TUESDAY, MAY 17, 2011

HIT IT
Attack — Sustain — Release

Works By
Oscar Bettison
N. Cameron Britt
Lainie Fefferman
Jascha Narveson
Caroline Shaw

Danny Holt

TAPLIN AUDITORIUM IN FINE HALL  ♦  8:00 P.M.
The Composers Ensemble at Princeton
Barbara White and Michael Pratt, directors

**HIT IT ATTACK – SUSTAIN – RELEASE**

~THE PROGRAM~

*Kalimbo*  
Lainie Fefferman

*Tint*  
Jascha Narveson

*four pieces*  
Jonathan Russell

1. very fragile
2. shrinking intervals (of despair)
3. oddity
4. song-sing

**Danny Holt, percussion & piano**

~intermission~

*Etude*  
Caroline Shaw

**Eric Beach & Caroline Shaw, percussion & voice**

*Study in C(ows)*  
N. Cameron Britt

**Kate Campbell, piano**

*An Inventory of Remnants*  
Oscar Bettison

**Danny Holt, percussion & piano**

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

Tint
Jascha Narveson
This is my third piece for Danny Holt.

four pieces
Jonathan Russell
1. very fragile
2. shrinking intervals (of despair)
3. oddity
4. song-sing

In this piece, rather than setting the piano and percussion off against one another, I have written music that could almost be just for piano, but that extends the piano resonance and color into the percussion instruments, especially up into the glockenspiel, and down into the tam-tam. I think of it as having the effect of a single instrument, a piano with a little bit of extra color. The music is simple and direct, a sort of exhale after a period of intense compositional activity on several other more complex pieces composed right before it. Movements 1 and 4 are mostly diatonic, while Movements 2 and 3 are more chromatic and grew directly out of exercises for Paul Lansky’s “Pitch Freak” seminar this semester. I am grateful for the new harmonic horizons the class and these exercises opened up for me.

An Inventory of Remnants
commissioned by the Yvar Mikhashoff Trust for New Music
Oscar Bettison

When Danny Holt first asked me to write a piece for piano and percussion (or as I call it pianopercussion) I instantly thought of one of the many mechanical instruments that were popular in the nineteenth and early twentieth centuries. Many of these instruments (replete with fantastic names like ‘The Orchestrian’) were fitted with percussion and all sorts of other sounds and thus were capable of playing much more than just regular piano music. More specifically, I started thinking about what these instruments would sound like now with their dilapidated mechanisms and worn-out hammers. Thus in the piece nothing quite lines up; rhythm and harmony lurch and jerk as if under the strain of many years of neglect, like a faded seaside
resort in the middle of winter. The piece was commissioned by the *Yvar Mikhashoff Trust Pianist/Composer Commissioning Fund* and is dedicated to Danny Holt and not just because he is the only person who can play it. -OB

**Kalimbo**  
*Lainie Fefferman*

Danny Holt is amazing – thanks to him for playing my quirky little piece!

**Etude**  
*Caroline Shaw*

...

**Study in C(ows)**  
*N. Cameron Britt*

Study in C(ows) consists mainly of ascending and descending scales of different lengths and rates piled up on top of each other. Sometimes the individual lines are clearly audible, other times they crash into one another. The piece is a recomposition of Tom Johnson’s work Narayana’s Cows in that it uses more or less the same algorithm as Johnson’s piece, but much more freely. Oh yeah, and it’s in C!
THE PERFORMERS

ERIC BEACH

A member of the ensemble So Percussion (proclaimed as “brilliant” and “consistently impressive” by the New York Times) since 2007, Eric has performed at Carnegie Hall, the Brooklyn Academy of Music, The Lincoln Center Festival, Stanford Lively Arts, and dozens of other venues in the United States. In that time, So Percussion has toured Russia, Spain, Australia, and other international destinations. He has had the opportunity to work closely with Steve Reich, Steve Mackey, Paul Lansky, David Lang, Matmos, Dan Deacon, and many others. In addition to his work with So Percussion, Eric Beach is an active soloist, chamber musician, and composer. Studying with Robert van Sice, he received his Bachelor of Music and Graduate Performance Diploma at the Peabody Conservatory, where he won the Yale Gordon Concerto Competition, and his Master of Music at the Yale School of Music. He also received a Fulbright fellowship and pursued additional study with Bernhard Wulff in Freiburg, Germany. He has taught as Adjunct Professor of Percussion at the University of Bridgeport and in the Hearing and Undergraduate Percussion programs at the Yale School of Music. Eric’s compositions for So Percussion are featured in Imaginary City, an evening length work that appeared on the Brooklyn Academy of Music’s 2009 Next Wave Festival. Eric is Co-Director and Principal Administrator of the So Percussion Summer Institute, an annual intensive course on the campus of Princeton University for college-aged percussionists. He is also co-director of a new percussion program at the Bard College Conservatory of Music, where So Percussion is ensemble-in-residence beginning fall of 2011.

