Thank you for coming!

If you enjoyed this concert, come back tomorrow for Concert 2 of THE LORD OF THE BINGS: THE TWO BINGS here, in the Bing Concert Hall Studio, at 7:30pm. Works and performances by Mark Applebaum, Natasha Barrett, Eoin Callery, Hassan Estakhrian, Julie Herndon, John Ivers, Tine Surel Lange, Fernando Lopez-Lezcano, Trijeet Mukhopadhyay, and Stephanie Sherriff.

Please join us for the last 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 I

BING CONCERT HALL STUDIO
FRIDAY, MAY 31, 2019
7:30 PM

MUSIC
AT STANFORD

PROGRAM

embody (2019) — Barbara Nerness
Michiko Theurer (stetophone)
Julie Zhu (stetophone)
Barbara Nerness (stetophone)

奇夢 - 기몽 (2019) — Jaehoon Choi

A Day in the Sun (2019) — Margaret Lancaster (flute), Greg Niemeyer (video), Chris Chafe (music)

Off-Piste (2019) — Jonty Harrison

Real & Imaginary Places (2019) — Cathleen Grado

Possible Bird (2013) — Jarosław Kapuściński

Speed Dating (2019) — Michele Cheng
Anna Elder (soprano)
Simona Fitcal (videography)
Randy the Squirell (actor)

ISOLATE (2019) — Douglas McCausland

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.

Festival, NIME/Copenhagen, Tap City, and the 7-year global run of OBIE-winning Mabou Mines Dollhouse (Helene). A member of Either/Or, Ipse, and Fisher Ensemble, guest appearances include American Modern Ensemble, Argento, Ghost Ensemble, and the New York Philharmonic. She presents solo and chamber music events worldwide and has recorded on New World Records, Mode, World Edition, Innova, Naxos and Tzadik. Recent collaborations include projects with Jean-Baptiste Barrière and Kaija Saariaho, Stockhausen's KLANG cycle, and touring Morton Feldman's 5 hour epic For Philip Guston.

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 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, Splice, MISE-EN, NYCEMF, Electronic Music Midwest, Klingt Gut!, Sounds Like THIS!, Sonicscape, etc.

Barbara Nerness is a second year Masters 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.

Born in Switzerland in 1967, **Greg Niemeyer** studied Classics and Photography. He started working with new media when he arrived in the San Francisco Bay Area in 1992. He received his MFA from Stanford University in New Media in 1997. At the same time, he founded the Stanford University Digital Art Center. In 2001 he was appointed at UC Berkeley as a Professor for New Media in Art Practice. He co-founded and directed the Center for New Media, focusing on the critical analysis of the impact of new media on human experiences. Greg Niemeyer's work focuses on mediations between individuals, communities and environments. These mediations rely on data manifestations. Data manifestations are materializations of abstract data in the way people can feel. Sea water levels can become compositions for Carillons. Climate data stored in the Vostok Ice Core can become an audio tour. The myriad ways in which nodes in networks can connect to define emergent ways of life can become a gallery exhibit or a multimedia concert. Niemeyer's work includes collaborations across disciplines and across media from gravure etchings to VR, always with an eye for the poetic foundations of technical protocols.

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

Julie Zhu is a composer, artist, and carillonneur. Her work is visual and aural--from artist books to sculptures and installations, sound walks to chamber music--operating on an expansive definition of score, striving for the expressive absurd.

Soprano **Anna Elder**'s voice has been described as being, "ethereal" or "a voice that has blues, reds and purples in it" by The New York Times or "a voice that could match, pitch for pitch, the grumble of a truck's engine or squeak of a scooter's horn." - Wilmington Star News. Ms. Elder intends to push the limits of the human voice and enjoys commissioning new contemporary works that take her there. Anna graduated from The Eastman School of Music where her teachers were John Maloy and Constance Haas.

Simona Fitcal is a media artist working mainly with video in the form of installations, performances, and screenings. Her inquiries are about technological changes that influence people's perception of themselves or their surroundings.

Cathleen Grado is an interdisciplinary artist from New York whose work centers on the synthesis of visual and aural documentation of places over the passing of time.

