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"BREATHTAKING!" "SPECTACULAR!" "NOT-TO-BE-MISSED!"

COMPOSERS ENSEMBLE
MICHAEL PRATT & BARBARA WHITE, DIRECTORS

MUSICAL SCORES BY
SEAN FRIAR GS
KATE NEAL GS
PROF. PAUL LANSKY
PROF. DMITRI TYMOZCKO

THIS NIGHT ONLY!

TAPLIN AUDITORIUM IN FINE HALL APRIL 26, 2011 8:00PM
The Composers Ensemble at Princeton
Barbara White and Michael Pratt, directors

~THE PROGRAM~

Paper Scissors Dog

Quintet of the Americas
Nicholas Gallas, clarinet – Karla Moe, flutist
Barbara Oldham, horn – Matt Sullivan, oboe
Maureen Strenge, bassoon

Short Winds
I. Wiggle Room
II. Lick Machine

Quintet of the Americas

Horizons
1. Up Close
2. Rough Edged
3. Vanishing

Real Quiet
Felix Fan, cello – David Cossin, percussion – Andrew Russo, piano

~intermission~

This Picture Seems to Move (1999)

The Amernet Quartet
Misha Vitenson, violin – Marcia Littley, violin
Michael Klotz, viola – Jason Calloway, cello
Typecase Treasury (2010)
1. Where We Begin
2. Hurdy Gurdy
3. Crackpot Hymnal
4. This One Was Supposed to Be Atonal
5. Russian Metal
6. Intermezzo
7. Anthem

The Amernet Quartet
With Kevin Mayner, double bass

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

Paper Scissors Dog
Kate Neal

"Paper Scissors Dog" is the second film in the trilogy by Sal Cooper and Kate Neal. Many thanks to the Quintet of the Americas.

Short Winds
Sean Friar

I. Wiggle Room
II. Lick Machine

These two movements are from Short Winds, a series of short pieces for wind quintet that I am still adding to. Wiggle Room displays the strong urge to leave itself with some of its namesake, and to avoid having to adhere to any single stylistic interpretation of its own musical material. It begins slithering and amorphous, with all of the instruments occupying a place of common timbral ground. It then coalesces into a capricious and mischievous lilt, before finally petering out just as mysteriously as it began.

In the very energetic Lick Machine, each instrument starts with its own bluesy riff, or "lick", and develops and alters it as the piece progresses. As this happens, evolving grooves emerge as each instrument’s riffs are combined in different ways with those of the other instruments, ultimately leading to a frenetic and dizzying rave at the end of the piece. This is not an entirely smooth process, however; like an old, hobbling machine, the music occasionally hits a snag, goes off the rails in a surprising direction, and must be stopped and started again to get back on course.

Horizons
Paul Lansky

1. Up Close
2. Rough Edged
3. Vanishing
Horizons was commissioned by Real Quiet, David Cossin, Felix Fan, Andrew Russo. The title and movement names, Up Close, Rough Edged, Vanishing, were inspired by the wide range of expressive postures and textures this particular ensemble, piano, ‘cello, vibes/percussion, is capable of, from gritty and aggressive to soft and vanishing. This is also the trajectory of the piece: beginning on the immediate horizon and receding into the distance. The first performance was at the Santa Fe Chamber Music Festival in August 2010.

This Picture Seems to Move

_Dmitri Tymoczko_

This Picture Seems to Move is one of my earliest pieces, written when I was a beginning graduate student in 1999. Compared to my later music, it is more straightforward and in the pocket: rather than playing with genres, or drawing on influences from popular music, it is willfully and assertively traditional. (It is interesting that this traditional quality is a sign of youth, a reflection of my perhaps-naive hope that the ideas of Schubert and Janacek could be made to sound as freshly expressive as those of Ligeti or Steve Reich—after all, in earlier times, it was the _old_ people who wrote the traditional music!) There is something about the piece that I keep coming back to, a kind of unguarded sincerity that I admire more and more the older and more sophisticated I get.

