

DEPARTMENT OF
MUSIC
AT PRINCETON



Tuesday, October 25, 2022, 8:00 PM
Taplin Auditorium, Fine Hall

Princeton Sound Kitchen presents
Iarla Ó Lionáird, Sō Percussion, and
Vân-Ánh Võ,

Princeton Sound Kitchen presents vocalist **Iarla Ó Lionáird**, our Ensemble-in-Residence **Sō Percussion**, đàn tranh (zither) player **Vân-Ánh Võ**, and additional guest artists, performing new works by graduate student composers including **Gulli Björnsson**, **Francisco del Pino**, **Hope Littwin**, **Soo Yeon Lyuh**, **James Moore**, and **Gemma Peacocke**, and by Ensemble-In-Residence faculty member **Jason Treuting**.

The use of photographic, video, or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance. For more information about the Department of Music and other upcoming events, and to sign-up for our mailing list, please visit music.princeton.edu.

PROGRAM

James Moore	<i>Ghost School</i>
Jason Treuting	<i>In true dialogue...</i>
Francisco del Pino	<i>Raíz</i>
Soo Yeon Lyuh and Vân-Ánh Võ	<i>Love, Life, Loss, You, Me and Us</i>

INTERMISSION

Hope Littwin	<i>Let Go, Echo</i>
Gulli Björnsson	<i>Salm 51</i>
	<i>Currach</i>
	<i>Salm 55</i>
Gemma Peacocke	<i>Rianta</i>
James Moore	<i>Ciest na Teangan</i>

PERFORMERS

Sade Abiodun, live videography. **Gulli Björnsson**, guitar, electronics.
Francisco del Pino, electric guitar, analog synth.
Kennedy Taylor Dixon, voice.
The Hands Free: James Moore, voice, banjo, electric guitar;
Eleonore Oppenheim, voice, double bass; **Caroline Shaw**, voice, violin.
Toussaint Santicola Jones, electric bass. **Hope Littwin**, voice.
Soo Yeon Lyuh, haegeum, voice. **Lucy McKnight**, voice.
Isabelle O'Connell, piano. **Iarla Ó Lionáird**, voice, hamonium, electronics.
Wasif Sami, dance. **Cleek Schrey**, daxophone.
Sō Percussion: Eric Cha-Beach, percussion; **Josh Quillen**, percussion;
Adam Sliwinski, percussion; **Jason Treuting**, percussion.
Vân-Ánh Võ, đàn bầu, đàn t'rưng, đàn tranh, voice. **Molly Trueman**, voice.

PROGRAM NOTES

James Moore

Ghost School

Soo Yeon Lyuh, haegeum

Sō Percussion:

Eric Cha-Beach

Josh Quillen

Adam Sliwinski

Jason Treuting

Ghost School was written for Sō Percussion's Summer Institute in 2020, amidst total lockdown. Conceived as video piece, I wanted to explore the ways I could get the players to sync up visually, despite recording their parts from different locations across the country. Most of the participants in the program were working with iPhones and other lo-fi recording set-ups. To take advantage of this ultra-compressed sound, I wrote for an array of quiet found sounds to be played close to the mic, in balance with the more distant mallet instruments. It has been an exciting challenge to create a live version of the piece, and I am very thankful to Sō and Soo Yeon for taking this on.

The piece takes inspiration from a poem by the Korean writer Kim Hyesoon:

