janus with Jason Treuting, percussion
Prof. Daniel Trueman, Hardanger fiddle

"NEW WORKS BLOWN / PLUCKED / BOWED"

TUESDAY, SEPTEMBER 22, 2009  8:00 P.M.
Taplin Auditorium in Fine Hall

New works by graduate students Michelle Nagai, Sean Friar, N. Cameron Britt, Konrad Kaczmarek, Ryan Brown and Prof. Daniel Trueman
The Composers Ensemble at Princeton  
Barbara White and Michael Pratt, Directors  
Presents

**NEW WORKS BLOWN/PLUCKED/BOWED: JANUS**  
with JASON TREATING, percussion  
PROF. DANIEL TRUEMAN, HARDANGER fiddle

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**THE PROGRAM**

- **Gossamer Albatross**  
  N. Cameron Britt

- **Short Orbit**  
  Sean Friar

- **Right Up Front**  
  Ryan Brown

- **Not So Giant (Pico)**  
  Konrad Kaczmarek

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---intermission---

- **Ordinary Music for Birth, Death and Life**  
  Part 1: Into the Salt Marshes the Water Comes Fast  
  Michelle Nagai

- **teeter.lack.fall (an epic yarn (in 19 minutes))**  
  Dan Trueman

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**MEMBERS OF JANUS:**  
Amanda Baker, flute  
Beth Meyer, viola  
Nuiko Wadden, harp

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Please join us for a reception downstairs following the concert
PROGRAM NOTES

Gossamer Albatross
N. Cameron Briti

Albatrosses must hate Coleridge. This piece has nothing to do with his burdensome albatross.

"Gossamer Albatross" was the first thing that popped into my head when trying to come up with a title to reflect the light, flying quality of music I was going for in this piece. The Gossamer Albatross was the pedal-powered plane that on June 12, 1979 became the first human-powered aircraft to successfully cross the English Channel. Of all the random things to remember! A more agile bird might have served as a better metaphor for the piece, but somehow “Gossamer Pigeon” doesn’t have quite the same ring to it. So even though the title isn’t a perfect fit, I’m going to show the Gossamer Albatross some love in honor of the 30th anniversary of its historic flight.

Short Orbit
Sean Friar

Trying to pull away from things which have enormous gravity to them.

Right Up Front
Ryan Brown

Not So Giant (Pico)
Konrad Kaczmarek

Ordinary Music for Birth, Death and Life
Part 1: Into the Salt Marshes the Water Comes Fast
Michelle Nagai

Into the Salt Marshes, written especially for Janus, is the first complete piece in a planned series of three works for small ensembles. Inspired by A.R. Ammons’ poem Expressions of Sea Level (the “salt marshes” text of the subtitle is credited to him), I wanted to capture the sense of repetition coupled with endless variation that I felt when I read the poem for the first time. That initial reading took place on the day of my son’s birth. The emotional and intellectual experience of reading and re-reading, falling back over lines and phrases in search of meaning, even as I moved forward in the rhythm of the poem, became linked with the extraordinary physical experiences I encountered on this particular day.

A central image in the Ammons poem is that of the “sky sealed unbroken to the sea”. Ammons suggests that only in the meeting of sea and shore, where change is registered in minute shifts of sand, shell and dampness, can the true expression of ocean be seen, felt and understood. Considered alone, the “expression of sea level” is immeasurable and unknowable.

Musically, the harp moves through short phrases which are threaded together by a series of detuned strings in the upper register. For much of the piece, the harp’s rhythms motor along through these phrases in various repeating patterns. The viola and flute approach and withdraw but never become directly involved. At times, all three voices are drawn up in a swell, and the sounds float together before being swept in opposing directions. As with the sea in Ammons’ poem, there is no place in the piece where one instrument carries a theme or exposes a definitive tonal center. No element defines itself. Instead, each discrete element, whether a phrase, harmonic idea, rhythm or pattern, is made meaningful only in relationship with other aspects of the piece.

