

DEPARTMENT OF  
**MUSIC**  
AT PRINCETON



Tuesday, April 11, 2023, 8:00 PM  
Taplin Auditorium, Fine Hall

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## Princeton Sound Kitchen presents **Generals Concert**

Princeton second-year graduate student composers **Hope Littwin**, **Soo Yeon Lyuh**, **Christian Quiñones**, and **Justin Wright** present new works written in response to the works of established composers and artists as part of their PhD General Examinations.

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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](https://music.princeton.edu).**



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## PROGRAM

**Louis Andriessen**     *Xenia*  
**Soo Yeon Lyuh**     *Florescence*

**Éliane Radigue**     *L'Île Re-Sonante* (excerpt)  
**Hope Littwin**     *I Am Willing To See It Differently*

## INTERMISSION

**Remy Siu**     *new notations - for [multi]player*  
**Christian Quiñones**     *Untitled*

**Anonymous**     *Laudemus Dominum*  
**Justin Wright**     *Idle Hands:*  
                                 *A Cyclic Mass for Two Cellos*

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## PERFORMERS AND COLLABORATORS

**Marie de Testa**, set design  
**Irène Han**, cello  
**Hope Littwin**, voice, piano, and electronics  
**Charlotte Mundy**, voice and electronics  
**Courtney Orlando**, violin and voice  
**Christian Quiñones**, electronics  
**Justin Wright**, cello

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## PROGRAM NOTES

### **Louis Andriessen**

*XENIA*

Caccia  
Song

Courtney Orlando, violin and voice

### **Soo Yeon Lyuh**

*Florescence*

Courtney Orlando, violin

This piece represents my attempt at finding a balance between concept and sound, my head and my heart. Inspired by—but not limited to—Louis Andriessen’s *XENIA* (2005) for solo violin, the piece tries to use sound in service of concept. Academically, I take this as an opportunity to alter my composition habit that had usually been based on whim. Not only that, I dedicate this piece to my best friend Young Hwa, whose Korean nickname includes the word “flower.” Relatedly, I imagined a musical process of flowering in structuring this piece, hence its title: *Florescence*. The piece indicates a story of our friendship in two parts. The first section is filled with distinctively solo violin passages with lots of repetitions and variations on a single theme. Then a new element—a long G note, a friendship—enters the narrative and eventually grounds it, like a fluorescent lamp that shows me the way wherever I go.

**Éliane Radigue**

*L'Île Re-Sonante* (excerpt)

Audio

**Hope Littwin**

*I Am Willing To See It Differently*

Hope Littwin, voice, piano, and electronics

*I Am Willing To See It Differently* has been my personal mantra and prayer over the last year and a half. As of the due date of these program notes I am still unsure what this piece will become. I do know that in the last few weeks I have experienced an un-processable amount of life. A triple hit of unexpected loss in my close circle, a sobering diagnosis for my father, and sudden changes in my living situation and future plans in quite a few categories of life. I keep thinking that music is the perfect place to channel this energy to alchemize what feels overwhelming into something cathartic and am currently navigating this territory to consider how I might honor the eruption of life events into a meaningful piece of work that also honors the stipulations and values of the exam process... I hope that happens between now and the 11th, which happens to be my lucky number... because 11 is a mirror image of itself, and in a time when I'm harnessing everything I've got to see clearly in a fog, that feels like an apt koan.

*I Am Willing To See It Differently*

That's been dramatic  
radio static  
Signing off,  
you're favorite pyrotechnic in love

Someone get my heart off  
This wheel of samsara  
thought we'd get to more mischief  
Before it blew up

I burned the boat  
drew the bridge, left the moat  
Cause I cling  
When you get close...

This is a place I  
frequent in my mind  
But it's been a long time  
Since I picked up the phone

And tho  
There's always sunrise  
After the riptide  
I'm worried that this time  
I messed it all up

Oh I feel small,  
Like I might lose it all

Raise a glass  
Make a toast  
To the past  
I'm letting go  
Be still my heart  
Looks far to fall

But I'm willing to see it differently  
I'm willing to see it differently

One immortal kiss  
My wartime wish  
My foxhole prayer

If Hope is a thing with wings  
I guess we'll see  
Now en plein air

But I'm willing to see it differently  
I'm willing to see it differently

INTERMISSION

## **Remy Siu**

*new notations - for [multi]player*

Charlotte Mundy, voice and electronics

Christian Quiñones, electronics

## **Christian Quiñones**

*Untitled*

- i. Type
- ii. Ctrl
- iii. Alt

Charlotte Mundy, voice and electronics

Lately, I've been thinking about the idea of interactivity and possible musical uses. I've been really drawn to the prospect of creating multimedia environments where music is almost a byproduct of how you interact with an environment, more specifically I've been drawn to the idea of building sonic and visual playgrounds. This approach creates an interesting feedback loop between how the visual elements inform the way you approach making music as a performer and how you want the music to influence the visuals to the point where all these elements affect each other without one component taking priority.

