

Tuesday, November 14, 2017 at 8pm
Taplin Auditorium in Fine Hall
Princeton University, Princeton, NJ



PRINCETON SOUND KITCHEN

Dan Trueman, *Director*

Michael Pratt, *Resident Conductor*

presents

SLIDE

by Steven Mackey

text by Rinde Eckert

Mark DeChiazza, *Director*

Keithlyn Parkman, *Lighting Designer*

and excerpts from new operas by Ninfea Cruttwell-Reade, and Noah Kaplan

featuring

ORCHESTRA 2001

Jayce Ogren, *Artistic Director and Conductor*

with

Rinde Eckert, *Tenor and Actor*

Steven Mackey, *Electric Guitar*

Rosalie Kaplan, *Soprano*

PROGRAM

NOAH KAPLAN

“Zalam’s Struggle” and “Clementine’s Lament”

from *The Fall of Zalam*, libretto by Hampton Fancher

with Rosalie Kaplan, *Soprano*

NINFEA CRUTTWELL-READE

Four fragments from *Moby Dick*

I. The subtleness of the sea

II. Whale-lines

III. Old age

IV. The color white

BRIEF PAUSE

STEVE MACKEY

Slide

text by Rinde Eckert

Mark DeChiazza, *Director*

Keithlyn Parkman, *Lighting Designer*

ORCHESTRA 2001

Jayce Ogren, *Artistic Director and Conductor*
David DiGiacobbe, *Flute, Alto Flute, and Piccolo*
Slavko Popovic, *Clarinet and Bass Clarinet*
Valissa Willwerth, *Violin and Viola*
Amy Sue Barston, *Cello*
Erika Dohi, *Piano*
Jason Treuting, *Percussion*

Adam Lesnick, *Executive Director*
Alice Thompson, *Administrative and Patron Services Associate*

Orchestra 2001 is dedicated to performing and promoting the music of the 20th and 21st centuries, premiering new works, providing a major focus for the best new music of our time, and reaching out to regional and international audiences. Its name pointed to the future when the ensemble was founded by James Freeman in 1988. Today, the name, by now indelibly associated with landmark performances and recordings of new music, points in a new way to the future of the music of our time.

Orchestra 2001 is currently in its 30th season. In addition to concerts in the Philadelphia area, the ensemble has brought new American music to countless new audiences through tours abroad and through our recordings for CRI, Bridge, Albany, Innova, and Centaur. Orchestra 2001 appointed Jayce Ogren Artistic Director in July 2016 following a two-year search with candidates from all across the United States and six continents. Mr. Ogren began his tenure in Fall 2016.

The orchestra has had great influence on the lives of composers young and old, in particular in the relationship it has with Pulitzer Prize-winning composer George Crumb. All of Mr. Crumb's American Songbooks – his unique settings of American folksongs – were all written for, premiered, and first recorded by Orchestra 2001. The Songbooks received a 2015 Grammy Award nomination.

Orchestra 2001 has performed in Denmark, England, Slovenia, Russia, the Salzburg Festival in Austria, the Havana Festival of Contemporary Music in Cuba, on an Arabian Gulf tour to Abu Dhabi, Dubai, and Qatar. It has twice toured to China, performing at

the Beijing Modern Music Festival, Shanghai Spring International Music Festival, Hong Kong Performing Arts Academy and Hong Kong University, Tianjin Grand Theater, and Nanning ASEAN Music Days. Orchestra 2001 has also performed at Zankel Hall at Carnegie Hall and the Miller Theater in New York City, the Library of Congress, and at the Kimmel Center in Philadelphia. Orchestra 2001 has presented regional tours to audiences in rural Appalachia and the southwest's Navajo Nation, supported by National Endowment for the Arts touring grants.

Orchestra 2001's dedication to the performance of American contemporary music speaks for itself: 85 world premieres, over 100 Philadelphia premieres, over 200 works by 135 American composers, of which more than 140 works were by 80 Philadelphia-area composers.

