Thank you for coming!

Please join us again for these upcoming CCRMA concerts:

New music exchange with Japan: Ensemble Kujoyama
Thu Oct 12 | 7:30pm
Sat Oct 14 | 7:30pm
CCRMA Stage | CCRMA LIVE

Carole Kim: *Cascade*
+ Dilate Ensemble and Oguri
Thu Oct 19 | 6:30pm
Montalvo Arts Center

Matthew Goodheart:
New Works for Transducer-Actuated Instruments
Thu Oct 26 | 7:30pm
CCRMA Stage | CCRMA LIVE

L'Itinéraire
Sat Oct 28 | 7:30pm
CCRMA Stage | CCRMA LIVE

Neil Rolnick:
Mashups & Laptop Solos
Fri Nov 10 | 7:30pm
CCRMA Stage | CCRMA LIVE

Terry Longshore:
balance | flow
Tue Nov 14 | 7:30pm
CCRMA Stage | CCRMA LIVE

Alexa Burrell
Thu Nov 16 | 7:30pm
CCRMA Stage | CCRMA LIVE

Fernando Lopez-Lezcano:
D&D&D
Fri Nov 17 | 7:30pm
CCRMA Stage | CCRMA LIVE

Electronic Sound Poetry
Thu Nov 30 | 7:30pm
CCRMA Stage | CCRMA LIVE

CCRMA LIVE: ccrma.stanford.edu/live

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CCRMA
presents

TRANSITIONS 2023

– Concert 2 –

CCRMA Stage | The Knoll
Friday, October 6, 2023 | 7PM & 9PM

Music
AT STANFORD

PROGRAM

Fumohihimo (2023) — Christopher Jette

All Of It (2023) — Mike Mulshine & Pamela Martínez

Riverdaughter (2023) — Nick Virzi

Ánimas (For mixed ensemble and AI) (2023) — Celeste Betancur Gutierrez
feat. Sami Wurm (Vocals)
Pandora's Dream (AI and visuals)

m€}!^g €Ozw0& (2023) — Brian Brown

Meadowy Fields of Awesomeness and Glory, Wings Taking Dream (2012) — Hassan Estakhrian

I'm So Tired (2023) — The A Keys
Constantin Basica
Hassan Estakhrian
Fernando Lopez-Lezcano
Nils Tonnät
Nette Worthey
Matthew Wright

Face Coverings Are Recommended. We encourage you to continue wearing masks for the comfort of our audience members, staff, and artists.

To Ensure a More Pleasant Experience for All: No food, drink, or smoking is permitted in the concert space. Cameras and other recording equipment are prohibited. Please ensure that your phone, other electronic devices, or watch alarm are all turned off. Thank you.

information from musical recordings. He was the Research Director of UC Santa Barbara's Center for Research in Electronic Arts and Technology (CREATE) for eight years, where he taught classes, advised students, founded and directed the CREATE Ensemble dedicated to research and musical creation with technology in a live performance context, as well as being Principal Development Engineer for the AlloSphere, a 3-story full-surround immersive audiovisual instrument for scientific and artistic research. As a musician, he plays a variety of traditional plucked lutes, Afro-Brazilian percussion, and computer-based instruments of his own design, in both traditional music contexts and experimental new works.

Sami Wurm is a pop star and a princess. Spotify/socials @samiwurm

STANFORD'S LAND ACKNOWLEDGMENT STATEMENT

Stanford sits on the ancestral land of the Muwekma Ohlone Tribe. This land was and continues to be of great importance to the Ohlone people. Consistent with our values of community and inclusion, we have a responsibility to acknowledge, honor, and make visible the University's relationship to Native peoples.

www.stanford.edu/native-peoples-relationship

Pamela Martínez is currently pursuing an MFA in Documentary Film at Stanford University.

Mike Mulshine is a composer-songwriter-performer and music technologist whose work interrogates traditional musical relationships and centrally values the expressive and cathartic aspects of creation. He produces interactive audiovisual works that aim to expose accessible, engaging, and empowering new modes of experiencing or (co-) creating media. These range from web-based interactive albums to physical sound installations and experimental compositions that blend vernacular and formal elements. He is currently pursuing a PhD in Computer-Based Music Theory and Acoustics and a Diploma in Music Composition at Stanford University.

