

DEPARTMENT OF
MUSIC
AT PRINCETON



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

Princeton Sound Kitchen presents
***Juri Seo: 'Toy Store,' Jinjoo Cho, and
Parker Ramsay***

Princeton University composition faculty member **Juri Seo** premieres her new work 'Toy Store' for solo violin, performed by **Jinjoo Cho**, alongside new works for harp by graduate student composers **Francisco del Pino, Kennedy Taylor Dixon, Travis Laplante, Soo Yeon Lyuh, Lucy McKnight, and Nathan Schram**, performed by **Parker Ramsay**.

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

Travis Laplante	[New work]
Nathan Schram	<i>Unpack the Rain</i>
Kennedy Taylor Dixon	<i>and around we go</i>
Soo Yeon Lyuh	<i>Sleep Study</i>
Francisco del Pino	<i>3 Impromptus</i>

INTERMISSION

Lucy McKnight	<i>when i am among the trees</i>
Juri Seo	<i>Toy Store</i>

PERFORMERS

Jinjoo Cho, violin
Parker Ramsay, harp

PROGRAM NOTES

Travis Laplante

Enter the Starlight

Travis Laplante, tenor saxophone
Parker Ramsay, harp

Enter the Starlight was composed as an epilogue to *The Golden Lock*, a recent large-scale piece for tenor saxophone, harp, piano, double bass, and percussion. After completing *The Golden Lock*, which traces the journey of a wayfarer as they are guided by their teacher to become as soft as wool inside their heart, I wanted to compose an epilogue inspired by the journey's aftermath, long after the wayfarer has surrendered their need to demonstrate skill or to be understood, as if they were now preparing for death, with nothing left to do but be taken into a new dimension. In this moment, I imagined the teacher reuniting with the wayfarer to impart a long-forgotten secret: that all of the stars in the universe are inside our hearts. *Enter the Starlight* is inspired by this revelation.

The harp has always been one of my favorite instruments. It has always felt to me like it was given from Heaven or a place beyond the Earth, and as such it is the perfect instrument to act as a symbolic voice of both the teacher and the starlight itself. During the compositional process, I imagined the relationship between the harp and the saxophone as the love between the guide and the wayfarer, the stars and humanity, life and death, and two true friends.

Nathan Schram

Unpack the Rain

Parker Ramsay, harp

Unpack the Rain began as a composition based on the hours I spent saying goodbye to my mother-in-law who had been suffering from breast cancer for many years. What was initially designed to be a musical tribute made way for an internal investigation of the emotionally complicated process of letting go: from an unfamiliar emotional detachment to the varying imprints her life had on all of those around her.

To me this music lays in a space of undefined and convoluted emotional feelings— feelings that become clearer as time progress but will likely remain difficult to pinpoint.

I am grateful that music has allowed me a space to explore this endlessly mysterious journey and to cobble together an honest musical remembrance of a life ended too early.

Kennedy Taylor Dixon

and around we go

Parker Ramsay, harp

The melody for *and around we go* came to mind a few weeks before the semester began as I was exploring my new home. A previous mentor of mine also attended Princeton, and as I wandered around campus, I found myself picturing her in the same environment that I am now in, wondering how similar they are. Spending sunny days sitting in the grass outside Woolworth, walking through campus observing the leaves change from earthy greens to vibrant oranges, reds, and yellows. All while attempting to grasp her (my) new life in a new city and thinking of all the possibilities to come, watching the world around her (me) spin around and around.

Soo Yeon Lyuh

Sleep Study

Parker Ramsay, harp

I wake up gasping for air in the middle of the night. I really, really try to fall asleep. But intrusive, racing thoughts occur in my head. It's like I'm hearing an unwanted sound out of nowhere, much like what the harpsichord does in this piece. Every once in a while, I fall asleep and go beyond my wildest dreams, just like the harpist relentlessly improvising towards the end of this piece. No doubt this process is painful, yet I find it musical... so, here it is.

Francisco del Pino

3 Impromptus

I. Arpeggios

II. Glissandi

III. Tremolos

Parker Ramsay, harp

This piece originated as a response to Gabriel Fauré's *Impromptu in D-Flat*. While the latter is in one continuous movement, my piece is divided into three parts, each of which zooms in on a specific harp technique. More like études in their own right, these miniatures wrote themselves quite spontaneously, so they still feel to me as if they were prompted "by the spirit of the moment."

