



DEPARTMENT of MUSIC AT PRINCETON

Barbara White & Michael Pratt, directors

MONDAY, MARCH 21, 2011

New works by graduate students

N. Cameron Britt

Elliot Cole

Cenk Ergün

Caroline Shaw



performed by the Brentano String Quartet

Taplin Auditorium in Fine Hall

8:00PM

The Composers Ensemble at Princeton

Barbara White and Michael Pratt, directors

THE PROGRAM

The Brentano String Quartet
(Edward T. Cone Performers-in-Residence)
Mark Steinberg & Serena Canin, violins
Misha Amory, viola – Nina Lee, cello

The Fisherman and His Wife
(text and Flounder Song by Doug Balliett)

Elliot Cole

with **Elliot Cole**, *narrator*

Entr'acte

Caroline Shaw

~intermission~

SQII

Cenk Ergün

Fill Up Jar

N. Cameron Britt

with **N. Cameron Britt**, *percussion*

The Brentano String Quartet appears by arrangement with David Rowe Artists
www.davidroweartists.com

The Brentano String Quartet record for AEON (distributed by Harmonia Mundi USA)
www.brentanoquartet.com

Please join us for a reception downstairs following the concert

PROGRAM NOTES

The Fisherman and His Wife

text and Flounder Song by Doug Balliett

music by Elliot Cole

...

Entr'acte

Caroline Shaw

Notes: The title "Entr'acte" refers to the 17th and 18th century theatrical tradition of having a short musical or dramatic interlude between acts. Last fall I was so moved by the Brentanos' performance of the minuet and trio in Haydn's second quartet of opus 77 (F major), specifically their spare and soulful shift to the D-flat major trio. In Entr'acte I wanted to create a similar shift, like Alice stepping behind the looking glass for a moment. I also love the essential "minuet and trio" form, both in classical 17th and 18th century music as well as in many American ragtime instrumental works. Scott Joplin's *Solace: A Mexican Serenade* is one of the most exquisite examples of nested music I know, and this piece is as much an homage to Joplin as it is to Haydn's Op. 77 No. 2.

SQII

Cenk Ergün

...

Fill Up Jar

N. Cameron Britt

Fill Up Jar is my attempt to write a piece for myself -- a piece in which I play my own instruments, play music that I can (hopefully) play well, and generally do things I like to do. I have worked a lot with string players over the years, chiefly cellist Tom Kraines, with whom I have an improvisation duo. I stole many of my initial ideas from recordings of improvisations that Tom and I have done. The ideas that stuck mutated, grew and were refined through the process of orchestrating them for five as opposed to two players. In some cases the stolen ideas have been completely

obliterated, in other cases they survive in the background, or as a sort of cantus firmus.

The original plan was for a single movement work, but the music just sort of organized itself into this three movement form. Because of this, the movements share ideas, though I think each movement has its own character. The movement titles are lists of words that when combined with a fourth word make familiar expressions. Those "fourth words" describe something of the music's character -- or at least how I was thinking about it when it came time to slap on a title! (Titles aren't always my strong suit!)

This piece has benefited greatly from the workshops with the Brentanos that I, along with the other members of Steve Mackey's string quartet seminar, enjoyed back in the Fall, and it may still be a work in progress...

THE PERFORMERS, THE COMPOSERS

THE BRENTANO STRING QUARTET

Since its inception in 1992, the Brentano String Quartet has appeared throughout the world to popular and critical acclaim. "Passionate, uninhibited and spellbinding," raves the London Independent; the New York Times extols its "luxuriously warm sound [and] yearning lyricism"; the Philadelphia Inquirer praises its "seemingly infallible instincts for finding the center of gravity in every phrase and musical gesture"; and the Times (London) opines, "the Brentanos are a magnificent string quartet...This was wonderful, selfless music-making." Within a few years of its formation, the Quartet garnered the first Cleveland Quartet Award and the Naumburg Chamber Music Award; and in 1996 the Chamber Music Society of Lincoln Center invited them to be the inaugural members of Chamber Music Society Two, a program which was to become a coveted distinction for chamber groups and individuals. The Quartet had its first European tour in 1997, and was honored in the U.K. with the Royal Philharmonic Award for Most Outstanding Debut. That debut recital was at London's Wigmore Hall, and the Quartet has continued its warm relationship with Wigmore, appearing there regularly and serving as the hall's Quartet-in-residence in the 2000-01 season.

In recent seasons the Quartet has traveled widely, appearing all over the United States and Canada, in Europe, Japan and Australia. It has performed in the world's most prestigious venues, including Carnegie Hall and Alice Tully Hall in New York; the Library of Congress in Washington; the Concertgebouw in Amsterdam; the Konzerthaus in Vienna; Suntory Hall in Tokyo; and the Sydney Opera House. The Quartet has participated in summer festivals such as Aspen, the Music Academy of the West in Santa Barbara, the Edinburgh Festival, the Kuhmo Festival in Finland, the Taos School of Music and the Caramoor Festival.

In addition to performing the entire two-century range of the standard quartet repertoire, the Brentano Quartet has a strong interest in both very old and very new music. It has performed many musical works pre-dating the string quartet as a medium, among them Madrigals of Gesualdo, Fantasias of Purcell, and secular vocal works of Josquin. Also, the quartet has worked closely with some of the most important composers of our time, among them Elliott Carter, Charles Wuorinen, Chou Wen-chung, Steven Mackey, Bruce Adolphe, and György Kurtág. The Quartet has commissioned works from Wuorinen, Adolphe, Mackey, David Horne and Gabriela Frank. The Quartet celebrated its tenth anniversary in 2002 by commissioning ten composers to write companion pieces for selections from Bach's Art of Fugue, the result of which was an electrifying and wide-ranging single concert program. The Quartet has also worked with the celebrated poet Mark Strand, commissioning poetry from him to accompany works of Haydn and Webern.

