

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

Tuesday, April 3, 2012 at 8:00PM

Taplin Auditorium in Fine Hall

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

1.8: SHAKUHACHI MASTER RILEY LEE PERFORMS NEW WORKS BY PRINCETON COMPOSERS

*When Reality Breaks, the Heart Remains —
for Christchurch and Fukushima*

Leila Adu-Gilmore

In 2011 two breathtakingly-tragic events happened that touched me and other New Zealanders deeply — the February 22 Christchurch earthquake was shortly followed by the tsunami in Fukushima which was spurred by an earthquake and created a nuclear disaster in Japan. When we were given the opportunity to write for shakuhachi the connection between these natural disasters touched me again. As a result the piece uses speakers that resonate building materials to represent those used in Japan and New Zealand. The intense subject matter asked me to create a work that was personal, contained and healing, respecting those who have passed and those who remain.

Azuma Jishi

arr. **Riley Lee**

Traditional shakuhachi honkyoku

Azuma means East or Eastern Japan. *Jishi* is the mythical Japanese lion. This piece is said to express nostalgia for one's home. The shakuhachi-playing *Komusō* priest may have performed this music in the afternoon, the one part of the day free from the strict discipline of spiritual practice. *Azuma Jishi* is the most colorful of the *Jishi* ("Lion") pieces, and is reminiscent of *hayashi*, or festival music.

Lament

Jon Russell

After several failed attempts to write rhythmic, grooving music for shakuhachi, I ended up writing a piece whose aesthetic approach is fairly similar to the traditional shakuhachi repertoire, but which draws on a different pallet of scales and intervals, especially large leaps. Many thanks to Riley Lee for helping me to explore the many possible shadings and colorings that the shakuhachi is capable of producing.

To One
Dedicated to Barbara and Riley.

Barbara White, *Clarinet*

I'll tell you about it because I am here and you are distant

I'll tell you about it because I am here and you are distant draws its title from and is loosely inspired by Richard Brautigan's *In Watermelon Sugar*. The piece imitates the largely pastoral setting of the novella in its overall mood while also incorporating little barbs of the grotesque here and there, as the the book does. The title is drawn from the book's opening: "In watermelon sugar the deeds were done and done again as my life is done in watermelon sugar. I'll tell you about it because I am here and you are distant. Wherever you are, we must do the best we can. It is so far to travel, and we have nothing here to travel, except watermelon sugar. I hope this works out." Originally scored for clarinet and piano, this evening's performance is the premiere of the shakuhachi and piano version.

Kate Campbell, *Piano*
Riley Lee, *Shakuhachi*

The Walking Man

L'homme qui marche (The Walking Man) is an 1877 sculpture by Rodin, of a partial figure mid-stride. I like the strength and mass of the figure's dynamic pose and the way it plays with the conventions and rhetoric of public sculpture. It is elegant and imperfect. The Walking Man (for solo shakuhachi) was written with minimal notation, specifically for Riley Lee, who has shaped much of its contour and surface detail. Thank you.

— INTERMISSION —

One or More

Barbara White, *Shakuhachi*

Dave Molk

Quinn Collins

Caroline Shaw

Cenk Ergun

Unknowable City No. 7
for recorded sound

That the Shakuhachi conceives of time not in pulse but in breath illuminated and clarified my own attraction to slow time, which I have been exploring in a series of pieces since 2007. The shape, pacing and negative space of my gestures in all of these pieces has been breath-like, but, though I even use my breath to feel durations, I'd never thought consciously that it was my model. Like other recent instances of this series (two of which appeared on previous CE concerts by Dither and FLUX Quartet), the large-scale form of the piece was inspired by my algorithmic adventures with SuperCollider, in which I developed what might be called a 'ring form': cycles of material that develop and lengthen with each iteration, a music that expands from within.

Tamuke

Traditional shakuhachi honkyoku

Tamuke refers to the placing together of one's palms in supplication. *Tamuke* is a prayer for the safe passage of one recently departed, an act of remembrance.

