

PROGRAM NOTES (Continued)

Ada (2014)

Based on the first part of Bach's Adagio in G minor, this (like *Flower*) is one of a set of studies based on my attempts to make the computer a full partner in chamber music. It relies on the computer's parsing of the violinist's performance, past and present.

Flock-song (2013)

This is a re-working of *Singing Boxes* which I composed in 1991 when I was studying with Jonathan Berger. For a dance work, *Flock*, choreographed by Jodi Lomask and violinist Julia Ogrydziak in 2013, I revised it with live interactive elements to bridge between the sound worlds of the violin and the pre-recorded tracks.

UPCOMING EVENTS

Friday, May 23, 2014, 7:30 PM
CCRMA Stage

CCRMA Spring Concert

CCRMA presents an eclectic mix of live and rendered media at the 2014 CCRMA Spring Concert featuring new works by CCRMA faculty, students and staff.

Friday, June 13, 2014, 7:30 PM
CCRMA Stage

Östersjö, Frisk and Friends

Guitarist Stefan Östersjö is one of the most prominent soloists within new music in Sweden. Henrik Frisk (PhD) is an active performer (saxophones and laptop) of improvised and contemporary music and a composer of acoustic and computer music. Their return to CCRMA will present new works for improvisation aided by members of the CCRMA community.

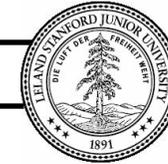
No food, drink or smoking is permitted in the building.

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/>

Department of Music



Stanford University

Andrew May

Imaginary Conversations

CCRMA Stage

May 16, 2014, 7:30 PM

IMAGINARY CONVERSATIONS

Andrew May, electric violin and computer

Flower (2014)

Ripped-up Maps (1996/2011)

Retake (2001)

Ada (2014)

Flock-song (2013)

All Works by Andrew May

ABOUT THE ARTIST

Composer, violinist, and computer musician **Andrew May** has a passion for chamber music of all kinds. As a composer, he is best known for works in which some of the performers are interactive computer-based agents. A performer, he specializes in adventurous new music and avant-garde improvisation. He has taught composition and directed the Center for Experimental Music and Intermedia at the University of North Texas since 2005. Born and raised in Chicago, May studied composition with Roger Reynolds, Mel Powell, and Jonathan Berger. His music can be heard on CD/CM, SEAMUS, and EMF Media recordings, and his solo CD *Imaginary Friends* on Ravello Records.

More information: gemi.music.unt.edu/may

This concert is dedicated to Elizabeth McNutt, who is a constant inspiration to me, and without whom the new works and the preparation for the performance would have been impossible. Many thanks to Rob Hamilton and the faculty of CCRMA and Stanford's Composition Department for their kindness, generosity, and expertise during my visit.

PROGRAM NOTES

Flower (2014)

It's not what it seems: think "Flow-er." This work is inspired by Laurie Anderson's recent work *Flow*, on which the melody and relationship between solo and electronics are loosely based. When I heard it, I started wondering ... how can the flower be flown? Normally I would let such a thought go, but I could not let go of this one.

Ripped-Up Maps (1996/2011)

This was my first fully improvised work for instrument and electronics; the majority of the computer's sounds come from samples recorded by the soloist; the computer's output is driven by data from analysis of the audio input.

Retake (2001)

This will be a virtual duet with flutist Elizabeth McNutt: it is a work I originally wrote for her, but always wanted to perform myself. The "backbone" of the piece is a recorded improvisation of Elizabeth's; the computer and I will be improvising along with it.