

Dan Trueman is a composer, fiddler, and electronic musician. He began studying violin at the age of 4, and decades later, after a chance encounter, fell in love with the Norwegian Hardanger fiddle, an instrument and tradition that has deeply affected all of his work, whether as a fiddler, a composer, or musical explorer. With the Hardanger fiddle, and his new 5-string Hardanger-inspired "5x5 fiddle," Dan has performed his music with many groups and musicians, including Trollstilt and QQQ, the American Composers Orchestra, So Percussion, the Brentano and Daedalus string quartets, the Crash Ensemble, many wonderful fiddlers, and others, and has performed across America, Ireland, and Norway. But his explorations of musical instruments have extended beyond the fiddle into new technologies; Dan is the co-founder and Director of the Princeton Laptop Orchestra, the first ensemble of its size and kind that has led to the formation of similarly inspired ensembles across the world, from Oslo to Dublin, to Stanford and Bangkok. Dan's compositional work reflects this complex and broad range of activities, exploring rhythmic connections between traditional dance music and machines, for instance, or engaging with the unusual phrasing, tuning and ornamentation of the traditional Norwegian music while trying to discover new music that is singularly inspired by, and only possible with, new digital instruments that he designs and constructs. Dan's work has been recognized by grants and fellowships from the Guggenheim and MacArthur Foundations, among others, and he teaches at Princeton University. His music is published by Good Child Music.

Tuesday October 22, 2013 at 8:00pm
 Solley Theater, Paul Robeson Center for the Arts
 102 Witherspoon Street, Princeton



PRINCETON SOUND KITCHEN
 Dan Trueman, Director
 Michael Pratt, Resident Conductor

presents

STAINLESS STAINING
 a concert of new solo works

Lisa Moore, piano
 Courtney Orlando, violin
 Adam Sliwinski, prepared digital piano

performing works by Princeton composers
 Viet Cuong, Donnacha Dennehy, Amanda Feery, Chris Rogerson, Jason Treuting, Dan Trueman

DONNACHA DENNEHY *Overstrung*

Courtney Orlando, violin

The attraction of doing anything with electronics or recorded sound for me is in trying to create some sort of imaginative world not possible in the purely acoustic realm. For a while now I've been drawn to the idea of exploring the textural/harmonic world created by using overtone-based harmony. The electronic part is made by multi-tracking various violin lines (and special thanks is due to Monica Germino for her enormous assistance here). The player produces many of these lines solely by executing patterns of harmonics, usually played in a very deliberate flautando fashion. In order to produce different harmonies, the same patterns were done with different scordaturas (producing harmonics on F#, Bb, B, etc.), as I did not want a limited overtone-



UPCOMING PRINCETON SOUND KITCHEN EVENTS

11/5 *The Black Box Project*

Princeton composers Alex Dowling, Amanda Feery, Wally Gunn, Dave Molk and Jason Treuting will be showing newly devised performance works in a black box theater with director Laura Sheedy.

11/19 *Obsession*

New works for solos and duos by Princeton composers Cameron Britt, Elliot Cole, Viet Cuong, Alex Dowling, Cenk Ergün, Emma O'Halloran, Chris Rogerson and Jason Treuting

harmonic world confined to the normal open-string tuning of the violin. Not wishing either to be limited to the first 8 or so easily obtainable harmonics of each string, many patterns were re-tuned precisely using a piece of software to produce higher harmonics such as 11, 13 etc. You could say that the soundtrack metaphorically supplies the overtone-strings to the normal strings of the live player. Overstrung was originally written for Monica Germino and commissioned by Gaudeamus Muziekweek/Muziek Centrum Nederland and Huddersfield Contemporary Music Festival.

AMANDA FEERY

Nocturne For The Old Raver

Lisa Moore, piano

This piece was born out of an improvisation, which was born out of a conversation with friends, who ruminated solemnly on the lost future of early techno. Their thoughts on the music are rooted in a past that lapsed. So, the stabbing piano riffs which once represented that present moment and nothing else, now barely refract in the haze of mortgage payments, flat pack furniture, and the hip ache you should get looked at... Gloom. (Sorry.) The piano riffs took on what I considered sonically to be a nocturne but stylistically it's not a nocturne at all... it's some sort of twitching crossbreed of a techno hook attempting to latch onto something else.