Chisoku Reibo

Barbara White

Chisoku Reibo is a brief new duo, composed specifically for Riley and me to play this evening. The shakuhachi part is based on a seminal shakuhachi solo from the *Chikuho Ryû* called *Hifumi Chô* (or *One, Two Three, Search!*). My title means something like "yearning for just enough" and refers both to the notion of "yearning for the bell" that is so central to the shakuhachi tradition and to the sensation of contentment with what is and what one has. Over the last several years, I often felt that the simple but beautifully shaped gestural flow of *Hifumi Chô* was all I needed to hear or play. (As Mary Oliver writes, "It is okay to know only one song / if it is this one.") *Chisoku Reibo* weaves together several motives from Riley's *Hifumi Chô* with imitation, commentary, and complement from my clarinet, slowing the traditional music down even further, so we can wander around inside the bell a bit. *Chisoku Reibo* is dedicated to Riley Lee in gratitude not only for introducing me to *Hifumi Chô* several years ago, but also for urging me to whip up this piece even at (after) the last minute so we could play it on this program; I stole some time to compose most of it one evening a week ago tonight, after dreaming about it for six months or so. So I suppose the title might also refer to the brief but sufficient moments we found to invent and execute these humble sounds in the midst of the other very appealing pieces we have been rehearsing. Thanks are due as well to Yoko Hiraoka who helped me with the title.

Barbara White, *Clarinet*

With their upright carriage, forelegs held together as if in prayer, and graceful swaying movements, the group of insects we now call mantids must once have reminded us of holy men. Across cultures and ages, the insects have in the past been given the names “preacher”, “diviner”, “prophet” and “soothsayer”. Today, we still know them as “praying mantis”. Seemingly at odds with these notions of piety, the insects’ behavior shows all the parsimony and pragmatism of nature. They are powerful and stealthy predators, fiercely territorial, ruthless in combat, and even sexually cannibalistic — female mantids behead and consume their mates after copulation. This juxtaposition of the divine and the visceral is what fascinates, and, when we anthropomorphize, even scandalizes us; how could something so holy be so brutal?

The audio part of this piece was constructed from samples of Riley Lee’s 1996 recording of a traditional Japanese piece called *Tamuke*, sometimes translated as “prayer gesture”.

If you don’t hear from me —
An improvisation

Andy Akiho

Kate Campbell, *Piano*
Andy Akiho, *Steel Pan*

*Riley Lee’s residency at Princeton has been supported by the
The David A. Gardner ’69 Magic Project.*

Please join us for a reception after the performance in the downstairs lobby.

NEXT COMPOSERS ENSEMBLE AT PRINCETON CONCERTS

- 4/24 Composition Generals, Taplin Auditorium in Fine Hall, 8:00PM
- 5/1 So Percussion I, Taplin Auditorium in Fine Hall, 8:00PM
- 5/2 So Percussion II, Taplin Auditorium in Fine Hall, 8:00PM
- 5/8 Newspeak, Taplin Auditorium in Fine Hall, 8:00PM

With the exception of the two traditional works on the program, all of tonight’s music was composed, or reconceived, over the last six weeks or so in a seminar that offered graduate students in composition the briefest of introductions to the Japanese bamboo flute known as the shakuhachi. The journey of the simple bamboo stalk over centuries and across cultures can illuminate numerous issues of concern to present-day composers. It’s been played by dispossessed samurai monks with baskets on their heads and by entertainers in red-light districts; it has received gifts of scores from composers enticed by its “exotic” sound quality, and who have had wildly varying levels of familiarity with the instrument; and it has been embraced by environmentalists and meditators who are content to breathe mindfully or greenly into bamboo with little concern for the musical result. Moreover, the shakuhachi challenges a composer to think closely about sound color, inflection, the balance between a composer’s design and a performer’s input, and more. Knowing that this instrument is a universe unto itself and that our journey into the bamboo stalk would be brief, I suggested to the seminar participants that they think of the endeavor as a “blind date” with bamboo and jump right in and compose something with whatever knowledge they had on hand. I was not remotely surprised that they came up with such interesting pieces—that happens every day around here—but I have been tickled to see how much tonight’s

composers have entered into the world of the shakuhachi, asking questions like, “Is that a ro or a tsu dai meri?” or, “Can you try a bit of muraiki on the re?” after a mere few weeks. I have learned much from their learning. Even before he arrived from Australia two weeks ago, Riley Lee has been an integral part of the seminar, offering suggestions and input from afar. Over those first weeks I did my best to pass on Riley’s impeccable understanding of his instrument and its tradition; his open-minded and soulful musical sensibility; and his generosity, indefatigability, unfailing good will and curiosity. But boy, was I glad when the real Riley showed up; he plays his part better than anyone else could. It is always a joy to work with him, and I am deeply grateful for the gifts he has offered us this semester.

