Thank you for coming!

Please join us on the CCRMA Stage
for the next Fall Concerts:

Sideband
[multimedia works for laptop ensemble]
–this event is part of the Artful Design Manifestival–
Thursday, November 1, 7:30 PM

IMA
[percussion, electronics, and vocals]
Tuesday, November 13, 7:30 PM

The World According to Sound, Live!
[stories with sounds]
Monday, November 26, 7:30 PM

BEAM SPLITTER
[voice, trombone, and analog electronics]
Thursday, December 6, 7:30 PM

CCRMA

presents

TRANSITIONS
2018

Concert 1

CCRMA Stage, The Knoll
Thursday, October 18
7 PM / 9 PM

Music
AT STANFORD

PROGRAM

Rail Reminiscences: The Miao-li Tunnel (2018)
5th order Ambisonics
— Fernando Lopez-Lezcano / Ching-Wen Chao
Yung-Chih Hsueh, percussion

The History of Levitation (2017)
6th order Ambisonics
— Fredrik Mathias Josefson

Journey (2017)
4-channel Ambisonics difussion of the homonymous 7-laptop performance
— Jaehoon Choi

Hurria (2017)
6th order Ambisonics
— Mariam Gviniashvili

Four Scenes of Wing, Wave, and Weather (2018)
3rd order Ambisonics
— Nick Virzi

Resist (2018)
16-channel performance with video diffused in Ambisonics
— Barbara Nerness

Der Bau (2013)
16-channel Ambisonics difussion of the homonymous audiovisual installation
— Stefan Troschka

[re]Glossolalia (2018)
4-channel performance diffused in Ambisonics
— Douglas McCausland

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

in Multimedia composition at the Hamburg University of Music and Drama.

www.stefantroschka.de

Douglas McCausland is a composer and performer of electroacoustic music currently based out of the Bay Area in California, USA. Fascinated with new sonic territories and processes for creating music, his work engages with the extremes of sound and the digital medium; ultimately, he strives to create visceral music which balances creative exploration with technical nuance. Compositionally, he has focused in recent years almost exclusively on the creation of electronic music for interactive systems and performers, fixed-media, and for hardware-hacked 'instruments' and real-time processing. His works have been performed internationally at festivals and symposiums such as: SEAMUS, Splice, MISE-EN, Klingt Gut!, Sounds Like THIS!, Electronic Music Midwest, NYCEMF, and many more. Notable recent performances also include the Talbot Rice Gallery and the Fruitmarket Gallery in Edinburgh, UK. Additionally, his love of collaboration has led him to create works that cross-pollinate into other artistic disciplines, such as sound art, graphic design, physics, and poetry.

Doug is currently a doctoral fellow at Stanford University, working towards his DMA in Composition. In the year preceding his doctoral studies he completed a second master's, an MSc in Digital Composition and Performance, at the University of Edinburgh under Martin Parker and Tom Mudd. Prior to that, he completed an MM in Music Composition at Michigan State University, studying with Mark Sullivan, Lyn Goeringer, and Ricardo Lorenz. Doug additionally holds a BM in Theory and Composition, Saxophone Performance, and Music Education from Southern Illinois University Edwardsville, where he studied composition with Kimberly Archer. Doug is an active guitarist, saxophonist, and electronics performer, advocate for new music, music educator, and a microbrewery enthusiast.

His recordings have been featured at such venues as Stanford University's CCRMA (Center for Computer Research in Music and Acoustics), Memorial Church, and Bing Concert Hall, online as part of composer Laura Steenberge's Imaginary Music Radio Hour, and at the Sonorities Festival in Belfast (IE).

Nick is a fellow of the Cortona Sessions for New Music (IT), as well as the soundSCAPE Exchange (IT), the New Music for Strings Festival (DK), and the Imani Winds Chamber Music Festival at the Julliard School. He has presented both his work as a musician and researcher in natural sound at universities such as UC San Diego, UC Berkeley, and NYU's Steinhardt School at the Precarious Sounds/Sounding Sanctuary conference, and is scheduled to speak at the upcoming Eleventh International Conference on Climate Change: Impacts & Responses in Washington, D.C. and the Ninth International Conference on the Constructed Environment (PT).

Nick received his Bachelors of Music (B.M.) in composition from the SUNY Purchase Conservatory of Music (NY), where he studied with Du Yun, Huang Ruo, and Suzanne Farrin. He is currently pursuing his Doctor of Musical Arts (D.M.A.) in composition at Stanford University, where he studies with Mark Applebaum and Brian Ferneyhough.

