

Tuesday, April 18, 2017 at 8pm  
Taplin Auditorium in Fine Hall  
Princeton University, Princeton, NJ



**PRINCETON SOUND KITCHEN**

Dan Trueman, *Director*

Michael Pratt, *Resident Conductor*

*presents:*

**Foxes, Twigs, Birds, Bones, & Build**

Various artists and ensembles performing new works  
by Princeton second year graduate student composers:

Chris Douthitt, Pascal Le Boeuf, Matt McBane,  
Daniel Silliman, and Annika Socolofsky

responding to works by:

Susan Howe and David Grubbs, FKA Twigs, Björk,  
Alvin Lucier, and Crystal Mooncone

as part of the General Examinations submission of original work.

For more information on Princeton Sound Kitchen and upcoming events, visit  
[princetonsoudkitchen.org](http://princetonsoudkitchen.org)

## **PROGRAM**

Tuesday, April 18, 2017 at 8pm  
Taplin Auditorium in Fine Hall  
Princeton University, Princeton, NJ

### **SUSAN HOWE AND DAVID GRUBBS**

“Thorow – Part Three” from *Thieft* (2005, Blue Chopsticks)  
*Recorded Audio*

Susan Howe, *poetry, poetry reading*  
David Grubbs, *piano, composer*  
Mats Gustafsson, *baritone saxophone, fluteophone*  
Nikos Veliotis, *cello*

### **CHRIS DOUTHITT**

*Channeled Scablands*

Iarla Ó Lionáird and Rosalie Kaplan, *voice*  
Mika Godbole and Mark Eichenberger, *percussion*  
Chris Douthitt, *electronics*

### **CRYSTAL MOONCONE**

“Foxes (Gagaku Wisdom)” from *Listening Music for the Age of Crystal Moon Cone* (2005)  
*Recorded Audio*

### **ANNIKA SOCOLOFSKY**

*quell*

Evan Runyon, *double bass*  
Colin Knapp, *pre-recorded organ*

**FKA TWIGS (TAHLIA DEBRETT BARNETT),  
ARCA (ALEJANDRO GHERSI), TIC (TIC ZOGSON)**  
“Lights On” from *LP1* (2014, Young Turks)  
*Recorded Audio*

FKA Twigs, *bass & string arrangements, additional drums*  
Andrew Aged, *guitar*  
Daniel Aged, *upright bass*  
Arca, *additional vocals, productions*  
Tic, *additional drums, guitar*  
Joseph Hartwell Jones, *additional vocal recording*  
David Wrench, *mixing*  
John Davis, *mastering*

**PASCAL LE BOEUF**  
*Empty Promise*

Pascal Le Boeuf, *keyboards, recording, production, and mixing*  
Sarah Goldfeather, *voice and strings*  
Robby Bowen, *percussion and additional keyboards*  
Evan Chapman & Kevin Eikenberg of Four/Ten Media,  
*videography and video production*

-INTERMISSION-

**BJÖRK**

“Undo” from *Vespertine* (2001, One Little Indian Records)

*Recorded audio*

**MATT MCBANE**

*Well*

**Build**

Matt McBane, *violin*

Andrea Lee, *cello*

Mike Cassedy, *piano*

Ben Campbell, *bass*

Adam Gold, *drumset*

*with*

Karlie Bruce, *voice*

**ALVIN LUCIER**

*Bird and Person Dyning*

Performed by Daniel Silliman

**DANIEL SILLIMAN**

*freign*

Performed by Daniel Silliman

## ABOUT THE PROGRAM

### SUSAN HOWE AND DAVID GRUBBS

“Thorow – Part Three” from *Thieft* (2005, Blue Chopsticks)

Howe and Grubbs have released four records together on Drag City: *Thieft* (2005), *Souls of the Labadie Tract* (2008), *Frolic Architecture* (2011), and *WOODSLIPPERCOUNTERCLATTER* (2015).

“Thorow - Part Three” comes from the album *Thieft*, and the text comes from Howe’s long poem “Thorow,” which is included in her 1990 collection *Singularities*.

