

Tuesday, February 21, 2012 at 8:00PM
Taplin Auditorium in Fine Hall

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

“RUSH CAMEL, GROW TREE”

Tree, Yo

KONRAD KACZMAREK

Konrad Kaczmarek, *Piano/Electronics*
Caroline Shaw, *Violin*
Jonathan Russell, *Bass Clarinet*

Tree, Yo (2012)

This project mixes live electronics, structured improvisation, and pre-composed sound design. It builds on several pieces I have written for piano and electronics, and I hope to continue working in this format towards a larger-scale dissertation piece. Finally, a huge thank you to Caroline and Jon - you guys rock!

Growth

DAVE MOLK

Margaret Kampmeier, *Piano*

Originally intended as a birthday present (eventually a late one), *Growth* is inspired by and dedicated to John McDonald, my mentor in Boston. The title alludes to many things, but perhaps most pertinent, it captures the expanding interval pattern that constitutes the piece. The unrelenting aggression, gnarly counterpoint, and ‘big-ass chords’ all play to John’s prodigious pianistic technique.

Three Shades, Foreshadows

ANDY AKIHO

for Solo Cello and Digital Playback

Mariel Roberts, *Cello*
Andy Akiho, *Electronics*

MUSIC is PAINTING

TROY HERION

Margaret Kampmeier, *Piano*

MUSIC is PAINTING is a personal reflection on the paintings of Theo van Doesburg and Piet Mondrian, both founders of De Stijl, the Dutch neoplasticism movement beginning in 1917. The painters are known for their pursuit of pure abstraction by way of straight lines and primary colors.

This piece for piano continues my study of visual-music, or the way in which musical and visual experiences can find commensurability and affect one another. *MUSIC is PAINTING* does not include a visual element, however the title makes clear that it is based on a metaphor that unites the two. In this case, I took as inspiration the aesthetic principles of De Stijl as outlined in van Doesburg's manifestos. In his own words:

"... the spectator is obliged to participate, as it were, in the continuous or discontinuous variations of proportions, positions, lines and planes. Moreover, he must see clearly how this play of repeated or non-repeated changes may give rise to a new harmony of relations which will constitute the unity of the work."

—INTERMISSION—

Can You Hear Me?

WALLY GUNN

futureCities

Anne Rainwater, *Piano*

Jude Traxler, *Percussion*

A conversation between two people involves both text and subtext; some meaning is conveyed in words, while other, simultaneous meanings are conveyed in "codes". *Can You Hear Me?* explores the idea of communication.

Inspired by collaborations with my late friend Baterz, songwriter, who long

ago introduced me to the notion of creating music with die-rolls or telephone numbers, and conversations with my friend and colleague Kate Neal, composer, who has researched in depth the idea of communication through encryptions, notations and choreographies, I attempted to write a piece of my own which utilised Morse code to generate material.

The piece is in two movements, as if two people are recounting the same conversation. And like two people who might recount the same conversation, the two versions contain similar material, but differ markedly in the way they are expressed. *Can You Hear Me?* was composed for futureCities.

The Rushing Camel (or Dehara)

GILAD COHEN

Nadav Lev, *Guitar*

Dehara means gallop in Hebrew. *A Rushing Camel* doesn't really mean anything in any language. But if now you're envisioning a camel galloping whilst hysterically staring at its Rolex, I'm happy. I like to think of the beginning of the piece as the distant sound of a beast galloping in the desert. Both the view and the sound are not quite clear but sometimes you can see the animal's obscured frame peeking between the mountains, until at some point it surprisingly reaches you - not unlike the knights riding toward the prince's castle in Monty Python and the Holy Grail (although in that case they killed everyone upon their arrival, so maybe we shouldn't go there.) Many thanks to Nadav Lev!

New Work

DAN TRUEMAN & MONICA MUGAN

Trollstilt

Dan Trueman, *Violin*

Monica Mugan, *Guitar*

ABOUT THE PERFORMERS

futureCities

Take every aesthetic of an American rock band: beautifully loud, amplified sound; energetic, audience-engaging performances; light and video backgrounds; continuous, focused, brilliant music. Cross conservatory-trained precision with a love for electronics, experimentalism and math-metal, and you have futureCities. We are Anne Rainwater and Jude Traxler, piano and percussion, New York City. Distilling each work to its most essential elements, futureCities makes art both adventurous and accessible. Bring your friends.

We both met at the Bang on a Can Summer Music Festival in 2008 and completed our Masters degrees in Contemporary Performance at the Manhattan School of Music. We've played in a wide variety of genres and venues, performing in concert halls, the late Merce Cunningham's Dance Studio (on John Cage's Piano), small studio spaces, horrible pubs, the Millennium Stage at the Kennedy Center, and even on a paint-covered piano in the streets of downtown Manhattan. Enriching the public perception of live music, futureCities comprises their repertoire of new unique works that are made flexible for an individual retelling of the composer's message.

Margaret Kampmeier

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 Gramophone labels.

Nadev Lev

An Andrés Segovia Award winner (Músicaen Compostela, Spain), Nadav Lev was hailed by *Classical Guitar Magazine* as "a talented and engagingly musical performer... his stage presence is entirely gracious and personable."

