

WELCOME...

On behalf of the Department of Music, I am delighted to welcome you to our concert. Composition, Performance, and Scholarship—these are the central activities of the undergraduates, graduate students, and faculty in the Department of Music. At Princeton, we believe that composers and music historians do their best work in an environment in which performance is highly regarded, and that performers flourish when their passion for music is supplemented by a deep intellectual engagement with the works they perform.

We are especially pleased to announce that our valued studio instructors are now officially part of the faculty, and that our majors and certificate students have the option—for the very first time in the history of the department—to receive academic credit for their lessons. You will hear the results of these endeavors in the superb performances by our department ensembles (Princeton University Orchestra, Princeton University Opera Theater, Glee Club and Chamber Choir, Jazz Ensembles, Princeton Laptop Orchestra, Sinfonia, and Wind Ensemble) and our many student-run organizations, which include a chamber orchestra, an opera company, and chamber music collective—all of this in addition to a rigorous academic schedule!

We urge you to get to know all the corners of the Department of Music. Come to the Princeton Sound Kitchen and hear new works by our graduate and faculty composers; see the world's greatest musicians on the Princeton University Concerts series; take advantage of the many pre-concert lectures and conferences sponsored by our musicologists. Sunday afternoons are a perfect time to come hear the Richardson Chamber Players, the resident ensemble of our performance faculty, or catch some late night jazz on Thursdays with the Jazz @ Café Vivian series. If you have not yet had the opportunity to attend the electrifying performances of Sō Percussion, Edward T. Cone Performers-in-Residence, you are in for a treat!

With all of this activity, we are particularly looking forward to expanding into our new building in fall of 2017! Stay tuned... plans for an exciting inaugural year are underway. We look forward to seeing you at our next Music Department event!



Wendy Heller
Professor, and Chair Department of Music

Tuesday, November 10th, 2015, at 8pm
Taplin Auditorium in Fine Hall
Princeton University, Princeton, NJ



PRINCETON SOUND KITCHEN

Dan Trueman, *Director* (on sabbatical 2015 – 2016)
Dmitri Tymoczko, *Acting Director*
Michael Pratt, *Resident Conductor*

presents

The Edward T. Cone Performers-In-Residence

SŌ PERCUSSION

Eric Cha-Beach
Josh Quillen
Adam Sliwinski
Jason Treuting

performing new work by Princeton composers
Yuri Boguinia, Noah Kaplan, Dave Molk, Juri Seo, Bora Yoon

For more information on Princeton Sound Kitchen and upcoming events, visit
princetonoundkitchen.org

BORA YOON

Blood, Carbon, Matter, Bone

with Bora Yoon, *Viola and Voice*

Blood, Carbon, Matter, Bone is a musical sound vignette illuminating the poem of Emily Dickinson's "One need not be a Chamber to be Haunted."

I have been exploring ways to reincorporate the use of words amid my more abstract sound-based work, to bring back a sense of narrative, in a new way, apart from lyrics, which was my form in a past musical life as a folk singer-songwriter.

I have become increasingly fascinated by the nexus of movement and sound, and how visual and gestural language of how one plays an instrument, can be paired, enhanced, or made contrary by sonic responses, or the nature of cause and effect in ways that create a sense of surrealism, i.e. how the audiovisual elements of performance create a larger gestalt.

For this work, I wanted to create a visceral sense of language through music/sound/noise, words, and movement, pairing the percussionists with instruments, to exploit the full sonic frequency spectrum, while also alluding to different realms of the body: concert bass drum (heartbeat, eardrum), record crackles (nervous system), Tibetan bowls (singing, shrieking), and the prepared piano and prepared viola, in a strange duet of found metals creating a deranged sense of tonality, and place – to construct a larger "body" and personified larger whole.

Many thanks to the wonderful talents of Sō Percussion, and to the Taplin production team, in exploring this audiovisual form of storytelling together.

*One need not be a Chamber—to be Haunted—
One need not be a House—
The Brain has Corridors—surpassing
Material Place—*

*Far safer, of a midnight meeting
Far safer, through an Abbey gallop,
Ourselves behind ourselves, concealed—
The Body—borrows a Revolver—*

*External Ghost
Than its interior Confronting—
That Cooler Host—*

*The Stones a'chase—
Than Unarmed, one's a'self encounter—
In lonesome Place—*

*Should startle most—
Assassin hid in our Apartment
Be Horror's least.*

*He bolts the Door—
O'erlooking a superior spectre—
Or More—*

JURI SEO

vv

vv is written for Sō Percussion.

