

Tuesday, November 27, 2018 at 8pm  
Taplin Auditorium, Fine Hall



**PRINCETON SOUND KITCHEN**

Dan Trueman, *Director*

Michael Pratt, *Resident Conductor*

*presents*

**Aizuri Quartet**

Ariana Kim, *Violin*

Miho Saegusa, *Violin*

Ayane Kozasa, *Viola*

Karen Ouzounian, *Cello*

Performing new works by

Donnacha Dennehy

Pascal Le Boeuf

Matt McBane

Anna Meadors

Tom Morrison

Connor Elias Way

**PROGRAM** -- *Order to be announced from the stage*

**DONNACHA DENNEHY**

*Custom of the Coast*

with guest artists

Leela Subramaniam, *Soprano*

Lucy Dhegrae, *Mezzo-soprano*

Courtney Orlando, *Conductor*

*Custom of the Coast* is a piece in progress. This is probably less than a quarter of it. It's not quite an opera, but nor is it an oratorio. Paul Muldoon, the librettist, calls it a "revelation" for string quartet and two voices. Theatrically, we, along with the director and designer, are eventually imagining a scenario a little like that presented in the late plays of Beckett. Tonight you will see a purely musical rendition of the opening section. Two radically different confluences of birth and death are ultimately presented in the piece. In the case of Anne Bonny, the Irish 18th century pirate, her sentence of death (by hanging) is commuted because of her getting pregnant. In the case of Savita, an Indian-born dentist living in Galway, Ireland, in the 2000s, her pregnancy results in her death, as tragically, she dies from septicemia after being denied an abortion. Paul and I had been working on this piece before the recent Irish vote to liberalize the abortion laws in Ireland. Some commentators believe that vote was influenced by the deep upset that many felt about the fate of Savita Halappanavar at the hands of doctors in Galway.

**PASCAL LE BOEUF**

*Gateway*

Music is an extension of the auditory brain in the same way as language. Older than language is the instinct that tells us how to listen and assign meaning to what we hear. Despite the many dialects of human language, there are elements that remain universal to human communication — sounds, expressions, gestures, images. It is with this assumption that *Gateway* (working title) for string quartet draws upon the common elements of various musical idioms to represent the human experience in three movements through audio-semiosis. This concert includes workshop premieres of two of these movements.

**MATT McBANE**

*Uphill*

**ANNA MEADORS**

*Lignin*

*Lignin* is a class of chemical compounds that help form a tree's structural tissues, like its wood and bark. While hiking in Snoqualmie, Washington, I saw a really beautiful phenomenon: young trees growing out of the stumps of what used to be very large trees. The roots of the new growth ran down the stump, and it looked like strange legs leading up to the trunk of the new tree, sitting atop the nurse log, as they are called. The breakdown of the old tree's lignin was helping to fuel the new tree. It made me think of the process of composing this piece, which felt like growth, decay, and regrowth of small ideas, musical lignin.

**TOM MORRISON**

*Sea Change*

*Sea Change* was inspired by three images in Liza Ryan's *Antarctica* photographic series. Ryan's photos, taken in 2016 and then slightly altered for two years, "summon the terrible beauty of Antarctica," as put by Patrick Rodgers of the Natural Resources Defense Council. The photos confront my own personal climate change anxieties and make my day-to-day world seem so banal. Ryan's images provoke a certain awe from the juxtaposition of surface stillness and underlying force, which I tried to engage with in the music. The first and third movements are slow and sparse, setting up a surface placidness. The second movement is fast and aggressive, with a sense of anxiety and urgency.

**CONNOR ELIAS WAY**

*Veil*

## ABOUT THE PERFORMERS

Praised by *The Washington Post* for “captivating” performances that draw from its notable “meld of intellect, technique, and emotions,” the **Aizuri Quartet** was awarded the Grand Prize at the 2018 M-Prize Chamber Arts Competition at the University of Michigan, First Prize at the 2017 Osaka International Chamber Music Competition in Japan, and Third Prize at the 2015 Wigmore Hall International String Quartet Competition in London. Based in New York City, the Aizuri Quartet was the 2017-2018 MetLiveArts String Quartet-in-Residence at the Metropolitan Museum of Art, New York City, presenting five unique programs throughout the season, which *The New York Times* called “genuinely exciting” and “imaginative.”

Highlights of the Quartet’s recent and upcoming seasons include a multi-city tour of Japan, debut recitals at the Kennedy Center’s Fortas Chamber Music Concerts, Washington, D.C., the Women’s Musical Club of Toronto, the Philadelphia Chamber Music Society, Wolf Trap’s Chamber Music at The Barns, in Virginia, Schneider Concerts in New York City, Princeton University’s Summer Chamber Music Concerts, the Chamber Music Society of Minnesota, Chamber Music Society of Bethlehem, the Artosphere Festival, Arkansas, and the Honolulu Chamber Music Series, and residencies with Cornell University, Scrag Mountain Music, North Carolina State University, Chamber Music Abu Dhabi, and the IRIS Orchestra in Tennessee.

