



Thank you for coming!

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

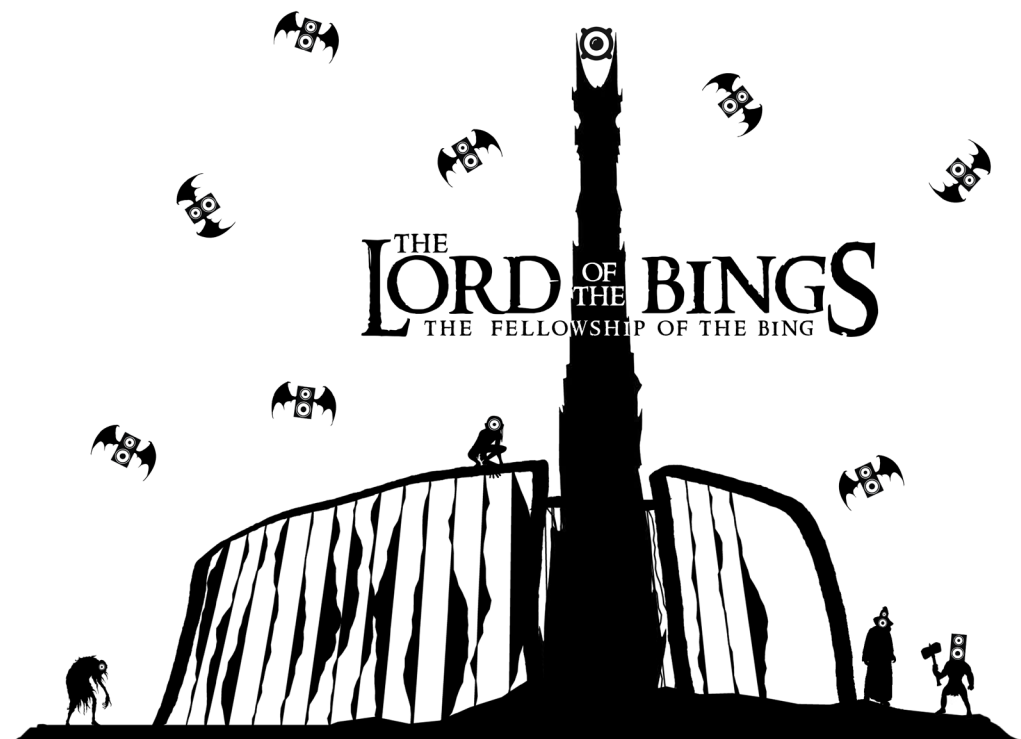
-----  
**AMNON WOLMAN: *Barrier, Stop for inspection***

Wednesday, March 27, 7:30 PM

If you would like to stay up to date with our events,  
please subscribe to our mailing list:  
<http://ccrma-mail.stanford.edu/mailman/listinfo/events>



CCRMA  
p r e s e n t s



CONCERT 2

BING CONCERT HALL  
SATURDAY, FEBRUARY 2, 2019  
7:30 PM

Music  
AT STANFORD

---

## PROGRAM

### Sk(etch) (2018)

7.1 channels diffused in Ambisonics

Leah Reid



### Shifting Soundscapes (2018)

5.1 channels diffused in Ambisonics

Kevin Su

### Godmother (2018)

stereo diffused in Ambisonics & video

Holly Herndon & Jlin  
(feat. Spawn)

### Lithos (2019)

8 channels diffused in Ambisonics

Ostap Manulyak

### Pia[NO[T]] Etude (2019)

High-order Ambisonics

Fernando Lopez-Lezcano

### Guillaume de St. Cloud Suffers a Violent Dazzling (2015)

stereo diffused in Ambisonics & video

Jessie Marino

### Dusk's Gait (2018)

7th order Ambisonics

Natasha Barrett

### 417 (2019)

live performance in 5th order Ambisonics

Alkimiya Xfer  
(Stephanie Sherriff &  
Barbara Nerness)



---

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.