When I was writing the piece, I was thinking about two things. First, that contemporary tonal composition had lost some of the richness of early twentieth-century music. There is something powerful and intellectual and systematic about the music of Debussy, Ravel, and the early Stravinsky, something that had occasional echoes in postwar jazz, but (I felt) often missing in contemporary notated music. (This idea eventually became an important theme in my book _A Geometry of Music._) Second, that the audience for notated music—the people who go to hear string quartets, orchestras, solo pianists, and so on—still largely revolves around the classics of the eighteenth and nineteenth century. (As a performer friend once told me, “I have one slot on my programs for a twentieth-century piece, which means that you’re essentially in competition with Bartok for this real estate.”) I wanted to write a piece that reached back to the unfinished project of early twentieth-century tonality, one that could live in the central core of a concert program, rather than jostling for the slot reserved for “take your medicine” modern music.
Typecase Treasury
Dmitri Tymoczko

When I was young, my parents found a small table made from a printer's typecase, divided into a hundred little compartments meant to contain metal casts of the letters of the alphabet. Each of the little compartments had been filled with a unique mineralogical treasure—a strange crystal, a piece of iron pyrite, a shark's tooth, or a fossilized trilobyte. I used to stare and stare at this cabinet of wonders, amazed by the sheer variety of its contents, and overjoyed that we had an actual shark's tooth in our very own house.

In thinking about how to capture these memories, I hit on the idea of a collection of little movements, each complete in itself, but producing a sense of form through their juxtaposition. Most of the seven movements are just about two minutes long, just enough to make a relatively coherent artistic statement, but not long enough to sustain much development. I tried to weave the movements together in a way that created a larger trajectory of energy and mood and texture, building structure in an intuitive and associative way, without much recourse to explicit recapitulation.

1. Where We Begin is influenced by the pulsing rhythms of minimalism, as filtered through early Stravinsky. The group plays together in an almost-constant rhythm, moving through harmonies that variously echo jazz, blues, and twentieth-century modernism.

2. Hurdy Gurdy is a frenetic, wheezing machine, in which a bluesy melody does its best to stay afloat above the swirling chromatic accompaniment. It is supposed to be lighthearted and somewhat humorous.

3. Crackpot Hymnal is lurching, loosely synchronized, and improvisatory, combining avant-garde rhythms with gushing Romantic harmonies. It is as if the players were all improvising, yet somehow managing to stay together harmonically. As the title suggests, the music is supposed to be elegaic and slightly demented, sincere and yet also a little disturbing.

4. This One Was Supposed to Be Atonal began with a series of dense chromatic clusters and was supposed to continue in a more avant-garde direction. Instead, it acquired a goofy jazz solo.
5. Russian Metal reflects my sense that there is an affinity between Russian modernism and heavy metal, both of which favor a darkened ("more minor than minor") harmonic palette. Unable to shake the image of Shostakovich orchestrating Black Sabbath, I decided to exorcise my demons by writing them down.

6. Intermezzo features a simple melody in high harmonics, shared by the two violins. The harmony is sweet-and-sour, pretty but a little polytonal. I originally wrote a longer and more complicated movement in its place, but eventually decided that less was more.

7. Anthem is the longest movement, a kind of Schubertian rock-out finale that returns to some of the harmonic ideas of the opening.

Typecase Treasury was commissioned by the Newburyport Chamber Music Festival, directed by my friend David Yang.

THE PERFORMERS, THE COMPOSERS

The Amernet Quartet

Lauded for their "intelligence" and "immensely satisfying" playing by the New York Times, the Amernet String Quartet has garnered worldwide praise and recognition as one of today's exceptional string quartets. Ensemble-in-Residence at Florida International University since 2004, the group was formed in 1991, while its founding members were students at the Juilliard School. Amernet rose to international attention after their first season, winning the Gold Medal at the Tokyo International Music Competition in 1992. In 1995, the group was the First Prize winner of the prestigious Banff International String Quartet Competition.

