New works by graduate students
Gilad Cohen, Anne Hege, Troy Herion,
Kate Neal, Kristina Wolfe,
and Prof. Paul Lansky

Performed by:

Relâche
Bob Butryn, clarinet – Andrea Clearfield, piano -
Chris Hanning, percussion - Chuck Holdeman,
bassoon - Michelle Kelley, flute -
Douglas Mapp, bass - Lloyd Shorter,
oboe & English horn

In Flux
Rachel Calloway, mezzo soprano - Renate Rohlfing, piano -
Mari-Liis Pakk, violin - Tawnya Popoff, viola -
Jason Calloway, cello -
(with Daisy Press, mezzo soprano)

Tuesday, March 30, 2010
8:00 P.M.
Taplin Auditorium in Fine Hall

Barbara White and Michael Pratt, directors
All These Stones
Poems of Jerusalem by Yehuda Amichai

Gilad Cohen

1. Suicide Attempts of Jerusalem (translated by Harold Schimmel)
2. The Diameter of the Bomb (translated by Chana Bloch)
3. Her Strength Grows (translated by Chana Bloch)
4. All These Stones (translated by Chana Bloch)

Daisy Press, soprano – Mari-Liis Päkk, violin –
Tawnya Popoff, viola – Jason Calloway, cello

Hourly Scrutinising

Kate Neal

Rachel Calloway, mezzo-soprano – Renate Rohlfing, piano – Mari-Liis Päkk, violin

The Living is Merely

Lisi Stoessel, mural artist

Troy Herion

In Flux:

Rachel Calloway, mezzo-soprano – Renate Rohlfing, piano –
Mari-Liis Päkk, violin – Tawnya Popoff, viola – Jason Calloway, cello

~intermission~

Everlastingly Loose and Responsive: a study in motion

Anne Hege

Jason Calloway, cello
With Ballast, Untempered

Mari-Liis Päkk, violin – Tawnya Popoff, viola – Jason Calloway, cello

Comix Trips
1. Leaping Lizards
2. Holy Moly
3. Good Grief
4. What Me Worry

Relâche:
Bob Butryn, clarinet – Andrea Clearfield, piano –
Chris Hanning, percussion – Chuck Holdeman, bassoon – Michelle Kelley, flute –
Douglas Mapp, bass – Lloyd Shorter, oboe & English horn

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Please join us for a reception downstairs following the concert.

PROGRAM NOTES

All These Stones
Poems of Jerusalem by Yehuda Amichai
Gilad Cohen

I have been living in Jerusalem my entire life, until I moved to the US for my studies. It is hard to describe what Jerusalem means for a person who grew up there, loved there, lost beloved people there. It is extraordinary how people like to describe Jerusalem with human traits. People say she is (in Hebrew a city is “she”) beautiful, cold, sad, holy, arrogant, terrifying. In his book Poems of Jerusalem, Yehuda Amichai draws a picture of a tired city, exhausted by all she has been through, ashamed of the constant fighting inside of her, fighting for her, fighting for her name, over thousands of years. I chose four poems which present four different facets of the way Amichai views Jerusalem. Mostly, it is not a happy picture; nevertheless, this is Jerusalem. It will always be my home.
*Hourly Scrutinising*
*Kate Neal*

This is a very short excerpt / arrangement from a chamber work commissioned by soprano Jane Sheldon and science philosopher Peter Godfrey-Smith, as part of ‘The Origin Cycle’, 2009.

*Hourly Scrutinising* is the 2nd piece in a series of seven new Australian works celebrating the 200th anniversary of Charles Darwin’s birth, and 150 years since the publication of his book ‘Origin of the Species’. The seven works were premiered by the Firebird Ensemble in the US, Canada and Ensemble Offspring, Australia.

*Godfrey-Smith writes:* In this second passage (Chapter 4, p. 84), Darwin begins to describe a new kind of order and pattern underlying the apparently chaotic struggle for life. Darwin assumes that variation between individuals will constantly tend to arise. Most new variations are bad for the organisms that bear them, but occasionally a small change appears which helps an organism in the struggle. If this variation is also inherited across generations, then this trait will tend to become more common. Further variation arises against that new background, and the process continues. This is the Darwinian explanation for the adaptation of organisms to their circumstances. Darwin saw this as a gradual process; significant biological change involves the accumulation of many of these small changes over “the long lapse of ages.”

