

Tuesday, March 31st, 2015 at 8pm
Taplin Auditorium in Fine Hall
Princeton University, Princeton, NJ



PRINCETON SOUND KITCHEN

Dan Trueman, Director

Michael Pratt, Resident Conductor

presents

THE WELL-SEASONED IRON PAN

New work by Princeton composers

Courtney Bryan, Elliot Cole, Quinn Collins, Wally Gunn, Paul Lansky,
Steve Mackey, Dave Molk, Juri Seo, Gabriella Smith and Jason Treuting

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princeton_sound_kitchen.org

PAUL LANSKY

Talking Guitars

Repeat After Me

Let's Talk

Fast Talk

Jiyeon Kim and Hao Yang, *Guitars*

Talking Guitars uses the metaphor of a conversation to rein in the behavior of a pair of guitars chattering away. Also, my retirement gift from the department was a beautiful Martin guitar. I always wanted a Martin to go with my Gibson, so now that I have two guitars I might as well write some music for two guitars.

GABRIELLA SMITH

I heard the summer dust crying to be born.

Jason Treuting, *Drum Set*

WALLY GUNN and JENISE TREUTING

Willow

Jason Treuting, *Drum Set*

Willow

ma	woman
	arrow
early morning	woman
	stone
five a.m.	
six a.m.	something is there
seven a.m.	
	saku saku
kasa kasa	
	though it may not be known
sorrow	
strength	
yanagi	
kawayanagi	

– excerpted from personal communication from Jenise Treuting

This is a first showing of a work-in-progress collaboration with Jason Treuting, percussionist, and Jenise Treuting, writer and translator of Japanese. I met with Jason last year to talk about me writing him a piece for solo drum set. We talked about incorporating text, and he mentioned his talented sister Jenise, and how he'd like to make work with her. I made contact with Jenise early this year, and we swapped some ideas about text for the piece via email. When I prompted her with ideas about willow trees and weeping, she replied with a few beautifully researched and written paragraphs about related ideas and images she had observed in Japanese language and culture; some of it in Japanese, and some translated into English. I pulled gorgeous poetic fragments from her email—just from the body of her email; it was so beautifully written—and began using it as source text for the piece. *Willow*—so far—contains this cut-up spoken-word poetry, and rhythm patterns inspired by haiku. I feel like there is more to explore in this piece, so I'm looking forward to developing it further with my collaborators. – WG

ELLIOT COLE

Thing

Jason Treuting, *Drum Set*

JASON TREUTING

September

Jason Treuting, *Drum Set*

Cenk Ergün, *Electronics*

September is one part of a longer 12-movement collection called *Amid the Noise*. It is the first music I ever wrote. They are flexible pieces and have changed a lot over the years. This duo version puts the harmonic material and structure into a solo drum set part. Cenk's contribution is improvised by processing the drum set, something we began a long time ago and still continue to explore.

QUINN COLLINS

Floor

Jason Treuting, *Drum Set*

Floor is a drum set solo written for Jason Treuting in 2015.

STEVE MACKEY

Warp Time

Jason Treuting, *Drum Set*

- INTERMISSION -

JURI SEO

The Well-Seasoned Iron Pan

Mark Eichenberger, *Cast Iron Pan*

Due to improper care, my cast iron pan came to its demise with rust and scratches. The rust and scratches gave it a beautifully complex resonance. The chopstick play is partly inspired by numerous Chinese martial arts films I watched growing up where characters frequently fought over food using chopsticks. I remember the joy and surprise those silly scenes brought to my family—an insignificant material presented with such marvelous dexterity, violence, and humor! I also loved the idea of controlling something that controls something else, with a delightful slackening of precision.

DAVE MOLK

5 Solos for Steel Pan

Kendall Williams, *Steel Drums*

The solos that you'll hear tonight comprise in part a book of seven pieces for steel pan (double seconds). I took the dowel idea from Andy Akiho—the muted, delicate sound that you get from using these as mallets is one I can't get enough of. I wrote *Canela* and *Azucar* first (premiered at Princeton by Josh Quillen) and the next five that you'll hear will be performed by Kendall Williams (who incidentally also uses dowels in his own pieces and practicing).