Prior to their appointment at Florida International University, the Amernet was, from 2000-2004, Corbett String Quartet in Residence at Northern Kentucky University, where they directed the Patricia A. Corbett String Program. From 1996-2000, the ensemble held a residency at the University of Cincinnati College-Conservatory of Music, where they taught chamber music. Additionally, during 2004-2005 they served as the Ernst Stiefel Quartet-in-Residence at the Caramoor Center for the
Arts. Among the Amernet’s engagements have been appearances at Ravinia, Lincoln Center, the Mostly Mozart Festival, the Harvard Musical Association, and at major festivals around the world, including San Miguel de Allende, Great Lakes, Morelia, and Bowdoin.

The Amernet has always been committed to the music of our time and has commissioned works from many of today’s leading composers, working closely with composers including Anthony Brandt, John Corigliano, Stephen Dankner, David Epstein, Toshi Ichiyanagi, Gerhard Samuel, and Morton Subotnick. Additionally, the group has made many recordings, among which are the Concerto for Clarinet, Oboe, String Quartet and Bass by John Harbison with Sara Lambert Bloom and Charles Neidich as soloists; The Butterflies began to Sing, a work for string quartet, bass, MIDI keyboard and computer, by Morton Subotnick; an album of quartets by the American composer Stephen Dankner; and a pairing of the Debussy String Quartet and the Chausson Concerto for Piano, Violin and String Quartet, with James Tocco and Yehonatan Berick. The Amernet also actively advocates for neglected works of the past and aims to enliven the concert experience through its innovative programming.

**Misha Vitenson**, violin, has been awarded top prizes in international violin competitions including *Premio Paganini* (Italy, 1998) and *Pablo de Sarasate* (Spain, 1997) as well as first prizes in the 1998 Citta’ d’Andria International Violin Competition (Italy) and the 2000 National Society for Arts and Letters competition. Mr. Vitenson has appeared as soloist with all the leading orchestras of Israel, including the Israel Philharmonic under Zubin Mehta. He has also performed as soloist with the Padova e Veneto Orchestra on tour in Brazil; the National Uzbekistan Orchestra; and the Juilliard Orchestra at Lincoln Center’s Avery Fisher Hall. He currently serves as Artist-in-Residence at Florida International University, where he teaches violin and chamber music.

**Marcia Littley**, violin, is a founding member of the quartet and has appeared as soloist with orchestras across the United States and Mexico. As a member of the Amernet String Quartet, she was the winner of First Prize at the Fifth Banff International String Quartet Competition, First Prize at the 1992 Tokyo International Music Competition, with the Special Asahi Award, and Grand Prize at the Fischoff and Yellow Springs National Chamber
Music competitions. From 1996 to 2000, Ms. Uttley taught chamber music at the University of Cincinnati College-Conservatory of Music, and from 2000 - 2004 was Artist-in-Residence at Northern Kentucky University. She currently serves as Artist-in-Residence at Florida International University, where she teaches violin and chamber music.

**Michael Klotz**, viola, made his solo debut with the Rochester Philharmonic Orchestra at the age of seventeen and has also appeared as soloist with the Buffalo Philharmonic, Penfield Symphony, Mannes Bach Festival Orchestra, and the World Youth Music Festival Orchestra in London. A devoted chamber musician on both violin and viola, Mr. Klotz has been heard at leading festivals across the U.S. He is one of the few artists to hold a double Master’s degree from the Juilliard School in both violin and viola performance. Mr. Klotz currently serves as Artist-in-Residence at Florida International University, where he teaches viola and chamber music.

**Jason Calloway**, cello, has performed to acclaim throughout North America, Europe, and the Middle East as soloist and chamber musician. He has appeared at festivals including Lucerne, Spoleto, Darmstadt, and Casals, and gave his Carnegie Hall recital debut under the auspices of Artists International. A devoted advocate for new music, Mr. Calloway has premiered hundreds of works and collaborated intensively with many of today’s leading composers, including Birtwistle, Carter, and Lachenmann. He values his work with Pierre Boulez and the Ensemble InterContemporain, and is also artistic director of Shir Ami, an ensemble devoted to Jewish art music. Mr. Calloway currently serves as Artist-in-Residence at Florida International University, where he teaches cello and chamber music.

