

Tuesday, April 24, 2018 at 8pm
Taplin Auditorium in Fine Hall
Princeton University, Princeton, NJ



PRINCETON SOUND KITCHEN

Dan Trueman, *Director*

Michael Pratt, *Resident Conductor*

presents:

**STRANGE ENTERTAINMENT:
INDISTINGUISHABLE MELODIES AND TV TETHERS**

Various artists and ensembles performing new works
by Princeton second year graduate student composers:
Jenny Beck, Molly Herron, Anna Meadors, and Alyssa Weinberg

responding to works by:

Robert Ashley, Luciano Berio, Joan La Barbara, and Pamela Z
as part of the General Examinations submission of original work.

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

PROGRAM

LUCIANO BERIO

Sequenza IXb

Zach Herchen, *Saxophone*

ANNA MEADORS

Apophony

Zach Herchen, *Saxophone*

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PAMELA Z

Baggage Allowance

Recorded Audio and Video

full credits and more information at www.pamelaz.com/baggageallowance.html

ALYSSA WEINBERG

Tethered

Meaghan Burke and Amanda Gookin, *Cellos*

Alyssa Weinberg and Jenny Beck, *Electronics*

Mike Mulshine, *Synthesizer*

-INTERMISSION-

JOAN LA BARBARA

“Shadow Song” from *Sound Paintings* (1990)

Recorded Audio

JENNY BECK

Wolf Town

Meaghan Burke, *Cello and Voice*
Jenny Beck, *Voice, Harmonium, and Electronics*

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ROBERT ASHLEY

excerpt from *Perfect Lives 4: The Bar Differences*
Recorded Video and Audio

full credits and more information at
www.robertashley.org/productions/1977-83-perfectlives.htm

MOLLY HERRON

I'm Really Ready

Amanda Gookin, *Cello*
David Friend, *Piano*
Justine Aronson, *Soprano*
Jeff Gavett, *Baritone*



FINAL PSK OF SPRING 2018

Tuesday, May 8, 2018 at 8pm,
Taplin Auditorium in Fine Hall; Free, no tickets required

BEARTHOVEN TRIO

music by Jenny Beck, Florent Ghys, Molly Herron,
Pascal Le Boeuf, Matt McBane, Anna Meadors, and Gemma Peacocke

MARK YOUR CALENDARS FOR 2018/2019

November 27, December 10, and December 12, 2018
February 5, February 12, February 21, March 12, April 9, and April 30, 2019
Details and additional dates to be announced.

ABOUT THE PROGRAM

LUCIANO BERIO

Sequenza IXb

Sequenza IXb is a transcription for contralto saxophone of *Sequenza IX* for clarinet, written in 1980. It is essentially a long melody implying, like almost every melody, redundancy, symmetries, transformations and returns. *Sequenza IX* is also a “sequence” of instrumental gestures developing a constant transformation between two different harmonic fields: a seven-note one (F-sharp, C, C-sharp, E, G, B-flat and B-natural) appearing always in the same register, and a five-note one appearing in ever-different registers. The latter penetrates, modifies and comments on the harmonic functions of the first seven-note field.

-Luciano Berio

ANNA MEADORS

Aphophony

In linguistics, apophony is any sound change within a word that indicates grammatical information, i.e., sing, sang, sung. This piece was written for my friend Zach Herchen, in response to Berio’s *Sequenza IXb*. We met at the Peabody Conservatory over 10 years ago, as students in the Classical Saxophone studio. He performed this *Sequenza* in rep class, as well as his masters recital, and despite hearing it several times, I never quite understood it. As a young, impatient person, it sounded more like a nonsensical monologue, someone speaking to themselves in made up words.

I rarely write for solo instruments, and when thinking of things I wanted to work on in this piece, I knew writing for solo saxophone would challenge me to write more melodic and gestural music. This made me return to the Berio, and when listening to it all these years later, it made more sense to me. The gestures of this piece are very free and improvisatory, yet precise and structured. I had also been reading Steven Pinker’s book, *Words and Rules: The Ingredients of Language*, and wanted to somehow bring these ideas of grammar and melodies together for this piece. Because I am not relying on an ensemble to stack various layers, I needed to follow some other “language rules,” and what made musical sense were sound changes that indicate different “grammatical” information—

timbre changes from the sax and through the electronics, changes in range, speed of the melody, all communicate slightly different feelings.

I'm so grateful to Zach for all his input, encouragement, time, and energy he put into this piece. It was a pleasure composing for him and I'm looking forward to the next project!

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PAMELA Z

Baggage Allowance

Pamela Z's *Baggage Allowance* comprises three components: A full-evening multi-media performance work, a gallery exhibition, and an interactive web-based artwork. This video shows short excerpts from documentation of the performance run at The Kitchen in New York City and Z Space/Theater Artaud in San Francisco.

