

Tuesday, December 5, 2017 at 8pm
Taplin Auditorium in Fine Hall
Princeton University, Princeton, NJ



PRINCETON SOUND KITCHEN

Dan Trueman, *Director*

Michael Pratt, *Resident Conductor*

presents

ARGUS QUARTET

Clara Kim, *Violin*

Jason Issokson, *Violin*

Dana Kelley, *Viola*

Joann Whang, *Cello*

Performing new works by Jenny Beck, Molly Herron,
Emm O'Halloran, and Juri Seo

PROGRAM

MOLLY HERRON

Three Sarabandes

The Sarabande has seen many interpretations and transformations over its 500-year history. It was a key movement in the dance suites of the late-Baroque period, but its origins lie in the Spanish colonies of the New World. Three Sarabandes is a dance suite of sorts, but instead of moving through different dance forms, it explores different forms of one dance.

I. First Sarabande

Historical Context: The original form of the sarabande made its way to Spain from Latin America in the 16th century — its earliest traces found in Panama in 1539. Typical characteristics of this early form include an instrumentation comprised of a vocalist, guitarist, castanetist; a fast tempo with a meter alternating between 6/8 and 3/4; and a framework of major triadic harmony. The physical dance that accompanied this original sarabande was so scandalous it was banned in Spain in 1583. This earliest form of the Sarabande is mostly lost to time and is fundamentally different from the Sarabandes that remain in popular consciousness.

Response: My first movement focuses on the origins of the sarabande as an energetic dance by employing a rapid exchange between simple and compound meter. I think about this original dance as a rickety old museum piece full of creaks and layered in dust. As this movement progresses it intermittently flashes with life before fading back to an echo of a once beautiful relic.

II. Second Sarabande

Historical Context: Late-Baroque dance suites for solo instruments constitute what most of us think of as the height of the Sarabande. Typical characteristics of this form include: a slow tempo in 3/4 meter, a minor harmony, and an AABB structure. One sweet reminiscence that carries over from the original form is the rhythmic emphasis on beat two, which occurs in 3/4 bars in both forms.

Response: My goal with this second movement is to get inside of the mechanics of what the Baroque masters were doing, while developing and extending their decisions in a personal direction; riding the line between imitation and interpretation/expression. Throughout this movement the string quartet undergoes a transformation by combining their individual voices into a singular unified solo cello voice.

III. Third Sarabande

This third movement focuses on the present by abstractly extracting technical elements from the common practice sarabande. The number three is a central element of this movement on multiple levels: the meter, the phrasing, the form. Additionally, I was guided by a connection to movement and breath, inspired by the sarabande's identity as a dance. There are also a few nods to my favorite Sarabandes worked into the fabric of the material.

EMMA O'HALLORAN

Dying is a Wild Night

“Find ecstasy in life; the mere sense of living is joy enough.” – Emily Dickinson

JENNY BECK

When the Light Comes

“No doubt that is true. Our dream of life will end as dreams do end, abruptly and completely, when the sun rises, when the light comes. And we will think, All that fear and all that grief were about nothing. But that cannot be true. I can't believe we will forget our sorrows altogether. That would mean forgetting that we had lived, humanly speaking. Sorrow seems to me to be a great part of the substance of human life.”

- Marilynne Robinson, *Gilead*

BRIEF PAUSE

JURI SEO

String Quartet No. 1

Winter-Spring

Spring-Summer

Summer-Fall

Fall-Winter

While I do not dare to call it “The Four Seasons,” the movements of my string quartet are inspired by transitional periods of seasonal change. Through the cycle of four movements, I explore themes of transience, birth, death, rebirth, and their aesthetic beauty. We begin in the space between winter and spring, and end in the middle of winter. The quartet itself began in February, during my Copland House residency, when I woke up every morning at five to the song of black-capped chickadees: a simple two-note *fee-bee* that became the motif for my first movement. My work on the piece progressed as the seasons did; the chickadees grew quieter and faded to an undertone, other birds took their place, then cicadas and the silence of winter. The cello harmonics of the second movement, which covers the space between spring and summer, imitates another bird call—*tititititi fee-bee*. It develops in canonic setting, and eventually dissolves into the sound of cicadas. The third movement, *tempo impetuoso d'estate*—my obbligatorio tribute to *il prete rosso* (the red priest) Vivaldi—builds on these cicada sounds. The finale, Fall-Winter, is still in progress. I imagined the main theme like a song for my dad, who recently became a fan of my music. Several variations follow, and the last merges into the sound of snow buntings’ *chew-ki-tik ki-ki*.

String Quartet No. 1 was commissioned by the Koussevitzky Music Foundation in the Library of Congress for the Argus Quartet.

ABOUT THE PERFORMERS

Praised for their “supreme melodic control and total authority” (*The Calgary Herald*), the **ARGUS QUARTET** is quickly gaining a reputation as one of today’s most dynamic and versatile young ensembles.

