

Thursday, February 7, 2019 at 8pm  
Taplin Auditorium, Fine Hall



**PRINCETON SOUND KITCHEN**

Dan Trueman, *Director*

Michael Pratt, *Resident Conductor*

*presents*

**Sō Percussion**

*The Edward T. Cone Performers-in-Residence*

Eric Cha-Beach

Josh Quillen

Adam Sliwinski

Jason Treuting

Performing new works by

Pascal Le Boeuf

Christopher Douthitt

Annika Socolofsky

Gemma Peacocke

Tom Morrison

Jenny Beck

Florent Ghys

## **PROGRAM**

### **PASCAL LE BOEUF**

#### *Lamps*

Written for the 2018 Sō Percussion Summer Institute, *Lamps* explores the connection between sound and sight through a series of exercises that prioritize one or the other. The piece contains nods to my dear friends Danny Clay and Evan Monroe Chapman, both of whom are referenced in the music. Special thanks to Sō Percussion, whose seminar in the spring of 2018 served as a jumping point for this music; to Allison Littlejohn, Andrew Berry, Julian Springer, and Jack Kloecker who helped develop *Lamps* at SōSI; and to Florent Ghys, Anna Pidgorna, and Mike Mulshine who contributed a number of “instruments” to this performance:

Soprano Lamp: Princeton U-Store

Alto Lamp: Wiggins Bookshelf

Tenor Lamp: Wiggins Piano

Bass Lamp: Mike Mulshine

### **CHRISTOPHER DOUTHITT**

#### *Set Adrift*

*Set Adrift* is an experiment with gradually shifting rhythmic and melodic patterns. The piece consists of a few simple patterns that serve as starting points, arrivals, or endings. In between, the patterns change incrementally, with each constituent note drifting its position in the measure or on the staff by a certain amount at each stage. This simple technique can create fuzzy rhythms that click into focus from time to time.

Thank you Sō Percussion for your devotion to new music — especially to working with us grad composers — and for putting on this seminar!

### **ANNIKA SOCOLOFSKY**

#### *The Dictionary of Obscure Sorrows: ambedo*

The concept for this piece comes from *The Dictionary of Obscure Sorrows*, a collection of words invented by John Koenig that “aims to fill a hole in the [English] language—to

give a name to emotions we all might experience but don't yet have a word for." The title for this piece comes from John Koenig's definition for "ambedo."

**ambedo** *n.* a kind of melancholic trance in which you become completely absorbed in vivid sensory details — raindrops skittering down a window, tall trees leaning in the wind, clouds of cream swirling in your coffee — which leads to a dawning awareness of the haunting fragility of life, a mood whose only known cure is the vuvuzela.

This piece was premiered by Liz Karney, McKayla Philips, Nick Martinez, and Lauren Molloy at the 2018 Sō Percussion Summer Institute Princeton PhD Concert, and is dedicated to them.

## **GEMMA PEACOCKE**

### *The Flight of Birds*

A lot of us dream of flying. I have only had one flying dream — it was when I was a kid — and in the dream I leapt off the edge of a canyon and soared over it with arms like wings. For years I tried to re-dream it, willing my subconscious to let me return, but I never dreamt of flying again.

I left New Zealand to move overseas for the first time when I was 21. I was restless, and moved a lot, between cities and countries, and friendships and loneliness. There is freedom and exhilaration in flight, and there is loss.

Recently I read an English translation of Leonardo Da Vinci's *Codex on the Flight of Birds*. It's a playful scientific treatise on the physics of flight and it is full of poetry. One line struck me as a kind of bittersweet metaphor for those of us who have left our homes and our families behind:

“Those feathers that are farthest from their roots can bend the most.”

What does it mean to be far from your roots? How far can we bend before we break off altogether, snatched by the wind?

(Words adapted from a translation of Leonardo Da Vinci's *Codex on the Flight of Birds*, ca. 1592)

**TOM MORRISON**  
*Dystopia Etude no. 3*

**JENNY BECK**  
*Turn Together*

“Some conversations are not about what they’re about”  
– Anne Carson, from *Red Doc*>

**FLORENT GHYS**  
*Big Dada* (2019)

*Big Dada* uses isorhythms with groupings of 7, 9, 11, and 13, along with 708 short videos stolen from Youtube. The videos are treated as an integral instrumental part using the timbres of different singers, trains, trucks, tennis players, and kittens as a visual *klangfarbenmelodie*.

