TUESDAY MARCH 2 2010 ◆ TAPLIN AUDITORIUM ◆ 8:00 P.M.

Works by graduate students Joscina Harveson, Ryan Brown, Seth Cluett, Sean Friar, Lainie Fefferman, and Prof. Dmitri Tymoczko
The Composers Ensemble at Princeton
Barbara White and Michael Pratt, Directors, Presents

NEWSPEAK & BEAT THERAPY

~THE PROGRAM~

Brother, Can You Spare a Dime?
Gorney-Harbour-Hellerman-Narveson
(song, 1932; lyrics, 1932; arrangement, 1957; further arrangement & added material, 2010)

this withdrawal of the body

Fighting Words

And Their Bloodguilt Shall Be Upon Them

WAR HORSE

Newspeak:
Caleb Burhans, violin, voice – Mellissa Hughes, voice, electronics –
James Johnston, synthesizer – Taylor Levine, electric guitar –
David T. Little, artistic director, drums
Eileen Mack, managing director, clarinets –
Brian Snow, cello, bass – Yuri Yamashita, percussion

~intermission~

Beat Therapy III
1. Sweet Nothings
2. Katrina Stomp
3. Dreams May Come

Beat Therapy:
Tom Bergeron, trumpet – Alejandro Danilo Aviles, alto sax – Geoff Vidal, tenor sax –
Daniel Kelly, piano – David Skidmore, drums

Please join us for a reception downstairs following the concert
People, listen to me:

Frankly, definitely, it's here.
Danger against which we must prepare.
We did not ask for this challenge,
but we accept it.

Liberty or death.
We must be the great arsenal of democracy!

We must prepare.
We know well we can't escape.
We must prepare for danger.
Danger's ahead!
We all know we can't escape danger,
or the fear of danger,
by crawling into bed
and pulling the covers over our heads.

Let's not blind ourselves.
Evil forces which have crushed so many others
are already within our own gates.
Your government is every day
terrorizing them out.
They seek to cause internal strife.
These trouble-breeders have but one purpose:

it is to divide our people,
to destroy our unity.

What can the world hope for
if no turning's found from this dread road?
That's not a way of life.
In the long history of the world,
only a few have been granted the role
of defending freedom...
we welcome it.

To arms!!!
This is a war for us all!
This war is against us all!
When they try to intimidate us?
We will not be!
They will hear from all of us!

Let us begin.
**PROGRAM NOTES**

**Brother, Can You Spare a Dime?**  
*Jascha Narveson*

This piece is a fusion of three abandoned ideas which, to my ears, happen to work well in combination.

Thanks to Jay Gorney and E.Y. “Yip” Harburg for one of the most perfect popular songs ever written, and to Fred Hellerman of The Weavers for his James Bond-esque chromatic vamp opening in his arrangement of it. Thanks are also due to Steve Mackey for the “wind the record player up” transitional idea.

**this withdrawal of the body**  
*Seth Cluett*

In my concert music I try to construct symbiotic relationships between performers and between performers and scores through innovations in notational techniques and re-evaluations of traditional performance skills. These acoustic pieces, written for a range of instrumental forces, examine the unique interactions at work between chamber musicians and their scores to suggest new modes of engaging with familiar material and familiar performance constructions. The piece for Newspeak this evening takes its title (as well as the processes at work in the score) from a section of Michel de Certeau’s book *The Practice of Everyday Life*, which says, “Today, the text no longer imposes its rhythm on the subject, it no longer manifests itself in the reader’s voice. This withdrawal of the body, which is the condition of its autonomy, is a distancing of the text. It is the reader’s habeas corpus.” The notational style of the score affords the explicit notation of pitch, duration, register, and orchestration while allowing the performers to make musical choices that have a marked effect on the audible result of the music.

**Fighting Words**  
*Sean Friar*

Fighting Words uses excerpts from various American presidents’ speeches on war and fashions them into a sort of vague, archetypal political speech of its own. In terms of content, it is not about any specific issues; my goal was not to present what I think about war, but rather to earnestly set what I think are compelling and evocative snippets of text.
from presidents -- both contemporary and old, Democratic and Republican, revered and reviled - in order to create a provoking and perhaps, for some, troubling experience. Music is a powerful and emotionally manipulative medium; there may be parts of the piece in which listeners find themselves feeling conflicted and uneasy as they hear rousing or poignant music which viscerally and emotionally affects them paired with text they find profoundly unsettling. This is desirable.

