Welcome to "Seeds" Extended Content!

Here you will find more information about Apple Orange Pair, Emily, Colleen, and each of the pieces featured on the album.



"Seeds" is our first album, and it reflects the music we have been performing during our first three years as a group. We hope you will enjoy learning more about each piece. Click on the title or the name of the composer to skip directly there, or scroll and browse. You can always find the latest news and events by Apple Orange Pair at our website, www.appleorangepair.com.

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About Apple Orange Pair

Emily Boyer, horn, and Colleen Potter Thorburn, harp, are Apple Orange Pair, a dynamic classical duo that performs original and transcribed works for horn and harp. The duo focuses on delivering thoughtfully-constructed, delightful, and educational concerts of classical music for audiences of all types. Their performances are community-oriented and presented in compelling programs that are tailored to both music lovers as well as newcomers to classical music.

apple orange

In addition to presenting innovative concert programs, Apple Orange Pair is especially committed to advancing the 21st-century repertoire for horn and harp. As a 2011-2012 grant recipient of Yale's alumniVentures program, the duo commissioned and gave premiere performances of pieces by three talented, emerging composers. These pieces are prominently featured on Apple Orange Pair's first album, Seeds, alongside other works written for and/or arranged by the duo.

Since its inception, Apple Orange Pair has performed throughout the greater New Haven area, New York City, and as artists-in-residence at the Atlantic Music Festival in Maine. They have collaborated with local businesses and artists for several concerts, performed house and benefit concerts for charities such as the Connecticut Food Bank, given musical demonstrations in schools, and been featured on public television. They are beginning to perform in locations outside of New England, with debut performances in Virginia and West Virginia scheduled for January 2014.

On this album, Emily plays a Kortesmaki double horn by Karl Hill and Colleen plays a Camac Athena EX concert grand pedal harp.

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Acknowledgements

Scott Stevens

Gary & Pat Thorburn

This album and the commissioning project that sparked it were funded by the generosity of 115 backers through Kickstarter and a Yale School of Music alumniVentures grant. We gratefully acknowledge the Atlantic Music Festival of Waterville, Maine, for inviting us to perform many of the new pieces on this album during an artists' residency in July 2012; Christ Presbyterian Church, for allowing us to use their facilities for recording; and the New Haven Lawn Club and Union Station for providing the perfect settings for our album art.

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Becky Thorburn

Colleen Potter Thorburn, harpist, is establishing a career for herself as an orchestral player, chamber musician, and soloist along the US East Coast. Currently based in Bluefield, Virginia, she travels regularly to perform with the Eastern Connecticut Symphony Orchestra in New London, Connecticut, with whom she plays principal harp, and has recently presented several concerts as a guest soloist and chamber musician on community and university concert series in West Virginia, Virginia, and Maryland. Colleen is honored to be listed in the Virginia Commission for the Arts' artist directory as a Touring Artist for the 2014-2015 season; in this role, she will present solo harp recitals, chamber music concerts, and educational concerts at institutions throughout the state. When not performing, Colleen teaches private harp and piano lessons through Bluefield College's



Fine Arts Community School in Bluefield, Virginia, and teaches online music courses and elective harp lessons as an adjunct instructor at Bluefield College.

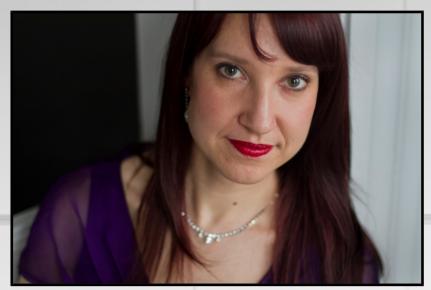
In the past, Colleen has performed with musical ensembles across the United States, including Opera Illinois in Peoria, Symphony Nova in Boston, and the Yale Philharmonia in New Haven and Carnegie Hall. She has performed as a harp fellow and young artist at the Aspen Music Festival in Colorado, the Round Top music festival in Texas, the Atlantic Music Festival in Maine, and as a faculty artist at Credo in Ohio. As a soloist, she has competed in the American Harp Society's national competitions and been recognized with top prizes for her solo playing in the national Anne Adams Awards competition.

Colleen enjoys performing in Apple Orange Pair, through which she and Emily Boyer have explored creative ways to present diverse musical styles of horn and harp music to new audiences. As a result of the duo's recent commissioning and recording projects, Colleen has relished new musical opportunities to collaborate closely with composers and gain practical experience managing the business side of producing an album.