*The Living Is Merely*
*Troy Herion*

(see insert)

*Everlastingely Loose And Responsive: a study in motion*
*Anne Hege*

“As I looked up the clouds assumed, as I assumed, faces of hermits. The pine boughs looked satisfied washing in the waters. The top trees shrouded in grey fog looked content. The jiggling sunshine leaves of Northeast breeze seemed bred to rejoice. The upper snows on the horizon, the trackless, seemed cradled and warm. Everything was everlastingly loose and responsive, it was all every where beyond the truth, beyond empty space blue.”

— Jack Kerouac, *The Dharma Bums*
With Ballast, Untempered
Kristina Wolfe

With Ballast, Untempered is a composition for string trio written specifically for the members of the In Flux ensemble. It is a composition as expression of “the sound of the verge, where here be dragons, the sense of attempt, a barely-there successful piece on the precipice of madness, amidst the fury of tremendous effort.”

The title comes from this original poem:

“Hear: Such are these times that often give thee pause,
Implores and takes a glimpse,
Of this vast wide open sea.
Pursed thin lips open kiss the open oar,
Black kayak take to me,
With ballast untempered, then from within these pelican trees,
Arose Plutonian shores.

Arrest this barnyard black Orpheus!
Discover in memoriam off-chancist time,
Fondle your way through the telepicture books
And teleinescapable rhyme.

Recover discovered alcoholics,
Self-evident magic trance,
You’re the plain-clothed wizard clad in shirts and pants,
Might make it mean you more.

Such a backward finality, this thing I call Time,
I wander the clock wound around the parachutes,
That old tick tock, my magician friend,
Catches up -
So take hook those delicate hands
And find that thing that ails us.
Find the thing that fails us.
Hails us.
Ave Merry, Maryanne.”
Comix Trips
Paul Lansky

Comix Trips was commissioned by Relâche and can best be described as a kind of divertimento. The title of each movement is derived from famous comics’ expressions over the past 85 years and the character of each movement roughly reflects the sense of the utterance. See if you can match the sources: Peanuts, Captain Marvel, Alfred E. Newman, Little Orphan Annie.

THE ARTISTS – THE COMPOSERS – THE PERFORMERS

JASON CALLOWAY

Cellist Jason Calloway has performed to acclaim throughout North America, the Caribbean, Europe, and the Middle East as soloist and chamber musician. He has appeared at festivals including Lucerne, Spoleto USA, Darmstadt, Klangspuren (Austria), Acanthes (France), Perpignan, Valencia, Citta’ della Pieve (Italy), Jerash (Jordan), Casals (Puerto Rico), Sarasota, Blossom, Music Academy of the West, the New York String Seminar, and Encore. Mr. Calloway has appeared around the world as cellist of the Naumburg award-winning Biava Quartet, formerly in residence at the Juilliard School, in addition to collaborations in chamber music with members of the Curtis, Juilliard, Miami, Tokyo, and Vermeer quartets and with principal players of most of the world’s leading orchestras. He has also travelled widely as a member of ‘In Freundschaft,’ a duo with trombonist, Steve Parker, and with Animato!, a duo with pianist Christopher Weldon. He gave his Carnegie Hall recital debut under the auspices of Artists International and has also been heard in New York at Alice Tully Hall, Steinway Hall, the Museum of Modern Art, the Kosciuszko Foundation, the 92nd Street Y, and the Polish Consulate; in Los Angeles at Disney Hall, the Bing Theatre, the Skirball Center and Pepperdine University; in Washington, D.C. at the Kennedy Center; in San Francisco at Hoover Auditorium; in Philadelphia at the Academy of Music and the Ethical Society; and live on NPR, WQXR (NYC), KMZT (Los Angeles), WFLN (Philadelphia), and on RAI television (Italy).
A devoted advocate of new music, Mr. Calloway has performed with leading ensembles around the world and with the New Juilliard Ensemble both in New York and abroad, in addition to frequent appearances in Philadelphia with Bowerbird, Soundfield, and Network for New Music. Mr. Calloway also inaugurates this season the (h)ear project, a Philadelphia concert series devoted to new and experimental music, in addition to appearances with Instrumenta Contemporanea in Oaxaca. Among the hundreds of premieres he has presented are solo and ensemble works of Berio, Knussen, Lachenmann, and Pintscher, and he has collaborated intensively with some of today’s most important composers including Birtwistle, Carter, Dusapin, Henze, Hosokawa, Husa, Franke, Rihm, and Yannay. As a dedicated supporter of young composers, he has for several seasons presented a series of concerts of solo cello works newly composed for him, most recently at Harvard and Temple universities, and at Spoleto USA gave the public premiere of Yanov-Yanovksy’s Hearing Solutions for cello and ensemble.