Jonty Harrison (born 1952) studied at the University of York (BA, 1973; DPhil in Composition, 1980). Between 1976 and 1980 he worked at the National Theatre and City University, London. In 1980 he joined the Music Department of the University of Birmingham, where he became Professor of Composition and Electroacoustic Music and Director of the Electroacoustic Music Studios and BEAST; he is now Emeritus Professor. He has won several international prizes (Bourges, Ars Electronica, Musica Nova, Destellos) and been commissioned by leading organisations and performers (INA-GRM, Bourges, ICMA, MAFILM/Magyar Rádió, Arts Council England, Electroacoustic Wales/ Bangor University, Maison des Arts Sonores/KLANG ! Acousmonium, BBC). He is Compositeur Associé with Maison des Arts Sonores, Montpellier, France. His music appears on four solo albums (empreintes DIGITALes, Montreal) and on several compilations (NMC; Mnémosyne Musique Média; CDCM/Centaur; Asphodel; Clarinet Classics, FMR, Edition RZ and EMF).

Trained primarily as a pianist and composer at the Chopin Academy of Music in Warsaw (1987, 1991), **Jarosław Kapuściński** developed an intermedia idiom during residencies and studies at Banff Centre for the Arts (1988-89), National Audiovisual Institute (INA) in Paris (1991-92), and doctoral studies at the University of California, San Diego (1992-97). His work was presented among others at New York MOMA; ZKM in Karlsruhe; Centre Pompidou in Paris; and Reina Sofia Museum in Madrid. He received awards at the UNESCO Film sur l'Art festival in Paris (1992), VideoArt Festival Locarno (1992, 1993), and Festival of New Cinema and New Media in Montréal (2000). He has taught at McGill University in Montreal (2000-01) and Conservatory of Music at the University of the Pacific (2004-08) and lectured internationally. Currently, he is Associate Professor and Chair of the Department of Music at Stanford University.

"New-music luminary" (NY Times), **Margaret Lancaster** (flutes) also works as an actor, dancer, amateur furniture designer and has built a large repertoire of interactive, cross-disciplinary solo works that employ electronics and mixed media. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Santa Fe New Music, Art Basel/Miami, Edinburgh

PROGRAM NOTES

Barbara Nerness: ***embody***
embody is a piece for live performers using stethophones (stethoscope microphones), which I have created from hacked stethoscopes, in order to amplify the heartbeat and voice in the chest or vocal tract. The motivation came from my exploration of the sounds trapped within my body, such as my heartbeat and the resonance of my voice in my vocal tract or chest. Is it possible to record our voice as we hear it in our head?

On the surface, *embody* asks the questions: "What if the ocean had a heart? What if machines could speak?" In some sense, the ocean does have a pulse through tides and machines do make noise, we just do not understand them as human. In the piece, sounds of the natural and built environment are anthropomorphized using the sounds inside the performers' bodies. On a technical level, the sounds were constructed using spectral convolution and envelope following, probing the spectral overlap of our bodies with sounds external to us.

The piece includes sounds from two field recording sessions; one at the beach in Pescadero and another on a tour through the Stanford Energy Facility. The piece is spatialized in 3rd order Ambisonics to resemble a sonic body.

Jaehoon Choi: 奇夢 - 기몽
The title is roughly translated as "weird dream".

Margaret Lancaster, Greg Niemeyer, and Chris Chafe: ***A Day in the Sun***
A Day in the Sun is performed by Margaret Lancaster, flute, as a video and includes a video of the Sun along with computer-generated sound. The Sun's life-giving energy emanates from its ever changing surface, day by solar day. Margaret's playing is accompanied by a stunning animation created by stitching together a flip book of images from NASA's solar observatory over the course of several years in which what we actually see tells us as much about ourselves as it tells about the Sun.

Jonty Harrison: ***Off-Piste***
I can think of few things more terrifying than hurtling off the edge of a mountain with a plank of wood strapped to each foot, and holding only a couple of sticks. Maybe I should have tried skiing when I was younger.

I can still manage to climb aboard a cable car, however, and up above the clouds another world is revealed: clear blue skies, stunning views over huge distances, the whirring and clanking of cable cars and ski lifts… and the sound of people apparently enjoying themselves, whilst simultaneously courting disaster. Baffling!

Cathleen Grado: ***Real & Imaginary Places***
Real & Imaginary Places focuses on the experience of the sound of dehumidifying equipment within a museum composed primarily of stone; part of a series exploring architecture, sound, and memory in relation to individual experience.

Jarosław Kapuściński: ***Possible Bird***
The installation *Possible Bird* invites the audience to observe instances of life in a small area of Tokyo Shiodome district. The visual material was shot on a Sunday morning (September 18, 2011) with a fixed camera positioned at different vantage points, then edited into a three-screen projection and re-contextualized by multichannel sound. Hitomi Nakamura performed all of the musical parts on a *hichiriki*, a Japanese reed instrument from the Gagaku tradition. The contemplative music and static projections establish a sense of detachment and waiting. Something will happen but it can be as simple and unusual as a ribbon tied to a parked bicycle that waves in the wind while passing clouds change the light patterns on the ground.

