



Tuesday, March 25, 2025, 8:00 PM  
Taplin Auditorium, Fine Hall

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## Princeton Sound Kitchen presents **Barbara White: *Where Stone Flows* and *Lorica*, Riley Lee and guests**

Princeton University faculty member **Barbara White**'s two new works, for shakuhachi Grand Master **Riley Lee** and guest performers, marry Celtic imagery and traditional shakuhachi vocabulary. *Where Stone Flows* is "a meditation on time and transformation inspired by an encounter with an iceberg." *Lorica* is "a blessing, a song of well-wishing." Lee also performs new works by graduate student composers **Ellie Cherry**, **Francisco del Pino**, **Gladstone Deluxe**, **Hope Littwin**, and **Soo Yeon Lyuh**.

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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.

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## PROGRAM

<b>Barbara White</b>	<i>Where Stone Flows</i>
<b>Soo Yeon Lyuh</b>	<i>Zenith Whispers</i>
<b>Gladstone Deluxe</b>	<i>Digital Clouds</i>
<b>Hope Littwin</b>	<i>Kill Two Birds</i>
<b>Ellie Cherry</b>	<i>Last Ferry Back</i>
<b>Francisco del Pino</b>	<i>Baobab</i>
<b>Barbara White</b>	<i>Lorica</i>

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## PERFORMERS

**Riley Lee**, shakuhachi

with

**Hope Littwin**, voice and guitar

**Charlotte Mundy**, voice

**Heather O’Gara**, clarinet

**Adam Sliwinski**, vibraphone

The use of photographic, video, or audio equipment is strictly prohibited.  
Please turn off or mute electronic devices for the duration of the performance.

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## PROGRAM NOTES

### **Barbara White**

*Where Stone Flows*

Riley Lee, shakuhachi  
Charlotte Mundy, voice  
Fixed electronics

Some years ago I travelled to Fogo Island (Newfoundland and Labrador, Canada) and found myself experiencing a very late sunset at the concurrence of the Summer Solstice and the Full Moon. I encountered an iceberg—or a piece of one—and spent several days observing the iceberg’s constantly changing colors, shapes, and sounds. *Where Stone Flows* imagines the voice of the iceberg, reflecting on time and transmutation, dreaming of the iceberg’s millennia-long life and eventual dissolution into liquid form. I composed the text, which incorporates references to the Welsh poet Taliesin, to the Lament of the Hag of Beara, and to the accounts of explorers who navigated the Antarctic in the nineteenth century. The music for both the voice and the shakuhachi converses with the vocabulary of the shakuhachi *honkyoku* tradition, making reference to works and gestures that meditate on nature and impermanence. In particular, there are echoes of the *honkyoku* called *Tamuke*, which Riley Lee describes as “a prayer for the safe passage of one recently departed, an act of remembrance.” While the antique sound of *honkyoku* seems to complement the image of the ancient “floating mountain,” it occurs to me that the bamboo flute would seem like a young whippersnapper to “my” iceberg.

*Where Stone Flows* is part of a longer work in progress. Tonight’s performance includes a fixed-media element (a “tape part”) to give a sense of the longer work. Thanks are due to those who read the historical texts for me: Greg Silver (from E.H. Shackleton’s *The Heart of the Antarctic*, 1909); Dave Silvester (from *The Private Journal of William Reynolds: United States Exploring Expedition*, 1838 – 1842), and Michael White (from Charles Wilkes, *Narrative of the United States Exploring Expedition*).

### **Soo Yeon Lyuh**

*Zenith Whispers*

Riley Lee, shakuhachi

**Gladstone Deluxe***Digital Clouds*

Riley Lee, shakuhachi  
Fixed electronics

The electronic components of this piece are a blend of multiple improvisations I did with custom software, in places that were not my studio. The performer also improvises in many parts of the piece.

I've grown to distrust the digital for the most part. It's obfuscated, there are invisible processes that could be spying on you, or taking notes on what you like so it can sell you things. I can never quite shake it entirely though. Maybe it's because I made my first original music on a laptop, and mostly only used that for many years.

I hope one day the digital can earn our trust, and it isn't this constant source of fear, extraction, work; but I'm not really sure how that can happen...

**Hope Littwin***Kill Two Birds*

Hope Littwin, voice and guitar  
Riley Lee, shakuhachi

**Ellie Cherry***Last Ferry Back*

Riley Lee, shakuhachi  
Fixed electronics

## **Francisco del Pino**

### *Baobab*

Riley Lee, shakuhachi

The resilient, long-living, “upside-down” baobab tree seems like an apt metaphor for how this piece behaves. Through sustained repetition, the work observes one single melodic line as it unfolds over time: sometimes expanding out from a central note, sometimes starting from the edges and gradually growing inward, the notation resembles a tree growing both vertically and horizontally. And like a tree (and like the word baobab), this melody is *almost* symmetrical—but not quite.