— Barbara White

The compositions in this program testify to the creativity of their creators, and especially to the insightfulness and multifaceted skills of their teacher. Irrespective of how well I perform tonight, I am, I think, a better shakuhachi player for having helped turn into music the ideas and marks on paper of the featured composers. I appreciate this opportunity. I am grateful to the composers and especially to their teacher, Professor Barbara White, without whom there would be no shakuhachi music at all this evening.

— Riley Lee

ABOUT THE PERFORMERS

Kate Campbell performs frequently as a soloist and chamber musician specializing in current works. She has worked closely with many leading composers, including Pulitzer Prize winners Steve Reich and David Lang, and she premieres new works by emerging composers each year. Kate is the pianist for the New York-based contemporary chamber ensemble REDSHIFT. She has also had the pleasure of performing with members of such leading contemporary music groups as the Bang on a Can All-Stars, eighth blackbird, and SIGNAL. Recent projects include “Arctic Sounds,” a 10-work commissioning project by REDSHIFT; an arts residency at Cal State East Bay, and recording for New Amsterdam Records and Naxos.

Kate teaches piano and music theory at Westminster Conservatory of Rider University. Previously, she was Adjunct Professor of Music at the University of San Francisco. She has degrees from the San Francisco Conservatory of Music and University of Wisconsin-Madison. www.katecampbellpiano.com.

Riley Lee began playing the shakuhachi in Japan in 1971, under the guidance of Chikuho Sakai II and Katsuya Yokoyama. In the early 1970s, he became the first non-Japanese professional taiko player, as a founding member of Ondekoza. In 1980, he also became the first non-Japanese ever to attain Grand Master (daihihan) rank in shakuhachi.

Riley has a Ph.D in ethnomusicology from Sydney University, and a BA and MA in music from the University of Hawai'i. He was a Research Fellow at Osaka University. He has made over fifty shakuhachi recordings, which are distributed worldwide. His most recent releases are on the Sounds True label (USA). He has composed numerous pieces for shakuhachi and other instruments. Riley taught at the University of Hawai'i for six years, and in 2007 started a shakuhachi program at the Sydney Conservatorium of Music. Riley was a Visiting Fellow at Princeton University in 2006 and again in 2009, when he lectured in the Comparative Literature Department.

In 1997, he co-founded TaikOz with Ian Cleworth. He was the Artistic Director and Executive Producer of the 2008 World Shakuhachi Festival (Sydney). He will perform in the “Masters Concert” in the 2012 World Shakuhachi Festival (Kyoto). Riley tours the world as a performer and teacher of the shakuhachi flute. In 2012, he is performing, teaching and recording in Australia, and in New York, Los Angeles, San Francisco, Hawai'i, and again at Princeton University. Riley lives with Patricia in Manly NSW Australia, and teaches privately in Sydney, Canberra and throughout the world via the Internet.

Composer **Barbara White** has a long-standing interest in collaborative and interdisciplinary work, specifically in working with dance and video. Her chamber music has

been described as “provocative even when it speaks in undertones, creating a personal space that is as unique as it is inviting” (American Academy of Arts and Letters). White's scholarly writings address such matters as the coordination between sound and movement and the relationship between creative activity and everyday life, as well as the impact on music of gender, listening, and spirituality. Her CD recordings include *When the Smoke Clears* and *Apocryphal Stories* as well as the recent release *My barn having burned to the ground, I can now see the moon*. This past weekend saw the premiere of her one-act opera, *Weakness* as part of the Princeton One-Act Opera Project.

ABOUT THE COMPOSERS

Leila Adu-Gilmore has produced four acclaimed albums and performed her original songs and improvisations as singer and pianist solo and with band at improv, jazz festivals and rock venues with international artists in the UK, mainland Europe, the US, Australasia, Russia and Indonesia. In 2011 Leila was voted as MTV Iggy's Artist of the Week — “For starters, this young New Zealander of Ghanaian descent treats genre distinctions in much the same way that Godzilla treated those little cities made out of cardboard ...” That year produced her fifth album of songs as well as the music for the soundtrack of the documentary *Strawberries with the Fuhrer* for BBC Knowledge TV channel and the NZ Film Festival.

Leila completed her graduate studies at Victoria University of Wellington in New Zealand, majoring in composition and specialising in electro-acoustic music, ethnomusicology and orchestration and has performed and composed for dance, theatre, film, gamelan and SOUNZ Readings with the New Zealand Symphony Orchestra. Leila has lived in her birthplace of London as well as Rome where she recorded the album *Ode to the Unknown Factory Worker* for the Italian National Radio label (RAI/Tracce) and taught children's workshops in free-improvisation and conducting.

Elliot Cole is a second-year composition student at Princeton University.