Argus is dedicated to reinvigorating the audience-performer relationship through innovative concerts and diverse repertoire – connecting with and building up a community of engaged listeners is at the core of the quartet’s mission. The quartet also believes that today’s ensembles can honor the storied chamber music traditions of our past while forging a new path forward. In that spirit, their repertoire includes not just staples of the chamber music canon but also a large number of pieces by living composers.

First prize winners at the 2017 M-Prize Chamber Arts Competition, the Argus Quartet’s recent and upcoming performances include appearances at Carnegie Hall’s Weill Recital Hall and Zankel Hall, Roulette, the Albany Symphony’s American Music Festival, Bang on a Can at the Noguchi Museum, the Hear Now Music Festival, Providence College, the University of Michigan, James Madison University’s Contemporary Music Festival, Princeton University, the Shalin Liu Performance Center at Rockport Music, and the Muziekgebouw aan ‘t IJ in Amsterdam.

In the fall of 2017, the Argus Quartet began an appointment as the Graduate Quartet in Residence at The Juilliard School, where they work closely with the Juilliard String Quartet – Argus will make their Lincoln Center recital debut with a performance at Alice Tully Hall in May of 2018.

From 2015-17, the quartet served as the Fellowship Quartet in Residence at the Yale School of Music and was the first ensemble to be mentored by the Brentano String Quartet in that capacity.

The Argus Quartet has performed at a number of leading music festivals including the Ravinia Steans Music Institute, the Norfolk Chamber Music Festival, the Birdfoot Festival, the Cello Biënnale Amsterdam, and Music Academy of the West. During the 2016-17 season, they served as the Ernst Stiefel Quartet in Residence at the Caramoor Center for Music and the Arts.

Recent commissions include new quartets by Donald Crockett, composer and GRAMMY nominee Eric Guinivan, the 2014 Hermitage Prize winner Thomas Kotcheff, and Guggenheim Fellowship recipient Juri Seo. The quartet has received grants from Chamber Music America and the Caramoor Center for Music and the Arts in support of their commissioning efforts.

Argus served as the Quartet in Residence at New Music on the Point under the guidance of the JACK Quartet, and was also selected as one of three ensembles to perform works from Kronos Quartet's "Fifty for the Future" commissioning project at Carnegie Hall.



PRINCETON SOUND KITCHEN 2017-2018 SEASON

**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

*All concerts are held in Taplin
Auditorium in Fine Hall unless otherwise
noted. Free admission; no tickets required*

*Visit princeton_sound_kitchen.org
for more information and possible
additional concerts.*

TUESDAY, APRIL 10, 2018 at 8pm

Freelance Concert

TUESDAY, APRIL 24, 2018 at 8pm

Generals Concert

TUESDAY, MAY 8, 2018 at 8pm

Bearthoven Trio

ABOUT THE COMPOSERS

JENNY BECK is a composer living in Princeton, NJ.

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.

EMMA O’HALLORAN is an Irish composer and musician whose work moves freely between acoustic and electronic forces. Currently a doctoral student at Princeton University, Emma has written for folk musicians, chamber ensembles, turntables, laptop orchestra, along with film and theatre. Her work has been performed at the Bang on a Can Summer Music Festival, and MATA Festival, and she has collaborated with artists such as Crash Ensemble, PRISM Saxophone Quartet, and the RTÉ National Symphony Orchestra. Emma considers much of her music to be reflective, often trying to map real or imagined moments in time to gain a deeper understanding of her own personal experiences. When not composing, she can be found hiking, traveling, practicing yoga, and playing on aerial hoops and silks.

JURI SEO is Assistant Professor of Music at Princeton University. For more information, please visit www.juriseomusic.com.

Upcoming Music at Princeton Events

Wednesday, December 6, 7:30pm
African Drumming & Dance Ensemble
Taplin Auditorium in Fine Hall

Thursday, December 7, 7:30pm
Friday, December 8, 7:30pm
Princeton University Orchestra
Richardson Auditorium in Alexander Hall

Saturday, December 9, 3pm
***Princeton University Glee Club presents
Roomful of Teeth***
Richardson Auditorium in Alexander Hall

Sunday, December 10, 5pm
***Jazz at Princeton:
Vocal Improvisation Ensemble***
Taplin Auditorium in Fine Hall

Tuesday, December 12, 7:30pm
***MUS215 Projects in Jazz Performance
Course Recital***
Taplin Auditorium in Fine Hall

Wednesday, December 13, 7:30pm
Jazz at Princeton: Small Group X
Taplin Auditorium in Fine Hall

Thursday, December 14, 7:30pm
Princeton University Sinfonia
Richardson Auditorium in Alexander Hall

Saturday, December 16
***Opera Conference: Opera's Mandate:
Considering the Future of an Art Form***
Lewis Arts complex

Friday, January 12, 7:30pm
Saturday, January 13, 7:30pm
***Princeton University Opera Theater:
Monteverdi's "L'Orfeo"***
Richardson Auditorium in Alexander Hall

Saturday, January 20, 8pm
MUS310 Composition Course Recital
Taplin Auditorium in Fine Hall

For more information visit **music.princeton.edu**