Susan Howe’s poetry has the rare quality of being both inscrutable and self-evident. Her poems present themselves as objects, or, maybe more precisely, as remnants: gnarled things one might come across while walking through an otherwise empty field. Here is a tangle of language. It doesn’t quite make *sense*, but neither is it nonsense. It has a voice – a history and a perspective (or several) – but not necessarily a “speaker.” In my experience, an understanding of this language doesn’t arise from decoding some message that the poet has artfully poeticized, but from holding one’s desire to extract meaning in tension with the visual and aural presence of the language itself, looking inside the words rather than through or beyond them.

Howe employs a variety of techniques that undermine both the word as a stable carrier of meaning and the line as a contained unit of thought. These include:

- the visual arrangement of text on the page, especially in drawing attention to the blank space between words, stanzas, and facing pages;
- the use of archaic spellings and misspellings (“thorow” for both “through” and “Thoreau,” for example);
- the interpolation or swapping of letters in recognizable words (“thieft” or “debths”);
- the cutting off of lines at the hard edge of a stanza to create a visually recognizable, yet aurally estranged, word (“subje” or “mbroidered”);
- the sourcing of language from historical, literary, and autobiographical moments whose connections are nonlinear, deeply personal, and contingent on chance.

David Grubbs has collaborated with Howe on a series of compositions that, for lack of a better word, “set” Howe’s reading of her text to “music.” There is no singing, but Howe’s

voice is clear, charismatic, and internally melodic. Grubbs's sonic environments are sparse, making use of a tightly controlled palette of materials that suggest different ways of being inside sound—electronic clicks, sawtooth waves, church organs, field recordings, a piano. Like Howe's poems, the compositions progress by accumulation and erosion, with layers added and scraped away. The performers aim for "co-presence," as Grubbs describes it: elements entangle while retaining autonomy, neither blending nor masking, but presenting themselves simultaneously, non-synonymously.

--Chris Douthitt

## **CHRIS DOUTHITT**

### *Channeled Scablands*

In my response piece, I'm attempting to engage with the "object-ness" and "co-presence" of Howe's and Grubbs's work, approaching these concepts from the perspective of a singer and songwriter. The typical stance of the singer to the listener is similar to the typical stance of poet to the reader – there are implicit norms of communication that are taken for granted unless we are told otherwise. (The song has one singer. The singer has one voice. The song has something called "lyrics" which are "about" something. There is one song in the song).

I'm interested in finding out how this might not always be the case. How can a song be a collection of objects, rather than a unified rhetorical act? How can elements of a song be "co-present," when the presence of the singing voice, and a singer on stage, immediately establishes a hierarchy in the listener's attention? How can a song exist, like a poem on the blank page, in a larger, empty space, rather than the filled space of the song itself?

This is something I've never done, and, at the time of this writing, I'm pretty confused about how it all works out. Mika and Mark are great collaborators to get lost in the woods with.

--Chris Douthitt

## **CRYSTAL MOONCONE**

“Foxes (Gagaku Wisdom)” from *Listening Music for the Age of Crystal Moon Cone* (2005)

## **ANNIKA SOCOLOFSKY**

*quell*

*quell* is a direct response to the track “Foxes (Gagaku Wisdom)” from Crystal Mooncone’s first album *Listening Music for the Age of Crystal Moon Cone* (2005). In this track, organ and electronics to respond to the resonance of the other and the space in which it is being performed. The electronics consist of a Kate Bush record, slowed down to resemble nothing but resonant pink noise, which was then distorted in a way to create what Stephen called a “cascading wall of garbage coming out of the speakers.” As the organist, Stephen then responded to this wash of noise by mimicking the spectral identity of the electronics, tapping into overtones and timbres that change constantly throughout the piece.

In *quell*, I sought to compositionally invert “Foxes” in as many ways as I could while still immersing the listener in a resonant sound world of pink noise. The organ exists in the form of electronics and provides the bulk of the noise world, while the bass responds to the resonance of the organ. The form is an exact opposite of “Foxes,” growing instead of shrinking, climbing instead of falling. This piece is about a desire for calm in the midst of chaos.