MARK DECHIAZZA is a director, filmmaker, designer, and choreographer. Many of his projects explore interactions between music performance and media to discover new expressive possibilities. His work can bring together composers, ensemble and musicians with visual artists, dancers, music ensembles, and makers of all types. Formerly a dancer, investigating the body and its relationships to space, time, and experience remains vital to his process across all disciplines.

Mark DeChiazza conceived and directed *Orpheus Unsung*, an evening-length music-dance-theater collaboration with composer Steven Mackey, which premiered at Guthrie Theater in Minneapolis and was presented this fall at Princeton University. His large-scale music-theater production *Quixote* premiered last spring at Peak Performances, continuing a creative partnership with composer Amy Beth Kirsten that begun with their *Columbine's Paradise Theater*, produced and performed by eighth blackbird. DeChiazza's ongoing creative partnership with this multiple-Grammy winning ensemble began in 2009 with his Schoenberg's *Pierrot Lunaire*, and continues with Dan Trueman's *Olagón*, now in development.

Recent projects include: co-direction, video projection, and set design for *My Lai*, an opera monodrama by Jonathan Berger featuring the Kronos Quartet, traditional Vietnamese instrumentalist Van-Ahn Voh, and actor/tenor Rinde Eckert; Waveguide Model I, a four screen interactive installation for Prism Quartet made in collaboration with Dan Trueman; direction and editing of the film *Hireath*, which partners with performance of Sarah Kirkland Snider's 35-minute orchestral work commissioned by

North Carolina Symphony and Princeton Symphony Orchestra; staging and design for composer John Luther Adams' *Sila*, a massive site-determined piece for 80 musicians commissioned by Lincoln Center. For more information, please visit markdechiazza.com.

RINDE ECKERT is a writer, composer, librettist, musician, performer, and director. His Opera/New Music Theatre productions have toured throughout America and to major theater festivals in Europe and Asia. Eckert wrote the text and performed in the multimedia production *Slide* with composer/guitarist Steven Mackey and the new music ensemble eighth blackbird, which toured to major university campuses and the Ojai Festival. Renamed *Lonely Motel* by Cedille Records, the project won the 2011 Grammy Award for Best Small Ensemble Performance. Eckert and Mackey are members of Big Farm, a 'prog-rock' super group with drummer Jason Treuting of Sō Percussion and bassist Mark Haanstra. Eckert's own uniquely eclectic music is released on Germany's Intuition label and through Songline/Tonefield Productions. The Kronos Quartet's production of composer Jonathan Berger's monodrama *My Lai*, written for singer-actor Eckert, Vietnamese musician Vanh An Vo and the Kronos Quartet includes performances in the 2017-2018 season at the Singapore Festival, Brooklyn, major college campuses, and Holland. The work debuted at Stanford University and the Harris Theater in Chicago in 2015-2016. In February 2017, Rinde made his Kennedy Center recital debut as part of Renee Fleming's inaugural VOICES Series. Rinde has taught graduate students from the English Department and School of Music at Princeton University since 2007. His extensive writing and directing residencies began at the University of Nebraska where he created *Horizon*; the University of California at Davis Department of Theater and Dance to write and direct *Fate and Spinoza*; in partnership with Hancher and the University of Iowa to create, write, direct and perform in *Eye Piece*, a play exploring the loss of vision which Rinde again directed for Barnard College students in March 2013; and at Wesleyan University's Center for the Arts to create, write and direct theater students in *The Last Days of the Old Wild Boy*. He led a two-week teaching residency with the Departments of Theater and Dance at Towson University during spring 2015 and is currently co-teaching a course on creativity with Paul Dresher at the University of South Maine. Rinde Eckert lives in New York City with his wife Ellen McLaughlin, the playwright and actor.

NOAH KAPLAN is a composer and saxophonist from Topanga Canyon, California. His free jazz quartet's album *Cluster Swerve* came out on HatHut Records in March 2017 and his band Dollshot will release their upcoming record *Lalande* in early 2018. He is currently collaborating on an opera trilogy with writer Hampton Fancher. He lives in

Brooklyn with his wife Rosie and is a PhD candidate at Princeton.

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.

