



## About SLOrk

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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 Ge Wang and students, faculty, and staff at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA), SLOrk consists of 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 and its sonic intimacy. At the same time, the orchestra makes use of the computer's precision, possibilities for new sounds and interactions to experiment with instrument design and musical expression.

Offstage, the ensemble serves as a unique classroom that explores music, computer science, interaction design, composition, and live performance in a naturally interdisciplinary way. (It's also a cross-listed course in Music and Computer Science). Tonight's instruments are crafted in Chuck and Max/MSP/Jitter, along with java, OpenSoundControl, C, sh, FAUST, Fauck, OpenFrameworks, Wekinator, and Python.

Next SLOrk Concert: June 9, 2018, Bing Concert Hall

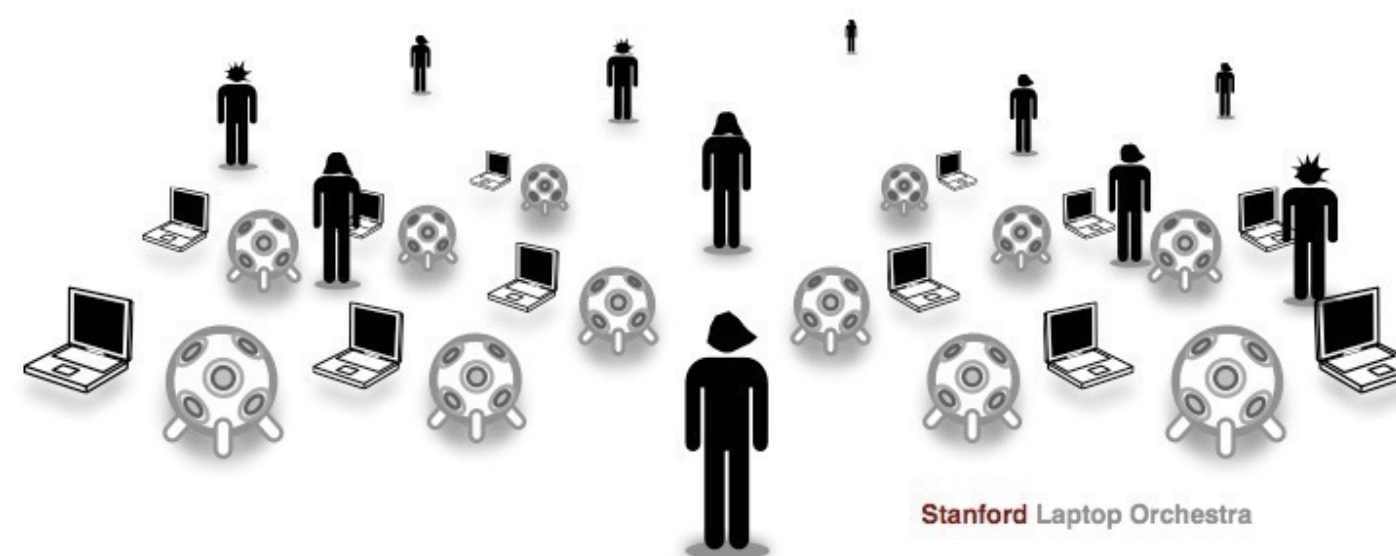
<http://slork.stanford.edu/>

## Stanford Laptop Orchestra (SLOrk)

*presents*

### SLOrktastic Chamber Music 2018

May 3, 2018, Thursday 7:30pm  
CCRMA Stage, Stanford University



### Stanford Laptop Orchestra (SLOrk)

#### Ensemble

Doğa Çavdır, Charles Foster, Elena Georgieva, Mark Hertensteiner,  
Kunwoo Kim, Juan Sierra, Ian Avery Bick, Kimberly Juarez-Rico,  
Tucker Leavitt, Kangrui Xue, Rodrigo F. Cádiz

#### Directors

Ge Wang, Matt Wright

#### Co-directors

Christopher Jette, Trijeet Mukhopadhyay

## Feeding Rumors

*Elena Georgieva, Kimberly Juarez-Rico*

This piece, titled "Feeding Rumors," depicts two performers having an argument. Both performer's voices echo through an Ensemble Feedback Network, created by Matt Wright.

## Bowls

*Mark Hertensteiner, Kangrui Xue*

Inspired by the harmonic stylings of Tibetan singing bowls and monk chants, "Bowls" seeks to reimagine the genre with a computer music twist. The composition is divided into three distinct sections: a chordal introduction, a rhythmic contrapuntal section, and an ambient finale. Two performers each cover one low, mid, or high voice, while the bowl instruments themselves are played on GameTrak controllers and are modeled with detuned oscillator banks.

## rU01

*Kunwoo Kim, Ian Avery Bick*

...but on the horizon, the sun appears to give off different colors at the same time which is the second most satisfying part of being human and it's called a sunset.

— *Don Clermont, "Describing the Beach to an Android"*

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## Stridit (2018) for arcontinuo and laptop orchestra

*Rodrigo F. Cádiz*

Stridit is a word in latin that means whistles. This piece is structured in three sections, in a traditional A-B-A' scheme. In each section, performers try to follow or get away from the movements of several agents in a swarm, controlled in real-time by the arcontinuo. If the performers match the swarm perfectly, the whole orchestra behaves as a sonic swarm and "whistles" of different frequencies will emerge from the ensemble. When the performers do not follow the swarm accurately, the whistles are transformed into bright sound "errors".

The swarm, independently from the orchestra, produces a very low-frequency sound that contrasts with the bright soundscape from the orchestra. In summary, this piece explores the space between the opposites dark/bright, low/high, obedience/disobedience, score-following/improvisation and soloist/ensemble.



*The composition of Stridit was made possible thanks to the support of Programa IBERMÚSICAS and Consejo Nacional de la Cultura y las Artes, Government of Chile.*

## Interlude: SLOrktastic Lounge Music

*Ge Wang*

Welcome to the SLOrk lounge—the instruments may change, but the song remains the same.

## Breeze in C

*Juan Sierra, Doğa Çavdır*

Breeze in C explores the distribution of performance tasks among one conductor, four performers and a soloist. It is written in three sections; granular synthesis section, harmonic section and return back to the granulation. The conductor is responsible for unifying the performers, setting the tempo, and shaping the overall sound. Apart from directing in more traditional ways, the conductor also directly controls instruments' presence in the performance. While performers can manipulate the timbre of their instruments, the soloist plays independently, allowing her to open up the ensemble to new aesthetic dimensions.

## . . . . for two

*Tucker Leavitt, Charles Foster*

Pronounced "point, counterpoint, counter-counterpoint for two", this piece is a dialogue between opposites: subwoofer and laptop speaker, stationarity and mobility, extraversion and introversion. Across three movements, the gradual unification of these two worlds presents two different artistic languages making themselves mutually intelligible.