

Tuesday, May 1, 2012 at 8:00PM  
Taplin Auditorium in Fine Hall

The Composers Ensemble at Princeton  
Barbara White and Michael Pratt, Directors

### **Sō Percussion I**

**Eric Beach – Josh Quillen – Adam Sliwinski – Jason Treuting**

*The Earth's Crust*

**Troy Herion**

*The Earth's Crust* is a short piece that trickled out of the many exercises that were composed for Sō Percussion over the past few months. This piece brings to mind a micro view of the planet where the elements of the periodic table combine and repel each other to shape the Earth's crust.

It was an absolute pleasure working with Sō Percussion over the past two semesters. Their musicianship, enthusiasm, and “totally doable” attitude made this collaboration one of the most inspiring learning experiences I've had as a composer.

Preludes for Bowed Vibraphone

**Elliot Cole**

- i.
- ii.
- iii.
- iv.
- v.

*Taxidermy*

**Caroline Shaw**

Why *Taxidermy*? I just find the word strangely compelling, and it evokes something grand, awkward, epic, silent, funny, and just a bit creepy — all characteristics of this piece, in a way. The repeated phrase toward the end (“the detail of the pattern is movement”) is a little concept I love trying (and failing) to imagine. It comes from T.S. Eliot's beautiful and perplexing *Burnt Norton* (from the Four Quartets), and I've used it before in other work — as a kind of whimsical existentialist mantra. It was a pleasure to work with the charming & brilliant Sō gentlemen. Thanks to all who helped arrange for their residency here at Princeton.

Check out the huge marimba mallets!

It was a privilege having Sō Percussion as the resident ensemble at the Composition Department this year. Thanks to Prof. Lansky and Sō for a great class.

*So, Percussion?*

**Dave Molk**

I originally intended this piece to start with pitched percussion and slowly bleed into all non-pitched, replete with thundering drums, toys galore, the works. However, the pitched material took on Godzilla proportions (excepting the number of instruments) and changed that plan. In the end, I used pitched percussion percussively in the end.

### ABOUT THE PERFORMERS

Since 1999, **Sō Percussion** has been creating music that explores all the extremes of emotion and musical possibility. It has not been an easy music to define. Called an “experimental powerhouse” by the *Village Voice*, “astonishing and entrancing” by *Billboard Magazine*, and “brilliant” by the *New York Times*, the Brooklyn based quartet’s innovative work with today’s most exciting composers and their own original music has quickly helped them forge a unique and diverse career.

Their music runs the gamut from percussion classics (Steve Reich’s *Drumming*), to new commissions (David Lang’s *the so-called laws of nature*), to original music (group member Jason Treuting’s *Amid the Noise*).

Sō Percussion has performed this music all over the United States, with concerts at the Lincoln Center Festival, Carnegie Hall, Stanford Lively Arts, the Cleveland Museum of Art, and many others. In addition, recent tours to Russia, Australia, Italy, Spain, Germany, and

the Ukraine have brought them international acclaim. The members of Sō Percussion are co-directors of a new percussion program at the Bard College Conservatory of Music, which will admit its first class in fall of 2011. They are also co-directors of the Sō Percussion Summer Institute, held each year on the campus of Princeton University. Sō would like to thank Pearl/Adams Instruments, Zildjian cymbals, Vic Firth drumsticks, Remo drumheads, and Estey Organs for their sponsorship.

### ABOUT THE COMPOSERS

**Elliot Cole** is a composer who also uses video art and computer programming to explore liminal spaces in consciousness and cultural memory. His music has been performed by the Chicago Composers Orchestra, FLUX Quartet with Logan Coale, Brentano Quartet, Dither electric guitar quartet, Psappha (UK), Metropolis Ensemble, Ensemble ACJW, Lucerne Festival Academy and Lucerne Conservatory, violinist Tema Watstein, harpist Mollie Marcuson, singers Nicole Rodin, Misha Penton, Caroline Shaw

and Alison Fletcher, and the Sissy Eared Mollycoddles. 2012 will also see a premiere by Deviant Septet. Cole is a second year composition student at Princeton University, and also holds degrees in both Music and Cognitive Science from Rice University.