Baggage Allowance is a sonically and visually layered work focusing on the concept of baggage in all its literal and metaphorical permutations. Through vocal performance with electronic processing, found text, and recorded interviews, multi-channel sound, interactive video, and sculptural objects, *Baggage Allowance* scans and inventories the belongings (and memories) we all cart around. The work explores the concept of baggage in its many senses – physical, intellectual, and emotional – baggage as impediment and baggage as treasure.

-Pamela Z

ALYSSA WEINBERG

Tethered

Tethered was inspired by the idea of movement-specific sound creation, responding in particular to Pamela Z's use of interactive electronic instruments to perform her own works.

-Alyssa Weinberg

JOAN LA BARBARA

“Shadow Song” from *Sound Paintings* (1990)

On “Shadow Song” Joan La Barbara writes:

“Shadow Song” explored... a psychological state – in this case, the idea that as one moves through the day, or through life, one encounters distractions, images on the periphery of sight or thought. One constantly has to choose to continue with one’s chosen path, or to diverge and move into the realm controlled by the “distractions,” a kind of “road not taken” exploration, with language playing a subtle part. Words for ghosts, spectres, shadows in several languages, drift into audibility and melt away again.

“Shadow Song” is a psychological study, a threshold experience where concentration is interrupted by shadows at the outer edges of vision and memories on the periphery of thought. These take the form of indistinguishable words floating by and ominous melodies. These shadow-memories compound with resolute persistence until one confronts the decision to go into the shadows or resist them.

JENNY BECK

Wolf Town

Wolf Town

Let tigers.

Kill them let bears.

Kill them let tapeworms and roundworms and heartworms.

Kill them let them.

Kill each other let porcupine quills.

Kill them let salmon poisoning.

Kill them let them cut their tongue on a bone and bleed.

To death let them.

Freeze let them.

Starve let them get.

Rickets let them get.

Arthritis let them have.

Epilepsy let them get.

Cataracts and go blind let them.
Run themselves to death let eagles.
Snatch them when young let a windblown seed.
Bury itself in their inner ear destroying equilibrium let them have.
Very good ears let them yes.
Hear a cloud pass.
Overhead.

Entgegenwärtigung Town

I heard you coming after me.
Like a lion over the flagpoles and.
I felt the buildings.
Sway once all along the street and I.
Crouched low on my heels.
In the middle of the room.
Staring hard.
Then the stitches came open.
You went past.

- Anne Carson, “Short Talks,” first published by Penguin Random House/Vintage Books in *Plainwater* © 1995, Anne Carson. Reprinted by permission of Anne Carson and Aragi Inc.

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ROBERT ASHLEY

excerpt from *Perfect Lives 4: The Bar Differences*

Perfect Lives is an opera in seven acts/episodes that was written for television. It was commissioned by The Kitchen in 1978, broadcast on WNET in a preview version in 1980, and finally shown in its completed state on Channel Four in Great Britain in 1984. It features Ashley himself intoning the vast majority of the libretto and “Blue” Gene Tyranny playing piano throughout.

The opera’s central events are a bank robbery and an elopement, but the piece hangs more on philosophies than plot. Ashley cites three works as being central to *Perfect Lives: The*

Art of Memory and *Giordano Bruno and the Hermetic Tradition* by Frances Yates, and *The Tibetan Book of the Dead*.

The excerpt shown here is from Act Four: “The Bar (Differences)” which follows the bank robbery in Act Three. Kyle Gann says of this act:

Raoul and Buddy retire to the local bar “after a successful day at work/Not exactly at the office, but at work.”...Rodney is the bartender, worn down with care over his wife Baby, who paid good money for boogie-woogie lessons at the music store with little result. Buddy, sensing Rodney’s badly veiled distrust, tries to ingratiate himself with a wonderful lecture on Buddhist understanding of the Self, which would be utterly out of place in an average bar but somehow (and underlined with a syncopated, seven-beat ostinato) makes sense in Ashley’s world of creatures from *The Tibetan Book of the Dead*.

MOLLY HERRON

I’m Really Ready

Getting to know Robert Ashley’s work through the process of making this piece has been a total joy. Ashley’s output is richly varied, intellectual, curious, funny, touching, beautiful, strange, insightful, strange, ritualistic, strange.

The most distinctly un-Ashley aspect of my piece is the text. Text is absolutely central to Ashley’s work and he always writes it himself. It is carefully constructed and dense with references, philosophical musings, and abstract narrative elements.

My text is taken from a transcription of a single episode of the reality TV show *The Bachelorette*. I chose this text because I think it touches on some of Ashley’s themes: TV, Americanness, caricature of “normality,” and cultural tropes.

Other Ashley inspired elements: an external structure of even length sections, a consistent tempo that carries through the piece, a consistent odd meter ostinato, and of most interest to me, an exploration of the space between speaking and singing.

