

Tuesday, February 7, 2017 at 8pm
Taplin Auditorium in Fine Hall
Princeton University, Princeton, NJ



PRINCETON SOUND KITCHEN

Dan Trueman, *Director*
Michael Pratt, *Resident Conductor*

presents:

SHATTERED GLASS

new music for string orchestra by Princeton composers:

Rodrigo Batalha, Florent Ghys, Molly Herron,
Pascal Le Boeuf, Annika Socolofsky,
Alyssa Weinberg, and Kendall Williams

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PROGRAM

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FLORENT GHYS

Lacrimosa

RODRIGO BATALHA

Entrecordas (Between Strings)

I. Past

II. Present

III. Future

ANNIKA SOCOLOFSKY

Hush

-intermission-

MOLLY HERRON

Outside In

PASCAL LE BOEUF

Transition Behavior

KENDALL K. WILLIAMS

Melodic Concept ii

ALYSSA WEINBERG

Parallels

PERFORMERS

SHATTERED GLASS

Violin

Anthony Bracewell
Akiko Hosoi
Ann Kim
Katherine Liccardo
Ravenna Lipchik
Kobi Malkin
Lavinia Pavlish
Brendan Speltz

Viola

Katarzyna Bryla-Weiss
Mike Davis
Celia Hatton

Cello

Amanda Gookin
Luke Krafka
Sofia Nowik

Bass

Max Michael Jacob

PROGRAM NOTES

FLORENT GHYS

Lacrimosa

I grew up in a French atheist family with an Italian Catholic grandmother who always wanted me to get baptized. As a kid, my parents left me free to choose whatever faith I wanted. But by constantly repeating that religions were a terrible thing and were the sources of most of the wars that happened in the world, I obviously ended up being

an atheist myself. My grandma never managed to give me a good reason why I should become a Catholic, but thanks to her I do have a deep respect for religious people now.

Religious music has always moved and impressed me. When listening to Pärt's and Perotin's music, Mozart's Requiem and "Louange à l'éternité de Jesus" by Messiaen, I often wonder if atheists can create such powerful music. In what beliefs can we take our inspiration from if there is no god and if we want to write deep and serious music? Can philosophical stances such as humanism, structural systems like socialism, and the beauty of science be as powerful as a religion?

For my piece *Lacrimosa*, I started working on a simple cycle of fifths over a 12-bar length and experimenting with symmetry, numbers, harmonies, and augmentations/diminutions. As I was having fun with this seed material, it felt like the music was not coming from me anymore but rather from its inner proportions and maths. I had created a sort of big deep machine that I was only controlling by setting up the initial parameters, and that had a sort of religious feel to it.

In November 2016, with the Wordless Music Orchestra in NYC, I played the music of Terrence Malik's *The Tree Of Life*. This movie about religion starts with the beautiful "Funeral Canticle" by Taverner and then skips to Zbigniew Preisner's "Lacrimosa." I didn't know those two pieces at the time and was instantly very touched by them. At the same time I was learning how to use the software Dorico and one of the tempo indication for quarter note equals 62 is "lacrimoso," so the title for this piece came out of this conjunction of these two random events.

The word "lacrimosa" is latin for weeping and is usually a pretty sad part in the Dies Irae, which also reflects my pessimistic views on the upcoming dark times in this gradual collapse of capitalism.

Lacrimosa was a first an attempt to create profound music without the help of a religion. It seems like at some point I decided to take the control of this big machine and do whatever I wanted, because absolute symmetries and perfection are not that musically interesting. So I am not sure what this piece is about anymore.

Lacrimosa was composed and edited using the notation software Dorico developed by Daniel Spreadbury at Steinberg, allowing me to easily deal with over-the-barline tuplets and meter augmentations.

RODRIGO BATALHA

Entrecordas (Between Strings)

Past

Present

Future

Entrecordas was composed as part of my Fulbright/CAPES year at Princeton University (2016/2017), supervised by Professor Dmitri Tymoczko. I began work on germinal ideas for this piece in 2015, thinking of melodic themes and harmonic progression as if they were landscapes from places I had visited in Brazil. However, after I started working on the piece last semester, I realized that it was not a piece about places, but about *time*. The title is based on the idea of a temporality of events between other events and the net formed from relations between them. By using intuitive aesthetic and compositional strategies, my goal is for the listener to experience feelings of remembrance, pure observation, and expectation. *Entrecordas* is also part of my doctoral research about (neo) tonality and opens my compositional project inspired by a transposition from interval sequences found in scales to the rhythmic realm.

