

Tuesday, April 4, 2017 at 8pm
Taplin Auditorium in Fine Hall
Princeton University, Princeton, NJ



PRINCETON SOUND KITCHEN

Dan Trueman, *Director*

Michael Pratt, *Resident Conductor*

presents:

Sirius Quartet

Fung Chern Hwei, *Violin*

Gregor Huebner, *Violin*

Ron Lawrence, *Viola*

Jeremy Harman, *Cello*

*Performing new works by Princeton composers Dmitri Tymoczko and Eric Cha-Beach
along with works from the Quartet's standard repertoire.*

For more information on Princeton Sound Kitchen and upcoming events, visit
princetonsoudkitchen.org

PROGRAM

Tuesday, April 4, 2017 at 8pm
Taplin Auditorium in Fine Hall
Princeton University, Princeton, NJ

JEREMY HARMAN

Paths Become Lines

FUNG CHERN HWEI

Ceili

FUNG CHERN HWEI

Get in Line

ERIC CHA-BEACH

Three Different Kinds of Waves
(World Premiere)

GREGOR HUEBNER

New World, Nov 9 2016
String Quartet No. 6, Op. 60
(World Premiere)

- *intermission* -

JEREMY HARMAN

More Than We Are

GREGOR HUEBNER

Racing Mind

DMITRI TYMOCZKO

Strawberry Field Theory

The Worm Returns

A Sad Kid

Pulse Dirge

ANN PEEBLES

I Can't Stand The Rain

FUNG CHERN HWEI

Spidey Falls!

ABOUT THE PROGRAM

JEREMY HARMAN

Paths Become Lines

Paths Become Lines was written in the fall of 2010 in preparation for a Sirius Quartet tour of Germany and Switzerland. This is the first piece that I wrote as a member of the quartet, and although we planned to program it for the entire tour, *Paths* wasn't performed until the very last show, mainly because most of our rehearsal time leading up to and during the month-long trip was spent obsessing over Ligeti's Second String Quartet, and questioning our collective sanity.

I grew up splitting my time between cello/classical music, and playing guitar in metal and hardcore bands, so I guess this piece is an attempt to bridge the gap. The title of the piece came into my head as I was finishing the music, and I decided not to question it. I think of a path as something that is not clearly defined and may or may not have a clear beginning and ending, and a line as something very well defined, straight, certain. Everyone struggles with the idea of purpose and meaning at some point in their lives, and this piece is a reflection of that struggle. It's also an excuse for me to play power chords on cello.

FUNG CHERN HWEI

Ceili

What kind of solitude is it
When all's left, are
Empty wine glasses
Half empty plates
Scattered chairs
With faded frenziness
Echoing under the roof
In the hall
And outside the door?

FUNG CHERN HWEI

Get in Line

“Get in line” is a common goal of an ensemble of people. But could it always be achieved? One doubts so and history has repeatedly proven against it. Even when all are singing the same note in “unison,” all would enter in a slightly different time. It is only human to stand in the same line, yet standing in different postures, with different attitudes, facial expressions, and varied thoughts in mind. “And what about soldiers in a line?” you might ask. “No,” I would say, “that, to me, does not represent human.”

ERIC CHA-BEACH

Three Different Kinds of Waves

1- Intervals

2- Durations

3- Interruptions

GREGOR HUEBNER

New World, Nov 9 2016

String Quartet No. 6, Op. 60

As part of The New World Initiative, the New York Philharmonic has launched the New World Composition Challenge and invited New York City-based composers to create new works with referencing themes from Dvořák’s Symphony No. 9, “From the New World.” Gregor Huebner took on the task and wrote his “New World” version for the Sirius Quartet.

Unfortunately, he started writing the day after the presidential election in November 2016 and the influence of this historic moment is definitely reflected in his composition. References from Dvořák and Shostakovich are embedded in a musical journey throughout the rich and international cultural world of New York City.

- intermission -

JEREMY HARMAN

More Than We Are

The raw material of *More Than We Are* was written years ago, but wasn't finished until the Spring of 2015. I completed this piece during the first few months of fatherhood, after my son Silas was born last February, and as I was reflecting about many things related to moving into new phases of life and personal evolution. The piece is based on rhythmic patterns of uneven lengths that create hypnotic cycles that rise and fall, beginning with a few incomplete melodic fragments and going through an intense process of transformation, eventually ending with a lush melodic whisper.

GREGOR HUEBNER

Racing Mind

Racing Mind for string quartet is a composition based on a Afro-Cuban rhythmic pattern played originally by the Bata drums during the Santeria ceremony in Cuba. This particular Rhythm is called *Egun* and is the only 9/8 pattern in this music.