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Molly Herron

Ninfea Cruttwell-Reade

Cleek Schrey

Kendall K. Williams

Alyssa Weinberg

Anna Meadors

## PROGRAM

### CONNOR ELIAS WAY

*Machinist* (2018)

machinist • noun ma·chin·ist | \mə-ˈshē-nist \

1a : a worker who fabricates, assembles, or repairs machinery

1b : a craftsman skilled in the use of machine tools

1c : one who operates a machine

2 archaic : a person in charge of the mechanical aspects of a theatrical production

### MOLLY HERRON

*In Nomine*

*In Nomine* is a polyphonic form which dates back to the 16th century. It derives from an excerpt of a mass by John Taverner, specifically the section that appears in the Benedictus for the words “in nomine Domini” from which the name “In Nomine” comes. Taverner’s mass is based on the antiphon *Gloria tibi Trinitas* which is presented in long notes as a *cantus firmus* with other voices weaving around it in counterpoint. All pieces called “In Nomine” use this particular chant melody as a *cantus firmus* to structure the piece. In this particular “In Nomine,” the *cantus firmus* is shared between all the players and is heard twice in full.

Thank you to Zoe Weiss for her guidance in my research and her fact checking of my program notes.

### NINFEA CRUTTWELL-READE

*Four Movements for Mallet Quartet*

I. poco a poco

II. con brio

III. grazioso

IV. moderato

In this work I explore intersections between the genres of the 18th century string quartet and the modern percussion quartet. The four short movements are characterized by an interplay between conventions and quirks.

**CLEEK SCHREY**

*5 madrigals*

**KENDALL K. WILLIAMS**

*Melodic Concept iii*

*Melodic Concept iii* is the 3rd installment by Kendall K. Williams that works on manipulating the melodic minor scale in which a piece can be based. This particular piece features four double second steel pans and four triangles that can easily be substituted for 2-4 vibraphones with triangles, as well as a combination of the two. This piece is a work in progress and is not yet complete.

**ALYSSA WEINBERG**

*Ember 2*

The second installment of pieces in the *Ember* series, this piece is a continuation of the sonic exploration of resonant metals and snares.

**ANNA MEADORS**

*Interstice*

Interstices are very small spaces between adjacent objects, such as the space between cells of multicellular animals, or between atoms in a crystal, or between the components of an electrical cable. The piece is a melody that is split up between the players, a hoquet, on an assortment of small instruments: crotales, and pieces of metal and wood. The energy of the music and the communication between the musicians live in the interstices.

## ABOUT THE PERFORMERS

With innovative multi-genre original productions, sensational interpretations of modern works, more than 20 albums, and an “exhilarating blend of precision and anarchy, rigor and bedlam,” (*The New Yorker*), **SŌ PERCUSSION** has redefined the scope and role of the modern percussion ensemble.

Their repertoire ranges from “classics” of the 20th century, by John Cage, Steve Reich, and Iannis Xenakis, et al, to commissioning and advocating works by contemporary composers such as David Lang, Julia Wolfe, Steve Mackey, and Caroline Shaw, to distinctively modern collaborations with artists who work outside the classical concert hall, including Shara Nova, the electronic duo Matmos, the choreographer Susan Marshall, Wilco’s Glenn Kotche, Bryce Dessner, and many others.

Sō Percussion also composes and performs their own works, ranging from standard concert pieces to immersive multi-genre programs – including *From Out A Darker Sea*, *Imaginary City*, *Where (we) Live*, and *A Gun Show*, which was presented in a multi-performance presentation as part of BAM’s 2016 Next Wave Festival. In these concert-length programs, Sō Percussion employs a distinctively 21st century synthesis of original music, artistic collaboration, theatrical production values and visual art, into a powerful exploration of their own unique and personal creative experiences.

In 2018/19, Sō Percussion collaborates with a range of incredible artists, working to bring original work to audiences around the world. Sō tours a brand-new percussion quartet by the phenomenally talented composer/pianist Vijay Iyer; performs Caroline Shaw’s *Narrow Sea* with soprano Dawn Upshaw and pianist Gil Kalish at Ravinia; and returns to David Lang’s *man made* at the Chautauqua Festival. Looking forward, Sō premieres new percussion quartets by Angélica Negrón, Suzanne Farrin, and by Julia Wolfe (co-commissioned by Carnegie Hall and the LA Phil), performs at the National Gallery of Art in Washington, DC; at UC-Berkeley, Stanford Live, plays Steve Reich’s complete *Drumming* for the Celebrity Series of Boston – and much more.

