SATURDAY, APRIL 3, 2010
TAPLIN AUDITORIUM IN FINE HALL
8:00 P.M.

Princeton Laptop Orchestra
(Dan Trueman, co-founder/director)

New works by:
Dan Trueman
Raymond Weltekamp
Lainie Fefferman
Konrad Kaczmarek
Anne Hege
Akiko Van Troyer and Jason Freeman
Van Stiefel
N. Cameron Britt

with Anders Åstrand, vibraphone &
Van Stiefel, guitar, guest artists
**Program**

*Clapping Machine Music Variations*  
Dan Trueman

*G*  
Raymond Weitekamp ’10

*Now, Scream*  
Lainie Fefferman

*askdjalskjalskj*  
Konrad Kaczmarek

**intermission**

*Middle Passage*  
Anne Hege

*LOLC*  
Akito Van Troyer and Jason Freeman

*Melancholy Science*  
Van Stiefel

*Antigen*  
N. Cameron Britt

with Anders Åstrand, soloist
NOTES/BIOS:
Clapping Machine Music Variations
Program Note:

At the core of Clapping Machine Music Variations is a trio of laptop-based Drum Machinists. Surrounding this trio is an assortment of other instruments, some clearly defined laptop-based instruments, others more variable and traditional in type. CMMV takes specific inspiration from works by Steve Reich, Györgi Ligeti and Björk. In particular, the drum-machine algorithm was initially designed to mimic certain rhythmic processes in the Ligeti Etudes pour Piano, processes which also coincidentally generate the rhythmic pattern for Reich’s Clapping Music (this should come as no surprise, as both composers were deeply influenced by traditional African rhythms); this algorithm is then used to generate variations on the original Clapping Music pattern, variations that are explored over the course of CMMV. More generally inspiring are pieces like Riley’s In C, and Andriessen’s Worker’s Union, where some things are specified, other things are not, and anyone can join the party.

Composer Bio:

Dan Trueman is a composer and performer, primarily with the Norwegian Hardanger fiddle and the laptop, sometimes together, sometimes not. His ensembles include QQQ, the Princeton Laptop Orchestra (PLOrk, which he co-founded and directs), Trollstilt, post-Post, and interface. He has performed his music with numerous other ensembles, including So Percussion, the Brentano and Daedelus string quartets, and the American Composers Orchestra. As a fiddler, he has performed at folk festivals across the US and in Norway, and he teaches traditional Norwegian fiddle music. Upcoming projects include a piece for the Irish ensemble Crash, a record with Old Time fiddler extraordinaire Brittany Haas, and more music for PLOrk and QQQ. Dan has received grants from the Guggenheim and MacArthur Foundations, among others, and he teaches composition at Princeton University.

G
Program Note:

G is an experiment in gestural machine learning, which utilizes Rebecca Fiebrink’s ‘WeKinator’ to translate motion into music. The performers first train their laptops to distinguish between different hitting gestures of their choosing. This learning system is then employed as an individualized controller for the duration of the piece, classifying the laptop’s physical state into different sonic events.

Composer Bio:

Raymond Weitekamp is a senior in the Chemistry Department. When not in lab, he makes sample-based music and hosts a weekly radio show on WPRB under the moniker Altitude Sickness. He is the creator of SmackTop, an open-source software utility which translates Macbook motion into MIDI. Raymond would especially like to thank Dan Trueman, Rebecca Fiebrink, Babbloon and all of MUS 316 for their support.

Now, Scream
Program Note:

Imagine if PLOrk went camping...

Composer Bio:

Lainie Fefferman is in her third year of the Princeton graduate program in composition. For more information, go to http://www.lainiefefferman.com/
Program Note:

With each performer synced to a common tempo, I wanted to allow the orchestra to build up at first simple rhythms and then ultimately denser textures by adding individual pulses one note at a time. Players choose their own scale degree, rhythmic duration, and then most importantly they place these notes anywhere they choose within the overall beat. The results vary from elegantly hocketed melodies to asymmetric lopsided pulses, and everything in between. Although it is an improvised piece, with the players carefully crafting their parts in real time in response to the sound of the ensemble as a whole, the conductor does have a certain degree to control, such as re-syncing individual players, sending cues suggesting how to create individual pulses, and setting the overall tonality and tempo.