Barbara Nerness is a second-year Masters student in Music, Science, and Technology at Stanford's Center for Computer Research in Music and Acoustics (CCRMA). She received her undergraduate degree in Mathematics from UC Berkeley and spent time working in industry and teaching high school math before deciding to pursue her dream of combining her love of music and the sciences. She began playing piano at age 5, and started her first rock band with friends at age 13. In 2013, she self-released an album of experimental indie rock with the band, Karte Kinski. Her current interests include sound spatialization, audiovisual performance/installation, and auditory neuroscience.

Stefan Troschka is a media artist from Hamburg/Germany. He did his B.Sc. in Media technology and subsequently finished his M.A. in Timebased media/sound-vision with the focus on experimental sound design and 3D audio in 2013 at the Hamburg University of Applied Sciences. He is currently enrolled in the Masters program

PROGRAM NOTES

Fernando Lopez-Lezcano / Ching-Wen Chao:
Rail Reminiscences: The Miao-li Tunnel

The *Concert of Machines*, part of the 2018 NTCH Innovation Series of Concerts, which took place in Taiwan's National Theater in Taipei a few weeks ago was the culmination of a project that started with our teams converging at the over-100-year-old Gong-Wei-Hsu Train Tunnel (Miaoli, Taiwan) in January and measuring and recording its impulse responses.

This short remix of *Rail Reminiscenses* brings together elements of the last piece in our 3D full surround concerts in NTCH. Recordings of various percussion instruments in the Miao-li tunnel, voices, water drops, and even a sonic memory of *Vox Voxel* (a piece for 3D printer and live electronics which we played in concert) are welded together in a tapestry of sound colors that is firmly entrenched in the depths of the old railway tunnel.

Many thanks to Ching-Wen Chao, Jocelyn Chang and many others in the very professional technical and artistic teams that made our stay in NTCH a fruitful one.

Fredrik Mathias Josefson: *The History of Levitation*

The History of Levitation is a fixed multi-channel composition where spatialization is a key component. The ambition was to compose a piece that fully immersed the listeners and used Ambisonics as the spatialization strategy it is suitable for accomplishing this. Simulated flocking behavior is used to position sound objects, or rather dense streams of sound objects, in the Ambisonics space. The flock simulations were also used in the frequency and time domains to determine pitch and envelopes. The music was composed by first setting up interlinked systems where the input parameter to the flock (the degree of separation, cohesion, and alignment) was changed over the duration of the composition.

To use the flocking behavior for spatialization is fruitful as sound objects move together, caused by the cohesion and alignment of the flock, and as a result create musical gestures, movements.

And at the same time, the flock separate the sound objects, so that the sound objects are not in the exact same position, but rather spread out and by doing so create an immersive sound space. There are similar results in the frequency domain, which result in organic and evolving structures.

Jaehoon Choi: *Journey*

Journey was first composed and performed as a laptop ensemble piece. However, for this performance, Jaehoon turned it into a fixed media piece for 3D Ambisonics setup. This piece uses some a simple synthesizer and a short piano recording sample.

Mariam Gviniashvili: *Hurria*

The recent horrific events taken place in Aleppo tossed many of civilians in such desperation that many of them made video recordings to transmit the terrifying reality. Since these recordings are easily available on the internet, I felt that as an artist I had to use my own means to underline the importance of their messages. I have collected many of these recordings, and the samples I extracted from them form the base material of *Hurria.*

Nick Virzi: *Four Scenes of Wing, Wave, and Weather*

Movements:

1. Sagehen Experimental Forest: Southwestern Fen – *Dawn Chorus*
2. Big Sur: Whale Point – *A Flight of Barn Swallows*
3. Big Sur: Big Creek Cove – *Waves of the Pacific*
4. Sagehen Experimental Forest: East Meadow – *Thunderstorm*

During the Summer of 2018, I embarked on a journey throughout California, seeking to discover and record sounds of rare natural beauty, heard only in the most remote wilderness by those willing to search and listen. With support from the UC Natural Reserve System, my team – Brian Cook (RPI), Jeremy Wexler (UC Berkeley) – and I took up residency in two reserves, intending to capture the unique voices present in each complex ecosystem – Sagehen Experimental Forest, North of Truckee, and Landels-Hill Big Creek Reserve, along the magnificent Big Sur Coastline.

Jaehoon Choi is currently a Master's student at CCRMA. He is originally from South Korea.

Mariam Gviniashvili is an Oslo-based composer, singer and pianist from Georgia, pursuing a Master's degree in Music Performance Technology at the Norwegian Academy of Music. Educated as a composer at the Tbilisi State Conservatoire and later at Liszt Academy of Music (Hungary) her artistic interests include: experimental electroacoustic music, IDM, music for moving image. She is currently focused on immersive electroacoustic music.