Colleen holds both Master of Musical Arts and Master of Music degrees from the Yale School of Music, as well as a Bachelor of Music degree from the University of Illinois. Her primary teachers include June Han, Ann Yeung, and Laura Hearne.

Emily (Engle) Boyer is active as a performer and music educator in Connecticut. In addition to performing regularly as a freelance orchestral player in Connecticut and New York ensembles, she is a founding member of the West Rock Brass Quintet, which performs concerts and educational demonstrations throughout Connecticut. As an educator, Emily teaches both Music History and Appreciation and private brass lessons at Naugatuck Valley Community College, maintains a private horn studio, and coaches brass lessons at several public schools. Emily also serves as the Director of Arts at Christ Presbyterian Church New Haven, where her work includes coordinating the biannual Live@135 concert series and curating a visual arts gallery located in the church.

In the past, Emily has performed with orchestras and chamber groups at music festivals in North America and Europe. Her festival credits include the Aspen Music Festival in Colorado, the Atlantic Music Festival in Maine, the Banff Music Festival in Canada, and the Institut Musical de Provence-Aubagne Music Festival in Aix-en-Provence, France. Emily has also toured the US southern states and Midwest with Cornerstone Chorale and Brass, a production based in St. Louis, Missouri. During her professional studies, Emily was the recipient of Peabody Conservatory's Career Grant, and she performed in a featured chamber music group at the Yale School of Music while in the master's program.



Emily enjoys playing in Apple Orange Pair because it allows her to express the horn's less-explored solo side. Emily also relishes the close audience interaction that performing with Apple Orange Pair affords, and takes pride in designing beautiful fliers and visual presentations for the duo.

Emily is a graduate of the Interlochen Arts Academy and has a Bachelor of Music degree from Peabody Conservatory and a Master of Music degree from Yale School of Music. Her primary horn teachers include Julie Schleif, Peter Landgren, William Purvis, and Denise Tryon.

Orchard Sunset - Russell Nadel

Composer Notes

I was delighted when Emily and Colleen requested this composition from me, as I had worked with Emily before, and I was familiar with her superb musicianship. I had never before composed for the harp in a chamber music context, and learning about its unique and sonic abilities was inspiring, especially from such an outstanding musician (and editor) as Colleen. In *Orchard Sunset*, I experimented to some degree with writing for the horn in a lower range than chamber music typically features, allowing the harp to dance above and below the horn in a steady flow of arpeggios. I enjoyed the challenge of composing – especially for the harp, but also for the horn – using musical language and idiomatic figurations that would be both familiar (i.e., playable) and distinctive. I particularly enjoyed writing many chances for each instrument to bring out the flowing, *cantabile* melodic style that they perform so very well.

The word "Orchard" in the title comes equally from the fact that Emily grew up on a cherry farm in Michigan, and from the duo's unique name – "orchard" was an evocative word I chose because it has in common both apples and oranges. The "Sunset" came from repeated listening to the composition; after assigning the music the setting of an orchard, so to speak, the image of the sun setting very slowly, over the course of the entire work, came easily to mind.

Orchard Sunset was premiered by Apple Orange Pair at Christ Presbyterian Church, in New Haven, CT, on May 28, 2011. I am grateful to Apple Orange Pair for their support, encouragement, editing assistance, patience, practice and enthusiasm, and for their friendship.

- Russell Nadel

Orchard Sunset - Russell Nadel

Performer Perspective

Russell was our first commissioned composer, and he set a high standard for our future commissions with this melodious, exciting piece. Throughout the writing and drafting process, he paid fastidious attention to notation, constantly adapting lines and textures to make sure they were as idiomatic as possible for both our instruments. Russell was also kind enough to allow us to premiere his piece on our first "Infamous Composers" concert. (Sadly, there was not much we could mock him for, at least in comparison to Robert Schumann or Charles Bochsa.)

We have enjoyed Russell's piece immensely. Because it is very traditional and tonal, with lovely forward-moving melodies and a fairly constant rhythmic and instrumental texture, it has proved versatile as a concert piece, encore, or even wedding selection. It is one of our favorite crowd-pleasers to play on concert programs now, and we are thrilled that a composer of our generation wrote it!

