ABOUT THE ARTISTS (continued)

Bruno Ruviaro, composer and pianist from São Paulo, Brazil, was born in 1976, and has lived in 22 different places: Rua Theodureto Souto, Rua Cajati, Casa do Seu Demétrio, Rua São Borja, Rua James Adam, Alameda dos Uirapurus, Avenida Modesto Fernandes, Avenida Santa Izabel, Rua Nuno Álvares Pereira, Rua Prof. Djalma Bento, Rua Dr. Nestor Esteves Natividade, Rua Major Diogo, North Park Street, Jericho Street, Olmsted Road, Thoburn Court, Comstock Circle, Via Parma, Rue de l'Hôtel de Ville, Greenoaks Drive, Miramar Street, 26th Street.

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, 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.

Carr Wilkerson is a System Administrator at CCRMA specializing in Linux and Mac OS systems. He is a controller and software system builder and sometime performer/ impresario, instructor and researcher. He has a BS in Physics from Tulane University, Master of Arts in Music Science and Technology from Stanford (CCRMA), a Master of Engineering in Electrical Engineering from Tulane, and refers to himself in the third person. In a previous life, he was a US Navy Nuclear Propulsion Engineer (think Scotty).

Composer, improviser and sound artist **Rafal Zapala** is an Assistant Professor at Composition Dept. and also works at Studio Muzyki Elektroakustycznej Akademii Muzycznej w Poznaniu (SMEAMuz Poznan). His music was presented at contemporary music festivals, jazz clubs, experimental music venues and open, public spaces. He graduated composition (MA, PhD) and choir conducting (MA). Participant of K.Stockhausen Concerts and Courses (Kurten2008), Acanthes Courses (Metz, 2010 with IRCAM, T.Murail and B.Furrer), P.Oliveros (STEIM Amsterdam) and others. Artist-in-residence at Stanford University–CCRMA (Jan.-Mar.2014), Culture Center "Zamek" (2014), Swiętokrzyska Philharmonic (2014/2015). Founder and head of an_ARCHE NewMusicFoundation and many ensembles (contemporary, improvised, electronic music). His concept of Live Electronic Preparation (LEP Technique) is published at Oxford Handbook of Interactive Audio (Oxford University Press, 2014).

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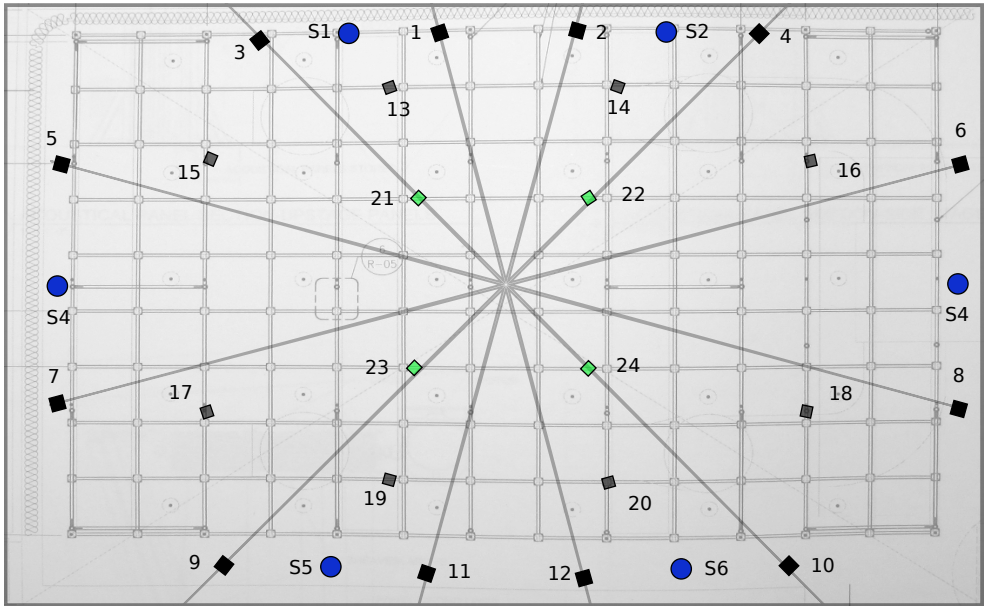
Department of Music — Stanford University

CCRMA
Winter Concert



Bing Concert Hall Studio — March 14, 2014, 7:30 PM

PROGRAM

Vox Voxel (2014) — John Granzow, Fernando Lopez-Lezcano
for 3D Printer and computer

Koan for Cello and Live Electronics (2014) — Elliot Kermit-Canfield

Chris Chafe, celletto

Rabkerm (2014) — Jesper Andersen, David Stubbe Teglbjaerg

Nicolette (2013) — Rafal Zapala
for flute and live electronics

Saniya Kishnani, flute
Rafal Zapala, live electronics

Chorus (2014) — Holly Herndon

Vowelscape 1.0 (2013-14) — Carr Wilkerson, Bruno Ruviaro

Fragments from Cold (2005) — Matthew Burtner
for cello, snow and electroacoustics

Nayoa Kanai, cello

ABOUT THE ARTISTS (continued)

Matthew Burtner is an Alaskan-born composer, sound artist and technologist specializing in concert chamber music and interactive new media. His work explores ecoacoustics, embodiment, and extended polymetric and noise-based systems. First Prize Winner of the Musica Nova International Electroacoustic Music Competition (Czech Republic), a 2011 IDEA Award Winner, and a recipient of the Howard Brown Foundation Fellowship, Burtner's music has also received honors and awards from Bourges (France), Gaudeamus (Netherlands), Darmstadt (Germany) and Luigi Russolo (Italy) international competitions. He is Associate Professor of Composition and Computer Technologies in the Department of Music at the University of Virginia where he Directs the Interactive Media Research Group (IMRG) and Associate Directs the VCCM Computer Music Center.

