

PROGRAM IN PERFORMANCE SENIOR RECITALS 2023

Friday, April 14, 2023, 7:30 PM

Taplin Auditorium, Fine Hall

Ewan Curtis '23

Double Bass

bass.

*Basically the most critically anticipated bass performance to come to Princeton, New Jersey in the past few years, **bass.** is a senior recital that explores a variety of double bass repertoire and incorporates musical influences from across genres, including bluegrass, folk, jazz, and even disco!*

Featuring (in order of appearance)

Jihye Park, piano

Rachel Hsu '23, violin

Jeremy Cha '23, cello

Evan DeTurk '23, alto saxophone

Gabe Chalick '24, trumpet

Daniela Vita '24, guitar

Jarod Wille '24, piano

Alex MacArthur '25, drums

Bernie Levenson, double bass

Cara Turnbull GS, double bass

Abhi Bansal '27, double bass

The use of photographic, video, or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance.

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PROGRAM

HENRY ECCLES **Violin Sonata in G minor** (1720)
(1670 - 1742)
I. Largo
II. Allegro
III. Adagio
IV. Vivace

Jihye Park, *piano*

Duration: 3 - 2 - 2 - 2 minutes

SERGE **Double Bass Concerto** (1902)
KOUSSEVITZSKY
(1874 - 1951)
I. Allegro
II. Andante
III. Allegro

Jihye Park, *piano*

Duration: 5 - 5 - 5 minutes

GIOVANNI BOTTESINI **Reverie** (1879) and **Tarantella** (1870)
(1821 - 1889)

Jihye Park, *piano*

Duration: 4 - 6 minutes

RICHARD JAMES **Avril 14th** (2001)
(1971 - PRESENT)

Duration: 4 minutes

MARK O'CONNOR **Appalachia Waltz** (1993)

(1961 - PRESENT)

Rachel Hsu '23, *violin*
Jeremy Cha '23, *cello*

Duration: 6 minutes

JONI MITCHELL **Both Sides Now** (1966)

(1943 - PRESENT)

Duration: 4 minutes

DIZZY GILLESPIE **A Night in Tunisia** (1940)

(1917 - 1993)

Evan DeTurk '23, *alto saxophone*
Gabe Chalick '24, *trumpet*
Daniela Vita '24, *guitar*
Jarod Wille '24, *piano*
Alex MacArthur '25, *drums*

Duration: 10 minutes

SHOUT YOUNG **Untitled** (2019)

(1999 - PRESENT)

Duration: 3 minutes

BENNY ANDERSSON **Dancing Queen** (1975)

(1946 - PRESENT),

BJÖRN ULVAEUS

(1945 - PRESENT),

STIG ANDERSON

(1931 - 1997)

Bernie Levenson, *double bass*
Cara Turnbull GS, *double bass*
Abhi Bansal '27, *double bass*

Duration: 3 minutes

PROGRAM NOTES

Violin Sonata in G minor (Eccles, 1720)

Henry Eccles (1670 - 1742) was born to a family of English musicians, and grew up to be a violinist in the Royal Band of Queen Anne. Eventually he settled in Paris where, in 1720 he published a set of 12 sonatas for violin and basso continuo. Three years later, he published another volume that included 10 sonatas for violin and basso continuo, a duo for 2 violins or 2 flutes, a sonata for flute and basso continuo, and a fantasia for unaccompanied violin. His original 1720 publication was used as the primary source for the edition played today.

The sonata that is known as 'the' Eccles Sonata in G minor is the 11th sonata from the first book. It is unclear if Eccles himself actually wrote this sonata. The 1st, 4th, 8th, and 9th sonatas are copied almost note-for-note from Giuseppe Valentini's *Allettamenti per Camera*, Op. 8. Considering that Eccles was bold enough to plagiarize these other sonatas, it puts into question the originality of all of his sonatas, including the 11th. This sonata is a marvelous example of a baroque sonata da chiesa, or "church sonata." A sonata da chiesa is a sonata in four movements with the tempo scheme slow-fast-slow-fast, or, two pairs of slow-fast.