Mr. Calloway prizes his work with Pierre Boulez and the Ensemble InterContemporain, both at the Lucerne Festival and at the Zug (Switzerland) Kunsthaus in Schoenberg’s Pierrot Lunaire and Serenade as part of a major Kandinsky/Gerstl exhibit, in addition to his collaborations with the violinist Gilles Apap and with tap dancer Savion Glover. He is also artistic director of Shir Ami, an ensemble dedicated to promoting the music of Holocaust composers, and In Flux, a recently formed new music ensemble. A native of Philadelphia, Jason Calloway is a recent graduate of the Juilliard School and the University of Southern California. His teachers have included Ronald Leonard, Orlando Cole, Rohan de Saram, Lynn Harrell, Fred Sherry, Robert Cafaro, Joel Sachs, Felix Galimir, Luis Biava, and Seymour Lipkin. Mr. Calloway is grateful for the assistance of the Maestro Foundation.

Rachel Calloway

Mezzo-soprano Rachel Calloway has performed to acclaim throughout North America and Europe in opera and on the concert stage. This summer, she appeared with Lorin Maazel and the inaugural Castleton Festival as “Mrs. Grose” in a new production of The Turn of the Screw, and as “Mrs. Herring” in Albert Herring. Ms. Calloway has also appeared with Glimmerglass Opera, Tulsa Opera, Central City Opera, and Gotham Chamber Opera. In January, she will perform the role of “Lisetta” in Haydn’s Il Mondo della Luna with Gotham Chamber Opera in New York’s Hayden Planetarium. Her operatic roles include “Madame de Croissy” in Les Dialogues des Carmélites, “Nancy” in Albert Herring, “Dinah” in Trouble in Tahiti, “Angelina” in La Cenerentola,” “Luisa” in Luisa Fernanda, and “Dido” in Dido and Aeneas. As an oratorio soloist, she has performed the Mozart Requiem as well
as Bach's *St. John Passion* for Classical Action: Performing Arts Against AIDS. An avid recitalist and concert singer, Ms. Calloway has appeared at Steinway Hall, the Bulgarian Consulate, Merkin Hall, the Chautauqua Institution, Alice Tully Hall, Glimmerglass Opera, and the Academy of Music (Philadelphia).

A proponent of contemporary and lesser-known music, Ms. Calloway gave the world world premiere of *New Andean Songs* by Gabriela Lena Frank with the Los Angeles Philharmonic's new music series, Green Umbrella, at Walt Disney Concert Hall. She has performed *Pierrot Lunaire* at Alice Tully Hall, Columbia University, and the Juilliard School, and has also performed in the FOCUS! Festival of New Music. Last February she sang the world premier of Steven Stucky's orchestrated *Spanisches Liederbuch* (Wolf) as a guest artist at Manhattan School of Music. Ms. Calloway has premiered countless works at the Bang on a Can Festival, the Juilliard School, Manhattan School of Music, Cornell University, MIT, Tufts University, and Temple University. She has collaborated with many of today's prominent contemporary music ensembles, including Signal, Ensemble X, Continuum, and Sequitur. Last year Ms. Calloway sang the world premiere of Jay Scheib and Anthony Gatto's multimedia opera, *The Making of Americans*, at the Walker Arts Center in Minneapolis. She also appeared at the Kennedy Center's Terrace Theater with the Biava Quartet under the auspices of Pro Musica Hebraica. Ms. Calloway is a founding member of *Shir Ami*, an ensemble dedicated to the preservation and performance of Jewish art music suppressed by the Nazis and Soviets. She is also a member of *In Flux*, a recently formed ensemble committed to performing vocal chamber music by the leading composers of today and the recent past.

Ms. Calloway was a United States Presidential Scholar in the Arts and has also received awards from the Metropolitan Opera National Council, first prize in the Arts Recognition and Talent Search sponsored by the National Foundation for Advancement in the Arts, and two Central City Opera Young Artist Awards. As winner of the Eisenberg-Fried Concerto Competition, Ms. Calloway performed Ravel's *Shéhérazade* with the Manhattan School of Music Symphony, conducted by George Manahan. A native of Philadelphia, Ms. Calloway holds degrees from both The Juilliard School (BM) and Manhattan School of Music (MM) and maintains an active teaching studio.