I listened to Remy Siu's *new notations - for [multi]player* three years ago and I remember it leaving a big impression on me. At the time (and to this day) it seemed like such a radical way of approaching making music, and three years later, when I approached him to react and perform his piece, he also mentioned something that stuck with me. As we discussed what was 'allowed' and 'not allowed' in his piece, he mentioned how the visual environment is the score for the piece. By designing the possible interactions with the environment (both visually and sound-wise), his job as a composer is 'complete.' This realization that a score can be an ever-changing interactive or sonic playground transformed my approach to composition, and the idea of 'design and restrictions' as a compositional tool became the guiding principle for this piece.

As a response to that, *Following / Flocking* is a piece that deals with this idea of control and limitation in many layers. The piece is divided into three movements and each movement has a different dynamic between the performer and the device that they are interacting with. Each movement only has minimal instructions, and the performer is free to interact with the piece however they want. Each movement was approached as a micro experiment that challenges and tackles different questions about the role of a performer and the friction within various layers of humanity and technology.



This piece was also possible thanks to the collaboration with Charlotte Mundy. This was my first foray into multimedia, and her feedback and constant workshopping were integral to making this piece. Charlotte also wrote the text for the first movement, contributed text for the second movement, and contributed the musical material for the vocal part for the first and third movements.

**Anonymous**

*Laudemus Dominum*

(with Winchester organum, trans. Susan Rankin)

Marie de Testa, set design

Irène Han, cello

Justin Wright, cello

Chant consultants:

Anastasia Shmytova

Prof Susan Rankin

Prof Rob Wegman

Marcel Pérès

**Justin Wright**

*Idle Hands: A Cyclic Mass for Two Cellos*

- i. Trope
- ii. Cantus Firmus I: Motet
- iii. Organum
- iv. Cantus Firmus II: Notre-Dame School
- v. Isorhythm and Beyond

Marie de Testa, set design

Irène Han, cello

Justin Wright, cello

Chant consultants:

Anastasia Shmytova

Prof Susan Rankin

Prof Rob Wegman

Marcel Pérès

I will give my program notes from stage, but feel the need to mention here that I owe a huge debt of gratitude to Anastasia Shmytova, Susan Rankin, Rob Wegman, and Marcel Pérès for inspiring me with their passionate research, and for taking the time to teach me everything I know about chant.

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## ABOUT

**Marie de Testa** is an architect and set designer currently pursuing a PhD in History and Theory of Architecture.

Cellist **Irène Han** is a dynamic and versatile musician with a deep passion for exploring diverse genres of music. She has performed at venues such as Lincoln Center, Carnegie Hall, and New York City Center. Irène is a member of the Bergamot Quartet, a New York-based string quartet committed to advocating, creating, and educating audiences about music by living composers. She also co-leads a chamber project with pianist Chelsea de Souza, dedicated to commissioning works by Asian-American composers, most recently funded by New Music USA. Additionally, she is a member of the Tal Yahalom Quintet, an eclectic group of performers from NYC's jazz, contemporary classical, and Brazilian music scenes. Upcoming highlights include performances at Merkin Hall and Roulette, as well as serving as faculty at the Creative Music Institute of Arts, Letters, and Numbers. She plays 'Pierre,' a cello crafted by luthier David Finck.

American composer and music producer **Hope Littwin** grew up in dance and theater before she took to music, first as a singer-songwriter then as a classical singer and now as a composer and music producer. She loves to collaborate with artists of all kinds on big, daring, expressive works. Hope's compositions fuse chamber music, songwriting, free jazz and electronics. She is currently pursuing her PhD in Music Composition at Princeton University. Hope's original works (including *Songs of Communal Becoming*, *Kitchen Dances* and *Colonize Mars*) are available for streaming on Bandcamp and YouTube, albums (*Wild Beast*, *Husk* and others) can be found on Spotify and iTunes. Find Hope on instagram @hopelittwin

