PROGRAM NOTES (Cont.)

Bi lase (*soft wind* in Zapotec) for harp and electronics (2010)

The rhythm, harp virtuosism and improvisation strategies contained in the sones, is what primarily generates the compositional core of Bi Lase. The electronics colored the gestures of the harp with different kind of resonances and move the sound result around the audience at different tempos The piece can be performed either in classical or jarocho harp.

Deep Blue

Deep Blue was composed as a study before completion of a work for soprano saxophone and electronics called *The Colour of Sadness*. The sounds, the technology and the scale-structure were chosen to test out ideas for the later piece. *The Colour of Sadness* is the name of a woodcut by the Japanese artist Shiko Munakata. *Deep Blue* was therefore a kind of "first approximation" - one of the colours in Munakata's haunting image.

A Very Fractal Cat (2008-2012)

The cat comes back after being offline since late 2010. This is a piece for pianos, computer algorithms and "cat" (the proverbial cat walking on a piano keyboard). The performer connects through a keyboard controller, four pedals and two modulation wheels to four virtual pianos both directly and through algorithms. Through the piece different note and phrase generation algorithms are triggered by the performer's actions, including markov chains that the virtual cat uses to learn from the performer, fractal melodies and other simple algorithms. The sound of the pianos is heard directly, and is also processed using spectral, granular and other techniques at different points of the performance, creating spaces through which the performer moves. Everything in the piece (algorithms, sound generation and processing and graphical user interface) was written SuperCollider.

UPCOMING CONCERTS

Roberto Morales
ft. The CCRMA Ensemble

Saturday, December 1, 8:00 PM
Dinkelspiel Auditorium

Composer, Multi-Instrumentalist and Visiting Tinker Professor Roberto Morales-Manzanares leads an ensemble of CCRMA improvisors and special guests all showcasing their recent work with interactive computer-based musical performance.

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

CCRMA
Fall Concert

CCRMA Stage — November, 29, 2012, 8:00

PROGRAM

High & Low (2012) for Celletto and Voice	Cecilia Wu Chris Chafe
Zero Error (2012) for 8-channel diffusion	Kurt James Werner
Resonance Front (2012) for resonance guitar and electric guitar	Rob Hamilton Turgut Ercetin
2 Short Songs About Love And Death and People Who Steal Cats (2012)	Laura Steenberge
dreamtapper (2012) for Augmented Violin and Interactive Graphics	Colin Sullivan Jennifer Hsu
Bi lase (2010) for harp and “Escamol” interactive systems	Roberto Morales-Manzanares
Deep Blue	Andrew Lovett
A Very Fractal Cat (2008-2012)	Fernando Lopez-Lezcano

Originally from Beijing, **Cecilia Jiayue Wu** (AKA: Xiao Ci) is a music director, composer, vocalist, arranger, and improviser as well as an studio engineer. Currently, Cecilia is a second year master's student in the Music, Science and Technology program at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University where she focuses on computer-generated music, computer-assisted composition and audio engineering. Cecilia also serves as a researcher and international coordinator at the Shangri-La Folk Music Preservation Association. As a musician, she received an award from the California State Assembly for her contributions as a positive role model in sharing

PROGRAM NOTES

High & Low for voice and celletto (2012)

This improvisation piece is part of the experimental results for designing a 3D human interface to enhance vocal expression through interactive electronic voice filtering. The designer strives to explore new possibilities for vocal live performance. The system is composed of a two-handed magnetic motion sensing controller and a computer program, coding in ChucK, that processes the realtime voice of the vocalist/ system operator, based on the vocalist’s body motion and gestures. The divergent mapping strategy allows the singer/ system operator to process the other performer's audio input through the system separately. For this piece, Celleto effects are triggered and stopped by the vocalist during the live performance. Tibetan throat singing is simulated by applying pitch-shift filter to another layer of sound. The panning of echoes explores the boundary between sound and space in music. An interesting conversation between vocal and celleto is enlightened.

Zero Error for 8-channel diffusion (2012)

Everything that could go wrong, did. Zero Error is an 8-channel diffusion based on a track from my recent album, Schism Method: kurtjameswerner.bandcamp.com

Resonance Front for resonance guitar and electric guitar (2012)

In this improvisatory duet, Edgar Berdahl’s Feedback/Resonance guitar serves as a transformative vehicle for the output of feedback and harmonic-rich guitar work (it’s a put on).

2 Short Songs About Love And Death and People Who Steal Cats (2012)

Two poignant love songs.

dreamtapper (2012)

Curiosity and wonder feed perception; reality and dreams blend. This piece is an exploration into the dreams of two people sharing the same palette of sounds.

