Welcome...

I am delighted to welcome you to our concert today, just a sample of the richness and diversity of our musical offerings throughout the year.

Composition, Performance, and Scholarship—these are the central activities of the undergraduates, graduate students, and faculty in the Department of Music.

The intellectual and artistic life in the Department of Music is enhanced not only by our superb faculty, but also our internationally acclaimed Ph.D. programs in musicology and composition. We invite you to sample our Composers Ensemble Concerts, where you can hear premieres of new works by our graduate and faculty composers, or take advantage of the many pre-concert lectures and conferences sponsored by our musicologists.

Our music majors spend their senior years as composers, conductors, music historians, producers, directors, and performers. Some will go on to major performing careers, such as Anthony Roth Costanzo ’04, who will be making his Metropolitan Opera debut this season, and others will be accepted by the best graduate music programs in the country. The Department of Music’s certificate programs in Musical Performance and Jazz Studies allow undergraduate students from across the University to study and play music at the highest level, nurturing a lifelong passion for music and a commitment to the performing arts.

In addition, we provide to the greater student community of Princeton University the opportunity to perform in our departmental ensembles: the Orchestra, Glee Club, Jazz Ensembles, Sinfonia, Musica Alta and Wind Ensemble and to take private instrumental and vocal lessons. Finally, we are particularly proud of having played a leading role at Princeton in the campus-wide arts initiative through our support of innovative collaborations in the arts and humanities, ranging from the performance of newly edited baroque operas to reconstructions of ballets by Serge Prokofiev.

We look forward to seeing you at our next Music Department event!

With best wishes for a rewarding academic year.

Wendy Heller
Professor and Acting Chair, Department of Music

The Composers Ensemble at Princeton
Barbara White and Michael Pratt, Directors

“3-2-1: TRIOS, DUOS, SOLOS”

Dave Molk — 5 Movements for Piccolo

Piccosolow
Piccolo as Bugle
Whispers
Playing with Tone
Showpiece

Elizabeth Brown, Piccolo

These miniatures belong to a larger set of sixteen compositions for solo piccolo (A Peck of Pint-Sized Pieces for Piccolo, or Piccolo Your Poison). Each piece looks to explore a particular quality of this sometimes shrill little beast.

Jonathan Russell — Bass Clarinet Sonata

Jonathan Russell, Bass Clarinet
Kate Campbell, Piano

This piece came about when my friend Kate Campbell asked me to write something for her faculty recital at Westminster College of Rider University last January. Rather than write a solo piano piece, I thought it would be fun to write something we could play together. We premiered it on her recital, and it has since been revised fairly extensively for this performance.
Ryan Brown — Four Short Pieces for Solo Piano

Kate Campbell, Piano

I think writing for solo piano is one of the hardest things a composer can do. The sheer volume of wonderful music that has already been written for it (across many, if not all, genres), plus the sonic explorations pioneered by many 20th-century masters makes it hard to imagine ever forming a fresh approach to the instrument. This was the problem I faced when asked to write a solo piece for the incredible Lisa Moore in 2007. My solution, in a fit of desperation, was to restrict myself solely to the top few octaves, and only white notes at that. I’ve always loved that range of the piano, largely because of its “non-piano-ness,” but also because of the percussive quality and the brittle timbre. That piece, Ceramics, opened up a new world of piano writing that I couldn’t wait to get back to. These four short pieces are a further exploration of that world, that new instrument that we’ve loved for so long.

Andy Akiho — Five Movements for Piano Trio

Tema Watstein, Violin
Mariel Roberts, Cello
Erika Dohi, Piano

Written for ACE (Aspen Contemporary Ensemble)
Premiered on July 22, 2011: Harris Concert Hall, 2011 Aspen Summer Music Festival

~INTERMISSION~

Cenk Ergün — Small Small

Zinc & Copper Works
Patrick Crossland, Trombone
Robin Hayward, Microtonal Tuba
Samuel Stoll, Microtonal Horn

Small Small was written in 2010 during a four month stay in Freetown, Sierra Leone. Sierra Leonians speak Krio, a mixture of English and other African languages. In Krio, “small small” can mean most anything, including “slowly,” “lightly,” “piece by piece,” and “so-so.” Originally scored for voice and cello, I quickly realized the piece could be played by any trio of willing and able instruments. Micro-tonally tuned sustained tones seemed like the perfect match for Zinc & Copper Works.

