
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 Manifestal–

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 2

CCRMA Stage, The Knoll
Friday, October 19
7 PM / 9 PM

Music
AT STANFORD

PROGRAM

Automata Mechanical Garden (2010) 16 channels diffused in Ambisonics	Kotoka Suzuki
66.02N22.06S (2018) 5th order Ambisonics	Christopher Jette
Canoe Patron (2018) PowerPoint animation and stereo sound	Mark Applebaum
Works for Listening Nos. 2 & 6 (2017-) 5th order Ambisonics	Tine Surel Lange
Im-Path (2018) 56.8-channel performance with video	Stephanie Sherriff
Trio (2009) 3rd order Ambisonics	Gustavo García Novo
Petit prélude parallèle (2018) 3rd order Ambisonics	Jonty Harrison
Thrice Removed (2008) HD video and 42 channels diffused in Ambisonics	Brian Cullen

He is Compositeur Associé with Maison des Arts Sonores, Montpellier, France and has undertaken a number of composition residencies, including in Basel (Switzerland), Ohain (Belgium) and Bangor (Wales, UK), and has been guest composer at numerous international festivals. In 2010 he was Guest Professor of Computer Music at the Technische Universität, Berlin. In 2014 he was Master Artist-in-Residence at the Atlantic Center for the Arts in Florida and a recipient of the Klingler ElectroAcoustic Residency at Bowling Green State University, Ohio in 2015. In 2014-15 he was a Leverhulme Emeritus Fellow. His music is performed and broadcast worldwide and appears on four solo albums on empreintes DIGITALes, as well on compilations on SAN/NMC, Cultures électroniques/Mnémosyne Musique Média, CDCM/Centaur, Asphodel, Clarinet Classics, FMR, Edition RZ and EMF.

Brian Cullen received his Ph.D. in Electroacoustic Composition from Queen's University, Belfast, Northern Ireland in 2010. His research explored how computer generated sounds and imagery fuse with everyday experience. His audiovisual compositions, such as *Thrice Removed* (2008), *Pixel Parasites* (2006) and *A Natural Balance* (2006), have been exhibited globally. Brian recently founded Fluxscopic Ltd. to facilitate the production of inquisitive video games with heart and meaning. With funding provided by the Canada Media Fund and Ontario Creates he is working with a small team to release a debut full-length video game scheduled for release mid 2019.

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.

he was Artistic Director of the department's annual Barber Festival of Contemporary Music and he has made numerous conducting appearances with the Birmingham Contemporary Music Group (including in Stockhausen's *Momente* in Birmingham, Huddersfield and London), the University New Music Ensemble and the University Orchestra. He was a Board member of Sonic Arts Network (SAN) for many years (and Chair in 1993-96). He was also on the Council and Executive Committee of the Society for the Promotion of New Music and was a member of the Music Advisory Panel of the Arts Council of Great Britain.

As a composer he has received several Prizes and Mentions in the Bourges International Electroacoustic Music Awards (including a Euphonie d'or for *Klang* in 1992 cited as 'one of the most significant works' in the Bourges competition's history), two Distinctions and two Mentions in the Prix Ars Electronica (Linz, Austria), First Prize in the Musica Nova competition (Prague), the Destellos Competition (Argentina), a Lloyds Bank National Composers' Award, a PRS Prize for Electroacoustic Composition, an Arts Council Composition Bursary and research grants from the Leverhulme Trust and from the Arts and Humanities Research Board/Council.

Commissions have come from many leading performers and studios: two each from the Groupe de recherches musicales (Ina-GRM, Paris) and the Institut international de musique électroacoustique de Bourges (IMEB — formerly the Groupe de musique expérimentale de Bourges); the International Computer Music Association (ICMA); MAFILM/Magyar Rádió (Budapest); Arts Council England; Electroacoustic Wales/Bangor University; IRCAM/Ensemble intercontemporain (Paris); Maison des Arts Sonores/KLANG ! Acousmonium (Montpellier); BBC; Birmingham City Council; Birmingham Contemporary Music Group; Fine Arts Brass Ensemble; Nash Ensemble; Singcircle; Thürmchen Ensemble (Cologne); Compagnie Pierre Deloche Danse (Lyon); Darragh Morgan; John Harle; Beverly Davison; Harry Sparnaay; and Jos Zwaanenburg. Despite renouncing instrumental composition in 1992, he wrote Abstracts for large orchestra and 8-track tape in 1998, Force Fields for 8 instrumentalists and fixed sounds in 2006 for the Thürmchen Ensemble and Some of its Parts for violin and fixed sounds for Darragh Morgan in 2012-14 (piano and percussion versions, together with duo and trio options, are also available).

