

**The William Paterson University
Department of Music
presents
New Music Series
Peter Jarvis, director
featuring
Payton MacDonald's
"Sonic Divide"**

***with the*
WPU Percussion Ensemble
and the
WPU New Music Ensemble**

**Monday, November 7, 2016, 7:00 PM
Shea Center for the Performing Arts**

Program

3-4-5 (1977)

For Open Ensemble

Robert Morris

Evan Chertok, Sean Dello Monaco, Jesse Gerbasi, Chloe Norell,
Christian Olivera and Kristyn Scrimo - Percussion
Joseph Miller, Matthew Stober and Richard Martinez - Guitars and Bass
Payton MacDonald - Coach

Piano Sonata (1924)

Igor Stravinsky

Carl Patrick Bolleia

The Straw, the Coal and the Bean (2014)

A Fairy Tale

Text from *Household Tales* by Brothers Grimm

Brad Balliett

Jesse Gerbasi – Vibraphone, Richard Martinez – Electric Bass
Thomas Carrico – Narrator

Sonic Divide

Sonic Divide trailer* (film)

Payton MacDonald

Yaatra Music (2016)

Stephen Rush

Is it Necessary?* (film)

Payton MacDonald

E Safar (2016)

Reena Esmail

Everything is Broken (2016)

Blake Tyson

What is bikepacking?* (film)

Payton MacDonald

Boundary Waterside (2016)

Thom Hasenpflug

* = World Premiere

Program Notes

3-4-5: Robert Morris

3-4-5 is a “meta composition”—one that has to be realized by an arranger (who might be the composer) for a particular performance—the arrangement might be a completely written-out composition, or a plan for improvisation, or a combination of both. The piece is designed to be played by percussion instruments, although other instruments may also be employed. The “score” of **3-4-5** is a collection of 27 pages, each containing a network of specific rhythms. Any number of these pages may be used for a particular performance. However, the rhythms on a page are partially ordered.

The title **3-4-5** has to do with the types of rhythms on the pages. The rhythms are written for from 3, 4, or 5 sounds, in groupings of 3, 4, or 5, and in meters from 3, 4, or 5 beats. Each page has a different combination of these three characteristics. That is why there are 27 pages (the number of combinations of three things that come in three varieties).

I thought up this piece while driving on the Pennsylvania turnpike from Philadelphia to Pittsburgh in 1976. (I had to stop for some time, because I was beginning to concentrate more on trying out different rhythms, striking lightly on my steering wheel, than driving attentively.) I wanted to write a piece for students in my composition seminar at the University of Pittsburgh to realize for members of the class to play. The next year, I arranged the piece for four pianists playing on two pianos—this arrangement played at Bucknell University in Lewisburgh, PA.

In 2012, I also used some pages from **3-4-5** for rhythms in my outdoor composition *Sun, Moon, Earth*.

- Robert Morris

Piano Sonata: Igor Stravinsky

Stravinsky began work on this **Piano Sonata** in the summer of 1924 and finished it on October 21, that year. This was not his first composition in the genre: there was a far less rewarding Piano Sonata in F sharp minor, from 1903-04. Stravinsky is not known for his piano compositions in the way his contemporaries Prokofiev and Bartók are. Nevertheless, his piano music is generally worthwhile, and this sonata is one of his better efforts. The composer had finished his *Concerto for Piano and Wind Instruments* in April, 1924, and his interest in the instrument remained strong. As in that composition, Stravinsky divulges qualities in this sonata associated with earlier musical periods. For instance, one notices not only Baroque and Classical elements here, but even early-Romantic influences. Stravinsky himself acknowledged a debt to Beethoven in this work, a composer whose music he had previously disliked. After reexamining the piano sonatas of the German master, he declared him among the "greatest musical geniuses." Beethoven's influence is most noticeable in the second movement, marked Adagietto, where the melodic line flows, but gradually sprouts music with varying ornamentation. Previously the composer's way with melody had usually been more direct and simpler. The first and third movements are faster and share the same metronome marking. They are also related in their use of certain thematic material: the main theme from the first movement reappears in the coda of the finale. That theme in the opening movement is given interesting treatment by Stravinsky, as it seems at times to be at odds with the left-hand harmonies. The third movement may be closer to Baroque styles than the previous two. It is muscular and lively, and features a two-part invention where the main subject often supplies its own accompaniment. There is also another thematic relationship that unfolds here: the alternate theme in the finale is based on a motif from the Adagietto. In the end, this sonata is a strong composition, if not among the composer's best. Stravinsky himself premiered the work at Donaueschingen in July, 1925. He dedicated the work to Princess Edmond de Polignac.