ABOUT THE ARTISTS

Hailed by *The New York Times* as possessing “a deep reservoir of expressive devices” and by *The Los Angeles Times* as “dramatically...juicy,” soprano **JUSTINE ARONSON** employs artistic and technical versatility to create passionate performances. Her interpretations have consistently captured the attention of those producing new music, earning her premieres with composers including David Lang, Christopher Cerrone, Daron Hagen, and Ted Hearne. Highlights of her 2017-18 season include engagements with the Los Angeles Philharmonic, Five Boroughs Music Festival, Eighth Blackbird, Mirror Visions Ensemble, and Brooklyn Art Song Society, among others. Forthcoming commercial record releases include Christopher Cerrone’s portrait album with wild Up, and Daron Hagen’s portrait album with the Lyric Fest of Philadelphia on the NAXOS label. Previous season highlights include appearances with the LA Phil’s Green Umbrella series, National Sawdust, Beth Morrison Projects, Opera Philadelphia, Lucerne Festival Academy, Bang on a Can Summer Festival, The Bard Music Festival, The String Orchestra of Brooklyn, and the Metropolitan Opera Guild. Justine divides her time between New York and Los Angeles. Visit justinearonson.com for more information.

JENNY BECK is a composer living in Princeton, NJ.

As both a soloist and a member of groups such as string quartet The Rhythm Method and improvisatory trio Dead Language, **MEAGHAN BURKE** seeks out meaningful collaborations with composers from a wide variety of idioms and practices: from intricate graphic scores by Leah Asher to science fiction micro-operas by Alex Temple, from immersive sound art pieces by Bernd Klug to hushed meditations by Scott Wollschleger. She has been a guest artist with Lucy Shelton, Erik Friedlander, Fred Sherry, Greg Saunier (of Deerhoof), the FLUX Quartet, and many other artists in Europe and the US, and has also worked closely with composers including Muhai Richard Abrams, Butch Morris, Alvin Singleton, Petr Kotik, Philippe Manoury, and John Zorn. Her performances have taken her everywhere from Carnegie Hall to the Salle Pleyel in Paris, from Brisbane, Australia’s Festival of Toy Music to Vienna’s Popfest, from ancient Greek amphitheaters to smoky Viennese cafes. She has performed under Sir Simon Rattle, Matthias Pintscher, and Peter Eötvös as a member of the Lucerne Festival Academy Orchestra. Meaghan holds an M.M. from the Manhattan School of Music (Contemporary Performance Program), an M.A. from Konservatorium Wien University (Vienna, Austria), and a B.A.

from Yale. Her principal cello teachers have included Fred Sherry, Bernhard Greenhouse, Christoph Stradner, and Ole Akahoshi; she has also studied voice with Lucy Shelton and improvisation with Erik Friedlander.

DAVID FRIEND is an adventurous pianist based in New York City. Critics have described his performances as “astonishingly compelling” (*The Washington Post*), “magical” (*New York Concert Review*), and *The New York Times* calls him one “of the finest, busiest pianists active in New York’s contemporary-classical scene.” He has performed at major venues around the world including Carnegie Hall, Lincoln Center, Disney Hall (Los Angeles), Royal Festival Hall (London), and the National Centre for the Performing Arts (Beijing), and in major festivals including the Lincoln Center Festival, Aspen Music Festival, Gilmore International Keyboard Festival, Ecstatic Music Festival, and the Bang on a Can Marathon. David Friend is a founding member of Bent Duo, TRANSIT New Music, and Grand Band, and he plays regularly with other respected ensembles including Ensemble Signal, Bang on a Can All-Stars, Alarm Will Sound, International Contemporary Ensemble, and the American Composers Orchestra. He has recorded for the New Amsterdam, Harmonia Mundi, Albany, Dacapo, Innova, Naxos, and Cedille labels, and he was a featured artist on Third Coast Percussion’s album of music by Steve Reich, which won the Grammy Award for best chamber music performance. He has worked closely with some of the preeminent composers of our time, including Pulitzer Prizewinners Julia Wolfe, Caroline Shaw, David Lang, and Steve Reich, and also regularly collaborates with emerging composers and artists in other disciplines.

