

broken by spires and towers and great trees with scented blossoms. The silvery-rose glow in the paradise of gardens above."

The Dead City

"And all the great city-structure throbbing and humming to the steady gentle beat of perfect, deathless machines built more than three million years before -- and never touched since that time by human hands. And they go on. The dead city. The men that have lived, and hoped, and built -- and died to leave behind them those little men who can only wonder and look and long for a forgotten kind of companionship. They wander through the vast cities their ancestors built, knowing less of them than the machines themselves."

A Song of Longings

"He sang the song. Then he didn't have to tell me about the people. I knew them. I could hear their voices... I could read their bewildered longings. It called, it called and asked, and hunted hopelessly. And over it all the steady rumble and whine of the unknown, forgotten machines."

"And the songs. Those tell the story best, I think. Little, hopeless, wondering men amid vast unknowing, blind machines that started three million years before -- and just never knew how to stop. They are dead -- and can't die and be still."

These are the first installments in the Twilight series for various and mixed media. This cycle explores the psychology, longing, beauty and sadness of humanity's end -- not in a bang, but an irreversible powerdown, basked in the lingering, dying, golden glow of man's dusk.

Stanford Laptop Orchestra

The Stanford Laptop Orchestra (SLOrk) is a large-scale, computer-mediated ensemble that explores cutting-edge technology in combination with conventional musical contexts - while radically transforming both. Founded in 2008 by director Ge Wang and students, faculty, and staff at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA), this unique ensemble comprises more than 20 laptops, human performers, controllers, and custom multi-channel speaker arrays designed to provide each computer meta-instrument with its own identity and presence. The orchestra fuses a powerful sea of sound with the immediacy of human music-making, capturing the irreplaceable energy of a live ensemble performance as well as its sonic intimacy and grandeur. At the same time, it leverages the computer's precision, possibilities for new sounds, and potential for fantastical automation to provide a boundary-less sonic canvas on which to experiment with, create, and perform music. Offstage, the ensemble serves as a one-of-a-kind environment and classroom that explores music, computer science, composition, and live performance in a naturally interdisciplinary way.

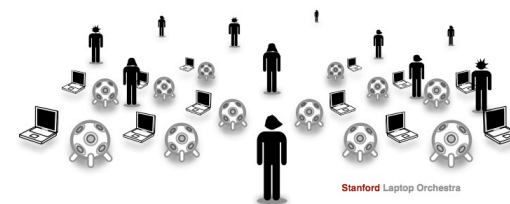
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Stanford Laptop Orchestra (SLOrk)

presents

SLOrk in the Bing!

June 5, 2013, Wednesday 8 p.m.
Bing Concert Hall, Stanford University



Program

- ClIX** Ge Wang
LOLOL: Laugh Out Loud On Laptop Jieun Oh
Reflections Reza Payami, Joshua Jesse Coronado, Audrey Virginia Proulx
Rise of the Frogs Victoria Grace, Caleb Rau, Luke Wilson
Elsinore Jianfeng Hu, George Lu, Ling-Ling Zhang
Singularity in Technicolor Nicholas McGee, Jim Liu, Justin Heermann
a breeze brings... Scott Smallwood
Twilight Ge Wang
I. The Dead City
II. A Song of Longings

Ensemble

Joshua Jesse Coronado, Victoria Grace, Justin Heermann,
Jianfeng Hu, Jim Liu, George Lu, Nicholas McGee, Reza Payami,
Audrey Virginia Proulx, Caleb Rau, Luke Wilson, and Ling-Ling Zhang.

Jieun Oh and Ge Wang (sabbatical), **Directors**
Spencer Salazar and Kurt Werner, **Co-directors**

Program Notes

CliX (2006) by Ge Wang

In this piece, human operators type to make sounds, while their machines synthesize, synchronize, and spatialize the audio. Every key on the computer keyboard (upper/lower-case letters, numbers, symbols) is mapped to a distinct pitch (using the key's ASCII representation) and when pressed, emits a clicking sound that is synchronized in time to a common pulse. A (human) conductor coordinates frequency range, texture, movement, and timing.