Nils Tonnät is a musician who studied classical guitar to play in Prog Rock bands. Before he got his "real" job at CCRMA, he also tried to find his passion in Physics and Political Science. It was only tangentially helpful in life. His classical guitar is still waiting in Berlin. So he currently has to express himself with other instruments and objects.

Nick Virzi is a composer from New York City living in the San Francisco Bay Area, California. His work includes acoustic, electronic, and electroacoustic music, as well as intermedia pieces and multichannel installations. His practice includes field recording in nature preserves for electroacoustic pieces that blend natural sounds with acoustic instruments, orchestration of rhythmic frameworks generated by complex numerical systems, and ethnographic research focused on collecting and adapting archival media as an exploration of his personal identity as an Italian-American. Dr. Virzi completed his D.M.A. in Music Composition at Stanford University, where he studied with Mark Applebaum and Brian Ferneyhough. He also completed his B.M. at the SUNY Purchase Conservatory of Music, where he studied with Du Yun, Huang Ruo, Laura Kaminsky, and Suzanne Farrin. He recently completed the H&S Dean's Fellowship at Stanford University, where he was a Lecturer in the Department of Music and the Center for Computer Research in Music and Acoustics (CCRMA).

Nette Worthey: Full time administrator and mom, part time singer, chef, baker, chicken tamer, vegetable grower, knitter, and always learning more. I'm interested in what makes it music.

Matthew Wright is a media systems designer, improvising composer/musician, and computer music researcher. He was the Musical Systems Designer at U.C. Berkeley's Center for New Music and Audio Technology (CNMAT) from 1993-2008, and is known for his promotion of the Sound Description Interchange Format (SDIF) and Open Sound Control (OSC) standards, as well as his work with real-time mapping of musical gestures to sound synthesis. His dissertation at Stanford's Center for Computer Research in Music and Acoustics (CCRMA) concerned computer modeling of the perception of musical rhythm: "The Shape of an Instant: Measuring and Modeling Perceptual Attack Time with Probability Density Functions." He spent one year as a visiting research fellow at the University of Victoria on the theme of "Computational Ethnomusicology" developing tools for analysis and visualization of detailed pitch and timing

PROGRAM NOTES

Christopher Jette | *Fumohihimo*

Derivation of the title is from an email exchange with composer Clarence Barlow where he asks "Do you know how to write "Fumohihimo" in Japanese Katakana? フモヒヒモ." Fittingly this is not a word but rather more onomatopoeia. Barlow notes "It seems to mean "Imohi string", whatever that is". Discussion with the native Japanese speaking composer Yukiko Yoden revealed that "Fumohihimo evokes the image of something soft and fluffy floating in the air." She goes on to note that the notion of floating is more broadly "to describe something thin and light that moves as if it were fluttering". This seems to align rather well with how the string of the monoboard often seems within magnetic field of the ebow.

The technical side:
A single string is amplified by two pickups (the monoboard). The signal is processed by 16 delay lines and 16 convolution kernels. The algorithm controlling the delay times is controlled by the performer via a pad controller. There are 912 impulse responses (IR's), from a 16x57 grid of the monoboard, each used one time. Special thanks to Mark Rau for capturing these IR's. The spatial position is composed by arraying sets of 16 delay line - IR streams over the course of 480000 milliseconds (you can guess what sample rate is employed). The spatial position of each delay line - IR combination in the sound field corresponds to the location of the IR on the monoboard surface. The video display is a didactic display of spatial positioning.

Mike Mulshine | *All Of It*

All Of It tries to embrace everything all at once and reflects a period of hypermobility and the parallel loosening of notions of home and routine. Mike Mulshine began and consistently added to the audio while traveling for creative work in Summer 2023. Pamela Martinez joined the project in the weeks leading up to the Transitions Concerts to begin a theater / choreography component. The piece will continue to evolve over time to reflect more and more things in its attempt to embrace it all.