JASON TREUTING

Bagatelle in Process

Lisa Moore, piano

Bagatelle in Process was commissioned by the International Beethoven Festival as part of a series of pieces written in response to themes from Beethoven's *Fifth Symphony*. The piece is exactly 3 minutes long and can be heard in many ways as the performer chooses his/her own tempo.

DAN TRUEMAN

Nostalgic Synchronic: Études for Prepared Digital Piano

1. *Prelude*
2. *Undertow*
3. *Song*
4. *Marbles*

Adam Sliwinski, prepared digital piano

Like the prepared piano, the prepared digital piano reinvents the black and white keys under our hands in unexpected ways. However, instead of placing screws, nuts, rubber, paper, and so on, between the strings, I have hung virtual machines of sorts—resyncable metronomes and reverse delay pedals in various combinations—from the virtual strings. I have also tuned it up strangely and made it changeable in a manner that is only possible with a digital piano. I started writing the *Études* (eight, so far) for myself to explore some of the possibilities of these sorts of “preparations” in a more focused manner. I had used versions of these sorts of “instruments” or “machines” in various ad hoc ways in a number of pieces with larger ensembles, but felt that I might find some

was appointed a Global Scholar at Princeton University in the Autumn of 2012. He was also appointed composer-in-residence for the Fort Worth Symphony Orchestra in Texas for the 2013-14 season.

Amanda Feery is a musicmaker from Ireland, working with acoustic, electronic, and improvised music. She graduated from Trinity College Dublin in 2006, with a B.A in Music. She completed an M.Phil in Music and Media Technologies at Trinity College Dublin in 2009. Her work has been performed by Fidelio Trio, Dublin Guitar Quartet, RIAM Percussion Ensemble, Quince Contemporary Vocal Ensemble, Klopp Trio, and Orkest de Ereprijs. She was the winner of the West Cork Chamber Music Composer Award (2009) and the recipient of the Music Bursary Award from the Arts Council of Ireland (2011-2012). She has participated at a number of festivals and residencies including the International Young Composers Meeting (2009), Bang on a Can Summer Music Festival (2010), soundSCAPE Festival (2011) and Ostrava Days (2011). She is currently a graduate fellow at Princeton University. Current and ongoing projects include a vocal work based on the diary entries of Donald Crowhurst, a work for bass clarinet based on motet cadences, and an EP of piano improvisations recorded on neglected pianos.

Hailed as a “confident, fully-grown composing talent” (*The Washington Post*), **Chris Rogerson**’s music has been praised for its “virtuosic exuberance” and “haunting beauty” (*The New York Times*). He has received commissions and performances from the Buffalo Philharmonic Orchestra, the Grand Rapids Symphony, the New World Symphony, the Cabrillo Festival Orchestra, the New York Youth Symphony, the Chicago Sinfonietta, and the JACK Quartet. His music has been performed in venues including Carnegie Hall, the Library of Congress, the Kennedy Center, Merkin Hall, and Orchestra Hall in Chicago. Recently, Chris was honored with a Charles Ives Scholarship from the American Academy of Arts and Letters. He has also won awards from ASCAP, BMI, the Theodore Presser Foundation, the National Foundation for the Advancement of the Arts, the National Association for Music Education, the New York Art Ensemble, and the Aspen Music Festival (Jacob Druckman Award). Chris has been in residence at the MacDowell Colony, Yaddo, and the Ucross Foundation. He has also been Composer-in-Residence for the Chamber Music Festival of Lexington, Young Composer-in-Residence at Music from Angel Fire, and a fellow at the Aspen Music Festival, the Cabrillo Festival, and the Norfolk New Music Workshop. Born in 1988, he studied at the Curtis Institute of Music and the Yale School of Music with Jennifer Higdon, Aaron Jay Kernis, and Martin Bresnick, and is currently a graduate fellow at Princeton University. Chris is represented by Young Concert Artists, Inc.

Jason Treuting is a performer and composer. He plays with and writes most often for his quartet So Percussion and now lives in Princeton as one of two inaugural Lewis Center Fellows in the Arts.

