JACK QUARTET

TUESDAY, MAY 10, 2011
THE EDWARD T. CONE CONCERT

WORKS BY
Ryan Brown
Michael Early
Lainie Pefferman
Matt Marble
Kate Neal

TAPLIN AUDITORIUM
8:00 P.M.

Barbara White & Michael Pratt, directors
Edward T. Cone

Edward T. Cone was long associated with Princeton University and its Music Department. Cone was Latin Salutatorian of Princeton's Class of 1939. He was the first to submit a musical composition as his senior thesis, one of Princeton's first three recipients of a Master of Fine Arts degree in music. He joined the Princeton faculty in 1946, teaching music theory, history, and composition. With the exception of two years of graduate work at Columbia University, service in the Office of Strategic Services in World War II, and visiting professorships (U. C. Berkeley and Cornell), Professor Cone spent his entire professional life at (and in) Princeton. He was the author of three of the last century's most influential books about Western music, *Musical Form and Performance*, *The Composer's Voice*, and *Music: A View from Delft*. A further collection, *Hearing and Knowing Music: Unpublished Essays of Edward T. Cone*, has been released by the Princeton University Press.

While Cone's public reputation may rest – for the moment – on his scholarly work, his scholarship is best viewed as a by-product of his work as a composer. By the simplest count, he wrote 179 pieces. This number includes works not intended for publication – juvenilia (some pieces written as early, possibly, as 1927), pieces written as part of his studies with Roger Sessions, and a small number of short pieces from his mature period that were left as drafts – 75 pieces altogether. Cone intended the remainder, 104 pieces arranged in 93 titles, for publication. Most are still unpublished. Most of those that have been published are out of print. Major works (the *Symphony*, the *Variations for Orchestra*, an opera scene from Webster's *The Duchess of Malfi*, a setting of T. S. Eliot's *La Figlia Che Piange*, a cantata on Eliot's *The Hollow Men*) remain unperformed. Many other works, most notably the *Nocturne* and *Rondo for Orchestra and Piano*, have been performed only once, the *Violin Concerto* – only twice.
The Composers Ensemble at Princeton
Barbara White and Michael Pratt, directors

The Edward T. Cone Concert

featuring

JACK Quartet
John Pickford Richards, violin – Ari Streisfeld, violin
Christopher Otto, viola – Kevin McFarland, ‘cello

~THE PROGRAM~

1. City of Dogs

2. 12 Strings in 5 Shorts
   1. winding up
   2. lost in the machines
   3. cut and run
   4. left hanging
   5. fuzzy

3. Study for Market Day

~intermission~

Ciurlionis 2420
   I. Yaupon Holly
   II. Meridians

Extended Family

with Ryan Brown, electric guitar

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Please join us for a reception downstairs following the concert
City of Dogs

Animation: Sal Cooper
Music: Kate Neal

City of Dogs is the third installment in the Cooper / Neal collaborations for music and animation.

City of Dogs tells the tale of a journey. With many parallels to Odysseus’ twenty years of wandering, City of Dogs leads us on a journey of adventure and return, where our protagonist (“ruff”) encounters many facets of life in the big city as a struggling, graffiti-artist pooch. Rather than viewing City of Dogs as a simple narrative, the audience is invited to Voyage in the journey of the moment with our canine friend. Seeking to communicate themes of modernity, urbanisation, capitalism, abandonment and the ‘fantasy of escape’, City of Dogs explores the twists and turns (or luck and fate!) in all our journeys.

12 Strings in 5 Shorts
Michael Early

12 Strings in 5 Shorts is a revision and expansion of an earlier piece for electric guitar quartet. I’ve been writing a lot at the electric guitar recently - especially as part of the duo X10 with violinist Angela Early, which I’ve had a lot of fun composing for. It’s gotten me very interested in the physical and mental processes I go through in composing at the electric guitar, and translating them onto other string instruments. Each movement was imagined as a soundtrack to a short film that hasn’t been made. The piece is very much a product of being part of the wonderful community of composers and musical thinkers here at Princeton, and so it’s a farewell piece of sorts, too.

Study for Market Day
Lainie Fefferman

This piece marks the beginning of a musical relationship I hope to cultivate with a brilliant graphic novel by James Strum called Market Day. It tracks a day in the life of a poor carpet weaver in Eastern Europe at the onset of the Industrial Revolution.
The musical material in this piece will probably become the building blocks for a larger piece I hope to write in the near future.

**Ciurlionis 2420**

Matt Marble

*I. Yaupon Holly*

*I. Meridians*

My quartet, Ciurlionis 2420, is named after an asteroid. This asteroid is named after the late 19th-century Lithuanian composer/painter Mikalojus Konstantinas (M.K.) Ciurlionis. His music followed a familiar romantic aesthetic, with his own unique take on the style. But his paintings have no comparison. Translating music into painting, Ciurlionis abstracts ornaments of images that are clearly recognizable, while his composition of these ornaments becomes foregrounded in meditative rhythmic and geometric abstractions. The paintings make you look, draw you in. I see them as yantras of a sort.

