Tuesday, March 1, 2022, 8:00 PM
Taplin Auditorium, Fine Hall

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

Performing new works by Princeton composers:
Soo Yeon Lyuh, Lucy McKnight, Shelley Washington, Justin Wright

PLUS! New pre-recorded work by Princeton composer:
Cleek Schrey

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.
PROGRAM

Lucy McKnight  lull & quake

Justin Wright  Colchicum

Cleek Schrey  Governor’s Island

Shelley Washington  The Workers’ Dreadnought

Soo Yeon Lyuh  Ego Death

Scan this QR code with your smartphone to access an expanded program with bios, notes, and more.
Lucy McKnight
_lull & quake_

Lucy McKnight, vocalist

Justin Wright
_Colchicum_

Alexander Wettig, voice

A perfect poem by Apollinaire, revealed to be a hasty Google translation
An electric guitar quartet shepherded by our narrator
And the quiet sounds that sneak through

Cleek Schrey
_Governor’s Island_

Cleek Schrey, violin
Henry Fraser, bass

From May until October 31, 2021, I was a Sound Artist-in-Residence on Governor’s Island through the Brooklyn organization Pioneer Works. Governors Island is a 172-acre island in New York Harbor, within the New York City borough of Manhattan. It is located approximately 800 yards south of Manhattan Island, and is separated from Brooklyn to the east by the 400-yard-wide Buttermilk Channel. The Dutch began to settle it as early as 1624. Adopting the Native American name, the settlers called the Island “Noten Eylandt” (Nut Island). The island includes two former military fortifications named Fort Jay and Castle Williams. There are also 52 historic buildings including the yellow house that I was able to work in. The houses were occupied by military families until 1995 when the Coast Guard closed all of its facilities on the island. The island is not easy to get to, with the ferry only running during a portion of the day for most of the week. If you forget to bring something, or discover that you want something from Manhattan proper, you’re either out of luck or have to lose a day to travel. So the island became a place for me to make do with what I had: usually stringed instruments, microphones, and a camera. The yellow house also functioned as a surrogate living room for me to invite musicians to come and play music with me. This aspect was revelatory because, with the exception of these few years at Princeton, I have never lived in a place that felt comfortable or conducive to inviting others into for music making. In New York, especially, having a space to be, and above all to make sound in, can be extremely difficult and the yellow house became a perfect place to welcome other musicians.
On Sunday, October 31, the last day I was allowed to be in the house, the bassist Henry Fraser joined me for several improvisations that were filmed and recorded. I have used a portion of that material to edit this short film which includes footage of the house, the island, and surrounding water. Henry is someone who I absolutely love making music with and while there are many similarities to our approaches with strings, we always stumble into something that is completely unknown and unexpected to me. We are half of a string quartet with violist Joanna Mattrey and cellist Aliya Ultan. The ensemble will make its debut on April 13 of this year at Roulette in collaboration with the Group Ongaku member and Fluxus artist Yasunao Tone. (#omfg)

Shelley Washington
The Workers’ Dreadnought

I. Ironclad
II. Blossoming
III. The Workers / Hell Hath No Fury

The Workers’ Dreadnought
poetry by Shelley Washington

Ironclad
From each angle
Impenetrable - as if the
bolts
of fabric clothing their frames,
a cotton iron, steel -
which formed the mightiest wall of both

Blossoming and full figures
was able to push forward
fueled by the steam of their desire and
the embers of their hate;

The Workers,
plowing forward in one movement
the waves in their wake
throttling the persistent trials of time,
knew the war they waged -
with white wears woven
signaling a faux peace, yet shrouding truth -
For their resolve was patient -
A lifetime battle for an infinite war.
“Hell hath no fury”
The Workers’ Dreadnought, an extended electric guitar quartet, takes its inspiration from the historic and continual backbreaking crusade for intersectional equality across the globe.

With the birth of society came the birth of inequality, and with it, people who have stood against it at all costs. People who spent their entire lives fighting for something they never experienced, on behalf of a brighter future that they never got to see. Brave people who paid the price of their life by punching up at those who sought to keep them down. These Loud People, these Quiet People, these people who gathered, these people who protested, these people who planned, these people who acted, these helpers, these healers, these writers, these leaders, the ones who left a legacy of power not given but earned, the ones who began clearing a trail that others could continue to pave, the ones who had a vision and the courage to manifest it, the ones who never gave up no matter how hard the going got, the ones who wanted something bigger than just themselves. They were, and they are, unyielding, each made of a different mettle—courageous, thoughtful, altruistic, angry, passionate, resourceful, resilient, devoted. Combined, the alloy of these people have forged and finished something much more powerful than those who have sought to keep us as less-than, more capable than those who create laws to keep us leashed, who built societies where being born a certain way determines your worthiness, and more commanding than those who personally gained power through their cruelty. Throughout history, we have not sought control on behalf of our part alone, but to be seen as equals as part of the whole. Our legacy is that of resilience and resistance, and though this war is far from over, our target grows nearer with each battle won, and we will never stop fighting until we all win. Our power is each other.

The title, The Workers’ Dreadnought, honors the left-wing newspaper of the same name published by suffragette Sylvia Pankhurst in 1914.

Soo Yeon Lyuh

_Ego Death_

Soo Yeon Lyuh, haegeum

The electric guitar used to be one of the more enigmatic instruments I have found. I changed my mind once I let myself improvise freely with Dither. The light-bulb moment came when the sound of my instrument—haegeum, the 2-stringed bowed instrument—melted into the fiery soundscape that Dither paints. This loss of musical self-identity allowed me to revisit haegeum with fresh ears. Here I present to you this moment of _Ego Death_.

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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*.

Soo Yeon Lyuh
Soo Yeon Lyuh is a composer, improviser, and haegum (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
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.
**Cleek Schrey**
Described by the *Irish Times* as “a musician at one with his instrument and his music,” Cleek Schrey is a fiddler, composer, and filmmaker from Virginia. He plays a range of instruments including the hardanger d’amore, a violin with sympathetic strings, and the daxophone, a wooden idiophone designed by Hans Reichel. The Daxophone Consort, with Daniel Fishkin and Ron Shalom, forms the world’s only extant ensemble of these instruments. The group’s recording of *Cage, Lucier, and Machaut* is forthcoming on Mode Records. Recent engagements include the Big Ears Festival (TN), the Kilkenny Arts Festival (IR), SuperSense Festival of the Ecstatic (Aus) and Issue Project Room (NYC). Frequent collaborators include electronic music pioneer David Behrman, the viol da gamba player Liam Byrne, composer Alvin Lucier, and downtown vocalist Shelley Hirsch. The journal *Sound Post* has noted that Schrey “possesses a rare combination of traits: deep respect for traditional music and the people who make it, and an unbounded curiosity about new directions for sound.” He is a 2022 Jerome Foundation Resident Artist at Roulette Intermedium in Brooklyn.

**Shelley Washington**
Shelley Washington writes music to have a good time. shelleywashington.com/bio

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