Double Bass Concerto (Koussevitzky, 1902)

Serge Koussevitzky (1874 - 1951) was a Russian-born conductor, composer and double-bassist. Although known for his long tenure as music director of the Boston Symphony Orchestra from 1924 to 1949, he began his career as a touring double-bass virtuoso. Sometime between 1902 and 1905, he composed a concerto for the bass, possibly with the help of Reynold Glière (the extent of his involvement is somewhat unclear). The work, instead of following the most progressive tendencies of its time, is a prime example of Russian romanticism. Koussevitzky dedicated the concerto to his fiancée and premiered it in Moscow, subsequently playing it in Germany, Paris, and Boston.

The concerto falls into convention of three movements, beginning with an allegro that opens with a declamatory, Tchaikovsky-like theme succinctly stated by the piano, and answered by a short bass recitative. The bass then presents the opening motto lyrically and passionately. The solo line seamlessly threads its way into related material and eventually offers a songful second subject. Koussevitzky stays on this material without providing a full development, then fashions a modest bridge to the andante, which sounds much like an aria from a Tchaikovsky opera. Here, for the first time, Koussevitzky periodically takes the instrument into its lower range, but only briefly, usually in the course of weaving the melody up and down the staff. For the most part, Koussevitzky exploits the instrument's middle and upper ranges, where it projects better, and is careful not to let the accompaniment overpower the bass. A full pause precedes the third movement, another allegro, which begins with the same declamatory theme as the first movement. The bass picks up this melody more passionately than before, and adheres to its contours more closely as it proceeds through a loose, rhapsodic restatement of the opening movement.

Reverie and Tarantella (Bottesini, 1879 & 1870)

Giovanni Bottesini (1821-1889) was undoubtedly the greatest double bass virtuoso of the 19th-century. Many of his compositions for double bass are still at the heart of the solo repertoire today. He spent much of his life in opera houses as both a conductor and a composer, and thus his music is inspired by the lyrical, cantabile, and virtuosity of 19th-century Italian opera.

Bottesini's *Reverie* is at the heart of the solo double bass repertoire today, but was probably only arranged for the double bass in the 1950s. Originally a song for voice and piano (*Quando cadran le foglie*), composed in Naples in 1879 and then published in Nice in a version for cello or violin and piano, it was probably never played by Bottesini and is described by Chris West as "one of his most inspired melodies". *Reverie* is lyrical and evocative, essentially a 'song without words'. The music is passionate, dramatic, tender, and poignant.

The *Tarantella*, while more commonly paired with Bottesini's *Elegy*, is a spritely dance that provides an exciting contrast to the *Reverie*. Contrary to popular belief, the *Tarantella* does not derive its name from the myth that this dance was an antidote to tarantula bites, but the fact that the name comes from the city of Taranto, located in southern Italy. This circular dance is a courtship or wedding dance, but evolved into a virtuosic showpiece. Though the *Tarantella* ends with a fast-paced tizzy of excitement, it traditionally starts at a more moderate tempo and accelerates to the end. Appropriately, Bottesini marks the tempo of the body of the work at merely *Allegretto* (cheerful, but not too fast).

Avril 14th (James, 2001)

Richard James (1971 - Present), best known as Aphex Twin, is an Irish-born British musician, composer, and DJ. He is most known for his revolutionary work in electronic music styles such as techno, ambient, and jungle. He has been called one of the most influential and important artists in contemporary electronic music.

Avril 14th is perhaps James' best known work. In 2001, James released *Drukqs*, an experimental double album that featured abrasive, meticulous programming as well as computer-controlled piano influenced by Erik Satie and John Cage. The recording of Avril 14th on the album is a recording of a Disklavier, a computer-controlled piano that takes MIDI and plays the piano without human input. The work is quite calming amongst the backdrop of many of James' other works on this album which can be quite jarring. The simple harmonic content and repeated phrases make the piece very soothing. I chose this piece not only for that reason, but also because my recital happens to be on April 14th, which felt quite fitting.