**Soo Yeon Lyuh** is a composer, improviser, and master of the haegeum, a two-stringed Korean bowed instrument. Hailing from Daegu, South Korea by way of Princeton, New Jersey, Lyuh draws inspiration from traditional Korean music to perform a meld of improvisatory and experimental sounds. She is currently pursuing the second PhD in composition at Princeton University, after receiving her first doctorate in Korean music at Seoul National University. As a performer, Lyuh possesses flawless technique and a full command of the haegeum's traditional repertoire. For twelve years, she was a member of South Korea's National Gugak Center, which traces its roots to the 7th Century Shilla Dynasty and is Korea's foremost institution for the preservation of traditional music. To weave authentic styles into new musical domains, Lyuh relocated in 2015 to the San Francisco Bay Area and drew inspiration from its dynamic improvised music scene. In 2017, she was invited to collaborate in a series of concerts with the Kronos Quartet, and this work set her on the path of becoming a composer. As a composer, Lyuh asks classically trained performers to think outside the box, drawing out fresh sounds that, once understood, sound organic. Although these sounds are difficult to specify with notation, Lyuh notates a lot of them and often demonstrates the parts by joining and performing with the ensemble. Ultimately, Lyuh is all about making a bridge between cultures across difficult times, and breaking down any walls.

**Charlotte Mundy** specializes in music that is new, daring and sublime. She has been called a “daredevil with an unbreakable spine” (*SF Classical Voice*), and her performances have been described as “an oasis of radiant beauty” (*NYTimes*) and “marvellously appealing” (*The Log*). Mundy was awarded the Jan DeGaetani prize for contemporary song performance from the 2019 Joy in Singing Competition, and has performed with the Resonant Bodies Festival, BAM New Wave Festival, and New York Festival of Song. She has appeared as a soloist at the 92nd Street Y, Metropolitan Museum, Park Avenue Armory, and the Library of Congress, and given critically acclaimed renditions of Schoenberg’s *Pierrot Lunaire*, Boulez’s *Le Marteau sans Maître*, Feldman’s *Three Voices* and Messiaen’s *Poèmes Pour Mi*. Mundy “slays the thorniest material like it’s nothing” (*WQXR*) with TAK ensemble at venues including Issue Project Room, Miller Theater and the Look and Listen festival; she sings stratospheric microtonal lines with Ekmeles vocal ensemble at venues including The Kitchen and Philadelphia’s Rotunda. Mundy was a host of WQXR’s new music station, Q2music, from 2012 – 2015 and currently co-hosts, co-edits, and co-produces the TAK Editions Podcast. Her compositions have been featured on the Resonant Bodies Festival, Chance and Circumstance Festival, Periapsis Music and Dance festival, Higher Ground festival and Broad Statements. She has lectured on writing for voice and participated in readings, workshops and performances of student compositions at institutions including Columbia University, Princeton, Yale, Stanford, Cornell, McGill, and Juilliard. Mundy studied at the Contemporary Performance Program at the Manhattan School of Music, and the Faculty of Music at the University of Toronto, and is currently a doctoral fellow in Music Performance at the CUNY Graduate Center. She was born and raised in Toronto, Canada and resides in Brooklyn.

Heralded by *The New York Times* as a violinist of “tireless energy and bright tone” and *The Washington Post* as “dangerously gifted,” **Courtney Orlando** specializes in the performance of contemporary and crossover music. She is a founding member of the acclaimed new music ensemble, Alarm Will Sound, which has premiered works by and collaborated with some of the foremost composers of our time, including Hans Abrahamsen, John Adams, John Luther Adams, Oscar Bettison, Tyondai Braxton, Donnacha Dennehy, Michael Gordon, Georg Friedrich Haas, David Lang, Meredith Monk, Steve Reich, Wolfgang Rihm, Tyshawn Sorey, Augusta Read Thomas, and Julia Wolfe. Performances with AWS include those at Carnegie Hall, Lincoln Center, L.A.’s Disney Hall, the Kimmel Center, London’s Barbican Theatre, the Library of Congress, the Brooklyn Academy of Music, Amsterdam’s Holland Festival, Columbia University’s Miller Theater, Merkin Hall, Bing Concert Hall at Stanford University, the Metropolitan Museum of Art, EMPAC, Caramoor, Boston’s Gardner Museum, the Bang on a Can Marathon and in cities across Europe and Asia. The group has recorded for Nonesuch Records, Cantaloupe Music, and Indirecto. Courtney is also a member of Ensemble Signal, a collective of musicians under the direction of conductor Brad Lubman. Signal has performed at Carnegie Hall, the Library of Congress, L.A.’s Disney Hall, the Guggenheim Museum, The Shed, the Lincoln Center Festival, the Big Ears Festival, the Ojai Festival, and the Bang on a Can Marathon. Signal has collaborated extensively with Steve Reich; the group gave the U.S. premieres of Reich’s *Runner* and *Reich/Richter*. Signal has also premiered works by Luca Francesconi, George Lewis, and Nico Muhly, and has collaborated additionally with Hans Abrahamsen, Unsuk Chin, Michael Gordon, Georg Friedrich Haas, Oliver Knussen, Helmut Lachenmann, David Lang, Hilda Paredes, Kaija Saariaho, and Julia Wolfe. The group has