This composition is dedicated to my son, who was reading Ammons right along with me.

teeter.lack.fall (an epic yarn (in 19 minutes))
Dan Trueman

I’m not sure what to say about this piece yet. Herbert Brin always said you never really know anything about a piece you’ve written until you actually perform it. (Philip Glass takes this a step further: you’ve got to play it at least 100 times before you really know it!). The title comes from a set of words I was thinking of while working on the piece, but, again, I’m not sure just what to say about them and their relationship to the piece just yet. We can talk about it after the show.
THE PERFORMERS

janus

Brooklyn based janus was formed in 2002 with the goal of presenting and creating new repertoire for the trio through commissioning projects and works-in-process collaborations. Named after Janus, the Roman god whose double-faced image peers into the past and future, the trio maintains the established tradition for the instrumentation while breaking new ground into unexplored sonic frontiers. Beginning with Debussy and including Toru Takemitsu, Harald Genzmer, André Jolivet, Sophia Gubaidulina and Kaija Saariaho, composers have been allured by this intriguing combination of something bowed, something blown and something plucked.

To date, janus has added over twenty new pieces to the trio library through individual submissions and collaborative projects with universities. Among the composers who have written for janus are Caleb Burhans, Anna Clyne, Andrew McKenna-Lee, Jason Treuting, Dan Trueman, Dmitri Tymoczko and Barbara White. From its inception to the present, janus has collaborated with the composition departments from Princeton, Colgate, New York and Cornell Universities. Not limiting themselves to only universities, janus has an ongoing relationship with the Aspen Music Festival and School annually presenting a week of activities for over 1000 children from grade school through high school.

Within New York City, janus has been featured at halls including Symphony Space, The Tank, Roulette, BAM Café, The Stone, Weill Recital Hall, Joe’s Pub and Advent Lutheran Church (Music Mondays). Other group credits include performances at the Kennedy Center’s Millennium Stage, Cleveland Museum of Art, the National Flute Association Convention (Kansas City), Rocky River Chamber Music Series (OH), the Glenwood Springs Center for the Arts (CO) and the Dame Myra Hess Recital Series (Chicago).

janus is a newly-signed New Amsterdam artist and can be heard on Andrew McKenna Lee’s critically acclaimed CD “Gravity and Air.” janus’ much anticipated debut CD is forthcoming in Spring 2010.

Amanda Baker, flute

Amanda Baker is an interpreter of new sounds seeking to lift the borders of the perceived sonic confines of classical music. Exploring new timbral possibilities for the flute, Amanda experiments with all members of the traditional flute family in addition to Baroques flutes, ethnic flutes and conceptual flutes such as those created out of plexi-glass. Blending together electric and acoustic elements, Amanda incorporates intricate extended techniques into her playing to create seldom-heard sounds for the flute.

In addition to being a founding member of janus, Amanda is also a member of the United States Coast Guard Band with whom she has toured to the stages of Carnegie Hall, Benaroya Hall (Seattle), Ruth Eckerd Hall (St. Petersburg), Minato Mirai (Yokohama, Japan), and Boettcher Hall (Denver). She has performed in the state funerals of Presidents Ford and Reagan and the Inaugurations of President George W Bush and President Barack Obama.

Prior to her involvement with the Coast Guard Band, Amanda was the Principal flutist of the Guangzhou Symphony Orchestra in Southern China. While in China, she learned how to get by with a pocket full of Chinese phrases and to practice indiscriminate culinary taste.

Amanda has played on the chamber music series of the Newport Music Festival, Hop River Music Festival (CT), Minimum Security Concert Series, The Way to Go Out (Hanover, NH), and Chamber Music Mystic (CT). Additionally, she has given clinics and workshops at Northwestern University, Yale University, University of Wisconsin-Milwaukee, Dartmouth College, University of Wisconsin-Whitewater and the National Flute Association Convention in Santa Fe. She has been featured on WNPR (Connecticut Public Radio) and WGDR (Vermont Public Radio). She earned her Bachelor of Music degree from Northwestern University in 1998 and her Master’s in Music from Yale University in 2000. Her teachers include Walfrid Kujala, Richard Graef, Ransom Wilson, and Robert Dick.

