

Tuesday, October 23, 2018 at 8pm
Taplin Auditorium in Fine Hall
Princeton University, Princeton, NJ



PRINCETON SOUND KITCHEN

Dan Trueman, *Director*

Michael Pratt, *Resident Conductor*

presents

SCIENCE FICTA

Loren Ludwig, Zoe Weiss, and Oliver Weston, *Viols*

with

Molly Herron, *Viol*

and

NEW PERPLEXITY

Daniel Fishkin, Cleek Schrey, and Ron Shalom, *Daxophones*

Performing new works by Molly Herron and Cleek Schrey

PROGRAM

MOLLY HERRON

Selections to be announced from the following:

Pieces for Viols

Roll

Lyra

Canon No. 3

Drone

Hammer and Pull

Distant Voices

Canon No. 2

Science Ficta

with Molly Herron, *Viol*

Pieces for Viols explores these instruments and their repertoire. Each piece focuses on a different “found” element (gesture, articulation, form, tuning, notation, physicality) and recasts it in a modern context. The pieces can be performed separately and in any order.

I developed these pieces together with Science Ficta over two residencies at Avaloch Farm Music Institute. The first residency was in 2016 and included Kivie Cahn-Lipman. Thank you to Avaloch Farms for providing the mental and physical space necessary to allow these pieces to take form. Thank you to Kivie, Loren, Oliver, and Zoe for being patient explorers with me. A special thank you to Loren and Zoe who’s deep knowledge of the historical context and performance practice of the viol steered this project on many occasions.

INTERMISSION

CLEEK SCHREY

Zones (after *Zosimos*)

New Perplexity

Science Ficta

The daxophone is a thin hardwood strip played with a bow, created by the German improviser/inventor Hans Reichel in 1987. The instrument's sound, somewhere between a cello and a badger, ranges from furtive gurgles and delicate whistles, to wild screams. The New Perplexity Daxophone Trio (and sometimes quartet) was founded while we were all composition students at Wesleyan University. All of our instruments were built by Daniel Fishkin. Because there is no existing repertoire for this combination, we have been busy erecting one. Transcription has been at the heart of our activities since the beginning. We've made transcriptions of historical repertoire (i.e. Cage's *Ryoanji*) and also commissioned living composers (Alvin Lucier). As an ensemble of the same instrument, more so than the string quartet or trio, we find ourselves in the spiritual lineage of the viol consort. Science Ficta are natural allies in the resurrecting of older pieces and quest for new sounds. The material in this program forms a cycle composed of transcribed older music and new 'zones' which consider some of the commonalities across these bowed instruments. One such similarity is the manner in which harmonics speak in addition to timbral affinities. Other resonances exist, which are harder to pin-down (how do you explain love at first sight?).

Zosimos of Panopolis was an Egyptian alchemist and gnostic mystic who lived at the beginning of the 4th century AD. One of Zosimos's texts is about a sequence of dreams related to Alchemy. In his dream he comes to an altar and meets Ion, who calls himself "the priest of inner sanctuaries, and I submit myself to an unendurable torment." Ion then fights and impales Zosimos with a sword, dismembering him "in accordance with the rule of harmony." He takes the pieces of Zosimos to the altar, and "burned them upon the fire of the art, till I perceived by the transformation of the body that I had become spirit." From there, Ion cries blood, and horribly melts into "the opposite of himself, into a mutilated anthroparion." Carl Jung believed this to be the first appearance of the *homunculus* (a miniature, fully-formed human) in alchemical literature.

ABOUT THE PERFORMERS

An ensemble of viola da gamba virtuosi, **SCIENCE FICTA** tackles the thorniest polyphonic challenges, old and new. Longtime collaborators and friends, in 2016 the four were inspired to form an ensemble dedicated to music at least as difficult to play as it is to listen to (and hopefully more so!). Science Ficta's arcane but rewarding repertory is comprised both of new commissions and a wealth of little-known sixteenth century works that have been unjustly neglected by modern performers and listeners.

MOLLY 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 The JACK Quartet, The Brooklyn Youth Chorus, Contemporaneous, Quince Contemporary Vocal Ensemble, and the String Orchestra of Brooklyn, among others. Her work has been supported by MATA, The New York Foundation for the Arts, 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 MATA Festival, American Composers Orchestra's SONiC Festival, the Fast Forward Austin Festival, and the Berlin Film Festival. Herron's music often veers outside of traditional western classical instruments. She works frequently with Baroque instruments and everyday objects, and collaborates with instrument inventors to find new avenues for sound.

LOREN LUDWIG is a scholar/performer based in Baltimore, MD. He studied viola da gamba at Oberlin Conservatory and completed his PhD in Critical and Comparative Studies in Music at the University of Virginia in 2011. As a scholar of early modern musical culture, he researches what he terms "polyphonic intimacy," the idea that music in the Western tradition is constructed to foster social relationships among its performers and listeners. Current projects investigate the influences of Hermetic and Catholic esotericism in the history of early modern music theory, and the confluence of music and alchemy in the 17th-century alchemical writings of Michael Maier. Hailed as "outstanding" for his treble viol playing by the Washington Post, Loren performs widely as a soloist and chamber musician on all sizes of viol. He is a co-founder of LeStrange Viols and performs with ACRONYM, the Oberlin Consort of Viols, the Folger Consort, Hesperus, and numerous other ensembles, and can be heard on Rattle Records, Naxos, and New Focus. He has served as musicology faculty at the Peabody Institute of Johns

Hopkins University, Grinnell College, and the New Zealand School of Music, and teaches chamber music and performance practice at residencies and festivals across several continents.