Nick Virzi | *Riverdaughter*

Riverdaughter (2023) is based on the character Goldberry, the "River-daughter," from J.R.R. Tolkien's *The Lord of the Rings, Part One: The Fellowship of the Ring*. In Chapter 6, "The Old Forest," Tolkien introduces Goldberry, an enigmatic being thought to be the spirit of the river Withywindle. When the Hobbits first encounter Goldberry, Tolkien describes her voice:

"Then another clear voice, as young and ancient as Spring, like the song of a glad water flowing down into the night from a bright morning in the hills, came falling like silver to meet them."

Riverdaughter is an imagined realization of Goldberry's voice, inspired in part by the sounds of water heard throughout my travels in the wilderness of California. The music is composed using naturally occurring acoustic phenomena, including sympathetic resonances on the cello. The electronics are performed live using field recordings of water sounds from the Yuba River in Northern California. The music video for this piece was also filmed on location at the Yuba River. The Yuba is itself an idyllic natural setting inhabited by people living in harmony with the natural world, perhaps a close real-world equivalent to Tolkien's Withywindle.

Celeste Betancur Gutierrez | ***Ánimas (For mixed ensemble and AI)***

Ánimas is the third part of a bigger piece called *Arcana*. It was composed during 2022 and 2023. Premiered in London, UK.

wind
silence
sand footprints
angels flowers whispers
same song over and over
leaves trees kids playing an echo goodbye song

Brian Brown | ***m€}!^g €Ozw0&***

I have recently been exploring how my compositional practice encounters improvisation, particularly through the lens of archival experimentation. This piece documents one of my most recent interactions, wherein my penchant for a type of pianistic pointillism gradually morphs into a bricolage of space debris. I hope you enjoy the ride as this imaginary shuttle meanders gently through the many constellations of this sonic junkyard.

Hassan Estakhrian | ***Meadowy Fields of Awesomeness and Glory, Wings Taking Dream***

These are part of a collection of solo electric bass pieces that I have composed over the years.

The A Keys | ***I'm So Tired***

Evoking and expressing modern threats to mind peace while hating our own addictions; our take on a timeless classic.

ABOUT THE ARTISTS

Constantin Basica is a Romanian composer living in the San Francisco Bay Area, whose current work focuses on symbiotic interrelations between music, video, and performers. He is currently a postdoctoral scholar, lecturer, and the concert coordinator at CCRMA.

Brian Brown is a first-year doctoral student in the Composition program at Stanford University.

Celeste Betancur Gutierrez: Enthusiastic dancer currently in her 2nd year at CCRMA. @essteb

Hassan Estakhrian is a multi-disciplinary musician based in California. He works as a composer, performer, songwriter, intermedia artist, producer, music technologist, audio engineer, singer, multi-instrumentalist, and educator. He collides musical genres that span across rock, funk, jazz, experimental, electronic, and contemporary classical. His assortment of works include rock operas, chamber pieces, games with adaptive graphic scores, structured improvisation, and intermedia stories based in fantasy and science fiction. He develops tools for music production, compositional aid, and live performance, conducts research in virtual acoustics and immersive audio, and produces records in the studio. More info at antennafuzz.com.

Christopher Jette is a curator of lovely sounds, creating work as a composer and new media artist. His creative work explores the artistic possibilities at the intersection of human performers/creators and technological tools. A highly collaborative artist, Jette has created works that involves dance, theater, websites, architecture, light arrays, sculpture, food, toys, typewriters, cell phones, reindeer herd data and good ol' fashioned wood and steel instruments. Jette lives at 37°25'19.1994"N 122°7'58.08"W and is currently obsessed with making music with a single string. Interesting things to discuss with him include living in Alaska and sailing from San Francisco to La Paz. More at https://cj.lovelyweather.com/

Fernando Lopez-Lezcano has been distracted during the past few years by the seemingly infinite combinatorial connectivity of modular synthesizers. The quest for the perfect connection matrix from which heavenly music flows effortlessly, triggered by magical tiny tweaks of countless knobs and buttons, is still ongoing. While this process started 40+ years ago when he built "El Dinosaurio", it is now completely out of control. He loves using many speakers to make godawful noises, but hates any equipment that has a fan (oh, the irony). Nando can also hack Linux for a living and tries to build things, or fix them when they don't work, or just make them better when he thinks they are not good enough. He can also make pretty good empanadas from his grandpa's recipe, but he is most happy when deeply diving into the process of making music with moving electrons.