Mariam has participated in a number of festivals, such as: ICMC 2018 (Korea), CIME (Russia), VERV (Italy), NYC electroacoustic music festival (USA), IRCAM ManiFeste (France). She was the summer 2018 artist in residence at the EMPAC (Curtis R. Priem Experimental Media and Performing Arts Center) as a part of Spatial Audio Seminar/Wave Field Synthesis workshop.

Nick Virzi is a composer and field recording artist from New York City, currently living in Woodside, California. His current work explores the dramatic, poetic, and mythic nature of music through imagistic representation, orchestration of complex numerical systems, and use of original nature recordings. In addition to composing and recording, Nick is a guitarist, conductor, and teacher.

As a composer, Nick has received commissions from ensembles such as the Edge Ensemble (NL), flutist Rachel Hacker, and the Frontiers New Music Ensemble. His works have been performed both throughout the USA and internationally by artists such as cellist Séverine Ballon (FR), soprano Tony Arnold, the Los Angeles Percussion Quartet, the JACK Quartet, the Spektral Quartet, Splinter Reeds, Quince Contemporary Vocal Ensemble, Liminar (MX), Distractfold (UK), and the Ekmeles Vocal Ensemble, and have been heard at such venues as the Mannes School of Music, the San Francisco Center for New Music, and Gaudeamus Muziekweek.

As a field recording artist specializing in natural sound, Nick has held artist and research residencies at locations in California such as Sagehen Experimental Forest, the Big Creek Reserve along the Big Sur Coastline, and Grass Valley at the Poto Festival (XIII).

He was the Edgar Varese Guest Professor at TU Berlin during the Summer of 2008. In 2014 he received the Marsh O'Neill Award For Exceptional and Enduring Support of Stanford University's Research Enterprise.

Ching-Wen Chao, born in Taiwan, is currently appointed as assistant professor in the music department of the National Taiwan Normal University. She lectured at Stanford University in year 2002 and 2003. She received her DMA in composition at Stanford University, where she studied with Jonathan Harvey, Brian Ferneyhough and Chris Chafe. She was also committed to her research and composition of electronic music at the Center for Computer Research in Music and Acoustics (CCRMA).

Her most recent work for piano was premiered by Pi-Hsien Chen in Dresdner Tage Fuer zeitgenoessische Musik on OCT 2004. Recent awards include the first prize of the 2003 Fanfare composition competition held by the National Symphony Orchestra in Taiwan for its 16th anniversary, the fellowship recipient of the Chiang-Ching Kuo Founation Fellowship in Humanities for year 2001-02, the First Prize of the Young Composers Competition of the Asian Composers League, and the First Prize of the Music Taipei Composition Competition in Taipei. In recent years she has collaborated with world-renowned new-music ensembles such as the Arditti String Quartet, California EAR Unit, St. Lawrence String Quartet, VOXNOVA, EARPLAY, Taiwan National Symphony Orchestra, as well as members of the Eighth Blackbird, of the CALARTS ensemble and of Ju Percussion Ensemble. Her works have been performed in various music festivals and electronic music centers in major cities of US, Taiwan, France, Canada, New Zealand, Germany, Indonesia, Columbia, Korea and China.

Fredrik Mathias Josefson holds a Master of Fine Arts from the Royal Institute of Art, a Master of Science from the Royal Institute of Technology, and a Bachelor Degree in Composition from the Royal College of Music in Stockholm and at present engaged in artistic research at the Hochschule für Musik und Theater Hamburg. He is a member of Fylkingen and active at Elektronmusikstudion (EMS).

The Sagehen Creek Field Station has been dedicated to research and teaching since 1951, often serving as the base for scientists, naturalists, and artists alike, who maintain an eternal effort to serve as modern caretakers of a peculiar forest of yellow pine, mixed conifer, and red fir, as well as brush fields, scattered mountain meadows, fens, a creek, and a multitude of wildlife. Once the site of heavy logging, Sagehen's natural forests were felled long ago, and replaced with a new growth of trees intended to be the next generation of lumber, thus planted without regard for the intricate patterns of a naturally occurring forest. Many decades later, the new forest remains a surreal testament to the power of human beings to shape the world, and to the resilience of other living beings who have adapted to our influence.

Protected by the Santa Lucia Mountains and rocky cliffs, the Big Sur coast includes the largest and most pristine coastal wildlands in central and southern California. In the center of this area sits the Landels-Hill Big Creek Reserve, home to the mighty Big Creek – a perpetually flowing body of water, fed year-round by natural volcanic springs scattered throughout the mountains of old-growth coastal redwoods, which runs down to meet the Pacific Ocean in an epic estuary and marine cove.

