Ensemble Concert

Tuesday, December 9: 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

### Spring 2009 Composers Ensemble Concerts

*(subject to change)*

February 10: SO Percussion

March 3

March 10: New York Virtuoso Singers

March 24

April 5: Nash Ensemble (performing works by Michael Early and Samson Young in Richardson Auditorium)

April 14: Formalist Quartet

April 28: Generals Concert

May 12: Freelance

May 16: PLOrk in Richardson Auditorium

## Upcoming Department of Music Events

November 20: Composition Colloquia, William Duckworth, Woolworth 102, 4:30 p.m.

November 21 & 22: Princeton University Orchestra, Michael Pratt, conductor. Works by Prokofiev, Beethoven, and a premiere by Michael Early, Richardson Auditorium, 8:00 p.m.

*November 23: Patrons planning on attending the Chamber Choir concert at 3 p.m. in Richardson Auditorium should note that the performance has been cancelled.*

December 1: Musica Alta, Taplin Auditorium, 8:00 p.m.

December 2: FFMUP with Prof. Dan Trueman — Norwegian hardanger fiddle music — and special guests, The Terrace, 9:00 p.m.

December 4: Jazz At Café Vivian, Anthony Branker, director, featuring the University New Voices Collective, Frist Campus Center, 11:30 p.m.

December 5: “Cryptic Brilliance” — the Music of Edward T. Cone, Taplin Auditorium, 8:00 p.m.

December 7: Princeton University Glee Club, Richard Tang Yuk, conductor, Richardson Auditorium, 3:00 p.m.

December 10: Student jazz concert, members of MUSIC 215, Ralph Bowen, instructor, Taplin Auditorium, 8:00 p.m.

December 11: Colloquia, Paul Moravec, Woolworth 102, 4:30 p.m.

December 11: Princeton University Sinfonia, Ruth Ochs GS and Anna Wittstruck '08, conductors, Richardson Auditorium, 8:00 p.m.

December 12: Brentano String Quartet (Edward T. Cone Artists in Residence) with Peter Serkin, piano, and Richard Lalli, baritone, Richardson Auditorium, 8:00 p.m. (free but tickets required)



### 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