

FORBES CENTER FOR THE PERFORMING ARTS  
JAMES MADISON UNIVERSITY®

*presents*

**Sō Percussion**

Eric Cha-Beach  
Josh Quillen  
Adam Sliwinski  
Jason Treuting

*and featuring*

Members of the JMU Percussion Ensemble  
Casey Cangelosi, *director*

Friday, January 19, 2018  
Concert Hall

There will be a brief pause between the  
third and fourth pieces of this program.

SEASON SPONSOR



The Forbes Center 2017-2018 Masterpiece Season  
is sponsored by Kathy Moran Wealth Group.



This engagement of Sō Percussion is made  
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# Program

*Springs* (2016)

Paul Lansky (b. 1944)

*Taxidermy* (2012)

Caroline Shaw (b. 1982)

*Third Construction* (1942)

John Cage (1912-1992)

## Pause

*Amid the Noise* (2006)

Jason Treuting (b. 1977)

with members of the JMU Percussion Ensemble

## Program Notes

*Springs* (2016) - Paul Lansky

*Springs*, for percussion quartet, exercises the ability of percussion to work up kinetic energy through pattern repetition and to “spring” into action. - Paul Lansky

This commission has been made possible by the Chamber Music America Classical Commissioning Program with generous funding provided by the Andrew W. Mellon Foundation and the Chamber Music America Endowment Fund.

*Taxidermy* (2012) – Caroline Shaw

Why “*Taxidermy*”? I just find the word strangely compelling, and it evokes something grand, awkward, epic, silent, funny, and just a bit creepy—all characteristics of this piece, in a way. The repeated phrase toward the end (“the detail of the pattern is movement”) is a little concept I love trying (and failing) to imagine. It comes from T.S. Eliot’s beautiful and perplexing “Burnt Norton” (from the *Four Quartets*), and I’ve used it before in other work as a kind of whimsical existentialist mantra. – Caroline Shaw

*Third Construction* (1942) – John Cage

*Third Construction* is the pinnacle of Cage’s innovative percussion ensemble writing. It is perhaps his most complex and mature piece in this medium. Many Mexican, Central American and Native Indian instruments are called for in this piece including Quijadas, cricket callers, conch shell, and rattles. Other unusual instruments such as graduated tin cans play a prominent role in the work. Both the rhythmic shape and the overall structure of the piece are related to Cage’s “square root theory,” in which components of various relationships within a piece reflect the numeric proportions of the square root. In *Third Construction*, there are 24 bars. In addition, there is a 24-bar introduction. This proportional writing is extended to Cage’s elaborate use of cross-rhythmic relationships among the individual parts, building toward the end of the sections where up to four subdivisional flows of 3,5,7 and 9 are played simultaneously. – Nexus Percussion

*Amid the Noise* (2006) – Jason Treuting

*Amid the Noise* is a set of short pieces exploring many forms of noise framed by drones and consistent yet subtly changing harmonies. They were conceived as small soundtracks for everyday moments in everyday life. It was written and recorded in 2006, but has been growing and changing ever since. – Jason Treuting

# Sō Percussion

With innovative multi-genre original productions and sensational interpretations of modern classics, Sō Percussion is an “exhilarating blend of precision and anarchy, rigor and bedlam” (*The New Yorker*), redefining the scope and vital role of the modern percussion ensemble.

Sō's repertoire ranges from “classics” of the 20th century by John Cage, Steve Reich and Iannis Xenakis, et al, to commissioning and advocating works by contemporary composers such as Caroline Shaw, David Lang, Steve Mackey and Paul Lansky, to distinctively modern collaborations with artists who work outside the classical concert hall including vocalist Shara Nova; electronic duo Matmos; the groundbreaking Dan Deacon; legendary drummer Bobby Previte; jam band kings Medeski, Martin and Wood; Wilco's Glenn Kotche; choreographer Shen Wei; and Bryce Dessner, composer and leader of The National.

Sō Percussion also composes and performs its own works, ranging from standard concert pieces to immersive multi-genre programs including *Imaginary City*, *Where (we) Live*, and *A Gun Show*, which was presented in a multi-performance presentation as part of BAM's 2016 Next Wave Festival. In concert-length programs, Sō Percussion members employ a distinctively 21st-century synthesis of original music, artistic collaboration, theatrical production values, and visual art into a powerful exploration of their own unique and personal creative experiences.

In the current season, Sō performs the New York premiere of David Lang's *man made* with Louis Langrée and the Mostly Mozart Festival Orchestra; tours a new work by Caroline Shaw with Dawn Upshaw and Gil Kalish to the Kennedy Center, San Francisco, UCLA, Penn State, and elsewhere; returns to Carnegie Hall with the JACK Quartet in a program of new works by Donnacha Dennehy and Dan Trueman; tours the United Kingdom with its original production of *From Out a Darker Sea*, which explores the community and culture of English coal mining country; and more.

Recent highlights include an acclaimed Trilogy portrait at the Lincoln Center Festival; appearances at Bonnaroo, the Eaux Claires festival, Mass MoCA, and TED2016; international tours to Poland and Ireland; performances of *man made* with Gustavo Dudamel and the LA Phil; Bryce Dessner's *Music for Wood and Strings* at the Barbican in London; and an original score for a live performance and broadcast of WNYC's *Radiolab* with Jad Abumrad and Robert Krulwich at BAM.

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 the group's Brooklyn Bound presentations of younger composers; commitments to purchasing offsets to compensate for carbon-heavy activities such as touring travel; and leading Sō Percussion Summer Institute (SōSI) students in an annual food-packing drive, yielding up to 25,000 meals for the Crisis Center of Mercer County through the organization End Hunger NE.

As the Edward T. Cone ensemble-in-residence at Princeton University, Sō Percussion offers educational work and presents an annual series of concerts. Sō members are also co-directors of the percussion department at the Bard College Conservatory of Music, and run the annual SōSI, now in its ninth year. SōSI provides college-age composers and percussionists an immersive exposure to collaboration and project development.

## Sō Percussion (cont'd)

Sō Percussion's 2017-2018 Season is supported by The Aaron Copland Fund, The Fan Fox and Leslie R. Samuels Foundation, the Howard Gilman Foundation, The Alice M. Ditson Fund, the National Endowment for the Arts: Art Works, 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, and New Music USA's NYC New Music Impact Fund made possible with funding from The Scherman Foundation's Katharine S. and Axel G. Rosin 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.



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### Upcoming Forbes Center Events

#### JANUARY

Casey Cangelosi, *percussion* Jan. 29

JMU Jazz Sextet Jan. 31

#### FEBRUARY

JMU Percussion Ensemble Feb. 6

JMU Symphony Orchestra Feb. 13

*Opera Spotlight: An Evening in Strauss' Vienna* Feb. 15-16

JMU Jazz Ensemble and Jazz Band Feb. 17

Ray Chen - In Recital Feb. 20

*Parade* Feb. 20-25

For tickets and further information, visit [www.jmuforbescenter.com](http://www.jmuforbescenter.com) or call the Forbes Center Box Office at (540) 568-7000.