

DEPARTMENT OF
MUSIC
AT PRINCETON



Tuesday, September 20, 8:00 PM
Taplin Auditorium, Fine Hall

Princeton Sound Kitchen presents *New Works for Voice*

Princeton Sound Kitchen presents *New Works for Voice*, an evening of new works, by Francisco del Pino, Hope Littwin, A.C. Lovett, Christian Quiñones, and Connor Elias Way, with performances by Jacqueline Horner-Kwiatek, Hope Littwin, Christine MacDonnell, Lucy McKnight, Charlotte Mundy, Iarla Ó Lionáird, Alberto Parrini, Michael Pratt, Parker Ramsay, Cleek Shrey, and Robert Wagner.

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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PROGRAM

Christian Quiñones *My voice is a broken chorus*
Hope Littwin *In the Company of Crisis,*
 Songs of Communal Becoming
Francisco del Pino *The sea*

INTERMISSION

Connor Elias Way *Táimse im' chodladh*
A.C. Lovett *Sinuhe*

PERFORMERS

Jacqueline Horner-Kwiatek, mezzo-soprano: *Sinuhe*
Hope Littwin, voice
Christine MacDonnell, clarinets
Lucy McKnight, voice
Charlotte Mundy, soprano
Iarla Ó Lionáird, voice
Alberto Parrini, cello
Michael Pratt, music director
Parker Ramsay, harp
Cleek Shrey, viola da gamba
Robert Wagner, bassoon

PROGRAM NOTES

Christian Quiñones

My voice is a broken chorus

Amplified soprano and fixed electronics

- i. full moon
- ii. waning crescent
- iii. first quarter

Charlotte Mundy, soprano

My voice is a broken chorus is a phrase I wrote at some point in 2020 in the notes app of my phone. And even if I've been trying to recall why I wrote it, I've never been able to truly remember, although I'm pretty sure that it had to do with this ever-growing sensation of slowly feeling my own identity being fractured. Different aspects of me being compartmentalized for different situations in life, and often not forming what I perceive as a coherent and seamless reflection of myself.

In this piece, the voice becomes this fractured entity. A being that you can observe from all sides simultaneously. It's this multiplicity, a conglomeration of all possibilities at once, that resonated with that old note on my phone as I worked on this piece. How seemingly disparate musical material seems to come together only to complete one thought. And how in each musical idea plurality becomes the operating norm or connective tissue in the piece.

Hope Littwin

In the Company of Crisis, Songs of Communal Becoming
Video

(Songs are Prayers, Mantras for Self Hypnosis)

Hope Littwin, voice

Lucy McKnight, voice

Charlotte Mundy, voice

Cleek Shrey, viola da gamba

MUSINGS AND INSPIRATIONS

The ritual is not casual but the pedestrian contains the magnificent.

I've been thinking about the sacred. Sacred spaces and how to reclaim them into embodied experiences. I think we have codified many experiences into a set of dances and rituals and

steps whose meaning we have long lost touch with. We go through the motions of ritual but have lost their sacred essence.

I wonder how differently we would treat embodiment and sound experiences if we weren't searching for the niche, the oddity, the newest shade / tone / timbre, rather instead being in so much awe for that which is abundant. Our environment. The hum of our physical body. How that might expand into many tones, transforming our awareness of the body into a multi octave instrument. Tuning into our source energy vibration.

In kundalini yoga, of which I am a practitioner, it is taught that sound is the center of creation, the birthplace of all things. We are taught through yogic sciences about the 8 chakras of the body (and the 84 chakras of the mind) as different energy points in the physical body that all vibrate at different speeds and therefore hold different frequencies or pitches. While this is a very complex science that people use in different measures, the idea is that you can expand or shrink specific energy centers with mediation.

Sometimes they are thought to be out of balance with each other, causing disharmony of the full body so you will work to shrink or open whichever centers aren't regulated with the full body for alignment, essentially tuning your system.

The idea of regulating your own frequency with breath and body (mantra) is soothing especially during these times when so much seems out of our control. When the only regulation we have is our minds, our breath, and for at least some of us, our body. How can that body be listened to, meditated on, questioned as a form of revealed and unraveling composition? What is our body's own masterful composition, its own narrative in the space time continuum? As music becomes a background hum and we are fed disassociation through fleeting conquests, I wonder what kind of deep euphoria could come from returning to the body as source composer, as living composition, perfect in form and function and poetry.

ABOUT THIS WORK

I was trained as a classical singer and worked as a gigging opera singer and choral singer / soloist for about five years out of undergrad before changing my focus to composition.

Something that I always felt a bit sad and curious about during this era was the singing world's obsession with "a good voice" and "a beautiful sound" often relating to a pure soprano in a classical flourish. When I was teaching vocal lessons to community choirs and leading community choirs myself, I was often in the trenches of guiding untrained singers through feelings of unworthiness and desperate longings to express themselves through singing, met by impenetrable walls of insecurity, fear and mind / body dissociation.