Kate Neal — Dead Horse Trio

Tema Watstein, Violin
Mariel Roberts, Cello
Erika Dohi, Piano

I wrote the original version of this quite a while back, originally for my 8-piece band, The Dead Horse Band. It’s been updated and shortened and now exists as a trio. The piece reflects the wild landscape of the Snowy High Plains, southern NSW Australia, and specifically the area of Dead Horse Gap, close to my birthplace. Wild brumbies (horses) still gather in the mist on the ridge of Dead Horse Gap, formidable and steaming. It really is something to see these proud beasts in this still relatively untamed countryside.

Paul Lansky — Notes To Self (2011)

Left-Handed Complements
Finger Tips
Toccata
Talk It Over

Mihae Lee, Piano

These four preludes for piano were written during my “pitch-nerd” seminar in Spring 2011. I leave it as an exercise for students who were there to figure out what’s going on; I forgot. The pieces are dedicated to Mihae Lee.

Please join us for a reception downstairs following the concert.
THE PERFORMERS

ELIZABETH BROWN, PICCOLO

Elizabeth Brown combines a successful composing career with an extremely diverse performing life, playing flute, shakuhachi and theremin in a wide variety of musical circles. Her chamber music, shaped by this unique group of instruments and experiences, has been called luminous, dreamlike and hallucinatory. Brown’s music has been heard in Japan, the former Soviet Union, Colombia, Australia and Vietnam as well as across Europe and the US. She has received grants, awards, and commissions from the Guggenheim Foundation, the Barlow Foundation, the Asian Cultural Council, Music From Japan, the Cary Trust, the Greenwall Foundation, NYFA, Orpheus, St. Luke’s Chamber Ensemble, Newband, and the Japan/US Friendship Commission. Notable recent pieces include Mirage (2008) for shakuhachi and string quartet; Piranesi (2008) for theremin, string quartet, and video; Seahorse (2008), a concerto for theremin and Partch instruments; and a chamber opera, Rural Electrification (2006), for theremin, voice, and recorded sound. Brown has been a fellow at the Rockefeller Foundation’s Bellagio Center in Italy and at the MacDowell Colony, and was Artist-in-Residence at the Hanoi National Conservatory of Music. In the Grand Canyon, in Maine’s Acadia National Park, and in Isle Royale National Park, a U.S. Biosphere Reserve in the middle of Lake Superior. A solo CD, “Blue Minor: Chamber Music by Elizabeth Brown” was released in 2003. Brown performs as flutist with many NYC ensembles, including the New York City Ballet Orchestra, American Symphony, American Composers Orchestra, and the quartet Flute Force.

KATE CAMPBELL, PIANO

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.

ERIKA DOHI, PIANO

Japanese born pianist, Erika Dohi, at the age of twelve, performed Takekuni Hirayoshi’s Piano Concerto with the Warsaw Philharmonic at both the Warsaw Philharmonic Hall, in Poland, and the Izumi Hall in Osaka, Japan. Her competition success continued throughout her teenage years, winning the Moray Piano Competition in Scotland as well as the PTC Piano Competition in Osaka, Japan. She is as a diverse musician whose performances stylistically vary through Classical, Contemporary, Jazz and Indian music. She has performed George Gershwin’s Rhapsody in Blue with Tetsuro Ban at Kyoto. She has given recitals throughout Japan, Europe and the United States, including New York’s Carnegie Hall, Symphony Space, Steinway Hall in London, and Symphony Hall in Osaka, Japan. Ms. Dohi has worked closely with such musicians including Michel Beroff, Valdimir Feltzman, Ronald Smith, Ronan O’Hora, Jeffrey Millarsky, Dave Liebman, Lucy Shelton, Lisa Moore, and eighth blackbird. Recently she worked with Samir Chatterjee where she performed an original composition by Chatterjee at the New Jersey Performing Arts Center. Erika has studied with Phillip Kawin, Valeria Szczynska, and Garry Dial. She is currently a Master of Music candidate at The Manhattan School of Music Contemporary Performance Program, where she studies with Anthony DeMarche and Christopher Oldfather.