--Annika Socolofsky

## **FKA TWIGS (TAHLIA DEBRETT BARNETT), ARCA (ALEJANDRO GHERSI), TIC (TIC ZOGSON)**

“Lights On” from *LP1* (2014, Young Turks)

## **PASCAL LE BOEUF**

*Empty Promise*

Would you consider a mixing engineer to be a composer? Making decisions regarding dynamics, spacial placement, timbre... these are certainly compositional tools. What about an electronic music producer? We can all hear there is more to production-based music than what can be notated on that page. I’ve always enjoyed trying to identify the technical elements that contribute to a successful recording beyond the initial instrumental performance. I view mixing and production techniques as essential to the

compositional process. Some genres emphasize these techniques to such an extreme that the contextualization of sound sources become secondary. Such is the case with FKA Twig's "Lights On".

I've attempted to breakdown this recording into the functional elements that contribute to its overall effectiveness. I'm not referring to harmonic/melodic/rhythmic elements, but to sampling, editing, automation, sound FX, mixing, and spacial techniques that decorate the basic *song*. *Empty Promise* has provided an opportunity not only to demystify, experiment with, and re-contextualize these compositional elements, but to combine them with compositional elements derived from other idioms (*classical, jazz, etc.*) to yield a hybridized result.

I'd like to extend a special *thank you* to my esteemed collaborators Sarah Goldfeather, Robby Bowen, and Evan Chapman for their dedication, kindness, and creativity throughout this process.

--Pascal Le Boeuf

## ALVIN LUCIER

### *Bird and Person Dyning*

The inspiration for *Bird and Person Dyning* arrived entirely by accident on Thanksgiving Day, 1975. Alvin Lucier was in the electronic music studio at Wesleyan University, toying with a Christmas tree ornament that the sound artist Doug Kahn had sent to him. A bird-chirping device was embedded in the ornament, which emitted a peculiar sequence of glissandi and repeated tones. Lucier happened to be wearing a pair of binaural mics (which can be placed in one's ears or on a dummy head to record the short delays obtained by adjusting the angle of one's head to a sound source, among other things), and feedback began to sound. Before he could shut it off, Lucier noticed a strange effect whenever the feedback was near in pitch to the sound of the birdcall: phantom doubles of the bird sounds emerged, sometimes at the exact pitch of the original, other times much lower. This uncanny effect is known in radio technology as *heterodyning*: the beat frequencies produced between a carrier signal and a constant signal that are close in pitch. It is also the source of the piece's unusual title.

Throughout the performance of this piece, the performer, equipped with binaural mics, walks deliberately around the space in which the birdcall is heard, and, with movements

of the head, tunes the feedback obtained through speakers in an attempt to approximate the pitch of the birdcall. Phantoms emerge as this process unfolds, and the act of listening becomes audible.

I would very much like to thank Jeff Snyder and Andrés Villalta for their invaluable assistance in putting this piece together.

--Daniel Silliman

## **DANIEL SILLIMAN**

*freign*

*freign* is written for an unlikely quartet: piano, sine tones, dog sounds and ambient noise. The dog sounds you hear in the piece were mostly collected from my 14-year-old dachshund, Schatze – sounds like that of her nails pitter-pattering on the floor, the clinking of her metal tag against her collar, her heartbeat while she sleeps.

The other sounds in the piece came out of things I found incidentally while collecting the dog sounds: a lawnmower hum, distant traffic, the wind – that gently shearing band of noise that follows us just about everywhere we go (my tinnitus makes a few cameos, too). In this patient, deliberate recombination of piano and sine tones, noises and noise, I found both a viable basis for a musical structure, and an homage to Schatze's gentle spirit.

--Daniel Silliman

## **ABOUT THE COMPOSERS**

**CHRISTOPHER DOUTHITT** is a composer, guitarist, and songwriter from Spokane, Washington.

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.