Maestri Steven Schick and Susanna Mälkki (Ensemble Intercontemporain). Adam is one of only a few percussionists ever to complete the Yale School of Music's Doctor of Musical Arts program, where his thesis engaged the percussion music of Iannis Xenakis. He also earned his Masters at Yale with marimba soloist Robert Van Sice, and his Bachelors at The Oberlin Conservatory of Music with Michael Rosen. Adam is co-director of the So Percussion Summer Institute, an annual intensive course on the campus of Princeton University for college-aged percussionists. He is also co-director of the percussion program at the Bard College Conservatory of Music, and has taught percussion both in masterclass and privately at more than 80 conservatories and universities in the USA and internationally. During the 2011-2012 year, Adam was a Visiting Lecturer at Princeton University, where So Percussion was ensemble-in-residence.

ABOUT THE COMPOSERS

Viet Cuong is a young, “show-stealing” composer (*Baltimore City Paper*) who has had works performed in venues across the United States, Canada, South Africa, Singapore, and Japan. Viet is currently a Naumburg and Roger Sessions Graduate Fellow at Princeton University. He was a student of Oscar Bettison and Kevin Puts at the Peabody Conservatory, where he received his Bachelor and Master of Music degrees. Viet is a recent winner of the ASCAP Morton Gould Composers Award, Walter Beeler Memorial Prize from Ithaca College, Dolce Suono Ensemble Young Composers Competition, and Atlantic Coast Conference Band Directors Association Grant. In the past he attended the Aspen and Bowdoin music festivals, and has held artist residencies at the Atlantic Center for the Arts, Ucross Foundation, and Yaddo.

Born in Dublin in 1970, **Donnacha Dennehy** has received commissions from Dawn Upshaw, the Kronos Quartet, Alarm Will Sound, the St. Paul Chamber Orchestra, Bang On A Can, Icebreaker, Joanna MacGregor, Percussion Group of the Hague, RTE National Symphony Orchestra, BBC Radio 3 for the Ulster Orchestra and the San Francisco Contemporary Music Players among others. His work has featured in festivals such as the Huddersfield Contemporary Music Festival in the UK (which opened its 2012 Festival with a portrait concert devoted to Dennehy’s music), ISCM World Music Days, Carnegie Hall’s Contemporary Music Subscription Series (in 2013 and forthcoming in 2014), WNYC’s New Sounds Live, Bang On A Can, Ultima Festival in Oslo, Musica Viva Lisbon, the Saarbrücken Festival, the Schleswig-Holstein Festival, and the Gaudeamus Festival in Amsterdam. In 2010 his large single-movement orchestral piece, Crane was ‘recommended’ by the International Rostrum of Composers. Returning to Ireland after studies abroad in the USA, France and Holland, Dennehy founded the Crash Ensemble, Dublin’s now-renowned new music group, in 1997. Alongside the singers Dawn Upshaw and Iarla O’Lionáird, Crash Ensemble features on the 2011 Nonesuch release of Dennehy’s music, entitled *Grá agus Bás*. NPR named it one of its “50 favourite albums” (in any genre) of 2011. In July 2012, Cantaloupe released an EP of his piano music, played by Lisa Moore. Previous releases include a number by NMC Records in London. Normally a lecturer at Trinity College Dublin, Donnacha

things by limiting the field a bit. I didn’t imagine that these would become anything more than fodder for other compositions, but they proved much more interesting (to me, anyhow!) than I had anticipated. I think it is likely obvious that the Ligeti *Études* were on my mind, but I also found an unexpected resonance with much older music (Bach in particular, but also fiddle music), mostly in how I engage with that music—at home, alone with the piano or fiddle, not performing, just exploring, practicing (in the broadest sense of the word). It seems odd to me that this way of engaging with music—which is how I spend probably 95% of my musical energy—receives so little attention; performance, presentation, personality dominate. But I digress!!!

Étude 1, Prelude: This is a prelude, and a didactic one at that, introducing the main features of the prepared digital piano.

Étude 2, Undertow: I grew up near the Long Island Sound and would regularly spend time there, letting the variable tides push and pull at my ankles, mixing and shaping and sounding constantly and patiently.

Étude 3, Song: This feels like a simple fiddle tune, and who knows, maybe it is and I’ve forgotten where I learned it. It’s also impossible on a conventional piano; the tuning, of the 7th in particular, and how the tuning changes, is part of the tune; these aren’t notes that deviate from some equal-tempered norm—they are their own good notes just as they are, thank you very much.

