Emily Liushen ’22
Clarinet

Featuring:
Bryant So ’22, Violin
Andrew Jung ’25, Viola
Robin Park ’23, Violoncello
Aster Zhang ’24, Violoncello

Scan this QR code with your smartphone to access an expanded program with bios, notes, and more.

As guidelines continue to change, visit musicprincetoninfohub.com/covid on the day of the event for the latest safety requirements.

This program will be performed without an intermission. The use of photographic, video or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance.

For more information about the Department of Music and other upcoming events, and to sign-up for our mailing list, please visit music.princeton.edu.
## PROGRAM

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FRANCO DONATONI</strong> (1927–2000)</td>
<td><em>Clair</em> I.</td>
<td>Duration: 4 minutes</td>
</tr>
<tr>
<td><strong>LUCIANO BERIO</strong> (1925–2003)</td>
<td><em>Sequenza IXa</em></td>
<td>Duration: 14 minutes</td>
</tr>
<tr>
<td><strong>J. S. BACH</strong> (1685–1750)</td>
<td><em>Cello Suite No. 4 in E-flat major, BWV 1010</em></td>
<td>Duration: 5 - 4 - 4 - 2 minutes</td>
</tr>
<tr>
<td></td>
<td>I. Prelude</td>
<td></td>
</tr>
<tr>
<td></td>
<td>II. Allemande</td>
<td></td>
</tr>
<tr>
<td></td>
<td>III. Courante</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VI. Gigue</td>
<td></td>
</tr>
<tr>
<td><strong>EMILY LIUSHEN</strong> (1999–)</td>
<td><em>Quintet</em> I.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>II.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Durations: 10 - 5 minutes</td>
<td></td>
</tr>
</tbody>
</table>
Borne of the composer’s prolific late period, this exuberant composition features a prodigious amount of motifs and their mutations. At times it seems Donatoni’s processes operate themselves upon his prior material just as new material is introduced, like a dizzying kaleidoscope of blurred billboards on an interstate highway. For the interpreter, who is presented with a complete absence of bar lines in the notation of *Clair*, implicit boundaries between motifs manifest themselves on the page as beam groups, frequently separated by brief rests. Though *Clair I* largely turns a cold shoulder to twenty-first century extended clarinet techniques—there is only one instance, of a single flutter tongue—its tonal palette is organically variegated by the fluidity with which the performer is asked to rip across different registers of the clarinet.

Berio wrote fourteen sequenzas over the course of four decades, each for a solo instrument or voice. The clarinet sequenza exploits both the hushed extreme of the instrument’s dynamic range and its plaintive shouts as it progresses through seemingly disparate lands of motivic content. Although *Sequenza IXa*’s inclusion of extended techniques is relatively tame in comparison to later compositions for the clarinet, *Sequenza IXa* dips occasionally into prominent multiphonics, composed alongside standard non-multiphonic notes with little fuss.

Upon close examination, individual segments within the “sequence” of the monophonic composition feature relatively limited pitch material. Yet it is through the exhaustive, obsessive rearrangement of these pitches that the composer’s voice emerges, as if he were speaking a language with only three words.

J. S. Bach, *Cello Suite No. 4 in E-Flat Major, BWV 1010* (1717–23)
By the time Bach died in 1750, the clarinet had only just taken its first steps to becoming a respected instrument. The absence of Bach in the clarinet
repertoire is especially haunting given the composer’s pedestal at the apex of Western classical music. There are only two solutions: make do, or make new. Although an unfriendly key for the cello, E-flat major is one of the most welcoming keys to play on the Bb clarinet due to its transposition to F major. I selected movements from this beautiful suite that were relatively monophonic.

Emily Liushen, *Quintet (2022)*

My senior thesis in composition consisted of two movements of a new clarinet quintet. The decision to compose for this instrumentation was informed by (1) the clarinet be pitched in Bb, rather than A as in the canonical examples by Mozart and Brahms, in order to reach a wider clarinet audience; (2) the clarinet be orchestrated to melt with the strings, rather than treated always as a soloist; (3) the celli be doubled rather than the violin, in order to create a more equal and bass-heavy stereo balance; (4) the second cello making use of the scordatura tuning Bb - G - D - A, to emphasize the key of G minor.
ABOUT

Emily Liushen ’22, Clarinet
Emily Liushen (she/her) is a composer and clarinetist from Louisville, KY. She has written notated music for the Princeton Camerata, New York Youth Symphony, Atlantic Music Festival Orchestra, Maine Chamber Music Seminar, Premiere Division Ballet, and numerous chamber and solo mavericks. Additionally, she is fluent in recording practices and audio post production in Ableton Live and Adobe Audition. Her current fetishes are the rhythm of memorized speech, optimized playability, and biologically informed processes. She is intrigued by the social effects of the ecosystem in which she hopes to work.

Emily began playing the clarinet around a decade ago and has premiered music by other living composers as well as performed music by many dead ones. She is currently a member of the Princeton University Orchestra and Opus. In addition to playing and listening to music, she loves to explore different notation stationery and, apparently, get sick.

Emily studies clarinet with Jo-Ann Sternberg at Princeton, where she concentrates in Music with an emphasis on composition, advised by Donnacha Dennehy.

Andrew Jung ’25, Viola
Andrew is a nineteen-year-old violist from Denver, Colorado studying sociology on the pre-med track at Princeton University. He began playing viola in the 7th grade after playing violin, as he fell in love with the rich sound of the viola. Andrew’s passion for music truly began to flourish starting the summer of 2021 as he had the opportunity to play in the National Youth Orchestra (NYO-USA), a life altering experience. He performed the Bartók Viola Concerto with the Princeton University Orchestra as a Princeton Concerto Competition winner this year. He studies with Jessica Thompson at Princeton University and Carol Rodland at the Juilliard School. When Andrew is not playing the viola, he enjoys spending his time singing with his acapella group or cooking up a delicious meal.
Bryant So ’22, Violin
Bryant So, age 23, is a senior at Princeton University from Colorado Springs, Colorado studying music and pursuing a pre-med track. He is heavily involved in the music scene at Princeton, participating in the Princeton University Orchestra, Opus chamber group, and an acapella group called the Princeton Katzenjammers. While much of his musical upbringing was focused around classical music, Bryant has always had a passion for making covers of pop music (which you may find on his YouTube channel) and has recently had a newfound interest in creating his own music. He is currently composing and producing a music album for his senior thesis. When Bryant is not busy with music or schoolwork, he enjoys playing tennis with the Princeton Tennis Club team, working out, and hanging out with friends.

Aster Zhang ’24, Violoncello
Cellist Aster Zhang has performed as a soloist, chamber musician, and orchestral musician at venues across the nation and worldwide, including Carnegie Hall, the John F. Kennedy Center for the Performing Arts, and the Hangzhou Grand Theater. In the past, they have been a fellow and principal cellist at the National Symphony Orchestra Summer Music Institute, as well as a soloist with numerous orchestras, playing concerti by Lalo and Dvorak.

Aster, an alumnus of the Aspen Music Festival and the Boston University Tanglewood Institute, began their cello studies at the age of eight, and they currently study privately with Alberto Parrini at Princeton University. On campus, Aster has previously been the principal cellist of the Princeton University Orchestra, and they are also the co-Artistic Director of Opus. They have studied previously with Darrett Adkins, Eric Kim, Mihail Jojatu, Eugena Chang, and Greg Beaver.