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. 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.

**Jessie Marino** is a composer/performer/media artist from Long Island, New York. Her current work explores the virtuosity of common activities, ritualistic absurdity, and the archeology of recent media. Her pieces rigorously score out sound, physical movements, lighting and staging and place them within highly organized time structures and musical formats.

**Natasha Barrett** (Norway/UK) composes acousmatic and live electroacoustic concert works, sound and multi-media installations, and interactive music. After completing her PhD in 1998, she moved to Norway, and has since been highly active as a composer and in the mediation of cutting edge technologies focusing on spatial audio and its contemporary music context. She regularly collaborates with musicians and visual artists, as well as architects and scientists. Her work is commissioned, performed and broadcast throughout the world by festivals, organisations and individuals, and includes a regular schedule of portrait concerts and programs featuring her work. Beside commissions for specific works, throughout her career she has received grants and artist's residence invitations, and a solid list of awards and prizes, including the Nordic Council Music Prize, (Nordic Countries), Giga-Hertz Award (Germany), Edvard Prize (Norway), Jury and public first prizes in Noroit-Leonce Petitot (France), Five prizes and the Euphonie D'Or in the Bourges International Electroacoustic Music Awards (France), prizes at Musica Nova (Prague), TEM - international composition competition (Italy), CIMESP (Brazil), Concours Scime, (France), International Electroacoustic Competition Ciberart (Italy), two prizes in Concours Luigi Russolo (Italy), two prizes in the International Rostrum for electroacoustic music, and prizes in two Ars Electronica competitions (1998 and 2017). Besides her compositional activities, she is active in performance, education and research. She is co-director of the Norwegian spatial-music performance ensemble Electric Audio Unit (EAU), founder and chairman of 3DA (the Norwegian society for 3-D sound-art) and a member of Ocean Design Research Association. She currently holds a professorship at the Norwegian Academy for Music, Oslo.

**Stephanie Sherriff** is an anti-disciplinary artist and a 2nd-year MFA candidate in Art Practice at Stanford University. As a non-traditional performer and composer, her work with sound is entangled with process-based reactions to deconstructed familiar forms and methods of aural transmission.

**Barbara Nerness** is a second year Master's student at the Center for Computer Research in Music and Acoustics (CCRMA), Stanford University, currently working at the intersection of sound, space, and mind. She is interested in technological subversion, telling stories through immersive audiovisual performance, and auditory neuroscience.

**Kevin Su** is currently a freshman at Stanford University who intends to study computer science and music composition. Currently, he is taking classes with François Rose at Stanford. In the past, he has studied composition under Dr. Judah Adashi at Peabody Prep, and has had classes with Martin Amlin, Justin Casinghino, Nico Muhly, Robert Aldridge, David Dzubay, and Greg Simon at the Tanglewood and Brevard. In the future, Kevin hopes to continue exploring the intersection between computer science and music.

**Holly Herndon** is an American composer, musician, and sound artist based in Berlin, Germany. She is currently a doctoral student at Stanford University studying composition. Her music is primarily computer-based and often uses the visual programming language Max to create custom instruments and vocal processes. She has released music on the labels RVNG Intl. and 4AD. Her most recent full-length album Platform was released on May 19, 2015.

**Jlin** is an electronic musician from Gary, Indiana. Patton began producing music in 2008, and received early attention for her 2011 track "Erotic Heat". Jlin's debut album, Dark Energy, was released in 2015 to critical praise. Her follow-up Black Origami (2017) received further acclaim.