**Gilad Cohen**

Israeli composer Gilad Cohen is a graduate of the Jerusalem Academy of Music and Dance and Mannes College of Music, and a 1st year graduate student in Composition in Princeton.
Gilad writes contemporary classical music, rock music and music for theatre, and performs as a pianist and bassist around the US and Israel. Come to hear Gilad’s new-original-music-kleimzer trio, Klezshop, on the FFMUP concert series on Tuesday, April 6th. And if you visit www.giladcohen.com, he will promise not to write about himself in third person ever again.

Anne Hege

Born in Oakland, CA, Anne Hege began her musical studies singing with the Piedmont Children’s Choir and the Oakland Youth Chorus. Formative projects with innovators such as Keith Terry and Linda Tillery inspired her multimedia leanings while singing for Redwood Cultural Works in the mid 90’s. Hege received her BA from Wesleyan University and MA in music composition from Mills College where she worked with Pauline Oliveros, Chris Brown, Alvin Curran and Fred Frith. Hege has composed works for film, instillation art, dance and concert settings. She recently curated Sounds: Instruments as Art Pieces at the Oakopolis Gallery in Oakland, CA. She performs original works in her performance duos, New Prosthetics and Sidecar, as well as in the vocal trio, Celestial Mechanics. Her latest work lies somewhere between ritual, music, and theater with some homemade instruments thrown in for good measure. More information can be found at www.annehege.com.

Troy Herion

Troy Herion is a composer, sound designer, musical director and improviser. Compositions include two Italian operas, symphonic and chamber works, and improvised scores. Dramatic collaborations have included music for International Opera Theater, Pig Iron Theatre, The Wilma Theater, The Arden Theatre, and Azuka Theater. His work for theater has garnered him two Barrymore Award nominations and Philadelphia Weekly’s “Best Sound Design”. In the summer of 2008 Troy was awarded an Independence Foundation Fellowship to study and perform gamelan music in Bali, Indonesia with the Cudamani ensemble. Troy is a finalist for the F. Otto Haas Emerging Artist Award and the NEA/TGC Career Development Fellowship. He has worked as a visiting artist at Swarthmore College and Drexel University. He is presently completing his first year of graduate school at Princeton University.

Kate Neal

Kate studied Early Music Instruments at the Victorian College of the Arts graduating with
a Bachelor of Performance 1996. During this time she also studied composition with Mary Finsterer, Mark Pollard and Brenton Broadstock.

Kate received a NUFFIC scholarship from the Dutch Government in 1998 and moved to The Netherlands to study composition with Louis Andriessen, Martijn Padding and Gilius van Bergeijk at the Koninklijk Conservatory, and Carnatic (Sth Indian) music studies with Rafael Rainer at the Sweelink Conservatory, Amsterdam.

Neal returned to Australia in 2003, establishing her events company Dead Horse Productions. As creator and artistic director the company produced 5 large-scale multi-arts events between 2003 and 2007. In August 2005 Kate received a scholarship from the Accademia Musicale Chigiana, Siena, Italy and studied under Maestro Corghi and Ensemble. In 2006 Kate was the recipient of the Hephzibah Tintner Fellowship, affiliated with the Australian Ballet, Sydney Dance Company, Sydney Symphony Orchestra. Kate was co-curator of the 2006 Melbourne International Arts Festival chamber music series and has enjoyed working as an orchestrator and arranger for many pop and rock bands as well as feature and independent films. She is the recipient of various awards and fellowships.

Kate Neal worked on staff as a sessional composition teacher in the Music Department of the Victorian College of the Arts, and also lectured in Music and Image at the Centre for Ideas, Melbourne 2004-2007.

In July 2008 Kate graduated with honours in Post Graduate Diploma in composition from the Royal Northern College of Music, UK and in September 09 entered the graduate program at Princeton University.