**Sean Friar**

Sean Friar’s (b. 1985, Los Angeles, CA) first musical love was rock and blues piano improvisation, and Jerry Lee Lewis his first musical idol. While his focus later shifted toward classical music, his music keeps in touch with the raucous energy, accessibility and directness of those musical roots, now along with an expansive classical sensibility. He is an Honorific Doctoral Fellow in composition at Princeton University, and graduated summa cum laude from UCLA. He has further studied at the Apeldoorn, Aspen, Bang on a Can, Bowdoin, and Norfolk Music Festivals.
He thrives on composing for both traditional and off-the-wall ensembles, and his recent projects have run the gamut from a string quartet for the New York Youth Symphony to a junk car percussion quartet concerto for Line C3 and the American Composers Orchestra, both premiered at Carnegie Hall. Other performers of his music include So Percussion, NOW Ensemble, Matmos, Ensemble Klang, Psappha, Orkest de Ereprijs, Janus, Newspeak, TRANSIT, the Formalist Quartet, cellist Mariel Roberts, members of the Bang on a Can All-Stars, and 4-time Grammy-winning percussionist, Glen Velez. He has upcoming performances at the GAUDEAMUS New Music Week (Utrecht, Netherlands) and with the Darmstadt Staatsorchester (Darmstadt, Germany).

The youngest winner of the Rome Prize in over 25 years, Friar's honors include the Aaron Copland Award; four ASCAP Morton Gould Young Composer Awards; First Music Award; Lee Ettelson Composers Award; 1st Prize in the SCI/ASCAP Regional Competition; Grand Prize in the PTA Reflections Contest; as well as awards from eighth blackbird, the Pittsburgh New Music Ensemble, New Music Collective, Bowdoin Music Festival, and the Hawaii Institute of Contemporary Music. He has been in residence at Copland House, and will be the 2011-2012 Composer-In-Residence with the Musical Chairs Chamber Ensemble (New York), who will feature his music throughout the season leading up to a new commission for chamber ensemble.

Recordings of his music can be found on New Amsterdam Records (NOW Ensemble's, Awake); TRANSIT Ensemble's debut album, TRANSIT EP; and upcoming from Darling Records (Darmstadt Staatsorchester's Soli fan tutti). For more information, please visit him at www.seanfriar.com.

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.
QUINTET OF THE AMERICAS

The Quintet of the Americas is one of the Western Hemisphere's finest chamber ensembles. The Washington Post has called their performances, "Musical dialogue at the highest level" and Japan's InTune Magazine has written about them, "Their virtuosity, balances, articulation and intonation mark them as one of the world's top wind quintets. I have never heard finer playing." The Quintet is in residence in The Department of Music and Performing Arts in The Steinhardt School at New York University. Long recognized as leading interpreters of folk and contemporary wind quintet music of North and South America, this season the Quintet celebrates the 27th anniversary of its founding. The group's mission is to broaden the knowledge and appreciation of woodwind chamber music from the Western Hemisphere by performing contemporary, classical and folk-derived music from the diverse cultural traditions of the Americas, and the performance, commissioning, and recording of woodwind quintets and related chamber music. They are three time recipients of Chamber Music America Residency Program Grants sponsored by the Lila Wallace Reader's Digest Foundation; and two time recipients of ASCAP/CMA Adventuresome Programming Awards.

The Quintet has commissioned over thirty works funded by Chamber Music America, New York State Council on the Arts, Serge Koussevitzky Foundation of the Library of Congress, Jerome Foundation Commissions, Meet the Composer, Mary Flagler Cary Trust and others. The group has recorded three CDs of contemporary American music by Pauline Oliveros, Amy Rubin, Lee Hyla, Christopher Culpo, Elliott Sharp, Roberto Sierra, William Thomas McKinley, Ilan Rechtman, Jacob Druckman, Steven Mackey, Jeffrey Wood, Ursula Mamlok, Julia Wolfe, and Stuart Balcomb.