Ghost School

Kim Hyesoon, translation by Don Mee Choi

I work at a ghost school
In this neighbourhood if you've been a ghost for over ten years you automatically become an institutional ghost
I teach a class to the newly enrolled ghosts
(It's really impossible to disappear because of this work)
First, I have them carry a book on their heads and practice walking without touching the ground
No one listens to what I say and there is no place to stand or lie down
I make them practice so they won't be shocked even if they leave no footprints on the snowfield
I make them practice falling asleep floating in air
I teach them such things as how to overcome melancholy inside a coffin
how not to spew out hot air in the basement morgue
how not to turn into mummies even when a desert drags them away
I don't know myself, but I just say whatever comes out of my mouth
how to use a telescope or microscope made in the Time factory
how to have an out-of-body experience
how not to despair even when they become forgotten souls or when echoes don't return
how to wish that they could set something ablaze
how to rage into you as bright as the fireworks lingering in the night sky
can be found in the textbook, but I'm not writing it
how to sob hiding inside a song
how to hold their breath hiding inside the sobbing
how to flow with the flowing people then spur themselves up to the sky sobbing like a tree
how to erase my body's margins and become an adjective
as the sounds from a brass instrument navigate like planes taking off
and therefore how each day becomes fainter
are all in the magic that has been passed down
then I add
a ghost that takes revenge is low rank
a ghost that only appears in a night of sleet is middle rank
a rotten ghost luring a swarm of flies is high rank
a ghost that is like a cloud, a question, gas is high-high rank
and high-high-high rank, etcetera, which nobody knows about
All right then, shall we practice raging like spring snow
as if pulling out the left wing first from the body where swarms of flies have died?
Then I issue a warning to the ghosts who haven't done their homework
Damn! You can only become institutional ghosts after graduating from a ghost school

Jason Treuting

In true dialogue...

Vân-Ánh Võ, đàn tranh, voice

So Percussion:

Eric Cha-Beach

Josh Quillen

Adam Sliwinski

Jason Treuting

“In true dialogue, both sides are willing to change”

- Thích Nhất Hạnh

Coming out of the recent time of isolation that many of us experienced, I am eager to learn again / be a student again. And I have found wonderful new teachers. In learning new things at this time in my life, I have become more conscious that I need to let other things go. In some cases, it is very hard to let those things go. Even when it comes to something as commonplace as conversation—creating a dialogue—in order to learn from someone else, I am trying to let things go.

Francisco del Pino

Raíz (Root)

Vân-Ánh Võ, đàn bầu, đàn t'rưng, đàn tranh, voice

Francisco del Pino, electric guitar, analog synth

Jason Treuting, drum kit, glockenspiel

In this piece I superimpose a filtered version of Cage's *In a landscape* with a loose variation on the tango *Malena*, yet the result (I think) doesn't sound like either of them. American experimentalism and tango, NY and Buenos Aires; the crossing of these sources is almost a metaphor of my recent musical journeys. I wonder what kind of third entity arises from the montage, and whether it represents the sum of different musics, or the root that unifies them.

Soo Yeon Lyuh and Vân-Ánh Võ

Love, Life, Loss, You, Me and Us

Vân-Ánh Võ, đàn tranh, voice

Soo Yeon Lyuh, haegeum, voice

What does love feel like? Sometimes, it feels like sonic interactions between speakers and magnetic instrument pickups. What about life? Undeniably, it's about the human voice, singing the melody that our friends and family taught us. We sing, we hum, and we remember them, wherever they are. Through this combination of vocal and instrumental soundscapes, we aim to create a sense of belonging, for you and me, and for us. Vân-Ánh Võ and Soo Yeon Lyuh co-composed this piece in memory of their late family members.

INTERMISSION

Hope Littwin

Let Go, Echo

Hope Littwin, voice; Lucy McKnight, voice; Molly Trueman, voice; Cleek Schrey, daxophone; Vân-Ánh Võ, đàn tranh; Francisco del Pino, synthesizer; James Moore, electric guitar; Jason Treuting, drum set; Wasif Sami, dancer; Sade Abiodun, live videography

Let Go, Echo

I can feel you are frustrated
Drawing water from an empty well
And I know your heart is breaking, Echo
But Narcissus doesn't love himself

He steps out of the fog
Breaks the fourth wall
For the soliloquy

You know he made it all up
To cover up his vulnerability

That doesn't mean you stay
I love you but, no
He's not going to change

And this is not okay
Let go, Echo
Just go

You say that you weren't blameless
You don't want to be unfair
Cause your eyes were full of stars and dreams
But maybe that's because he put them there

