



TRANSITIONS
2016
Concert 1 of 2



PROGRAM

Everything Will Be Shaken

Seth Shafer

Why Now After all this Time!?

Davor Branimir Vincze

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...And the Ticks turn into Tocks and the Tocks turn into Ticks

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PROGRAM NOTES

Everything Will Be Shaken

Seth Shafer

Unlike other natural disasters which are often preceded by tell-tail signs – the hook echo radar signature of tornado-producing thunderstorms or ground deformation prior to a volcanic eruption, for example – earthquakes strike with violent abruptness. As a child, the destructive force of an earthquake coupled with an inability to anticipate them occasionally provoked in me a paralyzing fear on sleepless nights. As an adult, the initial jolt and subsequent rumbling still activate a type of apocalyptic dread and a feeling of utter helplessness.

Everything Will Be Shaken follows the first 24 hours of seismic activity from one of the largest earthquakes ever recorded: The Great Tōhoku Earthquake of 2011, the result of a tectonic slip-rupture event 20 miles below the Pacific Ocean. From 2:46pm on March 11th until 2:46pm on March 12th was the period of the most violent shaking. The earthquake resulted in massive tsunamis, hundreds of thousands of totally or partially destroyed buildings, three nuclear reactor meltdowns, and nearly 16,000 deaths.

Why Now After All This Time!?

Davor Branimir Vincze

This piece I made by doing electronic treatments with an old instrumental piece of mine. I was mostly using MAX/MSP and Spear for treatments such as spectral flip, partial transpositions, spectral clipping, some filtering and many gain manipulations. It is basically a collage of different ideas which are coming back like an old memory that only bares a significance to a person who knows the original piece. For me it is similar to the moment in real life where we meet an ex-lover and get overwhelmed by the multitude of common souvenirs; emotions, frustrations, nostalgia, etc. rushing through our mind and we usually don't know what to make of it. At least I don't! Do you?

Il Prete Rosso

Charles Nichols

Il Prete Rosso, for amplified violin, motion sensor, and computer, was inspired by the violin concertos of Italian Baroque composer and virtuoso violinist Antonio Vivaldi, who was nicknamed The Red Priest, because of his red hair and Catholic ordination. In the piece, the amplified violin is recorded live and played back in four parts, spatialized around the audience, as an accompaniment with itself. Following the violinist, a computer musician triggers wah, phaser, and delay effects, that process the amplified violin. A motion sensor on the hand of the violinist tracks bow arm performance gesture, to interactively control the frequency sweep of the wah effect. The piece was written for Sarah Plum, with a commission from Drake University, and the full premiere was performed in the 124.4 channel spatial audio system, installed in the Cube of the Moss Arts Center at Virginia Tech.

neural ordinance

Nolan Lem

neural ordinance is comprised of sounds that are a result of my computer being trained to produce industrial noises. In this type of machine-learning, recurrent neural nets literally teach the computer how to produce sounds that are representative of machines themselves. As such, this piece focuses on a large corpus of field-recorded sounds that include audio related to industrial drones, server farms, consumer electronics, HVAC noise, etc. After processing these recordings, the computer 'dreams up' sound based off of its own idea of what industrial noise is. If we can treat the computer as the superlative manifestation of the physical machine the sounds are sonic representations of what the computer thinks it sounds like. From this recursive perspective, it is a representation of the computer trying to listen to itself.

In this instance of the piece, the noise emanating from the speakers on the CCRMA stage were included into some of the training sets used in the synthesis. As a result, the output sound is a mixture of both real-life analog noise and the computer's interpretation of the same. The sounds undulate, swell, and breathe to form an ecology of machine-interpreted awareness, one that suggests a strange convergence of the real and the digitally imagined, the sentient and the synthetic.

Machimato

Chrisnando Lopez-Chafecano

Machimato is not the name of a Japanese anime movie and its soundtrack, although it sounds like one. It is a "collision piece" in which two unsuspecting and unrelated compositions are diffused simultaneously in concert (yes, at the same time). In this case *Tomato Music* by Chris Chafe and *The Mysterious and Hidden Machinery of Sound* by Fernando Lopez-Lezcano (Machine + Tomato = Machimato). The resulting full 3d surround mix is augmented by Chris Chafe playing his cello and Fernando trying to keep the whole thing under control.

The result of the collision piece can also be seen as the story of a family of tomatoes that take a vacation to visit an amusement park, only to get dropped into a Rube Goldberg ride consisting of tiny clockwork perpetual motion machines that grind away until the end of time. What happens? You never get to see the potentially gory details. It could be just fun fun with the kids and back home, or it could turn into scary good and scary tasty tomato sauce for your pasta dish...

...And the Ticks turn into Tocks and the Tocks turn into Ticks

Anders Tveit

The title of this piece is taken from an answer given by free improvisation guitarist Derek Bailey on the question "What happens to time awareness during improvisation?" The title does not only reflect and relate to my fascination of how we experience and perceive time and duration, but the piece is also a continuation of my previous Ambisonic work, *Ierotelestia* (2013), where I drew inspiration from metaphysical and ancient esoteric belief systems symbolical, magical and obsessive understanding of numbers. Such symbolic representation, subjective measurements and conveyed meanings are also very present in this piece. However, rather than numbers, this time my sounding-fantasies are on the concept of Time, taking cues from my interests in metaphysical and philosophical viewpoints, measurements and horology. The piece was realized using self-developed software and spatialisation schemes. The piece was composed in 2013/2014, commissioned by EAU (Electric Audio Unit) with support from Det Norske Komponistfond.

