
Thank you for coming!



If you enjoyed this concert, come back tomorrow for Concert 2 of **THE LORD OF THE BINGS: THE FELLOWSHIP OF THE BING** here, in the Bing Concert Hall, at 7:30pm. Works and performances by Natasha Barrett, Holly Herndon, Fernando Lopez-Lezcano, Ostap Manulyak, Jessie Marino, Leah Reid, Kevin Su, and Alkimiya Xfer (Stephanie Sherriff & Barbara Nerness).

Please join us at **CCRMA** on the Stage
for the next Winter Concerts:

SHARKIFACE | DANISHTA RIVERO
Saturday, February 16, 7:30 PM

DAVID BEHRMAN: *Interactive Situations*
Thursday, February 21, 7:30 PM

MARCO FUSI: *Works by Stanford Composers*
Friday, March 8, 7:30 PM

THOMAS BUCKNER: *Songs Without Words*
Thursday, March 14, 7:30 PM

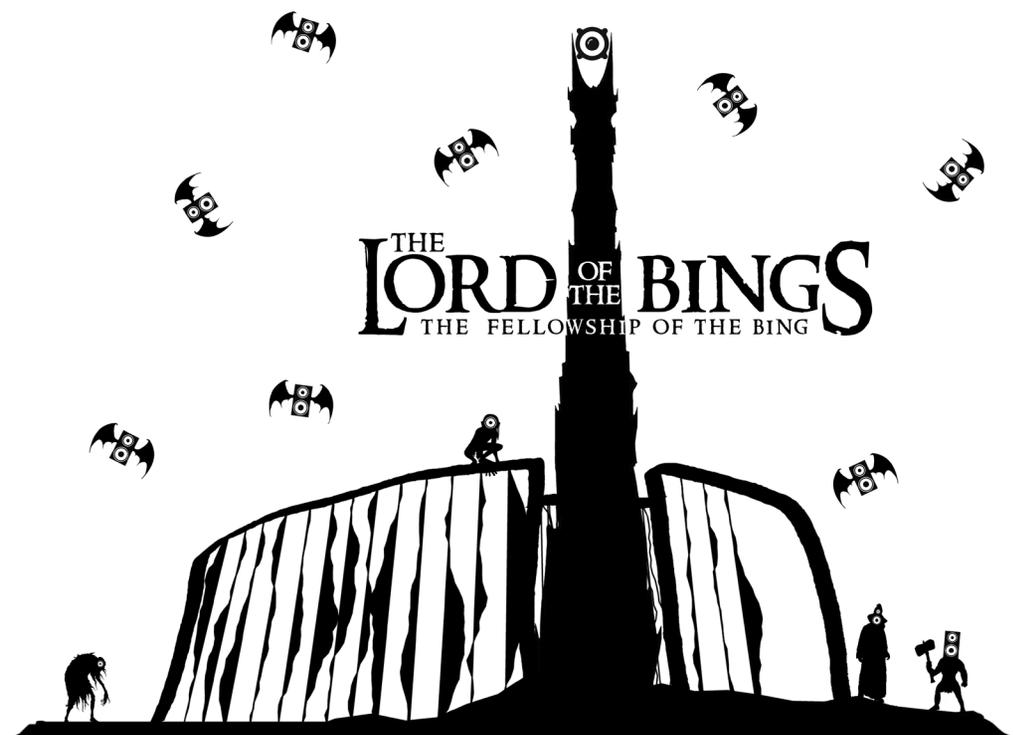
LINUX AUDIO CONFERENCE 2019 CONCERTS
Saturday, March 23, 6 PM & 8 PM
Sunday, March 24, 6 PM & 8 PM
Monday, March 25, 8 PM

AMNON WOLMAN: *Barrier, Stop for inspection*
Wednesday, March 27, 7:30 PM

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CCRMA
p r e s e n t s



THE
LORD OF THE BINGS
THE FELLOWSHIP OF THE BING

CONCERT I

BING CONCERT HALL
FRIDAY, FEBRUARY 1, 2019
7:30 PM

Music
AT STANFORD

PROGRAM

Works for Listening (2017-) No. 1 "Metal" & No. 5 "Roof Work III"

