



Tuesday, November 28, 2023, 8:00 PM

Wednesday, November 29, 2023, 8:00 PM

Taplin Auditorium, Fine Hall

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## Princeton Sound Kitchen presents

### JACK Quartet

String quartet **JACK** perform two concerts—each with a different program—over two consecutive nights, featuring new works by Princeton University faculty member **Juri Seo**, and graduate student composers **Kennedy Taylor Dixon, Liam Elliot, Bobby Ge, Travis Laplante, Soo Yeon Lyuh, Lucy McKnight, Christian Quiñones, Nathan Schram, Max Vinetz, Connor Elias Way, Justin Wright.**

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DEPARTMENT OF  
**MUSIC**  
AT PRINCETON

#### About the Department of Music

The Department of Music at Princeton University provides its undergraduates—whether they major or minor in Music—the opportunity to learn from a world-renowned faculty of scholars and composers. Performance opportunities include student-led and departmental ensembles like symphony orchestras, multi-genre choruses, jazz, contemporary music, African music, steel band, laptop orchestra, and much more, and students have access to private instrumental and voice lessons from eminent performing artists. The graduate program offers two distinct and prestigious PhD programs in composition or musicology; graduate students receive fully-funded, immersive experiences conducting research, advancing their craft, and collaborating with faculty within Princeton University’s inspiring, interdisciplinary campus.

**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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## PERFORMERS

### **JACK Quartet:**

Christopher Otto, violin  
Austin Wulliman, violin  
John Pickford Richards, viola  
Jay Campbell, cello

### Support staff:

Julia Bumke, Executive Director  
JACK Quartet is represented by  
Pink Noise Agency, a BIG Arts Group company

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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Tuesday, November 28, 2023

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PROGRAM

**Travis Laplante**     *String Quartet No. 1*  
**Justin Wright**     *J'étais*

INTERMISSION

**Max Vinetz**     *Wax Catalog*  
**Juri Seo**     *Just Intonation Etudes*

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PROGRAM NOTES

**Travis Laplante**

*String Quartet No. 1*

*String Quartet No. 1* is the first significant string quartet that I've composed. I've always found the naming of a piece of music or art solely with a number to be intimate, as if sharing a specific time in one's life without anything superfluous. This may seem like a paradox, but the potential to feel unspeakably close to each other through sound and listening, without a requirement of concrete meaning, is a mystery that drew me to music at an early age.

I attempted to compose a piece where the natural tunings of just intonation could hopefully add an emotional, alluring, and lyrical quality without de-emphasizing other aspects of music.

The process of composing this piece has opened up my ears to perceive deeper subtleties in tuning and harmony. This in itself is a great gift for me as a human, for it assists in the ability to listen and respond to other people and nature with greater sensitivity.

I began composing in February of 2023 in Princeton, NJ and continued to work on the composition throughout the next seven months. Much work took place during the School of 3 Lights Residency in Whitefield, ME during early June of 2023. I finished the piece in a furnaceroom in Putney, Vermont during June, July, and August of 2023.

## Justin Wright

### *J'étais*

- i. *pppp*
- ii. *pppp*
- iii. *ppp*
- iv. *pppp*
- v. *pppp*

An ode to the string family's quieter sounds, and the contemplative feeling as we transition through autumn, from the first cool breezes and changing colors to the barren branches and first snowfall. The name *J'étais* (French for "I was") represents the fall nostalgia, and is also a homonym for "jeté," a bowing technique used all over this piece.

Goodbye autumn. See you next year.

— INTERMISSION —

## Max Vinetz

### *Wax Catalog*

- i. left, beklemmt
- ii. transfigured song

At the outset, *Wax Catalog* was a study of integrating Extended Heimholtz-Ellis Just Intonation (HEJI) into the fabric of my own musical language. I found the task daunting at first, and didn't quite understand how, or even why HEJI would find its place in my own music. To make this project more personal to me, as opposed to being solely based in a musical or theoretical technique, I decided to draw musical materials from two string quartets that were formative in my music education: Bartok's *String Quartet No. 2*, and Beethoven's *String Quartet in Bb Major, Opus 130*. I used materials from the 2nd movement from Bartok, and from the "Cavatina" from the Beethoven quartet, as these movements held a lot of emotional weight for me.