**MATT MCBANE** is a composer, violinist and second-year doctoral student at Princeton. He is currently writing the third album for his band, Build.

**DANIEL SILLIMAN** is a composer from Texas and a second-year graduate student at Princeton.

**ANNIKA SOCOLOFSKY** is a composer, avant-folk 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. New projects for the 2016-2017 season include works for the Albany Symphony Orchestra, Emissary Quartet (as part of a Fromm Foundation Commission), Third Coast Percussion, Shattered Glass, sean-nós singer Iarla Ó Lionáird, and bassist Evan Runyon. As a vocalist this season she is collaborating with MoVE (Modern Violin Ensemble), Tulsa Camerata, and the Albany Symphony Orchestra on projects by composers Evan Chambers and Michael Daugherty. Annika is a doctoral student in Music Composition at Princeton University. She holds a master's in Composition from the University of Michigan.

## ABOUT THE PERFORMERS

A native of Sydney, Australia, **KARLIE BRUCE** now makes her home in Brooklyn, New York. With a background as dynamic as her work, she is one of many voices of the post-disco big band Escort, has toured extensively as a background and session vocalist, has opened for pianist Brad Mehldau and appeared alongside Matt Wilson and Larry Goldings at Carnegie Hall. In September 2012, Karlie released her highly anticipated debut LP, *Paperback Lover*, alongside longtime bandmates, bassist Derek Nievergelt (Robin McKelle), drummer Brian Chase (Yeah Yeah Yeahs), and guitarist and often-collaborator, Chris Parrello (Things I Wonder).

**BUILD** is a Brooklyn-based instrumental band consisting of Matt McBane, violin/compositions; Andrea Lee, cello; Michael Cassedy, piano/keyboards; Ben Campbell, bass; and Adam D. Gold, drums. Both in its make-up and music, Build is fundamentally a hybrid group. Since forming in 2006, it has developed a body of work and a performance style that draw on (to name few) minimalist chamber music, instrumental rock, modal jazz, electronic music, American fiddle music, experimentalism, and film music, reflecting McBane's interests as a composer and the backgrounds of the band members. Its two albums on New Amsterdam Records have received widespread critical acclaim, been played regularly on NPR radio stations across the country, and been set to dance by several choreographers. Build is currently at work on its third album.

**MIKE CASSEDY** is a Brooklyn-based pianist and composer. He has performed, recorded and toured regularly with ensembles of various genres including guitarist and prog legend Francis Dunnery, minimalist ensemble Build, singer songwriter Mary Bragg, rock band Sky White Tiger, rock band My Midnight Heart and his own co-led project East West Quintet. The Quintet's most recent album, *Anthem*, received accolades from the press including Bill Milkowski of *Downbeat* who wrote, "Like their Brooklyn-based brethren Snarky Puppy, the East West Quintet is a clever, highly disciplined instrumental unit . . . that marries visceral rock with jazzy improvisation and other disparate elements into an intriguing brew."

**EVAN CHAPMAN** is a percussionist, videographer, photographer, composer, and teacher based out of Philadelphia. Evan received a Bachelor of Music in Classical Percussion

Performance from the Indiana University Jacobs School of Music in 2013, and has since gone on to build a freelance career in both the contemporary-classical and indie rock worlds. Evan is an active performer, most notably as co-founder and drummer in the instrumental percussion rock/electronic trio Square Peg Round Hole. The group's sophomore album, *Juniper*, was released in March 2016 (Spartan Records) as a double-LP and was met with critical acclaim. Square Peg has performed concerts and festivals with major-label artists including Mae, Built to Spill, Lily & Madeleine, The Album Leaf, RJD2, Dawn of Midi, Kneebody, and more, and has played at major venues across the country including the Electric Factory (Philadelphia), World Café Live (Philadelphia), Old National Centre (Indianapolis), (le) Poisson Rouge (NYC), and the Treefort Music Festival (Boise). Square Peg Round Hole has been featured by *Paste Magazine*, *Mental Floss*, Boing Boing, and NPR, among others.