Baritone **JEFFREY GAVETT**, called a “brilliantly agile singer” by *The New York Times*, has performed with a broad array of artists, including Alarm Will Sound, International Contemporary Ensemble (ICE), Meredith Monk, New Juilliard Ensemble, Roomful of Teeth, SEM Ensemble, Ensemble Signal, Talea Ensemble, and his own ensembles Ekmeles and loadbang. As a recording artist he appears on a Kairos release of the music of Chaya Czernowin with ICE conducted by Steve Schick, and conducted and music directed for Roomful of Teeth’s CD *The Colorado*. Theatrical appearances include Rudolf Komorous’s *Nonomiya* and Petr Kotik’s *Master-Pieces* at New Opera Days Ostrava in the Czech Republic, Annie Dorsen’s *Yesterday Tomorrow* at the Holland Festival, in France, and Croatia, and Matt Marks’s *Mata Hari* on the 2017 Prototype Festival, as well as appearing on video in Judd Greenstein’s *A Marvelous Order*. Mr. Gavett holds degrees from Westminster Choir College and Manhattan School of Music.

AMANDA GOOKIN is a chamber musician, soloist, activist, and educator living in New York City. She is the co-founder of innovative PUBLIQuartet, quartet-in-residence at the Metropolitan Museum of Art and Concert Artists Guild's 2013 New Music/New Places Ensemble. Amanda gives master classes on improvisation and chamber music throughout the U.S. and is a Teaching Artist in New York City public schools. She is the Professor of Topics in Career Development at the Conservatory of Music at Purchase College and has been sought after as a speaker on entrepreneurship by the Mannes School of Music. Amanda is the Artistic Director of PUBLIQuartet's composers program, PUBLIQ Access, commissioning new works by emerging composers significantly impacting a new approach to writing for string quartet. Her latest initiative, the Forward Music Project, commissioned seven new works for solo cello and electronic by today's most forward-thinking composers that encourage social change and empowerment for women and girls. The Forward Music Project was premiered in March 2017 on the first day of Women's History Month as part of the "Spring Revolution" festival at National Sawdust.

New York City-based saxophonist **ZACH HERCHEN** performs contemporary, jazz, classical, and rock music. He has premiered pieces ranging from Japanese noise rock to jazz tone poems to multimedia works. Mr. Herchen performs regularly with New Thread Quartet, Con Vivo Music, and Rhymes With Opera. Mr. Herchen has presented masterclasses, performances, and residencies at various schools including The Peabody Conservatory, New England Conservatory, University of Virginia, Montclair State University, NYU, and more. He has worked on staff at NEC's Summer Institute for Contemporary Performance Practice, was a 2013 Bang on a Can Summer Festival fellow, and an artist-in-resident at Wildacres Retreat. He has performed at Boston University's Spectral Summer Professional Performance Workshop, the SEAMUS National Conference, Third Practice Electroacoustic Festival, the 4th International Master-Class for Classical Saxophone, and the Look & Listen Festival. Mr. Herchen has performed as a soloist in Italy, Sweden, Germany, and across America. Mr. Herchen holds a M.M. and B.M. in Saxophone Performance (and B.M. in Recording Arts Engineering) from The Peabody Conservatory of the Johns Hopkins University where he received the Richard Franko Goldman Prize for performance. He has studied with Gary Louie, Gary Thomas, Timothy McAllister, Arno Bornkamp, Vincent David, Jan Schulte-Bunert, and Ties Mellema.

MOLLY HERRON is native of Peterborough, New Hampshire. She likes to read and tend to her houseplants. She plays viola da gamba and keeps meaning to get back to Arabic.

ANNA MEADORS is a composer and saxophonist whose music embraces patience, pulse, energy and joy. She has worked with Rhymes With Opera, Red Clay Saxophone Quartet, Echo Chamber, Conduit, the UNCG Percussion Ensemble, and percussionist Evan Chapman. Her music has been performed at the Percussive Arts Society International Convention, the Mid-Atlantic Flute Convention, the NOVO, MT6 and Artscape festivals in Baltimore, and recently, as the winner of ShoutHouse's 2016 Call for Scores, she had her piece *Sand & Clay* performed by them at Shapeshifter Lounge. Anna has been a fellow at Yale School of Music's Norfolk New Music Workshop, the Bang on a Can Summer Festival, Sō Percussion's Summer Institute, and the LA Philharmonic's National Composer Intensive. As a saxophonist, she is lead soloist in the jazz-rock trio Joy on Fire, which tours extensively throughout the east coast and recently released their second album on Procrastination Records, which has been called "a thrill of high voltage jazz 'n' roll" (*All About Jazz*). She graduated from the Peabody Conservatory with a B.M. in saxophone performance, and from the University of North Carolina at Greensboro with an M.M. in Composition; she is currently pursuing a Ph.D. in Music Composition at Princeton University.

MICHAEL MULSHINE '16 is a composer and developer of new interfaces for musical expression. He currently works in the Princeton University Music Department as Research Specialist in Electronic Music under Dan Trueman and Jeff Snyder. Mulshine is also an active electronic musician, pianist, and vocalist.

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 duendelive.com). She received an Artist Diploma from the Curtis Institute of Music, her M.M. in Composition from the Manhattan School of Music, and her B.M. 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. For more information, please visit weinbergmusic.com.