With the first movement, “Past,” I tried to rebuild some previous musical ideas, developing them as fragmented thoughts, forgetfulness, and new sights. It works with ambiguity in harmony and tonal direction. There is no predominant key, but several tonal centers. This movement ends as if the past events were replaced by the consciousness of a present moment.

“Present” is a movement made from a new musical inspiration. It may be heard as something on the border between past and future. Three elements suggest a sense of duality: a repeating motive of two notes, a shared theme between violins and cellos, and a tension between duple and triple meter. This movement explores a rhythmic vitality through patterns built with temporal intervals equivalent to the Dorian mode (2-1-2-2-2-1-2), that can be related to the Bemba music from Northern Zimbabwe. It is a “mirrored mode,” a palindrome, if one read its intervals from the end to the beginning.

“Future” is largely based on the retrograde of another piece of mine called *Quarteto para Rebeca*, with various adaptations and an inclusion of new musical elements. After an ambiguous past and a frenetic present, this movement makes expressive use of *cantabile* melodies to create a lyrical character of expectation. There is no conventional cadence to confirm its key. On the contrary, in the opening and in the end, the chord progression seems to lead to another tonal center, but instead comes back to D Major.

ANNIKA SOCOLOFSKY

Hush

“... Oh, could I catch the sounds remote
Could I but tell to human ear—
The strains which on the breezes float
And sing the requiem of the dying year.”

-Henry David Thoreau, from “I mark the summer’s swift decline”

MOLLY HERRON

Outside In

Outside In is a sonic imagining of the following poem by Rainer Maria Rilke:

Buddha in Glory

Center of all centers, core of cores,
almond, that closes tightly in and sweetens, —
all this world out to the farthest stars
is the flesh around your seed: we greet you.

Look: you can feel how nothing any longer
clings to you; your husk is in infinity,
and the potent juice now stands there pressing.
And from outside a radiance assists it,

for high above, your suns in their full splendor
have wheeled blazingly around.
Yet inside you now, secure and growing:
What lasts beyond the suns.

-trans. Edward Snow

PASCAL LE BOEUF

Transition Behavior

Written for the Shattered Glass string orchestra, the title “Transition Behavior” is a reference to the structural properties of glass as a substance. One interesting thing about glass is that, even through it’s a solid, it still retains liquid properties. Like the members of an orchestra, the atoms or molecules that form a solid are held together by bonds. The atoms that form a solid are tightly bound to together either in a repeating geometric pattern (crystals), or in a disordered arrangement to form something in between a liquid and a sold: an amorphous solid. When crystalline structures are shattered, their structure causes them to “break along fixed planes to produce new facets that intersect at the same angles as those in the original crystal.” This is not the case with Shattered Glass. Glass is in fact an amorphous solid with the liquid ability to flow at an incredibly slow pace, and when an amorphous solid such as glass is shattered it produces jagged fragments, often with curved surfaces. As a conductorless orchestra, the members of Shattered Glass have no unifying leader but perform as an amorphous solid despite their outward appearance as a traditional ensemble. This allows for certain freedoms that would not otherwise be available to a string orchestra. *Transition Behavior* utilizes these freedoms to highlight the autonomy of the many individuals that form the larger structure of the ensemble - the rich sound of many simultaneous amorphous gestures that combine to reflect a musical representation of Shattered Glass.

KENDALL K. WILLIAMS

Melodic Concept ii

Melodic Concept ii (2) explores the melodic minor scale(s) through fragments, variations, and interpolations. The melodies and harmonies that happen throughout the piece were unintentional and mostly formed due to patterns and processes of echoing voices and related ideas. The number of possibilities within any given scale has recently fascinated me so much that a Concept Music Series has evolved from one miniscule idea. Enjoy and Stay Tuned! www.paninmotion.com

ALYSSA WEINBERG

Parallels

Newly arranged for string orchestra, *Parallels* was originally commissioned in 2015 by the Barnes Foundation for the Aizuri Quartet. This piece is dedicated to the artist William Glackens, the life and work of whom I have found deeply inspiring. Upon delving into writings on his development as an artist, I was struck by the number of parallels and similarities to themes in my own life. A Philadelphia native, Glackens spent much of his artistic and professional life between New York and Paris, two cities that have had profound influences on me and the two cities I consider to be at the core of my artistic inspiration. I was also particularly taken by Glackens' depictions of the crowded streets and parks of Manhattan. The idea of "the crowd," a personal interest first sparked by the poetry of Baudelaire, is an element that, whether consciously or subconsciously, weaves its way into the majority of my work and is certainly present in *Parallels*. This piece focuses on and is rooted in one motive: its journeys, transformations, and the filters in which we experience it. The opening musical idea allows itself to be spun through variation after variation, a tribute to the variety of styles that Glackens explored throughout his own life, and much like the transformations and creative manipulations in which an artist can indulge while immersed in "The Crowd."