The beginning of the string quartet introduces these rhythms. Three of the musicians copy each one of the Bata drums and play the pattern pizzicato and one improvises over this, creating sounds.

The theme is a melody built out of long notes which is floating over the rhythmic structure. Out of the theme there are two improvisations in the violins over the harmonic structure of the piece leading back to the second part of theme and the 9/8 pattern of the beginning and fading out by creating interesting sounds again.

Throughout the whole composition there are two different levels of music playing at the same time, the kind of nervous rhythmic level and the slow moving melody. The racing mind and the other side of the brain which tries to calm it down.

DMITRI TYMOCZKO

Strawberry Field Theory

The Worm Returns

A Sad Kid

Pulse Dirge

Strawberry Field Theory explores the possibilities for improvisation in the context of string quartet writing. I wrote it four years ago for a Dutch string quartet, but the first performance was compromised due to a last-minute medical emergency. It was later performed and recorded by the Amernet Quartet. Tonight's performance by the Sirius Quartet is the world premiere of the quartet as I envisioned it. I am incredibly grateful to the quartet for all the time they have put into it—they are one of just a very small number of groups in the world who could pull it off.

The first movement, “The Worm Returns,” was composed gesturally, as a series of shapes and movements passing through ever-shifting harmonic fields—a term that generalizes traditional chords or scales by representing the differing importance of different notes. (The title of the piece refers to an earlier work, “A Roiling Worm of Sound.”) The music is aggressive and unrelenting almost until the very end.

“A Sad Kid” is in a more conventional string-quartet-does-jazz idiom, with a bit of an Eastern-European or Klezmer flavor. It is based on an odd, polyrhythmic jazz tune I wrote more than a decade ago. The movement was inspired by a real-life kid who used to walk past my house twice a day... it is a soundtrack to his imagined inner life (which is a bit less gloomy than his outward appearance).

“Pulse Dirge,” by is peaceful, nostalgic, and comparatively uncomplicated... a fluttering heartbeat or maybe eyelash. Almost nothing is notated conventionally, though the music does move between moments of greater and lesser specificity. Hopefully the title will be less contradictory once you hear the piece.

ANN PEEBLES

I Can't Stand The Rain

I Can't Stand The Rain is a composition by Ann Peebles and a tune which was covered by many artists. Gregor Huebner arranged a special version for the Sirius Quartet featuring the pizzicato technic on string instruments.

FUNG CHERN HWEI

Spidey Falls!

It is easy to perceive *Spidey Falls!* as a parody to a certain musical style during the first listen, which definitely was my initial intention while writing the piece. But throughout the process, I couldn't stop putting in elements that enable the music to be more vibrant and organic. Kicking off the theme is a pseudo drum-and-bass groove that the first violin, viola and cello created, as the second violin plays a melody that is on the edge of the key central, almost falling apart, foretelling the mood of the rest of the piece. In the middle, however, an extremely sentimental moment took over and slowly build the music up to a rock-like height that finally broke into a percussive soli, which then leads the band back into the groove and finale.

The music, as the title suggests, is very visual. One can try to visualize an intense comic book fight scene or a car chase moment in a movie, and complete it a stroke of campiness.

ABOUT THE PERFORMERS

Internationally acclaimed veterans of contemporary music, Sirius Quartet champions a forward-thinking, genre-defying approach to performing that makes labels like “New Music” sound tame. *Time Out New York* calls them “four-string virtuosos boast[ing] an outlandishly diverse repertoire,” while *The New York City Jazz Record* describes them as “a stellar ensemble that transforms standard chamber music frameworks with exceptional playing, writing and arranging.”

Having premiered works by significant living composers, Sirius continues its long-running commitment to musical innovation with bold, original works by its own members, pushing beyond the conventional vocabulary of string instruments by incorporating popular song forms, gripping improvisations, extended techniques, and undeniable contemporary grooves.

Since their debut concert at the original Knitting Factory in New York City, the quartet has played many important US venues, including Lincoln Center’s Alice Tully Hall, the Miller Theatre at Columbia University, the Whitney Museum of American Art, LACMA, the Andy Warhol Museum (co-presented by Music on the Edge), Merkin Concert Hall, the American Composers Alliance Festival, the Chelsea Music Festival, Tribeca New Music, Issue Project Room, The Kitchen, and CBGB.

International appearances have included the Beijing Music Festival, the Cologne Music Triennale, the Stuttgart Jazz Fest, the Tianjin International Jazz Fest, Musique Actuelle in Canada, the Soundbridge Festival at University Putra Malaysia, Bern University of the Arts, and repeat visits to the Taichung Jazz Fest – Taiwan’s biggest jazz event.

