Princeton University Music Department Presents

COMPOSITION GENERALS CONCERT

KATE NEAL
IN RESPONSE TO W.A. MOZART

GILAD COHEN
IN RESPONSE TO G. CRUMB

TROY HERJON
IN RESPONSE TO J.P. RAMEAU

April 19th, 2011 8 PM
Taplin Auditorium, Fine Hall
COMPOSITION GENERALS CONCERT

~THE PROGRAM~

Miranda Cuckson, violin; Greg Hesselink, cello; Margaret Kampmeier, piano
Sivan Magen, harp; Tara Helen O’Connor, flute

W. A. MOZART
(1756-1791)
Piano Trio No. 1 in Bb, ‘Divertimento’, K254
2nd movement, Adagio

CUCKSON, HESSELINK, KAMPMEIER

KATE NEAL
(b. 1972)
Piano Trio (No. 4)

CUCKSON, HESSELINK, KAMPMEIER

G. CRUMB
(b. 1929)
selections from Vox Balaenae
Sea Theme
Archeozoic (Var. I)
Peoterozoic (Var. II)
Paleozoic (Var. III)

O’CONNOR, HESSELINK, KAMPMEIER

GILAD COHEN
(b. 1980)
The Phoenix Lament

O’CONNOR, CUCKSON, HESSELINK, MAGEN

~intermission~

J. P. RAMEAU
(1683-1764)
Pièces de clavecin en concert No. 5
(selections)

TROY HERION &
ALEX TYSON
(b. 1982, b. 1985)
Baroque Suite
THE GENERALS CONCERT

The Composition Generals Concert is a required rite of passage that all second-year composition graduate students must complete before becoming Ph.D. Candidates. Students are asked to write music that responds to a composer who has not previously been influential to their compositional process. A response can be interpreted in a variety of ways, however it is not a literal re-creating of the chosen composer's style. Instead, the response is a composition that results from personal and idiosyncratic reflection on alternative styles of music-making.

Before each new work, the audience will hear a representative work by the model composer.
Piano Trio (No. 4)
Kate Neal

‘The passions, whether violent or not, should never be so expressed as to reach the point of causing disgust; and music, even in situations of the greatest horror, should never be painful to the ear but should flatter and charm it, and thereby always remain music.’ 1 W.A. Mozart

This quote is hard to interpret in terms of the trajectory music has traveled since the time of Mozart. We’ve become acquainted with the beauty of disgusting music, or shaken with the surprise of harsh music, or astounded with the expression of ugly music, but nonetheless the ideal offered by Mozart in this quote is one that we all appreciate when listening to his music. My own ideal in the creation of music is one shared by many a composer: to create an experience for the listener whereby they are removed from themselves, their individual thoughts and internal chatter, even for the briefest of moments. As we know, this state of total absorption is not easy to achieve, even for two seconds. These two musical ideals (one seeking to charm and flatter, the other seeking to engage at any cost) are not mutually exclusive, and I’ve become aware that the genius of Mozart is that it engages and allows freedom for thought. His music absorbs and releases. This has become a new and difficult conundrum.

There are two things that I wanted to respond to in choosing Mozart, and more specifically the Adagio, 2nd movement, of the Piano Trio No 1 in Bb, ‘Divertimento’, K254. The first is the sheer beauty of the thing. Simple. Lovely. Light. The second, and perhaps more general quality, is the ability of the music to transcend situation and mood. In good mood or bad, foreground or background, jogging, walking, thinking, working or deep listening, Mozart works. I can’t think of any other composer, or music, that can so completely achieve this: transcendence of time and space.

So this was my primary goal – to create a piece that engages, yet journeys in a way that allows a listeners freedom, and contains some beauty. I really wrestled!