**Mari-Liis Päkk**

Estonian violinist Mari-Liis Päkk has appeared around the world as soloist and chamber musician. A laureate of numerous international competitions, including the Heifetz (Lithuania) and Wieniawski (Poland), she has been heard in concert in Austria, Finland, and Germany as well as throughout the Baltic states and the U.S. Ms. Päkk has performed as soloist with orchestras across her native Estonia as well as with the Meadows Symphony in Dallas and, as winner of the European String Teachers Association competition, gave a solo recital at the Conservatoire National Superieur de Musique in Paris. She has as well given concerts throughout the Netherlands as a two-time recipient of a full scholarship to the International Holland Music Sessions and in Salzburg at the Mozarteum.
A graduate of Tallinn Music High School, Ms. Päkk holds graduate degrees from both Southern Methodist University and Temple University, where her primary teacher was Eduard Schmieder. She is a core member of the iPalpiti Orchestra of International Laureates, under Schmieder’s direction, in which capacity she has appeared at the first International Chamber Music Festival of Eilat, Israel and in Jerusalem with violinist Ida Haendel and at Carnegie and Disney Halls, as well as in chamber music live on KMZT (Los Angeles) radio.

Among her many artistic endeavours, Ms. Päkk is committed to the dissemination of the wide variety of little-known repertoire of her native Estonia as well as to the enlargement of the contemporary literature for violin and cello duo alongside her husband, cellist Jason Calloway.

TAWNYA POPOFF

Canadian violist Tawnya Popoff enjoys a versatile international career as a chamber musician, soloist, and coach. In addition to being principal violist with the Vancouver Opera (Canada), she is a founding member of the Driftwood Duo, Athabasca String Trio and member of the River Oaks Chamber Orchestra (TX), Monadnock Music (NH), the trans-media VisionIntoArt, and the New York Miniaturist Ensemble. Ms. Popoff also has a keen interest in interdisciplinary collaborations and is currently working on projects with Cedar Lake Contemporary Ballet and Cherylyn Lavagnino Dance in New York City.

She was a prizewinner in the 2000 Lionel Tertis International Viola Competition has received two Canada Council individual artist grants, gives commanding solo recitals around North America, maintains a private studio and has served on the faculties of the Perlman Music Program, Bowdoin International Music Festival, University of Pennsylvania, Syracuse University, SUNY Buffalo, and the Brandeis High School, NYC (through Young Audiences). Ms. Popoff has always been devoted and dedicated to performing music by living composers and is vitally involved in commissioning, premiering and recording works from leading composers and was a member of the Cassatt Quartet until 2006. She can be heard on the Koch, Tzadik, Albany and New World and other labels.

Tawnya Popoff’s viola was played by Boris Kroyt of the Budapest Quartet, generously loaned to her by courtesy of his grandson.
A specialist in the field of contemporary music, Daisy Press, vocalist, was born into a performing family as the daughter of two musicians. In addition to her solo and ensemble vocal work, she also plays the violin and guitar and has appeared as a performer in “Untitled,” a film with Adam Goldberg, directed by Jonathan Parker. Most recently, she performed in Toulouse, France, in the premiere of an experimental theater piece, “i/o,” a collaboration between composer Joe Diebes and veteran theater director Phil Soltanoff.

Recently Ms. Press was praised by the New York Times for her “winning subtlety and understatement” in her rendition of George Crumb’s new folk-based song cycle “Unto the Hills” at Miller Theater with the acclaimed group So Percussion. Previously, she has sung with them the works of Steve Reich, including “Music for 18 Musicians” and “Drumming,” which she has also performed as a guest artist at Juilliard. Additional credits include being the featured soloist for the New York premiere of Phillipe Leroux’s “Voi(rex)” at Miller Theater alongside IRCAM; “Apparition” by George Crumb at the Bang on a Can Marathon, where Ms. Press was for two years the singer-in-residence at MassMoCa; “Attila-Joszef Fragments” by Kurtag at Symphony Space; and excerpts, with the composer in attendance, for Elliot Carter’s “Of Challenge and of Love.” She has also appeared in Ireland with the Argento Ensemble in Earl Kim’s “Exercises en Route” and was hailed for her “calm naturalness” by The New York Times for her performance of early and late Webern song cycles.

Ms. Press has performed Morton Feldman’s “Three Voices” (the studio recording of which is soon to be released on Cantaloupe records) and has appeared with the renowned VOX vocal ensemble. She has served on the faculty at Manhattan School of Music, where she received her Masters degree. She also holds academic degrees from Sarah Lawrence College and Oxford University, and she has studied voice in the studios of Trish McCaffrey and Hilda Harris, and North Indian ragas with Michael Harrison.