Recent highlights include the New York premiere of David Lang’s *man made* with Louis Langrée and the Mostly Mozart Festival Orchestra; performances of an acclaimed Trilogy portrait at the Lincoln Center Festival; *Narrow Sea*, a new work by Caroline Shaw with Dawn Upshaw and Gil Kalish, at the Kennedy Center, San Francisco Performances, UCLA, Penn State, Ravinia, and elsewhere; returns to Carnegie Hall with the JACK Quartet in a program of new works by Donnacha Dennehy and Dan

Trueman; appearances at Bonnaroo, the Eaux Claires Festival, MassMoCA, and TED 2016; international tours to Poland and Ireland; *man made* with Gustavo Dudamel and the LA Phil; Bryce Dessner's *Music for Wood and Strings* at the Barbican in London; and an original score for a live performance and broadcast of WNYC's Radiolab with Jad Abumrad and Robert Krulwich at BAM.

Rooted in the belief that music is an essential facet of human life, a social bond, and an effective tool in creating agency and citizenship, Sō Percussion enthusiastically pursues a growing range of social and community outreach. Examples include their Brooklyn Bound presentations of younger composers; commitments to purchasing offsets to compensate for carbon-heavy activities such as touring travel; and leading their SōSI students in an annual food-packing drive, yielding up to 35,000 meals, for the Crisis Center of Mercer County through the organization EndHungerNE.

This season, Sō Percussion celebrates its fifth year as the Edward T. Cone Performers-in-Residence at Princeton University. Through this residency, Sō presents an annual series of concerts, collaborates closely with University faculty and students, and offer performances throughout the community. They also run the annual Sō Percussion Summer Institute (SōSI, which marked its tenth anniversary in 2018), providing college-age composers and percussionists an immersive exposure to collaboration and project development.

## **ABOUT THE COMPOSERS**

Described as “sleek, new” and “hyper-fluent” by *The New York Times*, **Pascal Le Boeuf** is a Grammy-nominated composer, pianist, and electronic artist whose works range from modern improvised music to cross-breeding classical with production-based technology. He is widely recognized for his polyrhythmic approach to chamber music and hybridization of disparate idioms.

Recent projects include commercial recordings and videos with JACK Quartet, Nick Photinos (Eighth Blackbird), Jessica Meyer, Dave Eggar, and the Shattered Glass String Orchestra. As a keyboardist, Pascal has played as support for D'Angelo's “Black Messiah” tour and Clean Bandit's “Rather Be” tour with Australian pop artist Meg Mac. Pascal actively tours with jazz vocalist Allan Harris, the Friction Quartet, Le Boeuf Brothers, Jesus On the Mainline, and his piano trio “Pascal's Triangle” featuring bassist Linda Oh and drummer Justin Brown.

**Christopher Douthitt** is a composer, guitarist, and singer from Spokane, Washington. His music draws on many traditions, including the twentieth-century avant-garde, American primitive guitar, spoken word, expeditionary rock, and various manners of detuning.

**Annika Socolofsky** is a composer-vocalist whose music stems from the inflections and resonance of the human voice and is communicated through mediums ranging from orchestral works to unaccompanied folk ballads. Projects for the 2018-2019 season include new works for the Albany Symphony, Sō Percussion, Contemporaneous, Carnegie Mellon Contemporary Ensemble, Girlnoise, and Shepherdess. Annika has collaborated with artists such as the Rochester Philharmonic, Albany Symphony, Knoxville Symphony Orchestra, Eighth Blackbird, Third Coast Percussion, and sean-nós singer Iarla Ó Lionáird. Her research focuses on physiology in contemporary vocal composition, using the music of Dolly Parton to create a pedagogical approach to composition that is inclusive of many vocal styles and techniques, evading the age-old false dichotomy of straight tone vs. bel canto vocal quality. She is a doctoral candidate and fellow in Composition at Princeton University.

**Gemma Peacocke** is a United States-based composer from New Zealand. She is a founding member of the Kinds of Kings composer collective. Her composing causes undue anxiety to her highly-neurotic and relatively aggressive standard poodle, Mila. Mila is not in attendance at tonight's concert.

[www.gemmapeacocke.com](http://www.gemmapeacocke.com) / [www.kindsofkings.com](http://www.kindsofkings.com)

New York native **Tom Morrison** is a composer. His music has been performed in Germany, Thailand, China, Australia, Canada, and across the United States. Morrison is a graduate of the University of Montana and The Juilliard School, and is currently a PhD fellow at Princeton University. In 2016 he was the winner of the Rapee Sagarik Competition at the Thailand International Composition Festival in Bangkok.