His Carnegie Hall debut was described as "a sensitive and nuanced performance" and his debut solo album "a CD to savour and delight in. His playing is of the utmost authority ...a sheer delight." Lev's next album is to be released by the prestigious Delos label, and will feature solo and chamber music dedicated to him by Israel's most prominent young composers. Mr. Lev performs throughout the US, Israel and Europe, in venues such as Lincoln Center and Merkin Hall. Primarily a classical guitarist, he is at home with an extraordinary variety of styles and forms – from classical to rock to jazz and improvised music. He was featured in QWXR and WKCR radio stations and on Israeli and American TV, and is an active composer. Nadav was invited to give recitals in prestigious concert series such as the John Marlow Guitar series in Washington D.C. and performed in orchestral and chamber productions, with groups such as the Israel Symphony Orchestra Rishon LeZion and the Israel Kibbutz Orchestra. Recent highlights include a performance in Piazzolla's Double Concerto along with legendary bandoneon player Raul Jaurena, and concerts with Lev's newly formed Prototip Trio, together with mandolin player

Avi Avital and harpist Sivan Magen. Lev is the only guitarist in recent years who have won AICF's prestigious Abroad Studies award, as well as numerous prizes such as Rodrigo Award (Jerusalem Guitar Competition) and Artists International.

Mariel Roberts

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.

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 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.

Caroline Shaw

Caroline is a second-year graduate student in composition at Princeton. She studied previously at Rice (B.M. violin) and Yale (M.M. violin) and is a former Thomas J. Watson Fellow. Caroline has performed with the American Contemporary Music Ensemble (ACME), Roomful of Teeth, the Trinity Wall Street Choir, Signal, Wordless Music, Alarm Will Sound, AXIOM, Red Light, the Mark Morris Dance Group Ensemble, and others. Her original music has been featured recently at Opera Cabal's operaSHOP in Chicago, at Mass MoCA (sound installation with artist Jane Philbrick), Manchester Chamber Music, De Link (Netherlands), and on the upcoming Roomful of Teeth album (2012 release).

Trollstilt

Trollstilt (yep, like a stilt belonging to a troll) makes new music springing from, while not confined to, the folk traditions of Norway and America. Combining the diverse musical interests of Dan Trueman (Hardanger and 5-string fiddle) and Monica Mугan (Classical and steel-string guitars), this duo derives its name from a traditional tuning used by Hardanger fiddlers, also known as the "Devil's Tuning."

Formed in 1997, Trollstilt has performed widely (in concert and on radio) in the United States, Ireland, and in Norway, and has been featured on both contemporary art and folk festivals, including the Bang-on-a-Can Marathon, Den Norske Folkemusikkveka, and the Chamber Music America National Conference in NYC; their performances in Norway have been supported by the Arts International "Fund for US Artists." Their eponymous CD was released in 2000, and a second is in the works.

ABOUT THE COMPOSERS

Andy Akiho

Described as "mold-breaking" and "vital" by *The New York Times*, Andy Akiho is an eclectic composer and performer whose interests run from steel pan to traditional classical music. Upcoming engagements include a performance with the LA

Philharmonic, a tour in Taiwan for the 2012 International Drum Festival, and a headlining show at the Kennedy Center in Washington DC for the Centennial National Cherry Blossom Festival. His rhythmic compositions touch a wide spectrum of listeners and continue to increase in recognition: in December Akiho won the grand prize for the 2011 eighth blackbird Make Music National Composition Competition. Other recent awards include the 2011 Woods Chandler Memorial Prize, a 2011 Music Alumni Award, the 2010 Horatio Parker Award at the Yale School of Music, a 2011 ASCAP Plus Award, a 2009 ASCAP Morton Gould Young Composers Award, and a 2008 Brian M. Israel Prize. Akiho has composed for the Bang on a Can Marathon, the Red Line Saxophone Quartet, The Playground Ensemble, the Norfolk Chamber Music Festival, and the Aspen Summer Music Festival and School. His 2011 debut CD “No One To Know One” on innova Records features innovative compositions that pose intricate rhythms and exotic timbres around his primary instrument, the steel pan. Besides being commissioned a chamber work for the Grammy-winning ensemble eighth blackbird, Akiho has recently been commissioned to compose a string quartet for ETHEL, a snare drum and electronics solo for the Atlanta Symphony National Snare Drum Competition, and a marimba/trumpet duet for the Times Two Duo. His 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. Akiho’s compositions have been heard in venues as various as John Zorn’s The Stone, Jazz at Lincoln Center, Merkin Hall (NYC), MIT’s Kresge Auditorium, Mass MoCA, Chicago MCA, The Players Theater (NYC), (le) Poisson Rouge, The Tank (NYC) and the St. James Theater (Port of Spain, Trinidad). 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), Andy is currently a Ph.D. candidate with The Roger Sessions University Fellowship in Music at Princeton University. At Princeton, he studies with Paul Lansky, Steve Mackey, Dan Trueman, Dmitri Tymoczko, and Barbara White. He has recently studied composition with Julia Wolfe, Christopher Theofanidis, Ezra Laderman, Martin Bresnick, and David Lang. As a percussionist and steel panist Akiho has performed with numerous professional ensembles, and his immersion in various genres has given him a unique approach to composition that interweaves smooth, flowing sound with piercing and intricate architectural rhythm.