COURTNEY BRYAN

Prophetika

excerpts for improvised piano and recorded sound

Courtney Bryan, *Piano*

I am performing piano improvisations from *Prophetika*, which I composed for a collaboration with stage director Charlotte Brathwaite and installation artist Abigail DeVille, premiering at La MaMa Experimental Theatre in New York City, March 20 – April 5. Part theatrical event, part visual art installation, part ritual ceremony, *Prophetika: An Oratorio* proposes a mythical cosmology of colliding reflections on freedom and a view of the current state of our world. Inspired by Harriet Tubman's journey from enslavement to liberation; the cosmic philosophies and improvisational style of Sun Ra; Alice Coltrane's consciousness-raising devotional music and the mysterious invading black monoliths in Stanley Kubrick's classic sci-fi film *2001: A Space Odyssey*. It unfolds as a countdown to tomorrow, a road map to human destiny, a quest for the infinite from within.

MEET THE ARTISTS

Courtney Bryan, a native of New Orleans, is “a pianist and composer of panoramic interests” (*The New York Times*). Her music ranges from solo works to large ensembles in the new music and jazz idioms, film scores, and collaborations with dancers, visual artists, writers, and actors, and is in conversation with various musical genres, including jazz and other types of experimental music, as well as traditional gospel, spirituals, and hymns. Focusing on bridging the sacred and the secular, Bryan’s recent compositions explore human emotions through sound, confronting the challenge of notating the feeling of improvisation. She performs around the New York City area, and is the Director of the Institute of Sacred Music at Bethany Baptist Church of Newark, NJ. Dr. Bryan has academic degrees from Oberlin Conservatory (BM), Rutgers University (MM), and recently completed a DMA in music composition at Columbia University of New York, with advisor George Lewis. Bryan has been an instructor at Columbia University and Oberlin Conservatory, and is currently a Postdoctoral Research Associate in the Center for African American Studies at Princeton University. She has two independent recordings, *Quest for Freedom* (2007) and *This Little Light of Mine* (2010). Bryan’s work has been presented in a wide range of venues, including Lincoln Center, Miller Theatre, The Stone, Roulette Intermedium, the National Gallery of Art, Blue Note Jazz Club, Jazz Gallery, and Bethany and Abyssinian Baptist Churches. Upcoming commissions include an orchestra piece for the American Composers Orchestra, a collaborative piece with Urban Bush Women, and *Prophetika*, a collaboration with director Charlotte Brathwaite and artist Abigail DeVille. www.courtneybryan.com

Elliot Cole (b. 1984) is a composer, singer, and programmer. *Postludes*, his book of bowed vibraphone quartets, is a new classic of percussion repertoire, having been performed by over 90 ensembles all over the world, including all major American music schools, Sō Percussion, Blow Up Roma, Mobius Quartet, and Amadinda. He has sung his *Hanuman’s Leap*, a bardic epic for voices and drums, in nine cities, and it was performed by Grammy-winning choir Roomful of Teeth at the Five Boroughs Music Festival in New York City. His creative friendship (part band, part book club) with Brad and Doug Balliett has produced opera and hip hop collaborations with the Chicago Composers Orchestra, Metropolis Ensemble, Washington Square Winds, operacabal, the Berkshire Fringe Festival, and the Lucerne Festival Academy, where they were Spotlight Artists in 2011. He lives in Jersey City, is adjunct faculty at Ramapo College and The New School, and also teaches music to 25 men at Sing Sing correctional facility.

Quinn Collins is a fourth year composition student at Princeton.

Mark Eichenberger is a freelance percussionist based out of Lawrence, New Jersey. He holds a DMA in Percussion Performance from the University of Illinois and is an artist with Mapex and Majestic Percussion.