Deepest thanks to Barbara White, who shared with me her knowledge of shakuhachi practice and notation systems, and to Riley Lee, whose patient generosity helped make this piece a reality.

## **Barbara White**

### *Lorica*

Riley Lee, shakuhachi  
Charlotte Mundy, voice  
Heather O’Gara, clarinet  
Adam Sliwinski, vibraphone

*Lorica* draws on Irish/Celtic poetic traditions to make a musical blessing.

The word *lorica* can refer to literal armor or to psychic protection. In the Irish / Celtic tradition, a lorica most often takes the shape of a listing of the elements in anaphora, intended to protect the recipient from harm. For example, this is an excerpt from a “charm for chest seizure,” collected in Alexander Carmichael’s *Carmina Gaedelica*:

Power of moon be thine,  
Power of raven be thine,  
Power of eagle be thine,  
Power of the Fiann.

There are also repetitive prayers in which the Goddess Brigid is called upon for strength, and the supplicant recites an oath of protection. Also from Carmichael:

I shall not be slain,  
I shall not be wounded,  
I shall not be put in cell,  
I shall not be gashed.

As with many early Celtic traditions, this sort of prayer was absorbed into Christian practice. The Goddess Brigid became Saint Brigid. *St. Patrick's Breastplate* is one example of a Christian invocation to Saint Brigid:

I arise today through the strength of heaven.  
Light of sun,  
Radiance of moon,  
Splendor of fire,  
Speed of lightning.

My *Lorica* brings together these poetic forms to make a song of well-wishing intended for performers and listeners alike. I wrote the text, responding to traditional Irish / Celtic examples.

The music, however, refers to a work called *Ryūhei* (exile), composed by Chikuho Sakai I in the 1930s. A solo shakuhachi work stemming from the *honkyoku* tradition, *Ryūhei* depicts the exile of medieval emperors, and their sailing away by boat. This is the third work I have composed in homage to *Ryūhei*, the others being *Remedy* and *Refuge*. In *Lorica* I use material from *Ryūhei* as a seed for a musical contemplation, proceeding slowly through a restrained set of pitches, inspired by the shakuhachi vocabulary and characterized by timbral nuance and a “halo” of resonance. I like the idea of embedding the solo “music of exile” in the context of a blessing and protective charm—as if to welcome the outcast to back to safety and community.

An earlier version of *Lorica* was commissioned by Alan Shockley ('04, 1970 – 2020) for the CSULB New Music Ensemble. Thanks are due to Riley Lee, who taught me *Ryūhei* in 2009, and to Tom Cowan, who taught me about the lorica in 2005. *Lorica* is dedicated to Susan McClellan, with love and appreciation.

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## ABOUT

**Ellie Cherry** is an electroacoustic composer fundamentally compelled by the belief that as an artist she is first and foremost an observer: be it the acoustic properties of the bark of a beech tree or the childhood experiences of an audience member, every element in our shared reality is worthy of consideration. Her composition therefore takes a holistic approach, in which spectral theory, physics, psychoacoustics, and historical and political context are all thoughtfully intertwined. She is particularly interested in exploring how new music composition can provide an effective platform for activism, frequently addressing topics such as environmentalism, gender and class inequality, and trauma.

**Francisco del Pino** is a Buenos Aires-born composer and guitarist with an affinity for music that is meticulous, expressive, and patient. Drawing influence from both classical and vernacular traditions, his work revolves around process and pattern and is usually characterized by an extensive use of counterpoint. Francisco is a PhD candidate in the Music Department and a fellow in the Interdisciplinary Doctoral Program in the Humanities.

**Gladstone Deluxe** is a New York-based artist working with percussion and electronics. As a percussionist, Gladstone is interested in how conceptions and politics of time are embodied, and can bleed into the social topography of a culture through rhythmic performance. As a technologist, they develop systems for the augmentation and amplification of percussive messages. Their experimental approach towards composition and interface design is a collision of the spiritual and the cybernetic. Since 2023, Deluxe has released music with Black Techno Matters, is / was, DETOUR, Ongoing Box, and often on his own YouTube and Bandcamp pages. Films that Deluxe scored were shown at the British Film Institute, a STARZ television premiere, and the Hawai'i International Film Festival. He's appeared in galleries like The Warhol Museum, Rubin Foundation, 601artspace, the Carnegie Museum of Art, and clubs throughout the US. 2024 holds a solo recital for Carnegie Hill Concerts, a residency at Wave Farm, and various collaborations with the likes of Sō Percussion, Moog Synthesizers, and Attacca Quartet. Gladstone also keeps busy as the timbales player for Las Mariquitas, which was recently featured in *Rolling Stone*. Gladstone holds a BFA from Carnegie Mellon University, an MFA from Columbia University, and is pursuing a PhD at Princeton University.