Akiho’s unique style and inspiration stems largely from a moment early on in his career when he was exploring and challenging the boundaries and traditions of the steel pan. After completing his bachelor degree in percussion, he made four extensive performance visits to Trinidad where he participated in the world’s premier steel pan event, Panorama, with the Starlift Steel

Orchestra and the Phase II Pan Groove Orchestra. Around the same time Akiho also won Second Prize in the 2002 World Steelband Music Festival solo competition, where he premiered his first original steel pan composition, *Macqueripe*. Since 2003, he has performed and taught steel pan extensively in New York City and has successfully taught his arrangements to groups including Joubala, Jambalasi, and the Sesame Flyers International Steel Orchestra. As an educator, he served as a lead teaching artist for ArtsConnection, New York’s most comprehensive arts-in-education non-profit organization. Akiho plans to continue his career as a performer while placing a strong emphasis on his chamber and orchestral compositions. To find out more about Andy Akiho’s music please visit www.andyakiho.com.

Gilad Cohen

Israeli composer Gilad Cohen writes concert music, rock music and music for theatre. Gilad is a Ph.D. Candidate in Composition at Princeton University and a 1st year student at the BMI Lehman Engel Musical Theatre Workshop in New York. Gilad was a recipient of the Israeli Prime Minister Award for Composers in 2010 and a winner of the 2011 International Bicentennial Composition Competition of the American Liszt Society. In Princeton Gilad has music directed shows for the Princeton Triangle Club, the Princeton University Players and The Program in Theatre

and has written music for Bertolt Brecht’s *The Good Person of Setzuan*, commissioned and produced by Princeton’s Program in Theatre in 2010, for a singing cast of 15 and a 4-part band. Additional collaborations at Princeton include coaching the Princeton University Kleizmer Ensemble and performing at the Center for Jewish Life. Gilad has been invited to perform on many stages in the US, Canada and Israel, most recently at Merkin Hall, Rose Hall at Lincoln Center and Symphony Space (NYC). Visit www.giladcohen.com for more information.

Wally Gunn

Wally spent his early years in Melbourne, Australia, playing in rock bands, then completing an Honours degree in Composition at the Victorian College of the Arts. After graduating, he worked with fellow composers Kate Neal and Bidy Connor in Dead Horse Productions to stage concerts of new music in unusual venues. He also provided original music for several Melbourne theatre companies, including The Eleventh Hour, The Shrimp Company and ITCH Productions *Catalpa*, Green Room nomination for Best Composition: co-wrote a musical with Wes Snelling for Platform Youth Theatre; and he contributed songs to Snelling’s cabaret *Kiosk*, Green Room nomination for Best Original Songs. He moved to New York in 2008 to undertake a Masters in Composition at the Manhattan School of Music. Since

relocating, he has created original music for three productions by New York's The Actors Company Theatre, and recently provided the soundtrack for a video installation by artist Matthew Sleeth. Wally is currently a Ph.D. candidate at Princeton University.

Troy Herion

Troy is an interdisciplinary composer aiming to unite contemporary music with the visual arts, film, and theater. He is currently pursuing a joint Ph.D. in composition and interdisciplinary humanities (IHUM).

Konrad Kaczmarek

Konrad Kaczmarek is a composer, musician, and programmer whose music incorporates live audio processing and improvisation, drawing freely on his diverse musical and technical background. As a soloist, he has performed at the Sonorities Festival at Queens University in Belfast, The SoundBytes Festival in Halifax NS, Bargemusic, The Stone, Joyce SoHo, The Chelsea Art Museum, and the 92nd Street Y. His compositions have been performed by an eclectic group of performers and ensembles including Janus, Psappa, Kate

Campbell, PLOrk, and the NOW Ensemble. He has been awarded residencies at the Atlantic Center for the Arts, The Banff Centre in Canada, and STEIM in The Netherlands. His freelance programming and performing have taken him to the Kunsternes Hus in Oslo, Norway, The New Zealand International Arts Festival, The 2008 Whitney Biennial Performance Series, the Next Wave festival at the Brooklyn Academy of Music, "Works and Process" at the Guggenheim, and The Strings of Autumn Festival at the Estate Theater in Prague. More recently, he has been developing a real-time audio processing program called 'Tide' for the performance artist Laurie Anderson. He received a B.A. in music from Yale, a M.Mus in electronic music composition from Goldsmiths, University of London, and is currently pursuing his doctoral degree in composition at Princeton.

Dave Molk

Before moving to the deep south of New Jersey, Dave Molk lived in Connecticut, Vermont, and Massachusetts, studying with John McDonald and John Bavicchi in Boston. When not wondering what to include in bios and program notes, he spends his time writing music, running, and cooking.

NEXT COMPOSERS ENSEMBLE AT PRINCETON CONCERT

Taplin Auditorium in Fine Hall, 8:00PM

2/28 Dither Electric Guitar Quartet