Wally Gunn is a composer living and working in New York. He likes working with patterns and processes, looking for moments of emergent beauty in the warp and weft. His music often features canon, echo, hocket, and ostinato—musical interactions like conversations, or memories of conversations—and sometimes features physical gesture, sometimes text, heightening the theatricality of musical performance. He is from a rural town in Australia’s southeast, and he first began making music in his early teens, writing on a Casiotone for his electronic dance band, which never played a gig. After high school, he moved to Melbourne to join rock bands, and spent several years writing songs and gigging around the country, then enrolled in the Victorian College of the Arts composition program. After graduating, Wally worked with friends and fellow composers Kate Neal and Bidy Connor in Dead Horse Productions to stage concerts of their own and other composers’ new music in warehouses, underground parking lots, cinemas, and other unusual spaces, and he also composed original music for several Melbourne theatre companies. Wally moved to New York in 2008 to begin a masters degree in composition at the Manhattan School of Music, where he studied with Julia Wolfe. Since relocating, Wally has composed original music for several New York theater companies, and has become a company member of Brooklyn-based theater Nothing To See Here, under the artistic direction of Laura Sheedy. Wally’s concert music has been performed in Australia by The Dead Horse Ensemble, Three Shades Black, Speak Percussion, Atticus String Quartet and Silo String Quartet, and in the US by Riley Lee, Mobius Percussion, Sō Percussion, Dither Guitar Quartet, Roomful of Teeth, futureCities, Red Shift, and American Modern Ensemble. He is currently a Ph.D. candidate at Princeton University.

Jiyeon Kim, from Seoul, South Korea, has appeared on NPR’s *From the Top* and recently performed a solo recital at the Metropolitan Museum of Art. As concerto soloist, she made her solo debut with the Kansas City Symphony in the 2013–2014 season. Jiyeon Kim entered the Curtis Institute of Music in 2011, becoming one of the first two guitarists accepted in Curtis’s new Guitar program. Ms. Kim studies at Curtis with David Starobin and Jason Vieaux.

Paul Lansky finally graduated after 45 years at Princeton and is enjoying his retirement, thank you very much.

Dave Molk is in his fourth year at Princeton. He writes mainly for pitched and non-pitched percussion, combining an energized rhythmic propulsion, sinuous chromaticism, and a love of glitch. His current research efforts are in software coding and EDM. He previously studied composition at Berklee College of Music under John Bavicchi and at Tufts University under John McDonald.

Juri Seo is a composer and pianist based in New Jersey. She loves to write music that is full of energy, often incorporating contrasts, deceptions, humor and lyricism imbued with contemporary quirkiness and experimental spirit. Juri has received a Goddard Lieberman Fellowship from the American Academy of Arts and Letters, Kate Neal Kinley Memorial Fellowship from the University of Illinois, and Otto Eckstein Fellowship from Tanglewood. She holds a DMA from the University of Illinois at Urbana-Champaign, and has also studied at Accademia Nazionale di Santa Cecilia (Rome) and Yonsei University (Seoul). She joined the composition faculty at Princeton University in 2014.

Gabriella Smith is a composer from the San Francisco Bay Area and a second-year graduate student at Princeton University. She previously attended the Curtis Institute of Music. When she is not composing, she can be found backpacking, brewing beer, or making crepes.