Having been raised on a rock and roll tour (literally under the stage), she can occasionally be spotted performing at Irving Plaza with the preeminent Neil Diamond cover band, Super Diamond.
daisypress.net
IN FLUX

The newly-formed ensemble In Flux is devoted to creating a new repertoire of contemporary vocal chamber music, for an ensemble of varying size, from voice and a single string instrument through larger formations. As a flexible organization, we hope to disseminate this literature throughout the world of new music and beyond. Among our repertoire may be counted seminal works of the early twentieth century, including Schoenberg’s *Pierrot Lunaire*, Shostakovich’s ‘*Blok*’ *Romances*, Ravel’s *Chansons madécasses*, and Eisler’s *Palmström*, as well as new visions of Renaissance music, modern classics such as Kurtág’s *Kafka Fragments* and Sciarrino’s *Vanitas*, and commissioned works, including those which the ensemble has thus far performed by Kay Rhie, Kareem Roustom, Carl Schimmel, and Dmitri Yanov-Yanovskiy, in addition to new music by the composers of today. The subtle blending of diverse musical styles in addition to an emphasis on the social and cultural milieu of the music In Flux plays allow us to engage in a musical dialogue beyond the confines of the typical concert experience. From recent appearances at Tufts University and Bowdoin College to forthcoming performances in forward-thinking clubs and lounges, In Flux is a chameleon-like ensemble poised to be become an integral part of the musical landscape.

RELÂCHE

RELÂCHE, for over a quarter century, has maintained an international reputation as a leader in commissioning, presenting and performing the innovative and exciting music of our time. Relâche is among the oldest continuously operating, non-profit organizations and chamber ensembles dedicated to contemporary music in the United States. It has consistently offered world-class performances and presentations of music by leading American and international composers and artists. In addition, Relâche has always invested heavily in the future of new music through its commitment to the work of young and emerging composers. To date, Relâche has performed more than 550 concerts in the Greater Philadelphia area, around the country and the globe, including residency, festival and touring appearances in South America, Japan and Eastern and Western Europe. The Ensemble boasts a touring-ready repertoire of over 50 pieces and a repertory library of over 400 works. Nearly 140 of these are Relâche commissions, including works by Robert Ashley, Kitty Brazelton, John Cage, Uri Caine, Fred Frith, Kyle Gann, Philip Glass, Fred Ho, Michael Nyman, Pauline Oliveros, Bobby Previte, George Russell, Somei Satoh, and Lois V Vierk, just to name a few. Relâche has released five CD’s to date: Relâche on Edge (1991), Outcome Inevitable (1994), Pick it up (1997 – nominated for a Grammy), Press Play (2006), From the Philip Glass Recording Archive Vol. 2 (2007), and Eight Point Turn (2008).
Relâche began as a composer-performer collective in 1977, dedicated to performing daring new work by Philadelphia composers. Relâche, Inc. and Relâche Ensemble was officially founded in 1979 by Joseph Franklin and Joseph Showalter and quickly established itself as a major force in the national and international new music community. Under Franklin, Relâche produced annual concert series, residency, touring and educational programs with Relâche Ensemble and grew to embrace presenting and producing. Relâche co-produced the international festival New Music America in 1987 and co-presented, with Annenberg Center (Philadelphia), the annual series “New Music at Annenberg” in the mid-1990s. It also produced many other innovative projects such as VirtualConcert and a four-year, national commissioning and performance project Music In Motion, which was completed in 2000.

One of the early Ensemble instrumentations included accordion, played by renowned composer and accordion virtuoso Guy Klucevsek. This sound, along with the historically woodwind-heavy (sax/clarinet, bassoon, oboe, flute) instrumentation gave the group the unique sonic flavor of an Eastern European folk wind band, which it maintains today. Its players have always been classically trained, but are also proficient in folk, jazz, rock and popular music, making Relâche one of the most stylistically flexible groups on the East Coast and noted for its wide-ranging improvisation capabilities. Relâche began as a “variable” ensemble, performing everything from solo and chamber pieces by John Cage to works like Steve Reich’s monumental Tehillim. Gradually, the Ensemble settled on a core octet (woodwind quartet plus viola, keyboards, percussion and bass). Performances of works for larger and smaller instrumentations continue in Relâche’s programming.

