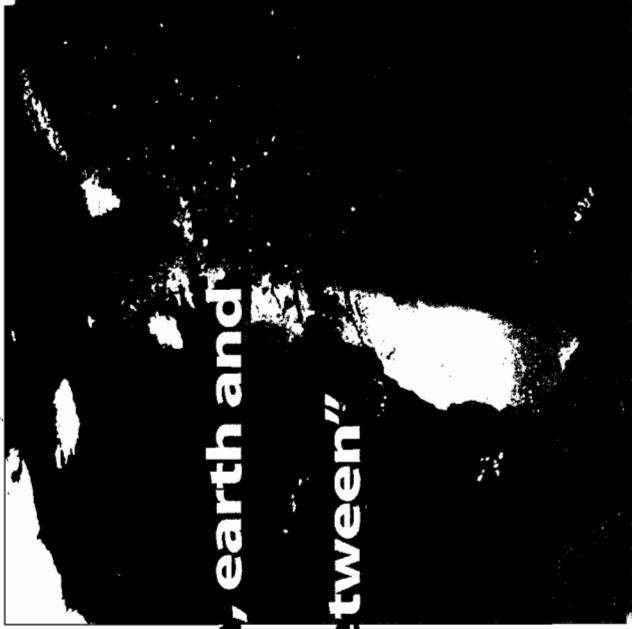




DEPARTMENT *of* MUSIC AT PRINCETON



**“heaven, earth and
in between”**

**tuesday, march 3, 2009
8 pm
taplin auditorium in fine hall**

Works by Lainie Fefferman, Anne Hege, Konrad Kaczmarek,
Matt Marble, Jascha Narveson, Ryan Brown, and

Prof. Dmitri Tymoczko

The Composers Ensemble at Princeton
Barbara White and Michael Pratt, Directors, Present
HEAVEN, EARTH AND IN BETWEEN

Falling Out

Kate Campbell, *piano*

Konrad Kaczmarek

Vocal Fantasy:

Happy Workers or When Celestial Mechanics Landed in Chichen Itza

Anne Hege

Star Car

Jascha Narveson

Astral Clockworks

Lainie Fefferman

Celestial Mechanics, voices, movement and electronics

Lainie Fefferman – Anne Hege – Sarah Paden

The Story of Jazz

1—2. *Technicolor introduction – Prehistory*

3. *Learning to Walk*

4. *Our Story So Far*

5. *And now, bebop*

Molly Morkoski, *piano*

Dmitri Tymoczko

~intermission~

frond

Ensemble Eidolon

Matt Marble

Big Dig

Ryan Brown

John Ferrari, *marimba* – Anna Lim, *violin* – Michael Lipsey, *djembe* –

Jody Redhage, *cello* – Evan Spritzer, *clarinet*

Michael Pratt, *conductor*

Please join us for a reception in the lobby following the performance.

PROGRAM NOTES

Falling Out

I have written several piano pieces that incorporate improvisation and live audio processing, which I have generally performed myself. As a first-year experiment, I thought writing a piece for solo piano that didn't have these elements would be a good way to remove myself from a kind of compositional comfort zone. Most of the material comes from a single descending melodic riff, which comes back in various forms and textures. Programmatically, it's about falling out of different kinds of things. Ouch.

Vocal Fantasy : Happy Workers or When Celestial Mechanics Landed in Chichen Itza

Vocal Fantasy was composed while traveling in the Yucatan with my parents last winter. With hints of my research on Shostakovich and my work with members of Bobby McFerrin's Voicestra, I strived to compose something that I would love singing every time and that would capture the bright light that is Mexico.

Star Car

Star Car is partially inspired by my experiences with the Afro-Cuban ritual music traditionally used in Santeria. This music revolves around powerful melodies set against interlocking 3-part rhythms on the Batá drums, with a background clave either explicitly played or implicitly felt. Here's an example: <http://www.youtube.com/watch?v=wOajAgwDAfw> (or you can get this searching youtube for "Raices Afro-Cubanas" and "Elegua").

My piece doesn't really sound like this music so much, but I'd like to think there's an affinity. Endless thanks to Elizabeth Sayre, who taught me what little I know of this amazing music. Thanks also to The Celestial Mechanics, who called this piece into being.

Astral Clockworks

The Story of Jazz

The Story of Jazz is a somewhat surreal reimagining of the history of jazz. I tried for the most part to avoid direct quotations or straightforward imitation of specific jazz styles,

aspiring instead to capture (what I took to be) the inner significance of various moments in jazz history. If, as a result, the connection to jazz seems somewhat opaque, then so be it—the idea was to use jazz as an inspiration, rather than to produce a faithful documentary.