She leans over the pond
To look on
Seeing with empathy
He looks scared and alone
Like he's his own worst enemy

That doesn't mean you stay
I love you but no
He's not going to change

And this is not okay
Let go, Echo
Just go

He only wants you when you leave
It messes with your head
Every time you wanna see
The good side of him
He capitalizes on it

Started out in domination
Then we hit the shut down
In and out communication
Time you put your foot down

You outta lift the veil from your eyes
You deserve to know who's really on your
side

So step out of the fog
Break the fourth wall
For the soliloquy

If I leave - he'll want me
But if I stay ill lose my dignity

Say I'm not gonna stay
I love you but no
He's not going to change

And this is not okay
Echo, let go
Just go go go go go

Gulli Björnsson

Salm 51

Currach

Salm 55

Iarla Ó Lionáird, voice, electronics
Gulli Björnsson, guitar, electronics
Jason Treuting, percussion

Salm 51

Déan trócaire orm, a Dhia,
De réir do bhuanghrá:
cealaigh mo choir as
iomad do thrua.
Nigh go huile mé ó mo chion,
Agus déan mo pheaca a ghlanadh díom.
Óir aithním mo chiontacht
Is tá mo pheaca os mo chomhair i gcónaí.

Salm 55

Tabhair cluas do m'urnaí, a Dhia:
Ná téigh i bhfolach ó m'achainí.
Tabhair aire dom
Agus éist le mo ghuí,
Óir tá mé cloíte ag an mbuairt.
Táim ar crith -gártha an namhad
Óir tarraingíonn siad an t-olc ionam orm;
Bíonn siad do mo chiapadh
Le neart a bhfeirge.

Psalm 51 (extract)

Forgive me, my God
According to your endless love
Obliterate my mistakes
In your infinite pity
And wash me of all my faults
And cleanse from me all my sins
Since I recognize my guilt
And my sin stands in front of me always

Psalm 55 (extract)

Lend your ears to my prayer Lord
Do not hide from my pleas
Take care of me
And listen to my wish
For I am worn down from worry
I am trembling-fearful of enemies
And they draw the evil within upon me
They suffocate me with
The power of their anger

Gemma Peacocke

Rianta

Iarla Ó Lionáird, voice
Isabelle O'Connell, piano

Rianta

Ailbhe Ní Ghearbhuigh

do Jean McConville agus laenaí
Áras na Máithreacha i dTuaim

Fadó,
le peint is trí ghreanadh,
ócar buí is dearg,
gualach liathdhubh,
d'fhág daoine a lorg i bpluaiseanna:
íomhána de thairbh is de chapail,
de bhíosúin is d'fhianna,
imlíne a gcuid lámh rianaithe
ag fir is ag mná.

Tá ealaín charraige
sa tírín seo againne, leis,
poncanna is bíseanna,
fiarláin is línte corracha.
Faightear dealbhóireacht, freisin,
ceardaíocht dhorcha ar fud an oileáin.
Máthair deichniúr páistí
ar leithinis Chuaille.
Blaoscanna is cnámha beaga,
beaga, bídeacha.
Rianta balbha ár n-aineolais,
Fianaise ár gcur i gcéill,
Ár gcur faoi cheilt.

Stains

Medbh McGuckian (translator)

for Jean McConville and the children
of the Maternity Home, Tuam

Long ago,
with paint and inscription,
with yellow and red ochre,
with midgrey charcoal,
people would leave their mark
in underground caves:
carvings of bulls and horses,
bison and deer,
engravings of their own hands
printed by men and women.

We have our own
stonework also
in this small country of ours,
dots and spirals,
zigzags and crooked lines.
Even sculpture can be unearthed,
dark patterns throughout the island.
Mother of ten children
On the Cooley peninsula.
Skulls and miniature bones,
dumb reminders of our ignorance,
witness to our makebelieve,
The buried footsteps.