STEVEN MACKAY was born in 1956, to American parents stationed in Frankfurt, Germany. He is regarded as one of the leading composers of his generation and has composed for orchestra, chamber ensembles, dance and opera. His first musical passion was playing the electric guitar in rock bands based in northern California. He blazed a trail in the 1980's and 90's by including the electric guitar and vernacular music influence in his concert music. He regularly performs his own work, including two electric guitar concertos and numerous solo and chamber works. He is also active as an improvising musician and performs with his band Big Farm.

With mounting success in both symphonic and operatic repertoire, **JAYCE OGREN** is building a reputation as one of the finest young conductors to emerge from the United States in recent seasons. In 2016, he was named the Artistic Director of Orchestra 2001 in Philadelphia. The summer of 2017 brought Jayce return engagements at the Colorado Symphony, the National Arts Centre Orchestra in Ottawa, and concerts at the Breckenridge Festival. Other return invitations in the 2017-18 season include the Dallas, Indianapolis, and Edmonton Symphonies, and debuts with the Nashville, Columbus and Asheville Symphonies and with the Louisville Orchestra. Jayce also debuts this season with the Melbourne Symphony Orchestra and Chorus for Terence Malick's *The Voyage of Time* at the Melbourne Festival (Wordless Music project), and with the Hong Kong Philharmonic, leading the orchestra with film in Bernstein's *West Side Story*. Jayce's repertoire ranges from Beethoven, Schubert, Mendelssohn, and Mozart through several major Sibelius symphonies and works by de Falla, Copland, and John Adams, a program of opera arias, and several film scores with orchestra. With Orchestra 2001

Ogren leads staged performances of Peter Maxwell Davies' *Eight Songs for a Mad King* at the Philly Fringe Festival, Steve Mackey's *Slide* in Princeton at the Princeton Sound Kitchen, National Sawdust in Brooklyn and at the Venice Island Performing Arts Center in Philadelphia. Jayce and Orchestra 2001 also present the Philadelphia premiere of the complete *Yellow Shark* by Frank Zappa. Also in Philadelphia he leads the *Symphony for a Broken Orchestra*, a new work that Pulitzer prize-winning composer David Lang is writing for sounds that only broken instruments can make: some 400 of them found in the Philadelphia school system will be played by Orchestra professionals, Curtis Institute and Temple faculty and students plus school kids - 350 players arranged in teams around the periphery of the 23rd St. Armory - after which the instruments will be repaired and returned to the schools for future use.

KEITHLYN B PARKMAN is a lighting designer as well as a theatre collaborator. Favoring works that take place in non-traditional spaces and new works that can only come to life with collaboration across the board, she loves to get down and dirty to make art. Recent productions include Guerilla Operas' *Loose, Wet, Perforated*, a new piece commissioned by the group written by Nicholas Vines and directed by Austin Reagan; and College of the Fenway's Spring Dance Festival. Keithlyn studied lighting design at Boston University under Mark Stanley. She worked professionally for four years in Boston before returning to her home town of New York City, though she has not entirely removed herself from the Boston scene. Living and producing works in these two very different cities has opened her eyes to the possibilities provided by time and space of each individual production she works on.

ABOUT THE PROGRAM

NOAH KAPLAN

"Zalam's Struggle" and "Clementine's Lament"
from *The Fall of Zalam*, libretto by Hampton Fancher

The stage, a little piece of wasteland dry as a bone. A boulder on one side, an old wooden outhouse on the other. It is dusk. Moonlight. A young willowy female sprawled on the rock listening to the voice coming from within the outhouse. The husky voice of a man struggling with a speech he is writing, pronouncing it out in measured tones:

ZALAM: (*heard but not seen*)

“Is it naïve to believe
in the perfectibility of man?
That he can climb
as high as...he can...”

No.

“As is needed
to attain...to attain it.
To build a spire that inspires the spirit
and elevates man.”

Good, that’s good.

“It is natural that nature makes portraits of itself
Natural because nature is natural...?”

No, that’s a solipsism beyond their grasp.

They would go into epistemic shock!

