The Composers' Ensemble at Princeton
Steven Mackey and Michael Pratt, Directors

presents

The California E.A.R. Unit

WORKS OF
Stan Link GS
Richard Argosh *91
Milton Babbitt *42, H91
Arthur Jarvinen
Morton Subotnick

Saturday, November 9, 1991
8:00 p.m.

FRANK E. TAPLIN '37 AUDITORIUM
in Fine Hall
PRINCETON UNIVERSITY
The California E.A.R. Unit was founded in March 1981 by a group of Los Angeles performers and composers with the goal of developing the first full-time, communally-directed repertory ensemble for new music in that area. In the eight years since its inception, the California E.A.R. Unit has become recognized as one of the most important new music ensembles in the country.

Famous for its versatility, the E.A.R. Unit's repertory ranges from the most demanding works for the concert hall to music and theatre, often featuring works by the ensemble's award-winning composer/performers. The Unit combines a basic instrumentation of flute, clarinet, keyboards, percussion, violin, and violoncello with unusual doublings including voice, panpipes, plants, and electronic media.

From the onset, the E.A.R. Unit has worked closely with composers in the preparation of their music. Such composers have included Henry Brant, Earle Brown, Vinko Globakar, Joan La Barbara, Stephen Mosko, Frederic Rzewski, and Mortin Subotnick. In addition, the Unit has been coached by John Adams, Louis Andriessen, Bunita Marcus, Mauricio Kagel, Milton Babbitt, Elliott Carter, John Cage, Morton Feldman, Mel Powell, and Sir Peter Maxwell Davies.

Many of the ensemble's concerts have been heard on American and National Public Radio, and E.A.R. Unit broadcasts of American works have been chosen for the International Rostrum of Composers. The ensemble has also been featured in video projects, most notably a documentary of music by West Coast composers produced by the British Broadcasting Corporation.

Ensemble-in-residence at the Los Angeles County Museum of Art, the California E.A.R. Unit presents its own concert series at the Bing Theater, and at Cal State Los Angeles. It is on the rosters of the Western States Performing Arts Tour and the California Arts Council Touring Program, and has received grants from Chamber Music America, the Andrew W. Mellon Foundation, the Paul Fromm Foundation, and the National Endowment for the Arts.

The ensemble consists of: Dorothy Stone, flute; James Rohrig, clarinet; Robin Lorentz, violin; Erika Duke-Kirkpatrick, violoncello; Amy Knoles, percussion; Arthur Jarvinen, percussion; Gloria Cheng, piano; and Rand Steiger, conductor and electronics.
The Program

... have ever lived ... Anyone ... (1991)  
Stan Link GS
(b. 1963)

A Manner of Speaking (1989)  
(World première)

I. In Tongues
II. Out of Sorts

Murphy-Nights (a coda to “Johnny Sprays”) (1989)  
Arthur Jarvinen
(b. 1956)

INTERMISSION

None but the Lonely Flute (1991)  
(East coast première)

Milton Babbitt *42, H91
(b. 1916)

The Key to Songs (1985)  
Morton Subotnick
(b. 1933)

Dorothy Stone, flute
James Rohrig, clarinet
Robin Lorentz, violin
Erika Duke-Kirkpatrick, violoncello
Amy Knoles, percussion
Arthur Jarvinen, percussion
Rand Steiger, conductor and electronics
The Composers’ Notes

... have ever lived ... Anyone ...

Fragment from an Apocryphal 14th century manuscript (Nonest no. 963) [incipit: “... have ever lived ... Anyone ...”]

... to no certain purpose or reason, and then ... and then ...

[obscured]

... through them, such an imperfect glass.

[meaning unclear]

One thing they have known is that [erased] ... are shadows of ... , and a time came when ...

... and without understanding it, they went to[o?] ...

In other words, [left blank], or soon will be. Leaving, ... and cannot ...

— Stan Link GS

A Manner of Speaking

This piece, for violin, violoncello, flute, clarinet, and percussion, was composed in 1991 and will receive its première performance at this concert.