Composer Bio:

Konrad Kaczmarek received a B.A. in music from Yale University, a MMus in electronic music composition from University of London, Goldsmiths, and is currently in the composition program at Princeton. He has held teaching positions at Yale University, The New School University, and Harvestworks Studio in New York.

His freelance programming and performing have taken him to the Kunstnernes Hus in Olso, Norway (2009), The New Zealand International Arts Festival (2008), The 2008 Whitney Biennial Performance Series, the Next Wave festival at the Brooklyn Academy of Music (2006), “Works and Process” at the Guggenheim (2006), and The Strings of Autumn Festival at the Estate Theater in Prague (2006).

His own work has been performed at the Stanley Glasser Electronic Music Studio in London, the Sonorities Festival at Queens University in Belfast, The SoundBytes Festival in Halifax NS, The Tank and The Chelsea Art Museum in New York, Brooklyn College, The Extensible Toy Piano Project at Clark University and University of Albany, and the Princeton Composer’s Ensemble. He has been awarded residencies at the Atlantic Center for the Arts, The Banff Centre in Canada, and STEIM in The Netherlands.

Konrad is also a jazz pianist, and has received an outstanding soloist award from Jazz at Lincoln Center and the Stanton Wheeler prize for jazz performance at Yale University.

Middle Passage

Program Note:

This piece was influenced by the book Divine Horsemen: The Living Gods of Haiti by Maya Deren and specifically by the ritual of reclamation. “The gros-bon-ange [soul of a person], as the repository of a man’s history, his form and his force, the final resultant of his ability, intelligence and experience, is a precious accumulation. If, after his death, his descendants were able to provide this disembodied soul with some other means of manifestation to substitute for the flesh which perished, they could salvage this valuable legacy. One of the major Voudou rituals is the ceremony of retirer d’en bas de l’eau, the reclamation of the soul of the deceased from the waters of the abyss, the world of les Invisibles [described as a vast body of water].” p. 27

Composer Bio:

Born in Oakland, CA, Anne Hege began her musical studies singing with the Piedmont Children’s Choir and the Oakland Youth Chorus. Formative projects with innovators Keith Terry and Linda Tillery inspired her multimedia leanings. Currently, she performs original works in her performance duos, New Prosthetics and Sidecar, as well as in the vocal trio, Celestial Mechanics. Her latest work lies somewhere between ritual, music, and theater with some homemade instruments thrown in for good measure.
**LOLC (2010)**

Program Note:

In *LOLC*, the musicians in the laptop orchestra use a live-coding language, developed specifically for this piece, to create and share rhythmic motives based on a collection of recorded sounds. The language encourages musicians to share their code with each other, developing an improvisational conversation over time as material is looped, borrowed, and transformed. LOLC is supported by a grant from the National Science Foundation as part of a larger research project on musical improvisation in performance and education (NSF CreativeIT #0855758). Special thanks to Jeff Snyder, Dan Trueman, and PlorK for all of their work in putting this performance together.

Composer Bios:

Akito van Troyer is a graduate research assistant undertaking a Masters in Music Technology at the Georgia Institute of Technology. His research interests include building computational musical systems capable of interacting with humans. He is the main developer of the LOLC system, which is also part of his MS thesis at Georgia Tech.

Jason Freeman’s works break down conventional barriers between composers, performers, and listeners, using cutting-edge technology and unconventional notation to turn audiences and musicians into compositional collaborators. His music has been performed by the American Composers Orchestra, Speculum Musicae, the So Percussion Group, the Rova Saxophone Quartet, the Nieuw Ensemble, Le Nouvel Ensemble Moderne, and Evan Ziporyn; and his works have been featured at the Lincoln Center Festival, the Boston CyberArt Festival, 01SJ, and the Transmediale Festival and featured in the New York Times and on National Public Radio. Freeman received his B.A. in music from Yale University and his M.A. and D.M.A. in composition from Columbia University. He is currently an assistant professor in the School of Music at Georgia Tech.

