CCRM∿

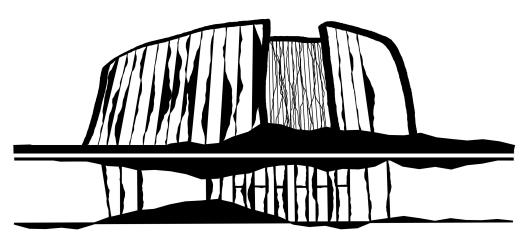# A Supersonic Bing Thing

PROGRAM

Prologue to Theotokia (2013)   Jonathan Berger

Atropos (2009)   Julian Scordato

Stretch (2014)   Bruce Bennett

Satellites (2010)   Takuto Fukuda

re-trazo III (2015)   Iván Naranjo

Love in the Asylum (1981)   Michael McNabb

PROGRAM NOTES

Prologue from Theotokia (2013)   Jonathan Berger
24 channels, 4'

Theotokia - a chamber opera for five voices, instrumental en-
semble, and digital audio - places the audience inside the mind
of a delusional schizophrenic suffering from auditory hallucina-
tions. While the singers articulate the inner voices of the pro-
tagonist, the computer uses ambisonics to map accompanying
sounds to the regions in the brain in which auditory hallucina-
tions occur.

Atropos (2009)   Julian Scordato
8 channels, 5'

This work wants to evoke images of an apparently dystopian
environment. Electronic sounds are generated by a
stochastic process that takes its cue from genetics (frameshift
mutations, base substitution, sequence inversion) and its imple-
mentation is semi-improvised thanks to random generated vari-
ables (sequence, pitch, duration, dynamics): in its unpre-
dictability, the result can be only routed within a range of val-
ues. The formal structure is made of molecules designed as
containers, part of an out-of-time category.

Stretch (2014)   Bruce Bennett
Acousmatic Diffusion of 2 channels over 16 virtual channels, 18'

Stretch is a sonic exploration of time stretching. It uses several
very short samples of gongs, cymbals, tampura, shakuhachi,
beluga whales, etc., and stretches them as much as 164 times
their original duration. This creates an extraordinarily rich and
dense texture of sound, revealing the vast sonic world con-
tained within sounds that normally pass too quickly to be heard
in such detail. The composition unfolds in several waves, creat-
ing a large-scale arch form.

Satellites (2010)   **Takuto Fukuda**
8 channels, 6'

  This piece was originally composed as an octaphonic fixed
  medium piece at the Royal Conservatoire in The Hague in The
  Netherlands in 2010. It can be interpreted as a representation of
  the trajectory of a falling satellite. The narrative is that the orbital
  satellite gradually goes out of orbit and falls to earth by
  gravitation. So, the time structure consists of intervals between
  sound events, which have attacks and movements of crescendo -
  decrescendo and accelerando - ritardando combined, becoming
  shorter and shorter towards the crash point.

  All sound events and the time structure were realized by a sin-
  gle bell sound and an object-oriented controller which consists
  of a main sequencer, sub-sequencers and sound generators.
  The main sequencer decides where a sound object is put in the
  time dimension and it also decides the property of sound ob-
  jects such as occurring intervals, scene numbers for behavior
  etc... The sub-sequencers, which are present in each sound
  object, were manipulated by the main sequencer. The sub-se-
  quencer functions to parameterize several behaviors of a sound
  object such as the above-mentioned movements as well as fun-
  damental notes, pitch register, degree of randomization, enve-
  lope etc. For the sound generation, all sound objects have a
  few granular synthesizers connected to the main- and sub-con-
  trollers.

re-trazo III (2015)   **Iván Naranjo**
25 channels, 9'

  re-trazo III is the third of a series of pieces in which sound ma-
  terial previously used in the context of a multichannel installa-
  tion ("To Cut-Out", 2014), is re-contextualized and transformed.

Love in the Asylum (1981) **Michael McNabb**
4 channel, 14'

Love in the Asylum is a love song to the calculated insanity and spontaneous magic that one must sometimes call upon in order to live in this strange universe of ours. It features an orchestra of familiar instrumental and vocal sounds, new sounds drawn from the imagination, and—perhaps most expressively—sounds that fluidly shift between the two. The work, which critic Paul Lehrman called "one of the most devastatingly beautiful pieces of electronic music I have ever heard", is built of two psychological layers. Foremost is a layer of cheerful confidence and exuberance, colored and occasionally overpowered by a dark emotional undercurrent of anxiety and psychological imbalance. All sounds in Love in the Asylum were synthesized except for the laughter and the player calliope music. It includes a number of musical quotations, including quotations from other works of electroacoustic music. The spatial sound paths at the beginning of the first movement are from Turenas (1972) by John Chowning, who was a primary mentor, and influenced McNabb's decision to specialize in electroacoustic music and performance. Love in the Asylum premiered on November 2, 1981, at the Monday Evening Concert Series in Los Angeles. This version of the piece was resynthesized from the original Samson Box binary control file through a Samson Box software emulator written by Bill Schottstaedt. The sound quality of this rendering is much higher than the original tapes used in the 1980s.