Burtner's music has been performed in major festivals and venues throughout the world, and commissioned by ensembles such as Integrales (Germany), NOISE (USA), Trio Ascolto (Germany), MiN (Norway), Musikene (Spain), Spiza (Greece), CrossSound (Alaska), and others. He has also had the opportunity to work closely with virtuosic soloists such as Phyllis Bryn-Julson, Dimitris Marinos, Morris Palter, Haleh Abghari, Lukas Ligeti, Michael Straus, Madeleine Shapiro and Wu Wei.

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.

Holly Herndon is an multi-disciplinary artist currently based in San Francisco, California. As well as touring the world to perform and exhibit new work, she is currently candidate for doctoral study in Computer Music at Stanford University. She received her MFA in Electronic Music and Recording Media at Mills College under the guidance of John Bischoff, James Fei, Maggi Payne, and Fred Frith. While at Mills she won the Elizabeth Mills Crothers award for Best Composer in 2010 for her vocal generated piece '195′. Her critically acclaimed debut album 'Movement' was released in November 2012 through RVNG Intl.

PROGRAM NOTES (continued)

Nicolette

In this piece, I simply decided to write a theme. Bearing in mind that it is the timbral-textural aspect of music I am generally interested in, it was a challenge. In the end, I came up with an ordinary melody, somewhat melancholic, of the "autumn-in-a-small-desolate-jerkwater-town" type. I then asked improvisating musician to interpret this Slavonic theme. I used the improvised part as formal framework for the composition. This way, I came up with acoustic material to witch I added Max/MSP treatments. Thus, what we have is a piece written in notes, precisely composed, one whose formal structure, however, is entirely based on improvisation.

Koan for Cello and Electronics

Koan for Cello and Live Electronics is heavily influenced by the music of Luigi Nono, Iannis Xenakis, James Tenney, and John Cage. It is bipolar, in that some aspects of the piece are entirely free for the performer to interpret, while other parts are strictly defined by the composer. For the most part, the live electronics process the sounds produced by the cellist, who plays slow, undulating timbres and textures.

ABOUT THE ARTISTS

Jesper Andersen and **David Stubbe Teglbjaerg** are currently enrolled in a masters program studying "Sound and Music Computing" at the University of Aalborg, Copenhagen. They are interested in the cross-section of computer generated music and generative art. Recently they have been experimenting with incorporating stochastic processes into their music and have become quite obsessed with granular synthesis. They believe that we will see a massive change in the way we think of and conceive music in the near future and their aim is to help guide this development in a new and inspiring direction that pushes the boundaries of creativity.

Elliot Kermit-Canfield is a sound engineer, composer, and first year CCRMA masters student. He holds degrees in music theory and music technology from Penn State University, where he wrote his thesis on spatialization in the music of Iannis Xenakis.

John Granzow is an instrument designer and music researcher. He works on applications of computer aided design and digital fabrication for sonic ends. With Marlo Kohn, he instructs the 3D printing for acoustics workshop at CCRMA, where he pursues a PhD.

PROGRAM NOTES

Vox Voxel

The voice of the 3d pixel...

It is impossible to overstate the importance of printers in music. Since the dawn of computing, humanity has been using printers to perform music and sound art (that is, the rather small slice of humanity at the intersection of technology geeks, computer programmers and eccentric musicians).

From an IBM 720 line printer playing "Three Blind Mice" in 1954 to dot matrix printers playing love songs and Queen, mechanical noises coming from printers were slowly tamed, domesticated and controlled, and countless unproductive hours of programming time were spent in figuring out how to make those noises simulate musical notes, phrases and whole pieces for the enjoyment of the whole IT team. From deafening antique mainframe line printers to whisper quiet inkjets, all have seen at the spotlight of a concert performance (or at least a basement computer room).

Today we can not only use our computers to 2D print beautifully typeset musical scores[*], but we can also 3D print entire acoustical instruments out of plastic droplets. But the object that is 3D printed does not necessarily need to serve a physical purpose. This piece was "composed" by designing a suitably useless 3D shape and capturing the sound of the working 3D printer using piezoelectric sensors. Those sounds are amplified, modified and multiplied through live processing in a computer using ardour and lv2/ladspa plugins, and output in full matching 3D sound. 3D pixels in space.

The more things change, the more they stay the same.

[*] an entirely different and exotic musical application of printers: realize notated scores that are later interpreted in realtime by carbon based players using (usually) mechanical instruments.

RabKerm

Rabkerm is a soundscape build on layers of sound all produced by granular synthesis and investigates the microcosms of the sonic world.

Fragments from Cold

Like a skier moving across the snow, I imagined the cellist sliding the bow across the surface of the cello. The performer's breath and the sounds of snow reveal contours of two parallel terrains. Fragments from cold: the snow from outside, the breath from within. The tracks of both crossings are left in noise.

Vowelscape 1.0

Vowelscape 1.0 (2013-14) is a collaborative audiovisual performance by Carr Wilkerson and Bruno Ruviaro. Strangled robotic voices and flickering letters are some of the building blocks of this study on the poetic resonances of isolated vowels.