

Wednesday, April 17, 2019 at 8pm
Taplin Auditorium, Fine Hall



PRINCETON SOUND KITCHEN

Dan Trueman, *Director*

Michael Pratt, *Resident Conductor*

presents

Contemporaneous

Fanny Wyrick-Flax, <i>Flute</i>	Brendon Randall-Meyers, <i>Guitar</i>
Vicente Alexim, <i>Clarinet</i>	Kate Dreyfuss, <i>Violin</i>
Evan Honse, <i>Trumpet</i>	Josh Henderson, <i>Violin</i>
Daniel Linden, <i>Trombone</i>	Sarah Haines, <i>Viola</i>
Adam Holmes, <i>Percussion</i>	Dylan Mattingly, <i>Cello</i>
Robby Bowen, <i>Percussion</i>	Tristan Kasten-Krause, <i>Bass</i>
Milena Gligic, <i>Piano</i>	David Bloom, <i>Conductor</i>

With **Caoimhín Ó Raghallaigh**, *Hardanger d'amore*

Performing new works by Princeton composers

Florent Ghys
Tom Morrison
Molly Herron
Annika Socolofsky
James Moore
Dan Trueman

PROGRAM

FLORENT GHYS

Brandi Loves Todd

When you are staying 36 days in a hospital for a gallbladder surgery and your fiancé visits you only one time, I am no specialist in relationships but I'd say it looks a little suspicious. Especially if you find unfamiliar panties in your laundry and all your friends say that he had threesomes while you were away.

Then if you think that you should go on TV to address this issue publicly, you definitely have a major communication issue in your couple.

Brandi Loves Todd uses an excerpt from *The Maury Povich Show*, along with the speech-melody technique in the style of, and in a tribute to, Deutsch composer Jacob Ter Veldhuis. I composed it for my very first Princeton Sound Kitchen concert in 2014, and re-arranged it for the fantastic ensemble Contemporaneous in 2019.

Last week at the dentist, I watched *The Price is Right* for the first time and I felt like I could write a whole album with American trash TV samples. Maybe I'll do it one day, insha'Allah.

TOM MORRISON

Botanica

Botanica, foremost, is about grids. I was thinking about how music fits into time grids on local and formal levels, but also how it doesn't. Although the grid itself is within all notated music—the x-axis represents time and the y-axis instruments—I never really thought of it that way. I initially wrote a very simple melody that was then distributed among the instruments within a strict eighth-note grid. The principles governing the music's space in the grid mutate and transform until it sounds like there are no longer principles.

MOLLY HERRON

An Opening Goodbye

In October of 2018, the United Nations released a report which predicts that we have 12 years to reverse our trend of carbon emissions, keep the planet below a 1.5°C temperature rise, and prevent the initiation of a chain reaction of catastrophes that will change our planet irrevocably.

For a good while after this news I felt trapped by an unsolvable cycle of emotions: fear, guilt, anger, shame; with intermissions of paralyzing numbness. Beneath it all, always, the feeling of helplessness.

In order to calm myself, I formulated a plan: I am going to spend the next twelve years saying goodbye. I don't know how to do that and I don't know what it means, but I think it is important to figure it out.

What to do when something is too big? When it is unfathomable and unfeeling? I think for us humans the answer is that we create ceremony. We draw lines, invent processes, and walk ourselves through steps.

This is the opening of my ceremony. My ceremony says: My actions do matter. It is important to say goodbye even if it is painful. Each life lost is its own holocaust. Each goodbye is a remembrance.

My ceremony asks: after the end, what next?

ANNIKA SOCOLOFSKY

“Little boy blue”

“Little boy blue” is one song in a growing collection of feminist rager-lullabies titled *Don't say a word* for amplified voice and chamber orchestra (with additional arrangements for Pierrot ensemble).

With these songs, I have set out to create a new repertoire of lullabies I wish I had received as a child. So many traditional lullabies and nursery rhymes have indoctrinated centuries of children with toxic messages about gender roles, life-ending compulsory hetero-normativity, social hierarchy, and gender-inherent worth. The antiquated lyrics of these children's songs serve to perpetuate a cycle of violence against the very children they entertain.