As I dug deeper into my studies, I realized that I had already been exploring just intervals in my earlier works without even thinking about it whatsoever. At this point, the compositional process began to feel more comfortable, and akin to my typical practice where improvisation and intuition make their way into my formal decision-making. Both movements of this quartet make extensive use of a technique I like to call "intentional misremembering," in which I channel my favorite parts of the source material (as opposed to its literal, notational representation) into the final, composed music itself.

The title *Wax Catalog* refers to the Edison phonograph wax cylinders that Béla Bartók used to capture field recordings and thousands of folk songs from his travels to remote Eastern European villages in the early 20th century.

## **Juri Seo**

### *Just Intonation Etudes*

- I. 3-Limit – Pythagoras’ Lament
- II. 5-Limit - Sarabande in Giant Tiny Steps
- III. 7-Limit - The Well-Tuned Blues
- IV. 11-Limit - An End to Suffering
- V. 13-Limit - Gigue in 13
- VI. 17-Limit - 17 Farewells (Epilogue)

*Just Intonation Etudes* is my first attempt at merging extended just intonation with old-school harmony and counterpoint. The new intervals subtly redefine the harmonic syntax by altering our perception of consonances and dissonances. My goal was to ensure my love for humor and speed survives the difficulty (of composing, of performing) as well as the seduction of justly tuned sonorities.

#### I. Pythagoras’ Lament

Twelve perfect fifths, when purely tuned, do not neatly add up to an octave. The gap between B# and C, about 1/4 of a semitone, is known as the Pythagorean comma. In this overture-like movement, I offer a musical explanation. A series of fifths land on the comma, a cosmic dilemma.

#### II. Sarabande in Giant Tiny Steps

The legendary tune *Giant Steps* by John Coltrane is renowned for its distinctive root motions. When you stack three major thirds like that in 5-limit just intonation, instead of reaching a full octave, you fall short by a not-so-tiny interval known as the Lesser Diesis, about 5/8 of a semitone (as a result of the compounding errors of the syntonic comma.) It had been my dream to modulate to the lesser diesis ever since I first encountered it some dozen years ago, and I've finally done it here. *Giant Steps* serves as an introduction. What follows is a sarabande built upon the *Giant Steps* progression, tuned justly.

#### III. The Well-Tuned Blues

To highlight the sound of the seventh harmonic, I decided to write a funky tune in blues scale. It features a mutant sequential progression that alternates between the harmonic dominant 7th and the subharmonic half-diminished 7th chords. This movement captures my favorite combination of goofiness and intricacy.

#### IV. An End to Suffering

After three movements with clever programs, I struggled to name this one. The undecimal comma (about 1/2 of a semitone) is so common that it didn't latch onto any concrete idea. At this moment of the piece, I knew I needed something calm so I decided to write a song-like melody. The title alludes to Buddhist meditation and is the title of a beautiful book by Pankaj Mishra.

#### V. Gigue in 13

Having determined that the piece has characteristics of a suite, it seemed fitting to add a gigue. This gigue has 13-unit metric structure, with alternating bars of 6/8 and 7/8. The middle section has a 13:8 polyrhythmic layer (which comes across as irregular syncopations). Ben Johnston would have agreed that the 13:8 polyrhythm does have something to do with the tridecimal neutral sixth interval, which defines the tonal center here; it is between major and minor, but slightly more minor.

#### VI. 17 Farewells (Epilogue)

This movement cadences 17 times. It's like saying goodbye. Sometimes easy, sometimes not.

