

DEPARTMENT OF
MUSIC
AT PRINCETON



Tuesday, February 28, 2023, 8:00 PM
Taplin Auditorium, Fine Hall

Princeton Sound Kitchen presents **Freelance Concert**

Various guest artists and ensembles perform new works by Princeton University faculty member **Juri Seo**, and graduate student composers **Hope Littwin**, **Nathan Schram**, **Cleek Schrey**, **Max Vinetz**, and **Justin Wright**.

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

Max Vinetz *little man*
Justin Wright Selections from
 A Really Good Spot
Nathan Schram ‘ ’, ’, ’, ’, ’, ’, ’, ’

INTERMISSION

Cleek Schrey *KLOP*
Hope Littwin *God As Our Witness*
Juri Seo *TLC*

PERFORMERS

Mark Eichenberger, percussion
Ledah Finck, violin
Henry Fraser, double bass
Phillip Golub, piano
Nathan Schram, viola and electronics
Cleek Schrey, electronics
Justin Wright, cello, piano, synthesizer

PROGRAM NOTES

Max Vinetz

little man

- I pitted, under the sun
- II memories of fallingwater

Ledah Finck, violin

Phillip Golub, piano

The night before my first day of kindergarten, my mom laid out my clothes that I would put on the following morning. A pair of socks, white underwear, a blue (or red, or white) polo shirt, and khaki pants or shorts. She called this my 'little man,' and as such, arranged the clothes in the shape of a 2D child on the floor, a sock for a foot, a shirt for a torso, pants for legs.

little man draws inspiration from both deep and recent memories, and particularly has helped me emotionally process various tragic family events in recent years. The first movement, 'pitted, under the sun' retraces through stages of grief I felt with the loss of a family member this past summer while the second movement, 'memories of fallingwater', is inspired by two visits to Frank Lloyd Wright's Fallingwater house near Pittsburgh, PA. The difference in experience between these two visits was rather stark. My first trip to the house at age 10 was filled with wonder, while the second visit in late 2022 was a more mixed experience. Even though I had a greater appreciation for design, my grandma had a nasty fall, broke both wrists, and had to be transported to the nearest hospital via ambulance.

As a title, *little man* both relates to the original getting-ready ritual as well as the experience of feeling smaller, confronting frailty and mortality, and nostalgia.

Hope Littwin

God As Our Witness

Written by Hope Littwin

Guitar and vocals: Hope Littwin

Viola da gamba: Cleek Schrey

Mixing: Matt Poirier

I took a documentary film class last semester and through it, was inspired to create a new genre of documentary/music video with a story from my own life and family. This film is available for streaming on YouTube on my channel @hopelittwin

Yes, I will talk about cults with you at the reception.

Text

The next time you come to me
you'll come as wild man
in the grips of desire, by our own design
starved into lightness

our hearts beat, gallant and free
on a horse we forgot to paint underneath us
riding on air, no one believes us
we believed our dreams

Dreams, dreams,
our dreams didn't serve us
well they don't deserve us
God as our witness
We never failed our dreams.

The next time you come to me
you'll be covered in shadow
reciting the psalter, treading high water
carved out by lightness

Our pulse beats
Is there no peace still?
on a horse we forgot to paint underneath us

well riding on air, no one believes us

we believed our dreams, dreams, dreams
our dreams didn't serve us

well they don't deserve us
God as our witness
we never failed our dreams

Juri Seo
TLC

Mark Eichenberger, percussion

Inspired by the drummer Terri Lyne Carrington, *TLC* was written as a response to the percussionist Emily Salgado's project "Well Behaved Women Seldom Make History." Even though Terri Lyne has made a significant mark as a jazz drummer, my first encounter with her work was through a recent album titled *Waiting Game* she released with her band Social Science. The album is self-consciously hybrid, drawing materials from jazz, hip-hop, and even opera. The "second side" of the album has four tracks of free improvisation. This album gave me the idea of using beatbox samples within a stylistic domain influenced by jazz-funk fusion. The opening rhythmic motive that combines the hi-hat and rim-knock in paradiddlediddle pattern was developed from one moment of Terri Lyne's playing.

