

Saturday, April 20, 2019 at 8pm
Talpin Auditorium, Fine Hall



**Princeton Laptop Orchestra
(PLOrk)**

Jeff Snyder, *Director*

Michael Mulshine '16 – Assistant Director

Chris Douthitt, GS – Assistant Director

presents

MIRROR DISPLAYS

Members of PLOrk

James Bartusek, GS

Josh Becker '19

Alexander Cavoli '20

Liam Elliot, GS

Spencer Hadley

Claire Hu

Anna Meadors, GS

Abbie Minard '20

Maya Stepansky '22

Nikitas Tampakis

Matthew Wang '19

with special guests RAGE Thormbones
(Matt Barbier and Weston Olencki)

PROGRAM

CHRIS DOUTHITT

Untitled (Study for Strings and Brass)

JEFF SNYDER, WESTON OLENCKI, and MATT BARBIER (RAGE Trombones)

Fever Dream

Fever Dream is a showcase for the Feedback Trombone, an instrument developed by Jeff Snyder in his New Instrument Research Lab, with contributions by Rajeev Erramilli '18, Michael Mulshine, Matthew Wang, and Nikola Kamcev. This piece uses the second revision of the instrument, which was developed closely with the members of RAGE Trombones.

RAPHAËL FORMENT

NJ Endless Update

While in Princeton, I became more and more interested by live-coding languages. This piece is the result of an experimentation in this domain. Using Sonic-Pi, a very popular live-coding language, I've tried my best (with an invaluable help from Michael Mulshine) to explore different ways to synchronize multiple musicians over the network. My goal was to bring a collaborative and social dimension to the act of live-coding music.

Through each jam session, each technical possibility explored, each parametrical change, the malleability of the code revealed both new musical landscapes and problems. Writing music on the fly on a computer keyboard opens an exciting realm made of Copy/Paste/Cut, and turns the computer keyboard into a physical music instrument. It also unveils a new relation between composition and improvisation, a new mediation between the musical notation and the sonic world. This piece is made of an endless update of code fragments — being small sonic shards — and of the careful interplay of the musicians.

MICHAEL MULSHINE

Here We Go Again

This piece conveys some thoughts about language and meaning using a medium that combines contemporary mainstream and experimental musical ideas and techniques. Thank you to Jeff Snyder and PLOrk, my friends from MrE, and the audience for all the support.

~INTERMISSION~

JESS ROWLAND

Telepresent

This piece is part of a series of works that explore the concept of telepresence - the uncanny experience of being present while at the same time being entirely elsewhere, such as with video conferencing, cloud sharing systems, or in this case, cell phone communication. This particular *Telepresent* was developed in conjunction with PLOrk and can be thought of as a structured improvisation between performers, their environment, their cell phones, some local cell phone towers, telecommunication satellites in geosynchronous orbits, and then back again over and over in an interplanetary feedback loop that - under ideal conditions of barometric pressure - congeals into a critical mass of cell phone singularity.

MATTHEW WANG

Interference

Interference is an experimental generative music system and game intended to blur the line between musical performance and gameplay. Throughout tonight's performance, its players will build, control, and transform musical sequences in a shared game space. Each player's goal is to paint the space with their visualized sequence and assimilate other players to their color palette and harmonic field. *Interference* was composed and developed in completion of Matthew's undergraduate senior thesis.

PLOrk

TAP

TAP is a collaborative piece created by PLOrk, based around the tap-dancing skills of PLOrk member Abbie Minard, and features guest dancers Francisca Weirich-Freiberg '21 and Harsimran Makkad '22, and guest drummer Maya Stepansky.

ABOUT THE PERFORMERS

RAGE THORMBONES is an ongoing collaboration between trombonist/composers Matt Barbier and Weston Olencki. They explore the outer reaches of instrumental performance and brass technique, often combining hand-built instruments, extreme preparations, and geometric approaches toward harmony with analog/digital synthesis to create immersive environments of dense sonic forces. Recent collaborators include Kevin Drumm, Michelle Lou, Liza Lim, Timothy McCormack, Laura Steenberge, Wolfgang von Schweinitz, Lester St. Louis, Katherine Young, and British pop maverick Scott Walker. They have fulfilled residencies in the composition departments at Harvard, Stanford, Columbia, and New York Universities, and are currently in residence at Princeton University. They have recorded for HatHut and Populist Records. Weston lives in New York City and Matt lives in Los Angeles; they are best friends.

First performing in 2006, the **Princeton Laptop Orchestra**, or **PLOrk**, takes the traditional model of the orchestra and reinvents it for the 21st century. Each laptopist performs with a laptop and custom designed hemispherical speaker that emulates the way traditional orchestral instruments cast their sound in space. Wireless networking and video augment the familiar role of the conductor, suggesting unprecedented ways of organizing large ensembles.

Originally founded by Dan Trueman and Perry Cook, the group is currently directed by composer and instrument designer Jeff Snyder, and features new electronic instruments that arise from his research. Assisting in leadership of the group are Chris Douthitt (Assistant Director) and Michael Mulshine (Assistant Director). Performers and composers who have worked with PLOrk include Zakir Hussain, Pauline Oliveros, Matmos, Sō Percussion, the American Composers Orchestra, and others. In the past 11 years, PLOrk has performed at, and been presented by, Carnegie Hall, The Kitchen, the 92nd Street Y (New York City), the Northwestern Spring Festival in Chicago, and the American Academy of Sciences in Washington, D. C., to name a few, and has inspired the formation of laptop orchestras across the world, from Oslo to Bangkok.