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Wednesday, November 29, 2023

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### PROGRAM

<b>Connor Elias Way</b>	<i>Meridians</i>
<b>Liam Elliot</b>	<i>Fallow</i>
<b>Soo Yeon Lyuh</b>	<i>Entropy</i>
<b>Bobby Ge</b>	<i>Panes of Grisaille</i>

### INTERMISSION

<b>Christian Quiñones</b>	<i>Quieren Fuego</i>
<b>kennedy taylor dixon</b>	<i>sincerely, yours</i>
<b>Nathan Schram</b>	<i>Woljeongsa II</i>
<b>Lucy McKnight</b>	<i>long labored breath</i>

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## PROGRAM NOTES

### **Connor Elias Way**

#### *Meridians*

The title of my piece, *Meridians*, is a reference to the notion of grids. In constructing this piece, I relied on two types of gridded schema: 1) looping rhythmic patterns and 2) the open strings of the instruments. Both of these “grids” are used in an attempt to bring justly-tuned sonorities to the realm of relatively fast (or otherwise rhythmically dense) music. I’ve conceived of each open string as a kind of metaphorical line of longitude which serves as a point of reference for the musicians as they traverse the landscape of extended just intonation. As such, each player is nearly always playing a double stop with one open string and one fingered pitch. The resultant music is, I hope, both rhythmically teeming and harmonically kaleidoscopic.

### **Liam Elliot**

#### *Fallow*

This piece is a love letter to November.

### **Soo Yeon Lyuh**

#### *Entropy*

Entropy, the relentless march of chaos, governs all of existence. In this composition, I use just intonation to represent order, and equal temperament to indicate disorder. The movement from order to disorder is my conceptual path of choice, as whenever I force myself to think in just intonation, I tend to slide back into ‘equal-ish’ temperament, my comfort zone. Since the piece arose from a just intonation seminar, I regard it as order, and my impulse to get back to equal temperament as disorder. In this way, my piece is a testament to the inexorable pull of entropy, the force that drives all things towards stochastic processes. I extend my gratitude to everyone in the just intonation seminar for this rare and valuable experimental opportunity.

## **Bobby Ge**

### *Panes of Grisaille*

The grisaille technique has always interested me for the challenges posed to its practitioners: the technique limits painters to monochromatic palettes. Beginning as underpainting for stained glass, grisaille eventually flourished as an entire form of its own in the 16th century. Today, art historians depict it as a singularly rigorous exercise that forced artists to more carefully consider their brushstrokes and composition in the absence of color.

Many of my teachers spoke similarly about writing for string quartet: a practice that forced artists to write with economy and intention within a limited color palette. This piece, *Panes of Grisaille*, is a study in timbre, seeking to pull as much depth and energy from its homogeneous instrumentation as possible. The music leans heavily into sounds and tunings that are only possible on strings, ricocheting through as many techniques as possible while barreling forward with incessant momentum.

I owe much thanks to the astounding musicians of JACK Quartet, to whom this piece is dedicated. I only dared write something so frankly demanding knowing it would be in their hands.

— INTERMISSION —

## **Christian Quiñones**

### *Quieren Fuego*

For years I've had a vague memory of a quote from a song I've never heard. The only thing I remembered was "Fuego, fuego; quieren fuego" or in English, "Fire, fire; they want fire" but my memory is not actually from the song itself. The memory comes from a hazy late-night conversation I had with a good friend of mine.

I remember he quoted the song and we debated all night about which fire the song was referring to. He suggested the rebellious poor workers burning the sugar plantations that they worked on and I argued that he was clearly referencing the *Cerro Maravilla Murders*. A tragedy where two unarmed young men were viciously murdered by an undercover police officer as they were trapped by the police in a complot to burn communication towers. Someone also suggested that maybe he was just referring to the use of Molotov. Although our drunken conversation never got anywhere, that quote got stuck on my head.

This year I finally decided to listen to the song. The song *Monón* composed by Puerto Rican songwriter Roy Brown ends with the full quote "Fuego, fuego; fuego el mundo esta en llamas; fuego, fuego, los Yanquis quieren fuego" or in English, "Fire, fire; the world is on fire; fire, fire, the Yankees want fire."



This is not a political piece; it was definitely not conceived as one. But it's more about how that quote has transformed over the years in my head. It's more about that blurry conversation and how the quote is completely detached from the politically charged 70s context. From Roy Brown's "Fire, fire" to the coincidental "...and it is that the street burst into flames, fire! Fire!" from Bad Bunny.