The first two movements are a single unit. *Technicolor introduction* is an appetizer, an over-the-top curtain-raising spectacular of the sort that might accompany the credits of a big-budget 1950s adventure movie. *Prehistory* is, as it says in the score, lurching and retarded, a primitive coming-together of rudimentary musical materials: an off-kilter oompah bass and a simple pentatonic melody that happens to be in the wrong key. It is the sort of music that might be made by immigrants from very different cultures, unable to speak a common language, musical or otherwise.

Learning to Walk imagines a more sophisticated confrontation between the two central poles of contemporary jazz syntax: 19th-century Romantic harmony and syncopated African rhythm. The movement moves back and forth between these in an increasingly hectic fashion, building to a climax in which the retarded theme of *Prehistory* is recalled against a wailing upper-register ostinato. The piece is based on a sequence of chords that is very interesting theoretically, but almost unknown in Western music—a kind of unexploited possibility latent in the musical language. I dedicated it to Richard Cohn, after two of us realized we were both thinking about this forgotten chord progression.

Our Story So Far is a palate-cleansing slow movement. It sets the lurching theme of *Prehistory* in a new harmonic context, elaborating on previously-heard material. Finally, *And now, bebop* is an energetic, toccata-style conclusion, in the standard tune-solo-tune format. The jazz influences are most obvious here.

frond

frond is a work of scored improvisation for a 15 person ensemble, featuring new york's ensemble eidolon. in a chain reaction. a social geography. rhythm is spatialized. self-organization. rhythmic entrainment. as in a conversation. hopefully a good one. or sex. also there is the fern frond. but really the way energy is transferred. not in a new-agey kind of way. rather just basic life stuff. with a little frontal lobe apéritif. the group is incredible. with strikingly different backgrounds and playing styles. but a shared appreciation for texture and subtle inflection in an inter-personalized economy of sound. they are joined by princeton's dan truemán on hardanger fiddle, cameron britt on vibraphone, and me marble on synth. green and ticklish.

Big Dig

Big Dig was written while deeply immersing myself in the mbira (a.k.a. kalimba, or “thumb piano”) music of Central Africa. While I didn’t consciously use any mbira rhythms or melodies, I did imagine the marimba (a mbira-related instrument) part as being similar to the plucking, rocking accompaniment usually played throughout a typical mbira song.

THE COMPOSERS

Composer **Ryan Brown** draws heavily on his omnivorous musical tastes while maintaining a unique sound all his own. His works are often noted for their energy and off-kilter, foot-tapping rhythms and have been called “modern composed music at its best: nimble, expressive, ear-turning, and strange in an accessible way, highly virtuosic but never pretentious.” (Washington City Paper) Ryan’s music has been performed by many notable groups, performers, and presenters, including pianist Lisa Moore, guitarist Mark Stewart, the Robin Cox Ensemble, the BluePrint Project, the Great Noise Ensemble, and the MATA Festival. Ryan has received an Emerging Composer Award from the Gerbode and Hewlett Foundations, and a Morton Gould Young Composer Award from ASCAP. He is currently a fellow in the Brooklyn Philharmonic’s Composer Mentoring Program. Upcoming premieres and commissions include music for janus, the Paul Dresher Ensemble, and the Brooklyn Philharmonic. Ryan is a graduate of the San Francisco Conservatory of Music and California State University, Long Beach, and is currently a graduate fellow at Princeton University. Visit his website at www.ryanbrownmusic.com.

Lainie Fefferman loves writing music for and singing with Celestial Mechanics.

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. Hege has composed works for film, installation art, and concert settings. Various ensembles, including Voce e Tempore, PLork, Flux Quartet and Ensemble Klang, have performed her compositions. She has collaborated with musicians and artists including Dominique Leone, Heather Heise, Ethel Gonzales, Carrie Ahern and Joell Jones. As a vocalist, 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.

Konrad Kaczmarek is a composer/musician/programmer working primarily in live audio processing and improvisation. His work has been performed at the Stanley Glasser Electronic Music Studio in London, the Sonorities Festival at Queens University in Belfast, the Chelsea Art Museum in New York, Brooklyn College, The Extensible Toy Piano Project at Clark University and University of Albany, and the Princeton Composer’s Ensemble. He has been awarded residencies at the Atlantic Center for the Arts, The Banff Centre in Canada, STEIM in The Netherlands, and the Sound Bytes festival in Halifax, Nova Scotia. Konrad is also a jazz pianist.