- Colleen





Russell Nadel graduated from the Peabody Conservatory of Music in Baltimore, Maryland, in 2006, having earned Master and Bachelor of Music degrees in Music Composition and a Bachelor of Music degree in Music Education. Mr. Nadel has had original compositions commissioned from the Organization of American Kodály Educators (OAKE); ARTSEDGE, the National Arts and Education Network and a program of the John F. Kennedy Performing Arts Center in Washington, DC; the Vancouver Chamber Choir (Vancouver, BC); the horn and harp duo Apple Orange Pair (New Haven, CT); and the Woodbridge Flute Choir (Woodbridge, VA), among many fine ensembles and organizations. He has received numerous composition awards, including the 2011 Ruth Boshkoff Composition Prize, the 2010 Guild of Temple Musicians Young Composers Award, the Prix d'Été (twice), and more. Most recently, Mr. Nadel won the 2013 Mu Phi Epsilon Original Composition Content (Division III) with his work Butterfly for solo piccolo and flute choir. His song cycle Shabbat Cycle has been published by Transcontinental Music Publications, and his children's choral works Eldorado and Windy Nights have been published by the Hal Leonard Corporation in the Henry Leck Creating Artistry Series. Mr. Nadel is the Middle School General and Choral Music Specialist at The Potomac School in McLean, Virginia, is in his seventh year of teaching, and is fully certified in Orff-Schulwerk

music and movement pedagogy. Please see his website for more information, upcoming events, sound and score excerpts, and original music and resources for classroom music teachers.

www.russellnadel.com

Roland - Michael Weinstein-Reiman

Composer Notes

The Chanson de Roland (12th century) is an epic poem on which this piece is loosely based. In it, Charlemagne crusades against Muslim and Jewish forces in Spain. Roland, Charlemagne's nephew, volunteers his step-father, Ganelon, to lead the charge. Roland accompanies him, taking with him his Oliphant-horn, which he is to sound in order to call Charlemagne for reinforcement when necessary. Spanish forces massacre the Franks when Roland refuses to sound his horn. Only when the cavalry is practically annihilated does Roland call for back-up, and the force he uses to blow on his horn is so great that his temple shatters. He dies just before Charlemagne returns to battle, avenges the death of his kinsmen, and forces the conversion to Christianity of the villagers captured.

Instead of following the storyline directly, I chose rather to musically characterize the various images the narrative evokes. I was captivated by Roland's stubbornness in contrast to how heroically he is portrayed in the poem. Why not call for help sooner? Why wait until the situation is so dire and countless lives are lost? I became fascinated with these questions and how I would depict Roland's final horn call musically.

At its core, the Chanson de Roland is an artful piece of propaganda that glorifies war, crusaders, and Christianity. Obviously, my composition does not (I hope). I set out, instead, to create a musical world that highlights Roland's hubris and fallibility in the face of trauma.

- Michael Weinstein-Reiman



Roland - Michael Weinstein-Reiman

Performer Perspective

The horn and harp are ideal instruments to recall the Chanson de Roland and to delve into Roland's character. In their early forms, the harp was a minstrel's instrument to accompany epic tales, and the horn (itself a central object in the story) was used to communicate to others, signaling both good times and bad.

There are three sets of horn calls in the piece: one in the beginning and two toward the end. The first set of calls emerges from nothing to a loud climax, as if the mist in the forest has cleared and we see the scene of the impending battle. Roland is confident and foresees his success. The second set of calls is fragmented and frantic, yet persistent, illustrating a weary Roland's desperate call to Charlemagne. The final set of calls is not the head-exploding madness one might expect (though that is heard earlier in the piece), but instead we hear a sweet, rolling ascent, followed by the harp gracefully ushering Roland's spirit up to heaven. In this gentle ending we see a glimmer of redemption for a character who set aside his pride only after it was too late.

In addition to the horn calls, I enjoy performing this piece because of the contrapuntal interplay Michael has expertly crafted between the two instruments. We have a playful exchange of melodies and sometimes trade off the same melodic line. As a horn player, it is an interesting challenge to match timbre with the plucked strings of a harp to form a unified sound.

As a final note, and despite what you may be thinking from the story, I can assure you that no horn players have been harmed in the performance of this piece!