Relâche currently produces 8-10 concerts each season, featuring 3-6 world premiere commissions. Since 2001, Relâche has presented its first full-length dance/music commission, Mixed Company, with music by Guy Klucevsek and choreography by Meredith Rainey; a ground-breaking video, installation and performance commission, The Bell and the Glass, by Christian Marclay, co-produced with the Philadelphia Museum of Art; several live accompanied silent film programs, including Alfred Hitchcock’s The Lodger with score by Joby Talbot, and Buster Keaton’s The General with improvised score by the ensemble; as well as special events, such as Phil Kline’s cult Christmas classic Unsilent Night, CAGE12 – a John Cage 90th birthday tribute, and Revue Relâche – a 12-hour non-stop music marathon to mark Relâche’s 25th Anniversary.
RENEE ROHLFING

Pianist Renate Rohlfing is active as a solo and chamber recitalist throughout North America, Europe, and Asia. At the age of 15, Ms. Rohlfing gave her orchestral debut after winning the New Orleans International Concerto Competition, and that same year toured Japan, to critical acclaim. She has also participated in festivals in Canada, France, Spain, and Austria. Ms. Rohlfing is the winner of numerous awards and honors, including the Presser Scholarship and Avenir Foundation Research Grant, through the latter of which she was in residence at the Schoenberg Center in Vienna, where she consulted the composer’s manuscripts and researched the performance practice of Schoenberg’s music. Ms. Rohlfing recently attended the International Ensemble Modern Akademie, where she worked intensively with composer Wolfgang Rihm. Her teachers have included Peter Coraggio, Solomon Mikowsky, Daniel Epstein, Margo Garrett and Jonathan Feldman. Born and raised in Honolulu, Hawaii, Ms. Rohlfing received her undergraduate degree from Manhattan School of Music and is currently a student in the graduate program at the Juilliard School in Collaborative Piano.

LISI STOESSEL

Lisi Stoessel is a figurative artist and scenic designer. She has studied painting, drawing, sculpture, and print making at the Maryland Institute, College of Art and at the University of Virginia’s McIntire Department of Art. While in undergraduate school she became intrigued by puppetry and other forms of theatre. Seeking a more highly collaborative artistic experience, she began exploring design for the stage. In 2008 she received her MFA in Scene Design from the University of Virginia.

In designing sets, Lisi explores her fascination with the human form and its relationship to its environment. Her designs work to create meaningful compositions of the figure in space. She is especially interested in designing for nontraditional locations and exploring forms of staging in which the audience experiences a performance from an unusual point of view. She draws on her background to bring a painterly aesthetic to her designs, paying special attention to color, line, and texture.

Lisi is currently based in Philadelphia, designing locally and abroad. She has had the pleasure of working with many talented artists, including Pig Iron Theatre Company, The Berzerker Residents, Johnny Showcase, Sideshow Theatre Company, and the Idiopathic Ridsulopathy Consortium.
Kristina Wolfe

Kristina Wolfe is currently a graduate student in Composition here at Princeton. Her pieces have been performed at many festivals, conferences, and concerts, including the Third Practice Electro-Acoustic Festival, International Alliance for Women and Music conference, International Computer Music Conferences, and many others. In 2007, she worked as the Greg Altman Media Intern for Pauline Oliveros at the Deep Listening Institute. She received her B.A. in Music Technology from Florida International University and her Masters of Arts in Digital Musics at Dartmouth College.

TEXTS

Hourly Scrutinising
Charles Darwin

It may be said that natural selection is daily and hourly scrutinising, throughout the world, every variation, even the slightest; rejecting that which is bad, preserving and adding up all that is good; silently and insensibly working, whenever and wherever opportunity offers, at the improvement of each organic being in relation to its... conditions of life. We see nothing of these slow changes in progress, until the hand of time has marked the long lapse of ages....

All These Stones
Poems of Jerusalem by Yehuda Amichai

1. Suicide Attempts of Jerusalem
(translated by Harold Schimmel)

Tears, here, don’t soften
the eyes. They only polish
the hardness of faces, like rock.

Suicide attempts of Jerusalem:
She tried again on the ninth of Ab.*
She tried in red and in fire
and in slow destruction
by wind and white dust.

She’ll never succeed;
but she’ll try again and again.

* The ninth of Ab - the anniversary of the destruction of the temple.

2. The Diameter of the Bomb
   *(translated by Chana Bloch)*

The diameter of the bomb was thirty centimeters
and the diameter of its effective range about seven meters,
with four dead and eleven wounded.
And around these, in a larger circle
of pain and time, two hospitals are scattered
and one graveyard. But the young woman
who was buried in the city she came from,
at a distance of more than a hundred kilometers,
enlarges the circle considerably,
and the solitary man mourning her death
at the distant shores of a country far across the see
includes the entire world in the circle.
And I won’t even mention the crying of orphans
that reaches up to the throne of God and
beyond, making
a circle with no end and no God.