Étude 4, Marbles: The little bits of rubber that racecar tires shed while turning are sometimes called “marbles.” Sonically this seems about right for this etude, but I also like the racecar driving metaphor; the driver is not expending energy directly to drive the car, but is rather virtuosically handling a powerful beast, sometime slowing it down, pushing it one way, using the smallest muscles as well as the largest. We should have more musical instruments that are like racecars.

— INTERMISSION —

LOUIS ANDRIESEN

Xenia

Courtney Orlando, violin

CHRIS ROGERSON

Noble Pond

Lisa Moore, piano

I wrote *Noble Pond* after seeing a horrible and shocking story on the news. Austin Haley and his grandfather went out to a pond near Noble, Oklahoma to go fishing. Simultaneously, police received a call about a snake sighting and reported to the pond. An officer fired at the snake and his first shot skipped off the pond. The second shot hit Austin in the head, killing him. He was five years old. There is no way to portray the grief and sadness experienced by the Haley family and those that knew Austin. This piece is simply my reaction to a terrible tragedy. This piece is dedicated to the memory of Austin, and to his family.

VIET CUONG

Cosmetic Collection:

3. *Veil*

Lisa Moore, piano

Veil is obsessed with translucence, restraint, and subtlety. A simple G# anchor consisting of two (and sometimes four) sixteenth notes followed by a varying number of eighth notes flows perpetually through the entire piece. Two opposing rhythmic cells made up of notes dampened inside the piano lightly “fill in” the empty space between these eighth notes. Though these cells are rhythmically and harmonically disparate, common tones unite them as they fluctuate back and forth over the main G# anchor. In addition, subtle embellishments and harmonic changes constantly adjust how the anchor is metrically perceived. As the piece progresses, the dampened notes are finally lifted and the entire piano is essentially “unveiled.”

DONNACHA DENNEHY

Stainless Staining

Lisa Moore, piano and electronics

Commissioned by Lisa Moore with funds provided by the Arts Council of Ireland, *Stainless Staining* is for piano and soundtrack. The soundtrack is made up of samples of a piano (played both normally, and "inside") retuned to provide a massive harmonic spectrum of 100 overtones based on a fundamental low G#. This reflects an increasing recent concern of mine with a kind of pulsating, rhythmic use of the overtone series. That concern can range from a rather extreme concentration in this piece and *Bulb* (a piano trio where pulsing glissandos connect nodes in the harmonic series) to a more integrated approach in the large scale vocal and instrumental pieces, where that approach is used often in a looser fashion only in particular areas.

ABOUT THE PERFORMERS

Lisa Moore has been described as “brilliant and searching” (*The New York Times*) and “visionary” (*The New Yorker*). This Australian-born pianist has performed with a large and diverse range of musicians and artists—the London Sinfonietta, Chamber Music Society of Lincoln Center, New York City Ballet, Bang on a Can, Steve Reich Ensemble, American Composers Orchestra, So Percussion, Ensemble Signal, Barge Music, Australian Chamber Orchestra, TwoSense, Paul Drescher Double Duo, Grand Band and John Jasperse Dance. Her festival performances include Lincoln Center, BAM Next Wave, Holland, Graz, Tanglewood, Huddersfield, Paris d'Automne, Shanghai, Beijing, Hong Kong, BBC Proms, Southbank, Barbican, Adelaide, Perth, Sydney, Israel and Warsaw in venues such as La Scala, Carnegie Hall and the Musikverein. Winner of the silver medal in the 1981 Rockefeller-Carnegie Hall International American Music Competition Moore has collaborated with composers ranging from Elliot Carter and Iannis Xenakis to Meredith Monk, Philip Glass and Ornette Coleman. As a concerto soloist she has performed with the London Sinfonietta, Australian Chamber Orchestra,

Wesleyan Orchestra and Sumarsam Gamelan, Albany, Sydney, Tasmania, Thai Symphony Orchestras and the Queensland Philharmonic—under the batons of Bradley Lubman, Reinbert de Leeuw, Jorge Mester, Angel Gil-Ordonez and Edo de Waart. From 1992-2008 Lisa Moore was the founding pianist for the electro-acoustic sextet The Bang On A Can All-Stars—winner of Musical America's 2005 Ensemble of the Year Award. Lisa Moore has released 7 solo discs (Cantaloupe, Tall Poppies) and over 30 collaborative discs (Sony, Nonesuch, DG, BMG, New World, ABC Classics, Albany, New Albion, Starkland). As an artistic curator Moore produced Australia's Canberra International Music Festival Sounds Alive '08 series. Based in New York City since 1985 she enjoys dual Australian-American citizenship, holds B.Mus, M.Mus and DMA degrees and teaches at the Yale-Norfolk Summer Festival and at Wesleyan University CT.