INTERMISSION

Lucy McKnight

when i am among the trees

Parker Ramsay, harp and hand-built harp / organ pipe / percussion instrument

Over the last month, I built the instrument surrounding Parker—two harps with dangling windchimes, two organ pipes from a gutted old church organ in Philly, and two wooden frames holding three metal pots and one tray—in the woodshop in Princeton’s Keller Center Makerspace. I’m grateful to Castle Kim, the manager of the Makerspace, for his enthusiastic guidance and support, and to the graduate student workers who kindly lent their limbs when mine weren’t enough. *when i am among the trees* is titled after Mary Oliver’s poem of the same name.

When I am among the trees

When I am among the trees,
especially the willows and the honey locust, equally the beech, the oaks and the pines,
they give off such hints of gladness.
I would almost say that they save me, and daily.

I am so distant from the hope of myself,
in which I have goodness, and discernment, and never hurry through the world
but walk slowly, and bow often.

Around me the trees stir in their leaves and call out, “Stay awhile.”
The light flows from their branches.

And they call again, “It’s simple,” they say, “and you too have come
into the world to do this, to go easy, to be filled with light, and to shine.”

Juri Seo

Toy Store

- I Jack-in-the-Box
- II Monster Truck
- III Mobile
- IV Roller Skates
- V Bubbles

Jinjoo Cho, violin

ABOUT

A charismatic soloist, dynamic chamber musician, dedicated teacher, artistic director, and published writer, South Korean violinist **Jinjoo Cho** is a classical virtuoso of the 21st Century. Gold Medalist of the International Violin Competition of Indianapolis, Concours musical international de Montréal, and Buenos Aires, Schoenfeld, Stulberg Competitions, Jinjoo has toured extensively on concert stages around the world since her solo debut with the Seoul Philharmonic at the age of 11. Today, she continues to perform with leading orchestras such as The Cleveland Orchestra, Orchestre symphonique de Montréal, Deutsche Radio Philharmonic, Orquesta Clásica Santa Cecilia de Madrid, and North Carolina, Phoenix, Charlotte Symphonies while collaborating with prominent conductors such as Kent Nagano, James Gaffigan, JoAnn Falletta, Michael Stern, Tito Munoz, Michael Francis, Moritz Gnann, Karina Canellakis, Shi-Yeon Sung, Pietari Inkinen, and Clemens Schuldt. Jinjoo's solo recitals and chamber music appearances have taken place in distinguished venues and festivals including the Carnegie Hall's Stern Auditorium, Herkulessaal (Munich), La Seine Musicale (Paris), Teatro Colón (Buenos Aires), Banff Centre (Canada), Seoul Arts Center, Kumho Art Hall (Korea), Aspen Music Festival, Gilmore Festival, Music@Menlo, Perlman Music Program, La Jolla Music Society's Summerfest (USA), Aigues-Vives Music Festival (France), Kronberg Academy, and Schwetzingen Festspiele (Germany). Jinjoo's recordings *La Capricieuse* (2020, SONY Classical), *The Indianapolis Commissions* (2018, Azica), and *Jinjoo Cho* (2007, Analekta) have garnered critical acclaim worldwide and commercial success in her home country of Korea. In 2021, a new Saint-Saëns album with Ensemble Appassionato, conducted by her dear friend Mathieu Herzog, was released by Naïve Classical. In addition to her concert career, Jinjoo is passionate about performing in non-traditional venues such as hospitals, schools, senior homes, youth programs, and cafes, and finds joy in sharing music with people who may not have experienced live classical music. Her other passion projects include writing editorials for newspapers, magazines, and webzines as well as collaborating with artists of diverse disciplines for creative exploration. She has collaborated intimately with composer Juri Seo (a new work *Toy Store* premieres in December 2022), contemporary dancers Mimi Jung and Jin-Yeob Cha, and with various other visual artists, creators, actors, singer songwriters, film directors, novelists, and poets. In 2021, Jinjoo formed *Trio Seoul* with pianist Kyu Yeon Kim and cellist Brannon Cho to commission and perform more works by rising Korean composers, and her first book *Would I Shine Someday* was published and listed as highlighted best seller on major book platforms. Jinjoo is currently Assistant Professor of Violin at the Schulich School of Music at McGill University. She previously served as faculty at the Cleveland Institute of Music and Oberlin Conservatory, and has given masterclasses at eminent universities and conservatories including Glenn Gould School of the Royal Conservatory of Music, Rice University, Indiana University, and San Francisco Conservatory. Jinjoo's students are regularly selected for prestigious programs and competitions such as the Verbier Festival Academy, International Musicians Seminar at Prussia Cove, Kronberg Academy Masterclasses, New York String Orchestra Seminar, Fellowship Program at Aspen Music Festival and School, and the Indianapolis, Sendai, Klein, Fischhoff and Stulberg Competitions. In 2015, Jinjoo founded the ENCORE Chamber Music Institute (501(c)(3) non-

