TRANSITIONS 2016 Concert 2 of 2

PROGRAM

Unmoored Jetty   **Christopher Jette**

Turenas

John Chowning

(with spatial adjustments by Wisam Reid)

Je Marche The Line   **Jean L'Argent**

*If you can count the drops then it's not really raining
– Ambisonic Study 1*   **Eoin Callery**

iICEsCcRrEeAaMm   **Fernando Lopez-Lezcano**

Anthony   **David Wessel**

lerotelestia   **Anders Tveit**

PROGRAM NOTES

unmoored Jetty   **Christopher Jette**

As noted by an eminent candy proprietor, the seemingly stationary collection of concrete and stone that constitutes a jetty, can float. Lacking the security of an anchor or docklines, a jetty shall be considered unmoored. It is common for a jetty to remain securely moored at all times. A mooring load monitoring system (MLMS) can be installed on a jetty. All moorings will be passed from jetty to shore using a combination of heaving line and shore messenger on an endless loop. A terminal's general service launch (GSL) is equipped to act as a mooring boat if required, but this will only be used in case of a genuine difficulty, e.g. failure of the mooring dolphin winch. A jetty must have a sufficient supply of good quality heaving lines of sufficient length to reach the furthest dolphin as per the agreed mooring plan. A terminal will provide the messenger lines and GSL. A GSL must have an internal combustion engine of varied sonic character to provide contact microphones with primary sound material for an unmoored Jetty.

Turenas   **John Chowning**

"The culmination of two research paths, *Turenas* (1972), embodies both sound localization (begun in 1964) and Frequency Modulation (FM) synthesis (begun in 1967). Illusory motion of sound in space was a musical goal from the very beginning of my work with computers, a goal that led to a number of perceptual insights that not only set up my discovery of FM synthesis but insights that have enriched my thinking about music ever since."

Je Marche The Line   **Jean L'Argent**
NO EXPLANATION IS NECESSARY…

If you can count the drops…   **Eoin Callery**

A Study using Modal Processed Samples in Ambisonic Space with some melody. Modal Processing was developed by Jonathan Abel at CCRMA.

iICEsCcRrEeAaMm   **Fernando Lopez-Lezcano**

See below for the original program notes. Even after 12 years the piece is still in the "beta" stage. No bugs have been squashed but improvements in this version include a new surround rendering in 4th order Ambisonics for sharper spatial images. All done on a virtual machine running very very old software...

iICEsCcRrEeAaMm is a beta, er.. I mean alpha version of a new multichannel piece I'm still working on. As in the software world, marketing informs me that in future versions bugs will be squashed and new features will be added for the benefit of all listeners. *iscream* refers to the origin of most of the concrete sound materials used in the piece. Screams and various other utterances from all of Chris Chafe's kids were digitally recorded in all their chilling and quite upsetting beauty. They were latter digitally fed into the *grani* sample grinder, a granular synthesis instrument developed by the composer. *ICECREAM* refers to the reward the kids (and myself) got after the screaming studio session. The piece was composed in the digital domain using Bill Schottstaedt's *Common Lisp Music*. Many software instruments and quite a few other samples of real world sounds made their way into the bitstream

Anthony   **David Wessel**

While on sabbatical leave in 1976, Wessel visited IRCAM, during which time he composed and realized his influential, landmark piece *Antony*, premiered at ICMC 1977 in San Diego, California. Subsequently used in film sound tracks and issued on LP and CD, it is still regularly played at tape music events. A recent notable arrangement was prepared by Arshia Cont for IRCAM's spatial audio system as the opening, dedication piece to a concert program on 20th November 2014. Much of the significance of *Antony* is how clearly it demonstrates the computer's value in realizing aesthetic ambitions articulated by John Cage, Gerard Grisey, and György Ligeti within a real-time performance context.

lerotelestia   **Anders Tveit**

An acousmatic piece originally composed for 23 speakers in Higher order Ambisonics. Premiered at Kunstnerenes Hus december 2013. Composed 2012/2013. Commissioned by NOTAM with funding by Norsk Kulturåd