James Moore

Ciest na Teangan

Iarla Ó Lionáird, voice, harmonium

The Hands Free:

Caroline Shaw, voice, violin

James Moore, voice, banjo

Eleonore Oppenheim, voice, double bass

Given the opportunity to write a song for Iarla, I was intrigued by the prospect of setting a multi-lingual text. I was drawn to the work of Nuala Ní Dhomhnaill, an influential poet who chooses to write exclusively in the Irish language. As opposed to making translations herself, she entrusts close colleagues to craft the English versions of her poems, most notably Paul Muldoon who has collaborated on two editions of her work.

I decided to set both versions of *Ciest na Teangan* for Iarla to perform with my group The Hands Free, an acoustic band that often works with folk tunes and improvisatory forms. We'll be down one player for this performance, the illustrious accordionist Nathan Koci, but I'm very thankful to Eleonore and Caroline for joining us tonight.

Ciest na Teangan

Nuala Ní Dhomhnaill

Cuirim mo dhóchas ar snámh
i mbáidín teangan
faoi mar a leagfá naíonán
i gliabhán
a bheadh fite fuaite
de dhuilleoga feileastraim
is bitíúmin agus pic
bheith cuimilte lena thóin

ansan é a leagadh síos
i measc na ngiolcach
is coigeal na mban sí
le taobh na habhann,
féachaint n'fheadaraís
cá dtabharfaidh an sruth é,
féachaint, dála Mhaoise,
an bhfóirfidh iníon Fharoinn?

The Language Issue

Translation by Paul Muldoon

I place my hope on the water
in this little boat
of the language, the way a body might put
an infant

in a basket of intertwined
iris leaves,
its underside proofed
with bitumen and pitch,

then set the whole thing down amidst
the sedge
and bulrushes by the edge
of a river

only to have it borne hither and thither,
not knowing where it might end up;
in the lap, perhaps,
of some Pharaoh's daughter

ABOUT

Sade Abiodun (she/they) is a neuroscientist by day and filmmaker also by day. She graduated from Duke University in 2018 with distinction in neuroscience, and is currently pursuing her PhD in neurocinematics (the neuroscience of visual media) at the Princeton Neuroscience Institute. From holding multiple citizenships to having one too many middle names, Sade has had a lifelong passion for all things curiously indecisive, and frequently finds herself traversing time:space boundaries to simultaneously explore creative, intellectual, and internal worlds.

Gulli Björnsson is a guitarist, composer and programmer from Iceland whose music typically ties electronics, live instruments and visuals to experiences in nature. Gulli's music has been described as “hypnotic” (*News Gazette*) “a knockout – wondrously inventive” (*Soundboard Magazine*) and “Virtuosic, modern, occasionally discordant, but still accessible” (*Classical Guitar Magazine*). Gulli currently teaches Electronic Composition at the University of Kansas and holds degrees from Manhattan School of Music, Yale School of Music and Princeton University.

www.gullibjornsson.org

www.facebook.com/gulli.bjornsson

www.instagram.com/gulligitar

Francisco del Pino is a Buenos Aires-born composer and guitarist. Drawing influence from both classical and vernacular traditions, his music revolves around process and pattern and is usually characterized by an extensive use of counterpoint. Francisco's debut album *Decir*, a song cycle on texts by Argentinian poet Victoria Cocco described as “stunning” (*Bandcamp Daily*), was released on New Amsterdam Records in May 2021. He is currently a PhD candidate in Music Composition at Princeton University as a Mark Nelson Fellow.

Hope Littwin As a composer and musician I start most sentences with “I wonder if...” I am a facilitator of conversation, a curator of experience, an investigator of the natural world and weaver of sound and story. I am a musical beekeeper of transcendental sonic portals that transport listeners to alternate dimensions. My explorations in sound and music draw from the unlikely combination of folk, pop, and chamber traditions. I create ecstatic spectacle, trance inducing mantra and various forms of multi-media storytelling. When I am working with ensembles as a composer, producer or bandleader, I rely heavily on my passion for collaboration and communication. I am happiest when I am in the studio or on the dance floor or with my people (creative minds and generous hearts), discussing and creating work that is or seeks transcendent states of consciousness even if we land at mere self expression! This is my life's work. You can view my work on YouTube and listen on to it on all streaming platforms. @hopelittwin

Soo Yeon Lyuh is a composer, improviser, and haegeum (Korean two-string bowed instrument) player. Her music draws inspiration from traditional Korean music to compose a meld of improvisatory and experimental sounds.