Flutist Karla Moe frequently plays with the New York City Opera, American Ballet Theatre, American Symphony, and is principal flutist of the NY Grand Opera, NJ State Opera and the St. Cecilia Orchestra. She is a member of The Queen's Chamber Band, a Baroque ensemble. An active educator, she has played for the NY Philharmonic Education Programs and is on the faculty of Nassau Community College and Long Island University, where she is Director of Woodwind Studies.
Clarinetist Nicholas Gallas is a devoted chamber musician, orchestral player and soloist residing in New York City. He has performed with a diverse range of artists and ensembles, including the Axiom Ensemble, Red (an Orchestra), the Quintet of the Americas, Duncan Sheik (U.S. Tour), the New York Woodwind Quintet, Cultures in Harmony, Café de Concert, the Washington Ballet Orchestra, the New Juilliard Ensemble, the National Repertory Orchestra and as a substitute with the Cleveland Orchestra. Nicholas has performed in such venues as the MoMA, Avery Fisher Hall, Miller Theater, Carnegie Hall and City Winery in New York, Severance Hall in Cleveland and the Echoplex in Los Angeles. Festivals he has attended include the Norfolk Chamber Music Festival, the Focus! Festival for Contemporary Music, the National Repertory Orchestra, and the Sarasota, Hot Springs and Kent Blossom festivals. Nicholas received his Master of Music degree from The Juilliard School and his Bachelor of Music degree from the Cleveland Institute of Music, where his principal teachers included Charles Neidich and Franklin Cohen.

Horn player Barbara Oldham has presented recitals at the Bronx Museum of the Arts, the Library for the Performing Arts at Lincoln Center and the American Landmark Festivals. In 1999 she received a Brooklyn Arts Council Individual Artist Grant for a series of recitals in Brooklyn. Ms. Oldham has appeared as a chamber recitalist with the Marlboro Music Festival, St. Luke's Chamber Ensemble, Festival Brass, Composer's Brass Quintet, and as a soloist at the Westchester Chamber Music Festival and with the Contreras Chamber Ensemble. In 1976 she left New York to become the principal horn of the Orquesta Sinfónica de Colombia. While in Bogota, she founded Quintet of the Americas with four other members of the National Symphony. She returned to New York the following year and shortly thereafter became a member of the Queens Symphony; West End Symphony, a group performing for children; and resumed her position as principal horn with Opera Northeast. Also active as a free-lance player, she has performed with Brooklyn Philharmonic, Long Island Philharmonic, Radio City Music Hall, Dance Theatre of Harlem, Joffrey Ballet, Royal Winnipeg Ballet, and on Broadway for West Side Story, Woman of the Year, Cats, and Aspects of Love. In the fall of 1996, she was invited to serve as guest principal horn with the National Symphony of the Dominican Republic.
As a member of Quintet of the Americas for two decades, Ms. Oldham has performed in hundreds of concerts in tours across the United States, South America, and the Caribbean. Her interests include researching repertoire from Latin America and in developing educational programs and workshops. She serves on the Music Advisory Board of the Americas Society in New York City, the Latin American Music Committee of Queens Symphony, and has served as a chamber music competition adjudicator and grant panelist. She is on the faculty at Brooklyn College and has taught beginning band to elementary school students in a public school in Brooklyn as part of Project Arts. She holds a Bachelor of Music degree from Miami University (Ohio) and a Master of Music degree from Manhattan School of Music.