ZOE WEISS leads a diverse and busy life as a performer, teacher, and scholar. She is currently based in Ithaca, NY, where she is a PhD candidate in musicology at Cornell University working on a dissertation exploring experimental compositional practices in Elizabethan viol consort music. Zoe is also an active performer on both viola da gamba and Baroque cello, performing with the Smithsonian Consort of Viols, the Oberlin Consort of Viols, and LeStrange Viols, of which she is a founding member. Zoe is a dedicated viol evangelist and has taught beginning viol at Oberlin Conservatory, Harvard University, and Cornell University where she currently directs the Cornell Consort of Viols. She also teaches regularly at workshops for the Viola da Gamba Society of America and its chapters. Her playing can be heard on several albums on the New Focus label, including LeStrange's recording of consort music by William Cranford which was picked by Alex Ross as a notable recording of 2015. A new album of Elizabethan consort music with LeStrange Viols, based on Zoe's research into a music manuscript from 1578, will be released April 2018.

Beginning his musical journey in rural North Carolina, **OLIVER WESTON** has gone on to complete a master's degree in the Historical Performance program at Juilliard, studying baroque cello with Phoebe Carrai and viola da gamba with Sarah Cunningham. As a member of Juilliard415, he has worked alongside such distinguished musicians as William Christie, Laurence Cummings, Jordi Savall, John Elliot Gardiner, Masaaki Suzuki, Robert Levin, Nicholas McGegan, Richard Egarr, Monica Huggett, Rachel Podger, and Robert Mealy, performing throughout North and South America and Western Europe. Weston currently resides in New York City, fixated on exploring J.S. Bach's obbligato cantatas and the early classical string quartet repertoire. During summer 2017, he traveled to China to perform with Shanghai Camerata and join Juilliard415 for a three-week tour of New Zealand.

NEW PERPLEXITY is a composer-performer collective and the 21st century's only daxophone consort. In 2015, they performed at Dublin's Science Gallery as part of *Trauma: Built to Break*, an exhibition on art and trauma. In 2016, they participated

in Daniel Fishkin's ambitious series of concerts in Philadelphia, supported by The Pew Center, which posed the question "What is Tinnitus Music?" New Perplexity is continually finding and creating new contexts for the daxophone. Future artistic collaborations include the esteemed experimental composer Alvin Lucier and Philadelphia's Bowerbird organization. They are 2019 artists-in-residence at Robert Wilson's Watermill Center.

DANIEL FISHKIN's ears are ringing. Composer, sound artist, and instrument builder. Completely ambivalent about music. Daniel studied with composer Maryanne Amacher and with multi-instrumentalist Mark Stewart. He has performed as a soloist on modular synthesizer with the American Symphony Orchestra, developed sound installations in abandoned concert halls, and played innumerable basement punk shows. Daniel's lifework investigating the aesthetics of hearing damage has received international press (Nature Journal, 2014); as an ally in the search for a cure, he has been awarded the title of "tinnitus ambassador" by the *Deutsche Tinnitus-Stiftung*. Recent activities include *Composing the Tinnitus Suites: 2016*, a concert series about hearing damage, taking place in Philadelphia, PA, supported by a Project Grant from The Pew Center for Arts & Heritage. Daniel received his MA in Music Composition from Wesleyan University, has taught analog synthesis at Bard College. After a stint working toward his PhD at University of California, San Diego, Daniel returned to the East Coast, and now lives in Queens, NY.

RON SHALOM is a producer, composer, instrumentalist, and theater maker. Minivan is my minimalist electropop project featuring instructional dance and disintegrating drag. Fers Yn Ri is the ensemble dedicated to performing my baroque death pop. I am a member of the New Perplexity composer's collective, which also configures as the New Perplexity Daxophone Consort and the Tinnitus Music Trio. The Cult of the Illuminated Orifice, an amateur performance troupe that I direct, probes the boundaries of public life with theatrical interventions such as the Mobile Colonoscopy Clinic. I studied music and linguistics at Oberlin College and Conservatory, and completed my master's in composition at Wesleyan University. I have been artist in residence at the Atlantic Center for the Arts (New Smyrna, FL), and with New Perplexity at Harvestworks (NYC) and The Rotunda (Philadelphia).

CLEEK SCHREY is a composer, fiddler, and banjoist based in Princeton, NJ.

PRINCETON SOUND KITCHEN 2018-2019 SEASON

TUESDAY, NOVEMBER 6, 2018 at 8pm

Freelance Concert featuring works for varied instrumentation

TUESDAY, NOVEMBER 20, 2018 at 8pm

in the Co-Lab at the Lewis Arts complex

Long String Instrument

featuring Ellen Fullman, Theresa Wong, and guest artists

TUESDAY, NOVEMBER 27, 2018 at 8pm

Aizuri String Quartet

MONDAY, DECEMBER 10, 2018 at 8pm

WEDNESDAY, DECEMBER 12, 2018 at 8pm

Sō Percussion

FRIDAY, FEBRUARY 8, 2019 at 8pm

Mobius Percussion and Iara Ó Lionáird

with David Bloom, *Conductor*

TUESDAY, FEBRUARY 12, 2019 at 8pm

Modern Medieval

TUESDAY, FEBRUARY 21, 2019 at 8pm

Three

TUESDAY, APRIL 9, 2019 at 8pm

Latitude 49

WEDNESDAY, APRIL 17, 2019 at 8pm

Contemporaneous

TUESDAY, APRIL 30, 2019 at 8pm

Generals Concert

*All concerts are held in Taplin Auditorium in Fine Hall unless otherwise noted.
Free admission; no tickets required Visit prinetonsoundkitchen.org for more information
and possible additional concerts.*

