Princeton Sound Kitchen Presents:
Dither Guitar Quartet:
Taylor Levine
James Moore
Brendon Randall-Myers
Gyan Riley

Performing new works by Princeton composers: Jenny Beck, Gulli Björnsson, Natalie Dietterich, Christian Quiñones, Connor Elias Way, Max Vinetz

This program will be performed without an intermission.
All patrons must wear a properly fitting mask over their nose and mouth.
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.
Gulli Björnsson  
Braml

Connor Elias Way  
Way No Heroes

Natalie Dietterich  
dither/dather

Max Vinetz  
observer

Christian Quiñones  
Meltdown

Jenny Beck  
Untitled

The piece is in two contrasting sections. The first section is rhythmic and features repetitive motifs that are offset between the guitars while the second section is more free and textural. Braml means something like a ruckus, some kind of disturbance or commotion.
Natalie Dietterich
dither/dather

A composite of sketches, written for Dither.

Max Vinetz
Observer

1. starstruck
2. stopgap blues

1. starstruck
One of my favorite feelings I experience when listening to any piece of music is the sensation of feeling weightless, as if I am floating, buoyant; free, but also lost. As if I’m discovering how to listen to music for the first time, full of wonder. starstruck is loosely based on personal memories of listening to the first prelude of Bach’s Well-Tempered Clavier and of playing in hardcore bands when I was in high school.

2. stopgap blues
I have moved every year of my life since 2014, often multiple times. Because of this, I often feel unsettled, as if I don’t have a true sense of home, and I fear that I won’t for quite a long time. stopgap blues is somewhat related to this feeling. It’s my emotional reaction to chronic impermanence. I’ve often found myself yearning for childhood recently, which was the last time I knew where home was.

Christian Quiñones
Meltdown

Through the years, I’ve noticed that when I work in music, I have certain periods of ups and downs when it comes to writing music. Moments of extreme productivity seem to be followed by days of being unable to concentrate at all. And most of the time, this cycle gets restarted by an oncoming sense of stasis and paralysis that seems to bubble up until I decide to start everything all over again. From both ends of the spectrum—rigidity and looseness—this piece delves into that personal cycle through different timbral textures made possible via guitar pedals. Both through the planned choreography of turning off and on the specific pedals and the freedom of “wildcard” sections, where the performers interact with each other by choosing which pedals to turn on, the piece details a journey where from the beginning, an impending and menacing sense of tension is embedded in the musical texture, waiting to be released and restart the seemingly never-ending cycle.

Jenny Beck
Untitled
ABOUT

**Gulli Björnsson**
Gulli Björnsson is a guitarist and composer 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 holds degrees from Manhattan School of Music and Yale School of Music and is currently a candidate for the Ph.D. in composition at Princeton University. You can find further info about Gulli on his website and artist pages:
https://www.gullibjornsson.org/
https://www.facebook.com/gulli.bjornsson/
https://www.instagram.com/gulligitar/

**Connor Elias Way**
Connor Elias Way is an American composer whose music is rooted in a love of resonance and timbre. He holds a Bachelor of Music in Composition (summa cum laude) from Georgia State University and an Master of Music in Composition from the Peabody Institute of The Johns Hopkins University where he was presented with the Gustav Klemm Award in Composition. Connor’s music has been performed by groups such as the Minnesota Orchestra, Sō Percussion, the Aizuri Quartet, Alarm Will Sound, Contemporaneous, Chamber Cartel, Terminus Ensemble, Omnibus Ensemble, the Occasional Symphony, the Aspen Contemporary Ensemble, and at the Charleston Symphony’s Magnetic South series. He is currently a Ph.D. candidate in music composition at Princeton University.

**Natalie Dietterich**
Natalie Dietterich is a composer from Harleysville, PA, primarily known for her orchestral and choral works, rhythmic layering, and creative use of unconventional texts. She enjoys knitting sweaters.

**Max Vinetz**
Max Vinetz’s recent music draws inspiration from various intersections between improvisatory and classical rhetorical systems. His recent projects are primarily concerned with structures that circumvent linear narratives and various interconnectivities between memory, desire, and the self. Max is a recipient of a Fromm Foundation Commission (2020), ASCAP’s Morton Gould Award (2018/2020), the Paul and Christiane Cooper Prize, the Gardner Prize from the American Viola Society, and the Musiqa Emerging Composer Fellowship, amongst numerous others. A graduate of both Yale (BA) and Rice University’s Shepherd School of Music (MM), Max is currently pursuing his Ph.D. in composition at Princeton University as a Naumburg Doctoral Fellow.
Christian Quiñones
Christian Quiñones is a Puerto Rican composer whose music explores concepts such as cultural identity and the intersection between vernacular music, electronic textures, rock, and Latin music. Recently, Christian was selected as a composer in residence at the Copland House, and in 2020 he was selected for the Earshot Underwood Orchestra Readings with the American Composers Orchestra. He also has received commissions from the Brooklyn Arts Council Inaugural Commission, the Icarus Quartet, the Bergamot String Quartet, and the Victory players where Christian was the 2018-2019 composer in residence. In addition, Christian is a fellow for the 2022 St. Louis Symphony Orchestra Workshop, the 2021 Bang on a Can Summer Festival, DePaul University Summer Residency, MIFA Festival, Red Note Music Festival, Connecticut Summerfest, CCI Initiative, and The Zodiac Festival in France where he was awarded the Distinguished Composer award. Christian is a graduate of the Conservatorio de Música de Puerto Rico (B.M.) and the University of Illinois (M.M), where he was the recipient of the Graduate College Master’s Fellowship. Currently, Christian is a Ph.D. President’s fellow at Princeton University.

Jenny Beck
Jenny Beck is a composer who is interested in listening and breathing, listening and breathing... She writes music for instruments, voices, electronics, and found objects in a variety of small and large ensembles. Her work reflects her interests in nature, meditation, ambience, and ambiguity. Jenny is currently pursuing a Ph.D. in music composition at Princeton University.

Dither
Dither, a New York based electric guitar quartet, is dedicated to an eclectic mix of experimental repertoire which spans composed, improvised and electronic music. Formed in 2007, the quartet has performed across the United States and abroad, presenting new commissions, original compositions, multimedia works, and large guitar ensemble pieces. They have been praised by the The New York Times for "sophisticated, hard-driving, and stylistically omnivorous music making." The quartet has performed and collaborated with a wide range of artists including Eve Beglarian, Nels Cline, Fred Frith, Mary Halvorson, David Lang, Ikue Mori, Phill Niblock, Steve Reich, Lois V. Vierk, Yo La Tengo, and John Zorn. Their performances have brought them to Lincoln Center Out of Doors, WNYC’s New Sounds Live, the Guggenheim Museum, the Bang on a Can Marathon, Amsterdam’s Electric Guitar Heaven Festival, Hong Kong’s Fringe Theater, Bergen’s Borealis Festival, and London’s Barbican Center. Upcoming projects include performances with guitarist Lee Ranaldo, and an immersive large guitar ensemble piece featuring composer/vocalist Carla Kihlstedt and Dither’s 13-guitar Big Band. Dither produces an annual Extravaganza, a raucous festival of creative music and art, which has been called an "official concert on the edge" by the New Yorker and "the here and now of New York’s postclassical music scene" by Time Out New York. They have released four full-length albums, including Dither plays Zorn on Tzadik, featuring the premiere recordings of several of John Zorn’s improvisational game pieces, which was named one of the year’s “best avant albums” by Rolling Stone.