And Their Bloodguilt Shall Be Upon Them
Lainie Fefferman

The genesis of this piece is my fascination with the biblical book of Leviticus. It’s often excerpted in support of various political standpoints, (recently in anti-gay marriage contexts) but reading the whole book, I find some of it to be pretty far out there to demand uniform rational respect. Though I’ve taken a good chunk of it as text for this piece (every word spoken or sung is a direct quote from the Jewish Publication Society translation), I recommend you go home and read all of Leviticus at some point. It’s amazing! Also Newspeak is amazing and I thank them for that. I had their individual talents very much in mind during the writing of this piece.

WAR HORSE
Ryan Brown

WAR HORSE was inspired by the book Sound Targets by Jonathan Pieslak (www.soundtargets.com), which is about the role of music (particularly heavy metal) in our current wars. No other music genre is so associated with violence as heavy metal, which has led to its use by the military to recruit American soldiers, and to torture foreign ones. It is also being used by enlisted soldiers to prepare themselves mentally for the situations they face daily, even if they didn’t listen to it before they were deployed. That one genre could be so associated with violence is both fascinating and repulsive to me, especially since it’s the first music I learned to play as a kid and many of the songs mentioned in Pieslak’s book were favorites of mine growing up. The conflicting views of heavy metal as excitement, as violence, as torture, as inspiration, and simply as bad-ass music were all on my mind when writing this piece.
Beat Therapy III

Dmitri Tymoczko

This piece combines a classical, through-composed idea of form with elements from jazz. There are solos in every movement, though not as many as in a real jazz piece. These three movements are the final installment in an album-length project with eight movements in all.

Movement 1 (Sweet Nothings) is built around a single tune which returns in multiple guises; the melodic notes in the trumpet are "smeared" by the other instruments into a sustained harmony. The movement becomes angular and ominous toward the middle, bursting into the sunshine by the end. Movement 2 (Katrina Stomp) was supposed to be an upbeat piece borrowing elements from old-time jazz. When writing it, however, I kept thinking about how New Orleans had been destroyed and abandoned, and the piece became darker and darker. It's now a kind of programmatic history of New Orleans, complete with an actual depiction of the storm itself. Movement 3 (Dreams May Come) is gentle and straightforward, the last song on the eventual album.

THE ARTISTS – THE COMPOSERS – THE PERFORMERS

ALEJANDRO DANIL0 AVILES

Saxophonist and composer Alejandro Danilo Aviles is a first generation Cuban American, born and raised in New York. He received his Bachelor’s of Science degree in Music Education from Hofstra University where he studied classical guitar and jazz saxophone. He later graduated from the Manhattan School of Music with a Master’s Degree in Jazz and Commercial Performance.

While living in Puerto Rico, Mr. Aviles had the opportunity to perform with some of the giants in Latin jazz today. These include performances with Giovanni Hidalgo, Charlie Sepulveda, William Cepeda, Hilton Ruiz, Jerry Gonzalez, Miguel Zenon, Dave Valeentine, and a couple of memorable performances with masters such as Danilo Perez and David Sanchez. At the annual “Heineken Jazz Festival” held in Puerto Rico, Alejandro performed as a sideman with the “Ramon Vazquez Quartet” and the “Tribute to Chick Corea Big Band” featuring Chick Corea, Paquito D’Rivera, Airto Morales, and Gary Burton.

Most recently, the “Alejandro Aviles Latin Jazz Quartet” was selected by the “Kennedy Center for the Performing Arts” and “Jazz at Lincoln Center” to represent the United States as “Jazz Ambassadors”. The group toured through Barbados, Trinidad and Tobago, Central America, and Venezuela conducting master classes and performing at concert halls.

Now living in the Bronx, Alejandro Aviles continues to work as a leader, teacher, and freelancer, performing in many different genres ranging from “Straight Ahead” jazz to "Afro-Cuban” music.

Myspace.com/AlejandroAvilesjazz

TOM BERGERON

Tom Bergeron has performed across North America, Europe, and Asia with orchestras, chamber groups, jazz groups, show bands, as a soloist, and can be heard on the Naxos and Koch record labels. Tom has served as assistant director of the Yale Jazz Ensemble, and currently serves as Studio Teacher of Trumpet and Director of Brass Chamber Music at Williams College and Bennington College. Mr. Bergeron holds an M.M. and A.D. in Trumpet Performance from Yale, where he won the Woolsey Hall Concerto Competition and received the John Swallow Award for excellence in brass playing. In addition to his own contemporary jazz group, Tom plays principal trumpet with the Berkshire Symphony, has appeared as a soloist with the Hartford Symphony, has recorded with the Albany Symphony, and has performed with The Smothers Brothers, Arlo Guthrie, salsa bands Mikata and Sonido Unidad, and Brother Jocephus. In 2009, Tom commissioned and premiered a Trumpet Concerto by Jay Wadley for trumpet, winds, and live electronics. As a founding member of the commissioning collective reveilletrumpet.org, Tom has dedicated himself to the progressive new music movement, and in particular, exploring new relationships between composers and performers, and new ways of conceiving, performing, and presenting contemporary “art” music to reach wider audiences.