profit), a summer festival that offers young string players an experience of true immersion as chamber musicians. Most recently, Jinjoo was invited to serve as jury member at major international competitions. She served on the jury panel of the 2022 International Violin Competition of Indianapolis, preliminary screening committee of the 2018 and 2023 Concours musical international de Montréal, and is scheduled to serve on the jury panel of the 2024 Schoenfeld International String Competition. Jinjoo's dedication to nurturing the next generation of young musicians stems directly from the influence of her teachers Paul Kantor and Jaime Laredo.

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. 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.

Kennedy Taylor Dixon is a violist, composer, and scholar currently residing in Trenton, New Jersey. Dixon has been described as a "vibrant musical voice," often writing for herself and collaborators in her musical community. Some highlights of her career to date include a premiere of her piece *here I stand* at Electronic Music Midwest 2022, a presentation of her Masters Thesis discussing Wadada Leo Smith's *String Quartet No.3* at the International Alliance for Women in Music 2022 Conference, performance by Jack Quartet, and a commission from Laura Lenz in 2021. Dixon was selected as a performance fellow at Nief-Norf in 2019 and again in 2020, participated as a composition fellow at New Music on the Point in 2021, and attended Bang On a Can as a performance fellow for their 2022 festival. Before starting her PhD this fall at Princeton University, Dixon received a MA in Music Composition in addition to her dual undergraduate degrees in Viola Performance and Music Composition from Western Michigan University.

Travis Laplante is a saxophonist, composer, improviser, and qigong practitioner. Laplante leads the acclaimed saxophone quartet Battle Trance, as well as Subtle Degrees, his duo with drummer Gerald Cleaver. Recently, Laplante has composed long-form works for new music ensembles the JACK Quartet and Yarn/Wire while performing alongside them. Laplante is also known for his raw solo saxophone concerts and being a member of the avant-garde quartet Little Women. He has performed and / or recorded with ICE, Caroline Shaw, Ches Smith, Peter Evans, So Percussion, Ingrid Laubrock, Mary Halvorson, Buke and Gase, and Darius Jones. Laplante has toured his music extensively and has appeared at many international festivals such as Moers, Jazz Jantar, Saalfelden, Jazz em Agosto, Earshot, Hopscotch, and the NYC Winter JazzFest. As a composer, Laplante has been commissioned by the Lucerne Festival, JACK Quartet, Roulette, Yarn/Wire, Yellow Barn Music Festival, MATA festival, and The Jerome Foundation.

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.

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.

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 his 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.

Regarded by the New York Times as an “elegant soloist” with a sound “devotional with its liquid intensity,” **Nathan Schram** is a composer and violist of the GRAMMY Award-winning Attacca Quartet. Nathan has collaborated, in the studio and on stage, with many of the great artists of today including Björk, James Blake, Sting, David Crosby, Becca Stevens, David Byrne, Just Blaze, Itzhak Perlman, Joshua Bell and others. Nathan is a PhD student in composition at Princeton University and an Honorary Ambassador to the city of Chuncheon, South Korea through his work at the New York in Chuncheon Music Festival. Apart from performing and composing, Nathan is the Founder and Artistic Director of Musicambia. Founded in 2013, Musicambia develops music education programs and performances inside prisons and jails throughout the United States. Through working closely with incarcerated people on songwriting, performance, instrument lessons, and music theory, Musicambia's musicians cultivate artistic communities that nurture the humanity of all involved. Nathan has released two albums of original music under his name. His latest album, *Nearsided* (Better Company Records), is a multi-genre exploration of electro-acoustic sonorities featuring collaborations with numerous artists such as David Crosby, Antonio Sánchez, Becca Stevens and others.