**Melancholy Science**

Program Note:

*Melancholy Science* explores representations of control and freedom given a soloist-orchestra model in which an improvising soloist can turn “off” or “on” control over the group as well as a virtual version of itself (since the soloist also controls a laptop). The group, nevertheless, through its sheer number and sonic presence remains the determining factor in terms of the overall context—it remains something like a chorus judging the actions of a flawed hero.

Composer Bio:

Trained as a classical guitarist at an early age, Van Stiefel attended the Centro Flamenco Paco Pena in 1983, studying with guitarist John Williams. While the Andres Segovia Memorial Fellow at the Banff Centre for the Arts in Canada, he became drawn to contemporary music and the electric guitar, studying with composers Vinko Globokar and Robert Aitken. His present guitar music now exhibits an odd synthesis of classical and electric guitar techniques. He will appear with the rock band Toy Soldier and the Miro Dance Theatre in an upcoming “Open Studio Mash-Up” sponsored by the Penn Foundation. His CD The Shape of Hands will be released in Fall 2010 on New Focus Records. Stiefel has a B.A./M.Mus in guitar performance from Yale University, and in 2003, he completed the Ph.D. in music composition from Princeton University. After teaching counterpoint and musicianship at McGill University in Montreal, Stiefel became Assistant Professor of Music Theory and Composition at West Chester University School of Music in Pennsylvania where he co-directs New Music at West Chester and the WCU Laptop Quartet.
**Antigen**

**Program Note:**

*Antigen* is conceived both as a vehicle to showcase the talents of Swedish vibraphone virtuoso Anders Åstrand and as a framework to engage the laptop performers’ musicality. The laptop instruments respond to and augment the acoustic sounds created by the laptop performers providing a sonic environment for Åstrand’s improvised solo part. The form of the piece is fairly loose, giving the soloist and laptop ensemble time and space to explore the various textures at their own pace. I’m very excited to be collaborating with my dear friend and mentor Anders Åstrand again on this project. I’m equally excited that the PL.Orkers have this opportunity to work with him. The title of the piece means “at last” in Swedish.

**Performer Bio:**

Known for his dazzling virtuosity and genre-defying performances, Anders Åstrand is in demand throughout the world as a percussion soloist, clinician and composer. In addition to his work as a soloist, Åstrand is a member of numerous ensembles including: Global Percussion Network with Rolf Landberg, Daniel Saur (mallet instruments and percussion), and Tomas Bohlin (sound engineer); a free-improvising organ and percussion duo with Mattias Wagner; WÅG with Mattias Wagner (organ) and Gary Graden (vocals); E/N/D with Michael Gould (drums), Miles Osland (saxophone), Michael Berglund (bass); Swexican Trio with Evaristo Aguilar (drums and percussion) and Mikael Berglund (bass); Åbergs Wänner with Sven Åberg (lute, theorbo), Micke Wennergroth (drums), Micke Berglund (bass). Åstrand’s compositions focus on improvisation as an essential component for soloists and ensembles. In addition to percussion music, Åstrand has been commissioned to compose for brass quintets, saxophone quartet, choirs, and big bands, as well as ice instruments, fighter aircraft, tractors, and buildings. He has served on the Board of Directors for the Percussive Arts Society since 2002. Anders Åstrand plays Yamaha instruments, Zildjian cymbals, Innovative Percussion mallets, and Latin Percussion products. For information about him, please visit: www.andersastrand.com, www.gpn.nu and www.myspace.com/andersastrand.