- Robert Cummings

The Straw, the Bean and the Coal: Brad Balliett

The Straw, the Bean and the Coal is one of the shortest and most idiosyncratic of the well-loved **Household Tales** by the Brothers Grimm. An etiological (or 'Just-So') story, this tale manages to cram many of the essential elements of what Joseph Campbell called the *monomyth*, the blueprint for the great epic stories, into a mere few paragraphs: this journey includes a trial by fire, a trial by water, and even a bit of self-discovery. I set this text, word for word, in a rhythmic narration with accompaniment by vibraphone and electric bass.

- Brad Balliett

Biographical Information

William Paterson University New Music Series:

The **William Paterson University New Music Series** is now in its 40th season. Directed by Peter Jarvis, the series presents 8 – 10 concerts a year consisting of a wide-range of musical genres, 15-20 premieres a season and includes many guest composers and distinguished guest performers. Over the past few seasons guests have included Robert Dick, Davis Taylor, Taka Kigawa, John Clark, Kevin Norton, Michiyo Suzuki, Steve Rush, Franz Hackl, Gene Pritsker, Composers Concordance and many others.

Noted for innovative and high-quality performances, the New Music Connoisseur cited “The presentation of the Rzewski composition (*Coming Together*) was as grand and exciting as a Mahler symphony. The audience was left breathless by the histrionics, the virtuosity, the interpretation, the rigorous baton of maestro (Peter) Jarvis, and the dedication of the performers to bring about this epic twentieth-century composition.” – Helmut Calabrese

Carl Patrick Bolleia:

Regarded as a “strong pianist” by *New Music Connoisseur* and his playing “an extremely high quality” from *The And of One Blog*, **Carl Patrick Bolleia** has collaborated with musicians of the The Metropolitan Opera Orchestra, New York Philharmonic, and New Jersey Percussion Ensemble. Performances as soloist, conductor and collaborative pianist have occurred at Carnegie Hall Weill Recital Hall, le poisson rouge, Merkin Hall at The Kaufmann Center, Vienna ConcertoFest in Austria, Vianden International Music Festival in Luxembourg, Brevard Music Center, Northwestern University New Music Conference, The Intersection of Jazz and Classical Music Piano Conference at West Virginia University, South Oxford Space Brooklyn, and numerous engagements on the New Music Series at William Paterson University. He has recorded for Composers Concordance Records distributed by Naxos, and has recorded and authored liner notes on the MSR Classics release, “*CME Presents: Piano Celebration*”, which was hailed by *Gramophone* for “show[ing] a heightened affinity for the music... Carl Patrick Bolleia [is] savouring the novel, harmonic flights in Frederic Rzewski’s *Down by the Riverside*.” September 2016 finds a release on MSR Classics, “*CME Presents: Piano Celebration Volume II, Piano Music of Paul Reale*” As soloist in the World Premiere of Jinsil Lee’s “*The Beginning: Concerto for Piano and Orchestra*”, NÖN (Niederösterreichische Nachrichten) heralded the performance, as “*The highlight was the world premiere of “The Beginning for piano and orchestra in three movements by the young composer Jinsil Lee (Korea). The chamber orchestra played with the excellent Carl Bolleia”, where “Musician and composer received frenetic applause...this concert joins another cultural pearl in the long chain of events in the Marble Hall of 1740...”* Committed to education, he is adjunct professor of piano and collaborative piano at William Paterson University, where he served as Director of Music Admissions, and lecturer in piano at Rutgers University. He has lectured at Caldwell University and has recorded and performed at Connecticut College and St. Peter’s University. He is a Doctor of Musical Arts candidate in Piano Performance at Rutgers University, he performs with HELIX! Contemporary Ensemble and harpsichord with the Rutgers Baroque Players. His doctoral thesis focuses on the role of soloist as conductor in keyboard concerti. Principal piano studies have been with Min Kwon, Ursula Oppens and Gary Kirkpatrick. Masterclasses with Alan Feinberg, Nicolas Hodges and Fred Hersch. Additional pursuits include transcription and arrangement for the 125th Anniversary Promotional Campaign of Dr. Pepper, the study of sacred music at The Institute of Sacred Music at Yale University, and organ at the Cathedral Basilica of the Sacred Heart in Newark. He has served as a liturgical musician from monasteries in rural Illinois to cathedrals and churches in Italy, Barbados, and as Director of Sacred Music in the Archdiocese of Newark and Diocese of Paterson, beginning his career as liturgical musician at the age of 13.