The idea of fire is everywhere in the piece. The guitar pizz motion as if the quartet is repeatedly trying to light a match, the frenetic pace of the piece, and perhaps more importantly, how small actions have big effects, similar to how that Jíbaro could easily burn the whole sugar plantation.

**kennedy taylor dixon**

*sincerely, yours*

dear you,

how are things? are you well?  
i just wanted to check in  
in case you needed anything  
in case you needed me  
i'll be here  
waiting

sincerely,

yours

**Nathan Schram**

*Woljeongsa II*

**Lucy McKnight**

*long labored breath*

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## ABOUT

**Kennedy Taylor Dixon** is a composer, violist, and scholar currently residing in Princeton, New Jersey. Described as a “vibrant musical voice,” Dixon often writes for herself and is also passionate about collaborating with members in her musical community. Recent highlights of her career include recipient of Westminster College’s inaugural Hear and Now Emerging BIPOC Composer Commission (April 2023), Tetractys New Music: Here Be Monsters Commission (May 2023), New Music Gathering performer participant (June 2023), and Bang on a Can Composer Fellow (July 2023). Dixon has worked with numerous artists throughout her career, such as JACK Quartet, Sō Percussion, ~Nois, F-PLUS, Boston Children’s Chorus, Parker Ramsey, Michael J. Love, and more. Dixon holds a MA in Music Composition in addition to her dual undergraduate degrees in Viola Performance and Music Composition from Western Michigan University. Dixon is currently pursuing her PhD in Music Composition at Princeton University as a President’s Fellow.

**Liam Elliot** is a composer, sound artist, and instrument builder from Calgary. His work seeks to create a sense of place and reflects a fascination with the sounds and processes of the natural world. Through his music and sound installations, Liam encourages audiences to listen in new ways to the world around them. He creates acoustic and electroacoustic pieces for concert performance and builds sound sculptures that directly transform natural processes into musical sound. As a performer and improviser, he builds physical and digital instruments to shape the sounds of his collaborators and works directly with the sounds of nature to create unique sonic environments.

**Bobby Ge** is a Chinese-American composer and avid collaborator who seeks to create vivid emotional journeys that navigate boundaries between genre and medium. He has created multimedia projects with the Space Telescope Science Institute, painters collective Art10Baltimore, the Scattered Players Theater Company, and the Smithsonian Environmental Research Center. Winner of the 2022 Barlow Prize, Ge has received commissions and performances by groups including the Minnesota Orchestra, the New York Youth Symphony, the Albany Symphony, the US Navy Band, the San Francisco Contemporary Music Players, the Harbin Symphony Orchestra, Interlochen Arts Academy, Atlanta Symphony Youth Orchestra, Guangzhou Symphony Youth Orchestra, Seattle Symphony Youth Orchestra, Music from Copland House, the Pacific Chamber Orchestra, the Bergamot Quartet, and Mind on Fire. He is currently pursuing his PhD at Princeton University as a Naumberg Fellow, and holds degrees from UC Berkeley and the Peabody Conservatory.

Hailed by *The New York Times* as “our leading new-music foursome,” and described as “expert in the most ferociously difficult modern scores” by *The New Yorker*, the GRAMMY-nominated **JACK Quartet** is one of the most respected experimental string quartets performing today, synchronized in its mission to create international community through transformative, mind-broadening experiences and close listening. Comprising violinists Christopher Otto and Austin Wulliman, violist John Pickford Richards, and cellist Jay

Campbell, JACK was founded in 2005 and operates as a nonprofit organization dedicated to the performance, commissioning, and appreciation of 20th- and 21st-century string quartet music. Through intimate, longstanding relationships with many of today's most creative voices, the quartet has a prolific commissioning and recording catalog and has been nominated for three GRAMMY Awards.

