Tuesday, March 29, 2022, 8:00 PM
Taplin Auditorium, Fine Hall

Princeton Sound Kitchen Presents:
arx duo and Bergamot Quartet

Performing new works by Princeton composers:
Christian Quiñones, Hope Littwin, Connor Elias Way, Francisco del Pino, Liam Elliot, Justin Wright, Max Vinetz, and Soo Yeon Lyuh

As guidelines continue to change, visit musicprincetoninfohub.com/covid on the day of the event for the latest safety requirements.

This program will be performed without an intermission. The use of photographic, video or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance.

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Christian Quiñones
*Heart-to-Heart*

In *Heart-to-Heart*, I explore the thin line that sometimes exists between uncertainty and concordance. This concept is represented in the ensemble by the two vibraphones that mirror each other and by being the analog of the heart beatings that go back and forth between being in sync and out-of-sync with each other and the ensemble.

Hope Littwin
*Colonize Mars*

I began orchestrating a song I wrote about hopeful resolutions to apocalyptic relations and communication styles. I got about halfway through before the deadline. I hope to continue orchestrating this piece to the full length of the song and beyond. I found, as I began orchestrating, that new portals wanted to open up inside the song to allow for instrumental sections, so I followed that impulse and found myself in a sort of orchestration Narnia where this simple song kept expanding into new, strange territories. I quite like it here and plan to explore further into what song structure might look like with all of these beautiful added elements and instruments. This will ultimately be part of a collection of my songs that I am orchestrating and releasing in album form in the near future.

Francisco del Pino
*Iris*

*Iris* took shape out of a short exercise I had previously done on compositional applications of trichordal pitch-class sets. The piece grows from dark to light, and—seemingly contradicting its abstract starting point—I feel it’s the most colorful piece I’ve written in the last couple years. The title I borrowed from a track in Coltrane’s *Stellar Regions*: huge thanks to Rudresh Mahanthappa who pointed out to me the important role of pitch-class set usage in Coltrane’s late period improvisations!

Liam Elliot
*Ash*

*Ash* explores the noise of strings and the pure tones of percussion. I’ve been thinking of the interplay of light and shadow during the long sunsets of fall and winter.
Max Vinetz  
*Lucite dreams*

i. *Tobias*
ii. *Waterfall*
iii. *Plia*

Lucite is “a solid transparent plastic made of polymethyl methacrylate.” It is a clear, high quality plastic that is rather durable. My knowledge of lucite as a material is solely informed by lucite furniture. As such, *Lucite dreams* is a three-movement work in which each movement is responding to a different aspect of lucite furniture.

I: *Tobias*

IKEA sells a chair named Tobias. It is not made of lucite, but is made of a clear plastic seat that closely resembles lucite. On Facebook Marketplace, people will often sell Tobias chairs claiming that they are “lucite cantilever chairs,” “vintage lucite Cesca chairs,” or some other title that suggests that the Tobias is something rather than what it actually is. So, this movement, titled *Tobias*, is somewhat about how things aren’t exactly as they seem.

But this isn’t always a bad thing. The IKEA Tobias isn’t vintage anything, nor is it lucite. However, it still looks great and is comfy!

II. *Waterfall*

*Waterfall* is inspired by waterfall tables, which are tables that have a curve and steep drop-off that resembles a waterfall, hence the name. Waterfall tables are often made out of lucite, and the first one that I’ve ever seen was made out of lucite. In my opinion, they look really cool.

The central material for this movement is a descending gesture that resembles a waterfall.

III. *Plia*

*Plia* is inspired by a lucite folding chair designed by Plia for Castelli. The chair is made with a chrome frame and a lucite seat and back. It became popular around the 1960s, and also looks really cool. This material for this movement revolves around metallic ricochet gestures.
Soo Yeon Lyuh
두드림
Dudŭrim (Do Dream)

Soo Yeon Lyuh, haegeum

Percussion is often used as a conductor in Korean traditional music. This piece starts and ends with percussion in a knocking motif, which helps to give the piece its name. “Dudŭrim” is a poetic way to say, “to knock, tap, or bang on something.” This symbolizes my knocking and entering another world of music as a composer. The percussion leads the ensemble through multiple traditional rhythm patterns (Jangdan). The pronunciation of “dudŭrim” is similar to the English phrase “do dream.” “Dudŭrim” also means “to touch someone’s heart,” which reflects my dream to use my unique background as a traditional Korean musician to connect with other musicians and audiences. I have adapted the distinctive techniques, like pitch bending with microtones and wide vibrato, that give Korean traditional music its particular character for a Western instrument ensemble. The piece was originally commissioned by and performed at the Bang On A Can Summer Festival in 2019. The piece is arranged for string quartet, percussion duo, and haegeum.

PERFORMERS

arx duo:
Garrett Arney, percussion
Mari Yoshinaga, percussion

Bergamot Quartet:
Ledah Finck, violin
Irène Han, cello
Amy Tan, viola
Sarah Thomas, violin
**ABOUT**

**arx duo**

arx duo is dedicated to the expansion of the percussion chamber music repertoire through the creation and presentation of new works, the educating and inspiring of young artists, and exciting performances inviting audiences to engage with new works and artists from all over the world. They have had premiere performances throughout the globe, conducted workshops on three continents, and worked with a variety of composers and artists to bring new creations to life for communities everywhere.

