



Tuesday, March 24, 2025, 8:00 PM
Taplin Auditorium, Fine Hall

Princeton Sound Kitchen presents **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 works.

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.

PROGRAM

Rafael Lozano-Hemmer *Pulse Topology*

Aliayta Foon-Dancoes *Iterations*

Moritz Simon Geist *MR-808*

Hannah Ishizaki *Common Ground*

INTERMISSION

Steve Reich *New York Counterpoint*

Isaac Santos *a clearing in the woods*

Phillip Golub *Filters*

Gladstone Deluxe *3 Phases for Piano*

PERFORMERS

Aliayta Foon-Dancoes, violin

Juan Pedro Espinosa Monteros, clarinet

Phillip Golub, piano

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

PROGRAM NOTES

Rafael Lozano-Hemmer

Pulse Topology

Video

Aliayta Foon-Dancoes

Iterations

Aliayta Foon-Dancoes, solo violin

Light sculptures

Sean Malikides of Kai Lab, collaborator

If you dig deep enough underground you'll find printed circuit boards that light up when you whisper sweet nothings to them. Ask Rafael Lozano-Hemmer—he's based his entire career off of digging up pcb's and creating participatory work using digital networks.

This world was created with Sean Malikides, an artist who continues to inspire and teach me so much. He always encourages me to dig deeper and find more—there really is a lot of treasure if you're willing to electrocute yourself repeatedly.

Moritz Simon Geist

MR-808

Video

Hannah Ishizaki

Common Ground

Touch Reactive Sound Spheres

Video

Common Ground is an interactive sound installation designed to explore music-making through a tactile lens. This installation and piece is my response to Moritz Simon Geist's sound art installation *MR-808*, a large-scale replica of the 808 drum machine in which real instruments are activated by motors. In *MR-808*, passersby can program drum sequences using an iPad interface. My piece engages with several key aspects of Geist's installation: the spatialization of sound (reflected in the physically expanded form of the 808), audience participation, and the creation of a sound-producing object.

As Geist spatialized the sound of an 808 through blowing up the proportions, my original thought was to do the same thing—create one giant device. However, logistics of the piece being presented in a concert setting, rather than a gallery, led me to opt for individual robots. This way, each person can have a unique experience with the robots.

The installation consists of 30 individual spherical robots that each have a motor hitting the inside to create a rhythm, triggered by a capacitive touch sensor. These sensors detect proximity and surface contact: the more of the sphere you touch, the faster the internal motor strikes its shell. A central goal of this piece is that the audience can immediately and intuitively participate and interact with the spheres. As soon as the sphere is turned on, the sensor calibrates to the individual holding it and begins to make sound.

Throughout the design and construction of this installation, I was thinking of a music cognition study by Hove, Martinez, and Stupacher (2020) that found that “multisensory audio-tactile stimulation during music increases body movement, enjoyment, and groove ratings.” In other words, feeling music while hearing music allowed for audience members to connect more to the music; through their physical movement and overall enjoyment. In my conception of what the installation might be, I wanted to create something that you could feel when it made sound and that everyone can influence what sound is made.

The name *Common Ground* comes both from the goal of emphasizing connection between people in the room and attempting to solve a technical challenge. During development, I attempted to solve an electronic issue by creating a shared electrical ground between the spheres—through the people holding a grounded pin on the surface while holding hands. While this solution ultimately introduced too much interference with other sensors, it led to the development of the title.

INTERMISSION

Steve Reich

New York Counterpoint

Juan Pedro Espinosa Monteros, clarinet

Fixed electronics

Lloyd Van't Hoff, pre-recorded clarinets

Isaac Santos

a clearing in the woods

I.

(interlude)

II.

Juan Pedro Espinosa Monteros, clarinet

Fixed electronics

The title of this work—*a clearing in the woods*—is a metaphor for perceived clarity after a period of deep existential crisis; the 'clearing' itself being the interlude with its spacious and contrasting character. I imagined the outer movements as the 'woods'—gnarled and full of beautiful patterns. *a clearing in the woods* is an expression of despair, zooming out, and realizing the momentary and impermanent nature of existence.

In addition to the note for this piece, I would like to express my immense gratitude for my cohort, professors, colleagues, the production team, and administration who continue to push me to think in both new and exciting ways; pushing me to become a better version of myself. None of this would be possible without them!

Phillip Golub

Filters

Phillip Golub, piano

Gladstone Deluxe

3 Phases for Piano

- I.
- II.
- III. (version)

Phillip Golub, piano

When contemplating what direction to go for this piece, I became inspired by Phillip's work, and much of the music on the label Greyfade. It almost functions in a way that is inverse of how I tend to work. While my work usually starts from human emotions and concepts, but uses machines to transmit them, the inverse would be starting from a mechanistic or computational concept, and having it transmitted through humans.