One of the tools I created to break through this mental and spiritual block was to come up with a series of games from which physical movement was the impetus of sound. I would engage singers with the experience of movement as a focal point from which sound would

emerge. With the focus on embodiment and physical gesture as a sound inspiration, the fear of the perfect sound would slowly melt and become irrelevant and true embodied singing would begin to emerge, gesture and expression taking the lead and “a beautiful sound” releasing its grip on the singers.

I had a voice teacher once tell me to not think of the piano or vocal range of notes as high to low but as sounds that naturally occur in nature with different contexts. Low notes are soft hums, deep sighs. High notes are Alarm! Warning! I.e., all these pitches exist in our bodies in different contexts so we don't have to grasp for them in great tension, they can be commanded by softening into context. I have since found great freedom in exploring and guiding other singers in exploring the sounds of our animal body.

For this work, I gave the singers seven different vocal games that I had devised out of a series of prompts and rules and adjusted the rules as the textures began to unravel and grow. I also gave the singers journal prompts during the rehearsal process in which I asked the singers to write about something on their mind and heart recently and use that written experience as a guide to build the arc for their improvised solos. The film you are viewing is cut down from about four hours of sonic footage / experiments.

NOTES ON OWNERSHIP / COLLECTIVE SYNTHESIS

Something that comes up a lot in collaborative devised work is the issue of credit and who is to be credited as the composer. While I am a curator and guide of this process and nurtured the specific environment and processes with which to create these experiences, this work would not be what it is without the input, skill, ability and devised work of the collaborators involved. I modeled a workflow as a curator, guide and visionary of this work. This was a group effort with a clear guide, something I seek to accomplish in my own definition of composer as a service position in which I curate an opportunity for community building through music and performance.

A guiding principle for me in the creative process is an idea a kirtan teacher once shared with me, “The center is not the best place to occupy because the center is the one place love doesn't flow.”

NEXT STEPS

The next stop for this work is to be the nucleus of an installation for a fluctuating community choir. I hope to have the instruction for movement and sound posted on the wall of the Hurley Gallery Space in The Lewis Center and host a three-hour installation in which people can wander in and out and join the texture of the three-singer nucleus choir, when and how they choose. A moving, fluctuating, ephemeral work for a community of voices and bodies.

I would like to guide a community of singers away from the idea that singing is about “how beautiful of a sound can you make”, and toward “How deeply can you inhabit yourself?” and collective synthesis, art as process, community as process.

If you would like to be involved with the development of this project please talk to me after the concert or DM me on instagram @hopelittwin

Love, Hope

Francisco del Pino

The sea

Solo voice and pre-recorded voices

Charlotte Mundy, soprano

The Sea is a long poem made up of names waiting to be conjured on the page: waves carved on rocks, clams like white neon lights. The sea, not only with its movements, with its sound, but also with its rays and reflections. The present before it dissolves. The poem investigates a world distilled, vaporized, and once again condensed in a new space, where time goes on simultaneously with its influences and recesses, tides and colored fish waiting to be discovered at the bottom of the sea. A discovery of a sea made up of naming, inside a word, a word that like a life, sleeps, until no more.

This piece is my third setting of poetry by Victoria Cocco, and probably the one in which music and text are more inextricably linked. It was my intention, rather than putting the words to music, to build a sonic space that would hopefully echo that of the text—a highly visual poem that reflects on the act of writing, and on the passing of time and the passing of life, with the precision of a topographic map.

The Sea

words by Victoria Cocco

Translated from Spanish (*El mar*, Lomo, Buenos Aires, 2018) by Rebekah Smith

one life

sleeps

slowly

falling further behind the scene that arises

now that I'm writing

to write is to try to arrive on time for the rising

to write is to enter the scene

a scene seen as if from under water

to write is to be under water

the contour shares lines

with lines of sound waves

to write has a sound

the sound of a typewriter is different

than the scratching of a pen
on the weight of the paper
to write is to shear the mass of white sponge into layers
sponges on the bottom of the sea
the sea shifts like
thought
like thoughts
when you think under water

to read is to listen to
the sea
convince some waves
and then some other waves
are erased and

to write is to erase

the smooth script across the sand
in the shape of the air for the clams
buried in the beach
like white neon lights
and what matters is the movement
that some
come
after
others
this is what seems to matter
the tides of years are inscribed
on the rocks
in a geological archive
with a lateral dialect
all the waves are there
to write, too, is to carve stones

the weight of the moon at night
white pine on a pillow of glass
pushes the tide
presses the sponges into the sand
to read is to seize those sponges
brings from the bottom of the sea
some bones too

to read the bones

still we couldn't
explain some things

about the moment when the sea
became a cemetery
that speaks from the bottom
 in all things there is water
 all the time the sea
 that is always beginning
the waves transparent tiles
of a roof that fish file down
and the dust falls
 inward like a sponge
 and outward like foam

one life sleeps
and the experience of pain
is not from that life
that sleeps
because that life doesn't yet have a name for itself
for some it's