Reena Esmail:

Indian-American composer **Reena Esmail** enjoys working in both the Western and Hindustani (North Indian) classical music idioms.

Esmail holds a bachelors degree in composition from [The Juilliard School](#), and a masters degree from the [Yale School of Music](#). Her primary teachers have included [Susan Botti](#), [Aaron Jay Kernis](#), [Christopher Theofanidis](#) and [Martin Bresnick](#), [Christopher Rouse](#) and [Samuel Adler](#). She has won numerous awards, including the Walter Hinrichsen Award from the [American Academy of Arts and Letters](#) (and subsequent publication of a work by [C.F. Peters](#)) and two [ASCAP Morton Gould Young Composer Awards](#). She is currently in the post-residential period of her doctoral degree at the Yale School of Music.

In recent seasons, Esmail has worked with the [Kronos Quartet](#), [Albany Symphony](#), [River Oaks Chamber Orchestra](#), [Salastina Music Society](#), [SOLI](#), [Le Train Bleu](#) and [American Composers Orchestra](#). Her work is performed regularly throughout the US and abroad, and has been programmed at Carnegie Hall, the Barbican Centre in London, Schloss Esterhazy in Hungary, and throughout India. Esmail has served as composer in residence for [Albany Symphony](#) (2016-17), [Street Symphony](#) (2016) in downtown Los Angeles, [Concerts on the Slope](#) (2015-16) in Brooklyn, NY and the [Pasadena Master Chorale](#) (2014-16) in Pasadena, CA. Her recent film work includes original scores for [Radha](#) ([Rupeshi Shah](#) – 2015) and [Kalkimanthakatha](#) (Ashish Avikunthak – 2014).

Esmail was a recipient of a [Fulbright-Nehru](#) grant for the 2011-2012 year and lived in New Delhi, India, where she was affiliated with the [Faculty of Music and Fine Arts at Delhi University](#), and studied Hindustani vocal music with [Gaurav Mazumdar](#). She was selected as a [2011 INK Fellow](#) to speak about her work at the [INK Conference](#) (in association with [TED](#)) in Jaipur, with additional speaking engagements in Chennai, Delhi and Goa. For the 2010-11 season, she was the conductor and arranger for Yale’s Hindi a cappella group, [Sur et Veritaaal](#). Esmail’s doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians* explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers. Her most recent Hindustani vocal studies have been with [Srimati Lakshmi Shankar](#) and [Saili Oak](#) in Los Angeles, CA.

As a pianist, Esmail studied with Robert Turner in Los Angeles, CA. She was a winner in the MTAC-WLA Chamber Music Competition in 2001, and performed chamber music with members of the [Los Angeles Philharmonic](#). She has studied violin with Ella Rutkovsky-Heifets and Robert Uchida, and has sung with the New Amsterdam Singers and [C4](#).