Lucy McKnight is an artist who works with colors, textures, and sounds to create environments where she and others can explore intense emotions and ways of surviving them. Her expressive tools include paint, ceramics, tinfoil and magnets, her cello, her own body and voice, and her friends' bodies and voices. She is interested in touch, connection, movement, and using sound to build mutually cathartic experiences. She loves to swim in natural bodies of water, with particular affinity for the Pacific Ocean off the coast of her hometown, Los Angeles. Currently, she and her three deeply affectionate cats live in her wildly colorful home in Trenton, New Jersey.

James Moore is a composer, guitarist, and bandleader who is currently in his fifth year of the composition program at Princeton. He can be found performing with the raucous electric guitar quartet Dither, the whimsical acoustic group The Hands Free, the avant-grunge / sloppy-math rock band Forever House, and in a variety of settings as a chamber musician and soloist. James has worked and collaborated with an eclectic community of artists, including playwright Richard Maxwell, choreographer Susan Marshall, soprano Dawn Upshaw, guitarist Marc Ribot, instrument builder Ellen Fullman, indie rock band Yo La Tengo, as well as composers Robert Ashley, Eve Beglarian, David Lang, Pauline Oliveros, and John Zorn.

Since her Carnegie Hall debut recital in 2002, pianist **Isabelle O'Connell** has developed an international career as soloist and chamber musician that has taken her around the United States, Canada, Japan, Australia, New Zealand and Europe, to venues such as Lincoln Center, the Kennedy Center, Chicago Cultural Center, Cleveland Museum of Art, Detroit Art Institute, the Gilmore Keyboard Festival, St David's Hall, Cardiff and the National Concert Hall, Ireland. Isabelle is co-founder of Grand Band, a piano sextet described by the New York Times as "six of the finest, busiest pianists active in New York's contemporary-classical scene." Isabelle has performed as concerto soloist with the National Symphony Orchestra of Ireland. She has also performed with Crash ensemble, Alarm Will Sound, Da Capo Chamber Players, the ConTempo and New Zealand String Quartets and is a member of the Friends of MATA ensemble. Composers she has worked with include John Adams, John Luther Adams, Morton Subotnick, Meredith Monk, Julia Wolfe, Michael Gordon, Kevin Volans, Donnacha Dennehy, Dan Trueman, Bunita Marcus, amongst many others. Isabelle has recorded for the Diatribe, Innova and Lyric fm labels. Her debut solo album *Reservoir* released in 2010 features solo piano music by nine contemporary Irish composers and for this *The New Yorker* hailed her as "the young Irish piano phenom." She recorded Kevin Volans' *Concerto for Piano and Winds* with the RTE NSO in 2014. A Fulbright scholar, Isabelle holds degrees from the Manhattan School of Music and the Royal Irish Academy of Music. She is currently on the piano faculty at Bard College, NY.

Iarla Ó Lionáird has carved a long and unique career in music both internationally and in Ireland. From his iconic early recording of the vision song "Aisling Gheal" as a young boy to his groundbreaking recordings with Dublin's Crash Ensemble and New York's Alarm Will Sound, he has shown a breadth of artistic ambition both as songwriter and performer that sets him apart in the Irish Music fraternity. Preferring not be categorized, his performances and recorded output follows an ambitious arc that challenges musical identity, from Traditional Sean Nós Song to Worldbeat, from Contemporary Folk to Opera. A twice Grammy nominated