5th order Ambisonics

Tine Surel Lange

A short electroacoustic essay of autobiographical nature regarding music and unrelated matters (2016)

4 channels diffused in Ambisonics

Davor Branimir Vincze
Text: Jérémie C. Wenger

Nani | Version 1 (2009-2010)

stereo diffused in Ambisonics

Patricia Alessandrini

Corivade (2018)

voice, electric bass, and electronics
diffused in Ambisonics



Hassan Estakhrian

Drawing Breath (2018)

8 channels diffused in Ambisonics & video

Audio: Julie Zhu
Video: Michiko Theurer

Nani | Version 2 (2009-2010)

stereo diffused in Ambisonics

Patricia Alessandrini

in excess (2017)

8 channels diffused in Ambisonics

Robert McClure

Patripassian (2016)

8 channels diffused in Ambisonics

Alex Chechile &
Lee Todd Lacks

Nani | Version 3 (2009-2010)

stereo diffused in Ambisonics

Patricia Alessandrini

GNEISS (2018)

Auraglyph live performance



Spencer Salazar

Michiko Theurer is a violinist, artist, and second-year musicology student at Stanford. She seeks to create shared spaces through interdisciplinary resonances.

Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCEMF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. His works may be found through ADJ-ective New Music LLC, Bachovich Music Publications, Resolute Music Publications, and Tapspace Publications as well as on the ABLAZE and Albany Record labels. Robert received his doctorate from Rice University's Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Assistant Professor of Composition/Theory at Ohio University.

Alex Chechile is an artist and composer whose work develops in parallel with research in neuroscience, psychoacoustics, and the biomechanics of hearing. His electroacoustic compositions and installations bring transparency to otherwise invisible processes in biology and technology. His projects have been supported by The New York State Council on the Arts (NYSCA), Harvestworks (NYC), Issue Project Room (NYC), the Experimental Television Center (NY), the Deep Listening Institute (NY), and the American Embassy, and his work has been presented worldwide at venues including MoMA (NYC), IRCAM (Paris), and ICMC (Utrecht). Alex was a founding member of Pauline Oliveros' Tintinnabulate ensemble, collaborated with Mercury Rev, and opened for Primus. Chechile is a Ph.D. candidate at Stanford University's Center for Computer Research in Music and Acoustics, where he is completing his dissertation Practical Applications of Difference Tones in Electronic Music Composition and Synthesis.

Lee Todd Lacks seeks to blur the distinctions between rants, chants, anecdotes, and anthems by incorporating spoken word with experimental music. He has performed as a soloist and as a member of various ensembles at venues throughout the United States, including Mobius (Boston), Roulette (NYC), The Music Mansion (Providence), The First Banana (Philadelphia), Gallery 1412 (Seattle), and Berkeley Art Center (Berkeley). His writing and artwork have been published in The Monarch Review, The Quarterday Review, Crack The Spine Anthology, Liquid Imagination, Vine Leaves Literary Journal, and elsewhere. In May of 2017, he presented selections of his poetry at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA) in collaboration with a group of multimedia artists from the United States and Romania. Lee Todd holds his M.A. in Ethnomusicology from Tufts University and his M.A. in Expressive Therapies from Lesley University.

Experimental musician **Spencer Salazar** uses custom tablet software to construct rich worlds of sound and texture. As the creator of Auraglyph, a musical sketchpad for iPad, Salazar performs with this software exclusively. Salazar created Auraglyph during his PhD research at Stanford University's CCRMA. Salazar's improvisations within Auraglyph are projected live as he performs, resulting in a dynamic audiovisual experience.

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.

could help develop some aspects of his former practice: an interest in constrained literary forms (inherited from the Oulipo and 20th century experimental music), as well as a strong personal and aesthetic connection with modernism.

Patricia Alessandrini is a composer/sound artist creating multimedia and interactive work which actively engages with the concert music repertoire, and notions of representation, interpretation, perception and memory, often in the context of social and political issues.

