



Thank you for coming!

Please join us for the last two CCRMA concerts this academic year:

TINE SUREL LANGE: Works for Listening

Thursday, June 6, 7:30 PM
CCRMA Stage, The Knoll

STANFORD LAPTOP ORCHESTRA:

A SLOrk Odyssey — A Concert of New Frontiers

Saturday, June 8, 7:30 PM
Bing Concert Hall

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CCRMA
presents



CONCERT 2

BING CONCERT HALL STUDIO

SATURDAY, JUNE 1, 2019

7:30 PM

Music
AT STANFORD

PROGRAM

Urban Melt part 1: In Park Palais Meran (2019) Natasha Barrett

Tricks (2018) Mark Applebaum



Powers of Ten (2019) Hassan Estakhrian &
Trijeet Mukhopadhyay

Have you flipped the phase today? (2019) Eoin Callery

Works for Listening: No. 7 - "The Sun" (2017) Tine Surel Lange

Transfer Cycle (2019)
Performerd by Julie Herndon,
Stephanie Sherriff, Michele Cheng,
and Chris Lortie



Mothers Lament (2019) Stephanie Sherriff

Dinosaur Skin (2010-2019) Fernando Lopez-Lezcano



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.



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. 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.

Trijeet Mukhopadhyay is an interaction designer and new-media artist. His work in this space includes design of musical experiences, sound design, and installation art. Sonically, he's interested in exploring the boundaries between organic and synthetic, and using patterns and cells as a fundamental structuring unit. He is currently a co-director of the Stanford Laptop Orchestra where he makes sounds with humans and computers.

Stephanie Sherriff is an interdisciplinary sculptor, performer, and media artist in her second-year as an MFA candidate in Art Practice at Stanford University. Her work with light, video, sound, and plants results in experiential, ephemeral forms that reflect upon relationships between humans and the natural environment. She received her BA in Studio Art from San Francisco State University in 2014 and has been actively performing and exhibiting work in the Bay Area since 2008.



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.

regular schedule of portrait concerts and featured programs. Besides commissions for specific works, throughout her career she has received grants and artist's residence invitations, and a solid list of international awards and prizes.

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.

Eoin Callery is an Irish artist who among other things creates electroacoustic chamber music, installations, sound art pieces, and builds instruments using found materials. He holds a BMUS from University College Cork (2008), MA from Wesleyan University (2010), and completed his DMA at Stanford University (2016). He is a lecturer at CCRMA (Center for Computer Research in Music and Acoustics) at Stanford University. Information about his work and recent performances can be found at eoincallerysound.com.



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 explored at antennafuzz.com.

Julie Herndon is a composer and performer interested in internal/external space.

John Ivers is a Bay Area composer and improviser exploring hybrid creative practices.

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,

PROGRAM NOTES

Natasha Barrett: *Urban Melt part 1: In Park Palais Meran*

The summer of 2018 was rather hot. The cities I visited that were normally a pleasant summer temperature, were melting. Is this the sign of summers to come? Experiencing how excessive heat can lead to both mirages and a state of delirium, *Urban Melt* transports an ordinary, outdoor table tennis game in Park Palais Meran, Graz, to a crazier world on the other side of the mirage.

This work is one in a series of pieces that visits everyday 'normal' sound scenes and explores ways in which we can evoke and provoke a new awareness of environments we easily ignore.

The work is supported by the Norwegian Composers' Remuneration Fund (Komponistenes Vederlagsfond).



Mark Applebaum: *Tricks*

Tricks is a piece for magician performing a card trick to prerecorded sound.

Hassan Estakhrian & Trijeet Mukhopadhyay: *Powers of Ten*

Powers of Ten is based off of a 1977 short film with the same title by Charles and Ray Eames. The original film "illustrates the universe as an arena of both continuity and change." Extending from this idea, we invite spectators to explore these connected macro/microcosms. You. Me. Us. It. So many levels—different, yet similar. Let us contemplate in the intricacies of the unknown.

Eoin Callery: *Have you flipped the phase today?*

For Carr Wilkerson.

The PhaseFlipper Ambisonic plugin was developed by Megan Jurek.

Tine Surel Lange: *Works for Listening: No. 7 - "The Sun"*

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.

Julie Herndon & John Ivers: *Transfer Cycle*

Shine bright like a diamond.



Stephanie Sherriff: *Mothers Lament*

Mothers Lament is an audio/visual composition that utilizes moving imagery and recorded audio to construct a real-time cinematic experience. Through the use of repetition and visual manipulation in camera and via software, images of fractured trees and pavement create rhythmic pulses of light and color. The sounds of meditative machine-made drones combined with the buzz of trapped insects build slowly over time to create a tensile marriage of audio and video that positions itself as both foreboding and entrancing.



Fernando Lopez-Lezcano: *Dinosaur Skin*

Dinosaur Skin ("Piel de Dinosaurio") is a piece for analog synthesizer and computer processing. The analog synthesizer is "El Dinosaurio", a custom patchcord programmable analog synth designed and built from scratch in 1980/1981, and revived from a very long deep freeze in 2007. The lone voice of El Dinosaurio is piped through SooperLooper, an open source multiple loop looper with 16 active loops. Starting from a blank slate sounds are layered and faded in and out, and are finally sent to a SuperCollider program that spatializes each loop around the audience. The single, lonely voice of El Dinosaurio becomes the mad spatialized chorus of a dinosaur herd.

(The small box that rides alongside the Dinosaur herd is a Noise Toaster, a tiny synth kit that can make quite fun and interesting sounds by itself...)

ABOUT THE ARTISTS



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.

Natasha Barrett is a composer of acousmatic and live electroacoustic concert works, sound and multi-media installations, and interactive music. She is highly active as a composer and is a leading voice in the new wave of artists working with ambisonics, 3-D sound, and its contemporary music context.

Her inspiration comes from the immediate sounding matter of the world around us, as well as the way it behaves, the way it is generated, and by systems and the traces that those systems reveal. These interests have lead her into worlds of cutting-edge audio technologies, geoscience, sonification, motion tracking and some exciting collaborations leading into the unknown – involving solo performers and chamber ensembles, visual artists, architects and scientists. Binding together these inspirations is an overarching search for new music and the way it can touch the listener.

Her work is commissioned, performed and broadcast throughout the world by festivals, organisations and individuals, and includes a