**Composer Bio:**

N. Cameron Britt is a third year student in the Graduate Composition program at Princeton University. His works have been performed by So Percussion, Ensemble Klang, janus, NOW Ensemble, post-Post and PL.Ork (Princeton Laptop Orchestra). As a percussionist he performs with cellist Tom Kraines as the free improvisation duo Dithyramb, and with Dan Trueman and Van Stiefel in post-Post, an ensemble in which all of the members perform on both laptops and acoustic instruments. He has also performed extensively with the North Carolina Symphony as well as with numerous other orchestras throughout the Southeast, including the Charleston Symphony Orchestra, the Alabama Symphony Orchestra and the Macon Symphony. He worked with composer, improviser and vibraphone virtuoso Anders Åstrand in Stockholm, Sweden as a Fulbright Scholar in 2005-2006. He holds degrees in music theory and percussion performance from Northwestern University and a degree in composition from the University of South Carolina.
Upcoming Department of Music Events:

Monday, April 5
MusicoLOGY Colloquium, Yelena Minyonok, Russian Academy of Sciences, Moscow
"Genres of Russian folklore music"
Edward T. Cone Seminar Room, Mendel Music Library, 226 Woolworth Center,
4:30 p.m.
Co-sponsored by Slavic Studies

Tuesday, April 6
fftnup
Featuring Klezshop (Gilad Cohen, Jonathan Keren, Gilad Harel) and
The Terrace Club, 62 Washington Road, 9:00 p.m.

Wednesday, April 7
Piano Master Class, Victor Rosenbaum, New England Conservatory of Music
Please join Mr. Rosenbaum as he works with Princeton University piano students.
Taplin Auditorium in Fine Hall, 4:30 p.m.

Thursday, April 8
Non-Western Music Colloquium, Peter Manuel, Prof. of Music, CUNY, Graduate Center
"East Indian Music in the West Indies: The Dynamics of a Music Diaspora"
Woolworth Center Room 102, 4:30 p.m.

Thursday, April 8 — Saturday, April 10
"An Evening of Enchantment" featuring Paul Lansky’s Table’s Clear (1990) and the world premiere stagings of Claude Debussy’s The Toy Box (1913) and John Alden Carpenter’s Krazy Kat: A Jazz Pantomime (1921) and Paul Lansky’s Table’s Clear (1990). The production involves over sixty Princeton students from Department of Music ensembles, the programs in Theater and Dance, and the University community. Choreography by faculty members Rebecca Lazier, Tracy Bersley and Tina Fehlandt. Conducted by Anthony D. J. Branker, the Anthony H.P. Lee ’79 P1] Senior Lecturer in Jazz Studies. The creative team also includes Tony award nominee Riccardo Hernandez as set designer, Obie award winner and costume designer Anita Yavich and two-time BESSIE award winner Aaron Copp as lighting designer.
Benedict Theater at the McCarter Theater, 8:00 p.m. on 4/8 & 4/9; 2:00 and 8:00 p.m. on 4/10. Tickets $15, $10 students/seniors. Call 609-258-2787, 609-258-9220, or order online at www.princeton.edu/utickets
Co-sponsored by the Department of Music and the Lewis Center for the Arts

Sunday, April 11
Certificate Program in Musical Performance Recital
Maya Srinavasan ’10, voice; Sarah Pelletier, piano
Works by Handel, Schubert, Debussy and more
Taplin Auditorium in Fine Hall, 3:00 p.m.

Monday, April 12
Popular Music Colloquium
Sean Wilentz, Sidney and Ruth Lapidus Professor in the American Revolutionary Era.
Department of History
"Aaron Copland and Bob Dylan"
Woolworth Center Room 102, 4:30 p.m.

Tuesday, April 13
fftnup
Featuring Vacant (Jenn Mesch, Kurt Gottschalk)
The Terrace Club, 62 Washington Road, 9:00 p.m.

Thursday, April 15
MusicoLOGY Colloquium, Jean-Jacques Nattiez, Professor of Musicology,
Université de Montréal
"Is Timbre a Secondary Characteristic?"
Edward T. Cone Seminar Room, Mendel Music Library, 226 Woolworth Center,
4:30 p.m.

University Free to Be Ensemble, Anthony D. J. Branker, director
Café Vivian in the Frist Campus Center, 11:30 p.m.

Patrons:
If you would like to receive the department’s monthly calendar of events by
e-mail, please go to http://www.princeton.edu/music/ to subscribe.
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