Appalachia Waltz (O'Connor, 1995)

The classical compositions of Mark O'Connor (1961 - Present) have been influenced by the American roots music he has performed throughout his career. O'Connor won national championships in fiddle, mandolin, and flat-pick guitar while still in his teens. Named Country Music Association musician of the year for six years in a row, he was frequently heard on recordings by Nashville artists in the 1990s. O'Connor has also become known as a pedagogue, infusing string education with American styles through his method books.

Appalachia Waltz was composed by O'Connor for violin in 1993 and arranged for string trio on the 1995 album that he recorded with Yo-Yo Ma and bassist Edgar Meyer. Influenced by Scandinavian and Appalachian fiddling, the piece is representative of O'Connor's willingness to cross musical boundaries. O'Connor has stated, "If I play 'Appalachia Waltz' for any fiddler, they'll say it sounds classical. If I play it for any classical violinist, they'll say it sounds like a fiddle or folk tune." More delicate in character than fiddling, Appalachia Waltz is, according to O'Connor, "supposed to sound simple and innocent," though this minimizes the virtuosity required to perform it.

Both Sides Now (Mitchell, 1966)

Joni Mitchell (1943 - Present), born Roberta Joan Anderson, is a Canadian singer-songwriter, painter, and poet who has been widely recognized for her influential contributions to folk, pop, and rock music. Born in 1943 in Alberta, Canada, Mitchell's unique artistic vision and expressive songwriting have made her one of the most respected and celebrated musicians of her generation.

"Both Sides Now" was released in 1967 on Mitchell's second album, "Clouds," which established her as a prominent voice in the folk music scene. The song became one of her signature compositions, showcasing her unique songwriting style and emotional depth. Over the years, Mitchell's music has evolved and encompassed a wide range of genres, including folk, pop, jazz, and experimental music, but her introspective and evocative songwriting has remained a constant throughout her career. I was initially introduced to this song through a beautiful piano arrangement by the jazz great Fred Hersch. The version of this song that I typically play is less harmonically involved than Hersch's version due to my technical limitations, but I still feel great joy in playing this beautiful tune.

A Night in Tunisia (Gillespie, 1940)

John Birks "Dizzy" Gillespie (1917 - 1993) was an American jazz trumpeter, composer, bandleader, educator, and singer. A virtuoso of trumpet and improvisation, Gillespie was one of the major leaders in the development of bebop and modern jazz. His music is known for its complex harmonies, adventurous improvisation, and Afro-Cuban influences.

"A Night in Tunisia" was originally recorded in 1942 by Gillespie's big band, and it quickly became one of his most famous compositions. The piece features intricate melodies, complex rhythms, and fiery solos, showcasing Gillespie's virtuosic trumpet playing and his groundbreaking approach to jazz composition and arrangement. The title of the composition is said to have been inspired by Gillespie's fascination with African and Middle Eastern music, as well as his interest in the culture and history of Tunisia. The piece's exotic and rhythmic melodies combined with its bebop improvisation have made it a jazz standard and a highlight of Gillespie's repertoire.

Untitled (Young, 2019)

Shout Young (1999 - Present) is a composer, multi-instrumentalist, arranger, and producer from Houston, Texas. Young grew up with an appreciation for jazz, playing trombone throughout his middle and high school years. After graduating from the High School for Performing and Visual Arts, Young moved to New Orleans, where he quickly became a regular performer. His understanding of jazz and music theory enabled him to quickly pick up piano, music production, and film scoring. His compositions have gained him a following on TikTok, where he posts videos under the handle @vocaloutburst.

The song I am playing tonight is an untitled composition that Young posted to his Instagram in 2019. The composition's beautiful harmonies instantly hooked me when I first heard it, and I transcribed the tune right away. I've been playing it on pianos ever since then – it's certainly my comfort song. I hope you enjoy it as much as I do!