1 Letter by Mozart, as quoted in a journal entry (12 December 1856) The Journal of Eugene Delacroix, translated by Walter Pach (1937), p. 521
I had the feeling after I had finished, that I hadn’t finished. That I could turn a page and begin again, looking deeper, and begin again, and again…

_Piano Trio No.1 in Bb, ‘Divertimento’_

In 1765, (aged 10) during his childhood visit to London, Mozart had written a set of six sonatas for the keyboard with the accompaniment of violin or flute. Some have chosen to regard these as his first steps towards the composition of piano trios. The first mature work in this form is the Divertimento in B flat major, K. 254, written in Salzburg in August 1776.²

**The Phoenix Lament**

_Gilad Cohen_

In writing _The Phoenix Lament_, I attempted to address certain aspects of George Crumb’s _Vox Balaenae_ that I find different from my own musical style, mainly his sense of time and material development. Rather than relying on my habitual rapid changes in moods, textures and idea (often combined with a clear sense of directionality), I was drawn to Crumb’s stability of musical ideas, the calmness and completeness of his gestures, and what I view as an Eastern concept of time: a pool of simultaneous existence rather than a linear, Western “goal-oriented” progression leading from A to B. This Crumb-inspired approach is evident throughout the score of my piece, which presents graphic notation, indications for “imperfect matching” between different instruments, and much more freedom and flexibility than my other scores to date.

Above all, _Vox Balaenae_ is a piece that moves me every time I hear it; its unique mix between originality and communicativeness has been a rich source of inspiration.

No less significant than Crumb’s influence, was that of the person who accompanied me through the months of writing the piece, cheering me up at points of need and making me weep in others – Harry Potter. The piece is named after one of the most moving chapters in this wonderful series, and I think it is only appropriate to dedicate the piece to the one and only, Professor Dumbledore:

---

² Keith Anderson, CD liner notes, _cliffsclassics.com_, November 2008
“Somewhere out in the darkness, a phoenix was singing in a way Harry had never heard before: a stricken lament of terrible beauty ... the music was inside him, not without: It was his own grief turned magically to song that echoed across the grounds and through the castle windows. How long they all stood there, listening, they did not know, nor why it seemed to ease their pain a little to listen to the sound of their mourning.”(J.K. Rolling, from “Harry Potter and the Half-Blood Prince”)

**Baroque Suite**  
_Troy Herion & Alex Tyson_

Baroque Suite is a film inspired by selected music, visual art, and aesthetic philosophy from the Baroque era. The film is a synthesis of sound and image created in collaboration by Troy Herion and Alex Tyson.

Baroque Suite unfolds as a series of vignettes, beginning with an overture and followed by a set of movements. This formal structure was inspired by the traditional Baroque suite: a series of musical movements, each one named after a dance (i.e. minuet, courante, gavotte, etc.). Though the suite was usually performed without dancers, the music still retained characteristics of the dances after which they were named, particularly in terms of meter, phrasing, tempo, and mood. The scenes of this film play loosely on these same elements.

The film’s music was composed in response to works by J.P. Rameau. His compositions cover a vast space from intimate solo keyboard works, to virtuosic chamber ensemble pieces, and bizarre and spectacular orchestral music for opera and ballet. But in all cases there is a very literal exploiting of the senses, with a strong taste for conjuring unusual atmosphere. My music draws upon these qualities of Rameau’s eclectic output, at times focusing introspectively, savoring very small details, while other times it is extroverted and sensational.

Works by painters Diego Velázquez, Michelangelo Caravaggio, Peter Paul Reubens, and Juan Sánchez Cotán, and sculptures by Gianlorenzo Bernini were chosen as references for our images. Alex and I studied and obsessed over small details such as color organization, peculiar off-balance composition, ornament, and the characteristic depictions of light. Together we refined these elements into
singular events, oftentimes held together within the logic of a painting or still life. It is misleading, however, to write about the aural and visual elements separately since the synthesis of sound and image for sake of expression was our most important goal. In order to accomplish this synthesis, we conceived of each vignette as a sound-image from the very beginning, assigning it rules of life that govern its growth while developing throughout a scene. Since our technical skills were complimentary – Alex realized the images while I realized the music – we made sure to work together on each step of the process so that the single conception sustained itself whether we were recording instrumental tracks, building sets, shooting images, or editing video.

Finally I just want to say that I have been incredibly fortunate to have a friend and collaborator like Alex. His extraordinary talents and impeccable taste as a filmmaker and musician, matched with virtuoso technical skills, and light-hearted and fun personality, have all been an inspiration to me throughout this process. I must also thank the amazing, tireless, and brilliant Elan Bogarin, who has contributed more time, energy, advice, and support than I ever expected possible.