Finding great joy in working with contemporary composers and exploring unusual collaborations, the Aizuri Quartet is proud to have commissioned and premiered works by Pulitzer Prize-winner Caroline Shaw (*Blueprint*), Paul Wiancko (*LIFT*), Yevgeniy Sharlat (*RIPEFG*), Gabriella Smith (*Carrot Revolution*), Rene Orth (*Stripped*), and Alyssa Weinberg (*Parallels*). Their debut album, *Blueprinting*, featuring new works written for the Aizuri Quartet, has just been released by New Amsterdam Records.

Formed in 2012, the Aizuri Quartet draws its name from “aizuri-e,” a style of predominantly blue Japanese woodblock printing that is noted for its vibrancy and incredible detail.

Praised by *Opera News* as a “gleaming, pitch perfect soprano” and *The Wall Street Journal* as “piercingly lovely” for her portrayal of the title role in *Thais*, soprano **Leela Subramaniam** is turning heads with her rapid ascent to opera stardom. After winning

the prestigious Opera Foundation Björn Eklund Scholarship, Ms. Subramaniam was invited to join the Bayerische Staatsoper Opera Studio for the 2015- 2016 season, where she appeared as Miss Wordsworth in *Albert Herring*, Barbarina in *Le nozze di Figaro*, Papagena in *Die Zauberflöte*, Dew Fairy in *Hänsel und Gretel*, Countess Ceprano in *Rigoletto*, die Fünfzehnjährige in *Lulu*, and die Hoher Schatten in the Opernfestspiele world premiere of Hauke Bernheide's *Mauerschau*. Last season she made her debut with the Gartnerplatz Theater in Munich performing in Purcell's *King Arthur*, and her LA Opera debut as Annu in Kamala Sankaram's *Thumbprint*. During the 2017-2018 season, she joined the Metropolitan Opera to cover Papagena in *Die Zauberflöte*, Flower Maiden I/group II in *Parsifal*, and Kate Pinkerton in *Madama Butterfly*. She also made her role debut as Donna Anna in *Don Giovanni*, with Heartbeat Opera in New York City.

“Vocal versatility and an omnivorous curiosity” (*The New York Times*) are the hallmarks of vocalist **Lucy Dhegrae**, whose flexible technique fits a variety of styles. She has performed with the International Contemporary Ensemble (ICE), Talea Ensemble, and Cantata Profana at such venues as the Miller Theatre and Lincoln Center, New York City, and in Washington D.C. at the Kennedy Center. Dhegrae, who is “everywhere new music is being sung” (*New York Classical Review*), regularly premieres new works. Her opera premieres include *Trillium J* by Anthony Braxton, *Andy: A Popera* (Opera Philadelphia/Bearded Ladies Cabaret), *A Marvelous Order* by Judd Greenstein, and Ashley Fure's *The Force of Things*. Dhegrae's festival appearances include Darmstadt (Germany), Klangspuren (Austria), Mostly Mozart (New York City), Bard Music Festival (New York), Gesher Music Festival (St. Louis), and Aldeburgh Music Festival (UK), as a Britten-Pears Young Artist. Dhegrae is the 2018 recipient of the University of Michigan School of Music's Emerging Artist Award, and among the first cohort of fellows with Turn the Spotlight, a new mentorship program for young professionals. As “soprano and raconteur” (*The New Yorker*) she directs Resonant Bodies Festival, an international presenter of boundary-pushing contemporary music vocalists, which she founded in 2013. [www.lucydhegrae.com](http://www.lucydhegrae.com)

Heralded by *The New York Times* as a violinist of “tireless energy and bright tone,” **Courtney Orlando** specializes in the performance of contemporary and crossover music. She is a founding member of the acclaimed new music ensemble Alarm Will Sound, which has premiered works by, and collaborated with, some of the foremost composers of our time, including John Adams, Steve Reich, Meredith Monk, Michael Gordon, and David Lang. Performances with AWS include those at Carnegie Hall and the Lincoln

Center Festival, New York City, Amsterdam's Holland Festival, and a tour of Moscow and St. Petersburg. Courtney Orlando is also a founding member of the Deviant Septet, and LotUS new music ensemble, and a member of Signal new music ensemble. She has performed with the Zankel Band, the Washington, D.C. Contemporary Music Forum, and the Rochester Publick Musick. She has performed in New York City at Alice Tully Hall, The Brooklyn Academy of Music, Merkin Concert Hall, and the Miller Theatre, the Kimmel Center in Philadelphia, in California at Disney Hall and Berkeley's Zellerbach Hall, the Library of Congress in Washington, D.C., St. Petersburg's Hermitage Museum, London's Barbican Centre, and on the David Letterman show. Orlando has been recorded on Nonesuch, ECM, Chandos, Bridge, Cantaloupe, Tzadik, Suigeneris, and Winter & Winter.