Jason Treuting has performed and recorded in venues as diverse as the Brooklyn Academy of Music, the Walker Art Center, the Knitting Factory, the Andy Warhol Museum, Zankel Hall, Lincoln Center, DOM (Moscow) and Le National (Montreal). As a member of Sō Percussion, he has collaborated with artists and composers including Steve Reich, David Lang, John Zorn, Dan Trueman, tabla master Zakir Hussain, the electronic music duo Matmos, and choreographer Eliot Feld. In addition to his work with Sō, Jason performs improvised music with Simpl, a group with laptop artist/composer Cenk Ergün; Alligator Eats Fish with guitarist Grey McMurray; Little Farm, with guitarist/composer Steve Mackey; QQQ (a quartet consisting of hardinger fiddle, viola, guitar and drums); and Big Farm (a foursome led by Rinde Eckert and Steve Mackey). Jason also composes music. His many compositions for Sō Percussion include Sō's third album, *Amid the Noise*, and contributions to *Imaginary City*, an evening-length work that appeared on the Brooklyn Academy of Music's 2009 Next Wave Festival. Recent commissions for other ensembles have included *Oblique Music for 4 plus (blank)*, a concerto for Sō Percussion and string orchestra for the League of Composers Orchestra; *Circus of One*, music for a video installation in collaboration with Alison Crocetta; and *Diorama*, an evening-length collaboration with the French choreographers in Projet Situ. Jason is co-director of the Sō Percussion Summer Institute, an annual intensive course on the campus of Princeton University for college-aged percussionists. He is also co-director of a new Percussion program at the Bard College Conservatory of Music, where Sō Percussion is ensemble-in-residence beginning fall of 2011, and has taught percussion both in masterclass and privately at more than 80 conservatories and universities in the USA and internationally. Jason received his Bachelors in Music and the Performer's Certificate at the Eastman School of Music where he studied percussion with John Beck and drum set and improvisation with Steve Gadd, Ralph Alessi, and Michael Cain. He received his Masters in Music along with an Artist Diploma from Yale University where he studied percussion with Robert Van Sice. Jason has also traveled to Japan to study marimba with Keiko Abe and to Bali to study gamelan with Pac I Nyoman Suadin.

Born and raised in the US, **Jenise Treuting** has lived most of her adult life in Japan where she discovered a love of language and the puzzle of perception and meaning. Since receiving her masters degree from Doshisha University, she has worked as a Japanese-English translator, taking time off to travel through Asia, Central America and Eastern Europe. Jenise is also a video essayist who works in both documentary and art essays. Her documentary essay *Invitations and Ultimatums* explores Japanese and American perceptions of the occupation of Iraq. Her collaborations with Sō Percussion include *Amid the Noise*, *Music for Trains*, and *Imaginary City*. She has also collaborated with Jason Treuting on *De Lange, Down, and Edwards*, an examination of our feelings about and reaction to 'disability.' With or without the camera, Jenise used to spend a great deal of time sitting on curbs just watching... until her son was born. She now spends most of her time chasing him down the street, watching scenes begging to be filmed pass by in a blur.

Having been born around the Trinidadian culture, **Kendall Williams** has adopted the country's national instrument, the steel pan. From as early as the age of four, Kendall made efforts to mimic his parents as they displayed their talents in a Miami-based steel band. It wasn't long before his efforts turned into a reality as he developed his skills and passion for the instrument. As he got older his passion brought out a connection to music and he was able to perform with large, world-renowned steel bands in Trinidad and Tobago as well as bands in the New York City-based scene for years and counting. He took things a step further when he graduated from Florida Memorial University with a BA in Music under the direction of Dr. Dawn Batson, with his main instrument being the steel pan. He continued to further his studies at NYU Steinhardt, where he pursued a Masters of Music Degree in Music Theory & Composition, studying with Julia Wolfe, Michael Gordon, and Rich Shemaria. There he also actively participated in the NYU Steel band under the leadership of Artist Faculty member Josh Quillen. As he moved closer to graduating, his goals included composing and arranging music that could further showcase the steel pan for the virtuous instrument it is, while bringing his unique style to more conventional instruments known today. Now that he has graduated, he aggressively pursues a career as a composer, arranger, and advocate for the steel pan instrument. He works to open people's minds to the possibilities steel pan can offer the world by showing that the instrument is more versatile than it may seem. Kendall is currently the musical director for Brooklyn based steel band Crossfire Steel Orchestra teaching them everything from music theory right down to discipline. In addition, he is also currently a doctoral candidate in Music Composition at Princeton University. There he studies under the auspices of Dan Trueman, Steve Mackey, Dmitri Tymockzo, and Sō Percussion to name a few.

Hao Yang, from Beijing, China, began playing guitar at the age of seven, where she studied with Chen Zhi, Yiping Yu, Qiang Xu and Yi Chen. Ms. Yang was first-prize winner in the seventh Andres Segovia International Guitar Competition (Germany) Junior Division in 2012, and won first prize in both the 2014 Division II and 2015 Division I Columbus State University Guitar Competition. Hao Yang entered the Curtis Institute of Music in 2014, and studies guitar with David Starobin and Jason Vieaux.