Despite my conscious attempt to absorb her language, I knew I could not do jazz; I cannot access its soul in improvisation nor imitate Terri Lyne's embodied knowledge of her drums. Instead of thinking of these as limitations, I decided to think of my *TLC* as a multi-percussion piece in which tightly controlled rhythms develop within a narrative that is fixed yet fresh.

I am grateful to the lead commissioner Emily Salgado and the consortium participants of WBWSMH, and my partner Mark Eichenberger who helped me test ideas and offered many valuable suggestions.

ABOUT

Mark Eichenberger is a freelance percussionist in the Princeton area. He drums with the local bands Joy on Fire and Owen Lake and the Tragic Loves. Mark received his B.M. from the University of Nevada-Las Vegas and Master's and D.M.A. in Music Performance from the University of Illinois. As an educator, he currently works at Hopewell Valley Central High School serving as the director for both the indoor and marching band percussion programs. In the district, he also teaches lessons for grades 5-8 and runs the newly founded Timberlane Middle School Drumline. He is currently a front ensemble consultant for the Cadets Drum and Bugle Corps.

Ledah Finck is a violinist, violist, improviser, and composer who is a member of Bergamot Quartet. A passionate performer, creator, and curator of contemporary classical music, she is a co-founder of the Bergamot Quartet and experimental duo The Witches, in addition to being a member of Atlantic Extraction (jazz quintet led by Nick Dunston) and earspace ensemble (contemporary music ensemble based in Raleigh, NC). As a composer, she has been commissioned by Imani Winds, Alarm Will Sound/Now Hear This, Ayane and Paul, the Bridge Ensemble, and The Peabody Community Chorus among others. Her music embodies a desire to create and share a sound-world in which the classical tradition, the folk music with which she grew up in the Blue Ridge Mountains, and an extensive improvisatory sensibility can be in productive dialogue. In 2019 she was invited to perform as part of the Sitka Summer Music Festival and the Lucerne Festival Alumni tour. With the Bergamot Quartet, she participated in the Quatuor Diotima Academy in France, the Next Festival of Emerging Artists, the Banff Centre Evolution of the String Quartet program, and the Young Artist Development Series in El Paso, TX. Ledah has also participated in Ensemble Modern's Klangspuren Academy, the Bang on a Can summer institute at MASS MoCA, Kneisel Hall Chamber Music Festival, the Aspen Music Festival and School, and the Yellow Barn Young Artists Program. She holds undergraduate and master's degrees in violin performance and composition from the Peabody Conservatory, where she studied with Herbert Greenberg, Oscar Bettison, and Judah Adashi, and studied at the University of North Carolina at Chapel Hill on a Kenan Scholarship, a full fellowship for musical and academic merit.

Born in Boston, MA in 1991, **Henry Fraser** grew up immersed in music: singing, playing piano and cello, studying theory and ear training. He began playing the double bass at 14, sparking an interest in improvisation via the music of Charles Mingus. Fraser moved to NYC in 2014, after graduating from New England Conservatory of Music, and has been actively working in the areas of jazz, free-improv, noise, and spectral music. Much of Fraser's work is rooted in his music for solo double bass, which has culminated in three releases—*Briggs*, *Buzzed*, and *as is the morning, is*—establishing him as a technical and creative force among his generation of bassists. The self-titled release of his band, *The Full Salon*, was featured in Rolling Stone's "6 Paths Through Jazz in 2020." Fraser has toured throughout the US and abroad, playing such venues as the Panama Jazz Festival, Mompox Jazz Festival, Moers Festival, Unlimited Festival in Wels, Austria, Roulette Intermedium, Joe's Pub, and Pioneer Works. As a composer, he has

written for the collaborative ensemble, Maestro Day, released an album of his string trio, *Blockwise VII*, and was commissioned to contribute two works for The Rivers School Conservatory's 42nd annual Seminar on Contemporary Music for the Young (2020). In 2021, Fraser was selected as a fellow for the Art OMI Music residency, in 2022 his trio, *Nepenthae*, participated in a residency at KO Arts in Marfa, TX. Most recently, Fraser was named a 2022 NYSCA/NYFA Finalist in the category of Music/Sound and was invited to participate in the SWR NEWJazz Meeting in November 2022.