 a beat
 that must be preserved
for others it's

 a memory
 suspended
 in limbo
it is and it isn't in the backlit celluloid images
 it is not in the trees rising from the bottom
 that the phone took
when we wanted to send that record
to someone who could interpret it
 life was there
 a way of seeing
 images in celluloid

 and
 life was going on into
 the future if we could learn
 how to see those images or if
 someone could interpret those
 backlit images
 with
 more
 or
 fewer
 trees

if you start to think
the likeness between a brain and a tree
or between a brain and the bottom of the sea

but it's not there in the images
nor in the results of the analysis on Mondays
not even in the long faces of the doctors
nor in the transparent compassion of the bartenders
no it's not in those others
who are in the waiting room awaiting a nameless hope
waiting for nothing
 nothing is what happens in a brain
 nothing is an electrical storm
when the equation isn't written

to write is not to write a nameless hope
to write in the end is to wait
 to see a likeness
 between a brain and the top of a tree
 the movement of a tree
 every movement
 if one wants
 has a name
 the name is a possibility
 and a form of interpreting
 the form in which that image
 returns to life

 a question could be posed

a question whose response could be
 a name
 or the name of a question
to write
 is a name
 and a question

someone with a name
has an experience of pain
sometimes it doesn't have a name it
is and it isn't
it isn't a
it isn't a premonition sometimes it
is a diagram in advance of

the day over the day
 an x-ray
 an ash
 a fossil
a luminous horseshoe over the sky
with holes made by nails
 in black

we don't have the experience of dying
dying
happens to someone else
and the name of dying is
 the sound of cutting dry gelatin
 the vapor from dry ice, in shards
 at the bottom of a bag

when a body ceases feeling pain
it's because it's going to die
the experience of pain is left
for the others
 translucent monuments
 in the vigil of the living
can't be read
write and cross out

from the bottom of the morphine pain isn't felt
the pain is a gelatinous layer that separates us
from that body
that sleeps
slowly
does it hear?

the bottom of morphine is like the bottom of the sea
if the sea is transparent gelatin
or a glass before being formed
the sea is in the glass and they say
that it is also
in the composition of blood
the blood circulates
slowly
at the bottom of the body

it's not clear
where it comes from
and we pile ourselves up

it's a way of doing something
that doesn't make sense
with something else that doesn't make
 sense
 sense

we pile ourselves up in rooms
where the walls are shorter
than the floor
and we remain
we pile ourselves onto patios
and we make a decision
that is firm and considers oppositions
we pile on options
we pile ourselves up
in open places
in summer
a commission
a proposal
but above all a word
unviable
and others talk about something
that must be negotiated
it's difficult too they say
to put your body on the line
 without water
 without light
because to leave is to abandon
but above all it is to quit piling ourselves up
the summer can and cannot
be good for this thing with the pile

what lights up the edge that lights up
 the ray
of what will come
 does the ray write before
 what comes after?
the pause between the flash of lightning and the thunder clap
 is the time we have for reading
 "the thunder of the present"
 the lightning lights up the stroke
 that is written on the stone with the frayed contour of some cans
 and the thunder is the tongue
that speaks from behind the water in all things the water all the time the sea
 breaks with the thunder and one sound hits the other

and before dissolving into the sound but without being inscribed as law
an airplane passes
through the sky and is
the skeleton
of a fish

INTERMISSION

Connor Elias Way

Táimse im' chodladh

Iarla Ó Lionáird, voice
Parker Ramsay, harp

This traditional Irish sean nós song arrangement is the second installment of my collaboration with the singer Iarla Ó Lionáird in which I compose a harp accompaniment for his voice. My process starts by transcribing as accurately as I can a recording of Iarla singing the song, which is filled with ornamental detail and elastic subtleties. I then compose a harp accompaniment underneath. The challenge of constructing the harp part is to try and find a way to add something worthwhile to Iarla's singing which doesn't necessarily need an accompaniment. My solution was to provide a kind of sparse harmonic scaffolding using a restrained palette of harp sonorities which, I hope, adds a certain amount of resonance to Iarla's voice without muddying the texture.

Tráthnóinín déanach i gcéin cois leasa dhom... Táimse im' chodladh 's ná dúistear mé.
Sea do dhearcas lem' thaobh an spéirbhean mhaisiúil. Táimse im' chodladh 's ná dúistear mé.
Ba bhachallach péarlach ó dréimreach barrachas a carnfholt craobhach ag titim léi ar
bhailechrith.
'S í ag caitheamh na saighead trím thaobh do chealg mé. Táimse im' chodladh 's ná dúistear
mé

Is mó buachaillín óg a tógadh go ceannasach. Táimse im' chodladh 's ná dúistear mé
Do cuireadh le foirneart anonn thar na farrage. Táimse im' chodladh 's ná dúistear mé
Go bhfeicfeadh an lá a mbeidh ár ar Shasanaigh ughaim ar a ndroim is iad ag treabhadh is ag
branar dúinn.
Gan mise a bheith ann mura dtéannam an maide leo. Táimse im' chodladh 's ná dúistear mé