JACK is featured in the ongoing celebrations of John Zorn's 70th birthday, including an album release of his complete string quartets on Zorn's Tzadik Records, major global tour dates, and the premiere of a new work with regular collaborator Barbara Hannigan. Described as "some of Mr. Zorn's most able and enthusiastic interpreters" (*The New York Times*), JACK performs his music at venues including the Walker Art Center (Minneapolis), KunstFestSpiel Herrenhausen, Miller Theatre (NYC), Great American Music Hall (San Francisco), and Cité de la Musique (Paris), among others in anticipation of JACK's release of a recording of his eight string quartets. Other season highlights include a three-concert day at London's Wigmore Hall, featuring the European premieres of works by Vicente Atria, Juri Seo, and Amy Williams. In 2024, JACK premieres Natacha Diels' *Beautiful Trouble* at Penn Live Arts in Philadelphia, embarks on an Australian tour, and celebrates the 5th edition of its commissioning and composer development initiative, JACK Studio.

JACK embraces close collaboration with the composers they perform, yielding a radical embodiment of the technical, musical, and emotional aspects of their work. Through its successful nonprofit model, the quartet has both self-commissioned and been commissioned to create new works with artists such as Julia Wolfe, George Lewis, Helmut Lachenmann, and Caroline Shaw, with upcoming and recent premieres including works by John Luther Adams, Catherine Lamb, Liza Lim, Tyshawn Sorey, Wadada Leo Smith, Amy Williams, and John Zorn. The world's top composers choose JACK because of its singular dedication to innovation and experimentation, realized through the invisible labor of extensive studio time and the support of full-time leadership staff and a Board of Directors.

Committed to helping dismantle outmoded classical music pipelines for composers, JACK's all-access initiative JACK Studio supports collaborations with a selection of artists each year, who receive money, workshop time, mentorship, and resources to develop new works for string quartet. Having long observed how the social, cultural, and economic realities of institutional access disproportionately and unfairly exclude many people, JACK Studio offers composers paid opportunities to develop new work, hear their music performed by JACK, consult with mentors in the field, and receive recorded documentation. JACK receives hundreds of applications each season, and selects up to 15 composers or artists for two distinct opportunities: Two-Year Residencies, offering a longer-term relationship with the quartet, and Reading Sessions, in which recipients have existing works for string quartet read by JACK.

More than 40 composers have worked with JACK through JACK Studio thus far, hailing from Argentina, Belarus, Canada, Germany, Malaysia, Mexico, Myanmar, South Africa, Syria, and the United States. Their projects have been performed by JACK at venues including TIME:SPANS, Central Park, the Lucerne Festival, MoMA PS1, and Mannes School of Music, in

addition to being recorded for professional releases. Commissioned artists have been paired with musical mentors including Marcos Balter, Clara Iannotta, George Lewis, Catherine Lamb, Georg Friedrich Haas, Donnacha Dennehy, Claire Chase, and Nadia Sirota.

JACK has performed to critical acclaim at Carnegie Hall (USA), Lincoln Center (USA), Berlin Philharmonie (Germany), Wigmore Hall (United Kingdom), Muziekgebouw (Netherlands), The Louvre (France), Kölner Philharmonie (Germany), the Lucerne Festival (Switzerland), La Biennale di Venezia (Italy), Suntory Hall (Japan), Bali Arts Festival (Indonesia), Festival Internacional Cervantino (Mexico), and Teatro Colón (Argentina). Among their honors, they have earned an Avery Fisher Career Grant and Fromm Music Foundation Prize; been selected as Musical America's 2018 Ensemble of the Year; and received Lincoln Center's Martin E. Segal Award, New Music USA's Trailblazer Award, and the CMA/ASCAP Award for Adventurous Programming.

According to *Musical America*, "many of their recordings are must-haves, for anyone interested in new music." They have been nominated for multiple GRAMMY Awards, the most recent being their albums of music by John Luther Adams—nominated in the 2022 and 2023 Best Ensemble Performance category. Other albums include music by Helmut Lachenmann, Catherine Lamb, Du Yun, Elliott Sharp, Zosha di Castri, Iannis Xenakis, and an upcoming release of the complete quartets of Elliott Carter.

