Thank you for coming!

If you enjoyed this concert, come back tomorrow for Concert 2 of *The Lord of the Bings: The Return of the Bing* here, in the Bing Concert Hall Studio, at 7:30pm. Works and performances by Natasha Barrett, Alex Chechile, Hassan Estakhrian, Mark Ferguson, Tine Surel Lange, Fernando Lopez-Lezcano, and Matt Wright.

Please also join us for the following CCRMA concerts this Winter:

**Music <541> presents: Aleksander Gabryś**
new works for double bass by Stanford graduate composers
Fri | Feb 7 | 7:30pm

**Tender Buttons**
piano, modular synthesizers, and live interactive video
Thu | Feb 13 | 7:30pm

**Stanford New Ensemble**
new works by Stanford undergraduate composers
+ Terry Riley's *In C around the Knoll*
Wed | Feb 19 | 7:30pm

**Ezra Buchla | Alex Chechile**
a double bill of electronic musicians
Thu | Feb 20 | 7:30pm

**Music <541> presents: Quasar Quartet**
new works for saxophone quartet by Stanford graduate composers
Sat | Feb 29 | 7:30pm

**Salt Itinerary**
multimedia opera
Fri | Mar 6 | 7:30pm

**Jocelyn Ho + fff ensemble: Women’s Labor**
a concert in celebration of the International Women’s Day
Sun | Mar 8 | 2:30pm

**Vilbjørn Broch**
electronic music by CCRMA Visiting Scholar
Tue | Mar 10 | 7:30pm

**SideLObe presents The Furies: A Laptope**
premiere of the full opera for laptop orchestra by Anne Hege
Sun | Mar 15 | 7:00pm
Mon | Mar 16 | 7:30pm

All events take place on the CCRMA Stage (The Knoll 317).

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
PROGRAM

Tessellate (2016) version for solo electronics

Conduit (2020)

I'm Late (1989)

Phaneron (2019) Michiko Theurer, violin

Eupneic Transmission (2020)

Ressurections, for violin and piaNOT (2020)

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.

Bill Schottstaedt grew up in Oklahoma, got various degrees in music from Stanford, worked for a few years in the computer industry, then joined the staff of CCRMA, and rusted in place.

Stephanie Sherriff is an interdisciplinary media artist currently based in San Francisco, California. Her work with sound, video, and plants is ephemeral in nature and culminates as time-based installations and performances that deconstruct familiar fragments of daily life through experimental processes. She received a BA from San Francisco State University in 2014 and an MFA in Art Practice from Stanford University in 2019, where she holds a position as lecturer in both the Music Department and the Art & Art History Department. Her work has been shown at numerous cultural centers, including the Brooklyn Academy of Music in New York, the Sfendoni Theater in Athens, Greece, and a diverse range of institutions across the Bay Area.

Michiko Theurer is a multimedia performing artist and conversation-waver dedicated to creating spaces for shared experience and exchange. As a violinist, she has collaborated with a wide range of artists including Meredith Monk, Mazz Swift, Eighth Blackbird, and members of the Takács and Pacifica Quartets. She is a founding member of the fff ensemble, a Bay-area-based interdisciplinary feminist improv group; Thruu, a trio with Barbara Nerness and Julie Zhu; and Treebird, a trio with Julie Herndon and Marie Finch. Michiko received her MM in violin performance from Indiana University’s Jacobs School of Music and her DMA in violin performance from the University of Colorado at Boulder, where she studied with Harumi Rhodes and Edward Dusinberre. As a PhD candidate in musicology at Stanford, Michiko explores intersections between performance, research, and creative collaboration. She also loves hosting salon-style sharing parties and watching ink bloom on wet paper.

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soundcloud.com/jnangle
ergodos.ie/shop/releases/pause
in spatial audio, performance art, theatre, intermedia, gestural interactivity, and improvisation. Chris’s music has been performed nationally and internationally at festivals and conferences such as SEAMUS, N_SEME, Electroacoustic Barndance, SPLICE, soundSCAPE, Etchings, and MA/IN by artists and ensembles including Quatuor Bozzini, Line Upon Line Percussion, So Percussion, Mari Kimura, Marco Fusi, Karen Bentley Pollick, Ekmeles, Ensemble Proton, and the Toledo Symphony Orchestra. Chris Lortie began his musical studies at Bowling Green State University where he received his Bachelor’s degree in Music Composition. He is currently pursuing a DMA in Music Composition at Stanford University.

Douglas McCausland is a composer / performer currently based out of the Bay Area in California, USA while pursuing a DMA in Composition at Stanford University. Fascinated with new sonic territories and processes for creating music, his work engages with the extremes of sound, design, and the digital medium. As an artist, he has focused in recent years almost exclusively on the creation of experimental electronic music and digital art. His works have been performed internationally at festivals and symposiums such as: SEAMUS, SF Tape Music Festival, MISE-EN, NYCEMF, Klingt Gut!, Sounds Like THIS!, Sonic scape, Sonorities, and many more.

Notable recent events also include a performance and installation series at the Talbot Rice Gallery and the Fruitmarket Gallery in Edinburgh, UK, and being named as runner-up in the International Confederation of Electroacoustic Music’s 2019 Prix CIME.