**MARK EICHENBERGER** is a freelance percussionist based out of Lawrence, New Jersey. He holds a DMA Percussion Performance from the University of Illinois at Urbana-Champaign. He currently serves as the arranger and percussion coordinator at The Arizona Academy Drum and Bugle Corps out of Tempe, Arizona. Mark has appeared as a soloist with the University of Texas-Brownsville Wind Symphony, University of Illinois Wind Symphony and Wind Orchestra as well as the Overton High School Wind Ensemble from Memphis, TN. In 2010, he was selected as one of the thirty finalists to compete in the TROMP International Percussion Competition, held in the Netherlands. He is a member of the Vic Firth Education Team and is an artist with Majestic and Mapex Percussion.

**MALAVIKA (MIKA) GODBOLE** recently completed her DMA at Rutgers University. Her freelance activities include performing with the Philadelphia Orchestra, the Curtis Symphony Orchestra, the Richmond Symphony, among others. She has also been involved in summer music programs including the Aspen Music Festival, Sō Percussion Summer Institute, the Artosphere Festival, and the China International Summer Music Academy. She has collaborated with conductors and artists including Sir Simon Rattle, Michael Tilson Thomas, Charles Dutoit, Martha Argerich, Yefim Bronfman, and Christoph Eschenbach. As a teacher, she maintains an active studio of thirty students at various levels of ability at the Westminster Conservatory, York College of Pennsylvania (as Adjunct Faculty), and other private students. Recent activities include collaborations with Sō Percussion for a performance of Steve Reich's *Drumming* at (le) Poisson Rouge and a duo recital with organist Rob Ridgell for a webcast performance at Trinity Wall Street in Manhattan.

**ROSALIE KAPLAN** is a vocalist and composer from Culpeper, Virginia. She co-leads the art rock band Dollshot, whose second album, *Lalande*, will be released in 2017. She has performed with various ensembles in venues throughout New York City including (le) Poisson Rouge, The Stone, and Galapagos Art Space. She completed her studies at New England Conservatory and NYU's Gallatin School. In addition to performing, she collaborates with composers, writers, and artists as a producer for the slipstream music label Underwolf Records.

**COLIN KNAPP** is a graduate of the University of Michigan where he studied organ performance and music theory. His primary teachers have been Jacqueline Stilger in Battle Creek, Thomas Bara at Interlochen Arts Academy, and James Kibbie at UM. Colin currently serves as Director of Music and Organist at First Presbyterian Church of Ypsilanti and directs the successful Ypsilanti Pipe Organ Festival. He is the staff coordinator for the University of Michigan Annual Conference on Organ Music and is Audience Engagement Associate for Michigan Opera Theatre.

Cellist **ANDREA LEE**, who has been praised for her “elegant solo work” (*The New York Times*) and “sublime” playing (*Times Union*), enjoys a busy freelance career in New York City. She is a founding member of the critically acclaimed band Build and performs regularly with ECCO, IRIS Orchestra, the Knights, and A Far Cry, with whom she recorded the Grammy-nominated album *Dreams and Prayers*. In the 2016-2017 season, she also tours with the Silk Road Ensemble and Mark Morris Dance Group's production of *Layla and Majnun*. She holds a BA in History with Distinction from Yale University and graduate degrees in Cello Performance from New England Conservatory and Mannes College. As an advocate for music education, she is a Music Curriculum Specialist for Global K-12 Programs at The Juilliard School.

**IARLA Ó LIONÁIRD** has carved a long and unique career in music both internationally and in Ireland. From his iconic early recording of the vision song “Aisling Gheal” as a young boy to his ground breaking recordings with Dublin's Crash Ensemble and New York's Alarm Will Sound, he has shown a breadth of artistic ambition that sets him apart in the Irish Music fraternity. Preferring not to be categorized, his performances and recorded output follows an ambitious arc that challenges musical identity from Folk to Worldbeat, from New Classical to Opera. But there's no doubt he is one of our most