And I out late one afternoon far away by a fairy fort... I am asleep 'n don't awaken me.
I saw by my side the shiny heavenly woman. I am asleep 'n don't awaken me
They were pearly falling curls, her waves of hair that fell trembling to the ground
And she was sending arrows through my side.. how they stung me . I am asleep don't awaken
me

'Tis many the young boy that was forcefully taken off. I am asleep 'n don't wake me,
That was put to slave away on the far side of the sea. I am asleep 'n don't awaken me
Would that I see the day when the English (lit. Saxons) were bent over and they plowing and
tilling for us,
Without me there, unless I would be offering them the walking stick! I am asleep 'n don't
awaken me

— English translation, by Iarla Ó Lionáird

A.C. Lovett

Sinuhe

Text by the composer, adapted from and inspired by
The Tale of Sinuhe, translated by R.B. Parkinson in the Oxford World Classics edition

Jacqueline Horner-Kwiatek, mezzo-soprano: Sinuhe
Christine MacDonnell, clarinets
Robert Wagner, bassoon
Alberto Parrini, cello
Michael Pratt, music director

Kerstin Fagerstrom, lighting design
Tess James, lighting advisor

Sinuhe is an old man, who has lived most of his life in exile. As death approaches he longs to return to his homeland. Many years previously, he fled for his life fearing the wrath of the new King, eventually making a life for himself in another land. Now he faces the same King and must give an account of his life to gain permission to return. He feels remorse, guilt and uncertainty about his actions. He struggles, especially, with an account of a fight in which he killed a man.

The Tale of Sinuhe is a literary narrative from Ancient Egypt, dating from around 1700BC. I'm especially indebted to Johannes Haubold who brought the story to my attention (while walking together during lockdown!).

Sinuhe

I

Gracious Majesty, I stand before you,
your Queen, your family and your loyal courtiers.
My heart is afraid.
My legs shudder and fail me.
I prostrate myself before you and I cannot speak.

Many years have passed from my limbs.
I am old, weary,
Returned from exile
To prepare for burial in my homeland.

My name is Sinuhe.

II

I was a loyal Follower of the King,
Sent on an expedition to the Libyan Lands.
One nightfall, I heard a servant say:
The King has ascended to the skies to be united with the sun.

I was struck with terror:
my heart staggered, my body trembled. I hid.
Then my legs carried me away.
I ran through the day: onward, onward.
Until, in the land of the sycamore, I reached a great lake.
Onward, I swam to an island where, exhausted, I rested.

Onward, I sailed in a rudderless boat,
Onward, I forced my legs to carry me.
Until a great wall towered high
with sentries watching from above.
I hid until nightfall,
Then crossed into a land of black water.

III

At daybreak, I collapsed,
Struck down by thirst, my throat parched:
This is the taste of death.

A man found me and gave me water.
He carried me and nursed me.

IV

What happened? He asked. *How are you here?*
I said:
*When I heard that the King had died,
My heart failed and my body caused me to flee.
I'm not accused or implicated. Fear drove me.*

*The Son has become a great King.
A strong man, with a strong arm,
He strides ahead, huge-hearted.
He fights tribes-men from the East,
He seizes and smites southern lands.
Takes plunder, tramples underfoot,
He wins every battle.
And yet he is merciful and kind.
Loved and rejoiced by his people.*

And the man replied:
*The people know his strength.
But you shall stay here.*

V

I became a trusted advisor - and I thrived.
The Gods were generous:
A wife, a family, dependents, prestige, great wealth,
All these were given to me.

One day a strongman incited people against me:
*How can a foreigner flourish?
How can a lowly person become superior? How can we trust such as he?*

I realized that I must fight.
He goaded the crowd against me -
then charged, lashing with his shield,
his sword and his knife.
I dodged.
And he charged again.
I shot him in the arm.
Then, with his own dagger, I killed him.

And I whooped while his followers mourned.

VI

*Why did the Gods bring me to this place?
A fugitive runs for fear,
Or from hunger or from poverty - or shame.*

*I have wealth and privilege -
But I long to unwind these bitter threads that choke my heart.*

I sent you, great King, a petition:
*Many years have passed from my limbs.
I am grown old and weary.
Let me return so that I may prepare for my death.*

And, my King, you replied:
*You did no wrong nor spoke against anyone.
It was your heart that led you:
fear that propelled you.
You have wandered too long.
Prepare for your return.*

When I heard this, I cried out:
*How can a man's heart force him to flee from his homeland?
How can fear compel him to betrayal, desertion?
Exile?*

VII

I left my family, my fine linens, all my wealth.
Alone, I traveled - always - always - fearful.

VIII

Gracious Majesty, I stand before you.
Your Queen, your family and your loyal courtiers.
My heart is afraid.
My legs shudder and fail me.
I prostrate myself before you and I cannot speak.
I am returned from exile,
To prepare for burial in my homeland.

