Tuesday, April 25, 2017 at 8pm
Taplin Auditorium in Fine Hall
Princeton University, Princeton, NJ

PRINCETON SOUND KITCHEN
Dan Trueman, Director
Michael Pratt, Resident Conductor

presents

Sonnambula
Adam Cockerham, theorbo
Amy Domingues, viols
Jacqueline Horner-Kwiatek, mezzo-soprano
Shirley Hunt, viols
James Kennerley, tenor/harpsichord
Fiona Last, oboe d'amore
Elizabeth Weinfield, viols/director
Jude Ziliak, violin

with
Molly Herron, viol

Performing new works by Princeton composers
Elliot Cole, Ninfea Cruttwell-Reade, Christopher Douthitt, Molly Herron,
Matt McBane, Jeff Snyder, and Dmitri Tymoczko

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

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MOLLY HERRON
Density and Loss

NINFEA CRUTTWELL-READE
Eat the Rich

MATT MCBANE
Slink

JEFF SNYDER
The Earth and the Eye

ELLIOT COLE
Lachrimae

CHRISTOPHER DOUTHITT
Prelude (Sleepers, Walk!)

~PAUSE~

DMITRI TYMOCZKO
Text by JEFF DOLVEN
Three Songs from Las Casas
My Name
Ten Times
I Saw Columbus
ABOUT THE PROGRAM

MOLLY HERRON

Density and Loss

NINFEA CRUTTWELL-READE

Eat the Rich

*Eat the Rich* is the third work in my six-part sequence *The Writing on the Wall* – a project inspired by the messages and graffiti tags left on the Ha’penny Hatch archways in Deptford, South East London. The street artist Mr. Degri covered the archways with images of celebrities in March 2016, but his artworks have since been defaced by a wash of commentary challenging gentrification in the local area.

The phrase “eat the rich” may come from a speech given by Jean-Jacques Rousseau in which he apparently remarked, “When people shall have nothing more to eat, they shall eat the rich.” For decades it has been adopted as a counterculture slogan. The famous words appeared in Deptford in 2006, accompanied by the stenciled text, “*With our new 2 for 1 offer including a choice of wine.*” Banksy claimed responsibility for the variant on his website a few days before the words were painted over.

*Eat the Rich* was written for Sonnambula in March 2017. The composition deals in delicacies, banalities, and sarcasms.
JEFF SNYDER
The Earth and the Eye

The Earth and the Eye was written for Sonnambula. I was particularly interested in exploring the lower registers of the instruments, and the possible voicings of triadic harmonies within that context. There is a section in the middle that I imagine as a kind of palimpsest, where there is conflicting material within the viols, as though the foreground music has some translucency and other music is partially showing through. While writing the music, I was thinking about the writings of Giordano Bruno, an Italian Renaissance thinker who is part scientist, part philosopher, and part magician. He wrote a text called “On the Composition of Signs, Images, and Ideas” and I was reading the English translation, which was surprisingly edited by the experimental composer and Fluxus artist Dick Higgins. Bruno writes early in the work, “Because the eye sees other things, it does not see itself. Yet what is the nature of the eye that so sees other things as to see itself? It is that sort of eye which sees all things in itself, and which is likewise in all things.” This seems to be using the eye as a metaphor for the mind, and suggesting that the mind cannot analyze itself impartially. I liked this image, and it fit nicely with the image of the “the Earth and the Eye,” which are the two things Bruno places at the center of “the Atrium,” a strange geometrical graph that he uses to organize the symbols he discusses. In taking this as my title, I think of the Earth as objective reality, and the Eye as the mind’s limited ability to perceive it.

ELLIOOT COLE
Lachrimae

Dowland cantus firmus, patient counterpoint, blooms –
CHRISTOPHER DOUTHITT
Prelude (Sleepers, Walk!)

I was thrilled to get the opportunity to write for Sonnambula. This prelude is an experiment. I wanted to take advantage of Sonnambula's expertise in embellishing harmonic progressions with diminutions, ornamentations, and other categories of melodic flourishes about which I know next to nothing. When I started working, though, my chords kept missing the Renaissance by a few hundred years. The result is, I hope, something neither old nor new.

DMITRI TYMOCZKO
Text by JEFF DOLVEN
Three Songs from Las Casas
  My Name
  Ten Times
  I Saw Columbus

The pieces you will hear tonight are excerpts from a longer collaborative work-in-progress with Jeff Dolven, poet and Professor of English at Princeton. They tell the story of Bartolomé de las Casas, a conquistador turned opponent of colonialism. Las Casas was a heroic figure, a moral visionary with a clear-eyed and strikingly modern understanding of the evils of colonialism; as a chronicler of the atrocities committed by the Spanish, he might be compared to Primo Levi, though of course Las Casas was not himself a victim. By combining ancient instruments and modern harmonic language, we hope to underscore Las Casas's paradoxical standing as a modern thinker trapped in a barbaric age.