artist, Ó Lionáird has worked with a stellar cast of composers internationally including Donnacha Dennehy, Dan Trueman, Nico Muhly, Kate Moore, Linda Buckley, Gavin Bryars, Annika Socolofsky, and David Lang and he has performed and recorded with such luminaries as Peter Gabriel, Nick Cave, Robert Plant and Sinéad O'Connor. His unique singing style has carried him to stages and concert halls all over the world, from New York's Carnegie Hall to the Sydney Opera House, London's Royal Albert Hall and beyond. He is the recipient of numerous music related awards: A Meteor Music Award, A TG4 Gradam Ceoil Award, RTE Radio 1 Irish Folk Music Award, BBC Radio 2 Folk Award. And for his broadcasting work he has received both Silver and Gold at the New York Festival World's Best Radio Programs Awards for his series on songs and singing, "Vocal Chords" for RTE Lyric FM. Ó Lionáird has been invited widely to lecture on music at various academic institutions. He was the inaugural Traditional Artist in Residence at UCC, Cork where he delivered the Sean Ó Riada Memorial Lecture. He has lectured variously in the Orpheus Institute, Belgium, Georgetown University, Washington DC, University of Notre Dame, Indiana and Glucksman Ireland House at NYU. In 2017 he was awarded a Belknap Fellowship by the Humanities Council at Princeton University where he taught courses in songwriting and verse-craft. Subsequently he took up the position of Global Scholar at Princeton and was appointed as visiting Lecturer in Music, teaching courses on Orality at post Graduate level for both the Music and English Literature departments. Iarla has performed as soloist with concert and symphony orchestras including the Ulster Orchestra, The National Symphony Orchestra at The Kennedy Centre, USA, The Irish National Symphony Orchestra and the RTE Concert Orchestra. He has also recorded and performed with a wide range of Chamber and smaller ensembles across the world including Contemporaneous, Alarm Will Sound, So Percussion, Eighth Blackbird, Present Music, The Vanburgh Quartet, The West Ocean Quartet, Publiq Quartet, Quartetto Maurice and the Crash Ensemble. His voice has graced the silver screen also with film credits extending from *The Gangs of New York* to *Hotel Rwanda* and most recently as featured vocalist in the film *Calvary* starring Brendan Gleeson and as featured singer in the film *Brooklyn* starring Saoirse Ronan. He is co-founder and vocalist with the acclaimed Irish /American band The Gloaming.

Eleonore Oppenheim is a genre-surfing musical polyglot. Her current projects include big dog little dog (a duo with composer / violinist Jessie Montgomery), an acoustic trio with art-pop auteur Glasser and multi-instrumentalist Robbie Lee, and the avant-folk-jazz supergroup The Hands Free (with James Moore, Caroline Shaw, and Nathan Koci), among others. Eleonore has an exciting repertoire of commissioned solo pieces and has also worked with established composers including Philip Glass, Steve Reich, and Meredith Monk, in composer-led ensembles like Missy Mazzoli's "all-star, all female" bandsemble Victoire and Florent Ghys' low strings and drums powerhouse Bonjour, and with many other artists from the indie rock, jazz, and folk worlds. She writes and arranges for all of the aforementioned groups, and has established herself as a go-to chamber musician, soloist, recording artist, and large ensemble player. She enjoys working in the theater as well and spent the better part of 2019 and 2020 performing in Daniel Fish's groundbreaking reimagining of Rodgers and Hammerstein's "Oklahoma!" off- and on Broadway. Also a music educator, Eleonore is a current member of the Fulbright Specialist Roster, and is specifically interested in multi-disciplinary collaboration addressing climate change. If you have a proposal for a project, you may contact her at

eobass.com/contact. She is an alumna of the Juilliard School, the Yale School of Music, and Stony Brook University.