I am Sinuhe.

ABOUT

Victoria Cocco is a writer and researcher from Buenos Aires, Argentina. She has published the poetry books *El plan* (2009), *Hotel* (2013), *Eléctricos de sombra* (2016) *El mar* (2018), *Decir* (2020) and *La lógica de la lente* (2021). Her chapbook *The Sea* is forthcoming on Double Cross Press. She has also published essays, academic articles, translations and interviews. She holds a PhD in Literature from the University of Buenos Aires, studying contemporary Brazilian and Argentinian literature, and is currently a Postdoctoral Researcher at CONICET. She teaches Literary Theory at the National University of Arts (Buenos Aires, Argentina). Victoria is the creator and curator of the poetry readings series *Procesadores de Textos* (procesadoresdetextos.com), which explores relations between poetry and sound, focusing on the sound materials of language and on exploring the act of reading as a collective practice.

Francisco del Pino is a Buenos Aires-born composer and guitarist. Drawing influence from both classical and vernacular traditions, his music revolves around process and pattern and is usually characterized by an extensive use of counterpoint. His work has been featured worldwide at venues and festivals such as MATA, ISCM World Music Days, St John's Smith Square (London), Summartónar (Faroe Islands), Druskomanija (Lithuania), Sibelius Violin Competition (Finland) and CETC Teatro Colón (Argentina). Francisco's debut album *Decir*, a song cycle on texts by Argentinian poet Victoria Cocco described as "stunning" (Bandcamp Daily), was released on New Amsterdam Records in May 2021. He is currently a PhD candidate in Music Composition at Princeton University as a Mark Nelson Fellow.

Kerstin Fagerstrom is a junior in Electrical and Computer Engineering. Her previous credits include much community theater in the DC area and on campus: *Fuenteovejuna* (lighting), *Romeo and Juggliette* (Juggliette), and the *Student Playwright Festival* (Stage Manager). When not at the theater, Kerstin can be found somewhere on a unicycle. Thank you Tess!!!

Dr. **Jacqueline Horner-Kwiatek**, mezzo-soprano, is a singer, conductor, educator, and composer. She was a member of the world-renowned vocal quartet Anonymous 4 from 2000 – 2015. She recorded twelve award-winning CDs with the group, including *American Angels* which twice topped Billboard's classical music charts, and *The Cherry Tree*, one of the top selling classical CDs of 2010. Anonymous 4's performance of the Irish lament *Caoineadh* on Christopher Tin's album *Calling All Dawns*, with Jacqueline as featured soloist, led to a Grammy for Best Classical Music Crossover Album. She is currently Artistic Director of ModernMedieval Voices, a women's ensemble dedicated to creating programs that combine early music with new commissions. Dr. Horner-Kwiatek has a D.M.A. from The Juilliard School and is on the performance faculty at Princeton University, where she teaches voice, directs the Early Music Princeton Singers and is Associate Director of the Certification Program in Consort Singing. She is also on the voice faculty at New York University. She is in demand as a clinician and gives masterclasses, ensemble technique workshops, and vocal pedagogy for composers seminars all over the USA. Her website is ModernMedieval.org.

Hope Littwin Artist statement: As a composer and musician I start most sentences with “I wonder if....” I am a facilitator of conversation, a curator of experience, an investigator of the natural world and weaver of sound and story. I am a musical bee keeper of transcendental sonic portals that transport listeners to alternate dimensions. My explorations in sound and music draw from the unlikely combination of folk, pop and chamber traditions. I create ecstatic spectacle, trance inducing mantra and various forms of multi-media storytelling. When I am working with ensembles as a composer, producer or bandleader, I rely heavily on my passion for collaboration and communication. I am happiest when I am in the studio or on the dance floor or with my people (creative minds and generous hearts), discussing and creating work that is or seeks transcendent states of consciousness even if we land at mere self expression! This is my life’s work.

<https://www.youtube.com/hopelittwin>

<https://open.spotify.com/artist/1JhseWoqZMINV6jREoTUI3>

A.C. Lovett grew up in London, UK, studied at Cambridge University, The Guildhall School of Music and Drama and City University, London. In 2009, Lovett joined the Department of Music at Princeton University as a Professional Specialist and became a US citizen in July 2017. Recent compositions include: *The Analysing Engine* (2017), an opera for six singers and seven instruments; *Let’s Talk* (2018) for surround-sound electronics; *Geode* (2021), a song-cycle for soprano and piano (words by Susan Barba); *Lied vom Meer* (2022) for soprano, ensemble and electronics (words by Rilke).

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.