Michele Cheng: ***Speed Dating***
Speed Dating talks about Asian American self-image and online dating culture. The piece incorporates creative writing, puppetry, and graphic design to create an interdisciplinary experience. Besides the prologue (Non-typical!) and the epilogue (It's a Match!), there are three acts and each act includes the profiles and monologues of a couple. The piece is based on real stories, in-person interviews, and field research. It was originally written as a live solo vocal piece. In this Ambisonics and video version, special thanks to soprano Anna Elder (Pittsburgh), recording engineer Brian Riordan (Pittsburgh), and video artist Simona Fitcal (Stanford).

Douglas McCausland: ***ISOLATE***
Written in 2019, *ISOLATE* was composed as the first piece written exclusively for performance with my handmade electronics performance interface *Master Hand*, also known as "Franky".

In this work I am exploring compositional concepts such as performer agency in live electronic music, the use of harshly juxtaposed sonic elements, complex / nested gestural materials, and an investigation of density and texture in higher-order Ambisonics. In regards to the sounds themselves, the materials used to create this composition are widely varied and range from closely recorded vocal samples (breath, vocal fry, and so on) to more intense methods of digital synthesis such as granular synthesis and Tom Mudd's gutter synthesis. The result of all of these factors is a work which inhabits both periods of near stasis and the highly chaotic, in which musical materials and gestures continuously fracture and constellate. *ISOLATE* is presented in mixed-order Ambisonics; many elements are generated in real-time, which are diffused and output natively in fifth-order Ambisonics. Meanwhile, there are fixed-media cues which, using *Master Hand* are further manipulated and diffused in first-order Ambisonics.

In regards to the interface itself, "Franky" is a real-time electronics performance interface developed for implementation with Max/MSP and Wekinator. Originally designed as a spin on the core design concepts of video game controllers, such as the failed Nintendo Power Glove, this interface makes use of a specially made glove and exoskeleton which places five small 2-axis control sticks at the user's fingertips, alongside of a ribbon sensor and a 3-axis gyroscope. With some practice, this type of interface allows for nuanced control over various parameters in a performance system. Beyond the sensors and interface, this system is further augmented both by carefully tuned mappings, and by the implementation of Wekinator as a platform for building gesture recognition using machine learning. This build of the interface is the second iteration in what is currently planned as an ongoing project.

ABOUT THE ARTISTS

Chris Chafe makes his compositions alongside computer-based research into sound and music. A composer, improvisor, and cellist, he is Director of Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). At IRCAM (Paris) and The Banff Centre (Alberta), he has pursued methods for digital synthesis, computer-mediated music performance and real-time internet collaboration. His team's online low-latency software project "jacktrip" is in use worldwide and research continues into latency factors affecting musical syncronization. An active performer either on the net or physically present, his work reaches audiences in dozens of countries and sometimes at novel venues, for example, a simultaneous five-country concert hosted at the United Nations a decade ago. His gallery and museum "musification" installations employ datasets from collaborations with scientists and MD's. Recent work includes "Gnosisong" (brain waves, Centro de Cultura Digital, Mexico City), "PolarTide" (sea level rise, Venice Biennale), "Tomato Music" (ripening tomatoes, transLife:media Festival at the National Art Museum of China) and "Sun Shot" played by the horns of large ships in the port of St. Johns, Newfoundland.

Michele Cheng is an interdisciplinary artist who uses music, experimental theatre, and other forms of media to confront social issues and cultural identities. Taking a journalistic approach, she develops creative projects that reflect the complex issues to create public understanding. Examples include: a modern fairy tale about criminal justice; an experimental music theatre project about Asian women experiences; a musical card game that triggers laughter and cultural-awareness; and many more. Michele holds an MFA in Integrated Composition, Improvisation, and Technology from University of California, Irvine, and is an incoming PhD student in Composition and Theory as well as a Chancellor Fellow in Asian Studies at University of Pittsburgh. She is currently based in Pittsburgh and the San Francisco Bay Area.

Jaehoon Choi is currently a Masters student at Stanford's Research Center for Computer Research in Music and Acoustics (CCRMA). His research/artistic focus is in intermedia art and performance, computational music theory/analysis, and Human Computer Interaction in music technology.