Oboist Matt Sullivan has performed extensively on four continents and is recognized internationally as both a virtuoso performer and teacher, as well as an important advocate for the modern oboe. The New York Times has praised his gorgeously lyrical playing and the New Yorker has called his inventive programming the cutting edge. As composer, his innovative works created for oboe, English horn and digital horn, along with his solo and chamber music performances and compact discs, have been featured on National Public Radio and on Voice of America. In addition to his active teaching and solo recital schedule, he is a member of Musicians Accord, the Richardson Chamber Players (Princeton University), the Westchester Chamber Orchestra, First Avenue, and Heliosphere. He serves on the faculties of Long Island University C. W. Post, the European Mozart Academy (Warsaw), the Manhattan School of Music Prep Division, Rutgers University and he teaches oboe at Princeton University where he has also served as a Visiting Associate Professor. Matt Sullivan is a Performing Artist for Boosey & Hawkes Musical Instruments and plays exclusively on Buffet Oboes. For more information, see Matt’s web page at www.oboematt.com.

Bassoonist Maureen Strenge is a freelance musician who performs with many different orchestras in the metropolitan area including the American Symphony Orchestra, The Metropolitan Opera, The Bard Festival, New York Philharmonic, New Jersey Symphony and the NewPaths in Music Festival. Maureen has performed in many of the Broadway pit orchestras including Beauty and the Beast, Miss Saigon, Nine, The King and I, Fiddler on the Roof, La Boheme, and West Side Story. Ms. Strenge is also the
principal bassoonist with the Northeast Pennsylvania Philharmonic and has an active teaching studio. She has recorded with Dennis Russell Davies on the Musicmasters label, on TelArc with Sir Charles Mackerras and with David Zinman on Elektra/Nonesuch. Ms. Strenge earned a Bachelor of Music degree and a Performer’s Certificate from the Eastman School of Music and a Master’s Degree from the Juilliard School.

**REAL QUIET**

*Real Quiet* is a three-man band dedicated to an exclusive repertoire of hard-edged acoustic and electric music created by today’s leading composers. The three members—percussionist David Cossin, cellist Felix Fan and pianist Andrew Russo—are each highly accomplished soloists and chamber musicians whose careers have been dedicated to the advancement of contemporary music. Since their début in 2004, RQ has appeared in the U.S.A., Europe and Asia with premières of works by these continents’ leading composers. Their first commercial recording, *Tight Sweater*, featured the works of Marc Mellits and was an NPR Pick of the Week. A subsequent release on Naxos in 2008 featured the works David Lang upon his receipt of the Pulitzer Prize. Real Quiet’s work with David Lang includes the 2006 world première of *Work*, a video installation by Suzanne Bocanegra with music by David Lang. “*Work* felt like a significant occasion...It’s a piece somehow both vaporously subtle and emotionally powerful—the best kind of artistic effect.” (*L.A. Times*). Lang then wrote RQ a triple concerto, *Pierced*, which subsequently had its première with the Munich Chamber Orchestra at the 2007 Adevantgarde Festival. Recent tours include appearances in Russia performing RQ’s core repertoire, as well as arrangements of *Manorexia* by Jim Thirlwell (Foetus) with Thirlwell on the sampler; the première of Gordon Chin’s *Uncertain Skies* at the National Concert Hall in Taiwan; a three-concert residency of Steve Reich’s music (attended by the composer) in Upstate New York; and the world première at Philadelphia’s Kimmel Center of *Fear and Loathing* - a new song cycle by Phil Kline based on the writings of Hunter S. Thompson. A joint commissioning project by La Jolla Music Society’s Summerfest and the Santa Fe Chamber Music Festival resulted in new works written for Real Quiet by Marc Neikrug, Kaija Saariaho, Huang Ruo, George Tsontakis and Chinary Ung, which Real Quiet anticipates featuring in an upcoming release.
Dmitri Tymoczko is a composer and music theorist who teaches at Princeton University. His book A Geometry of Music was just published by Oxford University Press, and his CD Beat Therapy is about to be released by Bridge records.

Upcoming Composers Ensemble at Princeton Concerts

Tuesday, May 10, Jack Quartet
Tuesday, May 17, “Attack Sustain Release”