Christine MacDonnell, a graduate of The Juilliard School, is a clarinetist and multi-woodwind specialist. As a professional performer, she is proficient on all clarinets, saxophones, flutes, and double reeds. She has been featured as a clarinet artist on the Washington DC radio station WPFW The Jazz Collectors. She has served two US Presidents in the President’s Own Marine Band as a clarinetist and saxophonist. Christine lives and performs around New York Area, which includes Radio City Music Hall, Madison Square Garden, Carnegie Hall, Lincoln Center, Paper Mill Playhouse, Albany Symphony, New Jersey Symphony, Hudson Valley Philharmonic, Northeast Philharmonic Orchestra, and others. National performances include the Walnut Theatre and The Philly Pops in Philadelphia, John F Kennedy Center for the Performing Arts in Washington, DC, and Atlanta’s Fox Theatre. Christine has performed abroad as principal clarinet in the Orquestra Sinfonica Brasileira in Brazil and the Nova Philharmonia Portuguesa in Portugal. This summer, she premiered a solo clarinet composition *Oceans’ Journey* for the ICA and was a featured artist in the XI Festival Internacional de Sopros in Rio de Janeiro, Brazil. Christine has toured nationally with productions such as

Phantom of the Opera, *Miss Saigon*, *You're a Good Man, Charlie Brown*, *Oliver*, and *Falsettos*. Christine performs regularly on Broadway and off-Broadway productions; she has been seen on shows such as *Music Man*, *Aladdin*, *Funny Girl*, *Phantom of the Opera*, *Gypsy*, *The Producers*, *Cats*, *Young Frankenstein*, *American in Paris*, *Ever After*, *Chaplin*, *Mary Poppins*, *Ms. Saigon*, *You're a Good Man Charlie Brown*, *The Prom*, *Beauty and the Beast*, *West Side Story*, *Spamelot*, *Light in the Piazza*, *The Christmas Story*, *Trevor the Musical*, and *The Lion King*. She also plays with her ensemble Metamorphic Winds, and has accompanied artists such as Bernadette Peters, Florence Henderson, Aretha Franklin, and Frank Sinatra Jr. Christine has recorded two CDs, *Enchanted Saint Saens* and *Clarinet Rhapsody* which has been hailed as “beautifully played and well-deserved of its title”. Her latest recording, *Chris' Journey, A Whimsical Collage of Music*, is a piece composed for her which showcases her multi-woodwind talents on 11 woodwinds depicting various musical styles. During the pandemic, Christine created over 50 music videos and many livestream concerts. Her videos can be found on YouTube and the Music for Soul series dedicated to providing music for NYC hospitals and NYC Mayor's office of Media and Entertainment. In addition, Christine is a woodwind instructor at the United Nations International School. She conducts master classes at various Universities within the United States, South America, and Taiwan. Christine is also a Yamaha Performing Artist and a D'Addario Performing Artist.

Vocalist **Charlotte Mundy** has been called a “daredevil with an unbreakable spine” (*SF Classical Voice*). As a founding member of TAK ensemble and a core member of Ekmeles vocal ensemble, she has performed at the Library of Congress, the Metropolitan Museum, and will perform on the New York Philharmonic's Nightcap concert series in December 2022. With these chamber ensembles she has been an artist in residence at the music departments of Harvard, Columbia, Stanford, UPenn, and many other universities. As a soloist, her recent performances include George Benjamin's one-act opera *Into the Little Hill* at the 92nd Street Y, George Crumb's *Night of the Four Moons* with Emerald City Music, the world premiere recording of *Unisono II* by Agata Zubel with cellist Inbal Segev, and a set of music for voice and electronics presented by New York Festival of Song, described as “an oasis of radiant beauty” by *The New York Times*. She acted and sang in *A Star Has Burnt My Eye* at the BAM Next Wave Festival and *The Apartment* at Abrons Arts Center. In 2020, Mundy was a resident artist at Harvestworks House on Governor's Island developing her surround sound/light/wind/smell installation, *Light as a Feather*. Her compositions have been performed at Roulette, JACK theater, University of New Mexico, and the Higher Ground festival. She holds degrees from the University of Toronto, Manhattan School of Music, and is currently pursuing a DMA at the CUNY Graduate Center. Learn more at charlottemundy.com.

Iarla Ó Lionáird has carved a long and unique career in music both internationally and in Ireland. From his iconic early recording of the vision song “Aisling Gheal” as a young boy to his groundbreaking recordings with Dublin's Crash Ensemble and New York's Alarm Will Sound, he has shown a breadth of artistic ambition both as songwriter and performer that sets him apart in the Irish Music fraternity. Preferring not be categorized, his performances and recorded output follows an ambitious arc that challenges musical identity, from Traditional Sean Nós Song to Worldbeat, from Contemporary Folk to Opera. A twice Grammy nominated artist, Ó Lionáird has worked with a stellar cast of composers internationally including