3. Her Strength Grows
   *(translated by Chana Bloch)*

Jerusalem is short and crouched among its hills,
unlike New York, or example.
Two thousand years ago she crouched
in the starting-line position.
All the other cities went out, for long
laps in the arena of time, they won or lost,
and died. Jerusalem remained in the starting-crouch:
all the victories are clenched inside her
hidden inside her. All the defeats.
Her strength grows and her breathing is calm
for a race even beyond the arena.

4. All These Stones
(translated by Chana Bloch)

All these stones, all this sorrow, all this
light, rubble of night hours and noon-dust,
all the twisted pipework of sanctity,
Wailing Wall, towers, rusty halos
all the prophecies that – like old man – couldn’t hold it in,
all the sweaty angels’ wings,
all the stinking candles, all the prosthetic tourism,
dung of deliverance, bliss-and-balls,
dregs of nothingness, bomb and time.
All this dust, all these bones
in the process of resurrection and of the wind,
all this love, all these
stones, all this sorrow.

Go heap them into the valleys all around
so Jerusalem will be level
for my sweet airplane
that will come and carry me up.
Remaining Spring 2010 Semester Composers Ensemble Concerts:

Saturday, April 3
PLOrk (Princeton Laptop Orchestra)
Taplin Auditorium in Fine Hall, 8:00 p.m.

Tuesday, April 27
Composition Generals Concert
Taplin Auditorium in Fine Hall, 8:00 p.m.

Tuesday, May 4
MUS 544 "House Band: Drones and Grooves"
Presented by the Graduate Seminar in Improvisation, co-taught by Steven Mackey and Barbara White
Taplin Auditorium in Fine Hall, 8:00 p.m.

Tuesday, May 11
New Works
Taplin Auditorium in Fine Hall, 8:00 p.m.

Upcoming Department of Music Events:

Wednesday, March 31
Certificate Program in Musical Performance Recital
Brad Baron ‘11, voice
Works by Scarlatti, Carissimi, Massanet, Fauré and others
Taplin Auditorium in Fine Hall, 8:00 p.m.

Thursday, April 1
Composition Colloquium, Carla Kilstedht
Woolworth Music Center Room 102, 4:30 p.m.

Friday, April 2 and Saturday, April 3
Featuring Alexis Rodda, Robert Olson, Fiona Chan, Matthew Walsh, Amy Vickery, Tessa Romano, Tara Ohrtman, Brad Baron, Miyuki Miyagi, Casey Ford Alexander, Vivian
DeWoskin, Thomas Kneeland, and Alice Jones
Richardson Auditorium in Alexander Hall, 8:00 PM.
Co-sponsored by the Princeton University Department of Music and the Lewis Center for the Arts. http://www.princeton.edu/~arodda/rosaleen.html

Wednesday, April 7
Piano Master Class, Victor Rosenbaum
Taplin Auditorium in Fine Hall, 4:30 p.m.

Thursday, April 8
Non-western Music Colloquium
“East Indian Music in the West Indies: The Dynamics of a Musical Diaspora.”
Peter Manuel, Professor of Music, City University of New York
Woolworth Center Room 102, 4:30 p.m.

Thursday, April 8 — Saturday, April 10
“An Evening of Enchantment; The Toy Box, Krazy Kat, Table’s Clear”
(a collaborative project between the Department of Music and the Programs in Theater and Dance in the Lewis Center for the Arts)
Berlind Theater at McCarter, 8:00 p.m on 4/8 & 4/9; 2:00 and 8:00 p.m. on 4/10

Sunday, April 11
Certificate Program in Musical Performance Recital
Maya Srinivasen ‘10, voice
Taplin Auditorium in Fine Hall, 3:00 p.m.

Patrons who would like to receive our monthly event calendar by e-mail may subscribe by clicking on “News” on the department’s web site at http://www.princeton.edu/music/
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
Jeffrey Snyder, technical director
Kyle Subramaniam, business manager
Andres Villalta, audio engineer
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
Yudai Chiba
Mike DiStefano
Martha Ferguson
Alexandra Jerez-Fernandez
Mengsi Li
Megan McPhee
Wensheen Tong
Lija Treibergs