**BIOGRAPHIES**

**Gilad Cohen, Composer**

Israeli composer Gilad Cohen (b. 1980) is a versatile musician, active in many musical genres as a composer, arranger, conductor, director and performer. A graduate of the Jerusalem Academy of Music and Dance and the Mannes College of Music, Gilad is currently a graduate fellow in Composition in Princeton University. A winner of the Israeli Prime Minister Award for Composers in 2010 (the most prestigious award for composers in Israel), Gilad’s music was performed by the Meitar Ensemble, the Nash Ensemble of London, The Israeli Chamber Project, the Israeli Symphonietta Beer-Sheva, the Israeli Revolution Orchestra, pianist Paul Barnes, the leading Israeli choirs and Braca Baruh choir (Belgrade), at venues such as Morgan Library & Museum (NYC), Merkin Hall (NYC), the International Bach Festival in Toronto, Kolarac Hall (Belgrade) and the Jerusalem Theatre (Israel). Gilad is a winner of the 2011 International Bicentennial Composition Competition of the American Liszt Society and a national winner of the 2010 SCI/ASCAP National Student Composition Commission Contest.
Gilad is active as a composer for theatre, and has written music for several plays in Israel, as well as for Bertolt Brecht’s The Good Person of Setzuan, commissioned and produced by the Program in Theatre in Princeton University in 2010. Gilad has been invited to conduct choirs on many occasions including the Zimriya World Assembly of Choir in Israel and the 2010 Anniversary of Braca Baruh Choir in Kolarec Hall (Belgrade). As a performing musician, Gilad co-directs, sings and plays bass, keyboard and guitar. He has been invited to perform on many stages, most recently at Merkin Hall (NYC), Rose Hall at Lincoln Center (NYC) and Symphony Space (NYC). Visit www.giladcohen.com for more information and music samples.

**Miranda Cuckson, Violin**

In demand as a soloist and chamber musician, violinist/violist Miranda Cuckson is highly acclaimed for her performances of a wide range of repertoire, from early eras through to the most current creations. She has recently been praised as “fiercely gifted” (Time Out NY), a violinist of “undeniable musicality” and “a brilliant young performer who plays daunting contemporary music with insight, honesty, and temperament” (the New York Times). She has made five lauded CDs on Centaur Records: concertos by Korngold and Ponce with the Czech National Symphony, and disks of violin music by Ralph Shapey (a two-CD set), Donald Martino, and Ross Lee Finney, for which she was awarded grants from the Copland and Ditson funds. Vanguard Classics also just released her CD “the wreckage of flowers” featuring the violin works of Michael Hersch. She has appeared internationally as soloist with many orchestras, including recently at Carnegie Hall with the American Symphony Orchestra, and she directs Transit Circle, a series of chamber music concerts. She made her recital debut at Carnegie’s Weill Hall as winner of the Presser Award. She has performed at major venues including the Berlin Philharmonie, Library of Congress, 92nd Street Y, Zankel Hall, Bargemusic, and the Marlboro, Bard, Bodensee, and Lincoln Center festivals. A passionate and sought-after advocate of new music, she has worked with composers such as Henri Dutilleux, Elliott Carter, John Adams, Salvatore Sciarrino, Georg Friedrich Haas, and Mario Davidovsky, and she is violinist of ensembles including counter) induction and Sequitur. She studied at The Juilliard School, where she received her BM, MM, and DMA. Her teachers included Robert Mann, Dorothy DeLay, Felix Galimir, and Shirley Givens. She teaches at Mannes College the New School for Music.
TROY HERION, COMPOSER
Troy Herion is a composer, sound designer, music director and improviser. His music brings together interests in fields relating to visual art, drama, and improvisation. Dramatic collaborations have included music for International Opera Theater, Pig Iron Theatre, The Wilma Theater, The Arden Theatre, and Azuka Theater. He has been nominated for three Barrymore Awards, including the prestigious F. Otto Haas Emerging Artist Award, and his work was pronounced “Best Sound Design” in Philadelphia Weekly. In 2008 Troy was awarded an Independence Foundation Fellowship to study and perform gamelan music in Bali, Indonesia with the world-renowned Cudamani ensemble. In 2009 he completed an artist residency at Swarthmore College which included original compositions in collaboration with students. Recently he was a featured artist in the 2011 Blindspot Festival which paired leading musicians and artists with a wide-open approach to the pipe organ in Philadelphia’s historic Christ Church. Troy is the recipient of the Perkins Prize and Roger Sessions Fellowship of Princeton University, where he is currently a graduate student in music composition.