**Riley Lee** began playing the shakuhachi in Japan in 1971. He studied with Hoshida Ichizan II, Sakai Chikuho II and Yokoyama Katsuya. Riley's early shakuhachi training included such peculiar methods as practicing barefoot in the snow, blowing into his flute under waterfalls and in blizzards until icicles form at its end, and running marathons. He still runs marathons. Riley has a PhD in Ethnomusicology. A frequent visiting professor at Princeton University, he recently created and has twice taught a semester-long course there, entitled "Mindfulness, Meditation, Memory and Music." Riley gives breathing workshops worldwide, most notably a three-day intensive course he leads each year at Benediktushof, the internationally-known meditation center in Germany. Arguably the most listened to shakuhachi player in the world, by 2024 Riley's music had been streamed over 60 million times on Spotify and had amassed



nearly 2 million views on YouTube. His latest album is *Breath of the Earth*, an acclaimed 3CD set devoted to the music of Hildegard.

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 embodied, expressive works. Hope's compositions fuse chamber music, vocal music, electronics and choreography. She has been commissioned by choirs, chamber ensembles, theater and dance companies to lead the creation of original works that pull from the idiosyncratic desires and abilities of the ensembles that she is engaged with. She is currently pursuing her PhD in Music Composition at Princeton University. *The Daily Princetonian* says Hope Littwin's music explores the "euphoric realm, where the physicality of musical expression is fully embraced—where music is not only something we do, but something we are." Hope's original works are available for streaming on band camp and YouTube, her albums 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 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.

Canadian soprano **Charlotte Mundy** has been dubbed a "daredevil with an unbreakable spine" (*SF Classical Voice*), with her performances of contemporary music praised as "an oasis of radiant beauty" by *The New York Times*. As a founding member of TAK ensemble, Mundy has performed at Lincoln Center and the Library of Congress, premiering works by Tyshawn Sorey, Erin Gee, Eric Wubbels, Ashkan Behzadi and Bethany Younge. Mundy is also a core member of Ekmeles, described as "beyond expert—almost frightening in their precision" by *Fanfare* magazine. She is a member of the collaborative multimedia groups Pixeltongue with Christian Quiñones, and Wendy with Natacha Diels and Alex Sopp. Mundy is the vocal soloist on the studio recording of Bekah Simms' 2022 Juno award winning composition *Bestiary I & II*, she is featured on jazz guitarist Ben Monder's epic three-disc album *Planetarium* and her angelic backing vocals weave throughout Liturgy's transcendental

black metal albums *HAQQ* and *93696*. Her compositions have been performed at Roulette, University of New Mexico, Montreal Festival, and the Higher Ground festival. They include *SWEET FLAG!*, whose score consists of home-made rosaries, *The Empress Negligee and Leopard Queen Dream* for voice, piñata / thurible / shakers and percussion, and the surround sound / light / wind / smell installation, *Light as a Feather*, presented by Harvestworks Digital Media Arts. Born in Toronto and based in Brooklyn, Mundy studied classical voice at the University of Toronto, contemporary performance at the Manhattan School of Music with Lucy Shelton. She is a Doctor of Musical Arts degree candidate at the CUNY Graduate Center, where her research focuses on how porous borders between genres, inventive uses of technology and flexible social relationships are currently shaping contemporary music practices.

**Heather O’Gara**, a multi-faceted freelance clarinetist based in the NY metro area, has performed with the Norwalk Symphony Orchestra, the Staten Island Philharmonic, the New York International Virtuosi Orchestra, the Chelsea Symphony, and the RTBF Musiq<sup>3</sup> Festival Orchestra in Brussels. An avid chamber musician and collaborator with composers on new music endeavors, she has appeared with ensembles large and small around the world, performing and premiering works in Canada, Belgium, The Netherlands, and recently in Dublin, Ireland at ICA ClarinetFest 2024. She is a co-founder of the clarinet duo the Ember Winds Project and is a member of the Utopia Winds clarinet quartet. Always seeking paths toward building communities through music, she serves on the executive boards of and performs with the Plattsburgh Clarinet Choir and the Long Island Festival Orchestra. Heather studied clarinet at the Royal Conservatory of Brussels with Benjamin Dieltjens and David van Maele and at Hofstra University with Laurie Friedman-Adler.

