



Concert 1

TRANSITIONS 2015



## PROGRAM

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**Water Imagination**

Jia Li

**A Minor Chord for Blade Axe**

Romain Michon

**re-trazzo IIIb**

Ivan Naranjo

**Are You Dancing? (Step No.3)**

Eoin Callery

**A Skeleton in the Kitchen**

Fernando Lopez-Lezcano and Chris Chafe

**And now for something Completely Different**

David Grunzweg, Ethan Geller, Molly Bolten

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## PROGRAM NOTES

### **Water Imagination**

Jia Li

[Music Technologist: Zhengshan (Kitty) Shi]

This piece is inspired by sound of water. The artist hears and records many sound of water and put them in sound field through ambisonics. So This piece consists of sound from water and its variation, reflecting an imagination of water. The artist also want to show the concept of environmental protect. Because some area in the world are encountering drought, such as Yun Nan in China, Palo Alto in USA. So the piece begin from drops of water and end to that. In the processing, there are many variations coming from water imagination, even the rain of cats and dogs

### **A Minor Chord for Blade Axe**

Romain Michon

The BladeAxe is a hybrid musical instrument. Part of its components are "physical" and belong to the "real world", and part of them are "virtual" and are based on physical models. This piece for tenor and BladeAxe explores the expressive potential of this new instrument. The sound is spatialized on the 24 channels system using a "reverberant granulator".

### **re-trazzo IIIb**

Ivan Naranjo

### **Are You Dancing? (Step No.3)**

Eoin Callery

Utilizing MCables Old Time Patented Reverberator, Inverters, and Pitchers, in conjunction with Mr.Cable's not-yet-patented supercollider code

### **A Skeleton in the Kitchen**

Fernando Lopez-Lezcano and Chris Chafe

In Spanish: "Un esqueleto en la cocina"  
Skeleton: Because of the celletto which is the skeleton of a cello  
"in the kitchen": Because it happens in the sound universe of Fernando's  
"Divertimento de Cocina"

### **And now for something completely different**

David Grunzweig, Electronics  
Ethan Geller, Drums  
Molly Bolten, Guitar

## ABOUT THE ARTISTS

**Jia Li** is a current CCRMA visiting scholar from Shanghai Conservatory of Music. She has devoted herself to composition of electronic music and traditional music, which has produced many works of unexpected and unusual combinations of materials and media. Her music has been performed in North America, Europe and Asian.

**Zhengshan Shi (Kitty)** is a PhD student at CCRMA. She is a musician and a music technologist. Kitty is interested in interactive sound design, and exploring auditory perception and machine listening.

**Romain Michon** (<http://ccrma.stanford.edu/~rmichon>) is a CCRMA PhD candidate. His research focuses on physical modeling, 3D printing, musical interfaces development and FAUST (programming language, Functional AUdio STream).

**Fernando Lopez-Lezcano** enjoys 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 Várese Guest Professor at TU Berlin during the summer of 2008. In 2014 he was the recipient of Marsh O'Neill Award For Exceptional and Enduring Support of Stanford University's Research Enterprise.

**Chris Chafe** is a composer, improviser, and cellist, developing much of his music alongside computer-based research. 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 pursued methods for digital synthesis, music performance and real-time internet collaboration. CCRMA's SoundWIRE project involves live concertizing with musicians the world over