**Cenk Ergün** is a composer and improviser who produces music for chamber ensembles, live electronics, dance performances, and sound installations. Some musicians Ergün has collaborated with are Sō Percussion, Alarm Will Sound, Ensemble Laboratorium, Joan Jeanrenaud, Jason Treuting, Pauline Oliveros, Alvin Curran, and Fred Frith. Some venues that have featured Ergün's music are New York's Carnegie Hall, Le Poisson Rouge, Merkin Hall, Symphony Space, The Stone, 92nd Street Y, Joyce SOHO, Amsterdam's Muziekgebouw, Zurich's Tonhalle, and Istanbul's Babylon. Some events Ergün has participated in are Gaudeamus Music Week, American Mavericks Festival, MATA Festival, Bang on a Can Marathon, WNYC's New Sounds Live, Peak Performances at Montclair University, Stanford Lively Arts, and San Francisco Electronic Music Festival. Some words that have been used to describe Ergün's music are "haunting", "ominously throbbing" (*New York Times*), "psychedelically meditative" (*New Music Box*), and "conceptual rigor" (*The Wire*).

**Troy Herion** is an interdisciplinary composer aiming to unite contemporary music with the visual arts, film, and theater. He is currently pursuing a joint Ph.D. in composition and interdisciplinary humanities (IHUM).

As a youngster, **Dave Molk** was forbidden from playing the clarinet, the mandolin, or the drums. After composing for the first two instruments, Dave still suffered from a dearth of bass drum in his ear drum. Sō's residency has helped him to overcome this misspent childhood.

**Caroline Shaw** is a musician of different sorts. Her original work has recently been featured at the Ecstatic Music Festival, Opera Cabal's operaSHOP (Chicago), Mass MoCA (sound design with artist Jane Philbrick), De Link (Netherlands), TRANSIT Spotlight Series, Manchester Summer Chamber Music, and on the forthcoming Roomful of Teeth album (Fall 2012). Upcoming engagements as violinist/singer include performances with the American Contemporary Music Ensemble (ACME), Roomful of Teeth, Victoire, and the Yehudim. She has also performed with Alarm Will Sound, the Mark Morris Dance Group Ensemble, the Trinity Wall Street Choir, Wordless Music, Signal, the Oracle Hysterical, and the Yale Baroque Ensemble. Caroline has been on staff at Wesleyan and NYU as an accompanist for ballet and modern dance, and she continues to work with Tina Fehlandt here at Princeton's Lewis Center. In a previous life she played a lot of Beethoven quartets and Brahms trios, at chamber music festivals including Kneisel Hall, Domaine Forget, Fontainebleau, and the Juilliard Quartet Seminar. Caroline has a B.M. (violin) from Rice, an M.M. (violin) from Yale, and she is currently a second-year graduate student in composition at Princeton. She is a former Thomas J. Watson Fellow (historical landscape architecture) and Yale Baroque Ensemble fellow. Her favorite color as of April 2012 is #F7C421.

## UPCOMING MUSIC AT PRINCETON EVENTS

- 5/2 Composers Ensemble at Princeton, Sō Percussion II,  
Taplin Auditorium in Fine Hall, 8:00PM
- 5/3 Princeton University Concerts, David Daniels, Countertenor,  
Martin Katz, Piano, Mark Morris, Choreographer  
Richardson Auditorium in Alexander Hall, 8:00PM  
Pre-concert talk by Professor Wendy Heller and Mark Morris, 7:00PM
- 5/4 Masterclass Given by Countertenor David Daniels  
Taplin Auditorium in Fine Hall, 4:00PM
- 5/4 Musica Alta  
Rockefeller College Common Room, 7:00PM
- 5/4 Junior-Senior Concert  
Taplin Auditorium in Fine Hall, 8:00PM
- 5/6 Richardson Chamber Players, Hosted by James C. Steward  
Richardson Auditorium in Alexander Hall, 3:00PM

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*All concerts and programs are subject to change.*

*The use of photographic, video or audio  
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*Please turn off or mute your cell phones and pagers.*