ABOUT THE ARTISTS

Chris Chafe is a composer, improvisor 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. Online collaboration software including *jacktrip* and research into latency factors continue to evolve. An active performer either on the net or physically present, his music reaches audiences in dozens of countries and sometimes at novel venues. A simultaneous five-country concert was hosted at the United Nations in 2009. Chafe's works are available from Centaur Records and various online media. Gallery and museum music installations are into their second decade with "musifications" resulting from collaborations with artists, scientists and MD's. Recent works include *Tomato Quintet* for the transLife:media Festival at the National Art Museum of China, *Phasor* for contrabass and *Sun Shot* played by the horns of large ships in the port of St. Johns, Newfoundland. Chafe premiered DiPietro's concerto, *Finale*, for electric cello and orchestra in 2012.

Turgut Ercetin is currently pursuing his DMA in Composition at Stanford University.

Rob Hamilton is actively engaged in the composition of contemporary electroacoustic musics as well as the development of interactive musical systems for performance and composition. He is currently pursuing his Ph.D. in Computer-based Music Theory and Acoustics at Stanford University's CCRMA where he also serves as CCRMA's Concert Coordinator.

Jennifer Hsu is a 2nd year MA/MST student at CCRMA. She is interested in music cognition/perception and sound design.

Andrew Lovett recently moved from the UK to join the department of music at Princeton University as a Professional Specialist. He composes operas, chamber music, vocal and electroacoustic music and - occasionally - film scores. Two electroacoustic operas - Abraham on Trial (2005) and Lonely Sits the City (2007)- were produced by The Electric Voice Theatre in Cambridge, UK and subsequently in London. Voyage (1997) for ensemble and electronics was premiered by the London Sinfonietta. He is currently a Visiting Scholar at CCRMA, completing an opera called Don't Breathe A Word, which is based on a recent diplomatic scandal about a British Ambassador who tried to stand up for Human Rights against a brutal regime in an ex-Soviet Republic - while also conducting an illicit affair with a dancer he met in a bar.

Laura Steenberge is a 2nd year DMA Composition student in the Stanford Department of Music.

Fernando Lopez-Lezcano enjoys building things, fixing them when they don't work, or improving them even if they seem to work just fine. "Things" include software (high level systems, algorithms, instruments, ugens), controllers, music and art. His music blurs the line between technology and art, and is usually (like in this case) as much about form, sound and performance as about custom software engineering. No distinction is made between programming and composing. He is also interested in spatial sound and high channel count diffusion techniques, and can hack Linux for a living. He has been working at CCRMA since 1993, combining his dual background in music (piano, classical conservatory training) and electronics and programming (electronic engineering degree plus almost 10 years working in industry in a former life). He discovered the intimate workings of sound while building his own analog synthesizers a very very long time ago.

Roberto Morales-Manzanares was born in Mexico City. He started his musical training in national folkloric music, learning harps from Veracruz, Michoacán and Chiapas, as well as different kinds of flutes from several regions. Morales completed a Ph.D in composition at UC Berkeley.At the music school Escuela Superior de Música, he finished his professional studies on flute, piano and composition. As a composer, he has written music for theatre, dance, movies, TV and radio, been commissioned and participated in festivals in Europe, US, Mexico and Latin-America.

As an interpreter, Morales-Manzanares has participated on his own and with other composers in forums of Jazz, Popular, Folkloric and New Music in Mexico, Latin-America, USA and Europe. As a researcher, he has participated in di#erent national and international conferences such as ICMC, International Join Conference on Artificial Intelligence IJCAI and Symposium on Arts and Technology. He has received awards form Banomer-Rockefeller Fundation, UCMEXUS, Canada Council for the Arts and Fondo Nacional para la Cultura y las Artes (FONCA). Currently, he is the director of the Laboratorio de Informática Musical (LIM) at Guanajuato, Mexico, where he teaches composition, electronic music, digital art and music and mathematics. Mr. Morales is currently a member of the "Sistema Nacional de Creadores".

In Fall 2012, Professor Morales-Manzanares serves as a visiting Tinker Fellow from the Stanford University Center for Latin American Studies, teaching *Computer Music Improvisation and Algorithmic Performance* at CCRMA.

Colin Sullivan is a Master's student in Music, Science, and Technology at CCRMA where he researches and develops systems for algorithmic music composition, audio synthesis, and collaborative musical applications. He holds a B.S. in Computer Science from Rensselaer Polytechnic Institute where he simultaneously explored algorithmic music compositions and web-based software projects. Between academic pursuits he has worked as a software developer for worldwide technology companies, recorded and edited sound for wonderfully terrible feature films, and worked as a technical consultant of various forms. He has programmed and anxiously triggered pyrotechnics during a new year's eve celebration in times square and has become inspired dancing under stars and flames.