— Richard Argosh *91

Murphy-Nights (a coda to “Johnny Sprays”)

“Georg Cantor demonstrated mathematically that if an infinite set is removed from an infinite set, an infinite set still remains. The American mathematician Eric Temple Bell pointed out that, by the same reasoning, if a lecturer lectures every night for an infinite number of years, he will not only come to a night when every person in the audience is named Murphy, but he will by sheer chance come to a second such night eventually, and a third ... and so on for an infinite number of Murphy-nights ...” (an excerpt from The Widow’s Son by Robert Anton Wilson)

“Rock and Roll!” (Johnny Winter)

Recently I have been composing a lot of instrumental rock tunes. One of these, Johnny Sprays, has a coda consisting of two repeated patterns of slightly different lengths. It takes quite a while for the patterns to line up again. This has the effect of making the music sound very familiar, even though you never hear the patterns aligned the same way. In Murphy-Nights, I have used these and similar patterns as backgrounds for the melody, which is developed through a series of cascading canons. I have also included opportunities for improvised solos, another outgrowth of my work in the rock idiom. This work was commissioned by the Composer Commissioning Program of the Minnesota Composers Forum, funded by the Jerome Foundation.

— Arthur Jarvinen

None but the Lonely Flute

This work was written for Dorothy Stone (flutist for the California E.A.R. Unit), and completed in September, 1991. Since the music sings for itself, I do not presume to direct the listener’s awareness to other than that which least requires direction, the superb performance which the composition is about to receive.

— Milton Babbitt *42, H91
The Key to Songs

This composition, music for an imaginary ballet, is based on A Week of Kindness or The Seven Deadly Elements, a novel (in collage) by Max Ernst. It is scored for two pianos, xylophone, marimba, vibraphone (two players), viola, violoncello, and electronic sounds produced in real time on the Yamaha TX-816 and QX-1. Part I consists of high energy music while Part II is slower and more dream like, in fact, Part II is a slowed down development of the first part. Throughout the work are fragments of Schubert songs which thematically as well as musically relate back to the literary source . . . A Week of Kindness.

Part I
First Book
SUNDAY
Element: Mud
Example: The Lion of Belfort (Power)
"The Ermine is a very dirty animal. In itself it is a precious bedsheets, but as it has no change of linen, it does its laundry with its tongue." Alfred Jarry

Second Book
MONDAY
Element: Blood
Example: Oedipus
"Great God, save the earth from ever bearing such monsters. No history has proved that there ever were any such. Through the efforts of the authorities, no one will be exposed to them any longer." Complainte de Peyrebeille

"It is also called MAMA by mistake." Paul Eluard

Third and Fourth Books
TUESDAY and WEDNESDAY
Elements: Fire and Water
Examples: The Court of the Dragon, Water
"I saw that the count was hiding a bitch in heat. Two people arrived who resembled each other; one was carrying a gold collar and the other had his throat filled with saliva, and both wanted to have the bitch. The man who wanted to put the gold collar on the bitch was bitten by it; and when the bitch received the collar, it became a young lady and when she had put aside the collar, she became a bitch again. The person who had spittle in his throat spat it on to her and the bitch followed him and yielded to him." Comte de Permission

Part II
Fifth (and last) Book
THURSDAY
Element: Blackness
FRIDAY
Element: Sight
Three visible poems
"a man and a woman absolutely white." Andre Breton
SATURDAY
Element: Unknown
Example: THE KEY TO SONGS
"..........................
..........................
"..........................
..........................
" Petrus Borel (was-ist-das?)

— Morton Subotnick
The Composers' Ensemble at Princeton

The Composers' Ensemble at Princeton (formerly the Princeton Ensemble) is a professional musical performance organization under the direction of Princeton faculty composer Steven Mackey and Michael Pratt, conductor of the Princeton University Orchestra. The Composers' Ensemble will feature a cross section of a lively and varied international music culture, in programs which reflect diverse sources of influence, spanning six centuries of notated music from Western Europe, vernacular and world musics, computer music, and music technology, improvisation, performance art, and of course, twentieth-century American concert music.

The Composers' Ensemble at Princeton was founded to serve the educational needs of the Composition Program in the Princeton University Music Department. It provides an opportunity for young composers to hear, discuss, and revise their work before sharing it with a wider public by arranging classroom readings of works in progress. It is consistent with these educational aims to present their music in public concerts surrounded by other music which influenced its creation. In fact, many of the concerts are themselves creations by the composers represented, who are charged with designing programs that project a particular point of view.

This concert by The Composers' Ensemble at Princeton is made possible, in part, with the continuing support of The Friends of Music at Princeton.

Upcoming Events

**Tuesday, December 10, 1991**

**Jack Vees, Libby van Cleve, and Eleanor Hovda.** Department of Music Composers' Colloquium Series. 101 Woolworth Center, 1:30 p.m. The general public is invited to attend without admission charge.

**Tuesday, December 10, 1991**

**Jack Vees and Libby van Cleve.** *Works of Eleanor Hovda and others.* Music for Electric Bass, Oboe, and Electronics. Taplin Auditorium, 8:00 p.m. Free admission.