RYAN BROWN

Ryan Brown’s music has been performed by many excellent 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 janus, the Paul
Dresher Ensemble, and the Brooklyn Philharmonic's chamber series, Music off the Walls, which he'll also be co-curating. Visit his website at www.ryanbrownmusic.com

Seth Cluett

Seth Cluett (b. 1976, Troy, NY) is an artist, performer, and composer whose work ranges from photography, and drawing to video, sound installation, concert music, and critical writing. Engaging the boundary between the auditory and other senses, his work is marked by a detailed attention to perception and to sound's role in the creation of a sense of place and the experience of time. The apparent tranquility of Cluett's work - at once gentle and un-nerving - is concerned with the rapidly shifting sensory landscape of technological development and urbanization.

Cluett uses minimal materials derived from close listening and observation of the environment to point up the way in which we personalize our objects and actions. Through creative mis-use of post-consumer goods, adaptive re-use of raw architectural elements, and a nostalgic obsession with dead technologies, these materials become instrumentalized. In this way, many of his pieces investigate the movement, patterns, and social organization of both work and play, while others explore the acoustic signature of specific locations, where sound is exposed as the result or goal of a social activity, a characteristic of architectural space, or a by-product of a geological process.

Cluett's work has been shown and/or performed at galleries, festivals, and dimly lit rooms across North America, Europe, and Asia. His work is documented on Errant Bodies Press, Sedimental, Crank Satori, BoxMedia, Stasisfield, and Wavelet Records. He has published articles for Le Quai, The Open Space Magazine, Leonardo Music Journal, 300090, Earshot, and the Journal of the Acoustical Society of America. For more information visit http://www.oneloneypixel.org

Sean Friar

Born in Los Angeles in 1985, composer and pianist Sean Friar's first musical love was rock and blues piano improvisation, and piano bad-boy Jerry Lee Lewis his first musical idol. While his focus shifted toward classical composition in high school, his music still maintains the raucous energy, accessibility and directness of those early musical influences, now along with a diverse classical sensibility. Sean graduated summa cum laude from UCLA with B.A.'s in Music and Psychology, and is currently a 3rd year in Princeton's Ph.D. program in composition.

His past honors include the Aaron Copland Award and Residency at Copland House; the Lee Etelason Composers Award; three ASCAP Morton Gould Young Composer Awards; an NMC New Works Commission; fellowships to the Aspen, Bang on a Can, Norfolk and Bowdoin Music Festivals; selection for the ACO/Penn Presents New Music Readings and Lab; 1st place (Region 8) in the SCI/ASCAP Composer Competition; 1st place in the Hawaii Institute of Contemporary Music Competition; the Regents and Lalo Schifrin Scholarships at UCLA; and Grand Prize in the National PTA Reflections Contest.

His music has been performed by such ensembles and performers as the American Composers Orchestra, So Percussion, NOW Ensemble, Ensemble Klang, New Music Collective, Janus, the Formalist Quartet, the New Pacific Trio, the New Millennium Ensemble, TRANSIT, PLoIk, members of the Bang on a Can All-Stars, and 4-time Grammy-winning percussionist, Glen Velez. Upcoming premieres include those with Orkest de Ereprijs at the International Young Composers Meeting in Apeldoorn, Netherlands; and at the Music Alive! Festival of Contemporary Music At Bard College and Conservatory.