Ciurlionis 2420 takes two paintings of the artist and translates them into two short movements of music. Drawing on Ciurlionis' painting techniques to compose the music, I ended up focusing on an echoic process that seems to be present in much of his work. The titles I chose for the two movements are based on my own experiences in landscapes that I could personally identify with in the paintings that I chose (Emerald Isle, NC & Meridian, Mississippi).

Lord knows I'm lucky as the loon to be able to compose this for the incredible JACK quartet, whom I've been following with big ears for so long. Thanks to Jack. Thanks to Princeton. Thanks to you. I hope you get lost just a little bit. M

**Extended Family**

Ryan Brown

*Extended Family* was written last spring for the Brooklyn Philharmonic's chamber series, *Music Off the Walls*. The program, which I curated, was based on the contemporary collection at the Brooklyn Museum, where the premiere took place. The name of the collection, "Extended Family," immediately resonated with me as a name for the program and my premiere. The electric guitar is in many ways an "extended family member" to the quartet instruments, and often functions as such...
in the work. Also, at the time my wife Kate was pregnant with our daughter Mara, so the idea of extending one’s family was all-consuming. I wrote the end first, as a sort of lullaby for Mara, and then worked my way backwards to the beginning. Special thanks to Steve Mackey for some inspired ideas on the form that led to drastic revising this past winter.
JACK QUARTET

The JACK Quartet electrifies audiences worldwide with “explosive virtuosity” (Boston Globe) and “viscerally exciting performances” (New York Times). David Patrick Stearns (Philadelphia Inquirer) proclaimed their performance as being “among the most stimulating new-music concerts of my experience,” and NPR listed their performance as one of “The Best New York Alt-Classical Concerts Of 2010.” The Washington Post commented, “The string quartet may be a 250-year-old contraption, but young, brilliant groups like the JACK Quartet are keeping it thrillingly vital.” Alex Ross (New Yorker) hailed their performance of Iannis Xenakis’ complete string quartets as being “exceptional” and “beautifully harsh,” and Mark Swed (Los Angeles Times) called their sold-out performances of Georg Friedrich Haas’ String Quartet No. 3 In iij. Noct. “mind-blowingly good.” The quartet’s recording of Xenakis’ complete string quartets appeared on “Best Of” lists from the Los Angeles Times, Boston Globe, New Yorker, NPR, and as “one of 2009’s most impressive recordings” from Time Out New York.

JACK has performed to critical acclaim at the Muziekgebouw aan ‘t IJ (Netherlands), Festival Internacional Cervantino (Mexico), Donaueschinger Musiktage (Germany), Library of Congress, Miller Theatre, Morgan Library & Museum, and Kimmel Center with recent and upcoming performances at the Ultraschall Festival (Germany), Da Camera Society (Los Angeles), Monday Evening Concerts, Town Hall Seattle, Les Flâneries Musicales de Reims (France), Arcana Festival (Austria), Wigmore Hall (United Kingdom), and Strathmore Hall.

Comprising violinists Christopher Otto and Ari Streisfeld, violist John Pickford Richards, and cellist Kevin McFarland, JACK is focused on the commissioning and performance of new works, leading them to work closely with composers Helmut Lachenmann, György Kurtág, Matthias Pintscher, Georg Friedrich Haas, James Dillon, Toshio Hosokawa, Wolfgang Rihm, Elliott Sharp, Beat Furrer, Caleb Burhans, and Aaron Cassidy. Upcoming and recent premieres include works by Alan Hilario, Peter Ablinger, Gregory Spears, Elliott Sharp, Jason Eckardt, and Hannah Lash. The quartet also offers fresh interpretations of early music, including works by Don Carlo Gesualdo, Guillaume de Machaut, and Josquin des Prez.

JACK has led workshops with young composers at the University of Iowa, University of Wisconsin-Madison, Darmstadt Internationale Ferienkurse für Neue Musik (Germany), New York University, Columbia University, Carnegie Mellon University,
Eastman School of Music, University at Buffalo, University of Illinois at Urbana-Champaign, Northwestern University, University of Huddersfield (United Kingdom), University of Washington, University of Victoria (Canada), and Manhattan School of Music. In addition to working with composers and performers, JACK seeks to broaden and diversify the potential audience for new music through educational presentations designed for a variety of ages, backgrounds, and levels of musical experience.

The members of the quartet met while attending the Eastman School of Music, and they have since studied with the Arditti Quartet, Kronos Quartet, Muir String Quartet, and members of the Ensemble Intercontemporain.

John Pickford Richards holds degrees from the Interlochen Arts Academy and Eastman School of Music where his primary teachers were David Holland and John Graham. He is a member of Alarm Will Sound, bringing him into close contact with such composers as John Adams, Wolfgang Rihm, Meredith Monk, and Steve Reich at venues including Carnegie Hall, Lincoln Center, and The Roxy. John has performed as soloist with the Pasadena Symphony Orchestra, Armenian Philharmonic Orchestra, Lucerne Festival Academy under the direction of Pierre Boulez. He taught for three years at Dickinson College in Carlisle, Pennsylvania and is now living in New York.