She was invited as Composer-in-residence of the Soundscape Festival for 2010, as an ICElab composer with the International Contemporary Ensemble in 2012-13, and was in residency with the Ensemble InterContemporain at the Gaité lyrique in 2015-6. Her works have been performed by ensembles including Accroche Note, Arditti Quartet, Ensemble Aleph, Ensemble Alternance, Ensemble Itinéraire, and Ensemble Recherche, in the Americas, Asia, Australia, and over 15 European countries, in festivals such as Archipel, Darmstadt, Donaueschinger Musiktage, Electric Spring, Heidelberger Frühling, Mostly Mozart, Musica Strasbourg, and Salzburg Biennale. She performs live electronics with artists such as Heather Roche and Seth Woods. She was awarded first prize in the SOND'ARTE Composition Competition for Chamber Music with Electronics in 2009, and a Förderpreis from the Internationale Ferienkurse für Neue Musik, Darmstadt in 2012.

She studied composition with electronics at the Conservatorio di Bologna and Ircam, holds a diploma in composition from the Conservatoire de Strasbourg, a PhD from Princeton University, and a second PhD from the Sonic Arts Research Centre (SARC). She has taught Computer-assisted composition in the alto perfezionamento programme of the Accademia Musicale Pescarese, was Lecturer in Composition with Technology at the University of Bangor and in Sonic Arts at Goldsmiths, University of London, and is currently Assistant Professor at Stanford/CCRMA.

Hassan Estakhrian is a composer, performer (vocalist & multi-instrumentalist), and intermedia producer. He collides rock/funk/jazz with experimental/chamber music and incorporates electronics and various forms of media. Hassan's compositional aesthetic is represented by a variety of quirky creations and narratives—animal avatars flown across a 3D simulated environment with Wiimotes manipulating various parameters of music, a musical game with graphic scorecards, sci-fi rock operas about turkey sandwiches and social inequality, a work framed around a sandbox, toys, a boy, and sea critters, and a mixed-chamber piece with prepared piano. These pieces and more can be heard and seen by typing this web address into your favorite web browser — antennafuzz.com.

Julie Zhu is a composer, artist, and carillonneur. She is the recipient of the Paul and Daisy Soros Fellowship for her interdisciplinary work, visual and aural, that has since been exhibited and performed internationally. Zhu studied at Yale University (mathematics), the Royal Carillon School, Hunter College (MFA art), and is currently pursuing a DMA in composition at Stanford University.

PROGRAM NOTES

Tine Surel Lange: *Works for Listening - No. 1 "Metal" & No. 5 "Roof Work III"*

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.

Davor Branimir Vincze: *A short electroacoustic essay of autobiographical nature regarding music and unrelated matters*

Wenger's text, as the title makes clear, is an essay of autobiographical nature. It attempts to work with fragments of inner monologues, from intimate frustrations, artistic doubts, to hypothetical career paths. The fictive, robotic narrator was created using various text-to-speech converters. The resulting speech was crafted in such a way that is unclear whether it is the distorted recording of a male voice or a humanized synthetic voice. Vincze's intervention on the text, rearranging and interpolating various textual segments into a musical form, remained minimal. However, he focused on the acoustics of the voice, working on sustaining the vowels and producing granular synthesis from the consonants, creating the sonic atmosphere that would counterpoint the discourse.



Patricia Alessandrini: *Nani*

The *Nani* series came out of my collaboration with the flutist Chryssi Dimitriou, and was premiered at her recital at the Salle Cortot in Paris in January 2009. It was Chryssi who introduced me to several different versions of the traditional Greek lullaby *Nani*, including an a cappella version by Stella Gadadi. I listened to this version several times without understanding the text; when I read a translation afterwards, I was struck by the fact that there was something of the strange mixture of tenderness and anguish of the text (see below) in the musical expression of the work, particularly in the inflections of the voice of Gadadi. I decided to try to convey these characteristics without maintaining either recognisable elements of the text, which would retain some traces of the meaning of the words, or

explicit quotations of the harmony, which might transmit coded expressive associations; I therefore limited myself to the use of a few brief samples of the noise content of Gadadi's voice, drawn principally from her breathing between phrases. I hoped to thereby preserve aspects of the interpretation without reproducing the work itself; however, the temporality of the work is conserved, as the breaths used in my version to excite 'virtual' percussion instruments occur in the same time frame as in the original recording.