Gemma Peacocke is a composer from Aotearoa New Zealand. Her music and research centre on cultural and intergenerational haunting. Her first album, *Waves & Lines*, which set to music poems by Afghan women, was released on New Amsterdam in March 2019. Gemma is co-founder of the Kinds of Kings composer collective which works to amplify and advocate for under-heard voices in classical music. A joint PhD candidate in Music and Humanistic Studies at Princeton University, Gemma previously studied with Julia Wolfe at NYU Steinhardt and at the New Zealand School of Music. Gemma has been commissioned by the Auckland Philharmonic, Rochester Philharmonic, Third Coast Percussion, PUBLIQuartet, Bang on a Can, Rubiks Collective, Stroma, and Alarm Will Sound. She lives in Princeton, NJ, with her biggest fan, a standard poodle called Mila (and Gemma's husband George also lives with them). She also spends as much time as possible in New Zealand.

www.gemmapeacocke.com

www.kindsofkings.com

Wasif Sami is interested in and moved by performance, queerness, community, and art. He is a current second-year undergrad at Princeton, studying anthropology and theater. Thank you to Hope for inviting him to play.

Cleek Schrey is a fiddler, improviser, and composer from Virginia. He plays traditional music from Appalachia and Ireland and makes experimental work using composition, film, and field recordings. His work is preoccupied with the physical phenomena of vibrating strings and the histories and aesthetics of recording technologies. He collaborates with experimental composers such as David Behrman and Alvin Lucier and the downtown improviser Shelley Hirsch. Solo appearances include the Big Ears Festival (Knoxville), SuperSense Festival of the Ecstatic (AUS), and the Kilkenny Arts Festival (IE). He is a 2021 – 2022 Jerome Foundation Artist in Residence at Roulette Intermedium in Brooklyn.

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. She has worked with a range of artists including Rosalía, Renée Fleming, Yo Yo Ma, and Kanye West, and she has contributed music to films and television series including *Fleishman is in Trouble*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, and Beyoncé's *Homecoming*. Her favorite color is yellow, and her favorite smell is rosemary.

For twenty years and counting, **Sō Percussion** has redefined chamber music for the 21st century through an “exhilarating blend of precision and anarchy, rigor and bedlam” (*The New Yorker*). They are celebrated by audiences and presenters for a dazzling range of work: for live performances in which “telepathic powers of communication” (*The New York Times*) bring to life the vibrant percussion repertoire; for an extravagant array of collaborations in classical music, pop, indie rock, contemporary dance, and theater; and for their work in education and community, creating opportunities and platforms for music and artists that explore the

immense possibility of art in our time. Recent highlights have included performances at the Elbphilharmonie, Big Ears 2022—where they performed *Amid the Noise*, premiered a new work by Angélica Negrón with the Kronos Quartet, and performed their *Nonesuch* album with Caroline Shaw, *Let the Soil Play Its Simple Part*—and a return to Carnegie Hall where they performed new collaborations with Nathalie Joachim, and Dominic Shodekeh Talifero. Their *Nonesuch* recording, *Narrow Sea*, with Caroline Shaw, Dawn Upshaw, and Gilbert Kalish, won the 2022 Grammy for Best Composition. Other albums include *A Record Of..* on Brassland Music with Buke and Gase, and an acclaimed version of Julius Eastman’s *Stay On It* on new imprint Sō Percussion Editions. This adds to a catalogue of more than twenty-five albums featuring landmark recordings of works by David Lang, Steve Reich, Steve Mackey, and many more. In the Summer of 2022, Sō performs at the Music Academy of the West Festival, Newport Classical, at Time Spans in New York, and offers four concerts at Our Festival in Helsinki – including a performance of *Let the Soil* with Caroline Shaw. Other 2022 - 2023 dates include concerts for Cal Performances, at the Palau de la Musica Catalana in Barcelona, at the Barbican in London, the Kennedy Center, and at University of North Carolina, Chapel Hill. In Fall 2022, Sō Percussion begins its ninth year as the Edward T. Cone performers-in-residence at Princeton University. Rooted in the belief that music is an elemental form of human communication, and galvanized by forces for social change in recent years, Sō enthusiastically pursues a range of social and community outreach through their nonprofit organization, including partnerships with local ensembles including Pan in Motion and Castle of Our Skins; their Brooklyn Bound concert series; a studio residency program in Brooklyn; and the Sō Percussion Summer Institute, an intensive two-week chamber music seminar for percussionists and composers.