Heralded by The New York Times as a violinist of “tireless energy and bright tone” and *The Washington Post* as “dangerously gifted,” **Courtney Orlando** specializes in the performance of contemporary and crossover music. She is a founding member of the acclaimed new music ensemble, Alarm Will Sound, which has premiered works by and collaborated with some of the foremost composers of our time, including John Adams, Michael Gordon, David Lang, Meredith Monk, Steve Reich, Wolfgang Rihm, and Augusta Read Thomas. Performances with AWS include those at Carnegie Hall, Lincoln Center, Disney Hall, the Kimmel Center, London's Barbican Theatre, and in Germany, Poland, Italy, and Russia. She is also a member of Ensemble Signal and the Deviant Septet. Courtney is currently on the faculty of the Peabody Conservatory. Prior to her appointment at Peabody, she received her doctorate from and taught at the Eastman School of Music.

Adam Sliwinski has built a dynamic career of creative collaboration as percussionist, conductor, and teacher. He specializes in bringing composers, performers, and other artists together to create exciting new work. A member of the ensemble So Percussion (proclaimed as “brilliant” and “consistently impressive” by *The New York Times*) since 2002, Adam has performed at Carnegie Hall, the Brooklyn Academy of Music, The Lincoln Center Festival, Stanford Lively Arts, and dozens of other venues in the United States. In that time, So Percussion has toured Russia, Spain, Australia, Italy, Germany, and Scotland. He has had the opportunity to work closely with Steve Reich, Steve Mackey, Paul Lansky, David Lang, Matmos, Dan Deacon, and many others. Adam has been praised by *The New York Times* for his “shapely, thoughtfully nuanced account” of David Lang's marimba solo *String of Pearls*. He has appeared as soloist in many diverse venues, including the International Computer Music Conference, the Isabella Stewart Gardner Museum in Boston, and at the Joyce Theater in New York for a 2-week run of Eliot Feld's *Mandance*. He has performed many times with the International Contemporary Ensemble, founded by classmates from Oberlin. In recent years, Adam's collaborations have grown to include conducting. He has conducted over a dozen world premieres with the International Contemporary Ensemble, including residencies at Harvard, Columbia, and NYU. Adam has also served as a rehearsal conductor with ICE, preparing them for concerts with

Concert Recording Datasheet

Date of Concert: Oct. 22, 2013 **Time:** 8:00 pm

Taplin McAlpin Other
 Solley Theater, Paul Roberson Center for

Concert Name/Artist: Stainless Staining

Concert Series: Princeton Sound Kitchen

Engineer: Andrés Villalta

Assistant Engineer:

CD 16bit 44.1k Other

Videographer:

of discs/tapes

IMPORTANT - ATTACH PROGRAM

Program Accurate Program Change (see comments below) Encore? (annotate below)

Print Form

Track	Duration	Title/composer/Performer
1	06:13	Overstrung / Donnacha Dennehy
2	08:49	Nocturne For The Old Raver / Amanda Feery
3	02:55	Bagatelle in Process / Jason Treuting
4	04:17	Nostalgia Synchronic: Etudes for Prepared Digital Piano - 1. Prelude / Dan Truman
5	06:31	Nostalgia Synchronic: Etudes for Prepared Digital Piano - 2. Undertow / Dan Truman
6	03:54	Nostalgia Synchronic: Etudes for Prepared Digital Piano - 3. Song / Dan Truman
7	06:11	Nostalgia Synchronic: Etudes for Prepared Digital Piano - 4. Marbles / Dan Truman
8	04:09	Xenia - Caccla / Louis Andriessen
9	03:22	Xenia - Song / Louis Andriessen
10	06:30	Noble Pond / Chris Rogerson
11	09:00	Cosmetic Collection - 3. Veil / Viet Cuong

Comments:

12 15:11 Stainless Staining / Donnacha Dennehy