- Emily



Michael Weinstein-Reiman (b. 1982) is a composer, chorister, pianist, and educator. He holds a Bachelor's degree in music from Brandeis University, where he studied composition, counterpoint, and orchestration with Martin Boykan and David Rakowski, and the Master of Music degree from Mannes College, where he studied with Robert Cuckson and Carl Schachter. He is currently pursuing a Master's degree in music theory at the University of Oregon, where he is the recipient of a Graduate Teaching Fellowship. Honors include Mannes' Bohuslav Martinů Composition Award, ASCAPlus Awards, a Delmar Grant from the New York Foundation for the Arts, the Grand Prize in the 2011 Padre Martini Fugue Competition, Second Prize in the 2011 Jean Schneider Goberman piano trio competition, and the Kadish Millet Award for Songwriting. Mr. Weinstein-Reiman's compositions have been commissioned by the Mannes Orchestra, the CIRCE New Music Ensemble, the Lunar Ensemble, Choral Chameleon, Chromatic Voice Exchange, Apple Orange Pair, and by Alphabet Soup Productions.

www.weinsteinreiman.com

Nuit d'etoiles - Claude Debussy, arr. Apple Orange Pair

Program Notes

Debussy published Nuit d'étoiles (translated "Starry Night") in 1880, his first art song as a young composer to be published. While its harmonies and melodic treatment sound considerably more traditional than Debussy's later Impressionist songs, we nevertheless found this song charming and well-suited to our instruments. The sweeping melodic lines, originally for a singer, translate well to the horn's timbre, and the piano's lush rolled chords are perhaps even better realized on harp. The song is set in a simple verse-refrain form, with its original text describing a lover walking through woods and shadows under the stars, dreaming of a "love lost." In our recording, we try to make the last refrain particularly haunting, with special attention to a slower, softer musical setting to create a truly bittersweet mood of nostalgia for the last mention of this "love lost."

- Colleen



Chants, Pastorals, and Antiphons of the New Moon - Naftali Schindler

Composer Notes

I got the idea for this piece from harpist Colleen Potter. After commissioning the piece she helped spur my creativity by reminding me that the harp and horn are very ancient instruments. I thought of how in the ancient temple in Jerusalem, two of the main instruments were the kinnor (a type of harp) and the hatzotzra (a silver horn). That led me to Psalm 104 which is typically recited by Jews (and probably sung in the Jerusalem temple) at the beginning of a month (in the lunar calendar, hence the New Moon in the title). We have no knowledge of what the temple music was like, so I just went with my inspiration as shaped by various ancient vocal traditions from around the world. The traditions that inspired me in this piece are Yemenite Jewish antiphonal singing (i.e. soloist being answered by a group), Tibetan monk chanting, Mongolian long song, and overtone-centered music from central Asia. The fact that I was inspired by that music doesn't mean the listener will necessarily hear those traditions in my piece and I don't intend that. The listener will hear, however, the harpist chanting snatches of Psalm 104 in the ancient Yemenite pronunciation of the Hebrew text.

The piece is shaped as a very free developing rondo. The core of the piece consists of a chanting main theme and an antiphonal second theme. These themes, plus some new "pastoral" material, are developed between recurrences of the chanting theme. The two themes appear near the end with the second theme, taking on the tonal language of the first theme. The piece is framed by shofar (ram's horn) blasts on the horn. The interval of the fourth (central in Yemenite singing) is important for the vertical sonorities of the piece as well as in the long-term tonal arrangement.

Chants, Pastorals, and Antiphons of the New Moon - Naftali Schindler

Performer Perspective

I had wanted Naftali to write a harp piece since meeting him in graduate school and hearing him perform Tuvan throat-singing. His keen interest in non-Western styles of music-making, particularly in religious rituals, translate well to the harp's timbres, and by writing for both horn and harp, he has allowed our modern instruments to channel the spirit of several ancient and non-Western musical rituals.

Because Naftali was living in Israel at the time we commissioned him, we had to correspond with him mostly through email, sending drafts and suggestions back and forth throughout the early months of 2012. I also sent Naftali recordings of many common extended techniques for harp for added timbral possibilities in his piece. Once we had a completed draft, we began rehearsing with Naftali over Skype in May of 2012. Because Naftali's piece requires the harpist to chant Psalm verses in Hebrew while playing, I also met with him separately for Skype coachings on pronunciation and delivery.

Naftali's piece is probably the most challenging piece of our five commissions on this CD for us to perform. It requires us to constantly change textures, moods, and ways of realizing music, often incorporating ostinati (repeated rhythmic figures), chanting, tapping, jumping, noisy extended techniques, and even "throat-singing" on the horn (two pitches at once!). His piece also intersperses sections of traditional musical textures with more free, aleatoric sections that allow the harp to freely choose extended techniques and timing of attacks to accompany the horn's free melodic line.