Beth Meyers, viola

In addition to her work with janus, Beth is also a member of the band, QQQ (viola, hardanger fiddle, acoustic guitar and drums) whose album “Unpacking the Trailer” (New Amsterdam Records) was called “georgeous … a bold statement of purpose disguised as an unpretentious lark” (Time Out NY).

As an orchestral violist, Beth has played with groups such as the Rochester Philharmonic Orchestra, Richmond Symphony, 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 she 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 Brooklyn’s Monkeytown. As a recording artist, she is featured on album’s including Alarm Will Sound’s “Steve Reich – The Desert Music” (Cantaloupe), Clare and The Reasons “The Movie” (Frogstand) and Sufjan Stevens’ “the BQE” (Asthmatic Kitty). Beth has worked with composers and artists including Darol Anger, Harrison Birtwistle, Pierre Boulez, Martin Bresnick Helmut Lachenmann, Gregoire Maret, and Meredith Monk. She can also be heard singing Reich-ian “do’s” with So Percussion in Music for 18 Musicians and Drumming.

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 teaching Pilates and riding her road bike whenever possible.

**NUIKO WADDEN, HARP**

In addition to her work with janus, Nuiiko is in her first season as principal harpist of the Pittsburgh Opera. She is also a member of the Des Moines Metro Opera and the International Contemporary Ensemble (ICE).

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 premieres 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 is currently dual-citied, performing and living in both Pittsburgh and New York. Interested in maintaining an active orchestral presence, she acts as a substitute harpist for the Milwaukee, Minnesota, Houston and Shreveport Symphonies.

**JASON TREUTING**

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, QQO, a quartet consisting of hardinger fiddle, viola, guitar and drums, and a quartet with Rinde Eckert and Steve Mackey called Big Farm.

Jason received his Bachelor in Music at the Eastman School of Music where he studied percussion with John Beck and drum set and improvisation with Steve Gadd, Ralph Alessi and Michael Cain. He received his Master in Music along with an Artist Diploma from Yale University where he studied percussion with Robert Van Sice. Jason has also traveled to Japan to study marimbas with Keiko Abe and Bali to study gamelan with Pac I Nyoman Suadin.
THE COMPOSERS

N. CAMERON BRITT
N. Cameron Britt is a third year student in the graduate composition program.

RYAN BROWN
Ryan Brown's music has been performed by many notable groups, performers, and presenters, including pianist Lisa Moore, California E.A.R. Unit, Gaudeamus Festival (Amsterdam), 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. Upcoming premieres and commissions include music for Newspeak, the Paul Dresher Ensemble, and the Brooklyn Philharmonic's chamber series, Music off the Walls, which he'll also be co-curating.

In 2006, along with composer Jonathan Russell and clarinetist Jeff Anderle, Ryan co-founded San Francisco's annual Switchboard Music Festival (www.switchboardmusic.com), an 8-hour music marathon bringing together composers and performers who are challenging traditional genre lines.

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.

SEAN FRIAR
Sean Friar (b. 1985) grew up in Los Angeles and graduated summa cum laude from UCLA with B.A.'s in Music and Psychology. He is currently in his 3rd year of the doctoral program in composition at Princeton.

A performer from an early age, Sean's first musical love was rock and blues piano improvisation; he only turned his attention towards classical composition in high school when he began studying with Sean Morris. His music still has the raucous energy, accessibility and directness of those early musical influences, now along with a diverse classical sensibility. After high school, he continued his studies with Roger Bourland, Paul Chihara, and Ian Krouse at UCLA; he has also studied with Robert Beaser, Martin Bresnick, Michael Gordon, John Harbison, Christopher Rouse, Roberto Sierra, Alejandro Viñao, and Julia Wolfe at the Aspen Composition Master Class, Bang on a Can, Bowdoin and Norfolk Music Festivals.

His music has been performed by such ensembles and performers as the American Composers Orchestra, So Percussion, Ensemble Klang, the Aspen Contemporary Ensemble, the Formalist Quartet, the New Pacific Trio, the New Millennium Ensemble, members of the Bang on a Can All-Stars, and 4-time Grammy-winning percussionist, Glen Velez. Also active in computer music, Sean recently collaborated with So Percussion and the inimitable electronic duo, Matmos, in writing a piece for them and the Princeton Laptop Orchestra (PLOrk) that was premiered at the Kitchen in New York. He has upcoming premieres with ensembles including New Music Collective (NMC), Newspeak and NOW Ensemble.