Juri Seo * is a Korean-American composer and pianist based in Princeton, New Jersey. She seeks to write music that encompasses extreme contrast through compositions that are unified and fluid, yet complex. She merges many of the fascinating aspects of music from the past century—in particular its expanded timbral palette and unorthodox approach to structure—with a deep love of functional tonality, counterpoint, and classical form. With its fast-changing tempi and dynamics, her music explores the serious and the humorous, the lyrical and the violent, the tranquil and the obsessive. She hopes to create music that loves, that makes a positive change in the world—however small—through the people who are willing to listen. Her composition honors include a Guggenheim Fellowship, a Koussevitzky Commission from the Library of Congress, a Goddard Lieberman Fellowship and the Andrew Imbrie Award from the American Academy of Arts and Letters, the Kate Neal Kinley Memorial Fellowship, Copland House Residency Award, and the Otto Eckstein Fellowship from Tanglewood. She has received commissions from the Fromm Foundation, the Barlow Endowment, the Goethe Institut, and the Tanglewood Music Center. Her portrait albums *Mostly Piano* and *Respiri* were released by Innova Recordings. She holds a DMA (Dissertation: *Jonathan Harvey's String Quartets*, 2013) from the University of Illinois at Urbana-Champaign where she studied with Reynold Tharp. She has also attended the Accademia Nazionale di Santa Cecilia (Rome, corsi di perfezionamento with Ivan Fedele) and Yonsei University (Seoul, BM). She has been a composition fellow at the Tanglewood, Bang on a Can, and SoundSCAPE festivals, the Wellesley Composers Conference, and the Atlantic Center for the Arts. She is Associate Professor of Music at Princeton University. Juri lives in Lawrenceville, just outside of Princeton, with her husband, percussionist Mark Eichenberger and a little mutt named Roman. For more information, visit www.juriseomusic.com. * Note on pronunciation: In North America, my name is pronounced [Jew-ri Suh].



What is PSK?

A lab for Princeton University composers to collaborate with today's finest performers and ensembles, Princeton Sound Kitchen is a vital forum for the creation of new music. Serving the graduate student and faculty composers of the renowned composition program at the Department of Music at Princeton University, PSK presents a wide variety of concerts and events throughout the year.

Upcoming Princeton Sound Kitchen events

Sunday, January 29, 2023

8:00 PM

Lee Room,
Lewis Arts Complex

Yarn/Wire

Four-piece piano and percussion ensemble Yarn/Wire perform new works by Princeton University graduate student composers Francisco del Pino, Hope Littwin, Lucy McKnight, Tom Morrison, Christian Quiñones, Elijah Daniel Smith, Max Vinetz, Connor Elias Way.

Tuesday, February 28, 2023

8:00 PM

Taplin Auditorium, Fine Hall

F-PLUS

Violin, clarinet, and percussion trio F-PLUS performs new works by Princeton University graduate student composers.

Tuesday, March 7, 2023

8:00 PM

Taplin Auditorium, Fine Hall

~Nois

Saxophone quartet ~Nois performs new works by Princeton University graduate student composers.

Tuesday, March 21, 2023

7:30 PM

Richardson Auditorium,
Alexander Hall

Alarm Will Sound

Twenty-member chamber orchestra Alarm Will Sound, under the direction of conductor Alan Pierson, performs new works by Princeton University graduate student composers Gulli Björnsson, Dai Wei, Liam Elliot, Hope Littwin, Soo Yeon Lyuh, Christian Quiñones, Elijah Daniel Smith, Max Vinetz, Justin Wright.

Tuesday, March 28, 2023

8:00 PM

Taplin Auditorium, Fine Hall

Michael J. Love

Interdisciplinary tap dance artist Michael J Love collaborates with Princeton University composers and special guest artists to perform new works.

Tuesday, April 11, 2023

8:00 PM

Taplin Auditorium, Fine Hall

Generals Concert

Princeton University second-year graduate student composers present new works alongside, and in response to, works by established composers, performed by special guest artists.

Keep up to date about Princeton Sound Kitchen events on the Current Season page of our website: princetonsoundkitchen.org