GENERALS CONCERT

CONSTELLATION

Seth Cluett
Michael Early
Sean McClowry
Samson Young

The Composers' Ensemble
at Princeton

Steven Mackey and Michael Pratt, Directors

Thursday, April 26, 2007
8:00 p.m.
THE PROGRAM

kotos
Iannis Xenakis

Daedalus
Benjamin Schwartz, violoncello
Michael Early

French Suite No. 1 in D Minor, bwv 812
J.S. Bach
Allemande
Courante
Sarabande
Minuet I
Minuet II
Gigue
recording (Glen Gould, piano)

counter-memory for magnetic tape
Seth Cluett
Ilmnd
crm
srbnd
mmt I
mmt II
dcp
SS

— intermission —

Ballade No. 3 in A-flat Major, Opus 47
Frederic Chopin

Piano Piece no. 1
Monica Ohuchi, piano
Sean McClowry

from String Quartet No. 6 in E-flat Major
Paul Hindemith
Ruhig, Vier
Rory, New York
So musical a discord ...
Gödel’s Strange Loop I
Distorted epilogue
Gödel’s Strange Loop II
... Such sweet thunder
Chiptune and Last Spin (Loop III)

Music: Samson Young @ EmergencyLab
Video: Christopher Lau @EmergencyLab
Dancer in video: Xing Liang
Olivia De Prato, violin — Eric km Clark, violin
William Lane, viola — John Popham, violoncello
Dedalus
for harp and instruments by Xenakis

Michael Early
Jaron Lanier to stop working and have the harpplayer's life

NOTES ON THE PROGRAM

Dedalus

What strikes me most about the music of leonard coyne is its uncompromising approach to the exploration of new musical terrains. Xenakis, on the other hand, is a pioneer in the use of stochastic processes in music composition. His work in the 1950s and 1960s, particularly with the use of computers and digital signal processing, paved the way for the development of electronic music and, later, video game music.

The sounds generated by Dedalus are characterized by a complex interplay of acoustic and electronic elements. The harp, in particular, is used to produce a range of timbres that interact with the electronic sounds. This integration of different sound sources is a hallmark of xenakis's work and reflects his interest in creating a new kind of musical language.

Dedalus is a piece that explores the possibilities of a new kind of musical composition that is not only concerned with the traditional elements of harmony and melody but also with the way in which sound can be manipulated and transformed. The piece is a testament to xenakis's visionary approach to music, one that continues to influence contemporary composers today.

Michael Early

Jaron Lanier to stop working and have the harpplayer's life

As a composer, Jaron Lanier has a unique perspective on the role of technology in music. His work often explores the intersection of music and technology, and he is known for his innovative use of computers and digital tools in music composition.

For Lanier, the harp is a versatile instrument with the potential to produce a wide range of sounds. In Dedalus, the harp is used to create a variety of timbres that complement the electronic sounds generated by xenakis's stochastic processes.

Lanier's approach to music is characterized by a sense of curiosity and experimentation. He is always looking for new ways to engage with the medium and to challenge traditional notions of what music can be. Dedalus is a piece that embodies this spirit of innovation and exploration.

In conclusion, Dedalus is a piece that pushes the boundaries of traditional musical composition. Its innovative use of stochastic processes and electronic sounds, combined with the versatility of the harp, creates a unique and compelling musical experience. As a piece that explores the possibilities of a new kind of music, Dedalus is sure to be a landmark in the development of contemporary music.
incorporated into the music for Alc's running in New York. In addition to his work with Alc, he also holds the position of assistant to the President of the Philadelphia Orchestra. He is also the music director of the Boston Symphony Orchestra.

Monica Yun-Chen (soprano) has performed with many of the world's leading orchestras and opera companies, including the New York Philharmonic, the Chicago Symphony Orchestra, and the Philadelphia Orchestra. She is currently a member of the faculty at the Juilliard School of Music.

Benjamin Schwartz, a conductor, has been hailed as "one of the most exciting and innovative conductors on the scene today." He has served as music director of the Mannes College of Music and is currently the music director of the National Symphony Orchestra of Washington, D.C.

LaFaye has also been recognized for his work as a director and producer, with several projects being honored by the National Endowment for the Arts and the Guggenheim Foundation. He is currently the artistic director of the Ensemble Studio Theatre in New York City.

Laura has also been recognized for her work as a curator, with several exhibitions being featured in major museums and galleries. She is currently the curator of contemporary art at the Whitney Museum of American Art.

The Artists in Residence program at the University of Chicago is dedicated to fostering the creativity of emerging artists and providing them with opportunities to explore and develop their skills. The program is open to artists in all disciplines and has a strong focus on interdisciplinary collaboration.