Dancing Queen (Andersson, Ulvaeus, and Anderson, 1975)

ABBA, formed in 1972, was one of the most successful and influential pop bands of the 1970s and early 1980s, known for their catchy melodies, rich harmonies, and polished production. "Dancing Queen", one of their most popular songs, was composed by Benny Andersson, Björn Ulvaeus, and Stig Anderson in 1976. It quickly became a global hit, reaching the top of the charts in numerous countries and earning widespread acclaim for its infectious pop sound and memorable lyrics. It has since become one of ABBA's most iconic and enduring songs, recognized as a classic of the disco era and a pop culture phenomenon.

LYRICS

Both Sides Now

Rows and flows of angel hair
And ice cream castles in the air
And feather canyons everywhere
I've looked at clouds that way

But now they only block the sun
They rain and they snow on everyone
So many things I would have done
But clouds got in my way

I've looked at clouds from both sides now
From up and down and still somehow
It's cloud illusions I recall
I really don't know clouds at all

Moons and Junes and Ferris wheels
The dizzy dancing way that you feel
As every fairy tale comes real
I've looked at love that way

But now it's just another show
You leave 'em laughing when you go
And if you care, don't let them know
Don't give yourself away

I've looked at love from both sides now
From give and take and still somehow
It's love's illusions I recall
I really don't know love at all

Tears and fears and feeling proud
To say, "I love you" right out loud
Dreams and schemes and circus crowds
I've looked at life that way

Oh, but now old friends they're acting
strange
They shake their heads and they tell me
that I've changed
Well something's lost, but something's
gained
In living every day

I've looked at life from both sides now
From win and lose and still somehow
It's life's illusions I recall
I really don't know life

I've looked at life from both sides now
From up and down and still somehow
It's life's illusions I recall
I really don't know life
At all

ABOUT THE PERFORMERS

(in order of appearance)

Ewan Curtis '23 is a senior from Houston, Texas concentrating in Computer Science and pursuing certificates in Urban Studies and Music Performance in Double Bass. He began playing the bass in sixth grade and immediately loved it. In high school, he studied with Eric Larson and he now studies with Jack Hill. At Princeton, Ewan plays double bass in the Princeton University Orchestra and electric bass in the Princeton University Rock Ensemble. He thoroughly enjoys playing music with friends outside of these ensembles as well. He has played in a number of student bands on campus, and loves to play any piano or guitar he manages to find. Recently, he's started to learn to DJ, and is having a blast performing for friends. When he isn't playing music or doing schoolwork, Ewan can be found cycling, hiking, skiing, snowboarding, or exploring the local public transportation system.

Jihye Park is a highly sought-after educator and accompanist. She has engaged in doctoral studies at Northwestern University, earned both a Master of Music degree and Graduate Performance Diploma at the Peabody Conservatory, and holds a Bachelor of Music degree from Hanyang University in Seoul, South Korea. Park synthesizes the experience from her active performance career with the breadth of knowledge from her formal studies to enable to her students to reach their full potential as musicians. As an active collaborative artist, she has performed as an accompanist with diverse choirs and singers and currently holding a position as a rehearsal pianist of Cantus Novus in Bucks County, Pennsylvania. Park has been serving as a staff accompanist at Westminster Choir College for the past decade. As a piano faculty at Rutgers Community Arts, she enjoys working with students of all ages from kindergarteners through adults.

Rachel Hsu '23 is a senior at Princeton University and is getting a degree in Molecular Biology, as well as certificates in Global Health Policy, Engineering Biology, and Music Performance. She currently studies with Sunghae Anna Lim and is an enthusiastic member of the music community. Rachel is a volunteer violin teacher for Trenton Arts at Princeton, concertmaster of the Princeton University Orchestra, a member of Opus Chamber Music Princeton, and previously a member of Princeton Camerata. In her free time, Rachel enjoys reading, hiking, making videos, watching TV in bed, traveling anywhere outside the Midwest, and eating good Asian food.