The JACK Quartet makes its home in New York City, where it is the Quartet in Residence at the Mannes School of Music at The New School and provides mentorship to Mannes's Cuker and Stern Graduate String Quartet. They also teach each summer at New Music on the Point, a contemporary chamber music festival in Vermont for young performers and composers, and at the Banff Centre for Arts and Creativity. JACK has long-standing relationships with the University of Iowa String Quartet Residency Program, where they teach and collaborate with students each fall and spring, as well as with the Lucerne Festival Academy, of which the four members are all alumni. Learn more at [www.jackquartet.com](http://www.jackquartet.com).

**Travis Laplante** is a composer, improviser, and saxophonist. Laplante leads the acclaimed tenor 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 such as the JACK Quartet, Yarn/Wire, and the ~Nois Saxophone Quartet. 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 Tyshawn Sorey, Caroline Shaw, Ches Smith, Peter Evans, Sō Percussion, Ingrid Laubrock, Mary Halvorson, International Contemporary Ensemble, Michael Formanek, Buke and Gase, Darius Jones, Mat Maneri, Julia Bullock, and Matt Mitchell, among others. Laplante has released 12 critically acclaimed albums as a leader or co-leader on New Amsterdam Records, Aum Fidelity, Skirl, Tripticks Tapes, Out of Your Head Records, and NNA Tapes. Laplante has toured his music extensively and has appeared at many major international festivals such as The Moers Festival (Germany), Jazz Jantar (Poland), Saalfelden (Austria), Jazz em Agosto (Portugal), Earshot (Seattle), Hopscotch (North Carolina), and the NYC Winter JazzFest. As a composer, Laplante has been commissioned by the Lucerne Festival (Switzerland), the JACK Quartet, Roulette

Intermedium, Yarn/Wire, the Yellow Barn Music Festival, the MATA festival, and The Jerome Foundation.

**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 her second PhD in composition at Princeton University, after receiving the 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 uneasy to visualize with notation, Lyuh can communicate 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 borders, and breaking down any walls.

**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. She is interested in using touch, connection, movement, and sound to build mutually cathartic experiences. Recent mediums include wood, strings, pots, paint, ceramics, tinfoil, magnets, fabric, her cello, her own body and voice, and her friends' bodies and voices. Her work has been performed across the US and in Europe by artists including Orchestre Philharmonique de Radio France, Los Angeles Master Chorale, Yarn/Wire, ~Nois, Parker Ramsay, Dither Quartet, Longleash Trio, and Transient Canvas. In her spare time, 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 while she works on her PhD in Music Composition at Princeton University.

**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 interactive multimedia, 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, Chromic Duo, and the Victory Players where Christian was the 2018 - 2019 composer in residence. His music has been performed by Alarm Will Sound, Dal Niente, Hub New Music, Yarn/Wire, Loadbang,

Unheard-of Ensemble, Victory Players, the American Composers Orchestra, and René Izquierdo. 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.

**Nathan Schram** is a member of the Attacca Quartet and the Founder & Artistic 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.

**Juri Seo** is a Korean-American composer. 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](http://www.juriseomusic.com).

**Max Vinetz's** music draws inspiration from various intersections between improvisatory, popular, and traditional forms and aesthetics. His work centers the perception of rhythmic and timbral events and is concerned with the relationships between narrative, musical objects, and sonic artifacts as they relate to music and other forms of media. Max is a recipient of a Fromm Foundation Commission, ASCAP's Morton Gould Award (2018, 2020), the Paul and Christiane Cooper Prize, and the Gardner Prize from the American Viola Society. He has received additional recognition and awards from Voices of Ascension, the Doug Davis Composition and Performance Endowment, Musiqá, Copland House, and the Mizzou International Composers Festival. As a Yale undergraduate, Max won the Beekman Cannon Friends Prize, awarded for a "musical composition exhibiting unusual originality and promise," the Abraham Beekman Cox Prize awarded to the "most promising and gifted composer" in the junior class, and was also awarded the Lewis P. Curtis Fellowship, the Tristan Perloth Prize, and the R.J.R. Cohen Fellowship for Musical Performance (2017, 2018). Upcoming projects include an evening length staged electroacoustic song cycle for panSonus, titled *The New Manilla Envelope* and an EP written in collaboration with Anson Jones. A graduate of both Yale and Rice University's Shepherd School of Music, Max is currently pursuing his PhD in Composition at Princeton University as a Naumburg Doctoral Fellow.