ABOUT THE ARTISTS

Jonathan Berger's "dissonant but supple" (New York Times) compositions integrate science and human experience, i.e. what does a cancer cell or golf swing sound like? And why does a song make us cry? Berger is the Denning Family Provostial Professor in Music at Stanford University, where he teaches composition, music theory, and cognition at the Center for Computer Research in Music and Acoustics (CCRMA). He was the founding co-director of the Stanford Institute for Creativity and the Arts (SICA, now the Stanford Arts Institute) and founding director of Yale University's Center for Studies in Music Technology. Referred to as "lush and inviting" by the San Francisco Chronicle, Berger's music ranges from vocal, orchestral, and chamber works to electroacoustic constructions. He was featured as composer-in-residence at Spoleto Festival USA (2010) with a version of the harrowing and chilling *Theotokia* (written for Dawn Upshaw), based on Berger's recent research into auditory hallucinations. His chamber opera, *Visitations*, premiered in April 2013, and Livia Sohn's performance of his violin concerto, *Jiyeh*, paired with that of Benjamin Britten, was released in June 2013 on Harmonia Mundi's Eloquentia label. He is currently working with the Kronos Quartet and librettist Harriet Chessman on a new opera that will explore the My Lai Massacre in Vietnam in 1968. It will be scored for string quartet, voice, traditional Vietnamese percussion instruments, and digitally processed sounds. The featured soloists will be tenor Rinde Eckert and traditional Vietnamese musician Van-Anh Vo.

Julian Scordato is a composer, sound artist and music technologist. He graduated in Composition and Electronic Music at the Venice Conservatory of Music, Italy. His works have been performed in festivals and exhibitions in Europe, Asia and America. Among these are Venice Biennale, Festival 5 Giornate (Milan), Electronic Arts and Music Festival (Miami), EMUfest (Rome), Re-New Digital Arts Festival (Copenhagen), Gaudeamus Music Week (Utrecht), Siren Festival (Gothenburg), Deep Wireless Festival (Montreal), Punto de Encuentro (Valencia), Sonorities Festival (Belfast), Seoul Computer Music Festival, Art & Science Days (Bourges). His music has been selected in international competitions and broadcasted in Italy and abroad. As an author and speaker, he participated in conferences including the Colloquium on Music Informatics, the Sound and Music Computing Conference and the European Sound Studies Association Conference, presenting interactive performance systems.

Bruce Bennett is a native of Seattle currently residing in Pacifica, California (San Francisco Bay Area). He is an active performer of improvised music, and as a composer, his works have been played throughout the United States and abroad by such groups as the Arditti String Quartet, the Avenue Winds, the Berkeley Symphony, CityWinds, the Del Sol String Quartet, Earplay, the Ensemble InterContemporain, the New Orleans New Music Ensemble, Sirius, and performers such as Tom Dambly, Jerry Kuderna, Alexandra Kocheva, Hugh Livingston, Gary Scavone, and Michael Zbyszynski; his electroacoustic music has been presented at curated events such as the Electric Rainbow Coalition Festival at Dartmouth, Natural Disasters exhibit in New Orleans, the Pulse Field exhibition in Atlanta, the Electronic Music Midwest Festival, Sonic Circuits II, Cultural Labyrinth in San Francisco, EX-STATIC and Sonic Residues in Melbourne, Australia, and at ICMA, SEAMUS, and SCI conferences.

Takuto Fukuda (b.1984/Japan) is a composer and a sound artist woking in the field of electroacoustic and mixed music.
He received his BA(Sonology/2008) from Kunitachi College of Music in Japan and his MA(Sonology/ 2011) from The Royal Conservatory in The Hague in The Netherlands. He has studied under Takayuki Rai, Shintaro Imai, Cort Lippe, Johan van Kreij, Naoko Hishinuma and Masakazu Natsuda. He has been currently studying at IEM - Institute of Electronic Music and Acoustics at Kunstuniversität Graz with Marko Ciciliani.

His pieces have been awarded the FUTURA prize at "CCMC 2011"(Japan), a third prize at "International Taiwan Electroacoustic Music award"(Taiwan), an honorary mention at "the International Electroacoustic music composition competition Musica Nova 2010"(Czech), selected at numerous music festivals in Europe, Asia, North and South America such as "NYCEMF 2014"(USA), "ICMC 2012"(Slovenia), "EMUFest 2011"(Italia), "Concert Banc d'essai"(France), "SICMF 2011"(Korea), "Sonic Rain Concert Series"(USA) and "Ai-maako 2007"(Chile) and performed at prestigious institutes such as ZKM(Germany), ina-GRM(France), IEM(Austria) and Institute of Sonology(The Netherlands).

He has made presentations about his compositions at Hochschule für Musik FRANZ LISZT Weimar(Germany), Moscow Tchaikovsky Conservatory(Moscow) and Kharkiv State Kotlyarevsky University of Arts(Ukraine).

He has composed for contemporary dance projects and has performed his music at several dance festivals such as "NRW INTERNATIONAL DANCE FESTIVAL 2008 with Pina

Bausch"(Germany), "Summer of Tokyo"(Japan) and "Art Festival by Japan Cultural Affairs"(Japan). He has performed *Distance between headphones and ears* for 24.4ch multichannel surround system in collaboration with a Japanese choreographer, Zan Yamashita at Tokyo Cultural Center(Japan).

He recently received a grant from Nomura foundation(Japan).

http://takutofukuda.webs.com

Michael McNabb is a composer, performer, installation artist, and computer music veteran. He has received awards from the Prix Ars Electronica, the U.S> National Endowment for the Arts, the Bourges Electroacoustic Music Festival, and the League of Composers/ISCM. McNabb holds a doctorate in Music Composition from Stanford University, where he studied at the Center for Computer Research in Music and Acoustics (CCRMA) with John Chowning and Leland Smith. He has been a senior Silicon Valley leading-edge technology consultant, V.P. of Technology at AquaMinds Software, the former manager of Sound Music Software as NeXT Computer, and author of the real-time audio/midi performance application Fantasia. His current work focuses on media-enhanced electroacoustic musical performance and interactive installation art.

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