GREG HESSELINK, CELLO
Cellist Greg Hesselink has distinguished himself for his stylistic flexibility and eclectic musical life. Highly sought after in the new music world, he is a member of the Naumburg winning New Millennium Ensemble, Sequitur, the Locrian Chamber Players, Newband (caretakers of the Harry Partch instrument collection), and is principal cello of the Riverside Symphony. He is a former member of New York Philomusica, Manhattan Sinfonietta and the Bang on a Can “Spit” Orchestra, and has also performed with many other established ensembles including Speculum Musicae, New York New Music Ensemble, Da Capo Chamber Players, Argento, the Group for Contemporary Music, the Flux Quartet, and with the dance companies of Mark Morris, Cedar Lake, Merce Cunningham and Nai Ni Chen. Performance venues include Lincoln Center, Library of Congress, Donaueschinger Musiktage (Germany), Spoleto Festival (Italy), Salihara Festival (Indonesia), Klasik Keyifler (Turkey) and other festivals throughout North America, Europe and Asia. Greg has premiered more than 150 new works including concertos by James Tenney (on the tenor violin) Ross Bauer and Daniel Weymouth. Also active as a teacher, he is currently on the faculty of Mannes pre-college, and during the summers teaches at Apple Hill. Each summer he is also a regular participant at Monadnock Music. Recordings can
be heard on CRI, Nonesuch, Bridge, Koch, Albany, Wergo, Innova, PPI, Point Records and NY Philomusica Records.

**MARGARET KAMPMEIER, PIANO**
Pianist Margaret Kampmeier enjoys a varied career as a soloist, collaborative artist and educator. She is a founding member of the Naumburg award-winning New Millennium Ensemble, and performs regularly with the Orchestra of St. Luke's and Orpheus Chamber Orchestra. She has appeared often with the Kronos Quartet, the Chamber Music Society of Lincoln Center, the Colorado and Cassatt Quartets, Sherman Chamber Ensemble, Saratoga Chamber Players, Richardson Chamber Players, Peter Schickele and many new music ensembles including Sequitur, Newband, Speculum Musicae and Musician's Accord. A dedicated educator, Ms. Kampmeier teaches at Princeton University, and has presented forums on the music of women composers and contemporary techniques. A recently named Symphony Space “All Star”, Ms. Kampmeier will perform at New York City’s Symphony Space numerous times in the coming seasons. Highlights of the current season have included performances with the Orchestra of St. Luke’s Chamber Ensemble at the Kennedy Center, and the Met Opera Chamber Ensemble at Zankel Hall. As a recording artist, Ms. Kampmeier can be heard on the Albany, Centaur, CRI, Koch, Nonesuch, Bridge and Deutsche Gramophon labels.

**SIVAN MAGEN, HARP**
The only Israeli to have ever won the prestigious International Harp Contest in Israel since its inception in 1959, Sivan Magen is also a recent winner of the Pro Musicis International Award in New York, as a result of which he is presented in recitals in the USA and in Europe, among them a Carnegie’s Weill Hall recital. Recent performances include the world premiere of Haim Permont’s “Aviv” concerto with the Israel Philharmonic, the opening recital of the first International Harp Festival of the Netherlands, and recital and concerto appearances in the USA, Israel and Europe, Including debut recitals in New York’s Merkin Hall and London’s Wigmore Hall, and the opening concert of the 10th World Harp Congress in Amsterdam. A founding member of the Israeli Chamber Project, Mr Magen is an avid chamber musician and as such has appeared in Le Trianon and Salle Gaveau in Paris and Musicians from Marlboro’s tour of the East Coast. He has recorded for the Koch and Azica labels, Israeli Radio and Television, New York’s WQXR, APM’s Performance Today and the French television channel.
Mezzo, and is a regular participant in chamber-music festivals such as Marlboro (USA), Kuhmo (Finland), Giverny (France), Kfar-Blum and the International Chamber Music Festival in Jerusalem, collaborating with artists such as Kim Kashkashian, Shmuel Ashkenazi, Gary Hoffman, Charles Neidich, Carol Wincenc, Emmanuel Pahud, and members of the Guarneri quartet. Sivan Magen holds a Master’s degree from the Juilliard School and a Premier Prix of the Paris Conservatory. He was a winner of the AICF scholarship from 1995 to 2008.