Ari Streisfeld began playing the violin at age six and grew up studying with Philadelphia Orchestra members Paul Arnold and Yayoi Numazawa. He received his bachelor’s degree from the Eastman School of Music studying with Zvi Zeitlin and his master’s degree from Northwestern University studying with Almita Vamos. He was a member of Dal Niente and has worked with composers Steven Mackey, Bernard Rands, Robert Morris, Carlos Sánchez-Gutiérrez, Ricardo Zohn Muldoon and David Liptak. Ari attended the Music Academy of the West, New York String Orchestra Seminar, Kent/Blossom Music Festival and the Lucerne Festival Academy. He was a recipient of an ASCAP Morton Gould Young Composer Award and currently resides in Cambridge, MA while pursuing his Doctorate of Musical Arts at Boston University studying with Peter Zazofsky.

Christopher Otto studied composition at the Eastman School of Music with Martin Bresnick, David Liptak, and Robert Morris. As a violinist, Christopher has premiered many compositions and worked with such composers as Harrison Birtwistle, Pierre Boulez, Helmut Lachenmann, and Steve Reich. Christopher has
participated as composer and performer in such contemporary music festivals as the Lucerne Festival Academy, Internationale Musikinstitut Darmstadt, Karlheinz Stockhausen Courses, Institute and Festival for Contemporary Performance at the Mannes College of Music, June in Buffalo, and Festival Internacional de Música Contemporánea de Michoacán.

**Kevin McFarland** is currently infiltrating the New York City new music scene as a recent transplant from his hometown of Lancaster, PA. As a freelance musician, he has recently appeared with ensembles such as Alarm Will Sound, Dal Niente, the International Contemporary Ensemble (ICE), Signal, and the Wordless Music Orchestra. He is also a member of the Tarab Cello Ensemble, a new music cello octet, with whom he has recorded for *Bridge Records*. Kevin holds a degree from the Eastman School of Music, where he studied composition with David Liptak, Robert Morris, and Ricardo Zohn Muldoon, and cello with Steven Doane. At Eastman he performed often with new music ensembles Ossia and Musica Nova and premiered over one hundred student compositions. He continues to compose both acoustic and electronic music and lives in Brooklyn.
**THE COMPOSERS**

**Ryan Brown**'s works have been performed by many excellent groups, performers, and presenters, including pianist **Lisa Moore**, **California E.A.R. Unit**, **Paul Dresher Ensemble**, **Gaudeamus Festival (Amsterdam)**, and the **MATA Festival**. Ryan has received an Emerging Composer Award from the **Gerbode and Hewlett Foundations**, and a Morton Gould Young Composer Award from **ASCAP**. He is a co-founder and director of San Francisco’s annual **Switchboard Music Festival**, an 8-hour music marathon bringing together composers and performers who are challenging traditional genre lines. Upcoming premieres and commissions include music for **TRANSIT**, pianist **Lara Downes**, and **TwoSense**, a cello and piano duo featuring Lisa Moore and Bang on a Can All-Stars cellist Ashley Bathgate. Visit his website at www.ryanbrownmusic.com.

**Michael Early** is in his final year of being a full-time doctoral student at Princeton, and hopes to be finished writing a final draft of his dissertation by the time you are reading this.

**Lainie Fefferman** is in her fourth year of the Princeton graduate program in composition. For more information, visit www.lainiefefferman.com.

**Matt Marble** is in his third year of the Princeton graduate program in composition.

**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.
Upcoming Music at Princeton Events

Wednesday, May 11
Musical Marathon 1
Woolworth Center, McAlpin Rehearsal Hall, 1:00PM

Thursday, May 12
Certificate in Musical Performance Recital
Rocky College Common Room, 8:00PM
Eddie Skolnick ’12, violin; Mariana Olaizola & Jeff Li, piano

Friday, May 13
Certificate in Musical Performance Recital
Taplin Auditorium in Fine Hall, 8:00PM
Robert Olson ’11, voice

Saturday, May 14
Certificate in Musical Performance Recital
Taplin Auditorium in Fine Hall, 8:00PM
Olivia Stoker ’11, jazz voice

Sunday, May 15
Certificate in Musical Performance Recital
Taplin Auditorium in Fine Hall, 8:00PM
Jessica Anastasio ’11, flute

Monday, May 16
MUS 532 Songwriting Seminar
Taplin Auditorium in Fine Hall, 8:00PM
Dmitri Tymozcko and Rinde Eckert, faculty

Tuesday, May 17
Composers Ensemble at Princeton
Taplin Auditorium in Fine Hall, 8:00PM
HIT IT — Attack, Sustain, Release
Works by graduate students Oscar Bettison, N. Cameron Britt, Lainie Fefferman, Jascha Narveson and Caroline Shaw
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