**Ostap Manulyak** – Ukrainian composer, performer and organiser of different artistic initiatives. Ph.D, docent (assist. prof.) of composition department of the Lviv Music Academy. Was born in Lviv 1983. Studied composition at the Lviv Music Academy (with prof. Viktor Kaminsky) and also took part in many master-classes of new music leaded by such composers as: Samuel Andreyev (Canada), Carola Bauckholt (Germany), Stefano Gervasoni (Italy), Sergej Newski (Russia-Germany), Serhiy Pilyutikov (Ukraine), Boguslaw Schäffer (Poland), Gerhard Stäbler (Germany) and others. At 2009 received LODA and Ukrainian Academy of Science Award and at 2010 received the Levko Revutsky award in composition. Twice was a fellow of Gaude Polonia Program. In 2006 he studied composition at Krakow Music Academy with prof. Zbigniew Bujarski. In 2011 worked at Studio of Electroacoustic Music (SME) at Krakow Music Academy and studied electroacoustic music with prof. Marek Choloniewski. Ostap Manulyak is a co-founder of Art Association NURT, director of the Festival of electroacoustic music VOX ELECTRONICA and Experimental Educational Studio of Electroacoustic Music (EESEM) of Lviv Music Academy. Currently at the Center for Computer Research in Music and Acoustic (CCRMA) of Stanford University (California) as Fulbright fellow.

**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

---

## PROGRAM NOTES

**Leah Reid:** *Sk(etch)*

*Sk(etch)* is an acousmatic work that explores sounds, gestures, textures, and timbres associated with the creative process of sketching, drawing, writing, and composing.



**Kevin Su:** *Shifting Soundscapes*

I absolutely loved the Tanglewood music festival for its beautiful scenery, wonderful concerts, and incredible musicians. I just had one minor complaint: the weather! Anyone who has been to Lenox, Massachusetts would know what I am referring to: it can be sunny one moment and pouring rain 15 minutes later. Yet curiously enough, all these rather quick changes are completely natural and seamless. I wanted to explore how exactly I could emulate these transitions not between different weather but between the real and the imaginary sound worlds.

**Holly Herndon & Jlin (feat. Spawn):** *Godmother*

For the past two years, we have been building an ensemble in Berlin. One member is a nascent machine intelligence we have named Spawn. She is being raised by listening to and learning from her parents, and those people close to us who come through our home or participate at our performances. Spawn can already do quite a few wonderful things. *Godmother* was generated from her listening to the artworks of her godmother Jlin, and attempting to reimagine them in her mother's voice. This piece of music was generated from silence with no samples, edits, or overdubs, and trained with the guidance of Spawn's godfather Jules LaPlace. In nurturing collaboration with the enhanced capacities of Spawn, I am able to create music with my voice that far surpass the physical limitations of my body.

Going through this process has brought about interesting questions about the future of music. The advent of sampling raised many concerns about the ethical use of material created by others, but the era of machine legible culture accelerates and abstracts that conversation. Simply through witnessing music, Spawn is already pretty good at learning to recreate signature composition styles or vocal characters, and will only get better, sufficient that anyone collaborating with her might be able to mimic the work of, or communicate through the voice of, another.

Are we to recoil from these developments, and place limitations on the ability for non-human entities like Spawn to witness things that we want to protect? Is permission-less mimicry the logical end point of a data-driven new musical ecosystem surgically tailored to give people more of what they like, with less and less emphasis on the provenance, or identity, of an idea? Or is there a

more beautiful, symbiotic, path of machine/human collaboration, owing to the legacies of pioneers like George Lewis, that view these developments as an opportunity to reconsider who we are, and dream up new ways of creating and organizing accordingly. I find something hopeful about the roughness of this piece of music. Amidst a lot of misleading AI hype, it communicates something honest about the state of this technology; it is still a baby. It is important to be cautious that we are not raising a monster.

