

Saturday, February 15, 2020 at 7:30pm  
Richardson Auditorium, Alexander Hall

## **Sō Percussion**

*The Edward T. Cone Performers-in-Residence*

Eric Cha-Beach  
Josh Quillen  
Adam Sliwinski  
Jason Treuting

### **PROGRAM**

*Tangram* (2012)

Wally Gunn  
(b. 1971)

*Feast or Famine* (2000)

Roshanne Etezady  
(b.1973)

Ji Hye Jung, *Percussion*

*Nine Numbers 5* (2018)

Jason Treuting  
(b. 1977)

Ji Hye Jung, *Percussion*

~~~INTERMSSION~~~

*Let the Soil Play its Simple Part* (2020)

Sō Percussion and  
Caroline Shaw

## **ABOUT THE PROGRAM**

**WALLY GUNN**

*Tangram* (2012)

A tangram is a puzzle originating from China comprised of seven flat tiles of different geometric shapes which, when arranged in one way, form a perfect square, but which can also be arranged, with some imagination, to depict the silhouettes of animals and people in animated poses. The images delight, because though they are composed of immutable shapes, the figures seen as a whole seem to show action, movement, change. The viewer also contributes to the creation of the image through the act of “reading” the arrangement of shapes. Our mind’s eye smoothes sharp corners, or connects shapes where in fact there are spaces, or adds a third dimension of depth, and all this brings the figures to life. For this piece, I made musical objects—very simple three-note chords—and these became my tangram tiles. Without altering their shapes, I arranged the chords in the score like tiles on a tabletop, simply shuffling them around, placing them this way or that, and noticing the interesting figures that might jump out. The composing process itself seems to be reflected in the music, which has moments of stillness, then moments of action, movement, and change. And while this corresponds to the simple act of playing with the tiles, it also hints at the larger idea that we as people are like a tangram puzzle; comprised of immutable parts, but always striving to reassemble ourselves to become something new, something different. *Tangram* was composed for Sō Percussion.

by Wally Gunn, ©2020

**ROSHANNE ETEZADY**

*Feast or Famine* (2000)

The title *Feast or Famine* comes from a common, if outmoded, turn of phrase. “It’s always either feast or famine” — everything at once, or nothing at all. *Feast or Famine* is in two large parts: the first one, aggressive and active, while the second is spacious and expansive. Each section emphasizes different characteristics of the solo marimba, from its athletic agility in the first section, to its graceful linearity in the second section.

The relationship between the solo marimba and the ensemble percussion is one of contrasts; the clear wood timbre in the marimba stands out in sharp relief to the rough, metallic instruments in the ensemble, for example, and the meditative stasis established by the Japanese bowl gongs in the second section is embellished by solo marimba lines that traverse the entire range of the instrument.

by Roshanne Etezady, ©2020

## **JASON TREUTING**

### ***Nine Numbers 5 (2018)***

I am endlessly fascinated with numbers and patterns. And I love the unforeseen beauty (or “happy accidents” as Bob Ross would say) that can be discovered when these numbers are set into motion through sound.

*Nine Numbers 5* is the fifth piece in a series of nine works based on sudoku puzzles. The set of *Nine Numbers* moves from a solo to a nonet and all of the pieces deal with the patterns embedded in 9x9 sudoku puzzles. The piece takes a sudoku puzzle solution and translates the numbers into pitches, rhythms and, in the case of the solo marimba part, extremely layered virtuosity.

It was written for Ji Hye Jung and Sō Percussion, and I am eternally grateful for their dedication to the music, patience with the process, and willingness to try crazy things!

by Jason Treuting, ©2020

## **SŌ PERCUSSION and CAROLINE SHAW**

### ***Let the Soil Play its Simple Part (2020)***

Caroline Shaw and Sō Percussion combine forces for a powerful new original set of songs composed together. Shaw’s faultless ear for melody and harmony, combined with Sō’s rhythmic invention and compositional experimentation, make for a world of sonic richness that feels fresh and unique. It is a journey across the landscape of the soul, told through the medium of distinctly contemporary songs which represent Shaw’s debut as a solo vocal artist.

Shared lifetimes of voluminous musical and literary experiences traverse the spiritual realms of the *Sacred Harp* and the *Book of Ruth*; the oceanic ruminations of James Joyce; the American roots song “I’ll Fly Away” filtered through medieval plainchant; and even the pop group ABBA. Sonically, there is no other collaboration to compare it to. Shaw’s voices cycles through the gently intimate, to penetrating rapture, through layers of constructed counterpoint, while Sō Percussion’s nearly endless menagerie of instruments and techniques provides varying accompaniments of drums, piano, marimba, steel drums, electronics, tuned flower pots, toys, synthesizers, and much more.