YURI BOGUINIA

In All

with ÆON Music Ensemble:

Trevor Babb, *Electric Guitar*

Vladislav Boguinia, *Piano*

Vasko Dukovski, *Clarinet*

Carrie Frey, *Viola*

Valeriya Sholokhova, *Cello*

In All is inspired by the phenomenon of mixing paints to create new, and often, richer colors. I thought, how can I do this with music? And decided to build it on simple major and minor triads (each symbolizing a different ‘color’). This work is driven by the idea that over time, two triads (major or minor) collide and in the process create a new triad. In a sense a kind of ‘harmonic phasing.’ At any given moment everyone is either in the same ‘key’ or phasing through the same ‘keys.’

Even though each player is playing different rhythmic elements, everyone is still within the same harmonic world, giving the piece rhythmic and contrapuntal richness while maintaining harmonic consistency.

The ‘cage’ (in other words, the ‘form’) of this piece has bars which bend, break, disappear, transform... I wanted to write a piece in which each individual player had a chance to express themselves yet be an integral part of the whole group.

– INTERMISSION –



UPCOMING CONCERTS

FALL

12/08 THE CIMBALOM

Works for the cimbalom and mixed ensemble

Nick Tolle, cimbalom, with
Courtney Orlando, violin
Florent Ghys, bass
Mark Eichenberger, percussion
Rosalie Kaplan, voice

performing new works by Princeton composers
Leila Adu-Gilmore, Quinn Collins, Florent Ghys,
Christopher Douthitt, Dave Molk, Anna Pidgorna,
Juri Seo, Annika Socolofsky, Kendall Williams

12/15 DECEMBER FREELANCE CONCERT

Various artists and ensembles
performing new works by Princeton composers

SPRING

03/01 MARCH FREELANCE CONCERT

Various artists and ensembles
performing new works by Princeton composers

03/22 ESCHER STRING QUARTET

performing new works by Princeton composers

04/19 GENERALS CONCERT

Second year graduate composers present new works
in response to the work of established composers

04/26 MOBIUS PERCUSSION

performing new works by Princeton composers

05/10 JACK STRING QUARTET

performing new works by Princeton composers

DAVE MOLK

softer shadows

murmur
fade to light

My dissertation composition, *softer shadows*, really started in September of 2011, when I had the incredibly good fortune of taking a seminar with Paul Lansky and Sō Percussion. I can't begin to explain how formative that experience has been on me and on my music, and I'm extremely grateful to everyone who was a part of that class. I hadn't really written anything for percussion before then and I've rarely written for anything else since.

softer shadows has two movements. The first, *murmur*, was composed for SōSI (Sō Percussion Summer Institute) 2015. I'd used ping-pong balls the previous year (also in a SōSI piece) but never in such a deliberate and prolonged fashion as you'll hear tonight. The dowel idea? That began with Andy Akiho, again during that first semester, watching him play *Karakurenai* at Infini-T with one dowel and falling in love with the sound of the subdued pan. I've since written a series of pan solos that use cardboard dowels (*Spice*) and recently began using them on the vibraphone. I'm grateful to the *murmur* crew of SōSI 2015 and to Sandbox Percussion, both of whom allowed me ample time to shape *murmur* into what you'll hear tonight. *murmur* is about 14 minutes long. It's extremely quiet in places (by design), with pitch and noise blurring together, so please try your best to be very quiet too.

The second movement, *fade to light*, also for two vibraphones, is an extended journey into a series of extended techniques that I've been harvesting slowly over the past few years. This piece was written almost exclusively between the hours of 4 and 8am after returning from my honeymoon in mid-September (note: 4am wakeup is not a regular thing but rather something reserved exclusively for panic-mode). Like *murmur*, *fade to light* is very quiet. I'm pretty sure that most of the sounds heard herein haven't been heard before (at least not within this context), so sit back, remain as quiet as you can, and enjoy. Dedicated to Carolina Alvarado Molk, *fade to light* is approximately 20 minutes long.

But Dave, why all the quiet music? Where's the louder-than-QC Dave? The Molknado? He's still very much present, don't you worry, just not tonight. Come to an Old Dirty Beethoven gig and you'll see...

NOAH KAPLAN

Blood Grass

with Noah Kaplan, *Saxophone*

I had a weird experience a few years ago. I went to Miller Theatre to hear the complete string quartets of Babbitt performed impeccably by a young quartet who had been rehearsing them like crazy. The music was incredible, especially the sixth quartet, which to me communicated something beyond the others. I felt that through all of the meticulous ordering of musical ideas and hours of practice, Babbitt and the quartet had achieved something elusive in composed music, a feeling of spontaneity that I had only ever heard before in certain live performances of free music. It then dawned on me that in all of its extreme complexity and control, this music had circled around to become like a form of improvised music (like when at a certain point right wing and leftist political systems become indecipherable). As a listener, the sixth quartet and great improvised music both communicate a sense of ordered chaos and dynamic energy flow.