For more information, please visit www.seanfriar.com

Lainie Fefferman

Lainie Fefferman is a third year student in the Princeton doctoral program in composition. For more information, see: http://www.lainiefefferman.com/

James Johnston

James Johnston is an American pianist and composer whose abilities range from fresh interpretations of the classic literature to new music, improvisation, and jazz. As a recent soloist with the Pittsburgh Symphony Orchestra performing Mozart's Concerto K.453, Mr. Johnston performed a different original cadenza at each of the four performances, and was called "especially impressive, displaying deft touch throughout" by the Pittsburgh Post Gazette. A recent performance of John Zorn's solo masterpiece 'Carny' was "performed brilliantly" according to the Topeka Capital Journal, and the New Jersey Star Ledger said of Johnston's performance in the Haydn D major Flute Trio that he "played with a bright tone, crisp touch, and measured expression. His clear thinking was easy to follow and a joy to hear". Mr. Johnston is very active as a chamber musician. His chamber music activities include concerts with the Proteus ensemble, winners in the Yellow Springs and Fischoff National Chamber Music Competitions and three year
residents as the Aspen Contemporary Ensemble. In 2001 Proteus made a sold out New York debut at Weill Hall at Carnegie Hall, and more recently made its Lincoln Center debut at the Walter Reade Theater as part of the Great Performers at Lincoln Center Series. Proteus has played concerts throughout the United States and will celebrate its 10th anniversary this year with a tour of Pierrot Lunaire with mezzo-soprano Hai-Ting Chinn.

Mr. Johnston also performs with the new music ensemble Fireworks, which was recently featured on NBC’s ‘The Ten Show’ in Philadelphia. Some recent performances have included a concert of four centuries of dance music at the Library of Congress, concerts of surrealist music at the Philadelphia Museum of Art, the complete Berio sequenzas, and portraits of Frank Zappa’s and Lou Reed’s music at the Miller Theater at Columbia University. The group has also performed its rock arrangement of Stravinsky’s Rite of Spring on the Friends of Music Series in Philadelphia, and at several clubs in New York City including Tonic and the Knitting Factory. Fireworks was selected to participate in the APAP young performers seminar, and recently became outreach fellows as part of the Carnegie Hall Connections program. The ensemble’s newest recording its Cartoon Music program will be released on Koch records next year.

Mr. Johnston also performs with the contemporary rock quartet Electric Kompany, which recently completed a week long residency at the Utrecht Conservatory in Holland and a concert of commissioned pieces with the Ethel Quartet. Electric Kompany made its concerto debut in Cleveland last year in a concerto for rock band and orchestra that it commissioned from composer Ryan Gallagher.

Other highlights of Mr. Johnston’s new music activities include concerto performances of Elliott Carter’s Double Concerto and John Adams’ Grand Pianola Music with the MSM Orchestra. Mr. Johnston has collaborated with Poul Ruders, Steven Stucky, Jacob TerVeldhuis, David Rakowski, Martin Bresnick, David del Tredici and Marc Mellits on new pieces. He has also arranged many pieces for his ensembles, including Debussy’s ‘Afternoon of a Faune’, Copland’s ‘Appalachian Spring’, the ‘Three Preludes’ of George Gershwin, Webern’s transcription of Bach’s ‘Ricercar’ from the Musical Offering, and Eric Dolphy’s ‘Hat and Beard’. Mr. Johnston is a graduate of the Juilliard School and Yale University, and recently completed his Doctoral Studies at the Manhattan School of Music. He currently lives in New York.

Daniel Kelley

Award-winning composer and pianist Daniel Kelly has performed with Joe Lovano, Michael Brecker, Don Byron, Dave Liebman, Bobby Sanabria, Harvie S, Lauryn Hill, John Zorn, Oliver Lake, Candido, the Bang on a Can All-Stars and many others. In addition to several CDs he has recorded as sideman, Daniel has recorded four CDs as a leader, including Duets with Ghosts, featuring his unique approach to electronic sound manipulation and sampler, and Portal, an improvised solo piano suite that arose from his ongoing series of improvised solo piano concerts, some of which were for audiences of 1000 people. His quartet is a recipient of the Chamber Music America/ASCAP Adventurous Programming Award. Daniel’s latest composition commissions include an evening-length piece titled Wounded Splendor, a multi-media work commissioned for the University of Maryland’s “Performance as Politic/Artist as Activist” 2009/10 season; a score for piano and choir for a new multi-media theatrical production of Sleeping Beauty premiering at the Brooklyn Performing Arts Center in March 2010; a co-written suite by the collective Works, for jazz quartet and saxophone legend Dave Liebman; and the feature film score The Legend of Johnson Rocbling. Daniel has been a Lincoln Center Institute Repertory artist with David Gonzalez since 2002. www.daniellekellymusic.com

Jascha Narveson

Jascha Narveson is in the third year of the Princeton doctoral composition program. More info and audio can be found at: http://www.jaschanarveson.com

Newspeak

Newspeak is an eight-piece amplified ensemble working under the direction of composer David T. Little and clarinetist Eileen Mack. Named after the thought-limiting language in George Orwell’s 1984, Newspeak explores the grey area where art and politics mix. Through their programming, performances, and commissions, they seek to reconsider, redefine, and ultimately reclaim the notion of socially engaged music and its place in contemporary society. Embedding elements of a rock band into a classical new music ensemble, Newspeak confronts the boundaries between the classical and the rock traditions.