The thrill in this collaboration lies partly in the sense that each entity adds dimensions to the other’s music which revitalizes them both. Shaw gives voice and melody to the years of experimentation in rhythm, color, and complexity which defines Sō’s work over two decades and more than twenty albums. Sō opens a world of sonic possibilities and rhythmic virtuosity which dramatically expands Shaw’s palette beyond the vocal and string writing which she is best known for.

by Adam Swilinski, ©2020

## ABOUT THE ARTISTS

Through its sensational interpretations of modern classics, innovative multi-genre original productions, and “exhilarating blend of precision and anarchy, rigor and bedlam,” (*The New Yorker*), **Sō Percussion** has redefined the scope and role of the modern percussion ensemble, placing it at the leading edge of 21st-century music.

Sō’s repertoire ranges from 20th century works by John Cage, Steve Reich, and Iannis Xenakis, et al, to commissioning and advocating works by contemporary composers such as David Lang, Julia Wolfe, Steven Mackey, and Caroline Shaw, to distinctively modern collaborations with artists who work outside the classical concert hall, including Shara Nova, choreographer Susan Marshall, The National, Bryce Dessner, and many others.

Sō Percussion’s original productions – including *From Out A Darker Sea, Where (we) Live*, and Jason Treuting’s *Amid the Noise* – employ a distinctively 21st century palette of original music, artistic collaboration, theatrical production values, and visual art, yielding powerful explorations of the human experience.

In December 2019, Sō Percussion made a triumphant return to Carnegie Hall for a sold-out performance of “A Percussion Century,” a sprawling exploration of the modern percussion repertoire including works by composers Cage, Lang, Reich, and Xenakis, as well as works by Carlos Chávez, Johanna Beyer, and the New York premiere of Sō’s newest commission, *Forbidden Love*, a string quartet by Julia Wolfe.

Other 19/20 highlights include a Miller Theatre Composer Portrait of frequent Sō collaborator, Caroline Shaw (with whom Sō has a new album due this season); David Lang’s *man made* and Lully’s *Le Bourgeois gentilhomme* with Louis Langrée and the Cincinnati Symphony; dates in Paris, Lithuania, and throughout the United States. Sō also collaborated with choreographer John Heginbotham on a new ballet, *RACECAR*, premiered as part of The Washington Ballet’s season-opening production, NEXTsteps.

This season Sō celebrates its sixth year as the Edward T. Cone Performers-in-Residence at Princeton University and welcomes the appointment of flutist, composer, and vocalist Nathalie Joachim as the ensemble’s inaugural Andrew W. Siegel Composition Fellow. 19/20 also marks the release of album collaborations with Dan Trueman and the JACK Quartet (*Songs that are Hard to Sing*, from New Amsterdam), and with indie duo Buke and Gase.

Sō has recorded more than 20 other albums; appeared at Carnegie Hall, Lincoln Center, Walt Disney Hall, the Barbican, the Eaux Claires Festival, MassMoCA, and TED 2016; and performed with Jad Abumrad, JACK Quartet, the Mostly Mozart Festival Orchestra, and the LA Phil with conductor Gustavo Dudamel, among others.

Rooted in the belief that music is an essential facet of human life, a social bond, and an effective tool in creating agency and citizenship, Sō Percussion enthusiastically pursues a growing range of social and community outreach. Examples include their Brooklyn Bound presentations of emerging artists and composers; commitments to purchasing offsets to compensate for carbon-heavy activities such as touring travel; and the Sō Percussion Summer Institute (SōSI), an intensive two-week chamber music seminar for percussionists and composers. Now in its second decade, SōSI features community performances, new work development, guest artist workshops, and an annual food-packing drive, yielding up to 25,000 meals, for the Crisis Center of Mercer County through the organization EndHungerNE.

[www.sopercussion.com](http://www.sopercussion.com)

Sō Percussion wishes to thank all of our donors. The 2019-2020 season is supported in part by awards from:

- The National Endowment for the Arts. To find out more about how National Endowment for the Arts grants impact individuals and communities, visit [www.arts.gov](http://www.arts.gov)
- The New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature
- The New York City Department of Cultural Affairs in partnership with the City Council
- The Aaron Copland Fund for Music
- The Alice M. Ditson Fund of Columbia University
- The Amphion Foundation
- The Brookby Foundation
- The Gladys Krieble Delmas Foundation
- The Fan Fox and Leslie R. Samuels Foundation
- The Howard Gilman Foundation
- The Mid Atlantic Arts Foundation
- The Trust for Mutual Understanding
- The ASCAP Foundation Raymond Hubbell Fund

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.

**Ji Hye Jung** is Associate Professor of Percussion at Vanderbilt University's Blair School of Music and principal percussionist with the west coast-based chamber music ensemble Camerata Pacifica. An advocate for new music, she has commissioned works by Kevin Puts, Emma O'Halloran, Christopher Theofanidis, Alehandro Viñao, Lukas Ligeti, Paul Lansky, Jason Treuting, Michael Torke, David Bruce, Huang Ruo, and John Serry.

Ms. Jung garnered consecutive first prizes at the 2006 Linz International Marimba Competition and the 2007 Yale Gordon Concerto Competition while completing a Master of Music degree from the Yale School of Music and a Bachelor of Music degree at the Peabody Institute of the Johns Hopkins University. As an artist endorser, she proudly represents Pearl/Adams instruments, Vic Firth sticks and mallets, and Zildjian cymbals.

**Caroline Shaw** is a New York-based musician—vocalist, violinist, composer, and producer—who performs in solo and collaborative projects. She was the youngest recipient of the Pulitzer Prize for Music in 2013 for *Partita for 8 Voices*, written for the GRAMMY-winning Roomful of Teeth, of which she is a member. Recent commissions include new works for Renée Fleming with Inon Barnatan, Dawn Upshaw with Sō Percussion and Gil Kalish, Seattle Symphony, Anne Sofie von Otter with Philharmonia Baroque, the LA Philharmonic, Juilliard415, the Orchestra of St. Luke’s with John Lithgow, the Dover String Quartet, TENET, The Crossing, the Mendelssohn Club of Philadelphia, the Calidore String Quartet, Brooklyn Rider, the Baltimore Symphony, and Roomful of Teeth with A Far Cry. Caroline’s film scores include Erica Fae’s *To Keep the Light* and Josephine Decker’s *Madeline’s Madeline*, as well as the upcoming short *8th Year of the Emergency* by Maureen Towey. She has produced for Kanye West (*The Life of Pablo; Ye*) and Nas (*NASIR*), and has contributed to records by The National, and by Arcade Fire’s Richard Reed Parry. Once she got to sing in three-part harmony with Sara Bareilles and Ben Folds at the Kennedy Center, and that was pretty much the bees’ knees and elbows. Caroline has studied at Rice, Yale, and Princeton Universities, currently teaches at New York University, and is a Creative Associate at The Juilliard School. She has held residencies at Dumbarton Oaks, the Banff Centre, Music on Main, and the Vail Dance Festival. Caroline loves the color yellow, otters, Beethoven Opus 74, Mozart opera, Kinhaven, the smell of rosemary, and the sound of a janky mandolin.

# *Upcoming Music at Princeton Events*

Sunday, February 16, 2:00pm

***Donna Weng Friedman '80 Master Class:***

***Anthony McGill, Clarinet***

Taplin Auditorium, Fine Hall

Sunday, February 16, 5:00pm

***Anthony McGill, Clarinet***

***Donna Weng Friedman '80, Piano***

Taplin Auditorium, Fine Hall

Tuesday, February 18, 8:00pm

***Princeton Sound Kitchen:***

***Longleash Piano Trio***

Taplin Auditorium, Fine Hall

Wednesday, February 19, 5:30pm

***PLOrk: Princeton Laptop Orchestra***

***Musical Meditation***

Princeton University Chapel

Thursday, February 20, 8:00pm

***Calidore String Quartet***

presented by Princeton University Concerts

Richardson Auditorium, Alexander Hall

Thursday, February 20, 10:00pm

***Chamber Jam: Calidore String Quartet***

presented by Princeton University Concerts

Richardson Auditorium, Alexander Hall

Saturday, February 22, 8:00pm

***Jazz at Princeton:***

***Jazz Vocal Collective with Claudia Acuña***

Richardson Auditorium, Alexander Hall

Sunday, February 23, 7:30pm

***Natalie Stein'21, Soprano***

***Neel Nagarajan'21, Tenor***

Taplin Auditorium, Fine Hall

Tuesday, February 25, 8pm

***Princeton Sound Kitchen:***

***Chen Yihan GS, Composer***

Taplin Auditorium, Fine Hall

Friday, February 28, 8:00pm

***Hansini Bhasker '20, Voice***

Taplin Auditorium, Fine Hall

Saturday, February 29, 7:30pm

***Antioch Chamber Ensemble***

***Princeton University Glee Club***

Richardson Auditorium, Alexander Hall

Friday, March 6, 7:30pm

Saturday, March 7, 7:30pm

***Princeton University Orchestra:***

***Soloist Spotlight***

Richardson Auditorium, Alexander Hall

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