Phillip's work *Filters* examines the concept of executing the same task over and over again (a loop), as something that machines do extremely efficiently. What happens when you bat that back at a human? In a functional context it probably wouldn't be very fun, but with music, Phillip makes a pretty remarkable case for it being interesting! The first time I heard the work he will perform tonight, I actually didn't even know he was playing a loop, but when I discovered that and the other concepts behind the work, it became all the more interesting for me.

As for my response, the keen ear might be able to recognize inspiration from Phillip's work, but I deviated pretty far from that original nugget of inspiration, and ended up incorporating all sorts of electronic and algorithmic processes, in ways that I never have before. Usually I am using things like analog synthesizers, digital effects, and code to generate the sounds that I use, but in this case, I was using those tools to generate rhythm and harmonic content, that I then translated to traditional notation. Recently, I've been very into the use of feedback in my sounds, and also the conceptual idea of feedback itself, so this piece is in many ways built around that.

For instance, at the end of the second movement, there is a somewhat cold, stern, and disjunct rhythm that appears on a low note of the piano. This is a transcription of one of my favorite analog oscillators feeding back into itself at a very low frequency. This is my attempt at reincarnating the chaos and unpredictability of analog voltage into the piano.

This version of the third movement features material that was made by feeding an arpeggiator back into itself many times, and then overlaying the different results on top of each other. The immediate results were not something that a human could play (maybe an octopus could?),

so much of the movement was dialed back and thoughtfully organized. There are also many moments with instructions for improvisation, informed by the original content.

The “(version)” in the title is a tip-of-the-hat to old dub reggae records, which are some of my main inspirations. The records often have a main mix on the A-side and an alternate (version) on the B-side. These alternate mixes were an opportunity for the producers to take the vocals out and go wild with the instrumental. It’s a very underappreciated turning point in the culture of recorded music, and definitely shaped how the world listens.

ABOUT

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.

Aliayta Foon-Dancoes is an award-winning Canadian violinist, composer and interdisciplinary collaborator. Until this Fall, she was living in London, England, working with the London Symphony Orchestra, BBC, and 12 Ensemble. She has performed at the Musikverein, Wigmore Hall, Elbphilharmonie Hamburg, Philharmonie de Paris and the BBC Proms. Collaboration is central to Aliayta's practice. She is a co-founder of the commissioning project Orbit Duo and the interdisciplinary collective THIRTYMINUTES. Through these projects, Aliayta has composed for new instruments designed by sound sculptor Marla Hlady, commissioned and performed pieces by Olivia Shortt, Cris Derksen and Robyn Jacob, premiered work at the Canadian Opera Company, and exhibited experimental audiovisual pieces Sub Tei (Berlin) and Espacio Gallery (London). Recently, Aliayta recorded on Esmerine's Juno award-winning album *Everything Was Forever Until It Was No More*, and, with her sister, Rebecca Foon, co-wrote the soundtrack for *One & One Other*, a film commissioned by the Baryshnikov Arts Centre. Other work includes a collaboration with Patti Smith and Pathway to Paris, performances alongside Patrick Watson at Live At Lost River, and a tour of *Phases*, a live violin and multi-channel sound performance co-created with London based new media design studio Kai Lab. Aliayta holds a BA from the University of Victoria, a MA from the Royal Academy of Music and has held Chamber Music Fellowships at both the Royal Academy of Music and the Royal College of Music (London). This Fall, she will begin a PhD in Composition at Princeton University.

Phillip Golub, "a musician in fast ascent" (*Wall Street Journal*) with "seemingly boundless creativity" (*Downbeat*), is a pianist, improviser, and composer based in Brooklyn, NY. Originally from Los Angeles, he creates highly original and expressive music, grounded in but not constrained by his engaged practice in jazz, creative music, and new music. Technically audacious, Phillip sublates sound worlds as distant as Thelonious Monk and Alexander

Scriabin, the *ars subtilior* and Cecil Taylor, negating conventions, yet building on traditions. He has been described as “a polymath who elides any divide between improvised and composed music, or jazz and contemporary approaches [...] whose practice can’t be contained by genre or discipline” (*The Wire Magazine*). Phillip’s recordings have been praised as “cutting edge” (*Sequence 21*) and containing “a profound concept [...] triumphant [...] fascinating” (*Pop Matters*). As a player, he has been described as bringing “assurance, charisma, and infectious enthusiasm” (Steve Smith) to his performances and manifesting “exhilarating energy, charisma, and a canny ability to transform the complex and even inscrutable into sophisticated yet joyful noise” (*Allmusic.com*). Phillip is in demand as a pianist on New York’s jazz, creative music, and world music stages, performing and recording with a wide variety of artists such as Layale Chaker, DoYeon Kim, Lesley Mok, Anna Webber, Jacob Shulman, and Seajun Kwon. Phillip has an unwavering commitment to honoring the genealogy of jazz. He has played numerous times with Cecil McBee and worked extensively with Wayne Shorter and esperanza spalding on their opera ... (*Iphigenia*). He continues to play a crucial role in the Shorter estate, digitizing and preparing manuscripts for publication.