Jonathan Nangle is an Irish composer whose work explores many diverse fields ranging from notated acoustic and electro-acoustic composition, through live and spatially distributed electronics, to video, field recording, interactive sound installation and electronic improvisation. A graduate of Trinity College Dublin, he studied composition under Donnacha Dennehy and Rob Canning and Electro-Acoustic composition with Roger Doyle. Since 2008 he has continued to study privately with composer Kevin Volans. His work has been commissioned and performed internationally by, amongst others, the RTÉ National Symphony Orchestra, Crash Ensemble, Signum Quartet, Ensemble Scratch the Surface, The Dublin Guitar Quartet, The Chatham Saxophone Quartet, Ergodos Orchestra, New Dublin Voices, Irish Youth Choir, the Spatial Music Collective, violinist Darragh Morgan and pianist Thérèse Fahy. He has represented Ireland twice at the International Rostrum of Composers. First in 2009 where his work ‘our headlights blew softly into the black, illuminating very little’ was awarded a commendation and again in 2011 with his first orchestral

PROGRAM NOTES

Jonathan Nangle: Tessellate

A tessellation is created when a shape (triangles, squares, hexagons) is repeated over and over again covering a plane without any gaps. Tessellations surround us, from elaborate tile mosaics adorning buildings, the honeycomb structure of beehives, to the pattern on the sole of your shoes.

The electronics in this piece take this idea of a repeating pattern to build a bigger picture. Very small snippets of sound are sequenced through grid like patterns, however the grid is in constant flux, so although there is a sense of repetition it is stretched and compressed, reordered and renewed, with variations in the sonic palette and irregular rhythmic shifts.

Douglas McCausland: Conduit

Conduit is a work for augmented double-bass and fifth-order Ambisonics electronics which draws on concepts such as embodiment, sound objects, and source-bonding.

The work re-imagines the instrument sonically as source, mediator, space, and anomaly. Presented as a floating monolith inside of a high-density speaker array, the bass is outfitted with a pair of transducers, coil spring, and multiple lengths of thin steel cable which anchor the instrument to various points in the space. Sound is passed into the bass via the transducers, and is then transmitted through the naturally resonant circuit to ultimately be picked up by contact microphones placed on the tensioned cables. All of this live resonance / sound is then processed and spatialized in real-time with Max/MSP into fifth-order Ambisonics, which is then further fed back into the system as a transduced feedback loop. Finally, this input is then paired compositionally with a layer of fixed-media sound, which was recorded with eight microphones and bassist Aleksander Gabryś.

Bill Schottstaedt: I’m Late

I’m Late was written in 1989 using the Samson Box. I didn’t save the SAM file, so this version was made with Snd and the Scheme version
of the fm violin. On CCRMA’s current machines, the music could easily be computed in real-time, and I could do an interpretive dance at the same time, if I had any hope of staying awake at such a cruel hour, but for old time’s sake, we play it from a sound file. This rendering from the Scheme source includes 3D spatialization in Ambisonics (by Fernando Lopez-Lezcano) that better matches our existing sound system.

Chris Lortie: Phaneron

The Phaneron is a term coined by philosopher Charles Sanders Peirce, used to describe the aggregate sensory input on consciousness, or “the collective total of all that is in any sense present to the mind, quite regardless of whether it corresponds to any real thing or not.” Here, illusion, reality, fakeness, and the suspension of disbelief occupy the same non-hierarchical space, compressed into one version of the truth, however impossible it might be.

Special thanks to all involved with this project, especially Michiko Theurer, for volunteering many hours in recording violin sounds, filming, painting, and fascinating conversations of creative insight. Also many thanks to: Jun Bae, for his lighting and filming expertise; Constantin Basica, Jaehoon Choi, and Dave Kerr, for filming and camerawork; Adi Chandler, for graciously sharing his violin motion capture footage; Jeff Rice and Kara Oehler, for Pando Clone aspens grove recordings.

Stephanie Sherriff: Eupneic Transmission

Eupneic Transmission is an audiovisual composition that exploits the flexibility of electronic signals using experimental analog and digital processes. A toy microphone, voice, software, and field recordings are combined to arrange an acoustic performance structured around looping, timbre, and the breath. Video content is produced using a configuration of Fresnel lenses, a cell phone camera, and software to extrapolate and repeat fragments of blurred, digitized, artifacted realities. Processes used to produce the piece result in an asynchronous audiovisual sea of overlapping loops and cycles where visual rhythms of light and color pulse and images dodge in and out of clarity.

Michiko Theurer and Fernando Lopez-Lezcano: Resurrections, for violin and piaNOT

The “Weathered Piano” is the ghost of an upright piano that was saved from transcending acoustic life in a landfill, and spent a year converted into comfortable housing for small creatures, while being re-tuned by rain and sun. It has been the source of sounds and resonances for four pieces so far, and tonight it confronts a live audience for the first time. Tonight’s performance of Resurrections is a creative collaboration between Michiko Theurer and Fernando Lopez-Lezcano. The binding that holds the piece together is the SooperLoopy program (still in the process of being written by Fernando in SuperCollider). SooperLoopy can record and play back multiple loops, add spectral and other processing to the recordings, and spatialize the resulting sound streams in 3D surround. Michiko (violin) and Fernando (piaNOT) trade places as performers of their respective (or borrowed) instruments, and as creative hunters of the sounds being performed by the other while at the helm of the control surface that interfaces with SooperLoopy. Sonic mayhem ensues...

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. He was the Edgar Varese Guest Professor at TUBerlin 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.

Chris Lortie is a composer and computer musician. His compositions regularly involve the use of live electronics as a means of augmenting and disrupting both sonic and visual cues; as such, Chris’s music often explores the subjects of fakery, deception, and hyperrealism in the electroacoustic domain. His pieces are informed by his interests