Blood Grass came from a desire to perform with Sō as well as to experiment with the boundaries between composition and improvisation.

THE COMPOSERS

YURI BOGUINIA is currently a Ph.D candidate in Composition at Princeton University. He has worked with the Moscow String Quartet, the Kronos Quartet, the Juilliard Orchestra, the Aspen Conductors Orchestra, and others. His music has been programmed at Lincoln Center Out of Doors, the Aspen Music Festival, Tanglewood Music Festival, Cabrillo Festival of Contemporary Music, and Centro Nacional de Difusion Musical. Yuri completed his undergraduate studies at The Juilliard School with Christopher Rouse and Samuel Adler. In 2014, he was awarded the Paul and Daisy Soros Fellowship for New Americans and has been recognized by the American Society of Composers Authors and Publishers (ASCAP) with the 2012, 2013, and 2014 Plus Awards, and the 2008, 2009 and 2011 Morton Gould Young Composer Awards.

NOAH KAPLAN is a third year graduate student at Princeton. Upcoming projects include an opera, an art rock album, and works for various new music ensembles. The Noah Kaplan Quartet's new album *Cluster Swerve* will be released on HatHut Records later this year. He also produces new classical, jazz, and experimental music for Underwolf Records.

DAVE MOLK is in his fifth year at Princeton. He writes mainly for pitched and non-pitched percussion, combining an energized rhythmic propulsion, sinuous chromaticism, and a love of glitch. His current research efforts are in software coding and EDM. He DJs under the name Old Dirty Beethoven and plays the steel pan under the name Dave Molk (he needs to practice more). He previously studied composition at Berklee College of Music under John Bavicchi and at Tufts University under John McDonald.

JURI SEO is Assistant Professor of music at Princeton University. juriseomusic.com

BORA YOON is a second-year doctoral student of Music Composition at Princeton University, who uses digital devices, voice, found objects, and instruments from a variety of cultures and historical centuries to create a unique language of storytelling with music, sound, and movement. Inspired by where visible and invisible forms meet, she is fascinated by maps, human Venn diagrams, handsome sounding kitchenware, subconscious association, memory, and the pulleys and strings that hold everything together. Yoon is a Music/Sound fellow with the New York Foundation for the Arts, a TED2014 Fellow, a finalist in the Gifted Citizens Prize in Mexico City. www.borayoon.com

THE PERFORMERS

For over a decade, **SŌ 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,” Sō’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. Sō 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 Sō 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, Sō 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 led the group to branch out beyond the composer/interpreter paradigm. Since 2006, with group member Jason Treuting’s *amid the noise*, the members of Sō 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, Sō was commissioned by Shen Wei Dance Arts to compose *Undivided Divided*, a 30-minute work conceived for Manhattan’s massive Park Avenue Armory.

Sō 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 Sō to open one of their sold-out shows at New York City’s Beacon Theater. Sō’s recording of *the so-called laws of nature* became the cornerstone of their self-titled debut album on Cantaloupe Music (the record label from the founders of Bang on a Can) in 2004. In subsequent years, this relationship blossomed into a growing catalogue of exciting records. In 2011, Sō released six new albums, ranging from their definitive recording of Steve Reich’s *Mallet Quartet* on Nonesuch Records, to Steve Mackey’s epic quartet, *It Is Time*, on Cantaloupe, to their collaborative album *Bad Mango* with jazz trumpeter Dave Douglas on Greenleaf Music. The BBC

raved of Sō’s performance of *Mallet Quartet* that they “have it nailed, finding both the inner glow and the outer edge, and never letting the tapestry lapse into the flat or routine.”

Sō Percussion is heavily involved in mentoring young musicians. Its members are Co-Directors of a new Percussion Department at the Bard College – Conservatory of Music. In 2009, they created the annual Sō Percussion Summer Institute on the campus of Princeton University. The Institute is an intensive two-week chamber music seminar for college-age percussionists featuring the four members of Sō as faculty in rehearsal, performance, and discussion of contemporary music for students from around the world. During the 2011 – 2012 academic year, Sō was an ensemble-in-residence at Princeton University, teaching seminars and collaborating extensively with talented student composers. The members of Sō were named the Edward T. Cone Performers-in-Residence at Princeton University in 2014.

Sō Percussion uses Vic Firth sticks, Zildjian cymbals, Remo drumheads, Estey Organs, and Pearl/Adams instruments. Sō Percussion would like to thank these companies for their generous support and donations.