Tuesday, April 14, 2014 at 7:30pm
Richardson Auditorium in Alexander Hall

Edward T. Cone Performers-in-Residence

SO PERCUSSION
Eric Beach
Josh Quillen
Adam Sliwinski
Jason Treuting
with
Shara Worden

STEVE REICH (b. 1936)
Music for Pieces of Wood (1973)

STEVEN MACKEY (b. 1956)
It is Time (2010)

MACKEY
Before It is Time (2014)

SHARA WORDEN (b. 1974)
Timeline (2015)
PROGRAM NOTES

*Music for Pieces of Wood* by Steve Reich

*Music for Pieces of Wood* grows out of the same roots as *Clapping Music*: a desire to make music with the simplest possible instruments. The claves, or cylindrical pieces of hard wood, used here were selected for their particular pitches (A, B, C-sharp, D-sharp, and D-sharp an octave above), and for their resonant timbre. This piece is one of the loudest I have ever composed, but uses no amplification whatsoever. The rhythmic structure is based entirely on the process of rhythmic "build-ups" or the substitution of beats for rests, and is in three sections of decreasing pattern length: \( \frac{1}{4} \), \( \frac{1}{8} \), \( \frac{1}{16} \).

—Steve Reich

*It Is Time* by Steven Mackey

*It Is Time* marshals the virtuosity of the individual members of So Percussion to speed, slow, warp, celebrate and mourn our perceptions of time. Each of the four sections of the piece is a mini-concerto for one of the players. First Eric Beach leads the music in a multi-percussion setup composed of metronome with delay, pump organ, bells, china cymbal on hi-hat stand and a few other assorted toys. Josh Quillen follows on steel drums, Adam Sliwinski on marimba, and Jason Treuting on drumset. Staging elements and video were created by Mark DeChiazza. *It Is Time* is almost 40 minutes in duration.

—Steven Mackey
Before It Is Time by Steven Mackey

Time sits
Time stands
Time is time

These words from the poem “Time is time” by Isaac Maliya inspired Steve Mackey’s sprawling percussion quartet *It Is Time*. Originally, the verses were set to melodies that became the core material for the quartet, though in the end, Steve didn’t utilize any speaking or singing in *It Is Time*. *Before It Is Time* rectifies this, placing the melodies back with the words and the human voice. This version was written for Shara Worden and Sō Percussion. The title suggests a prelude, although in our performance it will seem an echo. An attentive listener will hear ghosts of the music from *It Is Time*, but also the way that Maliya’s terse but unmoved verses move steadily forward like time itself.

Timeline by Shara Worden and Sō Percussion (2015)

*Timeline* represents the first occasion on which Sō Percussion and Shara Worden have worked together. We’ve admired her work for many years, both as My Brightest Diamond and on works such as David Lang’s *Death Speaks*. Shara’s haunting voice and penetrating verses explore the subject of time, and as such provide *Timeline* as a kind of companion piece to *It Is Time*.

Working with Shara was one of those moments of instant chemistry for us: she is a consummate, almost frighteningly gifted musician. She handles our typically quirky rhythmic layers with grace, but then adds a lyricism and emotional depth that makes our mutual exploration come to life.

—Adam Sliwinski
For over a decade, So Percussion has redefined the modern percussion ensemble as a flexible, omnivorous entity, pushing its voice to the forefront of American musical culture. Praised by The New Yorker for their "exhilarating blend of precision and anarchy, rigor and bedlam," So's adventurous spirit is written into the DNA passed down from composers like John Cage and Steve Reich, as well as from pioneering ensembles like the Kronos Quartet and Nexus Percussion. So Percussion's career now encompasses 13 albums, touring throughout the USA and around the world, a dizzying array of collaborative projects, several ambitious educational programs, and a steady output of their own music.

When the founding members of So Percussion convened as graduate students at the Yale School of Music, their initial goal was to present an exciting repertoire of pieces by 20th-century luminaries such as Cage, Reich, and Iannis Xenakis. An encounter with David Lang, Pulitzer Prize-winning composer and co-founder of New York City's Bang on a Can organization, yielded their first commissioned piece: the 36-minute, three-movement, the so-called laws of nature. Since that first major new work, So has commissioned some of the greatest American composers of our time to build a new repertoire, including Steve Reich, Steve Mackey, Paul Lansky, Martin Bresnick, and many others.