- Colleen



Naftali Schindler is a graduate of the Master of Musical Arts program at the Yale School of Music where he studied with Aaron Jay Kernis, Martin Bresnick, Ezra Laderman, and David Lang. Prior to that, he studied composition and music theory at Boston University, graduating summa cum laude with a Bachelor of Music degree. His teachers at BU included Martin Amlin and Theodore Antoniou. He presented his work in master-classes given by Lukas Foss, Samuel Adler, and David Liptak, among others. Naftali's music has been performed across the world, including performances by Steve Parker, Beth Griffith, Alea III, Yale Philharmonia, Pykka Quintet, and the BU Symphony Orchestra (who included his Petrarch Sonnets on the 2006 honors concert). He has been commissioned by Alea III, Norfolk Chamber Music Festival, folk re-imagined, Apple Orange Pair, The Travers Siblings, and Christopher Mallett, among others. He is a member of Pi Kappa Lambda and Eliezer Society, and is a recipient of the John Day Jackson and the Rena Greenwald Memorial Prizes. Naftali is also an aspiring throat-singer in the Tuyan manner and has served as a cantor in the Israeli Defense Forces.



www.naftalischindler.com



Gnossiennes Nos. 2 and 4 - Erik Satie, arr. Apple Orange Pair

Program Notes

The Gnossiennes present austere melodies propped up by static chords. They, along with other piano music by Erik Satie such as the Gymnopédies, are some of the simplest music in the piano repertoire. Satie obviously favored simplicity, and did not just reserve it for his music. He is said to have furnished his small apartment with only a chair, a table, and a hammock; to have eaten only foods that were white in color; and to have filled his closet with only gray, velvet suits, which he wore daily. This is why he became known as "The Velvet Gentleman."

By arranging these two short Gnossiennes that were originally for solo piano for horn and harp instead, we have the opportunity to utilize a wider variety of sound colors. We have chosen to alternate who plays the melody, creating a musical dialogue. Additionally, the horn contributes the ability to sustain melodic lines. In these two pieces in particular, you can hear the difference between the harp's plucked strings and the horn's sustained tones.

The simplicity of the Gnossiennes is their beauty. We hope to honor Satie's intentional simplicity, while enriching it with the unique possibilities of the horn and the harp.

- Emily



Three Pieces for Horn and Harp - S. Beth May

Composer Notes

Three Pieces for Horn and Harp was written for Apple Orange Pair. The first piece, "Shelf Life," is an exploration of the qualities of sound created by the attack and decay of long tones by the horn and the harp. The two instruments combine and intertwine to create a single sound throughout the piece. The second piece, "Mask of the Red Death", is based upon the short story by Edgar Allen Poe. The final piece, "Runk Pock", takes the two instruments, both of which are most often asked to perform gracefully, into a more raw and unrefined musical world, where they, like introverts at a giant party, must attempt to jump into the festive action.



Performer Perspective

Each of the *Three Pieces for Horn and Harp* can stand alone as a musically distinct work, yet they are most satisfying when heard together. I believe this is because when hearing them together, the listener can be astounded by how many different characters and sounds these two instruments can produce.

The title "Shelf Life" is humorous to me because it points to the question, "How long can this last before it goes bad?" This is not a question you expect a composer to suggest to an audience before they've heard one note of the piece! You will discover, though, that Beth takes you on an ever-changing journey through standard and surprising sounds from our instruments. "Shelf Life" is a fascinating lexicon of new horn and harp possibilities, yet it stops well short of the expiration point.

From a piece that explores the nature of sounds, we move to a piece that uses sounds to conjure the macabre. As in the Edgar Allen Poe short story which shares the same title, during "Mask of the Red Death" you will find yourself locked in the castle with Prince Prospero, surrounded by creaking doors, mysterious tapping, and wind whistling down the corridors. Beth utilizes extended techniques from both instruments to set the scene for this furious masquerade against death.

Read Edgar Allen Poe's Mask of the Red Death

"Runk Pock" is just as fun to play as it sounds. Beth calls for a cup mute for the horn. Cup mutes are commonly used for trumpets and trombones, especially in jazz, but extremely unusual for horns. This is a rare chance to hear a unique horn timbre!