NEXT COMPOSERS ENSEMBLE AT PRINCETON CONCERT
Taplin Auditorium in Fine Hall, 8:00PM
2/21 New Works
Korean-born pianist Mihae Lee has captivated audiences throughout North America, Europe, and Asia in solo recitals and chamber music concerts, in such venues as Lincoln Center, the Kennedy Center, Jordan Hall, Berlin Philharmonic, Academia Nationale de Santa Cecilia in Rome, Warsaw National Philharmonic Hall, and Taipei National Hall. She is an artist member of the Boston Chamber Music Society, a founding member of the Triton Horn Trio with violinist Ani Kavafian and hornist William Purvis, and the Artistic Director of the Essex Winter Series in Connecticut. She has appeared frequently at numerous international chamber music festivals including Dubrovnik, Amsterdam, Groningen, Festicamarca (Colombia), Seattle, OK Mozart, Mainly Mozart, Music from Angel Fire, Chamber Music Northwest, Rockport, Bard, Norfolk, Music Mountain, Monadnock, and Chestnut Hill Concerts. She has been a guest artist with the Chamber Music Society of Lincoln Center, St. Paul Chamber Orchestra, Bargemusic, and Speculum Musicae; has collaborated with the Tokyo, Muir, Cassatt, and Manhattan string quartets; and has premiered and recorded works by such composers as Gunther Schuller, Ned Rorem, Paul Lansky, Henri Lazarof, Michael Daugherty, and Ezra Laderman. A graduate of The Juilliard School and the New England Conservatory, she has released compact discs on the Bridge, Etcetera, EDI, Northeastern, and BCM labels.

MARIEL ROBERTS, CELLO

New York-based cellist Mariel Roberts is quickly gaining recognition as a deeply dedicated interpreter and performer of contemporary music. She holds degrees from both the Eastman School and the Manhattan School of Music, where she specialized in contemporary performance practice while studying with Alan Harris and Fred Sherry. Mariel has performed with a variety of ensembles in venues around the world as a champion of living composers, including TACTUS ensemble, SIGNAL ensemble, Wet Ink, the Eastman Broadband, and NouveauClassical. Furthermore, she has been a participant in the Bang on a Can Festival, the Aspen Contemporary Ensemble, and the Lucerne Summer Festival led by Pierre Boulez. This spring Mariel will record her first solo record, an album of all new pieces for solo cello which she commissioned from some of New York's most promising young composers, which will be released in June of 2012.
TEMA WATSTEIN, VIOLIN

Hailed for her “sweeping and bristling” sound and “impassioned” playing by the New York Times, violinist Tema Watstein is an active soloist, chamber musician, and educator based in New York City. A devoted performer of contemporary music, she has worked with many composers, such as John Zorn, Charles Wuorinen, Steve Mackey, Kaija Saariaho, Gunther Schuller, John Corigliano, and Ellen Taaffe Zwilich. She collaborates frequently with Timo Andres. Watstein regularly commissions and premieres works by her peers; in Spring 2010, she gave a recital of 7 premier commissions at Rice University’s Shepherd School of Music. She performs in New York frequently at venues ranging from Carnegie Hall to Le Poisson Rouge as a member of the Grammy-nominated Metropolis Ensemble, as well as the Novus, Tactus, and Mimesis Ensembles. She has also performed with the Mark Morris Dance Group Ensemble and the Argento New Music Project. Tema is equally at home whether performing electronic music, improvising, or programming Bach and Ligeti side by side. In Summer 2011, she was first violinist of the New Fromm Quartet at Tanglewood, where she has served as concertmaster for the past two summers under Kurt Mazur and Robert Spano. As a Fromm Player, Tema premiered and recorded many pieces by the Tanglewood Festival’s composition fellows. She has performed at the Lucerne Festival under Pierre Boulez and with both SYZYGY and the Da Camera of Houston, where she served as a founder of the “Around Hear” annual outdoor contemporary music concert series. As a soloist, Tema has performed with numerous orchestras throughout New England, including two appearances with the New England String Ensemble. In June 2011, she was featured in Yankee Magazine as a Tanglewood Music Center fellow; she has also appeared in Strad magazine. Currently pursuing her Master of Music in the Contemporary Performance Program at the Manhattan School of Music, Tema received her Bachelor of Music in Violin Performance magna cum laude from Rice University’s Shepherd School of Music. She is a two-time recipient of the Swatoslav Richter Fund for Music Outreach as well as the Mrs. Robert L. Dalton Prize. She is also a contributor to the Sequenza 21 contemporary music blog.

ZINC & COPPER WORKS

Zinc and Copper Works was founded by Robin Hayward in 2005. A trio of horn (Samuel Stall), trombone (Patrick Crossland) and tuba (Robin Hayward) forms the basis for a variable ensemble of brass instruments, which alongside its musical virtuosity, is distinguished by innovative and pioneering research within the area of experimental music. On top of this the ensemble members have developed both a horn and tuba specifically designed for playing microtonal music.