Hassan Estakhrian: *Corivade*

Partly composed and partly improvised, *Corivade* is a piece for voice, electric bass, and electronics. What's the concept behind the piece? Well, please allow me not to explain.

Julie Zhu & Michiko Theurer: *Drawing Breath*

Drawing Breath is an eight-channel audio, four-channel video installation. The sound of writing and drawing today has given way to keys clacking, the barely audible swipe. For *Drawing Breath*, the aural beauty of graphite on paper is made obvious and dimensional as the recorded sounds are manipulated and spatialized through computer-music language Chuck.

Robert McClure: *in excess*

in excess explores the vast amounts of waste humans produce on a daily basis. This general observation was magnified during my time living/working in China. Excessive packaging accompanied nearly all products in a vain attempt to elicit a feeling of luxury in the consumer. This plastic packaging served as the primary sound producing material. Plastic sounds are put through numerous processes, both sonically and spatially, in an effort to overwhelm the listener just as physical plastic is overwhelming the Earth, particularly the ocean. Waves of plastic swirl around the listener while other plastic sounds have been filtered and colored with pitch; tainted. This work was written in conjunction with the oboe solo *struggling*. The two pieces can be performed simultaneously under the title *struggling, in excess*. Taking cues from the oboe solo, balloons were used to simulate multiphonics; an important sound character for *in excess*. The balloons scream through the din of plastic as their last breaths are extinguished under the weight of our excess.



Alex Chechile: *Patripassian*

Patripassian, originally recorded by Current 93 and Nick Cave, was influenced by and features excerpts from Pascal's theological work *Pensées*. In 2012, Lee Todd Lacks and I performed our own live rendition of the work as part of a collaborative concert at Vaudeville Park, Brooklyn, New York. We revisited the piece in 2016 for a *se8tembr10* micro-festival performance at

ARCUB, the Cultural Center of Bucharest, Romania, which later resulted in a studio recording. For tonight's performance, the formerly stereo rendition is expanded spatially for CCRMA's multichannel GRAIL system.

Spencer Salazar: *GNEISS*



"A batholith has a surface of at least forty square miles and no known bottom. For the latter reason, it is also called an abyssolith. The one in California has a surface of about twenty-five thousand square miles. It lies inside the Sierra like a big zeppelin. Geologists in their field boots mapping outcrops may not have been able to find a bottom, but geophysicists can, or think they can, and they say it is six miles down. If so, the batholith weighs a quadrillion tons, and its volume is at least a hundred and fifty thousand cubic miles." J. McPhee, *Assembling California*

ABOUT THE ARTISTS

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.

Davor Branimir Vincze is a composer from Croatia. Currently he is working toward his D.M.A. degree at Stanford University. Like his versatile personality, his compositions vary from solo and chamber to big ensembles and interdisciplinary pieces, often using electronics and other contemporary media. Issues such as disruptive innovation, fake news and ecology form major part of Davor's musical reflections. Using 'microlage' technique, Davor fragments diverse musical material into snippets, which he then reshuffles and assembles into new phrases and gestures - a kind of musical recycling. This results in texturally rich music that wishes to emphasize the discrepancy between the complexity of current technology and our lack of profound understanding thereof.

Jérémie C. Wenger is a writer from Switzerland. Apart from languages and literatures, both classical and modern, his interests lie in philosophy, music, and, more recently, (geo)politics and economics, albeit reluctantly so. His practice seeks to find a path away from sterile self-reference, inner conflicts and the bitter intricacies of exile, while attempting to forge a personal style and a renewed interplay between systematic thought and intuition. The discovery of computation and the integration of those techniques into his writing practice is an important event in Jérémie's trajectory, which