I have been told my whole life to quell my rage about these old “lessons.” I have spent three decades being told that this is just “the way things are.” And for the first time in my life, myself and others are realizing that this was never the way things had to be. We are entitled to our rage. This piece comes at a time in which it is no longer dangerous to declare that now it's time for the womxn's turn.

So these lyrics must be re-written. It's imperative that we re-tell these traditional stories for a new era, to re-work and update these lessons for a more inclusive, tolerant, and accepting present.

At the core of this piece's purpose is the idea that it's never too late for us to receive these lullabies and lessons as adults of all ages, for lullabies are just as much about the child as they are about the parent singing them.

JAMES MOORE

Nocturnal Cyclops/Crystal Concubine

This piece was conceived as the final section of a larger work inspired by Mina Loy, a poet and artist associated with the Futurist, Dada, and Surrealist movements. Loy's first book of poetry was published in 1923, after she returned to Europe following an intense series of travels and hardships that brought her through New York, Mexico City, and Buenos Aires. The title poem *Lunar Baedeker*, referring to a type of guidebook, is a colorful and morbid depiction of orgiastic human indulgence set by moonlight.

While writing the piece, I sifted through the Library of Congress's online archives of RCA Victor recordings, seeking any and all music related to the moon that was recorded between 1916 (Loy's first arrival to the United States) and the publication of *Lunar Baedeker*. The search yielded a wealth of waltzes, shuffles, and ballads that allegedly describe the moon and what happens underneath it from various locations around the world. Working with this material, I initially constructed a raucous sound collage, but ultimately found myself most inspired by the ethereal detritus that resulted from stretching out and layering these samples.

DAN TRUEMAN

Work-in-Progress

Haw

Perhaps

Stromatolith

Lithic

I Can Feel It In My Bones

with Caoimhín Ó Raghallaigh, *Hardanger d'Amore*

These tunes are part of a work-in-progress for Caoimhín and Contemporaneous. We'll see where it ends up!

ABOUT THE PERFORMERS

Contemporaneous is an ensemble of 22 musicians whose mission is to bring to life the music of now. Recognized for a “ferocious, focused performance” (*The New York Times*) and for its “captivating and whole-hearted commitment” (*I Care If You Listen*), Contemporaneous performs and promotes the most exciting work of living composers through innovative concerts, commissions, recordings, and educational programs.

Based in New York City and active throughout the United States, Contemporaneous has been presented by such institutions as Lincoln Center, Park Avenue Armory, PROTOTYPE Festival, Merkin Concert Hall, MATA Festival, St. Ann’s Warehouse, and Bang on a Can, and has worked with such artists as David Byrne, Donnacha Dennehy, Iarla Ó Lionáird, Dawn Upshaw, and Julia Wolfe.

Contemporaneous has premiered more than 150 works, and with its newly-launched program Contemporaneous IMAGINATION, the ensemble champions large-scale works, curated from an open call for artists to submit ideas for projects that take risks and defy constraints. The ensemble has recently released the first season of its new podcast Imagination Radio, which explores the significance of creativity and music in our lives through dialogues with composers, scientists, a cartographer, and a BASE jumper. Contemporaneous has recorded for the New Amsterdam, Cantaloupe, Innova, Roven, and Navona labels.

Contemporaneous also leads participatory programs for public school students in the communities where the ensemble performs. These workshops are designed to instill a passion for new music and to convey the power of careful listening and meaningful expression through music. The ensemble has held residencies at such institutions as City University of New York, the University of New Orleans, Williams College, and Bard College, where the group was founded in 2010. Contemporaneous is a federally tax-exempt not-for-profit organization, supported by a dedicated community of listeners. Read more at contemporaneous.org.

Caoimhín Ó Raghallaigh makes music on a 10-string fiddle called the hardanger d’amore, and travels the world as a solo musician, in various duos, and as a member of two bands: The Gloaming and This is How we Fly. He has performed on some of the most beautiful stages in the world, including the Sydney Opera House (Australia), the Royal Albert Hall (London), and Lincoln Center (New York City). He has made sixteen recordings to date, ranging from quite traditional to fairly out there, and continues to explore the region where traditional music begins to disintegrate.

Caoimhín is known as a collaborator, having worked with artists such as Laurie Anderson, Amiina, and Vincent Moon. He has made music for theatre and film, including music for the Oscar-nominated movie *Brooklyn* and Volker Schlöndorff's *Return to Montauk*.