## **ABOUT THE COMPOSERS**

**Donnacha Dennehy** is a composer, born in Ireland, now living in America. He is on the faculty at Princeton University.

**Pascal Le Boeuf** is a Grammy-nominated pianist-composer and electronic artist whose interests range from modern improvised music to cross-breeding classical with production-based technology. He is widely recognized for his polyrhythmic approach to chamber music and hybridization of disparate idioms. Recent projects include commercial recordings and videos with JACK Quartet, cellist Nick Photinos (Eighth Blackbird), composer and violist Jessica Meyer, cellist Dave Eggar, Shattered Glass (String Orchestra), violinist Barbora Kolářová, and Four/Ten Media. As a keyboardist, Pascal has played as support for D'Angelo's "Black Messiah" tour and Clean Bandit's "Rather Be" tour with Australian pop artist Meg Mac. He actively tours with jazz vocalist Allan Harris, the Friction Quartet, Le Boeuf Brothers, and his piano trio "Pascal's Triangle," featuring bassist Linda Oh, and drummer Justin Brown. He composed music for the 2008 Emmy Award-winning movie *King Lines* and won first place in the 2008 International Songwriting Competition. He is currently a Naumburg Doctoral Fellow and PhD candidate in music composition at Princeton University.

**Matt McBane** is a composer, violinist, synthesizer enthusiast, and fourth year doctoral student at Princeton. [www.mattmcbane.com](http://www.mattmcbane.com)

**Anna Meadors** is a composer and saxophonist whose music embraces patience, pulse, energy and joy. She has been commissioned by Rhymes With Opera, Echo Chamber, Conduit, and Evan Chapman, and was the winner of ShoutHouse’s 2016 Call for Scores. Anna has been a fellow at the Yale School of Music summer Norfolk New Music Workshop, the Bang on a Can Summer Festival, Sō Percussion’s Summer Institute, and the LA Philharmonic’s National Composer Intensive. As a saxophonist, she is lead soloist of Joy on Fire, which tours throughout the east coast and recently released their second album on Procrastination Records, which has been called “a thrill of high voltage jazz ’n’ roll” (*All About Jazz*). She graduated from Peabody Conservatory with a BMus in saxophone performance, and from the University of North Carolina at Greensboro with a MMus in Composition; she is currently pursuing a PhD in Music Composition at Princeton University.

**Tom Morrison**’s music has been performed in Germany, Thailand, China, Australia, Canada, and across the United States. Morrison 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. Recent projects include a residency at the Avaloch Farm Music Institute with his chamber group, Orphic Strains; and a dance piece titled *all she is* with choreographer Madi Hicks, which was featured in Juilliard’s First Look series, and the Periapsis Open Series.

**Connor Elias Way** is a composer from Atlanta, Georgia. He holds a BMus in Composition (*summa cum laude*) from Georgia State University and a MMus in Composition from the Peabody Institute of The Johns Hopkins University where he was presented with the Gustav Klemm Award in Composition. Connor’s piece *Harlequin* was selected as a finalist in the League of Composers/ISCM 2014 Composition Competition and in 2017 he was awarded a fellowship from Yale’s Norfolk New Music Workshop. Connor’s music has been performed by the NeoPhonia New Music Ensemble, Chamber Cartel, Terminus Ensemble, Omnibus Ensemble, The Occasional Symphony, Now Hear This, and at the Charleston Symphony’s Magnetic South series. He is currently a Roger Sessions Doctoral Fellow at Princeton University where he is working towards a PhD in music composition.

**PRINCETON SOUND KITCHEN 2018-2019 SEASON**

**TUESDAY, FEBRUARY 12, 2019 at 8pm**  
ModernMedieval Trio of Voices

**THURSDAY, FEBRUARY 21, 2019 at 8pm**  
Ensemble Three

**TUESDAY & WEDNESDAY, APRIL 2 & 3, 2019 at 8pm**  
SŌ Percussion

**TUESDAY, APRIL 9, 2019 at 8pm**  
Latitude 49

**WEDNESDAY, APRIL 17, 2019 at 8pm**  
Contemporaneous

**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](http://princetonsoundkitchen.org) for more information and possible additional concerts.*