[www.tommorrisoncomposer.com](http://www.tommorrisoncomposer.com)

**Jenny Beck** is a composer who is interested in breathing and listening and breathing and listening.

**Florent Ghys** is a fifth-year graduate student in music composition from Bordeaux, France. He is a professional cat sitter and aspiring zombie actor. His current favorite color is ochre.

**Connor Elias Way** is a composer from Atlanta, Georgia. In 2014, he graduated summa cum laude with a BMus in Composition from Georgia State University where he studied with Brent Milam and Nickitas Demos. In 2017 he completed a master's degree at the Peabody Institute of The Johns Hopkins University where he studied with Kevin Puts. Connor's piece *Harlequin* was selected as a finalist in the League of Composers/ ISCM 2014 Composition Competition, and in 2017 he was awarded the Gustav Klemm Award in Composition from the Peabody Institute as well as a fellowship from Yale's Norfolk New Music Workshop. Connor's music has been performed by the NeoPhonia New Music Ensemble, Chamber Cartel, Terminus Ensemble, Trio Phoenix, Omnibus Ensemble, The Occasional Symphony, Now Hear This, and at the Charleston Symphony's Magnetic South series. In January 2019, Connor's piece *Over Collapsing Cities of Steel* received its world premiere by the Minnesota Orchestra with conductor Osmo Vänskä as a part of the Minnesota Composer Institute's "Future Classics" concert. He is currently a Roger Sessions Doctoral Fellow at Princeton University where he is working towards a PhD in Music Composition.

**Molly Herron** is a composer whose music is inspired by the complicated, messy sounds of our everyday 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'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.

She received her Masters of Music degree in 2012 from The Steinhardt School at New York University. While there she studied privately with Joan La Barbara and Michael Gordon. She is in her third year at Princeton University.

**Ninfea Cruttwell-Reade** is a composer and cellist based in Edinburgh, Scotland. Over the last five years she has collaborated with a range of artists on the East Coast of the United States, while pursuing doctoral studies in Music Composition at Princeton University. Composing for old, new, and damaged musical instruments, her past projects have included works for viols and theorbo, steel pan, string and percussion quartets, a homemade glass harmonica, and a fire-damaged piano. Recent commissions include *Table Talk* — a large ensemble brass work for the Tanglewood Music Festival, and three chamber works for the United Kingdom's Lichfield Music Festival, where she was composer-in-residence during the summer of 2018.

Ninfea was recently selected as one of four composers for *Balancing the Score*, a two-year development residency with Glyndebourne Opera House. She is also currently a member of the London Symphony Orchestra's Panufnik Scheme, the Royal Scottish National Orchestra's Composers' Hub, and the Psappha Ensemble's *Composing For* scheme.

**Cleek Schrey** is a fiddler, composer, and daxophonist in Princeton, NJ

**Kendall K. Williams** is a 5th year graduate student in Music Composition at Princeton University, with a focus on bridging the gap between the steel pan world and the classical world.

Composer **Alyssa Weinberg** is best-known for crafting visceral, communicative scores, which have been lauded for their “frenetic yet cohesive musical language” (*i care if you listen*) and “heavyweight emotional dimensions.” (*Bachtrack*) Alyssa finds collaboration deeply inspiring, and her music pulls concepts from her work with writers, dancers, and visual artists. The 2018-19 season will feature premieres and performances by the Minnesota Orchestra, San Diego Symphony, and Chamber Orchestra of San Antonio, as well as commissions for yMusic, the Amaranth Quartet, and the New Works for Percussion Project. This season will also feature the premiere of a new cello concerto for Nicholas Finch and the NouLou Chamber Players.

Alyssa Weinberg received an Artist Diploma from The Curtis Institute of Music, an MM in Composition from the Manhattan School of Music, and a BM in Composition and Theory at Vanderbilt University. Weinberg is currently a doctoral fellow at Princeton University.

**Anna Meadors** is a composer and saxophonist whose music embraces patience, pulse, energy, and joy. She has been commissioned by Rhymes With Opera, Red Clay Saxophone Quartet, Conduit, and Evan Chapman, and was the winner of ShoutHouse's 2016 Call for Scores. Anna has been a fellow at Yale School of Music's Norfolk New Music Workshop, the Bang on a Can Summer Festival in Massachusetts, Sō Percussion's Summer Institute, and the LA Philharmonic's National Composer Intensive. As a saxophonist, she is lead soloist of Joy on Fire, whose second album, *Fire with Fire*, has been called “a thrill of high voltage jazz ‘n’ roll” (*All About Jazz*). She graduated from Peabody Conservatory with a BM in saxophone performance, and from the University of North Carolina at Greensboro with an MM in Composition; she is currently pursuing a PhD in Music Composition at Princeton University.