Matt Marble (b.1979 Jackson, MS) is a composer and sound designer living in Princeton, New Jersey. He has composed works for film, theatre, dance, c.d., stereo diffusion, multimedia performance, and instrumental ensembles. As a performer (found objects, homemade instruments, samples, extended synthesizer), Matt has played with diverse improvisers on the West Coast and has collaborated frequently with audio-visual artist Seth Nehil. His composed works are rooted in a practice of scored improvisation and draw directly and indirectly from extra-musical fields such as botany, crystallography, and anthropology. Scores and drawings have been presented at the Jersey City Museum & the Museum of Contemporary Art in Barcelona (MACBA). Writings and an anthology of scores, *Tools of Mind*, have been published by FO A RM Magazine (co-editor 2003 - 2008).

Matt studied music composition at CalArts (w/Michael Pisaro) and music theory at Portland State University (blobbyblobblob) and the University of Paris, VIII, St. Denis-Vincennes (w/Eugenia Duta). He received his B.A. in Speech & Hearing Science from Portland State University and worked as a full time Research Assistant for the National Center for Rehabilitative Auditory Research (NCRAR) at the VA hospital in Portland, OR. He is currently a graduate student in the Composition department at Princeton University.

Jascha Narveson is in the 2nd year of the doctoral program at Princeton University. For further info and audio, go to: <http://www.jaschanarveson.com>

Dmitri Tymoczko is a composer and music theorist. He is an Associate Professor of Music at Princeton.

THE PERFORMERS

KATE CAMPBELL

Kate Campbell performs frequently as a soloist and chamber musician specializing in 20th century and contemporary works. Having recently relocated from San Francisco, she has premiered many works from emerging composers from the San Francisco Bay Area and around the world. Recent projects include performances at the Bang on a Can Summer Music Festival, performing for Switchboard Music Festival in San Francisco, being a featured soloist with the Oregon Composers' Orchestra, joint concerts with pianist Lisa Moore at the Oregon Bach Festival Composers' Symposium, and live movie score performances for the San Francisco International Film Festival, as well as a busy schedule of chamber music and solo recitals. She is also the co-director of New Keys, an ongoing concert series in the Bay Area dedicated to premiering new works for the piano. Kate has been Adjunct Professor of Music at University of San Francisco, and Piano Faculty at San Francisco Community Music Center and Crowden Music School in Berkeley, CA. She currently teaches piano at Westminster Conservatory. Her website is katecampbellpiano.com.

CELESTIAL MECHANICS

Lainie Fefferman, Anne Hege and Sarah Paden, as the vocal trio **Celestial Mechanics**, perform music by established and emerging composers, combining voice, electronics and movement in creatively evolving ways. Their song might seem a chorus of angels in dinner conversation, with guests Meredith Monk, Robert Ashley, Laurie Anderson and Wham! at the table. For more info, check out our website: www.cmvocaltrio.com

ENSEMBLE EIDOLON

Eidolon is an acoustic music ensemble consisting of ten dedicated members. In addition to their ongoing participation in this ensemble, all members are also busy performing in and around the experimental music community throughout New York, nationally, and internationally.

This chamber ensemble has gone through three different phases of personnel and direction since its inception in 2005. Elements that have proved successful have been maintained

throughout. Originally the group contained both acoustic and electronic instruments and performed by improvising without predetermined structures. During this phase the ensemble only convened for performances. During the second phase **Eidolon** spent all of its time in rehearsal. The main objectives at this point were to develop ways of incorporating predetermined elements into the music and to solidify a core group of musicians. The core group was in place by May 2007 and continued to rehearse regularly. Currently the group meets 4-6 times monthly.

With its current line-up **Eidolon** began performing in November 2007. Venues that have presented the ensemble include Bpm, The Knitting Factory, Issue Project Room, Hunter College, and The Schoolhouse. Since April 2007, **Eidolon** performs once a month at the Lutheran Church of the Messiah in Greenpoint. Current contributors are: Tucker Dulin (trombone), Andrew Lafkas (doublebass), Ann Adachi (flute), Bryan Eubanks (soprano saxophone), Dave Ruder (clarinet, guitar), Kenny Wang (viola), Jim Altieri (violin), Dave Kaden (oboe), Adam Diller (tenor saxophone), and Katie Young (bassoon).

