

OLD DOMINION UNIVERSITY
F. LUDWIG DIEHN CONCERT SERIES 2022-23

SŌ PERCUSSION



Sō Percussion is: Eric Cha-Beach, Josh Quillen, Adam Sliwinski, and Jason Treuting

CONCERT: February 6, 7:30 P.M.

Wilson G. Chandler Recital Hall

F. Ludwig Diehn Center for the Performing Arts



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SŌ PERCUSSION

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 performed at the Music Academy of the West Festival, Newport Classical, at Time Spans in New York, and offered four concerts at Our Festival in Helsinki – including a performance of *Let the Soil* with Caroline Shaw. Other 22/23 dates included 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 began 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.

PROGRAM

4+9 (2017)

Eric Cha-Beach (b. 1982)

gone (2018) go back (2022)

Angélica Negrón (b. 1981)

Note to Self (2021)

Natalie Joachim (b. 1983)

Much More

Maybe

Motivated

Intermission

Amid the Noise (2006)

Jason Treuting (b. 1977)

4+9 (2017) – Eric Cha-Beach (b. 1982)

"4+9 was written for the Sō Percussion Summer Institute 2017. The piece explores all of the ways that a bar of 9/4 can be subdivided: There are 36 sixteenth notes in the bar (9 beats x 4 sixteenth notes per beat) – and 36 can be divided evenly by 2, 3, 4, 6, 9, 12, and 18. The various combinations of different overlapping divisions in the bar make the underlying groupings of 16th notes constantly sound different. I used this basic idea in a piece for Sō Percussion's project 'A Gun Show' in 2016, but 4+9 explores simply the pure process of hearing each possible combination in turn."

– Eric Cha-Beach

gone (2018) go back (2022) – Angélica Negrón (b. 1981)

"'gone' and 'go back' are two short pieces written for Sō Percussion as part of a three-part series inspired by things I deeply care about but am sometimes afraid to confront. Each piece in the series focuses on the quartet's interactions with a series of mechanical instruments built by Brooklyn-based artist and engineer Nick Yulman. Yulman's sound machines (called the Bricolo Mechanical Music System) consist of a variety of mechanical modules that users can attach to acoustic instruments or physical objects, allowing digital music makers to incorporate robotics into their performance and recording setups. Each piece requires the performers to interact with the modular music devices in different ways.

The first piece in this series titled 'gone' was written in 2018 and explores the visceral physical feeling of emptiness and absence while at the same time searching for connections and meaning in those things and people that are left. The second piece titled 'go back,' written in 2022, confronts the anxiety and internal conflict I have around the idea of returning to my home of Puerto Rico. I've been living in New York for the past 15 years and though I'm constantly traveling back to the island to visit family and friends, for the past few years there seems to be a growing imminent pressure and almost impulsive need to return home. Parents getting older, close friends returning to the island and raising their new families as well as a new wave of young Diasporicans returning to contribute to rebuilding the island after the many natural disasters, social and political crises including disaster capitalism. Circular migration has long been a part of the Puerto Rican narrative and over the past few years I've been struggling constantly with the simultaneous conflicting desire to come back to the island, a growing duty to participate in the local fight, an increasing yearning to be close to my loved ones and the difficult realization that this might not be the best decision for me at this point in my career and in my life. 'go back' uses cacerolas and calderos (pots and pans) in Nick's mechanical modular devices to evoke the domestic sounds of my childhood as well as the sounds of resilience and resistance that characterize many of the protests on the island as well as in the diaspora as a particular form of sonic protest known as 'cacerolazo.'"

– Angélica Negrón

Commissioned for Sō Percussion

PROGRAM

Note to Self (2021) – Nathalie Joachim (b. 1983)

“Though I’ve spent much of my life trying to quiet my inner voice, for this work, I chose to focus on and explore the thoughts that occupy my headspace as a result of my chronic anxiety.

Note to Self, for percussion quartet and recorded samples of my voice, takes the listener through different phases of cyclical thoughts and states of being that I experience regularly. Composed in three short movements – Much More, Maybe, and Motivated – this work examines the notion of having my inner voice embodied elsewhere, in an attempt to create new space for processing emotion. It also plays with repetition as an opportunity to bring new meaning, understanding, and perhaps some levity, to the language itself. Each movement is a reimagining of vocal incantations that, driven by imaginative, virtuosic, and whimsical percussion scoring, recenter and repurpose my voice as a tool for healing.”

— Nathalie Joachim

This work was co-commissioned for Sō Percussion by Andrew W. Siegel and Carnegie Hall. The World Premiere was given by Sō Percussion in Zankel Hall, Carnegie Hall, New York City, on December 11, 2021.

Amid the Noise (2006) – Jason Treuting (b. 1977)

Go placidly amid the noise and haste, and remember what peace there may be in silence.

– Max Ehrmann’s “Desiderata”

Jason Treuting’s Amid the Noise began as a soundtrack, which morphed into our third album and then into a flexible set of live music. Now it is a communal music-making project that can occur with a flexible number of musicians in almost any combination.

The musical ideas in Amid the Noise are abstract: drones, melodies, rhythms, textures, patterns.

Originally, Sō Percussion orchestrated them on the instruments we had in our studio, but we’ve since discovered that accordion, organ, or tuba might play a satisfying drone as well as bowed vibraphone! Like Terry Riley’s In C, this work maintains its identity and integrity even through wildly different realizations.

This modular concept allows us to conduct residencies that reach beyond percussion departments. Many kinds of students at a music school or conservatory can participate in Amid the Noise: vocalists, string quartets, wind and brass players, guitarists, and of course percussionists.

THANK YOU

Sō Percussion wishes to thank all of our donors:

Sō Percussion's 2022-2023 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.**
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THANK YOU

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.”



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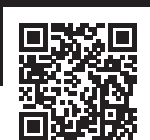
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