Jeremy Cha '23 is a senior from Westfield, New Jersey majoring in Molecular Biology with a certificate in Music Performance. At Princeton, Jeremy has been a member of the Princeton University Orchestra, Opus, La Vie en Cello, and Early Music Princeton. Besides music, Jeremy is also an avid fan of basketball, good naps, and pizza rolls.

Evan DeTurk '23 is a saxophonist, composer, and arranger from Seattle, Washington majoring in Molecular Biology and pursuing a certificate in Jazz Studies. While still in high school, he performed around the United States and Europe with the renowned Garfield High School Jazz Band. At Princeton, Evan has studied under David Liebman, Rudresh Mahanthappa, Darcy James Argue, and Miles Okazaki. He plays in multiple jazz groups as well as the Triangle Club Pit Orchestra. He also leads the funk band Gemenon and plays saxophone in the indie neo-soul band Hot Jupiter. His music draws from a diverse set of genres, with his most recent work combining jazz-style horn writing with live electronic music. He hopes to pursue a career in biotechnology or scientific research in addition to music.

Gabe Chalick '24 is a junior from Naples, FL majoring in Art History with a minor in Jazz Performance. When he isn't giving people the good fortune of being able to hear his delightfully lush trumpet sound he can be found singing Billy Joel way too loud in the shower, running around campus blasting techno in his silly little earbuds, or reading Marx outside.

Daniela Vita '24 is a junior from Israel, majoring in Electrical and Computer Engineering. In addition to playing guitar, she is a music producer and songwriter. At Princeton, Daniela has been part of the African Music Ensemble, the Triangle Club, jazz groups Small Group X and Z, and the Jazz Vocal Collective. You can find her singing out loud with headphones while walking down the street. If you read this far - the best cappuccino in town is in Ellinikon on Nassau.

Jarod Wille '24 is a junior from Egg Harbor Township, NJ concentrating in Electrical & Computer Engineering and pursuing a certificate in Statistics & Machine Learning. At Princeton, Jarod is studying under Elio Villafranca and is the pianist of Small Group Z. He is also a member of Old NasSoul, Princeton's premiere R&B and soul acapella group. In his free time, Jarod loves to run, ride his bike around campus, learn foreign languages, and try new foods. Most important to Jarod is his close friends (*cough cough* Ewan) with whom he always loves to spend time sharing laughs.

Alex MacArthur '25 is a sophomore from Newton, Massachusetts who plans to declare a concentration in history with certificates in French language & culture, European cultural studies, and values & public life. He is a trained jazz drummer and trumpet player, and has performed in a wide array of events and competitions ranging from the Panama Jazz Festival to the Mingus Competition. He is also a musical omnivore, and enjoys listening to and studying everything from early music to dancehall. He currently plays drums for Hot Jupiter and Gemenon, and studies under Vincent Ector. Outside of his studies, Alex enjoys cooking, reading, (re) watching films, writing, and playing around the bonfire with his closest friends.

Bernie Levenson is a Senior Music Performance major at Rutgers University where he currently studies under Tim Cobb and Louis Levitt. Bernie performs regularly as a sub with the Princeton University Orchestra as well as the Rutgers String Ensemble and multiple chamber groups. Outside of his classical playing he enjoys performing with his Latin band and submitting late assignments.

Cara Turnbull GS is a fourth year graduate student from Essex, Vermont studying Music Cognition. Her research involves using empirical methods to provide insight into the complex experiences of music performers and listeners, and particularly the ways in which music can bring people together. Outside of the lab, Cara spends her time playing with the Princeton University Orchestra and Princeton Sinfonia and keeping her dog out of mischief.

Abhi Bansal '27 is an incoming freshman at Princeton University, planning on concentrating in Economics and pursuing a certificate in Music Performance. He currently studies in the Juilliard Pre-college program under the tutelage of Eugene Levinson, former principal of the New York Philharmonic Orchestra. Abhi is a member of the New York Youth Symphony, Princeton University Orchestra, Juilliard Pre-college Orchestra, and Opus Chamber Orchestra. In his free time, Abhi enjoys playing soccer, eating chicken wings, and spending time with friends and family.