The Quartet has been privileged to collaborate with such artists as soprano Jessye Norman, pianist Richard Goode, and pianist Mitsuko Uchida. The Quartet enjoys an especially close relationship with Ms. Uchida, appearing with her on stages in the United States, Europe, and Japan.

The Quartet has recorded the Opus 71 Quartets of Haydn, and has also recorded a Mozart disc for Aeon Records, consisting of the K. 464 Quartet and the K. 593 Quintet, with violist Hsin-Yun Huang. In the area of newer music, the Quartet has released a disc of the music of Steven Mackey on Albany Records, and has also recorded the music of Bruce Adolphe, Chou Wen-chung and Charles Wuorinen.

In 1998, cellist Nina Lee joined the Quartet, succeeding founding member Michael Kannen. The following season the Quartet became the first Resident String Quartet

at Princeton University. The Quartet's duties at the University are wide-ranging, including performances at least once a semester, as well as workshops with graduate composers, coaching undergraduates in chamber music, and assisting in other classes at the Music Department.

The Quartet is named for Antonie Brentano, whom many scholars consider to be Beethoven's "Immortal Beloved", the intended recipient of his famous love confession.

N. CAMERON BRITT

Composer and percussionist N. Cameron Britt is a PhD candidate in composition at Princeton University. His works have been performed by So Percussion, Ensemble Klang, janus, NOW Ensemble and PLOrk (Princeton Laptop Orchestra). He performs with Dithyramb, a free improvisation duo with cellist Tom Kraines, and with Sideband, a laptop-centric performance ensemble. In his former life he worked as an orchestral percussionist throughout the Southeast. His work "Gossamer Albatross" can be heard on janus's debut CD "i am not" on New Amsterdam Records.

ELLIOT COLE

Elliot Cole is a first-year composition student exploring the intersection of literature and music.

CENK ERGÜN

A native of Turkey, Cenk Ergün is a composer and improviser who produces music for chamber ensembles, live electronics, dance performances, and sound installations.

Ergün's composed music has been performed by artists such as So Percussion, Alarm Will Sound, and cellist Joan Jeanrenaud; at venues including the Muziekgebouw (Gaudeamus Music Week, Amsterdam), Le Poisson Rouge (MATA

Festival, NYC), Merkin Hall (John Schaefer's "New Sounds Live", NYC), Symphony Space (Bang on a Can Marathon, NYC), and Alexander Kasser Theater (Peak Performances, Montclair University.)

As an improviser using auto-harps, circuit-bent electronics, and computers, Ergün has collaborated with various artists including Pauline Oliveros, Alvin Curran, and Fred Frith, performing at events such as the San Francisco Electronic Music Festival, the Thirteenth International Symposium of Electronic Art (ISEA2006), and the Akbank Jazz Festival in Istanbul.

Ergün's recent activities include the release of *The Art of The Fluke*, a laptop duo record in collaboration with Alvin Curran; and *Proximity*, an amplified percussion quartet commissioned by So Percussion. He is currently pursuing a PhD in Composition at Princeton University.

CAROLINE SHAW

Bio: Caroline Shaw is a first year graduate student in the department of music.
>> carolineshaw.com

Upcoming Music at Princeton Events

Tuesday, March 22

Taplin Auditorium in Fine Hall, 8:00PM
COMPOSERS ENSEMBLE AT PRINCETON

Wednesday, March 23

Taplin Auditorium in Fine Hall, 3:00PM
VOCAL MASTER CLASS, MARNI NIXON

Thursday, March 24 & Friday, March 25

Richardson Auditorium in Alexander Hall, 8:00PM
DISSERTATION OPERA: *NERO ARTIFEX*

Friday, March 25

Taplin Auditorium in Fine Hall, 9:00PM
CERTIFICATE PROGRAM IN MUSICAL PERFORMANCE RECITAL,
WILL LIVENGOOD '11, JAZZ TRUMPET/FLUGELHORN

Sunday, March 27

Taplin Auditorium in Fine Hall, 3:00PM
JENNIFER TAO, PIANO

Monday, March 28

Taplin Auditorium in Fine Hall, 7:30PM
CHAMBER MUSIC MASTER CLASS, THE NASH ENSEMBLE OF LONDON
Sponsored by Princeton University Concerts

Tuesday, March 29

Taplin Auditorium in Fine Hall, 8:00PM
COMPOSERS ENSEMBLE AT PRINCETON, THE NASH ENSEMBLE OF LONDON
Sponsored by Princeton University Concerts



If you would like to receive our monthly Music at Princeton e-mail, you may subscribe on the department's homepage at www.princeton.edu/music. You can also follow us on Twitter - @PUMusicDept.

Princeton University Department of Music

Steven Mackey, Chair
Marilyn Ham, Department Manager
Gregory Smith, Academic Programs Manager
Kyle Subramaniam, Business Manager
Cynthia Masterson, Office Assistant

Concert Office

Marna Seltzer, Manager
Ernie Clark, Concert Coordinator
Deborah Rhoades, Accounts Manager
John Burkhalter, Office Assistant

Technical Staff

Andrés Villalta, Audio Specialist
Joseph Vizzini & Chris Hill, Piano Technicians
Bryan Fitzwater, Technical Support Specialist
Jeffrey Snyder, Technical Director

Special Facilities Staff

Christopher Gorzelnik, Production Supervisor
John Burton, Production Technician
Liz Lammer, Production Technician
Bill Pierce, Production Technician