**Connor Elias Way** is a composer whose music explores resonance through carefully wrought networks of imitative counterpoint and a spectrally-informed approach to sonority and timbre. His music has been performed by groups such as the Minnesota Orchestra, Alarm Will Sound, Aizuri Quartet, Yarn/Wire, Contemporaneous, Sō Percussion, Chamber Cartel,

Terminus Ensemble, Modern Medieval, Dither, Omnibus Ensemble, Now Hear This, Occasional Symphony, Arx Duo, Bergamot Quartet, the Aspen Contemporary Ensemble, and at the Charleston Symphony's Magnetic South series. Connor 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. He is currently a PhD candidate 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, Okkyung Lee, 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 past summer, Justin traveled to Svalbard, an archipelago close to the North Pole, and serenaded the glaciers with the most northerly cello performances in history.



### **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, February 6, at 8:00 PM, Taplin Auditorium, Fine Hall

#### **Composing for Improvisers Concert**

Princeton University graduate student composers enrolled in the seminar MUS 541 'Composing for Improvisers,' directed by faculty member Dmitri Tymoczko, show their new works, performed by various artists and ensembles. Works by Dai Wei, Francisco del Pino, Travis Laplante, Soo Yeon Lyuh, Isaac Santos, and Dmitri Tymoczko.

Tuesday, February 20, at 8:00 PM, Taplin Auditorium, Fine Hall

#### **TAK**

Chamber ensemble TAK performs new works by Princeton University faculty composer Eric Cha-Beach, and graduate student composers Aliayta Foon-Dancoes, Lucy McKnight, Gemma Peacocke, Christian Quiñones, Elijah Daniel Smith, and Max Vinetz.

Tuesday, February 27, at 8:00 PM, Taplin Auditorium, Fine Hall

**Gallicantus**

Vocal ensemble Gallicantus performs new works by Princeton University faculty composer Dan Trueman, and graduate student composers Ellie Cherry, Francisco del Pino, Hannah Ishizaki, Travis Laplante, Hope Littwin, Gemma Peacocke, Isaac Santos, Connor Elias Way, and Justin Wright.

Tuesday, March 19, at 8:00 PM, Taplin Auditorium, Fine Hall

**Hub New Music**

Flute, clarinet, violin, and cello ensemble Hub New Music perform new works by Princeton University faculty composer Donnacha Dennehy, and graduate student composers Francisco del Pino, Aliayta Foon-Dancoes, Hope Littwin, Elijah Daniel Smith, and Max Vinez.

Tuesday, April 16, at 8:00 PM, Taplin Auditorium, Fine Hall

**Generals**

Princeton University second-year graduate student composers, Ellie Cherry, Kennedy Taylor Dixon, Bobby Ge, Travis Laplante, and Nathan Schram, in partial fulfillment of the General Examination, create new works in response to the work of other, established artists. Various guest artists and ensembles perform the works.

Tuesday, May 14, at 8:00 PM, Taplin Auditorium, Fine Hall

Wednesday, May 15, at 8:00 PM, Taplin Auditorium, Fine Hall

**Sō Percussion**

Princeton University ensemble-in-residence Sō Percussion perform two concerts over two consecutive nights featuring new works by Princeton University graduate student composers Ellie Cherry, Francisco del Pino, Gladstone Deluxe, Kennedy Taylor Dixon, Liam Elliot, Aliayta Foon-Dancoes, Bobby Ge, Hannah Ishizaki, Travis Laplante, Lucy McKnight, Christian Quiñones, Isaac Santos, Nathan Schram, Max Vinez, and Justin Wright.

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