The setting for these songs is a debate held before Charles V, the king of Spain, in which Las Casas debated colonialism with the philosopher Juan Ginés de Sepúlveda.
ABOUT THE PERFORMERS

Praised as “superb” by *The New Yorker*, Sonnambula is a Renaissance ensemble that brings to light unknown music for various combinations of early instruments with the lush sound of the viol at the core. Sonnambula had its debut at The Metropolitan Museum of Art’s MetLiveArts series this season with a landmark performance of the complete works of Leonora Duarte (1610–1678), also the subject of the ensemble’s first CD, due to be released in May 2017 with Centaur Records, Inc. The undertaking, a collaboration with *The New York Times* photography critic Teju Cole, will be the first complete recording of Duarte’s work.

Sonnambula has a strong commitment to education, and has presented interactive masterclasses, lecture/demonstrations, museum programs, and composer workshops at The Frick Collection, The Hispanic Society of America, and Princeton University, where they are working at the Princeton Sound Kitchen to commission new work for old instruments, an effort that culminates in this evening’s concert. The ensemble will continue its residency at The Hispanic Society of America in the 2017-2018 season with two concerts of work by unknown female composers with ties to the Spanish diaspora; previous concerts at the HSA have included premieres of 18th-century Cuban sacred works presented by the Cuban Cultural Center of New York; ¡Zarzuela!, a program of Spanish theatrical music of the high Baroque; and a sold-out program of Spanish Golden Age works drawn from the over 450 pieces in the *Cancionero Musical de Palacio*, a manuscript at the Royal Palace of Madrid.

Sonnambula has performed on historic instruments at The Metropolitan Museum of Art, has been a featured ensemble at the Amherst and Boston Early Music Festivals, and will take up residency in summer 2017 at the Madison Early Music Festival in Madison, Wisconsin. Other engagements include concerts at The Frick Collection, Alice Tully Hall, Columbia University, Spectrum, and The Museum of Biblical Art in New York, as well as in numerous other venues throughout the Northeast.
ABOUT THE COMPOSERS

ELLIOT COLE is a composer, performer, and “charismatic contemporary bard” (*The New York Times*). His work has been performed by A Far Cry, the Chicago Composers Orchestra, Metropolis Ensemble, the Lucerne Festival Academy, and over 100 percussion ensembles all over the world. In 2016, he performed two sold-out shows of his music with Grammy-winning vocalists Roomful of Teeth at the Park Avenue Armory. He is a Ph.D. candidate at Princeton, and is on faculty at the Manhattan School of Music, The New School, and Juilliard Evening Division. He is Program Director of Musicambia at Sing Sing.

NINFEA CRUTTWELL-REEDE is a composer, performer and sound artist. She is currently pursuing a Ph.D. in Music Composition at Princeton University, supported by the William Alexander Fleet Fellowship. As a composer of music for the concert hall, Ninfea’s collaborators include Sō Percussion, Mobius Percussion, the Escher String Quartet, the JACK Quartet, steel pan player Kendall Williams, the early music ensembles Gallicantus and Sonnambula, and the Fidelio Trio. As a sound artist, she has worked with damaged instruments and has explored the nature of recording as a medium. A current project addresses the rituals of the concert hall, sampling audience applause from a recording of a performance at the Vienna Konzerthaus. Ninfea is a recipient of a Tanglewood Composition Fellowship (2017) and the UK’s Royal Philharmonic Society Composition Prize (2015). Trained in both academia and performance, she holds an undergraduate degree in Music from the University of Oxford and a MMus in cello performance from the Royal Academy of Music, London. Her chamber opera based on the life of the art nouveau illustrator Aubrey Beardsley is due to be premiered in 2018.

JEFF DOLVEN is a poet and scholar of Renaissance literature who teaches at Princeton University.

CHRISTOPHER DOUTHITT is a composer, guitarist, and songwriter from Spokane, Washington.

MOLLY HERRON is a composer whose music is inspired by the complicated, messy sounds of our every day 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 has composed for a broad range of instruments from full orchestra to flower pot, and her work includes pieces for film, theater, and dance. She has written for JACK Quartet, the Brooklyn Youth Chorus, Contemporaneous, Quince Contemporary Vocal Ensemble, Concert Black, and ECCE among others. Her work has been supported by MATA, the Brooklyn Arts Council, and the Copland Fund. She has had residencies with Exploring the Metropolis, Avaloch Farm Music Institute, La Pietra Forum, and the School of Making Thinking, and her work has been presented on the American Composers Orchestra’s SONiC Festival, the Fast Forward Austin festival, and the Berlin Film Festival.