recorded for Harmonia Mundi, Mode, and Cantaloupe Music. At the Brooklyn Academy of Music in the fall of 2008, Courtney took part in the premiere of Michael Gordon's *Lightning at our feet*, a multi-media song cycle on poems of Emily Dickinson. In this work, she was able to explore her interest in simultaneously singing and playing the violin; since then, composers have written music for her that highlights this combination. Additional ensemble work includes performances with Dublin's Crash Ensemble, the Wordless Music Orchestra, Princeton Pro Musica, and the Princeton Symphony. She has performed and/or recorded with Björk, the Dirty Projectors, Vampire Weekend, Yoko Ono, Sigur Rós's Jónsi and Arcade Fire's Richard Reed Parry, and has worked with jazz and experimental musicians Theo Bleckmann; Uri Cain; Michael Formanek; Medeski, Martin, and Wood and Joshua Redman. In addition to the aforementioned recordings with Alarm Will Sound and Signal, Courtney has recorded for Bridge, Chandos, ECM, Sonnabilis, Tzadik and Winter and Winter. Courtney is currently on the faculty of the Peabody Conservatory in Baltimore, Maryland, where she is Assistant Professor of Ear Training and Sight Reading. During her time at Peabody, she founded and ran the new music ensemble Now Hear This and coached chamber music. Prior to teaching at Peabody, she was an adjunct Theory lecturer at the Eastman School of Music and Syracuse University. She graduated summa cum laude with a Bachelor's degree in violin from Temple University, and received a Master's degree in Theory Pedagogy and a Doctoral degree in Violin Performance and Literature from Eastman. Courtney lives in Princeton, NJ, with her husband, composer Donnacha Dennehy, three children and their Bernedoodle, Walter.

**Christian Quiñones** is a Puerto Rican composer who explores personal and vulnerable stories through the lens of cultural identity. From sampling to auto-tune, and to body percussion, Christian is interested in interacting with existing music to create intertextual narratives. Recently Christian was selected as a composer in residence at the Copland House, and 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 New York Youth Symphony, Albany Symphony's Dogs of Desire, Transient Canvas, the icarus Quartet, the Bergamot String Quartet, and the Victory Players where Christian was the 2018 – 2019 composer in residence. Christian graduated from 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.

**Justin Wright** is a composer, cellist, and multimedia artist from Montreal, Canada. After finishing his masters in molecular biology, Justin left science and started performing in bands of all sorts before eventually teaching himself how to compose, using the techniques he learned in recording studios. Justin's primary composition tools, for both electronic and acoustic music, are his cello, Ableton Live, a modular synthesizer, and a 4-track tape machine. Lately, Justin has focused on filmmaking, early music, virtual reality, and *in situ* composition. He has opened for artists such as Johann Johannsson, Hauschka, Thomas Mapfumo, Lubomyr Melnyk, Colin Stetson, and Mount Eerie. Justin's most recent album, *A Really Good Spot*, was released in July 2022 on Beacon Sound and First Terrace Records. This summer, he will bring a cello to Svalbard, near the North Pole, and film himself giving improvised performances in remote Arctic environments.





### **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**

Wednesday, April 26, 2023, 8:00 PM, The Forum, Lewis Arts Complex

**Felix Kindermann and Natalie Dietterich**

***Choir Piece (Composition for Separated Musicians)***

This performance of Felix Kindermann's *Choir Piece*, featuring Princeton University graduate student composer Natalie Dietterich's a cappella score for 16 singers *Composition for Separated Musicians*, occupies the entire space of The Forum. The audience becomes part of the work, finding themselves inside the sculpture, surrounded by the singers and embedded in the sound.

**Keep up to date about Princeton Sound Kitchen events on the Current Season page of our website [princetonsoundkitchen.org](http://princetonsoundkitchen.org)**