ABOUT THE ARTISTS

Seth Shafer is a composer and researcher from Southern California with interests in real-time notation, interactive art, and data sonification. His music was performed at the 2014 International Computer Music Conference (Athens, GR), and in the 2013 Festival dei Due Mondi (Spoleto, IT). His sound installations were shown at the Perot Museum of Nature and Science (Dallas) and the Long Beach Museum of Art. Seth is currently a Ph.D. candidate in composition at the University of North Texas and holds a BM and MM from California State University, Long Beach.

Davor Branimir Vince is a versatile, internationally active composer, winner of several awards and stipends in composition. Taken in account that he finished medicine prior to starting his musical career, it is evident why his music possesses the fascinating mixture of natural and social phenomena, mathematical curves, algorithms and electronics. Born in Zagreb, he obtained his degrees in composition in Graz and Stuttgart, after which he finished practical training in electronic composition at IRCAM in Paris. His pieces have been performed by ensembles such as Ensemble Modern, Recherche, Intercontemporain, Klangforum, Talea and many others, in concerts and festivals such as Impuls, MATA, Manifeste, Biennale Zagreb, etc. In 2014 he has started Novalis, a contemporary music festival in Croatia. Currently he lives in the US, where he is doing his DMA in composition with Brian Ferneyhough at Stanford University - "I am intrigued by the way that modern media influence our thinking process and perception of the surroundings! How should we build the image of our reality, when it's based on a plentitude of shallow, often useless virtual information? I believe that the nominal pluralism of the society we live in, which should be liberating, actually facilitates identity crisis. The ever-growing discrepancy between the exorbitant quantities of incoming information vs. scarce amount of time to digest or/and implement information results in general reluctance to reveal emotions or personal opinions. How are we to show, explain or express what we want, when we often don't really know what to think!?"

Composer, violinist, and computer music researcher **Charles Nichols** (www.charlesnichols.com) explores the expressive potential of instrumental ensembles, computer music systems, and combinations of the two, for the concert stage, and collaborations with dance, video, and installation art. He teaches Composition and Creative Technologies at Virginia Tech, has earned degrees from Eastman, Yale, and Stanford, and previously taught at the University of Montana. His recent premieres include *Il Prete Rosso*, for amplified violin, motion sensor, and computer, that controls audio effects with a wireless motion sensor on the bow hand of the violinist, *Sound of Rivers: Stone Drum*, a multimedia collaboration, with sonified data, electric violin, and computer music, accompanying narrated poetry, dance, animation, and processed video, based on scientific research into the sound of rivers, and *Nicolo, Jimi, and John*, a three movement concerto, for amplified viola, orchestra, and computer, inspired by the virtuosity of Paganini, Hendrix, and Coltrane.

Nolan Lem is an artist and researcher whose work reflects a broad range of influences and mediums. Nolan has premiered work at Mass MoCA, the Hayden Planetarium at the

Natural History Museum, Pioneer Works Center for Art and Innovation, Pro Arts, The Wallach Gallery, Flux Fair, the Spencer Art Museum, and the NIME Conference among others. He has received commissions from New Music USA, the West Harlem Art Fund, the Hall Center for the Humanities, and the National Science Foundation. He holds degrees in jazz saxophone, Electrical Engineering, and Sound Arts (MFA) where he studied at Columbia University's Computer Music Center. Nolan is currently pursuing a PhD at Stanford University where he studies at the Center for Computer Research in Music and Acoustics (CCRMA).

Anders Tveit is a composer and musician working with different projects related to both electroacoustic composition and improvisation. Where the use of self-developed software for real-time processing and spatial audio has a central role in the personal musical expression. As a musician, he has worked with everything ranging from the international renowned Trondheim Jazz Orchestra, Audun Kleive, Shannon Mowday, Parallax, Pd-Conception to more ad-hoc improvisation duos. He has composed multichannel electro-acoustic music works and sound installations featured and performed at Ultima Contemporary Music Festival, GRM-Paris, NoTaM, ZKM-Karlsruhe, NIME-London, KlangFest -Liechtenstein, Lydgalleriet-Bergen, Henie Onstad Art Center, Kunstnerenes Hus, University of Greenwich, Oslo Konserthus and more.
For more information: www.anderstveit.com

Chrisnando Lopez-Chafecano is/are -

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 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.

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.



COMING SOON TO CCRMA

TOMORROW OCTOBER 6th – 7.30PM

TRANSITIONS 2016 PART 2

Thursday October 13th – 7.30PM

Laetita Sonami

Thursday October 20th – 7.30PM

Tania Chen, Thomas Dimuzio, Wobbly

Friday October 28th – 7.30PM

Celeste Oram recreates the music of electronic music pioneer
Vera Wyse Munro (1897-1966)

Saturday October 29th – 7.30PM

Caballito Negro

**For More Information See - ccrma.stanford.edu/news-and-events/all-upcoming-events
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