Sirius has shared studio and stage with the likes of Marin Alsop, Billy Martin, John Zorn, Jeremy Pelt, Frank Almond, Dianne Reeves, Uri Caine, John Patitucci, Theo Bleckmann, Ivo Perelman, Matthew Shipp, Elliott Sharp, Nick Didkovsky, Linda Oh, John Escreet, and many others.

Sirius’s recent album, *Paths Become Lines* (Autentico Music/Naxos 2016), exclusively features music composed by quartet members, while their previous album, the critically-acclaimed *Colors of the East* (Autentico Music/Naxos 2015), spotlights the music of Sirius violinist Gregor Huebner. The group can also be heard on Billy Martin’s *Wandering*; Elliott Sharp’s *String Quartets 2002-2007*; Nick Didkovsky’s *Tube, Mouth, Bow, String*; Jin Hi Kim’s *Living Tones*; Jeremy Pelt’s *Close To My Heart*; Dianne Reeves’s *Christmas Time Is*

Here; William Thomas McKinley's Crazy Rags with the Concordia Chamber Ensemble and conductor Marin Alsop; and many other commercial recordings.

Sirius has conducted workshops and master classes on improvisation, composition and performance with students around the world. For the last several years, they have partnered with the American Composers Orchestra to bring ACO's Music Factory and Rhythm Factory educational programs to the public schools of New York City.

COMING OCTOBER 2017!

A Festival
of the
ARTS

Presented by
the Lewis Center
for the Arts
and Department of Music

LCAOPENING.PRINCETON.EDU

AT PRINCETON



SPRING 2017 CONCERT SCHEDULE

**Taplin Auditorium in Fine Hall
Princeton University, Princeton, NJ
Free admission; no tickets required**

Tuesday, April 18, 8pm

FOXES, TWIGS, BIRDS, BONES & BUILD

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

Tuesday, April 25, 8pm

SONNAMBULA

new works for Renaissance ensemble by Princeton composers Molly Herron, Ninfea Cruttwell-Reade, Jeff Snyder, Matt McBane, Dmitri Tymoczko

Tuesday, May 16, 8pm

Iarla Ó Lionáird

new works for voice by Princeton composers Rodrigo Batalha, Jenny Beck, Ninfea Cruttwell-Reade, Chris Douthitt, Molly Herron, Pascal Le Boeuf, Matt McBane, Finola Merrivale, Emma O'Halloran, Anna Pidgorna, Annika Sokolofsky, Alyssa Weinberg, Kendall Williams

**please visit princeton_soundkitchen.org
for more information**

Upcoming Music at Princeton Events

Thursday, April 6-9

American Handel Society Conference

Taplin Auditorium in Fine Hall

Friday, April 7, 5pm

Handel's Messiah with conductor John Butt, part of the American Handel Society Conference

Trinity Church, Princeton

Sunday, April 9, 3pm

**Richardson Chamber Players
presented by Princeton University Concerts**

Richardson Auditorium in Alexander Hall

Sunday, April 9, 5pm

Michael Manning '17, Countertenor

Taplin Auditorium in Fine Hall

Monday, April 10, 7:30pm

Tyler Fair '17, Jazz Guitar

Taplin Auditorium in Fine Hall

Thursday, April 13, 7:30pm

**Béla Fleck and Abigail Washburn,
Banjo and Voice**

presented by Princeton University Concerts

Richardson Auditorium in Alexander Hall

Tuesday, April 18, 8pm

Princeton Sound Kitchen: Generals

Taplin Auditorium in Fine Hall

Wednesday, April 19, 4:30-6:30pm

Ko/Hahn Masterclass Series:

John Kimura Parker, Piano

Taplin Auditorium in Fine Hall

Wednesday, April 19, 7:30pm

Ko/Hahn Masterclass Series Recital:

John Kimura Parker, Piano

Taplin Auditorium in Fine Hall

Thursday, April 20, 8pm

**Pamela Frank and
Christian Tetzlaff, Violin**

presented by Princeton University Concerts

Richardson Auditorium in Alexander Hall

Friday, April 21, 7:30pm

Emma Powell '17, Violin

Taplin Auditorium in Fine Hall

Saturday, April 22, 7:30pm

Christopher Perron '17, Double Bass

Taplin Auditorium in Fine Hall

Sunday, April 23, 3pm

Princeton University Glee Club

Walter L. Nollner Memorial Concert

Richardson Auditorium in Alexander Hall

Monday, April 24, 7:30pm

MUS 246: Projects in African Dance

Drumming Course Recital

Taplin Auditorium in Fine Hall

Tuesday, April 25, 8pm

Princeton Sound Kitchen: Sonnambula

Taplin Auditorium in Fine Hall

For more information visit
princeton.edu/music