Esmail was on the composition faculty at [Manhattan School of Music Precollege](#) from 2008-2011, and was also on the theory and ear training faculty there from 2006-2009. Both her composition and piano students have placed in state and national competitions. She taught the music theory core curriculum at [Yale College](#) from 2012-14. Recently, Esmail has worked with composers through mentorship programs including Shastra's [Arranging with Hindustani Music](#), Pasadena Master Chorale's [Listening to the Future](#). This season, she will mentor young women composers through Kaufmann Center's new program, [The Luna Lab](#).

Dr. Thom Hasenpflug:

Dr. Thom Hasenpflug is nationally recognized as a unique performer and educational voice, while his compositions for percussion receive international recognition and are played all over the world. Currently the percussion head and Director of Performing Arts at Idaho State University, he has held prior teaching posts at Drake University, the University of South Dakota, Emporia State University, and the Tennessee Governor's School for the Arts.

Dr. Hasenpflug has presented performances, clinics and master classes at many universities, high schools, and festivals, for several Percussive Arts Society chapter days, and has performed at the 2005, 2011, and 2012 PAS International Conventions. As a composer, he has been commissioned by some of the field's leading percussionists, and has received top awards in the 1995 PAS composition contest for *South of Jupiter*, as well as receiving the 1993 Louis Smadbeck prize for *Six Bagatelles*. His percussion quartet, *Bicksa*, is one of the most widely-programmed collegiate percussion works of the past 25 years. He has also judged several contests for various PAS activities, and was a featured composer-artist at both the 2006 and 2007 International Conventions. Other international performances of his works have occurred in London, Vienna, Barcelona, Hong Kong, Taiwan, Dublin, Rio de Janeiro, Venezuela, and Sweden, by various percussion groups / individuals of note.

He has performed as a member of numerous symphonies, including acting as principal timpanist in the South Dakota Symphony, and more recently principal percussionist locally with the Idaho State Civic Symphony. Dr. Hasenpflug has performed in symphonic and freelance capacities with artists as diverse as Bela Fleck, Peter Cetera, the Moody Blues, Blood Sweat and Tears, Riders in the Sky, and many others. He has also fronted the Hasenproject percussion group with brother, Andrew, whose album "Compercussions" has received critical acclaim.

Born in 1966, he received his degrees in percussion and composition from Ithaca College and the Doctor of Musical Arts degree from the University of Colorado, having studied primarily with Gordon Stout, Doug Walter, Greg Woodward, Joe Lukasik, and secondarily with Bill Molenhof and Dana Wilson. Additionally, Hasenpflug was fortunate to study privately with notable Pulitzer Prize-winning composers during their respective residencies at Ithaca, including John Corigliano, William Bolcom, and Karel Husa. Thom Hasenpflug has percussion works published through K.P.P. (a division of Mallettech – MPI), Alfred Music, Bachovich Music, TapSpace Music, and C. Alan Publications, as well as his own label, "Hasenworks." He is an endorser of Pro-Mark Sticks and Mallets, Remo Drumheads, and Sabian Cymbals. He has a wife and two bunny rabbits.

Peter Jarvis:

Peter Jarvis (b. 1959, Hackensack, New Jersey) ("Jarvis' podium style embedded precision within flowing gestures, a philosophy of movement which clearly transferred itself to the players" - Classical New Jersey) is a percussionist, drummer, conductor, composer, music copyist, print music editor and college professor. He is an Associate Director of the composer Concordance and serves as Chairman of the Board of Directors.

Over the decades, he has performed popular and unpopular music with equal enthusiasm. He has performed as a soloist, chamber player, Broadway musician and as conductor/player with chamber music ensembles, orchestras and choruses. The proliferation of percussion literature is extremely important to Jarvis and he has performed approximately 100 solo pieces for multi percussion, timpani, vibraphone, marimba, solo snare drum and drum set composed for him.