Donnacha Dennehy, Dan Trueman, Nico Muhly, Kate Moore, Linda Buckley, Gavin Bryars, Annika Socolofsky, and David Lang and he has performed and recorded with such luminaries as Peter Gabriel, Nick Cave, Robert Plant and Sinéad O'Connor. His unique singing style has carried him to stages and concert halls all over the world, from New York's Carnegie Hall to the Sydney Opera House, London's Royal Albert Hall and beyond. He is the recipient of numerous music related awards: A Meteor Music Award, A TG4 Gradam Ceoil Award, RTE Radio 1 Irish Folk Music Award, BBC Radio 2 Folk Award. And for his broadcasting work he has received both Silver and Gold at the New York Festival World's Best Radio Programs Awards for his series on songs and singing, "Vocal Chords" for RTE Lyric FM. Ó Lionáird has been invited widely to lecture on music at various academic institutions. He was the inaugural Traditional Artist in Residence at UCC, Cork where he delivered the Sean Ó Riada Memorial Lecture. He has lectured variously in the Orpheus Institute, Belgium, Georgetown University, Washington DC, University of Notre Dame, Indiana and Glucksman Ireland House at NYU. In 2017 he was awarded a Belknap Fellowship by the Humanities Council at Princeton University where he taught courses in songwriting and verse-craft. Subsequently he took up the position of Global Scholar at Princeton and was appointed as visiting Lecturer in Music, teaching courses on Orality at post Graduate level for both the Music and English Literature departments. Iarla has performed as soloist with concert and symphony orchestras including the Ulster Orchestra, The National Symphony Orchestra at The Kennedy Centre, USA, The Irish National Symphony Orchestra and the RTE Concert Orchestra. He has also recorded and performed with a wide range of Chamber and smaller ensembles across the world including Contemporaneous, Alarm Will Sound, So Percussion, Eighth Blackbird, Present Music, The Vanburgh Quartet, The West Ocean Quartet, Publiq Quartet, Quartetto Maurice and the Crash Ensemble. His voice has graced the silver screen also with film credits extending from *The Gangs of New York* to *Hotel Rwanda* and most recently as featured vocalist in the film *Calvary* starring Brendan Gleeson and as featured singer in the film *Brooklyn* starring Saoirse Ronan. He is co-founder and vocalist with the acclaimed Irish /American band The Gloaming.

Alberto Parrini is principal cellist of the Northeastern Pennsylvania Philharmonic and a member of the American Symphony and Orchestra of St. Luke's. He performs regularly with East Coast Chamber Orchestra, Lenape Chamber Ensemble, Lighthouse Chamber Players, Richardson Chamber Players, New Jersey Symphony, New York Philharmonic and Metropolitan Opera. With the Zukofsky Quartet he has given performances of the complete string quartets of Milton Babbitt in New York and Chicago. He performed throughout the U.S. with the American Chamber Players (2004 - 2010), was the cellist of the St. Lawrence String Quartet (2002 - 2003) and spent one season as assistant principal with the Richmond Symphony. Alberto has toured North America, Europe and Asia with Mikhail Baryshnikov and the White Oak Dance Project and performed with Arco Ensemble, Concertante, Continuum, Mark Morris Dance Group, Metamorphosen Chamber Orchestra, Minnesota Orchestra, Mirror Visions, Orpheus Chamber Orchestra, Proteus Ensemble and Sinfonietta of Riverdale. His principal teachers were Timothy Eddy, Joel Krosnick, David Soyer, Colin Carr and Enrico Egano; he is a graduate of the Curtis Institute and the Juilliard School. Alberto teaches cello and chamber music at Princeton University. He is also co-director of the Adult Chamber Music Workshop at Kinhaven.

The 2022 – 2023 season marks 45 years since **Michael Pratt** came to Princeton to conduct the Princeton University Orchestra. He is the founder of Princeton’s certificate Program in Music Performance, and he has also established a partnership between Princeton and the Royal College of Music that every year sends Princeton students to study in London. He is as well co-founder of the Richardson Chamber Players, which affords opportunities for students to perform with the performance faculty in chamber music concerts. Over the years, Pratt has guided many generations of Princeton students through a broad variety of orchestral and operatic literature, from early Baroque Italian opera through symphonies of Mahler to compositions by students and faculty. He has led the Princeton University Orchestra on eleven European tours. The PU Orchestra has also participated in major campus collaborations with the Theater and Dance programs in such works as the premieres of Prokofiev’s *Le Pas d’Acier* and *Boris Godunov*, a revival of Richard Strauss’s setting of the Molière classic, *Le Bourgeois Gentilhomme*, and a full production of *A Midsummer Night’s Dream*, with all of Mendelssohn’s incidental music. Pratt was educated at the Eastman School of Music and Tanglewood, and his teachers and mentors have included Gunther Schuller, Leonard Bernstein, Gustav Meier, and Otto Werner Mueller. In March 2018 Michael Pratt was awarded an honorary membership to the Royal College of Music, London by HRH The Prince of Wales. At Princeton’s Commencement 2019 he was awarded the President’s Award for Distinguished Teaching by President Christopher Eisgruber.

