The Composers' Ensemble at Princeton
Steven Mackey and Michael Pratt, Directors
presents

Marimolin
&
The New Jersey Percussion Ensemble

Works of:
    Paul Lansky
    Steven Mackey
    J.K. Randall
    Peter Westergaard

Tuesday, November 26, 1996
8:00 p.m.

FRANK E. TAPLIN '37 AUDITORIUM
in Fine Hall
PRINCETON UNIVERSITY
The Program

*All 4s* (1996)  
Peter Westergaard  
(*b.* 1931)

The New Jersey Percussion Ensemble:  
Alex Bocchino, Paul Carroll, John Ferrari, Thomas Kolor  
Peter Jarvis, *conductor*

*Švejk* (1996)  
J.K. Randall  
(*b.* 1929)

Marimolin:  
Sharan Leventhal, *violin*; Nancy Zeltsman, *marimba*

*INTERMISSION*

*Six Years Ago, Monday* (1996)  
Paul Lansky  
(*b.* 1944)

For violin, marimba, and tape

Marimolin

*No Two Breaths* (1995)  
Steven Mackey  
(*b.* 1956)

Marimolin &  
The New Jersey Percussion Ensemble:  
Alex Bocchino, John Ferrari, Peter Jarvis, Thomas Kolor
Notes on the Program

All 4s
This piece uses the same pitch and rhythmic materials as Ringing Changes, the orchestra piece I wrote to celebrate Princeton’s 250th birthday, but to different ends. Each of the four players plays one (or one group) each of each of the four types of instruments represented: bells (crotales, tubular bells, vibraphone, glockenspiel), woods (woodblocks, xylophone, marimba, temple blocks), skins (tom toms and timpani), and shakers and scrapers (cambassa and guiro, rainstick, and maracas). Each section of the piece uses a different distribution of these four types: all four the same or two of one and two of another; all four unpitched, two unpitched and two pitched, or all four pitched. The piece moves to (and from) sections that are all of a kind — all four players playing the same types of instruments or all four playing only pitched or only unpitched instruments. Broadly seen, All 4s moves from unpitched to pitched sounds, beginning with the four shakers and scrapers — all unpitched — and ending with the four bells — all pitched. In between, taking off points use two types of unpitched instruments and arrival points two types of pitched instruments.

Commissioned by the Composers Guild of New Jersey, All 4s was written for and is dedicated to the New Jersey Percussion Ensemble.

— Peter Westergaard

Švejk
It’s my hope that Švejk (pronounced “Shvake”, not “Shvike”), like Hasek’s blathering Good Soldier, will sound more evasive than vacuously various.

— J.K. Randall

Six Years Ago, Monday
This work was written for Marimolin. The tape part creates a sometimes asynchronous backdrop against which the players reminisce and agitate.

— Paul Lansky

The commissioning of Six Years Ago, Monday was made possible by a grant from the Meet The Composer/Reader’s Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader’s Digest Fund.

No Two Breaths
Most of my music has its beginnings in physical images. When I try to convey the ideas I am working with to friends and colleagues, I find myself contorting into a dance or pose long before I can form complete sentences on the topic. Recently the physicality of the music has been extreme, muscular and extroverted but No Two Breaths is a departure. The images that enabled me to begin were indeed physical but more inward — metabolic rather than athletic. Eventually the piece does bubble up to skin level; the arms begin to move but the feet stop short of dancing.

The title was taken from a quote by the Indian singer Pandit Pran Nath. He said, “No two breaths are the same.” In order to verify this, I focussed on my breathing. The resulting trance sounded like the beginning of this piece.

No Two Breaths was commissioned through a grant from the Fromm Music Foundation at Harvard University.

— Steven Mackey
**The Artists**

**Marimolin** is a unique duo of violin and marimba devoted to commissioning and performing new works in a wide range of contemporary styles. Violinist Sharan Leventhal and marimbist Nancy Zeltsman have taken active roles in the development of the repertory for their instruments, placing themselves firmly in the tradition of classical chamber music performance. Since its founding in 1985, the duo has received numerous commissioning grants which have enabled it to perform the premières of over seventy works composed specifically for them. It sponsors an annual composition concerts which has attracted nearly 200 entries from around the world.

Both artists received dual National Endowment for the Arts Solo Recitalist grants in 1988 and 1992 and recording grants from the National Endowment for the Arts and the Aaron Copland Fund. The duo has produced three compact discs: *Marimolin*, named “classical CD of the month” in *CD Review*, followed by *Combo Platter* and *Phantasmata*.

**The New Jersey Percussion Ensemble** was founded in 1968 by Raymond DesRoches, who serves a Co-Director of the group with Peter Jarvis and Gary Van Dyke. The ensemble is comprised of students and professional musicians from William Paterson College, where it has been in residence since 1972. The group’s strong commitment to the development of the percussion repertory has resulted in the creation of a large number of new works written especially for it. The New Jersey Percussion Ensemble has appeared in the United States and Europe as guests of the Chamber Music Society of Lincoln Center, the Group for Contemporary Music, the Composers Guild of New Jersey, and the San Francisco Symphony. The ensemble’s recordings can be heard on the Nonesuch, Desoto, New World, and Capstone recording labels.

**The Composers’ Ensemble at Princeton**

The Composers’ Ensemble at Princeton is a professional musical performance organization under the direction of Princeton faculty composer Steven Mackey and Michael Pratt, conductor of the Princeton University Orchestra.

The Composers’ Ensemble at Princeton was founded to serve the educational needs of the Composition Program in the Princeton University Music Department. It provides an opportunity for young composers to hear, discuss, and revise their work before sharing it with a wider public by arranging classroom readings of works in progress. It is consistent with these educational aims to present their music in public concerts surrounded by other music which influenced its creation. In fact, many of the concerts are themselves creations by the composers represented.

The Composers’ Ensemble features a cross section of a lively and varied international music culture, in programs which reflect diverse sources of influence, spanning six centuries of notated music from Western Europe, vernacular and world musics, computer music, and music technology, improvisation, performance art, and of course, twentieth-century American concert music.

The Composers’ Ensemble at Princeton is supported, in part, by the A. Watson Armour III and Sarah Wood Armour Fund for Music and Nathaniel Burt. This concert is made possible, in part, with the support of The Friends of Music at Princeton.