**Adam Sliwinski** has built a dynamic career of creative collaboration as percussionist, pianist, conductor, teacher, and writer. He specializes in bringing composers, performers, and other artists together to create exciting new work. A member of the ensemble Sō Percussion (proclaimed as “brilliant” and “consistently impressive” by the *The New York Times*) since 2002, Adam has performed at venues as diverse as Carnegie Hall, The Bonnaroo Festival, Disney Concert Hall with the LA Philharmonic, and everything in between. Sō Percussion has also toured extensively around the world, including multiple featured performances at the Barbican Centre in London, and tours to France, Germany, The Netherlands, South America, Australia, and Russia. Adam has been praised as a soloist by *The New York Times* for his “shapely, thoughtfully nuanced account” of David Lang’s marimba piece *String of Pearls*. He has performed as a percussionist many times with the International Contemporary Ensemble, founded by classmates from Oberlin. Though he trained primarily as a percussionist, Adam’s first major solo album, released on New Amsterdam records in 2015, is a collection of etudes called *Nostalgic Synchronic* for the Prepared Digital Piano, an invention of Princeton colleague Dan Trueman. In recent years, Adam’s collaborations have grown to include conducting. He has conducted over a dozen world premieres with the International Contemporary Ensemble, including residencies at Harvard, Columbia, and NYU. In 2014, ECM Records released the live recording of the premiere of Vijay Iyer’s *Radhe Radhe* with Adam conducting. Adam writes about music on his blog. He has also contributed a series of articles to newmusicbox.org, and the *Cambridge Companion to Percussion* from Cambridge

University press features his chapter “Lost and Found: Percussion Chamber Music and the Modern Age.” Adam is co-director of the Sō Percussion Summer Institute, an annual intensive course on the campus of Princeton University for college-aged percussionists. He is also co-director of the percussion program at the Bard College Conservatory of Music, and has taught percussion both in masterclass and privately at more than 80 conservatories and universities in the USA and internationally. Along with his colleagues in Sō Percussion, Adam is Edward T. Cone performer-in-residence at Princeton University. He received his Doctor of Musical Arts and his Masters degrees at Yale with marimba soloist Robert van Sice, and his Bachelors at the Oberlin Conservatory of Music with Michael Rosen.

In addition to being a prolific composer of chamber music, **Barbara White** is an idiosyncratic clarinetist, exploring the wonders of the sounding breath through a kinship with the solo Zen repertoire of the Japanese bamboo flute. Her most recent CD, *Farewell to Music* (Albany Records, 2021), presents a program of works all composed for shakuhachi Grand Master Riley Lee, with contributions from White’s clarinet and Cape Breton guitarist Charles MacDonald. As a composer, scholar, and teacher, White takes a wide view of what “music” might be and considers interdisciplinary topics such as the relationship between everyday experience and the arts, the role of ethics in artistic production, cross-cultural borrowing, and the relationships between sound and movement. Honors and awards include a Fellowship from the Radcliffe Institute for Advanced Study, three awards from the American Academy of Arts and Letters, and a Guggenheim Fellowship. White has released five solo CDs and has also had works recorded on CDs by Transient Canvas, Sqwonk, percussionist Dominic Donato, violinist Jennifer Frautschi, and the Borderlands Ensemble. Barbara White has been a faculty member in the Princeton University Music Department since 1998.



### **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, April 15, at 8:00 PM, Taplin Auditorium, Fine Hall

#### **Generals Concert**

Princeton University second-year graduate student composers Gladstone Deluxe, Aliayta Foon-Dancoes, Hannah Ishizaki, and Isaac Santos, in partial fulfillment of the General Examination, create new works in response to the work of other, established artists. Various artists and ensembles perform the new works.

Tuesday, April 22, at 8:00 PM, Taplin Auditorium, Fine Hall

#### **Dance Collaboration**

Princeton University graduate student composers Aliayta Foon-Dancoes, Hannah Ishizaki, Travis Laplante, and Justin Wright collaborate with guest choreographers and dancers, including Morgan Clune, Aaron Choate, and Jodi Melnick, to create a host of new short dance works.

Tuesday, April 29, at 8:00 PM, Taplin Auditorium, Fine Hall

#### **Elijah Daniel Smith: 'Forbidden Oracles,' ~Nois, Sō Percussion**

Elijah Daniel Smith's 'Forbidden Oracles' is a 30-minute work that draws inspiration from the mysterious gospel of the Lots of St. Mary, a Coptic Codex used for divination, translated by Dr. AnneMarie Luijendijk. It will be performed by an octet consisting of two quartets: Sō Percussion and ~Nois saxophone quartet.

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