The ensemble’s repertoire combines existing works by leading figures of experimental music such as Phill Niblock, Christian Wolf and James Tenney, with those of the European avant-garde tradition such as Iannis Xenakis and Luciano Berio. The main thrust of the ensemble’s activity however entails closely collaborating with composers on new pieces that draw specifically on the ensemble’s unique resources, especially when the traditional distinction between composer as creator and player as executant become blurred in the active exchange of ideas and possibilities. Current projects include collaborations with Robert Ashley, Richard Barrett, Peter Ablinger, Christopher Williams, Maximilian Marcoll and Hanna Hartmann. Previous collaborations have included such composers as Cassandra Miller, Juliana Hodkinson, Christoph Herndler, Mari, Hans Peter Reutter, Joseph Kudirka, Stefan Bartling and Antje Wovinckel.

Zinc & Copper Works has received regular funding from Initiative Neue Musik Berlin, and in 2009 it was awarded a grant by the Berliner Senat along with support from the instrument makers B&S to help develop its fully microtonal instruments. In 2011 it received funding from the Fondation Isabelle Zoheb. Alongside regular performances in Berlin it has performed at Ostrava New Music days (Czech Republic), in the Music Instrument Museum (Brussels) and at the Frankfurter Gesellschaft für Neue Musik. In addition to Princeton this month, the ensemble will present works at Bronx College and will be Ensemble-in-Residence at Innovations en Concert in Montreal. Projects for 2012 include presenting Grave Mountain Diagram at the Forum Neue Musik Luzern and collaborating on a new work with Christoph Herndler in Linz.

THE COMPOSERS

ANDY AKIHO

Described as “mold-breaking” and “vital” by the New York Times (Allan Kozinn), Andy Akiho is an eclectic composer and performer whose interests run from steel pan to traditional classical music. His compositions have won many prestigious awards including a 2010 Horatio Parker Award at the Yale School of Music, a 2009 ASCAP
Morton Gould Young Composers Award, and a 2008 Brian M. Israel Prize. Akhio’s works have been featured on PBS’s “News Hour with Jim Lehrer,” and by organizations such as Meet the Composer, Bang on a Can, American Composers Forum, and The Society for New Music. His current commissions include a chamber work for the Grammy-winning ensemble eighth blackbird, a string quartet for ETHEL, a percussion piece for the Volta Trio, and a marimba/trumpet duet for the Times Two Duo. Recently, Akhio has composed for the Bang on a Can Marathon, the Red Line Saxophone Quartet, The Playground Ensemble, and the Norfolk Chamber Music Festival. Akhio’s compositions have been heard in a variety of venues such as John Zorn’s The Stone, Jazz at Lincoln Center, Merkin Hall (NYC), MIT’s Kresge Auditorium, Mass MoCA, The Players Theater (NYC), Le Poisson Rouge, The Tank (NYC) and the St. James Theater (Port of Spain, Trinidad). Akhio’s debut CD – NO ONE TO KNOW ONE, featuring innovative compositions that include the steel pan, has been recently released on Innova Records. A graduate of the University of South Carolina (BM, performance), the Manhattan School of Music (MM, contemporary performance), and the Yale School of Music (MM, composition), Akhio is currently a Ph.D. candidate in composition at Princeton University.

DAVE MOLK

Dave Molk recently started his first semester at Princeton. Previously, he studied under John McDonald and John Bavicchi in Boston. Despite the nature of his contributions to tonight’s program, Dave is obsessed with neither piccolos nor alliteration.

KATE NEAL

Kate Neal graduated with a Bachelor of Performance in Early Music Instruments, 1996. She received a NUFFIC scholarship from the Dutch Government in 1998 and moved to the Netherlands to study composition with Louis Andriessen and Martijn Padding at the Koninklijk Conservatorium. She returned to Melbourne, Australia in 2004, establishing her events company and associated band and ensemble Dead Horse Productions. In 2006, she was the recipient of the Hephzibah Tinmnter Fellowship, affiliated with the Australian Ballet, Sydney Dance Company and Sydney Symphony Orchestra and in 2005 received a scholarship from the Accademia Musicale Chigiana, Siena, Italy. Kate 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. Kate worked as a composition teacher in the VCA Music Department and also lectured in Music and Image at the Centre for Ideas, Melbourne, Australia, 2004-2007.
JONATHAN RUSSELL

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 Squonk 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 Ph.D. student in composition at Princeton University.