KATE CAMPBELL

Kate Campbell performs frequently as a soloist and chamber musician specializing in contemporary and late 20th century works. She has worked with many leading composers, including Steve Reich, Terry Riley, and David Lang, as well as premiering many works by emerging composers. Kate is the pianist for the New York-based contemporary chamber ensemble REDSHIFT. She has also had the pleasure of performing with members of Bang on a Can All-Stars, SIGNAL, eighth blackbird, and ACME. Recent projects include a bi-coastal tour and residency with REDSHIFT, solo performances with the Bay Area series New Keys, the Bang on a Can Summer Festival, and Switchboard Music Festival, as well as recording
for New Amsterdam Records. Kate currently teaches piano at Westminster Conservatory in Princeton. Previously, she was Adjunct Professor of Music at the University of San Francisco. She was also on the piano faculty at San Francisco Community Music Center and Crowden Center for Music in the Community in Berkeley, CA. Kate has degrees from the San Francisco Conservatory of Music and University of Wisconsin-Madison.

www.katecampbellpiano.com

DANNY HOLT

Pianist DANNY HOLT specializes in performing contemporary works, 20th century music, and obscure and neglected repertoire from past centuries. The late music critic Alan Rich praised one of Holt’s recent performances as “phenomenal” (SolveHeard.com) and The Record (Waterloo, Ontario) called him “the classical music equivalent of an extreme sports athlete.” In addition to championing the works of emerging composers, Holt has worked with composers such as Steve Reich, Louis Andriessen, Christian Wolff, James Tenney, David Lang, Michael Gordon, Augusta Read Thomas, and many others. Holt’s Fast Jump CD (Innova, 2009) was a featured new release on both WNYC and iTunes, and includes world premiere recordings of works by David Lang (co-founder of Bang on a Can), Caleb Burhans, Lona Kozik, Graham Fitkin, and Jascha Narveson. Gramophone called the disc “a compelling showcase for Holt’s innate virtuosity and gregarious temperament” and Sequenza21.com called Holt’s playing “brilliant”. Holt resides in Los Angeles, where he is an active freelance performer and educator, and he serves on the faculty of the Herb Alpert School of Music at California Institute of the Arts. For more information, visit www.dannyholt.net.
Oscar Bettison’s work demonstrates a willingness to work within and outside the confines of concert music. He likes to work with what he calls “cinderella instruments”, either by making percussion instruments (in the case of Junk) or by re-imagining other instruments (Krank, Cibola) as well as writing for instruments more common in rock music. More recent pieces have featured some electro-acoustic elements. His evening-long work O Death is concerned with bringing all these strands together. His teachers have included Simon Bainbridge, Louis Andriessen, Martijn Padding and Steve Mackey. He is on the composition faculty at the Peabody Conservatory. He is the recipient of the Yvar Mikhashoff Trust for New Music Pianist/Composer Commissioning Project (2009) a Jerwood Foundation Award (1998) the Royal Philharmonic Society Prize (1997) and the first BBC Young Composer of the Year Prize (1993). He was a Naumberg fellow at Princeton University from 2003-2007. He has received commissions from the Bang on a Can All-Stars, the BBC, Ensemble Klang, the London Sinfonietta, the New London Children’s Choir, Orkest De Erepreijs, the Oxford Contemporary Music Festival and The Roundhouse (London) and awards include the Royal Philharmonic Prize and the BBC Young Composer of the Year Prize. A new CD of his work, O Death, has just been released by Ensemble Klang and has been featured on WNYC New Sounds and was “Pick of the Week” on WNYC’S Soundcheck. www.oscarbettison.com

Composer and percussionist N. Cameron Britt is a PhD candidate in composition at Princeton University. His works have been performed by the Brentano String Quartet, 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 new laptop-centric performance ensemble. His work “Gossamer Albatross” can be heard on janus’s debut CD “i am not” on New Amsterdam Records.

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

Jascha Narveson is in the fourth year of the graduate composition program here at Princeton University.
Composer and clarinetist Jonathan Russell has received commissions from numerous ensembles, including the San Francisco Symphony, Empyrean Ensemble, ADORNO Ensemble, Woodstock Chamber Orchestra, Harvard-Radcliffe Orchestra, and Imani Winds. He is a member of the Edmund Welles bass clarinet quartet and the Sqwonk bass clarinet duo, and is co-director of the Switchboard Music Festival. He has a B.A. in Music from Harvard University and an M.M. in Music Composition from the San Francisco Conservatory of Music. He is currently a PhD student in composition at Princeton University. For more information and to hear more of his music, visit www.jonrussellmusic.com.

Caroline Shaw is a first-year graduate student in composition, with an MM (violin) from Yale and a BM (violin) from Rice. Recent appearances include performing as vocalist with Alarm Will Sound, Roomful of Teeth, Wordless Music, Signal, and The Yehudim; as a violinist with the Franklin String Quartet and Red Light New Music; and as baroque violinist with the Mark Morris Dance Group, in Moscow (Purcell’s Dido & Aeneas). Caroline has composed for Roomful of Teeth, the Brentano String Quartet, and many of her friends.

Upcoming Music at Princeton Events

Wednesday, May 18
Certificate Recital, Kenneth Han-wei Kantzer, cello
Taplin Auditorium in Fine Hall, 8:00PM

Thursday, May 19
Musical Marathon 2
Woolworth Center McAlpin Rehearsal Hall, 1:00PM

Princeton University Concert
Tokyo String Quartet
Richardson Auditorium In Alexander Hall, 8:00PM

Friday, May 20
Theremin Recital, Theo Popov ’11
Taplin Auditorium in Fine Hall, 8:00PM
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