distinctive voices. Distinctive voices are always a welcome arrival, regardless of the orbits they choose, and Iarla Ó Lionáird's is one that ventures far beyond the boundaries of any one genre: a defiantly unclassifiable sound. He's a child of traditional music, born and bred in Cúil Aodha, in the belly of the West Cork Gaeltacht, with Seán Ó Riada a neighbour and indisputable early influence. His great aunt, the traditional singer Elizabeth Cronin, had forged a reputation for rich interpretation before him, paving the way for the young Ó Lionáird to still audiences with his plaintive, textured voice at Mass, and later, in parlours, front rooms, snugs, town halls and concert halls. A twice Grammy nominated artist, Ó Lionáird has worked with a stellar cast of composers internationally including Donnacha Dennehy, Dan Trueman, Nico Muhly, Gavin Bryars, and David Lang and he has performed and recorded with such luminaries as Peter Gabriel, Nick Cave, Robert Plant, and Sinéad O'Connor. His unique singing style has carried him to stages and concert halls all over the world, from New York's Carnegie Hall to the Sydney Opera House and beyond. His own voice has graced the silver screen also, with film credits extending from *Gangs of New York* to *Hotel Rwanda* and most recently as featured singer in the film *Brooklyn* starring Saoirse Ronan. He is the vocalist with the critically acclaimed Irish/American band "The Gloaming." He holds a Masters Degree in Ethnomusicology from the University of Limerick where he is completing a PhD. Currently, as the recipient of a Belknap Fellowship, he is teaching in Princeton University.

**EVAN RUNYON** is a performer and composer based in Brooklyn. His music has been called "quirky and interesting" (*Millbrook Independent*) and his playing "very loud, at least" (*The New York Times*). He is artistic director and founder of antiphonal rock band Real Loud, a member of ensemble mise-en and Urban Playground Chamber Orchestra and a regular guest with groups such as Talea Ensemble, Slee Sinfonietta, the Allentown Symphony Orchestra, Buffalo Philharmonic, and the orchestra of the New York Opera Society. Evan has worked directly with artists as diverse as the Spanish Harlem Orchestra, Chris Potter, John Clayton, Joey DeFrancesco, Rebecca Saunders, Beat Furrer, and Stefan Prins. Evan's principal mentors have been Robert Black and Louis Levitt. Additional studies with Uli Fusseneggar, Shawn Conley, Blake Hinson, and Ira Gold amidst many others. He has presented lectures and/or masterclasses at the University of Arizona, Arizona State University, Tufts University, Boston Conservatory, and University of Illinois, and has been an instructor of double bass at the Hartt School. A Tucson, Arizona, native, Evan finds biographies tiresome but is fond of cats, whiskies, and westerns. He lives in Greenpoint.



## **SPRING 2017 CONCERT SCHEDULE**

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

**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

for more information please visit:  
[www.princetonosoundkitchen.org](http://www.princetonosoundkitchen.org)

# Upcoming Music at Princeton Events

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

***Kol/Hahn Masterclass Series:***

***John Kimura Parker, Piano***

Taplin Auditorium in Fine Hall

Wednesday, April 19, 7:30pm

***Kol/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

Wednesday, April 26, 7:30pm

***Julia Marie Schorn '17, Harp***

Taplin Auditorium in Fine Hall

Thursday, April 27, 7:30pm

***Jazz Vocal Collective***

Taplin Auditorium in Fine Hall

Friday, April 28, 7:30pm

Saturday, April 29, 7:30pm

***Princeton University Orchestra***

***Stuart B. Mindlin Memorial Concerts***

Richardson Auditorium in Alexander Hall

Saturday, April 29, 4pm

***Adam Ainslie '17, tenor***

***and DG Kim '17, piano***

McAlpin Rehearsal Hall, Woolworth  
Center

Saturday, April 29, 5pm

***Organ Studio Recital***

Princeton University Chapel

Sunday, April 30, 7:30pm

***PUC125: Pekka Kuusisto, Violin***

***and Nico Muhly, Piano***

***presented by Princeton University Concerts***

Richardson Auditorium in Alexander Hall

For more information visit [princeton.edu/music](http://princeton.edu/music)