JOHN FERRARI

John Ferrari is active in classical, jazz, pop, Broadway, film, television and dance music, the avant-garde, and multi-media. He performs and gives master classes nationally and abroad, and appears on dozens of recordings as percussionist, drummer and conductor. He is a founding member of the Naumburg Award winning New Millennium Ensemble, a regular guest artist of the Chamber Music Society of Lincoln Center and Chamber Music Northwest, and has been a member of Meridian Arts Ensemble since 1993. Mr. Ferrari has also appeared and/or recorded with many other notable organizations such as: Bang On A Can All Stars, Da Capo Chamber Players, Manhattan Symphonietta, Perspectives Ensemble, The Group for Contemporary Music, Orpheus Chamber Players, Riverside Symphony, Locrian, Cygnus, Pittsburg Collective, and many others. He holds DMA and MM degrees from SUNY Stony Brook, and a BM from William Paterson University where he serves on the performing arts faculty. With the Meridian Arts Ensemble in residence, in fall of 2007 he joined the faculty of Manhattan School of Music's graduate Contemporary Performance program.

MICHAEL LIPSEY

Percussionist **Michael Lipsey** has performed at festivals in Berlin, Mexico City, Taipei, Macao, Tokyo, La Jolla, New York, Moscow, Bogota and Lille, France. Michael is

the founding member of Talujon Percussion and has also performed with the Lincoln Center Chamber Music Society, Tan Dun, Steve Reich Ensemble, New York New Music Ensemble and Riverside Symphony.

Michael Lipsey has recorded for Sony Records, Cantaloupe, Red Poppy Records, Nonesuch, Albany, Capstone and Mode. As a soloist, Michael Lipsey has performed on the Sonic Boom Festival in New York, Festival of the Arts in California, Music on the Edge Series in Pittsburgh and at the Percussive Arts Society International Convention in Nashville. He has given master classes at Juilliard School of Music, California School of the Arts, Purchase College of Music, University of Maryland at Baltimore and many universities around the country.

Michael has also worked with many musicians from around the world. He has studied other musical languages and worked with a diverse blend of musicians like Subash Chandran, Ganesh Kumar, Glen Velez, Carlos Gomez, Antonio Hart and most recently he formed a duo with percussionist River Guerguerian.

Mr. Lipsey has received funding from the PSCUNY-36 Award and the Aaron Copland Recording Program for a solo CD. The music on the CD contains recently commissioned works for solo hand drums and includes composers Mathew Rosenblum, Arthur Kreiger, Eric Moe, Dominic Donato, David Cossin and David Rakowski. It is on the Capstone Record label.

Michael is a full-time professor at the Aaron Copland School of Music at CUNY Queens College where he is the Director of the Percussion Program and the Director the New Music Ensemble.

MOLLY MORKOSKI

Pianist **Molly Morkoski** has performed as a soloist and collaborative artist throughout the US, Europe, and Japan. Molly Morkoski's playing has been recognized by the New York Times as "*strong, profiled, nuanced.....beautifully etched.*" The Boston Globe called her "*outstanding.*" She has been a featured soloist on the *Making Music* series at Carnegie Hall and the Tanglewood, Bang-on-a-Can, and Pacific Rim festivals, and has appeared as soloist with the Raleigh, Asheville, and Tuscaloosa Symphony Orchestras. An avid chamber musician, she has performed at the Aspen, Norfolk, and Tanglewood festivals; is a member of the Zankel Band and Open End Ensemble; and has collaborated with the

NY Philharmonic Chamber Players, St. Louis Symphony Chamber Players, New World Symphony, Speculum Musicae, Brooklyn Chamber Music Society, and Orpheus Chamber Orchestra. She has collaborated with some of today's leading musicians including Dawn Upshaw. In June of 2006, she made her solo debut on Carnegie's Stern Auditorium stage in a prelude concert for the Emerson String Quartet's 'Perspectives' series offering Beethoven's Bagatelles, Op. 126. Recently, she was invited by David Robertson to perform Messiaen's *Vingt Regards Sur L'enfant Jesus* as part of the St. Louis Symphony's Pulitzer Series and the celebration of his centenary year.

An avid proponent of new music, Ms. Morkoski has worked with composers John Adams, Louis Andriessen, Gerald Barry, David Del Tredici, Lukas Foss, John Harbison, Aaron Jay Kernis, David Lang, Oliver Knussen, George Perle, Steve Reich, and Charles Wuorinen. In the fall of 2006, she was invited to work in Vienna with Peter Sellars on John Adams' newest opera, *A Flowering Tree*, as part of the New Crowned Hope Festival celebrating Mozart's 250th birthday. In May of 2008, she gave the world premiere of Martin Kennedy's Piano Concerto with the Tuscaloosa Symphony Orchestra. This April, she will give the world premiere performance of Mark Grey's new piano work, "A Rax Dawn" and a premiere of Andrew Waggoner's *Songbook* at Symphony Space in New York City. Other highlights this spring include appearances at the Poisson Rouge on the "Keys to the Future" series presenting works of John Adams, John Corigliano, and Bruce Stark.