Hannah Ishizaki is a composer and sound artist based in Princeton, New Jersey. Her music seeks to foster connections between musicians and the audience through the explorations of the physicality of music performance. Ishizaki finds inspiration in the process of composition, leading her to experiment with a wide range of instruments and sound generating methods—from acoustic instruments in an orchestra to digital sensors to rocks and zippers. Immersed in the world of collaboration, Ishizaki has worked with dancers, actors, filmmakers, and visual artists, to connect the seemingly unconnected and create innovative and multidisciplinary projects. Ishizaki is the current Composer-in-Residence with Young Concert Artists. Her work has been recognized throughout the United States and internationally and has been performed by renowned musicians and ensembles such as Midori Goto, Ensemble Intercontemporain, The Pittsburgh Symphony Orchestra, The Juilliard Orchestra, the National Sawdust Ensemble, and the Dresden Musikfestspiele. Recently, Ishizaki was named one of five 2023 Hildegard commission winners, which is presented by National Sawdust and generously supported by The Onassis Foundation and the Virginia B. Toulmin Foundation. In 2017, she became the youngest woman ever to have a world premiere with the Pittsburgh Symphony Orchestra (PSO). Ishizaki is currently a PhD student and Mark Nelson Fellow in Music Composition at Princeton University. She studied with Andrew Norman for composition and Areta Zhulla and Ronald Copes for violin at the Juilliard School, where she was the first composer to receive a Kovner Fellowship.

Kai Lab (the studio practice of **Sean Malikides**) is a London-based arts and design practice creating electronic, mechanical, and sonic artworks. Driven by a desire to understand and express the core elements of complex natural phenomena, they craft pieces that make the intangible tangible, inviting audiences to engage all their senses. Their work explores the beauty that emerges from the intersection of strict physical laws and the randomness of a chaotic environment. By balancing technological control with natural unpredictability, they aim to create objects and spaces that are both relatable and surprising, offering new perspectives on our surroundings.

Juan Pedro Espinosa Monteros is a first-year master's student at the Yale School of Music, studying clarinet with Professor David Shifrin. In 2019, he was appointed principal clarinetist of the Guayaquil Symphony Orchestra under the direction of maestro Dante Anzolini. He played in the ensemble for three seasons, being the youngest member and principal in the organization. In 2017, he won the gold medal at the Ecuadorian National Symphony Solo Competition and played with the orchestra as the first woodwind to earn this prize. Juan Pedro made his solo debut with the Loja Symphony orchestra at the age of 15 and served perpetually as a clarinet substitute for the organization. Since then, he has participated as a soloist with Ecuador National Symphony, Guayaquil Symphony, and Cuenca Symphony orchestras. In 2013, he became the principal clarinet of the Municipality Orchestra of Loja, an organization that supports young musicians in continuing their musical studies. He also performed Carl Nielsen's *Clarinet Concerto* with the Oberlin Orchestra as a winner of the annual concerto competition, the recording of which was broadcasted on WQXR radio as part of their Young Artists Showcase. As a chamber musician and orchestral player, Juan Pedro participated in festivals such as FIME and the Galápagos Music Festival. Committed to supporting the Ecuador music scene, in the summer of 2023, along with Tomaž Močilnik, Juan Pedro participated as faculty in the 2nd Festival Sinfín Armonía, where he taught young students from local music schools.

My name is **Isaac Santos** and I am a composer of contemporary concert music. Much of my current output is inspired by nature, existentialism, and everyday life. Through the creation of my musical work, I hope to communicate feelings and emotions buried deep in the cacophony of modern life; feelings and emotions we seldom have time to acknowledge, or understand. I believe that it is through grappling with them head-on— both musically and extra-musically—are we able to better understand ourselves, each other, and the world around us. My teachers have included Stephen Hartke, Elizabeth Ogonek, Jesse Jones, Michael Frazier, Jihyun Kim, Juri Seo, Dmitri Tymoczko, and Nathalie Joachim, all of whom I love dearly, as they have continued to support me and advocate for my music. I completed my bachelor degree in Music Composition at the Oberlin Conservatory of Music, in the spring of 2023. Before coming to Oberlin, I studied privately for half a year with composer Andrew Boss. I currently reside in Princeton, New Jersey, where I am pursuing my PhD in Music Composition.

**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 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 Caroline Beach, Aaron Choate, Morgan Clune, Eliot Hammans, Ellexis Hatch, Eleni Loving, and Jodi Melnick, to create a host of new short dance works, accompanied by music which includes live performances by Isidora Jojkovic, Justin Kelly, and Arnie Tanimoto.

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.

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on the Current Season page of our website princeton_soundkitchen.org**