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.
Improvizing along with it.

The computer's output is driven by data from analysis of the audio input.

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 relationships between solo and electronics are loosely based. When I heard it, I started wondering...

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.

Flower (2014)

Flower (2014)

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.

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