ABOUT THE PERFORMERS

In 2012 a group of friends in New York City came together to form a conductorless string ensemble that was truly collaborative and self-operated. Virtuoso and versatile, **Shattered Glass** has performed repertoire ranging from J.S. Bach and W.A. Mozart to Krzysztof Penderecki and crossover projects with Grammy®-nominated hip-hop artists. From the concert hall to the salon, Shattered Glass adapts in size to fit the venue and repertoire, transforming from an intimate duo to a full chamber orchestra – at times within a single performance.

In the spirit of collaboration, Shattered Glass members regularly rotate the role of principal player and participate in a democratic system for creating and selecting programs. The result is a fresh and exciting approach to all aspects of performance which has led to a wide array of opportunities: a self-governed Midwest tour, performances at high profile events such as at TEDxEAST, a Carnegie Hall premiere at Zankel Hall in 2013, and a performance in Carnegie Hall's Stern Auditorium in 2014 featuring violin

soloist Alexander Markov. Equally active in educational outreach, Shattered Glass has worked with hundreds of young artists at schools and programs in New York, New Jersey, Iowa, Illinois, and Michigan.

Keeping collaboration at the center of it all gives Shattered Glass its unique personality, and as put by *The New York Concert Review*: “With a core of such talented and enthusiastic young players, the future should be bright”.

ABOUT THE COMPOSERS

Rodrigo Batalha is a composer and assistant professor who teaches at Federal University of Rio de Janeiro (UFRJ). He is currently pursuing a PhD in Composition at Universidade do Rio de Janeiro (UNIRIO). His professional experiences include teaching, arranging, and composing pieces of popular and classical music. Among his prizes are a recognition in *Art Education, Culture and Citizenship* from the Organization of Ibero-American States (OEI) and the Brazilian Government, because of his Bottle Orchestra project; and the Fulbright/CAPES fellowship *Doctoral Dissertation Research Award*, to become a visiting student researcher at Princeton University.

Molly Herron is a composer whose music is inspired by the complicated, messy sounds of our every day environment and the energy of interaction. Her rhythmically driven work has been called “a beautiful collusion” (*Seen and Heard International*) and described as “showcasing a wonderful consideration of counterpoint and sound-in-time” (*I Care If You Listen*). Herron has composed for a broad range of instruments from full orchestra to flower pot, and her work includes pieces for film, theater, and dance. She has written for JACK Quartet, the Brooklyn Youth Chorus, Contemporaneous, Quince Contemporary Vocal Ensemble, Concert Black, and ECCE among others. Her work has been supported by MATA, the Brooklyn Arts Council, and the Copland Fund. She has had residencies with Exploring the Metropolis, Avaloch Farm Music Institute, La Pietra Forum, and the School of Making Thinking, and her work has been presented on the American Composers Orchestra’s SONiC Festival, the Fast Forward Austin festival, and the Berlin Film Festival.

Double Bassist and Composer **Florent Ghys**'s music has been described as "highly contrapuntal, intelligent...and inventive..." (WQXR); a "thrilling breed of post-minimal chamber music" (*Time Out New York*). His "...pieces...blend elements of minimalism, pop music and a dose of extravagant wit" (John Schaefer, WNYC). Ghys has been commissioned by some of today's most influential and exciting new music ensembles and soloists including the Bang on a Can All-Stars, JACK Quartet, Kathleen Supove, Sō Percussion, Nicholas Photinos, Dither Electric Guitar Quartet, and Vicky Chow, and his music has been performed at Lincoln Center, BAM, the Barbican Center, MIT, Sydney Opera House, San Martin Theater in Buenos Aires, and the Muziekgebouw in Amsterdam. Films he has scored have won honors from Sacem and the Cannes Festival, and appeared on television in France and Germany. He has also worked as an arranger, producer, and MAX MSP programmer with and for artists from a variety of different genres, including French singer-songwriter François Cha, Broadway singer John Lloyd Young, and Steve Reich. As a double bassist, Florent has performed with the Paris Opera Orchestra, the Wordless Music Orchestra, and the ensemble Ear Heart Music, and has released three solo albums on the Cantaloupe label. His new low string quartet, Bonjour, just release their self-titled debut album on Cantaloupe Records in September 2016. Florent holds multiple degrees in Performance, Composition, and Ethnomusicology, has received fellowships from the MacDowell Colony and the Norton Stevens Fellowship, and is currently a PhD candidate in Composition at Princeton University.