Be modest Zalam.

“In the Now where there is no Now
is the place to plant a spire.”

That works, that might be good.

Now, what about a phrase that makes all this understandable?

Or they’ll say:

“Oh Zalam, we are not here to be challenged,
we are here to worship and pray.”

“Then hand over the money it will take...takes
to build the spire that will take us closer
to more than a dream will make.”

Make? Not make. Oh, my....

He pushes open the door, comes into the moonlight. ZALAM, in a black moth-eaten overcoat, is scruffy and gruff, a bit of a bear.

ZALAM (*grumbling to himself*):

Pray you have more success with your sermon than you had with your bowels.

He walks into the dark. Clementine slips off the rock, addresses the audience.

CLEMENTINE:

Here is a man trying to do
something bigger than himself.
At least that's what he says.
Marching north on a sheet of ice that's floating south.
So he says and he says and he says.
A man of his word who lives on his words.
Brought up by a mother who doubted his worth.
Fed him his beans and ironed his shirts.
Taught him belief, but not in himself.
Soon as he married she died.
And then there was me.
But my mother couldn't take care of my father and left.
Left him to me.
Her name is mine. Clementine.
All she left was a note,
Three words,
Her name, my name and goodbye.

(A silence. Then:)

For the greater good,
The saving of his people is what he says he must do.
I believe it. I hope I do.
The man is a dreamer of more than himself,
Papa, the precious dreamer.
What ever he's done to his wife and his daughter,
he's done worse to himself.
A congested soul in a storm of ideas
and too many black trucks in the night
my Father's plight.
For good or for bad, I do what I do.

CLEMENTINE goes on humming her lament which abates as the lights dim to black.

* * *

NINFEA CRUTTWELL-READE

Four fragments from *Moby Dick*

The subtleness of the sea

Whale-lines

Old age

The color white

Herman Melville's novel *Moby-Dick; or, The Whale* (1851) was famously described by D.H. Lawrence as "the greatest book of the sea ever written". It tells the story of an obsessive sea captain who decides to take revenge on Moby Dick - the whale that bit off his leg. In this composition for speaker and ensemble, I offer musical responses to Melville's alluring prose.

I. The subtleness of the sea

Consider the subtleness of the sea; how its most dreaded creatures glide underwater, unapparent for the most part, and treacherously hidden beneath the loveliest tints of azure. Consider also the devilish brilliance and beauty of many of its remorseless tribes, as the dainty embellished shape of many species of sharks. Consider, once more, the universal cannibalism of the sea; all whose creatures prey upon each other, carrying on eternal war since the world began.

II. Whale-lines

All men live enveloped in whale-lines. All are born with halters round their necks; but it is only when caught in the swift, sudden turn of death, that mortals realize the silent, subtle, ever-present perils of life.

III. Old age

Old age is always wakeful; as if, the longer linked with life, the less man has to do with aught that looks like death.

IV. The color white

Even though white is often associated with things that are pleasant and pure, there is a peculiar emptiness about the color white. It is the emptiness of the white that is

more disturbing than even the bloodiness of red.

* * *

STEVEN MACKEY

Slide

I've spent most of my life immersed in two performance practices that evolved in the 20th century. One is the mixed chamber ensemble, like eighth blackbird (aka Pierrot Ensemble) and the other is the rock band. In the former case the performers sit in front of music stands and play complicated scores. To be sure we appreciate their virtuosity and much of the excitement comes from the jaw dropping difficulty of what they do, but they are interpreting a score. They mediate between the audience and composer. In the latter case, much simpler music is played by heart. In this case there is less implied or actual separation between composer and performer and therefore between composer and audience. The music is *about* the persona of the performer as much if not more than it is about the notes and rhythms, even if that persona is fabricated. All rock music is to some degree music theater.

Slide began in 2003 when I was visited with a vision of a kaleidoscopic marriage of movement, image, text, and music that moves freely within a wide range of performance paradigms. It was to be performed by musical omnivores. Musicians that can cypher a complicated polyrhythm as well as groove on a steady beat. A context where persona and performance merge. I had no idea what the piece would be about; I just had a vision for the texture of the performance.