Jarvis composed, orchestrated, arranged and performed music for *Moonrise Kingdom*, a film by Wes Anderson, which opened the Cannes Film Festival on May 16, 2012. *Moonrise Kingdom* received a Golden Globe nomination for "Best Score" and an Academy Award nomination in 2013. His involvement in the film as a composer included various individual projects ranging from adding music to a score by Benjamin Britten and composing original music for several scenes. As arranger and orchestrator he worked on music composed by Mark Mothersbaugh and as performer he led a percussion section and provided several improvisations. He has also performed his own solo percussion music for the second, third, fourth and fifth seasons of the HBO Series *Boardwalk Empire*. During the third season, his music appeared in seven episodes. More recently Jarvis worked on Ang Lee's movie *Billy Lynn's Long Halftime Walk*, which will be released in 2016. His involvement on the project included transcribing, arranging and as percussionist.

As conductor, he has appeared with the Saint Luke's Chamber Ensemble, The New Jersey Percussion Ensemble, Composers Concordance, and many other groups. Jarvis composed, orchestrated, arranged and performed music for Wes Anderson's film *Moonrise Kingdom*, which received a Golden Globe nomination for Best Score. He has also performed his own solo percussion music for several episodes of the HBO Series *Boardwalk Empire*. He has recorded a great many pieces as soloist, chamber musician and conductor for several labels.

His compositions are published by Calabrese Brothers Music LLC, Indian Paintbrush Productions and L-T Music Publishing and he is a member of BMI.

- From Wikipedia

Payton MacDonald:

Payton MacDonald (b. 1974, Idaho Falls, Idaho) is a composer/improviser/percussionist/singer/educator. MacDonald was a founding member of new-music chamber orchestra superstars Alarm Will Sound and has also toured internationally as a solo marimbist and a member of various chamber ensembles including Galaxy Percussion, NJPE, Present Music, and Verederos. He has commissioned many works from today's leading composers, including Charles Wuorinen, Don Freund, Elliott Sharp, and many others. And many of the world's best ensembles have performed MacDonald's music, including the Los Angeles Philharmonic, JACK Quartet, Alarm Will Sound, et al. MacDonald has performed in the world's best venues, including Carnegie Hall, Lincoln Center, Barbican, and many more. MacDonald studied music at the University of Michigan (B.F.A.) and the Eastman School of Music (M.M., D.M.A.). His composition teachers include Sydney Hodkinson, Robert Morris, Dave Rivello, Bright Sheng, and Augusta Read Thomas. His percussion teachers include John Beck and Michael Udow, and tabla with Bob Becker and Pandit Sharda Sahai. Further studies include Dhrupad vocal with the Gundecha Brothers. MacDonald has been to India many times, including for nine months as a Senior Fulbright-Nehru Fellow. The Los Angeles Times described MacDonald as an ". . . inventive, stylistically omnivorous composer and gifted performer . . ." MacDonald serves as a Full Professor of Music at William Paterson University and he is a Co-Artistic Director of SHASTRA, an organization that brings together the music of India and the West.

Robert Morris:

Robert Morris, born in Cheltenham, England in 1943, received his musical education at the Eastman School of Music (B.M. in composition with distinction) and the University of Michigan (M.M. and D.M.A. in composition and ethnomusicology), where he studied composition with John La Montaigne, Leslie Bassett, Ross Lee Finney, and Eugene Kurtz. At Tanglewood, as a Margaret Lee Crofts Fellow, he worked with Gunther Schuller. Morris has taught composition, electronic music, and music theory at the University of Hawaii and at Yale University, where he was Chairman of the Composition Department and Director of the Yale Electronic Music Studio. He was also Director of the Computer and Electronic Studio, Director of Graduate (music) Studies, and Associate Professor of Music at the University of Pittsburgh. In 1980 Morris joined the faculty of the Eastman School of Music where he presently teaches as Professor of Composition with additional affiliation within the theory and musicology departments. (He was chair of the Composition Department from 2008-11 and 1999-2005. Before that he was a member of both the composition and music theory departments.) Other teaching posts have included positions at the Philadelphia College of the Performing Arts, the Governor's School for the Arts held at Bucknell University, the University of Pittsburgh Computer Music Workshop, and the Berkshire Music Center at Tanglewood.