His past honors include the Lee Ettelson Composers Award (Composers, Inc.); three ASCAP Morton Gould Young Composer Awards; an NMC New Works Commission, fellowships to Aspen, Bang on a Can, Norfolk and Bowdoin; selection for the ACO/ Penn Presents New Music Readings and Lab; 1st place (Region 8) in the SCI/ASCAP Competition; 1st place in the Hawaii Institute of Contemporary Music Competition; the Roger Sessions Fellowship and a Perkins Prize at Princeton; the Regents and Lalo Schifrin Scholarships at UCLA; and 1st prize in composition at the state and national levels in the PTA Reflections Contest.

For more information, please visit him at www.seanfriar.com

KONRAD KACZMAREK

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 New Zealand International Arts Festival in Wellington, the Sound Bytes festival in Halifax, Nova Scotia, the Chelsea Art Museum in New York, Brooklyn College, The Extensible Toy Piano Project at Clark University and the University of Albany, and at the Princeton Composer's Ensemble. He has been awarded residencies at the Atlantic Center for the Arts, The Banff Centre in Canada, and STEIM in The Netherlands, and also received the Stanton Wheeler prize for jazz performance at Yale University.
Michelle Nagai

Composer Michelle Nagai is currently pursuing graduate studies in music composition at Princeton University. She creates site-specific musical performances, compositions, installations, radio broadcasts, dances and other interactions that address the human state in relationship to its setting. She is a founding member of the American Society for Acoustic Ecology and holds a teaching certificate from the Deep Listening Institute.

Daniel Trueman

Dan Trueman is a composer and performer, primarily with the Norwegian Hardanger fiddle and the laptop, sometimes together, sometimes not. His ensembles include QQQ, the Princeton Laptop Orchestra (PlOrk, which he co-founded and directs), Trollstilt, post-Post, and interface. He has performed his music with numerous other ensembles, including So Percussion, the Brentano and Daedelus string quartets, and the American Composers Orchestra. As a fiddler, he has performed at folk festivals across the US and in Norway, and he teaches traditional Norwegian fiddle music. Upcoming projects include a laptop-percussion quartet for So Percussion, a record with Old Time fiddlerextraordinaire Brittany Haas, and more music for PlOrk and QQQ. Dan has received grants from the Guggenheim and MacArthur Foundations (NOT one of them “genius” grants, just to be clear here), among others, and he teaches composition at Princeton University.

2009-2010 Composers Ensemble Schedule
(subject to change)

October 27: Celestial Mechanics
November 17
November 24
December 8: NOW ensemble
February 16
March 2: Newspeak
March 30
May 4: with MUS 534
May 1: Crash Ensemble

Upcoming Department of Music Events

September 24: Composition Colloquium, Greg Saunier
October 1: Brentano String Quartet
October 1: Jazz at Café Vivian
October 8: Composition Colloquium, Derek Bermel
October 17: Princeton University Concert Jazz Ensemble
October 18: Jazz Vespers
October 21: Bass clarinet workshop, Sqwonk
October 22: Composition Colloquium, Paul Chihara
October 24-25: Princeton University Orchestra
Princeton University Department of Music
Steven Mackey, chair
Ernest Clark, concert coordinator
Bryan Fitzwater, technical support specialist
Marilyn Ham, department manager
Cynthia Masterson, office assistant
Gregory Smith, academic programs manager
Kyle Subramanium, business manager
Joseph Vizzini, piano technician

Production Personnel
Christopher Gorzelnik, production supervisor
John Burton, production technician
Liz Lammer, production technician
Bill Pierce, production technician

The department expresses its gratitude to John C. Baker Recordings, LLC for technical assistance with this evening's program.

Student Ushers
Daniel Jaffe, head usher
Yudai Chiba
Mike DiStefano
Martha Ferguson
Alexandra Jerez-Fernandez
Mengsi Li
Megan McPhee
Wensheen Tong
Liya Treibergs