This piece features short scenes excerpted from each of these two residencies, opening with a dawn chorus, captured at Sagehen's Southwestern Fen (a low and marshy, or frequently flooded area of land). Here you may note a variety of songbirds, the low voice of the Band-tailed pigeon, and most notably, the miraculously overflowing song of the Hairy Woodpecker.

The second scene features a flight of Barn Swallows, captured while lazily relaxing at Big Creek's Whale Point, a solitary cabin perched atop a mountain, overlooking Devil's Canyon and the hushed waves of the ocean thousands of feet below. Having just hatched newborn chicks, these Barn Swallows swarmed the mountainside for hours on end, returning periodically to drop a small amount of food into their babies' mouths in a flurry of chirps, percussive utterances, and upwards whistling glissandi.

The next and third scene moves swiftly down to Big Creek Cove, where from the pinnacle of the southern cliff, you may hear the sound of ocean waves crashing against the encircling wall below, before retreating through an outcrop of jagged rocks.

Finally, we return to Sagehen for a rare summer thunderstorm – made even rarer as it turned to hail at nearby Independence Lake. As the thunder echoed over the East Meadow, I sat hidden in a large bush, wondering if either I or the microphone would be struck by lightning. Wind howled through the trees for minutes on end, rain poured from the heavens at the crack of each bolt, and a variety of American Crows, Hairy Woodpeckers, and songbirds emerged during moments of peace, calling to one another in warning of the returning storm. A bird even landed in the thicket, inches from the microphone, seeking shelter as I did.

These scenes were captured using Sennheiser's Ambeo VR microphone, and are rendered here, unaltered, in third order ambisonics.

Barbara Nerness: *Resist*

Resist is an audiovisual performance for 56.8 channels investigating surveillance, presence, and vulnerability of the body using found footage, live protest recordings, MaxMSP, and voice. The FBI secretly took helicopter surveillance footage during the 2015 Baltimore protests, which was made publicly available after the ACLU sued.

Stefan Troschka: *Der Bau*

An immersive Installation telling the story *Der Bau* by Franz Kafka through the use of 3D sound and a panoramic projection. *Der Bau* tells the story of a badger living in his burrow, being torn apart between self confidence and a somewhat paranoid character. The installation aims to let the listener dive into the headspace and the environment of the badger, starting with his fear of the unknown forest in opposition to the calm, light feeling inside his burrow. Through the dramaturgy the listener is able to follow the badgers mind changing these supposedly set opinions into their opposites, to the point of the badger loosing trust in his concept of security and his mind.

www.vimeo.com/83485528

Douglas McCausland: *[re]Glossolalia*

Written in 2018, *[re]Glossolalia* was composed as a companion work to another composition of mine from early 2017 for alto saxophone and live electronics. Both pieces heavily critique the sometimes insidious and subversive nature of late-night rural US radio broadcasts, utilizing excerpts recorded from a circuit-bent radio. The broadcasts used in this piece vary in content, covering topics such as: predicting the United States' role in bringing about the biblical apocalypse, why monetary donations earn entry into the afterlife, to the "comforts" of mutually assured destruction, and so on. Compositionally, the piece presents an unpredictable, dense, and continuously fracturing interpretation and dialogue of that radio content – exploring the balance between real and imaginary sound worlds in a type of liminal space. The sonic materials for *[re]Glossolalia* were created and transformed using custom-written granular synthesis programs, duffing oscillator synthesis, FM synthesis, and through hardware hacking. Please note: I don't intend for this piece to present a prescriptive worldview, or condemnation of sociopolitical affiliation and / or religious beliefs. However, I do intend to utilize this as a platform in which I can bring blind hatred, anti-intellectualism, and dangerous zealotry under scrutiny.

ABOUT THE ARTISTS

Fernando Lopez-Lezcano enjoys imagining and building things, fixing them when they don't work, and improving them even if they seem to work just fine. The scope of the word "things" is very wide, and includes computer hardware and software, controllers, music composition, performance and sound. His music blurs the line between technology and art, and is as much about form and sound processing, synthesis and spatialization, as about algorithms and custom software he writes for each piece. He has been working in multichannel sound and diffusion techniques for a long time, and can hack Linux for a living. At CCRMA, Stanford University since 1993, he combines his backgrounds in music (piano and composition), electronic engineering and programming with his love of teaching and music composition and performance. He discovered the intimate workings of sound while building his own analog synthesizers a very very long time ago, and even after more than 30 years, *El Dinosaurio* is still being used in live performances.