Morris is the recipient of grants from the National Endowment for the Arts, the A. Whitney Griswold Foundation, the American Music Center, the Hanson Institute of American Music, and the American Council of Learned Societies. In 1975 he was a MacDowell Colony fellow, and in 2008, a Djerassi artist. He has been guest composer at many festivals and series of new music including: the ISCM Festival of Contemporary Music (Paris, 1975; Boston, 1991); the International Conferences of Computer Music (Rochester, 1984; Urbana, 1987); "Composer to Composer" (Telluride, 1990); Composer's Symposium (Albuquerque, 1991 and 2009); Contemporary Music Festival (Santa Barbara, 1992); The 1993 Kobe International Modern Music Festival in Japan; The Heidelberg Contemporary Music Festival (Heidelberg College, 2005); The New Music Festival 2009 (Western Illinois University); Center for Research in Electronic Art Technology (University of California, Santa Barbara, 2009); New Music Festival, MidAmerican Center for Contemporary Music (Bowling Green State University, 2010), New Music on the Point (2015), The University of South Florida at Tampa 2016 New Music Festival. He has received numerous awards and commissions including those from the Pittsburgh Symphony, Rochester Philharmonic Orchestra, Yale University, Speculum Musicae, Brave New Works, The Jack String Quartet, The Momenta String Quartet, The Society for New Music, Alienor Harpsichord Society, Hartt College Festival of Contemporary Organ Music, National Flute Association. His many compositions have been performed in North America, Europe, Asia, and Australia. Morris's music is recorded on CRI, New World, Music Gallery Editions, Neuma, Music and Arts, Fanfare, Centaur, Open Space, Innova, Yank Gulch, Albany, and Attacca.

Stephen Rush:

Stephen Rush is a Full Professor at the University of Michigan, where he has taught for 28 years. He earned a doctorate at the Eastman School of Music and studied with third-stream pioneer Gunther Schuller, David Liptak and Samuel Adler. He teaches courses in Music Composition, Theory, Technology, Jazz, and Dance. He also directs the highly successful experiential course called Creative Process, UARTS 250/550, annually offered to 80 all-campus undergraduate students, with faculty from Architecture, Engineering, Art and Design, and Music/Dance.

Rush's extensive compositional output includes five operas, chamber music (some of which is standard repertory), orchestra work and over 150 scores for dancers. His compositions have been recorded and performed worldwide by the Warsaw and Detroit Symphonies and members of the New York and Cleveland Philharmonics, and recently,

classical ensembles in Spain, Korea, and Switzerland. As a performer, Rush has presented his multi-media work in Japan, Europe (Florence, Berlin, and Budapest, etc.), Latin America, and India. He has over 30 CD's to his credit ranging from electronic experimental music, orchestra performances, chamber music, and jazz. Rush is the director of the Digital Music Ensemble (DME) at the University of Michigan. With DME, Rush has premiered works by John Cage, Philip Glass, and LaMonte Young, and has recorded with Robert Ashley, Pauline Oliveros and "Blue" Gene Tyranny. DME is widely known for its site-specific work, "Gypsy Pond Music", which is performed annually at the University of Michigan and elsewhere.

Stephen Rush works frequently as a jazz musician, performing with Roscoe Mitchell, Henry Grimes, Steve Swell, Eugene Chadbourne, the late Peter Kowald, and his own New York-based-trio Yuganaut, with Tom Abbs and Geoff Mann. His new book, *Better Get It In Your Soul*, discusses radical approaches to church liturgy, and is under contract with RogueArts in Paris, to complete and collaborate with Jazz legend Ornette Coleman on their theories of improvisation and social justice.