Described as "sleek, new" and "hyper-fluent" by *The New York Times*, **Pascal Le Boeuf** is a pianist-composer and electronic artist whose interests range from modern improvised music to cross-breeding classical with production-based technology. As a keyboardist, Pascal has opened for Dangelo (Black Messiah '15 tour), British electronic group Clean Bandit (Rather Be '15 tour), and regularly performs with the piano trio Pascal's Triangle featuring bassist Linda Oh, and drummer Justin Brown. Le Boeuf's most recent accomplishments include the 2017 Cortona Prize, a 2016 FROMM Commission from Harvard University, the 2015 ASCAP Foundation Johnny Mandel Prize, a 2015 New Music USA Grant in collaboration with RighteousGIRLS, Independent Music Awards in "Jazz", "Eclectic" and "Electronica" categories, various commissions from Lincoln Center in collaboration with HAL, and a 2015 New Jazz Works Commission from Chamber Music America in collaboration with JACK Quartet. He composed music for the 2008 Emmy Award-winning movie *King Lines*, and won first place in the 2008 International Songwriting Competition. He is currently pursuing a PhD in Music Composition at Princeton University as a Naumburg Doctoral Fellow.

Annika Socolofsky is a composer, vocalist, and fiddler. Her music stems from the timbral nuance and inwards resonance of the human voice, and is communicated through mediums ranging from orchestral works to unaccompanied folk ballads. Projects for the 2016-2017 season include commissions for Emissary Quartet (as part of a Fromm Foundation Commission), Albany Symphony Orchestra, and Third Coast Percussion. She has an intense interest in Yiddish song and contra dance, and is a vocalist-fiddler with polytonal avant-folk band Ensoleil. Annika is a PhD student in Music Composition at Princeton University.

Alyssa Weinberg's music "...succeeds at the challenge of being at once contemporary and classic" (*Ouest France*) and has been described as "fearless... unapologetic... beautiful... transforming." (*Kaleidoscope*) Her work is deeply influenced by collaborations with other artists from literature, dance, and visual arts. In 2013, Weinberg founded "duende," a series for experimental and dance in Philadelphia along with cellist Gabriel Cabezas and dancer/choreographer Chloe Felesina. The group presents events in a variety of settings and alternative venues, emphasizing equality between movement and music, with a deep exploration into the intersection of those two disciplines (more at www.duendelive.com). She received an Artist Diploma from the Curtis Institute of Music, her MM in Composition from the Manhattan School of Music, and her BM in Composition and Theory at Vanderbilt University. Her teachers have included Richard Danielpour, Jennifer Higdon, Stan Link, David Ludwig, and Michael Slayton. Weinberg began her studies as a doctoral fellow at Princeton University in the fall of 2016. More at www.weinbergmusic.com.

Kendall K. Williams is currently a PhD candidate in Music Composition at Princeton University. He has been performing on the steel pan as his main instrument since the age of four and has since performed with large, world-renowned steel bands in Trinidad and Tobago as well as bands in New York and Miami. His goals include 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. In 2013 and 2015 he had music for steel pan and contemporary ensemble programmed on the Bang on A Can Marathon. Just before that, he was awarded the opportunity to work with the Brooklyn Philharmonic on a project that involved steel pan and contemporary music compositions. In 2014 he was the Van Lier Fellow with the American Composers Orchestra.



SPRING 2017 CONCERT SCHEDULE

**Taplin Auditorium in Fine Hall
Princeton University, Princeton, NJ
Free admission**

Tuesday, February 28, 8pm

ENSEMBLE MISE-EN

**new works for large ensemble by Princeton composers
Jenny Beck, Yuri Boguinia, Noah Kaplan,
Pascal Le Boeuf, Anna Meadors and Alyssa Weinberg**

Tuesday, March 7, 8pm

SŌ PERCUSSION + FRIENDS

**new works for improvising ensemble by Princeton
composers Yuri Boguinia, Pascal Le Boeuf, Matt McBane,
Daniel Silliman, Jeff Snyder, Dmitri Tymoczko,
Kendall K. Williams, Alyssa Weinberg and Bora Yoon**

Tuesday, April 4, 8pm

SIRIUS QUARTET

**new works improvising string quartet by Princeton
composers Eric Cha-Beach and Dmitri Tymoczko**

Tuesday, April 18, 8pm

GENERALS

**new works by second year Princeton composers Chris
Douthitt, Pascal Le Boeuf, Matt McBane, Daniel Silliman
and Annika Socolofsky as part of their general exams**

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