PROGRAM NOTES

Kotoka Suzuki: *Automata / Mechanical Garden*

commissioned by the Inventionen Festival, Berlin, Germany
realized at Electronic Music Studio TU-Berlin

The word 'automata' (plural: 'automa' or 'automatons') is derived from the Greek word 'automatos', meaning »acting of itself«. The notion of autonomous mechanical processes has always interested mankind. In the hellenistic world, complex mechanical devices are known to have existed and used as toys, religious idols or tools to demonstrate basic scientific principles. As more elaborate automata could be built in the 18th C., sound effects also became increasingly more important in order to make the automata seem more realistic. Many of them represented mundane figures, such as musicians playing instruments, magicians, or birds singing. Jacques de Vaucanson (1709 – 1782), who studied music, medicine and physics, created a life-size mechanical duck that not only looked and moved like a duck, but also quacked like a duck, and digested and produced droppings like a duck after being fed. In this work, old and new automata and mechanical toys are left in an imaginary garden where they are brought to life and allowed to operate freely according to their own imagination.

This work is dedicated to Folkmar Hein, the long-standing Director of the Electronic Studio of the TU Berlin (1974-2009). The materials for this piece derive from a miniature work I composed to celebrate Folkmar's 65th birthday and, thus, his retirement. These self-operating machines and toys are a symbol of his passion for computer music and the studio that became a birthplace for countless important computer music works.

Christopher Jette: *66.02N22.06S*

Resonance of a place is heard and felt. *66.02N22.06S* blends sounds, impulse responses and the ethos of two positions on the planet, 88.08 degrees apart (I am referring to the earth planet). Recordings from Iceland and Brazil underpin this work and the journeys by land and by sea in these locations are a fond memory

full of tales which echo within 66.02N22.06S. So, that is where it started and this is where you are, in a chair, in a concert hall, enfolded within these sounds and more. The game in my head are textual patterns connecting sonic events. This happens on most timescales, where the frames are established and manipulated. At last it's the real thing, or close enough to pretend.

Mark Applebaum: *Canoe Patron*

While listening to a lecture in Copenhagen (about the music of Julie Herndon), it suddenly occurred to me that PowerPoint could be used to construct an animation. Such a constraint seemed like a really dumb idea, one that needed to be explored. It resulted in *Canoe Patron* (2018), a short animation that is not only entirely constructed in, but also shown in, PowerPoint. Other Stanford composers whose work extends to media beyond sound served as influences. The visual language of the piece owes something to Jarek Kapuscinski's early masterpiece, *Mondrian Variations*. *Canoe Patron's* text is inspired by Brian Ferneyhough's ingeniously idiosyncratic poetry.

Tine Surel Lange: *Works for Listening Nos. 2 & 6*

Works for Listening is a series of electro acoustic works developed at Notam (Norway), MISC (Lithuania) and EMS (Sweden). All the works are composed in 5th order ambisonics, but have been presented in other formats as well. In *Works for Listening* there is a strong focus on listening aesthetics and our psychological categorisation of sound. Surrounding sound environments are created with material taken from everyday life: organic sound sources to a varying degree reconstructed by tone, percussion, noise, resonance and voice layers. The sonic material in *Works for Listening* appears as physical and tactile, and often abstracted from their original state. With *Works for Listening* the composer hopes to create inspiration for increased listening experiences in life. Surel Lange's work with Ambisonics is based on mono sound sources placed in space where the development in the material (pitch, filters, frequencies, dynamics) often are connected and emphasised and with vertical movement.

investigates living ecosystems in relation to industrial supremacy with an acute focus on communication, perception, and human influence on natural landscapes.