He has studied South Indian Classical vocal music for twenty years with Sharada Kumar (Ann Arbor), Sashi Kumar (Varinasi, India) and Kamala Rajalakshmi (Mysore, India). For the last seven years he has taken a dozen students to India for one month in the summer to study Classical Indian Dance and Music, as well as Yoga, Philosophy and Sociology. His work in this area is recognized internationally, including frequent requests to speak about Indian Music and Culture in the U.S. and in India, with an invitation to be the keynote speaker at the International Peace Conference in Mysore, India, 2011.

Blake Tyson:

Blake Tyson's compositions are performed in concert halls around the world, and his own performances have taken him to five continents and over thirty states. He has performed in Egypt at the Ministry of Culture in Cairo and at the Library of Alexandria, at international festivals in South Africa and South America, at the Beijing Central Conservatory, in Norway as part of the European Cultural Capital celebrations, and at the Percussive Arts Society International Convention. He has also performed at events throughout the United States, including numerous Days of Percussion, the Northwest Percussion Festival, and the Leigh Howard Stevens Summer Marimba Seminar. He has presented clinics and masterclasses at many universities both in the United States and abroad. Blake is a concert artist and clinician for the Zildjian Company and with Mallettech, where he has his own line of signature mallets. Blake Tyson holds a Doctor of Musical Arts from the Eastman School of Music. While at Eastman, he was also awarded the prestigious Performer's Certificate. He holds a Master of Music degree from Kent State University and the degree of Bachelor of Music in Performance from the University of Alabama. His teachers include Marjorie Engle, Peggy Benkeser, Larry Mathis, Michael Burritt, Halim El-Dabh, and John Beck. Since 2001, Blake has been a member of the faculty of the University of Central Arkansas.

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Text

The Straw, the Bean and the Coal: From Household Tales by Wilhelm and Jacob Grimm

In a village dwelt a poor old woman, who had gathered together a dish of beans and wanted to cook them. So she made a fire on her hearth, and that it might burn the quicker, she lighted it with a handful of straw. When she was emptying the beans into the pan, one dropped without her observing it, and lay on the ground beside a straw, and soon afterwards a burning coal from the fire leapt down to the two. Then the straw began and said: 'Dear friends, from whence do you come here?' The coal replied: 'I fortunately sprang out of the fire, and if I had not escaped by sheer force, my death would have been certain,—I should have been burnt to ashes.' The bean said: 'I too have escaped with a whole skin, but if the old woman had got me into the pan, I should have been made into broth without any mercy, like my comrades.' 'And would a better fate have fallen to my lot?' said the straw. 'The old woman has destroyed all my brethren in fire and smoke; she seized sixty of them at once, and took their lives. I luckily slipped through her fingers.'

'But what are we to do now?' said the coal.

'I think,' answered the bean, 'that as we have so fortunately escaped death, we should keep together like good companions, and lest a new mischance should overtake us here, we should go away together, and repair to a foreign country.'

The proposition pleased the two others, and they set out on their way together. Soon, however, they came to a little brook, and as there was no bridge or foot-plank, they did not know how they were to get over it. The straw hit on a good idea, and said: 'I will lay myself straight across, and then you can walk over on me as on a bridge.' The straw therefore stretched itself from one bank to the other, and the coal, who was of an impetuous disposition, tripped quite boldly on to the newly-built bridge. But when she had reached the middle, and heard the water rushing beneath her, she was after all, afraid, and stood still, and ventured no farther. The straw, however, began to burn, broke in two pieces, and fell into the stream. The coal slipped after her, hissed when she got into the water, and breathed her last. The bean, who had prudently stayed behind on the shore, could not but laugh at the event, was unable to stop, and laughed so heartily that she burst. It would have been all over with her, likewise, if, by good fortune, a tailor who was travelling in search of work, had not sat down to rest by the brook. As he had a compassionate heart he pulled out his needle and thread, and sewed her together. The bean thanked him most prettily, but as the tailor used black thread, all beans since then have a black seam.

From: <http://www.authorama.com/grimms-fairy-tales-6.html>