

Insistency on the Late Half-Hour

The piece is a collaborative work based on improvisation. Each composer performs on his own improvisation environments in a laptop. The development was done on Max/MSP, based on several musical decisions taken in advance collectively. Physical control of various sound generators is used to shape musical gestures, which are then organized during live performance according to timbre and rhythm. Space is conceived as an extension of the inner rhythm of sounds, emphasizing their relative speed or immobility within the musical texture.

Bruno Ruviano is a composer and pianist born in Sao Paulo, Brazil. After finishing his undergraduate at the State University of Campinas (2000), he continued studying electro-acoustic music in 2001 in the Studio Panaroma (Brazil) and at Dartmouth College (USA, 2002-2004, where he got his Masters degree in electro-acoustic music). He is currently a DMA student in composition at Stanford University (USA). His instrumental and electroacoustic works have been performed in Brazil, Europe and the United States.

website: <http://ccrma.stanford.edu/~ruviano>

Juan-Pablo Caceres is a composer, performer and engineer born in Santiago, Chile. He studied at Catholic University of Chile, where he graduated in 2001. He is currently a PhD student in computer music at CCRMA in Stanford University (USA). His work includes instrumental and electronic pieces, as well as performance of avant garde rock music, with an album edited in Europe and South America. He has recently been awarded by the Chilean government to release his first solo album of electro-acoustic pieces.

Future Returns for Electromagnetically-Prepared Piano

All of the sounds heard in this piece come only from the piano. Crescendos, misty, bell-like sounds, and even a human voice emanate solely from the vibration of the piano's strings. Although this work seems wholly acoustic, the piano's strings are driven by a custom built electrical interface that utilizes a Max/MSP software patch to control 12 electromagnets placed inside of the piano. This short piece came from a quest to demonstrate a new variety of possible piano sounds, and served as grounds for further experimentation with the instrument following its debut in Per Bloland's composition. In hopes that subsequent performers and composers will continue to create new music through this technology, the piano exclaims:

"The future is ever a misted landscape, no man foreknows it, but at cyclical turns
There is a change felt in the rhythm of events." -Robinson Jeffers

Steven Backer was born in Richmond, Virginia, though he has no memories of the place having grown up in North Carolina. Currently pursuing a Masters degree in Electrical Engineering, Steven was drawn to Stanford by CCRMA after exposure to computer music and classical studies with Rodney Waschka, II, and Jonathan Kramer. He hopes to continue his work with CCRMA in a Ph.D. program. Regarding Future Returns, he wishes to gratefully acknowledge the vital assistance of everyone at CCRMA involved in the project.

Program Notes**Elegy ReMix & Sargasso ReMix**

Elegy ReMix and *Sargasso ReMix* are two of eleven remixes that constitute the 1999 Innova CD *The Janus ReMixes: Exercises in Auto-Plundering*. Each remix is a new narrative created by transforming samples taken exclusively from its corresponding original work in my principally acoustic *Janus Cycle* (1992-1996). In *Elegy ReMix*, all of the source sounds are from a recording of *Elegy* for carillon. The sounds in *Sargasso ReMix* are from a recording of the solo cello work *Sargasso* (83+). One area of fascination for me is inherently postmodern: the aesthetic squeezing of plastic sounds—themselves containing a particular modernist investment—into the foreign working conditions of the software: industrial, techno-oriented, cinematic.

Mark Applebaum (b. 1967) is assistant professor of composition and theory at Stanford University where he received the 2003 Walter J. Gores Award for excellence in teaching. He received his Ph.D. in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, and electroacoustic music has been performed throughout the United States, Europe, and Asia with notable premieres at the Darmstadt summer sessions. He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Paul Dresser Ensemble, the Vienna Modern Festival, the St. Lawrence String Quartet, Belgium's Champ D'Action, Festival Adevantgarde (Munich), Zeitgeist, MANUFACTURE (Tokyo), and the American Composers Forum. In 1997 Applebaum received the American Music Center's Stephen Albert Award.

Applebaum builds electroacoustic sound-sculptures out of junk, hardware, and found objects. He is also active as a jazz pianist, concertizing from Burkina Faso to Sumatra. At present, he performs with his father, Bob Applebaum of Chicago, in the Applebaum Jazz Piano Duo. His music can be heard on recordings on the Innova, Tzadik, Capstone, and SEAMUS labels. Prior to his current appointment, he taught at UCSD, Mississippi State University, and Carleton College. See also: www.markapplebaum.com.

Elsewhere is a Negative Mirror, Part I for piano and electronics

Elsewhere is a Negative Mirror Part I is the first installment of a longer piece inspired by Italo Calvino's novel *Invisible Cities*. In the novel, over the course of discussions between the emperor Kublai Kahn and the explorer Marco Polo, a host of fantastic cities are described. Each of these cities serves both to convey a specific mood and to reflect the evolving views of reality expressed by the two characters. For the composition, I attempted to utilize Calvino's wide-ranging philosophical explorations as well as the structure of the novel itself. *Part I* follows the first section of the book, in which four types of cities are introduced and revisited, in a pattern that recycles city types with increasing rapidity. The performer's material is constrained by these sections.

In addition to the performer playing the piano, a rack of 12 electromagnets is placed over the piano frame, each electromagnet positioned over a string. These are controlled by a Max/MSP patch, each serving to resonate its respective string at variable frequencies. The keys for the strings being resonated are held down by the disklavier, thus forcing the performer to move with care around these unavailable pitches. The electromagnets are responsible for the performance of a "supertheme," which falls outside the careful structure mentioned above, while the performer's material acts a reflection of each section as conveyed by the supertheme.

The composer wishes to express tremendous gratitude to Steven Backer and Ed Berdahl for all their hard work on designing and implementing the device.

Originally from New York City, **Per Bloland** received an undergraduate degree in Psychology from the University of Michigan. He went on to pursue a second Bachelors degree in composition from San Francisco State University, where he studied with Ron Caltabiano and Josh Levine. As a Masters student at the University of Texas at Austin, he studied with Kevin Puts, Russell Pinkston and Bruce Pennycook. He is currently working toward his Doctorate at Stanford University, studying with Mark Applebaum.