ABOUT THE COMPOSERS

Florent Ghys is a musician with a classical background in double bass performance, branching out into visual arts and computer programming. He believes in computers as being extensions of his physical presence, both instrumentally and compositionally. He is inspired by the musical aspect of the do-it-yourself ethic, and wants to situate his work at the captivating intersection between seriousness and absurdity. He enjoys the exact correspondence between sight and sound, especially the extreme precision in their synchronization. He loves chromesthesia, bright plain colors, bubbling counterpoint, rhythmic textures, lush soundscapes, spasmodic hockets, changeable but danceable beats, modally-tinged harmonies, Dada, kitsch, cats, and does not want to take himself too seriously.

Tom Morrison is a composer and mandolinist. He 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. tommorrisoncomposer.com

Molly Herron's 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.

Annika Socolofsky is an American composer and avant-folk vocalist. She has collaborated with artists such as the Rochester Philharmonic, Albany Symphony, Knoxville Symphony Orchestra, Eighth Blackbird, Third Coast Percussion, Sō Percussion, and sean-nós singer Iarla Ó Lionáird. She is a recipient of a Fromm Foundation Commission, Cortona Prize, and a BMI Student Composer Award, and has been awarded fellowships to the Blackbird Creative Lab, Banff Centre, Bang on a Can, Cultivate at Copland House, and Brevard Music Center. Annika is a doctoral candidate in Composition at Princeton University. She holds an MA in Composition from the University of Michigan. www.aksocolofsky.com

James Moore is in his first year of graduate studies at Princeton University. As a composer, guitarist, multi-instrumentalist, and bandleader, he has worked and collaborated with an eclectic community of artists including playwright Richard Maxwell, choreographer Susan Marshall, soprano Dawn Upshaw, guitarist Marc Ribot, the rock band Yo La Tengo, as well as composers Robert Ashley, Eve Beglarian, David Lang, Pauline Oliveros, Steve Reich, and John Zorn. James is a founding member of the electric guitar quartet Dither and frequently performs with his acoustic group The Hands Free and the avant-grunge/sloppy-math band Forever House.

Dan Trueman is a composer and fiddler who has worked with Caoimhín for many years and is excited to have him here! He also teaches composition here at Princeton University.

PRINCETON SOUND KITCHEN 2018-2019 SEASON

Upcoming Concerts

TUESDAY, APRIL 30, 2019 at 8pm

Generals Concert

TUESDAY, MAY 14, 2019 at 8pm

Freelance Concert

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

Upcoming Music at Princeton Events

Thursday, April 18, 7:30pm
***Early Music Princeton with
members of The English Concert***
Taplin Auditorium, Fine Hall

Friday, April 19, 7:30pm
***Princeton University Glee Club with
members of The English Concert***
Richardson Auditorium, Alexander Hall

Saturday, April 20, 8pm
***Princeton Sound Kitchen:
PLOrk Laptop Orchestra***
Taplin Auditorium, Fine Hall

Tuesday, April 23, 7pm
***Musicians from the Berlin Philharmonic
and KonstKnekt***
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Wednesday, April 24, 7:30pm
***Princeton University Jazz:
Jazz Small Groups in Concert***
Taplin Auditorium, Fine Hall

Wednesday, April 24, 8pm
***Late Night Chamber Jam with
Ensemble Berlin***
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Thursday, April 25, 7:30pm
***Princeton University Jazz:
Jazz Vocal Improvisation Ensemble***
Taplin Auditorium, Fine Hall

Thursday, April 25, 8pm
***Conversation with Gustavo Dudamel
and Fintan O'Toole***
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Friday, April 26, 2pm
Kevin Zhang '19, Piano
Taplin Auditorium, Fine Hall

Friday, April 26, 8pm
***Gustavo Dudamel Conducts the
University Orchestra and Glee Club***
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall
This concert is Sold Out

Saturday, April 27, 4pm
***Gustavo Dudamel Conducts the
University Orchestra and Glee Club***
presented by Princeton University Concerts
Patriots Theater at the
War Memorial, Trenton, New Jersey

For more information visit [**princeton.edu/music**](http://princeton.edu/music)