The Princeton Laptop Orchestra

CONCERT PROGRAM

The PLOrk Drones

Conflict: or How I Learned to Stop Worrying and Love the Parse Error

Remix

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Non-Specific Gamelan Taiko Fusion Band

Thunderbird Suite in Eb Minor

The Prophecy of PLOrk: Battle of the Chosen

Cauchemar en PLOrque Mineure (or Space Ghost Does Paris)

The PLOrk Tree

Dan Trueman

Brandon Lowden

Charlie Sneath

Michael Hammond

Ken Schwartz

Matt Rich

Jason Pomerantz

Scott Smallwood

Perry Cook and Ge Wang

Theo Beers

Janet Kim

Brian Bixiao Zhao

Zach Marr

Anna Wittstruck

Jason Yang

R.W. Enoch

William Rounds

Dan Trueman

The Princeton Laptop Orchestra (FRS175) is:

Theo Beers, R.W. Enoch, Michael Hammond, Janet Kim, Brandon Lowden, Zach Marr, Jason Pomerantz, Matt Rich, William Rounds, Ken Schwartz, Charlie Sneath, Anna Wittstruck, Jason Yang, Brian Bixiao Zhao

Instructors: Perry Cook, Dan Trueman, Scott Smallwood, Ge Wang
The PLOrk Drones

Dan Trueman

This piece is a quasi-improvisation based on Risset drones. The plorkestra improvises elements within a group texture, based on text-message suggestions and parameter shifts from the conductor.

Conflict: or How I Learned to Stop Worrying and Love the Parse Error

Brandon "B. Lowd" Lowden
Charlie "Redmond Is Actually My Middle Name" Sneath
Michael "I Swear to You I Set My Alarm" Hammond

This piece ponders the human attitude toward war in two distinct themes. The first, representing human determination, begins as the manifestation of the misguided concept of righteous warfare. As the battle rages on, it is replaced by quiet, possibly despondent, acceptance represented by the second theme, as the sounds of the battleground rage all around. Yet, as the return of the first themes signifies, the struggle to survive does not end, and the unyielding determination of the human mind returns to rise against the brutality of war. Can the human condition triumph, or are we doomed to failure? Is the lust for battle stronger than the desire for peace? Could anything possibly match the pretentiousness of this description? Find out on the next episode of '24'.

Remix

Ken "I played your mom's violin last night" Schwartz
Jason "My last name sounds like a fruit" Pomerantz
Matt "I'm the only person in this group who doesn't have a Z in their name so I have to compensate by using 9 computers at once" Rich.

Music has existed for years. No, seriously. It's been around for a loooong time. Like, forever. This piece examines three different eras of music, beginning medievally when cantors sang their prayers. Skipping ahead a couple hundred years the listener then finds himself being romanced by a lone violinist, perhaps in 18th century Paris, or maybe Vienna? Again, trudging through time our poor, jet-lagged listener appears in the chaos of present day, engulfed by the sounds of a modern hip-hop culture. After his interlude in the present our listener again is swept away by the sands of time, but before him now is not a musical wonderland, but a raging battle, the battle for the supreme mastery of all music. How will it end? Will one era win-out? Can they reach a compromise? Or, because of this epic conflict, will the world just explode? We have no idea. It depends on how long Max can last.

On the Floor

Scott Smallwood

You will notice when you walk into a casino that the machines are all tuned to the same key: a c-major chord. This chord floats around the space, in and out of every crevice, constantly arpeggiating, humming, droning, twittering, echoing, sometimes incorporating snippets of melody. This happy drone soothes the nervous customers as they slowly drop their money into the machines. They create a sea of c-major, each and every one of them, pressing buttons on the machines, credit after credit, all day and all night.
Non-Specific Gamelan Taiko Fusion Band

Chuck/Audicle Software Composition by Perry Cook and Ge Wang
For two bell players, one conductor, and 13 PLOrkists

This piece is an experiment in human controlled, but machine synchronized percussion ensemble performance. Various percussive sounds are temporally positioned by PLOrk members, and the piece gradually transitions from tuned bell timbres to drums as the texture and density grows.

Thunderbird Suite in Eb Minor

Theo Beers
Janet Kim
Brian Bixiao Zhao

Undergraduate Composition major Janet Kim was born during a violent storm, and the terrifying sounds of that day have left her with permanent emotional scarring. This piece, an outlet for her psychosis, reflects Janet's ongoing struggle to conquer her debilitating fear of rain and thunder. Her innocent spirit is represented by the chirping of birds, and a dark, brooding bassline symbolizes the evil storm that wishes to fill her heart with terror. Will Janet overcome the forces of darkness trying to burrow their way into her soul? Where did Brian learn to play the air-turntables? Can Theo last 5 minutes without breaking anything? In all likelihood, none of these questions will be answered (with the possible exception of Theo exploding something - that might actually happen).

The Prophecy of PLOrk: Battle of the Chosen

Zach "ree-tar-DAHN-doe" Marr on MaxMandolin, Moog, and Munger voice synth
Anna "CelLO coNtRoL FreAK" Wittstruck on PLOrkified cello and Scrub voice synth
Jason "dRuM MaSta" Yang on Chuck drum machine and soundscape

A musical dialogue between Frodo Baggins and Harry Potter, this piece explores the similarities and subtle distinctions between formulaic, mainstream epics. Incorporating themes from Harry Potter and Lord of the Rings (both with soundtracks conveniently accessible on iTunes), this PLOrk journey travels from the safe havens of Hogwarts to the fires of Mordor. As to which short, curly-haired, chosen, and heavily armed protagonist will triumph, let your ear decide.

Cauchemar en PLOrque Mineure (or Space Ghost Does Paris)

R.W. Enoch de Labière
William Rounds de Tescassée

This is a multi-part work that combines abstract and traditional musical ideas with theatrical parody. Based very loosely on "Space Ghost", this piece opens on a nightmarish walk through a haunted mansion and later shifts to outer space, as a series of unfortunate events unfold on a commercial space flight. An out-of-this-world musical performance ensues.

The PLOrk Tree

Dan Trueman

This piece is a quasi-improvisation based on a network tree. Locked to a common pulse, the plork members control a group texture by inheriting information from a network neighbor, and then making slight modifications to that information, which includes pitches, timbres, and text messages. Ripples of data are sent through the network by the conductor, who defines the basic structure of the texture.