Kate Neal, Composer
Kate Neal studied early music at the Victorian College of the Arts, graduating with a Bachelor of Performance in 1996. She 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 (South Indian) music studies with Rafael Rainer at the Sweelink Conservatory, Amsterdam. She returned to Melbourne, Australia in 2004, establishing her events company Dead Horse Productions. In August 2005 Kate Neal received a scholarship from the Accademia Musicale Chigiana, Siena, Italy, and, in 2006, she was the recipient of the Hephzibah Tintner Fellowship, affiliated with the Australian Ballet, Sydney Dance Company and Sydney Symphony Orchestra. Kate Neal is the recipient of various awards and fellowships and has enjoyed working as an orchestrator and arranger for many pop and rock bands as well as feature and independent films, choreographers and dance companies. At the Victorian College of the Arts in Melbourne, Neal worked as a sessional composition teacher in the Music Department and also lectured in Music and Image at the Centre for Ideas in 2004-2007. In 2008 Neal received a postgraduate diploma from the Royal Northern College of Music, Manchester (under Paul Patterson and Gary Carpenter). In 2009 Neal moved to the US to begin a PhD in composition at Princeton University.

Tara Helen O’Connor, Flute
Last season flutist Tara Helen O’Connor traveled to Adelaide, Australia, as guest of the Annual Australian Flute Festival, performing solo recitals and giving master classes. She also appeared at the 92nd Street Y, Zankel Hall, Symphony Space, Music @ Menlo, and Chamber Music Festival of the Bluegrass, Spoleto USA, CMNW, Music from Angel Fire and the Banff Centre. This season’s highlights include performances of the Art of the Fugue with the Orion String Quartet and Windscape in Detroit, Virginia, and the Kennedy Center, a concerto with the NY
String Seminar at Carnegie Hall under Jamie Laredo, a trip to Spain with the Andalusian Dogs and Dawn Upshaw performing Golijov's Ayre, a collaboration with Elliott Fisk at The 92nd Street Y, as well as invited guest soloist of the Ohio, Utah and Long Island Flute Club Associations. A founding member of the Naumburg Award-winning New Millennium Ensemble, she is a member of the woodwind quintet Windscape. Winner of an Avery Fisher Career Grant, she was the first wind player to participate in the CMS Two program and is now an Artist of the Chamber Music Society. A two-time Grammy nominee, Ms. O'Connor teaches at the Bard College Conservatory, Manhattan School of Music, and is professor of flute and head of the wind department of Purchase College Conservatory of Music.

**ALEX TYSON, DIRECTOR OF PHOTOGRAPHY**

Alex Tyson is an artist working in film production, video graphics and sound arts with focus on intermedia performance and synthesis. His work on the Oscar nominated documentary *Gasland* earned him the 2011 Cinema Eye Honor for Outstanding Graphics. The film was also awarded the Lennon/Ono Grant for Peace and Special Jury Prize at Sundance Film Festival. Independently, his short films have been shown at festivals and galleries including Independent Festival of Cinema Technology, Palm Springs International Festival, The Philadelphia Film Festival, Prince Music Theater Festival, Boston Underground Festival, Elektra Montreal, Bowerbird A\V, iGallery NYC and Fleischer/Ollman Gallery. His photographs have been published by *SPIN Magazine*, and he has written technical articles for *Studio Photography*. He is also a featured cinematographer by Lensbaby Lenses. Beyond image-making, he is a musician. In 2002, he won the National Association for Music Education's Electronic Music Composition Search. Since then, he has had works licensed by Warner Brothers and Slumberland Records. Preferring to work with analog equipment, he is also a researcher of primitive electronic art. Recently, Alex co-founded *Data Garden*; a trans-digital conservatory encouraging the discovery of electronic music through the windows of history & science and community.

♦♦♦♦♦♦♦

**NEXT COMPOSERS ENSEMBLE AT PRINCETON CONCERT**

Tuesday, April 26
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