Gustavo García Novo is an Argentinian composer, teacher, and music researcher. He was born in Buenos Aires, Argentina in 1972. He took violin classes at the Conservatorio Nacional de Música of Argentina, as well as courses of composition with Gerardo Gandini, Marta Lambertini, and Julio Martín Viera at Universidad Católica Argentina, where he graduated in 1998. He also took composition classes with the famous Argentinian composer Francisco Kröpfl. García Novo works in both instrumental and electroacoustic composition, especially computer music, for which he developed various software applications. He won several national and international awards for his works as a composer and his music was performed in different houses around the world among them Argentina, Colombia, Canada, Belgium, and the United States. Now he is working in different multimedia and interactivity projects, while focussing his production on these topics. García Novo is currently Professor in Electroacoustic Composition, Orchestration, Contemporary Techniques of Music and Graphic Languages of Music at Departamento de Artes Musicales y Sonoras of Universidad Nacional de las Artes de Argentina (UNA).

Jonty Harrison studied with Bernard Rands, Elisabeth Lutyens and David Blake at the University of York, graduating with a DPhil in Composition in 1980. Between 1976 and 1980 he lived in London, where he worked with Harrison Birtwistle and Dominic Muldowney at the National Theatre, producing the electroacoustic components for many productions, including *Tamburlaine the Great*, *Julius Caesar*, *Brand* and *Amadeus*, and also taught classes in studio composition at City University. In 1980 he joined the Music Department of the University of Birmingham, where he was Professor of Composition and Electroacoustic Music, Director of the Electroacoustic Music Studios and Director of BEAST (Birmingham ElectroAcoustic Sound Theatre); he is now Emeritus Professor. At Birmingham he taught a number of postgraduate composers from the UK and overseas; many are now themselves leading figures in the composition and teaching of electroacoustic music in many parts of the world. For ten years

Mark Applebaum, Ph.D. is the Edith & Leland Smith Professor of Composition at Stanford University. His solo, chamber, choral, orchestral, operatic, and electroacoustic work has been performed throughout North and South America, Europe, Australia, Africa, and Asia, including notable commissions from the Merce Cunningham Dance Company, the Fromm Foundation, the Spoleto Festival, the Kronos Quartet, Chamber Music America, and the Vienna Modern Festival. Many of his pieces are characterized by challenges to the conventional boundaries of musical ontology: works for three conductors and no players, a concerto for florist and orchestra, pieces for instruments made of junk, notational specifications that appear on the faces of custom wristwatches, works for an invented sign language choreographed to sound, amplified Dadaist rituals, a chamber work comprised of obsessive page turns, and a 72-foot long graphic score displayed in a museum and accompanied by no instructions for its interpretation. His TED talk has been seen by more than four million viewers. Applebaum is also an accomplished jazz pianist and builds electroacoustic sound-sculptures out of junk, hardware, and found objects. At Stanford Applebaum is the founding director of [sic]—the Stanford Improvisation Collective. He serves on the board of Other Minds and as a trustee of Carleton College.

Tine Surel Lange is a Norwegian composer and artist – based in the arctic Lofoten Islands, Norway – with background from the Norwegian Academy of Music, the Lithuanian Academy of Music and Theatre, Sonic College (DK) and the Royal Danish Academy of Music. She works with the surrounding world, both thematically and as materials, and her works range from experimental chamber music to electroacoustic pieces (live electronics, soundscape composition, installation, ambisonics) to performances, installations and audiovisual works. She belongs to a new generation of artists and composers who work with 3D-audio, immersive and surround sounds.

Stephanie Sherriff is currently an MFA candidate in Art Practice at Stanford University. Her work is experiential in nature and consists of sculptural, time-based installations and performances that result in eerily poetic, abstract ephemeral forms. Her most recent research

Stephanie Sherriff: *Im-Path*

Im-Path is a site-specific work in progress that incorporates video, field recordings, piezoelectric signals, and software to construct relationships between abstracted fragments of time and place. Through the use of chance operations, non-linear structures imply cognitive frameworks for narrative, spatial forms composed of disparate, truncated media. Over the arch of the composition, timbral and visual elements align to create a locative experience expressive of an imaginary, familiar terrain.

Gustavo García Novo: *Trio*

Trio was written taking three sound materials. They are treated in different ways along the piece. In the beginning, the piece was thought as part of a bigger project where image was generated through sound and the three sounds interacted with their graphic equivalent. The sound system operated in communication with the graphic system, which also controlled the sound spatialization. The quadraphonic version, presented here, keeps the original space structure that was written, at that time, in Ambisonics system. **Tine**

Jonty Harrison: *Petit prélude parallèle* – à la mémoire de Claude Achille Debussy

If modern music may be said to have had a definite beginning, then it started with ... the Prélude à 'L'après-midi d'un faune' by Claude Debussy (1862-1918).