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, as a fellow for the St. Louis Symphony Orchestra Workshop, Cabrillo Festival, and the Bang on a Can Summer Festival. In 2020 he was selected for the Earshot Underwood Orchestra Readings where he worked with the American Composers Orchestra. He has received commissions from the Brooklyn Arts Council, Transient Canvas, the icarus Quartet, the Bergamot String Quartet, and the Victory Players where Christian was the 2018-2019 composer in residence. Christian is a graduate of the Conservatorio de Música de Puerto Rico (BM) and the University of Illinois (MM), where he was the recipient of the Graduate College Master’s Fellowship. Currently, Christian is a PhD President’s fellow at Princeton University.

Parker Ramsay’s career, unique in its integration of in contemporary music and historical performance, defies easy categorization. He is equally at home on modern and period harps, being dedicated to invigorating the existing canon while delving into new and underperformed works. In 2020, the recording of his transcription of Bach’s *Goldberg Variations* for the King’s College, Cambridge label was praised as “remarkably special” (*Gramophone*), “nuanced and insightful” (*BBC Music Magazine*), “relentlessly beautiful” (*WQXR*), “marked by keen musical intelligence” (*The Wall Street Journal*) and “a resounding success” (*The Independent*). His essay on the transcription process, “Is Bach Better on Harp?” was published in *The New York Times*, and followed up with further insights in *VAN Magazine* and on his blog, *Harping On: Thoughts from a Recovering Organist*. In the 2021 – 2022 season, he made is D.C. debut at Phillips Collection, premiering *Omolu*, a new solo work by Marcos Balter (commissioned by the Miller Theater at Columbia University), and his Lincoln Center debut at Alice Tully Hall, performing Mozart’s *Double Concerto* alongside

flutist Emi Ferguson and the American Classical Orchestra. In April 2022, he gave the world premiere of *The Street*, a new concert-length work for solo harp by Nico Muhly (*Two Boys, Marnie*), with texts by Alice Goodman (*Nixon in China, Death of Klinghoffer*). He will perform the US premiere in his debut appearance at the Spoleto Festival this coming June. Parker will undertake a residency at IRCAM in Paris throughout the 2022 – 2023 season, working with composer Josh Levine on *Anyway*, a new solo work for harp and live electronics. He will also join forces with Latitude 49 to premiere a chamber concerto by Jared Miller, commissioned by the Canada Council for the Arts. Other forthcoming commissions include works by Sarah Kirkland Snider, Matthew Ricketts, Alyssa Weinberg, Tom Morrison, Saad Haddad, Aida Shirazi and inti figgis-vizueta. As an historical harpist, Parker also is co-director of A Golden Wire, a period instrument ensemble devoted to French and English music from the seventeenth century. He has appeared with the Shanghai Camerata, the Academy of Sacred Drama, Ruckus, Teatro Nuovo and Apollo's Fire. A native of Nashville, Tennessee, Parker began harp studies with his mother at a young age before moving to the UK at age 16. He served as organ scholar at King's College, Cambridge from 2010 – 2013 under Stephen Cleobury. After receiving his bachelor's degree in history at Cambridge, he pursued graduate studies in historical keyboards at Oberlin Conservatory. In 2014, he was awarded First Prize at the Sweelinck International Organ Competition. He then studied modern harp at The Juilliard School, under the tutelage of Nancy Allen. He lives in New York City.

Cleek Schrey is a fiddler, improviser, and composer from Virginia. He plays traditional music from Appalachia and Ireland and makes experimental work using composition, film, and field recordings. His work is preoccupied with the physical phenomena of vibrating strings and the histories and aesthetics of recording technologies. He collaborates with experimental composers such as David Behrman and Alvin Lucier and the downtown improviser Shelley Hirsch. Solo appearances include the Big Ears Festival (Knoxville), SuperSense Festival of the Ecstatic (AUS), and the Kilkenny Arts Festival (IE). He is a 2021 – 2022 Jerome Foundation Artist in Residence at Roulette Intermedium in Brooklyn.

Rebekah Smith is a writer, editor, and translator based in New York City.

Bassoonist **Robert Wagner** has been a member of the New Jersey Symphony for over 40 years. Over the decades he has performed as soloist with the NJSO in bassoon concertos by Mozart, Weber and Vivaldi, as well as concertante performances in music of Mozart, Haydn, and Richard Strauss. With the orchestra in the spring of 2022, he premiered the new bassoon concerto by Christopher Rouse. Mr. Wagner has toured extensively and recorded with the Orpheus Chamber Orchestra, and he has performed as a member of the Boehm Quintette and American Wind Quintet. Wagner graduated with both his Bachelor and Master of Music degrees from The Juilliard School. He is on the performance faculty at Princeton and also at Drew University and serves on the boards of the League of American Orchestras and the New Jersey Intergenerational Orchestra.

Connor Elias Way is an American composer whose music is rooted in a love of resonance and timbre. He holds a BMus in Composition (summa cum laude) from Georgia State University and an MM 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, Arx Duo, Bergamot Quartet, the Aspen Contemporary Ensemble, and at the Charleston Symphony's Magnetic South series. He is currently a Roger Sessions Doctoral Fellow at Princeton University where he is working towards a PhD in music composition.