I left it up to my long-time friend and collaborator, Rinde Eckert, to contextualize the performance, to imagine a scenario and personae from whom this music emanates. He writes the following:

“*Slide* was inspired by a psychology experiment I read about years ago: Show subjects out of focus slides, snap them into focus, and note the time it takes the subject to adjust his/her gaze and identify the object pictured. Next ask the subject to guess what this unreadable slide might actually depict when in focus, and note the time of the delay in recognition. Finally, place a confederate in the room, a shill pretending to be a second subject; repeat the process, asking the subject to guess at the out of focus image. Have the shill disagree, offering an alternative guess.

The results are as one might expect: The slight delay in recognition in the first phase becomes exaggerated in the second and greatly exaggerated in the third - when the subject feels called to defend his/her guesses.

We have turned this experiment over and over, finding in it a cogent illustration of our all too human nature. As Renard, our principle character, states: "So a lifelong conservative will tend to see only the evidence that confirms his or her beliefs; a lifelong liberal will tend to see only the evidence that confirms his or her beliefs.

Renard is supposedly the psychologist who ran this experiment. We join him years later as he is reviewing the data, trying to decide what to keep or throw out. As he dives into the box of slides, reports and photographs, his own life comes into stark focus. He is faced with possible disillusionment, or disenchantment. Aye, there's the rub. For, bereft of enchantment, what is the outlook; stripped of romantic illusions what must we admit, and what is to become of us?

Renard, as a psychologist, knows to what lengths we will go to preserve our illusions, our guesses about the world and our experience. He warns us of the traps of prejudice, the comfort of the unfocused slide, the half-truth, the inchoate shape that may be imagined as a fulfillment of whatever is desired. As long as the image is nebulous, amorphous, the picture is, arguably, what we say it is."

* * *

Renard knows these things. He has spent his life constructing and studying a measurable space between fact and fiction, real and imagined, truth and faith. Yet his own life has slid away from the objective clarity he pursued as a scientist, toward fantasy and self-delusion.

We know a few things about Renard in addition to being a psychologist: He lives in a motel room. He plays the baritone horn. He is in love with the pianist of his chamber group, but she has no idea. He was engaged a long time ago but on the day of his wedding his fiancée broke it off. Since that trauma his relationship to the world has changed. *Slide* is a character study of Renard played by Rinde Eckert, as told by a narrator/composer/guitarist played by Steven Mackey. The musicians in *Orchestra 2001* are a chamber group that Renard looks forward to rehearsing with every Thursday evening. They also serve variously as Renard's imagined subjects or other phantoms within the

protagonist's curious world and psyche.

The work is more of a song cycle than a play with music or an opera. The text, images and movement all contribute to a *musical* logic which by its nature opens more windows of possibility than it closes with answers. Rather than link events into a story, the eleven tableaux trace a poetic arc and sketch a suggestive portrait of Renard.

With the exception of the Overture, all the numbers have singing, but I hesitate to call them songs since they are interspersed with narration, movement, projected images, one-sided cell phone conversations, and enigmatic instrumental solos all serving to inflect the perception of the embedded song and lyric.

For example, in "She Walks As If the Moon..." Renard set out to write a love song for his pianist. His gentlemanly affectations and slightly aloof demeanor cultivated by years of science left him with a particular affinity for the poetic metaphor and stylized romance of ancient courtly love. He could never sing it to her and perhaps, subconsciously, to insure that would never happen, he has not finished any of the consequent phrases for his lyric. It is not clear whether he doesn't know or just won't say what the moon has to do with the way she walks. In any case, those consequents either evaporate or are gently blown away by wafting strains of the inscrutable chords from Stare. There is a simple lute song embedded within a darker and more emotionally complex meta song.

The overture is singular in that it is not really about Renard, it just happens to be the music Renard's group is rehearsing. Although he likes that it bears a haunting similarity to Mozart's Overture to *The Marriage of Figaro*, an opera that he always identified with, due to the shenanigans that ensues from mistaken identity and faulty presumption. He admires the nimble virtuosity of their performance but can't seem to find a way in for himself and his horn and it all just seems to be happening on a different plane. He really has no business in the same room with these first rate musicians and perhaps it is, in fact, to good to be true.