[Paul Griffiths]

Debussy's Prélude is one of 'my' pieces, part of my musical identity. I have played in it, conducted it and listened to it countless times... Composed to mark the centenary of Debussy's death, this Petit prélude parallèle follows the melodic, harmonic and dynamic contours of the original, but also includes sonic references to Mallarmé's evocation of the drowsy, heat-laden Sicilian afternoon in which the Faun remembers (or imagines) his erotic encounter.

Brian Cullen: *Thrice Removed*

Thrice Removed was originally designed for, and exhibited at, the Sonic Lab at SARC Queen's University, Belfast, Northern Ireland. Due to the technical requirements of the piece, it has not been exhibited since. Therefore, this second showing comes ten years after the first. Thanks to Constantin Basica and Fernando Lopez-Lezcano for converting *Thrice Removed* for this Ambisonic presentation.

Thrice Removed examines two main ideas. Firstly, how can Hollywood special visual and sound effects techniques be used to examine our technologically mediated everyday lives? Secondly, if *Coronation Street* were to be discovered and perpetuated by A.I. in some distant post-cinema (even post-human) Sci-Fi future, how might it present itself?

ABOUT THE ARTISTS

Kotoka Suzuki / 鈴木琴香 is a composer focusing on both multimedia and instrumental practices. She has produced several large-scale multimedia works, including spatial interactive audiovisual work for both concert and installation settings, often in collaboration with artists and scholars from other disciplines. Her work engages deeply in the visual, conceiving of sound as a physical form to be manipulated through the sculptural practice of composition. Her work often reflects on life, breath and wind.

Suzuki's work has been featured internationally by performers such as Arditti String Quartet, eighth blackbird, Pacifica String Quartet, Continuum, Nouvel Ensemble Moderne, Modelo 62, Mendelssohn Chamber Orchestra (Germany), UMS'n JIP, and Earplay Ensemble, at numerous venues and festivals such as Deutschlandradio-Ultraschall Berlin, Lucerne Festival, Stanford Live, ISCM World Music Days, ZKM Media Museum, Inventionen, The Stone (NY), Ars Musica (Belgium), Museo Nacional Centro de Arte Reina Sofia (Spain), 21C Music Festival (Canada), San Francisco Tape Music Festival, ICMC (Shanghai, Utrecht, Ljubliana, New York, Montreal,

Belfast, Barcelona & Havana), Seoul International Computer Music Festival (Korea), New Music Miami, The Renaissance Society, New York City Electroacoustic Music Festival, SinusTon Festival (Germany), sound:frame Festival (Austria), VideoEx (Switzerland), Klangwerkstage (Germany), and Music at the Anthology MATA (NY). Among the awards she has received include DAAD Artist in Residence Program in Berlin (Germany), Bourges First Prize in Multimedia (France), First Prize in Musica Nova International Electroacoustic Music Competition (Czech Republic), Russolo-Tratella Electroacoustic Music Competition (Finalist), Norton Stevens and North Shore fellowships from the MacDowell Colony, Howard Foundation Fellowship, New Music USA, Gerald Oshita Fellowship from Djerassi, and Robert Fleming Prize from Canada Council for the Arts. She has held residencies at MacDowell Colony, Yaddo, Djerassi, Ucross and Center for Arts and Media (ZKM).

She received a B.M. degree in composition from Indiana University and a D.M.A. degree in composition at Stanford University, where she studied with Jonathan Harvey. Additional professional training include IRCAM Composition Summer Workshop (France), June in Buffalo (NY), Domaine Forget (Canada) with York Höller, and Voix Nouvelles Academy at Fondation Royaumont (France) with Brian Ferneyhough and Franco Donatoni. She taught at the University of Chicago and is currently an Associate Professor of Music at Arizona State University Herberger Institute for Design and the Arts. Her work is published on Edition RZ, Albany Records, EMF Media, IMEB records and Signpost Music. She is an associate composer at the Canadian Music Centre since 2001.

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. Christopher's research details his technical and aesthetic investigations and explores technology as a physical manifestation of formalized human constructs. A highly collaborative artist, Jette has created works that involve dance, theater, websites, electronics, food, toys, typewriters, cell phones, instrument design and good ol' fashioned wood and steel instruments.

More at www.cj.lovelyweather.com