MATT MCBANE is a composer, violinist and second-year doctoral student at Princeton.

JEFF SNYDER is a composer, improviser, and instrument-designer living in Princeton, New Jersey, and active in the New York City area. As founder and lead designer of Snyderphonics, Jeff designs and builds unusual electronic musical instruments. His creations include the Manta, which is played by over 150 musicians around the world; the JD-1 Keyboard/Sequencer, which was commissioned as a specialty controller for Buchla synthesizers; and the custom analog modular synthesizer on which he regularly performs. Jeff is a member of experimental electronic duo exclusiveOr, avant jazz group The Federico Ughi Quartet, improvisatory noise trio The Mizries, and laptop ensemble Sideband. He fronts the band Owen Lake and the Tragic Loves as his electro-country alter-ego, Owen Lake. He also composes alternate-reality Early Music for an ensemble of his invented instruments. In 2009, Jeff co-founded an experimental music record label, Carrier Records, which continues to release strange and exciting experimental music. In 2011, he received a doctorate with distinction in Music Composition from Columbia University. He currently is an Associate Research Scholar of Electronic Music at Princeton University, and the Director of PLOrk, the Princeton Laptop Orchestra.

DMITRI TYMOCZKO is a composer and music theorist who teaches at Princeton University.
SPRING 2017 CONCERT SCHEDULE

Taplin Auditorium in Fine Hall
Princeton University, Princeton, NJ
Free admission

Tuesday, May 16, 8pm
Iarla Ó Lionáird
new works for voice by Princeton composers Rodrigo Batalha, Jenny Beck, Ninfea Cruttwell-Reade, Chris Douthitt, Molly Herron, Pascal Le Boeuf, Matt McBane, Finola Merrivale, Emma O’Halloran, Anna Pidgorna, Annika Sokolofsky, Alyssa Weinberg, Kendall Williams

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Presented by
the Lewis Center for the Arts
and Department of Music

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Upcoming Music at Princeton Events

Wednesday, April 26, 7:30pm
*Julia Marie Schorn ‘17, Harp*
Taplin Auditorium in Fine Hall

Thursday, April 27, 7:30pm
*Jazz Vocal Collective*
Taplin Auditorium in Fine Hall

Friday, April 28, 7:30pm
Saturday, April 29, 7:30pm
*Princeton University Orchestra*
*Stuart B. Mindlin Memorial Concerts*
Richardson Auditorium in Alexander Hall

Saturday, April 29, 4pm
*Adam Ainslie ‘17, tenor*
*and DG Kim ‘17, piano*
McAlpin Rehearsal Hall, Woolworth Center

Saturday, April 29, 5pm
*Organ Studio Recital*
Princeton University Chapel

Sunday, April 30, 7:30pm
*PUC125: Pekka Kuusisto, Violin*
*and Nico Muhly, Piano*
*presented by Princeton University Concerts*
Richardson Auditorium in Alexander Hall

Monday, May 1, 7:30pm
*Saunghee Ko ‘17, Mezzo-soprano*
Taplin Auditorium in Fine Hall

Wednesday, May 3, 8pm
*PLOrk: Princeton Laptop Orchestra*
Taplin Auditorium in Fine Hall

Thursday, May 4, 7:30pm
*Penguin Cafe Orchestra:*
*Cole Porter’s Within the Quota*
Richardson Auditorium in Alexander Hall

Friday, May 5, 8pm
*Cut Circle Renaissance Vocal Ensemble*
Princeton University Chapel

Saturday, May 6, 3pm
*Henry Whitaker ‘17, Trumpet*
Taplin Auditorium in Fine Hall

Sunday, May 7, 1pm
*Christopher Jagoe ‘18, Organ*
Princeton University Chapel

Monday, May 8, 4pm and 7:30pm
*MUS 213 Chamber Music Recitals*
Taplin Auditorium in Fine Hall

Wednesday, May 10, 7:30pm
*Princeton University Sinfonia*
Richardson Auditorium in Alexander Hall

Thursday, May 11, 8pm
*Murray Perahia, Piano*
*presented by Princeton University Concerts*
Richardson Auditorium in Alexander Hall

Friday, May 12, 7:30pm
*Junior/Senior Concert*
Taplin Auditorium in Fine Hall

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