-Emily





S. Beth May was born in Lafayette, Indiana, and has lived in Illinois, Connecticut, Namibia, and Texas. She began studying composition at the Walden School in Dublin, New Hampshire as a child and there began her passionate love for music and musical experimentation. Her works focus on the evocative powers of sound and she strives to create music that will conjure up vivid images in the minds of her listeners. One of her favorite aspects of composing is working directly with performers to create works that are truly tailored to their players; she views composing as a collaboration between composer and performer and feels that a work is not complete until the performer has made her or his own stamp upon the music. She is the recipient of degrees in composition from the University of Illinois at Urbana-Champaign, Yale, and the University of Texas. She currently teaches at Northwest Vista College in San Antonio,

Texas, where she has been a member of the faculty since 2002. In addition to composing and teaching music, she is a comprehensively certified Pilates instructor and enjoys printmaking and vegetarian cooking.

www.sbethmay.webs.com

Amber Veil - Aaron N. Price

Composer Notes

Amber Veil (2012) was composed while in residence at the Atlantic Music Festival in Waterville, Maine. While composing the piece, I envisioned a wanderer in the desert, lost in a swirling veil of sand. Throughout the journey, the traveler stumbles upon an oasis several times, only to find that it is a mirage, and is left to wander yet again. I drew inspiration from the stark contrast of the bleak openness of the desert and the refreshing beauty of an oasis, using the unique colors offered by the French horn and harp as the language by which to tell the tale.

-Aaron N. Price

Performer Perspective

Emily and I met Aaron during our residency in July 2012 at the Atlantic Music Festival in Waterville, Maine. As a resident composer at the festival, Aaron heard us perform Roland and Orchard Sunset on a chamber music concert and afterwards inquired if he might write a piece for us. From start to finish then, we were able to workshop, demo-record, and perform the resulting piece while we and Aaron were in Maine together. This close collaboration was extremely gratifying and productive, especially considering the usual long-distance component of our relationships with other composers we have worked with.

We enjoy the exotic modal flair of Aaron's piece, brought out by its sultry horn melodies and a creepy underlying harp ostinato. Every now and then, a ray of sunshine peeks through this exotic veil, culminating in a triumphant passage of beautiful harmonies. Despite the piece's short length, the harp and the horn each get their turn in the spotlight, with a dramatic fortissimo harp solo about halfway through, and an equally dramatic horn solo before the softest, highest reiteration of the "veil" theme.

- Colleen

Aaron N. Price (b. 1990) recently graduated magna cum laude from the University of Connecticut, earning his Bachelor of Music in Composition with a Spanish language minor. While attending the University of Connecticut, Aaron studied Composition with Dr. Kenneth Fuchs, Earl MacDonald, and Dr. Arthur Kreiger, as well as clarinet with Curt Blood. Aaron began composing at the age of 14.

Prior to studying at the University of Connecticut, Aaron also studied at the Conservatorio Profesional de Música Joaquín Villatoro in Jerez de la Frontera, Spain and Wilton High School in Wilton, Connecticut. In addition to actively composing, performing, and educating, Aaron is also an advocate for contemporary classical and jazz music, frequently promoting and performing new music.



Aaron met and worked with Colleen Potter Thorburn and Emily Boyer (Apple Orange Pair) at the 2012 Atlantic Music Festival, where he had the honor of studying privately with David Ludwig, George Tsontakis, Andy Thomas, and Stephen Cabell.

Currently, Aaron is working on an orchestration commission to be performed by a local symphony orchestra and is teaching private clarinet, saxophone, piano, and music theory lessons.

www.aaronpricemusic.com



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Café 1930 from Histoire du Tango - Astor Piazzolla

Program Notes

Café 1930 from Histoire du Tango has been arranged in many combinations, and we are pleased to present our version for horn and harp.

This piece is drenched in contrast. The outer sections are sometimes sultry, sometimes frantic, and they languish in a minor key compared to the middle section, which feels expansive when it opens in the parallel major key. In the outer sections, the recurring melody winds its way downward, but melodies in the middle section begin by leaping upward. To heighten this contrast, we have chosen to use a straight mute for the horn in the outer sections, and to remove the mute for the middle section. As you are listening, notice the contrasting timbre of the horn between these different sections.

The *Histoire du Tango* is a four-movement piece that chronicles the history of the tango, the dance synonymous with Piazzolla's native Argentina. Café 1930, as the second movement, remembers the tango at a time when it had slowed down, no longer for dancing, but for listening. It is more melancholy, yet also more romantic. When we perform this piece, we imagine two lovers meeting at a small table outside a café. The music has become more than a dance accompaniment; it expresses the story of their relationship, including lovers' quarrels, longings, and their most intimate moments.

- Emily