**Ostap Manulyak:** *Lithos*

*Lithos* - transliteration of greek word "λίθος", which mean "stone". As new stones appear when lava melted different materials so new democratic society appeared in Ukraine after Revolution of Dignity which joined together different people. Composition based on transformation of gunshots sounds from recordings made in February 2014 during Revolution of Dignity in Kyiv when police killed more than 100 demonstrators. Winter 2013-2014 was extremely important for Ukrainian History. Pro-russian president Viktor Yanukovich announced braking agreements about collaboration and association with European Union and turning to extremely Russian-orientated course in politic. Also his party in parliament voted for legal governmental Internet censorship and applied a broad definition of "extremist activities" which gave possibility to arrest people for participation in any form of anti-governmental protests. This two events ignited massive protests all over Ukraine. Hundreds of thousands people protested on Maidan square in Kyiv. In February 2014 Yanukovich gave orders for special troops to shoot protesters. Over 100 people was killed and many hundreds was wounded. Death of this protesters pushed army and thousands of police officers to support pro-european protesters and opened way to democratic changes, association with European Union and extremely intensive evolution of civic society in Ukraine.



**Fernando Lopez-Lezcano:** *Pia[NO[T]] Etude*

When is a piano not a piano any longer? Does it need physical keys? Does it want a respectable tuning? How about a nicely finished veneer? Working dampers? We postulate that none of those are really needed. This short Etude explores some the sounds and resonances of one of the piano skeletons recorded as part of the Weathered Pianos project and "tuned" over a year of exposure to California weather patterns. This big database of sounds is explored by SuperCollider instruments and algorithms. These recordings of all kinds of percussion sounds were captured in our Recording Studio using first and second order Ambisonics microphones created by the composer as part of the SpHEAR project.

**Jessie Marino:** *Guillaume de St. Cloud Suffers a Violent Dazzling*

This video is part of the video album *This Is The Uplifting Part* by Ensemble Pamplemousse.

**Natasha Barrett:** *Dusk's Gait*

*Dusk's Gait* is partly narrative in form while projecting an overarching appreciation of the natural world: as dusk falls, a habitat of fictional creatures is let loose, celebrating moments of real nature that may easily expire. Although acousmatic sounds may appear abstract, they can be imbued with a sense of character through their gait - or literally the manner of moving, which can occur in space, in spectrum and in morphology. In *Dusk's Gait*, ambisonics spatialisation and custom-made sound analysis and transformation methods are used to create tangible spatial objects, each with a characteristic gait.

*Dusk's Gait* is composed in 7th order 3D ambisonics. Various versions are available for 8 to 64 speakers, as well as stereo for classical acousmonium sound diffusion performance.



**Alkimiya Xfer:** *417*

Alkimiya Xfer is an ambient noise duo consisting of Barbara Nerness and Stephanie Sherriff. Through the incorporation of live streamed police scanner communications, their composition, *417*, attempts to create a sonic experience structured around the observation of real-time events in which they explore themes of surveillance and darkness with electronic and analog sounds.

---

## ABOUT THE ARTISTS

**Leah Reid** is a composer of acoustic and electroacoustic music. Her primary research interests involve the perception, modeling, and compositional applications of timbre. In her works, timbre acts as a catalyst for exploring new soundscapes, time, space, perception, and color. In recent reviews, Reid's works have been described as "immersive," "haunting," and "shimmering." She has won numerous awards, including the International Alliance for Women in Music's Pauline Oliveros Prize for her piece *Pressure*, the Film Score Award for her piece *Ring, Resonate, Resound* in Frame Dance Productions' Music Composition Competition, and residencies at the MacDowell Colony, the Ucross Foundation, and the Virginia Center for the Creative Arts. Her compositions have been presented at festivals and conferences throughout the world, including Aveiro\_Sintese, BEAST FEaST, EviMus, ICMC, IRCAM's ManiFeste, the San Francisco Tape Music Festival, SEAMUS, Série de Música de Câmara, SMC, the Tilde New Music Festival, and WOCMAT, among many others. Samples of her music are available through Ablaze Records.

Reid received her D.M.A. and M.A. in music composition from Stanford University and her B.Mus from McGill University. Reid is currently an Assistant Professor at the University of Virginia. Additional information may be found at [www.leahreidmusic.com](http://www.leahreidmusic.com).