Newspeak is utterly committed to the music of living composers; to commissioning, work-shopping, developing and performing new works, and to encouraging composers to
find their own voice in engaging with musical and social issues. Since 2004, they have commissioned and premiered more nearly forty works, each engaging differently with the problem of the political in music, and primarily from American composers. Intent upon building a community through their innovative concerts, they have proudly shared bills with such diverse groups as The Fiery Furnaces, Anti-Social Music, The Motion Sick, Massey, NOW Ensemble, So Percussion, ACME, and Corey Dargel, have produced community-based events, such as the New Music Bake Sale, and have been presented by such organizations as Bang on a Can and Wordless Music. They are currently preparing to record their first studio album for New Amsterdam Records.

**DAVID SKIDMORE**

David Skidmore is active as both a performer and composer of music for percussion. David is a member of Third Coast Percussion, the Pittsburgh New Music Ensemble, the Carnegie Hall Academy, and Signal. He is a dedicated advocate for the music of our time, having commissioned, premiered, and performed dozens of new works by many of the great composers of the 20th and 21st century.

As a chamber musician, David maintains a busy schedule both at home and abroad including performances at June in Buffalo, Klangspuren Schwaz, the Ojai Music Festival, the Kennedy Center Millennium Stage, the Bang On a Can Marathon and three Percussive Arts Society International Conventions. David has performed and collaborated with many of the world’s finest musicians including conductors Pierre Boulez, Lorin Maazel, David Robertson, and Michael Tilson Thomas, composers Steve Reich, Steve Mackey, Matthias Pintscher, and Peter Eötvös, and chamber ensembles So Percussion and eighth blackbird. David has performed as a soloist in Europe, Asia, and the United States. David has also performed as a member of the Lucerne Festival Academy, the Civic Orchestra of Chicago, the Pacific Music Festival, the Weill Music Institute at Carnegie Hall, and the National Repertory Orchestra.

David’s compositions are performed regularly in concert halls and universities across the country. In May of 2007 his piece, “Unknown Kind”, was premiered at Carnegie Hall. David’s latest commission, from the Taliesin Preservation Society, will commemorate the 100th Anniversary of Taliesin, home of the Frank Lloyd Wright School of Architecture. He has also received commissions from the Pittsburgh New Music Ensemble, the Rush Hour Concert Series in Chicago, and leading percussion soloists and pedagogues including Michael Burritt, Mark Ford, Dr. John Parks, and Peter Martin. David was awarded 1st prize in the 2005 Percussive Arts Society Composition Contest and 2nd prize in the 2004 contest.

David is on the percussion faculty at the Peabody Conservatory. He received the Bachelor of Music degree from the Northwestern University School of Music and the Master of Music degree from the Yale School of Music. His teachers have included Robert Van Sice, Michael Burritt, James Ross, Paul Wertico, and Michael Hernandez.

**KEN THOMSON**

Ken Thomson is a Brooklyn-based clarinetist, saxophonist, and composer. In demand as a composer and freelancer in many settings, he moves quickly between genres and scenes, bringing a fiery intensity and emotional commitment to every musical situation. Called “the hardest-working saxophonist in new-music show business” by Time Out NY, he plays saxophone and is one of the 3 composers in the punk/jazz band Gutbucket, with whom he has toured internationally to 19 countries and 32 states over ten years, and released CDs for Knitting Factory, Enja, NRW, Cantaloupe and Cuneiform Records. He has created a new project of exclusively his music called Slow/Fast that debuted at John Zorn’s club “The Stone” in November 2008 and was featured in 2010 at NYC’s heralded Winter Jazzfest.

He is a faculty member at the Bang on a Can Summer Music Festival and Institute, and co-leads Bang on a Can’s newest band, the Asphalt Orchestra - a 12-piece next-generation avant-garde marching band, called “cooly brilliant, infectious... top notch players” by The New York Times. He also performs with Signal, Fire in July, Alarm Will Sound, and the World/Inferno Friendship Society. As a composer, he has been commissioned by the American Composers Orchestra, Bang on a Can, the True/False Film Festival, and others, and has received awards from ASCAP and Meet the Composer.