Ms. Morkoski was a Fulbright scholar to Paris, France where she was apprentice with the Ensemble Intercontemporain and she is also a recipient of the Teresa Sterne Career Grant and the Thayer-Ross Award. She holds degrees from the University of North Carolina at Chapel Hill, Indiana University in Bloomington, and a Doctorate degree from SUNY-Stony Brook. Ms. Morkoski currently lives in New York City and has recently been appointed Associate Professor at Lehman College in the Bronx.

JODY REDHAGE

Cellist, composer, and vocalist Jody Redhage's dual passions for chamber music and new music have led her to participate in an array of cutting-edge projects. Praised for her "exceptional technical command," (Steve Smith, *Night After Night*), Jody has premiered over 100 works, including many of her own compositions for chamber ensembles, as well as premieres of fellow composers' works. Recently called an "adventurous cello songstress" by *Time Out New York*, Jody simultaneously sings and plays cello. As recipient of the 2005 Hertz Grant, Jody was able to develop this project by

commissioning a repertoire of 21st century art song for voice, cello, and electronics from some of today's most talented emerging composers. Her debut CD on New Amsterdam Records, *All Summer in a Day*, has been called "a freewheeling, slightly edgy and altogether "different" kind of musical experience...highly rewarding and worthwhile" (Dave Lewis, *All Music Guide*).

Jody graduated with her master's degree from the Manhattan School of Music in May 2005, and she now resides in Brooklyn. Her interest in a wide variety of musical genres has led her to regularly perform with classical, jazz, rock, and pop groups in New York City and throughout North America. Jody has worked with composers Pierre Boulez, George Crumb, Richard Danielpour, Michael Gordon, David Lang, Steve Reich, Terry Riley, and Julia Wolfe and additional notable collaborations include performances with members of the Bang on a Can All-Stars, the Flux Quartet, Sequitur, Tactus Contemporary Ensemble, Neil Diamond and band, Jay-Z, Beyonce, Meatloaf, the Roots, Clay Aiken, Enya, Duncan Sheik, Guster, and Sufjan Stevens. Jody has appeared on TV playing on ABC's "The View," the CBS "Early Show," and NBC's "The Today Show," and "Rockefeller Christmas Spectacular." Her own compositions and music from her CD have been aired on several NPR stations, including WNYC's "Evening Music" and WFMU.

Jody's original compositions are featured in her chamber-pop band, Fire in July. The group melds the sensitivity, detail and precision of chamber music with the drive, intensity, and energy of pop, rock, and jazz improvisation. Visit www.jodyredhage.com for a list of upcoming performances.

Spring 2009 Semester Composers Ensemble Concerts

March 10: New York Virtuoso Singers

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

Thursday, March 5

Certificate Program in Musical Performance Recital

Steven Kim, violin

Works by Bach, Stravinsky and Steve Reich

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

Friday, March 6 & Saturday, March 7

Princeton University Orchestra, Michael Pratt, conductor
Featuring the winners of the 2009 Concerto Competition

Ibert: Flute Concerto (Jessica Anastasio '11, flute)

Debussy: Premiere Rhapsody (Jeff Hodes '12, clarinet)

W. A. Mozart: Piano Concerto No. 20 in D minor, Holger Staude '09, piano

Also Smetana: The Moldau, Anna Wittstruck '09, conductor

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

Tickets \$18, \$15 seniors, \$5 students. Call University Ticketing at 609-258-9220 or order online at www.princeton.edu/utickets

Monday, March 9

Musicology Colloquium: "Music and Melancholy"

Michael Steinberg (Brown University)

Cone Seminar Room, Mendel Music Library, 4:30 p.m., free admission

Tuesday, March 10

Violin Master Class, David Kim

All are invited to observe as Mr. Kim works with students of Anna Lim and Nancy Wilson (Edward Skolnic, Tiffany Lu, Ian Wong, and Jeffrey Kuan)

Woolworth Music Center Room 102, 3:00 p.m., free admission

Co-sponsored by the *Princeton Symphony*

Tuesday, March 10 (continued)

Composers Ensemble: New York Virtuoso Singers

Harold Rosenbaum, artistic director

Works by Anne Hege, Lainie Fefferman, Chris Tignor, and Prof. Scott Smallwood
Taplin Auditorium in Fine Hall, 8:00 p.m., free admission

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

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