LOLOL: Laugh Out Loud On Laptop (2013) by Jieun Oh

At what point do we recognize a pattern of vocalized sounds as laughter? How do musical elements of rhythm, pitch, and timbre implicate social and emotional nuances underlying laughter? We explore these questions by experimenting with a diverse combination of sonic ingredients of laughter. We encourage you to laugh out loud along during the performance!

Reflections (2013)

by Reza Payami, Joshua Jesse Coronado, Audrey Virginia Proulx

"Reflections" is a piece that takes the idea of "laptop as an instrument" literally. The piece is based on some synthesis techniques like granulation and live input sampling. All the input materials are provided in real-time using the different sounds generated with the laptop as an acoustic instrument in addition to the performers' voice. A program acts as an invisible conductor to send messages to the performers playing in three sections based on a pre-composed score.

Rise of the Frogs (2013) by Victoria Grace, Caleb Rau, Luke Wilson

Listen as the frogs gather in numbers, preparing for their day of triumph. Experience the blissful calm before the storm. And ready yourself for their final showdown.

Whether this piece is a foreshadowing of the apocalypse, a retelling of a timeless legend, or just a fun mix of personally recorded samples and computer generated synths, you will surely appreciate the power of Lake Lag's frogs by the time it comes to a close. Watch the ensemble harness this power with their GameTrak controllers, using their hand placement to change and manipulate the sound of both the frogs and various synthesizers and drum beats, produced live using an 80 button drum pad.

Elsinore (2013) by Jianfeng Hu, George Lu, Ling-Ling Zhang

Hunter S. Thompson famously typed Hemingway and Fitzgerald, supposedly to feel art from his own fingers. Much like Islamic traditions of handwriting the Quran, that act of transcribing is greater than mimicry or even education. The significance stems from participation and feeling, the creation and recreation, of what the book (art) stood for.

In our piece, each performer takes roles in *Hamlet*, ascribing brooding gloom to Shakespeare and transcribing brooding drone. Each plays Thompson or Islamic Scholar. The goal is capturing the spirit of Hamlet's Elsinore as SIOrk composition. The means is a laptop, playing noisy samples at each keystroke. The result is a tangible, printed product; our collaborative attempt to reach into *Hamlet*, Shakespeare.

Singularity in Technicolor (2013)

by Nicholas McGee, Jim Liu, Justin Heermann

"Singularity in *Technicolor*" aims to emphasize the "Ork" in SIOrk by incorporating a variety of instrumental sounds expressively played by our skilled ensemble. The piece develops in 4 movements centered around the theme of the human relationship with ever developing technology:

1. Discovery -- The orchestra tuning symbolizes the slow and beautiful discovery of technologies that promise to create a brilliant future.
2. Experiments -- The world begins to change, shaped by invention. The excitement of development is tempered by the sadness of loss and the pain of transformation. The world is being remade.
3. Mistakes/Misunderstanding -- Overzealous development brings conflict as technology consumes the human experience. Resistance rises, a battle wages for the human identity.
4. Harmony -- From conflict emerges chorus. Man and machine at last become not parasites but symbionts.

a breeze brings... (2006) by Scott Smallwood

This "prelude" came about as a result of several mornings of hacking in Chuck (a computer music programming language developed by Ge Wang). As I listened to the wind chimes outside my door, I began to realize that they were influencing the intuitive process of my experimentations. Before long I had created some algorithmic instruments that sounded rather nice together. This piece grows slowly out of the acoustic soundscape of the space, and then slowly subsides back into it, like a very slow breeze.

Twilight (2013) by Ge Wang

Inspired by the classic science-fiction short story "Twilight" by John W. Campbell (published in 1934, under the pseudonym "Don A. Stuart"), this piece ruminates not of the dawn nor triumph of the human race, but of one possible demise set seven million years in the future. This end is not one of annihilation through war nor decimation from famine or disease, but a golden decrescendo of defeat brought on by the gradual, nonviolent but unstoppable usurping of technology and machines -- and the loss of man's curiosity and sense of wonder. From the original text:

"Twilight -- the sun has set. The desert out beyond, in its mystic, changing colors. The great, metal city rising straight-walled to the human city above,