Quinn Collins is a composer of rhythmically engaging acoustic and electroacoustic music who aims to combine rigorous formal schemes and processes with rock energy, occupying a space where brains and adrenaline collide. He earned a B.M. in composition in 2005 at the University of Cincinnati's College-Conservatory of Music, studying with Frederic Rzewski and Michael Fiday and completed his M.M. in composition at the University of Illinois, Urbana-Champaign in 2009, studying with Zack Browning, Erik Lund, and Scott Wyatt. He is currently pursuing graduate studies as a doctoral fellow at Princeton University. He is also active as a bass guitarist, improviser, and theatrical sound designer. His music has been performed by ensembles such as the

orkest “de ereprijs,” members of Bang on a Can, TRANSIT, the University of Illinois New Music Ensemble, Cadillac Moon Ensemble, Loadbang, the Ogni Suono Saxophone Duo, and TV Buddha. A native of Bloomsburg, Pennsylvania, he currently resides in Princeton, New Jersey.

A native of Turkey, **Cenk Ergün** is a composer and improviser who produces music for chamber ensembles, live electronics, dance performances, and sound installations. Ergün’s composed music has been performed by artists such as So Percussion, Alarm Will Sound, Ensemble Laboratorium, and cellist Joan Jeanrenaud; at venues including the Muziekgebouw (Amsterdam), Le Poisson Rouge (MATA Festival, NYC), Merkin Hall (John Schaefer’s “New Sounds Live”, NYC), Symphony Space (Bang on a Can Marathon, NYC), and Tonhalle (Tage für Neue Musik, Zurich).

As an improviser using auto-harps, circuit-bent electronics, and computers, Ergün has collaborated with various artists including Jason Treuting, Pauline Oliveros, Alvin Curran, and Fred Frith, performing at events such as the Gaudeamus Music Week, San Francisco Electronic Music Festival, and the Akbank Jazz Festival in Istanbul.

Wally Gunn spent his early years in Melbourne, Australia, playing in rock bands, then completing an Honors 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 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.

Dave Molk a first semester Dave pursues composition always found smiling.

Caroline Shaw is a second-year graduate student in composition. Learn more about her at carolineshaw.com.

About The Shakuhachi & Brief History

Most shakuhachi begin as a stalk of yellow-green bamboo swaying in the wind. The bamboo used to make the shakuhachi is a very common species called madake, which means ‘true bamboo’ in Japanese. This type of bamboo often grows in large groves that may cover many acres. One grove may contain hundreds, or even thousands of other stalks, nearly all of which are as tall as a six storey building. The entire grove is a single living creature. Though each stalk (called culms) has its own clump of roots, all culms in a grove are connected by a fantastic network of runner roots. Every culm contributes nourishment to the entire grove.

The shakuhachi is a very simple instrument. With only five finger holes, (four in the front of the flute and one in the back for a thumb), it has less finger holes than almost any common wind instrument, including the penny whistle. Yet despite its simple construction, the shakuhachi in the hands of a master can produce an unbelievable wide range of sounds. It can be as expressive as the human voice.

The complexity of making a shakuhachi is increased because every piece of bamboo is a slightly different shape and size. A knowledge of the science of acoustics may enable one to construct playable flutes fairly consistently. The best flutes, however, are created both by an intuition acquired from years of experience and by a great deal of luck.

The shakuhachi was first introduced into Japan from China in the eighth century. It has been used in a spiritual context since the 15th century or earlier. In the Edo period (1600-1868), playing the shakuhachi was the primary meditative practice of a sect of Zen Buddhist monks, who called themselves *komusō* (‘priests of nothingness’).

For these Zen monks, the shakuhachi was a spiritual tool, not a musical instrument. They also knew that the act of playing the shakuhachi relaxed the mind and body in many ways, and subsequently aided their mediation and contemplation. The wisdom of the ‘priests of nothingness’ has been transmitted to today’s shakuhachi players through their repertoire of sacred pieces (*honkyoku*).

The sacred pieces of the shakuhachi were transmitted from person to person without relying on notation. Each generation of players had to learn the pieces by heart, and then teach them to the next generation. Notation was developed in the 17th century, using one of the Japanese scripts called *katakana*. Even after this notation was created, it was used only as a memory aid in the honkyoku tradition. These pieces are considered more than just the sounds and techniques that are symbolised in the notation. The playing of them is spiritual practice, the ‘music’ is secondary. The only way that one can learn the essence of these pieces is through direct and often lengthy transmission from a teacher of this tradition.