Over time, an appetite for boundless creativity lead the group to branch out beyond the composer/interpreter paradigm. Since 2006, with group member Jason Treuting's amid the noise, the members of So Percussion have been composing in their own right within the group and for others. In 2012, their third evening-length work, Where (we) Live, premiered at the Walker Art Center in Minneapolis, and travelled to the Brooklyn Academy of Music's 30th Next Wave Festival and the Myrna Loy Center in Helena, Montana. Where (we) Live follows on the heels of 2009's Imaginary City, a fully staged sonic meditation on urban soundscapes. In 2011, So was commissioned by Shen Wei Dance Arts to compose Undivided Divided, a 30-minute work conceived for Manhattan's massive Park Avenue Armory.

So Percussion's artistic circle extends beyond their contemporary classical roots. They first expanded this boundary with the prolific duo Matmos, whom The New York Times called "ideal collaborators" on their 2010 combined album Treasure State. In 2011, the rock band The National invited So to open one of their sold-out shows at New York City's Beacon Theater. So's recording of the so-called laws of nature
Not many people can front a rock band, sing Górecki's Third Symphony, lead a marching band procession down the streets of the Sundance film festival and perform in a baroque opera of their own composing all in a month's time. But Shara Worden can. Her multifaceted career as My Brightest Diamond, which began with an acclaimed independent rock record, has reflected her journey into the world of performing arts. Born in diamond-rich Arkansas and then raised all around the country, Worden came from a musical family of traveling evangelists. She went on to study operatic voice and then classical composition after a move to New York City.


In between MBD, well-known fans became collaborators, and collaborative projects...
amassed. Highlights include singing in Laurie Anderson's 2008 show "Homeland," delivering guest vocals on The Decemberists' 2009 Hazards of Love album and subsequently joining them on tour, performing in Bryce and Aaron Dessner's multimedia presentation "The Long Count," singing and recording for Pulitzer Prize winning composer David Lang and singing in Sarah Kirkland Snider's "Penelope" and "Unremembered." Shara has also worked with David Byrne (on his concept musical "Here Lies Love"), Fat Boy Slim, Bon Iver, and The Blind Boys of Alabama.

Mark DeChiazza is a director, filmmaker, designer, and choreographer whose projects often involve contemporary classical music and its performance. His collaborations with composers and performing ensembles include works with Steven Mackey, Amy Beth Kirsten, John Luther Adams, Missy Mazzoli, Chris Cerrone, eighth blackbird, So Percussion, Soli Ensemble, and New York Polyphony, which have been presented by prominent national venues including Lincoln Center, Carnegie Hall, Prototype Festival, Stanford Live, the Kennedy Center in Washington DC, NPR Music, and Museum of Contemporary Art, Chicago.

The sound engineer for this evening's performance is Nelson Dorado.
Upcoming Music at Princeton Events

Thursday, April 16, 8:00pm
Australian Chamber Orchestra
Richard Tognetti, Leader
with guest clarinetist Martin Fröst
presented by Princeton University Concerts
Richardson Auditorium in Alexander Hall

Saturday, April 18, 8:00pm
Princeton University Concert Jazz Ensemble
Dr. Anthony D. J. Branker, Director
with University Chapel Choir
Penna Rose, Conductor
Princeton University Chapel

Tuesday, April 21, 8:00pm
Princeton Sound Kitchen presents
This Is How We Fly
Taplin Auditorium in Fine Hall

Wednesday, April 22, 8:00pm
PLOrk: Princeton Laptop Orchestra
Taplin Auditorium in Fine Hall

Wednesday, April 22, 8:00pm
Jazz Vespers
Princeton University Chapel

Thursday, April 23, 8:00pm
MUS321: The Improvising Ensemble
Dr. Anthony D. J. Branker, Director
Taplin Auditorium in Fine Hall

Friday, April 24, 7:30pm
Saturday, April 25, 7:30pm
Princeton University Orchestra
Michael Pratt, Conductor
with Princeton University Glee Club
Gabriel Crouch, Conductor
Verdi’s “Requiem”
The Stuart B. Mindlin Memorial Concerts
Richardson Auditorium in Alexander Hall

Saturday, April 25, 3:00pm
Alexander Smith ’15, Tuba
Taplin Auditorium in Fine Hall

Tuesday, April 28, 8:00pm
Princeton Sound Kitchen Generals Concert
Taplin Auditorium in Fine Hall

Wednesday, April 29, 7:30pm
Agisae Kim ’15, Cello and
Nicholas Stead ’15, Piano
Taplin Auditorium in Fine Hall

Thursday, April 30, 8:00pm
Anthony Roth Costanzo, Countertenor
with Bryan Wagorn, Piano
presented by Princeton University Concerts
Richardson Auditorium in Alexander Hall

Friday, May 1, 4:30pm
The Ghost Trio
presented by the Department of Music and the
Fund for Irish Studies
Taplin Auditorium in Fine Hall

For more information visit
princeton.edu/music