Musique Concrète and Electroacoustic at CCRMA

CCRMA STAGE  Tuesday June 1st, 2010, 8:00pm
Tonight’s program will feature works by Stanford composers, works from the GRM repertoire and performances by the Belgian Beatboxer Roxorloops.

**PROGRAM**

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Musique Concrète
Musique Concrète was invented in 1948 by Pierre Schaeffer, a French engineer and musician, who directed the technical department at the Radio Française - French National Radio Broadcasting. Aesthetically, the roots of Musique Concrète came from Futurism and Surrealism, and also from Varèse and Debussy. Notice that this new kind of music was able to arise in the 20th century only because of the technical breakthrough of recording. Consequently the first inventors and artists worked in Radio studios. Schaeffer founded the Groupe de Recherches Musicales (GRM), which is still active today in Paris. The name of “musique concrète” changed with time: it became Musique Experimentale then Electroacoustic, Acousmatic and is now called Electro – mostly in Europe.
Musique concrète means that you concretely transform the recorded sounds — all kind of sounds, even classical instrumental recordings — with your hands, under the direction of your ears, which gives the so called theory of "making and listening" and the notion of the "sound object." Contrary to Western classical music, which comes after a predictive score, musique concrète or electroacoustic is an oral tradition where the composer uses all sound criteria, including: timbre, allure, profile, grain, color, dynamics, and movement in space. Evelyne Gayou

PROGRAM NOTES
Eros bleu, 3’ (excerpt), 1980   François Bayle

Roll tape
Evelyne Gayou & Roxorloops

Transportation study n° 1, 5’, 2010   Luke Dahl
For some reason I associate musique concrete with the recorded sounds of trains, which in turn I associate with urban transportation. Since moving to San Francisco recently, my two principle modes of transportation have been CalTrain and my Bicycle. This piece, intended to join this tradition, is made entirely from the sounds of my bicycle.

N-bomb, 5’, 2010   Jason Sadural
I’ve always been fascinated with the way that atomic-bombs explode. Convection currents and gravity acting on an exploding particle creates huge mushroom clouds with symmetrical and intricate patterns when viewed from afar and from close, no one has lived to talk about it but many movies of our generation have tried to depict it in many different ways. This piece is my sound-in-space representation of the physical and social impacts of many atomic bombs (hence N-bombs) exploding at different time evolution under different physical conditions.

Interpretation I, 2’   Dohi Moon & Roxorloops
This piece is based on the collage technique and is about humor in music. Enjoy!

L’Œil écoute, 3’35, 1973, excerpt   Bernard Parmegiani
Klangraum 1 A, 4’, 2010  Björn Erlach
The material for the piece is created by sorting very small sections of recorded
sounds. The concatenated snippets of the original waveforms contribute their
organic nature to the resulting sounds while the dynamic evolution is altered
beyond recognition.

Close To The Oblivion, 4’, 2010  Grahame Lesh
Closer In The Oblivion is a short piece inspired by the shaking of my keychain.
The other sounds include a running shower and the opening of a beer can.

My nipples are bleeding the sky, 6’, 2010  Chris Vega
Program note: Don't Wait

La trace d’un pas humide, 2001  Evelyne Gayou & Roxorloops

Dunas, 5’, 2010  Marisol Jimenez
Dunas is the first of a series of pieces entitled “Cantos del Arenal” inspired by
the concepts of multiplicity of Henri Bergson and the “rhizome” of Gilles
Deleuze. The music is also an extension of a larger work entitled Portal
Rizomático that is a sound and visual installation, currently presented at the
CCRMA entrance. This work presents a continuous heterogeneous sound and
visual mass with no beginning or ending, nor a specific narrative, but a flux or
succession of intensities that remain connected.

Far West News – Grand Canyon, 1998 (excerpt)  Luc Ferrari & Roxorloops

Junkr, 4’, 2010  Kurt Isaacson
Junkr is basically an experiment in spatial juxtaposition. The texture is
intentionally dominated by very low, drone-like material derived from gong
samples. This drone's presence, though dynamic and ever-changing, resists
discreet spatial "identities" and processes -- instead becoming a disquieting,
stubborn, nearly-maddening hum in the listener's ear. In contrast, a myriad of
brief inter-connected gestures whiz above this obstinate foundation, each with
a distinct shape and clear "path." The coexistence of highly differentiated
material thereby underscores the individuality of each layer while, together,
forming the boundaries and landscape of this particular sound world.

Still, 4’ (excerpt), 2010  Benjamin Tihgpen & Roxorloops

Engine, 5’, 2010  Michael Berger
Engine is an exploration of rhythm and of the dilapidated mechanical
processes of the recent world. It is diffused through a gaussian distribution
algorithm written recently by the composer that is controlled by a "Madcatz
Real World Golf" game controller.

No food, drink or smoking is permitted in the building.
Cameras and other recording equipment are prohibited.
Please ensure that your pager, cellular phone and watch alarm are turned off.

http://ccrma.stanford.edu/concerts/