Just before the COVID-19 pandemic, the duo had given their Royal Albert Hall Debut in London with British Composer of the Year (2018) Dominic Murcott’s “Harmonic Canon.” They were also scheduled to have their Carnegie Hall Debut in April of 2020. Through the Pandemic, the group has continued to commission and workshop new pieces with composers, and engage with students and audiences across the globe. Honing their recording skills, they have released numerous videos and full online concerts, and are preparing to release their first album in the spring of 2022, through a residency with Jack Straw Artists in Seattle.

With a repertoire ranging from established masters to today’s newest compositional voices, arx duo has worked closely with composers such as Jonathan Bailey Holland, Ted Hearne, Steven Mackey, Juri Seo, and many more. They have worked with and performed with renowned chamber ensembles such as the Dover String Quartet, Aeolus String Quartet, Bergamot String Quartet, Amy Yang, Henry Kramer, The Percussion Collective - Robert van Sice, among many others.

As educators, arx duo has held guest positions at Peabody Conservatory, Michigan State University, and are currently faculty at Curtis Institute of Music Young Artist Summer Program. They’ve also given masterclasses to young musicians on three continents, including many locations in the states. Mari and Garrett have also given residencies (both in person and virtual) for the composition departments of Princeton, Boston Conservatory, and more in the coming seasons.

The name "arx duo" comes from the artists’ desire to forge new connections and artistic pathways or "arcs" within the genre, expanding the opportunities for their music to reach new audiences.

Mari and Garrett both proudly endorse Adams Instruments, Pearl Drums, Zildjian Cymbals, Evans Drumheads, and Vic Firth Sticks and Mallets.
**Bergamot Quartet**

Bergamot Quartet is fueled by a passion for exploring and advocating for the music of living composers, continually expanding the limits of the string quartet’s rich tradition in western classical music. With a priority given to music by women, they aim to place this new, genre-bending music in meaningful dialogue with the histories that precede it with creative programming, community-oriented audience building, and frequent commissioning.

Bergamot values partnership and collaboration as a vital element of their creative work. Highlights of their 2022 season are releasing their debut album, *In The Brink*, on New Focus Recordings, featuring a work by member Ledah Finck with percussionist Terry Sweeney as guest artist; a co-commission of Darian Thomas with Sō Percussion as part of Sō’s Flexible Commissions project, to be released as a collaborative album in 2022; a collaboration with Princeton University’s doctoral composers and arx duo, whose work Bergamot will premiere in March; and appearances at the New York City Center with NYCB principal dancer Tiler Peck.

In addition, Bergamot is particularly excited about helping young people discover their potential as music creators. Recent engagements include being the 2020 – 2021 virtual ensemble-in-residence for the Junior Bach program at the Peabody Institute and for MATA Jr. 2021, and workshopping/performing undergraduates’ pieces at Towson University and University of Maryland Baltimore County.

Their upcoming performances include a residency with Peabody Conservatory, and various appearances at New York City venues including The Owl Music Parlor, Mise_en Place, Carnegie Hall with the Mannes Sounds Festival, and Alice Tully Hall with the Mannes Symphony Orchestra for the New York premiere of Gabriela Lena Frank’s Walkabout: Concerto for Orchestra.

**Francisco del Pino**

Francisco del Pino is a composer and guitarist originally from Buenos Aires, Argentina. His music, which draws influence from both classical and vernacular traditions, revolves around process and pattern and is usually based on extensive contrapuntal techniques. His debut album *Decir*, a song cycle on texts by Argentine poet Victoria Cóccaro described as “a stunning art-song hybrid” (*Bandcamp Daily*), was released on New Amsterdam in May 2021. He is currently a Mark Nelson Fellow in composition at Princeton University.
Liam Elliot

Liam Elliot is a composer and sound artist from Calgary, AB, living in Princeton, NJ. His work seeks to create a sense of place and reflects a fascination with the sounds and processes of the natural world. He creates acoustic and electroacoustic pieces for concert performance and builds sound sculptures that directly transform natural processes into musical sound. As an improviser, he builds physical and digital instruments to sample and transform the sounds of his collaborators.

Hope Littwin


Soo Yeon Lyuh

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. Lyuh seeks to combine different musical DNAs with respect to diversity and inclusion.

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 as a fellow for the St. Louis Symphony Orchestra Workshop and the Bang on a Can Summer Festival. 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, the Icarus Quartet, the Bergamot String Quartet, and the Victory players where Christian was 2018 – 2019 composer in residence.

Christian is a graduate of the Conservatorio de Música de Puerto Rico (Bachelor of Music) and the University of Illinois (Master of Music), where he was the recipient of the Graduate College Master’s Fellowship. Currently, Christian is a Ph.D. President’s fellow at Princeton University.
Max Vinetz

Max Vinetz’s music draws inspiration from various intersections between improvisatory, popular, and classical forms and aesthetics. His recent and upcoming projects are primarily concerned with the relationships between narrative, object, and artifact as they relate to music and other media, structures that circumvent linear narratives, the various interconnectivities between memory, desire, and the self.

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 5th year Doctoral Fellow at Princeton University where he is working toward a Ph.D. in music composition.

Justin Wright

Justin is a cellist, composer, and prolific dabbler in music’s peripheries.