Throughout all the numbers there are musical correspondences suggested by the experiment, such as persistent juxtapositions of clarity and blurriness in a variety of guises: There are details like dispersed, murky harmonies that are brought to focus on a single pitch. There are clear, even crystalline, bell-like attacks against a hazy background texture, or gossamer gestures draped, like a scrim, over sharper music objects.

There are larger scale manifestations as well. For example, “Lonely Motel” has a polyvalent rhythmic structure. It is a complicated 5/4 when heard from one perspective a serene 4/4 from another. Once a particular interpretation takes root it takes a while for a contradictory interpretation to be convincing. Like one of those 3D posters, once you successfully blur your vision to see the three dimensions it is hard to imagine how you missed it, but if you blink and lose it you are lost. Heard from a distance however, without focusing on detail, it is serene and peaceful, a place where Renard can rest.

The centerpiece of *Slide*, literally and symbolically, is “Stare.” It begins with a piano part that, like an out of focus slide, is moody and inscrutable until clarified by a beat and voice leading. At first the piano chords defy comprehension as having any linear sense as a progression but as a larger metric structure is progressively put in place by accompanying instruments, it becomes comprehensible, even beautiful. In various guises this music haunts the first half of *Slide*.

By the way, I should mention that Rinde also cuts a wide swath along the continuum of performance practice I described at the beginning of this note. In addition to our collaborations in opera, oratorio, and experimental music theater we recently founded a prog-rock band together called Big Farm. That shared experience has certainly had an impact on *Slide*. For example, in “On Making Ghosts Real,” the notes and rhythms of the vocal line are merely a suggestion for an attitude. There is no notational convention to convey how it is supposed to *feel* and if he were to sing it “as written” it would be wrong. Like much rock music, inhabiting the character trumps singing and in rehearsals I said, think “Big Farm”. On the other hand, many of the other songs, “She Walks As If the Moon...” for example, is very precisely notated and requires a sophisticated harmonic ear. I don’t want to give the impression that *Slide* is rock, but rather describe the influence of that mode of performance.

Slide covers a lot of ground: art song, straight up rock song, ritualistic music, and renaissance flashbacks to name a few of the occupied territories. I’m tempted to make a case for how that is another instance of a musical analogy drawn from the experiment. The experiment deals with the perception of reality obscured by our assumptions and contextual factors. So, what do we make of a tango when we have reason to expect a madrigal? While I do think such forces are at work in *Slide* I can’t honestly claim that Rinde and I had to stray far from our natural tendencies in order to construct such continuities. I suspect we established the premises of *Slide* to accommodate our artistic predilections rather than the other way around.

**PRINCETON SOUND KITCHEN
2017-2018 SEASON**



TUESDAY, NOVEMBER 28, 2017 at 8pm
Iarla Ó Lionáird & Friends

TUESDAY, DECEMBER 5, 2017 at 8pm
Argus String Quartet

**FEBRUARY 20-26, 2018
EIGHTH BLACKBIRD RESIDENCY**

Tuesday February 20, 2018 at 8pm: Nick Photinos, solo cello, electronics, and video

Thursday-Saturday, February 22-24, 2018 at 8pm: *Olagón*: a Cantata in Doublespeak
by Dan Trueman with Iarla Ó Lionáird and Paul Muldoon,
in the Wallace Theater at the Lewis Arts complex

Monday, February 26, 2018 at 8pm: Eighth Blackbird performs works by Princeton composers

TUESDAY, MARCH 13, 2018 at 8pm
Wack Pianos

in the Lee Music Performance & Rehearsal Room in the new Lewis Arts complex

TUESDAY, APRIL 10, 2018 at 8pm
Freelance Concert

TUESDAY, APRIL 24, 2018 at 8pm
Generals Concert

TUESDAY, MAY 8, 2018 at 8pm
Bearthoven Trio

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