Embodying Lab, an interdisciplinary artist collective, is dedicated to creating a space for artists to explore and experiment with new forms of expression. The lab is supported by a grant from the National Endowment for the Arts.

Wendy Rosenblum, a composer, has received numerous awards and commissions for her work, including a grant from the Chamber Music Society of Lincoln Center and a commission from the New York Philharmonic. She is currently a professor of composition at the Juilliard School.
on a Can Summer Institute, Kazusa Music Festival [Japan], Ensemble Modern Festival and the Lucerne Festival directed by Pierre Boulez.

She is currently involved in contemporary music and has worked with composers such as Bernard Rands, Luca Francesconi, Sir Harrison Birtwistle, Helmut Lachenmann, Krystof Penderecki, Pierre Boulez, Benedict Mason, Meredith Monk, Steve Reich, Michael Gordon, Julia Wolfe, Evan Ziporyn, Todd Reynolds, Brad Lubman and Philippe Manoury.

Recent projects, including Ensemble Modern (Frankfurt, as Guest Solo Violist); members of the Bang on a Can All Stars [New York City]; the Esperance Trio [Australia]; and individuals such as Rocco Filippini, Christian Wojtowicz and Marianna Sirbo.

She was at the 2005 "Festival Musica di Pontino" (Sermoneta, Italy), Bang on a Can Summer Festival [USA] and Monterrey Contemporary Music Festival [Mexico], at the latter as the featured international soloist. In November-December 2005 he performed the New York City and Italian premiers of Brent Dean's "Intimate Decisions" for solo viola.

As an orchestral musician he has worked with the Tasmanian Symphony Orchestra and as Principal Viola with the Australian Youth Orchestra. He has been solo and chamber musician in Europe, Northwest America, Asia and Australia.

He has worked closely with some of the world's great composers of today, including Helmut Lachenmann, Steve Reich, Ross Edwards, Elena Kats-Chernin, Michael Gordon, Julia Wolfe, Emmanuel Nunes and Gyorgy Kurtag. He has commissioned over a dozen new works for viola and particularly supports the work of younger generation composers.

He is artistic Director and Violinist of a twenty-member New York/Berlin/Melbourne network of musicians dedicated to international cultural collaboration through the medium of new music. In 2007 he will spend some time in India performing and researching, as resident musician of the O'Reilly-M International Institute of Innovative Music in Mumbai, supported by the Asialink Centre [University of Melbourne] and Arts Tasmania.

Eric Kenneth Malcolm Clark, violin, is a composer and violinist originally from Victoria, BC, Canada. A recent addition to New York, he spent the past two years in LA studying with James Tenney. Eric has enjoyed success performing in many genres, though most often in new music, experimental, and improvisation settings.

He has performed new music throughout Canada, the US, Europe, and Australia, recently completing a tour of Belgium and Oslo with his high octane group Skakk. Eric also enjoys a series of performances as violinist with the legendary west coast new music group California EAR Unit last spring 2006. Other recent appearances include the 2006 Millennium Jukebox in Walt Disney Concert Hall, Michael Gordon's new opera What to Wear and Decide, and the Creative Music Festival at RedCat.

Compositionally, Eric is a diverse composer, ranging from writing for hearing impaired musicians to improvisation works for his bands in New York and Europe. Eric has recently returned from the neither/nor new music festival in Toronto, in which he performed and presented his works Mein Schatz and Slaughter Series I-IV. He has had music performed by members of Bang on a Can, the California EAR Unit, and the Bozzini Quartet, among many others.

John Popham, cellist, a native of Louisville, Kentucky, is becoming one of the most versatile cellists of his generation. The New York Times has described John's playing as "graceful but variegated" and "finely polished." Winner of the Louisville Orchestra's Young Artist Competition, the Lillian Fuchs Chamber Music Competition, and the Macaulay Smith Chamber Music Competition, John has appeared as a soloist with the Louisville Orchestra and the Starsingham Orchestra on numerous occasions. John has served as principal cellist of the 2000 National Festival Orchestra, the Louisville Youth Orchestra and orchestras at Indiana University School of Music and the Manhattan School of Music. He has participated in various summer festivals including the Music Academy of the West, the Aspen Music Festival, Spoleto USA, and Musikorza. An active performer of contemporary music, John is a member of the Red Light Ensemble and has performed with the acclaimed TACTUS Contemporary Ensemble, ECCE, and the Nomos Trio. Recent and upcoming performances include appearances at The Cooper Union for the Advancement of Science and Art, Yale University; The New Music Collective of South Carolina, and the Hanns Eisler School in Berlin. John was a student of David Geber, founding cellist of the American String Quartet. He is a co-director for The New Project of Louisville, a collaborative arts organization that produces experimental concerts in the Louisville area.