Jason Treuting is a member of Sō Percussion and an Edward T Cone Performer-in-Residence here at Princeton. He also loves writing music and especially loves writing music for Sō and new friends. Thank for Van-Anh Vo for this opportunity to make music together on this concert.

A fearless musical explorer, **Vân-Ánh Võ** is an award-winning performer of the 16-string đàn tranh (zither) and an Emmy Award-winning composer who has collaborated with Kronos Quartet, Alonzo King LINES Ballet, and Yo-Yo Ma. In addition to her mastery of the đàn tranh, she also uses the monochord (đàn bầu), bamboo xylophone (đàn t’rung), traditional drums (trống) and many other instruments to create music that blends the wonderfully unique sounds of Vietnamese instruments with other genres, and fuses deeply rooted Vietnamese musical traditions with fresh new structures and compositions. Coming from a family of musicians and beginning to study đàn tranh (16-string zither) from the age of four, Vân-Ánh graduated with distinction from the Vietnamese Academy of Music, where she later taught. In 1995, Vân-Ánh won the championship title in the Vietnam National Đàn Tranh Competition, along with the first prize for best solo performance of modern folk music. In Hanoi, Vân-Ánh was an ensemble member of Vietnam National Music Theatre as well as a member of the traditional music group Đồng Nội Ensemble, which she founded and directed. She has since performed in more than fourteen countries and recorded many broadcast programs in and outside of Vietnam. Since settling in San Francisco’s Bay Area in 2001, Vân-Ánh has collaborated with musicians across different music genres to create new works, bringing

Vietnamese traditional music to a wider audience. She has presented her music at Carnegie Hall, Kennedy Center (2012, 2014, 2016), Lincoln Center, NPR, Houston Grand Opera, Yerba Buena Performing Arts Center, UK WOMAD Festival, and London Olympic Games 2012 Music Festival. Vân-Ánh has been a composer, collaborator and guest soloist with Kronos Quartet, Yo-Yo Ma, Southwest Chamber Music, Oakland Symphony, Monterey Symphony, Golden State Symphony, Apollo Chamber Players, Flyaway Productions for aerial dance works, Alonzo King LINES Ballet, jazz and rap artists, and other World Music artists. Additionally, she co-composed and arranged the Oscar nominated and Sundance Grand Jury Prize winner for Best Documentary, *Daughter from Danang* (2002), the Emmy Award winning film and soundtrack for *Bolinao 52* (2008), and “Best Documentary” and “Audience Favorite” winner, *A Village Called Versailles* (2009). After taking on an integral role in Kronos Quartet’s theatrical production *All Clear* in 2012, Vân-Ánh premiered her first multi-media production as Artistic Director, composer, and performer with *Odyssey* at the Kennedy Center in 2016. Since then, she will be premiering *Songs of Strength* at Cal Performances, UC Berkeley in March 2021, and the first part of Mekong trilogy production, *Mekong: SOUL* commissioned by Kennedy Center in 2021. Her productions are unique in that they often include a community component leading up to her performances, including community workshops that are meant to further engage participants in the topic that has inspired Vân-Ánh in the creation of these productions. Under President Obama’s administration, Vân-Ánh was the first Vietnamese artist to perform at the White House and received the Artist Laureate Award for her community contributions through the arts. Vân-Ánh has also received project awards and support from Creative Work Fund, Center for Cultural Innovations, Alliance for California Traditional Arts, City of San Jose, New Music USA, Mid Atlantic Foundation, Chamber Music America (for residency work), Zellerbach Family Foundation, California Art Council, San Francisco Commissions, and the Haas Fund.

Molly Trueman, is a junior in the Department of Music at Princeton. She sings in the Glee Club, Chamber Choir, and the Tigressions, and spends a lot of her time writing her own music.



What is PSK?

A lab for Princeton University composers to collaborate with today's finest performers and ensembles, Princeton Sound Kitchen is a vital forum for the creation of new music. Serving the graduate student and faculty composers of the renowned composition program at the Department of Music at Princeton University, PSK presents a wide variety of concerts and events throughout the year.

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