ABOUT THE ARTISTS

Christopher Jette is a curator of lovely sounds, creating work as a composer and new media artist. His creative work explores the artistic possibilities at the intersection of human performers/creators and technological tools. Having trained as a violinist, his compositions are strongly coupled to the performer that they are written for, highlighting their unique performance perspective. Jette's research details his technical and aesthetic investigations and explores technology as a physical manifestation of formalized human constructs. A highly collaborative artist, he has created works that involve dance, theater, websites, electronics, food, toys, typewriters, cell phones, printing, instrument design and good ol' fashioned wood and steel instruments. In addition to creating concert music, Jette explores Creative Placemaking through site-specific and interactive work as a core-four member of the Anchorage based *Light Brigade*. Jette is an active member of the research and composition community both locally and internationally having presented works in England, Italy, New Zealand, Australia, France, Poland, Greece and throughout the United States. He is frequently commissioned and his work is recognized with various awards, fellowships and residencies. Jette received a PHD in composition from the UC Santa Barbara, a MM in composition from the New England Conservatory and a BA in violin performance from the University of Wisconsin, Oshkosh. He was the 2015-16 Interdisciplinary Performance Grant Wood Fellow and Visiting Assistant Professor in Music at the University of Iowa, Iowa City. He is currently the Artist in Residence and Technical Staff at CCRMA, Stanford University.

John Chowning was born in Salem, New Jersey in 1934. Following military service and four years at Wittenberg University, he studied composition in Paris with Nadia Boulanger. He received the doctorate in composition (DMA) from Stanford University in 1966, where he studied with Leland Smith. In 1964, with the help of Max Mathews of Bell Telephone Laboratories and David Poole of Stanford University, he set up a computer music program using the computer system of Stanford's Artificial Intelligence Laboratory. Beginning the same year he began the research that led to the first generalized surround sound localization algorithm. Chowning discovered the frequency modulation synthesis (FM) algorithm in 1967. This breakthrough in the synthesis of timbres allowed a very simple yet elegant way of creating and controlling time-varying spectra. Inspired by the perceptual research of Jean-Claude Risset, he worked toward turning this discovery into a system of musical importance, using it extensively in his compositions. In 1973 Stanford University licensed the FM synthesis patent to Yamaha in Japan, leading to the most successful synthesis engine in the history of electronic musical instruments. [interview about FM synthesis Jun 17, 2015, Barcelona http://rwm.macba.cat/en/sonia/john-

chowning-/capsula] Chowning was elected to the American Academy of Arts and Sciences in 1988. He was awarded the Honorary Doctor of Music by Wittenberg University in 1990. The French Ministre de la Culture awarded him the Diplôme d'Officier dans l'Ordre des Arts et Lettres in 1995 and he was awarded the Doctorat Honoris Causa in 2002 by the Université de la Méditerranée and in 2010 by Queen's University, Belfast. He taught computer-sound synthesis and composition at Stanford University's Department of Music. In 1974, with John Grey, James (Andy) Moorer, Loren Rush and Leland Smith, he founded the Center for Computer Research in Music and Acoustics (CCRMA), which remains one of the leading centers for computer music and related research.

Jean L'Argent is France's finest exponent of electro-acoustic country music. He visits CCRMA for – thankfully! – one night only.

Eoin Callery introduced this concert. If you have any more questions talk to him after the show or visit eoincallerysound.com

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.

David Wessel studied mathematics and experimental psychology at the University of Illinois and received a doctorate in mathematical psychology from Stanford in 1972. His work on the perception and compositional control of timbre in the early 70's at Michigan State University led to a musical research position at IRCAM in Paris in 1976. In 1979 he began reshaping the Pedagogy Department to link the scientific and musical sectors of IRCAM. In 1985 he established a new IRCAM department devoted to the development of interactive musical software for personal computers. In 1988 he began his

position as Professor of Music at the University of California, Berkeley where to direct CNMAT. He was particularly interested in live-performance computer music where improvisation plays an essential role. He has collaborated in performance with a variety of improvising composers including Roscoe Mitchell, Steve Coleman, Ushio Torikai, Thomas Buckner, Vinko Globokar, Jin Hi Kim, Shafqat Ali Khan, and Laetitia Sonami and performed throughout the US and Europe.

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 -Liechenstein, Lydgalleriet-Bergen, Henie Onstad Art Center, Kunstnerenes Hus, University of Greenwich, Oslo Konserthus and more.
For more information: www.anderstveit.com

COMING SOON TO CCRMA

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