Phillip Golub is a composer and pianist based in New York. His music strides the boundary between the improvised and the notated. His musical practice centers around rethinking the rehearsal process as a site of musical sociality and collective creation. He is also an advocate for independent music artists' labor rights as a member and organizer with Music Workers Alliance. Phillip has released music in numerous formations. He is the co-founder of the collective band Tropos (*Axioms // 75ab*, Biophilia Records (2020) and *Shadow Music*, Endectomorph Music (2023)). His solo piano debut *Filters*, on Greyfade Music will come out in October 2022. Phillip is also a member of Layale Chaker's Sarafand Ensemble (*Inner Rhyme*, In a Circle Records (2019)). He performs in a variety of contexts with recent performances at Milton Court Concert Hall (London), the Brighton Fringe Festival, The Stone and National Sawdust (NYC). He also has performed numerous times with the Cecil McBee Quartet. His compositions have been performed at venues such as Merkin Hall (NYC), The Broad Stage (Santa Monica, CA), and on festivals such as Tribeca New Music (NYC), Lake Champlain Chamber Music Festival, and the Hear Now Music Festival (Los Angeles). Phillip was also the musical dramaturg and music coordinator for ... (*Iphigenia*), a new opera born out of a collaboration by Wayne Shorter and esperanza spalding. He has studied composition with Michael Finnissy and Julian Anderson and piano and improvisation with Jason Moran, Bruce Brubaker, Joe Morris, and Ran Blake. He holds degrees from Harvard University (BA English), The Guildhall School of Music & Drama (MMus Composition), and The New England Conservatory (MM Jazz Performance).

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 has been commissioned by choirs, chamber ensembles and theater and dance companies to create original works that combine electronics, acoustic instruments, vocals with a strong poetic narrative. 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

Nathan Schram is a member of the Attacca Quartet and the Founder & Executive Director of Musicambia, an organization that develops music education programs in prisons throughout the United States. Albums of his original music have been released on New Amsterdam and Better Company Records. He has a wife and daughter and adores living in Princeton.

Cleek Schrey is a composer, performer, and multi-media artist living in New York City.

Juri Seo is a Korean-American composer and pianist. 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 and a Koussevitzky Commission from the Library of Congress. She has received commissions from Fromm Foundation, Barlow Endowment, the Goethe Institut, and Tanglewood. She holds a doctorate in music from the University of Illinois at Urbana-Champaign and is currently Associate Professor of Music at Princeton University. For more information, visit www.juriseomusic.com. Note on pronunciation: In North America, her name is pronounced [Jew-ri Suh].

Max Vinetz is an American composer whose work draws inspiration from various intersections between improvisatory, popular, and classical forms and aesthetics. His recent and upcoming projects address grief, addiction, the impact of media on rhetorical structures in music and our daily lives, and structures that circumvent linear narratives. A graduate of both Yale and Rice University's Shepherd School of Music, Max is currently pursuing his PhD Composition at Princeton University as a Naumburg Doctoral Fellow.

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



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

Tuesday, March 7, 2023, 8:00 PM, Taplin Auditorium, Fine Hall

~Nois

Saxophone quartet ~Nois performs new works by Princeton University faculty composer Rudresh Mahanthappa, and graduate student composers Francisco del Pino, Kennedy Taylor Dixon, Bobby Ge, Travis Laplante, Lucy McKnight, Christian Quiñones, and Nathan Schram.

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, and 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 faculty composers Rudresh Mahanthappa, Jason Treuting, and Dan Trueman, and graduate students composers Ellie Cherry, Kennedy Taylor Dixon, Hope Littwin, James Moore, and Max Vinetz.

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

Generals Concert

Princeton University second-year graduate student composers Hope Littwin, Soo Yeon Lyuh, Christian Quiñones, and Justin Wright present new works alongside, and in response to, works by established composers, performed by special guest artists.

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

Freelance Concert

Special guest artists perform new works by Princeton University graduate student composers.

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